

MEDIAWEEK

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TV SPORTS

Fox: Baseball Near Break-Even Despite WS Blowout

While Yanks' sweep wipes away profits, network says it will lose little on the full MLB season

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TV PROGRAMMING

Kingdom of Stern Shrinks

Four-station Acme group pulls the plug on Howard's Sat.-night show

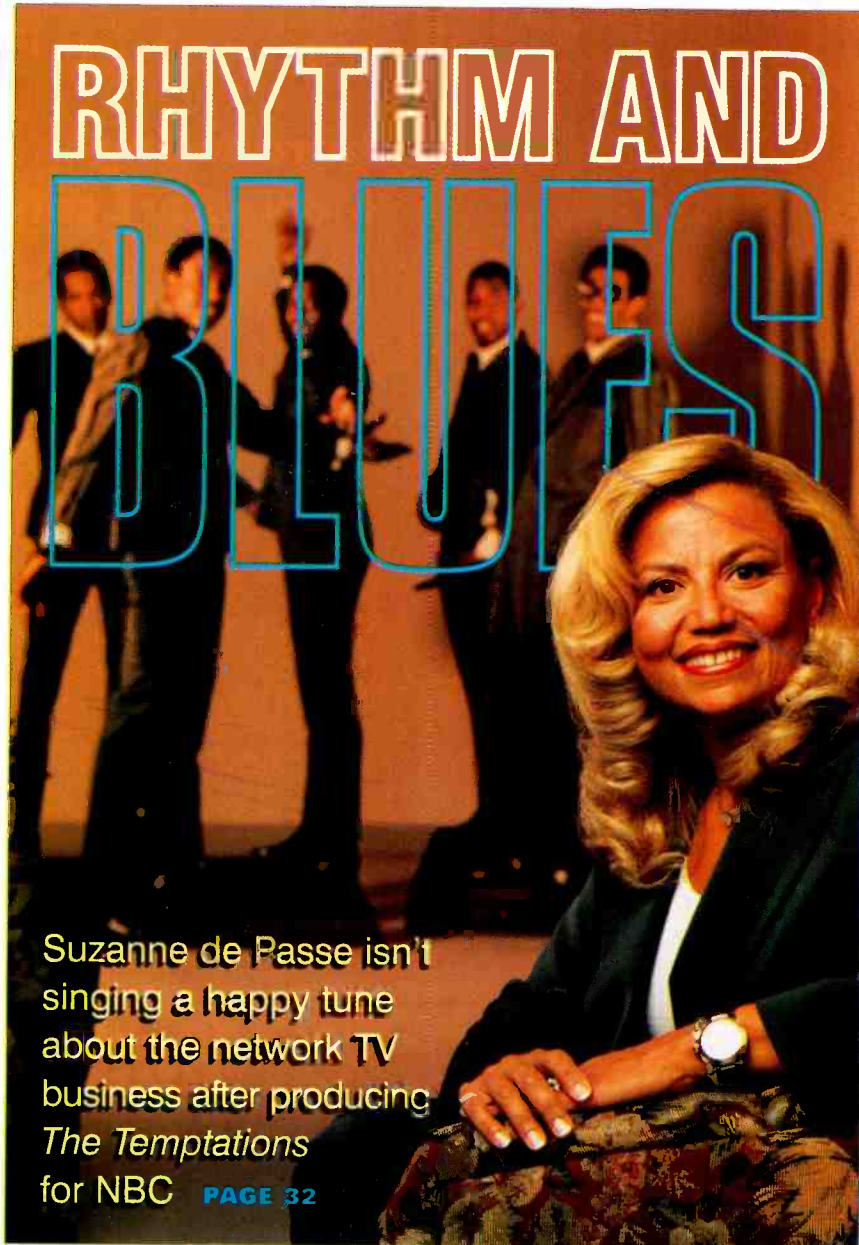
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CABLE NETWORKS

A&E Looks Back for Its Digital Future

Net to launch Biography, int'l History channels via TCI's HITS

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Suzanne de Passe isn't singing a happy tune about the network TV business after producing *The Temptations* for NBC **PAGE 32**

DAVID FUKUMOTO

'Pfeiffer' Pfulled

UPN upends sked and talks makegoods **PAGE 4**

MARKET INDICATORS

National TV: Busy

Nets are getting an unsolicited boost in fourth-quarter scatter from pharmaceuticals. It's still a buyer's market, as nets scramble to sell inventory on ratings-deficient shows.

Net Cable: Tight

Dollars from MCI and from NBA advertisers are filling remaining fourth-quarter gaps. Tardy holiday business will pay through the nose for what's left. A&E, Lifetime, CNN and USA are sold out.

Spot TV: Truckin'

Inventory hogged by politicals should free up soon. On the docket: retail, movies and Internet site promos.

Radio: Humming

East Coast is tight with TV-program plugs and Internet services. Politicals are eating up inventory but budgets are shortening out, making last-minute placements possible.

Magazines: Healthy

Athletic footwear particularly walking shoes, rebound after two-year slump. Drugs and remedies flat. Campaign launches have slowed since the spate of allergy-aid launches.



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Folio Show

Laura K. Jones

OCT 26 1998

AT DEADLINE

In Slump, Kids WB Looks to Superheroes

Kids WB's weekend lineup is undergoing some early midseason corrections. Jim Henson Productions' *Brats of the Lost Nebula* and DreamWorks' *Invasion America* face uncertain futures after the network pulled them from the schedule last week. In an attempt to spike some sagging early ratings, WB plans to brand its recognizable library for the fourth quarter by expanding *The Batman & Superman Adventures* from a half hour to 90 minutes (from 8-9:30 a.m.) and double-running *Sylvester & Tweety Mysteries* (10:30-11:30 a.m.), effective Oct. 31, in place of the two pulled shows. As for the rest of the schedule, *Men in Black* and Warner Bros.' *Histeria* will stay in their respective 9:30 a.m. and noon slots, while *Steven Spielberg Presents Pinky, Elmyra & The Brain* will move up a half hour to a 10 a.m. start.

Nickelodeon Is Speaking Spanish

Nickelodeon has partnered with Telemundo, the Spanish-language TV network, to develop a Spanish-language programming block for kids. The block, designed to help better serve Latino children, will run weekday mornings on Telemundo and feature some of Nickelodeon's most popular programming, including *Rugrats*, *Blue's Clues*, *AAAHH!! Real Monsters* and *Rocko's Modern Life*. The two-hour block will premiere on Nov. 9. Nickelodeon will create original packaging for the block, called *Nickelodeon en Telemundo*. It will run from 6:30-8 a.m. on weekdays. Miami-based Telemundo broadcasts in 63 markets and is currently available to an estimated 85 percent of Hispanic viewers in the U.S.

YM Taps Salvatore as Edit Chief

Good Housekeeping executive editor Diane Salvatore has been named the new editor-in-chief of YM. Salvatore succeeds Lesley Jane Seymour, who recently left the Gruner+Jahr USA Publishing teen title to head up *Hearst's Redbook*. Meanwhile, YM executive editor Susan Kane has been named editor-in-chief of Time Inc. Parenting Group's *BabyTalk*. Kane leaves YM after just seven months.

Salt Lake Gets \$7M Digital Peak

Eight of the nine TV stations based in Salt Lake City last week announced plans to build a \$7 million digital transmitter site atop Farnsworth Peak in Utah's Oquirrh Mountains. The outlets are PBS stations KBYU-TV, KUED-TV and KULC-TV; UPN affil KGGZ; NBC affiliate KSL; ABC affiliate KTVX; CBS O&O KUTV; and WB affiliate KUWB. Construction of a 330-foot tower will begin next spring. The system is

expected to be in place by November 1999. Execs at the market's ninth station, Fox O&O KSTU-TV, say they plan to build a digital antenna atop the station's existing tower, also located on Farnsworth Peak.

Not only Beloved, But Powerful, Too

Some media bigwigs might be seen this week flipping through the Oct. 30 issue of *Entertainment Weekly* to see where they stand in EW's annual list of the 101 most powerful people in entertainment. USA Networks chairman/CEO Barry Diller, a no-show last year, made this year's list at an impressive No. 24. David Kelley, writer/producer of *Ally McBeal* and *The Practice*, had the biggest gain from last year, rocketing from No. 77 to 44. Oprah Winfrey, No. 5 last year, tops the list in 1998, her power increasing because of Oprah's Book Club and the recent release of *Beloved*. Other noteworthy ratings of people in the media: News Corp. CEO Rupert Murdoch retained his No. 3 slot while Jeff Bewkes, CEO of HBO, shot up to No. 35 from 61.

USA Reviews \$30M in Media

USA Network is conducting an agency search for its \$30 million media buying business, sources said. Mary Ellen Holden, the cable network's vp and brand manager whose duties were expanded in a company reorganization, has been holding meetings with various agencies and media buying businesses in New York. Holden did not return calls.

Meredith Promotes 4 Broadcasters

In an effort to strengthen its broadcast group, Des Moines, Iowa-based Meredith Corp. has created three new vp/general manager positions and a vp/marketing post. Cary Jones, gm at Meredith's Fox affiliate KPDX-TV in Portland, Ore., and Frank DeTillio, gm at Nashville NBC affiliate WSMV-TV, were promoted to group general managers. Al Bova, gm at Philadelphia CBS O&O KYW-TV, was hired as vp/group general manager and gm at Meredith's Hartford, Conn., CBS affiliate, WFSB-TV. Bova replaces Paul Viriciglio, who is retiring. Jack Griffin, publisher and gm of Meredith Integrated Marketing, moves up to the broadcast group's vp/marketing position.

Addenda: **MSG Network** launches digital broadcasts this week with the Oct. 27 New York Rangers-Buffalo Sabres game... **P.J. Boatwright** has joined Turnstile Publishing as gm/publishing director of *Golf & Travel*... *Cosmopolitan* deputy editor **Stephanie Dolgoff** has been named executive editor of *Glamour*.

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MEDIA WIRE

Radio Vets Begin Quest For New Northwest Passage

Hoping to cash in on perceived virgin territory for radio, two industry veterans armed with a \$60 million bankroll are buying stations in a quest to become a major operator in the Pacific Northwest.

"I absolutely see us being a dominant force in those markets," said Ivan Braiker, president of the fledgling New Northwest Broadcasters in Bellevue, Wash. Braiker and his partner, former programmer Michael O'Shea, formed New Northwest last February and immediately began hunting for stations in midsized and smaller markets. With \$60 million in loans and equity, they have since closed on a total of six stations in Yakima, Wash., and Klamath Falls, Ore. Letters of intent have been signed to buy 11 more stations in the Pacific Northwest, Braiker said.

Although declining to name the exact locations of the new acquisitions, Braiker said the company's territory extends from northern/central California up to Alaska and east to the Rocky Mountains.

The company has pinpointed the Pacific Northwest because it is the industry's least consolidated region. The partners, who have more than 50 years in radio between them, credit their contacts with small operators for quickly identifying possible buys. Further, the market's instability also makes for a perfect time to buy, Braiker said.—*Mira Schwartz*

Acquisition Pushes TV Guide To Lay Off 95 in 1999

News Corp.'s *TV Guide* said last week that it will lay off 95 staffers, or 7.3 percent of its 1,300-member work force, beginning in September 1999. The cuts, which will target the listings guide's scheduling department, are tied to the magazine's pending \$2 billion acquisition by the United Video Satellite Group, a subsidiary of Tele-Communications Inc.

The plan to trim the Radnor, Pa.-based staffers, who track show times, will allow *TV Guide* to cut costs and eliminate duplication when it merges operations with United Video's schedulers in Tulsa, Okla. United Video's Prevue Channel airs its own cable TV listings.

"We had a group (continued on page

UPN Shakes Up its Sked

'Pfeiffer' hits skids as makegoods hit street

NETWORK TV / By John Consoli, Michael Freeman and Betsy Sharkey

As the sales department at ratings-challenged UPN began meeting with ad agencies to offer makegood packages, the network late Friday received a statement of support from its parent companies. At the same time, UPN put the controversial sitcom *The Secret Diaries of Desmond Pfeiffer* on hiatus, replaced it with a second original episode of *Malcolm & Eddie* and shifted its Monday-night schedule around. The night will open with *Malcolm & Eddie* at 8 p.m., *Guys Like Us* moves from 8 to 8:30, another *Malcolm & Eddie* airs at 9 p.m., and *Diresta* moves from 8:30 to 9:30.

A statement from UPN's owners, Paramount and Chris-Craft's BHC Communications, said they remain "firmly committed to UPN and confident in its future." The statement also said, "We will continue to support the network and our combined station groups with the resources to create original programming as UPN establishes a new audience in the competitive TV landscape."

"We're not hiding," said a UPN executive who did not want to be identified. "We're not trying to make believe it [soft ratings] is not going on. We are being very pro-active and honest. The shift in programming we tried has not worked out so far, but it's a long-term situation. We made promises to our advertisers and we have every intention of making good on those promises."

UPN currently has four shows in the works for midseason. One of the most anticipated is the half-hour comedy, *Dilbert*, based on the comic strip character. The show, which is set to premiere Jan. 25, got high marks from both advertisers and affiliates. Also in preproduction

is a still untitled cop/medical/family drama from Tom Fontana and Barry Levinson, the creative/producing team behind NBC's critical hit *Homicide* and HBO's *Oz*. Also expected to join the schedule is *Home Team*, from Henson Entertainment, a comedy about four sisters and their widowed dad. A slightly retooled *Sentinel* will also be back.

Agency execs are taking a wait-and-see attitude. While universally agreeing that UPN desperately needs a couple of hit shows, they are



Sunken barge: *Desmond Pfeiffer's* Max Baker, Dann Florek, Chi McBride and Christin Estabrook

not pulling out their dollar commitments yet, basically accepting the makegood packages being offered. "Dean [Valentine, UPN CEO] took on a challenge," said Robert Igiel, executive vp/director of U.S. broadcast buying at The Media Edge in New York, the media unit of Young & Rubicam. "Whenever you try to change your audience base, you lose the old audience and need to let the new audience know what direction you're taking." Still, Igiel said, "We contracted for a certain amount of impressions, and we expect delivery on those."

On the affiliate front, UPN is busy protecting itself from poaching by the rival WB. Within the last two months, a half-dozen UPN affils

have either switched to the WB or brought it on as a secondary affiliation. Most recently, WB officials claimed the White Knight Broadcast group, a Lafayette, La.-based owner of three stations, agreed to switch KSHV-TV in Shreveport, La. (76th-ranked DMA), and KAKW-TV in Waco, Texas (96th DMA), from secondary to primary affils of the WB. WB distribution officials admitted they don't have specific dates nailed down, but they claimed both stations are committed to dropping their primary affiliation with UPN by early 2000. Station executives at KSHV, KAKW and White Knight were unavailable for comment at press time. A senior UPN executive, who requested anonymity, claimed that the White Knight stations have "several years" remaining on their UPN-affiliation agreements and claimed that WB had "accepted only a renewal on its secondary affiliations" in those markets.

In Evansville, Ind., UPN has brought a suit against WAZ-TV, which abruptly yanked UPN for full-time WB carriage earlier this month. Kevin Tannehill, UPN's head of affiliate distribution, claims that WAZ has a written affiliation deal to carry UPN for several years. "Simply put, we won't let stations renege on long-term agreements and we will take legal measures to protect our interests," Tannehill stressed.

Although Sinclair Broadcast Group recently took compensation from UPN to maintain affiliates in five markets (as part of a settlement of a lawsuit), the group has nonetheless taken on secondary WB affiliation at WNYS-TV in Syracuse, N.Y., (72nd DMA) and WDKA in Paducah, Ky. (79th DMA).

Station execs from both Sinclair stations, which are managed under local marketing agreements (LMAs), stressed that there were only two weeks of national ratings and that it was too early to judge UPN's performance. However, Aaron Olander, vp/gm of WNYS-TV, stressed that "if UPN is still doing around a 1 rating out of the November book, we'd have to rethink some of our alternatives." A station exec close to WDKA said the Paducah station is "contractually locked" to its UPN affiliation deal until first-quarter 2000.

Even though some of the primary UPN affiliation deals with Sinclair LMA stations have more than a year left, a WB distribution executive who would not speak for attribution confirmed it is taking a "quiet, systematic strategy to either coax UPN affiliates to switch over or take some secondary positions in a few markets where we don't have clearance." This executive said there were only five or six markets that could be targeted for full-time affiliation, among them Memphis, Honolulu, Spokane, Little Rock, Ark., and Harrisburg, Pa. ■

Fox: Series No Shutout

Ratings were off, but net claims it will near breakeven on season

TV SPORTS / By John Consoli

Before the lights dimmed in San Diego's Qualcomm Stadium last week after the Yankees vanquished the Padres in the 1998 World Series, the conventional wisdom had it that Fox was the real loser. But on Madison Avenue, where opinions count more than those on the sports pages, there's a general feeling that Fox didn't do so badly.

Media agency execs believe that Fox derived benefits from this year's World Series telecast, even though overall it was the lowest-rated Series ever. What Fox lost, buyers believe, was the opportunity to pick up the revenue necessary to make a profit on the \$115 million it paid for this year's baseball package, which included regular-season weekly games, the National League Championship Series and the World Series. For the full

season, especially after considering ad sales at the network's owned-and-operated stations, Fox could wind up close to breakeven.

"You can't look at the World Series separately—you have to look at the whole package," said one TV buyer, who spoke on the condition of anonymity. "Fox had a relatively good regular network [baseball] season. And Fox used the [World Series] opportunity to promote its other shows and its stars to a larger audience than it gets for its regular programming."

Indeed it did, as Fox perhaps set a record for set-up shots of its talent at the ball games: *Ally McBeal* star Calista Flockhart in the stands at Yankee Stadium; an ensemble from the casts of *Melrose Place* and *Party of Five* at Game Three in San Diego; *McBeal* co-star Lisa Nicole Carson singing the national anthem before Game Four.

The ratings themselves were off compared to previous Series. But the numbers were on par with last year's Series, if compared to the first four games only. "It's really unfair to compare ratings for the first four games against a Series that went seven games [in '97]," said Marc Berman, associate programming director at Seltel, the TV ad representative firm. "Momentum tends to build as a Series progresses, and a seventh-game rating could be several rat-

ing points higher than earlier games."

The rating for this year's four-game Series was a 14.1, compared to a 16.8 for last season's seven-game Series and well below the 16.4 scored by the previous lowest-rated Series in 1989. But when compared to the first four games of last season's Series, the rating was only 0.2 points below the 14.3 scored by NBC.

Fox, naturally, is putting the best possible face on its ratings performance. To that end, the net is pointing to a 27 percent boost in Series ratings among male teens 12-17 and a 32 percent jump in the rating among total teens. "We lost some of the true baseball fans who realized the Series was over early, but we grew our future," a Fox Sports spokesman said.

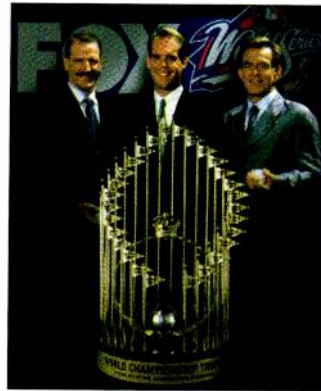
The Series ratings this year were down about 15 percent when compared to the six-game Series that Fox

aired in 1996, when the Yankees defeated the Atlanta Braves. This mirrors declines experienced by network prime time in general over the past two years. "We're starting to see prime-time sports programming decline at the same pace as the rest of prime-time programming," said Steve Sternberg, senior partner, TN Media. "Only the Super Bowl has been able to avoid this level of erosion."

Sternberg also pointed out that Fox's Series games gave the net nearly twice its normal audiences on those nights, and Berman says the ratings match the numbers of most top-rated network shows this season. "During the 1978-79 season, when the World Series averaged a 32.7 rating, every one of the Top 25 shows had a rating above 25.0. This season, there's only one—ER. "It's a whole different landscape."

Fox finished its regular-season Saturday baseball telecasts with a 3.1/10 household rating and share, up 15 percent over the ratings posted both in 1996 and 1997. And the network capitalized on Mark McGwire's home-run record by airing the game during which he hit his 62nd home run in prime time.

"We could have made a ton of money for the season if the Series went six or seven games," the Fox spokesman said. "Instead, we will be close to breakeven." ■



Fox's Bob Brenly, Joe Buck and Tim McCarver

MEDIA WIRE

6) in Radnor and we in Tulsa who are basically performing the same function," said *TV Guide* president and CEO David Steward. "Given the system that is connected to the scheduling function was really developed and housed in Tulsa, we decided that we would consolidate efforts there." Some staffers in Radnor will be offered relocation packages to Tulsa.

Last June, *TV Guide* purchased TVSM Inc.—publisher of the cable and satellite listing books *Total TV*, *Cable Guide* and *See*—for \$75 million. Since then, about 100 staffers have been let go.

Separately, a magazine-sized edition of *TV Guide* is being sent to 800,000 subs. A newsstand test of the larger version will begin by year-end. —*Lisa Granatstein*

CBS' Eye on People, Rainbow Realign Ad Sales Strategies

Several cable networks realigned their advertising sales operations last week. Discovery Networks agreed to take over ad sales for CBS' Eye on People network. And Bravo and MuchMusic will soon have separate sales teams after the departure of a senior executive, sources familiar with the two networks said.

Discovery's action comes in advance of the anticipated close next month of a management deal with CBS for Eye On People that would make Discovery the network's managing partner. When the deal is completed, CBS will be dropped from the network's name. The joint venture will be overseen by an executive board with representatives from both Discovery and CBS. Discovery representatives declined to comment.

As for Bravo and MuchMusic, the expected ad-sales change comes as Bill Walters, vp of ad sales for both services for about the past three years, departed last week. A Bravo representative declined to comment on any changes. But Walters' office confirmed that he no longer works at Rainbow. —*Jim Cooper*

Strong Media Consumption Forecast Through 2002

Growth in media is robust enough to withstand a recession, should one occur. That's the view from the 12th annual Communications (*continued on page 8*)

Acme Axes Stern Show

4 stations drop syndicated weekly, citing unacceptable content

TV PROGRAMMING / By Michael Freeman

Emark Entertainment's syndicated *Howard Stern Radio Show* suffered another distribution blow last week as Acme Broadcasting's four stations dropped the controversial Saturday-night TV program.

A spokesman for Acme said that Stern's shaving of a guest's pubic hair on the show's Oct. 17 episode was a factor in the group's decision to pull the plug. Acme chairman Jamie Kellner's affiliation with the Parents Resource Council, a non-profit group that has been lobbying stations to take Stern's TV show off the air, did not play a part in the decision, the spokesman said. (Kellner is honorary chairman of the council.) Acme president/COO Doug Gealy made the move "himself, along with the stations" to pull the show, over "content issues," the spokesman added.

The four Acme stations are KPLR-TV in St. Louis; KWBP-TV in Portland, Ore.; WBXX-TV in Knoxville, Tenn.; and WTVK-TV in Ft.

Myers, Fla. Acme's other station, KUWB in Salt Lake City, has not carried the Stern show.

The Acme stations are all WB network affiliates. Company chairman Kellner is also CEO of the WB.

In addition to the Acme cancellations, the Stern show since its Aug. 29 premiere has been pulled by stations in San Diego; Phoenix; Lubbock, Texas; and Birmingham, Ala.

According to the most recent Nielsen ratings reports for the week ended Oct. 11, the *Stern Radio Show* averaged a 1.7 rating nationally on 79 stations representing 69 percent U.S. coverage. That rating was down 37 percent from the premiere's 2.7.

On the Acme stations, the show had averaged a 3.5/10 (about 29 percent down from

November 1997 share levels) in St. Louis and a 1.9/7 (up 71 percent) in Portland in Nielsen overnight ratings. The other two Acme stations are not in metered markets. ■



FRANDEE ST. NICOLA/SCRS

Stern: Tough going on Saturday nights

A&E's Future Is History

For digital, a Biography channel and an int'l version of THC

CABLE NETWORKS / By Jim Cooper

A&E Networks has quietly moved forward with its plans to enter the digital TV age. Executives familiar with the company's programming and distribution said last week that two services will launch in mid-November on Tele-Communications Inc.'s Headend in the Sky (HITS) digital television service. One channel is a long-expected Biography network; the second is a version of The History Channel that focuses on international history, targeting U.S. viewers.

The networks are being created and launched by a special digital team established by A&E. An A&E spokesman declined to comment, but a TCI representative confirmed that a carriage agreement was signed last week for the two services. HITS is expected to reach about 1.5 million cable

subscribers by the end of the year.

A&E's two channels join a growing roster of cable networks that have created digital spinoff services, including Lifetime Movie Network and Noggin (from Nickelodeon), that will be added to HITS' programming portfolio. MSOs that are rolling out digital platforms, including Time Warner Cable, are hungry for new programming options.

While other major programmers, including Discovery, MTV Networks, Disney and E.W. Scripps (which owns HGTV and Food Network), have all launched digital services, A&E—like Turner and USA Networks—has kept its digital programming plans close to the vest. The Biography network, a spinoff of A&E's signature series, has long been A&E's network-in-waiting, but limited channel space has prevented a widespread analog rollout. ■

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Industry Forecast, sponsored by investment banker Veronis, Suhler & Associates. With Americans enjoying nearly full employment, they will continue to spend on media and entertainment. In particular, they will buy more cable TV subscriptions, other subscription video services and online services. The total amount of time people spend consuming media is anticipated to increase slightly, to 3,398 hours per year by 2002.

The Veronis report does not anticipate an economic downturn, arguing that the country's economic expansion over the last seven years has not become overheated, in contrast to the years preceding recessions in the early 1980s and 1990s.

The report forecasts spending in 13 media industries including television, radio, pay TV, entertainment (encompassing movies, recorded music and interactive entertainment), publishing and online services. —MS

Nielsen Improvements Spur ABC, CBS to Renew Pacts

Despite disparaging words from broadcasters aimed at Nielsen Media Research and the threat of a competing ratings service, ABC and CBS last week showed their faith by renewing contracts with Nielsen. Under the four-year deal, Nielsen will provide a new methodology to capture the viewing habits of digital-TV audiences via its "active/passive meter." The system is being tested in the Northwest.

"Nielsen has in the last year taken strong steps to address the shortcomings of their system that have been brought to light," said David Poltrack, CBS exec vp for planning and research.

Terms of the deal were not disclosed, but the networks typically pay more than \$10 million annually for Nielsen data.

Of late, Nielsen has been criticized by broadcasters who have challenged its accuracy in gauging audience behavior. The Big Four nets have backed the endeavors of Statistical Research Inc. to roll out its SMART metering service.

CBS has also signed up for the Desktop Access Research Tool. That system allows subscribers access to Nielsen's data warehouse, enabling them to get specific ratings info faster. —Megan Larson

Print Promotes Its Power

New MPA study pitches awareness, accountability to advertisers

MAGAZINES / By John Masterton

For publishers, the timing couldn't be better for the Magazine Publishers of America's new study touting the effectiveness of print advertising. The survey, reported by MPA executive vp/marketing Christine Miller last week at the American Magazine Conference in Orlando, Fla., documents the brand-building influence of print media schedules, particularly when combined with television buys.

The report addresses a growing concern among advertisers and agencies about the need for detailed accountability in a media world dominated by ever-rising costs for sometimes uncertifiable results.

"The key to doing business with General Motors is understanding accountability and its importance to us," said Linda Thomas Brooks, senior vp/group director at GM Mediaworks, the automaker's in-house shop. "Magazines need to do a better job to help show us how

print moves the market." Brooks said GM ran ads in more than 700 magazines this year, and that demonstrability of results will help guide the company's future buys.

That's where MPA's Miller thinks the ad effectiveness study will help sway media minds. "Dollar for dollar, magazines deliver significantly higher advertising-awareness levels," she said. In the all-important automotive category, for instance, the study found that while magazines earn only 25 percent of total ad budgets (compared to TV's 75 percent), they alone account for 39 percent of awareness and, when used in tandem with TV, another 36 percent.

"We're getting a little bit closer to understanding the relative impact of magazines on sales," added Lee Doyle, executive vp and co-media director at Ammirati Puris Lintas. "I'm not sure we'll ever get a definitive answer, but we're getting a better sense than ever before." ■

Editors Adjust Diversity Goal

New target date of 2025 for newsrooms worries minority journalists

NEWSPAPERS / By Len Hollie

Minority journalists are concerned about last week's decision by the American Society of Newspaper Editors to push back until 2025 the target date for U.S. newspaper staffs to reflect the racial makeup of American society.

"While we applaud ASNE for acknowledging the need to continue working toward newsroom diversity, ASNE's new goal of newsroom parity by 2025—a generation from now—makes parity someone else's problem," said Vanessa Williams, president of the 3,000-member National Association of Black Journalists and a reporter for *The Washington Post*. "Having acknowledged that newspapers failed to reach the first goal of parity by 2000, the association's members should move quickly and decisively to improve hiring and retention practices."

"The challenge ASNE faces is getting all 860 of its members on board," said Nancy Baca, president of the National Association of Hispanic Journalists and assistant features editor at the *Albuquerque* (N.M.) *Journal*. "The ASNE leadership is committed to diversity, but their

ability to get many of the rank-and-file members on board causes me some trepidation."

ASNE president Edward Seaton, editor of *The Manhattan* (Kan.) *Mercury*, said the group was too ambitious when it set its original goal in 1978 to make newspaper staffs match the nation's racial composition by 2000. The goals approved by the ASNE board last week "strongly reaffirm our commitment to having newsrooms that reflect the communities they cover," Seaton said.

ASNE reported earlier this year that minority journalists comprise 11.5 percent of the professional newsroom work force, up from 11.4 percent in '97. Minorities currently account for 26 percent of the total U.S. population. To reach ASNE's new goal, newspapers would need to increase minority representation by 1 percent per year, according to the NABJ. Based on some estimates, that means newspapers would have to hire 1,180 minority journalists in 1999 alone.

The ASNE board last week also decided to include women in its annual survey of newsroom employment, a change that had been lobbied for by female journalists. ■

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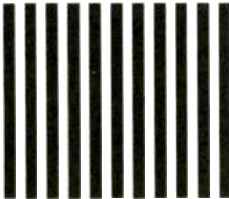
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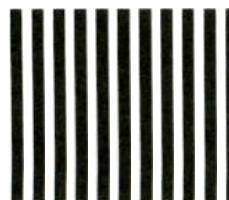
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Bringing the Kids Together

Fox Family melds ad sales units as its kids ratings underperform

CHILDREN'S TV / By Michael Freeman

In an overcrowded, inventory-laden kids marketplace, Fox Family Worldwide moved last week to consolidate ad sales for its broadcast outlet (Fox Kids Network), cable network (Fox Family Channel), radio business and magazine under the Fox Family banner. Both TV units are having their share of marketplace woes, with Fox Family's initial kids ratings less than stellar and Fox Kids Network only now stemming a three-year ratings slide.

The newly combined sales unit "lends itself better to having a dedicated sales force as a one-stop shop" for buyers, said Jon Mandel, chief negotiator for Mediacom (a unit of Grey Advertising). He called the action the "hand-in-mouth cross-branding and cross-promotion" of Fox Kids Network and Fox Family Channel.

Industry estimates peg Fox Family's merged ad revenue at about \$180 million beginning in 1999, adding Fox Kids Network's \$155 million and Fox Family's estimated \$25-\$30 million.

Rick Sirvaitis, who has presided over Fox Family's ad sales, takes over sales responsibilities for all of Fox Family Worldwide, which is half-owned by News Corp. and Saban Entertainment. Rich Cronin, president/CEO of Fox Family Channel and Fox Kids Network, said Sirvaitis will assume broadcast sales responsibilities from Jean Rossi, executive vp of Fox ad sales, who moves over to Jon Nesvig's national sales team.

Cronin said there will be no attempt to piggyback Fox Family spots with FKN inventory. "We are not going to try to do a bunch of value-added promotions or giving away Fox Family inventory," Cronin explained. "We are going to be talking first to our clients about integrated marketing plans, where they can achieve certain efficiencies in buying across our various media platforms."

While seeing "promise in buying across the same portfolio," Helen Tocheff, senior vp/national broadcast manager for Zenith Media, also noted that "everybody is still going to be negotiating two-tiered, cost-per-thousand rates" for Fox Family and FKN.

The combined sales unit will indeed have a challenge in propping up Fox Family. Since the network's Aug. 15 relaunch, Fox Family's weekday 7-9:30 a.m. kids lineup is drawing an

average 0.2 rating (NTI, Aug. 15-Oct. 16; kids 2-11), off 67 percent from a projected 0.6, said kids buyers. A holdover deal requiring the airing of religious program *700 Club* from 9:30-11 a.m. (also a 0.2) has crimped any flow of kids to its preschool *Captain Kangaroo's Treasure House* (11 a.m.-1 p.m.) and *Toon-A-Casserole* blocks (1-3 p.m.), which are stuck at identical 0.2 ratings. The highest rated programming comes out of "The Basement" block at 3-6 p.m., with *Three Friends and Jerry* and *Pee Wee's Playhouse* scoring 0.6 and 0.5, respectively. Saturday and Sunday kids programming is also off about 60 percent from a projected 1.1 rating at a current 0.4 rating season-to-date. *Spider-Man* (0.8) and *Donkey Kong Country* (0.7) perform best in their Sunday block. Cronin declined to comment on projections.



All in the Family: Cronin (r.) has tapped Sirvaitis to take over ad sales at Fox Kids Network.

Fox Family isn't alone in drawing poor kids ratings. Brad Adgate, vp/research for Horizon Media, said there is a "black hole" in the kids market, where nearly every broadcast and cable network has experienced year-to-year losses. Fox Kids Network's combined weekday and weekend lineups are getting an average 2.1 rating among kids 2-11, down 16 percent from year-ago levels; Kids WB is down 18 percent to a combined 1.3 rating for its six-day week; ABC's Saturday lineup has slipped 6 percent to a 3.1 rating; and CBS remains flat at a 0.6 rating. On the cable side, Nickelodeon is averaging a 2.7, down about 10 percent, while Cartoon Net is the exception, posting a 41 percent increase to a 1.1.

Cronin pointed out that Fox Family has found some success in prime access and prime time, with its original revival of *The Addams Family* scoring a 1.1 rating in its premiere last week as a 7:30-8 p.m. strip. ■

CABLE TV

Sundance Channel last week announced a November launch of four prime-time programming blocks. The new hour-long blocks, focusing on premieres of independent films, are: *Something New: Sundance Channel Premieres*; *Short Stop: An Hour of Short Films*; *Matter of Fact: The Best of Non-Fiction Filmmaking*, for documentaries; and *Saturday Night Special: Movies We Love*, featuring Sundance favorites. The network's programming moves are part of a new creative push by Tom Harbeck, executive vp of programming and creative director; and Liz Manne, senior vp of programming and creative marketing. Harbeck and Manne joined Sundance this year, from Nickelodeon and Fine Line Films, respectively.

Cable Positive last week announced record support from the cable industry for World AIDS Day on Dec. 1. More than 450 cable-industry companies have pledged support. Involvement ranges from running original or encore AIDS-related programming and public service announcements to employee education. E! Entertainment Television's Steve Kmetko, MTV's John Norris and Peta Wilson, star of USA Network's *La Femme Nikita*, will serve as spokespersons for Cable Positive's World AIDS Day efforts. Networks airing special programming include BET, Disney Channel, Lifetime and MTV.

Addenda: The Learning Channel's *Vietnam: The Soldiers Story*, in its Oct. 11 and Oct. 13 premieres, tied the network's ratings record for a miniseries. *Vietnam* averaged a 2.4 rating, or about 2.1 million households per night, matching the performance of *Desmond Morris' The Human Sexes*, which ran on TLC in February...ESPN's Oct. 15 NFL matchup between the Green Bay Packers and the Detroit Lions pulled the network's highest NFL rating of the year. The game drew a 9.2 rating, translating to 6.9 million homes...Based on its analysis of Nielsen numbers, CNN last week reported that its Monday-Friday 24-hour rating from Oct. 12-16 was up 25 percent in both delivery and ratings from October 1997, thanks to Wall Street and White House turmoil. —Jim Cooper

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-Lou Gropp, Editor-In-Chief, *House Beautiful*

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-Pamela Fiori, Editor-In-Chief, *Town & Country*

They make me think of all the different uses from the 19th century. Pumpkins were used from warding off insects to bringing good luck.

-Nancy Lindemeyer, Editor-In-Chief, *Good Housekeeping*



Source: 1998 Spring MRI. Note: Marie Claire and Gardener are prototyped magazines; adult readership numbers reflect all Hearst titles. Hearst Magazines, A Unit of The Hearst Corporation. © 1998 Photo: Timothy Greenfield-Sanders

Pumpkins symbolize a lot of things about America.
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—Ellen Levine, Editor-In-Chief, *Good Housekeeping*

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NETWORK TV

NBC's ratings declines on Thursdays are approaching a makegood situation, according to ad buyers. Despite NBC West Coast president Don Ohlmeyer's insistence that the network expected some ratings falloff following the departure of *Seinfeld*, one agency exec who did not want to be identified said: "NBC's crash [on Thursdays] is a little more precipitous, and sooner, than we all would have expected." It's not that NBC is doing that badly on Thursdays, but that it's doing poorly when compared to last season. Through the first four weeks, according to Nielsen Media Research figures, NBC on Thursdays averaged a 17.9 rating, down from 20.5 in the same period last season. On Oct. 15 in prime time, NBC recorded a 16.1/26, down 16 percent from the comparable night a year ago and the network's lowest-rated Thursday with original programming since May 1994, noted Mark Berman, associate programming director at Seltel. Among the trouble signs: *Jesse*, ham-mocked between *Friends* and *Frasier*, recorded a 12.8/21 (10.1 in 18-49), down 18 percent from its lead-in. *Frasier* (15.3/24) was down 27 percent from *Seinfeld* on the comparable night a year ago. And *Veronica's Closet* did a 13.5/21 (10.4 in 18-49), a record low for an original episode of *VC*. *ER*, with a 19.6/33, is down 7 percent season-to-date but is still close to last season's numbers.

CBS' decision to replace *The Brian Benben Show* with repeat episodes of *Everybody Loves Raymond* in the Monday 9:30 slot was prudent, judging from first-time ratings. On Oct. 19, a *Raymond* repeat earned a 9.6 rating, much better than *Benben*, which averaged a 7.0 before it was cancelled. The move slightly helped the network's 10 p.m. drama, *L.A. Doctors*, which recorded a 7.8/13, its highest number since the show's Sept. 21 premiere (9.9/16). The new Ted Danson sitcom, *Becker*, moves into the Monday 9:30 p.m. slot on Nov. 2.

JAG continues to post impressive ratings gains on Tuesday nights at 8 p.m. on CBS. The military drama is up 13 percent in households, 8 percent in adults 18-49 and 15 percent in adults 25-54, compared to last season. —John Consoli

Shelter From the Storm

WB gives 'Hyperion Bay' time to develop ratings despite slow start

NETWORK TV / By John Consoli

The WB, off to a solid start this season with several new and returning shows, will not be among the networks giving floundering programs the quick hook. Chief beneficiary of that more patient strategy is *Hyperion Bay*, which the WB recently announced it will pick up for a full season, despite the show recently dipping to its lowest rating of the season, a 2.1/3 (0.9 in adults 18-49).

"We're an emerging network," explained Jordan Levin, WB senior vp of programming and development. "You can't overreact to ratings numbers alone. The process of development is long-term. We look at our new shows as works in progress, not fully realized programs. If a program has elements we believe in, we will continue to show patience and help to improve it."

In *Hyperion Bay's* case, a new executive producer has been brought in and the storyline is being adjusted while the show continues to air.

"We want to be a network that feels we gave a show a shot creatively before we made a negative decision," said Levin. "Decisions here are more creatively induced than ratings-induced. Part of the patience for us comes from the fact that we are—next to, maybe, NBC—the most stable entertainment group. We've all been working together for four years. There's a trust that's established that allows people to operate in a less tense environment. Programming decisions are some-

times made in an insecure environment."

A prime example of how the network's patience pays off is *7th Heaven*. During its first season, *7th* was the lowest-rated show on the WB at a 2.3/4 share, but it has doubled that rating so far this season to a 4.6/7.

The net has also benefited from sticking with its veteran ethnic comedies *The Wayans Bros.*, *The Jamie Foxx Show* and *The Steve Harvey Show*. Previously earning mediocre ratings in their separate time slots, these shows were packaged as a block on Thursdays—one of two nights of programming

that the WB added this season—and started producing the net's highest rating ever, even against NBC's vaunted comedy block.

"We're still a network that's carried on newer stations in many portions of the country," Levin said. "It is going to take time for people to find us

in many markets."

Key, said Levin, is that Madison Avenue has remained supportive. "In a year when there have been ratings disappointments at each of the Big Four networks, the agencies are willing to give the WB—which is beginning to overdeliver audience promises for most of its shows—a longer rope on some of its struggling shows," said one agency executive, who declined to speak for attribution.

