

SPECIAL SECTION AFTER PAGE 16  
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QUARTERLY

# MEDIAWEEK

Vol. 7 No. 31

THE NEWS MAGAZINE OF THE MEDIA

August 18, 1997 \$3.00

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### Catholics Cross Disney

*Fury over 'Nothing Sacred' leads to threats of pressure on advertisers*

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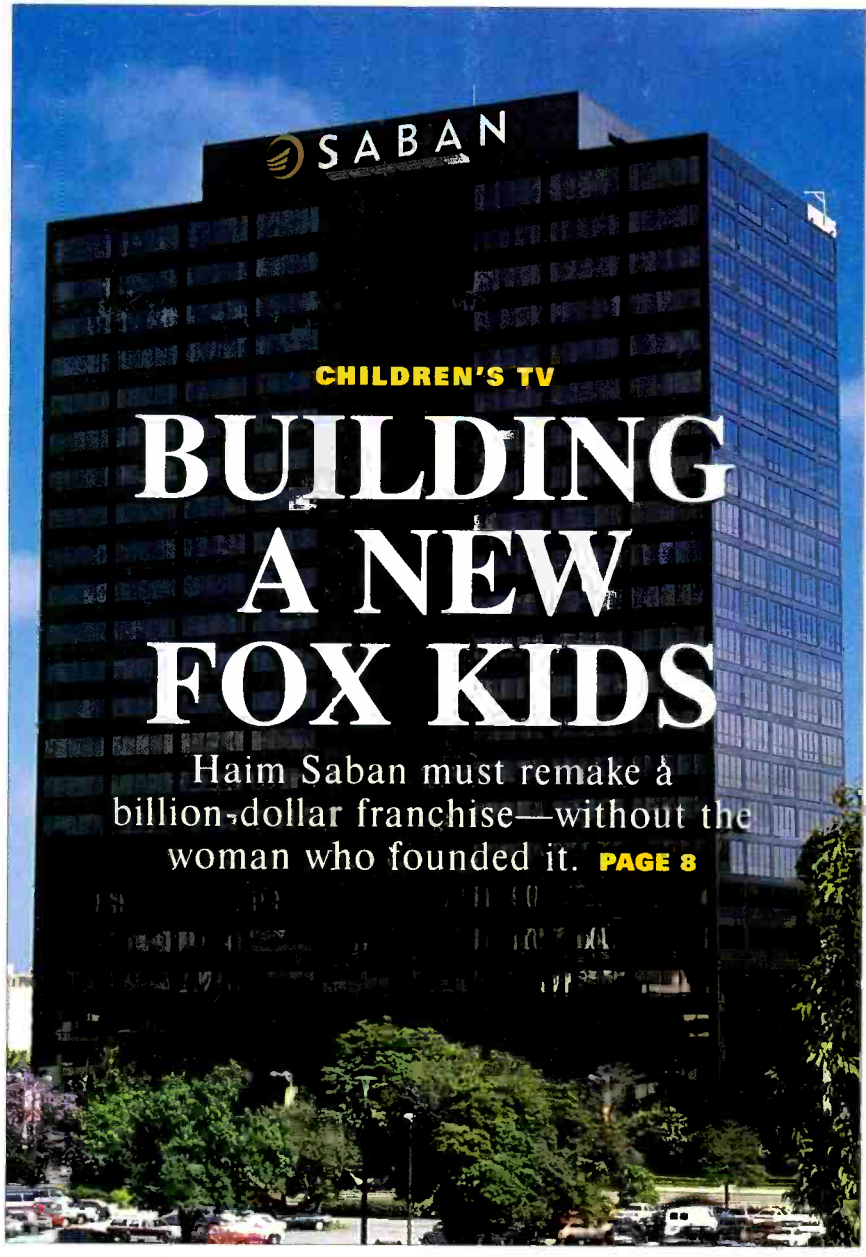
*Starts attempt to increase minority representation on editorial staffs*

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### Hicks, Muse May Face Competition for LIN Group

*As shareholders sue to stop deal, execs believe NBC may be waiting to make bid*



## CHILDREN'S TV

# BUILDING A NEW FOX KIDS

Haim Saban must remake a billion-dollar franchise—without the woman who founded it. **PAGE 8**

# Television Turns to Drugs

*Print at risk as the FDA loosens ad curb* **PAGE 2**

## MARKET INDICATORS

**National TV: Building**  
Fourth-quarter scatter starting to heat up at 10-15 percent CPM increases over upfront.

**Net Cable: Slow**  
Very little working in the market outside of the usual telecommunications money. Sales execs still hope fourth-quarter scatter will see CPM increases north of 5-8 percent.

**Spot TV: Robust**  
Market is overheated, with automotive, banking, telecommunications and fast foods leading the way. Pacific Northwest, Southeast and Midwest are said to be very tight on inventory from August through early October.

**Radio: Moving**  
Fourth quarter should wrap up early, by late September. Planners advise clients to order early for promotional spots. Retail, beer and wine continue to pour in, as does telecom business from MCI and GTE.

**Magazines: Strong**  
MPA says ad-sales growth in pages has only been this dynamic one other time since 1984. Automotive, drugs and cosmetics are not categories.

SPEEDIMPEX \$3.00  
MEDIA WEEK  
04321000424.336  
PRINTED IN THE U.S.A.



Laura K. Jones AUG 22 1997

## MEDIA WIRE

### BJK&E: Netizens Are More Media Active

A recent study by BJK&E Media seriously challenges the conventional wisdom that Internet users spend their surfing time at the expense of traditional media. The study took a different tack than a previous Nielsen/America Online survey, which showed a 15 percent drop in TV usage but compared Internet users to the general public. According to John McSherry, senior vp/director of media resources, Internet users need to be compared to a similarly, young upscale demographic. McSherry discovered that despite a slight drop in television usage, Internet users actually consume more media than their demographically matched counterparts. Within television viewing habits, the Internet users watch slightly more prime-time TV and late-night but considerably less daytime TV and other dayparts. As for the other major media, Internet users tended to read more newspapers and magazines and listen to more hours of radio per week. As McSherry's study pointed out in its summary, "The sky is not falling."—*Michael Bürgi*

### CBS Eye Net Adds Carriage on TCI Systems

CBS Eye on People last week secured a distribution deal with Tele-Communications Inc., the country's largest operator. Though the deal will not bring immediate carriage on TCI systems, it does round out carriage deals with the top three cable operators and five of the top 10 (Time Warner Cable, MediaOne, Jones Intercable and Adelphia Communications are the other four). To date, the network counts close to 5 million subscribers, said Lloyd Werner, executive vp of CBS Cable, EOP's parent. Most of the new carriage deals will call for rollout in fourth quarter of this year, thanks to benchmark rules in the 1996 telecom bill that allow cable operators to pass on some of the cost of carrying new channels during fourth quarter and first quarter. Therefore, much of the benefit of the signed deals will come around year-end, said Werner, when EOP predicts it will be *(continued on page 5)*

# TV as a Drug

*Relaxation of FDA rules could prove a boon to*

**THE MARKETPLACE /** By Richard Katz

**A** flood of hundreds of millions of dollars in pharmaceutical ad dollars will flow to broadcast and cable networks because of a change in the rules about how prescription drugs can advertise their wares on TV, said ad agency and TV insiders. Magazines and newspapers, which have been the preferred medium of the growing ad segment, will likely lose much of their share of the growing prescription drug category.

A new Federal Drug Administration policy announced Aug. 8 allows companies to plug the benefits of their prescription medi-

hundreds of millions of dollars," said Larry Goodman, president of ad sales for CNN Networks. Added Larry Hoffner, president/ad sales for NBC: "It has great potential."

"A lot more companies are considering," said Michael Marino, president of Medicus Communications, a New York-based ad agency specializing in health care. "People that were on the fence about TV are going to jump over."

Marino estimated that the \$55 million spent on TV prescription-drug advertising in 1996 will increase anywhere from two to four times by 1998. Jed Petrick, vp/ad sales for

### PRESCRIPTION MEDICATIONS AD SPENDING (in millions)

	Magazines/ Sunday magazines	Television
1996	\$479.5	\$68.1
1995	\$263.5	\$17.7
1994	\$191.7	\$16.5
1993	\$95.2	\$5.2

Source: Competitive Media Reporting and Publishers Information Bureau

**RECURRENT GENITAL HERPES?**

I'll tell you about the Shame the pain and a hundred broken dates.

There's what genital herpes did to me. Before I found FAMVIR, I spent the time the virus is active. Spent up the time to feeling. Pain and sore. FAMVIR relieved all the symptoms. The pain, the soreness, burning, itching, and tingling. Helped restore my sense of self. 125 mg 120/day for 1 day. Call toll-free 1-888-645-4444. Online: www.cdfamviro.com. Ask your doctor.

**FAMVIR** famciclovir 125 mg 120/day 1 day. Peace of mind

cines without having to include the lengthy descriptions of side effects and disclaimers that formerly made print the most practical medium for advertising such products.

The new FDA rule allows all this information to be merely flagged with an 800-number on the screen or an Internet Web site. Drug ads will still have to disclose information about its products' major health risks, such as possibly causing birth defects if taken by pregnant women.

"Based on the size of these companies and their portfolio of product, this could mean

weblet WB, predicted that TV would gain \$100 million in the short term from new prescription product ads and more than \$500 million over time. Marino, who estimated total prescription advertising at \$595 million in 1996, predicted that because the overall pie will grow, prescription spending on print will not decrease.

However, other industry insiders expected TV to benefit at print's expense. "We had meetings just this week with a major pharmaceutical advertiser," said Goodman. "They indicated that dollars would shift from print to television."

# Store

come, a bust to others

Pharmaceutical advertisers anticipated the FDA's rule changes and broadcast and cable networks have already begun to reap the rewards. Goodman said CNN saw a 34 percent increase in upfront pharmaceutical advertising.

CBS News aired the first ad created explicitly to take advantage of the new rules. An HMR ad for Allegra aired on the *CBS Evening News* at 6:30 p.m. on Aug. 8. NBC has already run ads for Allegra and Voltrex and has approved a spot for Claritin.

Network ad sales execs said new prescription-drug money is beginning to flow in. "The ruling will have a significant impact on the scatter market," said Marvin Goldsmith, president of ad sales for ABC.

Print industry sales execs remained hopeful that TV's gain would not come out of their pockets. "I know people who are saying these TV commercials will pull money from newspapers, but I think a lot of these companies will be hesitant to go into 60-second spots," said Joe Davis, national pharmaceutical sales director for the National Newspaper Network. "I don't think there will be a huge exit from print." Davis added that print companies will file comments with the FDA arguing that the new rules create potentially harmful public health issues. The pharmaceutical category contributed \$50 million in ad revenue last year.

Magazine insiders reacted to the new rules with bitterness. "What happened to the consumer?" asked Chris Million, MPA executive vp of marketing. "That's what I want to ask the FDA. If it's so important to have all the consumer information in magazines, why is it not important to have that information on TV?"

One magazine executive noted that drug companies, with their notoriously deep pockets, might be able to shoulder additional expenditures in TV without dramatically altering their magazine budgets.

While TV industry observers said that pharmaceutical ads most often target older adult demographics, all six broadcast networks and many of the cable networks should see an increase. "A rising tide lifts all boats," said The WB's Petrick. —with Jeff Gremillion, Valerie Burgher and Michael Bürgi ■

## Catholics Take on ABC

Leaders may pressure advertisers to avoid 'Nothing Sacred'

**NETWORK TV /** By Richard Katz

**L**ed by high-ranking clergy and other members of the Roman Catholic Church, a national petition and other actions are planned to sway advertisers away from ABC's soon-to-premiere drama *Nothing Sacred*. Last week, Newark Archbishop Theodore McCarrick advised Catholics to voice their disapproval of the drama to its sponsors. While stopping short of calling for an advertiser boycott, McCarrick wrote in his column in *The Catholic Advocate* that sponsors choosing to advertise on the show do so "at their own peril."

An ABC representative said that the network was aware of McCarrick's views, but that the criticism would not prevent the drama from being "fully advertised." She added that several religious leaders and reviewers, such as James Martin in the Jesuit weekly *America*, have praised the program. ABC declined to reveal which companies will advertise on *Nothing Sacred*, which will run on Thursdays at 8 p.m. beginning Sept. 18. In the *Nothing Sacred* pilot, a young priest questions the existence of God and contemplates a sexual tryst with an ex-girlfriend.

McCarrick, who leads 1.4 million

Catholics in four New Jersey counties, represents the latest in a series of religious and secular groups criticizing ABC and its parent, The Walt Disney Co., for moral reasons. Earlier this summer, the Southern Baptists—accusing Disney of promoting homosexuality by airing the controversial "coming out" segment on *Ellen*—initiated a boycott of Disney products, but advised its members not to target advertisers.

Another Disney critic, William Donahue, president of the 350,000-member Catholic League for Religious and Civil Rights, said he has talked to the archbishops of Los Angeles and Chicago and others who agree with his position. Donahue added that he's also had talks with the Southern Baptists about how to strike back at Disney. He said he will announce a petition drive next week denouncing what he believes are Disney's anti-Judeo-Christian ethics. Donahue said that his members will also actively voice their opinions to *Nothing Sacred* advertisers, including the tactic of buying ads in trade magazines to denounce the show. "They're going to hear about this big-time," he said. ■



**Sacred's Ann Dowd, Scott Campbell, Kevin Anderson and Brad Sullivan**

## MPA Plans Diversity Study

Seeks to measure minority employment in a very white industry

**MAGAZINES /** By Jeff Gremillion

**T**he Magazine Publishers of America is planning its first study of diversity in the magazine industry, said Vaughn Benjamin, MPA vp and staff liaison to the Workplace Diversity Council. The objective of the survey is not to cast the industry in a poor light, said the vp, but rather to find the trouble spots in the industry's ongoing struggle to integrate minorities. "Magazine publishing has earned a black eye, a reputation that it's an industry in which minorities can't get hired," said Benjamin. "The truth is,

people of color don't think about working for magazines, and people in the industry tend to hire people they know." Smaller surveys have indicated that minority employment at magazines is comparable to that at newspapers, which this year have 11.35 percent minority employees in editorial, according to the American Society of Newspaper Editors. According to a recent FCC report, minority representation in 1997 in all of broadcast is roughly 19.9 percent. Minority jobs in all of cable increased from 27.1 percent to 28.2 percent. ■



## AT DEADLINE

### Family Channel Dispatches Much of its Staff

The Family Channel is planning to lay off at least 50—and possibly much more—employees over the next two months, the result of its acquisition by Fox Kids Worldwide earlier this summer. Employees in marketing, international and p.r. were alerted last week that their divisions were being moved to L.A. Other units of the company are also expected to undergo some shakeout, and as many as half the company's work force could lose their jobs by November.

### CNN's Sights Are Set on Rather

CNN is seriously courting CBS lead anchor Dan Rather, as CNN chairman/president Tom Johnson continues his search for a high-profile anchor to head the network's TV presence. Sources close to CNN said Rather is being offered up to \$7 million a year to leave CBS with two years left in his contract.

### NLRB Detroit Paper Plea Denied

A request by the National Labor Relations Board to return *Detroit News* and *Free Press* former strikers to their jobs was denied by a U.S. District Court Judge in Detroit last Thursday. The measure would have ordered the *News* and *Free Press* to immediately reinstate close to 1,000 workers who walked off the job in summer 1995; in February the strike ended with a return-to-work offer from the unions. The NLRB's proposed injunction would have also displaced the 1,200 replacement workers whom parent company Detroit Newspaper Agency hired during the 19-month action. The judge, reversing an earlier ruling by an administrative judge, said that the NLRB appeals court has not concluded whether unfair labor practices caused the strike.

### 'Utne' Seeking Alternative Owner?

The *Utne Reader*, the 13-year-old digest of the alternative press, is reportedly for sale. The Minneapolis-based bimonthly's circulation slipped 15 percent, to 258,000, in second-half 1996, according to ABC. The magazine told *Mediaweek* recently that ad sales were on the rise; *Utne* is not audited by PIB. New editor Hugh Delehanty, formerly of *People*, has tried to soften *Utne's* sharp political edges, adding spiritually oriented self-help content and reducing pickups from the alternative press. Socio-political journals such as *Harper's* and *Mother Jones* have been mentioned as possible buyers, but both magazines have publicly downplayed their interest. A source close to the magazine said *Utne* has been seeking financial backing of some sort but could not confirm that the book is for sale. Neither Delehanty

nor *Utne* president John Sheehy was available for comment.

### Top Spot in Flux at Struggling RDA

James P. Schadt abruptly resigned without comment from his post as CEO and chairman of the Reader's Digest Association last week. Former chairman and CEO George V. Grune has been named to the top post on an interim basis, pending the appointment of a new CEO by a search committee established by the RDA board. Under Schadt, at the helm since 1991, the company's plans for brand extension, database exploitation and circulation growth of the 15 million-circ namesake magazine fell flat. And stock prices for the public company have languished.

### Katz Media Deal Delayed by FCC

Evergreen and Chancellor Media's joint venture to purchase Katz Media Group, the New York-based TV advertising rep firm, has been delayed because of an FCC request for further information, sources familiar with the situation said. Both Evergreen and Chancellor have extended their cash tender offer of \$11 per share for all Katz Media shares until Sept. 25, at 5 p.m. The tender offer had been scheduled to expire on Aug. 14. About 12.8 million Katz Media common shares had been tendered at press time; a month ago, Katz had 14.1 million shares outstanding.

**Addenda:** Forbes Inc. has agreed to acquire the assets of The New York Times Custom Publishing Group, including contracts to publish *Four Seasons Hotel and Resorts* for the hotel chain, and IBM's publication, *Beyond Computing*. Terms of the deal, which is expected to close next month, were not disclosed...Scranton, Pa.-based Nexstar Broadcasting Group signed a definitive agreement last week to acquire three NBC-affiliated stations from Atlanta-based U.S. Broadcast Group: KSNF-TV in Joplin, Mo.; KFDX, Wichita Falls, Texas; and KJAC, Beaumont, Texas...Shop At Home, Inc., the Atlanta-based home shopping company, will acquire the assets of the now-bankrupt Global Broadcasting Systems in a deal valued at about \$50 million. The deal gives Shop At Home two more TV stations, KCNS in San Francisco and WRAY in Raleigh-Durham, and "the

rights to acquire [former Global-owned] stations in Cleveland, Knoxville, Tenn., and Sarasota, Fla.," said SAH president Kent E. Lillie.

**Publisher's Note:** *Mediaweek* will not publish an issue on Aug. 25. The publication date for the next edition will be Sept. 1. ■

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# Going Beyond the Game

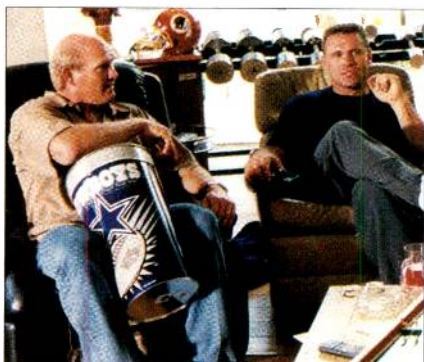
*Southwest Airlines, Gallo and others team with NFL on Fox*

**TV SPORTS /** By Langdon Brockinton

**T**ake a flight on Southwest Airlines next month, and you'll probably see many of the company's employees wearing "NFL on Fox" T-shirts. Visit your nearest 7-Eleven in October, and enter a sweepstakes whose ultimate prize is a free trip to Fox's marquee National Football League matchups in November.

These are two examples of how Fox is teaming up with an assortment of advertisers via marketing programs designed to promote coverage of the 1997-98 NFL season. Besides 7-Eleven and Southwest, Fox has also joined forces with Miller Brewing, Mazda, Gallo Wine and the NFL. "We want to enhance our advertisers' presence with the NFL and Fox," said Neal Tiles, senior vp of marketing and promotions at Fox Sports. "We're seeking different ways to partner with advertisers—to extend our brand beyond the on-air network promos."

The cornerstone of this season's push is the "November to Remember" consumer sweepstakes. Beginning Oct. 15 at 7-Eleven outlets, in-store displays with Miller, Mazda Trucks and "NFL on Fox" identification will direct customers to watch *Fox NFL Sunday*,



**Pregame spinners Bradshaw (l.) and Long**

the network's pregame show, for a chance to win all-expenses-paid trips to Fox's key NFL matchups in November: Dallas/San Francisco, Arizona/Dallas, Washington/Dallas and Dallas/Green Bay. At the in-store displays, customers can collect game cards; each card contains a multidigit number. Starting on Oct. 26 during the Fox pregame show, an 800 number will appear onscreen, requesting that

viewers call and punch in their game-card numbers. Each week, one winner will receive a Mazda truck and the right to invite 10 friends to the following weekend's game.

In the next few weeks, Southwest Airlines will issue "NFL on Fox" T-shirts to all of its 25,000 employees. The idea is to have them don the shirts on the job—at

ticket counters or in-flight, for example—as often as they like during the month of September. Emblazoned on the T-shirts, Tiles said, will be a message such as: "Getting you to your destination in time to watch the NFL on Fox."

Additionally, Fox-branded NFL schedule cards will be wrapped around the necks of three million Gallo wine bottles and distributed to major national supermarket chains in October. ■

# LIN Deal May Not Be Done

*Other companies, including NBC, may want to enter the bidding*

**TV STATIONS /** By Claude Brodessa and Michael Freeman

**O**ther suitors, notably NBC and Clear Channel Communications, may try to beat Hicks, Muse, Tate and Furst's \$1.7 billion-dollar acquisition of the nation's 22nd-largest TV group, LIN Television, said knowledgeable sources in the TV business who would not speak for attribution. Meantime, a LIN shareholder filed suit in New York State Supreme Court on Friday seeking to

block the deal. The Dallas-based buyout firm Hicks, Muse last week reached agreements with both LIN's board and AT&T, which announced last December to sell its 45 percent stake in LIN. Separately, Hicks bought WOOD-TV as well as its LMA WOTV-TV in Grand Rapids, Mich., from AT&T for \$122 million.

"Like any other public company, until something closes there is always the fiduciary duty of the board of LIN to look at the best

## MEDIA WIRE

at 10 million subscribers. Privately, EOP executives are confident the service will be added to Time Warner Cable's New York system when its tier of 12 new channels is announced in the next few weeks. Separately, EOP president Geoffrey Darby said that the Sept. 3 installment of CBS' *48 Hours* will premiere a segment produced originally for EOP's *I Witness* series. CBS News anchor Dan Rather will introduce the segment as an EOP production and will refer viewers to EOP for a full three-hour version of the segment, though Rather will not mention a date or time for that full broadcast. "We won't take network programming and put it on our channel," explained Darby, "but we will feed the [CBS] network with [EOP] material." —Michael Bürgi

### Papanek to Edit ESPN's New Sports Magazine

ESPN has tapped *Sports Illustrated* alum John Papanek to edit its new biweekly sports title, set to launch next March. Papanek left *SI* in 1992, where he spent 19 years, including a stint as managing editor. At press time, Papanek hedged on whether he had the job. "It looks likely," he said, but said he had not yet signed a contract. Papanek will leave his post as editor and senior vp of New Century Network, whose online service News Works aggregates content from nine large newspaper publishers, including Advance, Gannett and The New York Times Co. "It's an opportunity too good to pass up," said Papanek of the ESPN magazine. "It includes all the things I know so well." Papanek said ESPN would target a younger audience that *SI* hasn't captured. Elsewhere in the world of sports journalism, John Atwood, executive editor of Wenner Media's *Men's Journal*, has been named editor of Hearst's *Sports Afield*. Atwood replaces Terry McDonnell, who left a few months ago to take the editor's post at *Men's Journal*. Atwood said he will expand 110-year-old *Afield* beyond hunting and fishing to include other outdoor sports. —Jeff Gremillion

(continued on page 6)



## MEDIA WIRE

### 'Adweek' Founder Plans New Book for New York

A new city magazine for New York is in the works. *NY Citylife*, set to launch as a quarterly in November, defines itself as much by what it doesn't cover (celebrities, nightclubs, politicians) as by what it does (lifestyle issues, careers, parenting, health, money management). The independent startup's initial rate base will be 100,000; it is scheduled to go monthly in September 1998. The magazine hopes to skew older (30 and up) and more middle-class. Service items might include a piece explaining what to do if your new couch doesn't fit on the elevator in your apartment building. "We will cover all those things you wish you knew, but that you usually have to live here for 20 years to figure out," said associate publisher Kevin Cox. "And by that time you're ready to move to Florida." Barbara Lovenheim, a frequent contributor to *New York* and *The New York Times*, conceived the new book and will serve as editor. Her partner in the venture is Kenneth Fadner, founder and former president of Adweek Magazines' former parent, A/S/M Communications, who is publisher. —Jeff Gremillion

### Fallows Adds New Faces To 'U.S. News' Newsroom

In the past few weeks, as *U.S. News & World Report* editor James Fallows approached his first anniversary on the job, the newsweekly announced more than a dozen new editorial hires. *Forbes* senior editor Damon Darlin will become assistant managing editor of *U.S. News* next month, replacing Avery Comarow, who will become a senior writer. Former *Wired* managing editor Russ Mitchell has joined the magazine as a senior business writer covering technology. Chris Orr, who had been articles editor for San Francisco-based *Mother Jones*, has joined *U.S. News* as deputy national editor. Former Maclean's Washington bureau chief, Marci McDonald, is a new senior writer for the book. And Marianne Lavelle, formerly of the *National Law Journal*, will be a new senior editor, as well. *Newsweek* (continued on page 8)

bids," said one TV group exec. Hicks' bid of \$47.50 per share was considered low.

A statement released by LIN said it "may terminate the merger agreement prior to the receipt of stockholder approval" and could "accept a proposal determined by the board of directors to be more favorable to the LIN Television stockholders."

"It's possible some other offer may be made. That's why we left it that way," said one LIN executive, who spoke on the condition of anonymity. A spokesman for Hicks said the price was "full and fair" and that chairman Thomas O. Hicks was "confident that no one is waiting in the wings."

Industry execs believe that NBC, Dallas-based Clear Channel Communications or even ABC might swoop in. "[NBC parent company] GE can get anything they want, it's

that simple," said one TV group exec.

A source at NBC said that the network's real interest is in LIN's Fort Worth station, KXAS-TV. NBC sorely lacks an owned-and-operated station in the Dallas market (DMA No. 8). NBC executives declined to comment.

Other companies such as Dallas-based Clear Channel Communications might also bid, several TV execs predicted. Clear Channel executives did not return phone calls.

The LIN group covers 6.3 percent of U.S. TV households. NBC's O&Os cover 24.6 percent. There is a 35 percent coverage cap set by the Telecommunications Act of 1996.

Other LIN stations are: WISH, Indianapolis; WTNH, New Haven; WIVB, Buffalo, N.Y.; KXAN, Austin, Texas; WAVY, Portsmouth, Va.; WAND, Decatur, Ill.; and WANE, Ft. Wayne, Ind. ■

# The Last Man Standing

*Sale of two indy N.J. papers to Gannett leaves one un-chained*

**NEWSPAPERS / By Valerie Burgher**

**T**he Gannett Co.'s recent announcement that it would purchase the New Jersey Press' *Asbury Park Press* and *Home News & Tribune* leaves *The Record* in Bergen County as the Garden State's sole independent newspaper. With Gannett- and Newhouse-owned papers surrounding *The Record*, which is independently owned and operated by Malcolm "Mac" Borg, the well-regarded daily may now appear isolated and perhaps ripe for the picking by one of the giants.

But *The Record's* Borg says the recent sale of the other independents in New Jersey has not convinced him that the time has come for his paper to become another link in a chain. "We have survived quite nicely as a family-owned newspaper," assured Borg. "From what I can tell, we're still serving our readership."

