

# MEDIAWEEK

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## Petry Dished Fox Sales

Rep firm lands \$700M in billings for 22-station O&O group **PAGE 6**

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#### Superheroes Lead Kids WB Fall Slate

Net hopes to build image with *Batman and Co.*; few new shows on tap

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### CHILDREN'S TV

#### Fox Kids Net's New Marvel

Series based on 'Silver Surfer' comic due for fall

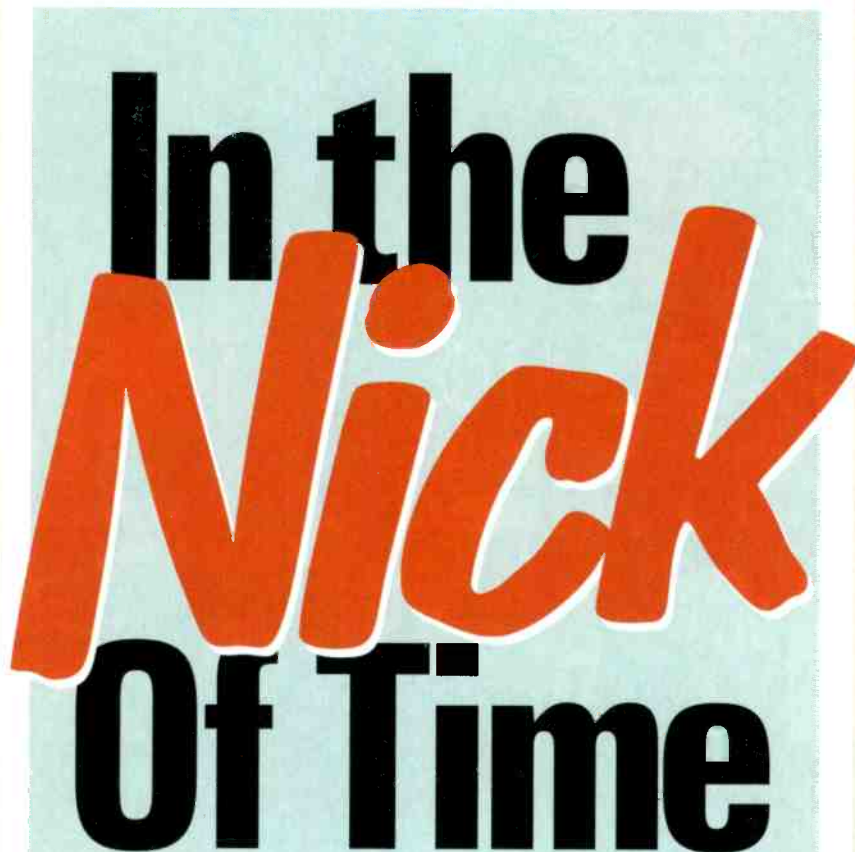
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Newhouse, many others look at titles

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*In an unusually brisk kids upfront, Nickelodeon wields its clout to lend a hand to TV Land*

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### MARKET INDICATORS

#### National TV: Slow

Not much business happening, with make-goods eating up inventory and buyers and sellers focused on the kids upfront. Some shops report slightly higher second-quarter option cuts.

#### Net Cable: Active

The kids upfront came and went last week. Otherwise, the latter half of first-quarter scatter has picked up for nets selling 18-49.

#### Spot TV: Middling

First quarter is up a scant 3 or 4 percent from last year. Most product lines are flat, though the latest "burger wars" are heating up the fast-food category.

#### Radio: Flat

The market continues to disappoint; broadcasters had expected a robust first quarter but instead see stagnation. L.A. is brightening a bit, as is Chicago, but even a match seems bright in a cave.

#### Magazines: Restless

A flurry of top-level personnel moves and talk of whole groups on the block have business types in a dither. Tobacco and luxury goods are hot.

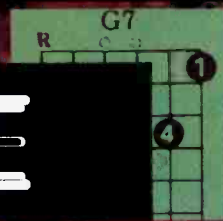


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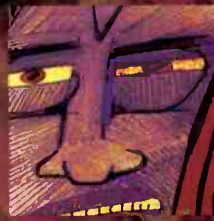
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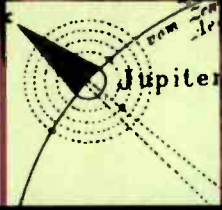
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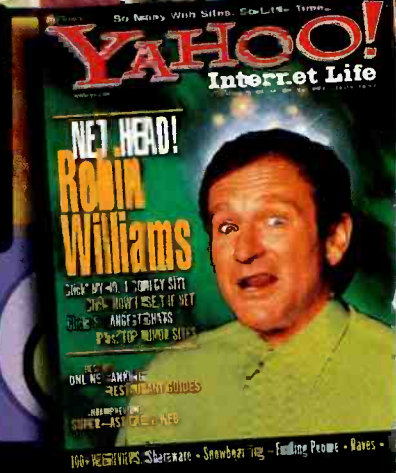
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All the Web that's fit to surf

Laura K. Jones FEB 12 1997

# AT DEADLINE

## Reuters Reported Eyeing Dow Jones

Reuters has indicated an interest in buying or merging with Dow Jones, according to a report in this week's "Inside Wall Street" column of *Business Week*. Some Reuters Holdings money managers apparently have inquired into the possibility of a merger, joint venture or sale of Dow Jones. A Dow Jones rep said last Friday that the column is "nonsense." Earlier last week, investors James Cramer and Michael Price acquired large interests in Dow Jones.

## ABC Radio Set to Sign Katz Solo

ABC Radio Networks is expected to sign an exclusive sales rep agreement with Katz Radio Group, according to sources close to the network. Terms of the deal could not be confirmed by presstime. ABC Radio Networks owns and operates 21 stations in New York, Los Angeles, Chicago, San Francisco, Detroit, Dallas, Atlanta, Minneapolis and Washington, D.C. The deal follows on the heels of CBS Radio's exclusive sales representation deal with New York-based Interep Radio.

## WB Loses Savannah Affil to UPN

The WB last week lost another affiliate to United Paramount Network, the third such defection in two months. Upchurch Broadcasting-owned WUBI in Savannah, Ga., will switch from WB to UPN, announced station president/ceo Jimmy Upchurch. "We have a better future with UPN and they're easier to work with," said Upchurch. "I think Warner Bros. is turning into a cable company and will ultimately not support their affiliates." Upchurch said he was disenchanted with The WB's plan to launch the WeB cable service in the nation's lower 100 markets.

## CBS Sports Cuts 3 Execs

Sean McManus, president of CBS Sports, has let go three executives in the business affairs department to make room for fresh blood as the network prepares to bid on sports rights, particularly the NFL. The three vice presidents—Doug Jacobs, Noel Berman and Brian Fielding—left last week. No replacements have been named yet.

## KIIS Your Radio for Dodgers Games

The Los Angeles Dodgers last week traded KABC-AM, their radio home for the past 23 years, for KIIS-AM in a five-year deal set to take effect in 1998. During the 1997 season, all Dodger

games will continue to be broadcast on KABC. KIIS is a Jacor Communication-owned station. Jacor has long been a sports radio player in several U.S. markets, including Tampa Bay, Fla., Cincinnati and Boulder/Denver, Colo. The move is also significant because it marks KIIS-AM's break from being a strict KIIS-FM simulcast entity.

## News Corp. Ready to Pounce on MSG

News Corp. is said to be the most serious suitor waiting to gobble up Madison Square Garden, along with MSG Network and the Knicks and Rangers teams, if it should go up for sale. The properties are owned by ITT and Cablevision Systems Corp. ITT is currently the target of a possible hostile takeover by Hilton Hotels Corp., which would most likely sell the Garden if the bid succeeds. Cablevision has the right of first refusal to either buy out Hilton's would-be stake, approve another partner or sell out to a buyer. The most likely scenario, according to one source, would be the approval of another partner, i.e., News Corp. Also likely to be sold off is WBIS+, the New York sports and business station jointly owned by ITT and Dow Jones, which launched in late January. News Corp. has a programming alliance with WBIS+ for its Fox Sports service (which it co-owns with Liberty Media), but the media giant wants a full-time sports presence in New York. Published reports placed the Garden's value at between \$650 million and \$1 billion, but sources close to the company report that its cash-flow increase from around \$20 million in 1994 to \$94 million last year would justify a higher price. ITT and Dow Jones bought WBIS+ for \$207 million last year.

## 'H&G' AD May Land at 'Esquire'

Robert Priest, the *Condé Nast House & Garden* art director who was replaced two weeks ago by former *Esquire* design director Diana LaGuardia, is set to take LaGuardia's post at the Hearst men's book. An *Esquire* spokesman would not comment, and Priest could not be reached for comment. Priest served a four-year stint as *Esquire* art director a decade ago.

## AfterDark Adds E! Online for News

E! Online has joined *The Wall Street Journal* and *USA Today* as a news content provider for Berkeley Systems' AfterDark Online, a news broadcast delivered directly to users' desktops. AfterDark is a personal news delivery system available through downloaded software and modem.

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## MEDIA WIRE

### 'SI' Cancels Specials On NCAA Hoops, Football

Time Inc.'s *Sports Illustrated* has temporarily scrapped plans for new "bonus sections"—additional edit and ad pages—on college football and basketball. Subscribers who had requested the additional sections were sent letters last week informing them that the sections are not forthcoming. The subscribers were offered the "NBA Extra" section, which launched Jan. 13, instead.

"The bottom line is that these sections cost a lot of money," said assistant consumer marketing director Gene Foca. "We've got to have enough bodies—a critical mass—to justify the expense."

Readers who have renewed subscriptions since summer have been asked which special sections they would like to receive—"Golf Plus," "NFL Extra," "NBA Extra" or the never-produced NCAA sections. Some 700,000 readers receive two-year-old "NFL Extra," 440,000 receive "Golf Plus" and 220,000 receive "NBA Extra." *SI's* total circ is 3.3 million. —Jeff Gremillion

### Newsman Cheatwood Heads to NBC in Chicago

Joel Cheatwood, a broadcast news veteran known nationally for his creation of fast-paced, younger-skewing newscasts in Miami and Boston, has been signed by NBC Television as vice president of news at WMAQ in Chicago. Aside from managing the station's daily news operations, Cheatwood will also be involved in developing a number of domestic and international news ventures for the parent network.

In making the move to Chicago, Cheatwood said it was his recruitment by Lyle Banks, WMAQ's general manager, and additional commitments from John Rohrbeck, president of NBC Television Stations, that convinced him take the wide-ranging job. With plans to hire a news director to work below him, Cheatwood will also be working with Banks on developing news programming for NBC and its MSNBC and CNBC cable networks as well as for syndication and the Internet.

(continued on page 6)

# Nick, Toon Are Wrapped

*Kids upfront commands double-digit CPM hikes*

TV / By Michael Bürgi & Eric Schmuckler

**N**ickelodeon opened the kids upfront advertising market last week with a series of deals that brought in fresh money for next season, new commitments for the 1998-99 season and ad dollars for its spin-off network TV Land. Cartoon Network also wrote the bulk of its business last week. All this sets the stage for an interesting game of musical chairs as buyers look to the broadcast half of the upfront later this week.

The dominant kids network in GRPs and ad dollars, Nick earned double-digit CPM increases, according to John Popkowski, executive vp of ad sales for MTV Networks. With a Popkowski-imposed deadline of last Friday, the network wrapped its business quickly.

Nick's deals had a lot of moving parts. The network already had about two-thirds of its inventory committed from deals it did a year ago. CPM increases were said to be about 15 percent, usually only for the new money, though some buyers indicated that they did better than that. "They came in asking plus-30, but nobody paid much attention," said a buyer who cut his deal last week. Nick also sought to firm up options and grab commitments for next season. And it offered a better kids price to those willing to buy TV Land schedules as well, a tactic some buyers found slightly heavy-handed. TV Land offers went to fast-foods and some packaged-goods accounts, among others; money came out of adult budgets. Popkowski said he was by and large successful in landing the deals he wanted.

Some described Nick as fairly accommodat-

ing. "They're being pretty reasonable with us," said Gary Carr, senior vp at Ammirati Puris Lintas. But others noted that the network has no choice, since it must book as many dollars as it can to put against its still-rising ratings. "Their CPM is still way below the major broadcasters, more like syndication," said a buyer.

Up-and-coming Cartoon Network also moved quickly to write the lion's share of its business before the broadcast upfront. With rapidly increasing delivery—Toon's homes have



doubled in the last 18 months—the network also needed to boost billings while trying to improve CPMs. Karl Kuechenmeister, Turner's kids ad sales boss, said the network could come close to doubling its dollars this year, due to much broader penetration, CPM hikes and the promise of stronger product coming from the Warner Bros. library. "All our deals are coming in at double-digit increases with huge share increases," he reported.

Buyers are bracing for the broadcast portion of the market, which is expected to break mid-afternoon Wednesday. The big-picture issue in kids this year, as last year, is a massive transfer

of GRPs and thus dollars from broadcast to cable. This year, there will be some trading among broadcasters as well, as Disney slims down its syndicated offerings and WB bulks up its hours.

There's money up for grabs: CBS wrote \$45 million last year and best guess is that its truncated block of educational shows will attract in the area of \$15 million this year. Disney, with fewer hours and morning time periods, could go down from \$70 million to, say, \$35 million. Even Fox, which wrote \$175 million last year and had to give cash back as its weekday ratings fell, might seek to book \$20 million less this year. If ABC holds even at \$45 million, that's perhaps \$85 million looking for a home.

Demand is said to be up slightly, maybe 5 percent or so. Although it wasn't a brilliant Christmas, toys look pretty decent. Mattel has been aggressively seeking deals. Hasbro's up some and Tyco will try to tickle more big sales out of Elmo. Cereals are flat, while movies and home video are strong, as always. The tricky category is fast food. Burger King is said to be ready to spend a lot to maintain its kids momentum despite the loss of its Disney tie-in, while McDonald's may have to spend heavily to keep Disney happy. However, the Pepsico restaurants are pulling out of kids, which probably balances off the burger behemoth battle.

Buyers said late last week that Fox wouldn't give any hint of what to expect since it hadn't finished tallying submissions and mapping its game plan. Buyers expect Fox to ask for increases of around 20 percent and settle in the low teens. ABC usually tucks in under Fox.

WB is coming off a weak year and has 10 more hours to sell. Some expect the net to play it conservative in its estimates, probably selling

under the 1.7 Disney pulls in several of the time slots the WB will inherit from syndication. "People are recognizing we're efficient and that we're good for everyone's business," said WB sales chief Jed Petrick. One cynic retorted, "Did Turner take out so much money [in cable] that there's not much left for WB, and how's that for synergy?"

Buyers think Disney could be one of the odd men out. "They have positioned themselves closer to network than syndication [in CPMs]," noted a buyer. But Disney's shows now will be running in morning time periods instead of afternoon. CBS' educational shows and UPN's new afternoon teen block also face an uphill battle. "It's a game of musical chairs," said Jon Mandel, senior vp at Grey Advertising, who couldn't resist adding, "on the Titanic." ■

**Click picks:** *Alex Mack*, with *Larisa Meynik* (r. in left photo) and *Meredith Bishop*; and *VI That*, with *Kel Mitchell* (r. photo) is *Ed Goodburger*

# Kids WB Stays the Course

*Popular Warner cartoon heroes lead expanded fall schedule*

**CHILDREN'S TV /** By Eric Schmuckler

In a long-anticipated expansion to 19 hours per week, Kids WB today announces a fall schedule filled with Warner Bros.' galaxy of animated stars. The lineup features only two new shows on Saturday, both from outside suppliers: Norman Lear's educational-qualifier *Umpzee3-TV* in the low-usage 8 a.m. slot, and an action show whose title could not be learned at press time. The rest of the slate includes *Looney Times* spin-offs, superhero franchises *Batman* and *Superman*, and a strip run of Turner's pro-social *Captain Planet*.

Jean MacCurdy, head of programming for Kids WB and of TV animation at the Warner studio, said that the dearth of original programs on the new schedule is partly a necessity. "What's really tough for a network in our position is to break a brand new show or concept," MacCurdy said. "My job is to make sure the kids get there in a hurry."

*The Daffy Duck Show* will return to WB Saturdays this fall with a mix of old cartoon shorts. Warner is working up a comedy/variety treatment for new episodes of *Daffy* to launch next spring. And when *Pinky & the Brain* goes

to strip in the fall, the rodent will finally succeed in taking over the world, MacCurdy said.

Fans of vertical integration will note that WB has pulled shows back from competitors for fall. *Batman* comes off Fox, as expected, and Warner dealt for a weekday-morning window for *Tiny Toons*, which also will continue to air on Nickelodeon.

Jamie Kellner, head of The WB, is confident that Kids WB will pull out of its sophomore slump this fall, aided by greater cross-promotion. With Saturday morning and weekday mornings and afternoons, Kellner noted, "we have four different day-parts, because kids and teens are watching our prime time."

Kellner acknowledged the tough competition from Nick, Fox and Cartoon Network. "The question is, are broadcasters going to give this business to the cable industry or keep a part of it for ourselves?" he asked. "We know the product is good and we know Warner can do breakthrough shows. It'll take us years to build up our stations, but being an important player in the kids business is part of our long-term network plan. This year is our big chance to show our stuff." ■



**Kids WB's two big franchise players**

# Fox to Ride Marvel's 'Silver Surfer'

**CHILDREN'S TV /** By T.L. Stanley

The Fox Kids Network this fall plans to launch a series based on *Silver Surfer*, the Zen-like Marvel character, as part of the net's long-term deal to turn the comic-book company's properties into television shows. Margaret Loesch, president of Fox Kids, is set to announce the show along with the rest of the fall schedule at the network's kids upfront presentation tomorrow in New York.

Saban Entertainment will produce *Silver Surfer*, which is expected to be introduced this fall for a short run and then get a full rollout in February 1998. In the short term, *Surfer* may be used as a companion to *Spider-Man*, the popular Fox series that also is based on a Marvel character. *Spider-Man's* 4.3 rating/17 share ranked the show seventh among kids 2-11 on Jan. 25. The other Marvel-based show

currently on Fox, *X-Men*, scored a 4.8/19, fifth-highest in the 2-11 demo. *X-Men*, which now airs on Saturday mornings only, is headed for stripping.

Loesch is said to have personally chosen *Silver Surfer* from among the stable of Marvel characters exclusively available to Fox for its Saturday lineup. While not one of the biggest-selling Marvel comics, *Surfer* has strong potential for toys and merchandise because of the character's sleek look. "This character is a loner, not a fighter, which makes him kind of an interesting choice," said a Marvel source.

Loesch, who has a track record of turning unconventional properties into hits, also is said to be interested in developing Marvel's *Daredevil* and *Dr. Strange* comics. The network's pact with Marvel calls for six series over the next six years; *Surfer* is the first series from the deal.

## MEDIA WIRE

"When I was first talking to Lyle and John, they just started ticking off all of the global ventures NBC is into and broadening role of NBC's station group within the network, it just became this compelling opportunity," said Cheatwood, who will join WMAQ on Feb. 10. "Chicago is just one of those historically strong news markets. I would kind of have to equate this to being a ballplayer who gets to play in Yankee Stadium."

By leaving WHDH in Boston, Cheatwood ends a nine-year association with Sunbeam Television Corp., where he most recently served as senior vp of Sunbeam Productions and head of local news operations at the NBC affiliate.



**Cheatwood: Goin' to Chicago**

During his time at WHDH, the Boston station's 11-11:35 p.m. newscast moved out of second-place position a year ago to a top-ranking 11.2 rating/24 share average in the November 1995 sweeps. "When I got to WHDH, everyone there

thought I was going to do a *Miami Vice*-style newscast," Cheatwood recalls with a chuckle. "But what we made was every conscious effort to bring New England viewers a regional newscast of local interest to them, and I think our success is reflected in the ratings." Cheatwood is perhaps best known for his two stints as head of news operations at Sunbeam flagship WSVN in Miami (1991-94, 1988-90), where the Fox affiliate's nine hours of daily news programming typically dominate the ratings. —Michael Freeman

### Showtime, USPS Plan Movie About Postal Inspectors

Los Angeles-based Harmony Entertainment, headed by former ad agency exec Warren Weideman, plans to put its first TV movie into production within the next few months. The project, called *The Inspectors*, is the result of an alliance Weideman forged between Showtime and the U.S. Postal Service. The two-hour film will be based on

(continued on page 8)

# Petry Bags Fox O&O Sales

Rep firm wins \$700M assignment; New World exec shifts seen

**SPOT TELEVISION / By Michael Freeman**

**F**ox Television Stations last week awarded Petry Media Corp. ad sales representation for its just-expanded 22-market station group. The 12 Fox-owned stations represent some \$500 million in annual billings; the addition of the 10 former New World Communications stations account for another \$200 million in billings, according to Petry estimates.

In other moves related to the recently completed Fox-New World merger, two key New World executives are said to be taking on new responsibilities at Fox. According to New World sources, Lou Latorre, executive vp of marketing at New World Sales & Marketing, will become a top-level cable sales executive for Fox's fX network and its Fox Sports Net regional sports channels. Rich Goldfarb, NWS&M vp of syndication ad sales, will take a top sales position at Fox Kids Net Worldwide, sources said. Latorre and Goldfarb could not be reached for comment.

In the deal with Fox, Petry acquired New World Sales & Marketing, New World's in-house sales arm, for an undisclosed price.

A big loser from the deal is TeleRep, which has repped Fox O&Os in Washington, D.C.; Memphis; Greensboro, N.C.; Birmingham, Ala.; and Austin, Texas. TeleRep's parent company,

Cox Communications, will lose KRIV in Houston. Katz Media's Seltel loses KDVR in Denver.

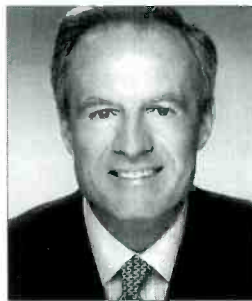
Competitors suggested that Petry may have taken a 1 percent cut in commissions, to a rate of 4.5-5.5 percent, to seal a deal with Fox. That extra point could bring \$7 million to \$10 million to Fox's coffers, competing rep firms said. Petry ceo Tom Burchill declined to comment.

To jump-start the dedicated Fox sales unit, Petry is moving over Bill Shaw, a 17-year company veteran and president of national sales, to serve as president and ceo.

While Petry already reps stations in 17 markets where it is picking up Fox business, Burchill said Petry has demonstrated its ability to represent competing stations via the company's ownership of Blair Television. "Petry and Blair have represented stations in the same markets for the last few years, and we [are] fully competitive," Burchill said.

One major element of the new Fox unit at Petry is national

spot sales for sports programming. Fox is looking toward strong revenue gains from its O&Os to help finance a renewal of its NFL football rights (*Mediaweek*, Jan. 27). Jim Burke, executive vp of sales and marketing for Fox Television Stations, said that "a sports marketing team has been top priority" since the acquisition of the New World stations was announced last July. ■



**Burchill buys New World's sales unit**

# Many Earmark Disney Books

Most big publishers are believed to have an interest in print units

**MEDIA COMPANIES / By Jeff Gremillion and Anya Sacharow**

**T**he flurry of industry speculation surrounding the recently announced for-sale status of most of Disney's print assets is escalating. Virtually every major publisher of consumer magazines or trade books or newspapers is considered a potential buyer of some or all of the assets, valued at about \$2.5 billion. Analysts estimate the division's cash flow at about \$200 million.

Several daily newspapers (*Fort Worth Star-Telegram*, *Kansas City Star* and eight

other dailies), Fairchild Publications (*W Women's Wear Daily* and 12 other trade books), Chilton Publications (*Cablevision*, *Multichannel News* and 43 other trade journals), a farm-business group, a medical-business group, *Institutional Investor* and *Los Angeles* are all on the block.

Just the *Star-Telegram* and the *Star* papers, both market leaders with solid circulation and financial stability, could fetch \$1 billion, according to Morton Research's John Morton. According to the latest numbers

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\*Source: Teenage Research Unlimited 1995

## MEDIA WIRE

postal inspectors, the service's law-enforcement officers, who have been responsible for nabbing criminal suspects ranging from Michael Milken to Theodore Kaczynski.

"The U.S. Postal Service needs to combat a lot of negative publicity and find a strong marketing partner," said Weideman. "And Showtime needs subscribers and quality programming."

For *The Inspectors*, promotional materials will be placed in the country's 40,000 post offices, with a direct mailer going to every U.S. household. A postal cancellation stamp also will hype the movie and Showtime, which lags behind competitor HBO in the premium movie channel world. —*T.L. Stanley*

### Nielsen Says Cybrowsers Are Less Apt to Watch TV

According to Nielsen Media Research data released last week, households subscribing to America Online watch 15 percent less television than the national average. However, the study, which polled 5,244 households out of which 262 were AOL subscribers, did not conclude that those people were watching less television because they were spending more time on-line. According to Myer Berlow, senior vp of advertising sales at AOL Networks, the point of the survey was not causality, but to show the TV viewing habits of AOL households. The next survey will, however, address why TV viewership is down. "When things look reasonable," Berlow added, "the data prove them out." —*Anya Sacharow*

### WFAN, N.Y., Still Tops List of Top Radio Billings

According to a recent BIA Research study, WFAN-AM, New York, was the nation's top-billing radio station in 1996, with estimated revenue of \$45.2 million. According to the study, "The Fan" was also 1995's top-billing station. Other top stations included WGN-AM, Chicago (No. 2) with billings of \$37.9 million; KGO-AM, San Francisco (No. 3), with \$33 million; WINS-AM, New York (No. 4), with \$31.6 million; and KRTH-FM, Los Angeles (No. 5), which took in \$31 million in 1996. —*Mark Hudis*

from ABC, circulation for the *Star* is 279,305 daily and 416,812 Sunday; the *Star-Telegram* is 221,860 daily and 337,525 Sunday.

Just how Disney will divvy up the properties is unknown. Only a handful of companies—including Hearst, Condé Nast parent Advance Publications and K-III—are said to be considering buying everything. A Condé Nast source close to Advance chairman S.I. Newhouse said that Newhouse is seriously considering buying the total package and then selling off incompatible chunks, such as the Chilton group. "S.I. has been behind closed doors for two days," said the source.

Meigher Communications (*Garden Design*, *Savetur*) has emerged as the most public of interested parties, seeking particularly the Fairchild group. "[Chairman and ceo] Chris Meigher has put together a considerable war chest," said publishing director Joe Arm-

strong. "We have very solid backing."

Major trade publishing companies, including Advancestar and *Mediaweek* parent VNU, are said to be in the running.

Besides Advance, the big-league contenders for the papers include almost every major newspaper company, including Gannett, Knight-Ridder, Times Mirror and Hearst.

On the magazine side, the prize would appear to be Fairchild's *W*. The fate of Fairchild's new title *Jane*, Jane Pratt's young women's book set to launch this fall, is yet another question mark in the Disney sale. "We're absolutely

moving forward," said an optimistic Pratt, declining to comment further. The Disney magazines that existed before the company bought CapCities/ABC—*Family Fun*, *Disney Adventures*, *Family PC* and *Discover*—are not included in the package. ■

**Newhouse is considering buying the total package. "Si has been behind closed doors for two days," said a Condé Nast source.**

# Affiliates Feel Lost in Space

*ABC goes to court to stop DBS from importing network signals*

**SATELLITE TV / By Claude Brodesser**

**T**he broadcast networks are making a federal case of satellite dish customers who receive their programming from out-of-market stations illegally and at considerable expense to local affiliates. In a lawsuit filed last week in U.S. District Court in North Carolina, ABC accuses PrimeTime 24, the largest satellite provider of network signals, with copyright infringement. The case is the latest salvo in a continuing battle that has pit the networks and their affiliates against the DBS industry in several forums, including the Federal Communications Commission. At the FCC, the networks have filed thousands of challenges to the affidavits signed by purchasers of satellite dishes who claim their local TV reception is inadequate.