Levin said for the season's first four weeks, the WB overall is up in all demos, including its key targeted 12-34 group. ■



Sydney Penny (l.) and Mark-Paul Gosselaar of *Hyperion*

No Payday on MIA NBA

Marketplace confusion reigns among buyers as nets replace games

TV SPORTS / By Jim Cooper

TV station and regional cable network managers and media buyers last week scrambled to sort out the impact of the NBA lockout on their year-end programming and advertising plans. While much of the replacement programming was in place, questions linger over

pricing and sellout levels.

This much is true in the short term: Turner Broadcasting's TBS and TNT, NBC and regional sports nets face the reality that the replacement programming will draw only a fraction of the ad dollars NBA spots usually command. The loss of ad revenue only com-

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SYNDICATION

King World Productions reports its has sealed long-term renewals for *The Oprah Winfrey Show*, *Wheel of Fortune* and *Jeopardy!* with several ABC-owned TV stations in major markets. With Winfrey signed through the 2001-02 season, King World has re-upped the show with ABC O&Os in New York (WABC), Los Angeles (KABC), Chicago (WLS) and Philadelphia (WPVI). According to station reps, interest in *Oprah* from the NBC stations group gave King World some leverage in its renewal pitch to ABC. The ABC O&Os secured the shows with an overall \$1 million-plus weekly license fee—WABC alone is said to be paying \$300,000 to \$350,000 per week. That deal is said to have greased the gears for the ABC O&Os to renew the top-rated *Wheel/Jeopardy!* prime-access block through the 2003-04 season. The ABC O&Os in New York and L.A. are said by rep sources to have re-upped at \$115,000-\$125,000 per week for each half-hour strip. Besides the ABC O&Os in the top four markets, others coming aboard include KGO in San Francisco; WTVD in Raleigh-Durham, N.C.; and KFSN in Fresno, Calif. Overall, KWP has renewed the game shows in 36 percent of the U.S.

More people are registering early for the upcoming National Association of Television Program Executives convention, set for Jan. 25-28 at New Orleans' Morial Convention Center. Pre-registration is 25 percent ahead of last year, said Bruce Johansen, NATPE president/CEO. He suggested that the increase might be attributable to the scheduling of the convention a week later than usual, which distances it from the New Year season. In another departure from last year, when Buena Vista Television, Twentieth Television and other syndicators groused about the costs involved in exhibiting at NATPE, "none of the distributors are disgruntled this year," Johansen said. More than 400 companies have booked some 400,000 square feet of exhibition space, 25,000 of which is in a new annex. At the confab, "the accent will be on celebrities," said Johansen, noting that Howard Stern and Larry King are penned in for keynote speeches. —Mike Freeman

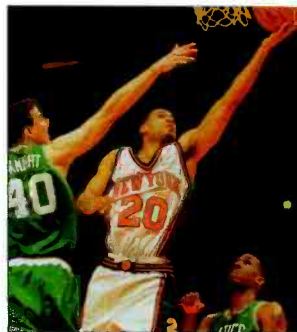
pounds the foul to Turner and NBC, which still have to pay the league \$178 million and \$350 million respectively for the 1998-99 season even though games aren't running. Unlike Turner and NBC, regional nets will not pay the NBA for a missing season.

"Beauty is in the eye of the beholder," quipped Larry Novenstern, senior vp/director of sports marketing services for BBDO, about the quality of the replacements.

Many buyers also reported that they plan to take money back until the season resumes or is extended, a reality sales execs were trying to deal with. "We're working with the advertisers as we speak. We still have no idea where this lockout is going. As soon as we have a more definitive picture, we'll put things in place," said Bob Ramsey, director of programming for WGN-TV, Chicago, which will run WB and movie programming where Bulls games would have run.

Some local buyers hadn't even been told by their area networks and stations about replacement plans. "I haven't seen information regarding what is going to replace it and the delivery and the cost against it," said Sue Colegrove, media director for Milwaukee-based Zizzo Group.

Turner, which had planned to run games every Tuesday and Friday on TNT and on Wednesdays on TBS during the seven-month season, will be first off the bench with replacement programming: On Nov. 3 the cancelled New York Knicks and Boston Celtics game on TNT will be replaced by *WCW Nitro Extra* at 8 p.m. and *Rain Man* at 9 p.m. Turner will tap its film library to fill game slots.



Fans must wait to see the Knicks and the Celtics.

MIKE SEGAR/REUTERS

Fox Sports Net's regionals will run classic footage of local team play. But FSN is also trying to tap the hot baseball season by running All Star postseason games in Japan (*Mediaweek*, Oct. 19). College basketball and pro hockey could benefit from an MIA NBA, as could some semi-pro leagues.

Slated to run 21 regular-season games, NBC has until Christmas to figure out substitutions and has yet to discuss contingency plans. A scotched season would be tough for the network to swallow after losing NFL rights earlier this year after more than 30 years.

On a local level, Barry Diller's Miami station WAMI-TV spent about \$1.3 million for 40 Miami Heat games. The station now plans to blend its all-original schedule of news and series with airing some classic Heat games.

"We're going to work with the advertisers. Some will probably stay in the programming we air and some will take their money back," said Adam Ware, executive vp, USA Broadcasting. Ware declined to discuss pricing of substitute programming. "The reality is that even though the games in November have been canceled, it doesn't mean the season won't be extended. We still might have the same number of games," said Ware.

If the season is canceled, significant programming chunks will be rescheduled and repriced. Last week's ruling to hold players' salaries during the strike seemed to deepen the divide. But it might also force the players back to the table faster. "The players are going to start missing their paychecks, and I predict the season will resume in early January," said one sports buyer, who asked not to be named. ■

Making a HIT in the U.S.A.

Brit production house gets 30% of revenue from sales to cable nets

TV PRODUCTION / By Betsy Sharkey

With 10 new shows snapped up by cable networks in the U.S. market and a fresh infusion of some \$25 million earmarked to expand production, London-based HIT Entertainment is positioned to become a dominant European player in the emerging trend of selling TV product to the States in addition to buying here.

"There is no question [the U.S.] is a huge market for us," said Peter Orton, HIT's CEO.

That's why the production/distribution company, which specializes in children's animated product and wildlife series, established a beachhead in Los Angeles three years ago and installed Dorian Langdon as executive vp to run the operation stateside.

Several HIT properties are hitting the U.S. market this year, including four on the Fox Family Channel—*The Three Friends and Jerry*, which premiered with the channel's relaunch on Aug. 15; *Big Sister*, *Little Brother*,



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Wildlife and *Monsters*, an anthology series. *Kipper*, based on the popular book series about the adventures of a dog, will debut on Nickelodeon early next year as the lead-in to Nick's hit series *Blue's Clues*; *Anthony Ant* will join HBO Family, a digital spinoff channel launching in February; Starz/Encore has picked up *Brambly Hedge* and *Percy's Park*; and Animal Planet has acquired *Wyland's Ocean Worlds*.

In the last year, sales in the U.S. accounted for 30 percent of HIT's business, and that share is expected to grow. In fact, in its nine-year history, HIT has won five prime-time Emmy awards for children's programming for *The Wind in the Willows*, perhaps its best-known show.

"We have gone from being primarily a dis-



Kid-hunting: Kipper will lead into *Blue's Clues*.

HIT ENTERTAINMENT/ICK INK/PER

tribution company to a fully integrated studio," said Langdon. "We will continue to expand our production slate over the next two years, though we'll also be concentrating on growing the licensing and merchandising, book and video portions of the business."

The company started nine years ago when Jim Henson decided to sell his business to

Walt Disney Co. Orton, who had been running Henson's worldwide distribution operation, chose to go out on his own. "We offered to do for other product what we had done for Jim, and we also began to raise coproduction funds and work with well-known children's authors on developing new series," says Orton. "We grew very fast because [of the history with Henson] people thought of us as an evolved business, not a startup." ■

Insert Spots Here, Nets Say

New ad technology lets agencies place localized spots nationwide

RADIO / By Katy Bachman

At least three radio networks and several syndicators are considering launching digital satellite-based systems that would let advertisers insert, station by station, different versions of commercials during live syndicated and network shows. Depending on the configurations networks select, the systems could also provide almost instant ad verification, a far cry from the 90-day time lag and thousands of affidavits the industry copes with today.

For agencies and advertisers—such as McDonald's, which in a single campaign could advertise Texas burgers in Dallas and lobster bisque in Boston—these systems promise the ability to dynamically target specific demos, lifestyles or geographic regions, all in one buy. Networks and syndicators can now maximize inventory by selling an East Coast retailer and a West Coast retailer the same spot.

"All of us are looking into it," said Lyn Andrews, president of ABC Radio Networks. "It moves us from a confined business to one that is more flexible and timely."

ABC engineers said they are months away from implementation, having tested the capability for several months. Also months from launch are Westwood One, CBS, Bloomberg and Broadcast Programming, who have been

testing on a limited basis. Premiere Radio Networks president Craig Kitchin intends to offer some sort of service "by this time next year."

The concept is simple. Radio spots from advertisers would be stored in the hard drive of a receiver at a local station. As the satellite transmits the program to the station, the pre-loaded receiver, triggered by digital encoding, inserts the appropriate spot live and in real time. "The technology is the easy part," said Barry Victor, director/engineering, Premiere Radio Networks. "The logistics are what's tough; traffic systems are key."

That's why it doesn't come cheap. While the networks haven't worked out the business details, most suggested they are likely to offer it as a premium service with several price points, depending on how fast spots need to air. According to Chuck Wagner at Star Guide Digital Networks, commercials can be changed or inserted just four to five minutes before airtime.

Not all radio nets think it's worth the millions. Once an early proponent, AMFM Radio Networks chief David Kantor now thinks otherwise. "I'm much more interested in developing true national advertisers to compete with cable and TV networks," said Kantor. "There are a lot of national advertisers that do not use radio; those are the ones we should focus on." ■

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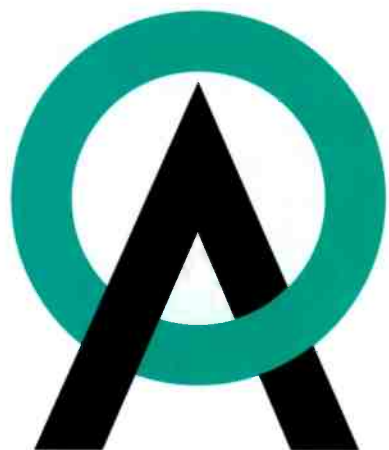
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Sr. Vice Presidents: Georgina Challis, Paul Curran,

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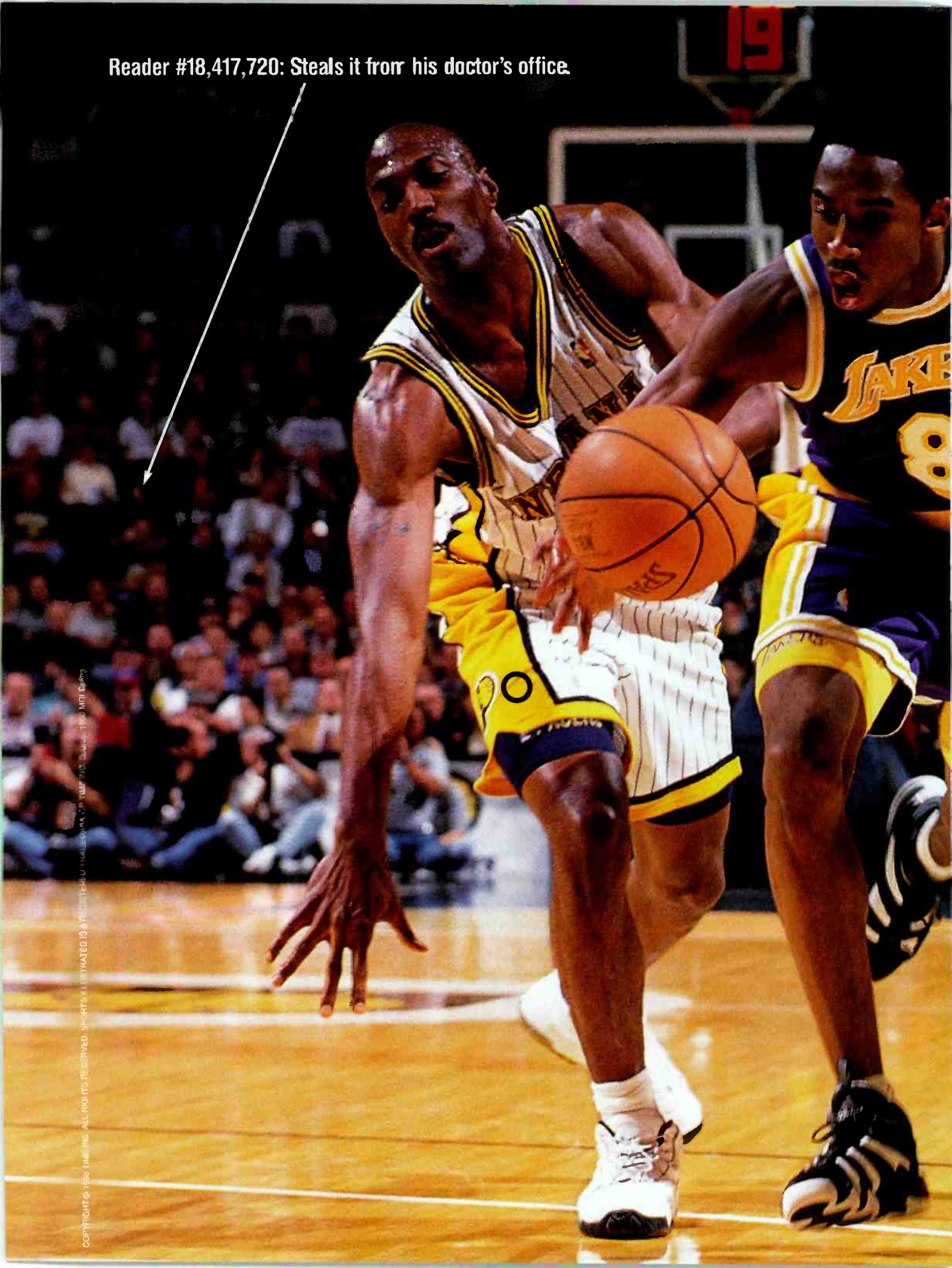


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I T ' S T A R G E T E D T V

Reader #18,417,720: Steals it from his doctor's office.



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While you wait for Game 6
of the NBA Championship and
its 18 million male viewers,
we're delivering 19 million men every issue.

Just think, more time for flowcharts.

**Sports
Illustrated**

19 million readers

Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR

MACOMB COUNTY, MICH./NEWSPAPERS

Feisty Daily Seeks Morning Glory

•SOMETIMES THERE'S A CLEAR WINNER IN A labor dispute. That's the case in Detroit, where *The Macomb Daily* has claimed a wellspring of new subscribers and valuable advertisers in the wake of a devastating strike against *The Detroit News* and *Detroit Free Press*. The 59,961-circulation daily newspaper this month finished a four-month conversion from p.m. to a.m. in an effort to give advertisers a morning punch.

"The conversion to a morning newspaper was a no-brainer, considering the growth that is occurring in Macomb County," says William Thomas Jr., *Macomb Daily* publisher.

Mark Lewis, *The Macomb Daily's* marketing director, adds: "When the strike took place downtown, our five-year plan for growth was accomplished in 90 days. The flood of new business and readers outstripped our capacity to serve them."

The conversion is just one facet in what is shaping up to be a protracted battle between *The Macomb Daily's* parent company, 21st Century Newspapers Inc., and *The Detroit News/Free Press*, twinned in a joint operating agreement.

The instigator is 21st Century Newspapers—which also owns *The Oakland Press* in Pontiac, *The Daily Tribune* in Royal Oak and 21 nondailies in southeast Michigan. It has beefed up its editorial product and has created the Greater Detroit Newspaper Network, an advertising subsidiary that provides an opportunity for combination buys.

"We're now getting a lot of the big, national advertisers, such as Wal-Mart and [supermarket chain] Meyers that we were

unable to get before," says Elaine Myers, *Macomb Daily* advertising director.

In an effort to counter that encroachment, the *Free Press* has shown renewed interest in Oakland and Macomb—even opening an

Oakland County bureau in March. "If we do well in Oakland County," says Joe Grimm, *Free Press* editor for recruiting and development, "we would try to replicate that in Macomb County."

Advertisers say the competition between the metros and the 21st Century group is in full stride. "We buy [ad space] in those papers and the competition has been fierce," says Chris Gentile, senior vp and management supervisor for Young & Rubicam in Detroit. He also noted an ongoing billboard war between the newspapers.

Since the strike was settled in February 1997,

The Macomb Daily has lost some subscribers, Thomas notes. Daily copy prices remain 35 cents for the Detroit newspapers, compared to 50 cents for *The Macomb Daily*.

"They continue to try to undercut us in pricing," says Thomas. "At one point during the strike, Detroit single-newspaper prices were 15 cents per copy. We're doing well in the face of that." Daily circ has climbed to 245,000 at the *News*; *Free Press* daily circ is 381,600. Both are above last year's levels, says Grimm. Combined Sunday circulation is 809,479.

Thomas sees immense potential in Macomb for more advertisers and readers. Since taking over in March, the former *Oakland Press* publisher is engineering a turnaround at *The Macomb Daily*, which he says was too locally focused. The paper's new

mission, he says, "is to cover Macomb County, and to mix in state, regional, national and world news. Recent changes include the addition of a Saturday edition to make the *Daily* a seven-day-a-week publication. There's also expanded business and stock market coverage, more color comics and a revamped TV magazine. —Len Hollie

LIMA, OHIO/TV STATIONS

NBC Affil Reaps Bonanza In Retailing Heartland

•SITUATED SMACK IN THE MIDDLE OF WESTERN Ohio with nary a metropolis in sight, the city of Lima has the geographic luck of being the shopping hub for material folks in 12 counties in Ohio and northeast Indiana. Ranked No. 201, it's one of the smallest television markets in the nation—but Lima has a wealth of shoppers from outlying areas.

Consequently, retail sales are so high that household spending ranks a phenomenal No. 2 in the U.S. Such far reach, frenetic consumer activity and relatively low ad rates makes Lima a great market, say local ad buyers, collectively pointing to Lima Communications NBC affil WLIO-TV as the primary beneficiary of ad dollars. "It's my only option as far as television buys," said Louise Myers, a regional account executive at Genadco, the Pepsi Cola bottlers in-house agency. "There is no real competition within that DMA."

WLIO reaches some 200,000 TV households in the region. It earned a 35 share sign-on-to-sign-off in May 1998, according to Nielsen Media Research. By contrast, WOHL-TV, the low-power Fox affiliate owned and operated by gm Bob Heitmeier, and the high-power American Christian Television Services-owned WTLW-TV both scored a 1.

"Lima is a really unique market, in that you can buy one TV station and get a 60-70 share," said Ric Bratton, who is in the odd position of wearing two hats: as a WLIO talk-show host and as an ad consultant for Tom Ahl Buick-GMC. Bratton said he also buys on WTLW.

With cost-per-point in the \$12 to \$14 range, Myers said, WLIO is an effective buy.



Once too locally focused, the daily is pushing for a better edit mix.

HOW TO LOSE YOUR POSITION AS A #1 COMPANY

- 1. Keep telling yourself how good you are.**
- 2. Build a plush new corporate headquarters downtown.**
- 3. Raise your prices every year...**
after all, you're the leader...they'll pay it.
- 4. Keep making your product the same way...**
same sizes...same styles...and keep selling it in the same old distribution channels.
- 5. Continue to explain to your CEO why 1 - 4 above are so critical.**
- 6. Ignore history...its lessons don't apply to you:**
 - Zenith's stock sold for over \$300 a share.
 - Sears' sales used to be larger than its next two competitors' combined.
 - Schlitz was the best selling premium beer.
 - Korvette was the leading discount store.
 - Dow Jones' *Journal* used to have 2.1 million circulation and was a monopoly.
 - Chevrolet was the #1 car in America.
- 7. Follow the herd.**
Blow your budget on an expensive image campaign in the same old publications showing declining readership. Go only for mass reach even when it costs you 200% to 300% more, in terms of effectiveness, and when more efficient new choices are available. Since few companies accurately measure image campaigns or test them in competing media, you'll never know exactly how much money you blew...or why your sales and earnings are slipping.
- 8. Explain all of the above to the new CEO...and the new ad agency.**

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If you're a national corporate image advertiser, willing to carefully measure your ad results based on equal space in each publication, we guarantee you will pull at least 100% more inquiries with *Investor's Business Daily*, per dollar spent, than in *The Wall Street Journal*, any national business magazine or regional newspaper. *IBD* also guarantees a lower cost per order than cable or network TV.

83% of *IBD's* audience do not read *The Wall Street Journal*, according to Readex Inc., June 1998.

Investor's Business Daily

"For People Who Choose To Succeed"

Local Media

CONTINUED

"We spend quite a bit of money on Lima itself, and the sales for Pepsi are pretty high in that area," she said. (In 1997, each Lima household spent \$37,392—well above the national average of \$25,437, according to the 1998 edition of *Demographics U.S.A.*, published by Market Statistics.)

WOHL and WTLW benefit from local spending, but "from a national standpoint, it's all WLIO," said Chris Jordan, vp/gm of Katz Continental in New York. Last year, WLIO earned more than \$5 million in revenue, said gm Bruce Opperman.

For their part, execs at both WOHL and WTLW say they've made strides this year to improve their numbers. For the Fox outlet, that means carriage on the local cable system and new syndicated programming such as *Seinfeld* and *Frasier*. Meanwhile, WTLW continues to emphasize its image as Lima's "community station," said gm Kevin Bowers and expanded their local programming to 20 hours a week. —Megan Larson



Immigration to Maine has Cochrane looking to serve an increasingly diverse market of readers.

at its flagship *Seattle Times*—including dailies in Yakima, Isaquah and Walla Walla.

What awaits him is a difficult task, said one prominent advertiser. The Maine properties are in need of a trim in their middle ranks, according to one prominent advertiser.

Guy Gannett "had removed a lot of middle



of marketing for Lee Auto Malls, which spends roughly \$1 million a year in media for its three car lots in the Portland metro area.

Now, says Hill, there are five levels of management between Cochrane and the ad rep calling on Lee Motors. And the car dealer will likely require attention and finesse from the top brass, since its contract was signed when Guy Gannett also owned one of Portland's TV stations—which was sold earlier to Sinclair Broadcasting. That contract provided the flexibility to shift ad spending among the company's media outlets at their discretion.

Hill says he's been assured that Sinclair and Blethen will honor the car dealer's current contract, which ends around mid-1999. Both sides have said some form of the "collaborative" contract will be renewed next year, Hill said.

Cochrane, acknowledging a jet-setting full plate, speaks cautiously about his new duties. "In looking at how to improve efficiencies or cut costs, one of the focuses will be to improve synergies as well as try to increase revenue based on those synergies," he says.

Cochrane has other challenges, too. He wants to tap into Maine's increasingly diverse

ethnic communities. The state in recent years has seen a steady flow of refugee immigrant populations from Central and South America, Southeast Asia, Central Africa and, more recently, Bosnia. The Portland metro area now counts on foreign-born residents—many of them people of color—for about 10 percent of its population, according to Doris Hohman, who handles refugee matters for Catholic Relief Services Maine in Portland.

The area was 99 percent Caucasian 20 years ago. —J.L. Sullivan

LOS ANGELES/RADIO

A 'New Class of Rock' Begins With Simulcasts

• BUYERS ARE SIGNALING INTEREST IN A new Los Angeles rock station that promises to fill a void in the city's music scene. Last week's sign-on of Jacor Communications-owned Channel 103.1—actually a simulcast of two FMs, Los Angeles' KBCD and Orange County's KACD—promises a "new class of rock" targeting a young, mainstream audience.

"I think it's a great 25-49 station. The playlist has artists who have lasted a long time and it's softer than some of the younger-skewing alternative stations," said Laurel Pabian, senior partner/broadcast manager at J. Walter Thompson in L.A. "I think L.A.'s got a place for it."

With signals in Newport Beach and Santa Monica, the station aims to capture the trendy enclaves of Beverly Hills and Westwood. Rock listeners in those areas, Jacor programmers reason, are looking for a place to tune in since their former music source, alternative rocker KSCA-FM, switched to Spanish-language programming in 1997.

Spanish broadcaster Heftel Broadcasting Corp. flipped KSCA's programming to better match its signal strength in densely Hispanic areas like East L.A. As a rock station, KSCA's signal at 101.9 faltered in areas that were home to its prime audience.

"The decision to change 101.9 to match its geographical reach is identical to our decision to optimally match the 103.1 signal with a format appealing to the population in its coverage area," said Jacor/L.A. vp Charlie Rahilly.

Channel 103.1's format, a mix of alternative, classic, and acoustic rock and blues, is similar to the industry standard known as Adult Album Alternative. Jacor has had success with AAA in other markets, such as Denver, where the company's KBFO-FM ranks among the top 10. —Mira Schwirtz ■

MAINE/NEWSPAPERS

The 'S' Word Could Mean 'Synergy' or 'Shuttle'

• CHARLES COCHRANE IS A BICOASTAL POINT man in the fast-evolving world of media consolidation. He has been tapped by the Blethen family, majority owners of The Seattle Times Co., to test that all-too-familiar buzzword of media consolidation—synergy—thousands of miles away, in Maine.

Cochrane, a 29-year newspaper veteran, will wear big hats on two coasts. The Blethens will soon wrap up the purchase of three Maine dailies, an Internet service provider and a direct-mail outfit from Guy Gannett Communications. Sale price was a reported \$210 million.

Cochrane will begin overseeing dailies in the southern Maine cities of Portland, Waterville and Augusta—and he will continue to be the Blethens' senior vp in charge of newspapers

MEDIAWEEK PRESENTS THE 13TH ANNUAL MEDIA ALL-STARS

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

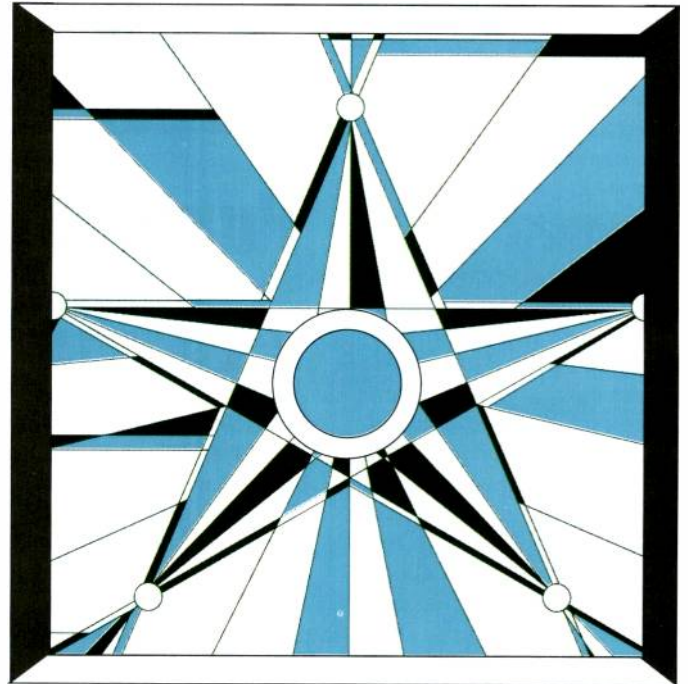
We invite you to nominate a media professional for the 1998 awards. **The deadline for nominations is Friday, October 30**

TO NOMINATE, YOU MUST

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

TO NOMINATE, YOU MUST

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



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

NOMINATE THE 1998 MEDIA ALL-STARS

CATEGORIES:

**Media Director
 Planning
 Research
 National Television
 or Cable**

**Magazines
 Spot Television
 Radio
 Newspaper
 Out-of-Home
 New Media**

Last year's winners

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

Category _____

Nominee _____

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

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

MOVERS

CABLE TV

David Woodman has been named senior vp and general manager of Fox Sports New England. Woodman joins the regional sports network from Sci-Fi Channel Europe, where he was managing director. At FSNE, Woodman will handle daily operations, including programming and sales...**Rori Peters** has joined Comedy Central as vp, affiliate relations, Northeast region. Peters had been vp, national accounts, at Court TV...The Weather Channel has upped **Rob Goodsell** from national accounts manager, affiliate relations, to national accounts director, affiliate relations. Goodsell joined TWC in 1997.

TV STATIONS

Catherine Anaya has joined Los Angeles CBS O&O KCBS-TV as general assignment reporter and fill-in anchor. She had been an anchor/reporter for KPNX-TV, the NBC affiliate in Phoenix. Also at KCBS, **Gustavo Almodovar**, former reporter at El Paso, Texas-based ABC affiliate KFTY-TV, is on board as a general assignment reporter. And **Pamela Wright**, former weathercaster at Miami Fox affiliate WSVN-TV, has been appointed weathercaster of *CBS2 Morning News*.

RADIO

Jones Radio Network promoted **Michele Tharp** to marketing manager. Tharp will be responsible for all marketing and promotions for Jones, the Englewood, Colo.-based producer and distributor of radio programming. Also at Jones, Shelly Trainor has been named
(continued on page 26)

The Media Elite

Edited by Anne Torpey-Kemph

Pumping Oxygen

After all the talk of female power-players opting out of the television arena, news of Oxygen has hit Hollywood like a breath of fresh air. Envisioned as a hip cable channel for women, Oxygen is the brainchild of Geraldine Laybourne, the primary architect of kids cable king Nickelodeon; Marcy Carsey, of high-octane prime-time player Carsey-Werner Productions; and C-W president

Oxygen initially will launch to a couple million TCI subscribers in the next 18 months. The goal is to reach about 7 million subs over the next three years.

The femme trio represents a powerful pool of resources. Oxygen will benefit immediately from access to Carsey-Werner's substantial TV library, including such current and past hits as *3rd Rock From the Sun* (NBC), *That '70s Show* (Fox), *Cosby* (CBS), *Roseanne*, *Grace Under Fire*,

bourne sensibilities, industry veterans expect, will likely make for a lot of heavy breathing—i.e., fast-paced, edgy, intelligent fare. Many in the ranks of underemployed female directors (a recent Director's Guild survey showed women directors losing ground) are thrilled about the project.

As currently envisioned, Oxygen would go head-to-head with Lifetime, the only female-targeted cable channel. The Oxygen announcement comes at a time when Lifetime's original series are drawing both

critical and ratings attention, particularly with the channel's new Tuesday-night lineup of drama *Any Day Now* and comedies *Maggie* and *Oh Baby* (*Mediaweek*, Sept. 28). The entire two-hour block has boosted Lifetime's 18-49 female viewership about 45 percent over last year.

"We're well



(LEFT) JOHN ABBOTT/TABC; (CENTER) CARSEY-WERNER/MYARISH

Bringing life support for women via a new cable service: Oxygen principals (l. to r.) Laybourne, Carsey and Mandelbach

Caryn Mandelbach.

The name Oxygen is borrowed from Laybourne's current venture, Oxygen Media, which has recently acquired several female-targeted Internet sites. And though Oxygen will have ties to that business, as well as to Carsey-Werner Productions, it will be an independent company, say executives close to the talks. In the startup phase, sources say, there will be an infusion of about \$75 million to fund original programming—some of which Carsey-Werner will generate.

The first cable channel to be owned and operated by women,

Cybill and *The Bill Cosby Show*. C-W's strategy has been to retain ownership of its shows and thus the syndication rights. Oxygen would also give Carsey-Werner a way to fight increasingly strident network demands for partial ownership in shows by establishing its own distribution outlet.

While C-W brings proven production expertise, Laybourne, long popular with cable system operators for her work at Nickelodeon and most recently running Walt Disney Co.'s cable operations, brings her substantial cable experience to bear. Blending the C-W and Lay-

down that learning curve and things have never been stronger," said Doug McCormick, president/CEO of Lifetime, noting that it was known that Laybourne was leaving Disney to start new networks, including services for women. McCormick declined further comment until the details of Oxygen's financing and distribution plans are made known. While neither Carsey nor Laybourne would comment on the project, a TCI representative said: "The concept is extremely compelling and a valuable prospect for our customers."

—Betsy Sharkey and Jim Cooper

D.C. Media Fetes *Time* Writer's Albright Bio

Le tout of the Washington media showed up at *Time*'s D.C. bureau last week to celebrate reporter Ann Blackman's new book, *Seasons of Her Life: A Biography of Madeleine Albright*. Guests included most of D.C.'s most powerful women—Katharine Graham, chair of the Washington Post Co.; Cokie Roberts of ABC News; UPI's Helen Thomas, the grande dame of White House correspondents; and National Public Radio correspondent Nina Totenberg, whose latest coup—breaking news of independent prosecutor Ken

Starr's early talks with lawyers for Paula Jones—was all the buzz. Also in the crowd were newlyweds Clair Shipman, correspondent for NBC, and *Time* correspondent James Carney.

Unfortunately, Madame Secretary of State herself couldn't make it—she was stranded at the Arab-Israeli peace talks in Maryland with President Clinton. Former *Time* bureau chief Strobe Talbott, now undersecretary of State, came to toast Blackman and relay Albright's regrets to current D.C. bureau chief Michael Duffy. —*Alicia Mundy*

Michaels' 'Under'statement: Have Fun

Communication is an important tool for any leader, but it's the real visionary who finds new ways to get the message across. Churchill flashed the victory sign. Ross Perot used charts. Randy Michaels dropped his pants.

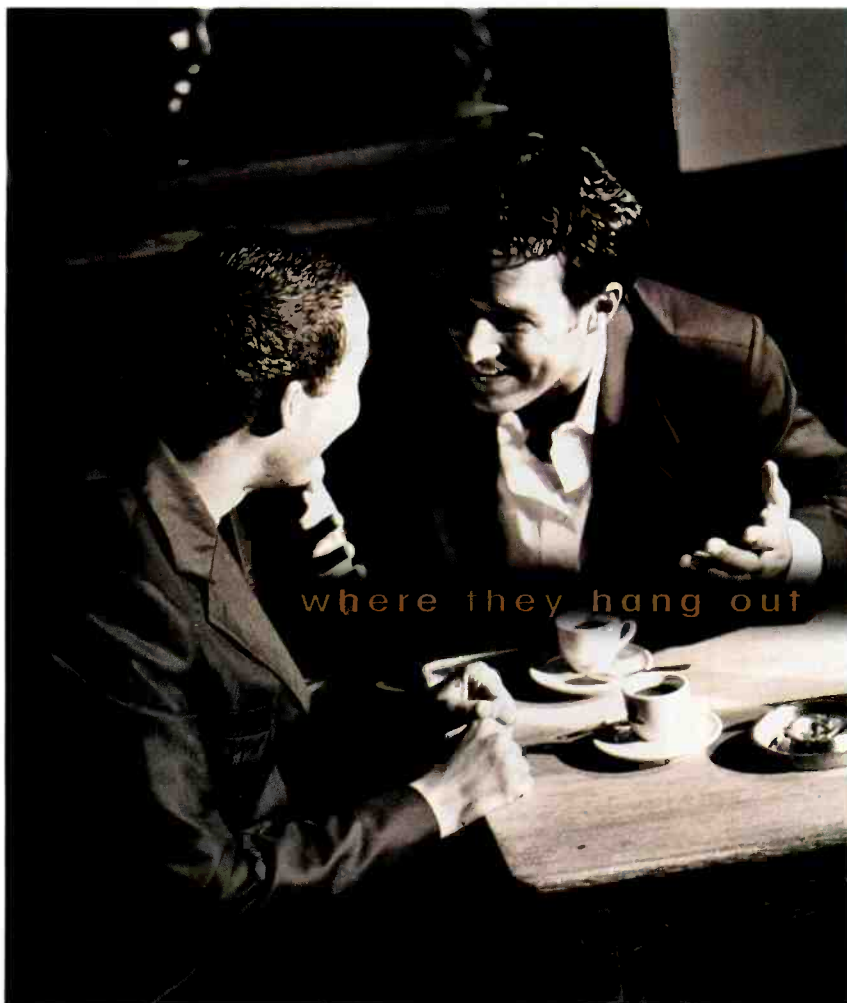
Leading a seminar at the recent National Association of Broadcasters radio convention in Seattle, the Jacor Communications president aimed to remind radio broadcasters to maintain a sense of fun at a time when massive consolidation overshadows the industry. Lest the audience didn't flinch at the sight of Michaels in his boxers, he followed by spraying them with a water gun.

"The problem with big companies is they lose a sense of impulsiveness," Michaels said. "While it wouldn't be appropriate at an insurance company, it is appropri-

ate at a radio station." Despite Clear Channel Communications' recent buy of Jacor, producing the nation's third-largest radio company, Michaels' reputation as the industry's king of practical jokes remains intact. —*Mira Schwartz*



New owners have not cramped Jacor prez's style.



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MOVERS



Peters joins Comedy team



TWC promotes Goodsell



Nype upped at Fairchild

(continued from page 24)
 special events planner. She had been executive assistant to the president...**Maria Elena Salinas**, co-anchor of Univision television's nightly *Noticiero Univision* newscast, has signed on with Radio Unica to host news/social commentary segments on world events and their impact on U.S. Hispanics. Called *En Contacto*, the segments will air throughout the network's programming... At Jacor Communications, **Doc Wynter**, program director of two Jacksonville, Fla., stations, takes on additional responsibilities as director of urban programming for all Jacor stations.

OUTDOOR

Sherwood Outdoor, the signage subsidiary of New York realty firm Sherwood Equities, appointed **Brian T. Turner** its first president. Turner, 41, formerly worked in radio as general manager of Disney-owned New York station WABC-AM. Sherwood Outdoor manages the billboards on the landmark buildings One Times Square and Two Times Square.

SYNDICATION

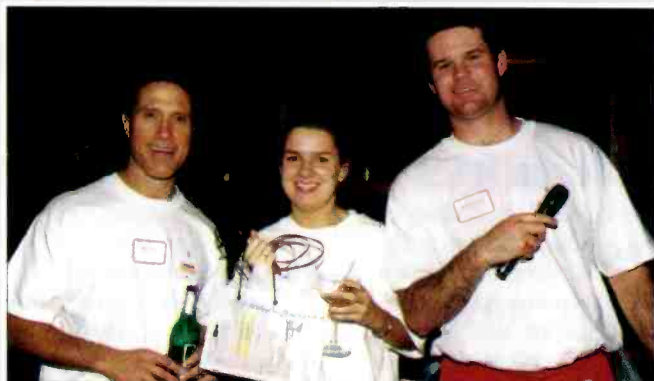
Jacob Weisbarth has been promoted to president of King World Direct, the infomercial production and full-service marketing division of King World Productions. Weisbarth, who most recently served as vp of King World Direct, joined the company as director of

operations in 1993. He will oversee marketing through the use of direct response, retail and Web sites.

PRINT

At Weider Publications, **Maryellen Case** has been named to the new position of vp, corporate sales development. Until recently, Case had been publisher, new business development at Lamaze Publishing, where she directed the launch of *Lamaze Family*... Fairchild Publications has tapped **Martha Foley Nype** as vp. In her new role, Nype will serve as corporate publisher, fine jewelry, for *W, Los Angeles Magazine, Jane* and *Women's Wear Daily*. She moves up from associate publisher, fine jewelry and watches, for the Fairchild titles...**Marc Sani** has been named editor of Petersen Publishing's *Bike* and *Powder* magazines. Sani was publisher and founding editor of *Bicycle Retailer & Industry News*... **Rick Smith** has been promoted to vp/associate publisher of *Food & Wine* magazine by publisher Julie McGowan. Smith joined the American Express Publishing title four years ago as advertising director from Condé Nast's *GQ*, where he was advertising manager...**John M. O'Brien** has been named chief financial officer of the New York Times Co. The appointment made official a role O'Brien took on last April when he was named acting CFO.

MEDIA DISH



At New York's Reebok Club for the recent *Cooking Light* Triple Challenge, which had teams from 10 top ad agencies competing in fitness, beauty and cooking events (l. to r.): **Chris Allen**, *CL* publisher; **Kerri Mix**, Young & Rubicam; and **Steve Bohlinger**, sales director, east, *CL*



Time feted the opening earlier this month of its "Faces of Time" exhibit of cover art from the past 75 years at New York's National Academy Museum. **Andrea Costa**, marketing department art director for *Time*, posed with photographer **Neil Leifer** next to his Bear Bryant portrait, which covered the Sept. 29, 1980 issue.



Literacy advocate/TV journalist **Joan Lunden** (far right) joined *Parade* editor **Walter Anderson** (far left) and **Jack Kliger**, executive vp of Parade Publications, for the presentation of a \$30,000 check to **Sharon Darling**, president of the National Center for Family Literacy. *Parade* will launch a literacy hotline on Nov. 1 in connection with National Family Literacy Day.

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into the new millennium.*



COMPETITIVE
MEDIA
REPORTING

CALENDAR

The Advertising Club of New York and the Magazine Publishers of America will present **New York Magazine Day** on Oct. 28 in the Grand Hyatt's Empire State Ballroom. Keynote speaker will be Steven Brill, editor of *Brill's Content*. Contact Jamie Kelmenson at 212-533-8080.

