

MEDIA WEEK

A new section dedicated to new media Page 33
NEWS

Vol. 7 No. 9

THE NEWS MAGAZINE OF THE MEDIA

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WASHINGTON

Congress Grand-stands On the V-chip

Exclusive poll reveals strong support for content ratings

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NETWORK TV

Cars to Add Muscle to The Upfront

New models from Detroit could power network sales past the \$6 billion mark

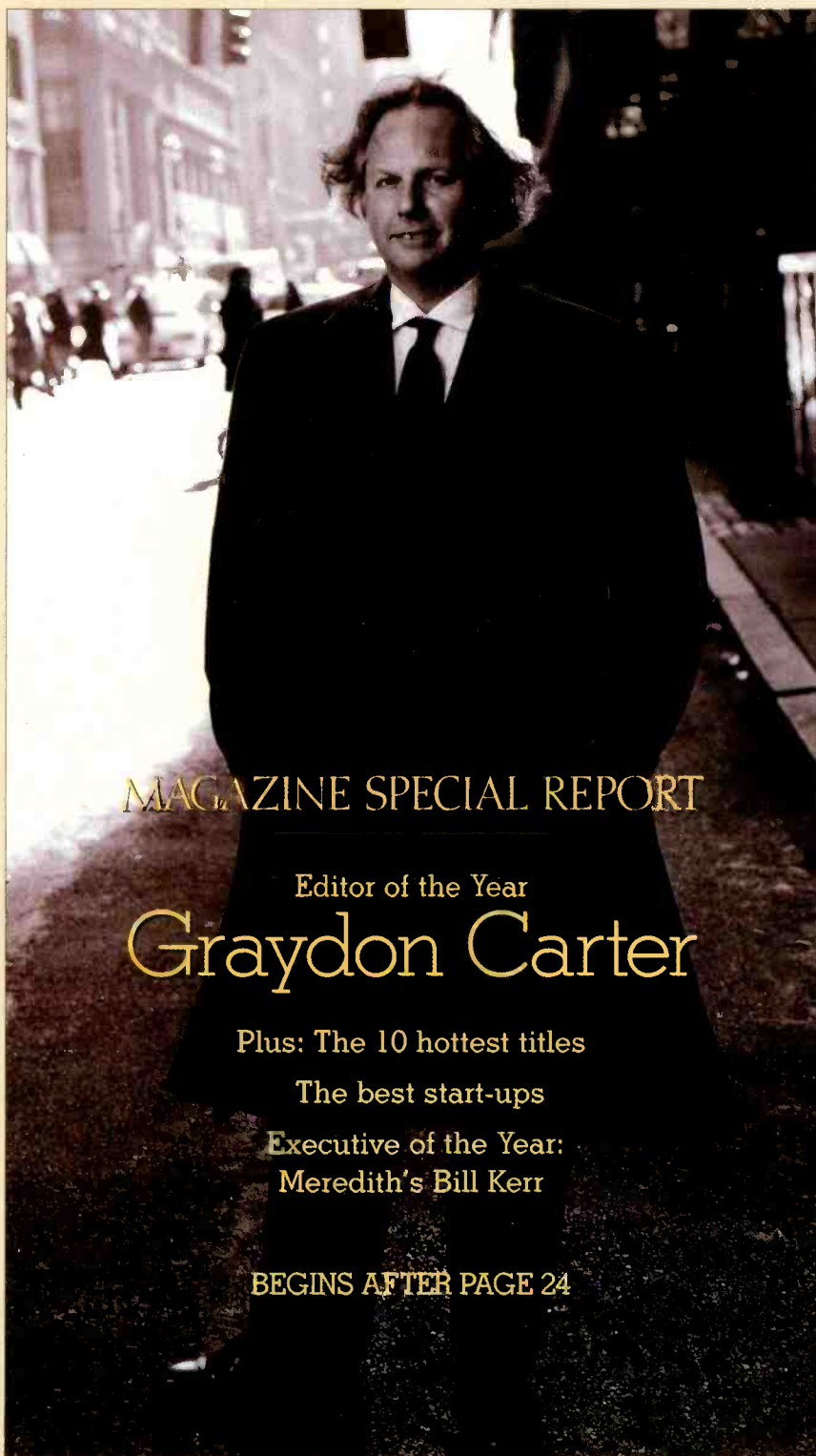
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OUTDOOR

Clear Channel Now Eyes 3M

Broadcaster buys Eller Media, begins looking for another billboard company acquisition

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MAGAZINE SPECIAL REPORT

Editor of the Year

Graydon Carter

Plus: The 10 hottest titles

The best start-ups

Executive of the Year:

Meredith's Bill Kerr

BEGINS AFTER PAGE 24

MARKET INDICATORS

National TV: Strong

Tightness continues in second-quarter scatter; premiums are hovering in the 20% range. Packaged goods is showing some strength.

Net Cable: Moving

Several networks are wrapping first-quarter business. Nets with older demos are still working last-minute deals. Numerous advertisers have picked up second-quarter options.

Spot TV: Tightening

A soft January, a mediocre February, and now, deregulation in the telecom business has the market anticipating a rally. Packaged goods are still soft, movies are strong. Autos continue to drive the business.

Radio: Healthy

Network is still strong; local markets continue to tighten, especially Dallas, Chicago and New York. Retail and financials are picking up the slack left by TV.

Magazines: Mixed

Small books are still hurting from Detroit's recent refocus on mass titles. Fashion and cosmetics are conservative. Movies and music are active.

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Laura K. Jones MAR 11 1997

AT DEADLINE

WFOR Rides Stronger Signal to Sweeps Win

WFOR-TV in Miami scored its first sweeps ratings win in prime time in February, capping off a steady climb since being mired in fifth place two years ago. The rise of the CBS O&O is largely attributable to a swap of transmitters with another station in Miami. In February, WFOR in prime time earned a 9 rating/14 share. That is up 23 percent in rating and 27 percent in share from February 1995, when WFOR traded its weak transmitter for NBC O&O WTVJ-TV's stronger one. Since the trade, WTVJ has fallen to an 8/12 last month, from February 1995's 11.5/17. When CBS merged with Westinghouse in 1995, CBS owned a station in Philadelphia; Westinghouse had an NBC affiliate there as well. CBS-Westinghouse, forced to lose one station due to FCC duopoly rules, opted to convert the NBC affiliate to a CBS O&O (KYW). NBC, which still wanted to own a Philly station, swapped several properties as part of a deal to acquire the former CBS station (WCAU). One of the stations NBC agreed to swap to CBS was its No. 1.-rated and stronger-signal Miami affiliate, WTVJ, in exchange for fifth-rated WCIX, in September 1995. CBS subsequently changed WCIX's call letters to WFOR.