The case centers on WTVD-TV in Durham, N.C., an ABC owned-and-operated station. The network claims WTVD-TV has been injured by PrimeTime 24's "willful or repeated transmissions within station WTVD's local market." The network asks the court to permanently enjoin PrimeTime 24 "from further infringement of plaintiff's copyright" of ABC-TV's network programming. It also asks for unspecified damages and that PrimeTime 24 further comply with

statutory requirements that DBS providers give monthly reports to networks of newly signed DBS customers.

ABC contends that PrimeTime 24 has been beaming either Seattle's ABC affiliate, KOMO-TV, or New York's WABC-TV into local markets since 1989.

Under the 1988 Satellite Home Viewer Act, satellite companies are permitted to offer network signals, which are picked up from affiliated stations in a given market, in return for royalties. But the law restricted transmission to "unserved households" that could not get strong signals via rooftop antennae or similar devices. But satellite customers often prefer to get the clarity of digital network prime-time pictures than their local news broadcasts.

Responding to the lawsuit, PrimeTime 24 contends that "about 40,000" subscribers have problems receiving the Grade B signals that many affiliates transmit, and the satellite provider says it is "standing up for these consumers," said PrimeTime chairman Sid Amira. "If the issue is ad dollars here, lost eyeballs...we had an on-table offer to compensate the stations for any ineligible recipients of broadcasts, based on their rate cards. They refused that outright." ■



# The PGA TOUR Means Business.



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It's no coincidence that many of the leading corporations in the world have invested in a relationship with the PGA TOUR. Why? Because in a nutshell, the PGA TOUR has helped these companies build their brands and drive their business. Essentially, marketing boils down to building a strong positioning and image, effectively reaching



your target audience, stimulating trial and rewarding loyalty. The PGA TOUR, which also includes the Senior PGA TOUR and NIKE TOUR, has the image and the tools to help you achieve your objectives.



## The Right Image

*In evaluating any relationship, it is important to consider what impact the other party can have on your brand's equity.*

The PGA TOUR has become possibly the most highly regarded organization in all of sports. What separates the PGA TOUR from other sports is the positive image of its players and competitions. The integrity and sportsmanship of the players and the TOUR's commitment to charity, have given professional golf a unique position in sports. Linking with the PGA TOUR can elevate the prestige of your brand.

### Spectator Research<sup>\*</sup> % Favorable Responses

Overall Opinion PGA TOUR	95%
View Players as Role Models	91%
Event Enhances Community	85%
Supporting Charitable Causes	93%

\*Source: Irwin Research



*In 1996, PGA TOUR tournaments contributed more than \$35 million to charity. The cumulative contributions now exceed \$300 million, benefiting thousands of organizations.*

## The Right Audience

The PGA TOUR reaches highly educated, affluent consumers and business decision makers. These consumers are heavy users of not only premium brands and services, but virtually all branded products—simply put, they buy more stuff. Also, they are more brand loyal and less likely to price shop or buy generic and bargain brands.

### Profile of Golf Television Viewers<sup>\*</sup> (Index vs. U.S. Average)

#### Upscale Demographics

		Index
Income	\$50k+	140
Income	\$100k+	241
Investments	\$50k+	312

#### Decision Makers/Influencers

		Index
Presidents/CEO/VP		208
College Graduate		142

#### Heavy Purchasers of Branded Products

	Index
Own any credit/charge card	147
Have home equity loan	196
Own PC	126
Own luxury car	155
Own cellular phone	132
Own computer software	133
Travel on airline	177
Shop at hardware store	145
Use aftershave/cologne, etc.	156

\*Source: Mediamark Research Inc. (MRI)

## Surprisingly Broad Reach

The PGA TOUR reaches a broad audience. In 1996, 126 events were contested in 87 markets, reaching virtually every major market in the United States. TOUR events received more than 600 hours of broadcast television by virtually every major television network and sports cable station. A Nielsen study indicated that in a 12-month period, 69% of U.S. households tuned into a PGA TOUR broadcast, with 25% of households viewing on at least 10 occasions. So, the PGA TOUR audience has both breadth and depth, providing tremendous flexibility for a company to tailor a media package to meet its needs.

**CBSSPORTS**



**ESPN**

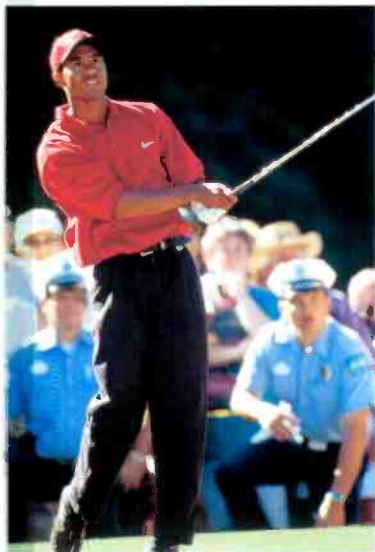
**USA NETWORK**

**TBS**

**THE GOLF CHANNEL**

## Global In Scope

The PGA TOUR has become increasingly international in scope. The best players from throughout the world, currently 41 out of the top 50 in the Sony World Rankings, are members of the PGA TOUR, and even the other nine compete regularly in TOUR events. TOUR broadcasts are distributed to more than 250 million households in over 140 countries. Further, there are an increasing number of international events, such as the Presidents Cup and Andersen Consulting World Championship of Golf, with more to come. If the world is your market, the PGA TOUR can help you reach it.



### PGA TOUR Annual Reach\*

Frequency of Viewing	Total U.S. Household Reach
Any 1	69.2%
Any 5	36.4%
Any 10+	25.4%

\*Source: Nielsen



### CORE GOLF AUDIENCE

#### Future Customers\*

Age	Population Change by 2000
18-34	-8 Million
35-44	+6 Million
45-54	+12 Million
55-64	+3 Million

#### Future Spending Power\*

Age	Spending Change by 2000
18-34	-\$40 Billion
35-44	+\$135 Billion
45-54	+\$150 Billion
55-64	+\$45 Billion

\*Source: Age Wave

## Strong Platform for Future Growth

With the foundation of a rock solid image and a plenitude of young stars, the TOUR is strongly positioned for future growth. Golf should experience continued growth as baby boomers move into their peak golfing years. Beyond this, the impact of Tiger Woods and TOUR-planned initiatives will increase the diversity and scope of the golf audience.

# Partnerships that Build Business

The PGA TOUR offers various opportunities for involvement, including title sponsorship of events, corporate licensee relationships and retail licenses. We have developed long-standing relationships with many of the elite companies in the world. Each of these opportunities can be tailored to maximize the impact of a company's involvement and meet its needs.

## Title Sponsorship

A company/brand is the title sponsor and integral part of a TOUR event, such as the Buick Classic, Kemper Open or Shell Houston Open. Title sponsors receive a comprehensive, integrated marketing package. While the focal point is the week of the event, the company receives year-round benefits.

## Corporate Licensee

A company/brand is an official PGA TOUR corporate partner with category exclusive rights, with the relationship often built around a centerpiece program, such as the IBM Scoring System. These relationships are year-round and custom tailored to meet each company's needs.

## Retail Licensee

The PGA TOUR is in the early stages of its retail licensing program, with a clear focus on quality over quantity. A retail licensee can utilize the PGA TOUR marks to broaden its merchandise selection and increase sales with an association with the leading brand in golf.



# Benefits that Work

The elements below provide only a partial list of the benefits the above relationships can deliver.

## Build Awareness

Extensive national and international exposure and advertising opportunities across a variety of media vehicles such as:

- Live television programming
- Special television shows
- Print publications
- News coverage
- On-site signage/advertising

## Build Relationships

Effective tools to build relationships with key customers/clients/prospects, such as:

- Pro-an positions
- VIP hospitality
- Tournament Players Club (TPC) membership
- Tickets

## Build trial/loyalty

Sales, promotion and charitable tie-in opportunities to reach consumers directly such as:

- Michelob can promotion
- Bayer "Strokes against Strokes"
- Cadillac Days
- MasterCard "Best of the Best"

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**PGA TOUR.COM**

the OFFICIAL site of the PGA TOUR



PGA TOUR Marketing

100 TPC Boulevard

Ponte Vedra Beach, Florida 32082

1 800 556 5400

## Here's What our Corporate Partners Have to Say

Martin L. Walsh  
Marketing Services Manager  
Cadillac Motor Car Division

*"Our umbrella sponsorship of the Senior PGA TOUR provides an excellent opportunity to reach our target audience through national advertising on ESPN-televised Cadillac Series events as well as the local level with Cadillac dealer promotions and on-site Cadillac displays."*

M. Anthony Burns  
President, Chairman, CEO  
Ryder Systems Inc.

*"We think our involvement in the Doral Ryder Open is one of—if not the best—dollars we spend on the company."*

John Clendenin  
Chairman and CEO  
BellSouth

*"BellSouth's sponsorship of a PGA TOUR event offers a unique marketing opportunity to strengthen our customer relationships...and also gives us an opportunity to contribute to, and strengthen, our community."*

# Eisner, Frank Link With E!

Disney chief, former lieutenant partner for TW's stake in channel

**CABLE NETWORKS** / By Michael Bürgi

**T**he transfer of majority ownership of E! Entertainment Television from Time Warner to a partnership between Comcast Corp. and Walt Disney Co. will reunite Disney chairman Michael Eisner and former Disney executive Rich Frank, chairman/ceo of Comcast's programming arm. Frank worked under Eisner for a decade in Disney's television division and rose to chairman of Walt Disney Television and Telecommunications before joining C3 (Comcast Content & Communications) in 1995. The two executives are said to have parted on good terms and are looking forward to being in business together again.

Comcast and Disney on Feb. 6 are expected to complete a deal to assume a 68.8 percent stake in E!, with Disney's funding. Time Warner will receive \$321 million in cash by selling its 58.4 percent stake in E!, which places a total value of \$550 million on the entertainment news and information cable service. Comcast, which already owned 10.4 percent of E!, is to pay Disney back enough to gain 51 percent control of the joint stake. Comcast, led by Frank, will oversee the channel's operations.

E!'s three other minority owners—Continental Cablevision, Cox Communications and Liberty Media, which collectively control the remaining 31.2 percent of the network—are expected to retain their stakes. Even if those partners, which control some 22 million cable

subscribers, opt to sell out at some point, E! will not lose any distribution. E! president/ceo Lee Masters said last week that all the cable operators, including Time Warner, are obligated to continue carrying the network for the next five years.

E!'s programming may be tinkered with, particularly the channel's move into the off-network business over the last year with reruns of *Melrose Place* and *The Love Boat*. Comcast



**Frank of C3 tunes in E!**

is eager to become a player in the original-programming business. E!'s original fare currently includes *Talk Soup* and *The Howard Stern Show*. Comcast also may tap E!'s talent roster to help move product on Comcast's other majority-owned cable network, QVC.

E! could also end up serving Disney's ABC network as a sort of programming petri dish, on which the broadcaster could test new shows. E! also may feed ABC stations with entertainment news product; the service currently feeds news stories to NBC affiliates around the country. Masters will be getting a new boss in Frank. Four Time Warner executives will vacate their seats on E!'s board—their replacements are expected to include Frank; Bob Crestani, C3 president; and Gerry Laybourne, president of the Disney/ABC Cable Networks group. ■

## WNET Pledges Big '97-'98

Top PBS programmer to nearly triple original output next season

**PUBLIC TELEVISION** / By T.L. Stanley

**W**NET, one of the major programming providers for public TV, plans to spend more than \$50 million on new episodes of existing shows and a slate of new series and specials for the '97-'98 season. The New York-based station will roll out 16 new projects over the next year for national public TV. Several series will be aimed at broadening the traditional PBS audience.

For the '97-'98 season, WNET plans 87

hours of programming, nearly tripling its output from the current season. "We've reorganized our production department, and a lot of effort is going into developing new ideas," says Bill Baker, president of Thirteen/WNET.

The flurry of activity follows a self-imposed slowdown in production several years ago. Much of WNET's production was handled in-house, and many of the projects lost money. Baker wanted the station to rethink its strategy.

First, the station set a goal of raising \$65 mil-

## TV STATIONS

**Two Granite Broadcasting** stations are attracting high-tech advertisers via an Internet project. In a joint venture with CareerMosaic, a leading employment site on the Web, Granite's KNTV in San Jose, Calif., and KEYE in Austin, Texas, recently conducted "job fair" promotions. Bruce Skillings, executive vp/Western region, Bernard Hodes Advertising, the New York agency that owns CareerMosaic, says the Granite station-linked sites saw 135,000 average daily hits during the 10-day promotion period. "We have finally been able to tap into the tremendous reach and frequency of broadcast to drive people to the data- and resource-rich interactivity of CareerMosaic," says Stewart Park, president and gm of ABC affiliate KNTV. The link with CareerMosaic has enabled KNTV and KEYE to sell local high-tech companies including Intel, National Semiconductor, Lockheed Martin and Rockwell International combined buys of TV spots and employment banners on CareerMosaic's site. Both stations have begun a second 10-day promotion. Dennis Upah, gm of CBS affiliate KEYE, says that the broadcast/Internet service could take a bite out of print classifieds that competing daily newspapers are selling to the same advertisers. "I can't imagine how much it would cost them for lineage in the newspapers that offer a fraction of our combined reach," Upah says. CareerMosaic's Skillings adds that he is close to signing two other California stations to similar deals.

**Addenda:** Jack Sander, president and gm of New World's WAGA in Atlanta, has been named executive vp of Belo Television Station Group. Sander's departure comes as Fox assumes ownership of the New World group. Sander, who will report to Belo group president James Moroney, will help oversee a group that will grow to 16 stations following the acquisition of Providence Journal Broadcasting's nine properties... Diana Vargas, vp/general sales manager of KTTV in Los Angeles, has been promoted to vp/gm of the Fox station... Tribune Broadcasting has promoted Pam Pearson, creative services director for WGN in Chicago, to station manager of KTLA in L.A. —By Michael Freeman

## TV PRODUCTION

**Production will begin in April** on *Night Man*, the Tribune Entertainment series for which stuntman-turned-actor Matt McCollm has been cast as the star. The syndicated show, an international coproduction between Tribune, TF1 International, Village Roadshow Pictures and Larson Entertainment, has been sold in 80 percent of the U.S. and is set for a fall premiere. McCollm has done stunt work in *Terminator 2*, *Hard to Kill* and *Marked for Death*. His TV credits include *Knight Rider* and *Baywatch*. In *Night Man*, based on a Marvel Comics property, McCollm will star as a superhero who lives in San Francisco at the beginning of the 21st century. Producers will shoot 22 episodes.

**April Winchell's** biting radio commercials for Glendale Federal Bank have earned her a cult following throughout California. And she counts Roseanne among her fans. Winchell, who writes and stars in the radio campaign that pokes fun at big, impersonal banks, caught the sitcom queen's attention through spots airing in Los Angeles. Roseanne was so impressed by Winchell's caustic humor that she offered her a job. Winchell started last month as a writer on *Roseanne*, which will end its nine-year run on ABC in May. So, despite her good fortune, Winchell will keep her "day" job; in fact, she has four new spots set to air this spring.

**Maria Grasso**, a five-year veteran of Universal Television, has been promoted to senior vp of comedy development. Under her tenure, sitcoms including *Something So Right*, *Mr. Rhodes* and *Partners* have been developed. She continues to report to Universal TV chief Tom Thayer.

**Alliance Communications** of Toronto has restarted production of *Due South*, the drama that ran on CBS for less than two seasons. The series, which follows a Royal Canadian Mountie who is transplanted to Chicago, was revived with financial help from Telefilm Canada, the Canadian government and British, French and German production partners. It will appear on Canadian TV and on stations throughout Europe. Talks are in the works for domestic distribution in the U.S., either on cable or through syndication.

—T.L. Stanley

lion for programming and education efforts. Baker says WNET expects to hit the target in the next six months. Second, the station opened its arms wide to independent producers, who will be responsible for most of the new projects.

Baker also brought in Ward Chamberlin, former president of public TV station WETA in Washington, D.C., and a veteran of WNET's early days, to lead the development. Chamberlin recruited WETA exec Tammy Robinson as vp of national programming. The two executives have spent the past two years developing ideas for shows and searching for funding. New projects include *Going Places*, a travel series starring NBC's Al Roker that premiered last month to strong ratings. For fall, WNET's offerings will include *Savage Earth*, a four-part special on

weather and natural disasters; *Stephen Hawking's Universe*, a coproduction with the BBC; and *American Visions*, produced with Time Inc.

While the commercial broadcast networks are steadily losing audience share to cable, public TV has maintained an average 4 share nationally for several seasons. As a result, Chamberlin says, corporate America has been receptive to sponsoring WNET's projects. The Lilly Endowment is fully financing the upcoming *Religion Newsweekly*, described as the first TV newsmag about religion and ethics, with \$5 million, one of the largest gifts ever to a public TV series.

"We seem to be moving to a better time for public TV," Chamberlin says. "Companies are appreciating [our] uncluttered environment and the audience we reach." ■

## 'Hot Shot'-ter Gets Serious

Movie comedy vet takes on doctors in ABC sweeps TV movie

TV PROGRAMMING / By T.L. Stanley

**J**im Abrahams, director of some of the most successful movie comedy franchises of the last 15 years, has tackled a decidedly more serious topic for the ABC movie on Feb. 16—pediatric epilepsy. *First Do No Harm*, starring Meryl Streep in one of her rare TV projects, was inspired in part by Abrahams' son, Charlie, who was diagnosed with epilepsy as an infant.

After medications and brain surgery failed to correct his problem, Charlie was placed on a ketogenic diet, a controversial high-fat regimen that is discounted by some doctors as an unscientific treatment for epilepsy. Four-year-old Charlie Abrahams is now seizure-free. He has a small role in the TV movie, as do a number of adults who have successfully treated epilepsy with the diet.

"I wanted to share the information my family has learned with the broadest possible audience," says Abrahams, who with Jerry and David Zucker directed *Airplane!*, *The Naked Gun* series and two *Hot Shots!* comedies. "It's such a different kind of project than anything I've ever done before. For the comedies, I keep shooting until I laugh. For this movie, I kept shooting 'til I cried."

Abrahams learned about the ketogenic diet through research and from other families whose children suffer from epilepsy. While

much of *First Do No Harm* focuses on the diet and its effectiveness, the movie also jabs at the medical community for withholding information on the diet in favor of prescribing drugs and surgery to treat epilepsy.

The movie's title comes from the Hippocratic oath taken by doctors. Streep's character, desperate as her son's condition degenerates, finds out about the ketogenic diet through research. "The broader message is, you have to take charge of your medical destiny," says Abrahams, who directed the movie and produced it

with Streep, Michael Jaffe and Howard Braustein.

"We found the project so compelling and powerful," says Barbara Lieberman, ABC senior vp of motion pictures for television and miniseries. "It's not just Jim's story, but one that resonates with many people. It's a story of empowerment and hope."

ABC requested that the film document adverse reactions caused by drugs prescribed to epileptic children. But Abrahams says the network did not ask him to soften unsympathetic portrayals of some medical professionals. "I went into the whole situation with my fists up, ready for a fight," Abrahams says. "And there was none."

Abrahams is donating his fees to The Charlie Foundation, which he set up as a resource for research and for families with epileptic kids. ■



Abrahams on the set of *Harm*



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## FORUM

## Should magazine writers be free to express their own opinions when they appear as expert commentators on television?

**Lee Rainie***Managing Editor**'U.S. News & World Report'*

"There's been a bit of policy confusion here, but our new editor [James Fallows] has made it very clear that it's a good thing that reporters and editors are out in other forums. It's good for the magazine and it's good for them to be recognized as experts in their fields. That said, our guidelines say that reporters who do go on television should not be opinion-mongers. They're there to be analysts. Instead of offering personal opinions about whether a piece of legislation should pass or not, they should instead discuss how that piece of legislation will fare, why its fate seems to be tipping one way or another. But they're not to offer personal opinion or subjective commentary."

**Rick Kirkland***Deputy Managing Editor**'Fortune'*

"I don't have a problem with [reporters offering opinions] because I don't believe there's such a thing as complete objectivity in this business. I think there's accuracy and I think there's fairness, but the objective of the business we're in is to offer a take on a story or trend. The end result is ultimately subjective, an opinion based on reporting and editing. We definitely make judgement calls at our magazine. That said, I do have a problem if one of our writers goes on TV and talks about politics if they've never covered politics—that's cocktail-party conversation. But if they talk about a subject they have covered and have some knowledge of, I have absolutely no problem with that."

**James Meigs***Editor-in-Chief, 'Premiere'*

"If reporters regard any statement they make on the air with the same kind of caution and professionalism

they'd use when saying something in print, that's fine. It's good for a magazine to have spokespeople who articulate a point of view. That's a positive thing. But they have to maintain journalistic standards, and good magazine journalism is about marshalling facts in defense of an opinion. In the hands of a good writer, you obviously get a point of view. You can agree or disagree, but you feel they've done a fair job with the facts. And who is better informed than a reporter who has spent time investigating a particular subject?"

"I see absolutely nothing wrong with [reporters offering opinions]. It's one of the things that [makes] journalism great."

**Art Cooper**  
*Editor-in-Chief*  
*'GQ'*

**Gregory Curtis***Editor, 'Texas Monthly'*

"There could be some problem if somehow the lure of television were strong and caused a reporter to change their reporting to get on television—that is, make something more sensational or controversial than it is, so you'd have something for television. But if a good reporter goes on TV and offers an opinion, I'm not sure I have a problem with that."

**Bob Guccione Jr.***Editor & Publisher, 'Spin'*

"Reporters are usually among the more thoughtful commentators. They, unlike most people on TV, have done some investigative reporting and have some facts. Of course, they're subject to cross-examination—they can't just make things up. Really, journalism is never 100 percent objective. Your choice of words slants how someone will perceive what you've said. The spontaneity of TV forces people to answer more truthfully. In fact, it's easier to slant people's opinions in print than on television."

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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## HOLLYWOOD Betsy Sharkey

# Movies With a Backbeat

Lindy DeKoven's  
made-for-TV movies  
on NBC speak to  
young people in  
their own language



There is a moment in the NBC movie *Her Last Chance* when Kellie Martin, who plays a teenager trying to deal with her drug and alcohol abuse, has had a heartbreaking argument with her still-drug-addicted boyfriend. The scene takes place in a Sunset Strip club, and layered over the silences, cigarette smoke and angry words is an R.E.M. song, *Everybody Hurts*. It feels real—the scene, the song, the smoke, the fight.

That any of those elements even existed in a network made-for-television movie was unusual. In the movie-of-the-week world at that time, stories still tended to be built around women in their 30s and 40s, an age

Though it was not the first in what has become almost a highly stylized movie/series targeted to younger audiences and driven in part by alternative music, *Her Last Chance* turned in some of the best ratings the network had seen on Monday nights. It won the time period with a 13.6 rating/22 share in households. More important, it also won the dicey demos game, pulling in more 18–49 viewers than the competition did. Finally, it brought in a new audience: female viewers 12–24 who rarely show up for made-for-TV movies.

When DeKoven joined the network in the spring of '93, there was nothing "Must See" about what was being done with its movies and miniseries. In fact, she found the cupboard virtually bare. On the miniseries side, she made the decision almost immediately to put *Gulliver's Travels* into development. That bet paid off handsomely when the miniseries aired last year.

"I'd been here about six weeks," DeKoven recalls. "One of the producers I wanted to be in business with was Robert Halmi [who heads the prolific Hallmark Entertainment]. He came in with a laundry list of things." On the list was *Gulliver's Travels*. "On the spot, I said, okay—production order, and then I threw up outside the office. We had no script, no Ted Danson. But it was a risk I thought we had to take."

*Gulliver's* was a ratings smash, averaging more than 30 million viewers per night and generating an equal measure of critical acclaim. In just two weeks, another DeKoven long-form event will hit: the \$19 million *Asteroid*, the idea for which occurred to DeKoven when she heard a story about an asteroid colliding with Jupiter. She wondered what would happen if an asteroid hit Earth. We'll know on Feb. 16. Another Halmi production, Homer's *Odyssey*, is NBC's big bet for the May sweeps.

But while the big-event miniseries get the attention, DeKoven has to make roughly 50 original movies a year work for NBC. And it is in some of the weekly made-for-TV movies that she has broken significant new ground.

"At NBC we're very focused on the 18–49 demographic, so when I came here I wanted to see who that



**DeKoven has made the moribund made-for genre 'Must See TV' at NBC**

that more closely parallels the 34–54 core audience for the genre.

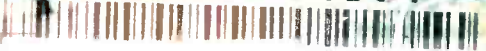
*Her Last Chance* aired last spring nearly three years to the day after Lindy DeKoven joined the network to head up NBC's movie and miniseries operation. The movie represented something of a turning point, a validation of a strategy devised and nurtured by DeKoven since she first arrived at NBC.

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\*Source: 1996 Full RI weekday/Sunday net readership

## HOLLYWOOD

was," she says. The latest issues of *YM* and *Seventeen* in her office are testament to that, along with her love of MTV's *Real World* series. "It really started with the fact that we had a very strong Thursday night and a strong promotional base. We looked carefully at who the audience was and how we could drive that audience to the movies on Sunday and Monday. How could we execute

**"Producers started coming in with rough cuts and they're putting Madonna on and we're in there dancing during the screenings."**

these movies differently so that audience will come."

DeKoven wanted to change the look of the movies, the way they were executed and the stories they told and somehow manage it without alienating that core 34-to-49 viewer in the process. "The traditional television movie was about a mother and a daughter," says DeKoven, who elaborated by laying out a typical premise: "My daughter's been raped, what am I going to do. I'm going to change the law and make it safe for my daughter."

DeKoven, who began her career in television as a secretary at CBS before becoming an independent producer, decided she had to change the point of view if she were ever to appeal to a younger demographic.

"What we decided to do are movies about the daughter, about the person who was raped and what can she do and how does she deal with it," says DeKoven. "It starts off with, here's my problem, here's my situation, and by the end of two hours how have I resolved this issue. The mother becomes the supporting role."

The first movie in this stream was *A Friend to Die For*, costarring Kellie Martin and Tori Spelling, which aired in September 1994. It was the story of a cheerleader who murdered another cheerleader in San Francisco that was told from the kids' point of view. "It was the first to really change the way we did television movies," DeKoven says. "The response to it was over-

whelming and we thought we were on to something. We think there's another audience that's underserved."

Everyone in TV knows that audience is hard to reach. There's a reason. They don't buy into mainstream entertainment, and they don't necessarily relate to things Hollywood thinks they should. They are, however, obsessed with music. DeKoven decided to seize upon that obsession. She began experimenting with the use of alternative rock music in *She Fought Alone*, which aired during the '95 November sweeps. Produced by Bonnie Raskin, whom DeKoven brought on as an executive producer at NBC Studios soon after she joined NBC, the movie used a couple of songs by Blues Traveler.

**W**ith all the talk about kids programming—from the FCC to public-policy groups to the networks—it won't been just the under-18 set tuning in to Nickelodeon's 10th annual *Kids' Choice Awards*, which is set to be telecast live from Los

## The Backlot...

Angeles on Saturday, April 19, at 8 p.m.

It is the only national awards show where kids, and only kids, can make it clear what they like and dislike about what is offered up to them as entertainment. As Nick has devised it, kids make the nominations and they make the final selection of winners. The awards show doesn't limit itself to television, but tracks kids' preferences across virtually all entertainment genres, with movies, television, music and sports being the most prominent.