In the past, *The Record* and the New Jersey Press' properties both capitalized on their independent status, drawing a healthy local readership and for a time forming an alliance to attract national advertisers. The *Asbury Park Press'* first-quarter circulation for 1997 was 151,218 on weekdays and 223,305 on Sunday; *The Home News & Tribune's* was 756,809 and 83,578 on Sunday. Though Gannett has not yet released the terms of the

acquisition, newspaper appraiser Kevin Kamen, of Kamen & Co., believes the New Jersey Press package was worth upwards of \$180 million.

*The Record* has performed well, too. Its 1996 weekday circulation of 151,179 and Sunday circ of 210,305 was a steady figure in a down market.

But what *The Record* may stand to lose, in addition to its peer group of independent newspapers, is a valuable freelance franchise: Since

1993, Gannett has contracted *The Record* to print 75,000 daily copies of its national paper, *USA Today*. Printing contracts often provide a 10 percent to 15 percent profit margin for the printer.

Now that Gannett has added two papers in the area, both of which come

with printing facilities, it may have its own means to publish *USA Today*. *The Asbury Park Press* alone does not have the printing capacity to handle the volume, but analysts have speculated that Gannett might split the job or even look to purchase *The Record* to consolidate its other printing needs in New Jersey.

According to Borg, however, he will not entertaining an offer anytime soon. "A family can only drive so many cars and eat so many meals," he said. "I don't see any reason for us to sell." ■

**"We have survived quite nicely as a family-owned newspaper," says *The Record's* publisher, Malcolm Borg.**

# Just when we got it down to 4.1 lbs\*, they loaded it up with awards.



"Editor's Choice"  
August 1997  
**PC Magazine**

"A-List"—Editors'  
Top Picks  
Lightweight Traveling  
Notebook  
July 1996—July 1997  
**PC/Computing**

"Reviewer's Choice"  
April 1997  
**Home PC**

"Recommended"  
April 1997  
**CNET.COM**

"Computer of the Month"  
April 1997  
**MicroTimes**

"Reviewer's Choice"  
April 1997  
**Home PC**

"Head to Head"  
March 24, 1997  
**InfoWorld**

"Top 20 Notebook PCs:  
Power Notebook"  
February 1997  
**PC World**

"Recommended"  
February 1997  
**Windows Magazine**

1996 "MVP Traveling  
Portables"  
January 1997  
**PC/Computing**

"Best Products of the Year"  
January 7, 1997  
**PC Magazine**

"Most Important Products  
of the Year 1996"—Portable  
December 16, 1996  
**Information Week**

"Best Product of the Year"  
December 1996  
**Mobile Computing**

"Technical Excellence"  
—Portables  
December 1996  
**PC Magazine**

"Most Valuable Product"  
—Traveling Notebook  
December 1996  
**PC/Computing**

"Lightweight Notebook"  
Jul/Aug 1996  
**Wireless for the Corporate User**

"Editor's Choice"—Lightweight  
Traveling Notebook  
August 1996  
**PC Magazine**

"Recommended"  
—Notebook Computer  
July 1996  
**Windows**

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## MEDIA WIRE

writer Gregg Easterbrook will join *U.S. News* as a senior writer. Amanda Spake, who has worked part-time on special projects for Fallows, will be a senior cultural writer, and Debra Dickerson, also a former part-time contributor, will become a senior editor. *U.S. News* has also hired or promoted from within five new news editors. In the past year, many staffers have left or been asked to leave the magazine as Fallows put in place a new editorial policy that frowns on conventional politics-as-usual journalism and perks for reporters. The editor, traveling on vacation, could not be reached for comment. A *U.S. News* spokesman said the staff openings were the result of "some attrition" and the "natural ebb and flow" of the magazine. —Jeff Gremillion

### Liberty, Fox Pour Money into Avalanche

Liberty Media announced plans last week to invest \$15 million in the Pepsi Center, a new arena in Denver, home of Liberty. The arena is a unit of Ascent Communications, which also owns the Denver Nuggets basketball and Avalanche hockey teams, the latter of which was able to keep star center Joe Sakic as a result of the deals. At the same time, Ascent and Fox Sports Rocky Mountain, which is owned by Liberty and News Corp.'s Fox unit, inked a \$100 million, seven-year regional TV. Both deals are subject to Ascent and Liberty board approvals. —Michael Bürgi

### Cablevision Spins Off Illinois Cable Operation

Cablevision Systems Corp. last week agreed to sell its 65,000-subscriber cable system in Rockford, Ill., to New York-based Insight Communications for \$97 million. Cablevision has been selling off systems that aren't of strategic value to its three cable system clusters in New York, Boston and Ohio. Insight, which is one-third owned by MediaOne but remains privately owned, will reach 250,000 subscribers on completion of the deal, which awaits regulatory and other approval. —Michael Bürgi

# Tough Times for Fox Kids

With Saban now in charge, company faces pressure on several fronts

CHILDREN'S TV / By Eric Schmuckler

Last month's executive tumult at Fox Kids Worldwide, in which Haim Saban took control and Fox Kids founder Margaret Loesch was removed from all operations, leaves the company in a difficult spot. With Fox Kids acquiring IFE's Family Channel and transforming it into a daytime kids cable outlet, Loesch's creative talents will be sorely missed, people inside and outside the company say. Nor will this instability help to soothe agitated broadcast affiliates and advertisers.

Officially, Loesch was promoted to vice chairman—but with no one reporting to her and nebulous duties as "global strategist." In reality, she was "blindsided," according to a colleague, and given no opportunity to carve a creative role for herself. Betting inside the company is that Loesch will not return from her month-long vacation.

Even longtime Fox-ers hardened to the cold personnel decisions of Rupert Murdoch, chairman of Fox parent News Corp., are appalled by the move. "Why get rid of someone who put that many hit shows on the air?" asks one. Neither Loesch nor Saban would comment. A Fox official explained that the company wants her to help leverage the kids brand into cable and other new platforms. "Fox values her in that capacity," he says. "It's not like she's being taken out of the lineup."

Loesch herself set these forces in motion when she brought the ferocious Saban inside as a partner. With \$1.9 billion at stake in the IFE deal, insiders say that Fox brass opted for hard-nosed business leadership, and Saban has traditionally run his own ship without a strong No. 2. The company has begun a house

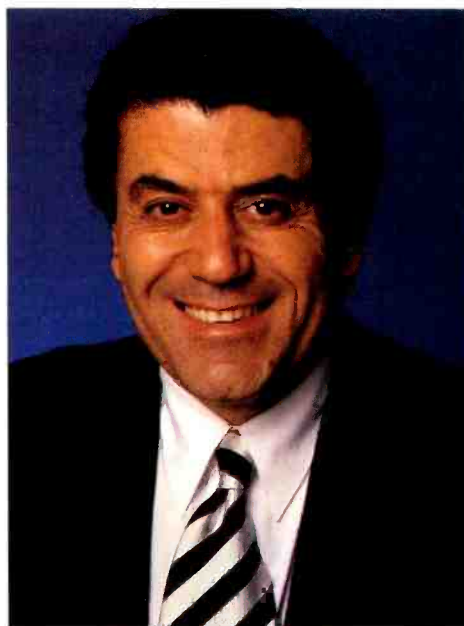
cleaning, with the departures of such top Loesch aids as exec vp of marketing Susan Franks and Kim Hatamiya, senior vp of Latin America and Asia.

The knock against Loesch was that she never delivered a big hit that the company owned. The shows Loesch developed and Fox co-owned, including *Bobby's World*, *The Tick* and *Life With Louie*, offer zilch in the way of merchandising revenue. "If you're going to do a 4 rating," asks one outsider, "why spend \$400,000 an episode on *Life With Louie* and get nothing on the back end? *Masked Rider* and *Beetleborgs* [a couple of Saban stiffs] were cheaper to put on and there was even a little merchandising."

Building a viable competitor to Nickelodeon and other established kids cable nets will be a tall order for the tightfisted Saban, whose library is chock-full of international animation of wildly varying quality. "His Haimness is going to run it his way, and he apparently doesn't need someone with Margaret's class or eye," scoffs one kids syndicator. "If *Power Rangers* is the best of his library, can you imagine what the worst is? He has been scouring the globe for anything he can get cheap-cheap. But Cartoon Network has *Hanna Barbera* and Warner Bros. and Disney has this incredible library. He's in for a rude awakening."

One observer wonders whether Saban has the right skills to engineer the channel. "Building a domestic channel or international business takes years and years. Saban is a cash business—licensing, merchandising, exploiting a library. They wake up and say, 'How can we make money today?' They'd rather make the cash now than invest to build an asset. And if they're relying on the strength of their programming, they're crazy."

The new cable channel will desperately need the support and cross-promotion of a strong broadcast arm, but the Fox Kids broad-



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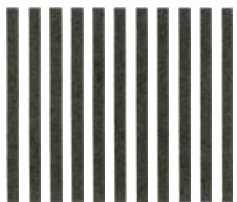
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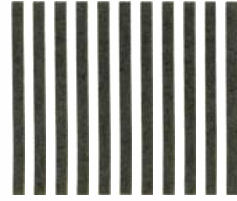
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cast net is under heavy pressure due to sinking ratings and restive affiliates. Loesch's departure "will tremendously affect the faith and trust of advertisers," says a Fox exec. "Will we deliver the same quality shows? The key producers in this business are friends of hers, not Haim's."

The Family Channel deal has only intensified doubts about the intentions of Fox's broadcast affiliates. Two plans are reportedly under discussion: Affiliates may continue to participate in the broadcast net's profits, with a little teaser money from the Family Channel thrown in, or they can cash out their participation for a lump sum, presumably including an agreement to carry the network for a number of years. For every station that opts out, Fox may well be scrounging for a new broadcast affiliate.

Rivals have speculated that Murdoch won't keep his owned-and-operated stations in kids for the long run, eventually shifting them to sitcoms or news in the afternoon depending on each station's profile. Fox has repeatedly affirmed its commitment to kids programs, and Saban's deal with Fox is said to lock in the O&O's for several years. But the new basic cable net, if and when it gets up to speed, could offer Fox a place to collect all of its kids business.



RON TOMER/FOX

Give Saban credit for guts: **Loesch built a billion-dollar franchise for Fox.** "Haim put all his marbles on the table," says a kids source. He bet his company, and a giant piece of his net worth—minus the stray \$100 million he pocketed from the *Power Rangers*, of course—in the \$1.9 billion IFE deal.

Debt is non-recourse to News Corp., meaning that Saban, not Murdoch, is on the hook if the venture goes south. "In the end," predicts this source, "Murdoch will win." ■

# Keen in Late-Night Battle

*Wayans takes early lead, but buyers await key demo numbers*

**SYNDICATION** / By Michael Freeman

**T**wo weeks into the late-night ratings battle between newcomers *The Keenen Ivory Wayans Show* and *Vibe*, media buyers and station reps are attributing Wayans' higher numbers to the talk show's affiliate station roster. Though far from anointing Buena Vista Television's *Keenen* as a clear winner over Columbia TriStar's *Vibe*, these experts give Wayans the advantage because of his name recognition from creating and starring in Fox's one-time hit series *In Living Color*.

"It doesn't take a brain surgeon to figure out that the Fox O&Os and affiliates provide a stronger clearance platform than the Chris-Craft/United Television and Tribune stations of the UPN and WB network stripes," said one New York ad buyer, who requested anonymity. "Aside from Fox providing a strong lead-in from prime time, their stations

have traditionally inserted higher-rated off-network sitcoms in late fringe."

Both *Keenen* and *Vibe*, hosted by relatively unknown comic Chris Spencer, debuted on Aug. 4. Preliminary opening-week ratings from the overnight Nielsen markets show *Keenen's* 3.5 rating/9 share average (NSI, Aug. 4-8) was ahead of *Vibe* (2.8/7) by a 14 percent share advantage. *Keenen* also exhibited similar 13-percent share gains over the 8 share averages for its lead-in programming and previous time-period averages for August 1996 and July 1997. By contrast, *Vibe's* opening remained on-par with 7 share averages from year-ago and July levels, but it did exhibit a 17 percent increase over its lead-in programming (3.1/6).

Compared to the week prior (July 28-Aug. 4) before both shows premiered, preliminary research indicated that *Keenen's* first-week ratings exhibited a 9 percent over program-

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ming previously occupying his time periods. *Keenen's* primary cluster of Fox affiliates also apparently helped to snatch up viewers at the expense of *Vibe's* concentration of the Warner Bros. Network and United Network affiliate clearances, where *Vibe* experienced a 12-percent drop in rating from its time periods' previous weekly average (a 3.2 rating).

Despite the apparent strength of Fox affiliate clearances, it remains to be seen if *Keenen* can dent established competitors like NBC's *Tonight Show With Jay Leno* (a 5.6 rating) and CBS's *Late Show With David Letterman*. During that same week, *Tonight* (a 5.6 rating) and *Late Show* experienced only 2 percent and 3 percent week-to-week rating declines, respectively.

"Anytime you have [four] talk shows competing for the nearly the same audience, there is going to be fractionalization of those numbers," said Bill Carroll, vice president and director of programming, Katz Television Group, a New York-based station rep firm. "It is just way too early to declare any clearcut leader between the two. However, it could be said that *Keenen* is not hurting the time period's performance and has a slight edge" in the ratings versus *Vibe*.

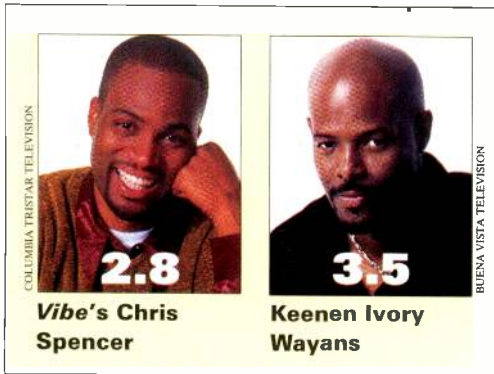
That edge becomes all the more apparent in the seven markets where *Keenen* goes

head-to-head in time periods against *Vibe*. On opening week, *Keenen* won six out of seven metered markets—New York, Los Angeles, Atlanta, Indianapolis, San Diego and Charlotte, N.C. Notably, there were crucial 11 p.m.-midnight wins in the top two markets, with *Keenen's* 5.1/10 on WNYW in New York and 6.7/12 on KTTV in Los Angeles beating *Vibe*, which posted a 4.6/9 on WWOR and 3.8/9 on KCOP in those markets. However, the best measure of both shows' performances will come with the release of Nielsen

Media Research's national demographic ratings for the key 18-34 and 18-49 categories—the first of which comes out this week. "These shows may be comping better in 18-34, and that's where our advertisers will be searching for stability

over the next few weeks," said Julie Friedlander, senior vp, national broadcast buying at Ogilvy & Mather.

According to Mike Shaw, president of Buena Vista Television Advertiser Sales, *Keenen* could be on track to deliver on the 1.5-2 rating range the barter sales division projected to advertisers. "It is entirely possible both shows can do well, where each is floating around a 3 rating," Shaw added. "Given what is out there, there may be enough eyeballs to go around to keep everyone happy." ■



**Vibe's Chris Spencer**

**Keenen Ivory Wayans**

## TV SPORTS

By Langdon Brockinton

# NBC's Cups Runneth

*Breeders' championship raises stakes in title sponsor race*

For the first time in its 14-year history, the Breeders' Cup is likely to get a title sponsor. With seven events, the Cup represents the richest single day in thoroughbred racing; each race guarantees a minimum purse of \$1 million. Sports Marketing & Television International, a part of New York City-based Marquee Group, has just begun to pitch the title sponsorship for this year's event, which airs Nov. 8 from 1:30-6 p.m. (EST) on NBC. The multiyear

entitlement package includes: category exclusivity; on-site signage; identification in a tune-in TV campaign promoting the Cup, and affiliation with the Breeders' Cup stakes races, which run from January through October and serve as a lead-in to Championship Day, Nov. 8, at Hollywood Park in Los Angeles.

Additionally, the sponsor will secure a presence on international coverage of the Cup and obtain entitlement of ESPN's "Racing to the

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Breeders' Cup" series, which airs from the end of June through September. The annual fee for the sponsorship is valued in the "low six figures," said Cliff Kaplan, vp of sales at the Marquee Group. A few associate-level sponsorships also will be sold; such an advertiser would get entitlement of one of the seven Breeders'



**Sponsoring the prestigious Breeders' Cup likely could run "in the low six figures," a marketing executive said.**

Cup Championship Day races. Last year, the Cup averaged a 2.5 rating, down from a 2.8 average in 1995 and a 2.7 in 1994. But Kaplan is optimistic. "Horse racing," he said, "got a nice shot in the arm" from Silver Charm's run at the Triple Crown last spring.

Besides the Breeders' Cup, the network holds TV rights to the Ryder Cup through 2005 and to the Presidents Cup through 2006. Indeed, NBC has cornered the market on broadcasting "Team Golf" by landing the 2000, 2002, 2004 and 2006 Presidents Cups as part of the new PGA TV contracts finalized last spring. (For all of you non-linksters out there, the Presidents Cup matches a dozen top U.S. pro golfers against a formidable 12-man international squad from countries outside of Europe.) The network will likely begin soliciting sponsorships for the PC after the 1997 Ryder Cup concludes next month, sources said. NBC, for its part, declined to comment. Sources also maintained that the network is in talks with Nike regarding sponsorship of the 1999 and 2001 Ryder Cups. With a Tiger in the Beaverton, Ore.-based company's tank, such discussions would seem to make sense with Tiger Woods, a Nike endorser, likely to be a Ryder Cup mainstay for years to come.

**NBC has sold nearly** 95 percent of the ad time for its broadcasts of World Series Games 1 to 4 (as well as Game 5, if necessary), sources said. The network, which moved some of the inventory via package deals during the prime-time upfront, has sold a number of 30-second spots for about \$300,000 apiece. NBC declined to comment.

**CBS has just struck** a 1998 Winter Olympics ad deal with Shell, making the Houston-based oil company the exclusive "petroleum products" advertiser on the network's broadcasts of the Games from Nagano, Japan.

**Pro football** is the latest arena where so-called virtual advertising is being utilized. New Jersey-based Princeton Video Image Inc.'s "live video insertion advertising technology"—L-Vis, for short—is being employed during the local preseason telecasts of the Washington Redskins, San Fran-

cisco 49ers, San Diego Chargers, Minnesota Vikings and Baltimore Ravens. PVI's computer-generated electronic imaging technology enables broadcasters to electronically insert advertising, signage or product placement displays into live TV programs—signage that doesn't actually exist in the stadiums or arenas. On preseason telecasts, for example, corporate logos and messages have appeared "to the right of the goalpost" during

field goals and extra point attempts, said Doug Greenlaw, PVI's president and CEO. Among advertisers using the L-Vis system: Anheuser-Busch, Miller Brewing, Coca-Cola and Pepsi. "We're talking to the NFL about expanding our relationship," Greenlaw added.

**TN Entertainment**, an arm of TN Media, has produced a series of vignettes for Blue Cross & Blue Shield utilizing sports celebs Herschel Walker, Derek Jeter, Peggy Fleming and Tommy Moe. "We're using recognizable sports personalities who have had healthy and prosperous careers," said Howard Nass, TN Entertainment's exec director. The 30-second spots, soon hitting the airwaves and pegged to autumn's heavy enrollment period, will run in select markets and nationally as well.

**Motorola Pagers** will be the presenting sponsor of a Sept. 22 prime-time figure skating special on ESPN called "A Skater's Tribute to Carlo Fassi." Fassi, who coached many of the sport's all-time greats, died from a heart attack in March at the World Championships. The special is produced by D&F Consulting.

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## WBZ Moves to Reverse Ratings Slide

• BOSTON'S ONETIME NEWS KING, WBZ-TV, is fighting to make its way back to the top after a 2 1/2-year ratings decline. A recent spate of changes in news staffing, syndication scheduling and sales tactics made by new vp/general manager Ed Goldman is winning the station some favorable reviews from media buyers, although its news ratings numbers remain stalled.

CBS-owned WBZ tumbled from a dominant 9.2 rating and 22 share in late (11 p.m.) news in November 1994 to a third-place 6.5/14 share in November '96. Last month, the station earned its lowest numbers ever at 11 p.m., generating a 5.1/11 share in the July ratings book. Similarly dramatic declines have occurred since 1994 in WBZ's evening newscasts. The market's current news leaders are Hearst's WCVB (ABC), followed by Sunbeam Television's WHDH (NBC).

WBZ officials trace much of the ratings erosion to Westinghouse's acquisition of CBS. As a result of that deal, Westinghouse's WBZ in January 1995 switched affiliation from NBC to CBS. Sunbeam's WHDH, the CBS affiliate, later switched over to NBC.

In an effort to improve the station's sagging fortunes, CBS Station Group chairman Mel Karmazin in June tapped Goldman to replace Bill Aber as gm of WBZ (Aber returned to CBS Cable). Goldman previously was vp/gm of WBZ-AM, CBS' all-news station in Boston. Goldman immediately hired 11 new sales staffers, who are working under the Karmazin-imposed commission-only compensation plan that recently took effect at CBS' TV stations.



**Frequency switch: New gm Goldman jumped from the radio side.**

"What we're looking at now is, how do we turn the financial picture around?" Goldman said. Although Boston's spot TV revenue was strong last year (see chart), the market was down 2 percent to 3 percent in the first quarter of 1997, Goldman said, and WBZ's revenue was off even more than that.

"I just wrapped the fourth quarter and they were very aggressive, the most efficient," Risa Buchanan, a senior media buyer at Ingalls Advertising in Boston, said of WBZ.

WBZ sales executives report that there has been a change in priorities. "There's a greater emphasis on selling out every daypart," said Pam Bergeron, the station's sales director. "Hiring 11 salespeople...raises

the bar in terms of adding new revenue."

Goldman last month split up WBZ's 5 and 6 p.m. hour-long newscasts into three half-hour newscasts and moved *The CBS Evening News* ahead from 7 to 6:30. Phyllis Maguire, a media buyer at Arnold & Co., said that the three newscasts better suit viewers' hectic schedules. And as a result of the early news rescheduling, WBZ now has an

extra half hour for potentially lucrative access programming (currently the syndicated *Entertainment Tonight* and *Extra*). Goldman said this "double access" period (7-8 p.m.) may help carry viewers into CBS prime time at WBZ.

Buyers said that CBS' fall schedule and the November sweeps should yield a clear picture of WBZ's recovery efforts. "Prime time affects local news a lot, because you can promote your local news in it," noted Ingalls' Buchanan. WBZ's new on-air news promotions, she added, "look great. They just have to get viewers to the screen to see them." —CB

### BOSTON/NEWSPAPERS

## 'Herald' to Expand Its Palette in 'Globe' Battle

• THE TABLOID *BOSTON HERALD* THIS FALL plans to introduce one of the most sweeping redesigns in its 94-year history in its continuing competition with *The Boston Globe*. The new look will introduce color to the pages of the independently owned *Herald*, following a similar move in '89 by the New York Times Co.'s *Globe*.

A recent downturn in circulation for both dailies, in part a result of strong growth among suburban papers in the region, has raised the stakes for the *Herald's* makeover.

## WHERE THE DOLLARS GO IN BOSTON

Total local ad spending by media (in millions)

	Newspapers	Spot TV	Radio	Outdoor
1995	587.2	438.4	186.5	3.0
1996	598.9	487.0	207.8	2.8
% Change	+2.0	+11.1	+11.4	-10.5

Source: Competitive Media Reporting, BIA Research



In the first quarter of this year, the *Globe's* weekday circulation tumbled 4.1 percent to 466,317; the *Herald* was off 2.9 percent to 285,930. On Sundays, the *Herald* was down 5.1 percent to 193,462 and the *Globe* slipped 3.4 percent to 751,377.

The *Herald* was acquired in 1994 by Patrick Purcell after a decade-long ownership by Rupert Murdoch's News Corp. One of Purcell's long-term priorities is modernizing the tabloid—hence the redesign. Some small design changes have been introduced over the last year. *Herald* executive editor Andrew Costello said that the goal is “to give [the paper] a look that would attract a younger audience... something that would be really contemporary.”

Costello admitted that the paper needed “a fresh eye from the outside.” In August 1996, the *Herald* hired Florida-based newspaper design consultant Ron Reason, who has overseen the changes and has developed several prototypes for the full makeover. “When I first saw the paper, it had a lot of clutter, a lot of typographical baggage,” said Reason, who has handled projects for the *St. Petersburg Times* and *The Baltimore Sun*. “We’ve been minimizing the number of typefaces and trying to teach better design habits to the staff.”

The *Herald's* recent decision to combine the final redesign with the introduction of color has complicated its schedule. The launch date for the new-look, color *Herald* has been pushed back from May to June to September. Linda Kincaid, *Herald* managing editor, said last week: “I’m really not sure when it will happen.” The *Herald* has yet to select a printer for the enhanced version.

On the business side, the *Herald* is trying to chip away at the *Globe's* dominance in classified advertising with enhancements to its Web site, including JobFind, a professional recruitment feature that is winning business from local high-tech businesses.

While always keeping an eye on the *Herald*, the *Globe* also is paying increased attention to the local papers that ring the Boston market, said Richard Gulla, a *Globe* representative. One major competitor for suburban readers is Fidelity Investments' Community Newspaper Co., which owns some 80 weeklies and dailies in the Boston area, including the *Dedham Daily Transcript* and *The Arlington Advocate*.

Acknowledging the strength of the suburban Boston papers, the *Globe* is continuing to push its circulation outward. From Brookline and Somerville all the way into New Hampshire, the paper publishes separate zoned sections targeting affluent readers and advertisers in those communities. —VB

## BANGOR, ME./RADIO

# Imus' Hosts Do Battle With Lumberjack-Huggers

• CALL IT BUNYANGATE—A controversy of such statuesque proportions that it involves the likes of Paul Bunyan, radio personality Don Imus and the mayor and city council of Bangor, Maine, home to a 31-ft.-tall likeness of the legendary lumberjack.

WWMJ-FM, which carries Infinity Broadcasting's syndicated *Imus in the Morning* show in Bangor, is sponsoring an Oct. 21 appearance by the I-Man, who will broadcast his show from the Bangor Civic Center. To promote the event, the Dudman Communications station wants to strap a giant T-shirt bearing the words “Welcome to Bangor, Mr. Imus” on the city's Bunyan monument.

But Bangor mayor Patricia Blanchette, who is no fan of Imus, vehemently opposes dressing up the statue. On Aug. 25, the city council, which includes the mayor, is scheduled to vote on the Imus-Bunyan issue, one



BANGOR DAILY NEWS

**Tall tale: WWMJ sees giant promo possibilities with the Bunyan likeness.**

of the biggest media happenings in these parts since Ed Muskie ran for president.

Imus was on vacation last week and could not be reached for comment. The host recently blasted Blanchette on his program for her opposition to adding the bunting to Bunyan. “I’m not too upset about it—it comes with the job,” Blanchette said last week. “[The statue] has been [the city's] trademark for a good number of years. Our heritage is very precious to us.”

Martha Dudman, president and general manager of Dudman Communications, said that WWMJ has sold several sponsorships for Imus' visit; the packages include airtime, on-air promos, tickets and a reception with the host. Dudman added that individual local spots on the special broadcast will be sold for “at least double” the normal rate, which she declined to quantify. —LB

## BOSTON/RADIO

# Hibernia Eyes More Outlets in Healthy Hub

• HIBERNIA COMMUNICATIONS' \$5 MILLION agreement this month to acquire WPZE-AM, a Christian-format station in Boston, from Salem Communications, may mark the start of an acquisition spree by the Ardmore, Pa.-based broadcaster. “We’re very bullish on radio,” said Mike Craven, a partner and co-owner of the new company with Jim Thompson.