Rosie Topples Oprah in L.A.

Warner Bros.' *The Rosie O'Donnell Show* in the February sweeps scored a head-to-head victory over King World's *The Oprah Winfrey Show* in Los Angeles and challenged syndication's longtime talk queen in many other markets. *Rosie's* overnight 6.6 rating/19 share household average (NSI, Jan. 30-Feb. 26) on KNBC in L.A. nipped *Oprah's* 6.6/18 on KABC at 3-4 p.m. By bringing her New York-based show to L.A. for the final two weeks of the sweeps, O'Donnell saw her average jump 26 percent from the November sweeps and 90 percent from year-ago time-period averages on KNBC. In New York, where O'Donnell does not go head-to-head with Winfrey, *Rosie's* top-ranked 8.7/31 on WABC-TV from 10-11 a.m. was up 181 percent from the 2.9/11 posted in the slot last year by Warner Bros.' defunct *Carnie*. Overall, *Rosie's* 6.2/18 in Nielsen's 37 metered markets was up 67 percent from year-ago time-period averages.

Morehouse Moves to Channel One

Clark Morehouse, senior vp of media sales for Warner Bros. Domestic Television Distribution, has left to become executive vp of East Coast sales for Channel One, the TV network that reaches 8.3 million teens in 12,000 secondary schools across the country. Channel One is owned by K-III Communications.

At Time Warner, It's 3-5 Percent Off the Sides

A corporate representative confirmed press reports late last week of companywide cost cuts at Time Warner to reduce the media giant's \$18 billion debt load. According to the representative, the cost-cutting maneuvers have been ongoing since the merger between Time Warner and Turner Broadcasting System was consummated last year. The cuts call for a 3-5 percent shave of operating budgets—but not staff cuts—over the next three years.

FSW2 Holds Mighty Ducks in 2nd Round

Fox Sports West 2 will continue to carry Mighty Ducks NHL hockey games, according to an Orange County Superior Court judge's ruling last week. The Mighty Ducks are owned by the Walt Disney Co., which had sued Fox for moving Ducks games from Fox Sports West (4 million subscribers) to FSW2 (450,000 subs). Fox had countersued last week, charging Disney and ESPN with trying to keep FSW2 from growing.


Cadillac to Tour Nuveen Tennis

Luxury carmaker Cadillac this week will announce its sponsorship of the Nuveen tennis tour featuring Jimmy Connors and Bjorn Borg. Fox Sports Net will televise nine domestic matches in the season, which kicks off on April 24 in Richmond, Va. Taking over from ABC Sports, Fox also will air the tour's Challenge Presented by Quality Inn on July 31.

Addenda: Ron Scamera has been named senior vp and creative director, advertising and promotion for CBS. He had been senior vp/on-air promotion at Fox since May 1994... CNN promoted Gail Evans, formerly senior vp and executive producer for bookings and research, to executive vp... John Wolfe, former *Advertising Age* New York bureau chief, will join the American Association of Advertising Agencies on March 24 as senior vp of public affairs. Wolfe will replace Joyce Harrington, who retires on March 31... Bill Butler has joined Baltimore-based Sinclair Broadcasting as vp group programming director for the TV station group. Butler comes from Young Broadcasting's largest station, KCAL-TV in Los Angeles, where he was director of programming.

Correction: Consulting firm KPMG Peat Marwick did not conduct a study about state and local taxes incurred by cable TV companies entering the local telephone business. A Media Note item in the Jan. 27 issue was based on the firm's experience and work on actual cases.

INSIDE



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MEDIA WIRE

Brill Said to Eye 'New York' For His Next Media Empire

Steven Brill is said to have added *New York* magazine to his list of possible media options following his agreement last month to sell his interests in Court TV and *American Lawyer* magazine to Time Warner for an estimated \$20 million.

Brill declined to comment about a possible bid for K-III Communications' *New York*. After an initial flurry of interviews following the announcement of his parting with Time Warner, Brill said last week that he is not responding to press inquiries about his plans. "And you shouldn't take that as a coy admission [about *New York*]," Brill said.

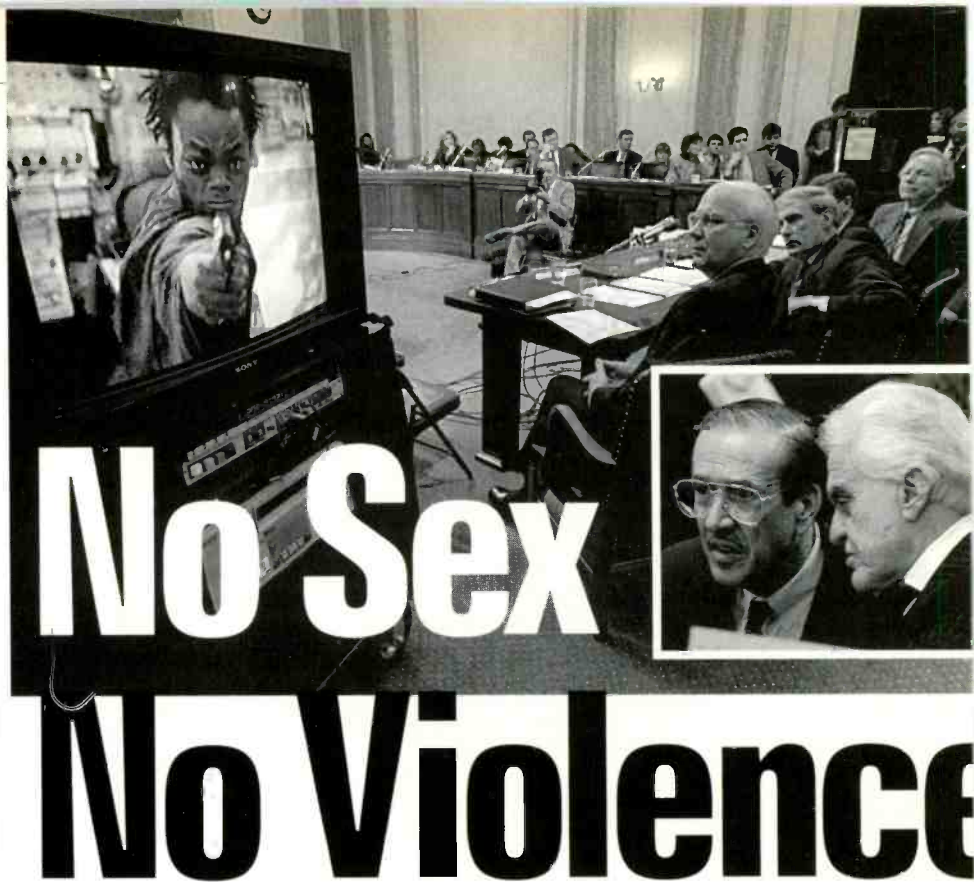
K-III had no official comment. A company insider said: "I'm sure Steve Brill would love to buy *New York*. So would thousands of others." The magazine (circulation 425,000) is not for sale, the source said. One industry watcher estimated *New York's* value at \$125 million.