This is no small, handpicked statistical

sample either. Last year about 23 million kids weighed in with an opinion during the voting period. This year the cable network, which has been a leader in redefining what kids see on television, will solicit kids' choices through on-air campaigns, on-line through Nick's America Online Web site, with balloting at McDonald's and through a series of Kraft product promotions.

The power of kids is evident too in the all-star lineup the show is able to attract. Though this year's hosts have yet to be named, Whitney Houston and Rosie O'Donnell did the honors from separate coasts last year and stars from sports to music to television and film—Tim Allen, Shaquille O'Neal, Paula Abdul and Melissa Joan Hart to name a few—made an appearance.

This year, broadcasting live from the Los Angeles Nick-O-Drome being created on the site of the Olympic Auditorium, executive producers Albie Hecht and Mark



Offitzer are staging the show as a blend of awards, musical acts and segments that will involve the 6,000 kids who attend the show and those in the viewing audience through on-line chats.

That's all great for the kids, but there will be more than a few viewers in this town watching the show with an eye to the '98 fall television season and beyond.

**While sex is an overriding theme** in prime-time comedies, a fact *The New York Times* Arts & Leisure section just examined in-depth, the soaps still maintain their edge. The February issue of *Glamour* details a study that found that soap opera sex—which includes both having it and talking about it—was up 35 percent over 10 years ago. In prime time, especially the 8-9 p.m. spot, talk of sex occurred 3.1 times on average, according to the *Times*

**Kids get their say on Nick on Saturday, April 19**

"The music was integral to that movie," DeKoven says. "That movie did very well for us, so we started using [music] more and more. Other producers started seeing it and liking it and they would come in with their rough cuts and they're putting Madonna on and we're in there dancing during the screenings."

Madonna's music hasn't actually made it onto the air, but the NBC movies have used music by the Eurythmics, Sting, Dishwalla, Innocence Mission, Catherine Wheel and Shades Apart. *Friends 'til the End*, which aired in late January, was set in the alternative-music scene. And music supervisors John Houlihan and Jonathan Palmer produced songs written specifically for the movie, one by former Bangles singer Susanna Hoffs, and performed by the actors, including Shannen Doherty.

"For me it started with a music issue," says Raskin, who first worked with DeKoven at Lorimar Television, where DeKoven was vp of movies and miniseries. "If we were developing movies to play to a younger audience, we had to play music they could relate to. It was a ques-



**DeKoven's next miniseries is the \$19 million *Asteroid*, due Feb. 16**

tion of style and music. I've spent more hours watching music videos than any 42-year-old woman ought to."

The trick, says Raskin, is not just to use music but to find the right music. "I have fabulous music supervisors," Raskin says. "John Houlihan and Jonathan Palmer have truly guided me. I'm not in that milieu, but they are, and they make sure we're not just sticking music in there but rather making the music fit."

Along with the music, Raskin began changing the visual construction of the movies, adopting some of the style and innovations of music videos—different camera angles, dialogue that overlapped, different lighting. "In the Kellie Martin movie [*Her Last Chance*], when she comes out of drug addiction, I want-

ed it to be dark," says Raskin.

The numbers have been encouraging. Last season, NBC had 18 of the top 21 movies in key young-adult demographics, in addition to the top five miniseries and the top six made-for-television movies. So far this season, eight of the top 11 movies among adults 18-49 have been NBC's. That has kept NBC on top in long-form programming for the third consecutive year. As a result, DeKoven was recently promoted to two new posts. In one, she is executive vp of miniseries and motion pictures for television, NBC Entertainment. In the other, she is executive vp of long-form programming for NBC Studios.

"The Monday-night movie has evolved into a series in a strange way," says DeKoven. "We have an audience that comes to the Monday-night movie now and says, 'I don't know what this movie is, but it's a movie I'm going to like.' That is definitely different from how it was."

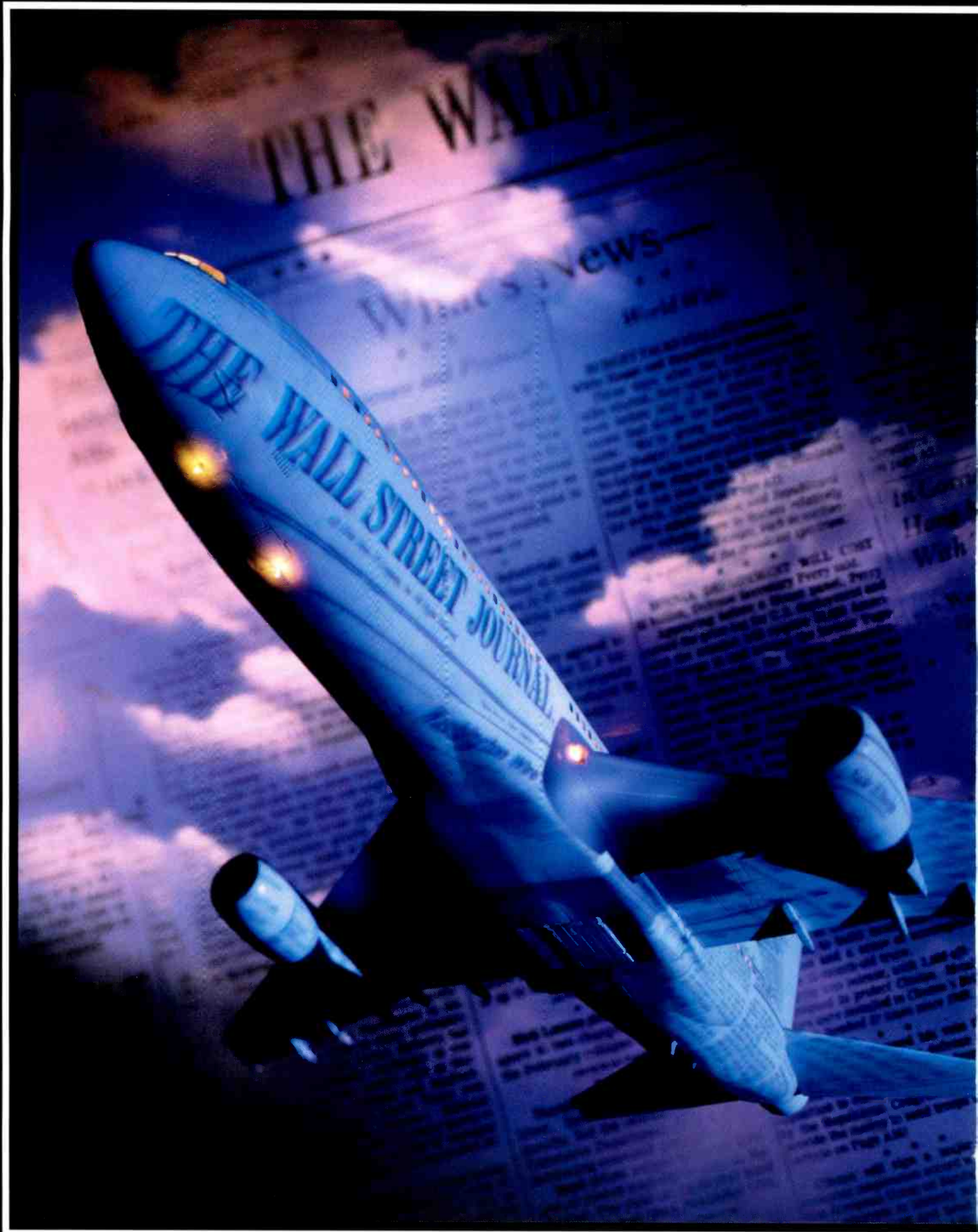
The difficulty for both DeKoven and Raskin is finding the right intersection between alternative and mainstream. How close to the edge can Raskin take the productions without turning off the older viewers? What music will be relatable to multiple generations? "I'm always looking for that point," says Raskin. "With *Friends 'til the End*, it did very well demographically but not as well overall. I have to clearly widen out and deal with more adults in my stories and still keep trying to push the envelope."

For DeKoven, it's a balancing act between experimentation and never forgetting her mandate. "I'm always a *broadcaster* first," says DeKoven. "That's what I think about every day." The next chance for DeKoven to find out how well she's balancing will come March 16, when NBC airs *Killing Mr. Griffin*, currently in production. It's a story about an unpopular teacher...well, you can guess the rest. This is not your grandmother's movie of the week. ■

story. *Glamour* reports that during daytime, on average, "6.6 sexual activities were shown or talked about" on each hour episode.

And now for the good news: In the soaps, women were as likely as men to initiate sex during the daytime, and characters—both men and women—said no as often as yes.

**John O'Hurley turns up** on *Seinfeld* frequently as Elaine's globe-trotting, self-indulgent boss, J. Peterman. The character, based on what *Seinfeld* writers suppose about the founder of The J. Peterman Company clothing catalogue, is wonderfully absurd. Starting this month, O'Hurley as Peterman will be featured in radio ads for Carroll & Co., an ultra-exclusive Beverly Hills men's store specializing in clothing for the well-heeled adventurer, as well as more conventional threads for politicians, attorneys and ceos. The Carroll & Co. ads parody the *Seinfeld* parody, but what the *Seinfeld* writers manage with a very deft touch, the Carroll & Co. ads lack. Even O'Hurley, who is terrific as the eccentric Peterman on *Seinfeld*, can't save them. Parody is not just any man's game.



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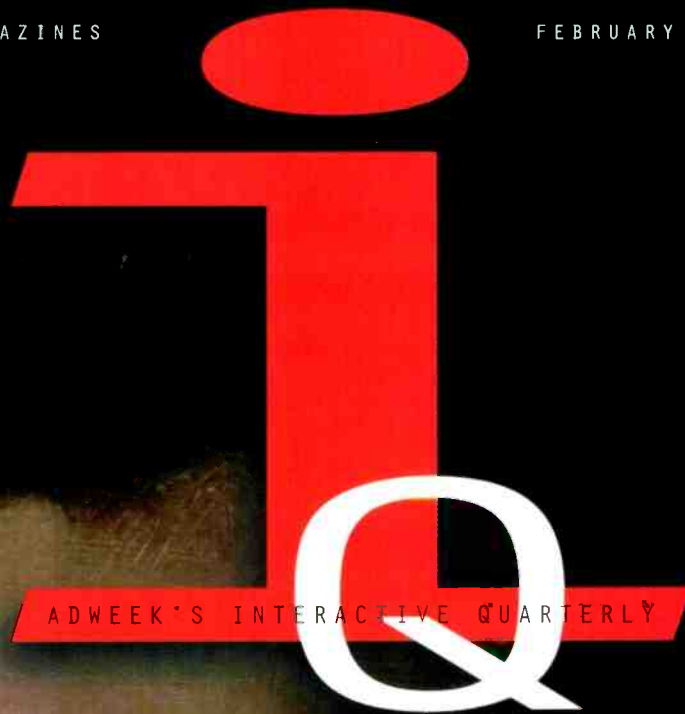
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ADWEEK'S INTERACTIVE QUARTERLY

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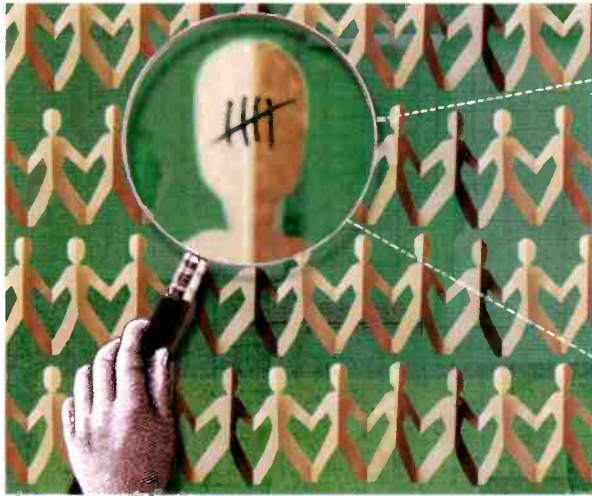
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\*Source: TechWeb User Survey  
\*\*Source: Forrester Research



ADWEEK'S INTERACTIVE QUARTERLY

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COVER PHOTOGRAPH BY DANIEL ARSENAULT

## Finder 2.3.97

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**F**ew people in new media can say they've been with the same company since 1983. (Of course, half the new media workforce was still in junior high in the early '80s.) Anthony Manson, however, is an exception, a throwback to the days when jobs were for life. He landed his first gig as a spot media buyer at Young & Rubicam in 1983. He's been at Y&R ever since. Today, Manson is senior vice president, group director of Y&R

New Technologies, the new media department he created and spun out as a separate unit Jan. 1, 1996—the first new department at Y&R in 30 years. Manson's long tenure at the agency hasn't stifled his creativity, however. "I was always into new things," he says. "As a media person, I always asked, 'What's going to make the consumer take notice?'"

Manson has made new media a big part of Young & Rubicam by growing the business from within. His first encounter with on-line communications was in 1992, when he put AT&T on Prodigy. "It was my first vision of what on line meant and what you can do for a client on line," he says. AT&T sponsored an entire international business section, a first in on-line advertising. "It opened the door for me in terms of what was coming."

Indeed, the work now being done by Manson's year-old new media group is hip and even visionary. Consider Y&RNT's Molson Ice "Polar Beach Party" campaign, which included a Labor Day concert broadcast from the North Pole and simulcast live over the brand's Web site. The idea of flying a bunch of bands and an audience way up north was edgy; MolsonIce.com is cool, irreverent and uses a lot of extra technology to highlight the concert. It's relatively exclusive: It requires Shockwave.

Manson insists that all new media projects be integrated into a client's overall marketing plan. And if he had his way, the opposite would be true as well: All marketing plans would have new media elements built right in. "Our approach is brand-oriented," he says.

Y&RNT's work for client 7Up is a good example. "Wherever it goes, so we go," says Manson of the new media brand-

ing strategy. The 7Up Web site incorporates the "It's an Up Thing" slogan from the soft drink's TV campaign and builds on it, featuring a battle of the bands (implemented by indie music site SonicNet) and a contest to win an advertising internship. The site focuses on younger, college-aged people, departing from the broader target of the general campaign.

Y&R New Technologies was also responsible for the Kraft sponsorship of Hearst Web site HomeArts, which resulted in one of the Web's first "microsites." The campaign reflects Manson's view that a Web site is not for everyone. In this instance, Kraft reaches the HomeArts audience through a section of the site, created by Y&RNT, that features recipes. "That did really well," Manson says. "You didn't even have to go to the Kraft [site]." (The Kraft section on HomeArts is still accessible.)

All of the 20 Web-related projects created by Y&R New Technologies in 1996 are strong visually and enhanced with advanced technology. Manson, though, takes little of the credit. "I'm the new business guy," he explains. Manson understands technology, but says his strength is in more traditional agency work. He "orchestrates the process" of building a client's new media application, he says.

Now, Manson intends to take clients into the age of commerce on the Net; he speaks of clients' Internet ventures as "Web applications versus Web sites," preferring the former for Y&RNT clients. "It's about building relationships with prospects," he says. This year, Y&RNT will be doing just that as it seeks new clients of its own, separate from the main agency.

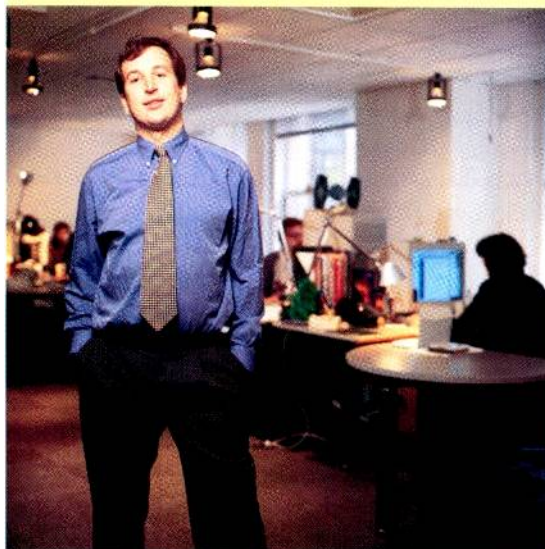
Manson sees an ongoing evolution for both Y&R and its new media division. "To me, a traditional agency can't be traditional anymore," he says. "Y&R has always believed in exploring new

media," he adds, touting—in typical corporate guy fashion—the party line. Others who know him expect such rhapsodizing to continue. Says Greg Stuart, former director of interactive communications at Y&R division Wunderman Cato Johnson: "[Manson] said to me, 'I admire what you've done [starting an entrepreneurial venture], but I'm a Y&R guy till the day I die.'" Still, Stuart warns, "don't underestimate him." Even a company man can break new ground. —*Laura Rich*

SHOCK TROOPS/ THE AGENCY

## HOME GROWN

Anthony Manson is an old Y&R hand, but one with new media ideas.





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Well, before you start working the phones (“Antoine’s On-line Bayou Bait Emporium, how can I help y’all?”), you might want to consider a call to Dave Morgan.

Morgan, a 33-year-old former media lawyer and newspaper consultant, is the president of Real Media, which reps a network of more than 200 local newspaper sites, from the *New York Times* to the *Modesto Bee*. You want the Southeast? Just target sites like those of the *Atlanta Constitution-Journal* (www.ajc.com), the *Miami Herald* (www.herald.com) and the *Charlotte Observer* (www.charlotte.com). Looking for weekend warriors? How about 200 sports sections. Need business travelers? Moviegoers? Just pick a package.

As the name of his company suggests, Morgan sees newspaper sites as solid brand-name ground in the largely “virtual” business of Internet advertising. He uses the example of Visa wanting to reach local football fans for team-branded affinity cards. “Our approach is that if you’re a diehard fan of the Chicago Bears, the kind that wants a Bears Visa, then you want to see what the *Chicago Tribune* and *Sun Times* have,” he says, tieless and even toned in his noisy open plan office. “They’ve got three full-time beat reporters covering it, not just Reuters and some stringers. So what Visa would love to have is that kind of depth for all 30 teams and a consistent way to aggregate them.”

Real Media also takes care of the more maddening details of advertising on a new medium. (Publicitas, a European advertising services company, is an investor in the venture.) You send over the creative, they take care of the rest: trafficking, banner

rotation, reporting. It is, ideally, the elusive “one order; one bill” system.

“Real Media allows us to do one-stop shopping,” confirms Brent Hall, an interactive media planner at Anderson & Lembke, which used the firm for a Microsoft product campaign. “The difference between it and other networks is that because it consists of all these local and regional newspapers, it allows us to actually narrowcast on the Web.”

The nuts and bolts of Real Media, and the soul of its network, is blue-collar software called Open Ad Stream, which functions as a virtual production manager at each on-line paper’s server.

When a Web surfer types in the URL of the *Washington Post*, for example, software in D.C. decides what ad is appropriate for the user, inserts it in the page as it loads and keeps track of the transaction.

As it turns out, Open Ad Stream is a very useful tool for on-line publishers, who often struggle with trafficking ads they sell themselves at the local level. So Real Media gives the technology to publishers for free, in exchange for a non-exclusive right to sell national advertising for a 15 percent commission.

“The publishers run it,” Morgan says. “The only time we get a piece of anything is when we send national advertising through.” So far, that advertising has included campaigns for AT&T, Bell Atlantic, ZDNet and Mellon Bank.

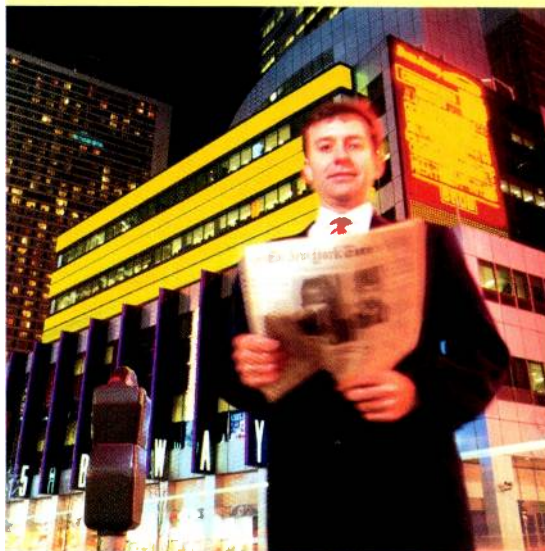
Real Media is not the only sales network working cyberspace, of course. Softbank, for example, is far larger and rep firm DoubleClick is better known. But, Morgan claims, his competition is not so much other packagers as other content providers. “We’re really representing content from the *Washington Post*, the *Philadelphia Inquirer*, the *Houston Chronicle*. We’ll never have a stronger brand than the publishers we work with.”

Those brands will be getting a trial by fire in the months to come, as high-rollers like Yahoo’s Get Local!, Microsoft’s Sidewalk and Warner Bros.’ CityWeb parachute into local markets with newspaper-like guides. “We try to take a realistic approach to things,” Morgan says, “We get 95 percent of our business because we make things easier for the advertiser: Are we going to have better sales people than Softbank or be better packagers than Citysearch? Maybe. But in the end, it’s all about who makes it easier.” —Kevin Pearce

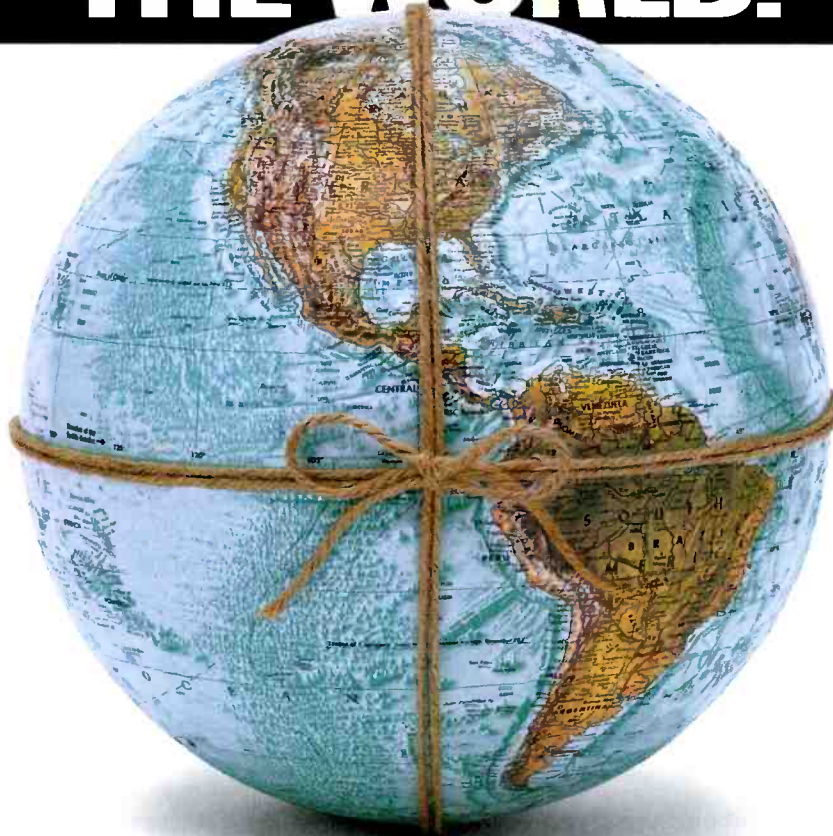
SHOCK TROOPS/ THE MEDIA

## NETWORK NEWS

David Morgan has a smooth new way to buy the daily paper.



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# Microsoft'

MSN is grafting a Hollywood production model onto on-line content. By Cathy Taylor

**E**ven to someone not well-schooled in the cut-throat environment of the Los Angeles production community, it would be difficult to deny Matti Leshen his excitement during a recent press tour to New York. An executive at a production company with the enigmatic name of Cobalt Moon, Leshen had just had one of his company's shows, *Second City News*, picked up for another 13-week run on the network that decided to carry it late last year. The series, which makes fun of current events and is a spinoff of the Second City comedy troupe, features such well-known talent as Dennis Miller delivering its skewed newscasts. In a world where everyone is an entertainment authority,

having been tutored on *Access Hollywood* and *Entertainment Weekly*, it takes no great inside knowledge to recognize that having one's series picked up, let alone getting it renewed, is no small achievement. But at this point, only the Internet cognoscenti know the most interesting twist of Leshen's story: His series is being produced for Microsoft Network, the recently relaunched on-line service from the digital behemoth. It airs, so to speak, whenever a peruser of MSN's Channel 5 (Media, Zines & Attitude) calls it up on a computer.

Yes, even though the bandwidth to send streaming video over the Internet is as rare as finding TV producers willing to air their series opposite NBC's Thursday night lineup, Microsoft is adopting the manners of TV production as its foundation (even while most of its potential audience crawls along at the snail's pace of 14.4). In the process, MSN hopes to shake some coherence and maybe some hits—of the Nielsen variety—out of the current morass of interactive content. Not only has it structured its content around channels, it also includes "Web shows" that sometimes run at preset times. It even devised content to take advantage of TV-attuned attention spans. An MSN series such as "How Long?"—which does nothing more than answer the question of how long it takes to do various serious and not-so-serious tasks or activities—is actually designed to occupy only a few minutes of a user's time.

Certainly, the company is not the only one in cyberspace to borrow terminology from other media. America Online has structured its content around channels ever since the 2.0 version of its software, becoming even more wed to the concept with 3.0, which launched last year. AOL subscribers can now distract themselves amid 21 channels, ranging from Style to Sports to Digital City, the service's



# s Moguls



**Bob Bejan**, executive producer for Microsoft's content offerings, and **Madeline Kirbach**, head of M3P, MSN's independent production arm.

PHOTOS BY REX RYSTEDT





obligatory local content offering. (The service does plan to pare down its reams of content.) Further, Internet advertising sales are increasingly coagulating around a network concept, in which companies such as DoubleClick and Interactive Imaginations, the administrator of the Commonwealth Broadcasting Network, aggregate inventory on sites, just the way ESPN or CBS do for their varied shows.

MSN, minimalist in comparison to AOL, currently sports only six channels on its pristine, black-toned interface, but it has taken the true TV concept to heart. At a briefing to unveil the new version of MSN last October, casual observers could have been excused for thinking that Laura Jennings, the Microsoft vice president in charge of MSN, might actually be ABC's Jamie Tarses, so thick was the talk of "hits," "shows" and "channels." Indeed, the adherence to traditional media terms has ramifications for both those producing content and for those viewing it. Just as producers can easily grasp the necessity of providing a show "treatment" at the beginning of the pitch process, the network's viewers—and it is interesting to note that MSN staff tend to use that passive term to describe its audience—don't need a degree from MIT, or even familiarity with AOL, to pick up on how the service works. (That is, when it works. By this reporter's experience, MSN is still extremely buggy and slow, working well at 28.8 perhaps half of the time.)

Along the bottom of the so-called "National Feed," the first screen that subscribers see after signing in, are six clearly labeled boxes, marked as Channels 1 through 6. Channel 1 carries news from MSNBC, weather and sports; Channel 2, showbiz news from *Entertainment Tonight*, in addition to games and drama; Channel 3, arts, nature and history, including the Michael Kinsley property Slate; Channel 4, self, health and wealth, including a style section and a women's magazine titled *UnderWire*; Channel 5, *Second City News* and teen 'zine *Mint*, among others; and Channel 6, fun, teens and comics, featuring chat, horoscopes and other AOL-inspired communications options. In addition, the service is loaded with animation and music, as if it might cause a PC to crash if spare screen space were allowed to sit and fester for even 10 seconds on one's computer monitor. Madeline Kirbach, the head of the network's independent production arm, M3P, talks of creating a "go" model for

on-line media, versus existing content's "stop" model. Existing content, she says, states, "Here's your Web page. Now you have to go figure out what to do with it."

