

MEDIAWEEK

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Fixing TV's Kids Problem

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Giving Shows More Rope

New series are getting extra time to click this season

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ON BILL CLINTON, a "politician" to whom he issued an apology: "Not for what I said, but for saying it on the air."

ON BOB DOLE: "A good friend, neighbor in Florida."

ON TED KENNEDY: "A pain in the ass for a very long time."

ON DAVID BRINKLEY: "I'm not retired. I'm not leaving. I'm not going anywhere."

Good Night, David

David Brinkley, the dean of broadcast journalism, talks with Alicia Mundy on the eve of his last regularly scheduled show **PAGE 23**

MARKET INDICATORS

National TV: Quiet

With fourth quarter virtually sold out, the nets are looking toward first quarter and sizing up scatter. Advertisers are sizing up how much optioned inventory they will hold on to. Scatter is still looking like a seller's market.

Net Cable: Moving

Networks are finishing up fourth-quarter scatter. Inventory is still available at CNN and several mid-size nets.

Spot TV: Cheery

A major spurt in holiday movie and retail buys could help salvage a disappointing fourth quarter. Automotive buys are sporadic in many markets, with L.A. hit particularly hard.

Radio: Brightening

Holiday movies are pumping up what had been a slow fourth quarter. Business in most parts of the country is starting to move again, giving stations a pre-December lift.

Magazines: Mixed

Women's books are picking up some watch business and are still fighting the good fight for financial and tech pages. Toiletries and cosmetics are hot.





70% of Colorado's population centers around the 13-county Denver area.

Our circulation lead continues to grow in metro Denver.

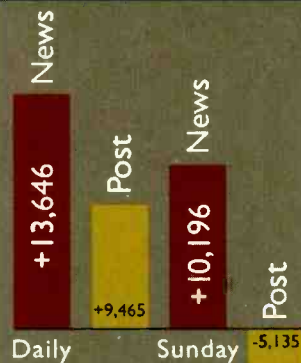
Theirs does elsewhere. Before placing your next ad,

you've got to **ask** yourself,



does **a hoofed quadruped**

shop retail?



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Source: Rocky Mountain News circulation analysis of ABC FAS-FAX, six months ended 9/30/96 and 9/30/95. Readership from 1996 Denver Scarborough Report, 6-county metro areas. Population from Demographics USA 1996, Market Statistics. State figures from Colorado Departments of Agriculture, Natural Resources and Revenue.

Rocky Mountain News

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Laura K. Jones NOV 26 1996

AT DEADLINE

TCI to Renegotiate License Fees

Tele-Communications Inc., the country's largest cable operator, said last week in a meeting with analysts that in order to cut costs, the company will try to renegotiate down license fees with cable programmers. Though specific examples were not provided, TCI executives said that president John Malone is making it a top priority. TCI counts 14 million subscribers.



Younger to ABC

ABC Taps Another Disney Exec

Another longtime Disney executive has been placed in the upper echelon at ABC.

The latest is Laurie Younger, last week named senior vp for coordinating business activities among ABC's business units. She will remain in Los Angeles and

report to ABC president Robert Iger. Younger had been senior vp, business affairs, for Disney TV. At ABC, her job will combine divisions to create new business ventures inside the company and with outside partners.

BET, Continental Say Yes to Cocktails

Following the Distilled Spirits Council of the United States' (DISCUS) decision two weeks ago to lift its decades-long self-imposed ban on TV advertising, two cable outlets said they are willing to accept liquor advertising. BET, the 47 million-subscriber cable network targeting African Americans, said it will take liquor advertising in adult time slots but not in any music video programming, regardless of the day-part. Continental Cablevision, whose acquisition by U S West was completed last week, also said that it will accept liquor ads.

Subaru to Back ESPN Adventure Show

A new outdoor TV documentary series to debut on ESPN in April will get at least \$1 million in backing from carmaker Subaru, including product placement, ad time, and vignettes about the niche carmaker's marketing partners. A total of 24 half-hour "Subaru Outback Adventure" shows, each comprised of three 10-minute segments, will air on Saturday mornings on ESPN 2 and on Sundays on ESPN.

TCI, MSN Part Ways

Now we know why the kings of cable and online, TCI's John Malone and Microsoft's Bill Gates, had an unannounced powwow sev-

eral weeks ago. Last week, Gates returned the \$125 million share, or 20 percent, that TCI held in Microsoft's recently relaunched Microsoft Network. TCI gets some much-needed cash and has turned its attention to its investment in @Home, a company that provides content and high-bandwidth Internet access.

ANA, 4As Vow Commitment to CASIE

Representatives from both the Association of National Advertisers and the American Association of Advertising Agencies vehemently denied rumors last week that the 4As was having second thoughts about its involvement in the new media-oriented Coalition for Advertiser-Supported Information and Entertainment (CASIE), a joint venture between the two associations. 4As senior vp Mike Donahue acknowledged that "as this [medium] develops, the role of CASIE will change," but stressed that there were no structural changes planned for CASIE, which serves as the voice of the marketing community in the development of new media.

MPA Recommends Research Audit

The Research Committee of the Magazine Publishers of America, working in tandem with an MPA-sponsored industry-wide task force, passed a resolution last week recommending that all syndicated research firms supplying data to the industry undergo an MPA-approved third-party audit in the next six months. The magazine industry has been divided over the quality of the syndicated readership research provided by firms like MRI and Simmons.

Addenda: ACI/Pearson Television is said to be pitching an *Independence Day*-like sci-fi weekly, *First Wave*, from director Francis Ford Coppola and starring Richard Grieco (*21 Jump Street*)...Station sources say that Warner Bros.' domestic syndication arm is considering rolling out a weekly series of *Police Academy* for fall 1997...Carsey-Werner has signed a 13-episode commitment deal for a sitcom next season from Kevin Smith, creator of the cult favorite *Clerks*. No network is yet attached...John Riedl, a 28-year veteran ad sales exec for Capital Cities/ABC station group, abruptly resigned last week as general sales manager

of KABC in Los Angeles. Sales managers Penny Brown and Mark Arminio have jointly assumed Riedl's duties on an interim basis...Western International Syndication last week started shopping its new talk/infotainment strip, *Great Day*, for debut in fall 1997, making it the first distributor to place a big-budget strip in the badly slumping syndication market.

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Kids TV Search P

*Nielsen, nets, buyers
to probe ratings drop*

CHILDREN'S TV / By Eric Schmuckler

In the face of steep declines in—and angry complaints about—kids ratings this season, Nielsen Media Research president John Dimling is quietly putting together a high-profile task force to study the issue.

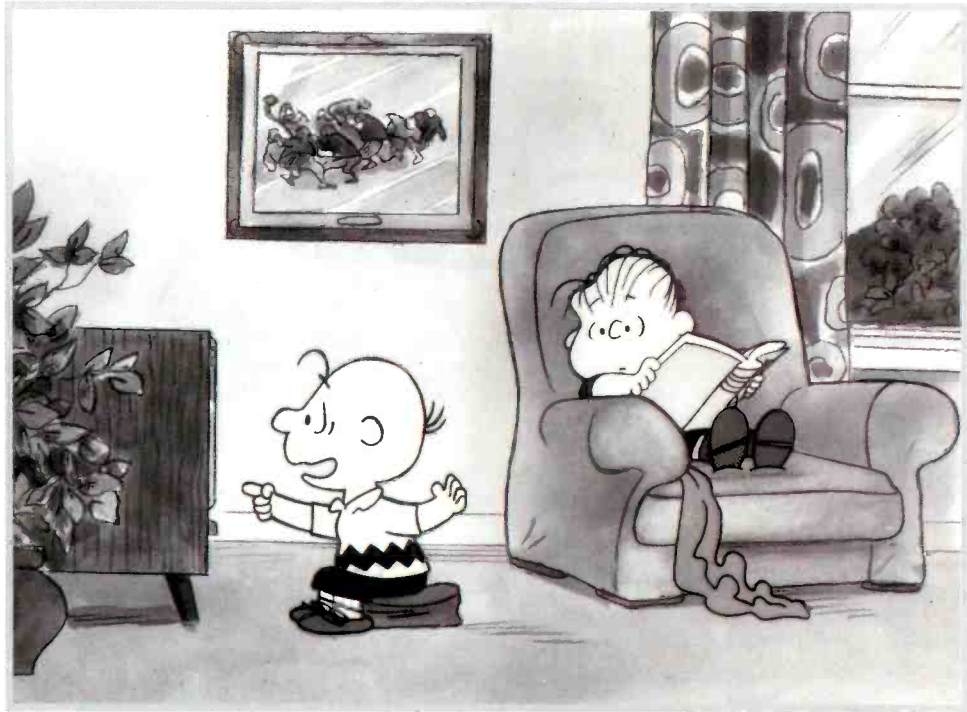
The committee of media and social policy experts will look at the big-picture social questions as well as the technical minutia of audience measurement. The group may even discuss whether Nielsen can—or should—be measuring the youngest viewers and whether the traditional kids 2-11 sales demographic should be altered. “We want to develop a better understanding of how kids watch TV and how to measure kids,” Dimling said.

Letters were sent this month to 20 ad agency and network kids TV researchers inviting them to meet, possibly during the Ad Research Foundation meeting in New York in December.

Dimling called for the committee partly in response to pressure from ABC, though kids programmers from nearly every network have complained about the numbers this year. Saturday-morning ratings for children 2-11 are down 18 percent this season among the broadcast networks—from a 13.1 to a 10.8—a trend that has accelerated in the past three seasons.

ABC researchers complain about inconsistencies in the data. ABC, for instance, is airing fresh episodes of Nickelodeon's hit *Doug*. But, according to ABC executive vp Alan Cohen, “our *Doug* has kids concentrations of around 40 percent and *Doug* reruns on Nick have over 90 percent kids.” And while Nielsen has increased its national sample from 4,000 to 5,000 homes over the last two years, Cohen contended that “the new recruits, and the way they recruit, burn us.”

“The kids ratings are just bizarre this year,” said Dave Poltrack, CBS executive vp. “There are variations of 50 to 75 percent in shows from week to week. Kids viewing levels are way off, and Nielsen doesn't have any answers.”



The numbers say some kids aren't watching Saturday-morning TV anymore

Research into such usual suspects as VCR and computer usage by kids “doesn't explain a fraction of the differential,” Poltrack said.

“Clearly, there are changes in the pattern of how children watch TV,” Dimling acknowledged. “Those are the kinds of things we need to understand.” Nielsen spokesman Jack Loftus pointed out that the methodology in the sample increase had the blessing of industry research groups.

“There will always be anomalies in the numbers,” said Grey Advertising senior vp Jon Mandel. “On the cover of the [Nielsen] pocket piece, it says ‘audience estimates.’” As for complaints about growth in Nielsen's sample, Mandel scoffed: “It's what everyone wanted, and now the sample's too big. I want makegoods for all those years when the numbers were too high because the sample was too small.”

Do You See Spots Before Your Eyes?

NEW MEDIA / By Cathy Taylor

In one of the more innovative promotional efforts using the Web, Disney's upcoming holiday movie, *101 Dalmatians*, and media-planners I-traffic have developed a gambit that stretches well beyond typical Web ad banners.

Some Netizens may even think their monitors have gone on the blink. Why? Because Disney's strategy calls for certain sites—including the search engines Excite, Yahoo!

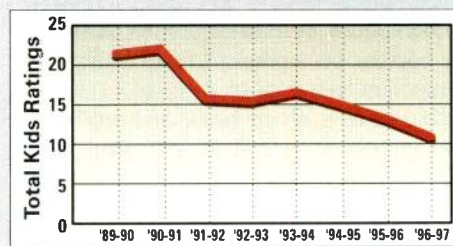
and Web Crawler—to display *Dalmatians*-style spots as the “wallpaper” backdrop on their Web pages.

Disney is offering prizes to the first 101 Web developers who adorn their sites with the trademark spots. The idea is to put the spots in as many, er, spots on the Web as a not-so-subliminal reminder of the film, which opens Nov. 27. In return for the free ad space, developers will receive Disney promo merchandise. ■

arty

Where Have All the Kids Gone?

Viewership for Saturday-morning children's programming on the broadcast networks has been in a steady decline. Here are total Saturday kids ratings for the first two months of the last eight seasons:



Kids ages 2 to 5 are notoriously difficult to measure, and Nielsen's Loftus said the task force will examine "if those kids can be measured, and if they should be measured, from a social policy standpoint."

Most other countries start measuring kids viewership at age 4 or 5, said Debbie Solomon, senior partner at J. Walter Thomson in Chicago. "I don't know if we can measure those kids," she said, "but some clients are accustomed to seeing ratings for 2-to-5-year-olds and it will be very difficult to stop reporting them."

"I don't want 2-to-5 to go away," said Mandel. "If I want to buy it, you sell it to me."

Participants hope something good will come out of the latest Nielsen confab, but many are wary. "It's a typical Nielsen answer to form a committee and not do anything for a year," said Alan Cohen. "We need faster answers." ■

Early Xmas for Fox Affils

Net promises \$75M in kids profits, more leeway in a.m., late night

TELEVISION / By Michael Freeman

Fox executives last week sped through a two-day, five-city goodwill tour of affiliate stations, logging nearly 8,000 miles in 48 hours on News Corp. chairman Rupert Murdoch's corporate jet. The network execs gave affiliates the welcome news that they will receive a "minimum payout" of \$75 million in profit participation over the next five years from the Fox Kids Network. The brass also pledged not to program late night (11 p.m.-midnight) until fall 1998 and granted affiliates permission to shift the struggling morning show *Fox After Breakfast* from 9 to 10 a.m.

Lana Corbi, Fox executive vp of distribution, noted that the trip gave David Hill, president/coo of Fox Television, Peter Roth, president of Fox Entertainment, and Chase Carey, chairman/ceo of Fox Television Group and co-chief operating officer of News Corp., their first chance to meet with affiliates since they received new titles and responsibilities this fall. Corbi led the Fox delegation through meetings in New York and Atlanta on Nov. 11 and in Chicago, Dallas and San Francisco the following day.

Roth told affiliates that the network has no plans to launch a late-night show until fall '98 at the earliest, giving stations the green light to

produce or acquire programming for 11 p.m.-midnight. Fox originally planned to slot a nightly soap opera, *13 Bourbon Street*, into the 11 p.m. slot beginning in January. Corbi said *13 Bourbon* could get a weekly prime-time slot.

On the a.m. front, since *Fox After Breakfast* joined the network lineup in August from f/X cable, the show has been hovering at a 1 rating. Fox has attributed the show's poor performance to weak kids programming lead-ins and competition from syndicated talk shows, particularly Buena Vista Television's *Live With Regis & Kathie Lee*. Allowing affiliates to push back *After Breakfast* to 10 a.m. will give them the option of filling the 9 a.m. hour with local news or syndicated programming.

Margaret Loesch, chairman/ceo of Fox Kids Network, briefed affiliates on FKN's new five-year plan, which guarantees at least \$75 million in profit to stations. FKN was spun off last summer into a separate operating company managed by Fox, its affiliates and Saban Entertainment. Loesch said that new FKN contracts will be sent to affiliates in the next few weeks. "By announcing [the guarantee], we wanted stations to know we are as committed to this being part of our business as it is a big part of theirs," Corbi said. ■



Spreading the news: Fox's Carey on tour in New York last week

Radio Stocks Singing Blues

Another bad week on Wall Street; SFX makes special pleading

RADIO GROUPS / By Mark Hudis

Uncertainty over potential Department of Justice restrictions continued to send major radio stocks into a tailspin last week. Losers included some of the largest group owners in the nation—Chancellor Broadcasting, American Radio Systems, Clear Channel Communications, SFX Broadcasting, Jacor Communications and Evergreen Media.

While the FCC continues to approve radio acquisitions, mergers and joint sales agreements resulting in heavy concentrations in

individual markets by station group owners, Justice continues to threaten these pending and approved transactions with investigations and orders to divest. Owners are saying it's as if Washington's right hand pats them on the head while its left hand slaps them in the face.

SFX's stock was trading at 37 last Friday afternoon, down from 45¾ just a month ago. Concern was so high last week that SFX chairman/ceo Robert F.X. Sillerman issued a statement to stockholders asking for patience.

"While it is not our normal practice to



react to short-term fluctuation in the market value of our stock," Sillerman said, "I feel that it is appropriate to provide our shareholders with some information." He went on to explain that a pending swap of four SFX Long Island stations for two Chancellor stations in Florida was to blame for the stock-price decline.

No matter what the cause, bad news is everywhere in the radio business. Over the past month, Chancellor's share price has fallen nearly 22 percent, American Radio Systems' is down 28 percent, Jacor's is off 23 percent and Evergreen's has declined 16 percent. However, analysts who follow the industry believe the decline will be brief.

"The fundamentals of radio station stocks are still excellent," said Chesley Maddox-Dorsey, director of Southcoast Capital Corp. "They're not cheap, but in most cases they're worth the asking price."

"I think it's just a short-term dip," said Richard Kozacko, president of Elmira, N.Y.-based Kozacko-Horton, a media brokerage firm. "The interest [in radio stocks] is just as strong as

ever. There is just concern over the Department of Justice actions. No one knows how far they are going to go."

There are also fears that radio stock prices are somewhat inflated. "I think what was happening was that there were unbounded expectations for the possibility of revenue enhancement," said David Schutz, partner at New Jersey-based Hoffman Schutz Media Capital. "Now, [owners'] ability to increase revenue per rating point is going to be constrained. But with consolidation, you *can* dramatically reduce your fixed costs. And there's value there." Combined sales and office staffs and promotional crossover benefits have not been realized yet because station groups are just now figuring out how to run several stations in single markets, Schutz said.

Also cooling radio stock prices is the feeling among investors that stations are denying themselves further acquisitions until ownership rules are set.

"What happens if you buy a group of stations which control 40 percent of a market—under Justice's present 50 percent cap—and through astute management, you capture 55 percent of the market?" asked Schutz. "Will Justice then not allow you to sell your property as a single entity?" ■

Selling Radio as TV

Groups now offer advertisers larger audiences than local TV

RADIO / By Mark Hudis

Radio outpacing television in average quarter-hour audience and ad revenue? What once seemed unthinkable may soon be a reality, thanks to deregulation. But will the advertising business buy it?

For example, in New York City, where CBS/Westinghouse/Infinity is the dominant radio player, the group's average quarter-hour audience is "larger than some of the successful TV stations," including network O&Os, says Mel Karmazin, chief of radio operations for Westinghouse. The same can be said for Jacor and several other groups that own and operate six or seven radio stations in one market. Even the combined revenue of radio stations in a market can be greater than their TV counterparts. In New York, CBS/Westinghouse/Infinity's seven radio stations rake in between \$150 million and \$200 million per year in ad revenue, more than some local TV outlets.

Karmazin and other major radio-group heads believe that with the consolidation of stations in individual markets, "for the first time in the history of radio the agencies will have a choice to...get the kind of reach, frequency and impact they're used to getting

only from TV," Karmazin says. Radio now can "give advertisers another choice."

"Now you can make all your radio buys with one check in each market," says Jerry Boehme, vp and director of radio information services for Katz Radio Group.

While some group owners see consolidation as a major step toward ad-buying convenience, other owners say that TV-sized numbers mean little to day-to-day business. The popular perception of radio as a growing medium counts more, they say.

"If you're a group head, and you need \$400 million to refinance, you want Wall Street to notice you," says J.T. Anderton, vp of Duncan's American Radio. "And on Wall Street, bigger is better. They want to know you're a growing company. Consolidation has made a tremendous difference in the way the market perceives radio."

Consolidation has not changed ad-buying practices overnight. "I don't know if having several stations under one group's ownership is a big benefit for radio," says Howard Nass, senior vp and director of local broadcast for Foote, Cone & Belding. "That's not radio's benefit. Radio's benefit is targeted, loyal listenership. I've always been able to buy many stations at once with the reps. That's how we do business now anyway." ■

Turn Down the Sound

The falling stock values of some major radio-station groups in the past month (closing prices):

	Nov. 15	Oct. 15
Chancellor	29	38
Amer. Radio Sys.	26 1/4	36 7/8
Clear Channel	75 1/4	82
SFX	36 1/2	45 3/4
Jacor	27	35 3/4
Evergreen	25	30 3/4

Slow Starters Get Reprieve

Series that would have been axed in past get longer chance to land


NETWORK TV / By Scotty Dupree

Last week, ABC picked up additional episodes of *Relativity* and *Dangerous Minds*. The week before, the network signed on for more installments of *Clueless*, *Townies* and *Life's Work*. None of these new shows are hits, something that can be said about most of the shows that have received pickups so far this season. In fact, very few of this season's new entries have been cancelled. NBC and UPN have yet to put a single show out to pasture. "It's unprecedented," said an NBC official. Have the networks gone soft?

"It's because they have nothing else to fill those slots," said an advertising agency execu-

tive who asked not to be named. "They have to keep those shows on because they're having a poor development season." With new broadcast and cable networks launching in the last few years, demand has doubled for high-quality, first-run programs, putting a squeeze on Hollywood's talent pool of writers and producers. Programming executives concede that too many writers are being promoted too quickly. The result is that showrunners, the executives who run the production of shows, are more inexperienced than ever.

The networks say that the new crop of showrunners needs more supervision and direction—usually from the networks. As a re-



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NETWORK TV

Where is everybody? They're not in front of their television sets during prime time in about 500,000 households, according to Nielsen viewership data for the first two weeks of the November sweeps. Compared to the first two weeks of the November '95 sweeps, the percentage of homes using television dropped 1 percent. More alarming, in key demographic groups—women 18-49 and 25-54—viewing is down 3 percent. Among men, viewing is down nearly as much (1 to 3 percent). Viewership is down most among teens (6 percent). Only viewers 55 and older remained constant. Researchers attribute the loss to several factors. One is that more and more people are spending their evenings on their personal computers surfing the Internet. Another is that while the networks have ceased focusing solely on the coveted 18-49 segment of viewers and are seeking a broader audience, there are still large areas of too-similar programming, such as Wednesday night, when the 8-10 p.m. time period is predominantly comedies, forcing viewers who don't like those shows (or their soap and sci-fi competitors) to either go channel-surfing on cable or find other entertainment.

Still, all the hype and hoopla of the sweeps attracts viewers at some point, and the networks are mostly holding their own with audiences. NBC is predictably the leader so far this month (through Nov. 13), with an average of a 7.4 in viewers 18-49 and an 8.2 in adults 25-54. ABC is second in 18-49 with a 5.8, and Fox is a close third with a 5.7 (though Fox's favorite demo is 18-34, in which it is No. 2 with a 6.8, trailing NBC's 7.5 rating). CBS follows in the demo (it is not the network's primary focus) with a 4.3. In older viewers (25-54), the ranking is the same: NBC leads with an 8.2, followed by ABC with a 6.4, Fox (5.5) and CBS (5.2). CBS' best ratings performance so far is adults 55+, for which it has scored a 12.0. Older viewers are ABC's best category (8.0); NBC's is women 25-54, with a 9.1; Fox scores biggest with women 18-34, earning a 6.8 rating so far.

— By *Scotty Dupree*

sult, new and proposed shows are not only a bigger risk, but they are more likely to be works-in-progress that may take more time to develop and for viewers to catch on to. "Development isn't about a pilot, it's about 22 episodes," said Suzanne Daniels, head of prime-time series at The WB.

It's also about faith in the shows, in the producers and in the programmers as show-pickers. "Our job is to put on the best-written, best-made shows," and help viewers find them, said Alan Sternfeld, executive vp of ABC Entertainment. ABC figures that if the net believes in a show, eventually viewers and advertisers will, a faith the ad community shares.

"If the show under-delivers, we'll make it up later in the quarter," said Peter Chrisanthopoulos, president of broadcast and programming at Ogilvy & Mather. "If it catches

on, we're in there first. It's no problem as long as we believe in the show." It's also about putting shows in their best possible environments. Programmers are quick to point out that this season has had a lot of interruptions, from baseball postseason games to Ross Perot infomercials to the elections. It may not be until January, when schedules—and viewers—are into regular routines, that reliable viewing patterns will be established.

Another reason that many shows are getting a longer window to build an audience is that the environment is more competitive. "It's harder to replace shows" these days, says Jeff Bader, vp of current series for ABC. "Production costs have come up tremendously, more than ad rates. The cost of talent has gone up. Helping the shows on your schedule to grow is how you make money." ■

CNN/SI Won't Talk Reach

New sports channel is gun-shy about announcing subs, systems

CABLE PROGRAMMING / By Michael Bürgi

Less than a month before its launch, CNN/SI, the all-sports news network, is not saying how many—or even which—cable systems will carry the new channel. The service, owned 75-25 by CNN and *Sports Illustrated*, respectively, is treading carefully to avoid the appearance that its parent company, Time Warner, is favoring clearing the new network over other channels. The reluctance to discuss subscribers is apparently the latest fallout of TW's fight with News Corp.'s Fox News Channel. At a press conference last week to unveil the service's new format, officials said that they were only ready to talk about 2.5 million satellite homes.

CNN/SI, which launches Dec. 12, will enjoy a partial simulcast on CNN because the service will replace CNN's *Sports Tonight* program, which airs for two half-hour segments each weeknight and for 2½ hours on weekends. The nightly CNN/SI-branded show will promote the fledgling service in

CNN's 70 million homes.

Meanwhile, CNN/SI has lost its highly touted executive producer, Jean McCormick, who had been hired away from ESPN. According to sources, McCormick was unhappy about her move to Atlanta and left the network to move back to New York. Steve Robinson, CNN/SI managing editor, will fill McCormick's duties along with five other producers.

Jim Walton, the executive in charge of CNN/SI, explained the network's programming setup, which is more linear than that of its main competitor, ESPN, which launched on Nov. 1. Walton said that CNN/SI will program news reports in a stream—there will be no news wheel or grid format. "We'll be about sports journalism," said Walton. "We'll let news and

events of the day dictate our programming." The service will be live 19 hours per day, starting at 7 a.m. CNN/SI has signed two charter advertisers to 52-week deals: General Motors and LCI International Communications. ■



At CNN/SI's launch party last week (l to r): NY Yankee Graeme Lloyd, Turner evp Greg D'Alba, LCI Communications ceo Brian Thompson, Yankee Charlie Hayes; CNN Sports' Fred Hickman

Where Contests Lose Out

In Orlando, a bitter suit leads two stations to stop playing games

TV STATIONS / By Lauren Miles

Those watch-and-win contests favored by local TV stations to promote themselves during sweeps periods are now almost as common as the is-your-dog-a-secret-space-alien? stories that stations dig up to boost ratings. However, in at least one major market, contests are waning.

Last May in Orlando, Fla., all three major network affiliates ran watch-and-win giveaways during their local newscasts. But this fall, two of the stations have dropped out. CBS affiliate WCPX, owned by First Media, was the first to announce it would forego a contest this month, and WESH, Pulitzer Broadcasting's NBC affiliate, quickly followed.

It's no coincidence. WCPX had filed a suit against WESH for broadcasting WCPX's winning numbers as part of its own promotion. WCPX later won an injunction ordering WESH to stop the practice. General managers of both stations declined to comment on the lawsuit except to say that it had been settled.

Both WCPX and WESH say they have put the money they saved on contests into their newscasts. "We want people to watch us for our coverage, not the contest," said WCPX general manager Brooke Sectorsky. "All our energy

was spent fighting each other." Cox Enterprises' WFTV, Orlando's ABC affiliate, is the only station running a contest this month. Calls to WFTV were not returned.

Nationwide, contests seemed to have reached an all-time high last May, when, according to Nielsen, the number of stations presenting contests reached 234. That compares to 101 contesting stations during last February's sweeps and 151 in November 1995. But those numbers, said Abby Auerbach, senior partner/U.S. director of local broadcast at Ogilvy & Mather, are "only as good as the stations who fess

up" because reporting contests to Nielsen is voluntary. O&M's policy is to discount the ratings of programs in which contests are run by 10 percent, Auerbach said.

The Association of American Advertising Agencies this month denounced the practice of ratings-boosting contests as unfair and manipulative and called for ratings reform. Meanwhile, TV buyers do not expect to see contests suddenly go out of fashion. "I have no reason to believe they're not [running the contests]. For the most part, it's worked very well for them," said Laura Silton, senior vp/director of local broadcast at McCann-Erickson. ■



News viewers match the number

After 'Jenny', Tab TV Frets

'Geraldo' suit up next; with 'ET' boycott, buyers could back off

SYNDICATION / By Michael Freeman

It's been a rough few weeks for television talk shows and tabloids. A jury in Michigan last week convicted a guest on *The Jenny Jones Show* for murdering another guest who said he had a homosexual crush on him. Geraldo Rivera and his talk show go on trial today in Los Angeles in a civil suit brought by an actor who claims he too was ambushed. Meanwhile, actor George Clooney is leading a celebrity boycott of Paramount's *Entertainment Tonight* because another

Paramount TV magazine, *Hard Copy*, broadcast secretly recorded video footage of him. Could things get any worse? The answer is, maybe so.

The future of "down-market" TV, once the hottest trend in syndication, seems in doubt. Bad publicity isn't the whole story either. Syndicated talk shows as a group and tabloid TV shows are in the midst of a long-term ratings slide (see chart) as well. Even though *Jenny* is among the top five-rated talk shows, already

SYNDICATION

If there were ever a strong example of why more TV stations are leaning towards scheduling off-network sitcoms in prime access, it is Buena Vista Television's *Home Improvement*. For perhaps the first time since the Prime-Time Access Rule was created a quarter-century ago (it was eliminated last August), an off-net sitcom (*HI*) finished at the top of the household and all other demographic ratings. Out of the most recent Nielsen Syndication Service report, *HI* scored a 12.3 rating in households nationally (NSS/NTI, Oct. 28–Nov. 3), beating out perennial front-runners *Wheel of Fortune* (11.9 rating) and *Jeopardy!* (9.7 rating), both from King World Productions. BVT researchers attributed the boost to the beginning of daylight-saving time and the end of the World Series in baseball. Given the strength of *HI*'s broad-based demos, BVT rating researchers expected that it would be only a matter of time before it won the household category. In fact, BVT researchers did a study matching *HI*'s sophomore October 1996 sweeps average (10.1 rating) against similar second-year October outings for *The Cosby Show* (a 9.3 rating average in 1989), *Married...With Children* (a 7.6 rating in 1992), *Roseanne* (a 7.6 rating in 1992) and *Seinfeld* (a 7.2 rating in 1996). At this juncture, there doesn't appear to be much else for *Home Improvement* to improve upon.

While it appears that syndication has reached a low point in terms of rolling out freshman first-run strips, Paramount Domestic Television's *Real TV* stands out as one of the only bright spots. In the latest national Nielsen Syndication Service report, the reality-based magazine posted a series-best 2.8 rating average (NSS/NTI, Oct. 28–Nov. 3), which represents 33 percent growth in the two months since its premiere-week 2.1 rating average. The only other freshman strip to approach that type of growth is Warner Bros.' talker *The Rosie O'Donnell Show*, which had a preemptive debut on June 10 (3.2 rating its first week) and has since grown 28 percent over the same span (to a current 4.1 national average). —By Michael Freeman

*“ G r o w i
I never*

*Michael Townsen
Senior Vice President
Marketing and Communications
Pioneer Electronics*



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As Senior Vice President of Marketing and Communications for Pioneer Electronics, Michael Townsen has had great success with marketing's most elusive target — fast-moving 18 - 24 year old males.



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The Power Of Playboy

CABLE TV

Comcast Corp. became the nation's fourth-largest cable operator last week when it closed its \$1.58 billion acquisition of Scripps Howard Cable, an 800,000-subscriber cable operator based in Cincinnati. The purchase price was a bit lower than expected due to declining stock prices for cable companies. The transaction gives Comcast systems in the Sacramento, Calif., area as well as in the Southeast—including Knoxville, Tenn., Atlanta and Orlando. The deal gives Comcast just under 4 million subscribers.

Court TV announced last week it had hired famed Los Angeles defense attorney Johnnie Cochran, best known as a star member of O.J. Simpson's defense team, and Nancy Grace, a well-known Atlanta prosecutor, to cohost a weeknight talk show, called *Cochran & Grace*. The live show, beginning Jan. 13, will run weeknights at 10 p.m. and will feature high-profile guests and viewer call-ins. It will be based in Court TV's New York studios. Both Cochran and Grace signed three-year contracts with Court T. Grace resigned her position as special prosecutor of the Fulton County DA's office. Topics will range from the Unabomber trial to the War Crimes Tribunal to the right-to-die controversy before the U.S. Supreme Court. Grace has some previous experience before the cameras, including stints as legal commentator for CNN, *NBC Today* and CNBC.

Addenda: The History Channel will launch on Primestar in January when it gets its second satellite up and running...At the Western Cable Show, Home & Garden TV will kick off its largest consumer promotion, giving away a vacation log home to be built on private land in Jackson Hole, Wyo. and other prizes. Sponsors of the contest, which runs Feb. 17 through March 28, include: Honka Homes; Lincoln-Mercury; Hancock Fabrics; La-Z-Boy; Aristokraft; Sealy Mattress Co.; H&C Concrete Stains; Cuprinol Wood Stains; and RCA/GE Electronics.—By Michael Bürgi

skittish advertisers and anxious client stations last week appeared ready to distance themselves from the five-year-old daily strip as the case heads to civil trials involving both the family of the murdered man, Scott Amedure, and the young man convicted last week in his death, Jonathan Schmitz.

A major West Coast media buyer, who requested anonymity, suggested that any more negative publicity for *Jenny* could lead

ting things with the families involved," Breitbart said. "If Warner Bros. can get them to settle for \$20 million or less, they could attach secrecy provisions to quietly put this whole matter to rest."

"To castigate talk shows or accuse Jenny Jones without all of the prior circumstances and facts is totally irresponsible and off-base," said Greg Kelly, vp and general manager of family-owned Kelly Broadcasting's KCRA-TV in Sacramento. "Schmitz is the only one who pulled the trigger and is the murderer. When do these juries ultimately realize that this comes down to individual accountability?"

A spokeswoman for Warner Bros. Domestic Television Distribution issued a statement that said the studio "continue[s] to believe that neither the show nor anyone connected with it was in any way responsible for this crime."

Talk shows' legal problems do not stop there.

The Geraldo Rivera Show, which also reformatted this season after being picked up for distribution by King World Productions, is also charged in a less-well publicized, \$20 million civil trial opening this week.

Actor Sonny Gibson claims that, as a guest expert for a May 1994 episode featuring Mafia wives and girl friends, Rivera instead confronted him with two women in disguise who accused Gibson of casting-couch abuses. "I was ambushed," said Gibson, who said he lost a number of acting roles and financing for several movie projects.

While a number of long-suffering, controversial talk shows, such as *Geraldo*, have been attempting to reposition themselves, *The Richard Bey Show* had the plug pulled altogether by distributor All American Television two weeks ago. "The kind of show we were doing has had its day," Bey admitted to the *New York Post*.

The TV tabloid magazines are not faring much better. The Clooney-led boycott—which included Madonna, Rosie O'Donnell, Whoopi Goldberg, Steven Spielberg, James Garner and the rest of the cast of *ER*—forced Paramount to issue a new policy statement banning so-called "video paparazzi" footage from its shows.

Veterans of the TV tab wars think the Clooney controversy may lead the tabs away from so much reliance on celebrity stories. "To tell the truth, I really don't understand this fixation the tabloids have on celebrities," said

Tale of the Tabs and the Talkers

Household Ratings Averages

Program (Distributor)	'96-97	'95-96	'94-95	% chg. from 1st season
<i>Jenny Jones</i> (Warner Bros.)	4.0	4.6	4.7	-15%
<i>Ricki Lake</i> (Columbia TriStar)	3.3	4.5	5.5	-67%
<i>Jerry Springer</i> (Multimedia)	2.5	3.0	2.9	-14%
<i>Geraldo</i> (King World)	2.0	2.5	3.5	-43%
<i>Richard Bey</i> (All American) *	0.8	1.4	NA	-42%
<i>Entertainment Tonight</i> (Paramount)	5.9	6.8	7.7	-23%
<i>Inside Edition</i> (King World)	4.4	5.9	6.4	-31%
<i>Hard Copy</i> (King World)	3.8	5.0	5.8	-34%

Source: Nielsen Syndication Service ranking reports from gross aggregate averages for household ratings; Sept. 2—Oct. 27, 1996, for this season; all others are full-season averages

to "long-term advertiser pullouts." In noting that his media department regularly reviews talk-show episodes two weeks in advance of airdates, the source said that *Jenny* has already "cleaned up her act, but some advertisers are holding out dollars until the bad publicity clouds lift."

Another syndication buyer, based in New York, said that Warner Bros. is "faced with a unique irony." It is the same studio that distributes the current darling of Madison Avenue, *The Rosie O'Donnell Show*. "What's funny is that most anybody in this industry realizes that Warner Bros. knows how to produce an advertiser-friendly, clean talk show," said the New York buyer. "They have had to reformat *Jenny Jones* once before and, believe me, they're going to work some wonders to remake its image once again."