Brill has said he is considering starting a company that would cover the media in the same way that his law magazines and Court TV covered the legal profession. Sources familiar with Brill's plans say that *New York* would be an ideal element in such an enterprise. —*Jeff Gremillion*

Yankees Close to \$95Mil Adidas Licensing—Media Deal

Taking a page from maverick Dallas Cowboys owner Jerry Jones playbook, New York Yankees boss George Steinbrenner is close to a 10-year, \$95 million sponsorship deal with Adidas. The deal includes a media buy, signage and the rights to supply the Yankees uniforms and sell apparel bearing baseball's most valuable logo, rights that have been ceded to Major League Baseball for years via a central agreement. Russell Athletic holds exclusive rights to supply all MLB uniforms.

MLB has been courting Adidas for a league-wide deal, but by challenging league rights, Steinbrenner could produce anarchy in a league that has less centralized authority than any of its competitors. Even Jones never challenged the NFL's centralized licensing authority. The Cowboys wore uniforms and sideline apparel without corporate (continued on page 6)



No Sex No Violence

Lawmakers voice displeasure with TV ratings

NEWS ANALYSIS / By Alicia Mundy

The Senate Commerce Committee's hearings on TV content, held Feb. 27 in Washington, might as well have been rated TV-G—that's G for Grandstanding. Broadcasters expected a mugging, the press expected a circus; the event delivered both. As one network lobbyist noted privately, "[Motion Picture Association of America President Jack] Valenti's getting assaulted by a bunch of clowns."

The hearings were really a showcase for politicians from the Senate, the House and elsewhere. Rep. Sonny Bono (R.-Calif.) talked about his lengthy experience in the TV industry. Sen. Joe Lieberman (D.-Conn.), who is pushing for limits on daytime talk shows, said, "This system [is] a televised game of hide-and-seek where the parent is always in the dark." Spectators waited for Rep. Dan Burton (R.-Ind.) to give his "expert" testimony. Burton has already been filmed sobbing on the House floor over violence on TV, and observers cackled that they'd need an umbrella when he began his performance here. Rep. Ed Markey (D.-Mass.), the leader of the V-chip crusade on the Hill, said, "We've gone from *Leave It to Beaver* to *Leave It to Beavis and Butt-head*. TVPG should stand for "Too Vague, Parents Give Up."

The hearings came only a day after Rep. Tom Coburn (R.-Okla.) issued a bizarre statement criticizing NBC for showing *Schindler's List* on prime-time TV. His tirade about the

nudity and violence of Holocaust scenes served as a vivid reminder of why the entertainment industry shivers whenever politicians start talking about public morals and showbiz.

The deck was stacked against Valenti and Eddie Fritts, president of the National Association of Broadcasters. Witnesses included the ubiquitous director of the National PTA, Joan Dykstra; representatives from "Children Now," another advocacy group; and the Traditional Values Coalition—the right and the left were both on board. A rep from the American Psychiatric Association, said the ratings are too vague and that repeated exposure to violence leads to violent behavior.

The president of Showtime, Matt Blank, explained his cable network's more-detailed ratings system, which Sen. John McCain (R.-Ariz.), Commerce Committee Chair, seemed to find more interesting than the new MPAA-style ratings. McCain indicated frustration with the new ratings, but didn't say he was ready to trash them.

Sen. Ernest Hollings (D.-S.C.) the ranking Democrat on Commerce, jumped in, calling the new ratings "useless." He took the opportunity to announce that he had just introduced legislation to create a "content-based" ratings system.

Rep. Markey, who has sponsored a companion to Hollings' bill, said that without better ratings, Congress would have to push for a "safe harbor" during prime time. Dan Jaffe, executive vp of the Association of National

Cars Will Drive Upfront

Buyers and sellers agree that the '97-'98 market can set records

NETWORK TV / By Eric Schmuckler

A \$6 billion network prime-time upfront is quite feasible, nearly all sources on the buying and selling sides agree. No wonder some buyers appear apprehensive, in a national economy in which just about every major ad category is doing well, and a network marketplace where the supply of rating points continues to shrink.

For the upfront mating dance to start in mid-February is unprecedented. "We haven't even begun our canvassing," said Marvin Goldsmith, ABC's president of sales and marketing. "It's not the networks talking about what a strong market it will be; it's everyone telling us. People come to us and say they'd be interested in doing something [an early deal] now, and I turn 'em away—it makes no sense for us." Added another network sales boss, "I've got people approaching me to do early deals, and I can't imagine I'm alone."

Buyers trying to deflate this midwinter bullishness argue this is no big deal, for openers. Said Aaron Cohen, exec vp at the Media Edge, "If the upfront was \$5.6 billion last year and inflation is 2 percent, it could go to \$6 billion. It's not a big increase." Another buying chief said, "It represents just a few percentage points growth. It's not an outrageous stretch, but I don't see it happening, because more money will go to cable and to syndication." Others point out that the 1998 Winter Olympics, steady gains by WB and UPN, and perhaps Alan Greenspan will take some fizz away from the nets.

There is broad strength in the economy, most buyers grudgingly acknowledge. It's hard to name a major advertising category that is not doing well. In fact, the bellwether automotive sector is going gangbusters and critical segments such as movies and pharmaceuticals are healthy.

The automakers are planning a raft of introductions and relaunches that bode well for ad spending in the next broadcast year. One auto analyst cited the Lincoln-Mercury Navigator and the Dodge Durango, both in the blazing sport-utility segment, and the Oldsmobile Intrigue as major events. Among the foreign makes, Nissan will unveil a redesigned Altima and Toyota is revising its Celica and Corolla.

"It's a good year for launches," said the analyst.

Movies continue to grow, Goldsmith noted, especially as studios ramp up their sell-through video titles, and "the pharmaceuticals continue to grow and grow as their ethical drugs go over-the-counter and they find they can effectively market their ethical drugs to consumers." Goldsmith cited growth in the financial sector and said the phone wars may be heating up again.

Weak categories? Packaged goods have been flat for three years running, although they have been active in scatter lately. Burger price wars will help ad budgets since "this is a volume game and you don't drive volume without advertising

what a great deal you've got." The prospect of a beer-ad ban is unpredictable, but beer isn't big in prime time.