Even MSN's ads and promos are hyperactive. "Your ultimate guide to the stars," scrolls one promotion, before a retro-looking character called Mr. Zodiac surfs onto the screen. Another is a flat-out ad that, although primitive, still walks and talks much more like a TV commercial than the static advertising banners

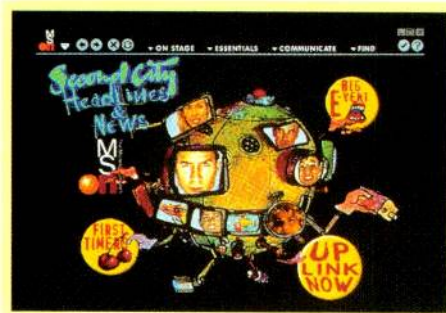
that Internet users are all too familiar with. Promoting Kodak point-and-click cameras, the ad touts the film company as the "proud sponsor" of travel 'zine *Mungo Park's* live coverage from the Space Shuttle. The advertising itself is being sold around MSN's 13-week cycle; the Microsoft Advertising Business Unit has been actively pitching the ad community on buying packages for MSN's individual "seasons."

While the TV vernacular raises the conceptual comfort level of playing with MSN, the adherence to "old media" standards is enough to make one wonder if the entire interactive entertainment industry, which currently seems to be a popular whipping-boy with the traditional press, is so bereft of ideas that it has fallen back on the dog-eared play-book of traditional media. More likely, the digerati are discovering that the mere existence of ISDN lines and chat rooms doesn't negate decades' worth of production intelligence. Says Mark Gauthier, an outside producer for two series on MSN, "In some ways what we're doing is reinventing that model, which is 50 years old."

This is most certainly the thinking of Bob Bejan, executive producer for Microsoft's content offerings, who joined MSN last year. A former Warner Bros. Entertainment executive, Bejan is given to wearing playful eyeglasses in a variety of shades and

colors that seem to conjure up Hollywood. He avers that looking at the golden age of other forms of entertainment proves they were all built around an environment in which production was allowed to flourish, i.e., something that looks and smells more or less like an old-fashioned production studio. "You need to build a body of work so the standard of excellence can emerge," he maintains.

In a structure strangely reminiscent of the TV networks' recently attained ability to produce their own shows, MSN has set itself up to cast the widest production net possible. Not only does Bejan oversee a host of in-house created content,



**Kirbach says MSN's channels (shown above) may get names instead of numbers. "We'll either do it or not in the next year."**

# IS HOT JAVA THE KEY TO AN INTERACTIVE INTERNET, OR JUST ANOTHER STEAMIN' CUP O' JOE?

Java. It's the hot new programming language from Sun. And many feel it's just the thing to caffeinate the Internet. Unlocking a trillion dollar market opportunity. And bringing an end to Microsoft's software supremacy. Find out more about the people and technologies shaping the way business gets done in the Internet Age. It's all in the pages of Forbes ASAP. For more details, contact [tgramkow@forbes.com](mailto:tgramkow@forbes.com).

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ranging from Channel 1's MSNBC to Slate, located on Channel 3, he also has an independent production arm in M3P. Under its proper name, Microsoft Multimedia Productions, the division is charged with discovering independent new media developers to supply content to MSN. It has offices in New York and Los Angeles—in addition to Microsoft's hometown of Redmond, Wash.—from which to rope in the Steven Bochcos and Carsey-Werners of the digital realm. The unit, headed by Kirbach, a one-time Saatchi & Saatchi executive, hears 200-250 concepts per month, with roughly 25 jumping through enough of Microsoft's excruciatingly systematic hoops to make it to an

extended period and kept on a strict production schedule. "The real challenge is once things get into production," Kirbach admits. "You're on a timetable every week."

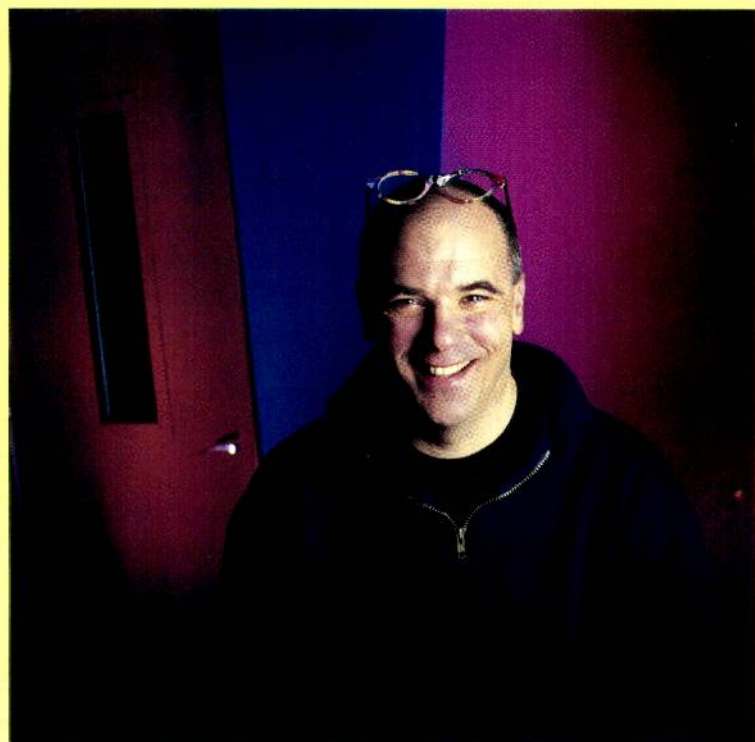
But perhaps the phenomenon that's caused the greatest stir in the production community—MSN's megabucks aside—is the insistence on Microsoft's part, instituted only recently, that it own the electronic rights to the "shows" it produces. If a project makes it as a book, movie or even TV show, the series' developer retains some rights, but in the digital realm, to no one's real surprise, the spoils are all controlled by Microsoft. While the situation has led to inevitable griping that the

requirement is just another manner by which the company plans to run the world, Microsoft, which eats all of the production costs for the shows that it approves, feels the tradeoff is fair and reasonable. "It's not about the big, bad network trying to own everything," insists Bejan. "We simply cannot be the scholarship fund to the creation of annuities for third-party developers." Still, there's queasiness in the development ranks, even among those who started working with MSN before the network insisted on electronic rights ownership. "To be perfectly honest, I don't know how I feel about it," admits Mark Gauthier, who co-produces "475 Madison Avenue" and "914" for MSN and has worked with the service since its August 1995 inception.

By and large, however, developers seem to view MSN as the sugar daddy the industry so desperately needs—there to dispense not only money but encouragement, with Bejan playing the pivotal role. "He really brought that Hollywood entertainment feeling to MSN," says Gauthier. Further, he seems have given developers a sense that their input on MSN is crucial to the venture's success. Marvels Leshen, "That would be like Warren Littlefield asking me what I thought of his network."

With the revamped MSN in its third month of operation, it's impossible to determine how long

the lovefest will continue, although it's incredibly tempting to quip "13 weeks" given Microsoft's emphasis on results. But as evidence of just how new this medium still is, the developers who are working closely with Microsoft admit that even the mighty software company hasn't yet been able to give anyone a clear-cut notion of what will be considered a success on the new service. Nonetheless, MSN's 13-week commitments may eventually yield the industry's most visible method yet of figuring out what sort of content might work in on-line media; all one need do is tune in every so often to see what has survived, and what hasn't. To those accustomed to an Internet in which ideas, even rotten ones, can live on endlessly on someone's server, the necessity of justifying one's digital existence may be daunting. But it's equally difficult to deny the logic of a Darwinian approach to Internet content. As Kirbach maintains, "If something isn't going to be a hit, we need to move on." Sounds an awful lot like TV. ■



**Bejan is funding a lot of content "so the standard of excellence can emerge."**

actual pitch meeting with the MSN programming department.

The hoops may seem at first leap to detract from the spontaneity and inspired goofiness of early interactive development, but for many producers the challenges represent a necessary coming of age. "If they're going to get into this business, we want to be there, because they tend to do things right," says Chris Swain, a producer of NetWits, a twice-a-night trivia show created by New York-based interactive group R/GA. Prospective content providers must follow the rules laid out in forthright text at the Web address—[m3p.msn.com](http://m3p.msn.com)—requiring that they provide a three-part treatment of the proposed show (discussing the program's essence, its interactive elements and a "walk-thru" of the site); a map of the site; a budget and a production schedule. But starry-eyed Web developers should keep in mind that the regimentation doesn't stop there. The pitching process is merely a precursor toward being able to build interactive content that, like its TV kin, can be sustained over an

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ANATOMY OF AN INTERACTIVE AD

# Toys Story

The world's largest toy retailer designed a site for kids and their parents. By Steve Gelsi

Home page navigation options were kept simple to highlight the graphics and avoid confusion.



## HISTORY

Toys 'R' Us, the largest toy retailer in the world—with sales of more than \$8 billion, from 670 stores in the U.S. and 300 worldwide—first put up a Web site ([www.toysrus.com](http://www.toysrus.com)) in 1995. But as the company evolved a plan, dubbed Concept 2000, to make its stores more kid-friendly—grouping all of a brand's toys into one area, lowering shelf heights to less towering levels—the marketing department decided to contact Web site developers to enhance Toys' Internet presence as well. The project was led by Ernie Speranza, Toys' senior vice president of marketing and advertising, and John Cummo, vice president of creative and production services.

"The assignment for the Web site was pretty much the same direction as setting up our new stores," says Speranza. "It would be interactive, entertaining, fun, and something a child or adult would come back to."

The team envisioned an on-line arena in which kids, parents and grandparents could learn more about the company and its range of merchandise, and one which would allow for merchandise tie-ins with vendors.

The requirements laid out for Web developers were that the site include a store locator, a corporate profile and information for adults that would sell the company and draw parents into its Disneylike world. The site would also have to be entertaining for kids, yet responsible in its salesmanship. The retailers wanted prominent use of the Toys 'R' Us logo and the store's mascot, Geoffrey the giraffe.

Toys assembled an internal steering committee from its merchandising, advertising and MIS departments to guide the project and make sure the new site would be ready by Christmas 1996. K2 Design in New York won the assignment in June in competition with eight agencies. The revamped site was posted in mid-November.



**Lists of gift ideas, with product names**  
**linked to color photos and toy descriptions,**  
**draw parents into the site.**



## STRATEGY

K2 pitched not only its design savvy but its ability to function as a full-service interactive agency, adding in the K2 Netmedia media-buying unit and user feedback from its VISITrac unit.

The company's effort was aimed at playing up the enormity of Toys 'R' Us as a brand on the Web. The overall objective was not just to create an on-line ad, but an interactive product that would drive use of the site and provide a positive, fun experience.

"We gave them an overall, complete solution," says Cecilia Pagkalinawan, vice president of creative affairs at K2. "This was the perfect project for us to do. We instinctively knew the product inside and out."

Not only would K2 create a 350-plus page site with games, product info and other elements designed to keep people coming back, it would also build an intranet for in-store kiosks, organize a banner ad campaign using other Web sites and search engines, and then provide ongoing data on hits and usage through VISITrac.

K2 pitched about 15 concepts for activity sites. Toys chose four, including "Create a Face," an animated program for building cartoon characters, and "Concentration," an animated version of the card game. Elements such as the Daily Dose provide fresh content every 24 hours, including class trip suggestions and kids' e-mailed jokes. Birthday reminders and registration for free gifts and other prizes help

build relationships with users. K2 included other incentives for repeat use, including a Top 10 toys list, a Geoffrey's Greatest Picks area, a Holiday Wish List and a Movieplex section for *Star Wars* and other licensed toys.

Toys 'R' Us and K2 worked closely throughout the project to get it done in roughly five months. "They listened very carefully to us. We really didn't have, 'I hate this completely, throw it out,'" says Speranza. "They pushed us to the limits in many cases, both creatively and from a marketing point of view."

For the Store 2000 program, K2 helped design in-store kiosks equipped with store maps of individual retail outlets to help shoppers pinpoint toys (or just find the bathroom). By Christmas, seven key stores had been fitted with 15 kiosks, with more planned for the future.

Toys is currently analyzing response to the Web site to determine whether to launch an on-line toy buying program. "We've had a lot of positive response from customers," said Toys' Cummo. "A lot of people on line are chatting about it. And there's a lot of talk in the trade about our Web site."

## COST/RESULTS



Neither K2 nor Toys would comment on the cost of the project, but industry experts estimate that such soup-to-nuts interactive design would cost roughly \$1 million, plus maintenance fees of about \$50,000 a month.

In its first six weeks during the holidays, the site generated about 750,000 visits. A four-million-piece direct mail drop to consumers featured the site's URL. And K2 Netmedia organized a two-month campaign with banners on Infoseek, Family Planet and Yahoo!

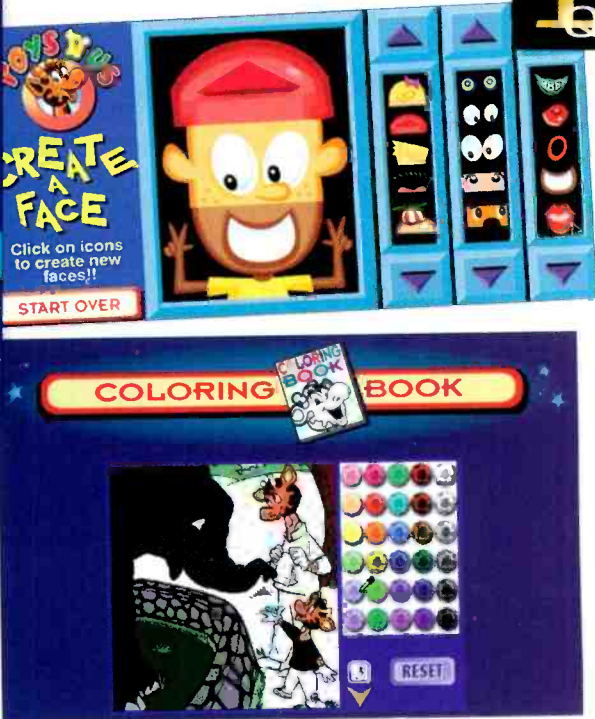
ligans (a Yahoo site for kids). A banner that came up with the word search "toys" in Yahoo!ligans generated a 12 percent click-through rate, with a peak of 18 percent. In total, the banner campaign drew more than 200,000 visitors.

Additionally, Toys logged 25,000 on-line contest entries for its "Get a Gift, Give a Gift" sweepstakes. The promotion was a combined effort with Toys 'R' Us and Parent Soup, a popular Web site.

**Product category buttons from the Toy Tips area of the site.**



The Fun Zone is filled with Shockwave-based games kids can download and play. While the look is great, one guest reviewer found the games "both slow to load and quick to crash."



## DESIGN

K2 designer Karl Kotas was inspired by cartoons, such as the futuristic Jetsons and the madcap expressions of Ren & Stimpy. The look was intended to create a friendly environment and appeal to Gen X Web surfers and kids alike. Spaceships, wacky aliens and high-tech gadgets pepper the site.

The home page presents a space scene with grinning cartoon characters running down a suspended walkway toward the Toys 'R' Us banner. Geoffrey's image towers over it all. Clutter is avoided by limiting the number of clickable options to four: Fun Zone, Info Zone, Geoffrey's Greatest Hits and a Holiday Wish List (up seasonally). The latter two bring up short lists of toys with links to color photos of each item. Throughout the site, a navigation bar offers access to the main areas: Fun Zone, Info Zone, Find A Store, Sign-up, a Tool Box for Netscape and Shockwave downloads, Fun Stuff and the Daily Dose.

K2's editorial staff updates the Daily Dose under the headings Manic Monday, Trendy Tuesday, Wacky Wednesday, etc. The content features suggestions for class trips, contributions from kids who have visited the site, profiles of physically challenged kids and articles on actors and other role models.

With the use of Shockwave, kids can play several games, all of which provide enough fun graphics to merit repeat visits. (The process of downloading Shockwave in the first place, however, might challenge even the geekiest child.) Kids can sign up to receive an electronic birthday card from the site, or design their own in the future.

The Info Zone, pegged to parents, offers background on the company and its toys. The store locator not only gives addresses of outlets but provides a historical/geographical blurb. One store's entry notes, "In Springfield, Massachusetts, in 1860, a 24-year-old printer decided to try making board games. His name was Milton Bradley." ■

### Reviewing the Toys 'R' Us Site

From: James Oliver Cury, senior associate editor, The Web magazine:

Toy stores, like cereal manufacturers, have to pitch their wares to parents as much as to kids. The web site for Toys 'R' Us does just this, combining fun and games with serious corporate information. If you dive deep enough down, you'll also find an Internet primer and a smattering of reviews and previews courtesy of Next Generation and PC Gamer magazines

From: Carrie Krueger, managing editor, Family Planet (<http://family.starwave.com>)

I look at Web sites with three things in mind: Is it useful? If not useful, is it fun? And would I come back? Most of the Toys 'R' Us site is not incredibly useful. The one area that is is buried. The "Toy Tips" area (taken from an independent magazine of the same name) is nicely done, easy to use and helpful for anyone shopping for a child. As for the fun factor, unless you're into video games, forget it. The "Daily Dose" attempts to offer a little levity each day, but it's more lame than light.



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THE IQ Q&amp;A:

# CHRIS HASSETT

PointCast delivers Internet content directly to users, giving "networked PCs" new meaning. By Michael Schrage

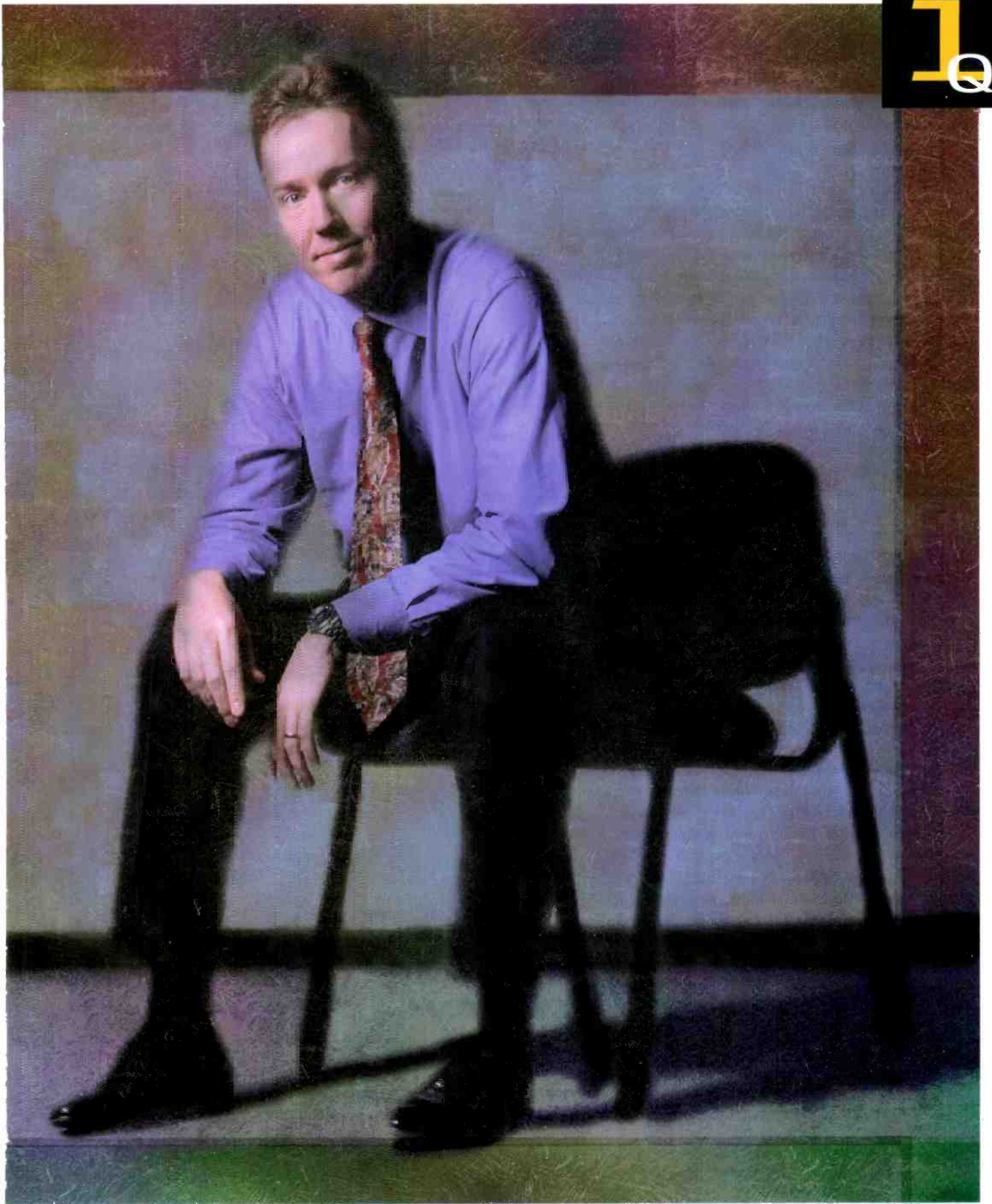
P

ointCast is a New Media company that is succeeding by disguising itself as an Old Media company. Critics and champions alike observe that PointCast has transplanted the traditional broadcast advertising model

to the Internet in the guise of "push" marketing. While there's more than a little truth to that description, PointCast chief executive officer Chris Hassett takes great pains to show that his company brings a profitable new business model to the Internet marketplace. PointCast does not just aspire to bring a new media infrastructure to browsers and corporate intranets; it aspires to be a media brand every bit as recognizable as *Time*, ABC and *The Wall Street Journal*. Under Hassett's guidance, PointCast has struck deals with high-tech behemoths like Microsoft, global content players like CNN and Reuters, and as substantial an array of advertisers as any publication or video network around. While Hassett is less a new media visionary than a hands-on entrepreneur—he once oversaw silicon chip development for Adobe—PointCast's success offers the traditional media

**President and chief executive Chris Hassett says PointCast, which now claims 1 million users, will grow to 3 million users this year.**





PHOTOGRAPHY BY DANIEL ARSENAULT

establishment an important benchmark to evaluate what it takes to profitably bring advertising to the desktop and the laptop.

*Adweek* contributing editor Michael Schrage sat down with Hassett in Santa Clara, Calif., to talk about PointCast's contributions to a new medium.

*What was the initial idea behind PointCast?*

The motivating spark that launched PointCast is that we realized that the computer monitor in and of itself wasn't a medium, but when you connect it by a wire to millions of others it sure does become a medium. Our belief in the medium really always starts with technology. You have to evolve the technology to create the end-to-end solution. The second piece and the third piece, distribution and content, are kind of connected, because they go hand in hand. You can't get one without the other. And the fourth is the business model. You have to look at what business models are associated with traditional media.

*What insight did you have into business models that made it possible for PointCast to go to the traditional ad community and get commitments?*

The decision I made years ago was that we were going to move to participate in the invention of a medium and therefore play by the rules associated with inventing a medium. We were not going to be a company that sold software and become a client/server software company like an Oracle or Netscape, so we were not going to use the pricing structures and the business models associated with selling software; it doesn't make sense. That's a fork in the road, because your whole approach to everything that you do changes once you make that decision.

If you think about the business models of a medium there are traditionally three. There's advertising supported, and that exists on broadcast television. Then you also have subscription, and you see that big time in cable. And you have pay per view: If you want to watch Mike Tyson, you can do that. You pay as you go. We looked at those three and interestingly enough those three apply to almost every medium, with some crimping back based on technology.

*What was it that you had to understand intellectually and viscerally about developing a medium in order to talk to potential investors, the people you were trying to recruit and potential customers?*

Entrepreneurs not only have to come up with the invention but they also have to invent the business model. If you only do one or the other, you have a much more difficult time competing long term. It gets back to that fundamental decision I made to [create] a medium. I researched quite a bit. I didn't know what a medium entailed. I didn't understand the evolution of television, the evolution of print, the evolution of radio. So I went and learned that so that I would be in an a knowledgeable position to invent a business

model if I could. Sometimes you can't. It could have been that the only business model was server sales.

*Were you inventing a business model or trying to figure out how you adapt the profitable television or broadcast or whatever model to the opportunity?*

"My gut feel was, if I could control monitors' screen area for a certain number of hours per day, I've got a medium."



The combination of the two is an invented business model. I'm trying to use history. I'm not trying to invent the raw pieces.

*What part of history did you have to discard? What did you realize was not relevant to what you were trying to do?*

A lot of the concepts of the particular ways of advertising that are embodied in all the historical places had to be thrown away. We couldn't immediately put sound in advertising because sound



would be intrusive in the office environment, and we would have some pretty big problems. But by removing sound, you change the value proposition to the advertiser quite a bit.

*Did you know what your value proposition was or did you discover it?*

The value proposition of PointCast is actually two thirds/one third. Two thirds of the value proposition is the fact that we're reaching people on a 17-inch monitor; typically, in a environment that you could never reach them before, which is the computer monitor on their desk. And, in my view, advertisers pay for the following: You need a massive number of people that you can deliver a compelling message to, in whatever form. The second thing you need is a way to identify the demographic you're delivering, verify that you delivered it to them, and be able to begin demonstrating the results of why this message to this number of people is changing their behavior in a way that's positive for the advertiser. The computer monitor delivers on those two things via PointCast. We can track everywhere it goes. We deliver to millions of people. The rate card at this point is one million of those screens, which is *Business Week* class numbers. And we can deliver messages and track them. My gut feel when we started this was, if I could control 17-inch monitors' screen area for a certain number of viewer hours per day, I've got a medium; I've got a way of communicating.

*Was it the screen saver that made you realize there was an opportunity on the corporate desk, or was it the rise of the intranet or client/server?*

The first motivator was, if I could get somebody to stop using Word Excel—why they bought the computer—and just use it as a TV, great. That's the best thing for me. But realizing that you couldn't do that, we had to come up with a way of integrating the content and the advertising with the core purposes of the computer so it didn't interfere. And that's where the screen-saver mode of operation came in. And I maintain to this day—even though there's a lot of push technology using pop-ups that come up in front of an application or active desktops—the best way to use a computer to broadcast content is to use the time that the user of that computer is otherwise not using the computer.

*Exploit down time.*

Exploit down time. No, I don't watch my screen saver. I never have and never will. But I can tell you I'm on that phone an awful lot. And the periphery of my eye says, oh, wow, Netscape's stock is taking a hit. So I click on it and learn about it. I'm learning about things because the down time is automatically switched into something useful for me. And I don't have to do anything. So the motivator was that I want to use that as a medium. And the invention was a way to actually use it that's not intrusive to the individual behind the computer monitor.

*When did the firm begin to use the terminology, invent the concepts, of push marketing?*

Internally we made that decision coincident with the decision to be a medium. If you look at the video of our launch event, the whole presentation was the Web allows you to go into it and pull information out. But PointCast brings that information out to you. So from the very beginning of PointCast the whole motivation

was to map this against a broadcast or push type environment.

*If Chris Whittle had gone to Fortune 1000 companies like he did with Channel One in schools and said, we'll give you free television sets on everybody's desk, and we'll run the equivalent of a CNN/fn, and we'll also do internal communications for training, that kind of stuff, senior management would have seen it as a productivity drain.*

You're right. But what he can't do or couldn't do is the concept of the whole name of the company, PointCast. All Chris Whittle can do is broadcast. It would be very difficult for him to have made that statement and say, and I'm going to feed personalized content to every single person in the company.

*How important is that?*

It's critically important. Everybody in our company, I would assert, has the Internet/on-line industry as one that they're tracking. I'll bet everybody in this company has the advertising button as what they're tracking. It's generic broadcast programming into the office [that] doesn't work, because unless you have the ability to personalize, you can't guarantee the company that it's making the employee more useful.

Our server products represent a fourth business model we can associate with our medium. We can truly deliver add-on products that make the local versions of PointCast more valuable to a company, and companies are willing to pay for it. I call it infrastructure enhancement. I can take the public network, which is bringing in all this valuable information to the company, and I can integrate it, on that desktop, in a seamless experience, with information the company wants its employees to see.