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

Advertising Women of New York will host a luncheon on Nov. 4 at the New York Hilton & Towers with guest speaker Faith Popcorn, chairman of BrainReserve, focusing on how trends affect ad campaigns and marketing strategies. Contact: 212-593-1950.

The American Advertising Federation will present the annual **AAF Leadership in Marketing Communications conference** Nov. 5-8 at the Loews Santa Monica Beach Hotel in Santa Monica, Calif. The conference will focus on the potential of six fast-growing target audiences: youth, women, seniors, gays, Hispanics and African Americans. Contact Marjorie Valin at 202-371-2306.

The California Cable Television Association presents **The Western Show** Dec. 1-4 at the Anaheim Convention Center in Anaheim, Calif. The event will include sessions on marketing, technology and the Internet. Contact: 510-428-2225.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Newsday: Nothing Like Hoy
Long Island, N.Y., *Newsday*, which recently expressed an interest in acquiring *El Diario/La Prensa*, the independently owned New York Spanish-language daily, has formed a new company to start up its own Spanish daily. *Newsday* has formed Hoy, LLC, with AI Holding Corp., a Union City, N.J.-based regional newspaper company, to publish a new daily called *Hoy*. AI currently publishes several weekly Spanish-language papers in the New York/New Jersey area. The company has not yet announced a startup date, cover price or target circulation.

Latifah Paves the Way
Telepictures Distribution, the boutique syndication unit of Warner Bros., has sold its fall 1999 talk show hosted by Queen Latifah (formerly of Fox's defunct *Living Single*) to 11 of the Fox-owned TV stations. Fox Television Stations' WNYW-TV in New York, KTTV in Los Angeles, WTXF in Philadelphia, WFXT-TV in Boston and WJBK-TV in Detroit are among the group's top 10-market outlets on board. *Queen Latifah* has been sold in 35 percent of the U.S. to date on a cash-plus-barter basis.

Spin Feels the Wrath of Love
In the November issue of *Spin*, editor-in-chief Michael Hirschorn has extended an apology to readers offended by the magazine's past two issues. In September, the music monthly's package included a model engaged in auto-erotic asphyxiation. And last month some readers (not to mention Courtney Love) were taken aback by a cover line that read "She's been called sellout, bitch, killer. But will Courtney Love have the

last laugh?" In his editor's letter, Hirschorn said he promised *Spin* readers such covers are not a trend, and "we'll be more careful in the future."

Mets Await New TV Home
The New York Mets are in the process of deciding whether UPN affiliate WWOR-TV or WB flagship WPIX-TV will be the team's next broadcast home. Fox Sports New York, which already had the broadcast rights to 100 games per season, acquired the rights to another 50 games two weeks ago. Per its agreement with the Mets, the cable network is looking to broker a deal for an over-the-air outlet. Asking price was not disclosed. Execs at WWOR were not available for comment, but the Chris-Craft/United Television-owned outlet has carried the games since 1962. Its current contract ended this year. Tribune's WPIX—coming off the recent loss of broadcast rights for the New York Yankees

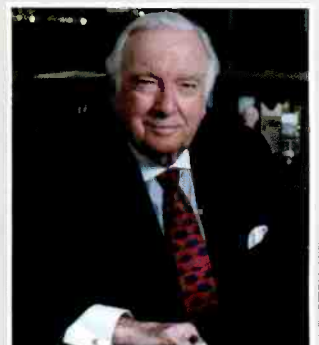
to Fox O&O WNYW-TV—is considering making a bid, said gm Paul Bissonette. But the station won't be "paying hand over fist," he said.

Eyemark Looks to Expand
Eyemark Entertainment, CBS' syndication division, has sold the fall 1999 talk-show project *The Dr. Joy Browne Show* to stations in 7 of the top 10 markets, including CBS-owned stations in New York (WCBS-TV), Los Angeles (KCBS-TV) and Chicago (WBBM-TV). Also, Eyemark's Jan. 1, 1999 expanded one-hour stripping of *Martha Stewart Living* has been renewed through 2000 in 50 percent of the U.S.

Silverman Enters ABC Zone
Mark Silverman, most recently general manager of new business development, Disney Regional Entertainment with the Walt Disney Co., was recently named to the new position of vp/planning and develop-

Cronkite Hosts 'Century'

New York-based producer/distributor Trans World International has signed newsman Walter Cronkite to host a four-part series entitled *Images: A Century in Review*. The first special, "War and Conflict," will have a January-March broadcast window on TV stations nationally. The other three quarterly specials in the end-of-millennium series are "Invention," "Disaster" and "History Makers." The shows will feature rare footage from British Pathé and British Broadcasting Corp., coproducers of the series.



STEVE FRIEDMAN/IS

TWI has signed him for an end-of-millennium series.



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Adweek Conferences and The Laredo Group present the Second INTERNET MEDIA DYNAMICS training course: HOW TO BUY & SELL WEB ADS on November 17, 1998 at the Sheraton Palace Hotel in San Francisco.

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Media Notes

CONTINUED

ment at ABC, Inc. Silverman will be involved in all new business development at ABC, as well as in financial planning and analysis across all business units of the company. While at DRE, he played a lead role in developing the ESPN Zone restaurant and entertainment complex that opened in Baltimore in July.

Married, for a Second Time

Columbia TriStar Television Distribution's *Married... With Children* has been sold for a second-cycle window in off-network syndication to TV station groups representing 35 percent U.S. broadcast coverage.

World Journalists Honored

Five journalists from around the world will receive the 1998 Committee to Protect Journalists Press Freedom Awards at a ceremony in New York City on Nov. 24. The winners are: Grémah Boucar, a radio station owner and publisher in Niger; Gustavo Gorriti, a Peruvian investigative reporter working at *La Prensa* in Panama; Goenawan Mohamad, editor of *Tempo*, a news magazine in Indonesia; Pavel Sheremet, a bureau chief for ORT Russian TV and newspaper editor at *Belarusskaya Delovaya Gazeta* in Belarus; and Ruth Simon, correspondent for Agence France Presse, who has been imprisoned in Eritrea. CPJ will also honor Brian Lamb, C-Span founder and CEO, with the Burton Benjamin Memorial Award for distinguished achievement in the promoting the cause of press freedom.

Marconi Broadcasts Winners

New York news station WCBS-AM was named legendary station of the year at the National

Association of Broadcasting's Marconi Radio Awards on Oct. 17. The Marconis, awarded on the last night of the NAB radio convention, are among the most prestigious awards in the industry. Veteran news commentator Paul Harvey was named network/syndicated personality of the year, beating out Rush Limbaugh and Dr. Laura Schlessinger. Radio host Kidd Kraddick was named major market personality of the year for his show on Dallas FM station KHKS. In other station awards, Boston's WBZ-AM was named major-market station of the year.

First AM, Then FM, Now XM

American Mobile Radio Corp., one of two licensed companies vying to provide the first nationwide satellite radio service, has changed its name to XM Satellite Radio. The name is a future twist on the "terrestrial" AM/FM bandwidths.

NAB Names Kids TV Honorees

Eleven television stations have won Service to Children's Television Awards from the National Association of Broadcasters for their dedication to excellence in children's programming. The stations honored are: WFTS-TV in Tampa, Fla.; KPDX-TV in Portland, Ore.; KMAX-TV in Sacramento, Calif.; WBNS-TV in Columbus, Ohio; KRON-TV in San Francisco; WBNG-TV, Johnson City, New York; WPIX-TV, New York; Seattle's KING-TV; Salt Lake City's KSL-TV; KFDM-TV, Beaumont, Texas; and WYFF-TV in Greenville, N.C. Among producer/syndicators, Claster Television earned the Children's Television Award for its *Romper Room* series.

CMR Top 50

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

Week of Oct. 5-11, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	82
2	MCDONALD'S	G320	36
3	WENDY'S	G320	30
4	EVEREADY—ENERGIZER BATTERIES	H310	24
5	M&M'S—CANDIES	F510	23
	SPRINT LONG DISTANCE—RESIDENTIAL	B221	23
7	DREAMWORKS—ANTZ MOVIE	B660	18
	SALON SELECTIVES—HAIR PRODUCTS	D390	18
	VISA—CREDIT CARD	B111	18
10	JEEP VEHICLES—GRAND CHEROKEE	T117	17
	LOST IN SPACE—VIDEO	H532	17
	TACO BELL RESTAURANT	G320	17
13	ACE HARDWARE STORES	V376	16
	LITTLE CAESAR'S	G320	16
15	ADVIL—PAIN RELIEVER LIQUI-GEL	D511	15
	GATORADE—RTS BEVERAGE	F450	15
	MEINEKE DISCOUNT MUFFLER SHOP	V241	15
	NIKE—MEN'S SNEAKERS	A321	15
	WARNER BROS.—PRACTICAL MAGIC MOVIE	B660	15
20	CHEVROLET TRUCKS—SILVERADO	T117	14
	SNACKWELLS—CEREAL BARS	F590	14
22	AT&T LONG DISTANCE—RESIDENTIAL	B221	13
	BOSTON MARKET	G320	13
	LO'REAL PREFERENCE—HAIR COLOR	D310	13
	NINTENDO—VARIOUS GAME SOFTWARE	G511	13
	OFFICE OF NAT'L DRUG CONTROL	B329	13
	OLIVE GARDEN	G320	13
	ZALES JEWELERS	V314	13
29	BUENA VISTA—HOLY MAN MOVIE	B660	12
	INTEL—COMPUTER COMPONENTS	B522	12
	LEE—MEN'S JEANS	A142	12
	PILLSBURY—REFRIG COOKIE DOUGH	F141	12
	SEARS—AUTOMOTIVE	V480	12
	UNIVERSAL—BRIDE OF CHUCKY MOVIE	B660	12
	XEROX CORP—CP	B512	12
36	1-800-CALLATT	B221	11
	1-800-COLLECT	B221	11
	10-10-321 LONG DISTANCE—RESIDENTIAL	B221	11
	CAMPBELLS—SOUP	F210	11
	CARNIVAL—CRUISES	T412	11
	COLGATE TOTAL—TOOTHPASTE	D211	11
	DENTAL CARE—SUGAR-FREE GUM	F520	11
	DODGE AUTOS—INTREPID	T111	11
	HONDA AUTOS—ACCORD	T112	11
	MITSUBISHI AUTOS—GALANT	T112	11
	NYQUIL—LIQUID COLD REMEDY	D521	11
	TWIX—CANDY BAR	F510	11
48	BUENA VISTA—BELOVED MOVIE	B660	10
	DOVE—BEAUTY BAR	D221	10
	JC PENNEY—MEN'S & WOMEN'S APPAREL	V410	10

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

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DAVID FUKU/HOTO



Ball of Confusion

Producer Suzanne de Passe has some serious doubts about her future in TV after struggling to make *The Temptations* for NBC

By Betsy Sharkey

Suzanne de Passe's temporary office digs are in a Los Angeles building that sits directly across from the famed La Brea Tar Pits, the fossil repository whose primary feature is a sculpture of dinosaurs trapped by bubbling tar, clearly headed toward an untimely end.

The setting rings true for de Passe, one of TV's most successful producers of movies and miniseries. On the eve of the premiere of her latest project, *The Temptations*, which will anchor NBC's sweeps lineup on Nov. 1 and 2, de Passe is experiencing an unsettling kinship with the giant, lumbering beasts.

"The difference between me and the dinosaurs is I know I am about to become extinct," says de Passe, popping a handful of vitamins and looking anything but beleaguered. "They were just sitting there, eating leaves. I'm on my way out, and I know it."

The adversarial tenor of the business as a whole is getting de Passe down these days, especially after the series of hardships she had to endure to get *The Temptations* made. She continues to love the creative process—"It's what I got in this business for," she says—but the dark turn that negotiations and deal-making have taken concerns her.

"As someone who's experienced racism, sexism and now ageism," says de Passe, 52, "no single one of those -isms is as detrimental as 'meanism.' Very often, you're sitting across the desk from someone who has never made anything, except a deal. They emphasize the wrong stuff, they're frightened. And when people operate out of fear, they do great damage."

Damage control for de Passe on this particular day has to do with a postproduction race against time to get the final print of *The Temptations* locked. Completion of the miniseries has literally gone down to the wire; de Passe will not turn over the finished product until just a week before the airdate. "Talk about delivering a print 'still wet,'" she says with a shake of her head.

The culprit, the producer contends, is NBC's business affairs department and the protracted battles she had with the "suits" over *The Temptations'* budget. De Passe notes that she had no problems with NBC's creative team, headed by executive vp of movies and miniseries Lindy DeKoven, "who scooped the project right up."

"The process is brutal," de Passe laments. "In the case of *The Temptations*, which is no different than anything else that's going on these days, when it gets to business affairs it just becomes mean and mean-spirited."

Frustrated by all the friction, de Passe decided to bring in a financial and coproduction partner on the show—Hallmark Entertainment, the top producer of prime-time miniseries, including a recent string of hits for NBC: this year's *Merlin*, *Odyssey* ('97) and *Gulliver's Travels* ('96). De Passe says she sought Hallmark's participation in *The Temps* "because I couldn't fight to protect the show by myself, and I was not about to make the kind of concessions I thought would hurt the project."

Yet others close to the production say that prior to Hallmark's involvement, delays and disorganization seriously threatened to unplug *The Temptations*. "It was turning into a nightmare that [de Passe] couldn't control," said one executive involved in the production. "The unsung hero in all of this is David Picker [Hallmark worldwide president of production], who came in and got everything back on track."

De Passe got her start in the business as an assistant to Berry Gordy, the legendary founder of Motown Records, home to the *Temptations* and many other top R&B groups of the '60s and '70s. She moved into television production at Motown Productions, where she eventually rose to president. Her first project as an executive producer for Motown was *Motown 25: Yesterday, Today, Forever*, which aired on NBC in 1983 and won her an Emmy. After nearly a decade with Motown Productions, in

Behind the music: The mini's portrayal of the Temps' personal ups and downs "puts black men in front of the audience who are multidimensional," de Passe says.

1989 she partnered with Gordy to form Gordy/de Passe Productions. Three years later, she founded de Passe Entertainment.

While de Passe has become disillusioned with Hollywood's business side, she hasn't lost her passion for putting TV projects together. Shelly Berger, the longtime manager of the Temptations and an executive producer of the miniseries, recalls a time early in developing the project when de Passe's strong creative guidance made a difference.

"During the initial writing, we weren't hitting the story," Berger says. The ambitious script covers events over a roughly 40-year span and follows nine key characters through the Temps' rise to Top 40 stardom and the heartbreaking declines of many of the group's original members.

"People were beginning to panic," Berger recalls. "But Suzanne was the cool and calm center...bringing us the structure. She got every-

"When people operate out of fear, they do great damage," de Passe says.

in. "I said *au contraire*—I told him that when I was about 4 years old, I made my grandfather take me to the rodeo. I had this little fringe skirt, two pearl-handled pistols and a hat, and I loved Gene Autry and Hopalong Cassidy," de Passe recalls. "And so I optioned *Lonesome Dove*."

De Passe read McMurtry's book in handfuls, because it was still in manuscript form. About halfway through, she decided she had to have it, no matter how the story ended. "The day after I optioned it, people called and said I was the laughingstock of Hollywood because Irving Lazar [McMurtry's agent] had taken it to all the studios and everyone had turned it down," de Passe says. This was all before *Dove* was even printed.

For months, de Passe and McMurtry met with film directors, with the idea of turning *Dove* into a theatrical film. "Everybody put forth their notions of what they would need to strip away [from the book] to make a two-hour event," de Passe recalls. "And every time I turned around, the baby was flying out with the bath water...At one point I said, 'what about a miniseries?'"

By that time, McMurtry had decided to move on to other projects. "Then about a year after I'd optioned it, Irving Lazar called me and said,

'Kid, I want you to know Larry McMurtry's *Lonesome Dove* has been awarded the Pulitzer Prize for fiction,'" de Passe says. "Archangels started to sing, the clouds parted—it was one of those moments when you feel so vindicated."

Lonesome Dove aired on CBS in 1989 as a four-part miniseries. The program won a Peabody award and is credited with helping to re-energize the miniseries format for the networks.

Like *Lonesome Dove*, *The Temptations*, based largely on founding member Otis Williams' 1989 memoir about the group, made more sense for television than film, de Passe believes. And while *The Temptations'* music is what will attract most viewers, de Passe is eager for the audience to relate to the lives of the singers.

"This puts black men in front of the audience who are multidimensional," de Passe says of the four-hour mini. "They are not perfect by any means, but they are human beings. And there are so many things about the story—with its be-careful-what-you-wish-for theme—that it can

relate to both baby boomers and the younger generation of kids who have seen their favorite groups come together and come apart."

Just as the lives of the real Temptations were filled with turmoil, so too was the project at times. In addition to the skirmishes with NBC business affairs, de Passe's decision to film the story in Pittsburgh (rather than Detroit, home of the Temptations and Motown) drew sharp criticism from civic leaders in the Motor City.

According to the production team, Pittsburgh was chosen simply because of lower costs. When the choice is between pouring money into talent or locations, it's really no choice at all, said an exec involved in the production.

In August, the miniseries was hit with a lawsuit from the family of David Ruffin, the Temptations' original lead singer who was fired from the band in 1968 and died of drug-related complications in 1991. The suit objected to the show's portrayal of Ruffin.

Even before the project got started, de Passe had to convince Williams (the last surviving original member of the Temps, who still performs with the group) that a TV miniseries was the proper video venue for his book. "The first meeting I had with Otis Williams was to talk him out of doing it as a movie," de Passe says. "Certain stories won't get people to get a sitter, leave their home, park the car, get the tickets, stand in line. [While TV's] infrastructure is really awful, the medium is the most creative place...I can find ways to tell stories on television that nobody would ever go to the theater for."

For series television, de Passe has produced *Sister, Sister* and *The Smart Guy* for the WB and the syndicated *Lonesome Dove: The Series* and *Lonesome Dove: The Outlaw Years*.

Like everyone else associated with *The Temptations*, de Passe plans to be up early the next morning after the show's airings to see how it fares in the overnight ratings. "I'm completely respectful that this is a bottom-line business," the producer says. "But the true currency of our business is not money—it is ideas, and the people who have them and the people who are capable of bringing the unseen to fruition."

While de Passe says she hopes her company will land other projects at NBC and the other broadcast networks, she is increasingly looking to cable as an outlet. The creative leeway often given to projects on pay networks like HBO and Showtime looks very appealing to de Passe after all her bouts with NBC on *The Temptations*.

"I know my boat is taking on water," de Passe says. "But I've got my little flag waving." ■



Big ideas, small screen: *The Temptations*, like *Lonesome Dove*, could not tell its story to best effect at the movies.

body in a room, and in four days, under her stewardship, we had a story."

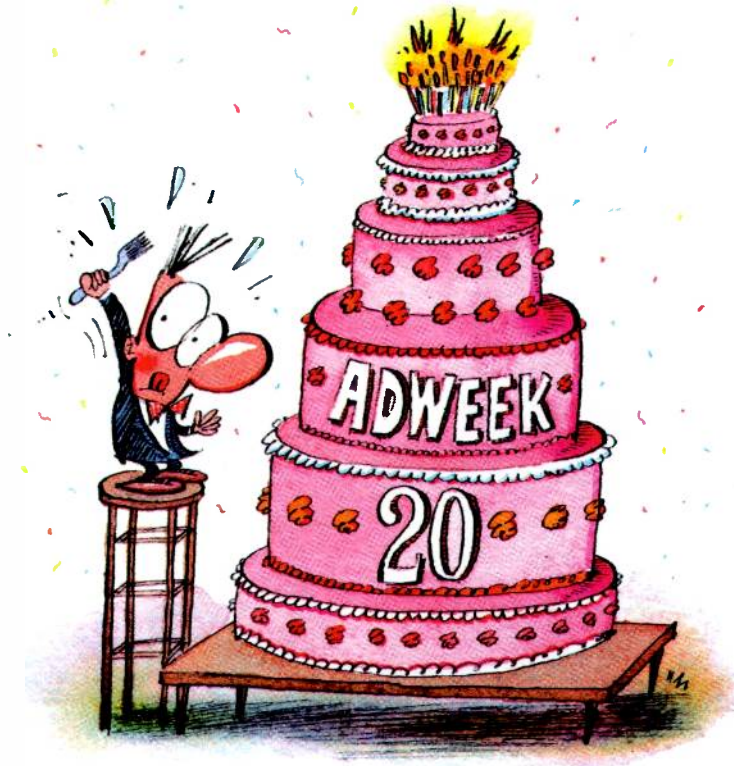
The story. It's been an essential element in most of de Passe's TV work. While she found early success at Motown producing music specials for the networks, de Passe was always on the lookout for a major narrative project for either film or television.

On a rare vacation from Motown in the late '80s, de Passe struck gold on a visit to Tucson, Ariz. She and Gloria Steinem ran into each other and the two got together for dinner with some of Steinem's friends, including novelist Larry McMurtry. De Passe and McMurtry talked that evening and agreed to have lunch the next time he was in Los Angeles.

Over that lunch, which took place several months later, de Passe asked the *Terms of Endearment* author if he had anything kicking around that had not been made into a film. McMurtry told her about an unpublished Western saga, which he doubted she would be interested

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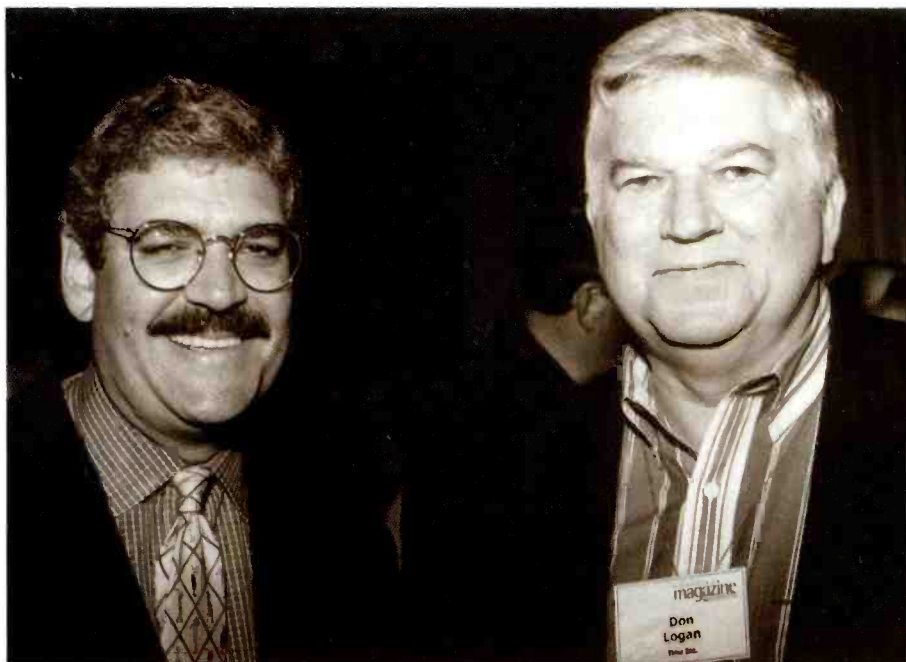
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Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

The Party May Be Over

An unstable economy has some publishers fearing a slowdown in 1999



What recession? Florio (l.) and Logan say their companies should ride out any storm.



(Above) Hearst's Cathie Black and Ed Lewis of Essence; (below) *Mode's* Julie Lewit-Nirenberg (l.) and Nancy LeWinter

As it enjoys some of its highest ad-page and profitability levels ever, the magazine business should be brimming with confidence. Yet under the surface of the Disney-esque good cheer on display at last week's American Magazine Conference in Orlando, Fla., some publishers were fretting about a potential falloff in advertising next year that threatens to bring back ugly memories of the early '90s. ♦ Along with publishers' customary concerns over hitting ad-revenue growth targets and maintaining circulation rate-base guarantees next year, there was some worry over troubling economic indicators that have a number of books scaling down their expectations for 1999. Still, only a few publishers were mentioning the "R" word just yet. ♦ "My members absolutely are worried about next year," said Ed Lewis,

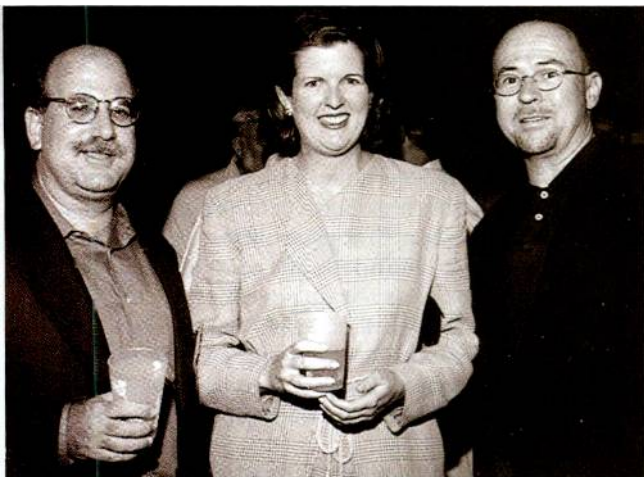
chairman of the Magazine Publishers of America and CEO of Essence Communications. "But I'm not. Recent economic news—including lower interest rates—bodes well for next year, and I think most publishers will find a way to muddle through."

Playboy Enterprises Inc. chair and CEO Christy Hefner said she has no "contingency plans" because she is developing a purposefully conservative 1999 budget to accommodate for the erratic economy. So, Hefner says, the more profits she sees, "the more pleasantly



surprised" she will be.

James Guthrie, Petersen Publishing executive vp of marketing and sales, doesn't foresee a bumpy ride next year. "I'm probably more bullish on 1999 than most publishers," said Guthrie. Petersen's lineup is concentrated on enthusiast magazines for men that are building up alternate revenue streams via licensing, events and affinity marketing.



move through it quite well because of our concentrated businesses. We won't actually be sad if it comes." Primedia publishes *Seventeen*, *Modern Bride* and more than 200 other consumer, trade and technical titles.

Amid the uncertainty, some advertisers may explore new approaches to buying space in magazines. "Advertisers are finalizing budgets for next year, and the plan is to be more conservative and look for more

strategy than by the economy.

A possible stagnation or downturn in advertising is not the only concern for publishers heading into 1999—many are feeling pressure on the circ front. "Forget the economy," said a publishing exec whose company is a heavy mailer. "The real issue is, with lower direct-mail response rates, how are some of the magazines that rely so heavily on sweepstakes' solicitations going to hit rate base? I think that, along with quality-of-readership questions, will be big issues for some books."

Reader's Digest, for one. *RD* recently announced a 17 percent rate-base reduction, attributable in part to poor circulation results from sweeps solicitations.

A slowing economy next year would be particularly tough on recently launched titles, by eating away at their already meager ad revenue. Yet a slowdown probably would not slow the industry's steady pace of startups. University of Mississippi journalism professor Samir Husni expects 800 to 1,000 magazines to launch next year (about 40 titles from major publishers), although "fewer magazines will have long-term staying power," he predicted. "The ability to get on newsstands will remain high, but sustaining good sales is going to be doubtful."

To soothe publishers who fear that the business may head south in a hurry, the MPA flew in the so-called "God Squad," the religious-talk duo of Rabbi Marc Gellman and Monsignor Thomas Hartman, for a talk on whether God "sells." Following their spirited turn, AMC program chairman Randy Jones, CEO of Capital Publishing, quipped: "I take great heart in your message of hope, especially since about 70 percent of my publishing colleagues are predicting a mild downturn next year. So I'm looking for double-digit growth." ■

(Above) David Smith and Judy Barry of *The New York Times* with David Granger of *Esquire*; (below) Monica Coleman with her husband Greg, of *Reader's Digest*



planning flexibility," said Lee Doyle, executive vp and co-media director at Ammirati Puris Lintas. Although Doyle said he does not see his clients (which include Johnson & Johnson, Unilever, Ameritech and GMC Trucks) cutting back, he does not see them increasing print buys. Doyle said that his clients "are also planning to hold back on some advertising commitments until later next year, approaching spending with an upfront TV mentality."

David Pecker, president and CEO of Hachette Filipacchi Magazines, accepts that softness in the economy may restrain ad spending next year. "No advertiser will pay more than a 2 to 5 percent increase next year," Pecker said. "[Hachette] will be looking at a flat year in ad pages, but ad revenue will increase approximately 4 percent."

One major magazine advertiser that plans to cut spending next year is Tommy Hilfiger USA. The apparel giant, long a major print buyer, next year plans to launch its own Web site and beef up its online ad spending. Hilfiger executive vp Peter Connelly told an AMC session that the move "will mean a reduction in print spending," adding that the move is motivated more by a change in media

Ever the optimist, Condé Nast president/CEO Steven Florio is also gung ho about '99. "We don't think there'll be any recession," Florio said. "We're confident, and right now we're not making any contingency plans."

Not everyone is so sanguine. "We may not have the kind of [ad revenue growth] of years past, either industry-wide or within Time Inc.," said Don Logan, chairman, president and CEO of the largest publisher. "You have to build a level of caution into next year's plan. But we're still expecting to deliver double-digit numbers." Logan said he expects Time Inc. to boost revenue 12 to 14 percent in '99.

A Folio/Bloomberg Business News spot survey at AMC reported that economic concerns are high on publishers' and editors' minds. According to the poll, the industry expects a mild economic downturn, though magazine advertising is expected to remain flat or increase slightly next year.

Primedia is planning a meeting of its top management next month to take stock of the skittish economy. "I think we'll see at least a slowdown or maybe a recession next year," Primedia chairman and CEO William Reilly told an AMC session. "I think [Primedia] can

Seen and Heard at the AMC

Small gems that washed ashore at the Yacht & Beach Club in Orlando

The confab kicked off at Disney's Animal Kingdom, where attendees were treated to a *Lion King* extravaganza. **Christine Miller**, MPA executive vp/marketing, was a good sport about being dragged from her seat to make like a giraffe as part of the fun. "She had to support the choices made by her organization," one unimpressed observer noted.

The AMC's Good Samaritan award goes to Condé Nast president/CEO **Steven Florio**, who pulled a heroic move while visiting Epcot's Norwegian pavillion. "A little girl named Kelly came up to me, tugged on my pant leg and

asked, 'Are you a daddy?'" Florio said. "I said, 'Yes, I am.' And then she blurted, 'Well, I'm really, really lost!'" So Florio lifted Kelly above his head and told her to look around. "Within seconds, her arms were outstretched and her dad came running over." Sigh...

At a high-powered panel called "Achieving Growth," Primedia chairman and CEO **William Reilly** refuted published reports that Hachette Filipacchi Magazines is eyeing an acquisition of his company. "We've had discussions over the past eight years regarding partnerships, but Primedia is not for sale," Reilly said. Still, word is that some or all of

Magazines

Primedia's consumer books might be available. The Primedia titles *Modern Bride*, *Seventeen* and *Automobile* could make a good fit with Hachette's *Elle*, *Road & Track* and *Car and Driver*.

When asked whether he was happy Primedia went public in November 1995 (about 10 percent of the company's shares are publicly traded), Reilly said that "in retrospect, I think it was probably a mistake." He added: "When it's funding dress-down day, it's no fun to have to go and answer to 22-year-olds in jeans at Goldman Sachs."

The flow of résumés threatened to turn the conference into a paper chase. Early in the week, Florio said that he had already received several dozen. Meredith publishing group president **Christopher Little** and Time Inc. chairman, president and CEO **Don Logan** were also said to be inundated.

Mode copublication director **Julie Lewitt-Nirenberg** said that former *New Woman* editor-in-chief **Clare McHugh**, who left the Rodale Press title in August, is working as a consultant for the Lewitt & LeWinter/Freedom monthly.

With 55-and-older among the fastest-growing segment of the population, are publishers who seek only young readers missing an opportunity? *National Journal* editor **John Fox Sullivan**, in a seminar on what the media does and does not do right, certainly thinks so. Said Sullivan: "I just came from a session where the publisher of *TV Guide* said

he's only interested in readers 18-54. Yesterday was my 55th birthday, and I'm feeling a little unwelcome."

In an effort to more accurately reflect the way people really speak, many magazines are printing the profanities that

some of us sprinkle through our conversations. "You see [more-vulgar language] in *Fortune* than in other Time Inc. books," Time Inc. editor-in-chief **Norman Pearlstine** observed. "Managing editor John Huey wants to convey that, behind the images the PR people create, business is often passionate and

profane."

In between his top editorial posts at *The Wall Street Journal* and Time Inc., Pearlstine briefly headed a boutique media investment concern called Friday Holdings (so named after his wife, Nancy Friday). When asked at a session if, as head of Friday Holdings, he would have invested in **Steven Brill's** upstart media-watchdog monthly, *Brill's Content*, Pearlstine's only reply was a short and sweet "No."

Brill, chairman/editor of the title, has been a highly vocal critic of the way some journalists do business. But their output is only part of the problem. "The place where magazines most often get into trouble isn't necessarily the story, but the press release promoting it," Brill argued at an AMC session. "Press releases tend to sensationalize, overstate and mischaracterize the piece. They are also usually written by someone who didn't work directly on the story

Gore Less Scary Than Before

Fangoria sneaks up on mainstream acceptance

By Jeff Gremillion

With Halloween coming up this Saturday, it's time to check in on *Fangoria*, Starlog Group's 20-year-old chronicle of horror entertainment. New York-based Starlog reports that the 10-times-yearly title is attracting a steady increase in ad pages from movie, video and video-game companies that are enjoying the current revival of the horror genre in movies and on TV. Rita Eisenstein, Starlog executive vp, says that many advertisers do not find the 214,000-circulation magazine's gory, sometimes violent subject matter all that scary anymore.

Marketing savvy on the part of newly consolidated magazine wholesalers is also partly responsible for the uptick at *Fangoria*, Eisenstein says. "Wholesalers are aware of all the new interest in horror, since the success of the *Scream* movies and shows like *The X-Files* and *Buffy, the Vampire Slayer*," she says. "They know this stuff is hot. We're gaining newsstand acceptability, which has historically been our greatest challenge."

Fangoria's primary audience is teenage boys ("headbanger types," says Eisenstein), a notoriously hard-to-reach demo. While the title's circulation is not audited and its advertising pages are not tracked by Publishers Information Bureau, Eisenstein claims pages are up 20 percent over the past two years and will total 200 for 1998.

Advertisers in the October/Halloween issue include Madison Square Garden. But the mag,

which carries a frighteningly high cover price of \$5.99, still is having trouble attracting the likes of "skateboard and jeans" advertisers, Eisenstein admits. Most of *Fangoria's* ads are from direct-response outfits, offering "Ancient Futures" monster figurines, "Chaos" comic books and the like.

Midnight Video proprietor Bill Knight, a longtime *Fangoria* client, says his business always picks up when his ads run in the book.

In addition to coverage of the making of horror films and videos, *Fangoria* also features scary TV shows and books. Writers have had few problems gaining access to movie sets and filmmakers, says editor Anthony Timpone. Recent issues have included interviews with Quentin Tarantino and Kevin Bacon. In a coup that Starlog still brags about, Jack Nicholson

made his only public appearance to promote the 1994 box-office bomb *Wolf* at a *Fangoria*-sponsored convention for horror buffs.

During the genre's dry spell in the early '90s—when franchises such as *Friday the 13th* had been sequel-ized to death and the closest the studios would go to horror were big-budget, gothic numbers such as *Interview With the Vampire*—good copy was scarce for *Fangoria*. "We'd say, 'What else we can write about *Tales From the Crypt*?'" Timpone recalls. But these are bloody good times for the mag. "All the major studios have horror films in release or in production," Timpone notes. "There are so many exciting possibilities for stories." ■



Horror story: Wholesalers are hot for gruesome tales.



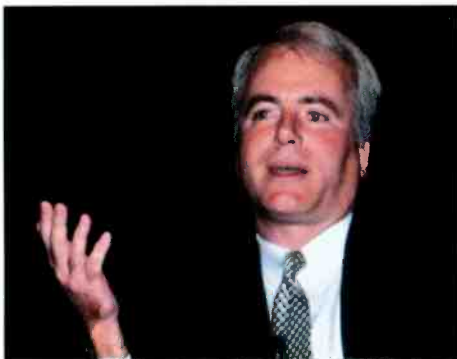
The MPA's Miller stuck her neck out.

Mediaweek Magazine Monitor

in question.”

Some publishers who use direct-mail sweepstakes to boost their subscription sales are worried about the public's apparent ennui with the contests. Too many options may be part of the problem. "The explosion of state lotteries in the early '90s helped magazine sweeps' response rates," said **Robin Smith**, chairman/CEO of mass mailer Publishers Clearing House. "But the growth of casinos in the late '90s has definitely hurt."

Another factor in declining direct-mail response rates is overstuffing at the mailbox. "With publishers and subscription agents chasing the same customer with solicitations and renewal notices, there is great potential to offend and annoy," warned **Susan Caughman**, president/CEO of the stamp-sheet house American Family Enterprises. "We each have to coordinate our efforts better to



Dressing up the Web: Connolly said Hilfinger will shift some dollars to online.

avoid oversaturation.”

Like everybody else, publishers like to blame their problems on others. But they could pick up the pace a little themselves, too. "First-issue delivery on new subscriptions is a big problem," noted **Michael Loeb**, president/CEO of NewSub Services, which markets magazine subscriptions in concert with major credit card-issuing banks. "It's incredible that Dell Computer can create and ship a custom PC faster than the 72 days it takes most publishing companies to mail the first issue of a new sub."

Some publishers don't think the AMC changes all that much from one year to the next. Last week's proceedings seemed overly familiar to onetime AmEx Publishing president **Thomas O. Ryder**, who in April returned to publishing (as chairman/CEO of Reader's Digest Association) after a seven-year hiatus. "I walked in this morning," Ryder said with a laugh, "and saw the same media panel that was here years ago when I left publishing." ■

Weeklies

October 26, 1998



Every week brings another selling scuffle. Even after the dust settled, however, the 14 weeklies listed here hardly changed from last week; they were collectively up only 1.1 percent in YTD ad pages.

The welcome mat is out this week for **TV Guide**, a newcomer to this listing. In the same category, congratulations are due fast-growing **Time Out New York**, whose London-based parent just celebrated its 30th anniversary.

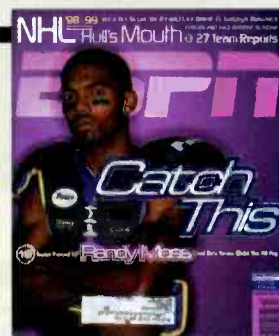
Meanwhile, the Sunday magazines continue to wrestle with softer, direct-response advertising.

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
NEWS/BUSINESS								
Business Week	26-Oct	104.43	27-Oct	120.57	-13.39%	428.32	439.68	-2.58%
Economist	17-Oct	72	18-Oct	59.8	20.40%	2275.25	2310.3	-1.52%
Newsweek	19-Oct	73.8	20-Oct	41.6	77.40%	1941.48	2042.65	-4.95%
People	2-Nov	96.87	3-Nov	92.7	4.50%	3234.82	3218.38	0.51%
Sports Illustrated ^E	26-Oct	64.25	27-Oct	72.6	-11.50%	2162.85	2249.38	-3.85%
Time ^E	19-Oct	80.6	20-Oct	79.2	1.77%	2168.81	2070.02	4.77%
US News & World Report	DID NOT REPORT							
Category Total		491.95		466.47	5.46%	12211.53	12330.41	-0.96%

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
ENTERTAINMENT/LEISURE								
AutoWeek	19-Oct	26.8	20-Oct	40.73	-34.20%	1229.12	1145.56	7.29%
Entertainment Weekly ^E	23-Oct	33.3	24-Oct	25.95	28.32%	1433.37	1501.74	-4.55%
Sporting News	26-Oct	12.08	27-Oct	12.37	-2.34%	686.88	568.33	20.86%
Time Out New York	21-Oct	85	22-Oct	58	46.55%	2625	1961.3	33.84%
TV Guide	24-Oct	66.23	25-Oct	85.78	-22.79%	2452.95	2732.22	-10.22%
Category Total		196.61		182.1	7.97%	7198.2	6763.59	6.43%

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
SUNDAY MAGAZINES								
Parade	25-Oct	10.92	26-Oct	9.32	17.17%	509.16	547.99	-7.09%
USA Weekend ^E	25-Oct	7.4	26-Oct	6.68	10.78%	492.75	544.75	-9.55%
Category Total		18.32		16	14.50%	1001.91	1092.74	-8.31%
TOTALS		706.88		664.57	6.37%	20411.64	20186.74	1.11%

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



Biweeklies

October 26, 1998

Even though no comparative data is available for **ESPN the Magazine** (the title only launched this past March), it is listed here because of strong interest as its rate base and ad pages climb. Multiple National Magazine Award-winner **Rolling Stone** is almost in a class by itself.

Adding to interest in this frequency class is the never-ending feud between **Forbes** and **Fortune**, "Spy vs. Spy" combatants for decades.