Craven and Thompson co-owned Liberty Broadcasting before selling that company's 19 stations in July 1996. Along with Palladium Equity Partners, a New York-based equity firm, the two execs are crafting a growth strategy that may extend beyond radio. “We would consider [any] investments that are media-related,” Craven said.

For now, Hibernia is focusing on the Hub. “We think Boston is a vibrant radio market,” Craven said. “We’re not ruling out the possibility of multiple facilities in Boston.”

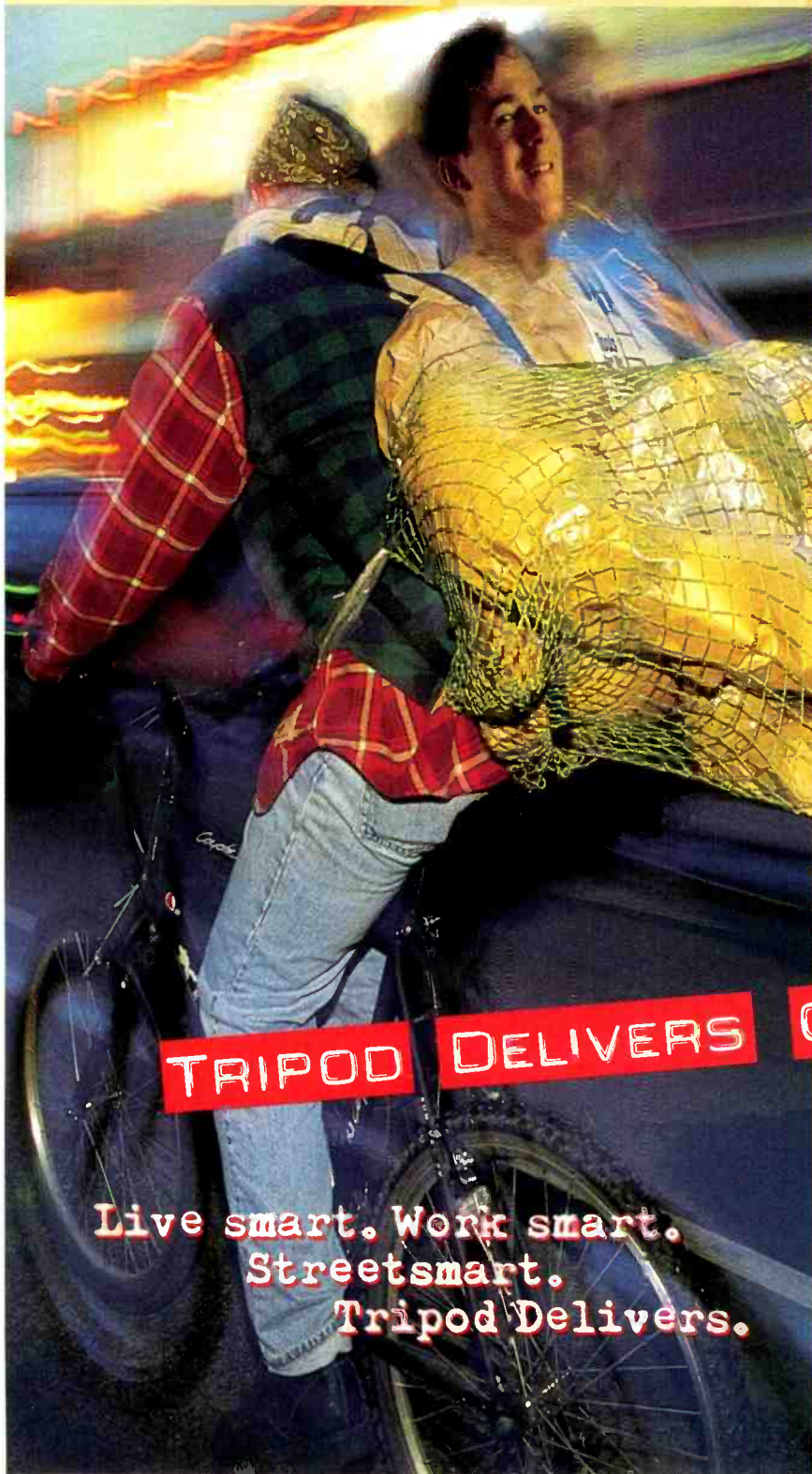
Hibernia has not decided whether it will maintain WPZE's format, Craven said. The station currently trails WNRB-AM and WEZE-AM in nearby Salem, Mass., among the market's Christian stations.

The Boston radio market overall is quite healthy. Duncan's American Radio estimates that total ad revenue will grow more than 6 percent this year; other analysts say the increase could hit double digits. Four groups control an estimated 96 percent of the market: Westinghouse/CBS (WBCN-FM, WBZ-AM, WODS-FM and WZLX-FM, 35 percent); Boston-based American Radio Systems (WRKO-AM, WEEI-AM, WBMX-FM, WEGQ-FM and WAAF-FM, 29 percent) Greater Boston Radio Group (WMJX-FM, WROR-FM, WKLB-FM, WBOS-FM and WOAZ-FM, 17 percent); and Evergreen/Chancellor (WXKS-AM/FM and WJMN-FM, 15 percent).

Many stations in the Boston market are aggressively trying to convince major advertisers to spend more dollars on radio versus other media, notably newspapers. Stations also are increasingly targeting companies that have rarely spent dollars on radio. For example, in each of its major markets, Westinghouse/CBS has created a new position titled regional director of business development. About a month ago, the country's largest radio group tapped veteran industry executive Chris Barber to craft local marketing programs that will run across most or all of Westinghouse/CBS' Boston radio properties. —LB



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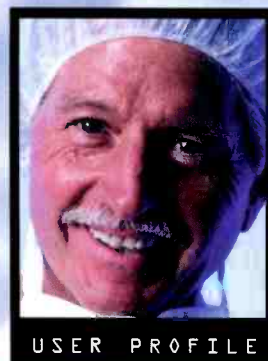
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# Branding on the Web



pc user - visits PBS online - new york

## The rules have changed.

But the game is the same. Branding is still about the promise of a product. Consistent communication. And meeting expectations. This does not change when the medium changes. The question is not "Can you brand on the Web?" but "How do you do it?"

With over 35 million users, the Web can help build and extend your brand. *Ad banners* have been the most popular form of branding on the Web. According to the 1997 Hot Wired/Millward Brown Ad Effectiveness Study, "The first exposure on the Web has a strong, immediate effect on the brand." *Interstitials*, the Web's equivalent to a :10 TV spot, deliver a brand message beyond the banner. *Jump pages* and *MicroSites* present the user with a focused message before linking to the home page. *Content Sponsorships* reinforce your marketing message by tying your product to a site's information/functionality.

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**FINDER 8.18.97**

Editor: Catharine P Taylor .....ctaylor@adweek.com

**Contributing editors this issue:**

- Laura Rich .....lrich@adweek.com
- Anya Sacharow .....asacharow@mediaweek.com
- Michael Schrage .....schrage@media.mit.edu
- Betsy Sharkey .....bsharkey@adweek.com
- Adam Shell .....ashell@adweek.com
- John Spooner .....jspooner@sprintmail.com
- Bernhard Warner .....bwarner@brandweek.com

**COVER PHOTOGRAPH BY JOHN ABBOTT**



**N**early three years ago, VF marketing executive Jim Corbett joined a small team of executives charged with finding new means for promoting the apparel company's product lines, which include the Wrangler and Lee jeans brands. With the World Wide Web barely on the radar screen of any marketer at the time, Corbett came to the role with a title that was only minimally descriptive: manager of alternative media marketing. But Corbett

quickly embraced the Web as a possible key to future VF marketing success. What followed over the next three years was a soap opera, literally and figuratively, as he and his co-workers discovered that being on the cutting edge is not for the faint-hearted.

Having spent 15 years in marketing at VF, the 40-year-old Corbett had performed roles ranging from licensing to product development. He had little technology experience, but plenty of interest in plumbing the depths of the new medium. "I saw what was going on [with the Web] and I wanted to play a role in determining what's significant about it," he says.

However, it's a job that still doesn't have a clear-cut goal. "No one knows how significant a distribution channel this will be for selling goods and services," Corbett explains. "We're doing this not for now but for just down the road."

Which may be the only sort of philosophy that keeps interactive marketing professionals from running back to traditional media at the first sign of trouble. VF's first effort on the Web, abandoned in April, was a year-old online soap opera called "Threads." Featuring a cast of characters who were heavy users of VF products, the program aimed to create brand awareness as a subplot to the main story line. It became obvious that the site was off-strategy when Corbett began to get emails from visitors who were interested in dating the characters. The reverse marketing mechanism had done nothing to raise awareness for Wrangler jeans or Jantzen swimwear.

Corbett chalks up the experience to the tenor of those times; until fairly recently, overt commercialism on the Internet was verboten. "There was a misbelief that you couldn't

have a commercial environment on the Web," he recalls.

Corbett came away from the venture feeling that he and VF had learned several important lessons. "Don't be afraid to make mistakes. People end up in a paralyzed state because they're looking for the perfect strategy," he says. "Don't look for the perfect strategy. A directionally correct strategy will help you along." He even pooch-poochs the notion that Web strategies should require results, at least as defined in more traditional marketing disciplines. Web marketing, he believes, is about entering a long, evolutionary learning

experience. "You enter a process using user information and your own information, and continually update your site," he explains.

The lessons Corbett learned from "Threads" are now being put to use on the new VF site, a work in progress still located at [www.threads.vfc.com](http://www.threads.vfc.com). He describes the current site as a "teaser gateway" to create a database, using the lure of the chance to win \$1000 wardrobe prizes to those who register. Strangely, the "Threads" Web address may long outlive the online soap. VF has purchased five new potential Web addresses for the site, but traffic has remained consistent since the program was pulled. If that continues, Corbett may continue using the old "Threads" address.

Unlike its predecessor, the site is unapologetic about being a branding venue, using a VF corporate area as a gateway to individual brand sites. Each site oozes brand personality; Wrangler is heavy on allusions to the western life, and backpack maker JanSport invites visitors to take a quiz that includes questions about such youth-oriented bands as the Foo Fighters.

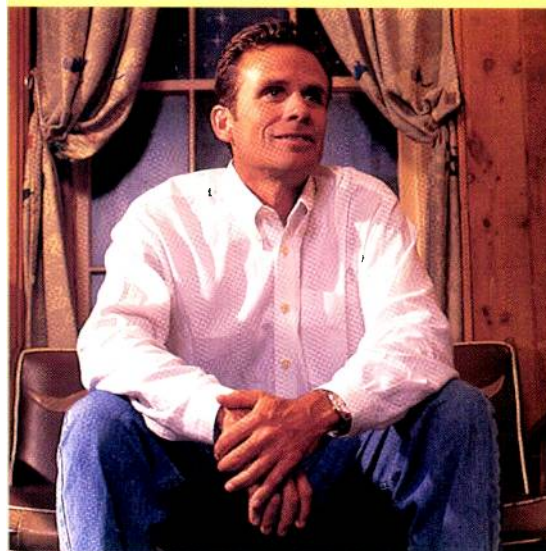
It's certain Corbett would never have described "Threads" as he does the new site: an "aggregate brand venue" that works towards "the integration of the physical brand and the virtual brand." He says, "Up until the Web came about, companies were looking to build value [for their brands] in the real world. Now you have the virtual world too."

Despite all he's learned, Corbett admits, his experience still leaves him dissatisfied with his Web knowledge: "I'm never impressed by what I know and always concerned with what I don't know."—*John Spooner*

SHOCK TROOPS/ THE CLIENT

## TATTERED THREADS

VF's Jim Corbett pulls a  
Web site apart and sews  
it together again.





# Women on the Web



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H E A R S T   N E W   M E D I A   &   T E C H N O L O G Y



Steve Klein, a 38-year-old cyber ad man, is dressed on a recent afternoon in a gray-blue wrinkled T-shirt, khakis and dirty-white Keds. The look befits the two worlds that Klein works in: the youth culture of downtown ad agency Kirshenbaum Bond & Partners, where he has served in various media capacities since 1989, and Silicon Alley, New York's new media hotbed, where most local interactive advertising executives spend much of their time.

But if Klein's career at Kirshenbaum has leaned increasingly toward marketing's digital future, his office betrays his entire career. In addition to being filled with gee-gaws such as a beach ball, a yo-yo and a red toy tractor, under his desk lies a clue to his buttoned-up past: a white notebook titled "Media Module" from Grey Advertising, where Klein received an immersion in media from 1981 to 1986.

Although Klein worked in media planning there on such accounts as General Foods, he distinguished himself by writing memos that recommended the agency put a computer on every desk. Perhaps the early interest in computers is to be expected from someone who grew up in the engineering-oriented community of Allentown, Pa, close by Lehigh University. But the suggestion, like many that Klein has come up with since, was before its time. "At Grey, the agency was like, 'What do you want a computer for?'" he recalls. "I remember the first year of MTV I recommended an \$80,000 Panasonic promotion for Christmas. The next year that same package cost \$400,000."

That sort of experience, and the corporate politics of the agency business, drove Klein out of advertising in the late 1980s, during which time he worked in the movie industry. After coming to the realization that "there was a lower life form than the ad business," Klein hooked up with agency founder Richard Kirshenbaum, becoming a media director at the shop in 1989.

Although it took time for Klein's interests to crystallize into his new media specialty, there were signposts all along the way that such a career shift was inevitable. He has been pals with

Halsey Minor, chief executive of CNET for years, and has sometimes played the role of digital missionary. Among his converts is Scott Schiller, vice president of advertising and partnership marketing at Sony Online Ventures, a Kirshenbaum client. "Steve believed in interactive before cable emerged as a viable medium," says Schiller, who spent much his career working in ad sales at MTV. "He's one of the few people with the grounding in traditional marketing but a full understanding of technological and intellectual necessities of digital media."

Klein didn't think of his return to the agency business as a return to advertising, per se. "It's a culture of pushing it," he says of Kirshenbaum. "This place is very competitive about beating other people's brands and not just buying media." Recently, Klein has begun to push his way beyond Kirshenbaum, starting a spinoff company, iballs, that aims to provide interactive media planning, buying and measurement. Klein is still mum about the company's details. Although, with Kirshenbaum taking only a minority stake in iballs, Klein will retain his duties at the agency.

The decision by Klein to keep a foot in both camps underscores that he still sees room for innovative interactive thinking within Kirshenbaum's client base. He urges clients to "not necessarily use [the Internet] to advertise. Use it to transact...It's a whole new way to do business."

The agency's early interactive projects have reflected his beyond-the-banner mind. An adherent of building online communities, Klein and company built a site two years ago for former client Snapple which focused on that concept. "There were all these letters that people wrote to the company," he says. "We built this thing so people could express their feelings publicly."

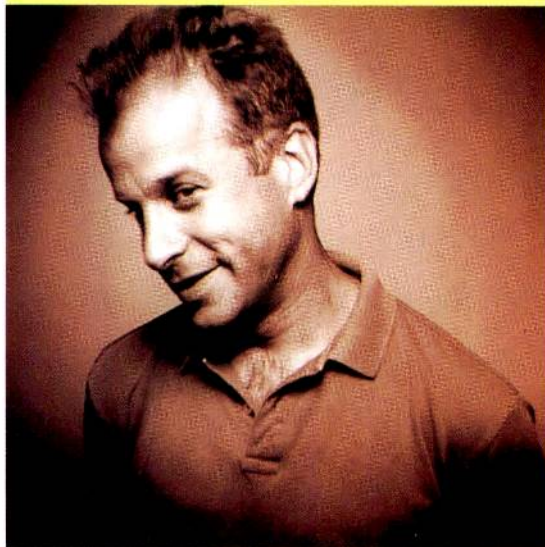
For SonyStation, the ambitious gaming site, Kirshenbaum played a key advisory role. The agency did brand planning and conducted focus groups to gauge reactions on effective online advertising.

As for his future plans, Klein won't divulge details, but it's obvious he expects to push the boundaries of what agencies and clients perceive as the utility of interactive media. "The next Amazon.com may not come out of Silicon Valley" is all he'll say. "It may come out of Kirshenbaum."—*Anya Sacharow*

SHOCK TROOPS/ THE AGENCY

## MINDING ONLINE

Kirshenbaum's Steve Klein brings media expertise to the Net.





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# WARNER'S WEB

At the WB Online, the challenge is to ensure that the phrase "online entertainment" isn't an oxymoron. By Betsy Sharkey

**W**hile CityWeb was taking shape in the Hollywood corridors of Warner Bros. Online last year, Jim Moloshok had set his sights a few thousand miles east. To New Orleans, to be exact, for the annual television industry deal-making and star-gazing bash known as NATPE. At first glance, the January event—the gathering of the National Association of Television Program Executives—seemed an unlikely place to herald the arrival of the studio's new, untested Internet product. The broadcast world could do very well, thank you, with its existing supply of proven programming formats. But Moloshok, the senior vice president of Warner Bros. Online, had high hopes

for CityWeb. The project, simply put, would franchise its sites on television stations around the country. CityWeb would allow an NBC affiliate in Dallas, or a CBS affiliate in Atlanta, for example, to host highly sophisticated, interactive and yet very localized sites. At the same time, CityWeb sites would have all the advantages and elements of a national presence, rich in well-known content, courtesy of Warner Bros., which could draw material from its own vast archives as well as from sister Time Warner media properties such as CNN and *People*.

As proposed by Moloshok, WB Online would create each local site, provide the bulk of the content and maintain it. Little responsibility would rest on a station's tech-slender shoulders. Ad positions would be sold and revenues split between the local station and WB Online, much like the standard barter deals struck for syndicated TV programs. From the consumers' point of view, the package would be seamless. It would look as if their local station had created CityWeb from scratch.

TV station executives, often been frustrated in their attempts to develop a meaningful and cost-effective presence on the Web, quickly grasped what Moloshok was offering. Cheap programming, brand-building among desirable Net-connected viewers, potential revenue. No wonder they flocked to the WB booth on the NATPE floor.

The major network brass also got it, however. To them, it looked more like WB Online was orchestrating a pre-emptive strike that would tie their affiliates to CityWeb. Any such deals would dilute the networks' shot at wrapping up affiliates for their own online products—though none existed in any concrete form at the time of NATPE.



Warner Bros.' Jim Moloshok upset the broadcast networks' apple cart when he announced CityWeb, a package that would allow local TV stations to build a robust presence on the Internet. Soon after, the nets wanted to get in on the deal.



PHOTOGRAPHY BY JORDAN DONER





“On the second or third day of NATPE, Neil Braun, the president of NBC, said if it’s not [the NBC] brand it should be panned, banned and buried in the sand,” recalls

Moloshok. “It was the nicest compliment to us, because it showed they were concerned. Secondly, it drove a lot of stations to us to ask what CityWeb was. Braun’s comments made it something they suddenly needed to be aware of.”

Within days, the major networks had posted missives to their affiliates warning them not to lock into competing Web services. CityWeb was not mentioned, but implied. At the same time, the networks were pressing for time with Moloshok; they wanted to examine this new creature up close. One of the three majors wanted to buy CityWeb lock, stock and barrel for its affiliates. Moloshok passed. A second network has met with him extensively and figures CityWeb will work well with its online plans. And “the third one came up to me at a convention [in July] and said perhaps we would do better joining forces than working against each other,” relates Moloshok.

Compatibility among competing networks is possible, Moloshok insists. While CityWeb promises exclusivity in each market—one CityWeb station only—it will not demand exclusivity from the stations. “In our prototype we show the station site linked to the network projects in multiple locations.”

CityWeb is now set to launch in early 1998. About 40 stations, representing roughly 40 percent of the country, have already signed on. WB is in the midst of hammering out some overlap issues with big station groups, which have not wanted to cede

**As one of the top movie, TV and music sites on the Web, WB Online has been working to ensure that its online venue is about entertainment, not sheer promotion. At right, the online home of Yakko Warner, one of the lead characters from the WB cartoon series “Animaniacs.”**

any markets to a competitor: By launch date, Moloshok expects to have CityWeb in virtually all major and many secondary markets. Additionally, he is in talks with advertisers in the packaged goods and technology categories to win their backing.

“The deals with advertisers that are being negotiated now are for long-term associations, up to five years, that would give the advertiser an equity interest in our CityWeb project,” says Moloshok. He points out that WB Online ad sales are completely separate from any ad sales conducted by other WB divisions, including the WB network and WB syndicated programs. (The Chinese Wall is ironic, given Moloshok’s other key responsibility at Warner Bros., as senior vice president of corporate marketing and advertising. In that role, he oversees promotion and marketing of all WB products to local TV stations, in addition to working with the studio’s divisions.)

The CityWeb site will be divided like a newspaper into familiar elements—headlines, features and weather. National content will account for about 80 percent of the site, with the rest contributed by the local station. WB Online’s technology

“As more and more sites



will enable the local stations to incorporate their on-air look into the site, while such regional-interest areas as weather will be updated automatically by WB Online’s server.

Although CityWeb has generated much of the recent focus on WB Online, it’s just one part of the division’s online equation. In two years, the entertainment conglomerate’s online unit has proven itself prolific and willing to experiment. In hard numbers—or at least as hard as they get in the amorphous Internet world—WB Online has leaped from ground zero to No. 2 among





all studio sites, just behind Walt Disney in the most recent PC Meter report. (PC Meter, renamed Media Metrix, has ranked Web site traffic only by home, not office, users.) The studio now ranks No. 5 in the overall news, entertainment and information category behind ZD Net, Pathfinder, The Weather Channel and Disney. In June, page views hit a record 50 million. And credit card sales at the studio's online store have quadrupled from a year ago.

Under Moloshok's aegis, WB Online has launched a diverse mix of entertainment and promotional elements. They include sites for such syndicated TV hits as *Babylon 5*, a Kids' WB! site, and sites for all the latest Warner movie releases



for TV stations in Syracuse, Detroit and Philadelphia. In 1976, Moloshok left to join Group W Productions as director of creative services and station relations, marketing such popular daytime fare as *The John Davidson Show* and *The Mike Douglas Show*. In 1981, he jumped to a small syndication company, Telepictures, which grew fivefold in five years and then

merged with Lorimar, which was acquired by Warner Bros. in 1989. Through all the mergers, Moloshok continued to oversee television marketing and promotional efforts for what was a rapidly expanding media empire.

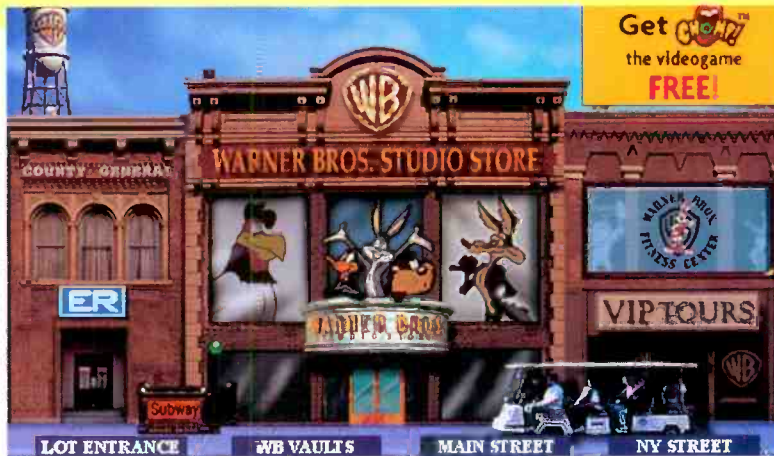
The lessons learned by being at the center of Hollywood's merger and

come up, you have to consider how much traffic is being carried to your sites, just like with cable."

and records. The Superman Radio Show offers a weekly 15-minute Real-Audio drama. In the Looney Tunes Karaoke area, you can sing along in the privacy of your own home. At the Warner Bros. Post Office, WB Online viewers send WeB Cards via e-mail. This fall WB's relaunch of *People's Court* (to be hosted by "Judge" Ed Koch) will include a live connection to the Web.

Going forward, Moloshok and his crew are looking for ways to build a sense of online communities within the WB brands. The area devoted to *Babylon 5*, for instance, has added the capability within its site for fans to set up their own personal home pages. The pages are located literally in the spaceship model that flits about the site.

But Moloshok is interested in more than just the newest Web bells and whistles. He wants to imprint WB Online with the same sort of mainstream consumer marketing and broadcast sensibilities that are the centerpiece of his other studio job. Perhaps the pieces fit together for Moloshok because of his long tenure with WB, as well as the years he has spent focused on consumer marketing. He had started his career on the station side in the early '70s, as a director and producer



consolidation phase have framed how Moloshok views the online future. In a sense, he believes history does repeat itself.

"The element I still believe that will separate successes from failure is not just content but carriage," says Moloshok. "As more and more sites come up, you have to consid-

er how much traffic is being carried to your sites, just like with cable. There are a lot of excellent cable channels that can't get on enough cable systems to be viable."

An example of his emphasis on carriage is a recent deal he cut with Microsoft, which puts a Warner Bros. icon—and a highly visible doorway to the studio's home page—on every copy of the new version of Microsoft's Web browser, Internet Explorer, and on the upcoming Microsoft Windows '98. That deal alone should to more than double current page view levels. WB Online also has expanded its arrangement with America Online, where it already has a major presence. Moloshok also has hammered out a new agreement with WebTV, which allows consumers to surf the Internet on their TV, and one with its competitor, NetChannel. The WebTV deal gives WB Online a rotating premium position on the main screen.



With these new deals come new challenges. The higher levels of traffic these agreements represent, along with WB Online's own growth rate of 20 percent per month, is creating a scramble to accommodate the increased demand. Moloshok knows it's an issue that could trip up the company.

As an example, when WB Online went up in January 1996, 5 million page views were recorded at the end of the first month. Eighteen months later, that level has increased tenfold; the Microsoft deal will only stretch capacity further. "The problem we are facing now is that growth has so exceeded our expectations, it's a strain on our technology to keep up with requests from people coming to our sites," says Moloshok. "Unlike television, where it's essentially the same whether you're broadcasting to one or to 20 million sets, the more people that come to the sites, the more bandwidth you need."

There are two other fundamental realities, he says, that WB Online must never lose sight of. "When people come to Warner Bros. Online, they're expecting a site that's going to be colorful and exciting, enhanced to make it an entertainment experience, not an informational retrieval experience," says Moloshok. (That expectation, of course, faces all entertainment companies' online ventures.) "We also realize because we're a mainstream company, our main appeal is not to computer types, but to the people who buy tickets to our movies, who watch television, who consume our brand. So we are cognizant that we cannot be building for the latest technology and the latest plug-in. We make a point of trying to have the coolest new technology, but we always build so we're at least one generation backwards compatible."

Moloshok notes that although Netscape, the most popular Web browser, releases upgrades every six months or so, more than half of Netscape's users have not downloaded the latest version. Not only that, WB's own research shows that the Web's demographics are quickly broadening. So those who drop by the sites are even more of a mainstream crowd than were visiting just a few months ago.

"The fact is that the easier you make it, the more turnkey you can make it, the less frightening you can make it, the more people who will venture out of the fort into the land," says Moloshok. "If you know the streets are safe at night, you'll go out there. What we need to do is make it comfortable."

Arguably, the genesis of WB Online, from a rough idea about four years ago to today's multi-headed efforts, has much to do with how well WB Online integrates with the rest of the entertainment giant's operations. There was no corporate directive

handed down from above to get Warner Bros. into the online business. Instead, it was an organic movement. Executives inside the company who had found their way onto the Internet began meeting informally on ways to bring the studio online.