We also have the CommunityCast program for vertical industries—we have two we are going to announce pretty soon. But let's use oil as an example. I can find an integrator that already has installed 300,000 desktops at Mobil, Shell and Texaco. And that integrator, because they want to provide more services to those industries, goes out and gets really deep content in the oil industry—seismological shifts in Texas, regulations for dumping oil, whatever. Stuff that if you're not in the oil industry you're not going to care about. And they're supplying that in concert with the public PointCast Network, in concert with the company information.

*Who sells advertising against that, you or them?*

In that circumstance we would. It opens up the opportunity to demographically identify oil people and sell them oil pumps. We package it up so that the viewer experience is not only beneficial to the individual as a human being but it's beneficial to the company, because the employee becomes more knowledgeable. And we can only do that through personalization.

*Is PointCast the one associated with the personalization or are you perceived as the generic package? Or is it the local company doing this?*

The packaging or personalization is initially controlled by PointCast through the decisions we make in the public space, the public network: what content we're going to carry. The same kind of decision that an MSO makes. TCI Cable makes those decisions. So that's one level of personalization. Then we build client products that the user personalizes. So I don't have



to track oil. If I'm not in the oil industry, I can track advertising and Internet. So the user gets to personalize. And we also have server products as part of the infrastructure enhancement business that allow the company to personalize. The company is the sponsor of the local affiliate, if you think about it that way.

*Are you a content company in the sense of a distributor, or are you actually concerned about the editing side of content?*

Actually kind of both. If you think about an MSO and a cable network, we have both elements to our business. If you think about the side of our business where we go and affiliate content from the *LA Times* and the *New York Times*, CNN and Time Warner, we don't make editorial decisions in any sense. On the PointCast Network channels that we produce, we do make editorial decisions.

*Should the CityScapes and MSNs view you as complements or rivals?*

If CityScape is in competition with the *LA Times*, then they're probably in competition with us. Because we have a relationship with the *LA Times* to build local value there. But if CityScape is interested in adding things that we don't do and is interested in working with our local affiliate, we listen to them and there are relationships that we could strike. So it could be competitive, could be synergistic, depending on the city and the local play. With respect to MSN, MSN is an aggregator also, to some degree.

*It seems to me MSN has tried to do a knockoff of many of the underlying marketing and content packaging principles of PointCast. Now you guys have a partnership with Microsoft. Please articulate to me the partnership/rival/competitor aspects.*

Microsoft is a big company with a lot of different groups. As opposed to the way some other companies view Microsoft, I divide Microsoft into the friends and foes. And I'm not going to view Microsoft as the enemy. I'm sure there are competitive areas in there. Let's identify them and figure out a strategy.

The first thing to understand about PointCast is what its technology position is. No other company has focused on the problem we have solved, and that's necessary to be a medium. What we built was an end-to-end solution, a server complex that meets a back end that processes 10 gigabytes of ad statistical tracking.

*You didn't just build an app, you built an infrastructure.*

End-to-end. And our position on technology is we don't build things that are already built. We're building roads out of bricks.

*Microsoft builds things that are already built.*

Microsoft is going to continue to build bricks that we can assemble into bigger and bigger roads by putting the mortar between them. But it's hard for me to see in the near future Microsoft building an end-to-end system that includes not only back ends, Oracle databases to track statistical data on ads, and market that in a box they put in CompUSA.

Microsoft's technology group is putting Internet access and some capabilities for push into their operating systems. We're not going to sit and say we're going to fight that, because Microsoft is a technology company we believe in. We're taking that piece and making it another outlet that people can view PointCast through.

*By the end of this year, how do you want the perception of the brand PointCast to evolve?*

The dream is for that person at Mobil Oil to be able to walk up

to another person at Mobil Oil and say, did you hear they solved that securities case, or talk about something else that interests them in the public space on PointCast. And then in the same breath they say, yeah, I did, did you hear about the seismological study that was just done in Houston; I think we should be tuning our markets there.

*What's going to be a better brand at the turn of the decade? PointCast or The Wall Street Journal?*

I don't think we're competitive. We're a network of information and programming that can include strong brands like *The Wall Street Journal*. *The Wall Street Journal* can try and go direct . . .

*They are going direct, with WSJ.com.*

And they have 30,000 viewers, 30,000 users.

*And, by the way, they have two million print readers. You have half that in lot less time than it took them.*

But it's different. If the question is, do I want my brand to be as strong as *The Wall Street Journal*? Yes, absolutely. Is it going to be done at the expense of *The Wall Street Journal's* brand, no.

There are two pieces to our business. There's us as an MSO, where we are selecting the best programming for our sites. That can include *The Wall Street Journal* on PointCast.

We will not be lowering the value of our partners' brands. We selected areas with really strong brands. Look at the brands we have, *New York Times*, CNN. Think of the brands we've chosen as the tent stakes that hold the tent down when the cyclone comes.

What's competitive at Microsoft is MSN, so our brand is going to be competing with the Microsoft Network; you see their TV ads all the time now. We've anchored our tent down with some partners that I am not going to devalue. Even though I'm not making as much money as I possibly could off of CNN or by competing with their brands. I'm not going to compete with their brands because I've chosen them as my tent anchors. I'm going to explicitly not choose other media partners because I want some of the stakes that they're in, and they end up being a competitor.

*What do you feel you haven't done as well as you should have in regards to laying down those tent stakes and having partnerships that permit you to scale up and capture rents?*

We have the partnerships that permit us to scale up. The thing that hasn't been done yet is the scaling process itself with the media partners. Our million viewers are half *The Wall Street Journal*, that's true, but they are 1/50th of the households that watch television, 50 million. We need to get to huge numbers. We're very pleased with where we are, but we're not slowing down at all. As we reflect the business model back to the partners, we need to make sure they're successful with each of their pieces of this overall industry. So that by the end of '97, '98 when you ask them what they think of the Internet space, they don't answer that it's just an experiment or a hedge play. They'll start saying, this is a core piece of our business. Here's our print revenue and here's our PointCast revenue, and they're pretty comparable. That hasn't occurred yet and it's a challenge to make that happen.

*PointCast was the first of the Internet companies that, instead of selling a banner or sponsorship, could go to a traditional media buyer and speak in the language of reach, frequency, impressions. You want to talk CPMs? We can talk*

"We could have not had advertising, and we would have all the same people using it but we wouldn't be making any money."



*CPMs. Just pretend we're print, but we're print that's on a million desktops. How important was that?*

It was critically important. When we designed the product and then the business model and launched it, that was not done in a vacuum of knowledge in that space. I cannot take credit for the design of the business model and that piece of our business. It was from bringing in experts like Anna Zornosa who know that space, know how to speak the language of the different media buyers.

*Do you find any irony in that, PointCast is genuinely innovative at several dimensions yet the key to your initial success was how compatible you were with other traditional media metrics?*

Absolutely. When you say success, I think we could have been successful taking the approach of not having any business model, not putting advertising there at all and just building a great product from a user perspective. And we would have all of the same people using it but we wouldn't be making money to fund the

growth of the company. It was critical, and I think this is unusual in the Internet space, for us to find a business model and the product and approach at the same time. What that has afforded us is real revenue coming in off the product, and now I can afford to invest more heavily in its long-term growth.

*Will advertising be more important to you or less important to you in two years?*

It will be more important to us. The asset is becoming more and more salable to advertisers because when you have 10,000 viewers not a lot of advertisers care. When you have 500,000, a lot of advertisers care but you can't demographically chop it up. When you break into the numbers we're in, we now price points all over the map for what you can buy on PointCast. We're addressing demographics far broader today than ever before.

*Do you expect a significant portion of your revenue to come from commerce?*

Commerce I divide into two pieces: commerce, meaning people are paying us for the use of PointCast, one way or another. So I look at a subscription-based model as commerce. It's not traditionally how people think about it, but there is going to be content that has never been made available for free anywhere that we're going to make available on PointCast if you subscribe to that content. . . . And, on a pay-per-view model, there are products you can deliver immediately: content can be downloaded, software can be downloaded.

*What's your big fear?*

What we always keep our attention focused on is the execution against the opportunity, and can we build the defensible strategies and ownership position that we clearly deserve and ought to have in this space?

Content is key. You warn that Microsoft is going to be in our space. They are, and the reason why I think this is different than maybe some of the other wrecks on the side of

the highway when Microsoft got in their space, is we're playing by the media space rules. Content allows for multiple large networks. ABC, CBS and NBC all exist. If [you] want to watch Letterman, you watch CBS. If you want to watch Leno, you want NBC. If you want to go and see NBC, you're going to go to MSNBC. If you want to see CNN, you're going to tune in to PointCast. Content allows a differentiation of product.

I don't want to say our business is a hits-based business where if we go out and get a program like *Friends* or *Seinfeld* we could pop to the top, but it has that nature to it. If we started slipping in viewership to Microsoft, all we need to do is find some creative person who finds a new twist on creative content, and have an exclusive position in that on PointCast, and the ratings switch back over. It's a different set of rules than me trying to get my software on a [good shelf at] CompUSA. Microsoft can knock me out of CompUSA six ways from Sunday. I'm playing by a different set of rules. ■

# Count Th

**Y**our digital strategy involves tons of Internet users viewing your World Wide Web site. They'll find out about it, you figure, from advertising banners placed on third-party sites around the Web. But how do you know enough consumers are seeing those banners? How do you know the sites' audience reports are correct?

On the Web, one site's hit is another site's impression. To some Web executives, the two are separate and unequal, referring to different actions at a site.

Many counters, auditors and other measurers clamored onto the scene last year in the hopes of reporting Web site traffic, so more advertisers could comfortably hang their banners in cyberspace. What they've done, though, is create a second-level cacophony. Their biggest problem (and yours): too many ways to count and not enough definitive language.

This year will likely bring some order and uniformity to the diverse measurement field. Right now, no fewer than 10 companies claim status as "measurers," each with different terms of measurement, and that's not counting all the homegrown tools produced by media sites and new media agencies. Two orga-



nizations, the Coalition for Advertising Supported Information and Entertainment (CASIE) and the Advertising Research Foundation (ARF), will meet with the new media industry this year in

## The trackers: Playing the numbers game



# em In

## I/Pro

Two years ago, Internet Profiles Corp. burst onto the scene as an audience Web tracker—and then it stumbled. In 1996, the San Francisco company went through four rounds of layoffs. Its fearless leader, founder Ariel Poler, stepped down from day-to-day duties (he's now an adviser). And Mark Ashida, the chief executive officer hired to run a company that possessed ideas and technological expertise but very little business sense, has announced his intention to resign March 1. (Dave Carlick, executive vice president, interactive business development at Poppe Tyson, Mountain View, Calif., has stepped in as chairman of the board.) Even support from Nielsen Media Research, which brought I/Pro prestige in the minds of new media and traditional advertising executives, seems to have diminished. Although two of I/Pro's services are still called Nielsen I/Count and Nielsen I/Audit, the broadcast research company's initial investment now represents less than 5 percent of I/Pro. What's more, clients complain of untimely delivery of audit reports, which may be the result of management turmoil.

Even with its faults, two-year-old I/Pro remains the most widely recognized name in Web measurement, the first to attempt to report valid demographic information on users, based on a universal registration site called I/Code. After the service peaked at 850,000 registered users last spring, I/Code failed to capitalize on its early momentum and was eventually dropped last fall. Intended to report on individual users' paths on the Web, I/Code required a large number of client sites to be successful.

Some 100 sites currently use the I/Audit service each month, according to Bob Ivins, vice president of marketing at I/Pro. Industry observers say I/Audit is not technically an audit, since it collects and counts the data. Ironically, I/Count could also be considered an audit since it only counts a sample of traffic data—hits



an attempt to settle on standards and to help advertisers make real comparisons.

Yet before any recommendations can be implemented, marketers will need to know which measurers to use—and why.

What follows is *Adweek's* field guide of "traffic cops": third-party services, measurement software developers and auditors, all promising advertisers the solution to defining measurement on the Web.

of Web site measurement. **By Laura Rich**

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Advancing Women  
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PC Quote  
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Gamelan Java Directory  
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Inquiry.com  
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### SPORTS, TRAVEL & LEISURE

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Total Baseball  
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Fashion Net  
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Blockbuster Search  
The GIST  
The DJ Network  
World Wide Music  
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The Globe  
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### NEWS, INFORMATION & CULTURE

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US News Online  
The Atlantic Monthly  
Jerusalem Post  
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Salon  
Chat Planet  
You First

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that are recorded on a log file—located on the site's server. Sites may use any counting method to be audited by I/Pro.

I/Count details how long users stay at a site, the number of visits to each page and the "clickstream," a term that refers to the previous and subsequent sites visited. A small piece of software is installed on the site's server to send this data to I/Pro, where researchers run number-crunching programs. I/Audit verifies the number and length of Web site visits by users. Often these visits are counted by I/Count software, which can be manipulated by sites so that reports emphasize specific areas of interest.

Now, I/Pro intends to increase automation of its services and concentrate on establishing a revenue stream for Netline, a data analysis tool released in December. The firm also plans to form new partnerships to complement its ongoing relationships with intelligent agent software maker Firefly, ad sales network DoubleClick and ad management software maker NetGravity.

## NetCount

A distant second in terms of name recognition, NetCount, Los Angeles, is still I/Pro's closest competitor, a counting service that collects site data and crunches it back in the office. The difference between the two services: While I/Pro uses a sample of log file data from a site, NetCount installs its own software, which records the same information as a log file. The info is electronically transferred to NetCount every day, where larger computers process traffic patterns into organized reports for the site's administrators.

Chairman Paul Grand formed NetCount in 1995, after launching content creator Digital Planet with Josh Greer a year earlier. The 28-year-old Grand, who

started his first company, educational software maker MicroGrand, at age 13, says NetCount was conceived in anticipation of on-line commerce. "It just so happens that 95 percent of the Web deals with advertising right now," says Grand, who sits on the board of Digital Planet.

To this end, AdCount, released last fall, is designed to recognize any type of

file that a site designates as an ad. This way, sites can accept animated ads, integrated advertising and even beyond-the-banner ads that make it more difficult to tell whether an ad is on a page or not. By searching for these "objects," as Grand calls them, AdCount can track users' behavior, whether they simply viewed the ad on the page or actually clicked on it.

NetCount does not yet boast the largest sites on the Web, like I/Pro does, but many advertisers familiar with both companies prefer NetCount, pleased by AdCount's tamperproof approach.

## Intersé

Intersé targets the do-it-yourself crowd. For a fee of \$695 to \$6,995, depending on site size, you, too, can be a Web-site measurer. Just install Intersé's market analysis software and let the number-crunching begin in the comfort of your office.

Intersé, a typical computer chip-head company, focuses on making data mining more complex on the back end, where it collects the information, but easier on the front end for the user. Founded in 1994 by Terry Myerson, a former engineer at the U.S. Environmental Protection Agency and Kubota Graphics Corp., the Silicon Valley company is a top name in the field of analyzing site traffic data.

More than 1,500 companies, including Disney Online, The Wall Street Journal Interactive and TN Technologies, use



The problem? Too many ways to count and not enough definitive language.

# How to create effective online campaigns



USER PROFILE

pc user - financial industry - athlete

## Are you aware

of the Internet's marketing potential? Marketers were faced with a similar question about TV fifty years ago. They realized the potential and used moving pictures to inform and influence their audiences. The Web has introduced a new set of communication tools. Interactive, multimedia tools that build relationships and strengthen brands like never before. Below are four factors that influence the success of an online campaign.

**Targeting.** A brilliant ad that's not seen by the right audience is useless. On the Web, you can target individuals. There is no waste. DART<sup>sm</sup>, a patent-pending technology, delivers ad banners to your most likely prospects and demonstrates the results with online, real-time reporting. Target marketing has never been so precise and so cost effective.

**Creative.** Developing effective ad banners on the Web is a challenge for even the best creatives. There are many nuances. TestIt!<sup>sm</sup> is the first service to evaluate banner creative before executing a complete advertising schedule. Within 48 hours you can see which ads achieve the highest response.

**Frequency & Banner Burnout.** How many times should someone see your ad? Too few and your message doesn't have an impact. Too many and you're wasting money. After the fourth impression, ad banners burn out and average response rates drop under 1%. To ensure strong response, you should control frequency and rotate banners in a series.

**Content.** Placing an ad on a site that has relevant content will almost always result in higher click-through and more effective branding. Select the Web pages, sites or editorial your banners appear within. Editorial Targeting<sup>sm</sup> assists media planners by transparently scanning millions of Web pages. Ad banners are dynamically delivered to pages that match your criteria. A planner's paradise.

The potential is yours to realize. Let's see what you can do.

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Intersé's software, which is generally accepted as a top in-house tool. But few media sites sell ad space solely based on Intersé's traffic numbers.

Released in December, market analysis 3 visually maps site layouts and re-enacts users' traffic patterns through the site. The software also integrates data from other sources, combining Web site information with, say, psychographical Scarborough research. Or, sites can merge Intersé with any management tool used to serve up pages and banners. "The quantity of data was overwhelming," admits Myerson of early versions of market analysis. "Now, people further away from the Webmaster are using it."

All of Intersé's data is based on "hits," a term now rejected as a measurement standard because a page may receive one hit or many from the same user, which in no way reflects the number of eyes that may have actually viewed the page. However, Intersé processes the number of hits, noting where they took place on the site and who were the surfers to demonstrate the audience's interests.

Intersé's main strength? Flexibility. The company can analyze an unlimited amount of site traffic. Software counters often ignore traffic if it surpasses a set limit. It can also crunch data into more than 1,000 categories, even while users travel through a site.

## Accrue

Last fall, Accrue emerged with Insight, a product that tracked, counted and analyzed Web traffic. But unlike Intersé software, Insight sits at the network level, away from the server, where it can tell whether a page was delivered intact.

Accrue, in Mountain View, Calif., reports on basic traffic information, like how many people were at a site and which pages they saw, but it also notes how quickly pages were delivered. Insight records site information and processes it instantly, letting clients view site activity live, either from the main server or remotely.

Headed by former McKinsey & Co. executive Simon Roy, the company provides technology expertise via chief tech

officer Bob Page, who most recently oversaw network management and advanced network applications at Sun Microsystems. Accrue's board includes Mark Kvamme, chief executive officer of CKS Group, and Jonathan Nelson, chief executive officer of Organic Online.

Though Accrue's distinctiveness lies in the way it observes Web site traffic, the company is hoping to be more than a counter. "We want to be an analysis tool," says Roy. In the future, Accrue intends to build its capacity for data warehousing (storage of traffic information) and looks to expand its line to include products for ad agencies.

## BPA & ABVS

At this point in Web measurement, many media buyers are unconcerned with the specific measurement system each site uses, as long as *something* is employed. Media buyers, however, do care about having some independent verification of the numbers. That's where the Business Publications Audit and the Audit Bureau of Circulations come in.

The New York-based BPA has been auditing print publications for 66 years, mainly for the business press. In the hopes of bringing some consistency to the use of terms and a third-party check to counting, the BPA launched BPA Interactive last year and first tested its audit on d.comm, a site owned by The Economist Group. The audit showed traffic size and demographics provided by registered users. The report audited the information logged on the site's server.

A BPA audit electronically collects log file data from the site on its own. Auditors check the data daily and are advised to watch for unusual fluctuations in traffic, as a check for log file tampering. Reports show the total number of users, how many ventured to each page and user profiles broken down by

categories outlined by the site. To verify information, BPA researchers distribute e-mail to registrants.

Weeding out hits from employees of the site or affiliated companies, BPA tries to get a better sense of whether targeted audiences are driving the traffic. A BPA audit can separate out these groups because of domain names and IP addresses. (Domain names appear at the end of e-mail addresses and refer to the company through which a user is browsing the Web.) Audits are made public once they are completed.

BPA's move into the interactive arena was initially headed by president Michael Marchesano, but the company is now run by Ben Saitz, manager of inter-



In the  
looming  
shakeout,  
technological  
Darwinism will  
decide who counts.

active auditing. Saitz developed the audits for site-specific reports, like the one for d.comm and advertiser-centric audits, which track exposures to ad banners on third-party sites.

While all measurement companies have sought to spread the gospel about their services and create the necessary industry buzz, the BPA hosted meetings early in the game to discuss Web measurement, showing general support for the industry. Advertisers like AT&T and agencies like N.W. Ayer have since jumped on board.

The Audit Bureau of Circulations' Audit Bureau of Verification Services completes the other half of a tug-of-war over auditing standards on the Internet.



# Women on the Web

The Schaumburg, Ill., company believes the most accurate audit is achieved through capturing traffic data using its own software and then comparing that with a site's own counting method, whether done with an outside service or an internal piece of software. It contends this process works best to guarantee against any manipulation of a log file.

Formed by the 81-year-old Audit Bureau of Circulations in 1995, the ABVS division is run by Evelyn Hepner, director of marketing at ABVS Interactive. Hepner has spent seven years with the company, most recently in circulation database dissemination, which involved launching the company's first CD-ROM delivery of data. Ten people currently work for ABVS, and there are plans to increase staff, Hepner says.

ABVS-audited sites are monitored by software sitting on the server. At the end of each month, data is gathered and sent to ABVS, where it's verified and turned into reports that include page impressions and visits. ABVS also relates daily traffic patterns and details activity on a site's 50 most heavily traveled pages. Ad-specific information mainly centers on click-through.

Each audit costs \$400 to \$1,500, depending on the size of the site. ABVS has 35 clients, including Hachette magazines, search engine Lycos and push technology company PointCast.

When all is said and done, the Web measurement scene will likely consist of a handful of players. "I think there will be a shakeout; three or four will emerge," says Sue Kaufman, executive vice president at New York's Media Edge. "I hope it's more than one. I would hate to see a situation like Nielsen."

Apart from recommendations from CASIE and the ARF, technological Darwinism will determine who counts and who doesn't. The companies that can break down log file data in many directions instantly, whether outsourced or in-house, will survive. If the measurers ever agree on the definition of standard terms for Web activity, the time may be cut in half. Then, quality and scope of reports will matter the most. ■



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I F / T H E N

# AISLE ANALYSIS

Attention, E-mart shoppers: Why are you buying? By Eric Garland

Let's call 1997 the year of the transaction. Forget the hullabaloo over advertising on the Web, subscription models for e-zine publishers, the how-many-clicks-on-the-head-of-a-PIN debates. Those arguments will rage on and on, with relatively few revenue dollars along for the ride—as opposed to the tremendous sums incurred on the cost side of the P&L statement, which will cause a shakeout later on.

The real action to watch on the Web will be the virtual cash registers ringing up actual sales. Most analysts of Web merchandising figure that \$500 million or so was spent in 1996; that total will leap ahead this year, on its way to \$5 billion or more by 2000. As Sen. Dirksen used to say, a billion here, a billion there, pretty soon you're talking real money. Secure transaction software is falling into place; truly useful, as opposed to inconsequentially provocative, applications for the Web are coming out fast and furious; FedEx and UPS shippers are on round-the-clock duty.

The Web's transactional powers are lifting the veil between consumer and consumed, between order placed and order fulfilled. Just as the automobile, telephone and airplane shortened the cycles of human commerce and relationships in the first half of the century, the Web is collapsing the most basic state of economic relations—buying and selling—as the next century starts. The shortest distance between two consumer points is a straight T1 line.

Yet take a closer look at what exactly is selling on the Web, and why. Books. CDs. Computer hardware and software. Sex. Travel services. Information, in small, discrete doses. Services that tap into dynamic streams of real-time data: Sabre airline reservations, American Express charges, brokerage accounts.

These Web sales are not as predictable or straightforward as they appear; the sex trade excepted. The psychology of Web buyers is vaguely understood, the analytical tools and frames of behavioral reference scarce and uncertain.

It's much easier explaining what doesn't sell at the moment. Packaged goods of almost any stripe. Big-ticket items like cars, for which customers like to kick the tires; moderate-ticket items like clothing that depend on taste, whim and a real, not electronic, waist size. In short, any low-preference commodity that is bought simply at a cheap price and with great frequency, or a luxury or a necessity purchased with relative difficulty and consideration (some of which can be done on the Web, but the actual cash is still forked over in the store).

The best-seller sites are harder to interpret. Take the case of amazon.com, hailed as a model for the future of retailing. A Web-only bookstore, it promises a million titles, dwarfing even the superstore chains. Heavy-duty and casual buyers swear by its speed, depth and functionality. Yet a backlash has begun against the amazin' amazon. The critics (not all of them rival booksellers, although Barnes & Noble is preparing its amazon-killer site) note that its superior selection is more image than substance; amazon's virtual warehouse is just that. Its on-hand stock is mainly the best sellers and other books in current demand; any

other requests are filled the way your neighborhood book merchant does, through a distributor. Its prices are not necessarily lower than the discounters. And its service delivery time varies along the mail-order spectrum, from a welcome couple of days to a frustrating few weeks.

So what drives amazon's success? Try clever, sustained marketing. Its site is well designed and navigable for the low-glitz, highly personal world of books. It builds customer profiles by preference with each visit, recommending titles within categories and sending e-mails to prompt browsing. Most important, it gives the customer a sense of power over the entire retail transaction, from initial entry to random search to final selection and ordering. This lure of totality, of solipsistic shopping, applies to the purchasers of CDs, computers, airline

tickets and other currently hot Web goods. Not only is the customer always right, the customer is, in effect, *all* there is. The merchant is a mere enabler, working quietly in the background.

At first glance, Web buyers may seem practical; at second glance, irrational. At third glance—which is where ad agencies can play a vital role—the Web consumer is a complex mix of motivation, persuasion and gratification. The lesson for new media, borrowed and updated from the old media: Watch what consumers do, not what they say. ■



The logo for IQ magazine, featuring a large lowercase 'i' with a lowercase 'q' inside its tail, all in white on a black square background.



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\* Actual conversation between a product manager and a media planner overheard in a San Francisco coffee shop.

not just for serious topics, like investment banking advice (although you can find some excellent tips on the stock market, there are often posts from knowledgeable investors living all over the country).

But how would you utilize Usenet for more everyday information? Let's say you're looking for an unusual gift for a friend. You can use the newsgroups to track down just the right present. An Art Deco lamp, for example. Just peruse the posts on a group such as alt.marketplace.antiques. Simple.

And that ease of information gathering applies to just about any topic that intrigues you. From European travel and tour recommendations to finding out the best way to upgrade your PC. "Anything which has shared interest has a newsgroup," comments an avid user. "If people want to talk about it, it's on Usenet."

But how did all this start, you may wonder? Fifteen years ago, academics in North Carolina wanted to develop a simple way to share information. Using the most basic of modems and telephone lines, and just three computers, they created Usenet, short for *User-Network*. Now 20,000 newsgroups are accessed across the world and discuss almost every topic imaginable.

"It's like a global cocktail party," says another Usenet regular. "And everyone is welcome to join in the discussion."

Steve Madere, president of Deja News, a Usenet-only search engine, estimates that there are at least 200,000 Usenet postings per day—around 500 megabytes of articles (to those of us not tech savvy, that's about 500 copies of a 400-page novel), and the number keeps growing.

Part of the reason for the astounding growth can be directly attributed to Deja News. This web-based Usenet search engine offers a powerful and easy way to browse through the billions of words posted.

As equally impressive is Deja News' substantial archive. The company archives over 20 months of Usenet articles, making it one of the largest databases available to the public today.

"It's an incredible and growing resource for information," continues Madere. "And Deja News' simple-to-use search capabilities allow for fast results."

What he says is true. We explored Deja News ourselves to write this article. Look for Deja News on the web ([www.dejanews.com](http://www.dejanews.com)) and you'll discover a very user-friendly search engine. Searches

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**WASHINGTON**  
**Alicia Mundy**

# Is Anybody Out There?

The Fox News Channel has had an impact in Washington—at least among the few people who can get it



We begin today's column with two versions of the same philosophical question: If a tree falls in the forest, does it make a noise? If Fox News Channel breaks a story, well, uh, does it make a noise?