"We saw the show as a catalyst in a young man's life who had a lot of problems," *Jenny* juror Joyce O'Brien said at a post-trial press conference. "It is a terrible injustice. There should be no more ambush shows," she said.

If Warner Bros. fails to block the Amedure suit, David Breitbart, a noted New York tort lawyer, predicted that the studio will "undoubtedly try to make a cash settlement" with the plaintiffs. "Jenny Jones' could be deposed again in both civil suits and, judging from her testimony in the criminal trial, Warner Bros. could feel compelled to cut off any further negative publicity by quietly set-

Peter Brennan, a former producer of *A Current Affair* and *Hard Copy*. "I think somewhere in the late 1980s, the tabloids gave up doing the interesting human-interest, hero-and-villain local stories to go the easy, no-brainer route with celebrity pulp. Somewhere, the tabloids in syndication lost their great storytelling abilities."

"It is the most ridiculous, pretentious, idi-

otic odyssey and blatant exercise in megalomania for Mr. Clooney to call his own boycott," said Steve Dunleavy, a pioneering reporter in the tab genre. "Down the line, when [Clooney] isn't working for a show, he and a lot of unknown actors would walk over broken glass to get any kind of publicity. Remember, this is Hollywood we're covering, not the Vatican." ■

Down-to-Earth Copter Costs

Air wars coming to smaller markets as camera costs are halved

TV STATIONS / By Claude Brodesser

The cost of providing news shows with aerial footage may be dropping significantly. A new and more affordable gyro-stabilized TV camera, aimed at smaller and medium-sized market news operations, could be available as early as "the first part of 1997," said Aerial Films of New Jersey. The camera would be priced \$100,000 less than the current price of around \$300,000.

In fact, the price of the highly specialized cameras is dropping so fast, say experts, that a good, reliable piece of equipment could cost as little as \$100,000 by the beginning of 1998. The gyro-stabilized camera and mount, which did for aerial television footage what the shock absorber did for Oldsmobiles, has never come cheaply. Most smaller-market budgets were not big enough to get stations in on the aerial video game that big-market stations are playing again in a big way.

"The helicopter is nothing new," said Bill Carey, news director for New York's WCBS-TV. "But their visibility has been reignited by these new mounts and the camera systems producing better pictures. Everything that was old is new again." WCBS recently upgraded its old camera and mount system to the 16FS-B750 gyroscopic mounted camera made by WESCAM. Rival Fox station WNYW last month acquired both its first chopper and a 36X Gyrocam from Aerial Films.

According to Paul Jennison, director of marketing for WESCAM, the Toronto-based stabilized camera designer, and the original gyroscopic camera maker, "price erosion has

been happening for the last year or so in the gyroscopic camera market." The days of only big stations being able to afford gyro cameras may be over, he said.

According to knowledgeable industry sources, "within 9 to 15 months, you'll see the availability of gyroscopic camera systems in the \$100,000 to \$200,000 range." While making the gyroscopic technology available to more markets that already have helicopters, it may make aerial footage a reality for smaller and midsized station markets too.

Experts estimate that for a New York station to operate a helicopter, the upfront costs range in the \$500,000 to \$1 million range. Certainly, getting a helicopter isn't like shopping for a loaf of bread. Few stations actually buy; most lease.

Thomas G. Allen, station manager for the Raleigh, N.C., CBS affiliate WRAL, said that while the station owns its own helicopter, smaller markets almost always lease to save money.

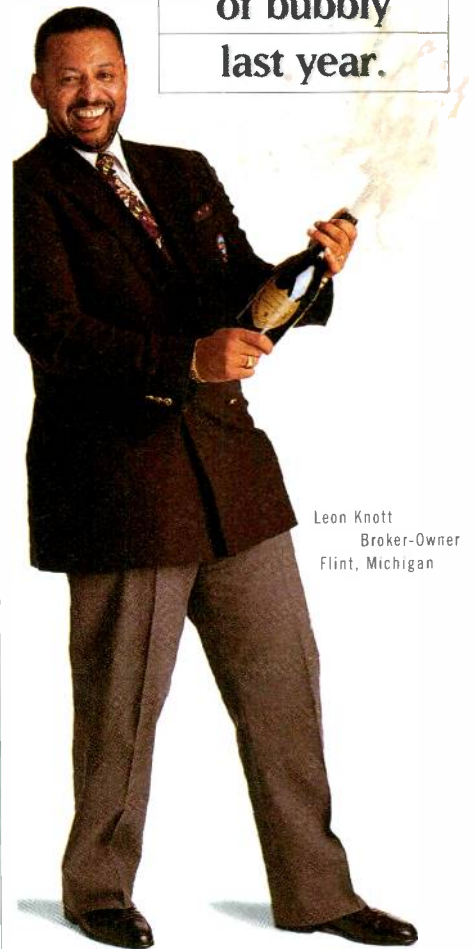
WNBC had first chopper in NYC

Still, a chopper may not be an option for every station. "The cost of the gyro [alone] is equal to that of a satellite truck," said Mark Casey, news director for the Durham, N.C., ABC affiliate.

Stations absolutely bent on getting aerial footage, but not yet ready to sell the family china, should consider renting the plain old plane. In Raleigh, NC that'll set you back just \$75 dollars a day, with pilot. According to sources, a helicopter costs about \$90 per minute to operate. ■



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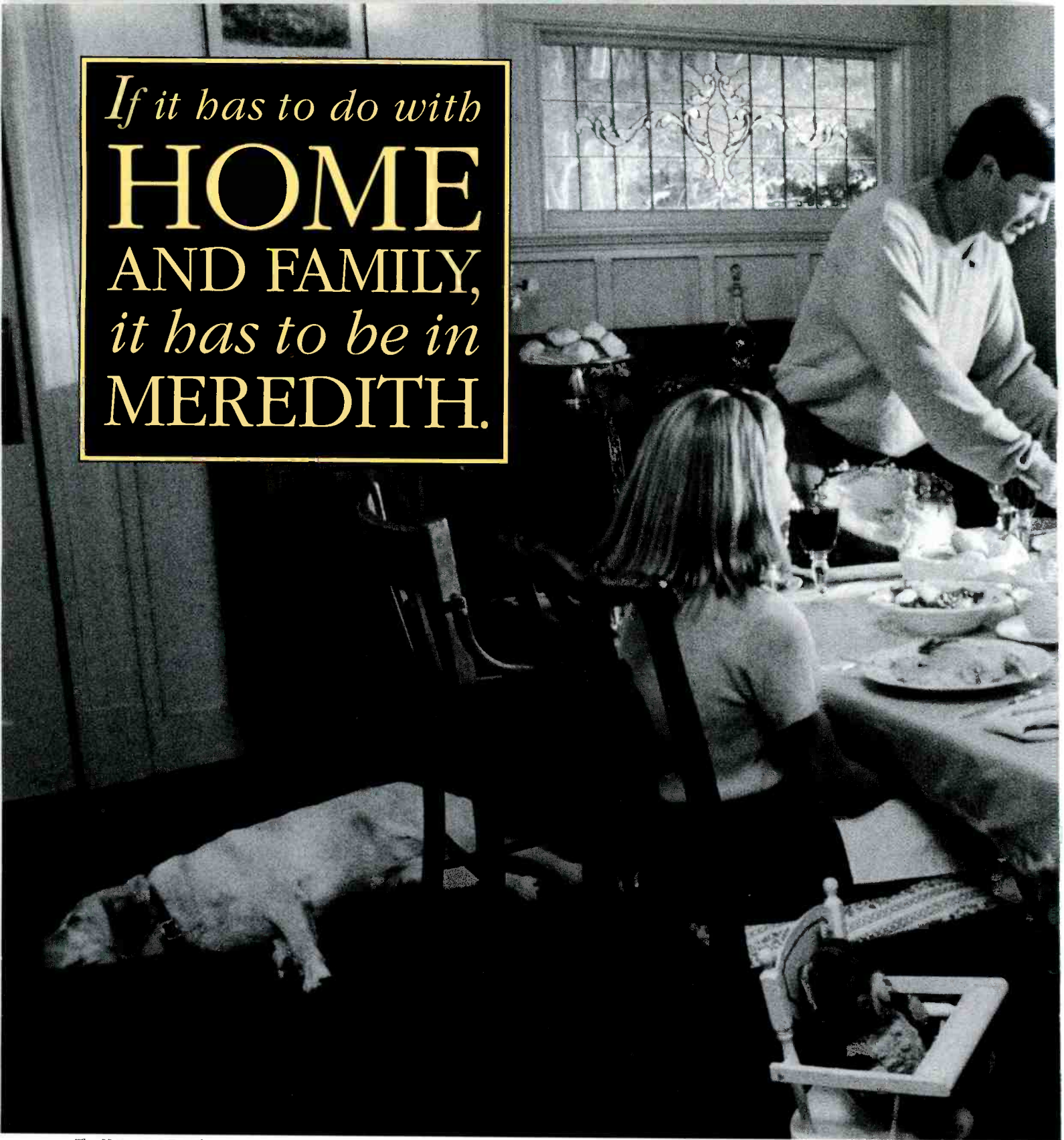
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LETTERS

We Done Him Wrong

Kathy (Keeton) and I were very pleased with your article, "Back From the Brink," (*Mediaweek*, Oct. 7) concerning her successful battle with stage-four breast cancer. We sincerely trust that all such discussions of her treatment with the alternative and inexpensive drug, Hydrazine Sulfate, will be helpful to others.

The references to the health of our company, however, were both unfortunate and inaccurate. *Penthouse* continues to be the best-selling mens' magazine on the U.S. and Canadian newsstands...

Contrary to your assertions, your readers should know that General Media Inc. [parent company of *Penthouse*] chose to switch publication of *Omni* and *Longevity* from print to Internet versions. We have been pioneers in the migration, and *Omni* was the first American magazine to go "online" in the early '80s.

As everyone with more than a passing knowledge of our company knows, I have always been a hands-on manager. I personally produce 70 pages of editorial and pictorial matter in *Penthouse* each month, and make corporate policy, legal and financial decisions every day. While Kathy plays an

extraordinarily valuable role in our management, the company was never in serious jeopardy as a result of her illness. GMI has a strong depth of operational executives.

Neither our personal art collection nor our homes and other properties have ever been in jeopardy...GMI sold its building on Broadway because the surrounding area was being developed; we got an excellent offer for it and we continue to retain a strong financial interest in the new tower being built on 66th Street in its place. We have moved to larger, more elegant offices at 277 Park Ave.

I have chosen to respond in detail to your article because, in recent months, there has been a great deal of erroneous reporting about General Media and it does our industry no favors for one of the leading trade publications to perpetuate such errors and misconceptions.

Bob Guccione

*Chairman/CEO, General Media Inc.
New York*

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, Mediaweek, 1515 Broadway, New York, NY 10036 or fax to 212-536-6594 or e-mail to mediaweek@aol.com. All letters are subject to editing.

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FORUM

TV ratings for National Football League games are down so far this season. What's throwing the numbers for a loss?

Dan Rank

Exec VP/Director of Broadcast, DDB Needham

"There are no teams in Los Angeles. The New York teams stink, the Chicago team stinks. So the top three markets are completely falling apart. Now maybe Nielsen doesn't know what's going on. But there are other factors: Too many new teams. No one knows who Jacksonville and Baltimore are. The hottest team in the NFL right now is the Green Bay Packers. All these are having an impact."

Steve Sternberg

Senior Partner, BJK&E Media

"Cable is a possibility...ratings are up on weekend afternoons, and that might just have something to do with

it. But it seems like we should have had the same problem last year, which makes the whole problem really puzzling. Some of the networks are blaming Nielsen, but I don't know why that would have that much to do with [it]."

Bill Croasdale

President of TV, Western International Media

"Everything is off this year. Prime is down, kids has been a disaster, and a lot of it has to do with all the new [viewing] options available. Dish owners I feel are horribly underrepresented in the Nielsen sample; that could be part of the cause. I put dish owners at 5 to 7 million, more than the 3 to 4 million most people are using. And that number will grow after the holiday season."

HOLLYWOOD Betsy Sharkey

Laugh and Learn

'Life With Louie', an offbeat combination of animation and life lessons, is a surprise kids hit for Fox



When Mary Wickes, the voice of Grandma on the Fox Saturday-morning animated hit *Life With Louie*, died late last year, comic Louie Anderson, whose childhood and family the series is based on, made a controversial creative

decision. Anderson, who has a hand in everything on *Life*, from the plots to providing the voices of little Louie and his dad, wanted Grandma to die in an episode.

It's not exactly standard fare for Saturday-morning kids TV, but it is completely in line with the bittersweet sensibility that belongs in equal measure to Anderson and to the series. That sensibility—which talks to kids about some of the harder things in life yet manages to temper the bad stuff with Anderson's droll sense of humor—has helped give *Life With Louie* a lock on the No. 1 spot among all animated kids programming on both weekdays and Saturday mornings. The series holds the No. 2 spot (to *Goosebumps*) among all children's programming, live and animated, on Fox's powerful Saturday-morning block.

Anderson and coproducers Matthew O'Callaghan (who initially collaborated with Anderson in creating the show) and Alex Taub's deft touch with sensitive issues earned them a Humanitas Award for an episode during *Life With Louie*'s first season.

The series is now in its second year and has a commitment from Fox that will take it through five seasons in all. *Life With Louie*, which airs at 10:30 a.m., opened the November sweeps with a 6.3 rating/26 share among kids 2-11 on Nov. 2, just a hair behind *Goosebumps*, which earned a 6.7 rating/26 share.

At its core, *Life With Louie* is a close look at the sometimes bleak realities of a kid's world. When Louie wants a dog, he gets a goldfish instead. He suffers through his best friend, Jeannie, moving away. He's constantly at the mercy of the neighborhood bully, Glen Glen. All these stories are drawn from real life; though there are bits and pieces of Taub's and O'Callaghan's experiences mixed in, most of the moments

are ones Anderson lived through as a child.

Anderson grew up in Minneapolis among the youngest in a family of 10 children. Money, and his father's patience, were equally tight. Anderson's troubled childhood has long been fodder for his stand-up act as well as the subject of two books, *Dear Dad—Letters From an Adult Child* and *Goodbye Jumbo, Hello Cruel World*.

"I get to recreate my childhood and make it happier and have it make sense," Anderson says of his Fox series. "And I try to get these parents to answer all the questions I had."

So when Mary Wickes passed away, it was only natural that Anderson would choose to deal with it in the show. "The fact is that we lose people in our families, and we have to deal with that loss and we don't have to be afraid of it," says Anderson, explaining how he came to believe that Wickes' death was a story that *Life* had to tell. "I felt it was unfair to Mary to replace her voice—to me, it was no coincidence that she had found our [series] family. I felt we should do it, and I fought very hard for it. Then I had to figure out how to make it funny."

The episode, which will air during the February sweeps, finds Louie dealing with the fact that he owed Grandma a thank-you note when she

Second childhood: Anderson relives the ups and downs of his wonder years through his cartoon alter ego



HOLLYWOOD

passed away. That sends him on a search of various religions to figure out where he should send the note now that Grandma is gone.

Anderson's success with *Life* has led him to develop two other animated series. One, featuring the comic Carrot Top, is close to a deal that may get the series on a major network by next fall. Anderson also is talking to Whoopi Goldberg and Tracy Chapman, among others, about creating a series around the life of a young girl growing up in difficult circumstances and how she copes.

Anderson's growing involvement in animation is ironic, given that the comedian resisted the prospect of an animated show for years. The idea for *Life With Louie*

began with Margaret Loesch, chairman and ceo of Fox Kids Networks, when she caught Anderson doing his stand-up act on an HBO special.

"As Louie was talking about his family, I started watching and laughing," Loesch recalls. "Here was this young, rotund man, who was so droll, and with that gap-tooth and hair, I just saw him as an animated character."

Loesch contacted Anderson's agent but was told that the comic wasn't interested—he wanted to write books. Loesch came back two years later, but Anderson had another book project in the works and was doing movies. Also intervening was a prime-time comedy series starring Anderson, *The Louie Show*, which had a short run

Should we call it *Soft Copy*? In a leveraging act that Hollywood is watching closely, *ER*'s George Clooney became so outraged by *Hard Copy*'s use of an unauthorized video clip of him and a girlfriend that he has boycotted not only *Hard Copy* but also another Paramount Television show that is even more dependent on its celebrity connection—*Enter-*

Timecop screenwriter Mark Verheiden will pen the pilot and serve as supervising producer. Universal, which released the film, is also producing the series.

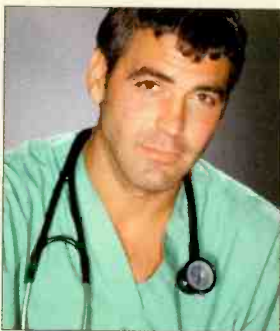
Jo Dee Messina, the hot new country music sensation whose single "Heads Carolina, Tails California" made a quick ascent to No. 1 on the charts, has her eye

slowing traffic to a crawl as drivers crane to see the 21,300-sq.-ft. billboard featuring Michael and his *Space Jam* costar, Bugs Bunny. The huge nylon mesh panels—the better for the Santa Ana winds to huff and puff through—cover the entire side of a building. The Warner Bros. film, featuring director Joe Pytko's complicated blend of live action and animation, opened last Friday.

The Backlot...

tainment Tonight. *Hard Copy* says it has changed its guidelines for video to be shown on the daily tabloid program, to wit: No footage from camera-toters who harass celebs to get it; no shots that give away a celeb's home address; and no unauthorized video of celebrities at home or of their children. If nothing else, *Hard Copy*'s audience will increase by at least one viewer: Clooney has vowed to tape the show every night to make sure that none of Paramount's promises are broken. Clooney applauded Paramount's policy changes on *Hard Copy*, but as of last week the star's boycott of *ET* was still in effect.

Get me a Jean-Claude Van Damme type. Casting is just under way for the latest case of movie-turned-TV show: *Timecop*, the 1994 actioner that starred Van Damme. ABC has ordered 13 episodes of *Timecop* for fall '97. Producer Lawrence Gordon (*Die Hard*, *Field of Dreams*) and Robert Singer (*Lois & Clark*) will serve as executive producers.



JEFF KATZ/ABC

Rx for access: Clooney helps script new ground rules on *Hard Copy*



RANDY ST. NICHIOLAS

California dreamin': Singer Messina has designs on Hollywood

on more than the music world: She has signed on with The William Morris Agency to explore opportunities throughout the entertainment biz. First on the agenda, Messina will be opening for the Hank Williams Jr./Travis Tritt/Charlie Daniels Band tour when it kicks off next year. William Morris also represents star country crooner Tanya Tucker.

'Space Jam' or traffic jam: In basketball superstar Michael Jordan's world, it seems, everything is larger than life. Jordan has taken over a busy Hollywood intersection, stopping pedestrians (yes, we do have them) in their tracks and

Making music on the Sly: CA boss Edgar Bronfman Jr. is back to writing tunes again. *Daylight*, a Universal film starring Sylvester Stallone, will feature a new song that Bronfman wrote with Bruce Roberts.

Daylight director Rob Cohen chose the song ("Whenever There Is Love," sung by Donna Summer and Roberts) before he knew its parentage. Bronfman used the pseudonym Sam Roman—Sam for his grandfather Samuel, and Roman for his wife's family.

The Artist Formerly Known as Prince is getting ever more symbolic. He has formed his own label, NPG Records, and he has a new distribution deal with EMI and a new album, *Emancipation*, to be released on Nov. 19. To celebrate his Emancipation Day, he's changing his name again. In lieu of the symbol he legally changed his name to a few years back, the Purple One now apparently prefers to be referred to as simply The Artist. And you thought your life was complicated.

August 1996

The Assets and Business of
The American Journal of Nursing Company
publisher of:

American Journal of Nursing
AJN Career Guide
MCN: The American Journal of Maternal/Child Nursing
Nursing Research
and a wide range of multimedia educational products

have been acquired by

Lippincott-Raven Publishers

a wholly-owned subsidiary of

Wolters Kluwer U.S. Corporation

AdMedia Partners, Inc. initiated this transaction, assisted in the negotiations and acted as financial advisor to **The American Journal of Nursing Company** and its owner **American Nurses Association**.

October 1996

AdCom Inc.
and subsidiaries including

N.W. Ayer & Son, Incorporated

have been acquired by

The MacManus Group, Inc.

AdMedia Partners, Inc. assisted in the negotiations and acted as financial advisor to **N.W. Ayer & Son, Incorporated** and **AdCom Inc.**

May 1996

Vance Publishing Corporation

has sold

Modern Jeweler Magazine

to

PTN Publishing Company

AdMedia Partners, Inc. initiated this transaction, assisted in the negotiations and acted as financial advisor to **Vance Publishing Corporation**.

August 1996

Decatur-DeKalb News/Era
a division of

Decatur News Publishing Company

has been acquired by

Southern Crescent Newspapers, L.P.

AdMedia Partners, Inc. initiated this transaction, assisted in the negotiations and acted as financial advisor to **Decatur News Publishing Company**.

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HOLLYWOOD

on CBS early this year as a midseason replacement on Wednesdays at 8:30 p.m.

"When Margaret said, 'I want to do a cartoon with you,' I told her, 'I don't want to do cartoons,'" Anderson says. "I didn't get it. I was never a cartoon fanatic as a kid. I didn't like superheroes, though I did like *Top Cat*. But I didn't need that kind of outlet as a kid—I had the cartoon going on in my home."

Finally, Hyperion Animation Co. (*Brave Little Toaster*, *Bebe's Kids*) took one of Anderson's stand-up tapes, animated it and showed it to him, along with another pitch for an animated special. "I laughed, and for me to laugh at my own stuff is tough," Anderson says. The tape evolved into a prime-time special, *A Christmas Surprise for Mrs. Stillman*, which aired last season and will be repeated on Fox this holiday season. The special led to the series.

"We tell the story of what happens in a family when the door closes," says Anderson. "I try to look at the things that were hard for me as a kid, and what's funny in that. I love the Christmas show... Christmas was one of the most difficult times of the year for me. We were poor and my dad drank. To be able to remove the alcoholism and the abuse and create a happier holiday [with the special] becomes a form of therapy. The best thing about the series is I get to be with my mom and dad again. They're both deceased, but every week I get to visit them through the show. It's a lot of closure and healing for me."

On *Life*, Anderson has created an imperfect family, with flawed parents. But underneath all that is the mes-

members. "They thought it was too much of a downer, and that the kind of humor and the droll nature and the sophistication of the stories would not be attractive to kids. I thought otherwise.

"To tell you the truth, I always thought [*Life With Louie*] would connect until right before it went on the air," the FKN chief says. "So many people had told me I had made a mistake—"This is a loser, you spent too much money, there's no action, it's not for kids"—that I started to doubt myself. I became very worried for a few weeks, and then it started to gain momentum and it's continuing to grow."

Loesch believed that *Life With Louie's* clear difference in tone from its Saturday-morning competitors would make it click. "The canvas I'm trying to paint is that children want and deserve as much diversity in entertainment as we adults like," says Loesch. "We have action-adventure with *Power Rangers* and *Spider-Man*, traditional animated comedy with *The Tick* and *Casper*, suspense with *Goosebumps*. This was yet another turn, an area we didn't have.

This show is real—we're dealing with real issues through humor and love and real conflict, but not in an angry fashion. I thought it rounded out the landscape for us."

Once he committed to doing *Life With Louie*, Anderson became convinced that the series would be popular with kids, even though it is about relationships and is a story-driven half hour without violence or action. "I believed in the show because I thought it was brand-new and it made you laugh and it made you think," he says. "Everybody always embraces that. And it's about love and understanding, that everyone is worth something."

The show's success has spawned *Life* lunchboxes, ties in with Taco Bell and, in the works, a line of Schwinn bicycles. Though Anderson has always hoped that the show connects with adults as much as it does with kids, there have been some surprises along the way. "I got a letter from this woman who said, 'Even though you paint this picture of your dad

where he's mean, it's always evident that you really loved your dad,'" says Anderson. "She said, 'My sons and I watch your show—their dad died two years ago—and we talk about what it was like and what it would have been like.' That's what you're striving for."

Then there was the guy in his early '20s, covered with tattoos and riding a skateboard, who zoomed up and confronted Anderson recently. "He says to me, 'Hey man, that f----- cartoon is great,'" says Anderson. "It was very funny. If that kid is getting something out of the cartoon, how great is that? You never know who you're affecting."



Life with father: Anderson's difficult relationship with his dad is a theme of the *Louie* Xmas special and the series

"This show is real—we're dealing with real issues through humor and love and real conflict, but not in an angry fashion," Loesch says.

sage that Anderson presses again and again—that you should love and care about your family despite the difficulties. "Kids are not dumb, and a lot of kids have that dad and that mom that aren't perfect," he says. "I think kids want to know that they can survive it."

That said, with the exception of Loesch and Anderson, no one thought *Life With Louie* would work as a network series. Once the show made the Fox Saturday-morning schedule, no one at the network thought it would survive, much less go on to become television's top new animated show last season.

"Most of my colleagues were skeptical," Loesch re-



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SAVVY MARKETERS ARE SYNDICATION'S BEST CUSTOMERS

A look at the 1995 advertising spending patterns of the top 100 advertisers reveals that some of America's savviest marketers are the heaviest buyers of Syndicated television.

From packaged-goods marketers like Procter & Gamble (the #1 spender in Syndication) and Philip Morris to retailers like McDonald's and Sears to blue-chip giants General Motors and AT&T, the roster of Syndication's heavy users reads like a Who's Who of American marketing. Interesting note: 9 of the top 10 Syndication advertisers invest more heavily in Syndication than in Cable, addressing the need for broad reach.

What draws these advertisers is programming — and the audiences that watch them. In addition to offering the most popular off-network shows, Syndication excels in creating original programming that stands out in an increasingly crowded TV environment. Over 88% of this season's 160 Syndicated series are first-run vs. 10% for Cable [excluding news and sports]. Advertisers are increasingly aware that these shows can deliver the kind of broad reach that Network alone can no longer provide. So Syndication, which now delivers over 1/3 of the national broadcast audience, is a critically important tool that can compensate for Network declines.

A MUST-BUY IN DAYTIME

Daytime advertisers appreciate the fact that shows like *Regis & Kathie Lee* and *Rosie O'Donnell* have helped to double Syndication audiences since 1990, while Network has fallen over 20%. As a result, Syndication's broadcast share in Daytime is close to 50%. A Nielsen study has demonstrated that Syndication, used in conjunction with Network at equal weight levels (that is, in proportion to share of viewing), delivers higher reach than either medium alone. And Syndication's audiences are spread evenly through the week; Cable, in contrast, delivers almost half its Daytime audience on weekends.

TOP PROGRAMMING FOR KIDS

Similarly, marketers to Kids and Teens like Kellogg, Hasbro and Mattel spend heavily in Syndication to reach their target audiences during the week as well as on weekends. Syndication invented the concept of reaching kids with high-quality original programming all week long. This year, the tradition continues, with over 35 kids shows, including *Quack Pack*, *The Mask*, *All Dogs Go To*



SYNDICATION



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Heaven and Richie Rich. It's no wonder that one broadcast network has already ceded defeat in the Kids segment and another is rumored to be leaving it.

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Prime-time advertisers are increasingly realizing the value of Early Prime (4-8pm) as a great place to reach the younger audiences they're seeking in Prime Time, and are re-expressing some of their Prime weight in Syndication. As a Nielsen reach study demonstrates, first-run shows like *Entertainment Tonight*, *Extra* and *Access Hollywood* and off-network shows like *Home Improvement* and *Martin* reach many of the same upscale households as the highest-rated network shows.

Advertisers looking for younger adults are also buying Syndicated action dramas, which have a higher VPH among Adults 18-34 and 18-49 than equivalent net shows. The genre continues to grow with this year's *F/X*, *Sinbad*, *Viper*, *Two* and *The Cape* joining established hits such as *Baywatch*, *Star Trek: Deep Space Nine* and *Hercules*.



In an increasingly fragmented and complex TV marketplace, advertisers have to work harder to achieve their media goals. More and more of them are finding Syndication an indispensable part of their media mix.

**TOP 10 SYNDICATION ADVERTISERS
(\$ MILLIONS)**

Rank	Parent Company	National TV Total	Network	Synd.	Cable
1	Procter & Gamble	\$1,032.6	\$646.0	\$205.0	\$181.7
2	Philip Morris	661.6	467.4	129.6	64.6
3	Kellogg Co.	409.7	271.7	87.1	50.8
4	Unilever PLC	362.4	231.1	85.9	45.4
5	American Home Products	271.3	182.9	58.2	30.3
6	Hasbro, Inc.	151.2	53.6	55.9	41.7
7	Mattel, Inc.	148.2	63.2	52.2	32.8
8	McDonald's	419.7	322.4	49.5	47.8
9	Time Warner Inc.	177.6	95.1	45.8	36.6
10	General Motors	636.1	500.8	45.3	90.0

Source: Competitive Media Reporting and Publishers Information Bureau, July 1996



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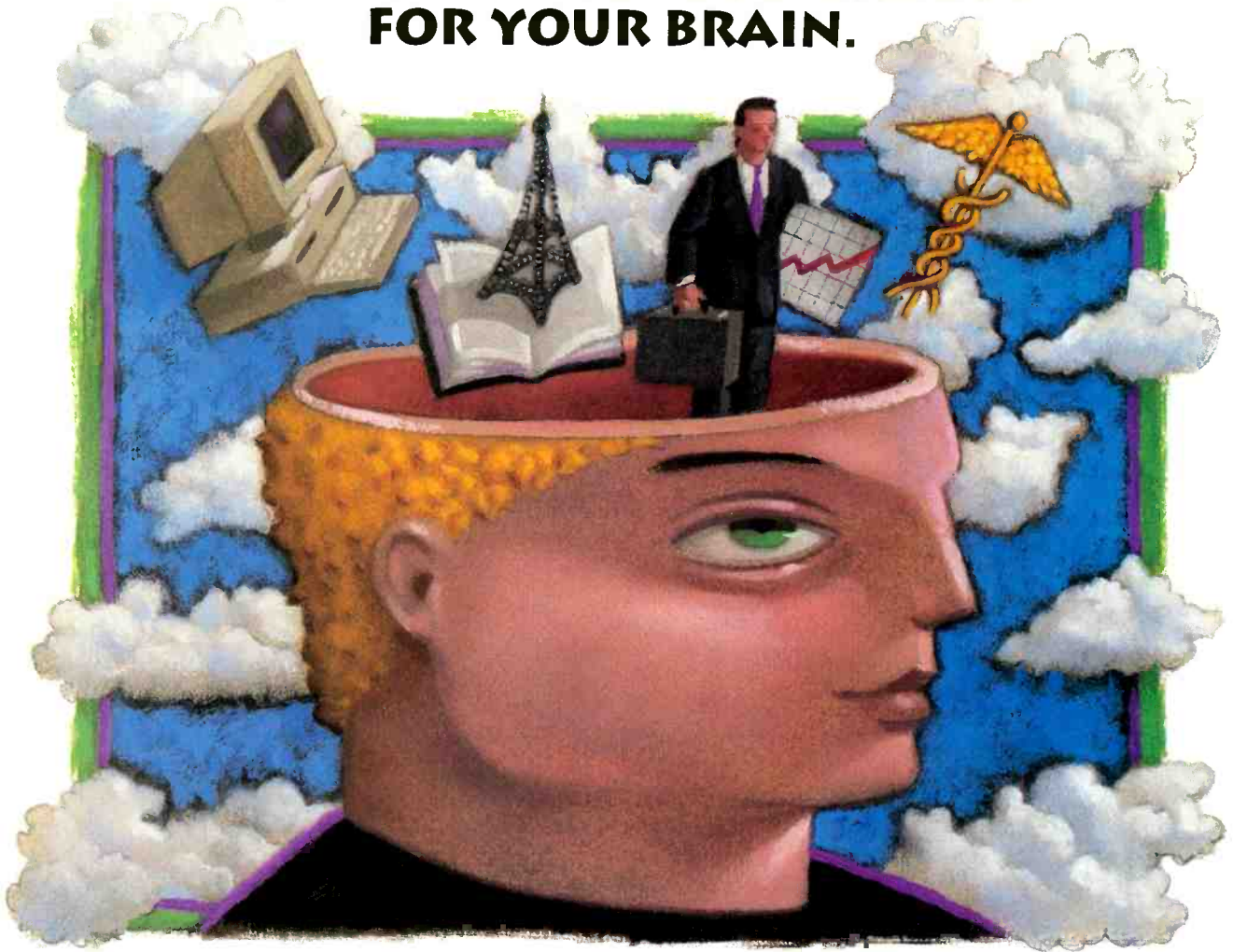
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ADWEEK'S INTERACTIVE QUARTERLY

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ADWEEK'S INTERACTIVE QUARTERLY



inside



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On the front lines of interactive projects in agencies, clients and media companies: Microsoft's Steve Goldberg; Dayton Hudson's Paul Karmann; Deutsch's Audrey Fleisher.

HEART OF THE WEB 10

Interactive arteries have spread across the country, but the Internet's heart remains in San Francisco. A picture postcard, it isn't. *By Joan Voight*

Finder 11.18.96

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Popular Web sites are selling a little *too* well, p. 40



COVER ILLUSTRATION BY MARK YANKUS



On a recent Sunday morning, Steve Goldberg woke up, turned on his computer and began Web-surfing at a time when even the most addicted Netizens had probably turned their attentions away from the computer monitor. It was 3 a.m. But Goldberg's mission was a bit different than most; he wasn't looking for entertainment or companionship in the wee hours. As group manager for strategy and development of Microsoft's

Advertising Business Unit, Goldberg was on the prowl for any hint that competitors were catching up to the software and media giant's ad sales strategy for properties such as MSN, Slate and MSNBC. It wasn't the first time, he admits, the Internet had led him to insomnia, driven by what he calls "a fear that I didn't understand this business."

Sure, the 35-year-old Goldberg can talk with dizzying fluency about CPMs, reach and frequency, as would anyone who began their media career at Young & Rubicam and did time at ABC. He came to Microsoft after consulting to the company when he was employed at US Interactive. But working in the brainy hothouse of the Redmond West Microsoft campus, complete with man-made stream and political-pundit-in-residence Michael Kinsley, requires more than familiarity with buzzwords.

Though Microsoft's short-term goals for Web ad revenue are conservative—10 percent of on-line revenue in three years—in the long term advertising will likely be as important to interactive media as it is to cable television. For Goldberg, this has come to mean that while he and his colleagues have analyzed the mechanics of the advertising process with a singular Microsoftian passion, he has also spent much of his time straddling the Continental Divide, trying to explain the side that cares dearly about securing comp tickets to the Super Bowl to the side whose idea of a big contest is Microsoft vs. Netscape. "He educated [Microsoft] about the fact that the ad sales industry is different than any other industry they play in," observes Scott Schiller, vice president of marketing and advertising sales at Sony Online Ventures, and with Goldberg a fellow steering committee member of the Internet

Advertising Bureau, the trade organization that launched earlier this year.

Now, roughly two years after joining Microsoft, Goldberg is building an advertising team that talks the Madison Avenue talk of dayparts, make-goods and avails, and walks the walk by operating partly out of Manhattan (though Goldberg remains in Redmond, Wash.). He still brings a sense of urgency to the matter that makes one feel as if his life was on the line, as they often say in tech support circles, 24/7. For the agency business, his evangelism may have to become increasingly pointed. He expressed dismay about a recent meet-

ing at his alma mater, Y&R, concerning the MSNBC Web site. "The people looked at me like I was from another planet," he says, recounting that the next thing he and the NBC cable executive who also attended the meeting did was head for a local bar. "I fight a battle every day," he says, "with my management, with agencies and with my team to make sure our business is driven by good ideas and not good press releases." His anxiousness to make his point virtually ensures that any serious discussion will last through two or three phone conversations. Just when one thinks he's finished, the phone rings and it's him again, jawing about whatever Internet controversy is currently driving him "bananas." "He's like a digital Columbo," says Schiller.

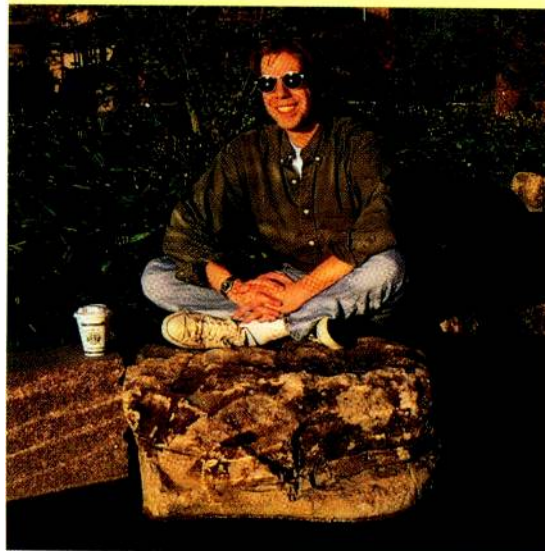
Sometimes his intensity expresses itself as outright stridency. He's likely to cry "Bull----!" when someone claims that targeting is currently a worthwhile Web advertising tool. And he abhors people who don't analyze what they read about the Internet. "It takes very little time for me to see who is formulating their opinions because they read the trades as opposed to doing the real elbow grease of thinking it through," he claims.