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine	26-Oct	46.5	N.A.	N.A.	N.A.	887.41	N.A.	N.A.
Forbes	19-Oct	89.55	20-Oct	202.56	-55.79%	3569.28	3633.48	-1.77%
Forbes (Executive Edge)*	19-Oct	24.67	20-Oct	N.A.	N.A.	N.A.	N.A.	N.A.
Forbes (Total)		114.22		202.56	-43.61%			
Fortune ^E	26-Oct	229.08	27-Oct	170.9	34.04%	2975.66	2661.1	11.82%
Rolling Stone	29-Oct	58.08	30-Oct	51.77	12.19%	1599.56	1404.34	13.90%
CATEGORY TOTAL		447.88		222.67	101.14%	5462.63	4065.44	34.37%

*PAGE COUNTS. NOTE: 1998 YTD TOTALS FOR FORTUNE ARE MEDIAWEEK ESTIMATES. * SUPPLEMENT TO FORBES.*

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Sony Online Entertainment



What better place than a site about Barbra Streisand to sell the singer's entire catalog? Such is the theory behind contextual selling, the e-commerce trend that's all the rage on the Net these days. But as with all sensible trends on the Net, there is already evidence the whole concept is being taken to ridiculous lengths. In perusing a story last week about Jerry Seinfeld's alleged affair with a married woman, we spied the following link: "Books about Love Triangles." —*Catharine P. Taylor*

@deadline

IBM to Name Agencies

At the @d:tech conference today in New York, **IBM** is expected to announce the winners in its review of agencies to support global Web strategy, development, design and interactive ad services for www.ibm.com. More than 100 agencies, including approximately 60 incumbents, participated in the worldwide review for the Armonk, N.Y.-based company. Among those believed in the running at press time were: **OgilvyOne, Nicholson NY, Strategic Interactive Group, Modem Media, Poppe Group, Think New Ideas, Studio Archetype** and **Brand Dialogue**.

@d:tech Wrap-up

The following news is also expected out of this week's @d:tech conference: a report on the progression of the creation of online ad standards from the **FAST Forward Committee**, which grew out of **Procter & Gamble's** August online ad summit; the second quarter Advertising Revenue Report from the **Internet Advertising Bureau**; the unveiling of new online ad models from **@Home** and **Intel** and the release of their joint report on rich media.

Organic Gets Hot(Media)

Organic Media, New York, will use **IBM HotMedia**, a Java-based rich media toolkit unveiled today, to create ad campaigns for clients. The first, for **Fragrance Counter**, will run on Lycos and Yahoo! in November.

Bye, Bye Banner? Schwab Strategy Disses Clicks

By **Bernhard Warner**

In yet another "no confidence" vote for the much maligned banner ad, Charles Schwab & Co., San Francisco, confirmed rumors it is scaling back on Web banner buys for its online brokerage service in favor of longer term marketing alliances and sponsorships.

A Schwab spokesman said its decision to re-evaluate banner buys is part of a process for fine-tuning the company's online spending. "But to say we're absolutely abandoning the [banner] concept is not true," he stressed.

Recently, Schwab has been focusing on cutting more exclusive sponsorship deals, ever since signing a 3-year, multi-million dollar pact in March with iVillage to become the exclusive personal finance provider on its Armchair Millionaire site, the spokesman said.

Pamela Saunders, vice president of business development for Schwab's electronic brokerage division, has told *IQ News* in the past that the firm is not interested in buying buttons or banners on financial sites that play host to a bevy of online brokers. Saunders did not return calls requesting comment for this story. Instead of taking space alongside competitors, the company has been putting its name in front of certain niche audiences. For instance, the Armchair Millionaire deal will help Schwab reach women.

However, this strategy has been called into question by some who suggest that by trying to avoid associating with the cheaper Web brokers it runs a greater risk of losing out on potential new accounts. Still, Schwab has maintained a presence on Microsoft Investor and sources said it is renegotiating a deal to renew its exclusive sponsor position on Excite's Money/Investing channel. However, Schwab has been conspicuously absent from online mainstays such as CBS MarketWatch, Quote.com and The Motley Fool. On popular online venues such as America Online, it has declined to be part of the service's Brokerage Center, where companies including E*Trade and Ameritrade



Online users won't have many banner ads like this to click around on anymore.

have set up online trading outlets.

If the banner ad is not the centerpiece of Schwab's online advertising, observers maintained, it's unclear as to whether Schwab has concrete plans for how to spend its fourth quarter online budget. Earlier in the year, Saunders said the company intended to maintain its heavy, year-round advertising presence on the Web and even up online ad spending by almost 15 percent. The stakes have been raised though, with its main rival, Palo Alto, Calif.-based E*Trade, launching one of the largest online campaigns ever to sign up 1 million new recruits to its Destination E*Trade service. ■

bits

• **Razorfish**, New York, announced plans to acquire London-based creative shop **Sunbather**, marking the second acquisition by the Communicade shop of a U.K.-based agency this year. The agency's work includes interactive TV trials, Web sites and traditional print design for books and magazines. Razorfish bought London's **CHBi** this spring.

• **Novo/Ironlight Interactive** and **Levi Strauss & Co.**, both San Francisco, have teamed on the relaunch of a new Web site for Levi's Slates clothing line. Slates.com now offers users fashion tips from professionals, product information and a retailer locator.

• Ubiquitous media queen Oprah Winfrey made her debut on the Web last week with the launch of oprah.com. Co-developed by **ABC Internet Group**, New York, and Ms. Winfrey's Chicago-based production company **Harpo Productions**, the site allows viewers of *The Oprah Winfrey Show* to suggest show topics and share personal stories with others plus browse titles from Oprah's Book Club.

• **Snap**, San Francisco, formed a marketing alliance with **Tower Records**, Sacramento, making it the premier music retailer throughout Snap and the anchor tenant in Snap's One-Stop Music Shop. Snap will also be featured on SBC Internet Services' new consumer Internet start page. **SBC Internet Services**, San Francisco, operates **Pacific Bell Internet Services**, **Southwestern Bell Internet Services** and **Nevada Bell Internet Services**.

• **Steve Zales** has been named senior vp and general manager of **ESPN Internet Ventures**. He was vice president of CNN/SI Interactive.

• **Saatchi & Saatchi**, Los Angeles, today will launch a site supporting the State of the World Forum involving leaders from politics, media, business and other fields which is being held this week in San Francisco. The site, www.worldforum.org, will include daily stories from the event, an e-mail newsletter, chat areas and live audio feeds.

• **K2 Design**, New York, has been hired to create online branding, e-commerce and media strategies for **BusinessWeek Online**, New York.

• **XOOM.com**, San Francisco, will offer its community members access to **Parable's** ThingSearch database of digital collectibles, to be hosted on the XOOM.com site. Parable, Newton, Mass., will license more than 10,000 animated .GIFs and clip art from XOOM.com. XOOM.com, a community centered around marketing products directly to its members, will sell the Parable authoring tool, ThingMaker, on the XOOM site.

ROI Is King: Online Ad Firms To Unveil New Tracking Tools

BY ADRIENNE MAND—In the rush to provide clients with the return on investment of their online ads, ad management company AdKnowledge, interactive agency i33 communications and others will unveil new tracking tools this week.

Palo Alto, Calif.-based AdKnowledge will announce a tool at New York's @d:Tech show called Advisor, part of a suite of services covering a number of ad tracking

needs. Advisor will deliver "post-click reports" detailing criteria including click rates, how many users view bridge pages between banners and Web sites, requests for information and conversion rates for each ad view.

AdKnowledge vice president of marketing John Mracek said the tool was created because many media buyers don't want to buy such tools when they are created by the very sites on which they've bought ads, and also to deliver more complete data than just what users clicked on.

"It's an important step because people traditionally have been focused on clicks ... and the reality is a lot of money flung into the Web is based on sales and acquisitions," Mracek said. APL Digital, New

York, a unit of Ammirati Puris Lintas, is among the first clients using Advisor.

In a similar move, i33 communications, New York, today will introduce a new version of its AdMaximize customized service that measures users' immediate interaction to ads, as well as how they relate to the advertiser over time.

Drew Rayman, president of i33, said the service is unique in that it counts

confirmed impressions—those ads that were fully loaded to a user's browser rather

than simply requested by the user.

In addition, the AdMaximize report tracks gross impressions, cached impressions, clicks, click-through, cost-per-click and number of users who continue a relationship with the company.

"It's all about conversion," Rayman said, explaining that an ad could get one-tenth of 1 percent click-through, but still deliver users who will make transactions. Clients using the service include Ralston Purina, St. Louis, and Muxtel Systems, New York.

Also today at @d:tech, Avenue A Media, Seattle, will introduce TrueROI, a service that measures the total return on on- and off-line marketing investments. ■

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WE MAKE WEB ADVERTISING WORK

Shop 'til You Cop: E!-comm Site Targets Entertainment Junkies

BY ADRIENNE MAND—Can't find another one of that long-lost Bee Gees lunchbox? Now there's hope.

E! Online, Los Angeles, the Web site property of E! Entertainment Television, today will launch a new commerce site selling both new licensed goods and collectibles from the entertainment world.

The site, Shop.eonline.com, is meant to sell "everything entertainment" according to its manager Peter Sheinbaum. Sheinbaum came to the company after creating the site's business model as his MBA thesis last year at UCLA's Andersen School.

In addition to selling all manner of pop culture items, from T-shirts to movie posters, the site features original entertainment content "for content's sake," Sheinbaum said. It will, however, provide merchandise tie-ins with E! Online Webcasts of movie premieres and Hollywood events, and CDs and videos where contextually appropriate. For

instance, a story about Leonardo DiCaprio might have links alongside allowing people to buy "Titanic"-themed items. Reel.com is the exclusive video seller for the site.

Sheinbaum said the main advantage the site has over other commerce ventures in the category is its ability to sell licensed goods from competing movie studios and networks, many of which sell merchandise on their own sites. "Other sites are limited by brand," he said.

The site will be supported by an on- and offline campaign, including promotions on the TV network, print ads in consumer magazines and banners on portals and entertainment sites.

Ken Cassar, an analyst with New York-based Jupiter Communications, said: "The advantage that E! Online has is that it's essentially a content site and they have a lot of people interested in entertainment going to the site ... It's kind of about focus, kind of a direct marketing concept." ■



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HIS TEACHER TO PICK HIM UP.

L I F E
I S L O N G A N D
B E A U T I F U L

>AT THE AGE OF 100, TEXAN GEORGE DAWSON
IS LEARNING TO READ. FELLOW READERS IN
FORT WORTH KNOW HIS INSPIRATIONAL
STORY BECAUSE THE STAR-TELEGRAM TOLD
THEM — AND SHOWED THEM THIS PICTURE
OF GEORGE WAITING ON THE PORCH FOR
HIS TEACHER. WHO SAYS NEWSPAPERS
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Portal Closing? Lycos Prepares To Launch Network of Sites

BY BERNHARD WARNER—The fruits of Lycos' \$274 million buying spree, which includes the acquisition of online directory WhoWhere and community site Tripod, is beginning to take shape.

Officials at the Framingham, Mass.-based company said last week that the company would use the sites as the basis of the Lycos Network—a compilation of eight sites that together claim more than 40 percent reach across the Web, according to Media Metrix. The Lycos ad sales force convened last week on the West Coast to figure out how to sell the Network to advertisers.

"Our top priority is to build as much reach as we can," said Rick Boyce, senior vice president of advertising and commerce at Wired Digital, which was bought by Lycos earlier this month.

Not lost in all the planning is the re-emergence of terminology familiar to the television media world. For now, Lycos Network ad buys can be limited to select "channels," based on specific consumer interests, or "network-wide"—a purchase across all eight Lycos properties, including MailCity for e-mail, Tripod for personal homepage building and WhoWhere. Ad buys can also be tailored to specific pages and targeted to users' tastes and demo-

graphic and geographic data, according to Dave Peterson, vice president of sales at Lycos. Datek Online is the first advertiser to make buys across the network, he added.

The formation of the Lycos Network may be the first indication that the portal concept—or notion of becoming an entranceway to the Web—could again lose favor to a business plan among search and navigation services that's more akin to the way television networks work: by trying to attract and retain viewer loyalty through programming. "What we're evolving from is more of a portal ... to a hub, which is more of a destination," explained Peterson. He added that the consumer regards portals as offering just search and navigation functions.

Lycos, which has consciously steered clear of describing itself in the more fashionable "portal" parlance, intends to emphasize to consumers and advertisers its core search and navigation capabilities along with personal homepage publishing, Web directories and community features like chat and e-mail. In the coming weeks, Lycos will launch a campaign supporting the Network.

By year-end, Lycos expects to incorporate Wired Digital's three online properties into the Network. ■

More than Zero: New ISP Offers Users Free Net Access

BY SUSAN KUCHINSKAS—Westlake Village, Calif.-based NetZero, the latest company to attempt a completely advertiser-supported ISP, has added Sprint, Jaguar, Launch Media, online game service Uproar and online auctioneer Auction Universe as advertisers on the service.

NetZero launched its service quietly last week. A banner ad campaign breaks Nov. 9 with the tagline, "You mean you're still paying for it?" NetZero also has cross-promotional partnerships with search service GoTo.com and networking service PeopleLink, both of which, like NetZero, are funded by Pasadena, Calif.-based ideal! Capital Partners.

The ad-supported ISP concept has been tried before, most recently by Cincinnati-based Tritium, which suspended service in mid-October but plans to relaunch with a new marketing campaign in the near future. NetZero vice president of sales and marketing Bob Pack said his company was

different. "We have good software, great targeting capability and we're properly funded. It's a difficult model," he admitted. "You have to have all of those things in order to even have a chance." The company says critical mass is 1 million users; it hopes to reach that goal by year's end.

"The most common Internet application is e-mail, followed by browsing and chat," said CEO Ronald Burr. "We're adding advertising to the whole online session, including to the majority of e-mail and chat users who do not now see ads."

NetZero uses an Internet connection application called zCast, which opens a movable but unclosable ad window when a user dials up the Internet. It remains on the desktop, operating independently of the browser. Subscribers are encouraged to remain connected even when they are not using Internet applications. The company plans to add a ticker bar along the top of the ad window. ■

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>Detroit Free Press

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>The Kansas City Star

>The Charlotte Observer

>Fort Worth Star-Telegram

>Saint Paul Pioneer Press

>Contra Costa Newspapers

>Philadelphia Daily News

>Akron Beacon Journal

>The (Columbia, S.C.) State

>Lexington (Ky.) Herald-Leader

>The Wichita (Kan.) Eagle

>The Macon (Ga.) Telegraph

>Tallahassee (Fla.) Democrat

>The (Wilkes-Barre, Pa.) Times Leader

>Duluth (Minn.) News-Tribune

>Belleville (Ill.) News-Democrat

>Columbus (Ga.) Ledger-Enquirer

>The (Biloxi, Miss.) Sun Herald

>Fort Wayne (Ind.) News-Sentinel

>The (Myrtle Beach, S.C.) Sun News

>Bradenton (Fla.) Herald

>Grand Forks (N.D.) Herald

>San Luis Obispo (Calif.) Telegram-Tribune

>The Monterey County (Calif.) Herald

>(State College, Pa.) Centre Daily Times

>Aberdeen (S.D.) American News

>Warner Robins (Ga.) Daily Sun

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Zapata's Master Plan Misfires

After aiming at the Web, Zapata won't pull the trigger. *By Bernhard Warner*

Fifty eight-year-old Michael Selzer plans some day to move his five-person online book-selling operation from his dining room to a more spacious barn behind his house in Great Barrington, Mass. Lavonne Luquis, a former newspaper editor, would prefer to write more articles for her San Francisco-based news site, LatinoLink,

portal called Zap.com. Glazer, president and chief executive officer of Zapata Corp., a Houston-based company with investment interests that have ranged from fish protein supplements to the NFL's Tampa Bay Buccaneers and an oil mining business started by George Bush, decided 10 days ago that the timing was all wrong to embark on a Web-themed buying spree. Numerous calls to Glazer regarding his decision were not returned.

But it appears the legacy of Avie Glazer and his ill-timed portal play will linger in the minds of capital-hungry entrepreneurs looking for a credible suitor. Cole, Luquis and Selzer will continue to operate their businesses independently as they had before, but they may have lost out on more than a potential cash infusion—they may have squandered precious time and missed out on other business opportunities.

Glazer's Internet plan, which has been the subject of much scrutiny by industry insiders since he announced it in April, included a business schematic not unlike those being tried by Disney, Time Warner and other media giants. Through a Zapata subsidiary called simply Zap Corp., Glazer was to amass entertainment-themed sites—from book and music retailers to gamer and college sites—into a Zap.com network with a shared sales, marketing and commerce operation. "The obvious piece that fit us all together was we were all niche players in a vast market," explained Cole. "Avie could obviously go out and buy us all for considerably less than a huge player."

Glazer intended to fund Zap.com by either spinning off the property as an independent business or through an initial public offering. But when the stock market got ugly, Glazer, at the recommendation of financial consultants at Salomon Smith Barney, informed his acquisition partners—in most cases, via fax—that he was foregoing the plan and re-evaluating his Internet strategy.

The news met with little surprise from the

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under the symbol "ZAP"**

In hindsight, these

boldly ebullient

words from Zapata

proved too hasty.

than spend the majority of her time on the phone selling ads. Across the bay in Union City, Scott Cole, 29, the founder of Web music store Mass Music, just wants a paycheck after going four months without one.

The ties that bind these disparate souls pushes beyond a boot-strapping, entrepreneurial spirit. Just a few weeks ago they were the target of investment magnate Avram "Avie" Glazer's grand plan to buy up 31 sites and assemble them into a



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legions of Zap.com skeptics. However, that didn't stop many of the acquirers, especially the smaller ones, from voicing their dismay about Glazer's about-face. Cole, the founder of Mass Music, initially tried to muster support among the group of stood-up sites to file a class action suit against Glazer.

Cole reasoned that Glazer could have been charged with fraud because, by agreeing to the terms of Glazer's letter of intent to purchase his company, Cole was forced to forego other marketing and distribution alliances that would have gotten his business more consumer exposure for the crucial fourth quarter e-commerce push. "He very likely killed the Christmas season for us," Cole says of his company which is still on the block.

Cole's partner, Tom Tansy, was cooler about it when contacted last week. "We're just disappointed the transaction didn't close," he said. "But as of now, this company is not pursuing legal action."

Why the sudden reversal from Mass Music officials? Well, considering that the letters of intent clearly stated funding was contingent upon a healthy securities market, the deals were never a sure thing, so there is probably no clear case against Glazer.

In fact, there are many former Zap.com partners who say they would work with Glazer or Zap Corp. again. Some of the people who know Glazer best—including potential Zap.com business associates whom he left at the altar—think Zap.com, and certainly Glazer's concept of an online entertainment network, will become a reality some day.

"I think they will be back," says Dave Rae, founder of Attitude Network, purveyor of gamer sites Happy Puppy and Games Domain. Rae's company was to be the biggest of the Zap.com acquisitions and his staff would have run the network's daily operations. Rae, a veteran of the merger and acquisition game, believes Glazer was acting in the best interest

of his business partners when he pulled the plan in light of the currently slumping IPO market.

Still, one has to wonder whether such support really comes from the fact that Glazer hasn't yet entirely ceded his position as Internet Sugar Daddy. Zapata did retain a \$2 million funding agreement to keep New York-based Web 'zines Word and Charged afloat. Plus, the company left the door to its Internet aspirations open in a release explaining its decision to back off the Zap.com plan, stating, "... some [business] relationships may be reconsidered,

however, after the corporate strategic review is completed and the condition of the market stabilizes."

However, if Glazer does decide to revisit the Net, it's a toss-up as to whether anyone but the true believers will ever again take him seriously.

One factor in his future credibility—or lack thereof—is that Glazer may be the victim of his own unorthodox public relations push. Its components included an ad that ran in *The New York*

"You figure George Bush helped form [Zapata], they gotta be ... credible ... Right?" says Cole.

Times, *The Wall Street Journal* and *San Jose Mercury News* stating bluntly, "Zapata Will Buy Your Web Site!" and headlines about Zap's intentions when the company launched separate bids—at inflated prices—to acquire portal Excite and Lycos-owned online directory WhoWhere. Both offers were resoundingly rebuffed.

It's not surprising, then, that Glazer has done little to shake off a lingering preconception, especially among industry insiders, that he's nothing more than an opportunist looking to cash in on any momentum for Internet stocks. After announcing his portal plan in April the stock price for parent company Zapata more than doubled to nearly \$25 a share. After those gains were wiped out by summer's end, the company pulled out.

No wonder the experience has taught Cole, among others, a lesson about hunting down a suitable investment partner: Even the best-looking deals might not lead to Internet solvency. "You figure George Bush helped form the company, they gotta be somewhat credible ... Right?" ■

Attitude Network's

Dave Rae (below) is

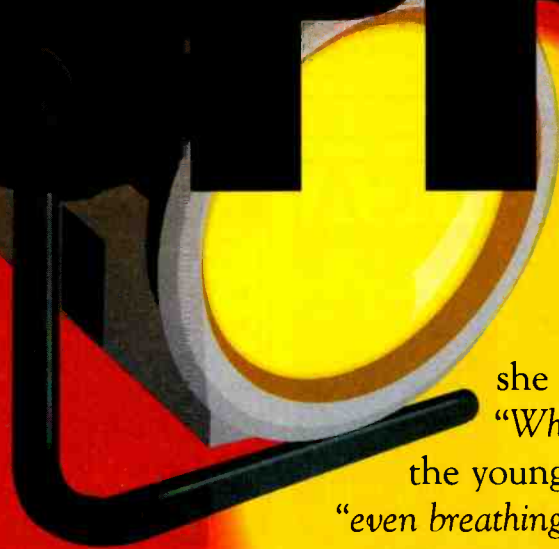
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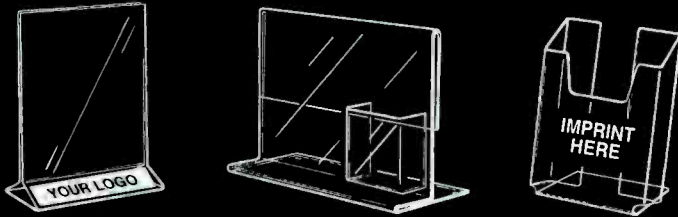
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The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$20.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue.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

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Every year, we fill thousands of interim assignments for companies and agencies nationwide. And some of the jobs do turn permanent. If you're available to work now and live in the tri-state area, send your resume today. We'll take it from there.

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www.paladinstaff.com
EOE/M/F/D/V

SALES

**EXCELLENT
COMPENSATION**

NY specialty printer of collateral pop materials, on product coupons, sweepstakes and games. Looking for representation in New York City. Great opportunity for person with contacts at sales promotion agencies or package goods companies.

Call 718-899-6000, x 204

All calls held in strictest confidence.

AFFILIATE RELATIONS EXECUTIVE

Major NE radio based marketing company needs detail oriented person with strong sales skills to negotiate radio buys & leverage promotions. Experienced only.

Fax resume and salary requirements (no calls please) to (203) 230-4202.

Kerry Tuozzola
CRN International, Inc.
One Circular Avenue
Hamden, CT 06514

CALL 1-800-7-ADWEEK

ACCOUNT EXECUTIVE

IMS, a provider of media/marketing software, has an oppty for an Account Executive in our East Coast Agency/Advertiser Client Service Dept. You will provide full client service for our agency/advertiser accounts including phone support, training, client consultation & technical troubleshooting for IMS' print, broadcast & flowcharting software.

Qualified candidates must have a min 2-3 yrs agency media planning/research exp; knowledge of IMS planning software & syndicated research data (MRI, Simmons) a plus. We offer a competitive salary & bnfts package. Please forward resume to:

Barbara Kardas, IMS 198-8, 5 Penn Plaza, 16th Fl, NY, NY 10001

EOE

M/F/D/V

DIRECTOR OF ACCOUNT SERVICES

New Jersey AAAA's ad agency seeks an accomplished Director of Account Services. The successful candidate must have strong management skills, be strategically-minded, possess an in-depth knowledge of agency operations. This team leader must also have the ability to instill confidence in clients, staff and management. Great presentation and written skills a must.

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

THE LUNAR GROUP, INC.

Attn: Human Resources

9 Whippany Road, Whippany, NJ 07981

Fax: 973-884-1734

GROUP CREATIVE DIRECTOR



You have seven+ years in broadcast & print. Art side, but writers feel threatened. You know The Big Idea when you see it, even if somebody else has it. You hire, fire, juggle priorities, personalities, maximize output, minimize pain. Your co-workers swear by you, only occasionally at you. Your clients listen, gulp, sign up and trust you. You're a leader, but not too full of yourself to do it yourself. And you're looking for a home with global assignments, local color, an off-center attitude and beer that you, too, can learn to brew. Where ideas and people who have them matter most. Oh, and you'd kinda like being called a **DECKERHEAD**.

Rush resume and other persuasive non-returnable exhibits to: Jim Decker,
Biggest DECKERHEAD of All

DECKER 99 Citizens Drive
Glastonbury, CT 06033
www.deckerhead.com

ART DIRECTOR

Wanted by Advertising Agency in NYC. Must have 2 yrs exp formulating concepts, & creating layout designs for advertising in Korean language media & publications. Bachelors in Communication Design or Art req'd. Respond to: Katie Park., Kang & Lee Advtg. Inc., 315 Fifth Ave., New York, NY 10016.

TRAFFIC MANAGER

The region's largest direct response advertising agency is looking for a manager with 3-5 years of print traffic experience. Ideal candidate must be detail oriented, energetic, able to handle multiple accounts, and have previous supervisory experience. Direct mail experience a plus. We offer a comprehensive benefits package, great working environment, competitive salary and growth opportunities.

Send resumes with salary requirements to:

Human Resources

Doner Direct

400 E. Pratt Street

Baltimore MD 21202

FAX: 410-385-9754

E.O.E.

No Phone Calls

VICE PRESIDENT DIRECT MARKETING

One of the Midwest's leading agricultural marketing/advertising agencies seeks a seasoned professional to lead account management in our core business-to-business group. Must be a strategic thinker, adept in all facets of DM, including database marketing, with the ability to supervise a team of professionals handling various accounts. Position requires a team player with 10+ years of DM agency experience who can develop account people and will also work "hands on." Personal communications skills and ability to translate strategy into solid tactical plans a must. We offer an excellent compensation and benefit package, including a 401(k) savings plan. In complete confidence, please send resumé, references, and salary history to:

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Attn. Human Resources

7800 Forsyth, 7th Floor

St. Louis, MO 63105

AN EQUAL OPPORTUNITY EMPLOYER

ADMINISTRATIVE ASSISTANT

**SMALL DYNAMIC AND VERY
SUCCESSFUL OOH
COMPANY NEEDS HELP!**

We're looking for an Administrative Assistant who takes things a step further. Good phone and computer skills are a must, but this position calls for someone who can interact with clients/agencies and media. If you have at least 2 to 3 years exp, like a busy workplace, send your resume with salary requirements to:

ADWEEK Classified, Box 4087

1515 Broadway, 12th fl.

New York, NY 10036

ATTENTION

Media Buyers & Planners

If you have ad agency or media buying co exp, we want you! Excl optys w/growing co's & salaries to \$80,000! Great bnfts. Please fax resumes immediately to:

Media Director

212-818-0216

MEDIA BUYER

Born to negotiate? Passionate about postings? Rowdy over rankers? Fast paced DC ad agency looking for career-minded media buyer with 3-5 yrs experience to manage buys covering regional markets. Must be multi-task oriented, analytical thinker, team player, SmartPlus familiarity preferred. Fax resume to:

Director of Media 202-775-1533

HELP WANTED

ACCOUNT PLANNER

WE NEED A BRILLIANT
ACCOUNT PLANNER WHO KNOWS
HOW CONSUMER INSIGHT CAN
FOCUS GREAT WORK.

WE ALSO NEED THE BMW ACCOUNT.
(HEY, IT NEVER HURTS TO ASK.)

As account planner at Mintz & Hoke, you'll be the catalyst we need to keep our creative work matte-knife sharp. You'll join a \$65+ million agency with a national reputation for powerful creative based on deep insight into the hearts and minds of the consumer. Heck, maybe you can even land us the BMW account some day.

Please send your credentials to Dawn Hassan, Mintz & Hoke, 40 Tower Lane, Avon, CT 06001 or e-mail to jobs@mintz-hoke.com. No phone calls, please. EOE.

ACCOUNT MANAGERS

MemberWorks Incorporated, a leading direct marketing company based in Stamford, CT is experiencing enormous growth and has multiple career opportunities within our Account Management department.

These highly visible positions are responsible for the development and management of our Fortune 500 clients' marketing plans, and will be the primary point of contact ensuring all aspects of the program strategy is managed effectively.

Qualified candidates will possess a BA/BS degree, 3+ years of hands-on account management experience, preferably in direct marketing, strong interpersonal, oral and written communication skills, and a high degree of strategic and analytical ability. Must be a detail-oriented, self-starter with solid PC skills looking to excel within a fast-paced company.

We offer outstanding salary and stock option packages, as well as a comprehensive benefits package including 401(k), stock purchase plan and tuition assistance. Please forward resume and salary requirements via fax to (203) 462-7075, or e-mail klombard@memberworks.com or mail to 680 Washington Blvd., Suite 1100, Stamford, CT 06901. See us on the Web at www.memberworks.com. EOE



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

mervyn's
California

Our team just grew!

We're looking for strategic marketing partners to keep the creative fire blazing! In addition to print and outdoor advertising, we develop millions (okay, hundreds—don't panic) of ideas at lightning speed to maximize our unique brand character: a neighborhood department store with a West-Coast attitude.

Be prepared to demonstrate the challenges, strategies and results in your exceptionally creative portfolio.

CREATIVE MANAGER DESIGN

7-10 yrs. exp. (5 mgmt.) in advertising art direction across a wide range of media.

Agency experience welcome.

MANAGING ART DIRECTOR

3-5 yrs. exp. in advertising design and art direction across a wide range of media. Strong conceptual/managerial exp. essential.

Agency experience welcome.

At Mervyn's California we offer competitive salaries and a full benefits package. These positions are based at our Corporate Headquarters located in the San Francisco Bay Area.

Send resume with cover letter to:

Mervyn's California

Attn: Team Human Resources, Mkt109825

22301 Foothill Blvd. MS4105

Hayward, CA 94541-2771

or FAX to: 510-727-5760

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[the state of fashion]

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Brand Manager

Together, Mystic Brands, Snapple, Royal Crown and Stewart's make up the Triarc Beverage Group, an exciting, leading-edge marketer and distributor of carbonated soft drinks and premium beverages. We have an excellent opportunity for a Product Manager on our Mystic Brands. The ideal candidate will possess an MBA with a minimum of 3-5 years experience in product management within the beverage/consumer products industry. Excellent communication/analytical skills as well as the ability to work in a fast-paced team environment are a must.

We offer a competitive salary and benefits package. For consideration, please send your resume and salary history/requirements to Human Resources, attn: Recruiter, Triarc Beverage Group, 709 Westchester Avenue, White Plains, NY 10604, fax 914-286-4455. JOB HOTLINE: 1-888-505-4JOB

TRIARC BEVERAGE GROUP

Equal Opply Employer mvl/d/v

HELP WANTED

Drive more business into TIME
Automotive Sales
Development Manager

Be part of the TIME Ad Sales Marketing Team maximizing the impact of TIME'S selling efforts into the new millennium. Work as a partner with the TIME Sales Staff to develop strong, strategically targeted marketing packages for automotive advertisers and prospects. Also, be actively involved in sales material development, prospecting and success of TIME Families edition. Secondary responsibilities include information stewardship and innovative presentation writing for 5 to 6 other PIB categories.

In this position, you must be confident, dedicated and an organized "juggler" with a strong marketing background and writing/presentation skills.

To qualify, you must have 5+ years experience in advertising (media, research, accounts) or publishing (promotion or consumer marketing) with automotive expertise. Computer proficiency is necessary.

For consideration, forward your resume and salary requirements to: Human Resources, Time Inc., Attn: Recruiter CDS/40th Floor, 1271 Avenue of the Americas, NY, NY 10020 or fax to: 212-522-4510. You may visit our web site at: www.careers.timeinc.com. Only qualified candidates will be contacted. We are an equal opportunity employer.

Time Inc.

CREATIVE GENIUS WANTED

Sure, you're a great AD. But you can write good lines, too. And not just for print and TV, but Online, Outdoor and DM to boot. If you CAN do all that, then you REALLY ARE a Creative Genius and you REALLY DO belong at NYC's hottest "New Age" Agency. Fax your rap sheet along with a compelling reason why you're the genius we're looking for to:

MARIANNE C.R.
212-779-7305

MARKETING MANAGER

Interview Magazine seeks Marketing Manager to strategically develop and maintain all media and demographic info to support Adv. Sales staff and to develop marketing programs for Interview Magazine and its advertisers. Ideal candidate will have 2-5 years experience in the publishing industry and be familiar with MRI subscriber research, writing proposals, and crafting presentations.

*Fax resume and cover letter
w/sal req to:*
DW at 212-941-2927

SALES MANAGER

One of the top 5 offices in North America is seeking a sales manager, with extensive sales management experience, to launch our efforts into the new millennium. Experience in advertising or direct marketing preferred. We offer competitive salary, bonuses, major medical, profit sharing, and 401K. Send resume and salary history to:

Box 818 ADWEEK
100 Boylston St. Ste. 210
Boston, MA 02116

ASSOCIATE CREATIVE DIRECTOR

Multi cultural advertising agency HDQ in Atlanta seeking dynamic, strong highly conceptual ACD/Senior Writer to manage Creative Dept. Opportunity with advancement to CD. Diverse client base with offices in ATL & NY. Competitive sal & benefits.

Fax sal. history & req. to Bus.Off.Mgr. at:
404-876-4929

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES



Sports...Entertainment...Broadcasting...Interested?

Be part of the most exciting entertainment concept in the market today. Built upon the strength of the ESPN brand and Disney's expertise in guest entertainment, ESPN Zone is a 35,000 sq. ft. themed dining and entertainment complex which captures the flavor and edge of its name-sake network.

We are looking for seasoned marketing & sales professionals to join our team and manage local advertising, marketing, sales, publicity and promotions both in Chicago and New York, as well as additional locations as we expand.

Please forward resume to:



500 S. Buena Vista Street, Burbank, CA 91521-8396
or fax (818) 526-4402 Attn: HR/MS

No phone calls please. EOE

©ESPN

ACCOUNT EXECUTIVE- AUTOMOTIVE

Full service AE with at least 3 years experience and excellent knowledge of creative process from pre-production, through traffic and post-production. Understanding of all media, and use of the Internet as a media channel. Will deal direct w/well-known upscale automotive client and coordinate multiple projects. Manage on-going reports to assist in analyzing client business and identify trends. Must be energetic, highly organized and detail-oriented, with knowledge of automotive industry helpful.

Resume to: DMI
450 Park Avenue So., NY 10016
Attn: SF
or E-mail: libsy@aol.com

ASSOC. CREATIVE DIRECTOR

Fast growing 20-person advertising/design agency seeks art ACD with 8-10 yrs. experience on ads, direct mail and collateral... with organizational skills as strong as your award-winning out-of-the-box concepts.

TRAFFIC MANAGER

Master of friendly persuasion with 3-5 yrs agency experience scheduling and shepherding jobs from start to printer or pub.

Great atmosphere/growth potential, prominent national accounts, competitive salaries, great benefits.

Send/fax resume and salary requirements:

RITTA & ASSOCIATES
568 Grand Ave., Englewood, NJ 07631
Fax: 201/567-7330 (no calls, please)

ASST PRODUCTION MANAGER 28-30K

Position will be responsible for all aspects of production including electronic prepress and ad trafficking for weekly trade magazines. Candidates should have experience in Quark Express, Photoshop and print production. Some late nights. This is not a design position, so please no portfolios.

ADWEEK Classified, Box 4086
1515 Broadway, 12th fl.
New York, NY 10036

www.hallevey.com
If you're hiring
If you're looking
www.hallevey.com

HELP WANTED

Major NYC sports & entertainment co. has an excellent opportunity for two marketing professionals to join our marketing team.

DIRECTOR OF MARKETING

The ideal candidate will create, develop and implement marketing communications strategies and programs that enhance brand identity, build consumer awareness and integrate cross-divisional marketing initiatives. BA/BS plus min five yrs strategic marketing and new product experience req. Excellent budget, consumer research and communications skills a must. MBA and Brand Mgmt exp a plus!

and a...

DIRECTOR OF PROMOTION

The ideal candidate will develop innovative sports/entertainment promotions and media programs, identify and build corporate sponsorships and enhance brand identity. BA/BS plus five yrs exp in Event/Entertainment Marketing with proven negotiation/communication skills. NY market exp a plus!

Send resume and salary req to: **Bayard, Department 665 • 902 Broadway 10TH Floor • New York, NY 10010-6002**

An EOE M/F/V/D

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DIRECT SUPVR.....	to \$100K
INTERACTIVE SUPVR.....	to \$80K
SUPERVISORS.....	to \$75K
ACCOUNT EXECES.....	to \$65K
ASST ACCT EXECES.....	to \$35K

MEDIA

GROUP DIRECTOR.....	to \$150K
ASSOC MEDIA DIR.....	to \$100K
SUPERVISORS.....	to \$70K
BUYERS/PLANNERS.....	to \$60K

212-922-1650 Matt McDonald (Fax) 212-922-1654

Email to: kytsri@netscape.net

Advertising

Incredible clients. Phenomenal growth.

ACCOUNT EXECUTIVES:

Bring your 2-3 years of account-side advertising agency experience to our expanding DC office and help us manage an incredible group of clients, ranging from high tech companies to healthcare systems.

We're looking for creative thinkers who know how to manage clients, develop strategies, produce creative briefs and media recommendations, write proposals and go out on a limb. An understanding of media is preferred, with advertising experience in the high-tech industry an added bonus.

ACCOUNT COORDINATORS:

Bring us your energy and desire to learn the advertising business from the ground floor.

We're searching for sharp individuals who have a desire to interact with clients, work in a team environment and gain experience dealing with national media. Advertising account service experience would be to your benefit, but not required.

If you can provide the dedication and knowledge we need, we'll give you a competitive salary and excellent benefits. And the opportunity to become part of the largest communications group in the world.

Electronic resumes are preferred and may be sent to **rachel.friedland@jwtdworks.com**. If you prefer, mail or fax your resume to: **JWT Specialized Communications, RCF-AW, 1156 15th Street NW, Suite 320, Washington, D.C. 20005. Fax: 202-223-0743.**



JWT Specialized Communications

JWTSC is An Equal Opportunity Employer M/F/D/V.

MUSICIAN

AD SALES

Musician Magazine, the monthly magazine about the art, business and technology of making music, seeks an advertising space salesperson in its New York office. Print sales experience with a knowledge of the musical instrument and equipment advertising categories required. Salary plus commission and a musical working environment.

Please fax resumes to:

Jason Rashford @ 212-536-5055

FIELD SALES SUPPORT

MetaCreations seeks a dynamic, creative individual to support the sales team in the NYC area. This position entails contacting, and visiting ad agencies, corporate creative depts, & design schools to introduce & present our pro suite of software products. Will also assist in product demos at tradeshow and other industry events. The ideal candidate will have a graphics background, familiarity w/ Meta products, ties within the NYC ad agency community, strong presentation & comm skills, and an eagerness to learn. Significant travel is required.

Send resume/salary history to:
jobs@metacreations.com or fax: 805-566-6385
www.metacreations.com



MetaCreations
The Visual Computing Software Company

Advertising Director

We have an immediate opening for an experienced sales manager to help us continue to grow our successful Chicago area regional magazine. Responsibilities include managing a staff of eight sales professionals as well as a custom publishing unit.

We are a division of Pioneer Press, a subsidiary of Hollinger International. Excellent compensation in a rapidly expanding company. *Send or fax a resume telling us why you are the right person for this position. Publisher:*

NORTH SHORE MAGAZINE
3701 W. Lake Ave., Glenview, IL 60025
FAX 847-486-7416

CONTROLLER/FINANCE MANAGER

Conn. based integrated marketing communications firm is seeking an experienced financial manager to add to our team. Responsible for financial statements, cash flow management, cost structure management, accounting/data processing and thorough P&L skills. Agency experience preferred. Fun is a priority.

Fax resume and cover letter to:

203-840-4985

DIRECTOR OF INTERACTIVE ADVERTISING AND WEB DEVELOPMENT

You will represent Proteus as a leading firm for corporate web development and interactive advertising. In the first three-quarters of 1998 we did over 400 different online ad campaigns. You will manage a pool of designers and coordinate with our Creative Director.

Graphic Design, Illustration, or Fine Arts degree preferred. Design proficiency a must. Must have an eye for typography and color, strong understanding of web development and marketing. Experience in advertising, marketing, or commercial web development preferred. Please submit resume to:

Proteus, Inc.