The answer to both queries falls into the realm of metaphysics. Think of it as a qualified "Yes."

Fox News Channel is the Rupert Murdoch offspring that was Christened with great fireworks and was then caught in the crossfire of media moguls, politicians and establishmentarian gamesmanship. It has a super Washington bureau, a credible star in Brit Hume and, at least recently, a relatively smooth operation. Its Inaugural Day coverage inaugurated its first *big Washington story* without major technical glitches and miscommunications with New York. So it has a lot going for it. Unfortunately, few people know this because most people can't get it.

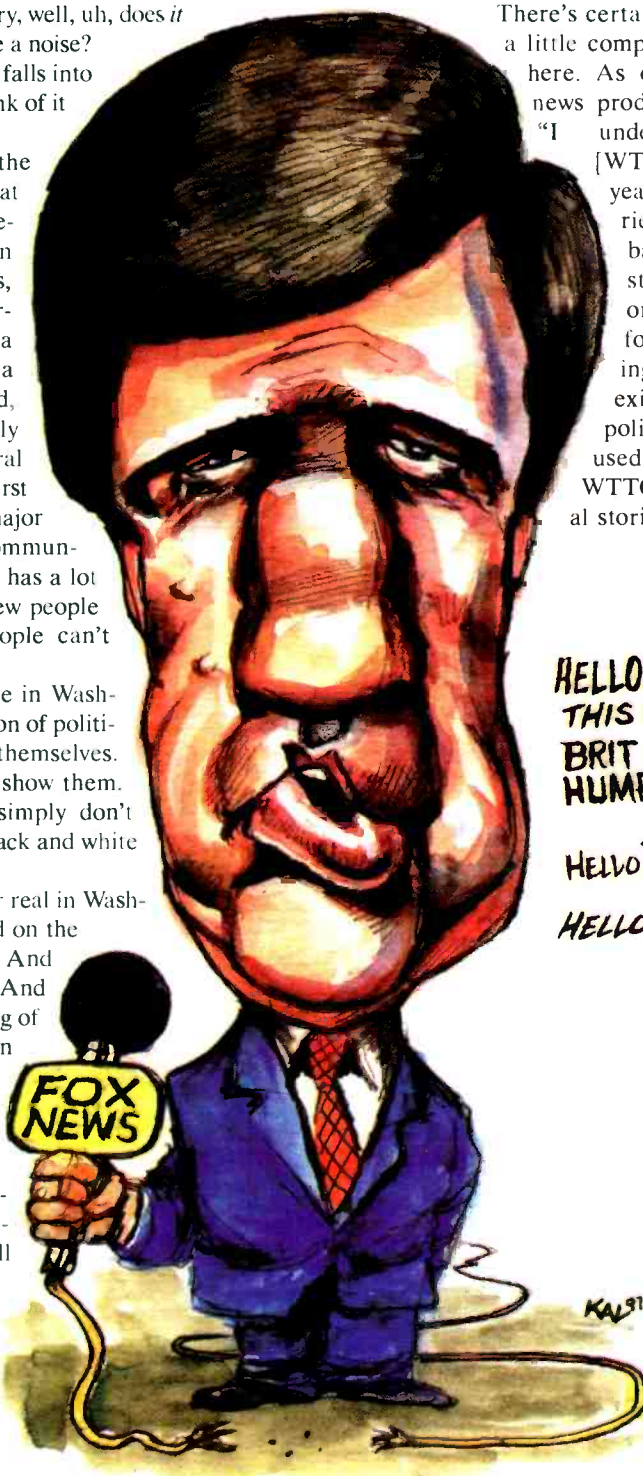
This is a small catastrophe in Washington. Narcissism is the religion of politicians here. They like to see themselves. They watch the stations that show them. Networks they can't watch simply don't exist (metaphysics is pretty black and white for politicians).

So is Fox News Channel for real in Washington? Well, it will be carried on the Senate cable feed very soon. And then on the House feed. And though it's not in the East Wing of the White House yet, you can pick it up in the West Wing on D.C. cable. And it's going into the Pentagon. Maybe someday, the D.C. suburbs of Northern Virginia and Maryland, where most of the politicians and news junkies live, will get the Fox News Channel.

But right now it's an uphill battle here. It doesn't help that, as anyone knows, Fox has also been shut out of

New York City, forcing the N.Y. hierarchy to spend time and resources on that problem. To add insult to injury, Fox cable news hasn't had an easy time getting its national news packages on the air on its sister station, Washington affiliate WTTG, Channel 5, or as most Washingtonians call it, "Fox."

There's certainly more than a little competition at play here. As one Fox cable news producer explains, "I understand how [WTTG] feels. For years, WTTG carried Fox on its back here." The station was the only proof to folks in Washington that Fox existed. "And politicians are used to seeing WTTG doing national stories and consid-



HELLO,...  
THIS IS  
BRIT  
HUME...  
  
HELLO?...  
HELLO?!?

## WASHINGTON

ering them part of the local news.”

The result has been that politicians looking to spring a story or tell their tale call “the big three networks, then C-Span, then CNN, now MSNBC. And of course, Channel 5 [WTTG],” says a staffer in the Senate Majority Leader’s office. But what about Fox?

**“I want to do commentary . . . thoughtful pieces that people of either political persuasion can listen to.” —Brit Hume**

“Yes. We call Channel 5.” He pauses. “Oh, *that* Fox. Yeah. We’ve started calling them, too, I think.”

What a start-up. No place to hang your hat and a serious identity crisis at home. But, inspired by (or anesthetized with) an optimism that only a Rupert Murdoch organization can display with a straight face, the Fox cable news national bureau in Washington is putting out some surprisingly good shows.

First, they have just grabbed ABC White House

correspondent Brit Hume. Considered one of the few unbiased (some say conservative) journalists in the Washington milieu, “Brit has earned his reputation as a tough questioner and very thorough reporter,” says a former colleague at ABC. “I think it was a loss for us, but there was almost no place for him to go but up. It’s a great coup for Fox.”

Hume’s reward (besides money) is the managing editor title, and some independence. He does half-hour segments daily at 4:30 (right after CNN’s *Inside Politics*), he anchored Fox’s Inaugural coverage, and he now appears on *Fox News Sunday*.

“I want to do commentary—analytical, not editorial commentary. I think it’s harder to do analytical commentary, thoughtful pieces that people of either political persuasion can listen to,” he says from a cell phone on Capitol Hill. “I’m not here just to give my opinion,” he adds. With most Washington news people, opinion is a sacrament. But Hume says it like a four-letter word.

There’s another Hume at Fox. Kim Hume, the

## Below the Beltway...

Last week CNBC’s *Hardball*, hosted by Chris Matthews, devoted an entire program to the subject of the courting of Diane Sawyer. That’s because, as former CBS News president Van Gordon Sauter said on the show, the issue is more than Diane—what she does (or doesn’t do) affects the future of ABC News, CBS News and network news in general.



JONATHAN EXLEY/ABC

Sawyer, once a *60 Minutes* correspondent, now hosting *Prime Time Live* on ABC, is being wooed by her former bosses as CBS, by Fox’s Rupert Murdoch and by her current contract holders at ABC. The whispered bidding price hovers between \$10 million and \$12 million (she’s making about \$7 million right now).

Sauter indicated that Sawyer is needed by all three nets—“CBS has no backup anchor,” for example. There’s not much bench strength after Dan Rather for the *CBS Evening News*, and he will eventually step down. If Sawyer wanted to be the first woman to host the evening news solo, she’d probably get that slot there.

But CBS isn’t growing old alone. “All the major anchors are nearing retirement, and it’s a youth game,” says a major network producer who has had input in the courting of Sawyer. “She is the future if she wants to be.” For example, ABC anchor Peter Jennings is finally beginning to show a few wrinkles. Mean-

**In the network news game, Diane Sawyer holds all the cards**

while, ABC just lost Brit Hume and Garrick Utley. And as *The Wall Street Journal* reported (in a piece that didn’t sit well with ABC’s Washington bureau), it doesn’t quite seem to know where it’s going. They need a star, too.

Sources at the nets say the issue with Sawyer is the job, independence and power, *not* the money (although, says one reporter, “Since it’s one thing guys understand, there has to be money on the table to show that she has power. That’s all they’d understand.”)

One reporter who knows Sawyer well says that the only problem with an anchor spot is that “Diane’s forte is not live TV, and she knows it . . . She doesn’t put herself in positions where she can be confronted with something she isn’t prepared for, where she can be asked questions she can’t answer. She’s very careful that way.” She may just want to stay at ABC with an enhanced version of *Prime Time* and better specials.

All this leaves the news operations and reporters at CBS and ABC trying to plan their future around an uncertain factor. A White House communications aide says, “Serves them right. They speculate openly about whether we’ll keep our jobs, be moved aside for new stars, all that crap . . . Now they know what it’s like.”

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\*\* Nielsen Media Research, Total Day HH RTG, 1993, 1994, 1995, & 1996 averages.  
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## WASHINGTON

Washington news director and deputy bureau chief, left ABC to help start up the Fox operation on Aug. 12 last year, just in time for the two national political conventions. Her first battle was getting Fox accepted into the White House pool. The network was due to start airing in October, a month before the presidential election. As she says, "I had six weeks to get it all going here."

Logistically, the start-up was a little uneven. New York, for instance, was not on the same wavelength (literally as well as figuratively). There were a few

### On Inaugural Day, "New York let us do what we wanted to do." —Fox News Washington deputy bureau chief Kim Hume

occasions when New York, handling the actual production, failed to pick up the Washington feed.

Furthermore, Fox affiliates did not preempt regular programming for election-night coverage—surely a sacrilege in Washington. Roger Ailes, chairman and ceo of Fox News, said in an earlier interview, "I went along with that (decision) as a team player. In retrospect, we might have done something different." But a Fox news channel employee says, "Hey, technically, election night was a disaster. I'm glad we weren't on (the affiliates)."

Fox may have turned the corner on Inaugural Day, however. "New York let us do what we wanted to do," says Kim Hume. "We kept it clean and simple—didn't hang cameras from every building, didn't try anything fancy." And it worked.

What else works? Besides Hume, Fred Barnes, editor of *The Weekly Standard*, and newspaper

### Finally, there's 'Fox News Sunday'. Senate Majority Leader Trent

### Lott says, "I never miss it." And he's not the only one.

columnist Morton Kondracke, both regulars on *The McLaughlin Group*, are regulars on the 4:30 news telecast. *The Cavuto Report* and Mike Schneider's newscast (5 and 7 p.m. respectively) are very good and "edgy." Neil Cavuto in particular could become a household name. *The Crier Report*, a 9 p.m. show with Catherine Crier, is fine. But in between there's the forgettable *The O'Reilly Report*, basically an hour of Bill O'Reilly. Then there's the *Crossfire* rip-off: Sean Hannity ("Rush Lite") and Alan Colmes. Nice try, but not ready for prime time. As a TV news producer at a major network notes, "Their entertainment programming goes for young, hip, urban, yuppie and black. But their news channel is the opposite."

But in general, it's good stuff. And, they have beaten CNN on a story 14 times (at this writing),

by an in-house estimate. Ailes himself does the tracking.

Also on the positive side, a competitor in the cable news biz says, "They've made us pay attention. Look at their graphics—the Chyron (brief tickers running at the bottom of the screen to tell the viewer who has just surfed in what's going on). The boxes. They have added things we have to do.

"And," he says, "they label reporting and commentary. That's good. They deserve credit for that."

"That 'fair and balanced line' is a marketing tool, I know," says one Fox producer. "But we take it very seriously here. It comes up in every news meeting."

George Case, vp of news-gathering in New York, says, "Fair and balanced is what's going to work for us. And people are just waiting for us to go too far to the right, so we have to make a point of being in the middle."

"We don't do stories to show just one side," Kim Hume explains. "We don't cover Washington 'defensively'—covering our tails instead of covering the news. We don't do a story just because we're afraid *The New York Times* will run it on the front page... We don't make news judgments out of fear. Or fear of being beaten. That's the way you can become at another network. This is a different atmosphere, a different mentality."

There's a good reason for that. Many of the Fox newsies bear war wounds from other networks. "Kim got burned other places," says a Fox producer. "And so her attitude is, 'I won't treat anyone the way I was treated.' We huddle together with our bad memories and swear things will be different here. And they are."

Finally, there's *Fox News Sunday*. Senate Majority Leader Trent Lott says, "I never miss it." And he's not the only politician watching regularly, because the show is simulcast on WTTG. It's still mostly in last place (sometimes tied with CBS' *Face the Nation*). But it draws A-list guests. And these days, it makes news. Lott used the show to say that Federal Reserve Chairman Alan Greenspan shouldn't think out loud.

"In Washington," Kim Hume says, "People in Washington know the way to communicate with each other is through the Sunday talk shows. We're one more alternative way of getting their news out."

Hosted by former Republican speechwriter and syndicated columnist Tony Snow, the show added Brit Hume four weeks ago. The results are good for the program—Hume's experience shows in his questions and his quick follow-ups. Politicians don't skate past him. But he overshadows the congenial Snow. "Tony plays the host, and he has to hold out to some extent," says Hume. "We will work this out." He adds, "Life is about journeys, not destinations. ABC was a destination. Fox—that's a journey." ■

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By Steve Dworman, President

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ence and persuasion. He is a Regents' Professor of Psychology at Arizona State University and author of *Influence - The Psychology of Persuasion*, "Among the most important books written in the last 10 years," according to the *Journal of Marketing Research.*

He has privately shared his persuasion skills and insights with: *IBM, Merrill Lynch, Texas Instruments, Kodak, and The Stockholm School of Economics.*

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# Magazines

By Jeff Gremillion

As avid readers and budding consumers, boomer offspring are worth the extra attention they're getting lately

## Minding the Kids

**K**ids are no small potatoes these days, judging from the handful of recent start-ups, spin-offs and redesigns in the children's market. "Marketers have decided that you really need to talk to kids," says Donna Sabino, *Sports Illustrated for Kids* research director. "They're smart, they're sophisticated. They're helping determine household purchases." ♦ Sabino says there are about 27 million 8-to-14-year-olds—aka "tweens"—with a combined spending power of about \$17 billion, currently in the market. Consider that data with the potential for instilling brand

loyalties early, and it's no wonder that advertisers and publishers are increasingly interested in children.

Time Inc.'s *SI Kids* has been a leader in the market, with circulation around a million (rate base 950,000) in just seven years. It already has spawned a custom publishing unit and, most recently, a network TV spin-off. The *Sports Illustrated for*

launches. Distributed through schools to 9-to-12-year-olds and, until recently, supported by subscribers alone, the magazine has grown in circ to 1.2 million since its launch in September 1995.

This month, *TFK* will publish the second of two special issues underwritten by Ford. The first, published in early November, was a presiden-

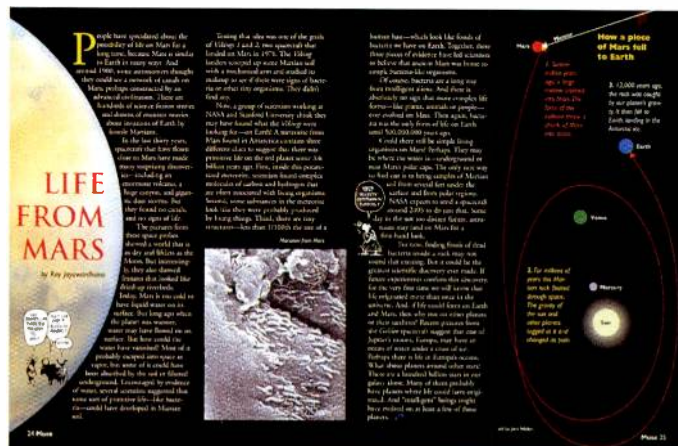
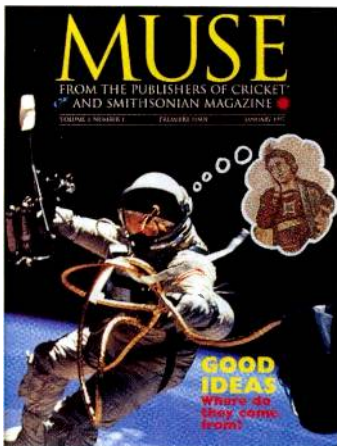
for *Kids Primary*, with a 500,000 rate base, will be targeted to younger readers and won't run ads. *Time Classroom*, which is selling ad space, is targeted to junior high schoolers; it will have a rate base of 250,000.

Carus Publishing's *Muse*, the new book produced under the auspices of *Smithsonian* magazine and targeting kids age 6 to 14, has already sold 70,000 subscriptions, according to publisher Bob Harper. The premiere issue, dated January '97, has been on stands all winter. An article about an archeologist who assists in murder investigations is among the features. The staff is readying its second issue, dated March/April.

*Disney Adventures*, the 7-year-old, digest-sized entertainment magazine with a rate base of 1 million, has been redesigned and refocused. Lynn Lehmkuhl, vp and group publisher, came back on board last summer, after leaving for a stint at rival *Nickelodeon* magazine. Her mission has been to raise the readership demo from 6-to-11-year-olds to 8-to-13-year-olds.

*Adventures* staffers, who routinely visit kids in their classrooms for research, are "infusing the book with a hipper, more relevant spirit," says Lehmkuhl. "There are more pictures, bolder graphics, more entertainment news and celebrities, and shorter, funnier stories."

*Muse's* Harper attributes the growing appetite for reading among children to their parents, baby boomers. "Baby boomers are the most educated group of people in the world," says Harper. "You're seeing kids who reflect those values."



Muse seeks to inspire kids through stories on science and history

*Kids Show*, a half-hour series blending entertainment and education for kids ages 7 and up, will be part of CBS' 1997-98 Saturday-morning schedule. Two regular teen hosts will be joined each week by a sports-celebrity guest host.

Corporate cousin *Time for Kids*, a weekly eight-pager of news and features, could be considered one of the company's all-time most successful

tial-election preview. The second will feature student essays and cartoons articulating kids' thoughts on what Clinton should do in his second term. Ford has three sponsorship-type ads in the upcoming issue. IBM will underwrite a third special issue, highlighting kids "who make a difference," in April.

The magazine plans to spin off two new editions in September. *Time*

### Profit in Partings?

## 'Marital Status': A Band-Aid for Breakups

Wedding magazines are big business, as most major magazine publishing companies know; virtually every one has a weddings title or a title that publishes special wedding editions. But then there's the flip side of marital bliss—separation and divorce.





### London Calling World's 'Fair'

The cover you see on the March issue of Condé Nast's *Vanity Fair* will depend on where in the world you see it. There will be different covers for the U.S., the United Kingdom and Europe at large. The U.S. version features *Seinfeld*'s Julia Louis-Dreyfus. On the UK cover: Oasis rocker Liam Gallagher lies with actress Patsy Kensit on a bed draped with British flags. Europe also will get Gallagher and Kensit, but upright and embracing. Both European covers highlight a 25-page section on swinging London. *VF* editor Graydon Carter says Gallagher and Kensit are the "poster children" for the city's current gestalt, the way Mick Jagger and Marianne Faithful were for '60s London.

There are no foreign licenses for *Vanity Fair*. Except for ads and about 5 percent of the edit, the book's usually the same around the world.



information on state divorce laws. Features will touch on what Adler calls the four stages of divorce: separation, divorce, being single and remarriage. Each issue will also include a lengthy "research directory" with names and numbers of lawyers, expert witnesses, investigators, real estate firms and others to whom divorcing spouses can turn. Potential advertisers include financial service providers, cosmetic surgeons and dating services.

Adler last week launched a companion Web site ([www.maritalstatus.com](http://www.maritalstatus.com)) featuring much of the same information.

Doting dad Warren, who's nearly through writing the sequel to *War of the Roses*, has signed on as an "advisor and consultant" for his son's project.

### Sharp Shoe-ers 'Bazaar' in Step With Best Footwear Fare

Hearst's *Harper's Bazaar* is really toeing the line. The fashion monthly is cosponsoring tomorrow night's Michelangelo Shoe Awards at the Metropolitan Museum of Art in New York. The Italian Trade Commission is also a sponsor.

"It's a wonderful occasion to honor those who make enormous contributions to the footwear industry," says publisher *Bazaar* Jeannette Chang.

In conjunction with the awards, the February *Bazaar*, on stands now, features a 14-page photo feature by Italian Giovanni Gastel. The spread includes only the shoes—no models—against bright backgrounds. The featured shoes will be on display at the black-tie awards dinner.

Various awards will honor shoe designers and manufacturers. Model-actress Lauren Hutton will be the Master of Ceremonies.

*Bazaar* will launch a Web site dedicated to footwear in the spring, adds Chang. ■

And one Washington, D.C.-based entrepreneurial publisher with a peculiar pedigree in marital strife is hoping it can be just as profitable.

John Adler, the happily married son of *War of the Roses* author Warren Adler, says that the market is prime for his semiannual *Marital Status* magazine. (U.S. Census figures put the national divorce rate at over 50 percent, he notes.) *War*, published 18 years ago and later made into a hit film, is a dark comedy about a nasty divorce.

Adler ultimately wants different versions of *Marital Status* to be published for each state. "There is nothing that exists, on a state-by-state basis, that can help people get through the issues of separation and divorce," says Adler. "The issue has

always been broad-stroked, but people want specifics. They have a window of need, and they need information fast."

The first issues, which will target Maryland and Virginia, will be available on newsstands and through counselors and lawyers in May and September, respectively. Circ for the Maryland book will be 120,000; Virginia's will be 150,000. Adler hopes to have at least 28 different state editions in print by the end of next year.

*Marital Status* will include articles and advice on dealing with the emotional turmoil of divorce, as well as sample legal forms and



**Gator-raves: Harper's Bazaar will celebrate shoes in print and on the Web**

### Must-Reads

A compendium of recent praiseworthy articles:

Mark Adams ponders whether we can blame our bad habits on DNA in **Born Loser?**, in the February *QO*

February's fast-paced **First**, a front-of-the-book section in *Elle*. Mini-profiles and quick hits on food, film, sex, music and politics make for a lively, engaging mix

**Renaissance in Barcelona**, Michael Jacobs' bittersweet journey through a city bidding its colorfully seedy past farewell, in the February *Condé Nast Traveler*

## MOVERS

### NETWORK TV

**Scott Chastain** has been promoted to director of affiliate advertising and promotion services for NBC Entertainment. He had been manager of affiliate advertising and promotion services since 1995...**Kaye Bentley** has been promoted to senior vp of national media for Fox Broadcasting, and **Vince Garza** has been promoted to director of national media planning. Bentley joined Fox in 1995 from Focus Media in California. Garza moves up from director of national media, a position he had held since last October. Also at Fox, Marcy Ellenbogen has been upped from senior media buyer to director of national media buying.

### CABLE

**Cal Thomas** has joined the Fox News Channel as an on-air political contributor. A 35-year veteran of broadcast and print journalism, Thomas' Los Angeles Times Syndicate column appears in 450 newspapers around the country...At Lifetime, **Kelly Goode** has been named to head up Lifetime's expanding West Coast development team. Goode had been vp of series development for CBS Entertainment Productions since June 1991.

### AGENCIES

**Chris Hess** has returned to DDB Interactive as sole creative director after a brief stint with EGAD! Productions, a film animation company. Hess was the creative influence behind Pepsi's Web site...Creswell Munsell Fultz  
(continued on page 32)

# The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

## The Little Putt That Kept the Cup

**W**ant to see Dick Robertson's face drop? Just ask him about The Putt.

Robertson, president of Warner Bros. Domestic Television Distribution, will try to play the good sport and tell you it was a clutch

shot. But in the telling, a little piece of him will die.

The Putt was a four-footer by KTVX-TV's Tom Love on the final hole of the post-NATPE Menchel Cup last month in Orlando, Fla., and it will live in media golf history.

The 54-hole Menchel Cup, an annual fund-raising invitational that is one of the hottest tickets at NATPE, follows Ryder Cup rules; in the event of a tie, the Cup stays with the previous year's winner. At this year's event, the distributor/agency team (captained by Robertson) built up a huge eight-match lead over the first two rounds. But in the final round, Robertson's squad came apart; it needed to win the final two matches

against last year's winner, the station/network team (led by Bill Frank, executive vp of Chris-Craft/United), to take the Cup.

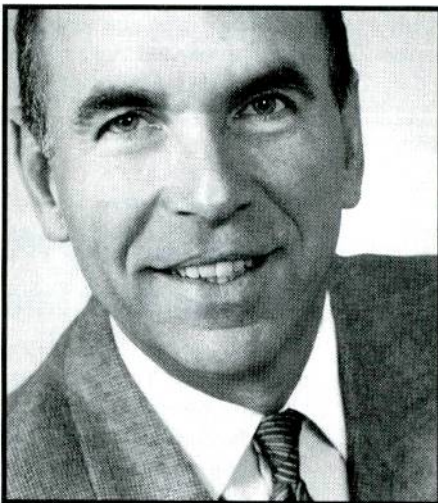
In the first of the two matches, Steve Mosko, Columbia TriStar senior vp of domestic syndication sales, beat WPWR Inc. (Chicago) gm Al DeVaney, keeping Robertson's team alive. So it all came down to the final match, between Sandy Lang, senior vp of domestic TV sales for Epic Productions, the distributor/agency team's best golfer, and a virtual links novice—last-minute substitute Love, general sales manager at KTVX in Salt Lake City.

The two players came to the final hole tied. "Sandy hits a good tee shot," recounts Robertson, "and Love tops it off the tee." Things are looking pretty good for Team Robertson. But Lang's second shot lands in a sand trap, leaving a 15-foot uphill putt to save par. Love miraculously recovers from his duffed tee shot and puts his third shot four feet from the pin. The pressure is on Lang as he strokes his putt...it rolls...and it drops.

"I go nuts," says Robertson. "I run out on the green and hug him." The station/network gang screams at the WB chief to get off the green so that Love can putt. And with a crowd looking on, with a little hip-wiggle and a firm stroke, Love sinks the four-footer for the tie, leaving the Cup in place on Bill Frank's shelf.

Says Robertson: "I'm glad [Love] made that putt. For the glory of the game and the sanctity of the moment."

For Robertson, it's wait until next year and the Menchel Cup at Pebble Beach. —MAH



**The warring of the green: Dick Robertson's team came within four feet of winning the Menchel Cup**

## 'Seinfeld' Meets 'Cosmo' in New Office

**F**rom "the Soup Nazi" to "not that there's anything wrong with that," *Seinfeld* jargon is everywhere these days. Now it has even infiltrated the halls of Hearst Magazines.

When Bonnie Fuller first arrived on the *Cosmopolitan* scene last spring, the editor-in-waiting and her crew set up shop in spare office space in the Hearst building at 959 Eighth Ave., a stone's throw away from *Cosmo's* main offices on 57th Street. As the transfer of power from outgoing editor-in-chief

Helen Gurley Brown to Fuller progressed, more and more *Cosmo* business was transacted in the new offices (Fuller still spends time there). *Cosmo* staffers started calling the Eighth Ave. digs "Bizarro *Cosmo*," a reference to a *Seinfeld* episode that pits Jerry, George and Kramer against three characters living an alterna-*Seinfeld* existence. The friendly moniker is so common that staffers making the trip from 57th Street to Eighth Ave. often announce: "I'm going over to Bizarro." —MAH

## Elite Confection

**B**arbara Carlson's head is rolling around in the trunk of her car. But don't call *Hard Copy* just yet. This one is made of solid milk chocolate.