His gift for pontification is just as likely to cast him as "arrogant," the first adjective that seems to spring to mind among his detractors. While he's hardly the first Microsoft employee to be described as such, he wishes that people would choose the label "controversial" instead. But after a long pause, he says, "If people think I'm arrogant and they stop listening, then it bothers me. If people say, 'Man, he's arrogant and he got me thinking,' then that's a trade-off I have to live with." —Cathy Taylor

SHOCK TROOPS/ THE MEDIA

MONEY PROGRAM

Microsoft's Steve Goldberg brings a little Madison Ave. to Seattle.



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Paul Karmann may have the most intriguing job (and title) at Dayton Hudson Corp. in Minneapolis: He's director of alternative retailing for the company's department-store division. He helped concoct the "alternative" moniker when Dayton Hudson started investigating new methods of retailing 18 months ago. Now, Karmann oversees the division's Web site, shop-at.com, which includes all three upscale

department stores operating in the Midwest under the Dayton Hudson banner: Dayton's, Hudson's and Marshall Field's. Each store has its own graphics section on the site, with an icon customers will recognize, like the landmark clock modeled from Marshall Field's State Street location in Chicago.

Karmann and Pat Norton, who is manager of alternative retailing, pushed hard to bring the company into the digital age. "We felt it was the right thing to do," Karmann says. "As an upscale, trendy, fashion department store, our [customers] expect us to be there."

He and Norton designed the Web site in-house on a limited budget with simple, clean, colorful graphics and animation (Knowledgeset, in Mountain View, Calif., programmed the site). "It really is a communications program," he says. "There are no regulations and no guidelines."

Karmann, 38, is not one of those whiz kids right out of college who convinced his bosses they needed a Web site to talk to his generation. In fact, he started out in the buying office of Hudson's in Detroit 16 years ago with a degree in marketing and advertising. When Hudson's merged with Dayton's in 1984, he moved to Minneapolis and worked as an assistant account executive, handling storewide advertising. Karmann later became director of media.

Meanwhile, the new company set up a customer-loyalty program targeted at new variations of retailing, including kiosks and on-line services. The program operated for a year until Dayton Hudson, which also owns Mervyn's California and Target stores, made a strategic decision to concentrate on its traditional retailing business before embarking into cyberspace.

But the retailer asked Karmann to remain vigilant; his mission: to stay in touch with the digital world. Finally, Dayton Hudson took the plunge.

Although the current design was Karmann and Norton's idea, a lot of in-house talent brought the site to life: from art directors to technical artists, special-event marketers to public-relations people. The merchants were not part of the equation.

Karmann is always looking to refine the Web site, providing, for instance, a quicker turnaround on customer e-mail. Right now, initial responses are made within 24 hours of the request.

Because of the complex questions people ask via the site, it can take five days for a complete answer.

Dayton Hudson has the largest gift registry in the country, Karmann notes, and he would like to see it go on-line, so out-of-towners can find gifts for a wedding or other events on the Web site. The retailer also offers in-store personal shoppers, a policy that, Karmann believes, could afford another opportunity to interact directly with people who might have questions about merchandise or fashion trends. What he does not anticipate right now is selling a large inventory of products over the Internet. "Graphics are limited," he says, "and you are not going to buy an upscale sweater from a store without touching it."

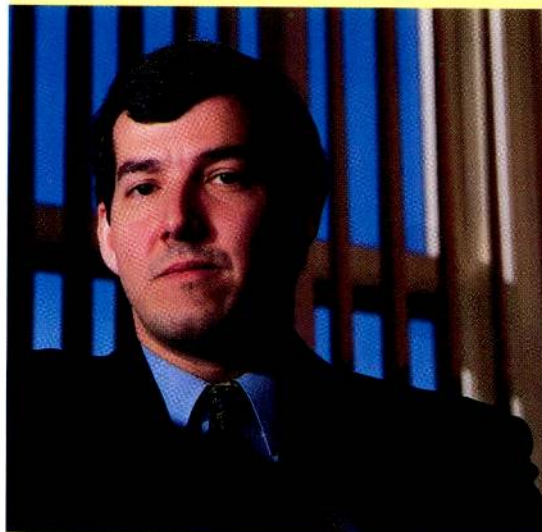
But he does think other products will sell in cyberspace, including Marshall Field's famous Frango mints. "Why not a Frango a month or hosiery for women or underwear for men being delivered every month? Those items don't change; you don't need to touch them to buy them." Along with a store locator, the site features special areas like "Big Life," a back-to-school promotion; a list of store services; in-store current events; "Eye on Fashion," a sampler of clothing and accessories; and an area called "Cool Things" for all the Dayton Hudson stores.

Karmann has kept the shop-at.com site simple graphically for a reason. He believes most home users don't have the high-speed capability for quick downloads; browsers get tired of waiting and move on from a site, never to return. That's the ultimate retailer's nightmare in any medium—shoppers who never come back. —Ellen Rooney Martin

SHOCK TROOPS/ THE CLIENT

ALTERNATE UNIVERSE

Paul Karmann pilots retailer Dayton Hudson into on-line orbit.



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**Source: Forrester Research



TechWeb



At first glance, Audrey Fleisher, dressed in a suit and walking past administrative pod people, seems way too corporate for someone in the new media biz. Then she starts discussing avatars, Unix systems and memory space, and one thing becomes clear: Fleisher lives in techno-geek city. "When things were not cross-platform, I made them [that way]," she says. Strap some taped-up glasses on this woman!

As director of interactive at Deutsch Inc., Fleisher's fondness for technology is displayed more in her work than her speech. That's partly because she's aware of the gaps that technology creates. "I try to stay away from acronyms and abbreviations," she says. "It's very off-putting and creates a distance. In many cases, it's the first time clients are hearing any of these [terms]. Those abbreviations empower some and intimidate others."

There's no intimidation at Deutsch's Tanqueray Web site (www.tanqueray.com), just a smooth ride. It's easily navigable, guiding users and offering low-tech content that's more about added value from the brand than about the digital medium. The four-month-old site is the first significant product from Interactive Deutsch, the agency's new media division, since Fleisher joined the company a year ago. The site reflects Fleisher's primary goal for Interactive Deutsch: collaborating with the parent agency while preserving its own individuality. (Rare Medium, New York, also worked on the site.)

Fleisher says www.tanqueray.com was really a result of teamwork. "Sometimes, I'd draw things [on the screen] and [the creative department] would put in the background," Fleisher recalls. Mr. Jenkins is part of the site, but he's not featured on the main page, and many sections are completely devoid of the old man (though cutout heads are ubiquitous). One area focuses on the AIDS Ride, which Tanqueray sponsors, and others offer extensive recipe selections for meals and Tanqueray drink combinations.

Fleisher began her technology career 12 years ago, attending grad school at the New York Institute of Technology, way

before the term "user friendly" came into the vernacular. "Our systems were huge—the size of refrigerators. Our disk drives were like dishwashers!" she cries. Fleisher formed lasting relationships with her classmates, many of whom now work at the leading design and technology companies: Pixar, DreamWorks, Digital Domain and R/Greenberg Associates.

After graduation, Fleisher worked for Computer Graphics Labs, marketing super-high-end operating units that met her clients' graphic design needs. Throughout her career, Fleisher has practiced what she's programmed for others. She

calls it the constant merging of art and science in her life. Even before NYIT, there was a bit of each—a Bronx Science High School education, a fine-arts degree from Brown and a brief fashion-industry stint, designing prints for fabrics ("It kept a paintbrush in my hand," she says).

With Coby O'Brien, now senior vice president and director of interactive at Saatchi & Saatchi, Fleisher established Saatchi's new media division. Then came the offer from Deutsch, where she has managed to break away from the information-systems mentality she felt at Saatchi. Observers say Fleisher has meshed well at Deutsch. Coming aboard last year, she joined a group of people from various parts of the agency who had formed an ad hoc mini-department for new media projects. Now, those staffers are all part of Interactive Deutsch.

Pre-Tanqueray, the interactive division produced a philanthropic site, pro bono, for Lenscrafters' Gift of Site program. Fleisher says it was "a good way to see how we all worked together." The group is hotly pursuing new-business accounts (Ikea, Bally and Prudential Securities, among others).

For now, Tanqueray is the agency's digital calling card, though its future plans are currently "in review," Fleisher says. Since Robbie Millar, former senior brand manager, left for Tanqueray parent Schieffelin & Somerset's London office this summer, Interactive Deutsch has been educating Tanqueray's new executives about the Web site.

"We're extremely dependent on the client understanding what the medium's about," she says. "So the agency must also function as educator." —*Laura Rich*

SHOCK TROOPS/ THE AGENCY

GIN AND PALETTES

Audrey Fleisher mixes art and science at Interactive Deutsch.



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remembers
who came
in second.**

**So here's
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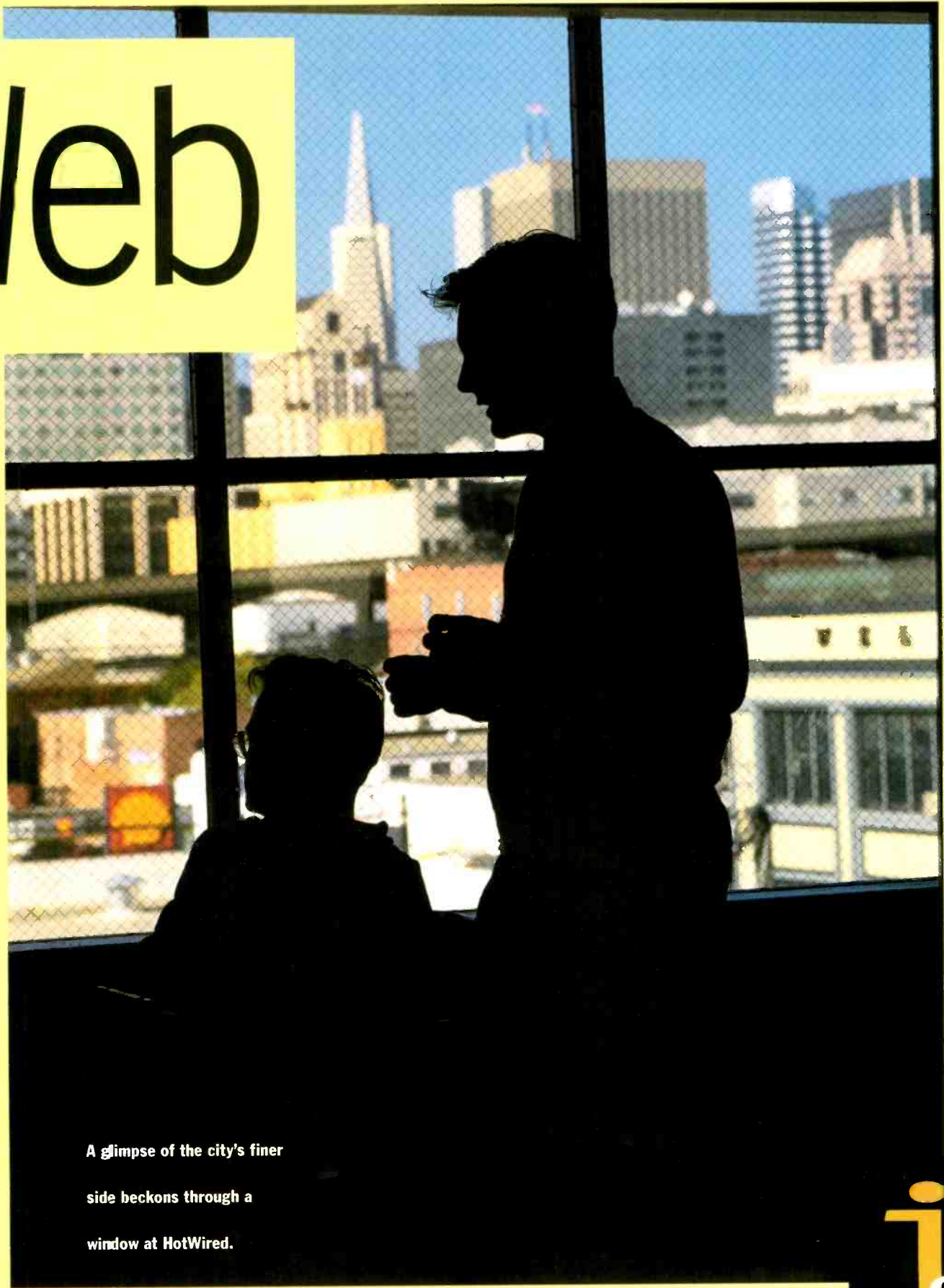
You would never guess this place was ground zero for a communications revolution. In an elegant city known for its bay views and unrelenting ambience, San Francisco's digital district consists of a couple grubby neighborhood blocks shadowed by an overhead freeway in the industrial zone south of Market Street. This is where the literary and design heritage of San Francisco mixes with the computer-age vision and technical genius of Silicon Valley to the south. Here, in the midst of a battery of young Internet-related businesses, is where the art of the Web culture has broken off from the science of tech culture to form a community of its own. Through the windows of lofts that house some of the most advanced Internet equipment and brainpower on the planet, you're likely to catch a glimpse of a ragged street person going through the dumpster in the alley nearby. An abandoned gas station serves as makeshift parking lot; an old fabric discount

They don't look like much. But a few rundown blocks in San Francisco's South of Market district are Internet Central.

By Joan Voight

PHOTOS BY CATHERINE KARNOW

Web



A glimpse of the city's finer
side beckons through a
window at HotWired.

i
Q

Lowest cost per geek and other misconceptions about advertising on the web.

What was once the basement plaything of the pocket-protector crowd is fast becoming mainstream media. The web is, quite simply, the next big thing. Describing how big is like describing television in the year 1950. Overnight, the web has gone from "Wow, cool graphics," to "Wow, cool numbers," growing from 2.3 million users per day in '95 to 9 million users per day in '96. Which means now is the time to get on. And Time Warner's Pathfinder is the place to do it. Fact: Pathfinder users' average HHI is \$71,450. And 72% graduated college. Fact: Pathfinder delivers loyal users*

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who spend an average of an hour/week

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outlet operates out of a warehouse across the street. You don't find these attractions featured on the so-called "hip tour" of the area mapped out, naturally, on the Web (at www.vivid.com, the site for Vivid Studios).

Once the territory of video production companies, then multimedia CD-ROM companies, the digital district has grown up around a nondescript five-story building at 510 Third Street. Though the undisputed heart of the digital scene, the building is separated by a busy thoroughfare from the park, cafes and galleries most people consider the center of the cyber zone south of Market.

No matter: The traditional press in many ways invented the concept of "Multimedia Gulch" (a term the locals eschew), and if the latest batch of new media companies doesn't stay within boundaries its elders set, what else is new?

510 Third Street is the home of internationally known Internet marketing agency Organic Online and on-line publishing and design firm Vivid Studios. (The building next door houses *Wired*, the bible of the digerati.) Sharing the stairway with the animated and surprisingly wholesome twentysomethings that pour in and out of the Web shops are middle-aged women, mostly Asian, who toil at the sewing factory that occupies the middle floors.

The building's lobby is nonexistent, its tiny elevator padded with dark carpeting and its hallways in need of a new coat of paint. Here is where dark-suited business executives and investors from all over the world come to get a glimpse of the digital future. "A client from a big consumer products company took a look around our place and commented it was obvious that the money they paid us certainly wasn't going into the overhead," laughs Michael Hudes, Organic Online's president.

Like that of its neighbors, Organic's community space is accented with mountain bikes and secondhand furniture. The Organic staff, in the meantime, toils on nearly a million dollars worth of state-of-the-art computer hardware, using the latest, and in many cases beta, software. Commenting on the tech firepower that keeps 510 Third humming, Vivid's Craig Wingate points out, "There is more

bandwidth in this building than in some countries."

Bandwidth, brains, gourmet coffee and designer water are the fuel of the digital revolution. The engine has been the burning drive to invent a new way of communicating. Turning that mission into a viable industry is the journey. Some of the digital companies know the route better than others.

AT VIVID STUDIOS, chief operating officer Craig Wingate, who joined the company only last year, explains how the Web culture in San Francisco has evolved as a community. "Look at our Web site," he notes. Along with telling about the company and its employees, it offers information about other, sometimes competing, Web companies. "The business ecosystem [in the South of Market district] is complementary. I think Web companies share the same goal of advancing the medium, and those benefits overcome rivalries," he says.



President Craig Wingate (here with Circe) is helping transform Vivid Studios from a Web design shop into a content aggregator. Of working South of Market, he says, "The business ecosystem is complementary."

"When it comes down to it, there is a small pool of people and talent in the Web development field," he adds.

Being in the Bay Area gives companies like his access to the people "who develop the technology we need," he says.



"All the innovations, [such as] Internet transaction and security systems, come from around here."

To maximize the interchange between its creatively oriented Webmasters and the Silicon Valley software industry, Vivid recently hired Mark Scott Johnson away from Sun Microsystems in nearby Mountain View to fill the new position of chief technology officer. Johnson helped lead the team at Sun that developed the well-regarded Java networking language. "Clients like the fact that companies like ours are often called on to test technology" that the rest of the world hasn't seen yet, Wingate says.

Six-year-old Vivid has developed Web sites for J. Walter Thompson, Ketchum Communications and Microsoft's Windows 95 launch. It has also created Net games for Silicon Graphics and Sony New Technologies.

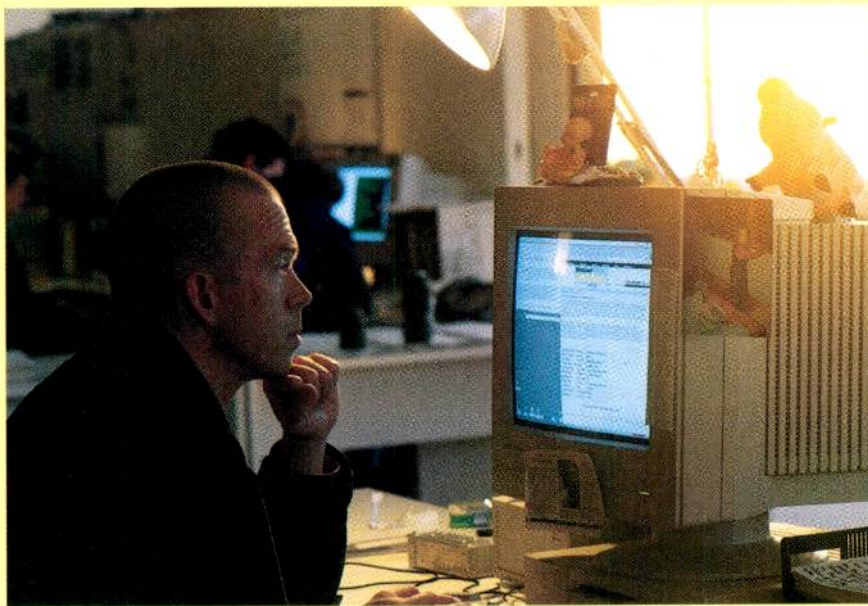
The company, which has grown from 20 to about 50 employees since early 1995, wants to retain its small studio-like culture to keep the creative juices flowing. Last April, it spun off an online publishing arm, dubbed the Vivid Travel Network (<http://travel.vivid.com>) to sell the formats and distribution rights to create a global network of travel directory Web sites, on which Vivid would eventually place advertising.

The Vivid Travel Network has its own loft offices down the hall from Vivid's, staffed with about 15 sales coordinators who work the phones, trying to persuade potential affiliates to buy the exclusive rights for the VTN directory in their regions. Compared to the construction-site motif of Vivid's offices, VTN's space seems quiet, tidy and office-like. VTN, which hopes to double in size by next April, is marketing its package of Web architecture, language translations and administrative systems to travel agencies, regional media companies and telephone companies.

Because Vivid is betting its future on VTN, Vivid Studios is currently turning down clients looking for Web sites and is pouring all its development talent into creating templates and other technology tools for the travel network.

THREE-YEAR-OLD Organic Online (www.organic.com), housed on the fifth floor of 510 Third St., helped define Web Chic—and in the process developed a national reputation as a leader in Web marketing and design. The open loft space that houses its 53 employees is roomier and seems to have a higher percentage of toys per staff member than other Web shops. Organic has built more than 40 Web sites for a list of

blue-chip clients including Levi Strauss & Co., Colgate-Palmolive, McDonald's, Nike and Harley-Davidson, but hasn't lost its casual ambience (or its nicked-up conference table). The days of one-shot Web projects, however, seem to be fading for Organic as new creative leadership takes over and the company tries to offer clients a more strategic, long-



Zachary Taylor, a system architect at Vivid: The agency is now pouring all its development talent into the Vivid Travel Network, to the exclusion of taking on new clients looking for Web sites.

term approach to Web marketing.

"We understand how marketing on the Internet is different," says president Michael Hudes. "It's like our name says, it's an organic, rather than a linear and structured, process."

Creative director Sorel Husbands, who joined Organic from Margeotes Fertitta & Partners in New York about six months ago, says that in Northern California "lots of people think and breathe cyberspace."

In the San Francisco Web field you can find people who understand the nuances of the medium, "who have the ability to think nonsequentially and, like an architect, understand how to design space," she says. Another talent among the local Web-set is the understanding that Internet marketers "don't have control of the consumer. We don't push the [advertising] message." Good Web advertising "lets the consumer experience the message," she says.

"The history of art is about control," adds Ben Olander, Organic's second creative director, who was hired this summer. "But on the Web we give the audience the tools and systems, and the message falls out of that," he says. In this world a creative is defined as someone with skills in information design, navigation design and the ability to integrate technology as part of the creative process, he argues.

Hudes says that Organic intends to leverage its Internet expertise into a new role for the agency as the provider of



“complete solutions for interactive marketing,” much like the role a traditional ad agency of record has with its clients.

Hudes certainly looks the role of ad executive: clean-cut, conservatively casual clothes, well versed in the patter of conventional marketing. “The Web is past the experimental stage,” he insists. “Now it is an [integral] part of the mar/com mix. We want to help clients develop long-term strategies to extend brand equity on this new platform.” Rather than venture into the risky world of on-line content, as many Web developers have done, Organic’s goal is to establish “strategic partnerships with consumer product brands,” he says.

An example is Organic’s relationship with Firefly, a personalized entertainment-oriented Web community. Organic is building a “decentralized” Web brand for Firefly, using banners, “catch” pages between the ad banner and the client’s Web site and other forms of interactive ads, says Thomas Wang, Organic’s new strategic planner.

IN A RENOVATED Victorian house-turned-office around the corner from 510 Third St. is Red Dot Interactive (www.reddot.com), a smaller interactive company that is also trying to get beyond predictable corporate Web sites.

“Both we and our clients are in this hotbed of new media, where the technology is born,” says agency president Anita Bloch. Red Dot’s tech clients such as Hewlett-Packard, Cisco Systems and Oracle talk to agency staff regularly about new developments in the Internet field and “even share tools with us. The level of synergy and expertise you find within certain marketing and tech teams in this area is awesome,” she adds.

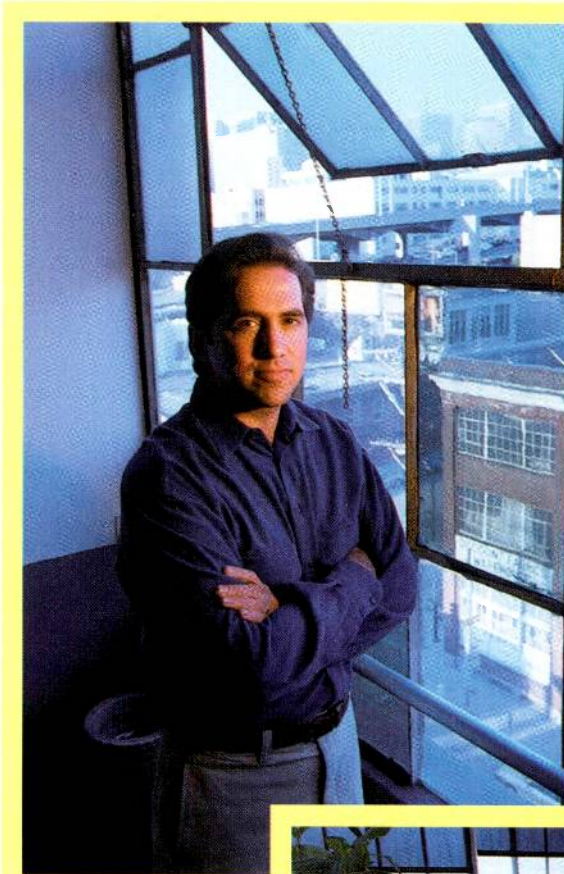
Bloch, whose five-year-old company once focused on CD-ROMS, now works primarily on Web projects. She maintains that the South of Market technologists have gradually become part of San Francisco’s design and advertising com-

munity. “Lots of interactive companies come and go, but the same people are still here,” and they are making their mark on the rest of the San Francisco creative scene, she says.

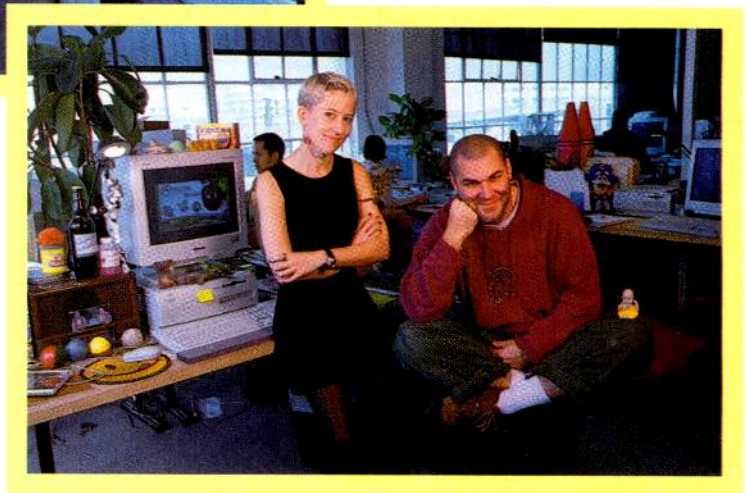
While Red Dot’s crowded office now looks out on the underbelly of a freeway, its staff of 15 is looking forward to moving a few blocks away to a bigger industrial space in the vicinity of the Museum of Modern Art.

Unlike Organic, Red Dot is more focused on working with service-oriented companies that seek to use the Web as a launching pad for new products—and as an interactive weapon for beating the competition—and less interested in branding consumer product companies.

“Along with technology companies, we are seeing finance, automotive and insurance companies turning to the Web,” Bloch says. “What they want is less about image and more about business productivity. With the Web they no longer have to depend on written brochures and data sheets, and they can respond to customers much faster,” she notes. “But all that speed can be a problem,” she notes with a laugh. “Sure, the information is up to date, but the presentation, organization and polish can be lacking—



At Organic: president Michael Hudes (above) and creative directors Sorel Husbands (formerly with Margeotes Fertitta in New York) and Ben Olander (far right).



a problem that we are always working on.”

Lately Red Dot has been working heavily on projects for Hewlett-Packard, as the company turns more and more to the Web to reach its tech-savvy customers in various industries. Along with sites for HP’s financial services, health-care, workstations and service groups, Red Dot is rolling out



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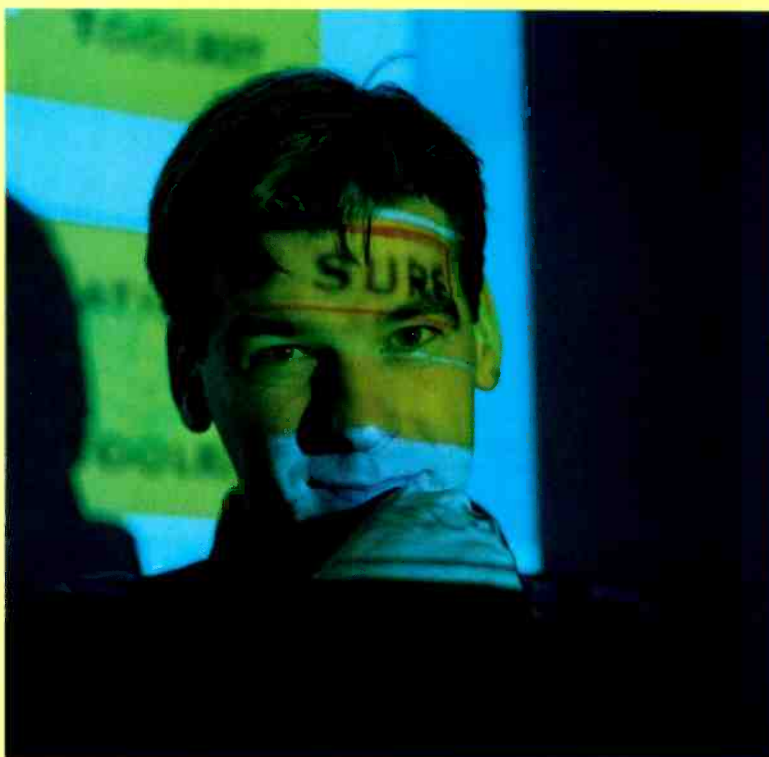
a site to introduce HP's new interactive media group.

Some of the interactive design is making its way into HP's conventional marketing programs. For instance, HP's site for financial services customers has a Wall Street motif that was lifted from the Net and used on several promotional pieces.

A FEW BLOCKS ON THE OTHER SIDE

of 510 Third St. is the slightly less shabby industrial building that Web network HotWired has moved into, at 660 Third St. With its signature neon entryway, the spinoff from *Wired* magazine looks like the next-generation offspring it is. The refurbished offices, with new carpeting and fancy leather furniture, represent the content provider's latest effort to reinvent itself and take part in the revolution it covers (and perhaps helped create).

Rick Boyce, vice president of advertising, is a cheerleader for the cause. Dismissing reports that the venture is far from ever making a profit, he emphasizes HotWired's prominence among Internet content sites. "There will be three tiers of content sites on the Web," he maintains. The top tier—where HotWired will sit—will be made up of "about 15 sites that have the strongest following among users and the best reporting and measuring tools for advertisers. The middle tier will have 100 to 200 sites, includ-



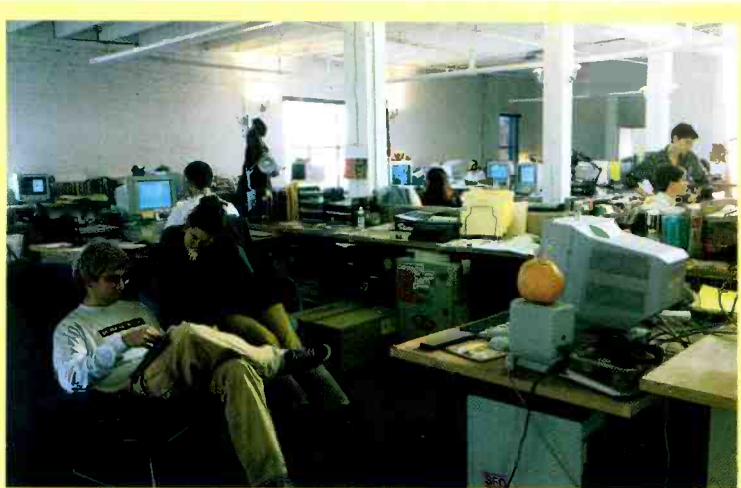
HotWired vice president of advertising Rick Boyce sees the Web shifting into three tiers, with independent content sites like his (naturally) at the top.

that can't keep up with dedicated content efforts. Eventually, he believes, dollars now being poured into corporate marketing sites will travel back up to the most popular, independent content areas on the top tier.

To keep HotWired among the Web's greatest hits, Boyce explains how the site has been broken up among 12 sub-sites or channels, with more to come. Not surprisingly, the channels seem to be developed largely around possible sponsorship interest—an impression Boyce makes no effort to change. Channels include a virtual job fair, a health advice site, a Web speakeasy with bar banter and cocktail recipes, and a daily commentary on technology and culture issues. Dockers and Oldsmobile are among the sponsors lined up so far.

In a perfect example of Web economics, HotWired, which to date is all vision and no profit, has almost twice as many employees (163) and nicer quarters than any of the Web development companies that are turning down paying corporate customers. Maybe it's because content locales, not corporate sites, are the future. Maybe it's simply because HotWired needs a more polished sales schtick to attract wary advertising clients. Who knows? In an industry that material-

ized into a worldwide force almost overnight, everybody has a theory. It all depends who you talk to as you stroll around the physical domain of Internet Central. ■



Inside the new offices of HotWired: Though not the most profitable Web venture on Third St., it has the most employees and nicest digs.

ing up-and-comers," he says. The lowest tier will consist of more than 200 less-traveled sites, including cheap hobbyist sites and "expensive" corporate marketing and content sites

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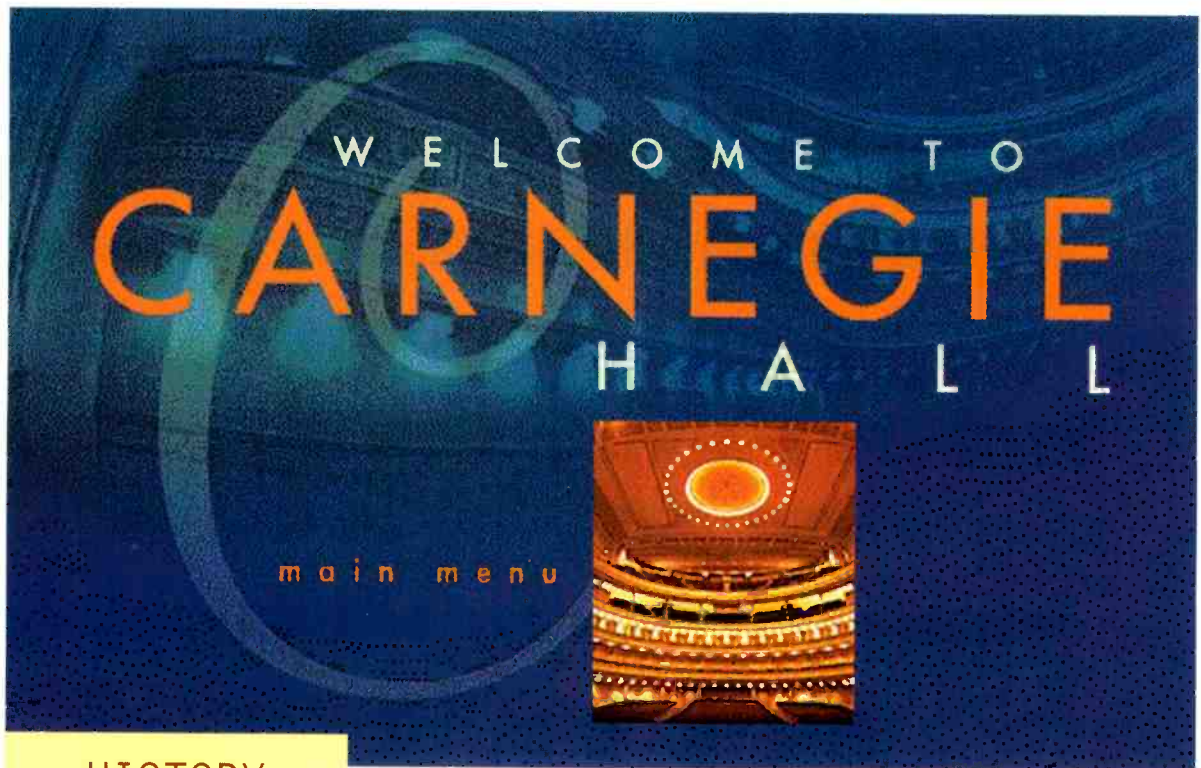
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ANATOMY OF AN INTERACTIVE AD

Good Acoustics

A new Web site for a venerable landmark looks to serve up a virtuoso performance. By Laura Rich

The home page: A click on Main Menu provides the user with a crescendo of choices.



HISTORY

Well, everyone knows how to get to Carnegie Hall: practice, practice, practice. David Kitto, marketing director at the music venue, likes to mention that with a tongue-in-cheek chuckle before he points out how, now, anyone can visit the revered concert hall in New York with virtual ease: through its Web site, www.carnegiehall.org, which launched Sept. 8.

"Carnegie Hall, as a result of the site, is accessible to the world 24 hours a day, 365 days a year," Kitto says gleefully.

The folks at Carnegie Hall have discerned one big feature of the Net: its global reach. That, and the popularity of cyberspace among younger-skewing audiences, a demographic that Carnegie Hall executives are contemplating a lot these days. Because many regular attendees are getting older, the powers that be

are marketing to younger people. The Web site is one component of this plan, which also includes educational programs.