1233 20th St. NW #206, Washington, D.C 20036

Email: jobs@proteus.com Fax: (202) 452-6866

DEDICATE YOUR CREATIVITY TO CLASSIFIED

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

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. **For info., Entertainment Employment Journal:**

www.eej.com (888) 335-4335

CULTURE TRENDS

MTV's BUZZWORTHY

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

Week of 10/19/98

Artist/Group: **New Radicals**
Song/Video: **"You Get What You Give"**
Director: **Evan Bernard**

Pop culture, the record biz, society as a whole, a landscape so filled with cowardly leaders, Pamela Anderson pornos, vague dismissals of real issues—all amidst an arsenal of soulless fake punk, wannabe icons who tug at the pant leg of mainstream consciousness. Curiously, kids still look down, only to see melody-free careerists with huge media profiles and music so hyped, yet uninspired that said "icons" are household names but barely peek to platinum. Is it because the kids want to buy videogames? Is it because they all fled to rap Or is it because... they smell like a rat? Well the New Radicals smell it too and there here to show us the light!.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending October 19, 1998

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	Practical Magic	13,104,694	3	13,104,694
2	New	Bride of Chucky	11,830,855	3	11,830,855
3	1	Antz	11,215,721	17	51,448,556
4	2	Rush Hour	8,247,411	31	109,911,590
5	New	Beloved	8,165,551	3	8,165,551
6	3	What Dreams May Come	6,403,270	17	41,145,926
7	4	A Night at the Roxbury	3,818,323	17	23,353,595
8	7	Urban Legend	2,887,189	24	30,859,469
9	6	Ronin	2,803,564	24	35,431,139
10	5	Holy Man	2,415,756	10	8,987,319

© 1998 The Hollywood Reporter.

"Essential reading for these turbulent times."

—Erwin Ephron, Ephron, Papazian, & Ephron

"Reconnecting With Customers should be required reading for those too busy dealing with today's issues to focus on the dynamic future."

—Peter Spengler, VP Marketing Services, Bristol-Myers Squibb Company

"Fascinating and useful analysis of the most fundamental forces affecting brand marketers today."

—John Costello, Senior Executive Vice President, Sears, Roebuck & Company

"Jack Myers has brilliantly distilled 20 years of inside information, astute observations and innovative theory resulting from his unique role as witness and provocateur to the profound changes the telecommunications industry has undergone in the U.S. market."

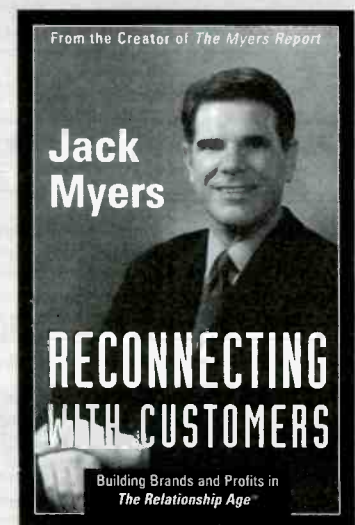
—Whitney Goit II, Executive Vice President, A&E Networks

"Relationship marketing has become critical to building successful brands. Myers' book says it all, comprehensively and strategically."

—Michael Drexler, Chairman, TN Media

"Jack's book clearly explores the only real currency that explains behavior in the media business. It's not cost-per-thousand; it's not Nielsen ratings or circulation. It's all about ideas and relationships and how they're nurtured."

—Steven Heyer, President/COO, Turner Broadcasting System, Inc.



From the creator of
The Myers Report
Jack Myers' new book
Reconnecting With Customers

At your local bookseller, \$27.95
or online at www.amazon.com and
www.barnesandnoble.com
Multiple discounts available
Call (800)551-MYERS or visit
www.myersreport.com

CULTURE TRENDS

MTV Around the World

Week of 10/19/98

MTV Europe

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

MTV Latin America (North Feed)

Artist	Title
1. Madonna	Ray Of Light
2. Eagle Eye Cherry	Save Tonight
3. Alanis Morissette	Thank U
4. Natalie Imbruglia	Wishing I Was There
5. U2	Sweetest Thing

MTV Brazil

Artist	Title
1. Spice Girls	Viva Forever
2. Backstreet Boys	Quit Playing Games
3. Titas	E Preciso Saber A Viver
4. Jon Bon Jovi	Ugly
5. Natalie Imbruglia	Wishing I Was There

MTV Japan

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

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. October 24, 1998

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	11	The First Night	Monica
2	1	2	4	One Week	Barenaked Ladies
3	4	6	3	How Deep Is Your Love	Dru Hill /Redman
4	3	3	8	I Don't Want To Miss A Thing	Aerosmith
5	5	4	17	Crush	Jennifer Paige
6	6	5	5	I'll Be	Edwin McCain
7	7	7	32	This Kiss	Faith Hill
8	8	19	4	Because Of You	98 Degrees
9	New	-	1	My Little Secret	Xscape
10	13	15	7	Lately	Divine
11	9	17	12	Touch It	Monifah
12	14	21	4	Westside	TQ
13	New	-	1	Come And Get With Me	Keith Sweat/Snoop Dogg
14	16	10	21	When The Lights Go Out	Five
15	15	14	12	I Still Love You	Next

©1998 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. October 24 1998 Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	3	2	Deborah Cox	One Wish
2	6	3	Shakira	Donde Estan Los Ladrones?
3	15	15	Everlast	Whitey Ford Sings The Blues
4	7	13	Five	Five
5	4	15	Cleopatra	Comin' Atcha!
6	9	9	Jennifer Paige	Jennifer Paige
7	5	3	Lee Ann Womack	Some Things I Know
8	8	13	Trin-I-Tee 5:7	Trin-I-Tee 5:7
9	12	7	Tatyana Ali	Kiss The Sky
10	10	34	Jagged Edge	A Jagged Era
11	1	2	Unkle	Psyence Fiction
12	Re-Entry		Heather Nova	Siren
13	13	2	Will Downing & Gerald Albright	Pleasures Of The Night
14	18	14	Everything	Super Natural
15	14	7	KEB' MO'	Slow Down

© 1998 Billboard/SoundScan, Inc.

CULTURE TRENDS

MTV Around the World

Week of 10/19/98

MTV Asia

Artist	Title
1. Steps	Last Thing On My Mind
2. Aerosmith	I Don't Want To Miss A Thing
3. Boyzone	No Matter What
4. Garbage	I Think I'm Paranoid
5. The Moffatts	Miss You Like Crazy

MTV Latin America (South Feed)

Artist	Title
1. Tiro De Gracia	El Juego Verdadero
2. Marilyn Manson	The Dope Show
3. Fabiana Cantillo	Jupiter
4. Los Autenticos	Los Piratas
Decadentes	
5. Aerosmith	I Don't Want To Miss A Thing

MTV India

Artist	Title
1. Chori Chori	Karreb
2. Khandala	Ghulam
3. Pyar To	Pyar To
Hona Hi Tha	Hona Hi Tha
4. O Jaane O Jaane	Piar Kiya To Dama Kya
5. O Jaane O Jaane	Piar Kisi Se Hota Hai

MTV Australia

Artist	Title
1. Smashing Pumpkins	Perfect
2. Powderfinger	Day You Come
3. Aerosmith	I Don't Want To Miss A Thing
4. Barenaked Ladies	One Week
5. Hole	Celebrity Skin

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.

October 24, 1998 Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	16	Where The Green Grass Grows	Tim McGraw
2	3	5	14	Honey, I'm Home	Shania Twain
3	2	2	15	Don't Laugh At Me	Mark Wills
4	5	7	17	Everything's Changed	Lonestar
5	9	14	13	How Do You Fall In Love	Alabama
6	7	9	14	Forever Love	Reba
7	10	13	10	Wide Open Spaces	Dixie Chicks
8	8	10	10	You Move Me	Garth Brooks
9	11	12	12	A Little Past Little Rock	Lee Ann Womack
10	13	16	13	Nothin' New Under The Moon	LeAnn Rimes
11	4	3	13	I'll Go On Loving You	Alan Jackson
12	6	4	22	You're Gone	Diamond Rio
13	15	17	19	I Wanna Feel That Way Again	TracyByrd
14	20	25	11	We Really Shouldn't Be Doing This	George Strait
15	16	18	11	It Must Be Love	Ty Herndon

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Billboard's Top 15 Albums

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

October 24, 1998 Provided by SoundScan.

This Week	Last Week	Wks. on Chart	Artist	Title	
1	1	-	2	Jay-Z	Vol 2... Hard Knock Life
2	4	1	7	Lauryn Hill	The Miseducation of Lauryn Hill
3	New	New	1	Bizzy Bone	Heaven's Movie
4	6	2	29	'N Sync	'N Sync
5	2	-	2	Outkast	Aquemini
6	5	-	2	Sheryl Crow	The Globe Sessions
7	8	10	49	Shania Twain	Come On Over
8	New	New	1	Kurupt	Kuruption!
9	7	-	2	Kirk Franklin	The Nu Nation Project
10	10	9	14	Barenaked Ladies	Stunt
11	New	New	1	Cypress Hill	Cypress Hill IV
12	3	-	2	A Tribe Called Quest	The Love Movement
13	13	11	61	Backstreet Boys	Backstreet Boys
14	11	8	14	Soundtrack	Rush Hour
15	New	New	1	Mack 10	The Recipe

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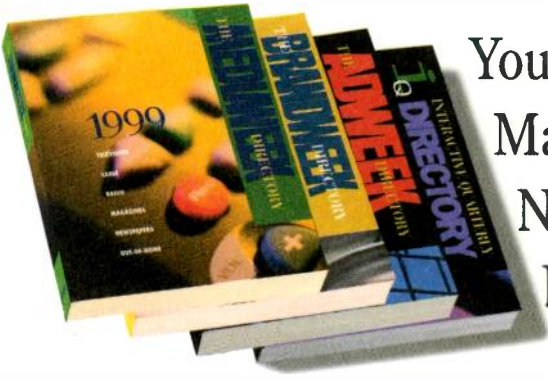
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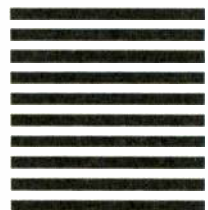
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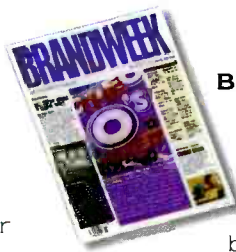
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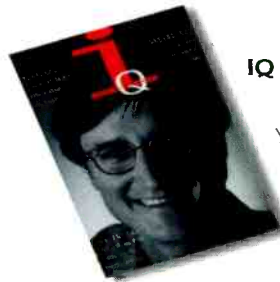
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Brand Name, Brand Marketer, Address, Telephone, Fax, URL, Headquarters/Parent Company, Product/Service Category, Media Expenditures, Leading Ad Agency/Contact, Key Personnel

Brand Established: 1942
Product/Service Category: Food
Media Expenditures: \$10,000
Media Expenditures By Medium: \$500,000, Syndicated TV - \$350,000, \$500,000, Spot Radio - \$100,000, Newspapers - \$350,000, Trade Publications - \$100,000, Outdoor - \$175,000, Interactive - \$100,000
Media Budget: Up 10%
1997 Sales: \$401,000,000 exact
Budget Set: Mar.
Lead Advertising Agency/Contact: QBA Advertising & Communication, Greenwich, CT (203) 532-3244... Morano, Vice Pres.
Additional Advertising Agencies: Calvert & Co., Upper Montclair, NJ (973) 783-0600... Dale Calvert; Dewitt Media, Inc., New York, NY (212) 547-2120... Bob Florentino

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Entertainment Weekly
 Time Inc.
 1675 Broadway
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 Phone: (212) 522-5600
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Frequency: Weekly
Total Circulation: 1,200,000

Audit: ABC
Single Copy: 1.2M
Editorial Personnel: 100
Target Readership: active and involved entertainment enthusiasts
Mng. Editor: James Van Der Beek
Pres.: Michael J. O'Connell
Pub.: Michael J. O'Connell
Vice Pres., Ent. Mktg./Bus. Devel.: James Van Der Beek
Vice Pres., Consumer Mktg.: James Van Der Beek
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Fields Served: Automotive, Entertainment, Financial Services/Banks/Savings & Food, Retail Stores/Chains
Employees: 55 **Year Founded:** 1977
1997 Billings: \$36,002,300
1997 Billings By Medium: Network TV - \$6,128,041, Cable TV - \$891,130, Radio - \$5,793,183, Newspapers - \$5,710,440, Publications - \$1,038,411, Trade Publications - \$274,104, Direct Marketing - \$756,000, Collateral - \$3,843,904, Other - \$1,000,000 (Pub. Rel./Sales Promotions)
1997 Fee Income: \$36,002,300

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

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Strategic Alliances: Apple Computers; Bell Atlantic; Microsoft; UPN-Paramount Channel 20.
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Ad Placement Contact: Jim Hatch, Dir., Mktg.
Base: Flat Fee.
Header Sizes in Pixels (width x height): 468x60, 125, 120x240, 120x90, 120x60, 88x31.
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Project Mgr.: Harry Widoff*
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Media Person

BY LEWIS GROSSBERGER



Microsoftening

IT WAS NEARLY 43 YEARS AGO TODAY THAT MEDIA Person discovered the now universally acclaimed and scientifically accredited Theory of Ennui-Based Optical Rejection (TEBOR). This law states, to put it in layman's terms for readers who lay down, that certain subjects are so intrinsically boring that any attempt to read news articles about them is doomed because when the human eyeball encounters the telltale signifier phrases enabling it to recognize the excruciatingly tedious subject, it is violently repelled from the page (often with an audible BOING!).

The traumatized eyeball absolutely refuses to absorb the newsprint within that article and instead temporarily hardens itself and ricochets away to the safe harbor of an abutting article, any article at all, though usually one involving Monica Lewinsky's butt. Such a terminally boring subject is the government's antitrust trial against Microsoft. You know it's important, you know that weighty issues are at stake, perhaps the very future of the technology business, you know you ought to read it, but try as you might, you cannot.

Proof that the case is a genuine TEBOR inducer is the unbelievable but verifiable fact, reported in the actual *New York Times* that even Bill Gates is unable to read about it. The Microsoft CEO appeared at the proceedings via taped deposition, which is only proper since he is much too important a man to bother showing up in Washington every time his company is put on trial by the United States Justice Department and 20 states. Asked if he had read the government's antitrust suit, Gates replied in the negative. Well, of course he didn't read it. Who could?

(OK, Media Person knows that you're wondering how it was that Media Person was able to take in the article about the case in *The New York Times*. Simple. He had it read to him by an insurance salesman.)

What makes this case a full-tilt TEBOR terror is the way it viciously combines three devastatingly boring elements that all sane persons normally avoid, namely (to resort once again to layman's language) geek stuff, lawyer stuff and business stuff. Bad enough that you have to ingest material on the differences and similarities between "web browsers," "operating systems," and "platforms," you also have to negotiate the arcane intricacies of monopoly practices and antitrust rules. Odysseus had a Carnival cruise compared to this.

Will Bill No. 2 go on television, admit he lied and then apologize profusely to everyone he knows 24 hours a day for three weeks?

But there is now some indication that the participants in the case realize they have a TEBOR problem. Public relations always plays an important role in any major trial, and if the public sticks its collective finger down its metaphorical throat and races out of the figurative room any time the subject arises, public relations must suffer.

This is why the lawyers in the case are beginning to organize their presentations around one great central issue, which all Americans, even total illiterates and afternoon talk-show hosts, have a chance to comprehend and even form a firm opinion about.

That issue is: Do we like Bill Gates or do we hate Bill Gates?

Unfortunately for Bill Gates and his legal team, this question is all too easy for most Americans to answer. As the richest human in the galaxy and the epitome of the socially uncomfortable dweeb, a man who makes his employee, *Slate* editor Michael Kinsley, look like Sammy Sosa, Bill has a bit of a handicap in the PR department.

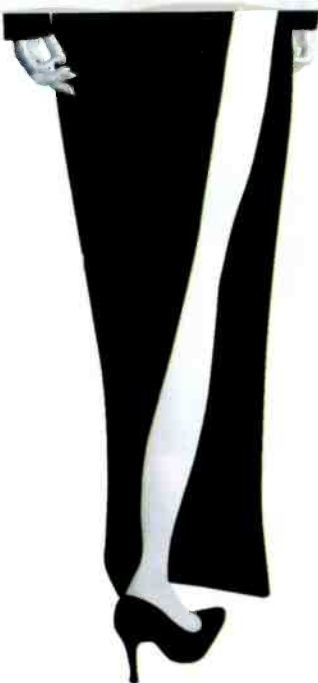
Thus did the government side joyously jump on Bill Gates' head. He's a liar, the G-men said. He's a liar and a bully and he's not fair. He's a big, mean, lying, sneaky bully and he pushed little guys around and he took away their money and made them cry.

The defense responded rapidly and with great insistence. It stated, in essence: Did not! Did not!

See, now this thing is almost getting to the point where Jerry Springer can book it and our eyeballs can all start relaxing and we can maybe even try working it into a conversation around the watercooler or around the cell phone. Hey, there are even parallels to Monica-gate. OK, the Microsoft case isn't about sex, but here is yet another Bill accused of lying and abusing his power and taking advantage of the not-so-innocent. We are definitely making progress!

The government seemed to have Bill No. 2 in trouble on the lie accusation. He swore that he wasn't in on any of the decisions involving Microsoft's alleged pushing around of its poor little rival, Netscape. So the government trucks in a huge pile of memos and e-mail messages (where do they get this stuff, anyway?) showing that Gates not only knew...he was in charge of the effort (which, you have to admit, sounds like him all right).

What to do? Will Bill No. 2 go on television, admit he lied and then apologize profusely to everyone he knows 24 hours a day for three weeks? It worked for Bill No. 1. Media Person doesn't know. He only knows that miraculously, Entertainment Value has begun seeping into the Microsoft case. Now at least there is hope. Perhaps one day we may read again. ■



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Vol. 8 No. 11

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March 16, 1998 \$3.25

NETWORK TV

NBC Will Have to Pay To Stay Mad About Them

Network weighing \$2M-plus per episode to bring back Reiser, Hunt

PAGE 6

REGULATION

FCC Signs Off On Content Ratings

TV networks' sex and violence labels approved; V-chip rules are issued

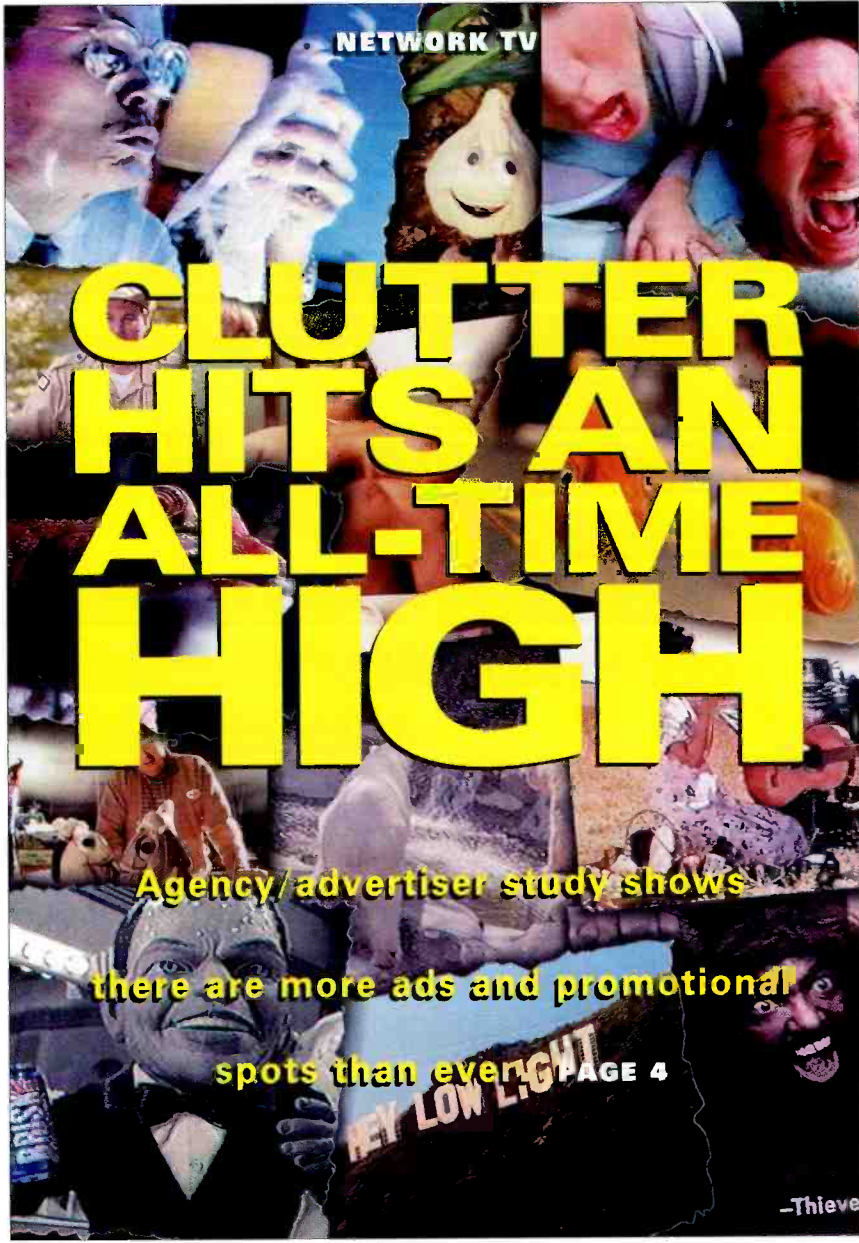
PAGE 6

TV PROGRAMMING

Invasion of the Small-Screen Blockbusters

Broadcast nets are stocking up on 'big event' original movies for the May sweeps

PAGE 9



CLUTTER HITS AN ALL-TIME HIGH

Agency/advertiser study shows

there are more ads and promotional spots than ever

PAGE 4

Readin', Writin', Rugrats!

TV's top toon heads for the comics page PAGE 5

MARKET INDICATORS

National TV: Soft
Plenty of second-quarter inventory is available, as the first-quarter buyer's market is carrying over.

Net Cable: Building
Second quarter is tightening, despite soft broadcast prime time. Major networks are upping CPMs and turning away business. MCI and AT&T are active.

Spot TV: Strong
East, Northwest and South reporting strong second-quarter sales, mainly due to political spending for spring primaries. Automotives and package goods continue to show strength, kids market remains flat.

Radio: Strong
The end of first quarter is "unbelievably tight," according to one buyer. Sales are brisk in up-and-coming markets, including Oklahoma City, and Albuquerque, N.M. Automotive continues to be lively.

Magazines: Active
Beauty is busy in general titles but is expected to slow down by late May. Detroit's lukewarm interest this year has continued to hurt many titles.

AMY GOLDBERG

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Men's Health launches with a circulation of 90,000 - 1988

Men's Health circulation increases to 350,000 - 1991

Capell's Circulation Report calls Men's Health the "Best Circulation Performer" - 1993

Men's Health is "one of the great success stories in magazines in the past 10 years."

- Folio Magazine

Adweek places Men's Health on its 10 Hottest Magazines list - 1994

Rate Base reaches 1 million - 1994

Men's Health launches internationally with 6 editions in Latin America - 1994

Men's Health launches in the U.K. and wins International Press Awards' Seymour Award for Best International Launch - 1995

Ad Age names Michael Lafavore Editor of the Year, stating "...he edits what is arguably the hottest men's magazine in the nation." - 1995

Men's Health wins Folio's Editorial Excellence Award in the area of Men's Lifestyle Magazines - 1995

Rate Base is increased to 1,200,000 - 1995

Adweek places Men's Health at the top of its 10 Hottest Magazines list - 1995

Men's Health is "a guide to the nuts and bolts of contemporary manhood."

- The New York Times

Men's Health launches German edition - 1996

Men's Health wins Folio's Editorial Excellence Award in the area of Men's Lifestyle Magazines - 1996

Adweek places Men's Health #2 on its 10 Hottest Magazines list - 1996

Rate Base is increased to 1,300,000 - 1997

"Men's Health is a million-selling publication that has changed the magazine landscape."

- New York Magazine

Men's Health launches in South Africa, Australia and Russia - 1997

Capell's Circulation Report calls Men's Health the "Best Circulation Performer" in 1997

Ad Age calls Men's Health "one of the best magazines of the year" for 1997

Men's Health is voted one of Adweek's 10 Hottest Magazines for 1997

Rate Base is increased to 1,450,000 - 1998

"Men's Health has turned out to be not only one of the all-time magazine start-up success stories but also one of the most emulated."

- Advertising Age

"Men's Health has shown nine straight years of rate base and double-digit ad page growth - a record unmatched in the industry."

- Capell's Circulation Report



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Laura K. Jones

MAR 18 1998

AT DEADLINE

Oscar Counterpunch: De La Hoya on Fox

Anheuser-Busch has signed a deal with Fox to advertise on *Oscar De La Hoya's Big Fight Night*. The live boxing event (8-10 p.m.) on March 23 is a Fox counterprogramming effort against ABC's Academy Awards show; Fox is also billing it as "Oscar vs. the Oscars." A-B is said to be airing at least five 30-second spots, and its corporate logo will be emblazoned on the ring mat and posts. Several movie companies and National Car Rental also have purchased spots. World champion pugilist De La Hoya will host the event and do ringside analysis. James Brown will provide the blow-by-blow from the Foxwoods Resort Casino in Connecticut.

Vibe Twists Amid Keenen's Fall

With the cancellation of the *Keenen Ivory Wayans Show*, Columbia TriStar Television Distribution hopes that its similarly struggling *Vibe* talk show will scoop up *Keenen* viewers before Twentieth Television's Earvin "Magic" Johnson talk show debuts in June. "At this point, *Vibe* might as well stick it out, because there will be no competition until *The Magic Hour* debuts in the summer," said Bill Carroll, vp and director of programming for Katz Television Group. *Keenen* was canceled last week because ratings were not at "the levels necessary to sustain such an expensive production," said Buena Vista Television president Mort Marcus, whose Disney unit was estimated to be paying up to \$750,000 per week in production costs.

Time Inc., Amex: 2 for the Road

Time Inc.'s Parenting Group and American Express Publishing Corp. are each launching family vacation travel magazines. For now, both intend publishing twice per year. AmEx will be first out of the gate with *Travel & Leisure Family* in April, and Time Inc.'s *Parenting Travel* is due in May.

Senate Pushes to Delay DBS Hike

The Senate Commerce Committee, led by chairman John McCain (R-Ariz.), last Thursday approved the Satellite Carrier Oversight Act. The bill would delay the increase in copyright fees DBS companies pay for network affiliate and superstation signals for one year. The action is part of McCain's plan to strengthen DBS to compete with cable and thereby control cable rates paid by consumers. However, a companion bill in the House may face opposition. A lobbying effort by networks, Hollywood studios, writers and producers is afoot on Capitol Hill. Meanwhile, the full Senate is expected to pass a budget appropriations bill this week that

includes a provision blocking the FCC from considering free air-time for political candidates. McCain opposes that plan.

GM Fuels Growth in TV Ad Spending

A dramatic hike in ad spending by General Motors helped propel network TV ad revenue up 3 percent, to \$15.2 billion, in 1997, the Television Bureau of Advertising reported last week. The TvB used data compiled from CMR MediaWatch. GM topped network TV spending with \$819 million in 1997, a 42 percent gain over 1996. Other data: Local television ad revenue was up 5 percent, to \$7.4 billion; spot TV was up 3 percent to \$7.2 billion; and syndicated TV ad revenue was up 8 percent to \$2.5 billion. Total TV ad spending was up 4 percent in '97, to \$32.4 billion.

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Mag Ad Dollars Up in February

Magazine advertising revenue grew 10 percent in February compared with February 1997, the Publishers Information Bureau said. Ad pages increased at a more modest rate, climbing by 2.1 percent. The top three spending categories were: automotive, which accounted for \$128.2 million, up 5.6 percent over last year; direct response companies, up by 18.7 percent over last year with spending of \$106.7 million; and toiletries and cosmetics, whose spending dropped 2.3 percent to \$80.7 million.

Addenda: Liberty Media last week spent \$300 million in cash to increase its holding in Barry Diller's USA Network from 15 percent to 20 percent...**Troubled ad agency Wells BDDP** will close May 13, leaving the fate of its 133 employees in limbo...**Tele-Communications Inc.** last week expanded its digital footprint to include 540,000 customers in Seattle, Houston and St. Louis...An investment partnership led by **Emmis Broadcasting** is said by several sources to be a suitor for purchasing a majority stake in **SF Broadcasting**, now being shopped by USA Networks Inc....**John Suder**, vp and general manager of Tribune Broadcasting-owned KWGN-TV in Denver, has resigned. A station source said Suder is leaving to spend more time with his family. No successor has been named...**News Corp.** last week received

permission from Major League Baseball to finalize its agreement to purchase the Los Angeles Dodgers.

Correction: In a story in the March 2 Local Media section, the number of Nashville Predators hockey games to be broadcast by WKRN-TV was incorrect. The number of games is six.

MEDIA WIRE

NBC Spikes Beach Volleyball After Miller Beer Bows Out

At NBC, the beach is now officially closed. The broadcast home of the Association of Volleyball Professionals Tour for several years, NBC has decided not to televise AVP events in 1998. Jon Miller, senior vp of NBC Sports, cited declining ratings and Miller Brewing's decision to drop out as title sponsor of NBC coverage.

Last year, NBC aired three AVP events and had tentative plans to do the same in '98. Instead, NBC will air the U.S. National Swimming Championships, the Acura Tennis Championships and a Women's National Basketball Association game. NBC, however, does not rule out a possible return to the beach in 1999. —Langdon Brockinton

Hollywood Trades Gird For Battle in New York

Daily Variety, a heretofore Los Angeles-based trade paper for the entertainment industry, was scheduled today to launch a New York edition, dubbed *Daily Variety Gotham*. The inaugural edition, on newsstands today, will be distributed in 57,000 subscriber copies of Tuesday's *Wall Street Journal*, as well as in 10,000 subscriber copies of Tuesday's *Financial Times*. *DVG* is planning circulation of 15,000 subscribers and newsstand sales by the end of its first year, with an additional 3,000 copies sent free to Wall Street, Madison Ave., theater, broadcast and cable types in an effort to help generate paid circulation.

On the advertising front, publisher Gerry Byrne said Monday's issue will have 60 ad pages: Lifetime, HBO, *Entertainment Weekly*, Miramax and Morton's of Chicago have all signed on. "From a generalist point of view, our primary competition is *The New York Times* and *The Wall Street Journal*," Byrne said. Meanwhile, *The Hollywood Reporter*, *Variety*'s traditional competitor, today was scheduled to start a "push" e-mail service, which will deliver a condensed version of *THR* to the e-mail box of anyone requesting it from the *Reporter's* Web site (www.@hollywoodreporter.com). *The Reporter*, owned by *Mediaweek* parent BPI Communications Inc., has been available to New York subscri- (continued on page 6)

A Crescendo of

Latest 4A's/ANA study shows nonprogram time

NETWORK TV / By John Consoli

Commercial load—or *overload*—has reached its highest level ever, with ABC the prime offender as it has increased network time given to advertising messages more than 34 percent in the past 10 years to 9½ minutes per hour. TV buyers at media agencies and studio executives alike believe clutter on the airwaves may have reached saturation.

According to the latest American Association of Advertising Agencies/Association of National Advertisers' *Television Commercial Monitoring Report*, due out next month (portions of it were obtained by *Mediaweek*), clutter, in the form of brand advertising and network promotional time, has risen steadily at the four major broadcast networks since 1992. ABC's network prime-time commercial minutes have increased by more than 34 percent since 1989 and its network nonprogramming time has jumped by more than 33 percent during the same period.

In November 1989, ABC prime-time commercial minutes per equivalent hour were 7:04 and, by November 1997, they reached 9:30, a gain of 2:26. That compares to a 19.2 percent increase by NBC (7:05 to 8:29), a 16.3 percent hike by CBS (7:04 to 8:13) and a 6.2 percent increase by Fox (8:23 to 8:54). Between November 1992 and November 1997, the difference between ABC and the other networks is even more dramatic. ABC increased its network commercial minutes by 2:08 over that period, compared to 51 seconds for NBC, 50 seconds by Fox and 32 seconds by CBS.

CBS declined to comment; ABC and NBC executives could not be reached by press time. In nonprogramming time per equivalent hour,

both ABC and NBC have increased by nearly 4 minutes since November 1989, but most of ABC's increase has come since November 1992. At that point, ABC had the fewest nonprogramming minutes; today it ranks second at 15:44, 10 seconds behind perennially high Fox.

"Most people see ABC's schedule collapsing, and to try to salvage it, the network is taking more time away from its remaining popular shows like *Home Improvement* and *Drew Carey* to attempt to save the other shows," said one studio exec who requested anonymity. "The studios are very aware of it. This is a problem for all the studios."

Commercial clutter is not a new issue, but TV buyers say the time has come to once again bring it to the front burner. Steve Grubbs,

executive vp and national TV buying director for BBDO, said the ad community is in a catch-22 situation. "With decreasing ratings, if you don't increase the commercial load, you have a shortage of rating points, which drives up the cost. Adding a 30-second commercial can offset a 10 percent cost-per-thousand increase."

But Grubbs, like other agency buyers contacted by *Medi-*

aweek, believes the more nonprogramming time there is, the more chances there are for viewers to leave a show and not come back. "The more clutter, the more tune-out," he said.

The problem, however, is that this is difficult to prove to the networks. "There is no concrete research to support diminished commercial recall due to clutter," Grubbs said.

As head of the 4A's TV committee five years ago, Grubbs proposed creating a cap on network nonprogramming time. He said only CBS agreed to go along with it, so the proposal died. CBS does have the lowest nonprogram-

CARRYING A HEAVIER LOAD

Over the past five seasons, all Big Four broadcast networks have increased their weight of paid and promotional spots:

Prime-Time Network Commercial Minutes Per Hour

Network	Nov. '92	Nov. '97	Change
ABC	7:22	9:30	+2:08
NBC	7:38	8:29	+0:51
Fox	8:04	8:54	+0:50
CBS	7:41	8:13	+0:32

Prime-Time Nonprogramming Minutes Per Hour

Network	Nov. '92	Nov. '97	Change
ABC	12:46	15:44	+2:58
NBC	13:18	15:19	+2:01
Fox	14:38	15:54	+1:16
CBS	13:24	14:29	+1:05

Source: AAAA/ANA Television Commercial Monitoring Report

Clutter

has reached all-time highs

ming time of the four major networks today.

Grubbs wants to see the issue come to the forefront again, as does Ron Frederick, national broadcast director for J. Walter Thompson. "The pendulum has gone too far," Frederick said. He believes that agencies and clients should unite in a common, public stand against increasing clutter.

Procter & Gamble's Dave Cowan, a member of the ANA's TV committee, said the clutter issue is "a concern" and is something the

committee discusses regularly.

The studio executive who would not speak for attribution said clutter has become enough of a concern that there's talk of rolling back the clock to the golden age of television, when a single advertiser teamed up with a studio to become both the producer and sponsor of a particular show. The commercials came attached to the show, and there were no avails for the network to sell. "This is something people are actually talking about," he said.

The studios are also feeling the impact of the increasing load. "The increased commercial and promo load has led the networks to order studios to shorten title sequences at the beginning of shows. And all the networks are now using the split screen to promo upcoming programming as a particular show is running its closing credits. This insults all the creative people involved with the production of a show," said the studio executive. "The names are reduced so small that the viewers can

barely read them and no one gets the credit they deserve."

Rick Leed, president of Wind Dancer Production Group, which produces *Home Improvement* and *Soul Man* for ABC and previously produced the long-running hit sitcom *Roseanne*, said the studios are at the mercy of the networks.

"The producers of content are often in a tough position because the networks are the ones who make the absolute decision as to how much time a program will get. It's economics versus aesthetics."

But Leed is concerned that the threshold may have been reached where the amount of nonprogramming time begins to have an effect on creativity.

"When more than 27 percent of each half hour is devoted to nonprogramming, it is right at the point of affecting creativity," Leed said. "You have less and less time to make people laugh and want to come back each week." ■

Nickelodeon's *Rugrats* Crawl Into Print

Kids TV hit makes the jump from the small screen to the pages of dozens of daily newspapers

CABLE TV / By Jim Cooper

Rugrats is headed to the funny pages. Nickelodeon's huge ratings magnet will appear as a syndicated comic strip appearing in dozens of metro dailies starting Sunday, April 5. Los Angeles-based Creators Syndicate

will distribute the new strip for Sunday as well as daily editions of newspapers that include the *Los Angeles Times*, *New York Daily News*, the *Chicago Tribune*, *The Washington Post* and *The Seattle Times*. Creators hopes to have signed deals with 100 papers by the end of the year.

"People want more *Rugrats* in more ways," said Dan Sullivan, vp and general manager of Nickelodeon Magazines. Neither Nickelodeon nor Creators would comment on the financial size of the deal other than the companies will split the syndication revenue.

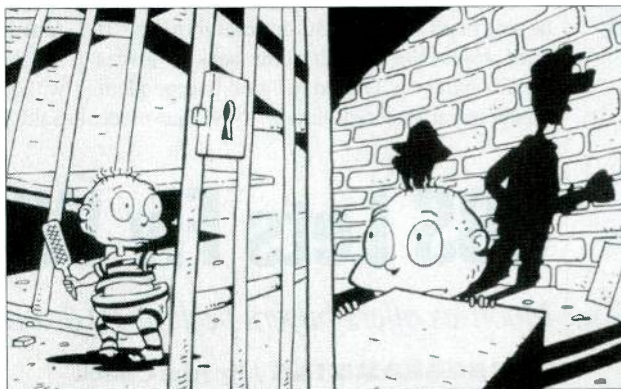
Nickelodeon's magazine group will handle the creation of the strip in New York. Rob Simpson will edit the print incarnation of Chuckie, Tommie, Angelica and the other show characters with Steve Crespo and Scott Grey drawing and writing, respectively. The Nick staffers will consult with show creator Klasky-Csupo on story line development.

Beyond bridging mediums, the *Rugrats* strip will expose the predominantly kids show to more adult fans. "*Rugrats* is a phenomenon among kids and parents. There is a story that kids are seeing and there is a story parents understand and appreciate in a warm

Sullivan said the strip will be black and white for daily editions and full color on Sundays. It will be published as either one panel or three, and both text and nontext vignettes will appear. "What you'll see is a more poignant portrait of the characters, whom you'll get to know much more quickly in a comic," said Sullivan, who added that the strip is purposely drawn in a three-dimensional style derivative of the show. "That's our way of trying to preserve that experience as we move from animation to comic strip," said Sullivan.

Created by Arlene Klasky, Gabor Csupo and Paul Germain in 1991, *Rugrats* is the highest-rated kids show on television. The new comic strip comes as a tsunami of *Rugrats* properties roll out of Viacom, including a balloon in the Macy's Thanksgiving Day Parade, a live show touring the country, a major feature film debuting in November and a broad line of consumer products.

Sullivan said Nickelodeon is considering other network animation hits for possible comic features, but he would not name the shows. "It's very possible that we will see other Nickelodeon properties in newspaper comics," he said. ■



Tommy Pickles escapes to the grown-up world.

and funny way. The tone of the strips will allow for that," said Sullivan.

"That dual appeal is a big part of this," says Mike Santiago, executive vp and COO of Creators Syndicate, who said the idea to approach Nickelodeon on turning the show into a comic came from a Creators sales staffer who watched *Rugrats* with his kids.

VIA COMIKLASKY-CSUPO/CREATORS SYNDICATE

MEDIA WIRE

ers on the date of publication for several years. "New York doesn't necessarily need another newspaper as much as it needs to see the Hollywood trades first thing in the morning, and that's what we're delivering," said Stephen Battaglio, New York bureau chief for the *Reporter*. —Lisa Granatstein

National Jeweler Wins Top ABP Jesse Neal Award

National Jeweler, published by Miller Freeman Inc., last week won the Grand Neal in the 44th Annual Jesse Neal Awards for Editorial Achievement program run by the American Business Press. The magazine exposed a practice in jewelry manufacturing that masked flaws in precious stones before they reached retailers, thereby exposing jewelry sellers to lawsuits by consumers.

Winners in other categories: *Medical Economics/Orthopedic Surgery Edition*; *PEM/Plant Engineering and Maintenance*; *Office News*; *Professional Remodeler*; *WebMaster*; *Ophthalmology Times*; *MC/Marketing Computers*; *Software Magazine*; *HomeCare*; *Restaurant Hospitality*; *Golf Shop Operations*; *Data Communications*; *PC World*; *Industry Week*; *Restaurants and Institutions*; *PC Computing*; *Architectural Record*; *Sales & Marketing Management*; *Network World* and *PC Week*. —LG

Oceans of Accusations Swirl In Miami Magazine Lawsuit

The oranges are flying in Florida. Last week, South Florida's *Ocean Drive* magazine filed a libel and unfair business practices suit against its monthly competitor *Miami Metro* and publisher Nancy Moore for damages exceeding \$1 million. *Ocean Drive* claims that *Miami Metro* is bad-mouthing the magazine to advertisers.