Carlson, the bombastic talk-radio personality whose show airs daily on KSTP-AM in St. Paul, Minn., agreed to chair a benefit for the Muscular Dystrophy Association as part of the St. Paul Winter Carnival Chocolate Festival "only if they cast me in chocolate." Paul Supplee, head pastry chef of St. Paul supermarket chain Byerly's, created the 40-lb. likeness, which was unveiled Jan. 25 at a dinner that raised \$2,000 for the Muscular Dystrophy Association. Carlson plans to auction the confection on her show. —*Claude Brodesser*



BILL ALKOFER/ST. PAUL PIONEER PRESS

## A 'Weekend' With the Brosnan Family

**I**n celebrity journalism, a birth or death at deadline's ninth hour can really ruin your day. Gayle Carter, entertainment editor of *USA Weekend*, had such a day on Jan. 13, when Pierce Brosnan's girlfriend, Keely Shaye-Smith, gave birth to their son, Dylan Thomas Brosnan. *Weekend* had just gone to bed with a cover story on Brosnan for its Feb. 7 issue, to coincide with the release of his new movie, *Dante's Peak*. Writer Stephanie Mansfield had interviewed the star on the set of *Peak* for the piece. But *USA Weekend* has a pretty long lead time—"long enough to make you worry," says Carter—and there were another three weeks to go before the magazine would be out.

"All I could think about was

seeing Brosnan, Shaye-Smith and the baby on the cover of *Entertainment Weekly*," says Carter. "It would be your worst nightmare."

Carter ripped up the story and assigned Mansfield to get quotes from the birthing room. The writer reached Brosnan, Shaye-Smith and Brosnan's three other kids on the phone at the L.A. hospital, where they gushed to her about the new baby and explained how they would have to sneak out of the hospital to avoid the paparazzi. When *EW* hit the stands the following Friday, Carter breathed a sigh of relief: her competitor had a birth announcement, but no photos. And there was no *People* cover story the next week either.

Here's hoping that *L.A. Hospital News* is a quarterly. —*AS*

## MEDIA DISH

### A&E, Nimoy Fete 'Mysteries' Contest Winner



At an A&E luncheon in New York last month, Leonard Nimoy, host of A&E's 'Ancient Mysteries' and Arlene Manos, vp/ad sales for A&E (c.) congratulate 'Mysteries' contest winner Kelly Burke, senior media buyer at Grey Advertising. Burke won a trip to the Vatican for a 'Mysteries' taping.

### 'EW' Offers Red Hot AIDS Support



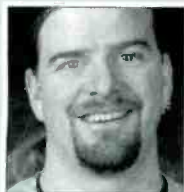
At a recent cocktail party coshosted by 'Entertainment Weekly' at New York's Bar Zil celebrating the release of the Red Hot Organization's ninth AIDS benefit album (l. to r.) John Carlin, of Red Hot; Dan Osheyack, director of promotions, 'EW'; Pat Barroll, vp/marketing communications, Carillon; and David Morris, associate publisher, 'EW'.

### 'New York' Mag Awards Honor Achievers

(L. to r.) Caroline Miller, editor-in-chief, 'New York'; Sen. Daniel Moynihan; and Amy Churgin publisher, 'New York', at the 'New York' Magazine Awards at the Metronome. Moynihan received a Special Lifetime Achievement Award for his strong support of New York City through his work in Congress.



# MOVERS



**Hess returns to DDB Interactive**



**Bailon upped at Dallas News**



**Newton joins Heart & Soul**

(continued from page 30)  
& Zirbel (CMF&Z) has hired **Bill Frame**, who joins the agency's market analysis and media services group as associate media director. Frame joins the company's Des Moines office after working as a media supervisor at Leo Burnett USA and as associate media director at DMB&B, Chicago...**Shane Hall** has been promoted to senior planner/buyer at Lexington, Ky.-based Meridian Communications. He had been a media planner/buyer with the agency...**At Doe Anderson**, also in Kentucky, **Tom Walthall** has been upped from media supervisor to group media director, and **Barb Bruner** has joined as a group media director. Bruner comes to the agency from Creative Alliance.

## RADIO

ABC Radio International has named **Sammi Gonzalez** operations manager. Prior to joining ABC Radio, Gonzalez worked in local radio, in the Dallas market and in several capacities including on-air talent, for the past seven years...**Chancellor Broadcasting** has tapped **Catherine Meloy** as vp and gm of WGMS-FM and WBIG-FM, both in Washington, D.C. Chancellor also has named **Bob Snyder** vp and gm of WTEM-AM, also in Washington, D.C. Meloy had managed WGMS-FM for the past seven

years, and Snyder had been with WTEM-AM since 1995...**Jacor Communications** has promoted **Mike Kenney** to Cincinnati market manager. Kenney, who had been gm of WCKY-AM, will assume responsibility for the eight radio stations Jacor owns or represents in the Cincinnati area.

## REP FIRMS

**Seltel** has appointed **Laura Ingoglia** sales manager of Seltel International's Canadian division. Ingoglia came to Seltel in March 1988 as a sales assistant in the company's International division.

## PRINT

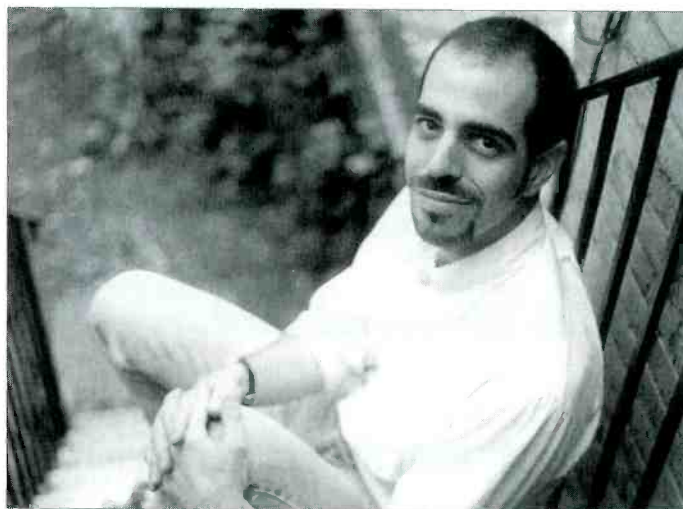
**Heart & Soul** has named **Rob Newton** its associate publisher. Prior to joining the Rodale Press title, Newton had been with *The New Yorker* for 19 years...**The Dallas Morning News** has upped **Gilbert Bailon** from deputy managing editor to executive editor...**Carlo Boccia** has joined Hachette Filipacchi Magazines as vp of corporate compliance. He comes to HFM from the Drug Enforcement Administration...**Sandra Becker** has joined *Travel Holiday* as travel director. Becker comes from *Newsday*, where she was travel ad manager...**Ray Chelstowski** has joined *Entertainment Weekly's* New York ad sales staff. Chelstowski comes to the magazine after a year at *Vanity Fair*, where he was a New York sales rep.

## Lukas: Inconspicuous, but Everywhere

**P**aul Lukas doesn't mind being conspicuous about spreading his "Inconspicuous" brand name. First came his homespun 'zine, *Beer Frame: The Journal of Inconspicuous Consumption*, all about the joys and oddities of consumer culture. Next we saw "Inconspicuous Consumption," a biweekly column that appeared in *New York Press* and *New York* mag and that recently found a new home on **Hearst's HomeArts** ([www.homearts.com](http://www.homearts.com)) on the Internet. On Thursdays, you'll find Lukas on CNNfn's *Biz Buzz* deconstructing branding. His

book, *Inconspicuous Consumption* (Crown Trade Paperbacks), subtitled *An Obsessive Look at the Stuff We Take for Granted, From the Everyday to the Obscure*, is now available at your local Barnes & Noble. Thanks to all the exposure, Lukas recently got a new gig, writing a weekly travel column for CondeNet's *Epicurious* ([www.epicurious.com](http://www.epicurious.com)) called "There in Spirit" (Apparently, there was no money in the budget for actual travel).

"I wanted to call it 'Inconspicuous Travel,'" says Lukas. What a surprise. —AS



JOE ZIZZO

**No go: Lukas' latest is a travel column with no travel budget**

## KBRD Is Station Owner's Pet Project

**F**or the past two years, Skip Marrow has run an entire radio station by himself. Every job at KBRD-AM (Olympia, Wash.)—engineer, receptionist, deejay, ad salesman, janitor—is Skip's. The eccentric station owner sits in his living room (from whence the station broadcasts) with his pet cockatoo, B.J., perched on his shoulder, and plays whatever he feels like playing. He also pays for everything, including the 250-watt signal.

KBRD ("K-Bird") is dedicated entirely to the well-being of animals. Every day at noon, Skip

runs an adopt-a-pet promotion. He also runs public service announcements for animals. But the station's real draw is the music, which is strictly owner's choice. Skip loves the Big Band sound of the '20s, as well as Claude Thornhill, Sophie Tucker ("I'm Feathering a Nest"), Bob Wills & the Texas Playboys and Will Osborne. As for ratings, well, Skip says the station gets 70 percent of listeners over 60 at least once a week.

If you want to tune in, K-Bird starts its broadcast day at sunrise. That is, if Skip feels like getting up. —MAH

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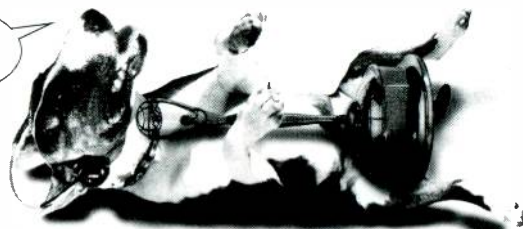
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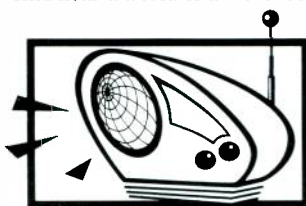
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**ACCOUNT EXECUTIVE PHILADELPHIA**

Bozell Worldwide has a challenging opportunity for an aggressive team player to join its East Taco Bell Field Group. This position requires a min. of 2 yrs. exp. at a traditional agency with a min. of 1 yr. AE exp. Must be computer literate, analytical and very strategic. Excellent written, verbal and presentation skills required. Fast-food/Retail exp. desired.

Please fax or mail resume to:

**Bozell Worldwide**  
Attn: JB/Philly  
535 S. Anton Blvd., Suite #700  
Costa Mesa, CA 92626  
Fax #714-708-9299  
EOE/AA/M/F/D/V  
No phone calls please

**BUSINESS DEVELOPMENT MANAGER**

Our industry-leading, Manhattan-based, Trade Marketing Services company, with over 100 clients, needs someone with Sales & Marketing savvy and strong business writing ability. Responsibilities cover the full range of support for the business development process including supporting our existing prospect data base, writing and coordinating mail campaigns, creating and delivering presentations and writing detailed business proposals.

Ideal candidate will have 4-6 years of agency or client sales and marketing background. Excellent organizational, PC and business writing skills a must.

This is an essential position in a rapidly growing, can-do company. This will be a great career move for the right person who is experienced, talented and motivated. Competitive salary and full benefits available. Fax resume and salary requirements attention:

**Business Development Manager, FAX: 212-967-1237. EOE.**

**Web Sites Wanted**

We're major publicly traded marketing communications with a considerable and growing global niche on the Internet. We have the R&D resources, capital and support systems in place to help you grow your business and realize your dreams. We're flexible too, which means we're ready to either invest in you and your site or purchase it outright. And we can provide you with a great opportunity to earn a lot of money and have a great time.

Please write directly or through your advisor in strictest confidence to:

**ADWEEK CLASSIFIED, Box 3943**

**1515 Broadway, 12th Fl. New York, N.Y. 10036**

**REGIONAL ADVERTISING MANAGER Northeast**

Leading magazine with high growth rate and strong client base is looking for a dynamic, independent and ambitious ad salesperson. Ideal candidate has college degree, solid print media sales and agency sales record. Home office situation possible. Excellent compensation package. Be part of a winning team. **Send resume to ADWEEK Classified, Box 00403, 1515 Broadway, 12th floor, New York, NY 10036.**

**BUSINESS MANAGEMENT**

Leading marketing services/trademark licensing firm is looking for a number of strategically focused Client/Business Management professionals. Our firm manages major new product and corporate trademark licensing programs for Fortune 500 clients. We are seeking individuals with both a broad strategic and general management orientation to manage these programs, successfully and profitably for both our clients and our company. The selected candidate will possess a truly unique combination of traditional strong marketing skills (preferably packaged goods) and a demonstrable entrepreneurial orientation.

The individuals we seek will possess a minimum of 5-10 years of progressively responsible marketing/client management experience preferable gained through a combination of client, marketing service or progressive consulting organizations. The ability to think strategically and proactively in both the development and execution of a major national marketing/licensing program are required.

Our firm offers a highly attractive compensation package commensurate with the importance of these positions. It includes a competitive base salary, comprehensive benefits and bonus potential based on performance.

Fax resume to:  
Job Search #12 - 619/558-1627

**TWO GRAPHIC DESIGNERS**

Adweek Magazines is seeking a Promotion Art Director and Junior Designer in their Marketing Services Department. Salary commensurate with experience. Excellent opportunity for high visibility, varied work - promotion pieces, brochures, ads, presentations, advertising sections. Real talent, a must.

Please send resume and three non-returnable samples (xerox copies, ok) to:

**ADWEEK Classified, Box 3932**  
1515 Broadway, 12th fl.  
New York, NY 10036

## HELP WANTED

## Silverback

Silverback Corporation is a national marketing firm that specializes in helping packaged goods companies solve tough consumer brand problems using alternative marketing solutions. We are an exciting firm, bursting at the seams with opportunity, looking for the right, innovative, energetic people to join our team.

**Marketing Services Director:** We need a prof. w/ 6-10 years exp. in all aspects of the mktg. mix. Responsible for building our business thru the presentation, program recommendations, program development and delivery of our products and services. Both agency and client side exp. welcome. MUST be dynamic, results oriented individual w/ a successful track record.

**Marketing Services Manager:** You will be responsible for building awareness and relationships w/ key prospects: managing database, direct mailings, networking and client research. 4+ years in sales & mktg. required.

Mac environment. Please send resume and salary history via fax, email or snailmail. NO CALLS PLEASE!!!

David Kennealey  
Silverback Corporation  
555 Washington Street  
Wellesley, MA 02181

fax: 617 • 235 • 4808 email: DWAKco@aol.com

## AGENCY injects human growth hormone.

FAST & ASSOCIATES'S growth is exponential. We need:

### Senior art director

Strong conceptual thinker all media. Send minimum 5 samples with resume and salary history.

### Junior art director

Strong spec book & excellent type skills. Computer literacy essential.

### Copywriter

Think visually and have excellent conceptual skills. Show advertising (all media) and collateral samples.

### Production manager

Must have 3-5 years agency experience. Send samples along with resume and salary history.

### Send books to

Scott Olson,  
V.P. Creative Director  
9861 Broken Land Pkwy.  
Suite 250  
Columbia, MD 21046

**FAST**  
AND ASSOCIATES, INC.

ADVERTISING AND MORE

The Lisa Frank Company is a leading national children's products company and we are growing our Marketing Department. We have these immediate opportunities:

**Brand Manager** - We are seeking brand managers for each of our product lines. You will plan, develop, implement and manage brand strategies and programs to achieve maximum product line growth and brand awareness.

**Marketing Research Manager** - You will manage all market research activities/projects. This requires a minimum 3-5 years in a marketing research capacity with broad-based experience in consumer products.

MBA's are preferred for all positions.

**Marketing Manager** - We need an experienced manager with strong experience in planning and executing sales and marketing programs. Must be a superior communicator and have an extensive background in consumer goods.

**Advertising Manager** - You will develop and execute a strategic multi-media advertising program in conjunction with in-house and out-of-house resources. Minimum 3-5 years experience in branded consumer product advertising.

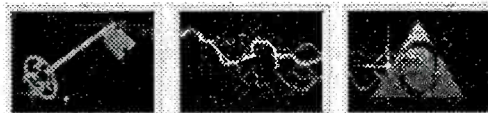
If you want to play a leading role in this creative, dynamic, high-growth company and have a proven track record in marketing, we'd like to hear from you. We offer an exciting environment in our new state-of-the-art Headquarters and an excellent salary/benefits package. If you thrive in a creative, dynamic, progressive growth environment and would like to move to the beautiful desert southwest, send your resume and salary history/requirement to:

**Lisa Frank**

Kids Gotta Have It!™

Lisa Frank Company  
P.O. Box 50127  
Tucson, AZ 85703

## The Future



## Isn't So Far Away Anymore.

At America Online, the global leader in interactive services, the future means new opportunities. Be a part of it by joining us today!

### TRAFFIC MANAGER

Apply your advertising agency experience to manage the coordination and rotation of online banner ads as you develop new, interactive technological processes. Requirements include a BS/BA, 4 years agency traffic experience, and strong client management and customer service skills. Dept. DU-717

Forward your resume, indicating dept. code, to: America Online, Inc., Attn: Dave Uhly, 8615 Westwood Center Drive, Vienna, VA 22182. Fax: (703) 918-2702. e-mail: work4us@aol.com. For additional opportunities, visit the AOL web site at [www.aol.com/careers](http://www.aol.com/careers). Equal opportunity employer. No phone calls, please. Principals only.



USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

## HELP WANTED

**SENIOR ART DIRECTOR**

Come to West Virginia. Change your life.

Friendly people, safe neighborhoods, whitewater rafting, a reasonable cost of living . . . serious graphic design! That's right, we want our cake and eat it too.

We do corporate, we do entertainment. Names you know. Specialties: Corporate/brand identity, packaging, collateral, ads.

The creed-be the best, make a difference-simple! Interested? Here's what we need: (1) resume (2) salary requirements (3) two non returnable samples.

*Can you hear the mountains calling? Then send your resume to:*

**Deutsch**

4437 Rosemar Road  
Parkersburg, WV 26101

e-mail: [powercom@access.mountain.net](mailto:powercom@access.mountain.net)

**DIRECTOR OF MARKETING SERVICES**

Leading marketing services/trademark licensing firm is looking for an exceptional marketing services individual to join our staff. Our firm manages major new product and corporate trademark licensing programs for Fortune 500 global companies and we are searching for a highly accomplished professional to manage our diverse and growing Marketing Services Department.

The individual we seek will possess a rare combination of creative judgement and the management skills necessary to grow a multi-faceted department. This position responsible for all creative, research and product development activities within our company. Experience in both traditional marketing as well as a background in graphic design is useful. The selected candidate will possess 12-15 years of demonstrable marketing services experience gained in either an advertising/promotion or client side environment. Working knowledge of the licensing industry is preferred. Experience in quality control/assurance in the food industry is a plus.

Our firm offers a highly attractive compensation package commensurate with the importance of this position. It includes a competitive base salary, comprehensive benefits and bonus potential based on performance.

Fax resume to:  
Job Search #16 - 619/558-1627

**ATTENTION BROADCAST MEDIA SUPERVISORS**

National agency located in the Southeast is seeking a Broadcast Buying Supervisor. Candidate will supervise and assist in purchase of broadcast media for a \$10MM account. Position requires a minimum of 5 to 6 years of broadcast buying experience with a strong understanding of broadcast negotiations. In addition, candidate must possess the ability to work with all levels of people and manage relationships both internally and externally. For consideration, send resume and salary requirements to Recruitment Administrator, One Shockoe Plaza, Richmond, VA 23219-4132.

No phone calls, please. EOE

**MARKETING MAVENS WANTED**

Major Jewish not-for-profit organization in Manhattan seeks strong, self-starter for busy marketing and communications department. Must enjoy creating compelling and memorable promotional materials—brochures, flyers, newsletters and speeches. Enthusiasm & unflappability a must. At least 5 years of solid promotional experience & good people and presentation skills.

Please send resume & salary history to:

Department 1671  
401 Broadway, Suite 901  
New York, NY 10013

**creative services manager**

Major worldwide multimedia co seeks a seasoned pro to oversee the packaging and promotion of products marketed under the auspices of some of today's hottest magazines. Must have a BA and 5+ years' relevant experience within advertising or other creative fields. Effective writing skills essential, design experience is a plus.

We offer a competitive salary and excellent benefits package. For consideration, send your resume to: Dept. CM, 224 West 57th Street, 10th Floor, New York, NY 10019. We are an equal opportunity employer, dedicated to promoting a culturally diverse work environment.

**DRTV AGENCY SEEKS MEDIA BUYER WHO THINKS LIKE AN ACCOUNT EXEC.**

International DRTV agency seeks multi-talented media buyer who works well with clients. Min/5 yrs. experience. DRTV planning, buying, media analysis, client contact. Fax resume to 212-226-0974 or e-mail [media@go-direct.com](mailto:media@go-direct.com)

**JOIN OUR WINNING TEAM**

Advertising Sales-Seasoned sales pro needed for East Coast office of leading Entertainment daily trade paper. Must be team player, high energy, detail oriented, creative sales professional. At least 3-5 years entertainment/production industry sales experience. Salary plus commission & benefits.

Send resume and salary guidelines to:

Attn: SE  
The Hollywood Reporter  
1515 Broadway, New York, NY 10036  
Fax: (212) 536-5190

No phone calls please

EOE

**PUBLIC RELATIONS**

*Jobs for Food Eaters,  
Pet Lovers  
and Media Mavens*

GCI Los Angeles, West Coast office of top-ten rated GCI Group, is looking for an assistant account exec, account exec and senior account supervisor/VP for consumer and business-to-business food industry accounts.

AAE: 1 to 3 years experience in account organization, writing and basic media relations.

AE: Big growth opportunity on fast-paced, award-winning account. Heavy writing (business-to-business and consumer) and trade media pitching (consume and trade).

SAS/VP: Run one of agency's largest consume accounts. High-level client contact, creative development, account management and client counseling. Strong national media relations history. Pet food industry experience a plus.

SEND RESUMES TO:  
GCI LOS ANGELES  
Attention: Personnel  
6100 Wilshire Blvd., Ste. 840  
Los Angeles, CA 90048  
FAX: 213/930-1241

**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

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**NATIONAL SALES MGR.**

WODS Oldies 103FM (CBS Boston) has an immediate opening for a National Sales Manager. We are seeking a dynamic, self motivated, organized professional with outstanding communication and presentation skills. Must be willing to travel. The ideal candidate will have a minimum of 2-3 years of station and/or rep experience and relationships within the national arena. A knowledge of the Boston market and solid computer skills are preferred. Send resumes to: Joanne Adduci, General Sales Manager, WODS Oldies 103, 1170 Soldiers Field Road, Boston, MA 02134. CBS Boston is an EOE.

**PRODUCTION/ TRAFFIC MGR.**

Small, fast-paced agency in Flatiron Dis. seeks pro! Must have solid print/retail experience and substantial knowledge of direct mail production. Traffic background and art buying are a plus. Excellent benefits.

Send resume & salary requirements to:  
ADWEEK Classified, Box 3945  
1515 Broadway, 12th fl.  
New York, NY 10036

**ATTN: FREELANCERS**

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

CALL 1-800-7-ADWEEK

Classified Advertising Call Julie Azous at 1-800-7-ADWEEK

## HELP WANTED



## Marketing Specialist

Merrill Lynch & Co., seeks a Marketing Specialist to join our Cash Management and Financing Marketing Department. In this senior level position, you will design and implement all phases of a national marketing campaign to small and medium-sized business owners. Candidates must be creative with excellent writing skills. Knowledge of business banking products is a plus. If you'd like to join a world leader, please forward your resume, along with salary history, to: **Merrill Lynch & Co., Inc., Suite 8128LK, P.O. Box 9027, Princeton, NJ 08543-9027.** Merrill Lynch is an Equal Employment Opportunity Employer.

**Merrill Lynch**

## Tired of Waiting To Be Paid The Commissions You Have Earned?

If you are Recruitment, Yellow Pages Or Business To Business Ad Pro Who **CONTROLS AT LEAST \$2 MILLION** in business, we're prepared to make you an offer which will put considerable cash in your bank account, and relieve you of the hassle and stress of charge backs, commission disputes and other such pleasantries.

We're a major global player, cash flush and expanding at a rate that is shaking the foundation of the business. Please write directly, or through your advisor in strictest confidence to:

**ADWEEK CLASSIFIED, Box 3942**  
1515 Broadway, 12th Fl. New York, N.Y. 10036

## RESEARCH PROJECT MANAGER

Interactive Research firm needs Project Manager. Requires related college or advanced degree, 5+ years research experience with supplier, excellent communication skills. Extensive client contact, report writing, qualitative/statistical data analysis and management of ongoing projects will be critical components. Good computer skills and a strong desire to learn about the online environment are required.

## RESEARCH ANALYST

Interactive Research firm needs Research Analyst. Requires related college degree. 2+ years research experience, excellent computer/communication skills and interest in the online environment. Great opportunity for smart self starter with growing firm!

## ADMINISTRATIVE ASSISTANT

Diversity and flexibility is needed to support research and marketing divisions. Phone management, word processing, email and general office skills are a must. Requires related college degree.

Fax resume to 212-227-8482 or email to bertel@northstar.com

Classified Advertising Call M. Morris at 1-800-7-ADWEEK

## TYPE DESIGNER

### Can you make type talk?

A pure type designer is someone who — through the use of type as a design element — can say as much as the words themselves. That's the unique talent we're searching for. Someone who can take 2 or 3 words and create a design that speaks volumes about the product on which it is placed.

At The Franklin Mint, you'll be part of one of the most creative teams you'll find anywhere. And because our standards are high, we're willing to pay for the professional with just the right talent and experience.

For immediate consideration, send your resume including salary requirements and non-returnable samples to:



## The Franklin Mint

Steve Scarantino, Mail Drop 106B  
Franklin Center, PA 19091.

We are an equal opportunity employer.

## Shape the Future

Join a creative  
downtown agency  
enjoying explosive  
growth.

## Media Planner/Buyer

We need a strong media professional to build a department in our rapidly expanding agency. You have solid experience (4-5 years) planning and buying all types of media and can work in a fast paced, team oriented environment. You are capable of crafting unique solutions to our clients' business challenges. Most of all, you have the passion to be a key player in a growing agency which will value your contribution.

We offer the right candidate the opportunity to shine and help us grow even more, along with compensation commensurate with experience. Submit resume to: WHH, Culver Associates, Ltd., 141 5th Avenue, 11th Fl., NY, NY 10010 or fax to 212.505.6899.



## ADAIR•GREENE

### Account Supervisor on National Brands

Major Atlanta agency seeks experienced Account Supervisor for national client and products. Individual must have 5-7 years experience at strategic agency along with proven leadership and supervisory skills. Excellent growth opportunity. Competitive compensation and relocation. Fax resume to:

Warren Greene, Adair•Greene Advertising  
Atlanta, GA (404) 351-1495

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

**HELP WANTED**

**BUSINESS DEVELOPMENT**

Leading marketing services/trademark licensing firm is looking for a number of highly entrepreneurial Business Development professional. Our firm manages major new product and corporate trademark licensing programs for Fortune 500 global companies and we are searching for highly motivated sales professionals to continue our accelerated growth. The selected candidates will be charged with Business Development on behalf of our Fortune 100 client base.

Successful candidates will have a formal grounding in marketing (preferably packaged goods), but a decidedly strong sales and business development orientation. They must be exceptional strategic thinkers, highly persuasive presenters, strongly entrepreneurial by nature and career focused. Should also possess 10-15 years of progressively responsible marketing/business development experience, preferably through a unique combination of conceptual sales, marketing and entrepreneurial experiences.

Our firm offers a highly attractive compensation package commensurate with the importance of these positions. It includes a competitive base salary, comprehensive benefits and bonus potential based upon performance.