In the autumn of 1995, Kitto and staff began thinking about the Internet, but held off for a while because they wanted a site that would feature many software applications, not all of which were widely available to Web surfers back then. "Sound was very important to us," he says. Naturally. And RealAudio was Kitto's favored application.

Voilà, one year later, Carnegie Hall boasts an extensive, comprehensive site, complete with a sleek look fronting subtle bells and whistles. Kitto says New York's Avalanche Systems was chosen to establish and maintain the project because of the way the agency takes a low-key approach to building high-end technology into a site. Says Kitto, "We were pleased they paid attention to emerging technologies."

Secure transactional software allows the customer to charge tickets on-line to any performance held at the venue.

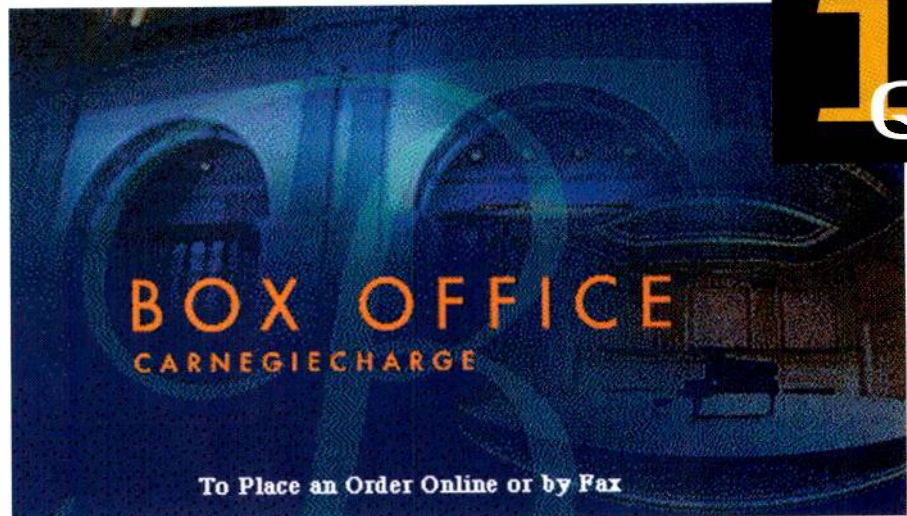
STRATEGY

“We started with the feeling, ‘Welcome to our world,’” explains Kate Swann, senior producer at Avalanche. Swann was the point person on the account, coordinating staff internally and acting as Carnegie Hall’s primary contact.

The site’s Virtual Visit area is key to the approach taken by Avalanche, whose staffers spent a lot of physical time at Carnegie Hall exploring the byways and hidden crawl spaces of the old building, which opened on May 5, 1891. “You can really feel the history of the place,” says Peter Seidler, Avalanche president and creative director. The site’s Archives area documents a big part of that history, including the performances of the Beatles and the Rolling Stones, as well as lectures by Albert Einstein and Dr. Martin Luther King.

Omniview’s PhotoBubble adds a way for users to get a feel for the theater, offering a 365-degree view of the venue from their computer screens. “We’ve tried to simulate what it’s really like at Carnegie Hall,” says Kitto.

Every department within the nonprofit organization is represented on the site, and Kitto says the ultimate plan is to get all the departments wired internally so they can feed content into the Web site at the



same time they update internal information. Avalanche is creating tools and templates to make this happen.

Kitto also asked for feedback during the process from members of the Carnegie Hall board, including Mike Mason, GTE’s vice chairman and president, international. The telecommunications company donated some products and services to the site. “This is one of the upsides as a nonprofit,” notes Kitto.

“We were looking for ways to bring younger people to the site and then turn them into ticket buyers,” he says. The sections of the site supported by education will continue expanding, to inform users about classical music in the hopes they will become Carnegie Hall-goers. Once they’re hooked, they should be buying tickets, if all goes according to plan. Avalanche created a database for Concert Calendar, hooking it up to secure transactional software created by Avalanche with Verisign. Once the show and date have been chosen, users can purchase tickets on-line with a credit card.

COST/RESULTS



This is the part that makes the site truly remarkable. A modest budget from the nonprofit organization was stretched and squeezed to produce a top-of-the-line site in all respects: the visual detail, the use of existing technology such as PhotoBubble and Real-Audio and a customized database created by Avalanche that creates pages for users who input criteria for the entertainment they want to learn more about.

Sources say a traditional advertiser would have paid around \$100,000 for the site. The biggest cost: the two photo shoots—one of which was employed in the PhotoBubble application. “We realized we had to do a really extensive photo shoot,” Seidler says. “Carnegie Hall is a very specific place with lots and

lots of detail.”

Some day, the site will pay for itself, Kitto hopes. Or will cover the cost of maintenance, that is. “We do not have a Webmaster, but I anticipate the day when we will,” he says. Ticket sales over the Web will help. So far, the hall has processed orders from Japan, Australia and Germany.

For now, Avalanche is monitoring only “hits” on the site. This is less accurate than a rate of actual viewers, since one viewer could click on a page several times or only once. Swann reports the hit count has leveled at around 25,000 per day, although it spikes to 50,000.

A timeline transports Carnegie

Hall’s past into the user’s present.

A photo-realistic tour takes the viewer through the byways and crawl spaces, past the grandeur and history of Carnegie Hall. Visual detail is the strength of

VIRTUAL VISIT



the Web site.

It's no accident that this Web site captures the graceful curves of Carnegie Hall. Seidler says the designers used two type-font families that would help them preserve the austerity of the building while still appealing to younger users. "One [font] was very rounded and flowing and has a lot to do with the architecture," he explains. "The other has a very square and formal face, conveying authority." Throughout the site, images were layered to give a soft montage effect.

The database behind the site is its most valuable attribute, even if the PhotoBubble is the most entertaining. In Concert Calendar and Box Office, users can search for favorite composers or desired concert dates, and the database calls up the results, producing pages in an instant.

There are plans to expand the Web site, including a

chat room, which uses technology from IChat. A big focus: on-line sales. "My objective is to get people to feel comfortable with buying tickets [on-line]," says Kitto. The Gift Shop offers mugs, caps, tote bags, sweatshirts and, of course, recordings of music.

For the most part, the navigation of the site is straightforward and logical, though it doesn't compel users to explore the entire universe. Menus clearly display the various sections—New & Notable, Then & Now, Support the Hall, Learning Center and so on. Yet, except for regular concertgoers looking for the latest information, users may find few reasons to return on a regular basis. Enter the Entertainment Lounge, set up to offer weekly prizes through contests, to bring people back time and again. The site's best feature is its depth and breadth as a classical-music resource. ■

Reviewing the Carnegie Hall Site

From: Frank Lantz, creative director, R/GA Interactive, New York

First of all, it's clearly a beautifully designed site. Graphically, it's fresh, contemporary, but appropriate to the subject. There's a lovely use of type and subtle palettes. The Concert Calendar wasn't the easiest thing to use in the world. It's more of an informational or functional site. It works in the same way you get something in the mail and put it on the refrigerator as a resource. The larger question is whether a site of this scope is necessary for Carnegie Hall—or for anything. Sites that work best do one thing and are really focused.

From: Peter Adams, director of interactive and creative services, Poppe Tyson, New York

The strength of the site is its design. They did a good job putting it together, though it looks to be all graphic-based, which means high bandwidth. There's no personalized notification of new things. It's a very good experience once you're inside, but there's no hook for getting people back to the site, no relationship marketing. Purchasing tickets is going to be the main attraction.



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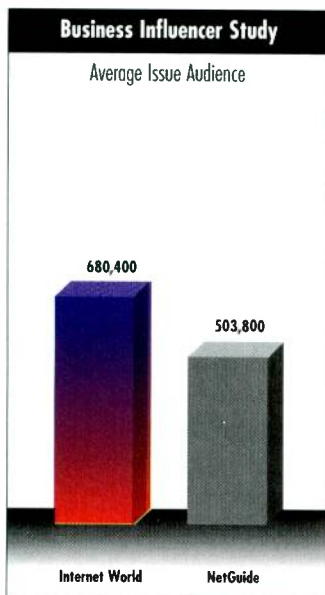
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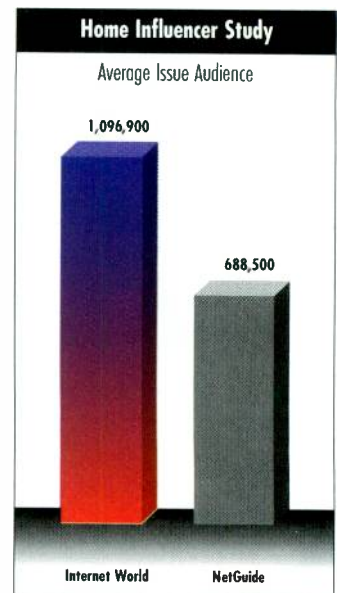
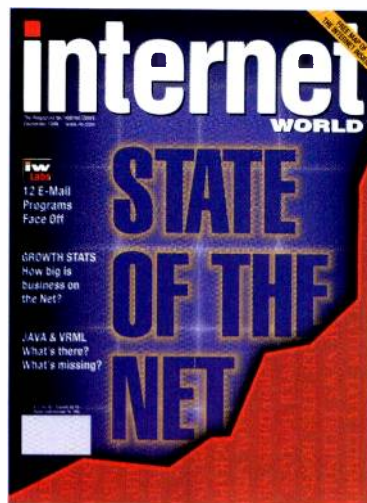
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Internet World leads nearest competitor by 35%

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B E S T A G E N C I E S



THE I.Q. AGENCY GUIDE



Our second annual special report on the interactive agencies and upstart Web design shops behind some of the best efforts in new media marketing: 10 at the top, and 10 more to watch.

Perhaps sadists enjoy picking favorites from among relative equals; for the rest of us, it's just torture. Yet that's what we've

set out to do with the IQ Agency Guide: select the best interactive agencies and Web design shops from an ever-growing pool of worthy competitors. How did we do it? By looking for elegant, innovative work on the Web; by talking to marketers and others in new media about who they respect (or don't); and by using our own judgment, based on the people we meet and the work we review.

A few things to note: This year's review includes more interactive divisions of traditional agencies; at the same time, former Web-only shops are growing to resemble full-service agencies. And if success has many fathers, Web sites have extended families. It seems nearly every shop claims Netscape as a client. In actuality, interactive work is often shared, with projects—or pieces of a single project—parceled out to different agencies.



The Best

Agency.com, New York



For an English major, Agency.com chief executive Chan Suh draws pretty good charts. Standing

before a chalkboard in his agency's converted-warehouse space on lower Broadway, Suh outlines his plans for integrating clients' full range of business into interactive media, detailing the difference between the work of advertising agencies and that of a new media shop like his.

He speaks quickly as he maps out the course a product takes from awareness to purchase. Agency.com, which does "electronic marketing," he argues, is better positioned to jump in at the many stages a product goes through from creation to consumption. "It's like an agency that does commercials, but also does business strategies and brand strategies," he explains. Under this plan, "about 40 percent of the work we do never sees the light of the screen," but has more to do with internal systems integration. The work that does reach the consumer end of the Internet includes Web sites for American Express and ad banners for Apple Computers.

Like many new media shops, Agency.com is referred to by industry brethren in terms of its founders, Chan

and Kyle Shannon—as in, "Chan and Kyle worked with us early on," as Bob Allen, founding partner at Modem Media, said in a recent interview. (Agency.com is credited as the outsource shop on the Web site for former Modem Media client MasterCard.) There is an air of youthful enthusiasm at the agency that sometimes verges on just plain silly. Still, its young owners, or Webpreneurs, were savvy enough to secure an investment earlier this year from

advertising-agency holding-company Omnicom, which helped stabilize its finances.

Suh says the agency has been profitable since its inception in February 1995, but laments its brief history doesn't open any doors at banks and other lenders. The 54-person shop is expected to earn \$5.6 million this year. Of all the new media shops in which Omnicom

invested, Agency.com is regarded as the most well-rounded, offering more of a full-service agency profile.

Perhaps its second-biggest coup (after the Omnicom deal) was winning the interactive-agency-of-record assignment for British Airways in August. It has opened an office in London

Avalanche Systems, New York

Avalanche returns to the IQ Agency Guide this year, in part due to its chair problem. Apparently, the Soho-based shop is hiring staffers at a rapid rate, and the seating arrangements have yet to catch up to the pace. "We try to keep a number of them in the conference room for clients, but they always disappear," says Cherry Arnold, director of marketing at Avalanche (www.avsi.com). The agency has grown from 20 people to 45 in a year that saw the debut of major sites for Super Bowl XXX and the Olympics (via client NBC), VF Corp. (maker of Lee and Girbaud jeans) and Carnegie Hall.



More than the grace displayed by its chair ballerinas, who wheel around the old printing-house space rather than risk losing their seats, Avalanche is regarded for the sleek, elegant interfaces of its clients' Web sites. And the real secret to Avalanche sites isn't the quality of the

design but the seamless implementation of the technology behind it, making the sites instinctive and easy to use.

Avalanche isn't just a Web design shop, however. "We're doing more strategic services, more site tracking and media planning, and more off-line work," says Michael Block, chief executive officer. Block, whose background is in the business end of the fashion industry, handles the financial and business development elements of the company, while Peter Seidler, creative director and president, heads up the art direction. Block says the two-year-old company will be moving toward more of a "strategic partner" relationship with clients, rather than that of an image-creating agency.

For Carnegie Hall, for instance, a team dedicated to the client was organized to implement a Web site that was primarily a front end to back-end systems that would make Carnegie Hall's internal operations more efficient and cost-effective. Avalanche typically allocates staffers to work full-time on a single account. Carnegie Hall marketing director David Kitto was impressed by the time Avalanche spent with his team in developing the site. "Our meetings would take hours, talking through the different areas of the site," he marvels. —*Laura Rich*

Techno Savvy



Word of Mouth



Launched

February 1995

'96 Revenue

\$5.6 million

Clients

American Express, Lucent Technologies, Hitachi, GTE, Apple, Sun, British Airways

Techno Savvy



Word of Mouth



Launched

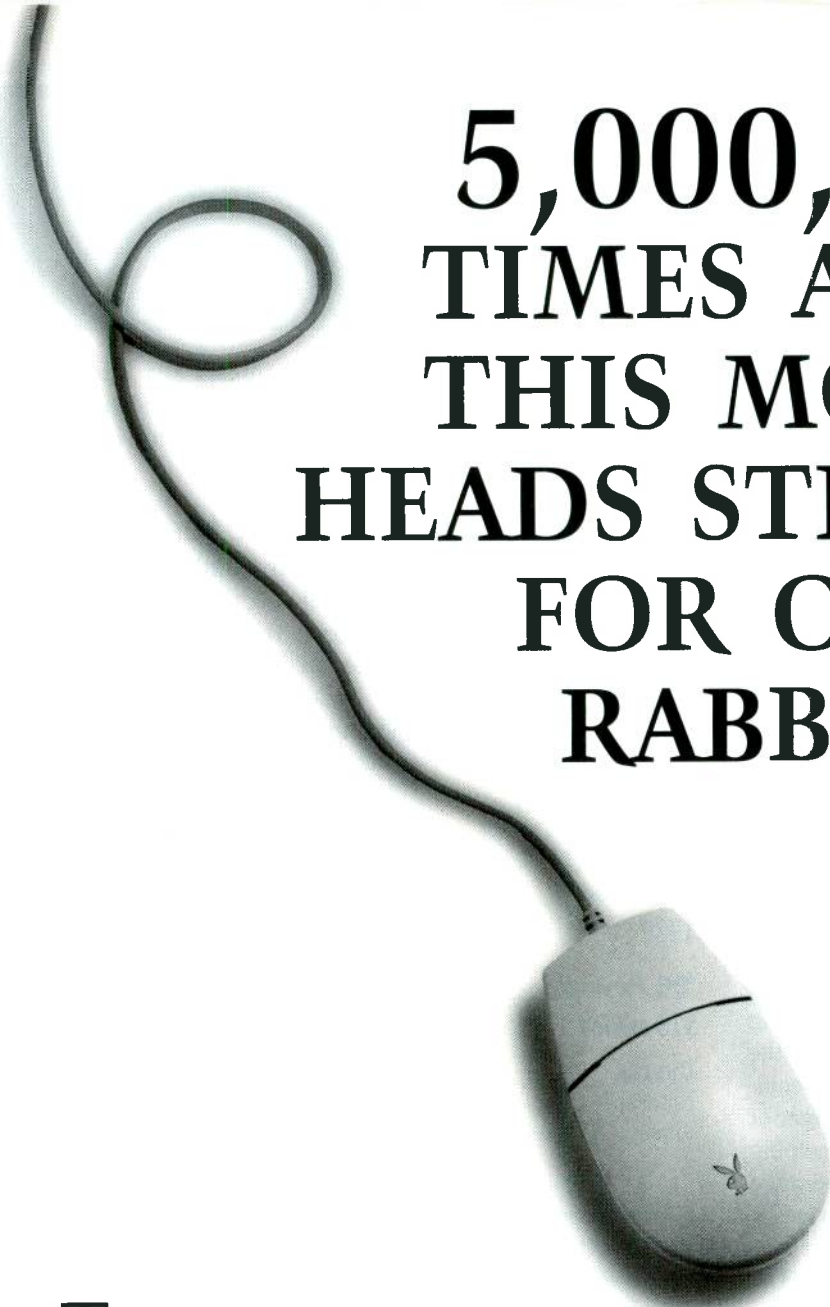
November 1994

'96 Revenue

\$5 million

Clients

NBC, BMG Entertainment, Sony Theaters, F.A.O. Schwarz, Con Edison, Elektra



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<http://www.playboy.com>

Source: I/Pro for July 96

to service that client and will likely expand into other cities as it continues to grow. —L.R.

CKS Group, Cupertino, Calif.

Interactive marketing permeates the various divisions and offices of fast-growing, publicly traded CKS Group (www.cks.com), based in Cupertino, Calif. Founded in 1987, the agency has included interactive as part of its digital marketing services from the start and this year formed a new



unit, CKS Enterprise, to add high-tech database marketing to the company's on-line capabilities. CKS Enterprise joins CKS Interactive, established in 1994, to handle major

Internet-oriented accounts.

CKS's interactive work, primarily Web-site projects, contributes about 35 percent of the agency's revenue. In the first nine months of 1996, the company posted revenues of \$39 million, up more than 50 percent compared to the same period last year. Revenue from new media services will total about \$14 million in 1996, according to industry estimates.

Known for its willingness to operate on the "bleeding edge" of technology, CKS Group is now looking beyond the Web and focusing on new forms of company/customer communications on the Internet, says John Holland, manager of marketing technology for CKS Interactive. "We are helping clients grapple with how to go beyond interactive image communication and offer actual products and services to their customers via the Net," he says. CKS is also exploring "extranet" marketing, in which a client incorporates its brand into a company's private intranet.

The Interpublic Group, a minority shareholder in CKS, has begun using the agency to aid other IPG agencies on interactive projects. For instance, CKS has been tapped to work with McCann-Erickson's New York and Detroit offices on Web site and Web ad campaigns, Holland says.

Both CKS Interactive and the Silicon Valley office of CKS Partners, the company's advertising arm, have worked with a host of nationally known consumer clients this year, developing Web sites for General Motors, Citibank and Clinique and banner campaigns for Prudential Insurance and Microsoft. The ad agency also landed the assignment to create an interactive brand identity for Fujitsu

PC, revamping its Web site and creating and placing various types of Web ads. In addition, CKS Partners in Portland developed Web sites for Mitsubishi and Widmer Brewing, and CKS Partners in San Francisco handles Web sites for MCI, Visa and TransAmerica Corp. —Joan Voight



Dahlin Smith White, Salt Lake City

Ten years ago, shortly after Dahlin Smith White was formed, it won its first big account: Novell, the computer-net-

working company. The agency grew, from the unlikely ad center of Salt Lake City, Utah, by adding other high-tech accounts such as Intel, the chip maker, and Iomega. So DSW's Web work sprang organically out of the needs of its "traditional" clients: no hard sell needed. Finally, in March of last year, it created a formal interactive unit. "Then we pitched the Netscape business and won that, and we've been growing ever since," says Mark Davis, vice president and director of interactive. The agency, officially known as Euro RSCG Dahlin Smith White following its acquisition by

the international agency network earlier this year, is now the lead interactive agency of record for Netscape, Iomega and Intel, three of the flashiest names behind the Web phenomenon.

Perhaps more than at other agencies, it has been hard for DSW to draw lines between its traditional and interactive agency work. "We've kind of followed our clients in how we structure the agency," says John Dahlin, one of its founders. "Initially, clients were treating it separately. But over the last six to nine months, it's become clear integration is critical. We've seen a real shift." Adds Kimball Carter, a senior vice president and creative director, who oversees interactive, "When it comes to the way we work, we're not separate at all. We help serve as interactive specialists for the advertising."

DSW Interactive includes 30-35 dedicated employees. "But we have 150 people in the agency, and they all touch interactive for various assignments," notes Dahlin. Another 10 creative and media employees work in San Francisco; the agency would like to add more there to service its Bay area clients. The office is connected via a T1 line. "It's a close-proximity relationship. We just think of it as another floor," Dahlin laughs.

Techno Savvy	██████████
Word of Mouth	██████████
Launched	
1986	
'96 Revenue	
\$19 million	
Clients	
	Netscape, Intel, Iomega, Adaptec

Techno Savvy	██████████
Word of Mouth	██████████
Launched	
January 1987	
'96 Revenue	
\$14 mil. (interactive)	
Clients	
	General Motors, Citibank, Clinique, Fujitsu PC, MCI, Visa, Mitsubishi





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While DSW is still focused on building its core businesses— it recently added traditional ad duties for Adaptec—Dahlin notes Euro RSCG is looking to the agency to help spread the high-tech gospel among other Euro shops. “The biggest need right now is in the network globally, with agencies in Europe and Asia that have to be brought up to speed,” says Dahlin. “We’ll see down the road where that might lead us.”
—John Flinn

Organic Online, San Francisco

Organic Online's creation of the massive, content-rich Levi Strauss & Co. Web site made it king of the hill last year (and earned it a place in our first Agency Guide). But Organic has had no time to rest on its laurels. This year that same site is being used as an example, by Levi's and others, of an outdated, expensive and unwieldy way to market on the Net. But the three-year-old agency is already two steps ahead of the anti-megasite trend, adding strategic and creative capabilities this year to broaden the range of services it can offer.



With estimated revenues of about \$10 million and a staff of 53, the high-profile Web development shop is trying to evolve into one of the country's premier interactive marketing agencies. In the last year or so, co-founder and chief executive officer Jonathan Nelson has hired Mark Hudes as president and tech

architects/artists Sorel Husbands and Ben Olander as co-creative directors. The new team has launched sites for such diverse household names as McDonald's, Nike, Harley-Davidson and Colgate-Palmolive.

Organic sees interactive programs as an integral part of any company's marketing mix. “Our approach is to examine the motivation behind a marketer's interactive program [and to ask] why is it communicating with people and how is information intrinsic” to its goals, says strategic planner Thomas Wang.

Organic's thrust is now in the establishment of strategic long-term partnerships with clients. For instance, it is working with the Firefly Network to build a decentralized Web-based brand for the fledgling Internet service. The shop is also exploring ways for the Kinko's chain to use its Web site (www.kinko.com) to transmit information from a customer's personal computer to Kinko's printing outlets around the country, according to sources.

For Nike (www.nike.com), Organic provided strategic planning, technical development and creative input for a site that was dedicated to providing instant information about Nike athletes during the Olympics. One of three shops involved in the project, Organic

I-Traffic, New York

I-Traffic, a New York-based agency specializing in media planning, has always seemed somewhat ahead of its time. For one thing, the company, founded in April 1995 by 24-year-old Scott Heiferman, has always had a tagline—even when it was operating out of an apartment in Astoria, Queens. But on a recent Sunday afternoon in which five of the staff of 17 people are busily working away at their Macs, Heiferman announces he's decided to dispense with the slogan, “The on-line media planning specialists,” a line he'd chosen because “it was palatable to the advertising agencies.”

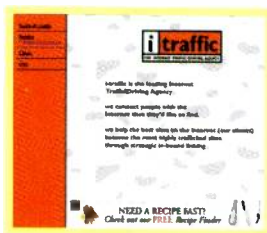
Now, it's I-Traffic, “The Internet traffic-driving agency.” But Heiferman goes to great pains to explain why the change isn't just another bit of agency sleight of hand. He sees his company, which has done on-line media planning in the past year for BigBook, Duracell, Hearst New Media, *Sports Illustrated* and Disney, as being in the business of building strategic relationships between sites. While those relationships might come via ad banners—Heiferman stresses he's supportive of the oft-maligned advertising format—as the Internet progresses they might come in some other form. “It's not by going beyond the banner,” he maintains. “It's by going beyond the non-integrated, non-contextual placement.”

As an example, Heiferman turns to his keyboard and quickly punches up puppy.net.com, a comprehensive guide to

dogs, which has a bookstore linked to Amazon.com. While I-Traffic didn't do that deal, he's a fan of the arrangement. “If everything people saw was relevant to them and they liked it, they wouldn't say that advertising sucks,” he muses. A deal struck recently between Ragu and I-Traffic client Hearst HomeArts also makes the point. If visitors to the Ragu site don't find a recipe they like, a link delivers them to the Hearst recipe database. Thus far, such strategies have worked for I-Traffic and its clients. Says BigBook founder Kris Hagerman, “I've never seen anybody who understands the Net as a medium better than they do. They seem to live it and breathe it, which is a lot different from a big agency that kind of hires one or two people to figure it out.” —Cathy Taylor

Techno Savvy	██████████
Word of Mouth	██████████
Launched	██████████
April 1995	
'96 Revenue	
\$1 million	
Clients	BigBook, Duracell, Hearst New Media, SI Online, Disney

Techno Savvy	██████████
Word of Mouth	██████████
Launched	██████████
November 1993	
'96 Revenue	
\$10 million	
Clients	Levi Strauss, Nike, McDonald's, Harley-Davidson, Colgate-Palmolive, Kinko's



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dedicated two teams of staffers—one in Atlanta and the other in San Francisco—to upload press conference transcripts, photos and newswire articles. Agency staff also managed event information and a photo gallery and created a custom search engine for the site.

All the talk about strategy seems to be working. Before the year's close, Hudes says, the agency expects to cement deals with a major packaged-goods company and a big-name consumer-electronics maker. At the same time, it has acquired a

stake in Mountain View, Calif., based Accrue, which makes software to measure and analyze Web traffic. —J.V.

Poppe.com, New York

For a long time now, Dave Carlick, executive vice president and director of interactive business development for Poppe Tyson, has been preaching what may seem to be a strange gospel: that the World Wide Web is not a medium at all and

Keeping Track of the Traffic

Web marketers looking for ways to measure the traffic on sites they create or sponsor will find no shortage of counters and auditors in the market. At least four companies sit ready to tally, analyze and present data on Web traffic (and that's not counting providers of do-it-yourself measurement software).

I/Pro is probably the best known measurement service, but the most widely used may be Intersé, which claims it has 1,500 clients. These two are the primary rivals, representing two distinct options in third-party measurement. I/Pro, which boasts an investment by A. C. Nielsen Corp., takes sites' server log data

and crunches the numbers from a remote location, returning overnight reports on traffic patterns. Intersé is a product that sites may license and load onto their servers; user information is processed on site. Accrue, Andromedia and NetCount are three others vying for market share. Andromedia is a product like Intersé, while NetCount is a service in the I/Pro model. Accrue works with a different twist. Instead of recording the number of page requests a server receives, it reports how many of those pages were actually delivered, since users sometimes change their minds before the pages go out or encounter errors

**Kids have changed.
Instead of playing kick the can,
they surf the Net.
They watch Beavis, not Beaver.**

**If kids are so different today,
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that Web sites themselves aren't really Web sites.

Never mind that Carlick, who has been general manager of the agency's new media unit, Poppe.com, for much of its

growth, produces what most people would call Web sites for a living. To him, a well-produced site is actually a software application, created on behalf of a corporation or other entity to per-

form certain services. A site for a car may actually be a place where a consumer can take a virtual test drive; a site selling software is actually an application that makes the store an on-line retail outlet.

These are thoughts Carlick feels the need to reiterate every so often. Once, as far as this reporter can remember, he spouted his theories from a car phone somewhere near Poppe Tyson's Mountain View, Calif., office. More recently, he was heard to say, "Web sites are software applications. That's it," over a glass of red wine in midtown Manhattan. But the bicoastal reach of Carlick's theories within Poppe Tyson are precisely what has made it a success; the shop blends Silicon Valley computing logic and traditional New York branding savvy. For that Carlick credits Fergus O'Daly, the Poppe Tyson chief executive officer. "Fergus has switched from being an ad guy to an on-line guy with a ferocity," Carlick says.

Poppe.com is now an IQ "Best Agency" for the second year, having built Web sites—er, software applications—for IBM,

Techno Savvy



Word of Mouth



Launched

April 1995

'96 Revenue

\$7.5 million

Clients

IBM, Cadillac, Weber, Valvoline, Nokia, Sony, Netscape

in delivery. Acerue was developed by agency Organic Online and spun off as a separate company this fall.

This crowding in the measurement services category is frustrating for marketers, and industry groups are trying to work toward a standard. BPA and the Audit Bureau of Verification Services, which is a part of the Audit Bureau of Circulations, have each developed auditing services in the hopes of offering a standard by which sites with different counters can be compared. I/Pro currently offers auditing services as well, though there are reports that it may soon out-source this to a company like ABVS.

Despite the seemingly high number of players, the counting category may be able to sustain its growth if standards are set that make different companies' data comparable. —L.R.

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Safety Dance Men Without Hats	Afternoon Delight Starland Vocal Band
Whip It! Devo	Kung Fu Fighting Carl Douglas
Ice Ice Baby Vanilla Ice	99 Red Balloons Nena

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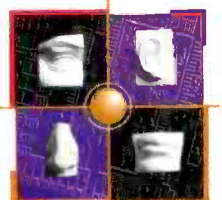
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Cadillac and Weber grills, among others, in the last 12 months. Perhaps the Cadillac work is the most impressive, for the simple fact that it happened at all. Although part of Poppe.com was recently spun off in an initial public offering, the unit is still very much a part of the Bozell, Jacobs, Kenyon & Eckhardt family, best known as a longtime agency for General Motors rival Chrysler. Certainly, the Cadillac win speaks well of Poppe.com. But it also serves as a symbol of how slowly the rest of the agency world has grasped a role for itself on the Internet. Presumably, on a level new media playing field, an outside shop such as Poppe.com wouldn't have stood a chance. —C.T.

Red Sky Interactive, San Francisco

When Omnicom in September announced the investments it had made in five new media companies, some people's first question was, "Who is Red Sky Interactive?" It's true, the two-year-old agency has been a smaller blip on the radar of most new media screens—and it may just stay that way. The shop's plan is to focus on high-end new media creative production and hone that skill as finely as it can.

"There are far better companies a client should go to when a marketing plan is all cobbled up and they just need someone to do it," says Tim Smith, president of Red Sky Interactive. As echoed in the no-lies country drawl

of its ponytailed leader, Red Sky won't do Web production alone.

"We break a lot of rules," Smith says. That's why the shop is pretty particular about with whom it will work. Agencies with strong creative reputations such as Wieden & Kennedy, TBWA Chiat/Day and Goodby, Silverstein & Partners have all called on Red Sky for assistance. "They've all given us great creative license," says Smith. Through

Wieden, Red Sky created a Web site for Nike that was targeted to the press during the Olympics. (Organic Online and other shops contributed to the project.)

To keep on top of the complements of technology

and creativity, Red Sky's 21-person staff meets Friday afternoons to bounce ideas off each other. The rule at these meetings is, according to Smith, "the best idea wins." And usually there are discussions on how to max out both the applications of artful design and the limits of bandwidth.

Many new media shops are evolving toward more full-ser-



Strategic Interactive Group, Boston

For the past 18 months, Boston-based Strategic Interactive Group (a repeat IQ Agency Guide pick) has provided the strategic thinking behind a growing number of new and redesigned corporate Web sites. "We're not just a pure execution house," says SIG president Kathy Biro. "We talk about return on investment and help [clients] figure out how much money to spend and how to measure their success. The biggest issue for the Web and world-class clients is adding legitimacy to their efforts."

Year-to-date SIG has grown nearly six-fold, from 25 to 135 employees, leaving Biro in a constant scramble to find space in Boston's

Prudential Tower (where SIG and its parent company, direct marketing firm Bronner Slosberg Humphrey, are located). SIG maintains a three-part mix of young creatives, technical staff and experienced strategic consultants. "Having a corporate Web site that's cool just for the sake of coolness is a big mistake," Biro says, because soon company ceos start asking for material results.

SIG's client list includes American Express, AT&T, FedEx, Kodak, Kraft and Fidelity Investments, plus more recent wins like Adobe software, Lever Brothers and Mobil Corp. SIG is involved in "strategic work" for each client, Biro says. That means banner testing for Fidelity, tweaking Mobil's corporate site and deciding which recipes to post on Kraft Food's Interactive Kitchen, a site some 13,000 pages deep. (Don't go looking for SIG's portfolio on the Web, however; the agency hasn't had time to work on its own Web site yet.)

For AT&T, SIG designed a site for the phone company's True Rewards program that is connected to AT&T's transaction database. Customers who log on are greeted by name and are able to redeem points for merchandise or services right on the Web, Biro says. The site uses Internet commerce software and has the "potential for millions of customers to play with millions of points and transact millions of dollars worth of services," says Biro. —John Spooner



Techno Savvy

Word of Mouth

Launched
1994
'96 Revenue
\$2 million
Clients
 Nike, Wells Fargo, Lands' End, Bank of America, Intuit, Anheuser-Busch

Techno Savvy

Word of Mouth

Launched
April 1995
'96 Revenue
\$15 million
Clients
 American Express, AT&T, FedEx, Kodak, Fidelity, Kraft Foods, Mobil



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vice capabilities, but Red Sky Interactive is going to concentrate on developing exceptional content for marketers, in the same sense that the best film production studios create TV commercials that are themselves entertainment.

"The easy ground to stake out is technology," asserts Smith. "Well, not that it's easy, but extremely straightforward. What's hard is showing really creative, compelling content, however you deliver it." —L.R.

TN Technologies, New York

Of all the dedicated new media shops, Modem Media probably suffers the most industry backlash—sniping, spoken only in hushed tones and off the record, mostly about its tendency to out-source the heavy duty coding on its sites. But the interactive clout Modem has developed far outweighs others in the field.

It was at least enough to entice new partner TN Technologies, a unit of True North Communications, which merged with Modem last month. TN is best known for the high-profile launch of the Levi's site last year by its San Francisco office. The East Coast has quietly been cranking out Web sites and media buys for existing Foote, Cone & Belding clients like Lifesavers and working with Modem on the AT&T Web site.

TN Technologies also contains R/GA Interactive, the multimedia division of award-winning film production shop Robert Greenberg Associates, and UUNet,

regarded as one of the top Internet technology firms. UUNet hosts sites and provides the back-end systems work. The TN Technologies office in New York concentrates on new media strategy and media placement.

The merger puts Modem founder G.M. O'Connell in the top spot, overseeing both agencies, now called TN Technologies Holdings. While Modem's narrow client base has been another source of criticism—in the first half of '96, 84 percent of its revenues came from client

AT&T—the True North connection will help fill out the roster. Modem's media and research department, run by John Nardone, a former Pepsi marketing executive, already

intimidates Web site sales reps with its extensive knowledge of the Net. Combined with the buyers at TN Technologies, it will be even more of a formidable force. The merger will also force Modem to venture more often from its suburban campus in Westport, Conn. And it will result in a total head count worldwide of a Web-whopping 275 employees. —L.R.

Techno Savvy



Word of Mouth



Launched

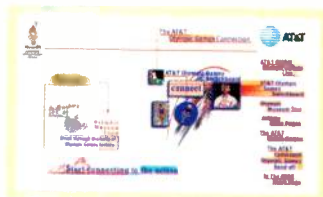
January 1995

'96 Revenue

\$38.4 million

Clients

AT&T, Coors, Delta, Levi Strauss, Lifesavers, Pepsi



Of Note

This year we've expanded the IQ Agency Guide with the following listing of an additional 10 interactive agencies of note. As one's mother might say, it's not

that our main picks are better; they're different. All are a great source of interactive expertise.

Anderson & Lembke, San Francisco

As the business-to-business agency for giant Microsoft, Anderson & Lembke in San Francisco has been building an interactive group over the last two years to keep up with its giant client. Ironically, when the lion's share of the Microsoft ad business shifted elsewhere earlier this year, it was the Microsoft interactive assignments that buoyed the agency through the ensuing transition.