Another upfront omen the nets point to is a brisk scatter market, with premiums ranging to 20 percent and more. But Arthur Schreiber, exec vp at Botway & Co., said scatter prices are "supply-

driven—or shortage-of-supply-driven—because of low ratings. The amount of money out there is not large by any means. What strength we're seeing is kind of artificial." With the four-net rating down 6 percent and demos off a hair more, buyers don't relish paying more for less. "There will be more resistance than ever to give big increases for smaller ratings," said Cohen.

"Cable audiences have grown 20 percent but the budgets didn't," said a top buyer. "If cable is a \$2 billion universe, say there's a 7 percent increase to cable funded out of prime-time budgets and another \$100 million comes out for the Olympics. Suddenly there's \$200-300 million not contributing to prime-time upfront growth."

Why all this upfront talk now? "We did content ratings in the fourth quarter," suggested Peter Chrisanthopoulos, Ogilvy & Mather executive vp, with tongue in cheek. "Last year we had mergers, and there are no new hits this season. There's nothing else to talk about."

Said John Mandel, senior vp at Grey Advertising: "Maybe it's because the golf courses aren't open yet." ■



The new Dodge Durango may help push the upfront to record levels

Where Congress Stands

Do you approve or disapprove of the V-chip requirement, to allow parents to block out programs from their television set?

	House	Senate
Approve	85%	79%
Disapprove	11%	16%
Not sure	4%	5%

Do you approve or disapprove of the television industry's ratings system, which rates programs by age group, not by sex or violence content?

	House	Senate
Approve	63%	60%
Disapprove	16%	18%
Not sure	21%	22%

Do you favor or oppose congressional or regulatory action to require broadcasters to disclose sex and violence content in their ratings?

	House	Senate
Favor	57%	54%
Oppose	31%	35%
Not sure	12%	11%

Source: Adweek Magazines survey of the 105th Congress, conducted by Mason-Dixon Political/Media Research Inc. of Columbia, Md., Jan. 22-Feb. 24, 1997. A total of 157 members of the U.S. House of Representatives and 38 members of the U.S. Senate responded. The margin for error is plus or minus 5 points for the House and plus or minus 8.2 points for the Senate. The entire poll will be published in the March 17, 1997, edition of *Mediaweek*.

Senate committee views violent scene. et: Rep. Sonny no (I.) consults h MPAA ident. Jack

the courts to bludgeon Congress with the First Amendment. But Valenti said his ratings system is "not written in concrete" and indicated some willingness to compromise.

There is a real chance Congress will do something about TV and kids this year. A Senate Democratic staffer who didn't want his name used said, "Next year we'd have to worry about having the NAB all over us. You don't want to antagonize broadcasters during an election. But this year, we're safe." ■

MEDIA WIRE

logos, while Nike used its Cowboys ambush pact to pressure the NFL into a league-wide deal.

MLB marketing chief Greg Murphy would not comment. But there is widespread belief at the league's headquarters that the agency agreement that cedes national retail licensing authority to the league is airtight. —*Terry Lefton*

LaTorre Taps Four Execs For Fox Sports Net, fX Sales

Lou LaTorre, who took over last month as president of ad sales for Fox Sports Net and fX, the joint venture between News Corp., Liberty Media and Tele-Communications Inc., has reorganized his sales team. LaTorre has brought in some veterans of other companies, including his alma mater, Turner Broadcasting Sales.

Reporting to LaTorre will be Mike Kincaid, named executive vp of sales for all 16 Fox Sports Net regional sports networks and all sports sales on fX. Under Kincaid are three senior vps: Randy Freer, former executive vp of sales for Turner Entertainment Networks, will oversee all network sports sales on fX and Fox Sports Net. Jeff Osborne, a veteran of Group W Sports Marketing, will oversee all national spot sales across the 16 regional sports nets. And Guy Sousa, who has headed ad sales for fX since the cable network's launch in 1994, will continue to oversee all non-sports sales at fX.

The marketing and research units of Fox Sports Net have been refocused to mirror ad sales' setup. —*Michael Bürgi*

Van Damme (NBC), Pauly (Fox) To Take on ABC's Oscar Bash

Emily Watson. Marianne Jean-Baptiste. Geoffrey Rush. William H. Macy. Chances are many prime-time TV viewers have never heard of these actors. But ABC will be featuring them on its March 17 Academy Awards telecast, creating a rare opportunity for NBC, CBS and Fox to counter-program that night.

While the Oscars normally earn ratings second only to the Super Bowl, viewership could be slightly down this year owing to the large crop of independent films and stars, many of them European, that have been (*continued on page 8*)

Times' Lewis: No Mag Sale

President issues "Don't worry" memo, cites 'Golf Digest' strength

MAGAZINES / By Jeff Gremillion

It ain't so. That's the message that New York Times Co. president Russell Lewis sent last week in a memo to Jay Fitzgerald, president of the company's consumer magazine group, apparently in reaction to recent speculation about the for-sale status of the Times' titles. A Times company insider called the message a "Don't worry" memo.

In the memo, circulated internally at the magazine group's headquarters in Trumbull, Conn., Lewis pledged support for the division, noting specifically the strength of *Golf Digest*, the 1.5 million-circulation flagship. Lewis stopped short, however, of stating a strong commitment to the rest of the sports and leisure-themed stable, which includes *Tennis*, *Snow Country*, *Sailing World*, *Cruising World* and several others.

"There's no consideration being given to the sale of the magazine division," said Lewis in the memo, noting how "integral" *Golf Digest* is.

A company source said that staffers are "reading between the lines" of the missive, assuming that the non-golf books are being shopped. The source added, however, that "these kinds of rumors circulate around here cyclically. I try not to get too worked up about them." The magazine group would fetch about \$250 million if sold, analysts have said.

The Times' three biggest books marked ad-revenue increases last year, according to the Publishers Information Bureau. *Golf Digest* grew 7.4 percent to \$101.2 million, and 800,000-circ *Tennis* was up 14.8 percent, to \$34.2 million. *Snow Country*, the 475,000-circ book

that recently unveiled a major redesign, jumped 11.2 percent to \$22.4 million.

A publishing source privy to the company's past profit figures said the magazines "make a lot of money." The books, the source said, are such "strong performers" that he doubts the Times will sell them. ■

"There's no consideration being given to the sale of the magazine division."—Lewis

Eller Buyer Eyes More Boards

Clear Channel interested in buying 3M, third-largest U.S. firm

OUTDOOR / By Mark Hudis

Clear Channel Communications' acquisition of Phoenix-based Eller Media last week may be the prelude to additional outdoor acquisitions by the broadcasting company, Clear Channel chairman and ceo Lowry Mays said last Friday. "Given the right reach of return, we'll continue to grow," Mays said. "Outdoor is a consolidating industry, and I think we'll continue to reinvest our capital in those types of businesses."