Fax resume to:  
Job Search #8 - 619/558-1627

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**SALES PROFESSIONAL NEEDED**

Leading trade magazine company has a sales position open. 1-2 years selling experience; an understanding of consumer magazines and cable a plus. Creative thinker, great presenter, hard worker and proven go-getter all required. Pkg. of salary & comm & benefits. Send resume & sal. history:

**ADWEEK Classified, Box 3863, 1515 Broadway, 12th fl., NY, NY 10036**

**SENIOR ACCOUNT EXECUTIVES**

Midtown, midsize, full service advertising agency seeks account executives with 4-6 years experience for busy, retail oriented accounts. Must be highly organized, hands-on and MAC literate. Knowledge of direct, cooperative and interactive marketing a plus. Please send resume with cover letter and salary history to:

**Director of Account Services  
PO Box 916  
Murray Hill Station  
New York, New York 10156-0916**

**Ready For The Next Step?  
Want More Responsibility?**

Small ad agency has AE, Sr AE & Acct Supvr opplys due to new biz gains. Seeking team player w/gen'l bkgd who's tired of big agency politics. Fax resume to:

**Kim Tannu 212-818-0216**

**ACCOUNT SUPERVISOR**

Great growth opportunity. Small NYC agency. 3+ years package goods exp. \$40-\$60M plus bonus. Send replies to: Account Supervisor, 244 Madison Avenue, Box 237, New York, NY 10016

**ADVERTISING SALES MANAGER**

**SALON MAGAZINE**, selected by Time Magazine as the "Best Website of the Year" is looking for a NY-based advertising sales manager. At least 3 years experience in advertising sales (online preferred). Interview appointments available the week of Feb 3rd in NY. Send resumes via email ([jobs@salonmagazine.com](mailto:jobs@salonmagazine.com)) or fax (415-977-1977).

[www.salonmagazine.com](http://www.salonmagazine.com)

**SENIOR ART DIRECTOR**

Top Atlanta ad agency seeks experienced art director with well-rounded portfolio. National accounts, print and broadcast.

**Fax resume to Marjorie Gippert at Adair Greene (404) 351-1495.**

**SENIOR COPYWRITER**

Top Atlanta ad agency seeks experienced copywriter with well-rounded portfolio. National accounts, print and broadcast.

**Fax resume to Marjorie Gippert at Adair Greene (404) 351-1495.**

Reach your ad community in  
**ADWEEK CLASSIFIED**

**WEBSITE CUSTOMER SERVICE REPRESENTATIVE**

GeoCities, the 9th largest web site, is looking for a bright, articulate individual to act as liaison between major clients, advertising and promotion departments. Must be organized and detail oriented with a good sense of design. Ad agency background preferred, but not necessary. Position is promotable to sales or promotions.

Based in Santa Monica. \$30-\$37K.

**Fax resume to 212-479-2535 or email [pdebraccio@geocities.com](mailto:pdebraccio@geocities.com)**

**CONTROLLER**

Fast growing mid-sized ad agency looking for CPA. Strong computer capabilities, 5+ years advertising industry experience preferred. Responsible for all aspects of financial reporting and managing of Accounting Department Potential career path to CFO/COO.

**Please fax resume. Attn: AWM 212 741-6931**

**PUBLIC RELATIONS AE**

Blue chip clients and a great lifestyle. Rapidly growing Phila-area agency seeks dynamic AEs. Diverse client mix. Agency experience a must. Fax resume to:

**610-664-5329**

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BRANDWEEK  
MEDIWEEK**

**CLASSIFIED MANAGER: M. MORRIS**

**MAIL TO : ADWEEK CLASSIFIED 12TH FL.**

**1515 BROADWAY, NEW YORK, NY 10036**

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

REGION: East \_\_\_ New England \_\_\_ Southeast \_\_\_

Midwest \_\_\_ Southwest \_\_\_ West \_\_\_ All \_\_\_

**CATEGORY** \_\_\_\_\_

**\*FREQUENCY:** 1x \_\_\_ 2x \_\_\_ 4x \_\_\_

**MORE: (Specify)** \_\_\_\_\_

**\*Not applicable to Advertising Services Categories**

**AD COPY (Attached additional sheet if needed)** \_\_\_\_\_

**NAME** \_\_\_\_\_ **ADDRESS** \_\_\_\_\_

**PHONE** \_\_\_\_\_ **FAX** \_\_\_\_\_

**PAYMENT**

CHECK  MASTERCARD  VISA  AMER.EXP.

Signature \_\_\_\_\_

Cardholder's Name \_\_\_\_\_

Card # \_\_\_\_\_



## CALENDAR

The American Association of Advertising Agencies will present its annual **media conference and trade show** Feb. 5-7 at the Hyatt Regency in Atlanta. To register, contact the AAAA at 212-682-2500.

The International Radio & Television Society presents a **newsmaker luncheon**, featuring network entertainment division presidents, Feb. 7 at the Waldorf-Astoria Hotel in New York. Contact: 212-867-6650.

The Editor & Publisher Co. will hold an **interactive newspapers conference** Feb. 12-15 at the Hyatt Regency in Houston. Contact: 212-675-4380, ext. 314.

Women in Cable & Telecommunications Foundation's **"Managing Your Own Career" workshop** will be presented Feb. 12-13 at the Hotel Nikko in San Francisco. Contact Mary Daviau at 312-634-2330.

Suburban Newspapers of America will hold its **Spring Publishers' Conference** March 2-5 at The Buttes Conference Resort in Tempe, Ariz. Contact SNA headquarters at 312-644-6610.

The Internet and Electronic Commerce Conference & Exhibition, sponsored by the Gartner Group, will be held March 18-20 at the Jacob Javits Convention Center in New York. Contact: 203-256-4700, ext. 115.

The Television Bureau of Advertising will hold its annual **marketing conference** April 7-8 at the Las Vegas Hilton. Contact: 212-486-1111.

# Media Notes

## NEWS OF THE MARKET

### Darby to Head Eye on People

Geoffrey Darby last week was named president of CBS Eye on People and executive vp of Group W Satellite Communications. Darby, who most recently headed Viacom's Interactive Services unit, is perhaps best known for his five-year tenure at Nickelodeon/Nick at Nite; from 1985 to 1990, Darby helped shape the network's push into original programming. He will join CBS Eye on People, which is owned by Westinghouse, on Feb. 10. The network plans to launch on March 31.

### Site Analysis Services

Web advertising manager Focalink Communications has partnered with NetGuide Live to provide site data and ratings information on its MarketMatch Web media planning and research service ([www.market-match.com](http://www.market-match.com)). Web publishers can use MarketMatch for competitive analysis in Web advertising, including target audiences on the Internet.

### 'TV Guide' in on Fashion Trend

*TV Guide* is becoming a player in the burgeoning trend of fashion coverage in entertainment magazines. Editor Steven Reddcliffe recently added the new weekly feature "Star Style," a round-up of who is wearing what. "The fashion press, advertisers and designers now recognize the major influence of television on fashion and beauty trends," says *TV Guide* publisher Suzanne Grimes.

### 'Victoria' Offers Stationery

More from the Hearst ancillary products machine: *Victoria* stationery. The monthly has teamed with Schurman Fine Papers to offer an extensive line of sta-

tionery products. The stationery and note cards incorporate photos from the magazine, and the line includes gift boxes and bags, address books and wedding-related products.

### 'Advocate' Gets a Makeover

The 30-year-old gay magazine *The Advocate* has gotten a makeover. Beginning with the Feb. 15 issue, the biweekly will focus on analysis and opinion stories, leaving breaking news to the book's Web site. Liberation Publishing's flagship title will incorporate celebrity coverage into the

mix, rather than separating it into special sections. Cover stories will tend away from celeb profiles and toward investigative, issue-oriented pieces. The title will also be redesigned, to appear younger and fresher, staffers said.

### 'Men's Health' Goes "Hungry"

Rodale's *Men's Health* has introduced a food column. The magazine's February issue includes the first installment of "Lean & Hungry," by *Surreal Gourmet* author Bob Blumer. The column will highlight simple and nutritious recipes.

## Another Round for 'Golfing'

*Petersen's Golfing*, a monthly magazine that ceased publication in December, will relaunch under new ownership and a new editorial format in mid-April with a May 1997 cover date. The magazine, which launched in 1994, recently named 33-year-

old James M. "Max" Lane as publisher and veteran freelance golf writer Ted Johnson as editor. The book, which previously focused on equipment testing along with course and travel reviews, was formerly geared for hardcore, slightly upscale golfers. The new target audience will be 25-to-49-year-old daily-fee golfers. A prototype of the revised book makes use of bold, colorful text and graphics; a mock feature chronicles actor Chris O'Donnell.

When it ceased publication following the sale of Petersen Publishing last year, *Golfing* claimed a circulation of 200,000. Subscribers have the option of continuing with the revised version or requesting a refund.

Lane said the magazine will augment its marketing pitch by staging more than 100 demo days per year at public-fee facilities, with an expectation of luring 40,000 golfers to meet with potential sponsors/advertisers.



A prototype cover of the younger-skewing 'Petersen's Golfing'

# Media Notes

CONTINUED

## 'Access' Hits the Road

*Access Hollywood*, the syndicated entertainment magazine produced by NBC and distributed by Twentieth Television, last Friday embarked on a cross-country bus tour from Los Angeles to New York for the Grammy Awards on Feb. 26. A February sweeps stunt, "Access on the Road" is set to make stops in close to a dozen major cities, including Las Vegas, Nashville, New Orleans (for Mardi Gras festivities) and Cleveland (for Rock 'n' Roll Hall of Fame ceremonies).

## 'Newsweek' en Espanol

*Newsweek* will expand its Spanish-language edition to Spain on March 5. The edition has been published through a licensing agreement in Latin America since last May, with circulation of 54,100. Initial distribution in Spain will be 70,000.

## Nat'l. Geo On-line for Kids

National Geographic Online last week launched a site for kids at [www.nationalgeographic.com/kids](http://www.nationalgeographic.com/kids). The kids site includes games, interactive geography adventures and chat.

## Soap Star Pens for 'Choices'

*Another World* star Linda Dano has signed on as a columnist for Reader's Digest's *New Choices* magazine. Dano, an author and former talk-show host, will write about fashion for the retirement-lifestyle monthly.

## CN Carries Crooners, Car

Four Condé Nast publications and Buick Riviera are part of a new marketing program aimed at affluent women. Ladies of Note, a small concert tour featuring Judy Collins and Roberta Flack, is sponsored by Riv-

iera. A four-page ad section touting the event and the car appears in the February issues of *Gourmet* and *Condé Nast Traveler* and in the March issues of *Condé Nast House & Garden* and *Bon Appétit*.

## Nielsen to Meter Nashville

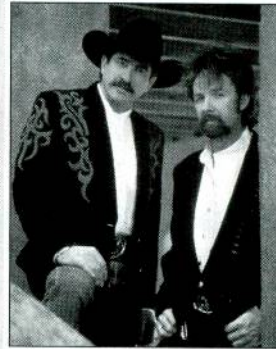
Nielsen Media Research last week announced it will begin metering the Nashville, Tenn., market beginning in July. The Big Three network affiliates in the market said they are not thrilled about the increased cost this will bring, and the stations are in negotiations with Nielsen to reduce fees. Nielsen is currently seeking about \$50,000 per month from the stations—more than six times the cost of current diary-based measurements, according to sources familiar with the negotiations. The addition of the 33rd-ranked market brings Nielsen's total of metered markets to 38, about 59 percent of the country. The Fox, UPN and WB stations in the market were the first to sign up.

## MF Targets Off-Course Shops

Trade magazine publisher Miller Freeman in August will launch *Golf Retailer*, a quarterly specifically targeted at off-course shops. "There has been a void of information for the off-course specialty retailer and full-line sporting goods store," said *GR* publisher Andrew Gaffney. Former *Golf Pro* publisher/editor Ken Cohen will edit *GR*.

## Partners in Web Business

New partners on-line: Barnes & Noble will begin selling books via the Internet at AOL's Marketplace site; Warner Bros. Virtual Lot ([www.warnerbros.com](http://www.warnerbros.com))



**CMT, which features artists including Brooks & Dunn, is putting millions behind a branding push**

## CMT Comes Out Singin'

Country Music Television in late January kicked off its largest and most aggressive marketing campaign, an effort that will last throughout the year. Spending for the campaign will run into the tens of millions of dollars, targeting 10 markets across the South and Southwest. The network

hopes to boost its ratings in those markets by at least 25 percent, which could then lift the network's national rating, compiled by Nielsen Media Research. Steve Yanovsky, vp of marketing services for Group W Satellite Communications, which handles all sales and marketing for CMT, said that the goal of the effort is "to make sure that CMT is synonymous with country music." The campaign will use spot TV, cable, print, outdoor and radio, with the heaviest concentration in television.

com) is launching a Microsoft Office '97 Store, where users can get information on Microsoft's newest office products; and CNN Interactive ([www.CNN.com](http://www.CNN.com)) is aligning with Nynex's Big Yellow to provide site users with search capabilities for business, residential or e-mail listings.

## Travel Channel Improves Site

The Travel Channel Online ([www.travelchannel.com/](http://www.travelchannel.com/)) has redesigned its Web site with RealAudio and Net Gravity, an ad-banner rotation system that monitors impressions and hits to advertisers' sites. Soon the site will have push technology—search and e-mail capabilities for specific interests. Travelchannel.com has also partnered with American Express Travel so that site users can do travel booking on-line.

## Carlson Exits CPB

Richard Carlson, president of the Corporation for Public Broadcasting, resigned last

week. CPB is a gatherer and distributor of federal funds for more than 1,000 public broadcasters. The CPB board would not comment on potential successors, but a CPB official said it would "make sense" for CPB exec vp and coo Robert T. Coonrod to be in the running because he is the No. 2 man at the organization. Coonrod will be "assuming additional duties as necessary" during the transitional period, according to the official. Coonrod served as deputy director of Voice of America from 1989 to 1992.

## 'Kiplinger's' Hires Oasis

*Kiplinger's Personal Finance Magazine* has hired the New York-based ad agency Oasis to handle its national trade advertising. The new campaign will be the first image campaign the title has mounted since a 1991 effort promoted its name change from *Changing Times* to *Kiplinger's*. *Kiplinger's* is a 50-year-old veteran of the personal-finance category.

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## BIG DEAL

### REEBOK

**Advertiser:** Reebok International, Stoughton, Mass.

**Agency:** Leo Burnett, Chicago

**Begins:** Now

**Budget:** \$100 million (est.)

**Media:** TV, print

**T**he successor campaign to "This is my planet" for Reebok International not only tries to get more down-to-earth, it seeks to capture reality.

The 90- and 30-second television spots that make up the campaign's first wave carry no theme line, instead closing simply with the Reebok logo and its Web site address. Two promising rookie pro basketball players—Allen Iverson of the National Basketball Association and Saudia Roundtree of the new American



**ABL star Saudia Roundtree is the "real" thing in new Reebok spots**

Basketball League—are the focus of the spots. Their unscripted commentaries about themselves, their lives and their goals as athletes are heard over documentary-style montages.

Reebok's primary target—teens, largely in urban markets—is difficult for advertisers to reach effectively, said Brenda Goodell, Reebok vp of U.S. marketing communications. The spots will air on broadcast and cable prime and sports programming with high teen viewership. Print ads also carry the logo and Web address, and Reebok's revamped site provides information on the athletes as well as on product.

NBA stars Shaquille O'Neal and Shawn Kemp will appear in new spots added when the league's playoffs begin. Soccer star Eric Wynald will appear in spots in the spring.

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### ISRAEL MINISTRY OF TOURISM

**Agency:** Christy MacDougall Mitchell

**Begins:** February

**Budget:** \$6 million

**Media:** TV, print, radio

In its first campaign for the Israel Ministry of Tourism, Christy MacDougall Mitchell reminds travelers that Israel is an exciting vacation spot, in addition to housing religious and historic sites.

Steve Bennett, director of client services at CMM, said that the notion of traveling to Israel sometimes makes people nervous: "We are trying to lighten up the idea. People want to relax."

The New York shop won the \$6 million account from Bates late last year.

The campaign follows an ad that ran in *The New York Times* with the headline "Peace. It's a beautiful thing to see." The CMM-created ad was endorsed by the Israel Ministry of Tourism, Ministry of Tourism and Antiquities of Jordan and the Palestinian Authority.

The print campaign breaks in the March issue of such magazines as *Condé Nast Traveler* and *Gourmet*. Radio and TV spots will parallel the print effort. —*Matt Suman*

### INFINITI

**Agency:** TBWA Chiat/Day, Venice, Calif.

**Begins:** April

**Budget:** Undisclosed

**Media:** TV

After four years, Infiniti will drop sophisticated Brit Jonathan Pryce as its ad spokesman as it scraps the snob factor for a lighter approach in a new campaign breaking in April under the tagline, "Own One and You'll Understand."

The campaign will attempt to remake luxury carmaker's image as more accessible and fun while touting the company's high customer-satisfaction ratings. The campaign picks up the company's \$100 million annual media budget.

Infiniti media buys and event involvement, including the U.S. Open and the Indy 500, will focus on reaching the roughly 8 percent of the car-buying market that can afford an Infiniti. —*Steve Gelsi*

### VAN DE KAMP'S

**Agency:** William Eisner & Associates, Hales Corners, Wis.

**Begins:** Now

**Budget:** Undisclosed

**Media:** TV

In its first work for Van de Kamp's two frozen-fish lines, William Eisner & Associates avoids sibling brand rivalry by promoting the category as a zesty alternative for families bored with other quick-meal fare.

St. Louis-based Van de Kamp's markets frozen foods under its own name as well as the Mrs. Paul's (fish), Celeste (pizza) and Aunt Jemima (waffles) brands. With its expanded brand portfolio, billings were expected to grow to more than \$20 million, according to the company.

Van de Kamp's purchased the Mrs. Paul's brand from the Campbell Soup Co. last year. Eisner's challenge is to advertise that brand and Van de Kamp's own fish products without cannibalizing market shares for either brand. To that end, the spots that break today on prime-time network and cable TV focus on the purported benefits of frozen fish, without making specific claims for a single brand's excellence. —*Trevor Jensen*

### IKEA SEATTLE

**Agency:** McCann-Erickson, Seattle

**Begins:** March

**Budget:** \$1.5 million

**Media:** TV

Ikea Seattle, the only independently owned Ikea store in the country, has hired its own agency for creative duties. The store has tapped McCann-Erickson, Seattle, to create a TV campaign scheduled to launch in March.

Bjorn Bayley, who owns and operates Ikea Seattle, said he wanted advertising with a more local feel. Deutsch in New York handles Ikea's advertising nationally.

"When we opened two years ago, we bought whatever Deutsch produced for Ikea U.S.," said Bayley, a former president of Ikea North America who was involved in hiring Deutsch.

Bayley added, "Deutsch does great advertising, but we've found Ikea [U.S.] focus was on the big stores and we felt the advertising was better suited to [their] mar-

# CMR TOP 50

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

Week of Jan. 13-19, 1997

Rank	Brand	Class	Spots
1	SPRINT LONG DISTANCE--RESIDENTIAL	B142	30
2	KFC RESTAURANT	V234	28
3	BURGER KING REST	V234	26
4	COCA-COLA CLASSIC	F221	20
5	DOMINOS PIZZA RESTAURANT	V234	18
	SATURN CORP.	T111	18
7	1-800-COLLECT	B142	17
	ALKA SELTZER PLUS--COLD LIQUI-GELS	D212	17
	CAMPBELL'S--SOUP	F121	17
	HONDA AUTOS--ACCORD	T112	17
	OLIVE GARDEN RESTAURANT	V234	17
	PEPCID AC--TABLETS	D213	17
13	TAMPAX NATURALS--TAMPONS	D123	16
14	BOSTON MARKET RESTAURANT	V234	14
	GENERAL FOODS INT'L.--SGR FR&FAT FR CF	F171	14
	HBO HOME BOX OFFICE	V423	14
17	AMERICAN DAIRY ASS'N.--MILK	F131	13
	H & R BLOCK TAX SERVICE--CS	V213	13
	MCDONALD'S RESTAURANT	V234	13
	TYLENOL--EXTRA-STRENGTH GLTB	D211	13
21	MENTADENT--TARTAR-CONTROL TOOTHPASTE	D121	12
	PHILIPS MAGNAVOX--WEB TV INTERNET TRM	H310	12
	TACO BELL RESTAURANTS	V234	12
24	BUENA VISTA--METRO MOVIE	V233	11
	CARNIVAL CRUISES	T412	11
	KELLOGG'S--CRISPIX CEREAL	F122	11
	M&M CANDIES	F211	11
	PEPPERIDGE FARM--CRACKERS	F163	11
	SUBWAY RESTAURANT	V234	11
	TYLENOL COLD SEVERE CNGSTN--CPLT	D212	11
	UNIVERSAL-- <i>FIERCE CREATURES</i> MOVIE	V233	11
32	ADVIL--PAIN RELIEVER TABLETS	D211	10
	AMERICAN PLASTIC COUNCIL	B512	10
	CHILDREN'S TYLENOL--LIQUID	D211	10
	MAYBELLINE LASH BY LASH--MASCARA	D112	10
	MILLER LITE--BEER	F310	10
	RED LOBSTER RESTAURANT	V234	10
	SALON STYLE--HAIR PDTS	D147	10
	SHEDD'S COUNTRY CROCK--LIGHT SPREAD	F112	10
	U.S. ARMY--RESERVES	B160	10
41	CLAIROL HERBAL ESSENCES--SHAMPOO	D142	9
	GLADE--LASTING MIST AIR FRESHENER	H243	9
	HALLMARK--GREETING CARDS	B321	9
	HALL'S MENTHO-LYPTUS--TABLETS	D212	9
	KODAK--CONVENTIONAL FILM	G230	9
	L'OREAL COLOUR ENDURE--LIPCOLOR	D112	9
	LUBRIDERM--CLEAN MOISTURE LOTION	D111	9
	PIZZA HUT RESTAURANT	V234	9
	REVLON COLORSTAY--OIL-FREE FOUNDATION	D114	9
	TROPICANA PURE PREMIUM--RTS ORANGE JC	F172	9

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

kets and not so much to Seattle."

The concept behind McCann's four-spot campaign is to poke fun at pretentious attitudes toward furniture, said McCann president and creative director Jim Walker.

McCann illustrates that notion with some over-the-top scenarios featuring a trendy, interior designer character who is overprotective of his furniture and who views it as an art form.

The tagline for the campaign is, "Sometimes all you want is a piece of furniture you can actually sit on. Ikea. Stuff you can use." The creative and media budget for the campaign is around \$1.5 million, Bayley said.

Ikea Seattle has also purchased print advertising from Ikea Canada that was created by McCann-Erickson in Vancouver, British Columbia. While Bayley's goal is to produce advertising that improves sales in the local market, he says, "My dream is [Ikea U.S.] will want to buy these ads from me." —Kathy Tyrer

## FORD MOTOR CO.

**Agency:** J. Walter Thompson

**Begins:** Feb. 23

**Budget:** Undisclosed

**Media:** TV

J. Walter Thompson is creating a television spot for Ford Motor Co.'s Ford division specifically tailored to air during NBC's presentation of *Schindler's List* Feb. 23, company representative Jim Bright said.

The spot, the first Ford divisional branding advertising the automaker has aired in more than a year, will use the continuing themeline, "Have You Driven a Ford Lately?" according to sources. Ford will launch a \$40 million brand campaign for the flagship division in the fall. Creative executions will be different than this spot, which has a low-key tone in keeping with the serious subject matter of the Holocaust film.

The Ford division is the exclusive sponsor of NBC's broadcast premiere of *Schindler's List*, which won seven Academy Awards. No local commercial time is being sold, Bright said. A 60-second spot will air before the movie and a 30-second version will run after the film, sources said.

—Tanya Gazdik with Steve Gelsi

# Media Person

BY LEWIS GROSSBERGER



## Waiting On Line

IT IS A TRIBUTE TO THE SPECTACULAR SUCCESS of America Online that this great corporation, vir-

tually unknown to the public only a few short years ago, is today one of the most hated entities in the country, cursed at by millions of enraged customers and declared a dangerous fugitive by a posse of attorney generals, who hunted it down last week and shot it in the wallet. Even people who have never been on-line and have only the vaguest idea of what a computer does can now tell you that AOL

should be avoided at all costs, even if you have to obtain an ISDN or a TCP/IP for your ISP, whatever on earth that might mean.

As a jaded America Online veteran of three or four years, Media Person can look down from the heights of his wisdom and experience, scoffing at the hysteria and rage of the yammering loons below. Of course, he would do the same thing had he been a member only a week, but that's beside the point.

When first Media Person signed on, AOL was running third in its field, behind CompuServe and Prodigy. Even though there was not a great deal of what is known in the trade as "content," Media Person liked the looks of AOL. Unlike CompuServe, which appeared to have been designed by engineering professors for business students, AOL had lots of pretty little pictures, which made MP feel all warm and fuzzy. As for Prodigy, it was despised by those in the know (anyone who had read *Wired* once) because it splashed advertising slogans all over the place and was apparently run by some corporate behemoth for the nefarious purpose of making money.

As home computer sales rose and more normal people jumped into the game, AOL shot past its slower-to-adapt competitors and started looking like the AT&T of on-line services. Today it has 8 million customers,

though only about 26 users, since the rest of them just get busy signals whenever they try to log on.

At least that's the way it sounds in the newspapers. The truth, at least in Media Person's case, is that reaching AOL was more or less impossible for a few ugly days after the notorious new pricing plan went into effect, but then things started improving, until now. MP can get on almost any time—after five

**MP didn't bother throwing a tantrum over AOL's latest snafu.**

**The problem is we've been spoiled by perfect technology.**

or six unsuccessful tries, of course.

Hey, everything in life is a trade-off. Under the old pay-by-the-minute plan, you'd get hypnotized by the unbelievable denseness of the virtual louts infesting some "chat room," spend hours trying to explain to them how moronic they were and end up with a bill for \$8,340 at the end of the month. Under the new, improved plan, you can pay a flat \$19.95 a month, but the lines are so jammed, you can't get on at all—or so people noisily complain to their law-enforcement officers.

To us senior members, the shouting is a rerun. AOL has always had shortcomings, glitches and screwups aplenty and we've always griped bitterly about them, to each

other and through violent e-mails to AOL's founder and grand panjandrum, Steve Case, who never fails to respond with a polite form message from a subordinate, even though he is incredibly busy being interviewed for cover stories by national news magazines and explaining to Wall Street analysts why AOL's stock dropped 46 points overnight.

Yes, even Media Person has had his problems with AOL. On the one hand, he sends this column to this magazine via the service every week, gets to read articles in *Entertainment Weekly* and *Scientific American* without actually buying them, can check hourly on how much money the stocks in his retirement account are losing and, thanks to an AOL-based, e-mail discussion group, gets to argue constantly with people all over the country whom he's never met. On the other hand, one of AOL's proudest accomplishments, its gateway to the mighty Internet, is for Media Person a total myth. Any time he has ever attempted entry, MP's computer crashes faster than a commuter airliner caught in a meteor shower during an air-traffic controller strike.

So MP didn't bother throwing a tantrum over AOL's latest snafu. The problem is we've been spoiled by perfect technology. We grew up with things like television and telephones. You dial Alaska, you reach Alaska.

You want to see Hercules, you punch your remote and there he is. Then you buy a computer and think you're going to be able to dash off a fax, download a concerto, send your photo to Denmark, find a monograph on lemming migrations, no sweat.

You poor, deluded fool.

Sure, you can do such things...eventually...maybe...after a few days or weeks of fiddling, futzing, manual reading, tech support-dialing, software reinstalling and hardware upgrading. Computers ain't easy. They're turning America back into a nation of tinkers and mechanics. And they're forcing us to relearn the meaning of a word a lot of us had forgotten or never knew: patience. ■

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