The interactive department's staff of more than 45 now accounts for almost half the agency's employees. Headed by newly recruited interactive director Tig Tillinghast (formerly of J. Walter Thompson), the staff creates banner ads and handles media planning and buying for Microsoft's estimated \$10-12 million Web account. The interactive division also has developed Web sites or banner campaigns for Agfa, the Wall Street Journal Interactive Edition, matchmaking service Match.com and other technology companies. —J.V.

Blue Marble, New York

Blue Marble president David Yakir is adamant his MacManus Group-owned shop not be called a Web design company. "We are a marketing company first. We approach things almost traditionally," he says, referring to work for clients as varied as Procter & Gamble, Microsoft, Avon, Enron and DeBeers. "They really came through for us in creating a real-time promotion," says Chris Lye, product manager for on-line marketing on Microsoft Internet Explorer, for which the agency created a Yahoo/Internet Life contest site. Lye underlines the experience the agency has with on-line promotions: It created a Web scavenger hunt for Sunny Delight that delivered a marketing message without a hard sell—users searched for "bottles" of the soft drink across the Internet.

Yakir talks of opening a London office—"Europe is about a year behind [in terms of Web marketing]. We'll get in there early." And, he concedes, referring to the shop's parent company, "it helps to have a big player behind us." —Matt Surman

DDB Interactive, Dallas

A four-person operation born in DDB Needham's Dallas offices three years ago, DDB Interactive (ddbniac.com) today



**IMAGINE IF RULERS MEASURED DISTANCE
THE WAY OUR COMPETITORS MEASURE WEB SITE TRAFFIC.**

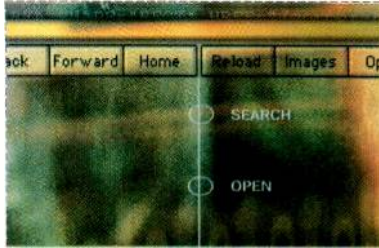
It's the digital age. Cyberspace networks and Pentium processors. So why are our competitors still estimating Web site traffic? The fact is only AdCount™, from NetCount/Price Waterhouse, actually counts and reports the exact number of times an ad is seen and clicked on. Maybe that's why NetCount/Price Waterhouse services are fast becoming the industry standard. With reliable third-party service, quick turn-around times and tamper-resistant reporting, the answer is clear. Use NetCount/Price Waterhouse for numbers that measure up.

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employs 23 people and is the “epicenter” of interactive for the DDB network, according to managing

partners David King and Mike Knaisch. King formed the group when DDB was asked to design an interactive kiosk for client GTE Corp. Using that project as a springboard, King began lining up Internet and CD-ROM assignments for DDB clients and eventually began chasing interactive-only accounts. Though it has developed everything from corporate intranets to laptop-based sales presentations, Internet work now accounts for more than half of its output. The shop made its biggest mark in that area last February with the launch of Pepsi World; other clients include Mountain Dew, American Airlines, Cigna and Promus Hotels.

—Steve Krajewski

Giant Step, Chicago

Founded in 1990 by Adam and Eric Heneghan, Giant Step formed an exclusive alliance with Leo Burnett Co. in June 1994. Earlier this year, Burnett acquired an equity stake in the shop and merged in its own interactive department. Giant Step president Rishad Tobaccowala is a Burnett employee; everyone else officially works for Giant Step, which operates as an independent subsidiary. As proof of that independence, the 20-person agency is continuing to work for United Airlines—for which it created and maintains a Web site—even though Burnett recently lost a long, bitter fight to retain the airline’s advertising account.

Giant Step sees itself as combining Burnett’s brand-building expertise and the Heneghan brothers’ technological and entrepreneurial capabilities. Its stated goal is to be “the world’s best provider of consumer-sensitive branded digital solutions.” Most of Giant Step’s dozen clients also are Burnett clients (General Motors’ Oldsmobile division, Hallmark Cards, Kellogg, McDonald’s), though it’s free to go after non-conflicting accounts. —Scott Hume

Grey Interactive, New York

Grey Interactive probably doesn’t get as much credit as it deserves. After all, its primary client is heavyweight marketer Procter & Gamble, which has spent an estimated \$70 million in new media over the past two years. Most of the work by Grey has appeared more recently, the biggest piece being the ParentTime Web site on Pathfinder that was created by Grey for P&G. It also produced P&G sites for Cover Girl, Pampers and Tide, all of which follow a 1950s-esque “brought to you by” model for sponsored content.

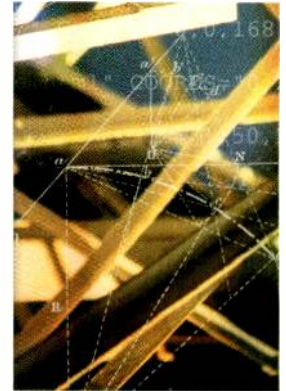
Originally formed as a division of Grey Advertising, Grey Interactive, with more than 40 employees, is now a separate company, physically and legally. One point of distinction from most

new media companies and agency departments is the seniority of top management: Norman Lehoullier, who is co-director, has a 20-year history with Grey. This summer, Grey Interactive won the Web assignment for Dell Computers, its most significant Grey Interactive-only account. —L.R.

K2, New York

President Matt de Ganon describes K2 as a “comprehensive Web-centric agency.” Launched about four years ago as a multimedia design firm, K2 has struggled somewhat to get its new scope across. But as its services and client roster expand—and, de Ganon says, as it moves from mostly project work to ongoing agency-of-record relationships—K2’s image should catch up with its ambitions.

K2’s Web clients have included MCI, Toys R Us, American Reinsurance, Broadway musical Rent (a site scheduled to go live today), America Online (branding its Developer’s Studio and handling media buying and placement for its Prime Host site-hosting service) and IBM. Financial types will be familiar with its work from the Securities and Exchange Commission’s EDGAR site. As part of its expansion plans, K2 has launched Netmedia, an electronic media buying and strategy service; and VisiTrac TSP, a consultancy to help clients analyze Web tracking options. —J.F.



Martin Interactive, Richmond, Va.

The World Wide Web was still a baby when senior managers at The Martin Agency made the decision in 1994 to establish

Guidance Counselors:

The horde of advertising and marketing options sprouting across the Internet can be overwhelming. Not surprisingly, there are companies taking advantage of that confusion—by helping sort out where technology is headed.

One of the largest is Cambridge, Mass.-based Forrester Group, a 13-year-old strategic research firm organized around three basic areas: strategic management, corporate IT and new media. Focusing on “what early adopters are doing with emerging technologies,” the company, with a staff of 120, produces monthly reports and topical briefs on current events through 10 core services, ranging from Interactive Technology Strategies to the recently added Media & Technology Strategies, which analyzes new media business models to help Web investors. Bill Bluestein, group director of new media research, underlines the company’s experience with emerging technologies: “We’re an electronic company first. In the new media space we made a big push early on.”

New York’s Jupiter Communications is something of a David to Forrester’s Goliath. The 10-year-old company has, however, virtually doubled in size from last year’s 32 staffers to 55 employees and upped revenues from \$3.2 million to about \$6 million, partially by acquiring competitor WebTrack Information



their Martin Interactive division. "We knew in the beginning that this was something special, but we weren't sure how to use it," says Martin Interactive president Matt Thornhill. "It was probably like what agencies thought about TV in the '50s. We decided we'd rather get in and help shape it than wait and let others decide its direction."

At the end of that year the agency put up its first Web site for a client, Bell Atlantic. The following year Martin engineered the World of Coca-Cola Web site, which it still maintains; the agency also did Coke's NFL Redzone promotion site, currently running with the soft drink maker's national sweepstakes. In addition to Coke and Bell Atlantic, the 11-person division has done interactive work for Marriott Corp., Bank One, Steelcase, The Family Channel, GEICO, Remy Martin, Bell Atlantic and, of course, The Martin Agency. —*Jim Osterman*

Obsolete, London

John Bains says a lot of new media shops in London are working hard to form stronger alliances. "We're all working together to make sure Americans don't invade and take it all away," he says.

Bains opened his London-based Web design agency in April 1995 with new media assignments from the BBC. But it is best known on this side of the Atlantic for its work with Levi Strauss & Co. This summer, in cooperation with Levi's non-U.S. global agency of record, Bartle Bogle Hegarty, Obsolete launched a series of advertising banners that broke new ground, so to speak, on the Web: When clicked on, the banners triggered animated images that filled the screen, then collapsed and disappeared after about 10 seconds. It was one of the first incarnations of a banner as pure promotional experience, rather than simply a signpost to another Web site.

Obsolete fits the now passé mold of an American garage

shop, with 10 full-time staffers geeking out on technology and then applying it to some generally pleasing, artful design. Other Obsolete clients include Sun Microsystems and Macmillan Publishing. —*L.R.*

Saatchi & Saatchi Interactive

Like many traditional agencies, Saatchi & Saatchi boasts a worldwide network to tap for the global medium that is the Web. Saatchi & Saatchi's new media efforts are being handled regionally, however, and a number of its offices—New York, San Francisco and Los Angeles—have produced impressive results. In New York, 12-year Saatchi veteran Coby O'Brien, who is senior vice president, director of interactive, oversaw the development of the You Rule School site for General Mills. Jonathan Anastas, former director of interactive marketing in the Torrance, Calif., office, brought Toyota into the digital realm to much acclaim.

Saatchi Interactive successfully taps the resources of the general agency; for General Mills, for example, the kids marketing department came up with the concept of a school environment. And after it creates a Web site, Saatchi markets the site creatively, through banners or other on-line promotions. Other clients include DuPont and Lexus. —*L.R.*



SiteSpecific, New York

SiteSpecific leapt onto the new media agency scene last November when it grabbed the interactive agency of record title for Duracell, which has the rest of its advertising business at Ogilvy & Mather. The resulting site captured attention itself as a runner-up in the first-ever Clio awards given for Web site design. Now, SiteSpecific, which reports two offices (SitesPacific is in San Francisco), 30 employees and \$2 million in revenues in its first year, is moving toward more of a direct marketing model. With a minority investment from direct response marketer Harte-Hanks, SiteSpecific has been developing syndicated sponsored content, and aggregating areas of the Web into banks of impressions to sell to clients.

Through a program called "Smart Syndication," SiteSpecific is brokering impressions and taking a cut of the sales generated for clients. "If DoubleClick is NASDAQ and Yahoo is the American Stock Exchange, then we want to be Goldman, Sachs," declares SiteSpecific founder Seth Goldstein, who is president and chief executive officer. He reports the shop is no longer even pitching traditional advertising agency-like assignments. —*L.R.*

Researching the Web

Services in May of this year. A "subscription-based strategic planning service," says president Gene DeRose, Jupiter is increasingly concentrating its analysis on the advertising community. It now publishes WebTrack, a newsletter targeted to interactive marketers, advertisers and publishers, and AdSpend, which offers monthly coverage of ad spending on the Web, among others. Noteworthy, too, are the conferences the company sponsors. Started by DeRose, the events attract large numbers of industry players—DeRose says 600 people will attend the Online Ad Conference this December.

IntelliQuest, in Austin, Texas, dubbed by president Brian Sharples a "high-tech market research firm," is unapologetically geared to high-tech clients. The company monitors brand equity for technology brands, sharing information gleaned from a 20,000-member "technology panel" (a sort of Nielsen family of the Web) through reports like the Worldwide Internet Tracking Service, which logs who's using the Web, what they're doing there and how they view companies and brands on the Internet. Sharples notes the 10-year-old company has only started focusing on the Internet in the last year. The company, with 250 employees, claims billings of \$26 million this year. —*Matt Surman*

A Seller's

The change began a few months ago. On-line media planners, used to selecting a few choice sites and buying advertising banners where they pleased, started to find something distressing going on as they made their fourth-quarter

media plans. There were places on the Internet where inventory was tight, or even, gulp, *sold out*. "It seemed to come out of nowhere," recalls John Nardone, who as director of media and research services at Modem Media was accustomed to picking and choosing his on-line media buys. "In the third quarter there were no inventory issues."

The warning signs came on the search engines, which were probably the first on-line category to discover ways to target ad banners based

on consumer interests. For more than a year, buyers have been able to purchase key words; if a user types the word "dogs" in a search, a banner selling dog food might appear at the top of the page. Highly targeted, such "word buys" became



the first areas in on-line media to sell out, with popular Internet advertising categories, such as telecommunications and computers, suddenly unavailable.

While buyers such as Nardone

The quirks of Web inventory leave some sites

Market?



more inventory in the door as soon as possible to feed an ever hungrier roster of advertisers.

And then there were the reports from the sites themselves. The MSNBC Web site has been sold out for the last two months. iVillage, the company that runs the popular Parent's Soup site, bought two other parent-oriented sites last month at least in part because it had run out of inventory for advertisers looking for parents.

On the surface, considering the very vastness of the Internet, the whole situation sounds kind of strange. "People had this impression that the Internet is endless," avers Kevin O'Connor, chief executive officer of DoubleClick.

Certainly, the inventory shortage is limited to pockets of high traffic and high interest. Search engines commonly draw millions of visitors a week; their bulk makes them attractive. In targets such as women, there may not be enough good sites yet in existence to meet the demands of advertisers. And it's easy to find sites that are plastered with banners advertising themselves or sibling sites, the most obvious indicator that the pages aren't selling. Still, the inventory logjam begs a question. How is it that inventory can become tight in what is supposed to be the most flexible medium of all?

Answering that question requires tossing away bits and pieces of traditional media logic, keeping others and factoring in the Internet's own special dynamic. First, throw away any notions of traditional media metrics such as space and time, at least as they pertain to the actual buying of the medium. Buying the Internet in no way resembles buying print, despite the current debate over advertising banner sizes.

But buying new media also has nothing to do, at present, with that other ad sales metric: time. Some of the newer ads, like the cute little gif files that dance and spin, might remind one of, say, a spot on Nickelodeon, but the comparison ends there.

quickly ordered their staffs to come up with a Plan B, signs of an inventory crunch were showing up on the selling side, too. Take the hiring last summer of Wenda Harris Millard as executive vice

president, marketing and programming, at DoubleClick. The New York-based company is probably the biggest aggregator of advertising inventory on Internet sites. Yet Millard's charge was to get



with no more to offer **By Cathy Taylor**

All of which may mean that for the traditional advertising executive trying to guide his client through the shoals of his first on-line media buy, it's all too easy to wonder if the metric is some algebraic formula of digital 1s and 0s configured in such a way as to convince gullible media buyers to sign on the dotted line.

So what is the metric? Well, it's actually something much more heartening, at least for those who choose to believe it. New media's metric seems to be true, everlasting accountability; the kind of

audience knowledge that other media can only dream about. Of course, a new media buyer can't run around buying up accountability the way other buyers can purchase space and time.

In practice, what's really being bought on the Web are impressions, which a site promises to deliver in a pre-determined span of time. Click-throughs matter, just about everyone in the new media business admits, but only as a basis for analyzing whether or not a site might make a good buy. And, yes, new

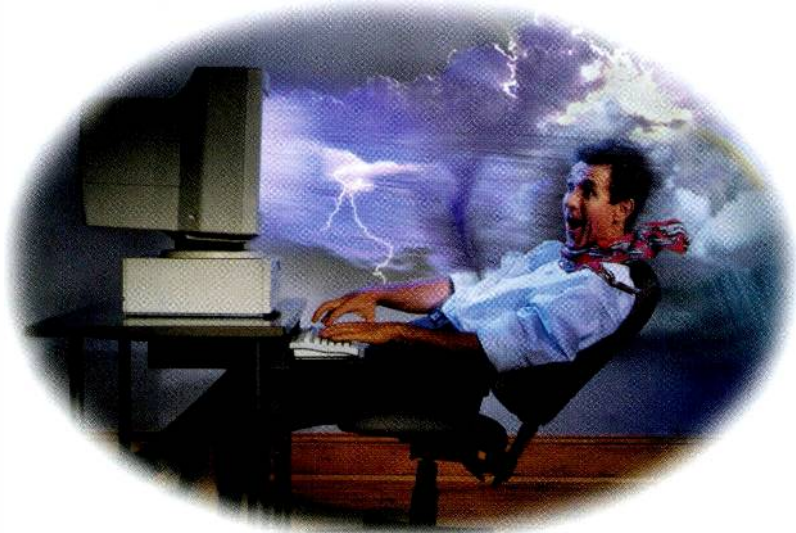
media types do offer make-goods when sites don't meet audience projections. But to get hung up in familiar-sounding terminology is really to miss the point. The high level of accountability available, even now, in interactive media has quickly become an underlying standard that rules every action taken in the new media marketplace, in a more profound way than accountability affects inventory in traditional media.

Most sites sell numbers of impressions based on an Internet in which every PC is a Nielsen home, with an ever-increasing array of specific characteristics that help those who sell ads carve up the impression pie. The situation causes those in charge of determining inventory to draw circles: Circles of total impressions, and circles within those circles of, say, college students or Mac users who enter the site. Or, and this is where it starts to get crazy, overlapping circles of college students who are Mac users.

Although there are still debates over measurement, a low-level hum of audience data already lies behind almost every banner on the Web, and it has served to call the tune on how inventory is managed and sold in a digital world. Don't believe for a second that new-media measurement somehow lags behind the accuracy of broadcast and print measurement, say those who live it. "It is super-duper accurate, so that it's almost scary," argues Stephanie Miller, advertising director for The Wall Street Journal Interactive Edition.

While an impression model may immediately remind one of buying gross ratings points on TV, as with everything else, the new media model tends to diverge rather quickly. "In traditional media, all of inventory is defined as a time period or a space period—as commercial 3C on *Seinfeld* on Thursday. It's binary," explains Steve Goldberg, group manager for strategy and development of Microsoft's Advertising Business Unit. "In new media, if there are three million people who visit your home page on Tuesday, you have the potential to divide up those impressions in as many ways or as often as you want. We can manage inventory on an individual impression basis,

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and that's the essential difference."

It's all a far cry from how the medium was sold back in the dark ages of new media advertising, two years ago. Early on-line sales executives often concocted a wham-bam-thank-you-ma'am approach, in which sites dreamt up a value for a month or a quarter's worth of ad banners and then took the money, leaving everyone unsure which side had been had. That situation changed because of two developments: the rise of banners that randomly rotated on Web sites, and the need and ability to improve accountability to advertisers. "Inventory used to be somebody internally, or an accounting system," says Andy Batkin, ceo of Softbank Interactive Marketing, one of the leading ad sales networks on the Web. "A page got served up, which meant that a set of eyeballs viewed it."

Increasing accountability not only gave sites greater insight into their visitors but also limited inventory on the most valuable parts of the Net. Simply creating new Web pages, as the Web's print counterparts do when space gets tight, isn't necessarily an option. A Webmaster has the sometimes unfortunate gift of knowing that, according to the log file, no one visited a certain page on his site last week—just try selling that "avail" to an advertiser. "There's no place to hide," says WSJ's Miller.

Therefore, the task of maximizing revenue becomes concentrated on the pages that do attract an audience. But even here inventory becomes limited rather fast. "Our policy is that any page that's designed to carry a banner will carry only one banner," says Lon Otremba, executive vice president of network sales for C/Net, echoing a common sentiment. Multiple banners, on-line media executives fear, might overcommercialize sites. "The biggest challenge is balancing the two publics that we serve: the advertiser and the user," notes America Online vice president of national accounts Myer Berlow. "The advertiser wants more intrusive ads, and the user wants more content."

Further, or so the theory goes, since all banners are a call to action,

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on a page with more than one banner, action on one of them inherently detracts from the value of its neighbors—to a greater degree than it does in other media. The user who clicks through is being pulled deeper into one advertiser's experience and further away from the others. That may be true, but the actual evidence to support this widely held theory thus far seems shaky, especially when the percentage of click-throughs for the medium as a whole is in the low single digits; good, old-fashioned impressions still seem to be the main form of advertising communication on the Internet.

The WSJ site has succeeded in putting as many as four advertising "tiles" on a Web page, strung neatly in a column that runs down the right side of the page. HotWired has also tinkered with the number of ad banners per page. "We haven't found that it necessarily impacts our impressions in a negative fashion," admits Rick Boyce, vice

president and director of advertising at HotWired. But in a sense it doesn't matter. The one-banner-per-page theory, whether proven or not, is currently so widespread that it puts the burden of maximizing revenue on how well sites can not only account for the number of visitors to their venues, but how constructively they can manipulate the data about the visitors. Theoretically, if MasterCard wants to advertise a new credit card targeted to college students, a site with a high volume of visitors from .edu domains can slice and dice impressions so college students receive the promotion banner while other visitors see a different ad. Of obvious benefit to the advertiser, targeting should also allow the site to charge a higher cost per thousand for each chunk of impressions than if they were sold as a mass.

Inventory management is not for the technologically squeamish. Just ask Dwight Merriman, chief technology officer for DoubleClick. His job is managing and designing software that coalesces the entire DoubleClick Network and doles out packages of impressions accordingly. "This is what the targeting does to you," he explains after drawing diagrams and a variety of shaded and unshaded circles on a large board in his Manhattan office. Fortunately for his reps, Merriman has designed a system wherein the entire network's inventory picture can be plucked off of its corporate Intranet. At a moment's notice, it's possible to determine whether the month of November is sold in terms of people who work for Fortune 1000 companies in California, or those who access the Internet via America Online. Such user-friendly

interfaces seem to be a necessity for making the medium salable. "It's a mind-bending problem," Peter Rip, vice president of the InfoSeek Network, says of managing inventory. "We think about it all the time. It's rocket science. It really is."

The biggest headache at this point seems to be how best to use the data available. Networks such as DoubleClick firmly believe in the validity of targeting by demographic or domain name; other sites see this as nothing more than sophisticated guesswork. Such high-profile entities as Microsoft and Infoseek have begun to manipulate their inventory based on behavioral characteristics, including such factors as how people interact with banners depending on the time of day or day of the week. And there's still much work to be done in terms of gathering true demographic data, of the "males 18-49" variety. Most of what sites know about their demographics at this point only comes when willing visitors submit the data to sites, and there are still untold numbers of people who seem to get a virtual thrill out of providing false information. And of course, there are privacy issues, which will ultimately turn on a site's ability to know

everything there is to know about John Smith's purchasing habits without knowing anything about John Smith himself.

But this being new media, there always seems to be some individual diligently working away at the industry's most pressing problems. Rest assured the nightmare of how sites can best use data to maximize their inventory will be resolved. At that point, the nightmare for other, less directly accountable media will have just begun. ■



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I WANT MY WEB TV

What happens when the network computer hits home? By Eric Garland

Along with *Space Jam* action toys and \$50 cans of Ralph Lauren designer paint, one of this year's hot Christmas gift items should be Web-via-TV gizmos. This first wave of delivering the mysteries of the Internet through the familiar gaze of the TV set will be joined in 1997 by the debut of "network-only" computers. These boxes allow e-mail and fast Web connections, with no complicating hard drives, operating or applications software, SCSI ports or other mid-tech elements that scare off millions of PC-deprived households.

As designed by the likes of Sun, Oracle and Netscape, the network computer is aimed at corporate intranets as a blow against the Microsoft/Intel empires. Down with the desktop, they chant; up with the network. Yet another pitched battle will be fought on the home front. That's where marketing titans such as Sony, Panasonic and Philips will be rolling out their versions of the network computer. It's a way to kick-start the dormant consumer electronics arena, which has needed a new drug since everyone traded in LPs for CDs a decade ago. All these players are betting on households that balk at spending \$2,000 for a PC with all the trimmings will pop \$300-500 or so for a device that simply connects them to the Net.

Let's say they are right. Put aside those nagging bandwidth questions as well. Within a year or two, the U.S. market explodes to active, regular Web usage at rates of 50-70 percent household penetration, instead of the current 10-20 percent. How will advertisers be able to capitalize? Will the kinds of ads on the Web take a different form, since network-only types won't be able to download or store information? More important, do the dynamics of Web advertising fundamentally

change? Instead of a limited audience of highly educated but ad-resistant (or at least self-selective) Web surfers, advertisers will have a more mass, TV-like audience—one with less disposable income per head but much more congeniality to ads.

Start with the smaller steps. Current Web advertising is mainly strip banners. These are a primitive use of the medium, "like radio readers on early TV," notes Charles Conn, president of CitySearch, a company building local Web communities. As the Web matures, its mode of involvement will shift from text-heavy page impressions, downloads and click-throughs to richly visual programming and "channels." Advertising will become what Conn calls "executables": ads that "take over the screen for a few moments and do cool things with graphics, animation, and media that we don't even know about today. If you watch the program, you get the sponsor's message."

With more such advertising and sponsorships, in front of bigger audiences, comes more money for better Web programming. That's all to the good. "Anything that can help the Web look, feel and act more like TV will provide a quantum leap for the advertising community in its acceptance of the Web, since TV video experience is the gold standard," says Rich LeFurgy, StarWave's vp for advertising. "Video is what people love."

Now for the harder issues. First, the already blurred lines between content and ads on the Web will get fuzzier or lose distinction altogether. Consumers will smell a rat, even if the

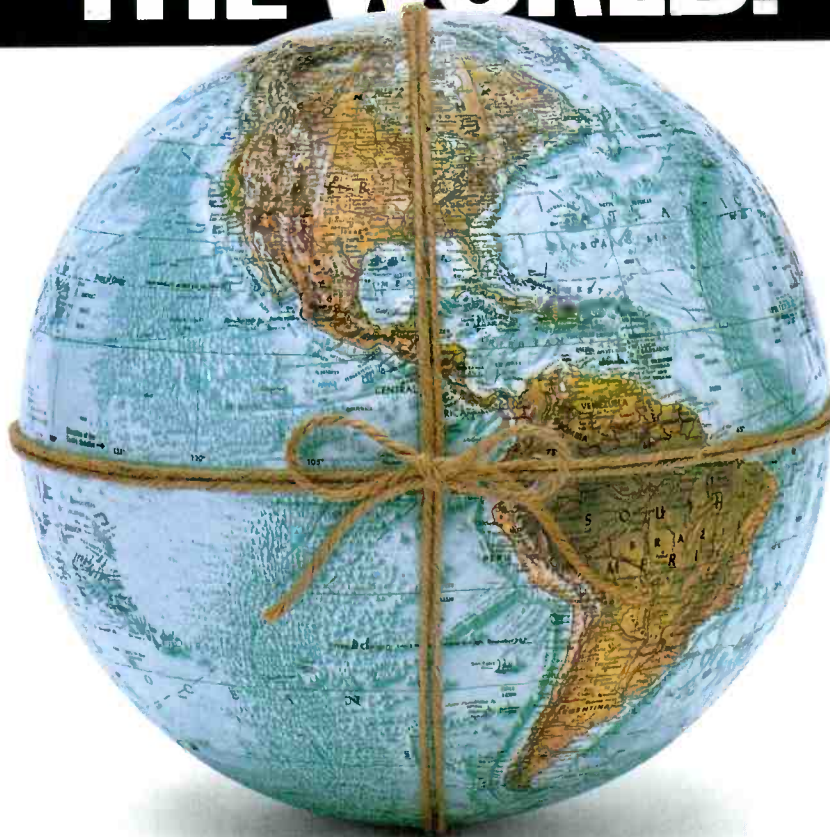
cheese is free. Second, because the Web TV will allow rapid channel surfing (as well as software to filter out unwanted sites or ads), programmers and their advertisers will have to work harder to be seen and revisited. And third, the suddenly larger Web audiences shouldn't lull its advocates into the false premise of GRP or other ad-measuring models. The Web may look more like television to the viewer, but it can never be priced that way. It will lose, hands down.

Agencies can meet the challenge of doing creative work for the new forms of Web ads. That will be important, but it's only a start. If Web TV (or cable modems or, Luce forbid, the full-service network) takes off, agencies have a great chance to solve the tougher ques-

tions—and reassert their primacy to clients. At their best, agencies understand the consumer, the media marketplace, and brand-name creation and valuation, whether in programming or advertising. "Like advertising, the Internet is still 90 percent junk," asserts Mark Goldstein, president of integrated marketing at Fallon McElligott. Its rise "only puts more pressure on marketers to be relevant and smart and fast. I like that, because it'll wash out the amateurs." Happy surfing over the holidays. ■



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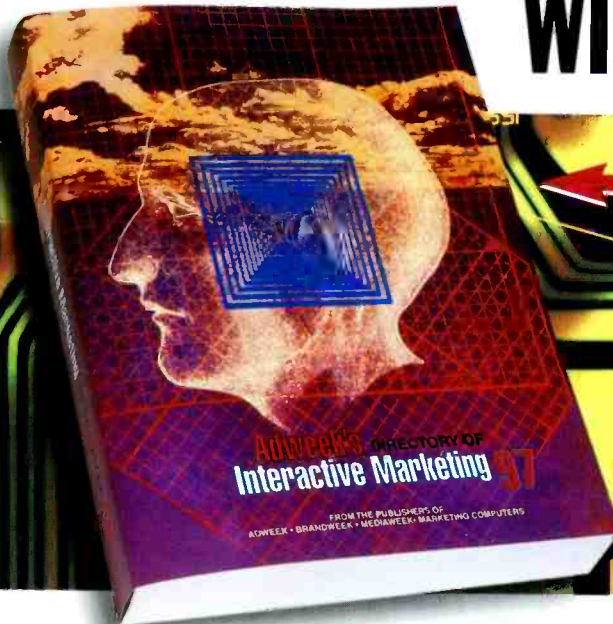
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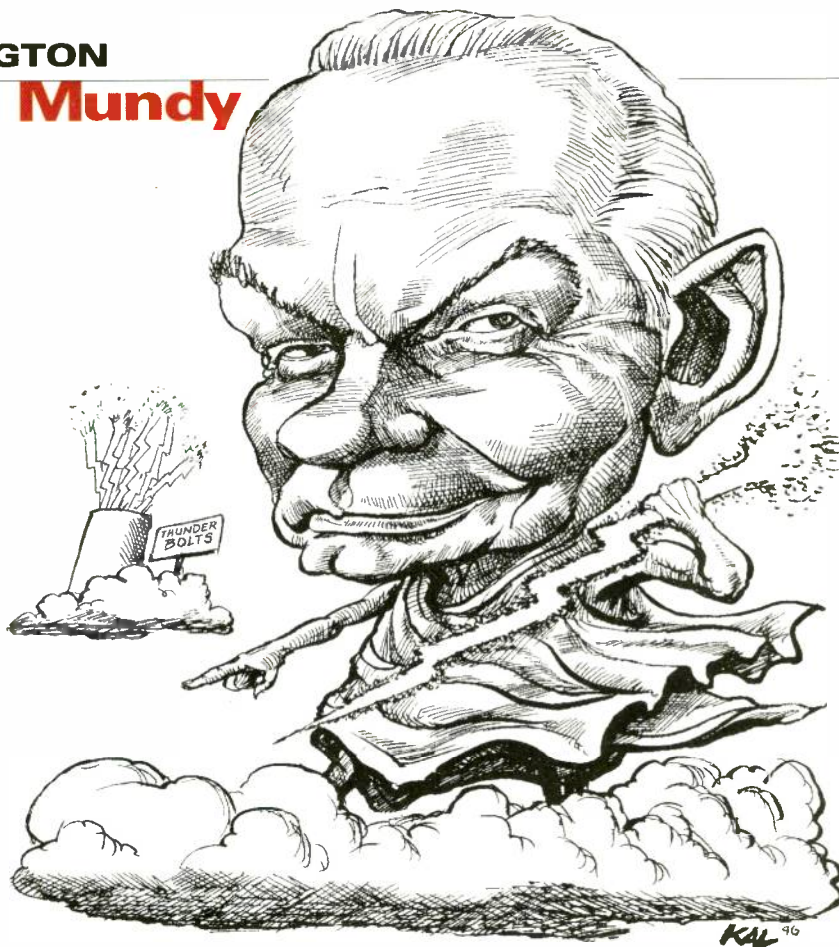
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he'll tell you so



God Steps Aside



Many journalists try to straddle the fence between reporter and power player in Washington, and end up hurting themselves badly on that top rail. But David Brinkley rides that fence as easily as he once rode horses when he herded cattle years ago. Maybe that's because he never consciously tried to be anything besides a journalist—nothing diminishes a man more than the scramble for a little power in Powertown. Brinkley may not crave clout or deliberately exercise his influence in full view of the public, but his imprimatur has conveyed a certain status to politicians and policies over the years, and his disdain has permanently marked a few of them in the eyes of Americans. Therefore his departure as moderator of the eponymous *This Week With David Brinkley* on ABC is more than the (semi-) retirement of a prominent newsman—it leaves nothing less than a gaping power vacuum. When the news of Brinkley's stepping aside became official in mid-October, the story made page one of *The Washington Post*—with picture, under the headline "Brinkley Decides to End an Era."

Now "power vacuum" is a battle cry in Washington, and the campaign to fill Brinkley's role could make the War of the Roses look like a sandbox scrap. Brinkley has

not given his endorsement to any one successor. Frankly, my dears, he doesn't give a damn.

"Sick of getting up at 5 a.m. on Sundays," as he puts it, sick of "blow-dried" pseudo-journalists on TV, and certainly "sick to death" of the 1996 presidential race, Brinkley said months ago that he would quit hosting the top-rated Sunday-morning talk show when the election was over. "Couldn't wait for it to be over," he says, shaking his head vigorously. "A mess. Bahh!" he adds, his hands brushing at the air as though he were brushing away an annoying insect.

Sitting in his office on a Saturday afternoon, hours away from *The Last Show*, he is flanked by cards and balloons from well-wishers and an excellent bottle of burgundy from Mary Matalin—a farewell gift to "the best" in the business.

There's only one problem with all the goodbyes: "I'm not leaving!" Brinkley grumbles. "I'm just going to be doing something different." By now, he's got to be wondering if ABC executives know something he doesn't. He notes that the A&E cable channel is showing his life on *Biography*, an honor usually accorded only to those who have really departed. "I'm still here," he says. "We haven't decided what I'll do—some stories, commentary, specials. I'm going to take a little time to think about it first."

ABC is smarter than CBS here. No one is going to "disappear" Brinkley the way the boys at the top treated

WASHINGTON

Walter Cronkite when he retired. Of course, "return visits" or a lengthy "farewell tour" could remind the public that Brinkley, with his five decades of experience, is one of a kind, and that too many of his ersatz heirs are cookie-cutter conceptions. That's a chance ABC is willing to take. "There's simply no other journalist with the personal history and the learned history that David has," says his *This Week* colleague Cokie Roberts. "It's an overused word, but David is 'unique.'"

In addition, Brinkley is a fixture in the Washington oligarchy, the permanent press-politician populace that doesn't go in and out of vogue with each election. He knows where the bodies are buried (or at least which hotel they are registered in), though he is too polite to discuss them openly.

Historical documentaries, similar to Brinkley's dramatic 1994 special on the Normandy invasion anniversary, are in the works, along with his commentaries for each Sunday show—taped.

"I feel like I've been let out of jail," Brinkley says. "We're still debating what I'll do...but this show kills the whole goddam weekend. No more."

Relinquishing power voluntarily is a rarity in Washington, but Brinkley says, carefully, "Most of the people who have power here have it because of their office. It's not really their own." So, even without the host's spot

on *This Week*, Brinkley remains Brinkley and keeps much of his clout.

After all, it was Brinkley who got the first big interview with President Clinton after the election, even after Brinkley called him a "bore" on the air. "It was a good interview," says Brinkley. He apologized, he notes, for calling the President a bore and saying that his speeches were full of "goddam nonsense" on TV. "Not for *what* I said," Brinkley carefully explains, "but for saying it on the air."

Brinkley expounds: "We were all annoyed that night...called the election at 9 o'clock, then we had another four hours to fill. Live." As for the suggestion that Brinkley was on solid ground with the viewers, he says with a smile: "At ABC they follow such things closely. The public reaction is 50-50."

But just one night after the election, on PBS' *Charlie Rose Show*, Brinkley, asked to describe the President, called Clinton a "politician." Brinkley says, "That was the only word I could think of that might sound all right, without complimenting him. I don't want to be, well, trashing the President on tele-

Below the Beltway...

Now that ABC is running full-page ads touting its election-night coverage, it's time to look back at the Big 3 networks' memorable (and in some cases, forgettable) performances on Nov. 5:

ABC's A team of Sam Donaldson, Cokie Roberts, Hal Bruno, Peter Jennings and David Brinkley presented the most coherent—at moments, exciting—program on the elections. Reporters and commentators tossed the ball to each other rapidly without trying to upstage their colleagues.

Despite the nifty graphics on CBS' cyber-set, demonstrated with élan by Harry Smith, ABC still had the best set. The buzz and action in the background (Jeff Greenfield, in shirtsleeves, intently reviewing results on a vertical electronic panel) atoned for the general lack of excitement in the actual returns.