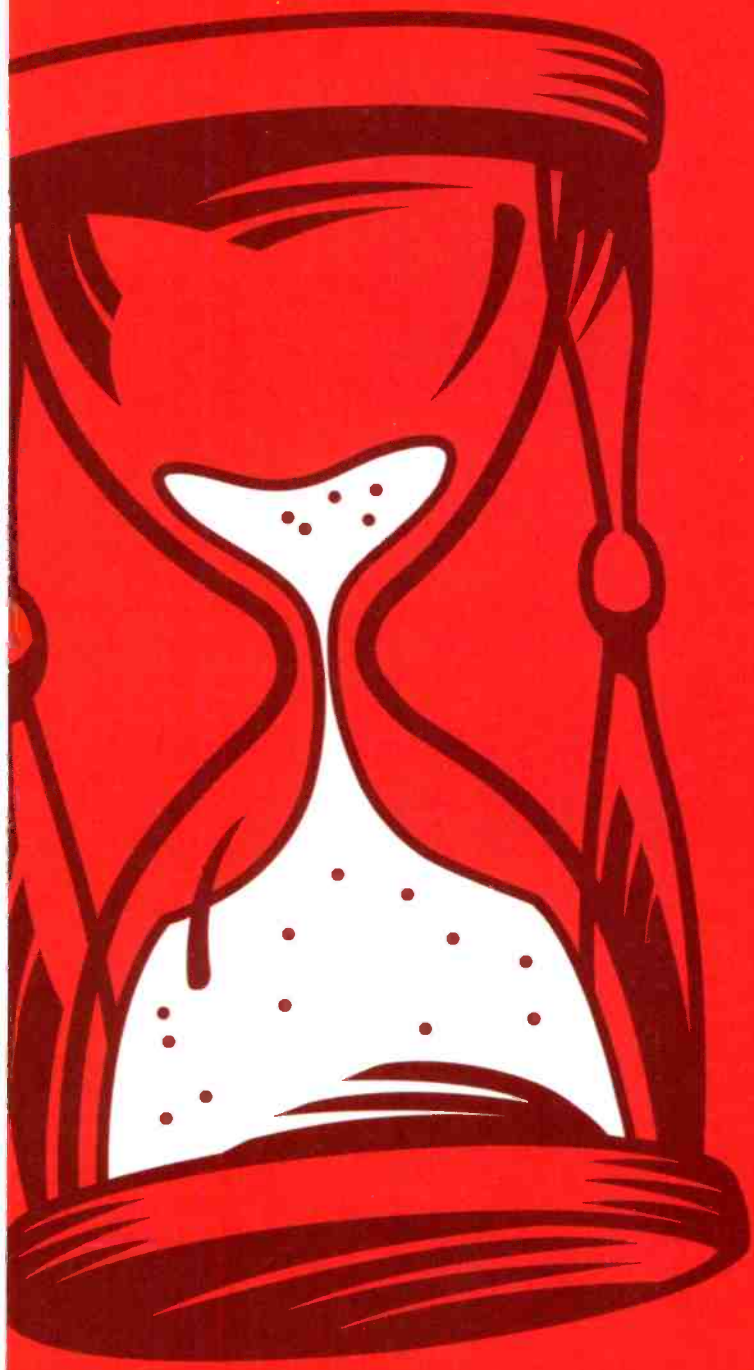
First on the list of possible future Clear Channel outdoor acquisitions is Minnesota-based 3M Media, Mays said in an interview from the company's San Antonio headquarters. Outdoor industry watchers said that several companies are expressing interest in 3M, the country's third-largest outdoor advertising company. Outdoor Systems, the nation's largest outdoor company, is among those said to be interested in 3M.

Several other radio companies are pursuing outdoor dollars and properties, including Paxson Communications and American Broadcast. Also, Westinghouse Electric, which acquired outdoor company TDI when it bought Infinity Broadcasting, is frequently mentioned as a possible buyer of additional outdoor properties.

"Westinghouse, even though they have their hands full with TDI, may eventually decide to buy even more" outdoor concerns, predicted Oren Cohen, a media bond analyst with Bear Stearns in New York.

Outdoor is a natural fit with radio because both are primarily local media, both are frequency media and both share the same primary audience—commuters. Often, too, radio and outdoor companies share common markets, providing ample opportunities for cross-promotion.

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nominated for awards.

NBC at 9 p.m. plans to air the Jean-Claude Van Damme action movie *Hard Target*, looking to grab some of the male audience that might not be so interested in whether Kristin Scott Thomas and Juliette Binoche sweep the actress categories for their work in *The English Patient*. NBC will air back-to-back episodes of *Jeff Foxworthy* at 8. "We'll be trying to get as many men as possible," said Preston Beckman, NBC head of scheduling. "They're most susceptible to counter-programming that night."

Fox plans an original *Melrose Place* at 8 p.m., followed by *Married...With Children* and *Pauly*, a new sitcom starring Pauly Shore that will be in its third week.

CBS will air its regular slate of sitcoms from 8-10 and *Chicago Hope* at 10. All will be repeats. "It doesn't make sense to throw originals on," said Kelly Kahl, CBS vp of scheduling. "Even a weak Oscar telecast is pretty strong." —T.L. Stanley

NBC Sweeps Up Again; Fox Makes Strongest Gains

NBC in February won its ninth sweeps in a row, relying on major event programming. Fox was the only network to post gains in all of the key adult demos; the network had its highest ratings ever in among adults 18-34, earning a 7.1 rating/20 average. Fox also was up 6 percent in February ratings among adults 18-49, with a second-ranked 6.1.

CBS and ABC's losses continued in 18-34, with CBS down 20 percent (3.3 rating) and ABC off 13 percent (4.7).

Much of Fox's gains were attributed to significant growth on Sunday, where *The X-Files* boosted the 9-10 p.m. time period 54 percent over year-ago averages. Also on Fox Sunday, *King of the Hill*'s first sweeps outing earned an 8.5/19 among adults 18-49, up 39 percent for the 8:30-9 p.m. slot.

In households, Fox remained flat during the sweeps with an 8.0/13; NBC (11.5/19), CBS (11.0/16) and ABC (9.6/16) were each down by 6 percent from February 1996 prime-time averages. Despite the slippage, NBC's dominant position was boosted by event programming such as *Schindler's List* (13.1/29) and the two-part miniseries *Asteroid* (a 12.3/30 average). —Michael Freeman

and outdoor will be long- or short-lived has industry experts divided.

"Both the outdoor and radio business are real bullish on their audiences," offered Kevin Reilly Jr., ceo of Lamar Outdoor Advertising. "When you have confidence in the audience, you might as well find a way to chase it."

But other observers think that the Eller-Clear Channel deal does not presage a rush on the outdoor industry by radio conglomerates.