Because the people inside the studio who pushed for an online venture are themselves heavy computer and Internet users, there is a lot of cooperation between divisions when it comes to online projects. That sort of cooperation and internal conversation made it possible to quickly create a newspaper ad for the summer movie *Contact*. Instead of using the predictable critics' quotes, the ads featured comments from ordinary moviegoers who had seen the film and gone online to rave about it. And every one of 40 million McDonald's tray liners used to promote the movie *SpaceJam* included the WB Internet address.

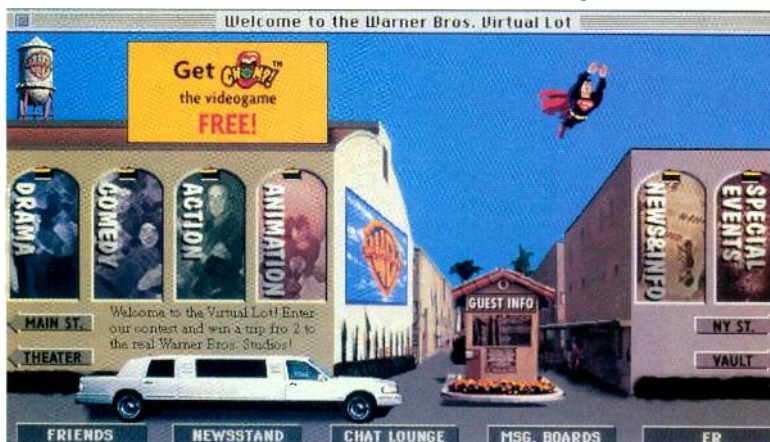
Moloshok works at developing just as much of a comfort zone for advertisers on the WB sites. "We recently worked with IBM and [Ogilvy & Mather] to create advertising creative for Deep Blue that was more suitable to our environment," says Moloshok. "We had Looney Tunes [characters] playing chess, and that took you into IBM Deep Blue."

WB Online's tracking research indicates that the click-through rate on ads that are within some kind of contextual environment, like the IBM Deep Blue/Looney Tune package, is about four to five times higher than that for free-floating banners. If you navigate down the streets

within the Warner Bros. virtual lot, for instance, next to a chat room for *Friends* (a Warner Bros.-produced show) and *Batman* (the popular film series), you'll come upon a Microsoft office building. "That takes you to Office '97," says Moloshok. And it will soon take consumers to Office '98.

To date, the strategy of embedding the ad come-ons with the site's editorial seems to be paying off (though some analysts contend it will ultimately turn off consumers). In online advertising revenue, Warner Bros. outranks all of its studio rivals, according to Jupiter Communications' WebTrack survey. And WB Online has yet to lose an advertiser it has signed on. From the beginning, the philosophy at WB Online has been to make it a business—one that merges the creative talents of Warner with the post-industrial strength of the Web.

"What I see is the Web converging with television," says Moloshok. "Devices like WebTV and NetChannel will allow content companies to merge the experiences of interactive online with passive television programs. I would love to be in the middle of this conversion—a matchmaker between two families of entertainment." ■



**At the Warner Bros. virtual studio, visitors can enter a chat room to talk about WB-produced "Friends" or enter the office building of WB advertiser Microsoft.**



# Interactive Goddesses like us.



Check out Michele's outrageous bar, restaurant and club reviews at [www.geocities.com/napavalley/2788](http://www.geocities.com/napavalley/2788)

People like GeoCities. People like Michele Madanzy, who likes GeoCities not only because it's home to her outrageous guide, *East Village Dining, Drinking & Carousing* ([www.geocities.com/napavalley/2788](http://www.geocities.com/napavalley/2788)), but also because GeoCities makes her job as BBDO New York's resident Interactive Goddess (a.k.a. New Media Manager) much easier.

You might think that's because GeoCities, the Web's 4th-ranking site,\* receives 371 million page views per month,\*\* and reaches 21% (more than 1 out of 5) of all Web users. But, for Michele, it's more personal than that:

"I'm looking for sites where people are in the mood to browse and schmooze. With GeoCities,

people are more likely to pay attention to my advertising message because it provides a friendly environment that encourages interaction." And, GeoCities' 37 special-interest neighborhoods, populated by 750,000+ "homesteaders," help Michele target a specific audience without sacrificing reach.

So, while Michele makes GeoCities her home, she also makes it her business.

To find out how you can take advantage of GeoCities' 62 million visits per month,\*\* give Patricia Clark a call at 212.686.9045 ext. 207 or email her at [pclark@geocities.com](mailto:pclark@geocities.com). Let her craft you a creative, flexible and effective solution for your advertising business. Or simply visit us at [www.geocities.com/mediakit](http://www.geocities.com/mediakit).



**G E O C I T I E S**  
People like us.

\* PC Meter, May '97

\*\*Nielsen's I/PKO, June '97

THE IQ Q&amp;A:

# STEVE RIGGIO

Barnes & Noble is betting that the printed word will be a best seller in cyberspace. By Michael Schrage

**B**arnes & Noble sued Amazon.com for its claim that it is the world's largest bookseller. Leonard and Steve Riggio, the "Books Brothers" who run Barnes & Noble, want to make it absolutely clear that *they* run the world's biggest—and most profitable—bookstores in both cyberspace and the real world. But, as chief operating officer Steve Riggio freely acknowledges, the Internet is swiftly changing the rules and opportunities for marketing, merchandising and promoting books worldwide. He knows that Barnes & Noble's successful business model is co-evolving with new media, even as the company commits to building more superstores nationwide. How does a traditional bricks-and-mortar merchant defend and extend its brand and its earnings into a radically different commercial environment? Steve Riggio doesn't claim that Barnes & Noble has all of the answers, but he does claim that his company is better positioned than any publisher, bookseller, distributor or entrepreneur to link its sales networks to its digital networks.

**Steve Riggio:**  
**"From the very beginning, our job was basically to establish an Internet commerce company—not just a Web site."**







PHOTOGRAPHY BY JOHN ABBOTT

*I checked on the market capitalization of Barnes & Noble and Amazon.com, the upstart online bookseller; today. There's a \$1 billion gap. How do you explain that?*

That's a good question, but one I think should be directed to the analysts and investors who have enabled the market cap of Amazon.com [\$692 million] to climb that high.

*Are you declining to acknowledge that you have the same opportunity to capture the growth of Amazon.com?*

At the moment, both our market cap [\$1.64 billion] and our price-to-earnings ratio [32] are very good, and our stock is at an all-time high [47% as of Aug. 11]. The marketplace is recognizing the tremendous earnings power and retail momentum that this company has. We have a *real* market capitalization that is based upon a historical trend of earnings. In the online business, however, there are different groups of investors and analysts who are putting multiples to companies with negative earnings.

*So are you virtually prisoners of your bricks-and-mortar retail business?*

Well, it's pretty clear that, at the moment, the earnings of the so-called bricks-and-mortar format are significantly greater than anything that has been done online.

*Then what's going to drive online expectations?*

Earnings. Anyone that's doing business online, whether it be an Internet search engine outfit, a commerce company or an information provider, must deliver earnings. Earnings are really the true test of the value of a company.

*Do you think you're going to see a lot of your earnings come from the Web?*

We believe our Internet commerce business is going to be profitable. There's no question about it. The more we look at this business, the more it resembles a classic direct marketing business—something we are very familiar with.

*First, you were talking about bricks-and-mortar retail. Now, you're talking about your expertise in direct marketing.*

Well, we have both. That's one of our advantages.

*Is that something people don't understand about Barnes & Noble?*

I don't think people necessarily recognize that, of all the bookselling companies in America, we have the most experience in one-to-one marketing. We also have experience not just domestically but also internationally. We see the Internet as a natural extension. It's just another channel for selling books.

*Is your online business retail or is it direct marketing?*

That's a good question. We have a separate subsidiary that runs this business, so we have a retail company, a direct marketing company and an online commerce company. The common thread is we've got great booksellers among all of them. It just so happens that in the direct mail and Internet business, you also have to have extremely good fulfillment and back-end customer service operations.

*So your back office is sort of a core competency?*

Without question, one of the principal assets we bring to

the table is the fact that we are extremely good at book distribution, whether it be to our stores or our customers, whether they be domestic or international and whether they buy by phone, mail or the Internet. By the fall, our 350,000-square-foot distribution center will have 90 percent of the books we believe people are going to be buying online.

So it's a core competency that we know how to do this. It's a core competency that we already have existing relationships with 20,000 publishers. It's a core competency that we have the infrastructure to know how to do business with all these folks and all the back-end apparatus of paying publishers, systems and the like. It's all there. The Internet company plugs into it. As a result, our online company has been able to hit the ground running without having to invest the extraordinary sums that startups would in such an operation.

*Have you purchased a book from your Web site?*

Oh, me personally? Of course.

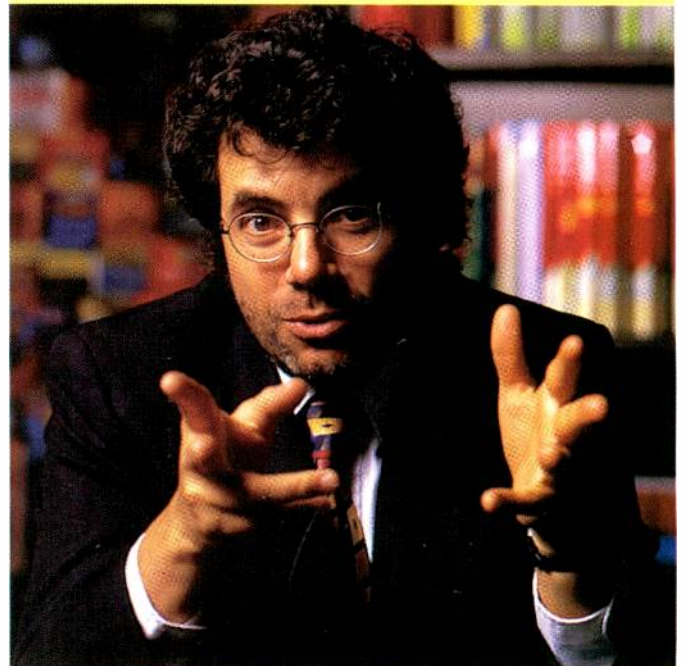
*Have you tried purchasing a book from Amazon.com?*

Of course.

*Who's easier to deal with?*

I think that we're shipping faster than anyone.

"The more we look at the Internet, the more it resembles classic direct marketing—which we're very familiar with."





**THE BOX'S**  
**12-34** year olds  
**ALWAYS**  
**get what**  
**THEY Want**

## THE BANDS

BOX viewers have come to expect a music video mix that's created specifically for them. And they get it. THE BOX programs a precise play list of Pop-Rock, Urban, Country, Latin or Mainstream music videos that meets the local tastes and demands of viewers in each market. That's why THE BOX has the highest concentration of 12-34 year olds of any network—broadcast or cable.

The music videos they want to see. The products they've got to have. On THE BOX — all day, every day.

## THE BRANDS

THE BOX's demanding audience will demand your brand, too. THE BOX environment offers high viewing time and low commercial clutter. So your message is sure to be seen by BOX viewers, who over index the national average of 12-34 year olds on purchases of athletic shoes, soft drinks, and apparel. Chances are, what they see on THE BOX is what they'll get. Including your product. Advertisers know that when you need to reach determined 12-34 year olds with purchasing power, THE BOX is the place your brand needs to be.

A higher concentration  
of 12-34 year olds  
than any network.

**THE  
BOX**

National Advertising Sales  
E a s t C o a s t :  
Jeff Elgart 212.253.1720 ext. 22  
W e s t C o a s t :  
Nina Boski 310.441.3425 ext. 223

Sources: MRI 1986 TwelvePlus (Base:12+), MRI 1988 TwelvePlus (Base:12-34)





*Is bookselling on the Net going to be price-driven or transaction-driven?*

My gut says that the leading Internet booksellers will probably be at parity on the price issue because one cannot be a large player without having competitive pricing. Our goal all along has not been to be the biggest, but to build a profitable business. The revenue model for virtual bookselling is very different from what we're doing.

*You're not interested in buying market share for the sake of buying market share?*

There's no reason to. We built a great company here. We're going to be doing close to \$3 billion in sales, and our goal is always to pull earnings. We front-loaded the retail business with massive investments in retail stores, and the earnings power of those stores is just starting to be unleashed. Over the next three or four years, the profitability of the company is going to explode.

*Are your online services complementary or competitive with your store business?*

I think it's complementary in its incremental sales. We have an existing asset—our brand name and stores—that we leverage. We do \$15 million worth of national advertising. If you pick up *The New York Times*, *The Wall Street Journal*, *The New Yorker* or *Entertainment Weekly*, the Web address rides free in these publications. We launched our America Online site in March and our Web site in May. The compounding effect of all that advertising over the next year, we believe, is going to be quite substantial as the Web site becomes ingrained in people's minds.

We will continue to open up 75-80 stores a year. We see 300-400 Barnes & Noble stores opening over the next several years. We see tremendous growth opportunity in retail, and we are going forward with that. We see opportunity online, and we are going forward with that as well. We believe our online business has an opportunity to add incremental sales to our company.

*Define "incremental."*

Additional, not cannibal. It will not take away from our retail sales.

*Incremental as in 10 percent or 15 percent?*

Let me explain. First, we do not have a Barnes & Noble store in every community in America, nor will we have a store in every community in America over the next five years. There are still too many places where people can't get to a bookstore with a big selection. Our Internet initiative is a way to bring our bookstore to the desktops of potential customers. And because Barnes & Noble has such a national brand recognition—it's a name that people know and trust—people will buy from us. We are already experiencing that. Second, there are many people today who do not have the time or the affinity to shop retail. The Internet is a way for them to reach us. Third, our international business, or sales of English-language books abroad, is untapped. It's an explosive area for growth. Finally, we believe the concept of having an online bookstore on your desktop will cause an explosion of interest in books.

*How, then, can you say this is all incremental?*

As people discover books they're interested in on our Web site, they'll be printing out information about those titles and coming to our stores during lunch, on the weekend or whenever they have leisure time to make a purchase. The retail book business next year is going to be something like a \$30 billion industry, and our take of that is about 14 percent. We still have quite enough room to grow.

*Do you think you can capture 20 percent of the market?*

Well, we think our market share is going to continue to accelerate over the next few years. If you add up all the online book sales next year, you might get \$300-400 million out of \$30 billion. We believe that a lot of that \$300-400 million, let's say \$100 million, will come from abroad.

*When do you think Internet book sales will reach \$2 billion?*

When Web sales reach \$2 billion, retail sales will probably be closer to \$40 billion—maybe four to five years from now.

*Not before the millennium?*

It's really too early to say. I'd say it's possible to be somewhere between \$1-2 billion.

*So, you're anticipating very healthy growth, but not the sort of growth that makes sense with Net company multiples that verge on triple-digits.*

We're not really focused necessarily on going after a big share of the business because it can be a Pyrrhic victory. We're not interested in that kind of approach. We are looking very closely at the relationship between promotion and advertising expenses on the Web and the profits that are generated. And, to be honest, we don't have a definitive answer.

*I'm trying to figure out what business model makes sense.*

We're experimenting with it. We just don't know.

*When did the Internet first appear on your radar?*

In 1995, we launched an Internet site (loci.com) for College Bookstores, a private company owned by us. It gave us some early experience in how to set up a Web site and how to run it and host it. In early 1996, we decided to build our own Web site, which we launched in May 1997.

*Do you think of barnesandnoble.com as a Web site or a place for transactions?*

We never envisioned it as a Web site. We envisioned the idea of an Internet commerce company. We knew from the get-go it would be transaction-oriented.

*When did Amazon.com pop up on your radar screen?*

It's understandable that a lot of folks are questioning us and asking us, "Why now?" But there are 500 bookstores on the Web. The first one we looked at was Book Stacks, which was the first bookseller in cyberspace. I started to look at their site in '94. WordsWorth was up early, too. They all came up on the horizon, and we looked at them all.

*Who did you benchmark your site against?*

I can't really say that we picked out any one site because we had a very strong sense that what we needed to do was translate the Barnes & Noble brand, which has substantial equity in the marketplace, online.

*What does your brand stand for?*





# Where to find her online

She's smart. Sexy. Successful. And spending money everywhere. Sometimes for an entire family! She's looking for new inspiration and the latest information on health, fitness, food and fun. That's why her favorite online stop is at THRIVE.

Every month, over 1,200,000 of the most active and affluent people on the planet use THRIVE. And 65% of THRIVE users are women. They're looking to take advantage of the best America Online and Time, Inc. have to offer.

Make Thrive part of your online marketing strategy. Call Ericka Dickey today at (415) 908-3062.

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

AOL keyword: thrive

just the facts

- 1.2 million users per month
- HHI of \$75,000
- 65% women
- 79% between ages 20 and 49

Source: Thrive; Acxiom Consumer InfoBase



The Barnes & Noble name is synonymous with excellence in bookselling. So, the logo type and just the look of the name sitting up there on the homepage is important in terms of how the site is treated.

*Actually, you're more known today for your superstores.*

We feel that the stores are warm and cozy and comfortable gathering places where it's easy to buy a book. We wanted to do the same thing on the Web. We felt that in addition to easy checkout, fast shipping and great prices, we wanted to have a community aspect to our site. From very early on we had the idea of the live author auditoriums and the bulletin board system to be part of the site, and it's been very successful in generating dialogue.

*Describe your online deal with The New York Times.*

Within *The New York Times* book review Web site, we're the exclusive book provider. We will ship all of their online orders. That's the deal we cut with them. We're pretty excited about that because of the demographic and the traffic that goes to their site.

*Do you pay them or do they pay you?*

I won't reveal the nature of the arrangement, but view it as a partnership. I will say we're absolutely delighted and think it's going to make money.

*Do you want to cut those sorts of deals with local newspapers or magazines?*

From the very beginning, our job was basically to establish an Internet commerce company. We weren't really interested in going out there guns blazing and making a lot of deals. We had to get the site up and running. We were very deliberate, very careful, and I think we pulled it off. Our site is good, it's fast, it's easy to search—we can ship books fast and it works.

*How many daily hits are you getting on your Web site?*

We're not saying what the sales are, what the visits are, nothing.

*Why not?*

Because it's kind of strategic at the moment.

*"Strategic" for me is a euphemism for not justifying cost.*

That's preposterous. We're in a fiercely competitive business, whether it be retail or on the Web, and we have no reason to release any kind of information without there being a purpose. We're not interested in artificially pumping up the stock or the value of the company. Frankly, the business is very young and there's really not much to report. There's no reason for us to start reporting numbers; there's just no way we're going to do it. One statistic I can share with you is that orders are going up and emails are going down.

*What kind of impact do you think your Web site is having on your brand?*

It's a fabulous opportunity for us to extend the brand into the marketplace. We're not building a rocket ship here. It's a way for us to extend our expertise, our passion and our knowledge about books to the American and global marketplace. And that's good. There's no one in America that knows more about books than Barnes & Noble; the Web simply enables us to broadcast that message on a new channel.

*Are you happy with the Web as a promotional medium?*

It's absolutely fabulous. I think it's great.

*Will you do cross-promotions for the Web and your stores?*

Yes, there's a lot of opportunity there.

*How about distributing coupons online for a cup of coffee to generate store traffic?*

That would certainly give people an incentive to come into the store. There's always a way to broadcast events in our stores on the Web which could be interesting.

*Are there any publishers who are doing stuff on the Web that you admire?*

I think Simon & Schuster has done a quite good job.

*Are you looking to cut deals with publishers if they drive traffic to you?*

To be fair to the booksellers, I believe publishers are going to work with online bookstores just as they do with retail bookstores.

*I see the Web as a tremendous threat to traditional publishers ...*

I think you're going to see a lot of interesting approaches to distributing information, such as selling books through the Internet. They've been talking about the death of the book format for years. Some predicted, for example, that books on CD-ROM or cassette would kill book sales. Somebody once showed me a credit card-like gadget that had the complete works of Charles Dickens on it. All you had to do was stick the card in a machine and start scrolling through it. However, the fact remains that people want to own books, hold books, collect books, fill their homes with books. We do not feel that any other method of the sale of intellectual properties will be anything but a blip.

*Is that one of the reasons why you completely de-emphasize the sales of software and CD-ROMs?*

Books on CD-ROM have been the most underwhelming product category in my lifetime. It's an awful way for consumers to interact with information.

*You know what sells and who the best-selling authors are. Why don't you just disintermediate the publishers—eliminate the middle man?*

One of the strengths of our company is that we stay focused. We're retailers. We're direct marketers. We're booksellers. We're not publishers. We're not agents. It's just not something we're going to do.

*Because?*

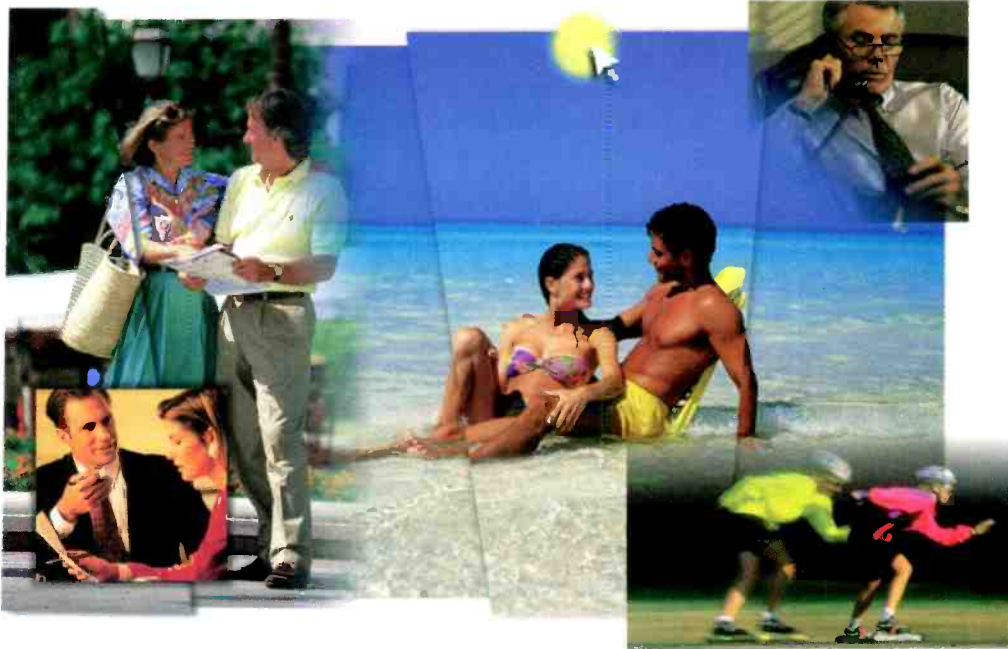
Because we want to focus on what we do best. What we do best is selling books to customers, not publishing or evaluating manuscripts or competing with publishers in the marketplace for intellectual properties.

*You're telling me you're deliberately foregoing the content business, even though many people say content is king?*

Look, I have great respect for the editors at the publishing houses. I believe that it's very presumptuous of us to think that we can go out there and hire a bunch of editors and launch a publishing division and go and compete against publishers. It's not what we're about.



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Publishers have published discount schedules and we go by that. We don't do any more of that than medium-size or small bookstores.

*Do you see cutting particular deals with authors as part of your alliances?*

We have been featuring live chat sessions with authors on our live auditorium. But we do it through the publishers. That's the appropriate way to deal with that.

*Is the barrier of entry for a book in a university press or a midsized press lower now than five years ago?*

Yes, no question about it.

*And the Internet will make it even easier?*

Absolutely. Everything's on sale on the Internet, everything's available. Not that it isn't in stores. You can order any book in print from any one of our stores. You have a few major blockbuster best-selling books, or supposedly best-selling books, that have been disappointments. Jay Leno, Dick Morris and Johnnie Cochran didn't work. You can't blame the bookstores. That's like the movie studios blaming the theater for the failure of the movies.

*You've said that the Web is being used to drive traffic to retail outlets. Is the Web ever going to be a stand-alone medium?*

Yes. When I said driver to the store, I just meant that the sheer nature of having books on the site, or exposed on the site, puts something in people's minds. They'll say, "Wow, *Cold Mountain*. I'm either going to click the button and buy it now or when I'm at lunch today I'll go out and get it." We're dealing with what remains to be a very primitive way to interact with a customer.

*Do you think we'll see better and more sophisticated forms of customer service develop on the Web?*

I'd say different. Obviously, we're excited about the opportunities on the Web. It's a way for one to interact with us online, and the more a consumer uses the Web, the more the bookstore will reconfigure in front of their own eyes. People will choose how to buy their books, and we'll have multiple ways for them to reach us. We'll have retail stores, 800 numbers, mail-order catalogs and the Web. There isn't anybody that's going to be

excelling across the board in all four of those channels other than Barnes & Noble.

*Are the Amazons of the world a genuine threat or merely mosquitoes as far as you're concerned?*

We've been in the book business for 30 years. We have competed with competitors of every size, shape and pedigree. It's what retailing is about. It's what capitalism is about. We think competition is good. It spurs creativity and innovation.

*Do you think that Amazon's affiliates program is the kind of thing that you'll cherry pick, or implement as a vehicle to generate more cash for your online presence?*

I can't comment on Amazon's specific program or whether we'll do that or not. The point that I would like to emphasize is that most of the innovations in online book-selling haven't occurred yet—and, when they do, we're going to contribute to many of them. We don't intend to copy everything our competitors do, nor do we think they're going to copy everything that we're going

to do. Over time you're going to see many of us develop the same type of marketing approaches.

Because of the way the medium is developing, we realized that we needed some strategic alliances to develop critical mass, and we did those with America Online and *The New York Times*. It's going to be a developing marketplace, and we intend to continue to do those strategic alliances where they make sense. ■

*(The complete transcript of this interview is available on the World Wide Web at [www.adweek.com](http://www.adweek.com).)*

"The more that consumers use the Web, the more the [online] bookstore will reconfigure in front of their eyes."





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ANATOMY OF AN INTERACTIVE CAMPAIGN

# COVERT CR-V

Rubin Postaer Interactive digs beneath the surface for Honda's CR-V sport utility vehicle. By Laura Rich



PHOTOGRAPHY BY TIM RUE

**For the launch of Honda's CR-V sport utility vehicle, Honda's Randy Kawahara (left) and RPI's Meridee Alter had to find a way to mimic a CR-V TV spot within the tricky technology of the Web.**

## HISTORY

It's a perplexing thought: Auto makers have allocated some of the biggest budgets to online media, according to Jupiter Communications. In the offline world, this same group has spread its advertising to the farthest corners of the media universe. Yet when it comes to merging the two practices—essentially, online advertising—the car category has been conspicuously uninspired, directing most efforts toward search engines and car-oriented sites such as CarPoint and Auto-By-Tel.

The approach taken by American Honda Motor Co. has mostly followed the status quo, maintaining a stable of search-engine keywords, such as “cars” on Excite, and rotating banners for a high click-through rate on sites with auto content. “We’ve learned from a couple of years now what most effectively drives traffic,” says Meridee Alter, vice president and media director at Santa Monica, Calif.-based Rubin Postaer Interactive, Honda’s interactive agency.

And the car company’s first online sponsorship followed an important lesson learned in traditional media: affix the brand to entertainment content. The pioneering Web soap “The Spot” was a recipient of Honda dollars early on, but that approach has since been modified. “Initially, we viewed the Internet as another forum for our advertising, but, as things have evolved, there has been a duality of purpose,” observes Randy Kawahara, assistant manager for auto advertising at Honda.

The first purpose is to drive traffic to the Honda Web site itself, which features information on all of its car models. The second intent is to keep the Honda brand in the market year-round.

The best example of the new thrust is a Web campaign created by RPI for Honda in conjunction with a Super Bowl TV spot early this year. Though the campaign is no longer running, the new media industry is still buzzing about it. “[RPI is] very creative and they are always pushing for a little more,” says Abbe Murray, Western director of Cox Interactive Sales.