But the anchor honors go to CBS' Dan Rather. How can anyone top the response of "Mr. Enthusiasm" to a CBS poll showing that if Colin Powell had run, he would have

whipped Clinton. "Woulda, coulda, shoulda," Rather snapped. "If a frog didn't have long hind legs, he wouldn't have squat to jump with." Whatever. Rather played the role of wide-eyed Texas school kid watching a major election for the first time so well, you wanted to ask if his parents knew he was up so late. Commenting on the news that Clinton had unbelievably taken Florida, Rather asked reporter Phil Jones, "If you're a Republican...isn't that enough to make you swallow your gum?" The camera switched back just in time to capture that "What the hell does Rather mean?" look on Jones' face.

As for techno-wonders, Jennings clearly had more facility with computer-fed info. But the average American had to love the sight of Rather (shot by a camera from behind) clumsily but gamely fumbling with results on his "touch-screen" monitor—and still working at it at 1:30 a.m.

CBS' Smith and the cyber-set put up an



Excitable boy: Rather lived up a predictable election night on CBS

interesting presentation of poll results on "what the voters want." But ABC's Lynn Sherr, using graphics that popped up around her in the middle of the live newsroom, felt more comfortable discussing the substance of ABC's issue polls (e.g., Why did people who think Clinton is a liar vote for him in droves?) mixing Beltway-speak with down-to-earth explanations.

NBC's Tom Brokaw and Tim Russert (along with Brian Williams, who was stuck on the Rockefeller Center ice rink) all had good information, but their setup worked against them. Insulated and isolated, there

vision. I'd already done enough of that."

Brinkley's original comment that Clinton didn't have a "creative bone in his entire body" seemed to send co-anchor Peter Jennings into near-cardiac arrest on election night. But asked how Jennings felt having to close the show afterward, Brinkley snaps, "I don't care." (It's a safe bet that Brinkley never will nominate Jennings for a Peabody.) "I don't want to talk about that," Brinkley growls slightly. "Change subject."

Other politicians? Bob Dole—"A good friend, neighbor in Florida." How about the Camelot years? "John and Robert Kennedy—very interesting." But, "Teddy Kennedy has been a pain in the ass for a very long time."

Asked to suggest other journalists who have major influence in the capital, Brinkley lists print reporters—David Broder of *The Washington Post* and R.W. "Johnny" Apple, of *The New York Times*. "Johnny Apple is the best reporter in town, the best in this city...at gathering information and summing it up."

But he doesn't include TV journalists in his roundup. "TV journalists can't write at any great length, don't have much of a chance to say a great deal." As for the anchors, "They mostly just introduce the news, but someone else reports it."

was too much Brokaw-Russert (as *The Washington Post's* Tom Shales wrote, MSNBC anchor Russert is "now more visible on his network than the poor old NBC peacock"). The effect was ham on white bread, served in a padded cell.

As for PBS, it was Night of the Living Dead. PBS typically shines in its "why" discussions, but was outdone this election night by ABC. PBS' deadpan approach seemed like a wake.

That left CNN, whose tough-and-true team of Bernie Shaw and Judy Woodruff could not overcome mediocre field reports, sets and graphics (hey, Ted, give these guys something to work with).

Viewers in Washington lucked out—when ever the returns bogged down, the three network affiliates and local Fox news switched to live helicopter shots of a dramatic 4½ hour chase along I-95. It began at 9 p.m. with a stolen city bus in Baltimore (echoes of *Speed*). The bus travelled all the way to Mount Vernon, Va., and back to D.C., sideswiping dozens of cars in the capital and Alexandria, and picking up a train of 33 police cars. The chase didn't end until the bus crashed, halfway to Richmond, at 1:30 a.m.

As for the one TV newsman with that lean-and-hungry look who is said to covet Brinkley's status, Brinkley just smiles. "Tim Russert only wants one thing: to beat me in the ratings," he says.

Over at NBC, where folks call *Meet the Press* the *Meet Tim* show, producers and reporters say that Russert has wanted to "be the next Brinkley" for a

"Most of the people who have power [in Washington] have it because of their office," Brinkley says. "It's not really their own."

while. Ironically, it was Brinkley who opened the way for a Russert by changing Sunday-morning TV, substituting an insightful personality for the dry, dull, non-committal moderator. Russert can thank Brinkley for where he is today, and he did. As *This Week* was preparing to air in Washington last Sunday, *Meet the Press* was wrapping up with a Russert tribute to Brinkley and a clip of one of his interviews from 1960.

NBC news staffers say that Russert views Brinkley leaving the top spot at *This Week* as his chance to push forward. "Of course, he's going to gear up to take us on now," says ABC's Roberts. "He'd be crazy not to."

But, she adds, "Our strength is our team. People know us, they see me on the street and ask about Sam, George, David." And at NBC, the guest journalists change frequently, when they're on at all. Meanwhile, Roberts adds, "You're going to be seeing a lot of 'Sam & Cokie' as ABC promotes *This Week*—singing duets and whatever else they want."

While his successors battle each other, Brinkley the documentarian is going to take a stab at a couple of subjects that concern him, such as campaign reform, over the next several months as he fulfills his current contract with ABC, which expires next year. "I've thought about it a lot...the current system really troubles me, it needs to change...but I can't figure out how to do it," he says forcefully, stabbing at a piece of cold sausage pizza on his desk. Beyond that, not even Brinkley knows what he is going to do. He expresses some interest in radio, where he got his start in broadcasting. He still has the voice, once described in print as "Silk shot from a cannon." "I liked that description," he says. "I'd like talking to guests, taking calls," he adds. "The American people are fun to talk with."

Brinkley wants everyone to be assured, however, that, "I'm not retired. I'm not leaving. I'm not going anywhere." On Sunday morning, Nov. 10, the staff of *This Week* assembles for—well, it can't be the last show, so it's the 15th anniversary. ABC president David Westin pops in to celebrate. There's a toast afterward. And then Brinkley packs off for more of his book tour for the new *Everybody's Entitled to My Opinion*. As he departs, he is heard to mutter to well-wishers: "I'm not leaving. I wish I could make people understand that." ■

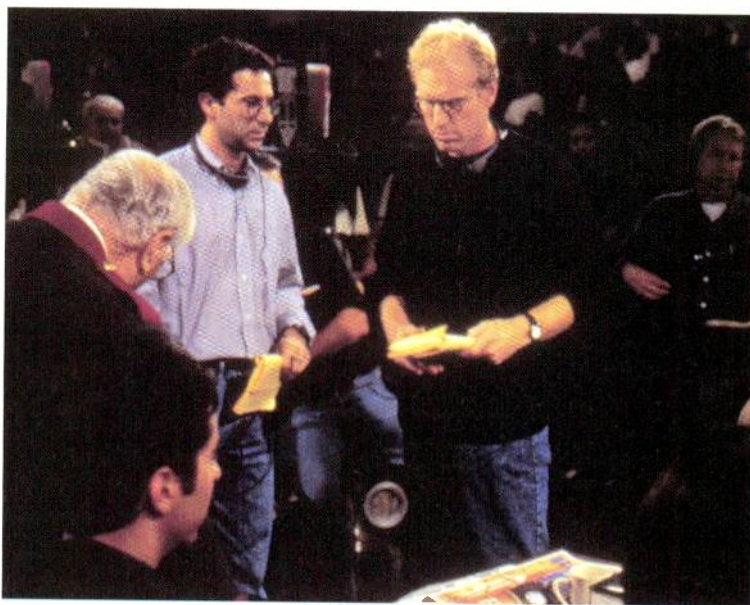
TV Production

By T.L. Stanley

What kind of headaches does a hit TV series bring? How about having to do it again three more times?

The 'Single Guy' Guy

Brad Hall doesn't worry about trends or niches. In fact, the producer says the idea for *The Single Guy* had been bumping around for several years—pre-*Friends*—before it made it to the air two years ago. It just so happened that when it did, the show fit right into a hip, urban sitcom sensibility that everyone in network TV had started to chase. Hall says he will follow much the same path under a three-series development deal he recently signed with CBS. The first of his new shows could reach the air as soon as midseason. For Hall, a veteran *Saturday Night Live* writer and cast member



Hall (right) on the *Single* set with (clockwise from lower left) stars Jonathan Silverman and Ernest Borgnine and producer Craig Zisk

(1982-84), funny will win out.

"It's tough to create a show just to fill a hole in someone's schedule," Hall says. "You have to do what you think is funny and fun to work on. You can say, 'Hey, a family show set in the Midwest will work,' but then it's very difficult to create that show if you have no passion for the idea."

Hall has considerable passion for *The Single Guy*, a show about a hapless bachelor (Jonathan Silverman) who thinks the lives of his coupled and married friends are much better than his. Commitment to the series has paid off for Hall, who is its exec-

utive producer as well as its creator. The show, which averages a 16.4 rating/26 share in its 8:30 p.m. time slot on NBC's "Must See TV" Thursday-night lineup ranked eighth in total households and sixth with women 18-49 for the week ending Nov. 3.

Hall will remain with *The Single Guy*, an NBC Studios and Castle Rock coproduction, possibly taking a supervising role when the first of his new-series launches on CBS. Then he might switch back and forth, supervising the CBS project and taking the reins again at the NBC sitcom.

Though he is not concerned with

latching onto the Next Big Thing in sitcoms, some trends do emerge as Hall considers his new projects. One is production values, which have become sharper and sharper.

"*Seinfeld* broke ground in that area, and shows have started to look very cinematic," he says, with a tip of the hat to his wife, Julia Louis-Dreyfus, and the top-rated Show About Nothing she stars in. "Jokes aren't enough anymore. The audience expects lots of cutting and juxtaposition of scenes. It's incredibly demanding and expensive—but required."

At the same time, Hall has a particular fondness for single-camera comedies. "That's so out of favor now, but it has to come back," he says. "It's too good a form to die on the vine."

Unperturbed that *The Single Guy* was criticized in its early days for being too *Friends*-like, Hall says he would like to do more shows about young, urban singles. But the man who worked on the critically lauded CBS series *Brooklyn Bridge* wouldn't rule out shows like that either.

"*Brooklyn Bridge* was both ahead of and behind its time," Hall says of Gary David Goldberg's semi-autobiographical series that had 22 airings in 11 different time slots from 1991 to '93. Hall was supervising producer and writer on the series, and even directed an episode. "CBS needed hits at the time, and they didn't really need the cachet of a critically acclaimed show with low numbers," he says.

Coming up with a winning idea in the current TV marketplace is a daunting but exciting task, Hall says. The proliferation of broadcast networks coupled with cable's thirst for original product means more concepts have room to grow. Even so, networks tend to imitate each other's successes. Perhaps the next trend will be funny cop or medical shows, Hall says, with a few working but most dying. But formulating the idea is just the beginning.

"In TV, the concept is just one-tenth of what you do," Hall says. "You have to get people to come back week after week. It's like a marathon,

as opposed to a film, which is a sprint. The goal is to create shows that will be part of people's lives for six or eight years."

Fox Fills Out Roster

'NewsRadio' Creator Signs New Deal

20th Century Fox Television continues to bulk up its stable of creative talent. The studio earlier this month signed a two-year exclusive deal with writer-producer Brad Isaacs. Most recently coexecutive producer of the NBC sitcom from Brillstein-Grey, *NewsRadio*, Isaacs will develop sitcoms for Fox. His deal is said to be worth in the neighborhood of \$3 million to \$5 million, with an option for a third year.

Before *NewsRadio*, Isaacs served as a consulting producer on HBO's Emmy-winning *The Larry Sanders Show*. He also was a cocreator and executive producer on ABC's *The Jackie Thomas Show*, and supervising producer on *Roseanne*.

In its quest for new producing talent, Fox also recently signed a three-year first-look development deal with Kenneth "Babyface" Edmonds and his wife, Tracey Edmonds. Edmonds Entertainment will produce drama and comedy television projects for the studio.

The new Fox producers join a lineup that includes David E. Kelley (*Chicago Hope*, *Relativity*), Chris Carter (*Millennium*, *The X-Files*) and Eric Gilliland (formerly of *Roseanne*).

Women in Hollywood

Only One in 4 Behind Camera Is Female

Ever wonder why the single most common female occupation on prime-time television is clerical? Martha Lauzen, an associate pro-

fessor at San Diego State University's School of Communication, thinks she knows. "I suspect it's because we still have mostly men in positions of power in the TV industry," says Lauzen. "When women are in powerful positions behind the scenes, they do make a difference in how women are portrayed in shows."

Lauzen has written a study of the 1995-96 season in which she dissected 39 sitcoms and 26 dramas over a span of 14 weeks. Her goal was to find out if the status of women either in front of or behind the camera had improved in the last six years. What she learned is that women have made few strides. They make up only 28

percent of executive producers, 18 percent of producers and 11 percent of directors. Women writers fared only slightly better, making up 22 percent of prime-time TV writing staffs.

The flip side of those numbers is staggering: 68 percent of shows have no female executive producers or producers, 89 percent have no female directors, and 72 percent have no female writers.

CBS leads the way in female producers, with 24 percent, and writers, 32 percent. Fox has the highest percentage of female directors, 17 percent, while ABC lags at the back of that category with only 5 percent and has the lowest percentage of female writers, 13 percent.

Though there are a number of strong female stars—Roseanne, Cybill Shepherd, Candice Bergen and Brett Butler, to name a few—their behind-the-camera counterparts are few and far between. And that means female characters suffer, Lauzen says. "It needs to reach critical mass, where there's not just a woman here and there," Lauzen says.

Women show runners—such as Beth Sullivan, who created *Dr. Quinn, Medicine Woman*—tend to work on soft dramas. It remains to be seen how high-ranking women network executives—Jamie

Tarses, entertainment chief at ABC, and Lucie Salhany, the network head of UPN—will affect the balance of power. "One or two individuals can't do it all," Lauzen says.

The next step for Lauzen will be another study next season to determine if the statistics change. She thinks that if change comes, it will occur slowly. Meanwhile, she also plans to interview women producers, directors and writers about why they chose their professions, their experiences and their impressions of why their numbers are not larger. ■



Jane Seymour's *Dr. Quinn* is an uncommon case—it has a female show runner.

percent of all behind-the-scenes workers and 37 percent of all characters on prime-time shows, though they account for 51 percent of the general population.

Despite making gains in the workforce, women are most often depicted on TV as performing less powerful, less prestigious jobs than men. They stick mainly to clerical work, teaching and homemaking. "What we're getting is the male take on what the female experience is," Lauzen says. "In most cases it's silly and not very accurate."

On the creative side, Lauzen

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Who is eligible: Products and services in the following categories: computer hardware, computer software, online services, computer distributors, computer and electronic retailers, resellers and VARs.

Who is not eligible: Products and services in the following categories: video games, consumer electronics, telecommunications (including beepers, cellular phones, etc.), magazine, newspaper and newsletter publishers.

Advertising categories

CAMPAIGNS

(all product and service categories)

1. Print
2. TV
3. Radio
4. World Wide Web banner campaign

>Entry criteria: A campaign entry comprises THREE samples from a campaign consisting of at least three spots, ads or banners. Each print campaign entry must be mounted, full size, on three boards. Each video campaign entry must be submitted on 3/4 inch tape (entries on 1/2 inch tape will be returned), with all three samples on a SINGLE cassette. Radio campaign entries must be submitted on a SINGLE standard audio cassette, three samples per tape, and be accompanied by transcripts of all spots submitted. World Wide Web banner campaign entries must be submitted on a SINGLE high-density diskette. Each banner submitted must be a copy of the GIF or JPEG file actually used on the Web.

>Note: Any single ad or spot in a campaign may be judged also as an individual entry. However, it must be submitted separately.

PRINT/corporate

(all product and service categories)

5. Corporate, image or branding
Non product-specific advertising
6. Corporate, channel or trade
Channel and/or trade advertising

>Entry criteria: SINGLE ad, magazine or newspaper. Entries must be mounted, full size, on board.

PRINT/hardware

7. Complete systems

Desktop computers, workstations, minicomputers, microcomputers, mainframes, etc.

8. Components

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processors, memory chips, video boards, etc.

9. Peripherals

CD-ROM readers (external and internal), speakers, modems, scanners, etc.

10. Network hardware

Hubs, routers, switches, etc.

>Entry criteria: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/software

11. Applications (all platforms). Word processors, spreadsheets, databases, communication programs (including commercial online services), etc.

12. Operating systems, languages and utilities (all platforms)

13. Non-gaming entertainment, education or reference (all platforms)

14. Games (all platforms)

>Entry criteria: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/channel

15. Master distributors, distributors, wholesalers

16. VARs, resellers, business and consumer retail

>Entry criteria: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/service and support

17. Consumer services

18. Business-to-business services

>Entry criteria: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

BROADCAST

(all product and service categories)

19. TV commercial (short-form)

(2 minutes or less)

20. TV commercial (long-form & infomercial)

(2 minutes or more)

21. Radio

>Entry criteria: SINGLE spot; video on 3/4-inch tape (entries on 1/2 inch tape will be returned), radio on standard audio cassette. Each entry, video or radio, must be submitted on a separate cassette (i.e. one entry per tape). Each radio entry must be accompanied by a transcript.

Marketing categories

DIRECT MARKETING

(all product and service categories)

22. Direct mail/campaign

>Entry criteria: A campaign entry comprises THREE samples from a campaign consisting of at least three spots or ads. Each direct mail campaign entry must be separated and mounted, full size, on three boards.

23. Direct mail/flat

24. Direct mail/package

>Entry criteria: SINGLE direct mail piece. Components must be separated and mounted on a single board.

PROMOTION & SUPPORT PROGRAMS
(all product and service categories)

25. Promotional video, short form

>Entry criteria: SINGLE, NON-BROADCAST video, less than 15 minutes in length. Each entry should be submitted on a separate 3/4 inch tape. (Entries on 1/2 inch tape will be returned.)

26. Promotional video, long form

>Entry criteria: SINGLE, NON-BROADCAST

video, greater than 15 minutes in length. Each entry should be submitted on a separate 3/4-inch tape. (Entries on 1/2 inch tape will be returned.)

27. Print collateral and point of purchase (POP)

>Entry criteria: Each entry comprises a single print collateral piece OR a maximum of three related collateral pieces. Each entry must be mounted on a single board. Print collateral EXCLUDES direct mail pieces, which must be entered separately in categories 23 or 24.

28. Product packaging

>Entry criteria: Each entry comprises a single shelf-ready product package (i.e. not collapsed) and a 35mm slide of the entry.

29. Trade show exhibit

>Entry criteria: Single trade show booth or exhibit. Each entry comprises a maximum of four 35mm slides of the exhibit as it appeared on trade show floor. (Artist's renderings, blueprints, design drawings, etc. will not be accepted.)

MULTIMEDIA & NEW MEDIA
(all product and service categories)

30. World Wide Web site

>Entry criteria: SINGLE Web site. Submit three screen shots ("Welcome" or opening screen and any two others) in PICT format on a single Mac-readable diskette. (Entries not in this format will be returned.) Also list URL address on entry form.

31. Multimedia presentation or demo/diskette

>Entry criteria: SINGLE multimedia presentation or demo, comprising one or more diskettes, any format. Entries in other media (Zip or Syquest disks, portable hard drives, etc.) will not be accepted.

32. Multimedia presentation or demo/CD-ROM

>Entry criteria: SINGLE multimedia presentation or demo, comprising one or more CD-ROMs, any format. Entries in other media (Zip or Syquest disks, portable hard drives, etc.) will not be accepted.

GRAPHIC DESIGN

(all product and service categories)

33. Corporate identity or logo

>Entry criteria: New corporate identities introduced in calendar year 1996. Each entry comprises a maximum of five pieces: a standalone, camera-ready rendering of the identity/logo, plus examples of its use on corporate letterhead, a #10 envelope, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.

34. Product or service identity or logo

>Entry criteria: New product or service identities introduced in calendar year 1996. Each entry comprises a maximum of four pieces: a standalone, camera-ready rendering of the identity/logo, plus examples of its use on product packaging, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.

35. Annual report

>Entry criteria: All entries must have been issued in calendar year 1996.

PUBLIC RELATIONS

(all product and service categories)

36. Media kit

>Entry criteria: A single product or corporate media kit. Entries must be submitted exactly as delivered to the media (including any and all photographs, slides, diskettes or product samples). Do not include any supporting documentation on effectiveness (e.g., binders of clippings, etc.).



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New Media

By Cathy Taylor

Wall Street stock pickers, beware. A cheeky new Web site is running a very public scorecard of your ups and downs.

Takin' It to the Street

Fidelity Magellan's Robert E. Stansky will lead off here in the top of the ninth. He's 1 for 2 in today's play and is batting only .250 in predicting bull markets over the last five years." Performance reports like this on Wall Street analysts are a major drawing card for stock market obsessives to log into thestreet.com, a site that launches today on the World Wide Web. The creators' corporate America-as-sports metaphor approach hopes to attract legions of financial types willing to pay \$12.95 per month to find out what's really going on on Wall Street. Advertising will also



Insider trading: CEO Drake believes that market-watchers will be willing to pay for the site's savvy analysis



be a revenue stream.

James J. Cramer, the money manager and frequent *New York* magazine contributor, is cochairman of the site along with Martin Peretz, *New Republic* editor-in-chief and chairman. Cramer loves the idea of keeping a running scorecard on the site about whom among the major stock handicappers is actually still capable of moving and shaking the market. "You will no longer be able to get away with an 0 and 10 record," Cramer says.

Cramer and The Street president-ceo Andrew Drake scoff at the suggestion that paid content will be an uphill climb for them as it has been for other contentpreneurs on the Web. "Our view is that the kinds of things we're publishing are

directly actionable by active investors." Drake says. "If you trade just once a year, [the user fee] pays for itself."

The Street's creators believe that most business journalism is not of much value to people who make investment decisions. "I started out as a sportswriter, and I found that people told the truth on the sports pages." Cramer, one of the founding editors of Hearst-Dow Jones' *Smart Money*, believes the business pages don't. "Most of business journalism has been sort of a backwater," he charges, with reporting that is either too cynical or too fawning. Cramer attributes this to the reality that the people being reported on drive better cars, live in bigger houses and make a lot more money than

the people doing the reporting.

"There's something in between, and we want to be in between," he says of The Street. His problems with general business journalism aside, he has entrusted his new site to a posse of high-profile reporters from the print media, including: former *Wall Street Journal* reporter Dave Kansas, who serves as executive editor; Jamie Heller from *Smart Money*, the managing editor; *New Republic* senior editor Michael Lewis, who will write a regular column; and Corey Johnson, a former senior editor of *Vibe*. The title of Cramer's own column on The Street? "Wrong."

The site will enter a marketplace full of competitors that also claim a unique perspective on the financial markets. Another group of former print journalists, led by former *New York Times* "Market Place" columnist Robert Metz, recently celebrated the first anniversary of Money Talks (talks.com), a free financial site with original reporting that is produced by the corporate press-release distributors PR Newswire. Money Talks is targeted to a slightly less inside-baseball crowd than The Street. "Why let the pinstriped crowd on Wall Street have all the fun?" John M. Williams, a senior vp of PR Newswire who launched the site, says of Money Talks' more general audience.

Both financial sites will soon face competition from *Smart Money*, which is said to be close to launching a Web site of its own. Cramer avows that there is still plenty of room in the category. His only concern would be "if there was [another] thestreet.com out there."

Rodale Revamps Online Making a Connection Without Ma Bell

It's peculiar how sometimes the best thing that can happen often first appears disguised as the very worst. Without sounding unneces-

New Media

sarily Dickensian, that is exactly what happened to Rodale Press' online attempts earlier this year.

The Emmaus, Pa.-based publisher, best-known for titles including *Men's Health* and *Prevention*, struck a powerful alliance when it became a core content provider to a planned subscription-based service called AT&T HealthSite. At the time, the Internet was a key element in AT&T's growth strategy.

That may still be the case. But in an about-face that was swift even by new media standards, AT&T pulled out of the HealthSite project a mere five weeks after launching its beta test. The decision appeared to leave Rodale up a pristine mountain stream without a paddle for its kayak.

When AT&T withdrew, Susan Russo, general manager of Rodale Interactive, said that such sudden twists of fate were simply to be expected in any Internet endeavor. Russo was doing more than putting a brave face on an uncomfortable situation. This month, Rodale went live with two engaging sites that may build more effectively on the publisher's heritage than the deal with AT&T would have. Located at menshealth.com and womensedge.com (also accessible at prevention.com), Russo says the sites capitalize on the lifestyle expertise of Rodale's magazines, rather than emphasizing health, which would

have been the case under AT&T. "It's not about health. It's not about disease," Russo says. "A lot of the health sites on the Internet are about disease management and chronic conditions."

Instead, the Rodale sites aim to make healthy-living decisions fun. For example, on womensedge, by inputting my weight, swimming speed and length of exercising, this reporter was able to find out in a flash that last night's exercise entitled me to 8 fluid ounces of cranberry juice cocktail, 2 tablespoons of ranch dressing or 1 ounce of nacho chips (unfortunately, not all three).

While the women's site focuses mostly on nutrition and weight-loss issues, the men's site seems primarily concerned with how to become sufficiently buff, and once buffness has been achieved, into how to transform oneself into a real babe magnet. It's not that Rodale doesn't take health matters seriously, it's just that Russo believes that they are too often treated as being mutually exclusive. "People think that 'entertainment' and 'health' is a non sequitur," she says.

For her part, Russo gave herself a quiz on the womensedge site the other day. Asked to choose an appropriate fast-food lunch for a health-conscious woman, she chose a taco salad. She was wrong. Even Russo, it seems, doesn't have all the answers.

Internet Conspiracies

An E-mail (If We Could) To Pierre Salinger

Dear Pierre: Did you know that for only \$19.95 per month you can get month-after-conspiracy-filled-month of Internet access? Such things can come in handy when one is being besieged by people who don't believe loopy theories about U.S. Navy missiles, or UFOs, downing airplanes.

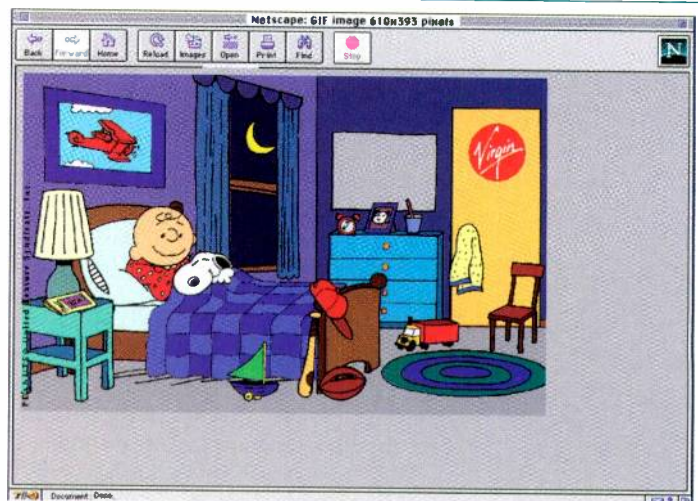
If you'd done some sleuthing on the Internet as early as Aug. 22, you could have come across a claim that the crash of TWA Flight 800 had been caused by friendly fire from the U.S. Navy. These reports popped up regularly all over the Net. On Aug. 24 and Sept. 4, memos flooded the Net from someone claiming to be the former safety chairman of the Airline Pilots Association, who possessed alleged "inside" information on the disaster. (It happened to us.)

The most notable mention may have been on Sept. 28, long before you went public with the news, Pierre. It was part of a story on the tv.com site about how conspiracy theories had begun to sweep the Net. There, you would have seen the Flight 800 rumor in its proper context, next to items about the appearance of aliens in the western U.S. in 1947 and stories about the "murders" of Vincent Foster and Kurt Cobain. ■

Site Lines

vsv.com

The current brew-ha-ha about liquor ads on TV seems to miss one salient point: The fragmentation of media these days will ensure that media-immersed children are going to have plenty of options targeted directly at them while the rest of us are being convinced in our own targeted media to swill more Tanqueray. A case in point is vsv.com, a new site from Virgin Sound and Music, called "A Kid's Place in Space." Offerings include a create-your-own-homepage feature and weekly quizzes that award prizes to kids. There's also a gallery of pictures from the *Peanuts* strip, and a place for readers to sound off on pre-selected topics.



How Do You Measure Success?

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* Winner of the 10th annual PhotoDesign Competition in Advertising. Photographer: Michele Clement, Designer: Greg Boker, Leonard Monohan Advertising.

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Entries must be submitted as proofs, tearsheets or finished printed pieces. No original photos, slides or prints accepted. Please tape a fully completed entry coupon to the reverse side of each entry. (The coupon can be photocopied.) Enclose a check or money order for your entry fee. Submitted materials cannot be returned. All entries must be postmarked no later than December 6, 1996. No Exceptions.

This competition is open to work produced between September 1, 1995 and August 31, 1996

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Magazines

By Jeff Gremillion

Publishers quickly
join the movement
to convince
distillers to maintain
their abstinence
from broadcast ads

Temperance Union

Used to be, at the end of a long, hard day of butting heads with Madison Avenue types, magazine publishers could go home, shake up a nice martini, maybe puff on a cigarette, and relax. But these days, the last thing publishers want to think about in their private moments is a cocktail or a smoke. Since the Distilled Spirits Council of the U.S. (DISCUS) this month ended its longtime voluntary ban on TV and radio advertising, many publishers and ad directors have been pondering liquor companies' potential exodus to broadcast media. The

DISCUS decision—coupled with a looming federal crackdown on tobacco advertising, another staple of the magazine business—has publishers nervously contemplating the future.

Distilled spirits companies spent \$192 million on magazine ads last year, according to PIB. Although that number represented only 1.5 percent of magazines' total ad rev-

enue for 1995, liquor accounts for up to 20 percent of the ad take for some titles, particularly those targeting young men.

Pamela Levine, management supervisor for Media Buying Services, says publishers have good reason for concern. Levine believes that some distillers will rush to test the broadcast waters, and that once they're in, others will follow the leaders. "It's the sexy thing to do," says Levine, who has made buys for liquor companies but does not currently have any spirits clients. "You can get big reach and immediacy [on TV], especially here at the holidays. Broadcast allows [distillers] to localize their messages more effectively...and 'heavy up' local markets that need extra support. Just the fact that it's new and different will be a lure. Buyers know that everybody will be talking about these first ads. If I were a liquor company, I'd want in."

Magazines already are taking the offensive, touting the strengths of print over broadcast—advantages that liquor marketers have come to depend on since they left TV and radio nearly 50 years ago. "I've never heard a spirits company say, 'We just want eyeballs,'" says Gib Chapman, ad director of Condé Nast's Street and Smith's sports group, where liquor accounts for about 10 percent of ad revenue. "They're always looking for a targeted way to

reach very specific consumers. Magazines can do that."

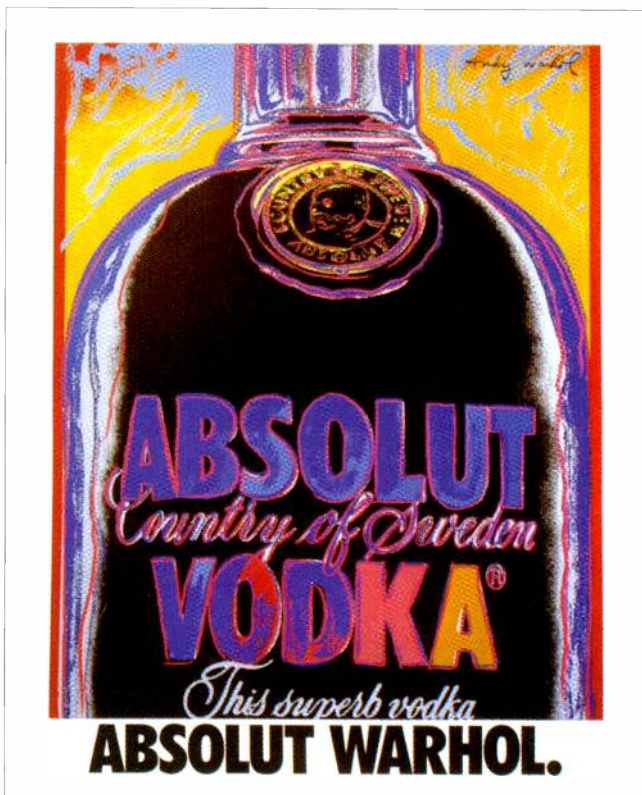
Chapman notes that magazines offer value-added components that television cannot match. "Spirits companies are the best in the business at cross-marketing," he says. "Absolut had been doing sophisticated added-value long before added-value became a prerequisite for selling ads."

Scott Parmelee, associate publisher of *Outside*, where liquor accounts for about 15 percent of the total ad take, agrees that TV cannot provide crucial added-value options. "Broadcast really has no interest in anything other than selling time," Parmelee says. "We offer [value-added promotions] to a lot of advertisers. About 50 percent of the time, they never take us up on it. Distilled spirits guys always follow up. It's important to them."

Jim Guthrie, executive vp of the Magazine Publishers of America, notes that print has been the forum for some major success stories in the liquor trade. Absolut vodka, the shining example, has become a cultural phenomenon since launching its famous magazine campaign 15 years ago. Since 1981, Absolut has created more than 500 magazine ads and grown from an importer of about 20,000 cases of vodka per year to more than 3 million. Four years ago, Absolut was inducted into the American Marketing Hall of Fame, along with Coca Cola and Nike; only Absolut made it in without television exposure.

Publishers of large general-interest magazines are likely to have less to lose from a potential liquor ebb tide than the smaller men's books. Yet at Time Inc., liquor accounts for about 2 percent of total ad revenue, a bit higher than the industry average. Several Time titles, including *Sports Illustrated*, *People*, *Entertainment Weekly* and *Money*, are particularly popular with spirits companies. "We would be hurt more than other big companies," one Time Inc. executive admits, noting that distillers could decide to shift print budgets earmarked for "mass" cam-

Absolut power: This 1985 print ad by Andy Warhol helped make the brand hip



paigns to TV while maintaining a presence in smaller "boutique" magazine titles.

Even if spirits companies take business out of magazines in favor of broadcast, there could yet be a silver lining, surmises *Vibe* publisher John Rollins. He says magazines would benefit if an explosion of liquor ads on the tube leads to government regulation banning all alcohol advertising, including beer and wine, from the airwaves. "I'm asking myself what could be the possible good of this and what could be the possible bad," Rollins says. "Frankly, the bad really scares me. This could affect me harder and sooner than any of that tobacco stuff."

Seniors' Title Moves East 'Modern Maturity': March on Washington

Modern Maturity hopes to have the yearlong process of moving its home base from the West Coast to Washington, D.C., completed by January. "We're slightly behind," says Charles Allen, publishing director of the 20.6 million-circulation lifestyle title for seniors. The original target date was the end of this year.

Only 10 of the magazine's total of about 50 editorial and marketing staffers elected to make the move east from Lakewood, Calif. Although most of the "critical management" people did decide to go to Washington, filling the other 40 positions has been a chore, says Allen, who transferred to the capital last year. He expects to be "about 75 percent staffed" by Thanksgiving.

Maturity is in the middle of a long-term restructuring, which began last winter with a redesign. The relocation will enable the bimonthly's staff to work more closely with its publisher, the D.C.-based American Association of Retired Persons. AARP members (you must be at least 50 years

DESIGN WATCH



'EW' Keeps It Simple

John Korpics, design director of Time Inc.'s *Entertainment Weekly* since April, confides that he had a little trouble adjusting to the pace of a weekly after more than three years at the monthlies *GQ* and *Premiere*. "It felt a lot like the old *I Love Lucy* episode with all the pies coming down the conveyor belt," says Korpics of his first days at *EW*. "Some issues would come out well, but two others would speed by and fall on the floor."

These days, most *EW* covers and feature spreads have a richness and attention to detail common in design-driven monthlies. Korpics owes the improvements to a large staff who "know how quickly they have to come up with ideas, and how quickly they have to make them work." In-house color separation and imaging also expedites the design process.

The overall tone of Korpics' *EW* is restrained retro-hip. He steers his staff away from space-age, multidimensional computer-design software in favor of the "very simple shapes and ideas" designers of the past relied on. The cover and feature opener (*below*) on Michael J. Fox in last week's issue (Nov. 15) make the point. The feature's tilting, overlapping hairline boxes and display type—and the recurring stick-figure star graphic—were as easy to create as they are lively and engaging. "I want the design to be fun and playful," says Korpics, "without getting too wrapped up in technology."



old to join) receive the magazine as part of their annual \$8 dues.

The next step, says associate publisher Stephen Alexander, is splitting the press run into two separately edited editions for working and retired readers. Some 8 million *Maturity* readers still work. The first such split effort, the January/February issue, will feature two separate covers.

Maturity is also looking at, by 1999, breaking out even smaller press runs for "menu-driven" issues. The issues would be edited with the special interests of reader subsets, determined by survey, in mind. "We have to get down to the niches that exist within our readership," says Alexander. "That's the only way a 20 million-circ magazine can survive these days." ■

Must-Reads

A compendium of praiseworthy articles from recent issues:

Judy Bachrach on 1960s fashion designer Ossie Clark—his fast and flamboyant life and his shocking murder at the hands of his lover. "**Hooked on Glamour**," in the December *Vanity Fair*.