Steve Dodge, president of American Radio Systems in Boston, said: "The billboard business is interesting, but the multiples required today to buy billboard companies are two or three clicks higher than they were a



Clear Channel's Mays:
"We'll continue to grow."

few years ago. The return on investment in radio is more attractive than the return available from billboards at this time."

Nancy Fletcher, president and ceo of the Outdoor Advertising Association of America, said the radio-outdoor match is a good one "in markets where there are some synergies, where the [outdoor] operator and the radio group are in similar markets." Yet Fletcher added: "I don't see this as a broad trend. You'll probably see only a handful of strategic [radio-outdoor] combinations."

Added Cohen: "If [as a radio company] you want to expand and diversify into a related business, [outdoor] makes sense. But a lot of people just aren't interested." ■

Paxson: Beyond Infomercials

Group owner seeks syndie programming, deals for SeaGull show

TV STATIONS / By Michael Freeman

Paxson Communications, owner of close to two dozen television stations and operator of the Infomall TV Network, wants to expand beyond infomercial programming at minimal—or no—cost. By re-branding Infomall as *inTV*, Paxson is pushing toward creating a news, sports, entertainment and infomercial network. Paxson has begun acquiring outside programming from syndicators with little or no cash outlay, mostly on a barter basis, or by leasing airtime on its stations to paid advertisers or competing stations.

One of Paxson's first syndication deals is for New York-based SeaGull Entertainment's upcoming strip *Celebrity Showcase Live*. The deal has gained *Celebrity Showcase* a noon-1 p.m. on-air commitment from Paxson's 22 wholly owned stations. Paxson counts 13 stations in the top 20 markets. The celebrity-based shopping show, set to launch in June, is being taken by Paxson on an all-barter basis. The stations will also get a 10 percent gross percentage of merchandising sales in their coverage areas.

"It looks as if Paxson is getting aggressive in acquiring programming for daytime and afternoon time periods," said Henry Siegel, chairman and ceo of SeaGull Entertainment.

According to a pair of New York station rep sources, the West Palm Beach, Fla.-based group's move to diversify its TV programming

menu may be due to concerns over possible regulatory changes in the "must-carry" rule mandating that cable operators carry local station signals. With Paxson either owning, operating (through local marketing agreements) or leasing time with a total of 37 stations, such must-carry rules have provided local stations with access to an estimated 40 million cable homes.

But with the Supreme Court scheduled to review the validity of must-carry sometime this year, broadcasters note that Paxson and Silver King Communications—which is dumping the Home Shopping Network next season—are looking to diversify their program menus.

Dean Goodman, president of the Paxson broadcast group, said that the company's programming initiatives have "nothing to do with perceived concerns" over must-carry. Rather, Goodman stressed that the strategy has to do more with an "ongoing program to diversify and further improve *inTV*'s profile in our markets... We are looking at myriad opportunities to best utilize our network of stations."

Founded and principally owned by chairman Lowell "Bud" Paxson, the company's stock over the past 12 months has tumbled 59 percent in value, from \$22 a share to just over \$8 a share last week. During 1995, Paxson's last reported fiscal year, the company had a net loss of \$46.8 million and long-term debt of \$240 million, up 179 percent from the previous year. ■

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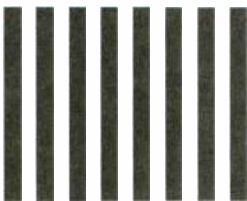
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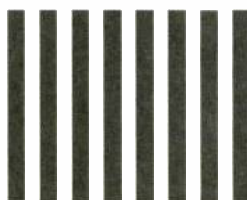
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Loot Sky Walkers

News Corp., EchoStar link for \$1.5 billion—plus DBS venture

DIRECT BROADCAST SATELLITE / By Michael Bürgi

Every nascent industry eventually hits its first wave of consolidation, and U.S. satellite television's anxious time has arrived. News Corp., which had been planning to launch American Sky Broadcasting with partner MCI Corp. in early 1998, realized long ago that it needed a foothold in the current satellite marketplace. News Corp. gained one last week, announcing a 50-50 venture with EchoStar Communications, the third-largest direct broadcast satellite player.

Though rival DBS companies appeared unfazed—and unsurprised—by the union, analysts predict that the new venture, formally named Sky but wryly nicknamed "DeathStar," will rattle the satellite industry as well as cable. News Corp. chairman Rupert Murdoch stated in no uncertain terms that he aims to "bury cable" by using Sky's combined satellite capacity to offer an unprecedented 500 channels as well as local broadcast signals.

Murdoch and Co. plan to attack cable by offering customers local broadcast stations in most major markets directly through Sky. To receive local broadcast outlets now, DBS customers must put up a separate antenna or subscribe to a minimal level of cable service. At this point, Sky plans to be the only DBS service to carry local broadcast, even though the regulatory environment today does not technically allow that. But the venture does have transponder availability—seven satellites in all—that will be needed to "spot beam" local stations back to satellite customers. Initially, Sky expects to provide local station signals to 50 percent of the country, eventually reaching 75 percent.

"Within a year or two years" from its 1998 launch, "10 million subs would be attainable for Sky and could bring in close to about \$500 million in revenue," Murdoch said last week.

For now, however, most analysts noted that the alliance is as much a marriage of necessity as another attempt at media hegemony. The Sky partnership brings together ASkyB, which has satellite spectrum space and \$1 billion in News

Corp. backing, with EchoStar, a year-old service that already counts almost a half-million satellite customers. For EchoStar, a Denver-based service headed by Charles Ergen, the News Corp. alliance also brings a much-needed \$500 million infusion. Analysts said that EchoStar was on the brink of running out of money.

By the time ASkyB would have hit the market, it would have been several million subscribers behind without the alliance. Now with EchoStar's 430,000 homes in place, it will have a head start. MCI, through its reduced stake in ASkyB, ends up with a 10-percent stake in Sky.

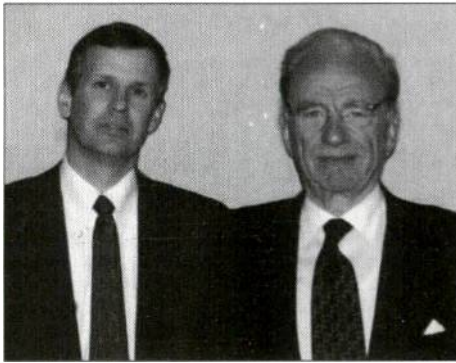
The imposing Sky partnership is likely to spawn other DBS alliances. Primestar, the second-largest direct broadcast satellite company (1.7 million subscribers), plans to roll out later this year a hybrid cable/DBS service through the cable operators that own Primestar. The service also may be offered by non-

Primestar partners with lower channel-capacity systems. Primestar owners include Tele-Communications Inc., Time Warner, Cox, Comcast and Continental Cablevision.