The lawsuit is the latest round in a long-running feud between the two Miami-scene titles. "They've been like a mosquito that's always circling around," *OD* publisher Jerry Powers said. "It was time to squash it, and that's what we did." Both magazines have made accusations that the other is unaudived. *Miami Metro* is no longer a member of ABC. But under its old title, *South Florida* magazine, a one-time initial three- (continued on page 8)

The Cost of Keeping *Mad*

NBC weighs paying \$2 million-plus per episode in costar salaries

NETWORK TV / By Betsy Sharkey

A seventh season of *Mad About You* will likely cost NBC \$1 million-plus per episode for creator and star Paul Reiser and roughly \$1 million per episode for co-star Helen Hunt, according to executives close to the negotiations. One of the execs said that NBC may attempt to sweeten the deal by giving the show *Seinfeld*'s prized Thursday 9 p.m. slot. *Mad* currently leads off the net's Tuesday-night schedule.

In addition to the salary bumps (said to be substantial but less than double), other factors in the talks are how much additional creative control NBC is willing to cede to Reiser and whether Hunt's schedule can be stretched to accommodate the film offers coming in following her Oscar nomination.

Negotiations, described as amicable for now, are expected to conclude in time for the May 19 episode to be written either as a season finale or the series' final show.

While NBC has declined to discuss the talks, network entertainment president Warren Littlefield said recently about getting Hunt and Reiser back: "I think the prayer for that goes something like this: 'Dear Lord...'"

Buyers said a decision to end the show would be a difficult one for NBC on several fronts. "If *Mad About You* doesn't come back, it forces NBC's hand on Thursday," said independent media buyer Paul Schulman. "NBC has made

inroads on Tuesday night as a result of two tent poles—*Mad About You* at 8 p.m. and *Frasier* at 9. *Frasier* is the strongest [option to take *Seinfeld*'s slot] if NBC wants to continue to dominate on Thursday, but without *Mad About You* on Tuesday, *Frasier* has got to stay where it is."

Bill Croasdale, head of Western International Media's prime-time buying operation, said of a *Mad* exit: "It wouldn't be a mortal blow, but it would encourage the competitors to attack even more aggressively."

Advertisers buy *Mad*, produced by Columbia TriStar Television, both for its ratings and its quality. The comedy consistently wins its time period in every demographic group, and on a weekly basis it is always in the top 20 among viewers 18-49.

Marc Berman, associate program director for Settel and a former NBC exec, said: "They'll have to find the money. NBC doesn't want to lose [*Mad*]. There are a handful of shows on NBC that really stand out, and that's one of them."

After six seasons, *Mad*'s creative quality remains. More than 17.9 million viewers saw the special Dec. 16 episode, a single-camera show with just Hunt and Reiser and no commercials. Said Schulman: "They deliver each week, and



Hunt, Reiser: Itching for a 7th year, but at a price.

MICHAEL TIGHE/NBC

CBS Lets Fly With 20 Pilots

Moonves offers buyers peek at 10 drama, 10 sitcom projects for fall

TV PROGRAMMING / By John Consoli

CBS has recruited several big-name Hollywood movie producers and directors to develop dramas that may land on the network's fall prime-time schedule. On the comedy development side, CBS has signed up the head writer from NBC's *Seinfeld*, which will air its final episode May 14. The network announced the programming moves last week in an effort to maintain momentum from

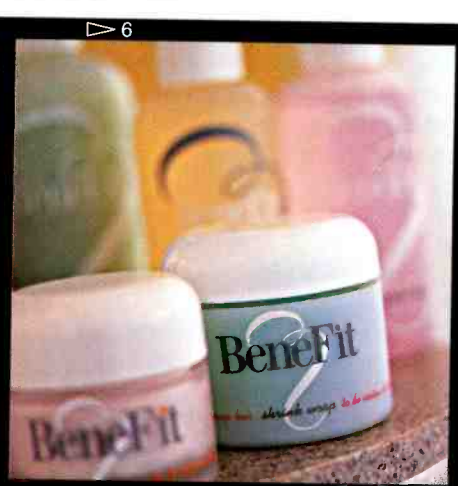
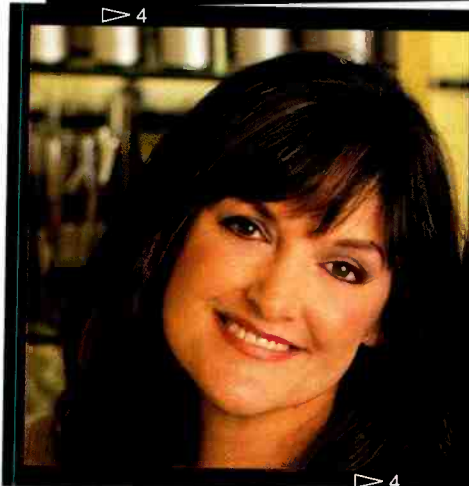
its ratings win in the February sweeps.

Directors Sydney Pollack (*Tootsie*, *The Firm*) and Philip Noyce (*Patriot Games*) and producers Mark Johnson (*Donnie Brasco*) and Barry Levinson (*Wag the Dog*) are working on drama pilots for the upcoming season, CBS said. Chief *Seinfeld* scribe Larry Charles is teaming up with *Roger and Me*'s Michael Moore on *Better Days*, a sitcom starring Jim Belushi.

CBS Television president Leslie Moonves

▷ 1
“Department store buyers went ‘Boi-ing’ for our ‘Itty-Bitty Fake-Its’ after seeing it in PEOPLE.”

Jane Ann Ford
 Co-Founder, BeneFit Cosmetics
Jean Ford Danielson
 Co-Founder, BeneFit Cosmetics



▶ PEOPLE's story on BeneFit Cosmetics and their whimsically named products did beautiful things for their business. “There was an immediate sales lift,” say BeneFit's twin co-founders, Jane Ford and Jean Ford Danielson, “but more importantly, department store buyers from all over the country began calling to carry our line.” PEOPLE's #1 reach with department store shoppers makes it ideal for premium brands. So put the best face on your advertising by calling our publisher, Nora McAniff, at (212) 522-2028.



People weekly **Performs** SM

MEDIA WIRE

month audit ending Sept. 30, 1996, had paid circ of 51,847, of which 33,552 copies were distributed free. By contrast, *Ocean Drive*, a current member of BPA, had an initial three-month audit ending last October with 47,235 paid circ, of which 34,137 copies were controlled.

OD's Powers said the magazine's suit was triggered by a *Miami Metro* ad placed in the program brochure of last month's Addy Awards, a local advertising awards ceremony. The ad ran with a picture of a condom package and read, "If used properly, *Miami Metro* magazine will eliminate the risk of false circulation claims of unaudited magazines." OD's suit alleges that *Miami Metro* then distributed the ad to "customers and potential customers of *Ocean Drive*."

"We find the allegations made in the complaint are completely without merit," said *Miami Metro*'s attorney, William Kramer of Abrams Anton. "We are looking forward to vigorously defending it. And we anticipate there may be a counterclaim." —LG

ABC Tops Daytime Emmy List; *The View* Shows the Way

In the daytime Emmy race, ABC outpaced the other networks with 52 Emmy nominations last week, including No. 18 for the perennially Emmy-less actress Susan Lucci, star of the network's *All My Children* soap. The "will she, won't she" win question should help drive up ratings when NBC telecasts the Radio City Music Hall awards show on May 15 at 9 p.m.

Particularly significant for ABC were the eight nominations earned by its freshman daytime news/talk series, *The View*, produced by Barbara Walters, who also serves as one of the show's roundtable of hosts. CBS picked up 49 nominations, with its popular drama *The Young & the Restless* topping the other soaps with 18 nominations, including best drama.

Meanwhile NBC daytime fare picked up 26 nominations, Fox turned up five, and the WB Network punched its way into the competition with 10 nominations. PBS, led by 11 nominations for *Sesame Street*, landed 48 nominations, while Nickelodeon and the Disney Channel each got five. —Betsy Sharkey

last Thursday offered media buyers an early look at 10 comedies and 10 dramas the net has in development. All the shows are more male-oriented, more action-oriented, more urban-oriented and aimed at a younger audience, Moonves noted. CBS this fall will have a valuable new promotional base from which to draw male viewers to its prime-time slate—NFL football.

The working title of Pollack's drama, his first venture in network TV, is *Grand Concourse*. It follows the workings of three Bronx, N.Y., lawyers and will be filmed on location. Noyce will direct *The Repair Shop*, written by *Twin Peaks* creator Mark Frost and starring Anthony LaPaglia, who battles a group of rogue CIA agents. Johnson will produce *L.A. Docs*, which Moonves described as "*L.A. Law*



Fire man: Levinson heats up *Family Brood* drama.

MAX MILLER/FOTOS INTERNATIONAL/PR

with a stethoscope."

Levinson, who produces NBC's *Homicide: Life on the Street* with Tom Fontana, will team up with him again for *The Family Brood*, about an Irish Catholic family of firefighters in New York.

Among CBS' sitcom projects is *Me and George*, starring Melanie Griffith as a single, working

mother. In *King of Queens*, Kevin James, costar of the hit CBS comedy *Everybody Loves Raymond*, stars as a blue-collar worker whose Queens, N.Y., house is invaded by relatives. And John Larroquette (*Night Court*) is working on an untitled project based on the popular '70s British hit sitcom *Fawlty Towers*. ■

FCC Adopts Content Ratings

Mass. congressman proposes NBC, BET get with the program

REGULATION / By Alicia Mundy

As expected, the Federal Communications Commission at a hearing on March 12 approved the TV content ratings system that went into effect last October. The agency also established technical mandates for TVs to contain a "V-chip" that would enable parents to block certain kinds of programming in their homes. By July 1999, 50 percent of all new TV sets must have V-chip capability.

Despite the political popularity of the ratings and V-chip, the FCC's action wasn't without controversy. Commissioner Harold Furchtgott-Roth, a Republican appointee who has become somewhat of a loner at the agency, took a swipe at the so-called voluntary nature of the ratings system. "Participation on pain of governmental penalty is simply not willing participation," he said in a statement. Then he added, "I salute the courage and fortitude of those programmers, such as NBC and BET, who have resisted political pressure to effectively convert these voluntary guidelines into mandatory regulations."

The refusal by NBC and BET to adopt the latest content-based ratings system, which highlights foul language and sexual acts or allusions, has become a thorn in the side of Congress, the FCC and various children's-advocacy groups who have pushed for stronger ratings.

The commission also officially began its inquiry into the efficacy of current broadcast ownership rules as part of its biennial review of

FCC regulations. These issues include newspaper/broadcast cross-ownership rules, as well as regs involving duopoly and local marketing agreements (see *Media Notes*, page 37).

After the FCC meeting, several members of Congress held a self-congratulatory press conference on the V-chip and ratings approval. Sen. John McCain, (R-Ariz.), chairman of the Senate Commerce Committee; Sen. Joseph Lieberman (D-Conn.), who has attacked the graphic content of shows such as *Cybill*; and Rep. Ed Markey (D-Mass.), one of the main proponents of the V-chip, praised FCC chairman Bill Kennard for the vote. Markey answered Furchtgott-Roth's comments with a swipe of his own: "[It's] so disappointing when a network with the proud history of NBC or the prominence in this town of BET refuses to cooperate. It is wrong—just plain wrong... Essentially they are asserting their right to plant a 'bug' in the system."

Markey and others have sent letters to NBC and BET asking them to "step up to a higher standard than the Bart Simpson 'underachiever and proud of it' standard they have met so far." In addition, Markey had asked the National Newspaper Association to pressure its larger members to start running the ratings in their TV grids. On the Senate side, politicians seem to have lost the appetite to drag NBC officials before congressional committees to explain why the network isn't using the new ratings system. ■

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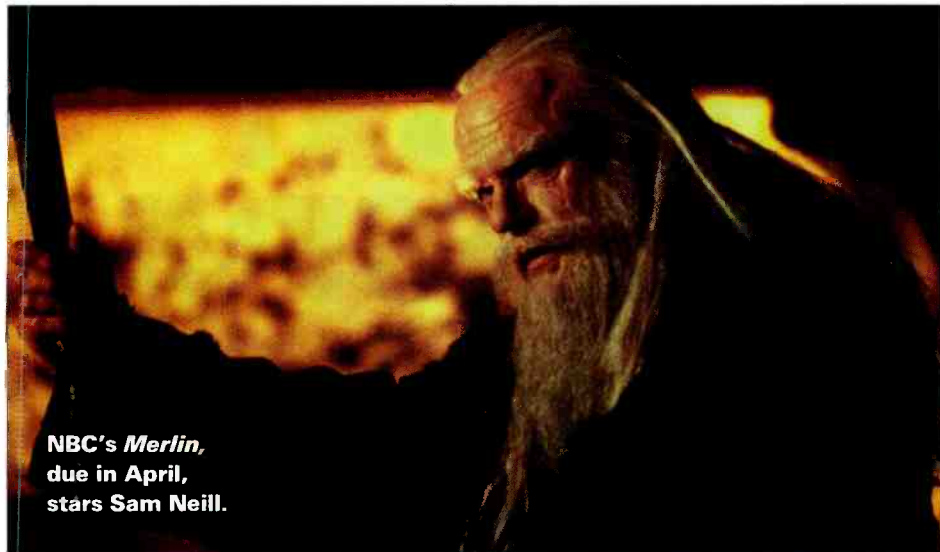
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NBC's *Merlin*,
due in April,
stars Sam Neill.

OLIVER LIFTON/NBC

Going Wide, Wider, Widest

Nets learn that well-produced TV movies can outdraw theatricals

TV PROGRAMMING / By Betsy Sharkey

Coming this May from the Oscar-winning effects wizards who created *Babe!* Giant lizard goes on a rampage! Towns destroyed, lives lost as marine biologist Jack Ellway (played by *Independence Day*'s Adam Baldwin) tries to save the creature!

No, it's not the much-hyped remake of *Godzilla*, which will open in thousands of movie theaters around the country May 20. The lizard in question is big—he's not named *Gargantua* for nothing—but he will make his appearance on a small screen on Fox the night before *Godzilla* begins his bone-crunching run.

"Sometimes you're lucky and sometimes you're shameless," says Gary Hoffman, Fox senior vp of television movies and miniseries, who came up with the idea for *Gargantua* and pushed to make an air date that would ride on the wave of publicity for *Godzilla*.

Nevertheless, *Gargantua*, which had a price tag of \$7.5 million, has all the trappings of a feature film, from a toy licensing deal to a paperback novelization of the script. All that remains unanswered is whether, like *Godzilla* is expected to do, it will draw gargantuan audiences.

Not long ago, it would have been virtually impossible for Hoffman and his counterparts at the other networks to convince network brass to make that kind of investment in a made-for-television movie. Historically, with the exception of the legendary Hallmark Hall of Fame series, success in the TV-movie arena tended to come from high-profile, ripped-from-the-headlines stories. à la Monica Lewinsky, whose story, by the way, is still being shopped, say network executives.

But that was before NBC's surprise success

with *Gulliver's Travels*, which the network used to kick off the 1996 February sweeps. That night was a stomach-churner, remembers Lindy DeKoven, who oversees original movies for NBC. It was a period piece, a literary classic that many believed would not connect with a contemporary audience.

There were more than a few sighs of relief when *Gulliver's*, which starred Ted Danson, drew a 21.2 rating/31 share when the first part premiered on Sunday, Feb. 4. It delivered a 17.2 rating/26 share in part two on Monday, beating *Monday Night Football*, which made-for-TV movies rarely do.

"The landscape in television movies has changed so much in the last two to three years," says Hoffman. Basically, though the tone changes from network to network, the undercurrent is "bigger is better."

That certainly is the case with *Merlin*. The miniseries, which begins the May sweeps for NBC on April 26, has a cast that includes Oscar-nominated Helena Bonham Carter [*Wings of the Dove*], Sam Neill and Isabella Rossellini. *Merlin*, which has the rich, lush look of a feature film, is the latest epic installment from Robert Halmi, who was the producer behind *Gulliver's* and last year's *Odyssey*.

"You're looking for different kinds of stories because there is such a glut of true stories, especially true crime stories, that get played out in tabloids, magazines, television newsmagazines," says Barbara Lieberman, who after running ABC's movies and miniseries operation is going to be producing her own films.

That thinking was behind the recent success of *Oprah Winfrey Presents: The Wedding*, one of the few bright ratings spots for ABC in

NETWORK TV

Moonves Loves Raymond: Les Moonves, president of CBS Television, said recently that the network wants to establish Ray Romano, star of the hit sitcom *Everybody Loves Raymond*, as "the next Jerry Seinfeld or Tim Allen." To that end, Romano will get more exposure when he does a guest appearance on a March 25 special episode of another CBS sitcom, *The Nanny*, which stars Fran Drescher. Romano will play his *Raymond* character, Ray Barone, who attends his high school class reunion and meets up with old friend Fran Fine (Drescher). Romano and Drescher were real-life classmates at Hillcrest High School in Queens, N.Y. Back on *Raymond*, the star's real-life parents will appear as wedding guests in an upcoming episode. *Raymond* has been renewed for next season, along with its Monday lead-in, *Cosby*, which is averaging 10.2/16 season-to-date to *Raymond*'s 9.6/14. Also at CBS, no decision will be made on the future of the network's troubled Monday drama series *Brooklyn South* until programming executives view pilots for next season. "The quality of *Brooklyn South* is wonderful," said Moonves, who seems to be pulling for the series. In other renewal news, ABC has re-upped both *Dharma & Greg* and *Spin City*. Season-to-date, *Dharma & Greg* has improved its time-period performance among adults 18-49 by 25 percent, while *Spin City* has improved its time-period performance in the same category by 2 percent. ABC has now renewed seven prime-time programs.

NBC leads the ratings in the adults 18-49 demo through week 24 of the 1997-98 TV season with a 6.8, followed by ABC and Fox, tied at 5.1, and CBS with a 4.5. (The Fox numbers are based on 15 hours of prime-time programming, while the NBC, ABC and CBS ratings are based on the full 22 hours of prime time.) NBC has won 21 weeks and 61 nights in the coveted category. During the February sweeps, ABC had little to crow about, but Part 1 of its *Oprah Winfrey Presents: The Wedding* was the top movie last month in adults 18-49, women 18-49 and total viewers (24.4 million). —John Consoli

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Maury Povich	27
Jenny Jones	26
Montel Williams	26
Sally Jessy Raphael	26
Ricki Lake	24
Jerry Springer	22

HOUSEHOLD INCOME \$60,000+
% OF TOTAL HOUSEHOLDS

ROSIE	29
Live-Regis & Kathie Lee	25
Oprah Winfrey	24
Maury Povich	20
Jenny Jones	19
Montel Williams	19
Geraldo	19
Sally Jessy Raphael	19
Ricki Lake	17
Jerry Springer	16

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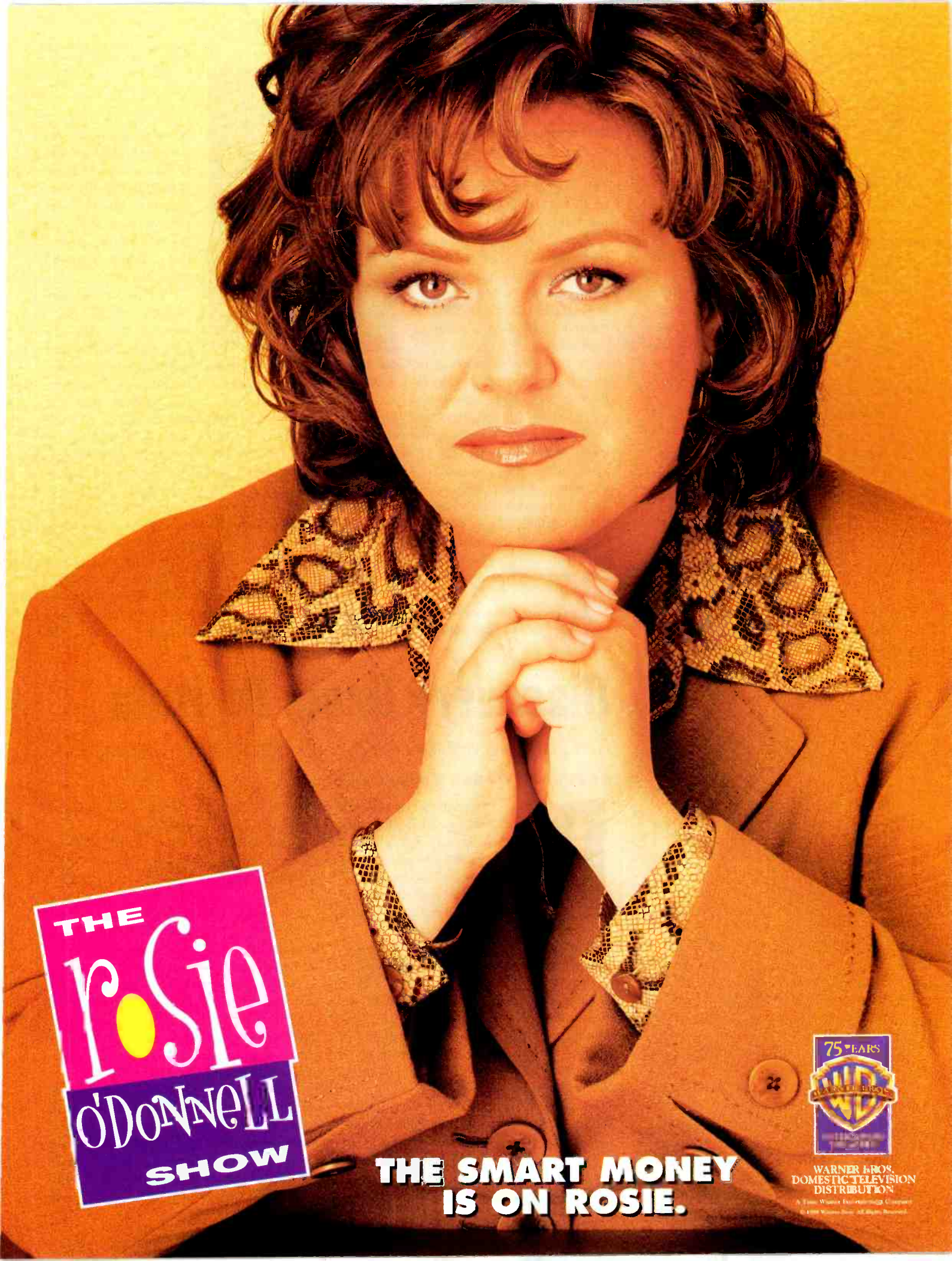
ROSIE	19
Live-Regis & Kathie Lee	17
Oprah Winfrey	15
Maury Povich	13
Jenny Jones	12
Montel Williams	12
Geraldo	12
Sally Jessy Raphael	12
Ricki Lake	11
Jerry Springer	10

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CABLE TV

Turner Broadcasting has scheduled a meeting tomorrow with select cable operators from around the country to discuss its Media at the Millennium study. Turner has already made its pitch on the national level that cable is close to ratings parity with broadcast; the company now wants to get the study's conclusions out to local TV markets. The meeting comes just after the Cabletelevision Advertising Bureau's report that 1997 saw a 26 percent rise in spot cable advertising dollars.

USA Network last week said it will add two original series to its successful Sunday Night Heat programming block. *The Net* and *Shades of Sin* will join *La Femme Nikita*, *Pacific Blue* and *Silk Stalkings* in the block. *The Net* is based on the feature film of the same name and is produced by Columbia TriStar Television Distribution. *Shades of Sin* is a working title for an Alliance Communications-produced show based on a flawed ex-cop-turned-investigator in Miami. Both shows have signed on for 13 episodes and are in pre-production for summer airings.

EchoStar Communications withdrew a complaint it had filed with the FCC against Rainbow Programming for not offering its regional sports programming to EchoStar's Dish Network satellite service. The two parties agreed that EchoStar will add Rainbow networks, including the regional sports services, to a new package of services. Terms of the deal were not disclosed.

A&E tomorrow night will feature Michael Bolton in the latest installment of its *Live by Request* interactive performance specials. The 9 p.m. (ET) show will reach A&E's 70 million subscribers and be simulcast over American Radio Networks and on the Web. The two-hour special will also allow fans to call a 1-800 request line, which will determine the songs Bolton will perform. Viewers can also make requests via e-mail. *Live by Request* is telecast from Sony Music Studios in New York, where Bolton will perform for a small live audience. The Emmy- and CableAce award-winning special series is produced by New York-based Automatic Productions. —*Jim Cooper*

the February sweeps, and will be fueling the momentum behind ABC's big May sweeps event film, *Jaws* author Peter Benchley's *Creature*, based on his 1994 novel, *White Shark*.

The shift in attitude away from news-based, true stories doesn't mean they no longer exist as an option. The task for networks is to do them *better*. It is, as the old Hollywood convention goes, all in the execution.

At CBS, true-life stories must meet the same criteria as any of the network's other original film projects. For CBS' Sunta Izzicupo, vp of made-for-TV movies, that criteria has evolved into what is essentially a three-point blueprint: Projects must be character-driven, high-quality, and rooted in a good story.

That approach is attracting A-list movie talent to the CBS Sunday movie franchise. For example, Jamie Lee Curtis and Alan Bates are starring in *Nicholas' Gift*, which airs April 26, a date that falls within the May-sweeps period this year.

Though the film is based on the widely covered true story of Nicholas Green, the young



STEPHEN MORLEY/CBS

Nicholas' Gift: Alan Bates, Jamie Lee Curtis on CBS.

contemporary life, that take you on an emotional journey. People are starved for that."

If CBS' Sunday-night numbers are any indication, the formula is working, with audiences showing up in far greater numbers. Case in point: The CBS movie *What the Deaf Man Heard*, starring Matthew Modine, drew more than 45 million viewers when it aired Nov. 23, 1997. By contrast, the '97 box-office hit *Men in Black*, which made \$250 million in the U.S., drew an audience of roughly 49 million. *Titanic* is the only film that pulled in a larger audience (and box office) last year. ■

Discovery Deals Digitals

New health service part of drive to lock up 10% of channel slots

CABLE NETWORKS / By Jim Cooper

Discovery Communications last week launched its second digital cable network in as many weeks. Called Discovery Health Channel, the new network extends Discovery chairman/CEO John Hendricks' master plan to eventually control 10 percent of cable's future 80-channel digital universe.

"Analog will probably stabilize at about 40 channels, and any spectrum over 40 would be compressed to provide digital services," Hendricks said earlier this month at the Cabletelevision Advertising Bureau conference. "So a 48-channel cable system will have 40 analog channels. The remaining eight channels, which are now being compressed at a ratio of 10-to-1, will be turned into 80."

Last week's announcement of Discovery Health lifts Discovery's total of digital networks to six. The company calls the flight of new services Discovery Showcase Networks, which now includes Science, Kids, Home & Leisure, Civilization and the 2-week-old Discovery Wings

Channel. Hendricks said the remaining two channels will be announced shortly.

"Obviously they're lining up their ducks for the digital parade," said a vp of a top 10 cable systems operator who asked not to be named.

Hendricks also aims to hold 10 percent of the 40-channel analog market with the company's Discovery Channel, The Learning Channel, Animal Planet and a revamped Travel Channel.

As for programming the digital networks, Discovery will launch them with library product and move to originals when the networks begin to get distribution. The health channel's programming will range from real-life medical dramas to lifestyle fare.

Discovery plans to start experimenting with advertising on its digital services in 1999. Hendricks thinks that once Discovery's programming commands a 10 percent share of both the analog and digital universes, it will be able to pitch itself to advertisers as a mega-brand with niche and broad-based services. ■

boy who was killed while sleeping in the back seat of the car during a family trip through Italy, the focus is on the impact his parents' decision to donate Nicholas' organs had in Italy and around the world.

"We're not doing any 'women in jeopardy' movies," says Izzicupo. "We want movies that are emotionally accessible, that are about people, relationships and

TV SPORTS

By Langdon Brockinton

Senior PGA's Sweet 16

Match-play series on ESPN to offer different showcase for Tour

A new TV event is coming to the Senior PGA Tour later this year. A multi-year deal to create a match-play series is being hammered out between the Tour and International Sports and Entertainment Strategies, a sports marketing firm based in Atlanta and Greenwich, Conn. The series will air on ESPN. Once an agreement is finalized, here's how the new pro golf event will likely unfold: During the second week of November, 16 Senior PGA Tour players will square off in a single-elimination, match-play tournament. All of the matches will be taped and shown on ESPN in 15 two-hour installments (some in prime time) during an eight-week period from mid-November through New Year's weekend. The final round of the Senior PGA Tour Match Play Championship is slated to air on Sunday, Jan. 3, 1999.

It's expected that this year's top 12 money winners on the Senior PGA Tour—and four wild-card entries—would participate. An undetermined site in Southern California will likely serve as the home of the inaugural tournament. "We have an agreement in principle with the PGA Tour," confirmed Tim Smith, a managing partner of sports marketer ISES,



which will operate the event.

"This unique multiweek series would be a new and different way to showcase the Senior Tour," Smith added. ISES, a division of Clarion Marketing and Communications, also has responsibility for sponsorship sales and has just begun pitching packages to advertisers.

General Motors and American Honda are close to finalizing new multiyear NBA ad deals with NBC. But while GM and Honda are on the verge of renewing their respective sponsorships, Mitsubishi, whose four-year NBA agreement with NBC expires at the end of this season, has decided not to return. Why?

"Because of the increase in the out-of-pocket cost," said Traute Winters, Mitsubishi's manager of media and interactive marketing. "And we wanted more flexibility with our (advertising) dollars," she added, noting that Mitsubishi now will "probably look at some other types of sports sponsorships." It's also possible that the company will redirect some of those national NBA dollars to spot TV.

For the NBA on NBC, Mitsubishi currently has a one-eighth automotive sponsorship. The cost of such a four-year deal (four 30-second spots every other telecast) is said to be \$55 million to \$60 million. NBC's asking price for a new four-year, one-eighth auto sponsorship (four :30s every other telecast) is almost \$90 million. Contributing to the steeper price tag are unit-rate hikes and increased inventory resulting from additional telecasts. NBC's new NBA TV pact commences next season and extends through the 2001-02 season.

Honda's pending deal, which again gives the automaker a one-eighth sponsorship, is a three-year agreement with an option to renew for a fourth. Details of GM's deal are unclear—except that the auto giant again will have a quarter-sponsorship.

National Car Rental has signed a deal with Fox to be the presenting sponsor of next month's Santa Anita Derby, the network's first thoroughbred racing broadcast. For the live April 4 telecast (5-6 p.m. ET), National gets category-exclusivity and five 30-second spots. "We are the single largest advertiser of horse racing (on TV)," said Bob Dimmick, National's corporate vp of marketing. "And the Santa Anita Derby is a prelude to the Kentucky Derby, so this [deal] was a natural for us."

Last November, Fox acquired exclusive broadcast rights to the \$750,000 Santa Anita Derby, a premier race for 3-year-old thoroughbreds. For the previous 17 years, ABC had broadcast the event, which takes place at Santa Anita Park in Arcadia, Calif. ■

The top 12 money winners—and four wild cards—would be invited.

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THE WALL STREET JOURNAL

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EVERY FRIDAY BEGINNING MARCH 20

OPINION

By Erwin Ephron

The New 'Recency' Planning

Recency is the simple idea that advertising influences the brand choice of consumers who are in the market for the product. It has been able to transform media planning in a short time, because that's how we think advertising works. ♦ For 30 years, planners had assumed that advertising worked by repetition, leaving "tiny footprints on the mind." The process was branded AIDA. Frequency generated awareness, created interest, aroused desire and triggered action. In the 1960s, advertising seemed so effective that public policy de-

bated whether it "makes people buy things they don't need." The issue wasn't deception; it was power.

Today that concern seems quaint. We think of advertising as a relatively weak marketing force among many forces that influence consumers. Its strength is that it can be applied continuously, because it does what it does at a very small cost compared to alternatives like price-promotion or sampling.

We have also gone through a reevaluation of what makes consumers buy. We now appreciate it is the empty cereal box, the broken dishwasher, the expiring car lease, a bad hair day that gets people to make a purchase, not advertising. This makes the timing of the message important. Recency visualizes a window of advertising opportunity in front of each purchase. Advertising's job is to influence the purchase. Media's job is to place the message in that window.

Paralleling this thinking, a wealth of new single-source research from here, the U.K. and Germany shows that when consumers are in the market, one advertising exposure does most of the work. It is not the first exposure but the most recent of a series of exposures (ergo, the name "recency"). It is effective this time because the viewer is in the market.

Using the evidence, recency planning reasons: 1) purchases are made each week; 2) planners don't know who will make them; 3) the goal is to reach as many different consumers as possible in as many different weeks as possible to

reach the few that are in the market at any time; and 4) this is best accomplished by running more weeks at lower weight, not by flighting.

Recency is now a planning principle at major advertisers like Procter & Gamble, Kraft and Coca-Cola, because brand-sales tracking studies show it is cost-effective. But the ideas are new and uncomfortable: reach, not frequency; continuity, not flighting; one week, not four weeks; cost-per-reach-point, not just CPM. As a result, objections to recency have been swift and articulate. Here are the big ones.

How can one exposure be enough?

The gut objection to recency is "How can one exposure be enough?" There is the fear that with all of the competing messages and clutter on television, a single-exposure strategy is likely to be ineffective.

Recency planning never claims that one exposure is enough. It argues that, in the short term, additional exposures are wasteful because the average viewer is not likely to be in the market. Scanner-panel data bear this out. They show that reaching more consumers less often will result in greater total sales than reaching fewer consumers more often, and the costs are about the same. The simple idea of attending to the easiest sales is the essence of recency planning. It is a skimming strategy.

This answer is basic to media planning, which deals with the allocation of a budget. The assignment is "spend the

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Regency planning ignores purchase interval, because it targets the purchase, not the purchaser.

money to make the most sales," not "spend the money to make every sale." Although sales will be lost with lower frequency, more sales would be lost by higher frequency and more weeks off-air.

An excuse to spend less.

Another concern is that regency planning will be an excuse for advertisers to spend less. After all, if a brand needs few exposures, it can cut the media budget.

Regency planning doesn't cut budgets. It reallocates them, reducing frequency to add weeks. Since most brands don't run 52 weeks of advertising, regency simply spreads the budget to spend it more effectively.

Mega-brands that can afford 52 weeks of heavy frequency (e.g., McDonald's, Coke, AT&T) are advised to reduce the planning periods to half-weeks or days, and still buy reach, because closer to the purchase is better and purchases occur constantly.

A car is not a box of Frosted Flakes.

Regency comes from packaged goods, where the empty box reminds you to purchase. Big-ticket items like automobiles are different. They don't have an empty box.

Every product has its "empty box." The car lease is up, the telephone bill is too high, the dishwasher doesn't work. Each day, for

some reason, usually independent of advertising, people are in the market for products of all kinds. Advertising usually works by influencing that small group of ready consumers. These ideas apply to all products, cars as well as cereal.

Purchase interval.

A low level of weekly frequency can't work for a product that is purchased every four or five years.

Regency planning ignores purchase interval, because it targets the purchase, not the purchaser. As long as there are purchases each week, it doesn't matter how often, or seldom, the average consumer buys. When a consumer has not been in the market for the product in several years, as with cars, there is the idea that frequency is needed to jump-

brands would like more weight for more weeks. The problem is budget, not scheduling.

Brand building.

Regency may be fine for established brands, but isn't frequency needed to maintain brands and launch new products?

Regency planning does not eliminate frequency. Frequency is produced by the audience duplication between successive weeks of reach. Brand maintenance is not ignored. It is enhanced by more continuous advertising. This creates a kind of frequency that I call "presence." An appropriate word, because when advertising works, it's by being there.

Product launches are a special case. They argue for greater frequency, but only because the goals are different from those of established-brand campaigns. Although heavier weight will not generate as many sales-per-media-dollar, getting sales more quickly may make it worthwhile. For example, if a new product needs shelf movement to maintain distribution, it will be willing to "overspend" to get it. Or if the purchase interval is short and repeat purchase is high, hot-housing brand penetration with heavier weight can pay out on the bottom line in more weeks of repurchase.

Advertising does many things. It influences the next purchase and, over time, builds brand awareness and saliency in the larger market, which in turn makes it easier to influence the next purchase. But regency's real contribution to advertising is to focus us on the next purchase, whether the brand is new or established—cornflakes or cars. Because if you don't get enough next purchase, the rest doesn't matter. ■

Erwin Ephron is a partner of Ephron, Papazian & Ephron, a New York-based consultancy.



KIRK CONDY LESPIRI

Consumers see more car ads when they're in the market to buy.

start awareness. But on balance, when a consumer is in the market, ads have greater relevance and are more likely to be attended. Automobiles advertise continuously, but you see more car advertising when you're ready to buy a car.

Share a voice.

Most brands are fighting for share, so the effects of a lower-weight strategy on share of voice is a concern. If a brand chooses continuity and its competition flights, won't consumers be influenced more by the competition's advertising because they see more messages?

Yes, but only short-term. More weight in weeks one through five usually means less weight in weeks six through 10. Heavier weight for 30 weeks is exhilarating. Going naked for 20 weeks is drafty. All

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Free Press Starts Oakland Co. Edition

• IN THE NATION'S THIRD-RICHEST COUNTY, it seems every publisher has a different plan to reach readers. The affluent demographics of Oakland County, just northwest of Detroit, have spawned an array of new products—or old ones with a new twist. Take the *Detroit Free Press*, for example. Its strategy is to launch a stand-alone edition, called the “Oakland Final,” on March 30. “Research suggested that we needed to do an even better job of reaching them in the suburbs,” said publisher Heath Meriwether.

That’s nothing new, contended the Hometown Communications Network. Based in Livonia, Mich., Hometown publishes a string of 12 papers in Oakland under its *Eccentric* banner. It claims the largest readership in Oakland at 120,000 by sticking with a century-old, tried-and-true strategy: Just offer hometown news.

Another *Free Press* competitor is similarly unimpressed. “This is the third time *The Free Press* has announced zoned editions for Oakland County,” said Frank Shepherd, a former Scripps-Howard executive and now president and CEO of the new 21st Century Newspapers Inc. The group was formed last year when Shepherd bought *The Oakland Press*, *Macomb Daily* and *Daily Tribune*, along with 19 nondailies from the Disney Co. Shepherd said his readership in Oakland was up by 5,000, and he expects to add another 20,000 by year’s end with more single-copy outlets and home-delivery routes.

The *Free Press*’ increased drive into an affluent suburb “is a classic newspaper model,” said Mark Silverman, the new publisher of *The Detroit News*, “but we believe people here really don’t want to be zoned out of the news.” Last December, he said, the *News* expanded the metro edition to give Oakland

County separate coverage.

But those newspaper models are old and won’t do today’s job, argued Michigan natives Tom Hardtle and John Balardo. Pooling their national ad-buying experience for *Hour Detroit* magazine, the pair target national advertisers mindful that more than 40 percent of Oakland’s households have income of \$100,000-plus. The magazine is moving ahead with panache, pricing 60-70 pages of the monthly’s 144 pages at \$5,000 apiece.

“Polo, Gucci, Absolut Vodka, Louis Vuitton...they’ve all been dying to get in here for years,” said Hardtle, who worked at Ogilvy & Mather in New York before returning home. “What *Hour* has been able to do is attract national advertisers who’ve said, ‘There’s nothing to advertise in.’”

Meriwether said the *Free Press*’ new edition grew out of focus groups held last summer, in which readers said “they wanted a paper with big-city sophistication but with more local coverage.” With 100,000 readers in Oakland, Meriwether said the *Free Press* already “outcirculates any other paper in Oakland County” and believes he can add 15 percent this year. It is a strategy that comes at a critical time after a 19-month strike caused circ to drop at least 30 percent. —DP

DETROIT/TV STATIONS

Firestorm Erupts As Springer Moves to P.M.

• DESPITE PRESSURE FROM CIVIC GROUPS and the Detroit City Council, NBC affiliate WDIV-TV is standing firm on keeping the ribald *Jerry Springer* talk show within the higher-HUT (houses using television) level 4-5 p.m. time period. The USA Network Studios syndicated show continues to win over young adult and teen viewers in the ninth-largest market after it moved to 4-5 p.m. from 10-11 a.m. More importantly for WDIV, the *Jerry juggernaut* has provided some lead-in muscle to help WDIV win the 5-6 p.m. news race in the just-completed February sweeps against

perennial winner ABC affiliate WXYZ-TV.

Two weeks ago, about 30 protesters known as Go Girls, a grassroots organization that mentors city girls aged 7-16, held a demonstration outside WDIV’s studios. Inside, a *Springer* episode, titled “My Niece Stole My Husband” was airing at 4 p.m. Only four days before, Go Girls organizer Cynthia Johnson had met with WDIV officials to express concern over *Springer*’s new 4 p.m. time period, where the show has gained considerably wider exposure with children and teens returning home from school.

“We have kids in the city and the surrounding area who get in trouble between the hours of 3 and 8 p.m.,”

Suburban warfare: Readers and advertisers have a bevy of opportunities in Oakland.