“USA Today was more of a tactical move, a strategic point of entry, a chance to do something a little bit differently,” insists Kawahara.

The campaign ran on the home screen and section screens of the USA Today Web site from Jan. 27 to Feb. 3, timed to run immediately after the debut of the Super Bowl spot, created by Ruben Postaer, on Jan. 26. The TV spot for Honda’s new CR-V sport utility vehicle featured a man reading a USA Today newspaper, out of which a CR-V drove from its print ad into the outdoors.

RPI’s Alter and staff were charged with creating a similar splash for the CR-V on the Internet. “We thought, ‘Well, gee, why not go

to [the USA Today] site and try to accomplish there what was accomplished in the TV commercial,’” Alter recalls. So that’s what RPI staff did: just as in the TV spot, the CR-V was first seen in a static position and, after a few seconds, began driving off its original location in the upper left corner of usatoday.com’s home screen. The car drove under the navigation bar and appeared to be driving beneath the text within that box, the same way an object would ripple underneath an analog newspaper. Ultimately, the vehicle emerged on the right side of the screen, where a message from Honda—and a link to its site—appeared.

This pattern was repeated every 10 seconds. To keep from disorienting usatoday.com readers, RPI was required to keep the car and its rippling effect away from editorial text that changes on a daily, and sometimes hourly, basis.

The USA Today effort was the culmination of a promotional process that had started in March 1996,

## STRATEGY

## COST/RESULTS

an early look at the sport utility vehicle. But Honda was happy with the results: 100,000 names were retrieved from the Web campaign. Actual sales of the CR-V, which are not tied to online performance for now, have been some 40,000 to date, according to a Honda representative.

Sources say Honda spent some \$1 million on the Internet this year, and that is likely to double next year, according to these same sources. With most of the current budget directed to the Web site, online advertising has remained limited to proven click-through campaigns.

“From a budget standpoint, we don’t have a lot of opportunities to be on larger sites,” says Kawahara.

On the USA Today home page (pictured below), the CR-V appeared to drive beneath the site’s navigation bar, causing the left side of the page to look as though it were rippling.

when Honda posted information on the CR-V at www.honda.com, a year prior to its availability. At that time, a direct-marketing campaign steered potential buyers to the Honda site, where a registration-required microsite allowed them to preview the car.



Top News  
Scores  
Stocks



Top News  
Scores  
Stocks  
NCAA  
Hot sites  
Web tech  
Politics  
Opinion  
Travel



Which is why the USA Today campaign was significant. Although the company won’t release click-through results, Alter says RPI purchased 2 million impressions from USA Today, which overdelivered by 3 million.

In non-empirical terms, the ongoing reaction by the new media industry and Internet users is probably immeasurable value that exceeds the price paid for the campaign. USA Today benefited from the ad, too. Allegra Young, marketing manager at USA Today Information Services, reports that sales executives have received requests from other advertisers hoping to create a campaign that similarly goes beyond the banner and incorporates the site’s non-advertising areas with sponsorship.

Last month, Oldsmobile, which has been active in Web sponsorships, launched a campaign for its Intrigue model that wove its brand into the site’s logo.



The *USA Today* Web effort is just one part of the CR-V's marketing on the Web. Other elements include a series of animated slot-machine-style banners (right) and an area within the [honda.com](http://honda.com) Web site (below).



banner; with minimal motion and graphics.

RPI executives, however, reasoned that if each file was the same size, and the files were designed so that one triggered the next in a sequence, they could make the CR-V repeatedly appear to drive beneath the Web page. Each file would play itself out and set off the next file, which had downloaded in the background, and was now cued to go.

In the media department, buyers were negotiating with *USA Today* on how to structure the deal. The two parties agreed upon pricing the ad on a cost-per-

impression basis, with a click-through guarantee the agency won't release. "It's not that much different from traditional media," says RPI's Alter: "You have a plan and an objective."

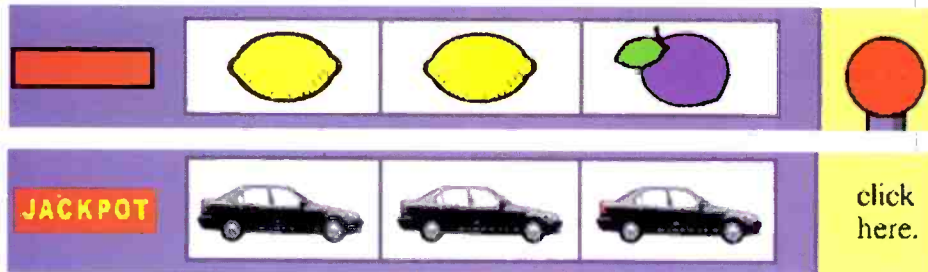
RPI is likely to continue to seek out additional

## DESIGN

Now for the part everyone wants to know: How did they do it? According to Van Secrist, an art director at RPI, "It was tricky because we'd never seen it done before."

To create the images and rippling effects, RPI used common authoring tools such as GifBuilder and Adobe's AfterEffects. The navigation bar was taken as a screen shot and recreated by RPI so that the car would drive under it every 10 seconds. The action part was the big dilemma, according to Secrist: "But then we thought, why not, because we could just control the cycle times."

The big challenge: that *USA Today* limits advertisers to file sizes of 10 kilobytes. That happens to be about the same file size as an average advertising



opportunities to showcase the brand in innovative settings, as it has done in a deal with CBS Sportsline, which carried an auto-racing microsite on its venue last month. "If we had all the money in the world, sure we'd be on more than one site," says Alter. "But if we can be on one and blow it out, that's marquee value." ■







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IF/THEN

# MEMBERS ONLY

AOL subscribers should get privileges.

By Catharine P. Taylor

Membership has its privileges.

As anyone who has seen even the smallest amount of advertising in the last few decades knows, the above is a long-time tagline for American Express. For the purposes of this argument, the exact words are less important than what they convey: a bit of status and entry into a club offering exclusive benefits, such as special offers and discounts. In fact, the concept has been marketed so effectively over the years that it is easy to forget that being accepted for an American Express card is not very difficult and that the privileges conferred upon this not-so-exclusive club usually take the form of bill stuffers and telemarketing calls, the detritus of the need for marketers to sell.

Unfortunately, in its recent attempt to telemarket to its 8.5 million subscriber base, America Online got these particular dynamics reversed. As a result, when word leaked in late July that the online service planned to give out its members' phone numbers to outside companies, members were outraged. (It should be noted that AOL maintains that it only planned to offer goods and services to AOL members on behalf of pre-screened outside companies.) In a world where perception is reality, the semantics may not matter; rather than feeling like members of the privileged online class, AOL members felt hoodwinked, their trust violated.

While the outrage is understandable, AOL's leadership position in the online industry means it is continually the canary in the online coal mine. If AOL makes a strategic error, its bungle is amplified not only by its massive subscriber base, but also by the power of each member's keyboard. Reporters (and attorneys general) who follow the online world

have long been accustomed to receiving email from AOL members and people from other online constituencies who take it upon themselves to examine, and publicize, every perceived slight to their cyberspace hegemony.

Therefore, the ease-of-use of computer keyboards makes AOL's ability to engage in common, if ethically questionable, practices such as renting its member's addresses much more difficult. When have you ever seen an incensed cabal of American Express members storm the company's headquarters, demanding that it alter its cardholders' terms of service?

Vociferous user base aside, marketers of established products may wonder why AOL would so carelessly tamper with the relationship it has with its subscribers. But the furor over stepping up its marketing of goods and services has to be viewed in the context of the online industry. Since taking the leap almost a year ago to offering its service for \$19.95 per month for unlimited usage, AOL has been engaged in a struggle to prevent a free fall on its margins. With subscribers paying so little, no matter how much time they spend online, AOL has been busily extracting payment from wherever it reasonably can, putting

advertising in chat areas and charging online rent to AOL merchants. The telemarketing fracas is simply another outgrowth of that.

But AOL's standing as bruised and battered online pioneer obligates the company to tear a page out of the marketing annals of companies such as American Express. As the power of the online consumer grows, AOL is going to have to turn membership into the very privilege that, say, Saturn car owners perceive it to be.

As the marketing of goods and services on AOL increases, the buzz out of the company's Dulles, Va., headquarters indicates that much of what the company plans to sell is special AOL-branded product, provided by outside companies such as long-distance provider Tel-Save Holdings, which the service struck a \$100 million deal with in February. More important than what AOL sells is how the products will be sold. The ubiquitous pop-up screens that greet AOL users when they log on have become online wallpaper for many users, who hit the "cancel" box before they even know what's being peddled.

Fortunately, as part of the new push, the company says it does plan to move toward a more coherent and intelligent way of marketing such special offers. Specifics, such as the exact name of the new plan, have not yet been finalized. By this fall, however, AOL will have started to present much of what it offers as a package of special member privileges.

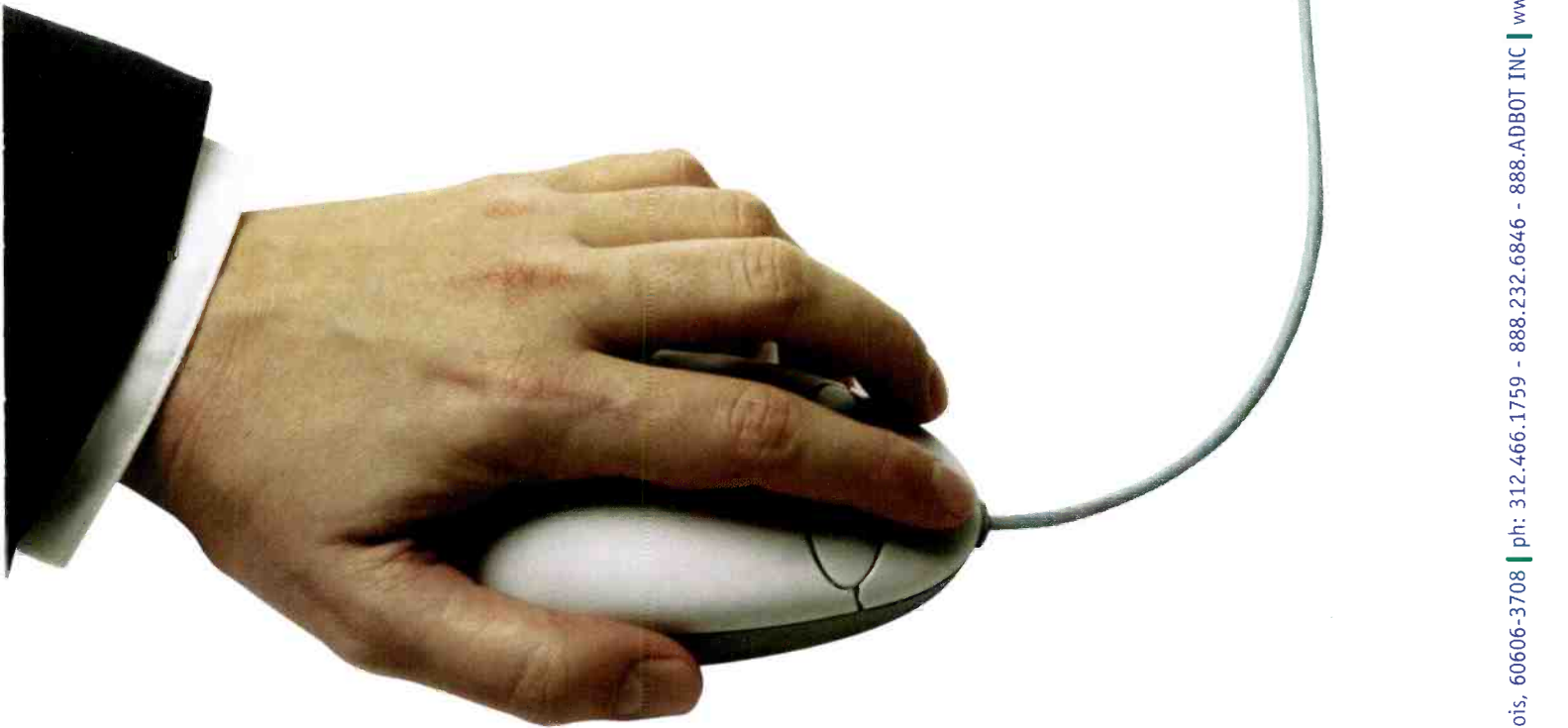
Too bad the best tagline is already taken. ■





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**HOLLYWOOD**  
**Betsy Sharkey**

*If the Slipper Fits...*

Two producers with  
a track record in  
musicals for TV  
take on a classic,  
with a slight twist



When Craig Zadan and Neil Meron delivered their "baby" into the hands of the director earlier month, they felt something akin to post-partum depression. The pair had spent four years produc-

ing *Cinderella*, a musical that will be one of the centerpieces of ABC's November sweeps—featuring Whitney Houston as the fairy godmother and *Moesha* star Brandy in the title role. There had been the cast party, the tearful goodbyes, and the next day Meron was off to Easthampton while Zadan headed for Alaska for a few days before the crunch to complete the final cut commenced. That process begins this week, and while Meron and Zadan are thrilled with

what they've seen thus far, it's always a race against time in a project this complex.

In a sense, the two are unlikely television producers. Zadan did his first writing as an investigative reporter for *New York* magazine. Then he jumped to Broadway, where he co-conceived and directed Peter Allen's hit Broadway stage musical *Up In One*, for which Meron was assistant director in the mid-1970s. The two went their separate ways for years, but they remained in constant touch. Meron worked for Polygram Pictures, and then Keith Barish Productions, where he worked on the ABC production of *A Streetcar Named Desire*, starring Ann-Margret. Meanwhile, Zadan moved into film, producing *Footloose* and *If Looks Could Kill*, starring Richard Grieco, among other projects.

When they got back together to form Storyline Entertainment in 1987, Meron and Zadan expected their focus to be film. Indeed, the company produced *My Fellow Americans* (Jack Lemmon and James Garner) and has a number of projects in the works, including a remake of Francois Truffaut's *Fahrenheit 451* (based on the book by Ray Bradbury), which Mel Gibson will direct and star in; *The Mayor of Castro Street*, with Oliver Stone and Janet Yang; and the movie version of Stephen Sondheim's Broadway hit *Sweeney Todd*. But much of Storyline's splash has come from its work in television.

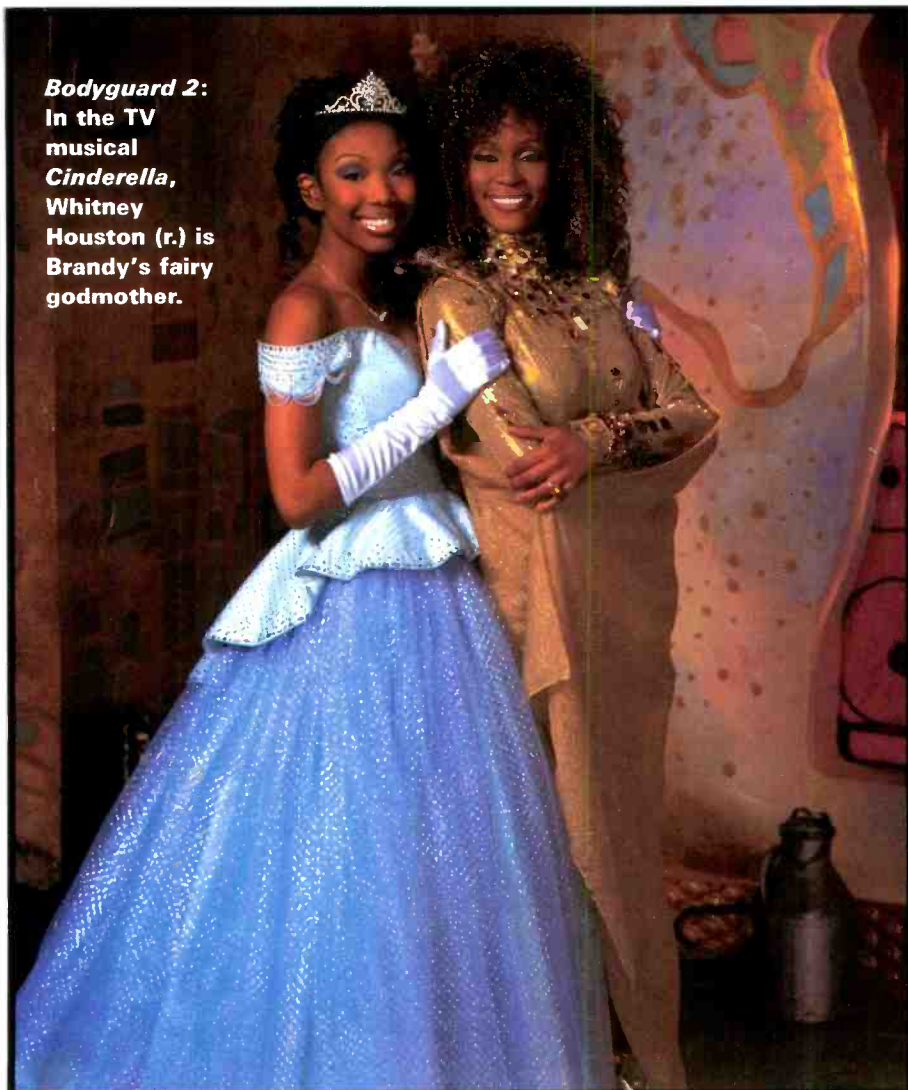
"When we were first approached about television, we decided we were only interested if we could bring something different to it," says Zadan. Their initial idea was a television version of the Broadway hit *Gypsy*, and their dream cast was headed by Bette Midler.

At the time, there had been no successful TV musical in recent memory. But then-head of CBS Jeff Sagansky told Zadan and Meron that if they could get Midler, he would green-light the project. After a month of negotiating with their old friend Bette—her first response was, "I don't do television movies"—they prevailed.

"The network was excited, and at the same time scared to death, but it didn't stop them," says Zadan. "Jeff called right before it aired and said, 'No matter what happens, we're proud of the show.' The next morning, after it had gotten gigantic ratings, he said we've possibly changed television." If nothing else, *Gypsy*, which was nominated for 12 Emmys, opened a genre most network execs believed was closed to TV.

The day after *Gypsy* aired, Zadan and Meron were approached by Whitney Houston's agent, who said the singer/actress loved *Gypsy* and asked

**Bodyguard 2:**  
In the TV musical *Cinderella*, Whitney Houston (r.) is Brandy's fairy godmother.



## HOLLYWOOD

if they could think of a musical suitable for her.

"We were looking for something that was a classic that could be revitalized," says Zadan. "We had several ideas," adds Meron. But *Cinderella* is the one that captivated Houston. She signed on for the lead part and is listed, along with partner Debra Chase, as executive producer of the show with Zadan and Meron. The project began in 1994 at CBS.

**"In a fairy tale, you can [accommodate an interracial cast] without questions," says 'Cinderella's co-executive producer Craig Zadan.**

But there were delays along the way because of film commitments that Houston had already made. CBS executives got tired of waiting, and Storyline struck a deal with the Walt Disney Co., which opened the way for *Cinderella* to land on ABC. *The Wonderful World of Disney*, the banner under which *Cinderella* will air, seemed the perfect match.

But by this time, Houston, who had become a mother, felt she was beyond playing the innocent Cinderella character, so Meron and Zadan scrambled for another princess-in-the-making. Their search ended when they cast young, rising star Brandy in the lead role.

"When we suggested Brandy, Whitney said she knew her and she wanted to make the call," says Meron. So Houston called Brandy and said, "Hi, this is your fairy godmother calling," a story that has already become a piece of Hollywood legend.

What appealed first to Houston, and then to the other cast members, which include Whoopi Goldberg, Bernadette Peters and Jason Alexander, is the reshaping of the story under the guidance of Zadan and Meron.

"It was a flawed piece, there wasn't much character development and *Cinderella* was a

poor, mousy thing," says Meron. "Our *Cinderella* is not a victim. She has a backbone and she was planning on leaving. The prince, played by Paolo Montalban—no relation to the late actor, Ricardo—falls in love with her because he can relate to her and have a conversation with her."

The *Cinderella* story was one that Zadan and Meron also felt was one that could easily accommodate an

interracial cast.

"In a fairy tale, you can do that without questions," says Zadan.

Public reaction to *Cinderella* may well prove a barometer for network executives as to how open mainstream America is to the idea of an interracial relationship in prime time. *Cosby* is virtually alone as a prime-time series with a black lead, one targeted from the beginning to reach heartland America. The rest of the series with black lead characters are typically told from a black point of view, with the writer/producers and the networks quietly hoping for some crossover beyond the largely black audiences they attract. Thus far, the crossover appeal has been limited.

Producing a story that is entertaining as well as socially relevant is important to both Storyline partners. The company also took on the highly acclaimed but controversial 1995 NBC production *Serving in Silence: The Margarette Cammermeyer Story*, starring Glen Close and Judy Davis, which dealt with one officer's fight to both succeed in the military and not lie about her homosexuality, and which won three Emmys.

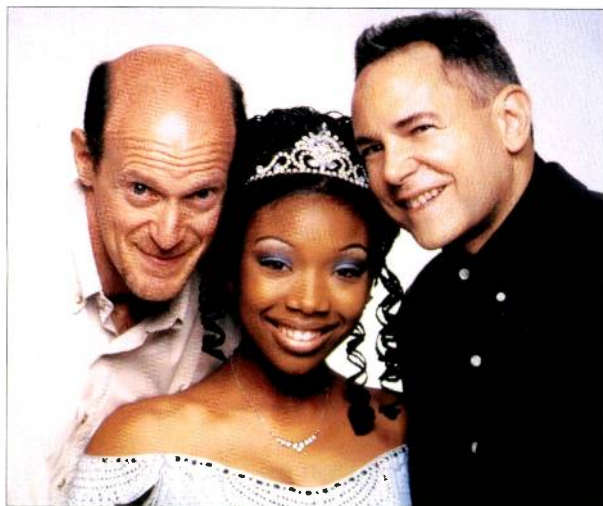
But for *Cinderella*, a \$12 million production, there will be more fundamental changes than a contemporary storyline and a rainbow cast—there will also be three new songs that were not in either the 1965 made-for-television movie version that starred Lesley Ann Warren and aired on CBS or the original 1957 version of the Rodgers and Hammerstein production that starred Julie Andrews and drew an audience of 100 million.

The Disney connection allowed Zadan and Meron to tap into the talent that has helped produce scores for many of the studio's music-driven animated hits. They ended up relying on a team, headed by Chris Montan, that has worked on every Disney animated musical hit from *The Little Mermaid* through this summer's *Hercules*. The new orchestration of the Rodgers and Hammerstein score is extraordinary, and when you add the voice of Brandy, or Houston, the songs sound as if they were conceived in the '90s rather than the '50s.

*Cinderella* will air on a November Sunday night during the reintroduced *Wonderful World of Disney* spot, with studio chairman Michael Eisner himself introducing the musical. If the movie does well, there will be other event-level movies for ABC in Storyline's future. Along with that, the company expects to produce about five smaller-scale movies of the week for the *Wonderful World of Disney* franchise.

But for now, Zadan and Meron are back in the trenches, working on the final cut of *Cinderella*. Disney is planning a movie-styled premiere of *Cinderella* the night it airs, and Meron thinks Storyline will have some sort of party for its rainbow cast as well. And if Storyline's history repeats itself, there will be a pot of ratings gold at the end of this particular rainbow.

A "*Cinderella*" story indeed. ■



**Co-executive producers Neil Meron (l.) and Craig Zadan, with their *Cinderella*, Brandy: Reviving the musical for prime-time TV**



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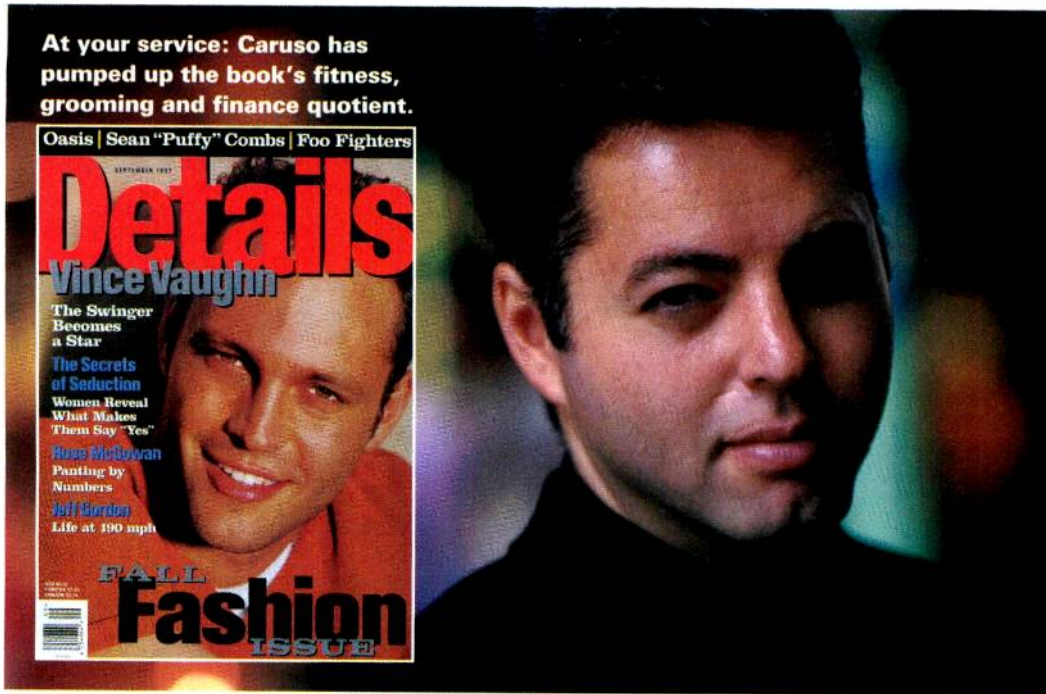
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# Magazines

By Jeff Gremillion



New 'Details' editor  
Michael Caruso is  
encouraging critics  
to weigh in right  
away on his bold  
makeover of the title

## Rush to Judgment

**M**ost editors are very leery of having their work judged too soon after they've taken the helm of a magazine. "Give me a few months," they'll say. New editors have been known to deflect criticism for as long as possible, claiming that the fruits of their labors take many issues to ripen. Then there is new *Details* editor Michael Caruso, who totally overhauled the look and pacing of the Condé Nast monthly within weeks of taking over the title. The September issue, arriving on newsstands now, includes several new sections and a complete about-face of a redesign. What's more,

Caruso and Condé Nast are encouraging readers and advertisers to take a hard look at the new *Details* and let their opinions fly right away.

"It was like eating potato chips," Caruso says of all the changes. "Once we started, we just couldn't stop."

The editor and his new inner circle of designers worked day and night to create the new look, which starts on the cover with an enlarged logo. *Details'* on-again-off-again tag line, "for men," is gone (the manly motto had recently been put back on the cover after a long hiatus). Caru-

so says he wants a "cleaner, stronger" front that will reinforce *Details* as a brand name. The September cover features actor Vince Vaughn, whose persona as a "throwback" to swingin' 1950s-style machismo is right in line with Caruso's vision for the magazine.

The new design, a nod to the cool record covers of the Blue Note jazz label, incorporates "very big, bold graphics, fun with type and big fields of color," Caruso notes. The text is aired out and easier to read. The overall goal is to move away from the

dense, new media-inspired look that *Details* pioneered in favor of a more conventional approach; the new *Details* will focus less on its design and more on elements that make up the design—words, pictures and original illustrations (which Caruso plans to use more of).