Primestar and other DBS companies immediately tried to put on their best faces about Sky. Late last week, Primestar said that it will categorize all its programming into 10 distinct groups beginning April 20. By June, Primestar will also make available to customers a new, color-coded remote control unit. The service also will ramp up from offering 95 channels to 160.

DirecTv, the market leader, views the ASkyB/EchoStar consolidation as a positive for the industry. "They recognized they have to merge to compete with us," said Bob Marsocci, a spokesman for the 2.3 million-sub DirecTv.

Cable operators, which have moved in recent months to safeguard against any dramatic loss of subscribers to satellite TV by rolling out digital TV services at a faster rate, also claim to see greener pastures ahead from the Sky alliance. "A rising tide lifts all ships," said Rob Stoddard, a spokesman for Continental, which, as part of the U S West Media Group, counts 4.8 million



We will "bury" you: Murdoch (right) and Ergen are taking dead aim at cable

TV PRODUCTION

Hanna-Barbera's former chief has returned to his MTV roots in an exclusive production deal that reaches beyond MTV to Nickelodeon and VH1. Fred Seibert will develop animated and live-action projects for the networks, beginning with an animated series for Nick. The program will feature three original cartoon characters in each half hour, creating a showcase for directors and animators. Seibert, who was part of the original team that launched MTV, also will consult with VH1 on programming, on-air promotion and marketing. During a five-year tenure as president of Hanna-Barbera, which ended last year, Seibert launched an extensive animated shorts program that earned an Oscar nomination and three Emmy nominations.

The 'Home Improvement' producers have filed suit against their production partner, Walt Disney Television, charging that the studio will *(continued on page 12)*

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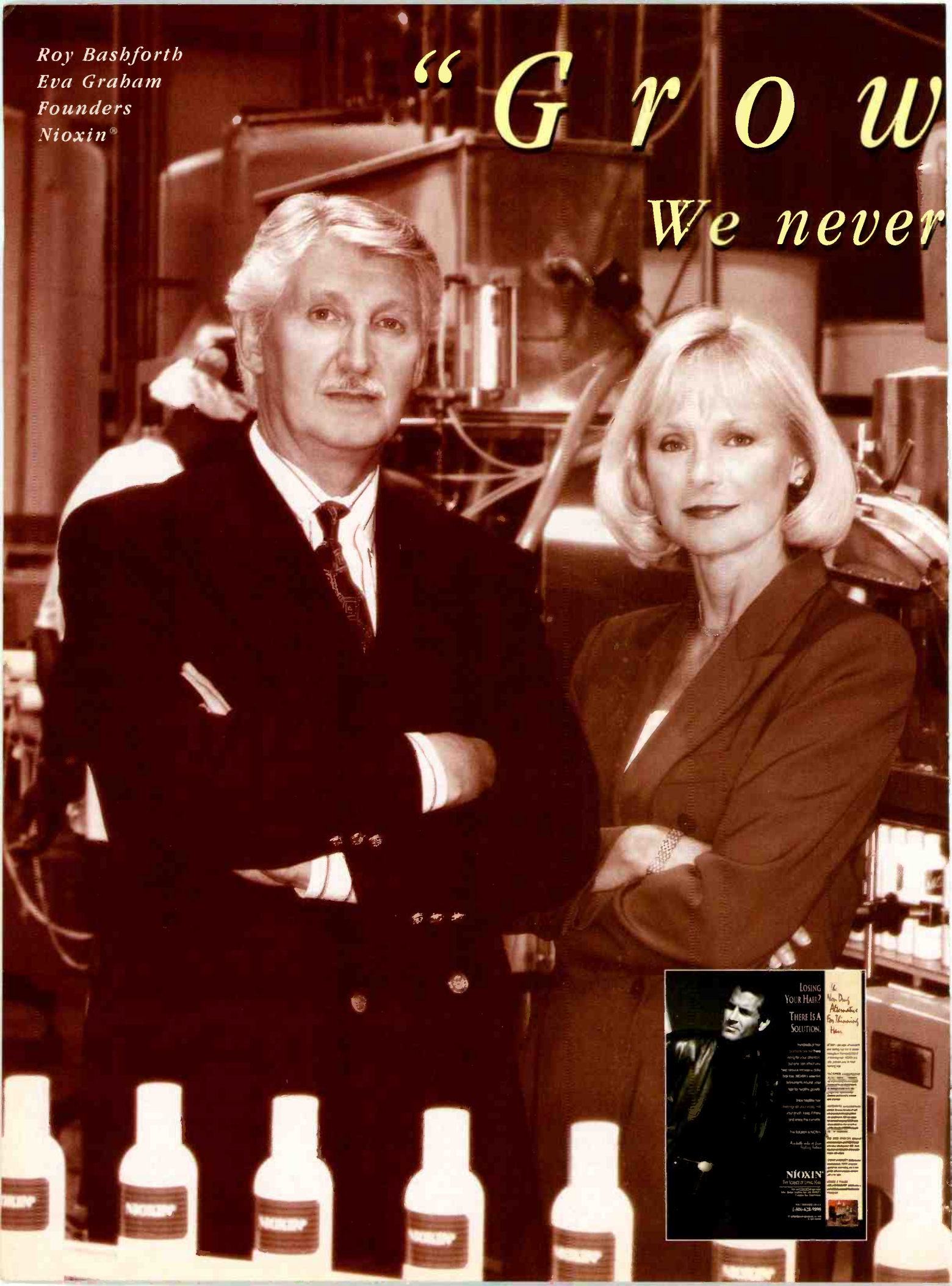
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The Power Of Playboy

TV PRODUCTION

(continued from page 9) not shop the successful series to anyone other than ABC. Wind Dancer Production Group, headed by producer Matt Williams, said in a suit filed last week in Los Angeles that Disney is orchestrating "a sweetheart deal" with ABC (acquired last year by the studio), and as a result is forgoing a potentially higher price for *Home Improvement* at another network. The show has passed what is known as its option year, meaning the studio is free to negotiate with another network to pick it up. The producers want Disney TV to accept its offer to buy out the show's distribution rights for more than \$3 million an episode or to open negotiations with all interested networks.

Although hit TV shows based on feature films are rare, the networks again are dipping into the theatrical well for material. CBS is close to making a deal for a pilot based on *Fargo*, the critical darling of this year's Oscar-nominated crop. The *Fargo* drama, from ITC, was originally planned for NBC, but the network reportedly has lost interest. Bruce Paltrow has signed on as executive producer, and actress Kathy Bates may direct the pilot. Other film-to-TV projects for next season include *The Player* and *Timecop* for ABC, and *Total Recall* for syndication.