Speaking of shocking, there's "**The Case of the Missing, Cross-Dressing Brahmin Heiress**," John Sedgwick's piece about the mysterious disappearance of a wealthy New England dog breeder, in the November *GQ*.

Charlotte Allen's "**Is Nothing Sacred?**," a report in the November *Lingua Franca* on the movement to remove God from the study of religion.

MOVERS

NETWORK TV

Marc DiLorenzo has been promoted to vp of business development for Fox Television. DiLorenzo had been director of business development. He joined Fox in 1993 as manager of business development. Before joining Fox, he was with Prudential Securities...**Deborah Hamberlin** has been upped to vp of media, production services and affiliate promotion for NBC Entertainment. Previously, Hamberlin had been creative services director with KUTV-TV, the former NBC affiliate in Salt Lake City...Also at NBC, **Vivi Zigler** has been upped to vp of affiliate advertising and promotion services, NBC Entertainment. Before joining NBC in 1993, Zigler as director of marketing and advertising at KING 5 television in Seattle...ABC Daytime has named **Barbara Bloom** vp of programming. Bloom had been director of daytime programming for the West Coast. Bloom joined ABC Daytime in January 1992 as director of advertising.

CABLE

The Family Channel promoted **Gus Lucas** to president, Family Channel programming. He was most recently senior vp of programming for IFE, Family's parent company...Rainbow National Sports named **David Kline** senior vp, overseeing NewSport and Prime. He was bumped up from senior vp and general manager of SportsChannel Ohio...Fox Sports Net hired **Arthur Smith**, most recently senior vp of first-run and network reality programming (continued on page 40)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Potter's Field

When movie and TV enthusiasts decide to form fan clubs, the object of their adulation is usually—as they say in the biz—a *name*, someone whose mug would be recognized by, say, four out of five dentists. The object of adulation would be unlikely to be, say, Chris Potter.

Chris who?

Those in the know are, by now, rolling their eyes. "Puh-leez!" they are saying, "Chris Potter is a dreamboat." How else to explain his fan club, which has hundreds of members far and wide, in the United States, Canada, Germany, Argentina, Switzerland and Netherlands? How else to explain sold-out, annual "Chris Fests," which boast appearances by Potter himself? How else to explain the incipient Chris Potter Web site,

due online in January?

The answer? Who knows? But it's all true.

Chris Potter portrays Sgt. Tom Ryan on USA cable network's late-night jiggle-slash fest, *Silk Stalkings*. His "break-through" role was Peter Caine in the syndicated *Kung Fu: The Legend Continues*. Somehow, Potter managed to parlay these roles into an international following.

The official Chris Potter fan club is a Toronto-based organization. Its founder, Penny Littman, says the group is "99 percent women" and consists mainly of professional, married people. Members travel the globe—literally—to attend "Potter Parties," which Chris attends. This year's Chris Fest, which is not affiliated with the official fan club, took place at the Burbank (Calif.) Holiday

Inn earlier this year and drew 30 people, including Potter.

Potter says the club "just sort of evolved...out of an overflow of fan mail." He can't quite fathom all the adulation, but he figures that people are "joining for the same reasons people join anything: to feel a sense of belonging. And if I'm the catalyst for that, that's terrific." —MAH

Burzon's Loss Is 'Investor's Gain

There are two trusted predictors of magazine success: ad page sales and Jay Burzon's weight.

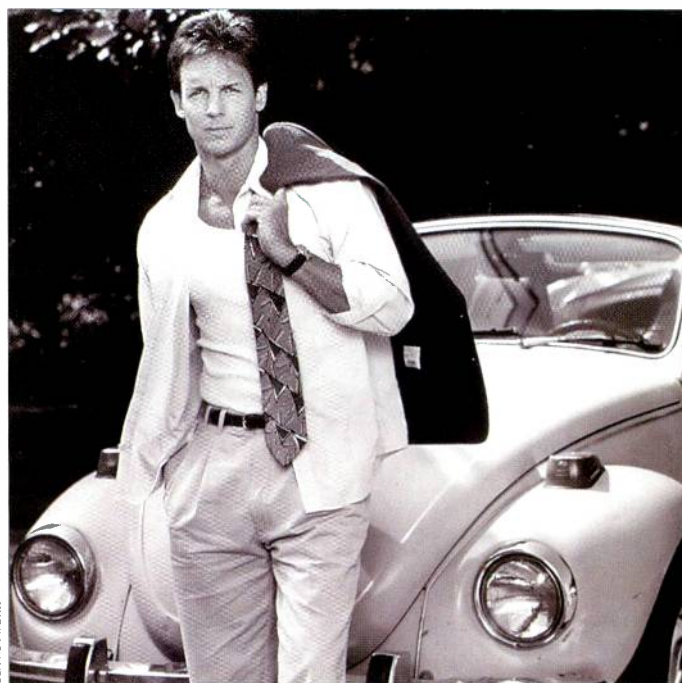
"My gaining and losing weight in this business is legend," says the sometimes portly publisher of *Individual Investor*. "Over the years, I've lost 4.3 million pounds."

Since joining *Investor* nine months ago, Burzon has lost 60 pounds and has seen his magazine win two Folio awards and make substantial ad-revenue gains. Burzon is so happy with his physique and his magazine that he's pushing for a trade magazine cover shot. In a recent letter to *Mediaweek*, he said, "I want to be a cover boy, and there ain't another magazine that can show you these results [he had attached a stat sheet showing ad revenue up 108 percent over last year]."

Despite the rumor that a weight-loss clause was written into his contract, it's not so.

"[Individual Investor Group president] Bob Schmidt tells everyone it was in my contract," Burzon explains. "I just [say] I'm trying to get back down to my original weight."

Which is? "Five pounds, twelve ounces." —MAH



USA NETWORK

Fans of this Chris travel the globe just to be near him

MEDIA DISH

Westwood One Tightens CNNRadio Tie



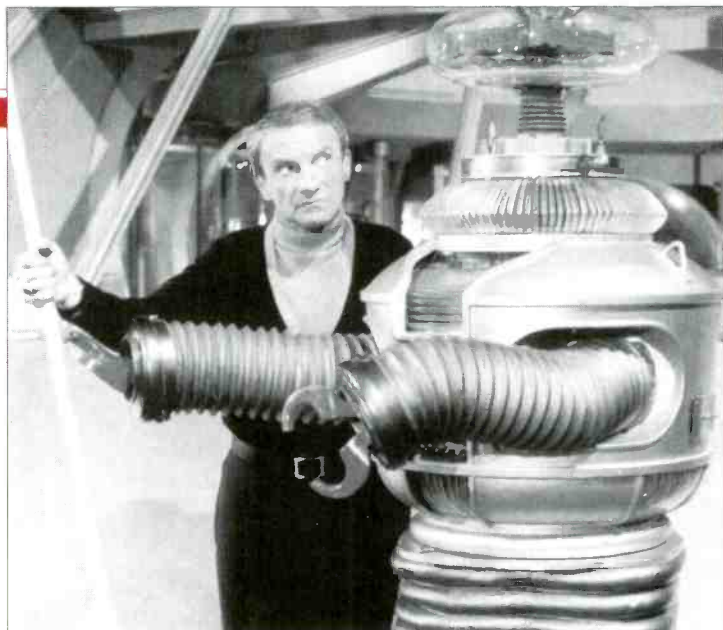
JEFF SKAVITZ

Celebrating Westwood One's enhanced partnership with CNNRadio at the National Association of Broadcasters conference in L.A. last month were (l to r): Mel Karmazin, ceo, Westwood One; Wolf Blitzer, CNN White House correspondent; and Jeff Lawenda, president, Westwood One Radio Networks

DoubleClick Hosts Open House at New Pad



At a recent cocktail party to fete the new Madison Avenue headquarters of the Web-site rep firm (l to r): Michael Frankfurt, Frankfurt, Garbis, Klein & Selz, advertising lawyers; Lee Nadler, director of marketing, DoubleClick; and Susan Russo, general manager, Rodale Interactive



Back to camp: *Lost in Space*, which starred Harris and Robbie the robot, will make the big-screen scene in '98

Dr. Smith Does PR for 'Lost' Cause

He was mean-spirited, cowardly, manipulative and unfailingly self-centered. And everybody loved him.

Dr. Smith—one of the stars of the '60s camp classic *Lost in Space*, played with an affected flourish by Jonathan Harris—proved last week in Hollywood that he can still wow a crowd.

During a New Line Cinema bash at EPM Communications' entertainment marketing conference last week, dozens of execs, most of whom had grown up with the 1965-68 series, waited patiently in line to get Harris' autograph. New Line brought Harris to the shindig, along with costumes and the series' original robot, Robbie, for some early awareness-building for its *Lost in Space* feature film, set for a spring '98 release.

"Maybe I should have this made out to my kid?" said Dino Frisella, president of Dart Flip-cards, as he clutched his 8"X10" of Harris and the robot. "Nah."

Attendees waxed nostalgic about the series' cliffhanger endings and Ed Wood-like special effects. It was just the reaction

New Line had hoped for.

"People really connected with this show," said Chris Russo, New Line Television's senior vp of marketing.

As far as Harris is concerned, his character should have been immortalized in film long ago. But he can't envision any of today's leading men as the villainous, but hapless, Dr. Smith. "There is only me, my dear," he said with a grand sweep of his arm and not a trace of irony. Casting, however, hasn't been determined. —T.L. Stanley

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LATIN AMERICA / IBERIA



*Audits & Surveys 1996

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MOVERS



Lucas is now a Family man



FoxSports taps Smith



Weather Channel gets Gomez

(continued from page 38) network reality programming for MCA, as executive vp of programming and production. Smith is best known as the former head of sports at the Canadian Broadcasting Co....Fox Sports Net also hired **Pyper Davis**, a News Corp. veteran who was most recently senior vp in the office of the chairman, to be its senior vp of operations...MTV named three new vice presidents of original programming and series development. They are **Jeremiah Bosgang**, formerly the director of comedy development at Fox; **Michael Dugan**, an MTV veteran who cocreated MTV's *Remote Control*; and **John Miller**, another MTV vet who has worked on *Road Rules* and *The Real World*...CNN has promoted **Michael Klein**, a 12-year veteran, to become vp of news production. He was most recently senior supervising producer...The Weather Channel named **Fernando Gomez** vp of affiliate relations for Latin America. Gomez was hired away from Prime Deportiva, the Spanish-language regional sports network, where he was vice president of affiliate sales...Showtime Networks promoted **Richard Maul** to senior vp and general manager, Northeast region, for sales and marketing. Maul was bumped up from vp of affiliate marketing.

REP FIRMS

Steven Greengold has been named chief of finance and administration for the Television Bureau of Advertising after 26 years with CBS Inc. Greengold was previously director of finance and administration for WCBS-FM Radio in New York...There has been a lot of movement at Katz as **Jim Curtin** rejoins the Katz Television Group as a director of programming with Katz Continental Television in New York. Curtin returns from HRP in New York, where he served as vp and director of programming. And **Jon Latzer**, formerly a vp and manager, has been upped to director of sales for Katz Radio. Latzer has been with Katz Radio since 1985...At Banner Radio, **Beth Berke** has moved north from the company's Atlanta office to become sales manager in the Philadelphia office.

STATIONS

Young Broadcasting has promoted **Mark Antonitis** to vp and gm of KELO-TV, Sioux Falls, S.D., and KCLO-TV, Rapid City, S.D. Antonitis had until recently been vp and news director at WMAQ-TV, the NBC O&O in Chicago.

PRINT

Jeffrey Dunetz has joined *Discover* as a sales account manager. Dunetz comes over from Griffin Bacal, where he was director of media planning.

BET's Johnson: Let the Gaming Begin

Not just any cable executive would gamble on a casino for brand extension. But Bob Johnson wants to be a mogul. The aggressively entrepreneurial chairman of BET Holdings, the parent company of Black Entertainment Television, has already broadened the company's business well beyond the cable network. His latest gambit is a joint venture with Hilton Hotels to open a Las Vegas casino and gaming facility, tentatively dubbed "BET SoundStage," targeted to the 2.2 African-American visitors to

Vegas every year. "We're in the entertainment business, and gaming is entertainment," said Johnson, who plans to launch a live daily talk show from the facility sometime in late '98. He has already talked to Suzanne De Passe, former head of Motown Records, about investing in the hotel and producing the daily show. Johnson has also talked to Lou Rawls and Gladys Knight about headlining at the casino. BET will provide the entertainment and marketing while Hilton will run the casino and hotel. —Michael Bürgi

AT KESQ, Dawson Gets the Part

See, that guy looks familiar... If you're wondering where you've seen Ted Dawson, the new entertainment anchor at KESQ-TV in Palm Desert, Calif., before, well, allow us to help you place the face.

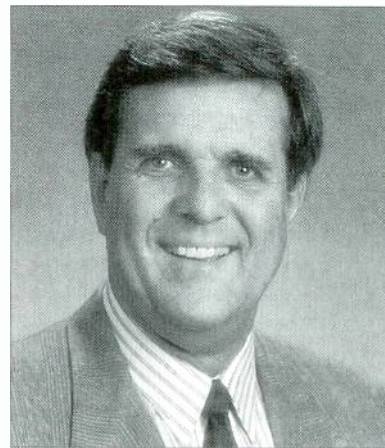
Though covering entertainment doesn't usually require a

performance as father-of-the-house Mr. Banks in a production of *Mary Poppins* at the LifeHouse Theatre in Redlands, Calif.

Dawson was first exposed to theater in high school, and took ballet in college to improve his agility on the footballer's gridiron. Asked to host a college radio show on local sports, he wound up leaving medical school to pursue sports-casting full-time.

Arts and athletics have preoccupied Dawson ever since. As a reporter for a radio station in Reno in 1967, he conducted the postgame interviews for the first Super Bowl. He was on one of the longest-running anchor teams in history at KABC-TV in L.A., moving on after 10 years in 1987 to Dallas to cover the Cowboys.

Dawson's good with a pen, too. After losing his wife in 1992, he withdrew and wrote a musical about a Mormon outlaw and a novel about the life of a female reporter. Recently he wrote a comedic look at committed relationships, entitled *Real Men Love Their Wives*. Both books are due out from a New York publisher next spring. Dawson is due out every day on WESQ. —Claude Brodessa



New KESQ entertainment reporter Dawson isn't camera-shy

background as a performer. Dawson totes an impressive set of film, TV and theatrical credentials. To wit: Dawson was the guy doing the ringside blow-by-blow as Sylvester Stallone and Carl Weathers duked it out in *Rocky*. He had a bit part on *It's Garry Shandling Show*. And just last week he gave his final per-

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Agencies of 1996

10:00 a.m. - 12:00 p.m.

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11:30 a.m. - 12:15 p.m.

COCKTAIL RECEPTION - Grand Ballroom Foyer

12:30 - 2:00 p.m.

LUNCHEON - Grand Ballroom

Welcome/Opening Remarks

"Best Interactive Agencies of 1996"

Video Presentation

Keynote Address

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2:00 - 3:00 p.m.

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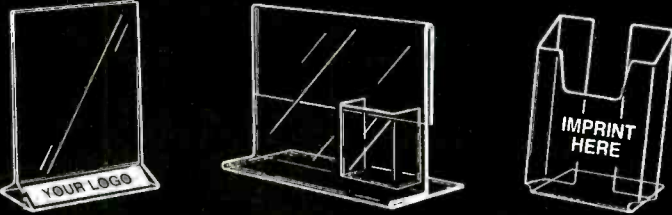
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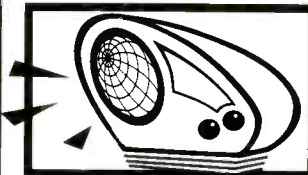
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Now Hunting For

ARTIST CHARACTERS

If you're a creative freelancer, who's nicely specced and knows a good rag, you're our type. We fill project and interim assignments with matchless graphic designers, art directors, multimedia producers,



web site developers, computer production artists and writers. No light or fluffy types, please. So please fax your resume and samples to: Artisan, 212.448.0408.

ARTISAN™

RATES for Employment and Offers & Opportunities

MINIMUM: 1 Column x 1 inch for 1 week: \$158.00, 1/2 inch increments: \$79.00 week. Rates apply to EAST edition. Special offers: Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

1-800-7-ADWEEK Classified Manager: M. Morris

Classified Asst: Michele Golden

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.

EMPLOYMENT

Ready to Shine?

We are! Newday Communications, a national sales promotion company based in So. Norwalk, CT specializing in liquor and beverage marketing, is seeking the brightest individuals to join our growing team.

ACCOUNT DIRECTORS

We're looking for a couple of dynamic individuals who pride themselves on their analytical and strategic skills, along with the ability to confidently lead the process to create great programs for our clients. Seeking candidates with 4-6 years experience in the promotion industry.

SENIOR ACCOUNT EXECUTIVE

Organization is the key to this position. We are currently seeking individuals who love to take charge and lead projects through development. Must have excellent communication skills, and be able to juggle a lot of balls at once. Minimum 2 years agency experience.

ASSISTANT ACCOUNT EXECUTIVES

Responsible for maintaining excellent account team support, including financial and status reports. We're looking for an individual who's eager to learn and grow along with us.

ART DIRECTORS

Mac pros with a gift for strategically-driven design. We seek individuals who have a solid grasp of the production process and enjoy working in a close team atmosphere. Point-of-sale experience is a must.

PRODUCTION ART DIRECTOR

Responsible for supervising the production of both disk and board mechanicals, as well as specification drawings. Thorough knowledge of print production is a must. Individuals should be prepared to work in a close team environment with Art Directors and Account Teams to establish and meet deadlines.

Fax resumes and salary requirements to:

Newday Communications
203-831-5622

No phone calls please.



AD SALES REP

- *Attractive base & commissions
- *Excellent growth opportunity
- *Selling locally in Manhattan, no travel

Seeking self-motivated salesperson for our Manhattan office. Experience in print or broadcast sales a plus. Please mail or fax resume to:

Roger Baker
331 West 57th Street, #416
New York, NY 10019
Fax: (212) 489-8011

Call M.Morris
1-800-7-ADWEEK

No-one in accounting ever reads these ads, so please do us a favor and show this ad to someone sharp in accounting and ask them why not crunch numbers in the most liveable city in the world.

ACCOUNTING SAN DIEGO

AAAA's agency is looking for someone with 3-5 yrs experience and the ability to analyze budgets, profitability, costs and cash flow. Send resume to Dept. 00326, ADWEEK, 5055 Wilshire Blvd, LA, CA 90036

WOULD A CHALLENGING OPPORTUNITY WITH A SMALL, NYC (5TH AVE.) TALENT-PACKED DIRECT RESPONSE AGENCY INTEREST YOU?

Business Development Pro -

We're looking for someone with a proven pitching record, excellent communication, analytic and presentation skills and unbounded enthusiasm to drive new business into this hungry, aggressive, agency.

Account Manager -

Also seeking exuberant, dynamic professional with solid B-to-B & direct mail experience, financial services/telecom background a plus.

Please fax (in strict confidence!) your resume, salary history and a great pitch letter to:

212-295-9190

APPLICANTS ONLY - NO AGENCIES PLEASE

MEDIA BUYER/ ASSISTANT AE

If you've been working in advertising, and want a more diversified job which includes media buying, planning & research, and you're also interested in training as an Assistant AE, we'd like to hear from you. We're an expanding mid-town direct response agency with blue-chip clients looking for a college grad with 1-2 yrs. experience. MS Word & Excel required. Send resume with cover letter and sal. req. to

Box 178
847A 2nd Ave.
New York, NY 10017
Att: Media/Adweek

NEWSPAPER SALES

National newspaper rep firm looking for a hard-working salesperson. Must be motivated, creative and a strategic thinker. Please fax resume to CWO&O/NY Manager at 212-935-9514 or send to 866 3rd Ave., NY, NY 10022

ARE YOU LOOKING TO BREAK INTO AD SALES?

We have a junior sales opportunity for a motivated team player. You will be selling through telemarketing as well as outside sales. International sales territory. Pharmacy and drug background helpful. Experience in the pharmaceutical industry preferred. Mac literacy a plus. As a leading publisher of retail publications, we offer competitive salary/benefits. Please send resume with salary requirements to:

John Murro
Department CC.
Lebhar-Friedman, Inc.
425 Park Avenue
New York, New York 10022
EOE

Lebhar-Friedman, Inc.

New Business Development/ Yellow Pages COME GROW WITH US!

As part of an international group of advertising agencies, we have a career opportunity for a proven national yellow pages specialist. List management, tele-prospecting, and presentation skills required. Excellent compensation package. Great benefits. Mid-size market, Mid Atlantic location. Send resume in confidence to:

ADWEEK Classified - BoxSE00363
1515 Broadway, 12th fl.
New York, NY 10036

ACCOUNTING

Small fast paced AA with good benefits, looking for a production biller with a minimum 3 years experience working on the IBM System 36. Must be a self starter, motivated, and able to follow through without supervision.

Fax resume &
salary requirements to:
212-477-5642
Tom Smith

NOW AVAILABLE: TWO POSITIONS THAT HAVE NOTHING TO DO WITH COFFEE OR GRUNGE.

If you haven't heard the buzz, Seattle's largest advertising agency, EvansGroup is interviewing for two positions:

Broadcast Negotiator Media Planner

Both positions require three to five years of experience with an emphasis in retail. You'll thrive in a fast-paced work environment, enjoy all the benefits and atmosphere of a major media operation, and be able to order a triple tall 2% hazelnut half caf and know what the hell you're talking about.

For confidential consideration, please send or fax a cover letter and resume to:

Media Director
190 Queen Anne Avenue North
Seattle, WA 98109
FAX: (206) 283-2018

EXPERIENCED ACCOUNT PLANNER

Are you curious? Does doing research inevitably inspire you to do more research? Does working in advertising provide you with insights on business, the economy, pop culture, and the twisted recesses of the human mind? Do you respect good creative and the thinking behind it? Do you enjoy a good argument? Did you put the anal in analytical? You sound just like the account planner we're looking for. If you have a minimum of 2 years' experience, send your resume to:

AbramsonEhrlichManes
1275 K. Street, N.W. #300
Washington, D.C., 20005
Or fax: 202-789-2596
Attention: David Nellis

Eastern Advertising Sales Manager

for national magazine, leader in the field. Requirement: College education, 3-5 years print media sales, agency experience a plus, earning record of min. 50K during past three years. First year potential 50-80K. Home office supplied, strong existing client base and solid benefit package. Send resume to ADWEEK Classified, Box 00359, 1515 Broadway, 12th floor, New York, NY 10036.

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., Entertainment Employment Journal: (800) 335-4335 (818) 901-6330.

Catch a Creative Genius
ADWEEK
CLASSIFIED

Use ADWEEK MAGAZINES to get National Exposure

HELP WANTED

Getting to know our name is a great way to

MAKE A NAME FOR YOURSELF.

Find a bright
future with Frontier.
A Fortune 500
telecommunications
leader and the
nation's fifth largest
long distance
company.

Regional Sales Manager, Consumer Promotions

A leader in the growing prepaid calling card industry has exciting career opportunities for highly motivated, creative individuals to market our prepaid promotional programs to Fortune 500 companies and promotion agencies.

You will be required to sell in and execute account specific and market wide advertising and promotion campaigns as well as work on product development, business evaluation and strategic planning. **Positions will be based in metro New York, Washington DC, Chicago, Atlanta and Dallas.** We require 5+ years' successful background in consumer promotions and strong presentation skills. Extensive travel required. Background in advertising or with a sales promotion agency is a plus.

Frontier offers an extremely competitive base salary, commission, premier benefits package and ample room for career growth. Please send or fax resume to: **Corporate Staffing-BD, Frontier Corporation, 180 South Clinton Avenue, Rochester, NY 14646. Fax: (716) 232-1045. For more company info, visit our Web site: <http://www.frontiercorp.com>** We value diversity in the workplace. EOE.

We are an equal opportunity employer
and value diversity in the workplace.

NYSE: FRO

frontier

What Telecommunications is coming to.

Long Distance • Local Service • Wireless • Equipment • Info Services

Morgan, Anderson & Company

CONTROLLER/"PLUS"

Marketing communications management consulting firm seeks Controller for a team oriented, interpersonal, entrepreneurial, congenial Chelsea environment. Accounting/Finance degree with 4+ years in advertising, media, production or other service firm. Responsibilities include general accounting, full charge bookkeeping, billing, accounts receivable, client cost accounting, budget/planning. Must be proactive, hands-on, smart, self-manager, and have a range of interests and capabilities. Interface with clients and CPA firm. Fax resume with salary history in confidence to (212) 229-2830.

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

DIMAC DIRECT is Growing Again!

DIMAC DIRECT, the nation's largest vertically integrated direct marketing company has several positions now available at our St. Louis headquarters for top-notch direct marketers:

GROUP CREATIVE DIRECTOR

The ideal candidate will manage the creative function, set objectives, establish an environment to foster creativity and provide that extra "spark" that distinguishes great creative work. You should have great team building skills, a winning way with clients and a genuine excitement about the business.

Qualified candidates should possess a Bachelor's degree with 7-10 years experience in a Creative Department of Direct Mail/Marketing Agency.

DIRECT RESPONSE COPYWRITER

We need a high-energy writer with accomplishments to match. You'll need 5+ years experience and a book that shows you know Direct. You'll work with a team of committed, talented people on high profile, national accounts at one of the top direct marketing agencies in the world.

ART DIRECTOR

You may already be a winner! If you have a degree and three to five years experience as a direct marketing art director, we'd love to see your work. Do people always open your envelopes? Do you love a challenge? If you like to use both sides of your brain, you could be our one in a million! Let's talk!

ACCOUNT SUPERVISOR

If you're a proven Account Service professional, with at least 5 years direct marketing experience, high standards of personal performance, and strong business development and client nurturing skills, we'd love to talk with you. You should be a pro at developing and managing the creative process, understand the ins and outs of research testing and analysis, and be familiar with direct mail production. Naturally, you're a good thinker, writer and presenter, and you have a flair for leading and motivating a team.

MARKET RESEARCH MANAGER

You'll be a key team member, with responsibility for hiring, developing and managing Research department staff to ensure that company and client needs are efficiently met. You'll meet with clients to gather information to help plan programs, especially quantitative and qualitative primary research, target audience profiling or modeling, tracking, or other analysis.

Qualified candidates should possess an MS in Marketing or Marketing Research, or Statistics with marketing electives, and a minimum of 3 years marketing research experience with 2 years at Senior Analyst level or equivalent. Ph.D. in marketing or research-related field helpful. Must have ability to work with Excel, DBase, Word, SPSS and other PC software.

We offer an excellent work environment, competitive compensation and a superior benefits package. Interested candidates should provide cover letter, resume and salary history in confidence to:

**D. Nersesian/MT
DIMAC DIRECT**

One Corporate Woods Drive, Bridgeton, MO 63044

EOE M/F/D/V

These opportunities are brought to you by our clients.

MEDIA PLANNER/BUYER

Hot shop with strong broadcast/print clients needs Buyer/Planner with strong barter negotiation background. Travel/Airline exp. a plus. Great career move for aggressive up & comer. Fax resume & salary reqs. to: 212-725-6880.

MAKE THE SWITCH!

Are you a traffic coordinator who would like a shot at an AE position? An AE in direct mktg who would like to go gen'l? Strong direct mail bkgd can land you these optys! Agency exp a must. **Please fax resume.** attn: **KIM TANNU at 212-818-0216.**

HELP WANTED

MARKETING MANAGERS

Holiday Inn Worldwide, with over 2,200 hotels internationally, has an opportunity available for Marketing Managers to coordinate cooperative marketing activities for hotels located within the mid-Atlantic and central northwest regions. The successful candidate will be responsible for assisting hotels with the generation of incremental room revenue through the development and implementation of co-op and initiatives.

Qualified candidate will serve as a liaison between hotels in the region and Holiday Inn Worldwide marketing and will identify opportunities to drive revenue among hotels that share common geography and/or feeder markets. Focus will be directed toward integrating national marketing initiatives at local and regional levels.

BS/BA in Marketing or Business; a minimum of 4 years' marketing experience in the travel, hotel or franchise industry; experience in the management of advertising and marketing promotions; and a supervisory role directing the efforts of an advertising agency required. Must be detail-oriented, extremely proficient in public speaking roles, an excellent verbal and written communicator, and familiar with word processing and spreadsheet applications. MBA and background in a franchise, co-op environment is preferred. This home-based position will require approximately 40% travel, primarily within the assigned region of the mid-Atlantic.

For immediate consideration, please send resume to: **Human Resources, Holiday Inn Worldwide, Three Ravinia Drive, Suite 2900, Atlanta, GA 30346-2149, Attn: KSM352.** As an equal opportunity employer, we are committed to diversity in our workplace. **TDD (800) 255-0056, ask for 604-5731.**

HOLIDAY INN WORLDWIDE**PRODUCTION/ ESTIMATING**

Fast paced downtown print communication company seeks individual with 3 to 5 years experience handling complicated sales/marketing projects from estimating through completion. Must be knowledgeable of all phases of print production and have an analytical, creative approach with estimates. Computer literacy necessary. Send resume and salary requirements to:

**ADWEEK Classified, Box 3917
1515 Broadway, 12th fl.
New York, NY 10036**

LOVE TO FISH?**YOU MAY BE JUST THE LIARS****WE'RE LOOKING FOR.**

We're not saying we lie for a living. But, hey, this is advertising. And this is an advertising agency run by fishermen. (Of course, you can believe every word of this ad, though.) We're Campbell LaCoste. A unique, no-politics creative shop that specializes in outdoor recreation. And we're looking for an **ART DIRECTOR** and a **COPYWRITER**. If your book shows you've got the talent to work on national consumer accounts, we've got a job where you'll do great ads for the stuff you love to play with. Minimum 3-5 years experience in an agency environment. Rush 5 non-returnable samples and a resume (yours) to:



*Campbell LaCoste, Inc.
Attn: Creative Department
640 West Washington Ave.
Madison (the #1 place to live in America), WI 53703
No phone calls (really).*

PRODUCT MANAGERS

Positions available in multiple locations with Fortune 500 New Media conglomerates for creative, energetic Internet professionals to develop the latest in web entertainment!

Manage all aspects of the site, from creative direction to content development. Responsible for evolution of the product, including enhancements to existing site. Interface with in-house teams to identify alliance partners, develop features and ensure product sell through. Writing/editorial background and knowledge of HTML desirable. 5-10 years marketing, business development or new media experience.

Send resume and salary requirements to
**WMM Content Division
Fax: 603-431-3460
or E-mail(ASCII):
rmetschke@wmm1td.com**

ACCOUNT EXECUTIVES

WestWayne, Inc. is seeking experienced AE's to work on national and regional accounts in our Atlanta office. We are looking for team players with good leadership, strategic thinking and planning skills, who also have strong analytical, communication and presentation abilities. Bachelor's degree and 3-5 years Account Service experience required. Agriculture, B-to-B, Cellular or retail/packaged goods experience a major plus. Fax resume/salary requirements to (404) 347-8919. No phone calls please. We are an equal opportunity employer.

WestWayne, Inc.**ACCOUNT EXECUTIVE**

Fast paced D.C. ad agency seeks experienced AE for our consumer goods and services division. A minimum of 2 years prior agency training and proven verbal and written communication skills a must. Strong organizational abilities required to juggle multiple clients. Must have working knowledge of accounting, consumer media, print and broadcast production and have a committed work ethic. Knowledge of Mac based computer systems preferred.

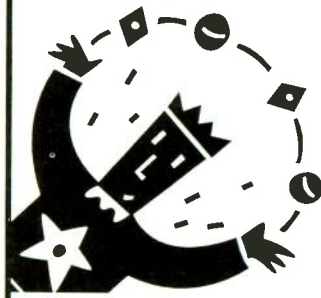
**Please respond by fax to:
Client Service Director
(202) 789-2596**

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

*No phone calls please.***MARKETING MANAGERS**

Major NYC, HC company seeks marketing managers to develop and execute integrated communications and direct sales support programs. Requires Agency experience with emphasis on direct and relationship marketing. Outstanding, rapidly growing company offers excellent benefits and salary 50-65K. Fax in strict confidence to:

**Recruiter NDB Associates
717-588-3537**

Hey Promotion Planners... Can You Do It All?

We're looking for a talented Promotion Planner to help us keep up with the growth in the So. California branch of our ever-expanding, CT-based promotion agency. If you have 6+ years of promotion planning experience (packaged goods preferred) and can juggle a million balls at once—including **strategic planning; management of creative execution; and innovative, out-of-the-box thinking**—plus **strong communication skills** (on paper and on your feet!); a **strong sense of independence and an outgoing personality**, then...

WE WANT TO MEET YOU!!!
(Hey, we only work with the best!)

Please fax resume and salary requirements to: 203-656-2641

MAGAZINE AD SALES

You're a dynamic, inventive sales rep with 1-2 years of sales experience in advertising, marketing/promotions, or publishing/media. You're attentive to detail, fantastic at follow-up, and a persuasive writer and presenter. We're a major trade magazine publisher (you'll recognize the name). If you can increase current accounts and win new ones, let's talk.

Send resume and salary history (a must) to:

**ADWEEK Classified, Box 3921
1515 Broadway, 12th fl.
New York, NY 10036**

We're an equal opportunity employer.

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

**REACH YOUR AD COMMUNITY
WITH ADWEEK MAGAZINES**

HELP WANTED

Amazing Media Opportunity

America's leading independent software company is establishing an in-house, world-wide media department at their corporate headquarters on Long Island.

This is an excellent opportunity for ambitious media professionals to get in on the ground floor of fast-growing, multi-billion dollar high tech company. Rated by Computerworld as one of the best places to work in the high tech industry, this company offers generous compensation packages and benefits ad agencies cannot match.

This department will plan and place media in 40 countries. We're looking for media professionals with a minimum of 4+ years experience in print planning. Must have business to business or technology background. Knowledge of the computer/software industry a plus, in addition to familiarity with international media. Should have excellent negotiating skills, be detail-oriented, work well with people and excel in a team-oriented environment.

Send resume with salary requirements to L. Scher at: S/M 641 Avenue of the Americas, 6th floor, NYC 10011 or fax 212-366-6933.

What Does The Future Have In Store For You?

Hannaford Bros. Co. is a Fortune 500 multi-regional food retailer with corporate headquarters in Greater Portland, ME and retail stores located throughout New England, New York, Virginia and the Carolinas. We are currently seeking an Advertising Manager to join in our future success.

Advertising Manager
Communications

The successful candidate must have a college degree with 5-10 years' advertising experience in either creative development or account services. In this position, you will work with the director of communications/advertising to develop advertising objectives, strategic directions and budget planning, and provide direction to primary advertising agency in areas of customer message development, media and creative.

We offer excellent benefits including medical, dental, life insurance, 401(k) savings plan and stock purchase plan. If you're ready to see what the future has in store for you at Hannaford please send your resume and salary history to: Hannaford Bros. Co., Attn: Employment Dept., P.O. Box 1000, Portland, ME 04104. Fax# (207)885-2859. For more information visit our web site at www.hannaford.com. An Equal Opportunity Employer. M/F/D/V.

**Hannaford****VICE PRESIDENT, NEW MEDIA**
MEDIAMARK RESEARCH INC.

Mediamark Research Inc. is looking for a person who knows New Media, understands the media buying/selling process and can link MRI's leading edge research capabilities with user needs.

Responsibilities include developing new services as well as opening new markets for current services.

Qualifications include 7+ years industry experience and Internet proficiency. Management experience and knowledge of MRI services helpful.

Please send or fax cover letter, resume to

Renata Ranges

Mediamark Research Inc.

708 Third Avenue, 8 Fl., New York, N.Y. 10017

Fax: (212) 682-6284

SR. ART DIRECTOR WANTED:
SMART THINKER, QUICK WORKER, GOOD RUNNER

Co-manage the Creative Dept. of a small, dynamic, award-winning full-service Manhattan agency. Bring innovation, brilliance and agility, not ego. Your great ideas will fly--mediocrity and passivity won't.

Fax resume, salary requirements and samples to

CD

212-727-7899

Vice President & Research Manager

Sponsorship Research International is one of the world's foremost sports marketing and sponsorship research consultancies, with offices in Stamford CT, London, Brussels and Sao Paulo. Our clients include the Olympic Games, World Cup, IndyCar and many major sponsors.

SRI provides a wide range of research solutions to the sponsorship and sports marketing industry, employing a full spectrum of techniques from desk and television audience research, to traditional quantitative and qualitative studies, all at international level.

We are currently looking to fill two positions in our Stamford, CT office.

Vice President

An experienced market research professional who wants to move into the driving seat and take full responsibility for client sales and new business development. The ideal candidate will possess excellent communication skills, the ability to develop new business and to enhance relationships with current and potential clients. Good interpretive and analytical skills are essential, while an understanding of the sports marketing and sponsorship marketplace would be advantageous.