Caruso has replaced the front-of-the-book Filter section with a new section of bits and bites, Scanner. "We have a different philosophy," he says. "Filter was about explaining the world to you. Scanner is about everything that should be on your radar." The first installment of the section includes an item on how to cope when your shrink is on his summer vacation, and another about the top-heavy "vixens" of popular computer games.

The issue also features a new section called Pop Arts, covering mainly music and films. The section is intended to "give prominence to what we do better than any other magazine," says Caruso. Another new, lengthy department, Peak Performance, is *Details'* first "dedicated service section," Caruso says. The section includes multipage articles on health, fitness, style, grooming and personal finance.

In his first issue, Caruso's approach is cleverly straightforward, serving up the kind of pop-culture content *Details* has become known for, along with large chunks of service content that the title has not managed to successfully integrate until now.

The 516,000-circulation magazine's ad pages were up 6 percent through September, to 758, although the September issue was down 13 pages, to 140. A Condé Nast representative noted that the abrupt resignation last May of previous editor Joe Dolce caused some uncertainty among advertisers.

### Pages Building for 2d Half Gimme Shelter, Advertisers Sing

The shelter category is expecting a very strong second half of 1997, particularly for books with an upscale



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**Graydon Carter**

Editor-in-chief, *Vanity Fair*

**Q. Were you surprised by the reaction to the Rudy Giuliani piece in the September issue?**

**A.** I was a bit surprised at first. But I realized the story was going to have one of those New York

tabloid weeks. It runs strong [in the press] for five days, until it's replaced by the Princess of Wales or Marv Albert. **Q. Why did you run the story?** **A.** This is a press story, partly, about how [Giuliani's alleged affair with his communications director] was out there for years, under the rug, and everybody ignored it. And the simple fact is that one of the people involved is the mayor, another is one of the top two or three people in City Hall. The other is [Giuliani's wife] Donna Hanover, whose office and perks cost the taxpayers something. To me, it's a story. **Q. What do you think when you see the magazine criticized by David Letterman or smeared on page 1 of the 'New York Post'?** **A.** We're fair game. Besides, if David Letterman says something unflattering, he says enough flattering things so that it equals out. **Q. What's your thinking on anonymous sources?** **A.** They are an ugly fact of life. It's impossible to do tough stories about important institutions without unnamed sources. You never read anything about the White House in *The New York Times* without them.

bent. Some titles are reporting record ad-page figures for September. Condé Nast's 815,000-circulation *Architectural Digest* has its largest September issue ever at 159 ad pages, up 24 percent over last year. The issue features homes of the world's leading interior designers.

CN's year-old relaunch of *House & Garden* has published its biggest issue since its mammoth premiere last September, says publisher David Carey. The new issue of the 510,000-circ monthly includes 114 ad pages; it is *H&G's* first annual "Luxury" issue.

"We're feeling the twin turbochargers of a great housing market and a great luxury-goods market," says Pete Hunsinger, publisher of *AD*. "I've been on the phone today with Louis Vuitton and Hermès, who both said that the go-go '80s were nothing compared to what we're seeing now. The baby boomer is in his dream house."

Hearst's 890,000-circ *House Beautiful* reports a 12 percent jump in ad pages, to 80, for its September issue. *HB's* October number will outshine October '96 as well, says a Hearst representative.

Other top books in the category are also fattening up for fall. The September/October issue of *Southern Accents*, the regional upscale shelter book, will be the largest single issue ever published by Time Inc.'s Southern Progress unit. The issue, which marks the 300,000-circ bimonthly's 20th anniversary, has 195 ad pages, including a 112-page special ad section.

The August/September issue of Meredith's 800,000-circ bimonthly shelter book, *Traditional Home*, is also a strong performer, with 86 ad pages—up 40 percent from the same issue last year. A Meredith representative says the October/November issue will show a similar jump.

Each of Hachette Filipacchi's three shelter books has marked an increase for its fall issue, says group publisher John Miller. *Home* (1 million circulation), which publishes 10 times yearly, has produced

its largest September ever at 146 ad pages, up 47 percent. *Metropolitan Home*, the 620,000-circ bimonthly, is up 7.5 percent, to 147 pages, for September/October. And the 440,000-circ bimonthly *Elle Decor* is up 18 percent, to 131 pages, for August/September.

**Islands Publishing's 'Aqua' A New Guide to Undersea Adventures**

Santa Barbara, Calif.-based Islands Publishing this week is launching *Aqua*, a travel/lifestyle magazine for scuba divers and snorkelers. "Diving is becoming the hot new lifestyle sport," contends *Aqua* publisher Sean Combs. "A few years ago you may have chatted at the cocktail party about where you skied in Aspen or Vail. Now you're just as apt to talk about where you went diving in the Caribbean."

*Aqua* editor Bob Morris plans to cover diving and other water-related pastimes in places such as Fiji, Baja California, Thailand and New

Zealand. Morris says he hopes the book will appeal to seasoned divers as well as "landlocked dreamers."

The bimonthly title is launching as an association title. *Aqua* will come with an annual \$30 membership to the PADI (Professional Association of Diving Instructors) diving society and will use the group's 2.5 million-name database for direct mail efforts. (Everyone who

has taken a PADI scuba course is in the database.) The magazine will also be available free to passengers on some cruise lines. Initially, *Aqua* will not be available on newsstands.

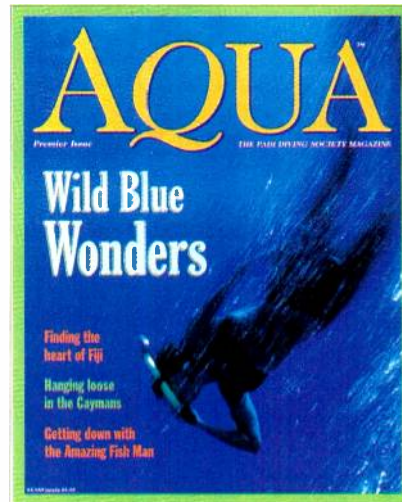
Charter advertisers include GMC Trucks, Infiniti and L.L. Bean. The startup's rate base is 125,000. Islands Publishing also publishes the bimonthly travel guide *Islands & Great Hotels* and *Sojourner*, a semiannual lifestyle/visitors' guide to Aspen, Colo. ■

**Writers' Block**

A sample of great writing from a recent issue:

"Like so many child athletes, who are both older and younger than their years, she is straddling two worlds, a woman-child in the promised land of celebrity, trying to stick a landing in adulthood. She could teach a course in irony. The little girl who never had time to go to birthday parties helped Bill Clinton celebrate his 50th. The great grandchild of Jewish immigrants who never had time for religion went to Israel to help light the torch at the 1997 Maccabiah Games. The millionaire who has multiple agents listens to the sound tracks of *Aladdin* and *The Lion King* in her BMW."

—Jane Leavy profiles 19-year-old Olympic gymnast Kerri Strug a year after her famous vault in "Happy Landing," *Sports Illustrated*, Aug. 11



**Fancy dives: 'Aqua' will celebrate the world's best underwater sites.**

(excerpted from *Marketing Computers*, June 1997)

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## MOVERS

### CABLE TV

A&E has appointed **Seymour Lesser** to the new post of executive vp/general manager of The History Channel Int'l., adding to his current duties of chief financial and administrative officer. A&E also has promoted **Michael Cascio** to vp of programming, from director of documentary production...After months of courting, CNN has brought in **Richard Kaplan**, a 28-year veteran of ABC News and CBS News, as president of CNN/USA, the flagship network of the CNN group. CNN also has promoted **Steve Korn** to vice chairman/COO. Four other CNN execs have become presidents of their respective networks: **Lou Dobbs** of CNNfn; **Bob Furnad** of CNN Headline News; **Eason Jordan** of CNN International and CNN en Español; and **Jim Walton** of CNN/SI.

### RADIO

**Will Schutte** has been named vp and general manager of CBS Radio's young country stations KYCY-AM/FM in San Francisco. Schutte will take on these duties while continuing in his role as vp/gm of oldies stations KFRC-AM/FM... **Steve Butler** has rejoined KYW Newsradio in Philadelphia as director of news and programming. He had been president of radio-industry newsletter *Inside Radio* since 1989; before that he was executive editor at KYW Newsradio.

### PRINT

*Discover* has named **Kevin Belden** director of marketing. Belden was most recently promotions director at GQ.

# The Media Elite

Edited by Anne Torpey-Kemph

## Goldman's Trial Run

**D**uring the O.J. trial, a sound bite from Fred Goldman was de rigueur for any broadcast about the proceedings. Soon, the voice of Goldman, the outspoken father of murder victim Ronald Goldman, may be heard regularly on a San Antonio radio station.

Goldman, now a full-time activist for reform of the criminal

justice system, is a front-runner in WOAI-AM's tryouts for host of an issues-oriented talk show, leading a field of eight that also includes former *Good Times* TV star Jimmy "JJ." Walker.

"What makes Fred so engaging is his ability to focus our attention on what's going on in our neighborhoods and our schools," said Betty Kocurek, vp

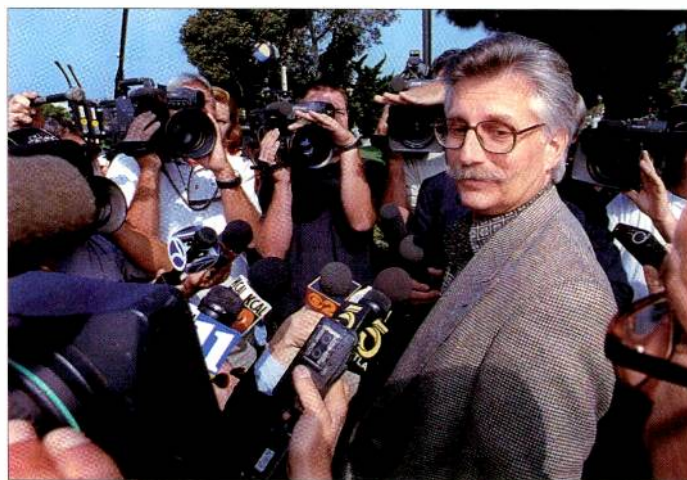
and general manager of Clear Channel Communications' WOAI-AM, who approached Goldman about the job.

A supermarket display ad salesman before his son was killed, Goldman is now a spokesman for Safe Streets, a California-based nonprofit organization.

Listener feedback from Goldman's one-week tryout earlier this month—during which he addressed education and criminal justice issues—was about 60 percent in favor, 40 percent against. Those against were "passionately cruel, vindictive, spiteful—I've never seen anything like that," said Andrew Ashford, WOAI operations manager.

Asked in an interview if the topics he wants to address would always be overshadowed by the Simpson trials, Goldman answered: "I think we can get beyond it. It took a few days before there were no calls about the killer."

This week, Goldman will have another Clear Channel tryout, for a host spot on KPRC-AM in Houston. —*Claude Brodessa*



Fred Goldman may get regular mike time as a radio host.

## 'Penthouse' Pair Attack Gov't in Crusade for Cancer Cure

**S**ometimes, things even as far out as *Penthouse* actually save lives, instead of

being 'a destructive force in society,' as some have suggested," says Bob Guccione. The *Penthouse* editor and publisher and his wife, Kathy Keeton, vice chairman of General Media Int'l., are on a crusade to inform the public about an inexpensive—but officially unavailable—cure for cancer, the drug hydrazine sulfate,

which rescued Keeton from galloping breast cancer in 1995.

In the magazine's September

issue, a feature article unravels "The \$200 Billion Scam," accusing the National Cancer Institute of rigging clinical trials of hydrazine sulfate to make the drug

appear ineffective. Why? All the money from big drug companies that is feeding cancer research, the article contends. Accompanying the piece is a full-page ad announcing the launch of a Guccione-led class-action suit against the NCI. The ad also has run in several newspapers.

*Penthouse* reports it has received about 300 calls a week about hydrazine sulfate and the lawsuit and has sent out some 10,000 information kits on the drug. "This is a last resort for the dying," says Keeton. "It is my hope that this brings action and a cure for cancer." —*Amy Sims*



Hydrazine sulfate champion Keeton



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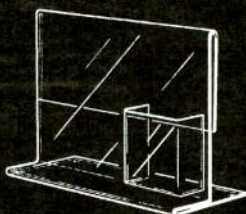
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- Complete fulfillment (drop shipping, special packaging, etc.) offered.

Call 1-800-572-2194 for a free brochure!

For Classified Advertising Rates

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

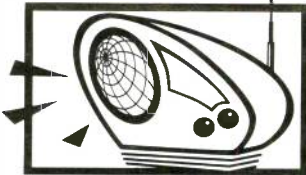


**MIDWEST SERVICES & RESOURCES**

**RADIO PRODUCTION**

**LIFE IS HARD. RADIO IS HARDER.**

It's a strange beast, radio. Hard to get right. Our **all-star team of radio experts** will make your project easy - and fun!



**WorldWideWadio**  
HOLLYWOOD

**CHECK OUT OUR DEMO CD!**

Phone: 213 957 3399 Fax: 213 957 7050  
Email: wadio@wwwwadio.com

**RADIO PRODUCTION**



Wieden & Kennedy.

Nike.

Coca-Cola.

Gallo.

The Pearlstein Group.

Hardee's.

Tillamook Cheese.

Lennox.

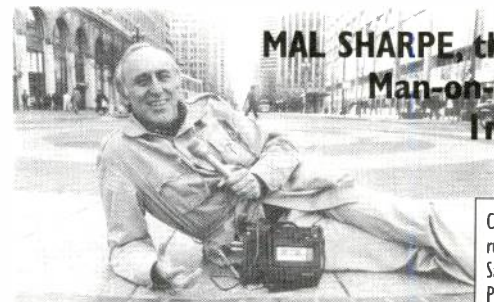
DDB Needham.

Pepsi.

Adidas.

503-224-9288.

**RADIO PRODUCTION**



**MAL SHARPE, the original Man-on-the-Street Interviewer**

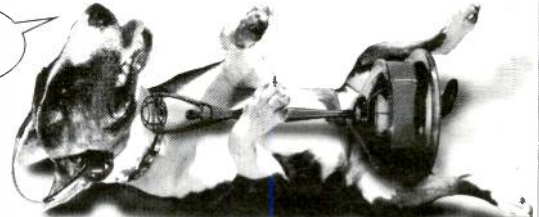
Campaigns now running in Chicago, San Francisco, Philadelphia & Minneapolis.

**CALL (510) 843-7655 (CA)**

**RADIO PRODUCTION**

**Cookie loves her Clios.**

Whееee!  
I'm naked!



Call for our radio demo. 213/969-9767 • Fax: 213/969-9343

**Sarley, Bigg & Bedder**  
*Radio at its best*

**Our Radio Bites Ears Everyday.**

**We Never Apologize.**

**DICK ORKIN'S**



**RADIO RANCH**

1140 N LA BREA AVE  
LOS ANGELES, CA 90038  
Phone: 213.462.4966  
FAX: 213.856.4311  
WWW.RADIO-RANCH.COM

**SLIDE CHARTS**

**Datalizer**  
*Slide Charts, Inc.*



Design through production, we do it all. For a **FREE** custom working model and price estimate, call or fax:  
**(630) 543-6000 Ext. 202**  
**Fax (630) 543-1616**

**TRANSCRIPTION SERVICES**

Need a transcript? Need it fast?  
You tape it-we type it! (617)423-2151

**TRANSLATIONS/  
LANGUAGE SERVICES**

ALL LANGUAGES/VO & TRANS. 888 4VOICES

**VOICES**

INSTANT SPOTS & VO's • COMREX ISDN  
TED LARSEN • WORLDWIDE  
508-741-4949 Email: tmedia@aol.com

Reach your ad community in  
**ADWEEK CLASSIFIED**

**YELLOW PAGE SERVICES**

O'Halloran Advertising, Inc.  
Serving Nat'l & Regional advertisers.  
Strategic marketing designs, mapping,  
demographics & business data all  
at no added cost. (800) 762-0054.

**MARK YOUR CALENDARS!!**

Please be sure to mark your calendars for our **Services & Resources deadline**. We close at 3:00 pm, on the 3rd Thursday of the month. The ads are then published the first Monday of the new month.

Call for information  
**1-800-7-ADWEEK**

**THREE AUDIENCES FOR THE PRICE OF ONE**

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

**THREE FOR ONE . . . , not a bad idea.**

Call M. Morris **1-800-7-ADWEEK**  
or just Fax it to: **(212) 536-5315**

**Catch a Creative Genius**  
**ADWEEK CLASSIFIED**

**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**.

# OFFERS & OPPORTUNITIES

## MEDIA & TRAINING

### Learn to buy Media with power and savvy!

We'll teach you our 'killer' techniques for researching, planning and negotiating all forms of Media with brutal efficiency. Step by step. In small, hands-on classes (see below).



### Novice or veteran, we'll boost your performance. Guaranteed.

We build better buyers. With new skills, new confidence. Our comprehensive Curriculum has super-charged the buying procedures of novice and veteran alike, with our "here's how" methodology, plus our exclusive post-grade follow-up, and specialized professional tools and support services.

### Our 'Grads' are from all skills levels-Client and Agency alike...

From Blockbuster Video to Kraft to Sony to Thompson to Marsteller to MBNA to SBC to hundreds of smaller Advertisers and Agencies, we've astonished virtually every student with our high impact buying techniques.

### Catch us in one of these Cities...

8/25 Jacksonville 9/22 Tampa, Phoenix  
9/8 Las Vegas 10/6 Philadelphia, Memphis  
9/15 Atlanta, Chicago 10/13 Atlanta, Chicago

Or, schedule us to come to your shop. We'll fax you our full course outline and copies of actual students' course-evaluation forms and phone numbers. And...if you call within a week of this ad, we'll send you a FREE COPY of our sought-after Newsletter VALUE ADDED, edited exclusively for Media Professionals.

**MEDIA BUYING ACADEMY**

**1-800-MBA-BUYER**  
(1-800-622-2833)

## EDUCATION

### Tired of JUST results based analysis?

Your staff needs Comprehensive Analytical Instruction.

Call 1-888-852-3626

for a schedule of seminars in...

**Opportunity Based Analytical Training**  
Abert Luke Consulting, Inc.

## NOTICE

### ADWEEK ONLINE:

- ✓ Current Adweek (6 regions), Brandweek, Mediaweek by Monday 9 a.m.
- ✓ Help Wanted ads - all regions
- ✓ Full text archive back to 1992
- ✓ Fully searchable databases: Accounts in Review, Adweek's Client / Brand Directory, and much more
- ✓ Daily World News Updates
- ✓ One hour free online time

Visit our Website at  
<http://www.adweek.com>

To order dial-up software call  
800-641-2030 or 212-536-5319

Fax: 212-536-5310 or e-mail:  
[adweek@adweek.com](mailto:adweek@adweek.com)

First with news that lasts.

1515 Broadway, NY, NY 10036

# EMPLOYMENT

## BROADCAST TRAFFIC COORDINATOR

A Detroit automotive international advertising agency has an opening for a Broadcast Traffic Coordinator. This position requires an individual who is a self-motivated organized, team player. The ideal candidate works well under pressure while maintaining a good sense of humor, has strong initiative and good follow-through on projects from inception to completion. Candidates must be capable of handling multiple projects simultaneously while meeting tight deadlines and have strong interpersonal, written and verbal communication skills. Applicants should have related advertising agency broadcast traffic experience. Responsibilities include organizing the shipping of TV and radio dubs to stations, inputting traffic instruction letters, ordering dubs, and communication with vendors and radio and television stations. Long hours come with the job. Submit resume in confidence to:

ADWEEK Classified, Box 3593  
936 Merchandise Mart  
Chicago, IL 60654  
EOE/AA/M/F/H/V

## ADVERTISING-BROADCAST BUYERS

Leading KC ad agency needs 2 Sr. broadcast buyers with solid 3-5 yrs spot TV buying experience. Fast food experience a plus. Blue chip clients. Excellent benefits. Moving expenses paid if right candidate.

Fax resume to 816-221-8730  
Attn: Carolyn

## WHAT ARE YOU LOOKING FOR?

CS&A is looking for an **Account Manager** with at least five years of experience and a proven ability to help clients sell into hardware, housewares and/or other mass market retail categories. Who can think through client problems, put together a solid plan, and work with top-notch creatives to execute it. Who can take charge of accounts and manage them profitably. Who can thrive in an established, solid 30-person agency.

We are looking for someone who is looking for balance and a better way of life, away from the big hassles of the big city. Who thinks time is better spent with family and friends than on expressways or trains. Who wants a job where he or she can make a difference.

If we've got what you're looking for, and if you've got what we're looking for, respond to: **Director of Account Services, CS&A Advertising, 808 Eldorado Road, Bloomington, IL 61704.** An equal opportunity employer.

## Tough, Smart, Ambitious? Place resume in fax and hit start.

If you've got the talent, we've got the work.

Get with one of Atlanta's top 10 agencies. National account work.

Only team players need apply!

- **TRAFFIC MANAGER:** 3-4 openings: Agency experience a plus.
- **PRINT PRODUCTION MANAGER:** 2+ years agency experience required.

**BOTH POSITIONS REQUIRE:** • Good negotiating and interpersonal skills  
• Accountability • Organized, detail-oriented methods • Goal setting.

**BOTH POSITIONS PROVIDE:** • Salary based on experience • Sign-on bonus.

FAX RESUME TO "DIRECTOR":  
404-351-1495

# EMPLOYMENT

## ACCOUNT EXECUTIVE

Small midwest agency seeks detail-oriented account executive with 2-3 years experience and strong client service credentials. Interest in sports/recreation is important. Marketing insights a plus. Please send resume and salary history to:

ADWEEK Classified, Box 3589  
936 Merchandise Mart  
Chicago, IL 60654

## MEDIA AE

If you want to oversee advertisers' media efforts and have lots of client contact, there is a great career-building job waiting for you. You will need 2-3 years of media experience in buying or planning or research. You should have a thirst for learning, excellent communication skills and know Excel, Word, Telmar, CJDS. We are one of the largest media specialist companies in the U.S., and the largest in the world.

Carat/ICG  
Attn: Jim Surmanek  
One East Erle/Chicago  
Fax: (312) 337-3693

## STREET SMART, ENERGETIC CREATIVES

We're a growing Chicago restaurant/club group with 20 varied concepts, who do radio and print in house. Need CD/copywriter and Artistic Quark/Photoshop Expert to work in a fast-paced "no suits" environment. We hit the streets for inspiration. Great co. support. Need Mac competence and interest in our business. Send info and NR samples to:

A.C.E. Inc., Dept. M  
6666 N. Oliphant Ave.,  
Chicago, IL 60631

## ACCOUNT EXECUTIVE

Outgoing individual with strong phone/customer service skills, excellent writing abilities, background in long and/or short form DR media, and an analytical mind that will allow for strategic planning of media accounts. Must have MS Office knowledge and be willing to support themselves clerically. Team player that is willing to dig in, get involved, be hands-on and have fun is a must.

ADWEEK, Classified, Box 3596  
936 Merchandise Mart  
Chicago, IL 60654

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

### RATES for Employment and offers & opportunities

**MINIMUM:** 1 Column x 1 inch for 1 week: \$136.00, 1/2 inch increments: \$68.00/week. Rates apply to **MIDWEST** edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

### 1-800-7-ADWEEK Classified Manager: Julie Azous

### Classified Asst: Michele Golden

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$20.00. **Deadline for all ads in ADWEEK MIDWEST is Wednesday, 3:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue, **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036. 1-800-723-9335 Fax: 212-536-5315.**



**HELP WANTED**

# HOLIDAY INN WORLDWIDE

We recognize that we are only as successful as the collective talents of the people who work here. For that reason, we are committed to attracting and encouraging outstanding performers. Holiday Inn Worldwide does everything possible to create an environment for your success. Employees and their commitment to excellence are the most valuable assets of our company, therefore, an atmosphere of cooperation, teamwork, and respect is encouraged and expected.

## Regional Field Marketing Manager

Holiday Inn Worldwide has an opportunity available for a detail-oriented Regional Field Marketing Manager to coordinate cooperative marketing activities for hotels located within the *Midwestern* United States. The successful candidate will be responsible for assisting hotels with the generation of incremental room revenue through the development and implementation of co-op marketing initiatives.

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

Must possess a BS/BA degree in Marketing or Business; a minimum of 5 years' marketing experience in the travel, hotel or franchise industry; experience in the management of advertising and marketing promotions; experience in a supervisory role directing the efforts of an advertising agency; familiarity with word processing and spreadsheet applications; extreme proficiency in public speaking; and excellent oral/written communication skills. MBA as well as a background in a franchise, co-op environment is preferred. This home-based position will require approximately 40% travel, primarily within the assigned region of the *Midwestern* United States.

For immediate consideration, please send resume to: Attn: KSI272, Human Resources, Holiday Inn Worldwide, Three Ravinia Drive, Suite 2900, Atlanta, GA 30346-2149. No phone calls, please.



Holiday Inns, Inc.  A Bass Company

*As an equal opportunity employer, we are committed to diversity in our workforce.*

## SENIOR ASSOCIATE

Chicago-based communications research and measurement organization seeks Senior Associate to provide qualitative and quantitative research and consulting services to some of world's largest marketers. Maya Group is a supplier of custom research specializing in the areas of communications effectiveness, copy testing, and exploration of the new media.

Successful candidates will have 5+ years experience designing qualitative and quantitative custom market research studies including marketing communications research, advertising copy testing, and concept evaluation. They will be experienced qualitative moderators, possess the ability to analyze and interpret qualitative, as well as quantitative data, be excellent writers, able to provide actionable recommendations to clients, and be willing to travel domestically and internationally.

Interested, qualified candidates should send resumes and salary requirements to:

**Human Resources Department, Maya Group, Ltd.**

123 N. Wacker Drive Suite 950, Chicago, IL 60606.

Send MS Word-readable electronic versions to [info@maya-group.com](mailto:info@maya-group.com).

To find out more about us, visit our Web site at [www.maya-group.com](http://www.maya-group.com).

**REACH YOUR AD COMMUNITY  
ADWEEK MAGAZINES**

# DraftDirect Worldwide. Leading Global Direct Marketing Ad Agency. We're at it again.

**We're continuing to grow... and fast!** And as our list of Fortune 500 clients gets longer, we get stronger... every day. That's great news for us, but better news for you. Because now's your chance to become part of our exciting expansion and work with the best in the business. Our Chicago and New York offices are looking to recruit top talent in the following positions:

- |                                    |                                    |
|------------------------------------|------------------------------------|
| <b>Account Supervisor</b>          | <b>Assistant Media Planner</b>     |
| <b>Account Supervisor (B to B)</b> | <b>Assistant Media Buyer</b>       |
| <b>Sr. Account Executive</b>       | <b>Production Manager</b>          |
| <b>Account Executive</b>           | <b>Production Coordinator</b>      |
| <b>Research Account Executive</b>  | <b>Production Artist</b>           |
| <b>Sr. Art Director</b>            | <b>Production Biller</b>           |
| <b>Sr. Copywriter</b>              | <b>Business/Operations Analyst</b> |
| <b>Media Supervisor</b>            | <b>Staff Accountant</b>            |
| <b>Media Planner</b>               | <b>Administrative Assistant</b>    |
| <b>Media Buyer</b>                 |                                    |

If you possess the skills and desire, and can keep up with our pace, prove it. Send/fax cover letter, including salary requirements and objectives, along with your resume to:



Sharon Beyer	Teresa Fellows
633 N. St. Clair	633 Third Avenue
Chicago, IL 60611	New York, NY 10017
DraftDirectWorldwide 312 944-8865 (Fax)	212 692-4024 (Fax)

EOE M/F/V/H

## THE ONLY THING THAT COULD MAKE MADISON, WISCONSIN A BETTER PLACE TO LIVE IS ONE MORE ART DIRECTOR

We need an Art Director who can do it all: print, television, radio. (*radio?*) Great ideas and great execution on everything from national television spots to posters for a local church. We're an award-winning agency (*maybe you saw us at this year's national ADDY show*) that needs an Art Director who wants to produce a lot of great consumer advertising in packaged goods, health care, and more. Every day is a challenge. Every day is different. And every day you'll wake up in Madison, Wisconsin, America's most livable mid-sized city.