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With Hal Holbrook

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Johnson told the *Detroit Free Press* last week. "We are trying to keep our kids out of trouble by abstaining from sex and resolve conflict without fighting. Our kids have something better to do than watching adults make asses of themselves."

Johnson has her allies. Late last month, the city council unanimously voted for a resolution calling for WDIV to push *Springer* back to its original 10 a.m. time period. Charges of station irresponsibility also surfaced from within last week. "For the first time in my 20 years at this station, I'm embarrassed about something we air," said Mike Wendland, a veteran reporter. "And I know that many other people at the station feel the same way...It's just that I don't think any ratings victory is worth airing that bozo. It's wrong."

Henry Maldonado, WDIV's program director, said Wendland is entitled to his opinion. As for the anti-*Springer* demonstrators, he said he met twice with them and found "mutual ground" on how "parents need to better supervise" by using lockout buttons on TV sets to block adult programming. But he stopped short of saying the station will consider moving *Springer* back to the lower-HUT 10 a.m. time period. "There is...overwhelming support for keeping [*Springer*] where it is," said Maldonado. "It would be irresponsible for us not to have the show there." —MF

BALTIMORE/NEWSPAPERS

Sun Reading Initiative: A Word in Progress

• THE *SUN* IN BALTIMORE IS TRYING TO WRITE a different ending to the story about children who can't read by age 9. The newspaper, mindful that children not reading by that age rarely catch up after that, launched "Reading by 9," a five-year project to improve third-graders' reading performance because only 35 percent tested at a satisfactory level—well below the national average of 45 percent.

"The test scores got our attention," said editor John S. Carroll. "To some, the initial series was an exposé; to others, an explanation" about why Maryland students were falling behind their peers.

It was the perfect issue for the type of public-service journalism that parent Times Mirror has urged for the *Sun* and its sister papers. Up to 300 news articles and more than 75 editorials a year will be published, along with special reports and some new features. The initiative features an "activity corner" six days a week for young readers, a family "interactive" page for parents and children on Sundays and

SCARBOROUGH MEDIA PROFILE: DETROIT			
How Detroit adult consumers compare to those in the country's top 50 markets			
	Top 50 Markets %	Detroit Market %	Detroit Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—avg. issue	58.7	49.5	84
Read any Sunday newspaper—avg. issue	68.5	64.6	94
Total radio average morning drive M-F	25.4	25.1	99
Total radio average evening drive M-F	18.2	18.9	104
Watched BET past 7 days	6.9	9.5	138
Watched ESPN 7 days	32.2	36.3	113
Watched MTV past 7 days	16.4	19.6	120
Watched TNN past 7 days	18.2	22.1	121
Watched TNT past 7 days	31.8	37.1	117
Watched USA past 7 days	31.6	36.1	114
Watched The Weather Channel past 7 days	37.3	44.3	119
DEMOGRAPHICS			
Age 18-34	33.8	32.8	97
Age 35-54	40.0	40.4	101
Age 55+	27.9	26.8	107
HHI \$50,000+	37.1	45.3	122
HOME TECHNOLOGY			
Connected to cable	69.8	72.6	104
Connected to satellite/microwave dish	6.0	7.8	83

Source: 1997 Scarborough Research—Top 50 Market Report

Wednesdays, and a news roundup every Sunday in the Maryland section. To further complement the effort, some 200 *Sun* employees will tutor students—on company time.

The series hit a nerve with the public, recalled Maryland editor Robert Benjamin; some 600 calls have been logged, "80 to 90 percent of them positive" and supporting the notion something needed to be done, he said.

To fund the effort, which publisher/CEO Mike Waller pegged at "hundreds of thousands of dollars" a year, the *Sun* has enlisted support from Legg Mason, Baltimore Gas & Electric, Bell Atlantic, First National Bank of Maryland and the University of Maryland School of Medicine. In exchange, they get "adjacency" spots on "Reading by 9" pages, share a rotating banner on the paper's Internet site and receive spots on WJZ-TV. The *Sun* is also using other ad vehicles to promote the program, and will distribute "Reading by 9" booklets to schoolchildren and local legislators. —DP

SEATTLE/RADIO

KNDD Grunge Trio Exits As Music Scene Shifts

• AN ALTERNATIVE-ROCK STATION ONCE credited with helping Seattle's grunge sound shine nationally has lost its general manager of seven years, a well-known deejay and a general

sales manager. For KNDD-FM, dubbed "The End," it's a new beginning.





Still, the trio's recent departure is not part of a staff "housecleaning" effort, said KNDD program director Phil Manning. And David Field, COO and CFO of parent Entercom of Bala Cynwyd, Pa., added that the turnover does not mean the station is in for major changes. A search to replace gm G. Michael Donovan and the deejay slot vacated by the influential Marco Collins has begun. A KNDD official added that the station will get an increased promotional budget.

Some observers said that KNDD has lost its glory as a result of the music scene shifting from the halcyon days of the early '90s. "It's in trouble," said one local watcher of the station that helped break such alternative musical talents as Prodigy and Beck. Others say that corporate restructuring has negatively affected the station. Assigning one gm to a handful of stations—as Entercom has done in Seattle—may be spreading one boss too thin. (Field said his goal is to have in place three general managers at his eight Seattle stations.)

"Too much turmoil does not help a station," said one local media buyer who declined to be named. But despite all its problems, KNDD is "still viable," said the buyer. The station remains strong with males 18 to 34 and placed sixth overall in Seattle's last Arbitron book. —RF

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Rank	Show	Station	Rating
#1	SEINFELD	WPIX 	11.0
#2	Eyewitness News	WABC 	10.0
#3	News Channel 4	WNBC NewsChannel4 	9.8
#4	News 2	WCBS NEWS 	6.5

Seinfeld



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Starting Fall 1998, Seinfeld can only be seen in syndication.

Source: NBC, WPIX Household Rating, February 1998 Survey

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The Magazine

ON NEWSSTANDS NOW

Magazines

By Lisa Granatstein

It's Oscar time, and titles that celebrate all things Hollywood are looking for big grosses from special issues

And the Winners Are...

Unless you've just returned from an extended stay on the Mir, you probably know that the Academy Awards are a week away. Walk by any newsstand and you'll find a glut of Oscar-themed issues, as publishers attempt to milk this annual cash cow for all it's worth. ♦ This season's lineup features the pop-culture chronicles *Entertainment Weekly*, *Premiere* and *Vanity Fair* and a few outsiders who have also rubbed the golden goose with special issues of their own, including Condé Nast's *Architectural Digest*. And why not? These Oscar numbers are big sellers, with both

readers and advertisers lapping up the glamour and the glitz.

"This is our Super Bowl," says Peter Bonventre, executive editor of Time Inc.'s *EW*. "And it's even bigger this year because of

feature subjects works out, setting off a last-minute scramble for some stories. "Two nominations caught us by surprise," Bonventre says. "*Jackie Brown*'s Robert Forster for best supporting actor and *The Sweet Hereafter* director Atom Egoyan."

The oversized, stand-alone issue also includes a heavy dose of Oscars past, with features on *The Godfather* and *Cabaret*. The special has a circ rate base of 450,000, with most of the issues directed at high-income subscribers (*EW*'s regular rate base is 1.3 million). The book also publishes two weekly Oscar-themed issues, a pre-Awards handicapper and a recap, which *EW* publisher Michael Kelly calls "The Big Magilla." That issue will be on the stands April 3, four days after the ceremony.

For *EW*'s stand-alone special, advertising pages dipped 22 percent this year, to 43. Getting dollars from Detroit automakers proved to be tough in the first quarter.

Over at Hachette Filipacchi's *Premiere*, "we've been doing Oscar issues from the get-go," says publisher Steven Aaron. The movie monthly's April issue, always one of its largest, has 85 ad pages this year, up 7 percent from 1997. *Premiere* says the Oscars issue usually yields a 15-

20 percent sales bump on newsstands; the title usually hikes its normal cover price (from \$3.50 to \$3.95 this year).

Premiere kicked off its Awards coverage in February, noting the front-runners for noms; the excitement built in March with exclusive backstage photos of '97's big night. The April issue includes a 14-page package offering a behind-the-scenes guide to the Awards. For those in office pools looking to get an inside line on which nominees will show them the money, readers can turn to a extensive roundup on last year's most noteworthy films by a group of leading film critics.

"Our real coup this year is William Goldman," says James Meigs, *Premiere* editor-in-chief. The veteran screenwriter penned a detailed overview on who should win Awards this year. "[Goldman] is the dean of Hollywood screenwriters...the definitive Oscar analyst," Meigs says.

Vanity Fair's fourth Hollywood issue, a perennial big seller, features a triple-gatefold cover with 11 up-and-coming film stars. *VF*'s visual treat includes a portfolio of celebs by photographers Annie Leibovitz, Herb Ritts and Bruce Weber. "We shoot selectively a number of people up for Oscars," says Graydon Carter, *VF* editor. "But I don't want this to be an 'Oscar issue.' I want it to be about the movies."

In doing so, *VF* waxes nostalgic. The new issue includes a piece on the making of the wildly overbudget *Cleopatra*, as well as a feature on Ciro's, the Sunset Strip haunt of Frank Sinatra and Marilyn Monroe. "It was a time in Hollywood that doesn't exist anymore," Carter says, "when people drank, smoked and had Brillcream in their hair."

VF's April issue weighs in at about three pounds and has the book's highest page count ever, 428. Ad pages total 257, up 7 percent from last year.

Sister CN title *Architectural Digest* is back with its biannual Hollywood edition, welcoming readers inside estates of the stars. *AD* first published the themed issue in 1990.



Screen gems: *Premiere*, *EW* and *Vanity Fair* compete for Oscar gold.

Titanic. Once you get a movie that's made that much money, it does lift interest in the Awards ceremony."

For five years running, Bonventre has led his staff into closing hell on the Oscars special, publishing 91 pages of editorial just seven days following the announcement of the nominations—all while *EW*'s regular weekly edition is also in production. Given the guesswork involved, not all of the book's advance planning for

60 SECONDS WITH...



Katrina Heron

Editor-in-chief, *Wired*

Q. Have you settled in? **A.** Settled in? I haven't sat down since becoming editor-in-chief Dec. 21!

Q. Wired's cover art sometimes had readers reaching for the Dramamine. But now the book looks so refined. What's going on? **A.** In the first five years of *Wired*, it was important to shout from the rooftops because we had no money to promote ourselves. But I have the hope now that it has a certain recognition. What I want to do is create an arresting image. And when you see our April cover [due on newsstands March 24], it will look different.

Q. So are you going mainstream? **A.** No, I want to go forward. What I don't want to do is revisit topics like Burning Man [the annual techie happening in the Nevada desert]—it was too late and too slow for us. Burning Man is something every *Wired* person already knew about and was picked up in the mainstream press.

Q. What gadgets confound you most? **A.** I hate my computer. About once a week I get really angry at it. The interface is not ideal. I also hate the amount of time we spend dealing with connectivity. But, let me also say, I love my computer!

Q. What's in store for *Wired* this year? **A.** We'll be doing some great business narratives. Silicon Valley is really coming into its own now. It's an industry that has matured. It has big winners and big losers. And it has history.

"It's a chance to knock on the front door and take a look around," says Peter King Hunsinger, publisher of the Los Angeles-based *AD*. The issue does well with readers, registering 30,000 more newsstand sales than in the off-year, Hunsinger says. Ad pages for this month, *AD*'s largest April issue ever, topped out at 217, almost double the '96 total.

Booz Allen Business Mag Passing Along Their 'Intellectual Capital'

Next to issues of *Kiplinger's*, *Forbes* and *Fortune*, you might spot the unassuming *Strategy & Business* popping up on select newsstands. While the quarterly is more *Harvard Business Review* than, say, *Fast Company*, it is steadily turning up on the radar of high-level business executives. The book is published by Booz Allen & Hamilton, the international management and consulting firm. *S&B* regularly features articles on technology, management and strategy by both

Booz Allen staffers and a number of CEOs, consultants and business journalists.

"What Booz Allen wanted to do is demonstrate that it has high-quality intellectual capital," says *S&B* publisher Max Henderson-Begg, "and wanted to pass it on."

The 4-year-old quarterly had average paid circulation of 20,179 in the second half of last year, more than double the '96 total, according to the Audit Bureau of Circulations. *S&B* hopes to run 80 ad pages this year, up from 48 in '97; advertisers include Deutsche Bank and *The Financial Times*. "Booz Allen is very slowly working its way into publishing," says Henderson-Begg. "This magazine has been about a gentle creep into the marketplace."

'Esquire' on the Rebound Sharper Storytelling + Service = Buzz

Hearst's *Esquire* appears to be on the comeback trail, having devel-

oped a voice and even some buzz. In an otherwise healthy men's category, *Esquire* for several years has been struggling to keep up with gains made by competitors including Condé Nast's *GQ* and *Details* and Wenner Media's *Men's Journal*. *Esquire*'s ad pages dipped almost 2 percent, to 597, last year, and circulation was flat through June. But since replacing Ed Kosner as editor-in-chief last May, David Granger and publisher Valerie Salembier have begun to turn things around.

The title's advertising has grown for eight consecutive issues, says Salembier, with pages in the first quarter finishing 45 percent ahead of '97. New advertisers include Absolut, Perry Ellis and Volkswagen, and absentees like R.J. Reynolds and Lucky Jeans have returned to the fold.

"It starts with the product," Salembier says. "At various times *Esquire* has coughed and sputtered. It's a big machine that needed to be oiled."

"[Granger] has done some good things editorially with the magazine," says Roberta Garfinkel, senior vp and director of print media at McCann-Erickson. "And you would expect [better numbers] coming off a good solid editorial performance."

To kick-start the buzz machine, *Esquire* has produced some controversial covers, including Kevin Spacey's so-called "outing" last October; a Christie Turlington-packed issue in November; and O.J. Simpson's revealing ramblings in February (the best-selling issue since Granger's arrival, although *Esquire* would not disclose figures.) The book's April issue is also making noise with a five-page "apology" to President Clinton by writer David Brock, who broke the Paula Jones story.

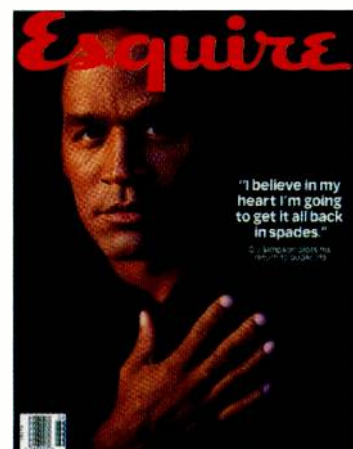
Granger has also introduced a number of recurring departments: Hardware (the latest in mud boots and anti-shake binoculars); Green (a money guide); and Style. "We're reviving *Esquire* with our storytelling abilities," explains Granger, "and at the same time giving people a hit of usefulness." ■

Writers' Block

A sample of great writing from a recent issue:

"Watch out! There go those nasty manhole covers again, blown sky-high by steam, flying down streets like deadly frisbees. Forget calling for help. Pay phones malfunction, sabotaged by their installers as part of a plot to make businessmen buy cellular. Except that now airwaves are clogged, a clear channel is impossible to access. It's Babel, the cybersquawk melding with the screech from the wheels of a J train that just missed an outmoded red signal out of the Marcy Avenue station. And by the way, what's that smell? Or doesn't anthrax—or sarin, for that matter—smell?"

—In "Battered City Syndrome," Mark Jacobson takes readers on a disaster tour of New York City, *New York*, March 16



Juice for newsstands: The O.J. cover was a big seller.



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- 5- Best use of National Television and Cable
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Complete the official entry form below and attach it as a cover to your statement. Your statement should describe the nature of the plan, why you consider it creative, and how it achieved your clients' objectives. **Statements should not exceed 750 words in total and must be typed on a single page.** Feel free to discuss any background information/situation analysis relevant to set the stage for the program description.

DOCUMENTATION

Please include documentation such as a copy of the media plan, examples of the execution and any client testimonials demonstrating the successful results of your plan. In order to properly categorize your entry, be sure to indicate the level of media spending on your entry. Confidential, proprietary information in the supporting documentation may be censored.

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MOVERS

NETWORK TV

Steve Daniels, investigative reporter for NBC-owned WTVJ-TV in Miami since April 1994, has been named investigative correspondent for *Dateline NBC*.

TV STATIONS

Dennis Leonard has been named vp and general manager of WBRC-TV, the Fox owned-and-operated station in Birmingham, Ala. Leonard, who held a similar post at Fox's WGHP-TV in Greensboro, N.C., succeeds Stan Knott, recently named vp/gm of Fox O&O WDAF-TV in Kansas City, Mo.

NEWSPAPERS

Stephen W. Coll will become managing editor of *The Washington Post* as of June 29. Coll, 39, editor and publisher of the paper's Sunday magazine since 1995, joined *The Post* in 1985 as a feature writer in the Style section...**James N. Crutchfield** has been named assistant to the publisher and chairman of *The Philadelphia Inquirer* and *The Philadelphia Daily News*. Crutchfield was executive editor/senior vp of Long Beach, Calif., daily *Press-Telegram*, sold recently by Knight Ridder to MediaNews Group...At New York's *Newsday*, **Paul Fleishman**, director of sales for the daily's ongoing multimedia local history project, *Long Island: Our Story*, since it launched last September, has been promoted to vp of marketing...**Skip Bayless**, an award-winning columnist formerly with the *Dallas Morning News*, *Miami Herald* and the *Los Angeles Times*, has joined the *Chicago Tribune* as a columnist for the sports section.

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Bryan Monroe

Assistant managing editor
San Jose Mercury News

For the past six months, newspaper design guru Bryan Monroe has been working the street and the phones as a general assignment reporter. The switch in roles, says the 32-year-old, who has won numerous awards for his work on major newspaper redesigns, "will help me become a better journalist and leader."

The holistic approach is typical of Monroe's career since he got his journalism degree from University of Washington, Seattle, in 1986. He started as a photog and reporter at Hearst's *The Seattle Times*. Then his boss, Rob Covey (now design director at *U.S. News & World Report*), encouraged him to apply at the *Myrtle Beach Sun News* in Columbia, S.C., which hired him for its redesign team.



Monroe: Different by design

Monroe subsequently worked on the much-publicized "25-43 project," a Knight-Ridder companywide effort in the early '90s that researched how to reach that demo.

In redesigning a newspaper, contends Monroe, "you have to use all the tools in the toolbox": text, photos, headlines, graphics, captions, decks and high-light boxes.

The newspaper business is still "all about storytelling," he continues. "The best papers have a strong combination of content and the ability to get it from the printed page to the reader's head." He cites *The New York Times*, *The Wall Street Journal* and *USA Today* as "papers that know who they are trying to reach and are unapologetic about what they do."

Papers should go through a major redesign every five to 10 years, asserts Monroe. "You don't want to be wearing a 1970s leisure suit in the '90s." —Dori Perrucci

Want an unfair advantage in your office Oscar pool? Check out the chart below. *Mediaweek* canvassed top magazine editors (and a publisher with a yen for long shots!) around New York for their "Best" picks. Tune in as the envelopes are opened on the night of March 23, and we'll see how well their flicks picks pan out. —Lisa Granatstein

	Best Picture	Best Director	Best Actor	Best Actress
Graydon Carter Editor, <i>Vanity Fair</i>	<i>L.A. Confidential</i>	James Cameron (<i>Titanic</i>)	Jack Nicholson (<i>As Good as It Gets</i>)	Helen Hunt (<i>As Good as It Gets</i>)
James Meigs Editor-in-Chief, <i>Premiere</i>	<i>Titanic</i>	James Cameron	Jack Nicholson	Helen Hunt
Pete Bonventre Executive editor, <i>Entertainment Weekly</i>	<i>Titanic</i>	James Cameron	Robert Duvall (<i>The Apostle</i>)	Helen Hunt
Barbara O'Dair Editor, <i>Us</i>	<i>Titanic</i>	James Cameron	Robert Duvall	Helena Bonham Carter (<i>The Wings of the Dove</i>)
Peter King Honsinger Publisher, <i>Architectural Digest</i> (biannual Hollywood issue on stands now)	<i>Full Monty</i>	Gus Van Sant (<i>Good Will Hunting</i>)	Matt Damon (<i>Good Will Hunting</i>)	Julie Christie (<i>Afterglow</i>)



One News Skews Youthful

A handful of key news posts at Channel One were up for grabs, and the competition was fierce. More than 1,000 applications poured in, each including an essay, two teacher recommendations and a one-minute video. Finally, a select 20 high school students made their way to Los Angeles-based educational cable network Channel One for the sixth annual student-produced week of newscasts.

The students first spent a week shadowing the executive whose role they would fill, from news anchor to director. The following week, March 2-8, each of the daily eight-minute newscasts was in their hands, and they tackled stories on topics ranging from dyslexia to a day in the life of a kid actor.

Jim Morris, executive producer of the Channel One News, raved: "These kids are more serious and professional than you'd ever expect. They came here ready and willing to work all night to get things right."

And there were more than a few after-midnight hours as the crew worked to make the daily satellite feed, which reaches 8 million students in 12,000 schools.

Barbara Ellard, the senior from Hillcrest High School in Springfield, Mo., who took over for Morris, relished her role: "All of a sudden I was running a show. I was in charge of everybody...I know that experience of being in a managing position will help me whether I end up in broadcasting or not." —*Betsy Sharkey*

**Student stand-ins
Aimee Sveinson,
D'Andre Ballard and
Aaron Jungwirth**

It's Outward and Upward for Mag Execs

It was a far cry from lunch at 44. "We met up with monkeys in temples, and trekked past funeral pyres by the riverside," recounted Mike Perlis last week, just hours after returning from a 6-day trip through Kathmandu with 20 publishing execs for the Outward Bound Invitational Expedition for Editors and Publishers. "It was a sensory explosion."

As organizer for the expedition's 10th anniversary, TVSM president Perlis led a crew including *P.O.V.* publisher Drew Massey, *Automobile* publisher Doug Fierro and *Men's Health* editor Mike LaFavore. The group, attended by flip-flop-clad sherpas carrying 150-pound loads, spent part of the week climbing Panchase Lekh, a 9,000-foot mountain.

"Everybody on the trip was considered a leader back home,

in charge of huge groups of people," Perlis said. "But it was interesting to watch the conversion...from leaders to followers, letting go slowly."

A veteran of seven such expeditions, Perlis says he runs into a lot of former trip mates at industry affairs. "You'll see a guy in a tux or a woman in an evening gown, but you also see them dangling upside-down off of a rappell somewhere," Perlis said. "I think everybody on this trip felt like they got close, and they can pick up the phone in New York and ask [each other] for virtually anything."

The nonprofit Outward Bound offers the trips as a way of exposing executives to its programs and scholarships. To date, magazines have donated more than \$15 million in public service advertising space to the cause. —*LG*

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Joseph M. Daltoso – Chairman/CEO, Micron Electronics Inc.
Karen Edwards – Director of Brand Management, Yahoo!
Ellen Reid Smith – Director of Relationship Marketing, IBM Corp.
Randy Haykin – President, Interactive Minds

Brian Burch – Worldwide Brand Manager, Hewlett-Packard
Walt Peticrew – VP/Marketing, Advanced Micro Devices
Jim Desrosier – EVP/Marketing, Excite
Chris Deyo – General Manager, Berkeley Systems
Ed Colligan – VP/Marketing, 3Com PalmComputing
Aaron Goldberg – Executive Vice President, Computer Intelligence
Michael Gale – Vice President, International Research, IntelliQuest

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Every day, millions of ads appear on Web pages. Most of them are not hand-selected by a person; a line of code calls them from a computer. With banners rotating through ever-changing content, it's just a matter of time before an automaker's ad appears on a news story about a recall, or Häagen-Dazs inadvertently sponsors an obesity page. Will the Web's greatest strength—its wacky diversity—be its tragic flaw? Bernhard Warner's analysis, later in this section, offers some insight. —Kevin Pearce

@deadline

Dollars for Quote.com

Datek, N.Y., signed a six-month deal to be exclusive sponsor of Quote.com's Subscriber Center this week. **Quote.com**, Mountain View, Calif., recently introduced a free 30-day trial to its service. Information about Datek and an account registration page will appear in the trial membership area on Quote.com.

More User Data

During a panel presentation at Internet World, L.A., last week, Mary Ann Packo, president of online measurement firm **Media Metrix**, Port Washington, N.Y., said that the company would begin to include computer type and connection speed in its reports of Web site traffic. Packo also reported that since the company began tracking business-based users, no noticeable difference between home and business user behavior has been apparent.

Aegis in America

Aegis, London, an advertising and marketing group, is expected to announce the acquisition of a U.S. Internet company. The company's globalization strategy also includes acquisitions in Asia and Australia within the next six months.

No Word

Icon CMT Corp., N.Y., pulled the plug on e-zines Word and Charged last week because the company could not find a buyer. Icon said online publishing does not fit into its core ISP business.

After Divorce, Online Newspapers Regroup

By Anya Sacharow

Nine of the nation's largest newspaper chains are suddenly reinventing their online images following the breakup of the New Century Network and its megasite. While some have elected to go it alone, at least one—Knight Ridder—is forming a new consortium aimed at taking on Microsoft and America Online in local markets. Knight Ridder New Media, San Jose, Calif., and Real Media, a New York Web network, have teamed up to expand Knight Ridder's Real Cities network into the top 20 markets with many of the former NCN partners as members.

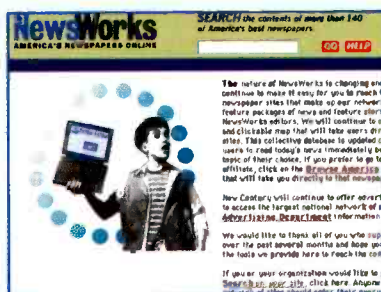
The three-year-old New Century Network, a consortium of papers that included Knight Ridder, Gannett, Advance Publications and the Washington Post Co., shut down last week. Collectively, the companies spent \$27 million to develop NCN and its Internet presence at www.newsworks.com; the network sold national advertising and provided marketing services for some 140 newspaper Web sites.

Despite the strong local brands of newspapers, experts predict it will be difficult for even large chains to compete with the multicity approaches of CitySearch, Microsoft's Sidewalk

and the AOL-Tribune Co. project Digital City.

"If you're Knight Ridder selling to IBM maybe there's an interest in Philadelphia, Miami and Detroit, but they may also want Atlanta, Houston and Los Angeles," said Randy Bennett, vice president of electronic media for the Newspaper Association of America. "IBM will want one solution; they won't want to go to Knight Ridder, Cox and Times Mirror separately."

Individually, the companies have been more interested in focusing on individual business ventures rather than on a network strategy. Some NCN



NewsWorks, which aggregated news site content, was seen as a competitor by some NCN members.

members even operated networks themselves. "They started testing different directives for the industry," said Dave Morgan, president of Real Media. "When they ended up with an ad network the interests started diverging."

Knight Ridder first launched Real Cities last October. "Since NCN word got out on Monday, the phone has been ringing here non-stop from other newspapers that want to participate in Real Cities," said Bob Ingle, president of Knight Ridder New Media.

One key to the success, Ingle stressed, is in distribution with partners such as Yahoo or Excite: "None of us can afford the price tag for distribution on a stand-alone basis," he said. ■



Banner Roulette

Can Web 'cities' keep ads out of the red-light district? **By Bernhard Warner**

Late last month Microsoft got an embarrassing look at a FrontPage 98 banner advertisement on Chrissy's Hideout, an x-rated site that, among other things, exhorted visitors to call an overseas sex hotline while treating them to

from www.theglobe.com.

The Globe explains that both the existence of the porn page and the ad placement were oversights. (The company forbids the display of pornographic content in its community of more than 160,000 user-generated home pages, under penalty of excommunication.) And the price of the Globe's gaffe? Apparently, the publisher is out \$250,000, as Microsoft has pulled its business.

While uncommon, such costly ad misplacements serve as a sobering reminder that for all the niche marketing opportunities the medium affords, the Internet remains a vast, and at times uncontrollable environment, especially for user-generated sites. Advertisers and agencies seeking to make a branding impact with visitors to innocuous enclaves of cyberbia—a Mabel's Kitchen or Clive's Gardening Page—may want to ask themselves: Do I know where my banners are?

Ironically, Microsoft's FrontPage 98 is a software product that enables PC owners to build their own Web pages. And user-generated sites like The Globe are a smart ad buy to promote the product, says Ted Bremer, marketing manager for the desktop applications division of Microsoft. "If you take a look at the trends of community sites, they're of growing importance," says Bremer. "We want to be part of that."

Still, Microsoft pulled all its ads from The Globe "within about 10 minutes of being notified" by its San Francisco-based agency Anderson & Lembke, Bremer says. Microsoft is willing to do business with The Globe again, he adds, but only after it is assured the company is filtering its content. "We just wanted to make sure our content was pulled first. Then the next step is to talk with them about it."

Humans and machines patrol the entire Globe community for evidence of profane verbiage and imagery. The company has also developed Mator, a profanity filter, to keep its chat regions



Trying to reach targeted readers in online "communities," advertisers such as Microsoft have landed in some unsavory neighborhoods.

explicit images of the adventuresome, eponymous 18-year-old. Was this another case of saboteurs intentionally sullyng Microsoft's brand image online?

Hardly.

The Microsoft banner was in a rotation, along with at least 10 other advertisers including Sony, Sprint and Ziff-Davis, on The Globe, a community of more than a million user-generated home pages. It's unknown how long the banners ran on Chrissy's Hideout. What is known today is that the hideout is gone, as are Microsoft's banners

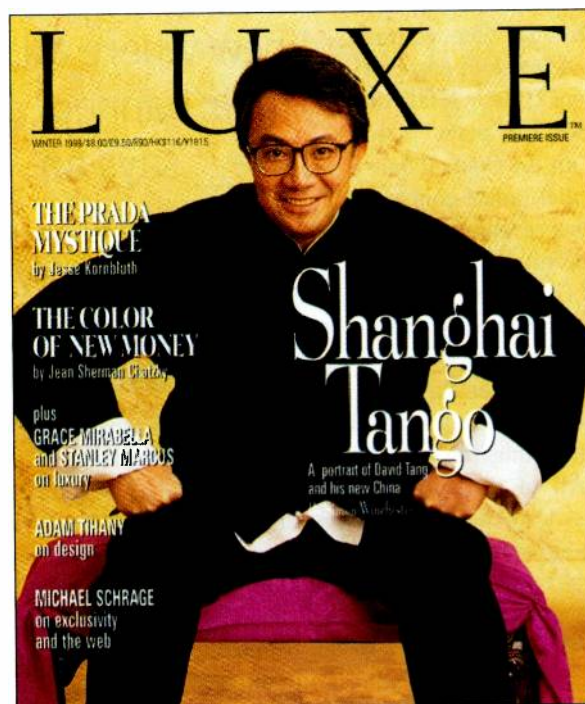
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clean. But Globe representatives are unsure how the advertisements on Chrissy's Hideout went undetected.

"This was an absolute aberration and an absolute mistake," asserts Susan Berkowitz, director of sales and marketing at The Globe, New York. "But in [Microsoft's] estimation this appears to be the way we behave."

Considered "passive conduits" by the courts, user-generated communities such as The Globe, GeoCities and Tripod are no more liable for what a person says or does on their site than the phone company is when a caller harasses strangers with prank calls. But being reliant on ad revenue to stay in business, these online towns are keen on cleaning up the neighborhood, and they're learning that online policing is a complex matter:

Indeed, this magazine hasn't been spared, according to the Globe's Berkowitz. She claims that in an *Adweek*-sponsored area of GeoCities' Madison Avenue section, a porn page appears with an Ad Council banner above explicit adult content. (While searches revealed numerous active and defunct adult content pages on GeoCities, no porn pages with banner ads from mainstream advertisers were located. Berkowitz later supplied this magazine with a photocopied image of the page, minus the URL.)

All of the major free homepage sites take pains to ensure that ads appear only on appropriate user-generated pages. At Tripod, for example, a team of "taxonomists" chooses worthwhile pages from an ocean of homemade Web flotsam. Likewise, only a few hundred of The Globe's user homepages were approved to receive ads. But "unfortunate circumstances" are bound to occur, concedes GeoCities vice president of marketing Dick Hackenberg. "We are basically a site hosting service. It's impossible to monitor what will be 1.5 million sites."

Hackenberg, who in his first nine

months at GeoCities hasn't yet been flagged for inappropriate ad placement, says that most advertisers opt for targeted buys to avoid problems, but for run-of-site buys, the only protection is GeoCities' general policy against adult material. While true advertising disasters are rare, it's evident that interactive media planners are facing issues that don't often arise when buying on other media.

"I would doubt if any advertiser knew where all their banners are," says Chris Dobbrow, publisher of *PC Magazine*. Dobbrow was unfazed by the news that his banners landed on Chrissy's Hideout.

"This is a fluke that doesn't happen in print," acknowledges Steven Yee, vice president of marketing for Sony Online Ventures, one of the advertisers who unknowingly hung out on Chrissy's Hideout. "The worst thing that could happen in print is you could [buy space] adjacent to a competitor."

But, he adds, the fluid nature of the medium gives the online publisher and advertiser a benefit unavailable in other media: the ability to pull potentially compromising ad placements at a moment's notice. Sony Online Ventures' agency, Kirshenbaum Bond & Partners, New York, also monitors Sony's buys to ensure the company gets exact-

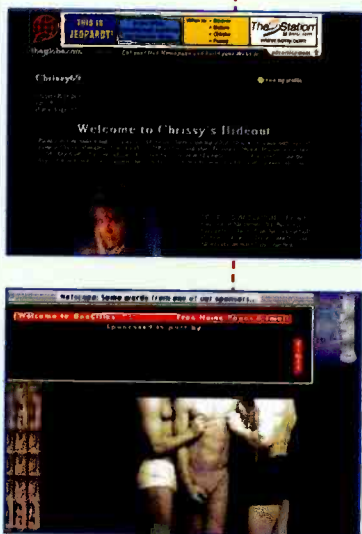
ly what it pays for, says Steve Klein, a partner and media director at the firm.

Yee adds that Sony's brush with Chrissy didn't result in any ostensible hit to the brand's reputation. Furthermore, the company never heard a peep about it from site loyalists, he says. "If there's any fallout, there may be a need for us to agree on more rigid requirements [with user-generated sites] as in not allowing it to be purely a run-of-site buy." Yee said that Sony had no plans to pull its business from The Globe, the only user-generated site it currently advertises on.

But for advertisers, agencies and the sites themselves, it's clear that dealing with a newly empowered audience has also created a new headache. The exciting melting pot of online communities can bring an unwanted element into town. And like any growing city, more cops may well be needed. ■

"I would doubt if any advertiser knew where all their banners are," says an unfazed Chris Dobbrow of PC Magazine.

Sony banners appeared on Chrissy's Hideout on The Globe; pop-up ads can appear on any GeoCities page, such as House of Lords.



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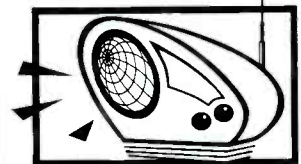
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Creative Director
516-231-1433

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ARTnews seeks highly-motivated consumer ad sales rep to handle new business. Min. 2 yrs. exp. in magazine ad sales. Excellent writing and communication skills. Must be an organized self-starter.

Fax resume to (212) 819-0394
Attn: National Sales

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Seeking research consultant for dynamic agency focussed on the Information Industries. Must be innovative with experience in online research.

Fax cover letter and resume to:
Marianne Moore
(212) 213-0203

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Need senior Account Supervisors for dynamic agency focussed on the Information Industries. Interactive experience a plus.

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Why CA? Just ask any of our 10,000 employees in more than 40 countries and they'll tell you why. We're the world's leading independent business software company, offering more than 500 software products from systems management to database and application development to all kinds of business applications like manufacturing and financials. We make more kinds of software for more kinds of computers than any other company in the world. Immediate opportunities exist in our ISLANDIA, NY office.

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ACCOUNT SUPERVISOR, PUBLIC RELATIONS

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

Please send resume and salary history with reference code to:

Human Resources/PR (Ref Code: 01)

Kirshenbaum Bond & Partners

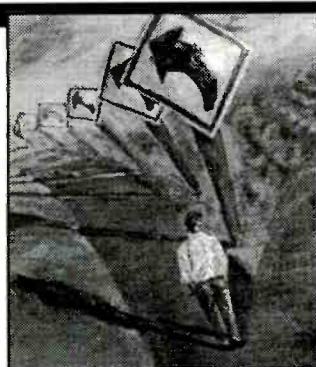
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Qualified candidates should have an undergraduate degree or equivalent with 5-10 years experience in direct response. Must have working knowledge of direct response concepts (buying/selling lists) and have excellent analytical and communication skills.

Responsibilities include directing and controlling the Direct Mail Group in producing list analysis, feasibility studies and written promotion plans utilizing outside lists in support of our new member marketing plans and merge/purge strategies. Will also assist in the implementation of these plans and seek out new investment opportunities, concepts and techniques. Reply to: Department D

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Send your resume/cover letter with salary requirements to: J. Walter Thompson, 466 Lexington Avenue, Human Resources Dept. MC, 4th Floor, New York, New York 10017, Fax: (212) 210-7130. EOE/MF/DV

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ADVERTISING FINANCIAL MANAGEMENT

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

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 New York, NY 10036

CALL 1-800-7-ADWEEK

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Great opportunity to join leading trade publication serving the professional photography market. Individual will be responsible for handling existing accounts as well as develop new ones in the monthly magazine as well as expand classified business on growing Web site. Annual directory plus special advertising supplements also contribute to a very busy work day. Candidate should have 1-2 years sales experience, strong telemarketing skills as well as have basic computer skills.

PDN
 Attn: Associate Publisher
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 Fax: (212) 536-5224

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In this role, you will analyze existing client needs, manage existing client accounts, utilize sales tools/support functions, and organize persuasive sales proposals. This role will also entail developing new business opportunities according to sales forecast/business needs; managing new business accounts; developing solid long-term business relationships with key decision makers; completing all administrative work necessary to secure ad space; working within all budgetary constraints; and communicating effectively with all members of the sales staff, ad traffic, management, and clients.

To qualify, you must have a Bachelor's degree with 5+ years' sales experience (a background in sports publishing is preferred). A solid understanding P&L's and sales forecasts is essential. Effective negotiation, problem-solving, presentation, listening, and oral/written communication skills are necessary. The ideal candidate will be a creative, results-oriented self-starter who maintains an excellent customer focus and possesses the ability to build strong, long-term business relationships. Previous contacts in publishing/ advertising is desirable. **Job Code AE/AA**

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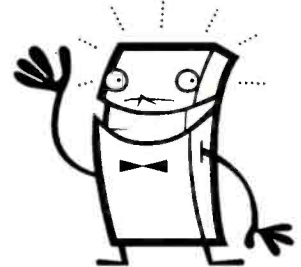
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or e-mail to:
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Responsible for evaluating, estimating and negotiating a variety of national and local spot radio and television markets. We are looking for an extremely detail oriented, organized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

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

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No phone calls please

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T. Rowe Price, one of the nation's leading investment management firms, is searching for a Media Planner/Buyer with three years of media experience.

As part of our in-house agency, you will help manage a \$20+ million media budget. In this role, you will perform all aspects of the media planning/buying process including developing an effective media plan, negotiating rates, and providing competitive analysis and budget planning.

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We offer a competitive salary and an excellent benefits package. For consideration, please forward your resume with salary history to: **T. Rowe Price Associates, Inc., Attn: CAP-MB, Box 89000, Baltimore, MD 21289-5000.** Visit our website at www.troweprice.com. EOE, M/F/D/V.



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Manhattan Location

National athletic specialty retailer seeks a highly skilled professional to manage and develop advertising communications and strategies. In addition, you will lead Advertising Agency in the development and implementation of strategic broadcast and print advertising.

Candidate must possess a BA/BS, 3-5 years' marketing/advertising experience, and excellent communication skills. The ability to manage multiple projects simultaneously is essential. Experience in retail, "kids" marketing, and with an agency are a plus.

Please mail/fax your resume (only resumes with salary requirements will be considered) to:

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Melville, NY 11747
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Epsilon • Recruitment Director
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Directs and coordinates account management and strategic planning of domestic and international advertising campaigns for clients with billings in excess of \$100 million. Develops economic plans, programs, and policies to ensure financial profitability. Confers with company directors worldwide to develop clients' advertising strategies, plan public relations, and analyze sales data. Directs account managers and creative advertising teams each comprised of approximately 30 staff from media, creative, finance, account management, and television and print production departments in development, production and marketing of television and radio commercials, and print ads.

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 NY, NY 10036

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

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Stamford, CT 06901
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Please send resume, cover letter and salary requirements to: Kaplan, Attn: AS-CHP, 888 7th Ave, NYC 10106; FAX (212)957-9695; E-mail: opportunities@kaplan.com. Equal Opportunity Employer M/F

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We seek an East Coast based professional for America's leading chain of favorite indoor entertainment centers who will assume responsibility for developing consumer coupon promotions, implementing media promotions and barter, developing local group and corporate ticket opportunities and monitoring competitive activity. Qualifications include a college degree and 4 to 5 years' experience in related marketing positions. A high degree of self-motivation and solid creative abilities are also musts. The region will include all DZ markets east of the Mississippi and will require frequent overnight travel.