Research Manager

A strategic thinker with at least 2 - 3 years experience of either ad-hoc or media research who would like to develop their project management skills. The ideal candidate will be able to demonstrate their ability to produce user-friendly research results.

Candidates for both jobs should be PC-literate, work well under pressure and possess strong verbal and written skills.

Send resume, covering letter and salary requirements to:

Sponsorship Research International, attention: Mike Cruzan
1281 East Main Street, Stamford, CT 06902
Fax: 203 357 1000

**MARKETING RESEARCH DIRECTOR**
MARKETING RESEARCH MANAGER

The Television Bureau of Advertising is looking for two savvy professionals to continue our strong advertiser development reputation. Successful candidates will interact with top marketing/advertising decision makers and broadcasting executives. Resourcefulness, creativity and analytical skills are essential. You should be a strategic, conceptual thinker, adept with qualitative data (Simmons, MRI, Stowell, Marshall) and media research tools. Candidates should be skilled presentation writers who can handle several projects simultaneously. Excellent written/verbal communication skills mandatory; computer literacy a must. Resume/salary requirements:

Television Bureau of Advertising

850 Third Avenue, NY, NY 10022-6222

Attn: SC

Fax: 212-935-5631

PRINT PRODUCTION MANAGER

If you thrive in a fast-paced work environment, please fax me your resume today!

We are a large, well-known agency currently seeking a Print Production Manager with 1-2 years experience, who is energetic, organized and a TEAM PLAYER. Must have thorough knowledge of all phases of print, pre-press and four color film separations. You must be able to juggle a lot of projects at once and maintain a cool head under pressure.

Your job would consist of negotiating with vendors, estimating, scheduling and all other aspects of the print production process.

Fax your resume to: Denise Kelly at (212) 804-1200
or mail it to: 180 Malden Lane, 38th Floor, New York, NY 10038.

Classified Advertising Call M. Morris at 1-800-7-ADWEEK

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

A GOOD MEDIA PLANNER COULD HAVE BARGAINED FOR MORE SPACE

Our San Francisco and New York offices are recruiting for media people of all experience levels. Must be detail-oriented, organized, have strong communication skills, and possess the ability to bring something to the client-agency relationship.

San Francisco
Loretta O'Connell
VP/Director of
Human Resources
201 California Street
San Francisco
California 94111
FAX: 415-981-2523

New York
Sabrina Williams
Human Resources Manager
750 Third Avenue
New York
New York 10017
FAX: 212-984-2693

Retail or Direct experience in a major agency would be a bonus. Benefits are excellent. Please send resume and salary requirement to one of the addresses indicated.

McCANN-ERICKSON

PUBLISHING

COPY CHIEF

The Wall Street Journal, the world's premier business newspaper has an opportunity for an experienced Copywriter and Project Manager. Working in Midtown Manhattan, you will be responsible for the copy output of the Marketing Services Department.

We require an excellent writer and editor, who is detail-oriented and able to manage large print and electronic projects. The successful candidate will work closely with writers, artists and sales staff.

We offer a competitive salary and an excellent benefits package. For immediate consideration, please send resume with salary requirements to:

Human Resources JD/79295
Dow Jones & Company, Inc.
200 Liberty St.
New York, NY 10281

Equal Opportunity Employer



Lisa Frank is the leading brand designer stickers, stationery, toys, products and toys created esp. for children. Our company's products showcase character graphics.

Lisa Frank is striving to be known and loved by millions of children all over the world by capturing their imaginations and bringing a happy, colorful, special lifestyle to all.

Kids Gotta Have It!®

DIRECTOR OF MARKETING

Leading national children's product company is seeking an experienced Director of Marketing with a strong sales and marketing focus. Must have strong experience in brand management, planning and executing sales and marketing strategies and be a superior communicator. An extensive background in consumer goods a must. You will need strong presentation skills and an entrepreneurial approach.

If you want to play a leading role in this creative, dynamic high growth company and have a proven track record in brand management and sales, we'd like to hear from you. Exciting environment in our new state-of-the-art Headquarters in the beautiful desert southwest; relocation required. We offer an excellent salary and benefits package. Please send your resume, salary history/requirement to:

Director of Marketing • Lisa Frank, Inc. • P.O. Box 50127 • Tucson, Arizona 85703

Cowboys. Rangers. Mavericks. Stars.

(Hard to believe Dallas needs another team.)

National agency looking for copywriter/art director team whose work makes our other creatives jealous. Minimum of five years experience required.

HADELER SULLIVAN EWING
ADVERTISING & MARKETING

Please send resume, salary requirements and five photocopies of your best stuff to B. Myers. No phone calls, please.

Three Lincoln Centre, S430 LBJ Freeway, Suite 1100, Dallas, Texas 75240

Too many plans. Not enough planners.

We have a very good Account Planner, but her brain is beginning to burn. Please help.

Call: Bill Lunsford
The Weightman Group,
Philadelphia
215.977.1803

CALL 1-800-7-ADWEEK

Ad Sales

Nat'l magazine representative firm seeks Independent Representatives for classified & special section ad sales to operate from own home or office. Excellent commission structure with draw against commission. Fax resume to 213-933-1628, attn: J.W. McCully

**Catch a Creative Genius
ADWEEK
CLASSIFIED**

HELP WANTED

MAGAZINE ADVERTISING SALES MANAGER

One of the world's leading business organizations seeks an advertising sales manager for its executive business magazine. The right person is an experienced space sales professional with at least three years in magazines, and contacts in the corporate world. You need to be creative, energetic and motivated, and be familiar with both high-end consumer and business-to-business markets. Excellent communication and presentation skills a must for calls on senior executives. Attractive compensation package offered. Please mail or fax cover letter, resume and salary requirements to:

**ADWEEK Classified, Box 3922
1515 Broadway, 12th fl., New York, NY 10036**

**VICE PRESIDENT
DIRECTOR OF PRINT SERVICES**

We are one of the fastest growing, fully integrated agencies located in the Mid-Atlantic region, with billings in excess of \$100 million and a blue-chip roster of national and regional clients. We're looking for an experienced/take-charge manager who will oversee Print Production. Traffic and Art Studio services. We want a top-flight professional who can design or refine processes, troubleshoot, motivate associates, negotiate with suppliers, build relationships internally and externally, and someone who cares deeply about the end product. If you know how to get great work through the assembly line effectively and efficiently, we want you on our team. Please send letter, salary requirements and resume to:

**ADWEEK Classified, Box 3918
1515 Broadway, 12th fl., New York, NY 10036**

SENIOR ANALYST

Court TV, one of the fastest growing cable networks, has an opening for a Senior Analyst in television research. Candidate should have a minimum of 2-3 years at an advertising agency or cable network and thorough understanding of Nielsen cable data and syndicated media sources.



Court TV - Research
600 Third Avenue
New York, NY 10016
Fax: (212) 692-7863
No Phone Calls.

GRAPHIC DESIGNER

Trade magazine publisher seeks graphic designer in marketing and promotion department. Will be responsible for concept and design of all collateral materials, media kits, advertisements, direct mail, and advertising supplements. Also involved in vendor selection and trafficking projects through all phases of approval and production. Must be proficient in Quark, Photoshop and Illustrator. Minimum of three years experience. Please send resume, cover letter and three non-returnable xerox samples to:

**ADWEEK Classified, Box 3919
1515 Broadway, 12th fl.
New York, NY 10036**

SPOT TELEVISION BUYER

We are a fast growing international media trading company located in Rockland County. Seeking individuals with strong TV negotiating skills, detail oriented, aggressive and highly motivated. Enormous growth potential in a fast paced environment. Trade experience preferred but not necessary. Salary commensurate with experience. Please fax resume to:

**Lissette Vilato
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Because of the Thanksgiving holiday, our Classified deadlines for the December 2, 1996 issues of ADWEEK, BRANDWEEK, and MEDIAWEEK will be earlier than usual.

The deadline for December Services & Resources ads will be Friday, November 15, 1996 at 4:00 pm.

The deadline for Offers & Opportunities and Employment ads in the December 2 issue will be Tuesday, November 26, 1996 at 4:00 pm.

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CULTURE TRENDS

Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending November 16th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	New	1	1	The Beatles	Anthology 3
2	New	2	1	Ghostface Killah	Ironman
3	1	1	2	Van Halen	Best of Volume 1
4	New	4	1	E-40	Tha Hall of Game
5	4	1	34	Celin Deion	Falling into You
6	New	6	1	Babyface	The Day
7	7	4	44	No Doubt	Tragic Kingdom
8	6	2	5	Kenny G	The Moment
9	2	2	2	Westside Connection	Bow Down
10	3	3	2	Journey	Trial by Fire
11	9	2	20	Toni Braxton	Secrets
12	New	12	1	Alan Jackson	Everything I Love
13	8	1	73	Alanis Morissette	Jagged Little Pill
14	5	1	3	Counting Crows	Recovering the Satellites
15	10	5	19	Keith Sweat	Keith Sweat
16	11	4	6	Soundtrack	Set It Off
17	13	3	4	Marilyn Manson	Antichrist Superstar
18	15	3	8	Blackstreet	Another Level
19	12	3	17	Leann Rimes	Blue
20	New	20	1	Da Brat	Anuthatantrum

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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 11/11/96

Artist/Group: **Tool**
 Song/Video: "Track #1"
 Director: **Adam Jones**

Ask almost anyone what Tool's image is, and they won't be able to give a direct answer. Actually, the band takes pride in the fact that they haven't had to play any "lame fashion games." They've always been able to put art first. As *The New York Daily News* put it "...Can metal achieve beauty without selling out? Ask Tool. This L.A. quartet marries the gorgeously melodic vocals of Maynard James Keenan (vocals) with riffs as grotesquely brutal as a plane crash..."

Artist/Group: **Fiona Apple**
 Song/Video: **Shadowboxer**
 Director: **Jim Gable**

This 19-year-old smoky-voiced chanteuse writes and sings with depth and insight beyond her years; she also presents her talents with a self-assured charisma befitting her big-city New York roots. This first single is from her debut LP, *Tidal*. Beware of the undertow.

Artist/Group: **Marilyn Manson**
 Song/Video: **The Beautiful People**
 Director: **Flora Sigismondi**

Marilyn Manson continues its assault on the morals, ideologies and nightmares of American culture with their second release, *Smells Like Children*. This South Florida band was the first to be signed to Trent Reznor's Nothing record label -- in fact, Trent Reznor produced and mixed the album.

Artist/Group: **Cake**
 Song/Video: **The Distance**
 Director: **Mark Kohr**

Rather than ignore contradiction, Cake revels in it. Testifying to the broad scope of their audience, the band has already appeared on concert bills with artist ranging from the Meat Puppets and the Ramones to Al Green, the Meters, Jonathan Richman and the Monks of Doom. With their self-produced second album *Fashion Nugget*, Cake delves deeper into the maelstrom -- searching for an elusive place where romance and rejection can tango together, where humor and tragedy can share a few beers.

Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending October 27, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	World Series, Game 5	FOX	20.0	32	9	World Series, Game 2	FOX	14.0	23
2	World Series, Game 6	FOX	19.1	34	10	Home Improvement	ABC	13.9	21
3	World Series, Game 4	FOX	17.9	32	11	NYPD Blue	ABC	13.8	22
4	World Series, Game 3	FOX	17.5	28	12	Friends	NBC	13.4	22
5	ER	NBC	15.9	26	13	Mad About You	CBS	13.2	21
6	Touched by an Angel	CBS	14.6	22	13	20/20	ABC	13.2	24
7	60 Minutes	CBS	14.4	24	15	Chicago Hope	CBS	12.6	21
8	Frasier	NBC	14.1	22					

Source: Nielsen Media Research R=Repeat S=Special

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending November 16th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	6	No Diggity	Blackstreet (Feat. Dr. Dre)
2	2	2	14	It's All Coming Back To Me Now	Celine Dion
3	5	3	4	Un-Break My Heart	Toni Braxton
4	4	1	48	Macarena (Bayside Boy's Mix)	Los Del Rio
5	3	2	22	I Love You Always Forever	Donna Lewis
6	7	6	11	Mouth	Celine Dion
7	10	7	7	Nobody	Keith Sweat (Feat. Athena Cage)
8	11	8	11	Pony	Ginuwine
9	8	5	20	Where do You Go	Toni Braxton
10	6	6	4	This is for the Lover in You	Baby Face (Feat. LL Cool J, H. Hewett, J Watley, & J Daneiels)
11	12	11	9	If It Makes You Happy	Sheryl Crow
12	9	2	22	Twisted	R. Kelly
13	13	13	4	When You Love a Woman	Journey
14	16	14	2	I'm Still in Love with You	New Edition
15	14	9	13	Last Night	AZ Yet

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Billboard's Heatseekers Albums

Best selling titles for the week ending November 16th by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	2	6	Merril Bainbridge	The Garden
2	1	15	Trace Adkins	Dreanin' Out Loud
3	3	16	Kenny Chesney	Me and You
4	9	11	Ann Nesby	I'm Here for You
5	4	10	Fun Lovin' Criminals	Come Find Yourself
6	8	13	Republica	Republica
7	7	9	Amanda Marshall	Amanda Marshall
8	5	21	Paul Brandt	Calm Before the Storm
9	14	6	Garry Allen	Used Heart for Sale
10	6	12	Eels	Beautiful Freak
11	13	13	Cledus "T" Judd	I Stole this Record
12	23	3	Kevin Sharp	Measure of a Man
13	20	6	BR5-49	BR5-49
14	10	3	Corrosion of Conformity	Wiseblood
15	-	1	Rupaul	Foxy Lady

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Billboard's Top 15 Video Rentals

For Week ending November 16, 1996

<i>Title</i>	<i>Label</i>
1. Twister	Warner Home Video
2. The Birdcage	MGM/UA
3. Fargo	Polygram Video
4. Primal Fear	Paramount Home Video
5. The Craft	Columbia TriStar
6. The Truth About Cats and Dogs	FoxVideo
7. Up close and Personal	Touchtone and Buena Vista Home Video
8. Fear	MCA/Universal Home Video
9. James and the Giant Peach	Walt disney & Buena Vista Home Video
10. The Arrival	Live Home Video
11. Multiplicity	Columbia TriStar
12. Executive Decision	Warner Home Video
13. Before and After	Hollywood Pictures & Buena Vista Home Video
14. Beautiful Girls	Miramax & Buena Vista Home Video
15. Sgt. Bilko	MCA/Universal Home Video

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Nielsen's Top 10 Syndicated TV Programs

These are the top 10 Syndicated programs for the week ending October 27, 1996

<i>Program</i>	<i>Rating</i>
1. Wheel of Fortune	11.4
2. Home Improvement	9.1
3. Jeopardy	9.0
4. Oprah Winfrey Show	7.9
5. Seinfeld	7.0
6. Entertainment Tonight	5.9
7. Hercules	5.8
8. Star Trek: DS9	5.7
9. Xena	5.4
10. Simpsons	5.3

Source: Nielsen Media Research

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CALENDAR

The 10th annual **Achievement in Radio Awards** will be presented Nov. 20 at the Four Seasons Hotel in Boston. Contact Tara Lagomarsino at 617-762-4747.

Magazine Publishers of America presents a half-day seminar, "**Riding the Next Wave: Internet Publishing Success Strategies for the Late '90s.**" Nov. 21 at MPA headquarters in New York. Contact: 212-872-3700.

The 5th annual **International Children's Television Festival** will be presented Nov. 23–Dec. 15 by the Museum of Television & Radio in New York. Contact: 212-621-6600.

The **Second Annual Worldwide Television Summit Conference**, with featured speaker David Stern, commissioner of the NBA, will be held Nov. 25 at the New York Hilton Hotel. Contact: 212-489-6969.

California Cable Television Association presents **The Western Show**, Dec. 11-13 at the Anaheim Convention Center, Anaheim, Calif. Contact: 202-429-5350.

The **National Association of Television Programming Executives** will hold its 34th annual program conference and exhibition Jan. 13-16 at the Ernest Morial Convention Center in New Orleans. Contact: 310-453-4440.

The 19th Annual **International Sport Summit** will be held Jan. 15-16 at the Marriott Marquis in New York. David Downs, vp programming, ABC Sports, will be among the featured speakers. Contact: 301-986-7800.

Media Notes

NEWS OF THE MARKET

Meredith Names New CEO

The Des Moines-based Meredith Corp. has named a new ceo. William T. Kerr, who left his post as president of The New York Times Co. magazine group to join Meredith in 1991, has been promoted from president and coo to president and ceo. Jack Rehm had been chairman and ceo, and will retain his chairmanship until next December. Rehm has been with Meredith for 34 years. Kerr's new role becomes effective Jan. 1. Meredith publishes about 50 home- and family-oriented titles, including *Better Homes and Gardens*, *Ladies Home Journal*, *Country Home* and *Traditional Home*.

Rysher Signs 'Homicide' Team

The hot production team behind *Homicide: Life on the Streets* has signed a three-year deal with Rysher Entertainment. Tom Fontana and Barry Levinson, who recently formed their own production company, will develop all forms of programming under their deal with Rysher. They bring with them two separate series commitments with ABC for two one-hour prime-time shows. The company plans to expand its slate of programming to include comedies and longform. The pact with Rysher also enables Levinson-Fontana to make talent deals through their company with writers and actors.

DIC Signs Sagan

DIC Entertainment, the Los Angeles-based producer/ animator of children's programming, has signed a program development deal with scientist and educator Carl Sagan to create a *Cosmos for Kids* television series. A representative for the Disney/ABC-owned company said

plans are to pitch the project as an educational, FCC-friendly show for a broadcast network, cable or syndication project for release for the 1997-98 season.

NJ Online Launches NewsFlash

New Jersey Online, the groundbreaking newspaper site, last week launched NewsFlash, which it is billing as "the fastest news delivery service on the Internet." The service, which can be loaded onto a computer and kept on the screen even as the user trolls other Internet sites, is updated with global

news once a minute 24 hours a day. New Jersey Online is a unit of Advance Publications Internet, the online division of Advance Publications' newspaper group.

M'Soft Adds Local Stops

Microsoft last week changed the name of its local content initiative to "Sidewalk" and also announced several new cities that would be part of its 1987 rollout schedule. The new cities are: Minneapolis/St. Paul, San Diego, Washington and Sydney, Australia. In September,



UPN's positive-message *Moesha*, with Brandy Norwood, takes a silver in the Parents Choice Awards

Parents Pick *Moesha*

UPN's coming-of-age show *Moesha* has received the 1996 Parents' Choice Award Silver Honor. The awards are given annually to projects that reach out to youngsters with positive, pro-social messages. *Moesha*, produced by Big Ticket Television, stars recording artist Brandy Norwood as a bright 16-year-old coping with the demands of growing up. The series was created by Ralph Farquhar (*South Central*), Sara Finney and Vida Spears (*Family Matters*). *Moesha* has been a ratings strongpoint for UPN, recently pulling in the time period's highest-ever numbers for women 18-34 with a 3.5/11. Against election coverage on other networks Nov. 5, *Moesha* tallied a 5.2/18 among females 12-24, No. 2 in its time period.

Media Notes

CONTINUED

Microsoft announced it would launch the series of online guides in Seattle, New York, San Francisco and Boston. Previously, Sidewalk had operated under the code name Cityscape.

Fox Adds Montana Affil

Fox Broadcasting Co. has picked up a new affiliate in Bozeman/Butte, Mont., the nation's 191st-ranked ADI market. In picking up KCTZ (ch. 7) from ABC, Fox has increased its network affiliation roster to 168 primary stations representing 95 percent U.S. broadcast coverage. Owned and operated by Cordillera Communications, KCTZ switches to Fox from its previous ABC affiliation; the new ABC affiliate in the market is start-up station KFYB.

'Movieline' Helps Stone's Cause

Movieline has announced a philanthropic partnership with Sharon Stone and the organization she serves as chairperson, the American Foundation for AIDS Research (AmFar). For each new \$11.95 subscription generated by the bind-in cards in the November, December and January/February issues, the Hollywood-based film magazine will donate \$1. Stone discussed her goal to raise \$76 million for AmFar in *Movieline*'s September issue.

Lycos, Blockbuster Set Site

Search engine company Lycos and Blockbuster Entertainment Group have launched an entertainment site that the two companies are introducing in 3,200 Blockbuster stores. Visitors to the stores will receive a CD-ROM with entertainment-oriented access software that connects directly to the site, located at [\[buster.com/passport\]\(http://buster.com/passport\). As part of the launch, Blockbuster has paired teamed up Starwave to provide content from the company's Mr. Showbiz entertainment site.](http://www.block-</p>
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Universal Taps Smith

Universal Television has signed writer/producer Steven Phillip Smith to a multiyear drama development deal. Smith now serves as executive producer of *New York Undercover*, overseeing writing for the Fox series. He joined the cop show, produced by Dick Wolf and Universal, as coexecutive producer last season. Smith previously was a writer and producer for the CBS drama *Tour of Duty* and coexecutive producer of NBC's *Reasonable Doubts* and CBS' *Under Suspicion*.

Network World Audited

The magazine Network World, which operates a site called Network World Fusion on the Internet, last week announced the results of its first official audit by BPA International, one of several companies vying for supremacy in online auditing. For the one-month period ended in September, the audit showed that the site had 50,100 registered users and a total of 386,218 page requests.

MSG Bids Gaby Farewell

Madison Square Garden Network will carry the early rounds of this week's Chase Championships, the season-ending tournament for the top 16 women's singles players and the top eight doubles teams on the Corel WTA Tour. The cable network also will cover special retirement ceremonies to be held tonight at Madison Square Garden for Gariela Sabatini, a two-



HARRY BENSON/TIME INC.

Okrent becomes Time's New Media editor

offering, Road Runner. Okrent replaces Paul Sagan as editor, who announced his resignation last month. Sagan was also president of Time New Media. A Time New Media representative said that the company was still searching for an executive to fill the president's post. A spokesperson for *Life* said the magazine has not named a replacement for Okrent.

time winner of the Championships. MSG will carry the semifinals Chase matches on Nov. 23 and ABC will carry the final on Nov. 24.

E! Serves 'Melrose' for T'giving

E! plans to spice up its Thanksgiving servings with a *Melrose Place* marathon on Nov. 28.



DOUG HUNTER/FOX

To aid turkey digestion, E! plans a marathon of Melrose, starring Thomas Calabro and Marcia Cross

The cable network will air 12 back-to-back episodes of the Aaron Spelling soap, kicking off with the final episode of the first season. A variety of high-light episodes follow throughout the day, followed by the net-

Time Taps Okrent

Daniel Okrent last week was named editor of New Media at Time Inc. Okrent, who comes to the post from being managing editor of *Life*, will oversee editorial for Pathfinder and other aspects of the company's online activities, including its cable modem

work's regularly scheduled Thursday-night airing of the show. And if viewers still haven't had their fill, they can stay tuned for *Heather Locklear Uncut*, a 30-minute interview show hosted by Eleanor Mondale, at 10 p.m.

Renaissance OKs Merger

Shareholders of Renaissance Corp. last week voted to approve the merger of the company with major-market station group owner Tribune Broadcasting Co. Under terms of the agreement, Renaissance shareholders will receive \$36 per share in cash, for an aggregate transaction value of \$1.13 billion. The transaction is expected to close early next year, when the FCC must give its final OK on the transfer of station licenses. Renaissance owns and operates Fox affiliates in Sacramento, Calif. (KTXL); Harrisburg, Pa. (WPMT); Hartford, Conn. (WTIC); and Indianapolis (WXIN); in addition to Warner Bros. Television Network affiliates in Miami (WDZL) and Dallas (KDAF). After the deal is sealed, Tribune's combined group will total 16 stations representing just under 25 percent U.S. coverage, as recognized by the FCC's ownership count.

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BIG DEAL

MCI

Agency: Messner Vetere Berger
McNamee Schmetterer/Euro RSCG,
N.Y.

Begins: Summer 1997

Budget: \$12 million—plus

Media: Undetermined

With the prepaid calling-card industry expanding at a meteoric clip, MCI is expanding its retail presence by some 20,000 doors and pouring an estimated \$20 million into marketing—including its first-ever national brand campaign for MCI PrePaid, with a budget estimated at \$12 million—and enhancing point-of-sale security and on-site card activation.

MCI's injection of mass marketing into the fledgling category follows a similar tack by AT&T, which said two months ago that it intends to amass a \$25 million media warchest next year to establish its brand and secure a retail presence (*Brandweek*, Sept. 30).

Even with their expanded distribution network, MCI and AT&T lag well behind regional start-ups that have saturated inner city bodegas and convenience stores in courting the core demographic, "the unphoned," or an overwhelming minority group who rely on public telephones.

Industry estimates have projected sales in the market to top \$1 billion this year and \$2.5 billion by 2000, up from \$25 million five years ago.

That trend will continue with an injection of mainstream advertising, experts agree, as rampant skepticism has kept all but 20 percent of the U.S. population from using prepaid cards.

Beginning in the summer of 1997, an MCI PrePaid national campaign will break, leveraging the reliability of the MCI brand to ease doubts about cards, said Jeff Lindauer, general manager of MCI PrePaid Markets.

"We have to establish an important link of what the brand means to this property," he said.

In addition to the advertising blitz, MCI will continue its cross-promotion efforts with retailers, perhaps enhancing the card's functions for videotape rentals, or events, Lindauer added.

—Bernhard Warner

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SUNBEAM CORP.

Agency: Ogilvy & Mather, Chicago

Begins: Nov. 20

Budget: \$12 million

Media: TV

A week after announcing it would pink-slip half of its 12,000 employees and cut 87 percent of its products, Sunbeam Corp. is launching its first national advertising campaign in 15 years.

Themed "Sunbeam. Now there's a bright idea," the \$12 million effort from Ogilvy & Mather includes six 30-second spots targeting women age 24-54. The first flight of the 12-week, network and cable TV campaign breaks Nov. 20 and runs through the week of Christmas.

The campaign highlights Sunbeam products including a toaster, an iron and an electric blanket. A fourth spot is a "holiday" spot featuring those products in a vignette format that can be worked to fit any gift-giving occasion from Christmas to Mother's Day.

Research showed consumers recognized the Sunbeam brand and had fond memories, said a company representative. The campaign is intended to reawaken those positive associations with the brand, he said.

—Ellen Rooney Martin

ver. In-store signage will tout the product's role as the "Official Product for the Road & Track and Car and Driver Long-Term Test.

The Tire Jack ads will be followed next summer by spots for Prestone's Professional Clean Interior cleaner.

Fueling the media play is strong sales growth, up about 45 percent to nearly \$300 million since Prestone broke away from parent First Brands two years ago. This year media spending will double to about \$6 million, up from when Prestone advertised only during the winter months; it'll double again next year. —Steve Gelsi

VALIO INTERNATIONAL

Agency: Romann & Tannenholz, N.Y.

Begins: Now

Budget: \$4 million

Media: Outdoor, radio, POP, print, TV

Looking to create a brand name for itself in the otherwise generic \$850 million Swiss cheese category in the U.S., Finland-based Valio International's U.S.A. subsidiary is spending

One of Sunbeam's new national spots



PRESTONE—TIRE JACK INFLATOR

Agency: Grey Advertising, N.Y.

Begins: March

Budget: \$3 million

Media: Cable TV, network TV

Prestone breaks a \$3 million campaign for its new Tire Jack tire inflator as it plans to top \$12 million in media in its first year-round TV presence in '97.

The ad employs the tagline, "For protection that's as tough as nails," and touts the safety of having the flat-tire repair can in the "safety orange" package.

The 30-second spot, breaking in March on national cable and some network, shows a tire rolling over seven nails and then getting repaired by Tire Jack. Print ads will also run in *Road & Track* and *Car and Dri-*

ing nearly \$4 million on a 1997 ad campaign for its Finlandia Swiss that will include outdoor, radio, POP, print and TV.

The campaign is being tested in the metro New York area with more than 500 subway posters, hundreds of telephone kiosks and commuter transit platforms and between 80 and 120 weekly radio spots. By March, the company plans to roll out the campaign to Boston and Philadelphia and likely other cities in the brand's core Northeast market as well as add magazine and television ads.

The largest imported Swiss cheese, with roughly 25 percent market share, Finlandia is sold primarily in delis, with additional sales through 8-oz. packages in supermarkets' dairy sections. —Stephanie Thompson

CMR Top 50

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

Week of Oct 28-Nov 03, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	BURGER KING	V234	66	"1,530"
2	MCDONALD'S	V234	61	"1,414"
3	PEROT FOR PRESIDENT	B181	51	"1,182"
4	NISSAN MOTOR CORP.	T112	29	672
5	KFC	V234	25	580
6	1-800-COLLECT	B142	23	533
	FANNIE MAE FOUNDATION	B189	23	533
8	LITTLE CAESAR'S	V234	20	464
9	TYLENOL EXTRA STRENGTH GLTB.	D211	19	440
10	EVEREADYENERGIZER BATTERIES	H220	18	417
	PHILIPS MAGNAVOX	G561	18	417
12	DURACELL ALKALINE BATTERIES	H220	17	394
13	AMERICAN DAIRY ASSN.—MILK	F131	16	371
	SEARS	V321	16	371
	TOY STORY VIDEO	H330	16	371
16	M&M CANDIES	F211	15	348
	OLIVE GARDEN	V234	15	348
	PAYLESS SHOE SOURCE	V313	15	348
19	DORITOS REDUCED FAT CHIPS	F212	14	325
	HBO	V423	14	325
21	BURLINGTON COAT FACTORY	V311	13	301
	HALLS MENTHO-LYPTUS	D212	13	301
	NEW LINE—SET IT OFF	V233	13	301
	US ARMY	B160	13	301
25	20TH CENTURY FOX SHAKESPEARE	V233	12	278
	SERTA MATTRESSES	H120	12	278
27	FEDERAL EXPRESS	B612	11	255
	FRANCO-AMERICAN RAVIOLI	F125	11	255
	PLEDGE	H432	11	255
	VASELINE INTENSIVE CARE	D111	11	255
	WENDY'S	V234	11	255
32	BUENA VISTA—RANSOM	V233	10	232
	CHEE-TOS CHEESE SNACKS	F212	10	232
	CHILDREN'S MYLANTA	D213	10	232
	LOREAL PREFERENCE	D141	10	232
	MAXWELL HOUSE ESPRESSO	F171	10	232
	METROPOLITAN LIFE	B220	10	232
	MGM/UA—LARGER THAN LIFE	V233	10	232
	SEARS AUTOMOTIVE	V321	10	232
	TYLENOL CHILDRENS COLD	D212	10	232
	USSB SATELLITE SYSTEM	H320	10	232
42	ADVIL TABLETS	D211	9	209
	BURLINGTON COAT FACTORY	V311	9	209
	COLGATE BAKING SODA&PEROXIDE	D121	9	209
	ENTERPRISE RENT-A-CAR	T414	9	209
	JC PENNEY	V321	9	209
	LOREAL COLOUR ENDURE LIPCOLOR	D112	9	209
	MONISTAT 3 YEAST CREAM	D216	9	209
	REVLON NEW COMPLEXION	D114	9	209
50	JC PENNEY APPAREL	V321	8	185

GARELICK FARMS

Agency: Leonard/Monahan, Providence, R.I.

Begins: Now

Budget: \$2 million (est.)

Media: TV, radio

A new Garelick Farms' TV and radio campaign uses humor to underscore the Franklin, Mass., dairy maker's focus on natural ingredients and to promote its complete line of products. The Providence, R.I.-based Leonard/Monahan agency was hired to handle the estimated \$2 million account in July.

Two TV spots began airing last week in major markets including Boston; Providence; Hartford, Conn.; and Springfield, Mass. "Milk is a low-interest category among consumers," agency partner Pam Hamlin said. "We felt the need to make the ads engaging."

One spot features a man bouncing his baby. "Whose baby are you?" he coos to his tow-headed child as a milkman resembling the baby approaches the house. "Garelick Farms' 100 percent natural milk and cream are so fresh, the only place they're delivered is straight to your local food store. That's good news," says a voiceover.

"It's one of those well-known milk truisms," Hamlin joked.

In a second TV ad, two lovers sweep down the aisles of a grocery store plucking items from the shelves and tossing them into the carriage in blissful accord. In the milk aisle, however, he selects the 2 percent variety while she reaches for a container of the skim product. The momentary crisis passes when both agree on the 1 percent product.

Last month, Hood launched its own TV and radio campaign [*Adweek*, Nov. 4], also steering clear of the attack approach of last summer, when it accused Garelick Farms of inserting fish oil in its milk. The new campaign stars company employees and emphasizes the dairy's wholesome products.

The commercials were created by copywriter Kara Goodrich and art director Ralph Watson. They were directed by Bruce Hurwit of Crossroads in New York, who is known for his Little Caesars ads.

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index = 1308, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



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Liquor Lucre

SOMETIMES IT COMES AS A NASTY JOLT TO MEDIA Person to learn that he doesn't know everything.

Before last week, for instance, MP had always thought it was some powerful government agency such as the FCC, the CIA or the Bureau of Motor Vehicles that banned hard-liquor ads on TV and radio. When Media Person found out that the booze industry had been voluntarily enforcing prohibition against itself all these years, he was so shocked he needed a drink. Surprisingly little has been made of this unique situation. Press accounts of the decision to rescind the ban have neglected

to mention why or how it came about in the first place. Media Person can only assume that the industry bigs who made the original call had been avidly consuming their own product. Can you imagine the tobacco industry's leaders sitting around and deciding, "Well, OK, our stuff kills a lot of people so let's keep it off the air. Just to give 'em a sporting chance, we'll only kill 'em in magazines, newspapers and billboards."

At the very least, you'd think the alcohol purveyors would have had the sense to run commercials commending themselves for not running commercials. They could have hired some distinguished spokespersonage to make a short, quiet spot shot in dignified, grainy black-and-white that would go something like this: "Ever notice how nobody on TV urges you to have another boilermaker before you hit the highway? Hi, I'm Charlton Heston for the National Booze Council. We're responsible, we're self-sacrificing, we're all about old-fashioned family values. Cheers." Then he takes a decorous sip from a Martini.

Now it's too late for that. The fat is in the fire and the gin is in the tonic. After the announcement hit, criticism followed from many quarters, including government officials and advocacy groups. The larger

networks and cable companies told the liquor people, if you won't ban you, we will. Apparently, they couldn't grasp the power of a new idea.

There are, however, a lot of smaller outfits that will accept booze commercials with the alacrity of W.C. Fields heading for his favorite saloon. In fact, Seagram's has already quietly slipped a few onto the air at several stations around the country. And somewhere in steel-

It must be exciting to be on the team creating these pioneer liquor ads, sort of like being in the first wave of Marines at Iwo Jima.

doored bunkers deep below ground, ad agencies are plotting their campaigns.

It must be exciting to be on the team creating these pioneer liquor ads, sort of like being in the first wave of Marines at Iwo Jima. Some of the new commercials will doubtless emulate the Dewar's campaign that now spills from magazine pages and bus placards, not so subtly warning insecure twenty-somethings that they can't hope to achieve adult sophistication without a glass of scotch in their hands. "You used to think girls were yucky," goes one of the more memorable examples. "But tastes change. So stop grimacing and knock back that acrid swill before we reveal you as a sissy wimp in front of all your buddies." Or something

close to that.

The TV ads will doubtless leap into more creative territory. The real competition will be to see who can come up with a mascot as potent as Energizer's indefatigable rabbit or Nike's Michael Jordan. What you want for liquor is a figure suggesting conviviality, high spirits, and in general a light-hearted, devil-may-care approach to life. One possibility might be to have Dudley Moore revive his bubbly character (as well as his career) from the movie *Arthur*. Another is to bring back the lovable Norm and Cliff from *Cheers* in a series of commercials but replace the beer in their glasses with stronger stuff. "We're getting sloshed a lot faster now," they could say. "And we love it." Then they fall off their stools wearing beatific grins all the way to the floor.

That would be fine, but since nothing beats an adorable animal as a symbol, Media Person suggests an animated character. Introducing (drum roll, trumpet fanfare) Stanley the Seal.

Stanley's always up, always laughing, always drinking a toast to life, to love, to lady seals, to herring. He's always in a tuxedo and vaguely resembles Frank Sinatra in his ring-a-ding-ding Rat Pack days. He's unbelievably

cool. Whatever anyone says to him, Stanley jauntily replies, "I'll drink to that," and then dives into a gigantic bloody Mary or sloe gin

fizz, from whence he waves merrily up at the smiling face of the famous supermodel who has glanced down at her cocktail to discover the delightful little imp frolicking about, performing water acrobatics and joyously clapping with his little flippers.

With one or two winning characters like Stanley the Seal in its arsenal and a few specious medical studies showing that alcohol is far less harmful than yogurt sweetened with aspartame, the industry can firmly establish a strong TV beachhead before the goody-goodies have time to counterattack with their inevitable alarms that our children are being enticed into boozy perdition. Look out, Joe Camel. Stanley the Seal is gonna drink you under the table. ■

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¹Sindlinger Outlook Report 8/13/95.