Send 5 non-returnable samples to: *Julie Herfel, 100 State Street, Madison, Wisconsin, 53703*



## HELP WANTED

manager

## Marketing and Marketing Communications Professionals

The University of Michigan Medical Center's award winning marketing group is looking for self-directed, dynamic individuals with initiative and drive to help our team market our nationally renowned medical services.

We are currently searching for candidates for the following positions:

**Regional Marketing Manager:** Coordinates the development and implementation of regional strategic, marketing and promotional plans; identifies and develops community and regional relationships; coordinates activities with other Medical Center functions; develops and communicates a high level understanding of key markets for the purpose of enhancing UMMC's position in those markets.

**Marketing Support Manager:** Coordinates and implements marketing communications and promotional activities for department staff and UMMC; coordinates the development and implementation of the corporate communications plan; oversees corporate image; and supervises agency and vendor relations. Knowledge of advertising and media planning and buying required for this position.

Candidates must possess the following qualities and background:

**Essential skills:** Proven record in planning, communications, marketing and budget management; effective interpersonal skills and ability to work in partnership with clients and staff.

**Required:** Bachelor's degree in Marketing or Communications and advertising or marketing experience.

**Preferred:** Master's degree and knowledge of health care industry.

**Submit resume and salary history to:**

**Ken Trester**  
 Director, Office of Planning and Marketing  
 300 N. Ingalls Bldg., Rm. N14C27  
 Ann Arbor, MI 48109-0475

A non-discriminatory, affirmative action employer.



University of Michigan  
 Medical Center

## SAMPLE THIS!!!

Innovative field promotions agency with offices in thirty U.S. cities that specializes in the development and implementation of hip consumer product marketing programs in nightclubs & bars. We are currently in search of a self-starting **Division Head for our Consumer Product Sampling division**. We need a hands-on whiz to build this new department. Candidate requirements include a minimum of 5 years management experience including sales, budgets and field implementation. Your vast experience with sampling programs is essential. Please send resume and salary history to:

**Kevin Berg & Associates, Inc., Code SH01**  
 640 N. LaSalle, Suite 350, Chicago, IL 60610  
 or FAX to: 312-482-9086

## ACCOUNT SUPERVISOR

Major worldwide ad agency headquartered in NYC seeks strong, hands-on Account Supervisor for a high profile packaged goods account. Successful candidates will have solid packaged goods experience, strategic analytical skills and some media planning experience preferred.

Team players with superior client relations skills, the ability to take initiative, and excellent communications skills will thrive.

Please fax resume to:  
 HR Dept. 212, Fax: (212) 297-7761  
 EOE M/F/D/V

## PRODUCT MANAGER

Immediate opening for a team-oriented marketing professional with a minimum of 3 years of experience in product management (consumer durables preferred).

Reporting to the Corporate Marketing Director, you will manage divisional marketing needs for substantial national and international businesses. You will work with our sales, engineering, production, and advertising management groups as well as outside ad agencies to manage existing brands and to develop new products and brands.

Martin Industries, Inc. is a publicly traded (Nasdaq/NM:MTIN), multi-division consumer durables company with a 90-year history of market leadership. We are a fact-based organization looking for a pro to make things happen, including development of business plans for assigned businesses and the establishment of objectives, strategies, tactics and budgets to drive your assigned businesses.

Required experience includes a Bachelors Degree with major in Marketing or Business, 3 years of increasing responsibility and an outstanding portfolio displaying your strategic and executional accomplishments. This position demands a creative leader with strong analytical, written and verbal communication and decision making skills.

Martin Industries offers a competitive salary and benefit package including medical, dental, paid life insurance, non-contributory ESOP and 401K and high visibility. We are a tobacco free and drug free workplace. EOE/M/F/D/V.

If you qualify and are enthusiastic about our career opportunity and want to make a great lifestyle move to northern Alabama's lakes region, please fax (205-740-5112) or send your resume, your salary history and expectations to:

**Martin Industries, Inc. • c/o Product Manager Search**  
 Post Office Box 128 • Florence, Alabama 35631



No phone calls or search firms please.

## MEDIA MECCA

If you're looking for that special place where media professionals find true contentment, your journey is over. Discover Light & Associates, a team of media experts based in Kansas City, Missouri. We have an opening right now for a talented professional with at least three years experience in media planning and buying. At Light & Associates you'll work with national accounts, make great money, and thrive in an environment where everyone appreciates what you do. Plus, you will find a great benefit package and a team of fun-loving coworkers.

If you're a media master with good computer skills, can manage multiple projects, make presentations, and you like to see the world -- fax us your resume at (816) 283-0476.

**Isn't it time you found what you're looking for? Come to the Light.**

## PHOTOGRAPHY REP

Photographers Rep wanted for Chicago based commercial tabletop photographer. View portfolio at <http://www.jpellegrint.com>  
 Call Joe at 312-664-9880

## 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.

**For Classified Advertising Rates**

**Call Julie Azous at 212-536-6496**  
 or 1-800-7-ADWEEK



**HELP WANTED**

**MARKETING MANAGER**

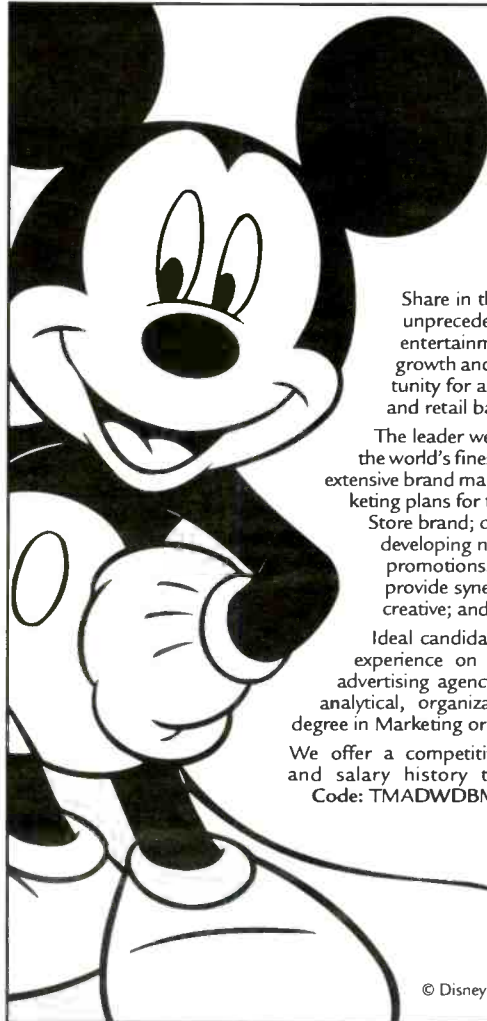
The American Sunroof Company is seeking a Marketing Manager for the Aftermarket Sunroof division. Responsibilities include establishing and maintaining the marketing efforts, taking a pro-active role in supplying our regional sales managers and our Licensee customers with marketing information and sales tools, conducting marketing research/analysis, maintaining public relations efforts for the divisions, fielding requests for new products and/or research for customers, and developing annual business and marketing plans with National Sales manager. Interested candidates should possess a four-year degree in marketing, and have approximately 4 years of experience. Interested persons should send resumes or inquiries to:

**Stevic McFadden Hiltz**  
**One Sunroof Center**  
**Southgate, MI 48195**  
**Ph: 313-246-0269**  
**F: 313-246-2609**

**AD SALES REP**

A multi-title Publishing Company is looking for fast paced, seasoned sales rep to sell travel related and destination based adv. A proven track record and commitment to deadlines and quality is a must. *Some travel may be required, many cities of opportunity!* A super benefits, compensation, commission & bonus package is available. **Please fax your resume to MJF at 305-892-1005.**

**CALL 1-800-7-ADWEEK**



**Director Of  
 Brand  
 Management**

Share in the magic of THE DISNEY STORE based in Glendale, CA. With unprecedented success in the specialty retail industry, we have combined entertainment and retail into a concept that has resulted in phenomenal growth and continued expansion. Currently we have an outstanding opportunity for an innovative, market-savvy professional with a packaged goods and retail background.

The leader we're looking for is a creative go-getter who wants to drive one of the world's finest and most beloved brands to even greater success. Utilizing your extensive brand management expertise, you will create and implement strategic marketing plans for the chain. This will include refining the positioning of The Disney Store brand; driving the development of packaging and the bag/box program; developing new product brands within the store; and launching entertaining promotions. You will also set financial objectives; develop/maintain budgets; provide synergistic direction between product development, operations and creative; and develop/hire for a Brand Management department.

Ideal candidates must have 8+ years of marketing and brand management experience on top packaged goods brands from either the corporate or advertising agency side. Retail experience a plus. Must have excellent strategic, analytical, organizational and written/verbal communication skills. Bachelor's degree in Marketing or Business Management required. MBA preferred.

We offer a competitive compensation and benefits package. Please fax resume and salary history to: **The Disney Store, Inc., Worldwide Headquarters, Code: TMADWDBM. Fax (818) 242-0783.**

**The Disney Store, Inc.**

© Disney

The Disney Store, Inc. is committed to supporting cultural diversity in the workplace because, "It's A Small World After All."

**Have we got plans for you!**  
 Join our other creative department.

**Retail Planning Supervisor  
 Media Planner/Buyer**

**Retail Planning Supervisor** with minimum 5 yrs. of planning experience. Strong local planning skills (QSR a plus) with diverse media mix. Previous buying experience beneficial. Must demonstrate supervisory skills and ability to assume a leadership position in management of account list.

**Media Planner/Buyer** with 2-3 years experience. Should have history of planning/negotiating local broadcast and print. National print planning/buying experience an extra.

Both positions offer great team environment, excellent benefits, and a salary commensurate with experience. Send resumé and salary history to:

**Hoffman York**  
 Human Resources Coordinator  
 330 E. Kilbourn Ave., Suite 650  
 Milwaukee, WI 53202

**H O F F M A N  
 Y O R K**

An Equal Opportunity Employer

**ARE YOU HIGHLY STRATEGIC?  
 CREATIVE? ENERGETIC?  
 A TEAM PLAYER?**

We are a dynamic, growing, national marketing services agency in need of proven marketing professionals in our Chicago office:

**VICE PRESIDENT/  
 SENIOR ACCOUNT MANAGER**

with 7-10 years experience in consumer packaged goods, strategic promotion thinking, outstanding interpersonal/relationship-building skills, strong presentation skills and the ability to manage corporate group promotions in a fast paced environment.

**ACCOUNT EXECUTIVE**

with 2-4 years client or promotion agency experience and eager to grow. Strong interpersonal skills, knowledge of consumer packaged goods promotion techniques. Good creative judgement required.

**QLM**

MARKETING

No calls, please send resume to:  
 QLM Marketing (AW), 470 Wall St., Princeton, NJ 08540.  
 Fax to: 609-921-8847 or e-mail to: accountkaw@qlm.com. EOE.

**HELP WANTED**



can you see the



An Equal Opportunity Employer M/F/D/V

**Manager of Brand Marketing**

Here's your chance to be responsible for the advertising development at a company that believes in advertising. You'll work on TV, radio and print development with our outstanding advertising agency — Deutsch.

We need a proven marketing leader that understands the consumer and can nurture a new idea, refine it, sell it and execute flawlessly — good marketing skills plus good people skills. We need a go-getter with at least 5 years of marketing experience that includes developing business-building TV and radio advertising.

If this sounds interesting, send us your resume and salary requirements in confidence to: **LensCrafters, Human Resources, 8650 Governor's Hill Drive, Cincinnati, OH 45242-9580. Fax: 513-583-6635. e-mail: mvacchia@lenscrafters.com**



*Helping people see better, one hour at a time.*

**CHECK IT OUT**

<http://members.aol.com/cperscincy/columbia>

**POSITIONS OF THE WEEK**

**Agency Public Relations....to \$60K**  
**Agency Acct Mgrs.....to \$40K**  
**Agency Direct Response....to \$65K**  
**Health Care Product Mgt....to \$85K**

Resume to:

**COLUMBIA PERSONNEL, INC.**  
 250 E. Fifth St. #1500  
 Cincinnati, OH 45202

**Jr. & Sr. Art Director**

Top Atlanta ad agency, growing fast, wants strong, ambitious creatives on the team. National accounts, print and broadcast. Fax resume and cover letter to Marjorie Gippert at Adair Greene, (404) 351-1495.



**Great marketing opportunities with our new 24-hour children's radio format!**

*Seeking highly-motivated individuals:*

**Marketing Manager**

Develop and implement national and local marketing plans, and assist with launch campaigns, special events and PR/publicity efforts. Must have the ability to guide and facilitate multiple projects simultaneously. Ideally, possess 3-5 years of media and events planning in major markets. Strong computer skills required — Word & Excel.

**Marketing Coordinator**

Assist with marketing, merchandise, special events and PR/publicity within a fast-paced, rewarding environment. This self-starter must be detailed-oriented and able to facilitate multiple projects simultaneously. Strong computer skills required — Word & Excel.

**Promotions Manager**

Professional to manage various aspects of a fast-paced, high-profile consumer marketing and promotions process. This self-starter must possess the ability to handle a high volume of highly-detailed work, budget effectively and communicate clearly. Previous experience in national promotions and/or brand management and MBA preferred. Strong computer skills required — Word, Excel, Project and PowerPoint.

**Promotions Coordinator**

Assist a busy team of professionals in various aspects of a fast-paced, high-profile marketing/promotions process. This self-starter must possess the ability to handle a high volume of highly detailed work and effectively communicate with other internal divisions as well as external vendors and strategic partners. Previous promotions and marketing experience preferred, as is knowledge of packaged goods, toys, fast food, entertainment and related industries. Strong computer skills required — Word, Excel, Project and PowerPoint.

*Send cover letter, resume & salary history/requirements to:*

**Radio Disney Marketing, Human Resources**  
 13725 Montfort Drive, Dallas, TX 75240

Fax: 972-448-3144

*No phone calls please.*



**MEDIA BUYER**

Progressive, the nation's sixth largest insurer of property/casualty insurance, headquartered in Mayfield Village, Ohio, a suburb of Cleveland, Ohio, currently has a position available for a Media Buyer with minimum 2-3 years' experience buying spot television and radio in multiple markets. Candidate should possess a commitment to quality and good negotiating skills.

If you meet the above mentioned qualifications and are interested in joining our team, please fax your resume - indicating Dept. 1VBMW1 to: (216) 446-5500 or mail to:

**Progressive; Centralized Recruiting**

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**MARKETING MANAGER  
CONSUMER LOYALTY**

We have been retained to locate an experienced direct marketing manager to develop consumer loyalty programs for an OTC division of a major pharmaceutical company in Western Michigan. Successful candidates must have 7 years of marketing experience with at least 3 years in direct marketing ideally in a packaged goods company; proven management skills, and a BA/BA degree.

Outstanding growth, salary, benefits: Please fax or send a resume and salary requirements to:

Anne Badanes  
Satterfield & Associates  
7207 Wooster Pike #125, Cincinnati, OH 45227

E-mail: awb@fuse.net  
Fax: (513) 561-1303

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(EXCEPT THE MOSQUITO ISN'T OUR STATE BIRD)**

**CREATIVE WRITER**

If you can think, sketch, think, present, think and string words together that cause an apathetic society to be moved or skeptical customers to act, then we need to talk. We need someone with 3+ years of experience and a book to match. Must have strong strategic planning, idea development, writing, proofing and presentation skills. Must be able to handle both B-T-B and consumer accounts (heavy print and some electronic). Must be a team player and have a passion to create results-generating campaigns with legs - not just one-hit wonders.

**CREATIVE MEDIA PLANNER/BUYER**

If you only know how to flip through SRDS books and pay rate card for media then don't read any further. We need someone with 3+ years of experience and the negotiating skills that would make a used car salesman tremble. Must have strong strategic planning, writing and presentation skills. Must be able to handle both B-T-B and consumer accounts (print and electronic). Must understand Arbitrons, Nielsens and BPA statements. Must love to find creative ways of reaching customers by making the medium the message.

**ACCOUNT EXECUTIVE**

Leave your suit in the closet, because we're not looking for your typical order-pad toting toady. We need an AE with strong strategic skills, the ability to forge collaborative client relationships, a proven track record for generating results and the humility to work as part of a team rather than as lord of the fiefdom. Must have 3-5 years B-T-B experience and a passion for marketing communications.

**ACCOUNT COORDINATOR**

OK, for this position we need a toady. But not your typical toady. We need a toady with initiative, who can get things done without being told and after being told. We want someone with a year or two of real world experience and a fire in their toady belly to learn this business from the ground up.

If you're looking for truly different ways to think, work and be creative, then mail/fax your resume, account experience and salary requirements to:

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Attn: Big Talent  
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**SENIOR BUSINESS MANAGER**

Busy Michigan Avenue advertising agency is looking for a Senior Business Affairs Manager with a minimum of 5-8 years of agency experience.

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Media Research

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# CULTURE TRENDS

## The Hollywood Reporter's Box Office

For 3-Day Weekend ending August 10, 1997.

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sat
1	New	--	<b>Conspiracy Theory</b>	19,313,565	19,313,565
2	1	2	<b>Air Force One</b>	17,827,096	110,582,800
3	2	1	<b>Spawn</b>	8,949,953	37,698,660
4	3	3	<b>George Of The Jungle</b>	6,316,178	75,922,754
5	4	5	<b>Men in Black</b>	5,652,350	218,004,940
6	5	1	<b>Picture Perfect</b>	5,004,163	17,471,968
7	6	4	<b>Contact</b>	4,478,753	83,356,775
8	New	--	<b>Def Jam's How To Be A Player</b>	4,206,656	5,736,692
9	7	1	<b>Air Bud</b>	3,457,335	11,360,427
10	8	3	<b>Nothing to Lose</b>	2,846,109	37,320,239
11	11	7	<b>My Best Friend's Wedding</b>	2,207,569	113,110,006
12	9	6	<b>Face/Off</b>	2,112,012	105,666,204
13	10	2	<b>Good Burger</b>	1,903,240	18,081,597
14	25	11	<b>The Lost World</b>	1,054,105	225,098,329
15	New	--	<b>Free Willy 3</b>	992,651	992,651
16	13	8	<b>Hercules</b>	989,509	88,770,133
17	12	1	<b>187</b>	829,515	4,755,248
18	19	3	<b>Mrs. Brown</b>	603,030	1,869,928
19	17	4	<b>Shall We Dance?</b>	531,575	2,751,477
20	14	5	<b>Out To Sea</b>	445,467	25,909,192
21	15	8	<b>Ulee's Gold</b>	397,024	6,979,933
22	16	8	<b>Speed 2: Cruise Control</b>	354,385	47,355,768
23	50	10	<b>Gone Fishin'</b>	348,853	18,700,651
24	21	20	<b>Liar Liar</b>	294,455	179,488,555
25	18	9	<b>Con Air</b>	279,388	96,326,581
26	20	3	<b>Operation Condor</b>	230,140	10,070,101
27	24	17	<b>Anaconda</b>	178,027	65,116,939
28	22	13	<b>The Fifth Element</b>	165,754	62,717,503
29	30	3	<b>Kiss Me, Guido</b>	160,995	682,866
30	33	1	<b>In The Company Of Men</b>	150,889	345,046
31	23	7	<b>Batman and Robin</b>	149,408	105,506,135
32	27	4	<b>A Simple Wish</b>	140,010	7,727,640
33	43	1	<b>Love Serenade</b>	121,121	200,830
34	31	7	<b>When The Cat's Away</b>	99,081	981,256
35	New	--	<b>Career Girls</b>	93,303	93,303

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## MTV's Buzz Clip

Buzz Clips are usually by new, up-and-coming artists who MTV believes have special potential. Of the 40 videos that MTV designated as Buzz Clips since January 1994, more than 75% have been certified gold or platinum.

Week of 8/11/97

Artist/Group: **Dandy Warhols**  
Song/Video: **"Not If You Were The Last Junkie On Earth"**

One would never guess by their Brit-pop/T-Rex influenced music that the Dandy Warhols were from Portland, Oregon. With all the hype their first album received, the band was a bit nervous about their follow-up effort. Not to worry—their second album, *...The Dandy Warhols Come Down*, was released weeks ago, and the airplay they've received so far should prove that this band is here to stay.

Artist/Group: **Sarah McLachlan**  
Song/Video: **"Building A Mystery"**

McLachlan has made a career out of putting herself on the line emotionally; fans are repeatedly drawn in to her candor a forthrightness. And Sarah's new album, *Surfacing*, is no different. The Vancouver singer/songwriter's ten-year career has indeed been a decade ascending: in popularity, in profile and, most importantly, in her sense of self.

Artist/Group: **Sugar Ray**  
Song/Video: **"Fly"** Director: **Mc G**

Sugar Ray's sophomore effort *Floored* has the band expanding on the hard riffs and heavy grooves that defined the band back in 1995. The band has added stronger melodies to their music and further integrated the unique scratching of DJ Homicide's wheels of steel into the mix. As a result, the album swings from mood to mood with ease from the heaviness of "RPM" to the eclectic cover of Adam & The Ants' classic "Stand & Deliver" to the free-flowing "Fly".



# CULTURE TRENDS

Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

## MTV Around the World

Week of 8/11/97

### MTV Europe

Artist	Title
1. Michael Jackson	History
2. Eternal	I Wanna Be With You
3. Puff Daddy	I'll Be Missing You
4. Ricky Martin	Maria
5. Backstreet Boys	Everybody

### MTV Latino (North Feed)

Artist	Title
1. El Tri	Virgen Morena
2. Aerosmith	Hole In My Soul
3. Hanson	MMMBop
4. Paula Cole	Where Have All Cowboys Gone
5. The Wallflowers	One Headlight

### MTV Brasil

Artist	Title
1. Jon Bon Jovi	Midnight In Chelsea
2. Paralamas do Sucesso	Busca Vida
3. Hanson	MMMBop
4. Skank	E Uma Partida De Futebo
5. Claudinho & Bochecha	Conquista

### MTV Japan

Artist	Title
1. Blur	On Your Own
2. Mariah Carey	Honey
3. Prodigy	Breathe
4. Oasis	D'You Know What I Mean
5. Radiohead	Karma Police

### MTV US

Artist	Title
1. The Wallflowers	Difference
2. Notorious B.I.G.	Mo Money, Mo Problems
3. Prodigy	Breathe
4. Sublime	Wrong Way
5. Will Smith	Men In Black

## Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending August 16th, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	new	1	1	Bone Thugs-N-Harmony	The Art of War
2	1	1	2	Puff Daddy & the Family	No Way Out
3	2	1	5	Sound Track	Men In Black
4	3	1	26	Spice Girls	Spice
5	4	2	13	Hanson	Middle of Nowhere
6	5	2	3	Sarah McLachlan	Surfacing
7	new	7	1	SoundTrack	Spawn - the Album
8	6	1	5	Prodigy	The Fat of the Land
9	9	9	22	Matchbox 20	Yourself Or Someone Like You
10	8	4	77	Jewel	Pieces of You
11	7	3	3	Missy "Misdemeanor" Elliot	Supa Dupa Fly
12	10	3	10	Kirk Franklin's Nu Nation	God's Property
13	new	13	1	Joe	All That I Am
14	12	4	57	The Wallflowers	Bringing Down the Horse
15	new	15	1	Pantera	Official Live: 101 Proof
16	11	2	9	Tim McGraw	Everywhere
17	14	14	7	Soundtrack	My Best Friends Wedding
18	15	13	53	Sublime	Sublime
19	13	1	15	Bob Carlisle	Butterfly Kisses
20	16	1	20	The Notorious B.I.G	Life After Death

© 1997 Billboard/Soundscan, Inc./Broadcast Data Systems

## Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending Aug 3rd, 1997.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	Seinfeld	NBC	12.4	22	9	Touched By An Angel	CBS	9.4	18
2	20/20	ABC	11.0	22	10	Law and Order	NBC	9.2	17
3	ER	NBC	10.5	19	11	CBS Tue Movie "In...families"	CBS	9.0	16
4	Suddenly Susan	NBC	10.4	18	12	ABC Mon Movie "Lies of..."	ABC	8.9	16
5	60 Minutes	CBS	9.9	21	13	Men Behaving Badly	NBC	8.9	17
6	Dateline NBC - Mon	NBC	9.8	18	14	Primetime Live	ABC	8.4	15
7	Dateline NBC - Tue	NBC	9.4	17	15	Dateline NBC - Fri	NBC	8.1	16
8	Friends	NBC	9.4	19					

Source: Nielsen Media Research

# IF ONLY PROSTATE CANCER COULD BE MORE LIKE BREAST CANCER.

Remember when breast cancer was something people didn't talk about? We've come a long way since then. There's no question that the increased awareness of the disease has increased women's chances of surviving it. But when it comes to prostate cancer, our society still has a long way to go. Today we know that early detection and treatment can result in the long-term survival of thousands of men each year. So the Cancer Research Institute and the American Cancer Society have developed **The Prostate Cancer Initiative** — a national clinical research, patient care and public education program. It's time to end the silence. To learn more, call 1-800-ACS-2345 or write The Prostate Cancer Initiative, 681 Fifth Avenue, New York, NY 10022.





## CALENDAR

The third annual **Vibe Music Seminar**, exploring the business of urban culture through music, fashion and publishing, will be held Aug. 20-23 at the Waldorf-Astoria Hotel in New York. Contact: 212-522-1722.

The National Association of Minorities in Communications hosts the **11th Urban Markets Conference** Sept. 15-16 at the Grand Hyatt Hotel in New York. Contact: 212-370-5483.

MacDonald Communications, publisher of *Working Woman*, *Working Mother* and *Ms.*, will present the **1997 Work/Family Congress and CEO Summit** Sept. 15-16 at the New York Hilton & Towers. Contact: 800-477-2900.

The National Association of Broadcasters radio show will be held Sept. 17-20 at the New Orleans Convention Center. Contact: 202-429-5419.

The Radio Television News Directors Ass'n international conference will be held Sept. 17-20 at the New Orleans Convention Center. Contact: 202-467-5200.

Suburban Newspapers of America presents the **Fall Publishers'/Retail Advertising Managers' "Focus" Conference** Sept. 21-24 at the Sutton Place Hotel in Vancouver, B.C., Canada. Contact: 312-664-6610, ext. 3296.

Women in Cable & Telecommunications' Greater Texas chapter presents "**Telco 101 and Interconnection Course**" Oct 2-3 at Paragon Cable in Irving, Texas. Contact: 312-634-2353.

# Media Notes

## NEWS OF THE MARKET

### Fisher Signs First TV Deal

Actress and novelist Carrie Fisher has signed a multiyear comedy development deal with Universal Television. This marks Fisher's first TV deal and the first major signing for recently installed Universal Television president Ken Solomon, who came over from DreamWorks SKG last month. Fisher's credits include the novel and screenplay adaptation of *Postcards From the Edge* as well as two other novels, *Surrender the Pink* and *Delusions of Grandma*. In another Universal deal, the studio has signed Grammy Award-winning hip-hop/gospel artist Kirk Franklin to produce and star in a new series.

### Paltrow Takes Editor Role

Glenda Bailey, editor of Hearst's *Marie Claire*, will hand over the reins for the January issue to film actress Gwyneth Paltrow, the magazine's first celebrity guest editor-in-chief. Bailey said that Paltrow will oversee all the book's content for the month. Bailey honed the guest editor gimmick when she was editor of the U.K. edition of *Marie Claire*; Joan Collins was one of her celeb collaborators.