Salary, in the mid to upper 40s, and competitive benefits package, including 401k. For consideration, please forward a resume with salary history to: **Discovery Zone, Human Resources, 6226 S. Cass Ave., Westmont, IL 60559. Fax: 630-963-9105. EOE**



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

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

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

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Myrtle Beach, SC 29577
Fax (803) 626-2390
E-mail: swilson@lhwh.com

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Harris Drury Cohen needs someone to manage talent payments, talent estimates, production negotiations, etc. Must have advertising agency experience and understand SAG and AFTRA contracts. Salary \$45K +. Excellent benefits. Exciting, fast growing agency.

Fax resume to Mitzie
(954) 776-3301
or mail to her at:

Harris Drury Cohen
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Building our clients' success has led to continued growth at Austin Lawrence Group in Stamford, CT. The creative is cookin' and we need your copy to complete the recipe. If you have 2-5 years agency experience writing for B2B technology and financial services accounts please fax your resume to

D. Hamm, 203-969-0266

MEDIA SUPERVISOR

Harris Drury Cohen, a \$100MM full service agency in Miami/Ft. Lauderdale, needs a Media Supervisor with 4-6 years of media department experience to work on national accounts. Strong media analysis background, a flair for creativity, plus excellent written and oral communication skills are desired.

Fax your resume to: Norm Olson,
EVP Director of Media Services,
(954) 938-4429

Harris Drury Cohen
Or email to: normo@hdcadv.com

MANAGING ART DIRECTOR

Busy, award-winning, New York-based trade magazine seeks an organized, detail-oriented team player to manage the art department of its high-profile, weekly news publications. Individual should be Mac-proficient, possess strong artistic and communication skills, and have a minimum of 3 years supervisory experience. Send resume with salary requirements to:

Dept. TG
BPI Communications
1515 Broadway, NY, NY 10036

AD SALES MANAGER

Executive-level business publication is seeking an experienced advertising salesperson. Candidates must have a solid background in national business ad sales and demonstrate a strong record of clients and ads sold within the last two years. Significant opportunity for growth. New York location preferred, but not required. Some travel required.

Send resume (including client list) to:

Board Member, Inc.
P.O. Box 3468
Brentwood, TN 37024
Attn: Julie Lampley

SR. GRAPHIC DESIGNER

needed in busy Creative Services Department of major magazine publishing company. Must have 5-10 years experience in hands-on graphic design. Expert in Quark Xpress, Illustrator, Photoshop, Powerpoint useful. Complete understanding of print production essential. Creative thinker, self starter, fast turn around.

Please send resume
WITH SALARY HISTORY to:
Box 00762, ADWEEK
5055 Wilshire Blvd.
Los Angeles, CA 90036

RADIO SALES ASSISTANT

Growing NY Radio Sales & Marketing Company seeks a bright, ambitious, organized, personable and computer-literate individual with strong verbal and writing skills. An opportunity to learn and grow with us.

Please fax resume to:
212-768-9789

MEDIA

Need media supervisor for dynamic agency focussed on the Information Industries. Opportunity to create your own department. Interactive experience mandatory.

Fax resume and cover letter to:

Marianne Moore
(212) 213-0203

SENIOR ART DIRECTOR

Portland agency seeks senior art director. We're looking for a highly-motivated, slightly twisted addition to our stable of capable creatives. High tolerance for rain, microbrews a plus. Send work to: Sara Gallagher, 600 NW 14th Ave., #200, Portland, OR 97209

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CULTURE TRENDS

MTV's Buzz Clip

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

Week of 3/9/98

Artist/Group: **Natalie Umbruglia**
Song/Video: **"Torn"**
Director: **Alison Maclean**

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

Artist/Group: **Bob Dylan**
Song/Video: **"Not Dark Yet"**
Director: **Michel Borofsky**

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

Artist/Group: **Finlay Quaye**
Song/Video: **"Sunday Shining"**
Director: **James Brown**

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

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending March 9, 1998

<i>This Week</i>	<i>Last Week</i>	<i>Days in Rel.</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Total Gross Sale</i>
1	1	80	Titanic	17,605,849	449,157,395
2	New	3	U.S. Marshals	16,863,988	16,863,988
3	2	24	The Wedding Singer	6,198,896	57,076,673
4	New	3	Twilight	5,866,411	5,866,411
5	New	3	Hush	5,742,431	5,742,431
6	New	3	The Big Lebowski	5,533,844	5,533,844
7	3	94	Good Will Hunting	5,175,514	103,427,470
8	5	76	As Good As It Gets	3,220,350	117,231,402
9	4	10	Dark City	2,837,941	10,190,659
10	8	24	The Borrowers	2,073,962	17,270,127
11	7	10	Krippendorf's Tribe	1,616,203	5,640,404
12	12	82	The Apostle	1,512,756	13,231,775
13	13	171	L.A. Confidential	1,421,752	53,492,067
14	6	24	Sphere	1,239,387	34,751,717
15	9	17	Senseless	1,132,430	11,070,677
16	11	10	Kissing a Fool	684,050	3,628,960
17	20	17	Dangerous Beauty	562,906	1,397,847
18	16	208	The Full Monty	552,112	43,038,630
19	19	103	Flubber	422,406	91,458,324
20	15	74	Wag the Dog	415,953	41,222,771
21	New	3	Everest	364,244	364,244
22	24	80	Tomorrow Never Dies	245,848	122,004,548
23	18	38	Great Expectations	223,638	25,758,709
24	21	31	Blues Brothers 2000	219,490	13,696,095
25	23	122	The Wings of the Dove	186,296	11,860,442
26	29	52	Star Kid	178,119	6,749,105
27	22	45	Spice World	161,790	28,731,800
28	26	74	An American Werewolf in Paris	159,248	26,269,279
29	51	74	Jackie Brown	154,894	39,402,876
30	30	87	For Richer or Poorer	145,595	31,482,710
31	28	80	Mouse Hunt	138,662	59,632,042
32	33	143	I Know What You Did Last Summer	137,520	71,489,740
33	17	31	The Replacement Killers	131,727	18,752,607
34	27	73	Afterglow	125,289	1,702,559
35	31	52	Live Flesh	118,933	1,211,703

© 1998 The Hollywood Reporter

CULTURE TRENDS

MTV Around the World

Week of 3/9/98

MTV Europe

Artist	Title
1. Backstreet Boys	All I Have To Do Is Give
2. Madonna	Frozen
3. Natalie Imbruglia	Torn
4. Janet Jackson	Together Again
5. Celine Dion	My Heart Will Go On

MTV Latin America (North Feed)

Artist	Title
1. Alana Davis	32 Flavors
2. Savage Garden	Truly Madly Deeply
3. Madonna	Frozen
4. Plastilina	Mr. P Mosh
5. Save Ferris	Come On Eileen

MTV Brasil

Artist	Title
1. Backstreet Boys	All I Have To Do Is Give
2. Claudio & Buchecha	Quero Te Encontrar
3. Cidade Negra	Reaidade Virtual
4. Aerosmith	Pink
5. Hanson	I Will Come To You

MTV Japan

Artist	Title
1. Babyface	Change the World
2. Ian Brown	My Star
3. Sting/The Police	Roxanne '97
4. Jamiroquai	High Times
5. Backstreet Boys	All Have to Give

Billboard's Top 15 Singles

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

March 14, 1998 Provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	3	Gettin' Jiggy Wit It	Will Smith
2	1	1	3	My Heart Will Go On	Celine Dion
3	3	1	8	Nice & Slow	Usher
4	4	4	16	No, No, No	Destiny's Child
5	5	1	15	Truly Madly Deeply	Savage Garden
6	7	6	12	Swing My Way	K.P & EnvyI
7	4	1	13	Together Again	Janet
8	9	8	7	What You Want	Mase
9	12	9	6	Gone Till November	Wyclef Jean
10	10	2	39	How Do Live	Leann Rimes
11	8	6	19	I Don't Ever Want To See...	Uncle Sam
12	15	12	14	Deja Vu	LordTarrig&Peter Gunz
13	17	13	4	Are You Jimmy Ray	Jimmy Ray
14	22	14	5	Too Close	Next
15	11	9	5	Too Much	Spice Girls

©1998 Billboard/Soundscan, Inc.

Billboard's Heatseekers Albums

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

March 14, 1998 Provided by *Sound Scan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	21	27	Diana Krall	Love Scenes
2	1	11	Queen Pen	My Melody
3	2	61	Barenaked Ladies	Rock Spectacle
4	6	2	David Kersh	If I Never Stop Loving
5	7	6	Cherry Poppin' Daddies	Zoot Suit Riot
6	4	2	Jagged Edge	A Jagged Era
7	5	5	Dixie Chicks	Wide Open Spaces
8	New	New	Big Tymers	How U Love That?
9	12	3	Mono	Formica Blues
10	11	47	Daft Punk	Homework
11	9	23	The Kinleys	Just Between You...
12	28	18	Buena Vista Social Club	Buena Vista Social...
13	New	New	Daryle Singletary	Ain't It The Truth
14	10	11	Alana Davis	Blame It On Me
15	8	2	Prophet Posse	Body Parts

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ADWEEK

DIRECTORIES

'98 Editions Available Now

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

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

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

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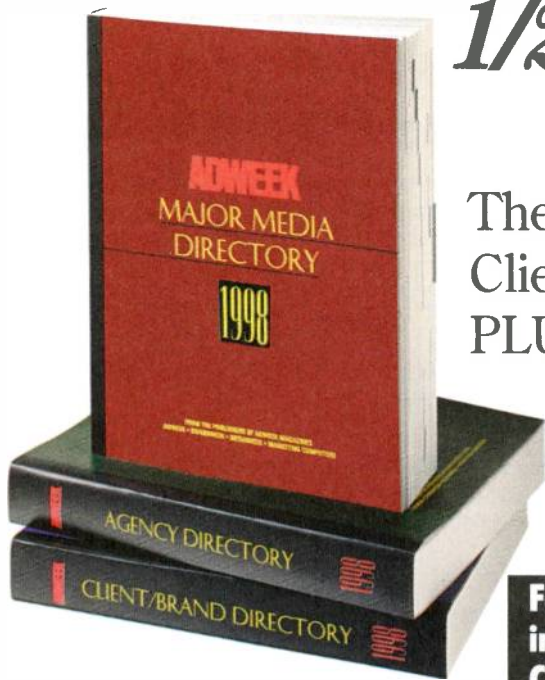
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CALENDAR

Seybold Seminars NY will present **Publishing '98 Conference and Expo** March 16-20. First two days focus on Web publishing, last two days focus on digital printing systems. Keynote by Apple Computer CEO Steve Jobs on March 17. Contact: 973-744-0707.

The **American Advertising Federation** will present the **Advertising Hall of Fame Luncheon** March 31 at the Waldorf-Astoria in New York. Contact: 212-898-0089.

Forbes and the **American Stock Exchange** will present **Forbes Presidents Forum for Emerging and Middle-Market Companies** April 5-7 at the Plaza Hotel in New York. Contact: 212-620-2398.

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

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

The **National Association of Broadcasters** will present a **seminar for radio executives on maximizing managerial effectiveness** July 18-21 at Georgetown University in Washington, D.C.. Contact the NAB radio department at 202-775-3511.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Nathanson Joins ABC Sales

Laura Nathanson has been named senior vp, prime-time sales for ABC. Nathanson was most recently vp, interactive sales and group director of eastern sales at Fox Broadcasting. She began her career at NBC in 1980 and held several network buying posts at assorted New York ad agencies before joining Fox in 1989.

FCC Looks at Cross-Ownership

The FCC was scheduled late last week to begin its review of media cross-ownership rules, following its decision March 5 to grant an extended waiver to the Tribune Co., enabling it to continue to operate both WDZL-TV and the *Sun-Sentinel* newspaper in Ft. Lauderdale. Tribune already owned the *Sun-Sentinel* when it acquired the station in 1997 as part of its \$1.1 billion acquisition of Renaissance Communications Corp. The FCC originally ruled that Tribune must sell one of the Fort Lauderdale properties, and that decision was upheld in federal court. But the FCC granted Tribune a temporary waiver until it had time to review whether it would keep the general cross-ownership rule in effect. That waiver will expire six months after the FCC completes the cross-ownership rule review. The waiver extension was granted after Knight Ridder, which owns the *Miami Herald*, agreed to no longer oppose it. Under a deal reached between Tribune and Knight Ridder, it was agreed that WDZL and the *Sun-Sentinel* would not engage in any joint news gathering or marketing ventures during the FCC review.

JFK Jr. Named George Prez
George founder and editor-in-chief John F. Kennedy Jr. has

assumed the additional role of president. The position has been vacant since May 1997, when *George* co-founder Michael Berman left. Stephen McEvoy has been named vp/publisher, replacing Elinore Carmody-Gibbons, who resigned recently to attend to personal affairs. McEvoy had been vp/advertising director of Hachette's *Elle* since last July.

Alt. Papers See Revenue Boost

Ad revenue for the Alternative Weekly Network grew 111 percent in 1997, to \$13.2 million, reported the Alternative Weekly Network earlier this month. Tobacco, telecommunications, technology and fashion were the highest-spending categories, said John Morrison, AWP advertising director. "Last year we booked

ads from 111 different companies, of which 80 were new to the network," and included AT&T, Microsoft, Disney and Ameritech. Sacramento, Calif.-based AWP represents 95 papers nationwide.

Playboy Raises Randall

Stephen Randall has been promoted to executive editor at *Playboy*. He has been articles editor since 1994 and has been with the magazine since 1981. As executive editor, Randall will oversee the *Playboy* Interviews as well as many of the nonfiction articles and profiles.

Kupper Upped at Bus. Week

William Kupper Jr. has been promoted to associate publisher and worldwide sales director for *Business Week*, a new position at the

Stone's Cable Debut

Oscar-winning filmmaker Oliver Stone's first cable project, a documentary on the final days of Robert Kennedy and Martin Luther King, will air on TBS next month. *Assassinated: The Last Days of King and Kennedy*, a two-hour project produced by Stone and directed by award-winning documentary filmmakers Vince Dipersio and William Guttentag, premieres April 5, the day after the 30th anniversary of King's assassination in Memphis. Kennedy was murdered two months later, on June 4, 1968, in Los Angeles. Stone's theatrical films include *JFK*, *Platoon*, *Nixon* and *Born on the Fourth of July*.



King, Kennedy: Stone project looks at their final days.

Media Notes

CONTINUED

McGraw-Hill title. Kupper is now responsible for worldwide ad sales for the North America and international editions, as well as sales development and direct sales support. Kupper joined *Business Week* in 1995 as senior vp, U.S. sales.

3 Named to ASME Fame

The American Society of Magazine Editors has announced plans to induct *Playboy* founder Hugh Hefner, *Ms* co-founder Gloria Steinem and Byron Dobell, former editor of *American Heritage*, *New York* and *Esquire*, into the ASME Hall of Fame. The ceremony will take place at the National Magazine Awards presentation April 29 at New York's Waldorf-Astoria Hotel.

Tribune Wins Twin Honors

In the 1998 Inland Print Quality Competition for newspapers, the *St. Petersburg* (Fla.) *Times* took second place in the color reproduction category for papers with circulation of 50,000 or higher, and the *Chicago Tribune* won best in show in both black-and-white and color divisions. The *Tribune* is the first paper to win both divisions in the same year since the international contest was introduced in 1991.

The Source Turns to TV

Hip-hop magazine *The Source* last week announced it will launch a new TV series this summer in a coproduction deal with cable network Access Entertainment Network. The hour-long show, set to launch in July, will be called *The Source: Television* and feature videos of the latest and best hip-hop music.

Simmons Research Acquired

Symmetrical Resource Inc., a Florida-based marketing and

media research firm, has acquired Simmons Market Research, a firm that provides consumer information to advertisers and magazine publishers. The deal was put together by Kantar Media Research, an information and consultancy division of WPP Group, which had acquired a stake in Symmetrical and then transferred the ownership of Simmons to Symmetrical. The arrangement will have Simmons and Symmetrical sharing data and technical expertise.

Audit Reports Available Online

More than 6,000 audit reports and publisher's statements for newspapers and consumer and business magazines are now available online from the Audit Bureau of Circulations. ABC's Web site is at <http://goldmine.accessabc.com>.

Newsweek Speaks Chinese

Newsweek has become the first American newsmagazine to publish a Chinese-language edition. The just-out issue is an 88-page special edition entitled "Your Child: From Birth to Three" and will be on newsstands for three months. The magazine, which will be published in both simplified and traditional Chinese text, will also go to Hong Kong, Macau, Malaysia, Singapore, Taiwan and Thailand.

Gharib to Anchor NBR

Susie Gharib, financial journalist and business news anchor, has been tapped as the new co-anchor of public television's *Nightly Business Report*. Beginning May 1, Gharib will broadcast from *NBR*'s New York financial district studio. She will share co-anchoring duties via satellite with Paul Kangas, who is based in Miami. Gharib comes to *NBR*



Barneys, New York, is helping TV Guide celebrate its 45th anniversary this week by dressing up its Madison Avenue store windows with TV Guide covers—all 2,340 that have run—and, in this case, TV Guide execs. Posing above, with the requisite mannequins, are David Steward (l.), president and CEO, and Steven Reddicliffe, editor-in chief. The display will remain in New York until March 23, when it will be moved to Barneys in Beverly Hills.

from CNBC, where she has anchored the early-morning *Today's Business* since 1993. She replaces Cassie Seifert, who left her *NBR* anchoring post last October to raise her baby but continues as producer/host of some *NBR*-produced specials.

Saw Doctors Sing on CNN

CNN is observing St. Patrick's Day with a two-part look at Ireland on the weekly series *CNN Travelguide*. The March 21 edition will look at the legends, storytelling and music of Ireland, featuring a visit to Galway with the Saw Doctors, a popular Irish folk-rock band currently on tour in the U.S. The show on March 14 focused on the Aran Islands and the city of Belfast. *Travelguide*, a half-hour series on business and pleasure travel, airs on Saturdays at 6:30 a.m. ET, with a repeat at 12:30 p.m.

McCann Receives CAB Award

The cable industry last week bestowed high honors on McCann-Erickson with the presentation of the Robert H. Alter Award during the Cable Advertising Conference in New York. McCann-Erickson received the

award, which recognizes outstanding cable advertising strategies by an agency, for its work with such clients as AT&T, American Home Products, Coca-Cola, Johnson & Johnson, Nabisco and Scott Paper.

News Corp.'s Breindel Dies

Eric M. Breindel, 42, a senior vp of News Corp., died March 7 in Manhattan. The *New York Post*, owned by News Corp., cited cardiac arrest among causes of death. Before becoming senior vp in early 1997 helping to develop strategic policy for the company, Breindel was an editor at the *Post*, leading the opinion pages and writing a weekly column. He was editorial page editor at *The Daily News* before joining *The Post*.

Times Co. Directors Mulled

At the New York Times Co.'s annual shareholders meeting scheduled for April 16, the board will nominate as directors Brenda C. Barnes, formerly president and CEO of Pepsi-Cola North America, and Ellen R. Marram, president and CEO of Tropicana Beverage Group and executive vp of The Seagram Co. Ltd.

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Budget: \$20 million (U.S. component of global campaign)

Media: Print, TV, Internet

IBM is readying a new global ad campaign behind its ThinkPad notebook computers that moves the brand from boardrooms and road warriors' briefcases to students, work-at-home entrepreneurs and other new users. Taglines under consideration: "I Think," "Better Place To Think," "Extreme Power" and "I Think I Can." The campaign is IBM's first global brand push on ThinkPad since its \$45 million "Think" push two years ago, and will stress IBM's usual appeals to quality, service and support, while engendering an emotional and personal connection with users. The campaign's U.S. component is expected to reach at least \$20 million.

The year-long campaign, expected to break first in the U.S. in print before moving to TV, the Internet and direct mail, represents a departure from a harder-edged effort two years ago that positioned ThinkPad as a tool for power users. As such, it reflects the continued move of notebook computers into the mainstream as prices come down and new features make them more credible as replacements for, rather than adjuncts to, conventional desktop units.

With the campaign, IBM begins targeting a younger demo, 18-to-35-year-olds, and positioning ThinkPad as an enabling personal communications tool.

While the campaign's media strategy is not set, ThinkPad marketing vp Per Larsen said it likely will emphasize lifestyle and consumer publications over PC-user titles. IBM also is working up a strategy to incorporate by the fourth quarter new ThinkPad customers into its Owner Privileges loyalty program that currently targets owners of Aptiva desktops, and existing owners. ThinkPad is also a sponsor of a multi-city road show for the *X-Files* movie.

U.S. media spending on ThinkPad came to \$17.6 million for the first 11 months of 1997, and \$28.8 million for all of 1996, according to Competitive Media Reporting. —Tobi Elkin

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

HUGGIES LITTLE SWIMMERS

Advertiser: Kimberly-Clark

Agency: Ogilvy & Mather, N.Y.

Begins: April

Budget: \$20 million

Media: TV, print, radio

To launch its Huggies Little Swimmers disposable swimpants this summer, Kimberly-Clark is taking its diapers advertising edgier than ever with a campaign that brings alive the message, "Little Swimmers make the water Big Fun!"

K-C estimates the line could reach sales as high as \$50 million a year through activity primarily in the summer months and is looking to help those numbers along with a large-scale dedicated campaign.

In April, K-C will send out direct-mail pieces to households with kids under 4 and break a TV campaign that sets the baby in the ad having a blast at a '60s beach party.

Print ads in May issues of women's service and parenting magazines will also use the beach theme and the "Big Fun!" tag, as will in-store elements, including Act Media coupons that also debut in May.

Huggies leads the \$3.7 billion diapers category, with sales in supermarkets, mass merchandisers and drug stores up 2.3 percent to \$1.5 billion and a 41.2 percent share for the year ended Jan. 25, according to Information Resources, Inc. —Stephanie Thompson

BACARDI LIMÓN

Advertiser: Bacardi-Martini USA

Agency: Ammirati Puris Lintas, N.Y.

Burrell Advertising, Chicago; and Castor Advertising, N.Y.

Begins: April

Budget: \$10 million

Media: Print, radio

Buttressed by evidence that consumers are enjoying Bacardi Limón in ways that are nontraditional for rum, Bacardi-Martini USA is evolving its \$10 million campaign to play up the rum's lemon-lime taste profile and its ability to be enjoyed straight.

"We've had very healthy numbers with very low consumer awareness," now at 26 percent among adults, said group marketing manager Celio Romanach. "We have no access to broadcast, and print takes forever. You must stick to your guns a long time before the consumer knows you're out there."

Additional print executions are due this year, but the campaign "will not become a

travelog," with future ads likely to highlight in-home and on-premise consumption.

The ad budget this year rises to \$10 million from \$9 million last fiscal year, with the print buy dominated by such mass books as *Sports Illustrated*, *Entertainment Weekly* and *People*, as well as *Details*, *Fast Company*, *GQ*, *Playboy*, *Vogue* and *Glamour*. With

New ads tout the tart taste profile.

Limón proving, like Bacardi Light, to be the most democratic brand in the portfolio, Burrell Advertising, Chicago, is developing the brand's first African American effort, and radio ads via Castor Advertising, N.Y., will target Hispanics. —Gerry Khermouch

MILLER HIGH LIFE

Advertiser: Miller Brewing

Agency: Wieden & Kennedy, Portland, Ore.

Begins: April

Budget: \$5 million (est.)

Media: TV

Miller Brewing is restaging one-time flagship beer Miller High Life with a return to former tall, sleek bottles and the brand's "Girl in the Moon" symbol dating to the turn of the century, along with new ads breaking next month.

The brand also will return to its epithet as "the champagne of bottled beers."

The first national TV ads in seven years, budgeted at \$5 million or more, embody sim-



CMR Top 50

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

Week of Feb. 23-March 1, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	57
2	WENDY'S	G320	27
3	MCDONALD'S	G320	24
4	ALAMO RENT-A-CAR	T151	23
	MAZDA AUTOS--626 LEASING	T112	23
6	RED LOBSTER	G320	21
7	CENTURY 21 REAL ESTATE	B450	19
8	HONDA AUTOS--ACCORD	T112	18
9	AMERICAN DAIRY ASS'N--CHEESE	F312	17
	MITSUBISHI AUTOS--ECLIPSE	T112	17
	PAYLESS SHOE SOURCE--FAMILY	V313	17
	TACO BELL	G320	17
13	DIRECTV--SATELLITE SYSTEM	H514	16
	M&Ms	F510	16
	SEARS--SALES ANNOUNCEMENT	V450	16
	ULTRA SLIM FAST--RTS DRINK	D543	16
17	DR PEPPER	F441	15
	SPRINT LONG DISTANCE--RESIDENTIAL	B221	15
19	BUICK AUTOS--LESABRE	T111	14
	FINESSE--SHAMPOO	D320	14
	FLORIDA'S NATURAL--RTS ORANGE JUICE	F420	14
	MCI LONG DISTANCE--RESIDENTIAL	B221	14
	SATURN AUTOS--VAR LEASING	T111	14
24	1-800-COLLECT	B221	13
	DURACELL--ALKALINE BATTERIES	H310	13
	FOOT LOCKER SHOE STORE--MEN	V313	13
	LIVE ENTERTAINMENT--CAUGHT UP MOVIE	B660	13
	MENTADENT PRO CARE--TOOTHBRUSH	D219	13
	MGM/UA--MAN IN THE IRON MASK MOVIE	B660	13
	MIRAMAX--GOOD WILL HUNTING MOVIE	B660	13
	PALMOLIVE ULTRA--ANTIBCTRL DSHWSH LIQ	H410	13
	PIZZA HUT	G320	13
	WRIGLEYS--EXTRA SUGAR-FREE GUM	F520	13
34	AMERICAN EXPRESS--CREDIT CARD	B111	12
	MOTRIN IB SINUS TABLETS	D521	12
	MOUNTAIN DEW	F441	12
	OLEAN (FAT SUBSTITUTE)	F120	12
	THERMASILK--SHAMPOO & CONDITIONER	D320	12
	VOLKSWAGEN AUTOS--JETTA LEASING	T113	12
	WARNER BROS.--U.S. MARSHALS MOVIE	B660	12
41	7 UP	F441	11
	DISCOVER CARD--CREDIT CARD	B111	11
	NABISCO--OREO COOKIES	F343	11
	OLIVE GARDEN	G320	11
	PETER PAN ANIMATED VIDEO	H532	11
	SCHICK--MEN'S PROTECTOR RAZOR	D430	11
47	BUENA VISTA--KRIPPENDORF'S TRIBE MOVIE	B660	10
	CARNIVAL--CRUISES	T412	10
	CHEF BOYARDEE--RAVIOLI	F250	10
	ADVIL--CHILDREN'S PAIN RELIEVER LIQUID	D511	10

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

plicity and a no-nonsense approach to life, execs said. They will air on Major League Baseball broadcasts, during the NBA finals and in prime time. —Gerry Khermouch

VELAMINTS, JUICEFULS

Advertiser: Ragold

Agency: Cramer-Krasselt, Chicago

Begins: April

Budget: \$2 million (est.)

Media: Print, radio

Aiming to boost its two principal U.S. brands, Velamints and Juicefuls, Germany-based Ragold will launch a campaign featuring print ads targeting adult females in the *National Enquirer* and women's books. Ads for Velamints will communicate the product's sugar-free formula and "intense" flavor positioning, now de rigueur in the \$263.3 million breath freshener category. Ads for Juicefuls will showcase new packaging with big fruit images. Spot radio follows in May.

In the year ended Feb. 1, Velamints had food, drug and mass sales of \$2.7 million, per Information Resources Inc. Juicefuls sales came to \$6.5 million in that period, per IRI. —Sean Mehegan

SOURCE ONE

Advertiser: Met-Rx

Agency: Think, Los Angeles

Begins: Spring

Budget: \$1.7 million

Media: Print

Met-Rx plans a \$1.7 million ad campaign this spring behind Source One, its first energy bar targeted specifically at women, with marketing aimed beyond hardcore athletes to soccer moms and other active women.

The primarily print effort in women's magazines such as *Self*, *Fitness* and *Condé Nast* titles will emphasize the bar's high-protein, high-calcium, low-fat and low-sugar content. Also in the marketing mix are event sponsorship and sampling at health clubs, and ties to women's pro hoops and triathlons. That's a departure for the Irvine, Calif., firm, which has traditionally played to men, via ads in men's books and on sports programming.

"We feel like there's tremendous opportunity for a product that's not gender-neutral," said Met-Rx marketing vp Mark deGorter. —T.L. Stanley

Media Person

BY LEWIS GROSSBERGER



Look Who's a Star

NEW YORKER CRITIC ANTHONY LANE CARPED

last week that Hollywood is failing in its essential task of spawning young Nicholsons, Newmans, Hackmans and Duvalls to light up the world's multiplexes. All we get, he said, is "an almost indistinguishable roster of boys with big chins" instead of new stars with actual personalities. While Media Person himself issues such gripes on occasion—especially when he thinks about *Titanic*—in his saner moments he recalls that they are merely a standard nostalgia ritual of the geezer and near-geezer demographic.

Didn't our own (or at least Media Person's own) parents—totally ignoring the blossoming Hoffmans, Fords, Pacinos and DeNiros among us—love to kvetch: "Bogart, Cooper, Gable, Grant, Cagney, those guys are movie stars; there's nobody like them around anymore." And their forebears probably carried on similarly about Valentino, Fairbanks and Francis X. Bushman. (By the way, Elvis was just Valentino with a guitar, if you want to know the truth.)

Also, you must remember that talents like Hackman, Duvall and Nicholson don't usually debut smashingly as teen idols in big-budget action blasts or romances, but often knock around in bit parts or character roles before attaining hard-won stardom, or come out of offbeat little flicks like *Easy Rider*, Nicholson's breakthrough, or *Mean Streets*, DeNiro's. So a couple of decades hence, it's possible that the likes of persona-challenged pretty boys Matt Damon, Chris O'Donnell, Matthew McConaughey and—dare MP say it and risk being hacked to death by a howling mob of 12-year-old girls?—Leonardo DiCaprio may have been eclipsed or even erased by Reggie Flenz, Kevin Melchuck and Biff Blaxton. (Well, of course you've never heard of them; they're still knocking around in bit parts.) Who knows? One of the babyfaces could vanish for a few decades and return as a

supervillain like Dennis Hopper. Someone else, à la Garner or Eastwood, might even come out of television.

Besides which, the two biggest superstars in America today are the non-Hollywood Bills, Clinton and Gates, which suggests that we don't really need the movie industry to supply as much star power as it used to, since star production is now augmented by other segments of the society.

By the way, Elvis was just Valentino with a guitar, if you want to know the truth.

In a recent *New York Times* column, Frank Rich deplored the alleged morphing of the western Bill from "a hard-knuckled tycoon" who was "at least true to his arrogant self... into another phony full-time actor in the sentimental P.R. pageant that has become American public life. He must turn himself into a lovable character that the entire populace will adore, if that's what it takes to deflect the Feds." Of course, this overlooks the fact that Gates' image was always somewhat manufactured. Tycoons, hard-knuckled or soft, don't generally present themselves to the public as boyish, Land's End-clad, four-eyed geeks who do nothing but play with their computers all day. If this character was not meant to be lovable in the DiCaprian-artistic-rebel-puppy sense, it cer-

tainly was in the eccentric-boy-genius sense—you know, the kid whose putterings in the basement after school will some day benefit all mankind. Gates' darker side was seldom on public view.

So Media Person was not at all surprised by the barely subnuclear PR explosion that flung MegaNerd clear across the country in a frenzy of photo ops, TV and newsmagazine interviews coinciding with his Washington I-Am-Not-a-Monopolist testimony, not to mention his little paean to the Wright Brothers at the *Time* magazine bash or that embarrassing regular-guy commercial he did for the so-called Big Bertha golf club. (MP offers 8,000 shares of Microsoft stock to the first reader who can supply proof that Gates has ever set foot on a fairway in his entire life.)

But Media Person's favorite part of the PR campaign was the diary. Here were the Boy Leader's wide-eyed adventures in Grown-Up Land, all downloadable from *Slate*, the online magazine that happens to be part of his non-monopoly. "Watched a little of the latest James Bond movie on the flight. Somehow the new Bond movies are not as good as the ones I saw when I was young, or maybe it's me that is different." Siskel and Ebert, look to your thumbs! Or how about this clumsy putdown of his rival

at Sun Microsystems: "Scott McNealy was next to me. Even though he doesn't like PCs and wants to put them out of business, he's a very

charming guy." It's a shot Richard Nixon or Donald Trump would be proud of.

Meanwhile, the hymn Gates kept singing on his pilgrimage was: If the government touches Microsoft, it kills innovation! Well, Microsoft does innovate, though not in a manner that would have impressed Orville and Wilbur. What it usually does is come up with its own version of something invented by someone else, like Apple's (and Xerox's) graphics-based operating system or Netscape's Web browser. Then it markets them into the ground. Anyway, Hollywood had better watch out. Now that Bill's come out of his shell, done the old soft shoe and heard a bit of applause, no show king's domination is safe, not Spielberg's, not Aaron Spelling's, maybe not even DiCaprio's. ■

FOX KIDS

#1

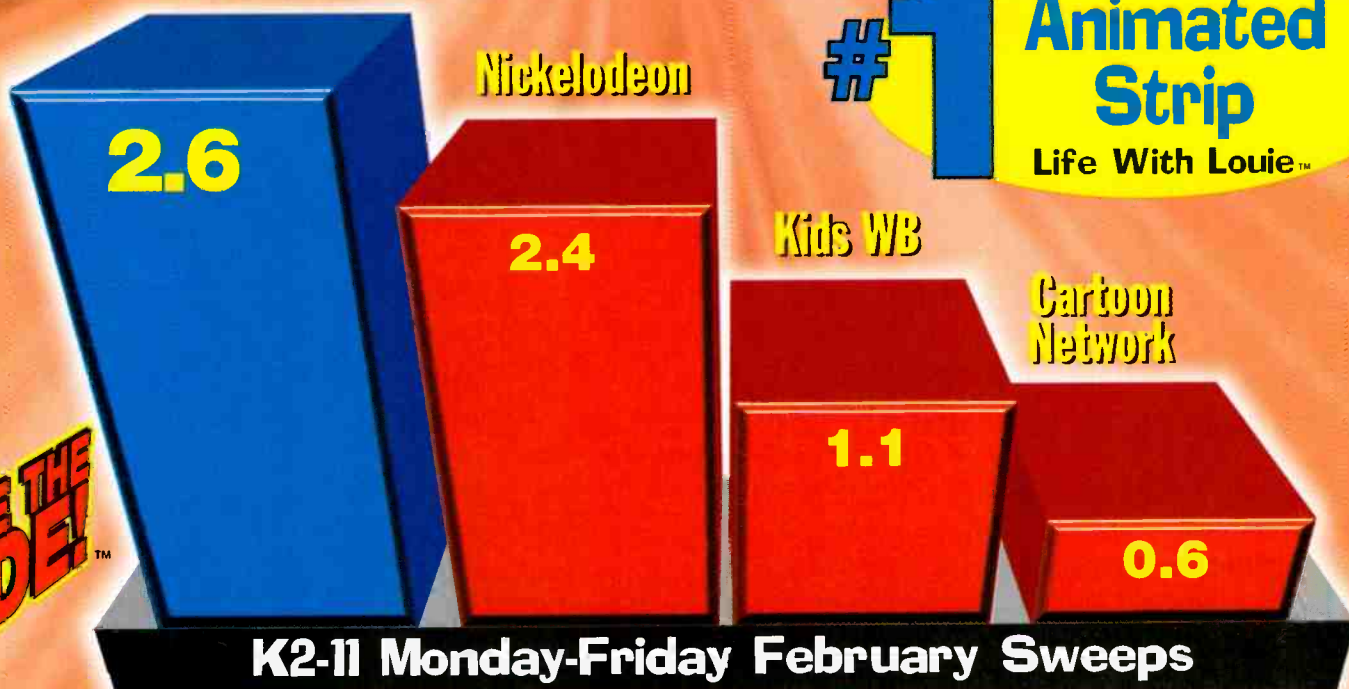
MONDAY-FRIDAY



#1 In All Kids Demos

#1 Weekday Series
Power Rangers™

#1 Animated Strip
Life With Louie™

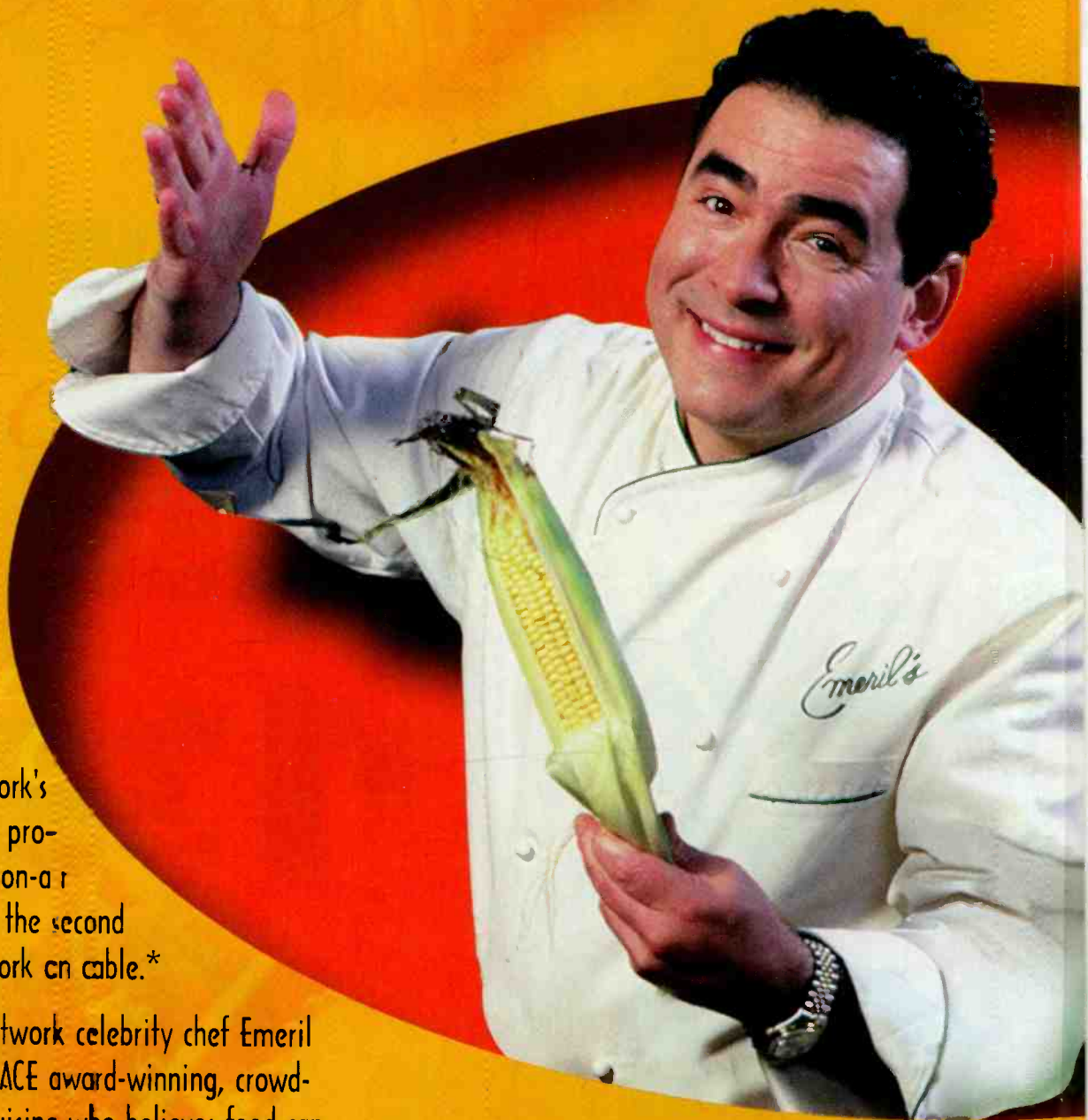


TAKE THE RIDE!™

K2-11 Monday-Friday February Sweeps

Source: NTL, MHI Average Audience estimates (including preliminary estimates) 2/5/98-3/4/98, M-F 7-8A & 2-5P, FOX Kids Network programming and kids cable networks (Cartoon, Nickelodeon). WB Network programming, M-F 8-9A & 3-5P. Subject to qualification which will be supplied upon request.™ & © 1998 Fox Kids Worldwide. POWER RANGERS IN SPACE and POWER RANGERS TURBO and all related logos, names and distinctive likenesses are the exclusive property of Saban Entertainment, Inc. and Saban International N.V. LIFE WITH LOUIE™ & © Fox Children's Network. FOX KIDS NETWORK and the related logo are the exclusive property of Fox. All Rights Reserved.

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