### Clark Book Turns Telefilm

CBS Television has acquired TV distribution rights to Marcia Clark's book, *Without a Doubt*. The former Los Angeles prosecutor's account of the O.J. Simpson criminal trial will be the basis for a two-hour movie-of-the-week. Rather than a "simple rehashing" of the trial or the book, says Randy Robinson, an executive producer attached to the project, the telefilm will offer Clark's "perspective on the larger issues surrounding the trial, including an American jus-

tice system distorted by race and corrupted by celebrity."

### Harte-Hanks Drops Papers, TV

Several days after announcing its purchase of some California and Midwest shoppers for \$140 million, Harte-Hanks last week confirmed that it will divest all its daily newspaper and broadcast operations and focus exclusively on shoppers. The San Antonio-based company indicated in May that it would sell its six dailies, 25

non-dailies and TV and radio stations (both are in San Antonio) to E.W. Scripps Co. for \$775 million. That deal, expected to be finalized late next month, will be a cash transaction; originally, the companies had planned a deal that would have provided a tax benefit to Harte-Hanks, but recently passed federal legislation negates that plan. With the addition of the ABC Shoppers publications in California and the Midwest, Harte-Hanks now has



The 101 series gets a promo push from pet foods.

## Dog Days Craze

H.J. Heinz's pet food brands lead a group of advertisers and promotional partners in the broadcast network and syndication run of Walt Disney Television's new *101 Dalmatians* series, starting Sept. 6. On board for the 65-episode "FCC-friendly" series (52 episodes in syndication and 13 installments on ABC's Saturday-morning schedule), Heinz will insert *Dalmatians*-related instant-win cards in boxes of Kibbles 'n' Bits, Gravy Train, Meaty Bones and Snausages Dog Treats. McDonald's will offer collector card sets with its Happy Meals, and Nestle's will offer an on-pack sweepstakes and watch-and-win promotions via its SweetTart line. In syndication, *Dalmatians* will be one-third of a 90-minute kids block being cleared in 134 markets (88 percent U.S. coverage) by Leo Burnett via an alliance client Kellogg has with Disney. In related news, Disney said it will launch *Hercules: The Wonder Boy Years*, a series adaptation of the movie, in similar ABC/syndication rollout in fall 1998.



# Media Notes

CONTINUED

distribution in all four major U.S. regions and reaches 9.5 million readers with its shoppers.

## Miller Takes Big 'Where' Share

Miller Publishing Group, based in L.A., has acquired 80 percent of *Where* magazine from Key Publishers of Toronto. Terms were not disclosed. *Where* is a tourist-oriented magazine published locally in 42 cities in the U.S., Canada and Europe. It is mainly distributed through hotels. A Miller representative said the company plans to expand the magazine's European operation and establish a presence in Asia. Miller, whose flagship is *Vibe*, also recently acquired *Spin*.

## TV Report: Big Three Blues

The 1997 *State of the Television Industry Report*, issued last week by BIA Companies, showed that the same percentage of Americans watched network television in 1996 as did in 1986 but that the Big Three are losing dramatic pieces of viewership to Fox, UPN and The WB. The report indicated that the six broadcast networks (ABC, CBS, Fox, NBC, UPN and WB) averaged a 65.5 percent share, roughly the same as the 1986 figures for the Big Three. The Big Three's total-day share in the top 50 markets fell from 66 percent in 1986 to 49 percent in 1996.

## Radio Revenue on the Rise

Radio revenue was up substantially for the first half of 1997, a recent Radio Advertising Bureau report said. The medium gained an average 10 percent in revenue over the same six-month period last year. National year-to-date revenue was up 16 percent, while local sales figures increased 9 percent. Local advertising experienced its biggest lift in the

West, which enjoyed a 27 percent increase over the same period last year.

## Disney Channel Opens NY Office

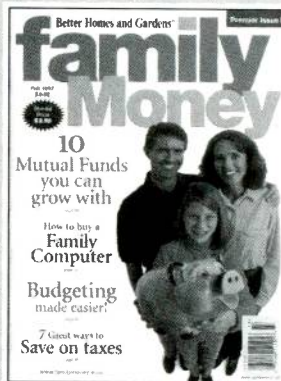
The Disney Channel has opened a New York production office and has hired Simon Graty as its executive director of original programming. The new office and position will search out East Coast writers, directors and talent. Graty comes from Children's Television Workshop, where he was involved in developing programming for CTW's proposed cable channel.

## Outdoor Ups Sub Count

The Outdoor Channel, the cable and satellite service dedicated to hunting, fishing and wildlife programming, said it has made two carriage deals to increase its subscriber base to more than 8 million subscribers. Both Jones Intercable and Charter Communications have launched the service in recent weeks, and World Satellite Network, which serves 2 million wireless cable homes, has also agreed to offer the channel.

## Cluster Head Steps Down

After nearly 25 years at the helm of Cluster Television, a leading independent syndicator of children's TV programming, John H. Cluster is leaving the company. Sally Cluster Bell, an executive vp of the company since 1980, will assume the top post after her brother's departure next month. John Cluster played a leading role in the company's expansion into animated programming, rolling out such series as *G.I. Joe*, *My Little Pony*, *Muppet Babies*, *Casper*, *Ghostbusters* and *Pink Panther*. Cluster said he hopes to form his own media company. Plans are for Bell to oversee the



**Meredith's entry aims to grab busy boomers.**

Meredith Corp. last week launched *Family Money*, a spinoff of *Better Homes and Gardens*. The personal finance magazine is targeting the 92 percent of baby boomers who currently do not read any finance magazine, the company said. *Family Money* will cover planning, spending and saving, as well as investing, for middle-class families. "*Family Money* helps ordinary people make the most of what they've got," said editor Charley Blaine. The magazine launches with a quarterly frequency and a rate base of 250,000. The cover price for the debut issue is \$2.95; the price thereafter will be \$3.50.

## 'Money' Made Easy

Meredith Corp. last week launched *Family Money*, a spinoff of *Better Homes and Gardens*. The personal finance magazine is targeting the 92 percent of baby boomers who currently do not read any finance magazine, the company said. *Family Money* will cover planning, spending and saving, as well as investing, for

company from her Los Angeles office while Peggy Powell, vp of creative services, will help oversee the Baltimore office. Cluster is owned by Hasbro Inc., which called for the layoffs of a half-dozen full-time staffers at Cluster last May under an overall corporate restructuring.

## DirectTV Makes Alpha Amends

DirectTV said last week it will offer its DSS satellite receiver system free to the 15,000 AlphaStar subscribers who lost the service when AlphaStar's parent company Tee-Comm Electronics went bankrupt last Monday. AlphaStar subscribers will need to buy a programming package from DirectTV and to pay for shipping, handling and installation charges.

## Boehme Upped at TeleRep

Kerry Boehme has been named vp of information services at TeleRep. He has been vp and director of management systems for the last two years. Boehme succeeds Flory Bramnick, who is leaving to join A.H. Belo as vp and director of financial analysis and administration.

## MTV Announces VMA Sponsors

MTV has announced the sponsor lineup for this year's *Video*

*Music Awards*, to air live from New York's Radio City Music Hall on Sept. 4. The official sponsors include: Best Buy, Levi's, Nike, Pepsi, Sony Pictures, Sony PlayStation, Sony Portable Music, Taco Bell, and 1-800-COLLECT. Of those, said Allan Broce, MTV's senior vp of marketing, Best Buy, Sony Portable Music and Sony PlayStation have developed off-air extensions tied into their sponsorships. This year's VMAs will be hosted by comedian Chris Rock.

## Magid Creates New Posts

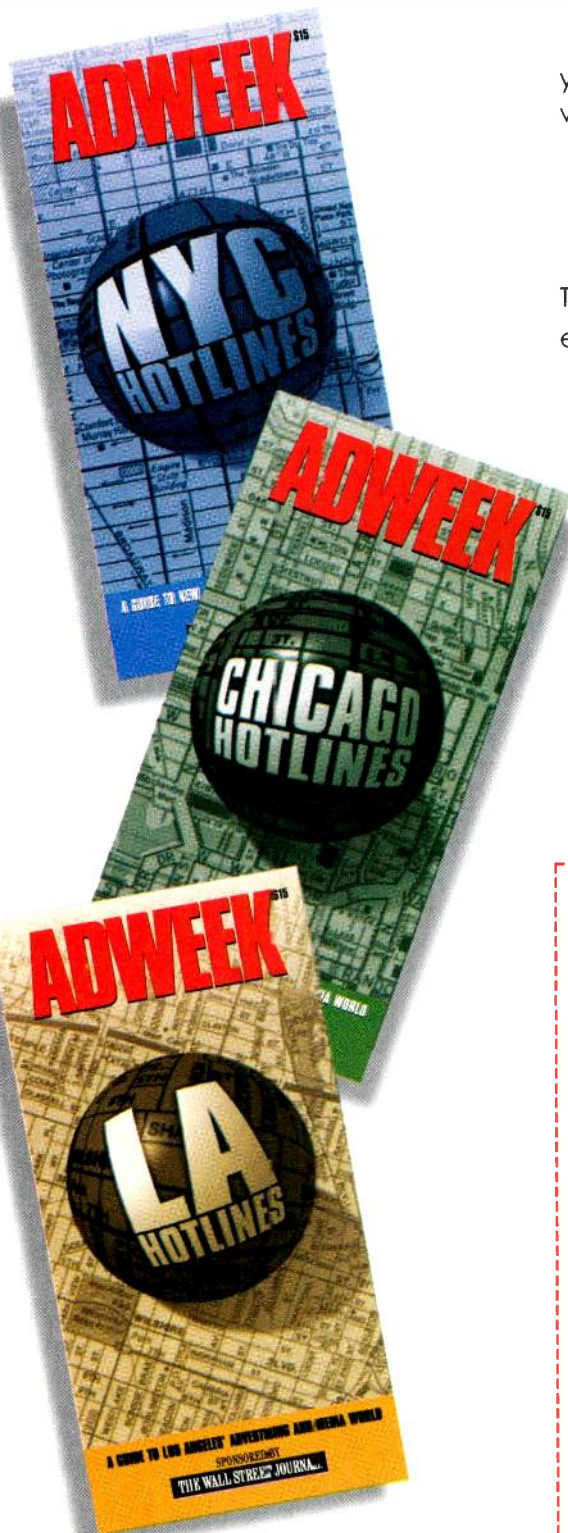
Frank N. Magid Associates, a Marion, Iowa-based station consulting and market research firm, has created two new executive positions as it expands further into news, entertainment and new media. Brent Magid, son of chairman Frank Magid and former director of corporate and strategic development, has been named president of the new North American Television division. David L. Smith, moves up from executive vp to president of the entertainment division, based in Los Angeles. Brent Magid, who will continue to be based out of the Iowa headquarters, will oversee research, marketing and other forms of consulting.



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## BIG DEAL

### Lender's Bagels

**Advertiser:** Kellogg

**Agency:** J. Walter Thompson, N.Y.

**Begins:** Aug. 25

**Budget:** \$20 million

**Media:** TV

Looking to lure consumers back to the supermarket for bagels, Kellogg is spending an estimated \$20 million on a national TV campaign for Lender's. The campaign, entitled "Perfect Circle," is the first marketing effort for the brand since Kellogg purchased it from Kraft for \$455 million last November and the first national advertising for Lender's in two years.

Kellogg has pledged to put three to four times the amount of consumer support Kraft put against Lender's—a num-



#### A new ad by Lender's' new owner

ber that dropped from \$16.8 million in 1995 to \$5.8 million in 1996, according to Competitive Media Reporting.

The campaign breaks Aug. 25 on network and cable stations with reach to 89 percent of U.S. households, with ads pushing a new image for the brand as an emotionally and physically satisfying experience any time of the day or night.

Lender's is the leader in the \$207.7 million frozen bagel category, down 8.1 percent, with a share of 75.2 percent and sales down 7.8 percent to \$156.1 million for the year-ended July 20, according to Information Resources. In the growing shelf-stable category, which was up 14.2 percent to \$313.3 million for the same time period, Lender's has a 23.4 percent share and \$73.4 million in sales.

—Stephanie Thompson

# Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### W28REA18ACURA

**Advertiser:** Ellen Tracy

**Agency:** Ziccardi & Partners, N.Y.

**Begins:** Sept. 15

**Budget:** \$15 million

**Media:** TV, print, outdoor

Ellen Tracy, bursting out of the quiet ultra-targeted marketing habits of clothing designers, will pump \$15 million into a fall push for its Company line, half of that into a national network and cable TV campaign.

Marking the debut of model Christy Turlington as Tracy spokeswoman, the \$7 million TV buy—almost unheard of for a major designer—runs across a slew of pro-

gramming and dayparts for an intensive two-week blitz beginning Sept. 15, the networks' premiere week. The campaign proffers cinema verité-style glimpses into the Company woman's world via six 30-second spots featuring Turlington in scenarios that show different aspects of her life and personality.

A prime-time buy will include such shows as *Mad About You*, *20/20*, *Chicago Hope* and *Ellen*.

Company hopes to reach two audiences: The existing target, a more sophisticated woman in her 30s-40s, and the younger demo its never actively courted before.

With the exception of their broader-appeal jeans lines, designers have historically shunned TV, as the seasonal nature of their collections requires creative that can be shot within a small window of time.

—Becky Ebenkamp

### CEPACOL

**Advertiser:** J.B. Williams

**Agency:** Avrett, Free & Ginsberg, N.Y.

**Begins:** November

**Budget:** \$8 million

**Media:** Print, radio

J.B. Williams will spend \$8 million on trademark advertising for its Cepacol brand this cold-and-flu season, a five-fold increase from last year, including \$2.5 million on a

new product, Children's Cepacol.

Ads for Children's Cepacol will appear in November magazines including *Parenting* and *Ladies Home Journal*. The company will also tag mentions of the children's product onto radio ads for Cepacol throat spray. The company's effort to reinvigorate the brand also will foment two new Cepacol facings: a sugar-free version of Cepacol lozenges and a Cepacol tag on Viractin, a cold-sore product that Williams purchased recently from Schering-Plough.

Viractin, launched earlier this year, was dumped by Schering-Plough after officials reportedly became disenchanted with the

brand's growth prospects. J.B. Williams, which specializes in picking up obscure or neglected brand names, will stamp the Cepacol name on Viractin and launch a dedicated advertising campaign toward year-end, Sheasby said, describing the outlay as "significant."

The sugar-free lozenges, which began shipping this month, will get limited advertising aimed primarily at diabetics. The company estimates that it currently has 16 percent of the estimated \$130 million lozenge category, currently dominated by SmithKline Beecham's N'Ice and Screts, each with a 27.5 percent share.

### RAGU

**Advertiser:** Lipton

**Agency:** Ammirati Puris Lintas, N.Y.

**Begins:** October

**Budget:** \$4 million

**Media:** TV

In an effort to make good on its marketing promise, "Discover What's New from Ragu," Lipton is introducing a new three-SKU subline for the pasta sauce leader



#### Christy is Ellen's new girl.



# CMR Top 50

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

Week of July 28-Aug. 3, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	84
2	BURGER KING	V234	70
3	NISSAN AUTOS--ALTIMA	T112	49
4	TACO BELL	V234	35
5	COCA-COLA CLASSIC	F221	25
	KODAK ADVANTIX--CAMERA & ACCESSORIES	G230	25
7	KFC	V234	23
8	M&Ms	F211	22
9	7 UP	F221	20
10	BLOCKBUSTER VIDEO RENTALS	V341	19
	JC PENNEY--CHILDREN'S APPAREL	V321	19
12	OLIVE GARDEN	V234	18
13	AMERICAN DAIRY ASS'N--MILK	F131	17
	DURACELL--ALKALINE BATTERIES	H220	17
	MIRAMAX--COPLAND MOVIE	V233	17
	PEPSI	F221	17
	RED LOBSTER	V234	17
18	CADILLAC AUTOS--CATERA LEASING	T111	16
	PEPCID AC--HEARTBURN TABLETS	D213	16
	TYLENOL--EXTRA-STRENGTH GELTABS	D211	16
21	1-800-COLLECT	B142	15
	BUENA VISTA--AIR BUD MOVIE	V233	15
	JC PENNEY--FAMILY APPAREL	V321	15
	DISNEY--POOH'S GRAND ADVENTURE VIDEO	H330	15
25	HEALTHY CHOICE--LUNCH MEAT	F151	14
	KODAK--FILM PROCESSING	G230	14
	SATURN CORP.--AUTOS CP	T111	14
	TGI FRIDAY'S RESTAURANT	V234	14
	ZANTAC 75--HEARTBURN PILLS	D213	14
30	L'OREAL COLOUR ENDURE--MASCARA	D112	13
	NEW LINE--SPAWN MOVIE	V233	13
	SEARS--AUTOMOTIVE	V321	13
33	MAYTAG--REFRIGERATOR	H211	12
	OLDSMOBILE AUTOS--INTRIGUE	T111	12
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	12
	SUBWAY	V234	12
37	1-800-CALLATT	B142	11
	COVER GIRL--COSMETICS	D116	11
	JC PENNEY--HOUSEHOLD	V321	11
	KELLOGG--CRISPIX CEREAL	F122	11
	PAYLESS SHOE SOURCE--WOMEN	V313	11
	PIZZA HUT	V234	11
	SATURN AUTOS--SPORTS SEDAN	T111	11
	SEARS--MULTI-PDTS	V321	11
	TROPICANA PURE PREMIUM--TANGERINE ORNG	F172	11
	WARNER BROS--187 MOVIE	V233	11
47	ALEVE--ANALGESIC TABLETS	D211	10
	BISQUICK--BAKING MIX	F113	10
	BOSTON MARKET	V234	10
	COLGATE WHITENING--BKNG SODA & PRX TPST	D121	10

called Cheese Creations, which will be backed by an estimated \$4 million national ad campaign beginning this fall.

National TV advertising for Cheese Creations begins in October. Lipton will also promote the subline via in-store couponing in October and an FSI in November. The efforts are in line with Ragu's new positioning (*Brandweek*, Jan. 6) as an affordable yet slightly more upscale family-targeted brand. —Stephanie Thompson

## ROLLING ROCK

**Advertiser:** Labatt USA

**Agency:** Ammirati Puris Lintas, N.Y.

**Begins:** Aug. 25

**Budget:** \$2 million

**Media:** Cable TV

Rolling Rock beer returns to TV next week with its biggest-ever pool of spots: eight mainly "mockumentary"-style ads shot in Latrobe, Pa., that play on the town's quirkiness to position the brew as a "unique state of beer."

The campaign for Labatt USA airs nationally on ESPN through mid-December.

Seven mockumentary spots directed by Russell Bates are set in local landmarks of Latrobe, where Rolling Rock is brewed, and play on the brand's unique emblems: painted-label, green longneck bottles, mysterious "33" on the package, horse-and-steeple-chase icon, pledge on the bottle. The idea is to play up Latrobe's "small-town virtues but quirky personality in a way that's relevant to drinkers from 21 years old to any age," said marketing director Brad Hittle.

While this year's budget likely will just slightly exceed \$2 million, the TV push is another indication of Labatt's reinvestment in the brand, stagnant at 1 million barrels for two years. In its biggest investment, Labatt this spring cut over all bottle production to the painted-label longnecks (*Brandweek*, April 7).

To "romance the bottle," as Hittle put it, a spot directed by Greg Ramsey takes the viewer on a ride through a cooler of green longnecks packed in ice as the bottles wait expectantly. The cooler top finally opens to a dazzle of heavenly light and a hand grabs a bottle. "I have been chosen! Chosen!" the bottle exclaims. —Gerry Khemouch

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., McDonald's Index=1308, McDonald's ran 1208 percent more spots than the average. Source: Competitive Media Reporting

# Media Person

BY LEWIS GROSSBERGER



## Pass It On

*CAUTIONARY NOTE: THE FOLLOWING ESSAY WAS NOT written by Kurt Vonnegut Jr. and Mr. Vonnegut vehemently disavows any connection to it. Furthermore, it was not delivered orally at the Massachusetts Institute of Technology commencement exercise or that of any other educational institution by Mr. Vonnegut or any other speaker, especially Maya Angelou. Should you receive this column via email, you are requested to forward it immediately to at least six acquaintances on the Internet, although people chosen at random are fine, too. False attribution is optional.*

Members of the graduating class: Eat chocolate.

The medical establishment will not tell you the truth about this but Media Person will: Chocolate in all its forms is good for you. And it's not even fattening.

Watch lots of television, but never in the morning.

Forget sunscreen. Media Person never uses sunscreen and has had no problems. Of course, Media Person never leaves his apartment.

Watch *Oz*. HBO's wildly unpredictable new slammer series is not only the best thing to hit television since *The Larry Sanders Show*, it is better than *Air Force One*, *Men in Black*, *Con Air*, *Face/Off*, *Conspiracy Theory* and *George of the Jungle* put together. The disbarred young lawyer enslaved by the Nazi is the Tom Joad of our era.

Arizona (not the state) makes a good diet chocolate soda and the bottle is a work of art. Drink it until you burst.

Find an old guy to tell you who Tom Joad is.

Avoid reality in all its forms. It will only disappoint you. It may even kill you.

Trying not to listen to Howard Stern in the morning is a waste of time. Eventually, you will give in even though you will immediately hate yourself for it.

Read *The New Yorker*. Even though it galls Media Person to admit it, the trendy Brit over there is putting out a magazine that has more good stuff to read in it than any others.

The problem with fruit is, it's only good when it's perfect. And you can never be sure, no matter how hard you squeeze. But when you buy a Hershey bar—no matter what time of year—it is always ripe.

Don't bother reading men's magazines.

### Try to figure out what John Kennedy really meant in that cryptic passage about his cousins. When you do, keep it to yourself.

They are all based on the false premise that you want to be told over and over and over and over again how to buy a suit. You don't even need one damn suit.

If your rich father gives you the money to found your own publication, remember this: We need a weekly financial magazine devoted entirely to explaining the new tax laws.

Sharon's makes the best diet chocolate sorbet, though it's even better with Godiva liqueur slathered all over it.

You know what depresses Media Person? Knowing that while he was writing this sentence, Bill Gates just made another \$463,852. You, however, should rise above this kind of petty crap because you are young and pure.

Should you become a roadie for Garth

Brooks, warn him that if he persists in dashing from one side of the stage to the other in his stupid cowboy boots, he's going to fall and break a leg.

On second thought, let him find out the hard way.

Smile and the whole world smiles with you. Giggle and the world will take for you a drooling imbecile and slap you in the loony bin.

Stop watching *Friends* this minute or Media Person will kill you. Not only that, the jury will call it justifiable homicide.

Give up fabric softener. It's for wimps.

Read anything you can get your hands on about Rudy Giuliani's alleged affair with his alleged press secretary. Convince yourself that an important issue is involved. Write an op-ed piece analyzing the journalistic ethics of the case. Try to imagine Rudy in bed.

Become a chemist. Find a way to make chocolate-flavored cheese.

Do not rent the movie *Shine*. It is tedious, wretched, boring drivel.

There's something between your teeth. Get rid of it; it's making us all sick.

Buy yourself a VCR. Read the manual and learn how to tape a show when you're away. Then do it and come home to a blank tape.

Try to figure out what John Kennedy really meant in that cryptic passage about his cousins. When you do, keep it to yourself.

Dance whenever you can but remember to get out of bed first or you will mess up the sheets.

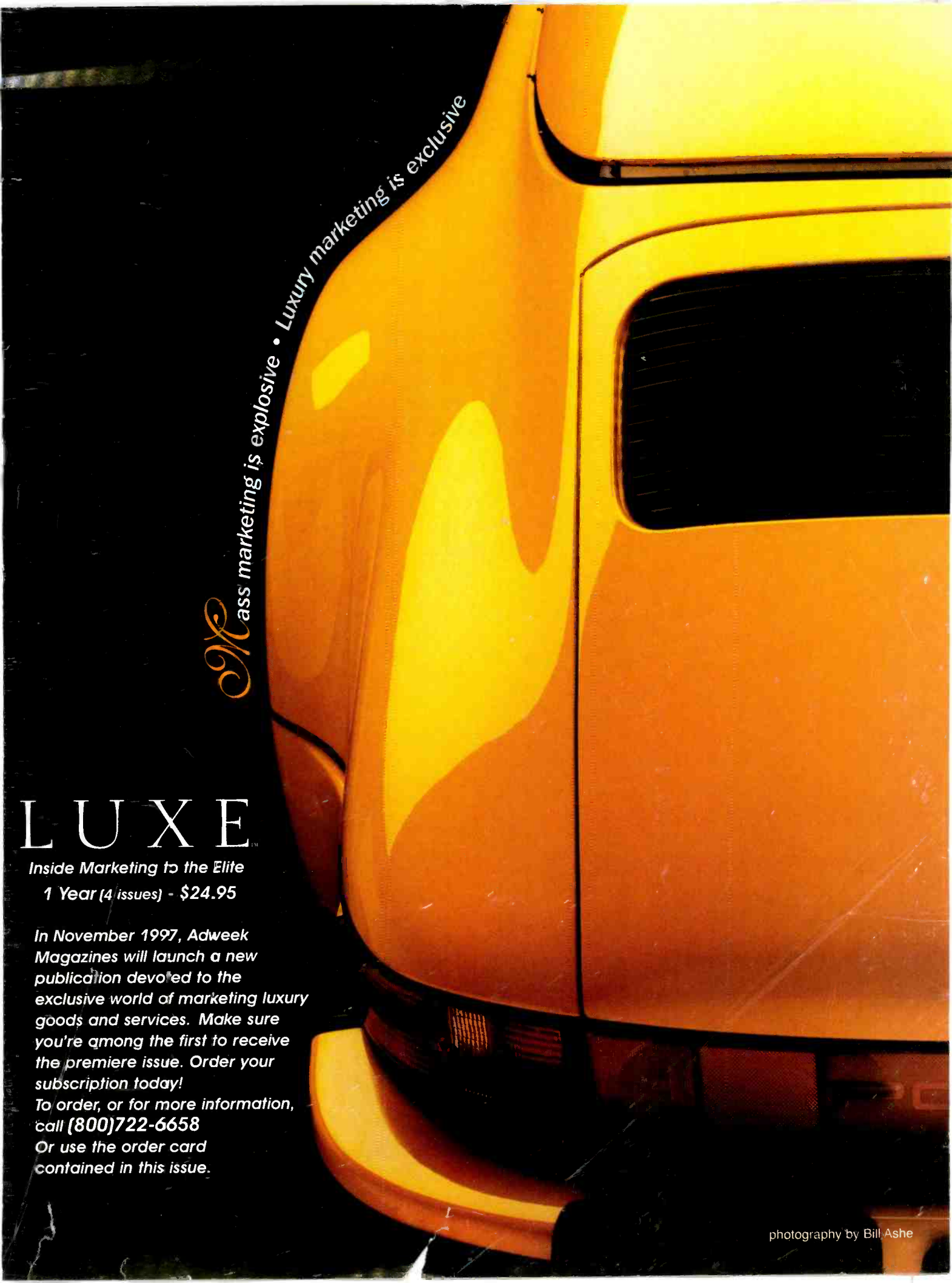
If your sarcasm needs polishing, you can't find a better mentor than Sipowicz.

Watch *Hercules* and *Xena, Warrior Princess*. Then call up Media Person and tell him what the hell that's all about because he's never seen either.

You don't need to read *The Wall Street Journal* until you hit middle age and have accumulated some money in your IRA. Then it is mandatory.

Eat more chocolate. But not around Media Person. He will beat you up and take it away from you. Then he will eat your chocolate and laugh. You've been warned. ■





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