Andrew Wilk has been promoted to senior vp of programming and production for National Geographic Television. Wilk, who joined Nat Geo as a director and consulting producer, will oversee all non-fiction programming, including TBS' *Explorer*, NBC specials and PBS educational projects.

Saban Entertainment is holding an open casting call for an actor to play the lead in *The All-New Captain Kangaroo*. The event will be held this week at Busch Gardens in Tampa, Fla., where much of the show will be based. Busch Entertainment has partnered with Saban on the FCC-friendly project. While hopefuls do not need to look like the original Captain Kangaroo, the beloved Bob Keeshan, requirements are stiff: According to the casting call notice, applicants "must be able to relate well to Mr. Moose and Bunny Rabbit." Not everyone will fit that bill. —T.L. Stanley

subscribers. "We anticipate increasing market share for the satellite industry, but we're increasing our market and revenue too."

Jeff Marcus, president of Marcus Cable, the 10th-largest cable operator with 1.3 million subscribers, said there lurks a Pandora's box of trouble for Sky in the "spot beam" portion of its plans. "If broadcasters figure this out, I think they'll be against it, because it will bifurcate the industry into a world of haves and have-nots,"

Marcus said of Sky's plans to carry many, but not all, broadcast stations. Another major issue, Marcus said, is the potential violation of cross-ownership rules barring companies from owning more than one medium in a market, such as a TV station and cable system. In recent months, local broadcast affiliates have sued DBS providers of out-of-market broadcast signals, claiming copyright infringement and loss of ad revenue. —with Michael Freeman ■

Talk Shows' Blue Sweeps

Daytime strips reverted to risqué fare for February ratings race

SYNDICATION / By Michael Freeman

The new TV ratings-labeling system did not deter most syndicated daytime talk shows from airing some traditionally salacious fare during the February sweeps. Judging from the themes of many talk-show episodes last month, the arrival of the voluntary ratings system last December has had little effect on syndicators' willingness to air sensationalist fare during audience-measurement periods.

While syndicators have made some efforts in the past year to clean up so-called "trash TV," tried-and-true topics prevailed during February ("Loved ones who cheat on each other," etc.). Universal Television's *Jerry Springer* talk show was among the first to push the boundaries of the new ratings system. Two February episodes of *Springer*—"Behind the Scenes of an Adult Film" and "I'm Looking to Make My First Adult Film"—were hit with unusual TV-M ratings (the equivalent of the movie industry's restricted NC-17 rating for theatrical movies) by the show's producers.

The *Springer* episodes, which aired on Feb. 10 and Feb. 17, did get attention from viewers, earning 3.5 rating/11 share and 4.2/11 averages respectively in Nielsen Media Research's metered-market overnights. Rating averages north of 3 are considered above average in the highly competitive daytime talk battle.

Springer, who has pledged that he will not bow to activist groups' or legislators' efforts to tone down his show, took a tongue-in-cheek

look at the adult film business in the two episodes. A Universal Television spokesman would not comment specifically on advertiser reaction to the segments. "All our advertisers continue to support the show," the spokesman said.

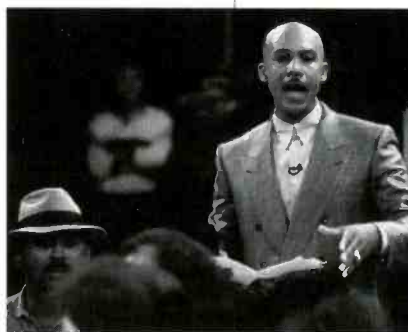
Station reps report that there was little advertiser backlash to the segments, even though *Springer* is readily accessible to children and teen viewers; the program airs in daytime in more than half of the country's TV markets. And reps noted that labeling a show TV-14 or

TV-M actually encourages some children to tune in.

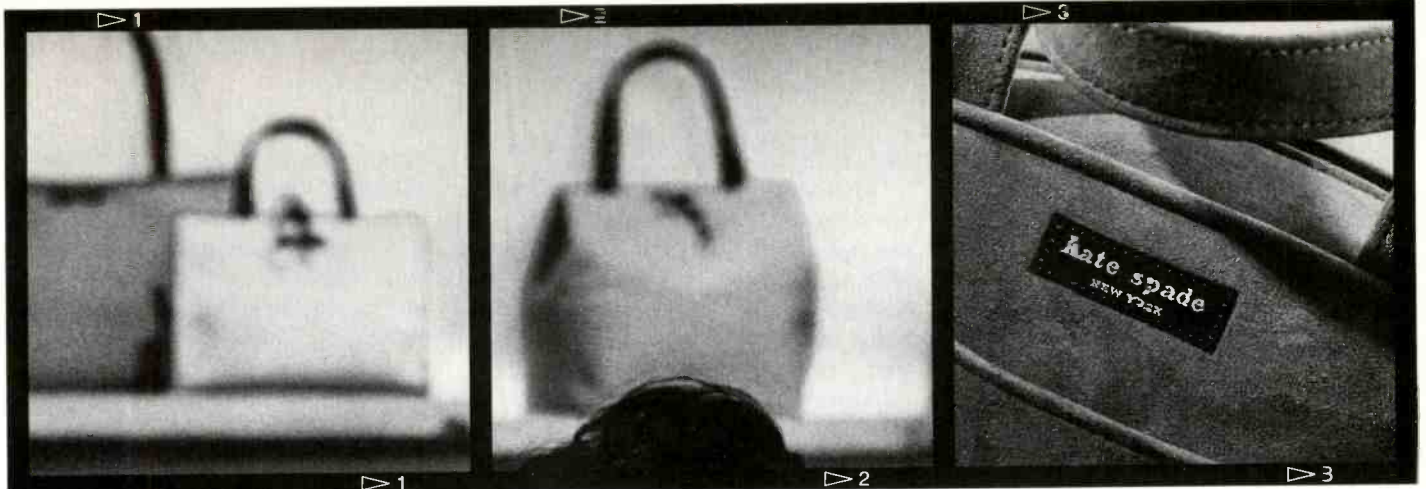
"Until most viewers buy new TV sets with V-chips [computer processors that can be programmed to block out particular shows], kids [will] have access to all TV programming," noted one New York-based media buyer. "The talk genre should not be singled out."

Another national broadcast buyer noted that movie studios are among the most active buyers of advertising time in syndicated talk shows, often in shows produced by their own TV divisions. "There are movie companies that are not as sensitive to the topic of adult content and have continued to make buys in TV 14- or TV M-rated shows," the buyer said. "The studios have had more than 30 years to get accustomed to the rating system applied by the MPAA [the Motion Picture Association of America]—the same group that created the TV ratings system."

The Universal Television spokesman defended the use of the TV-M rating for *Springer*'s adult-film episodes. "We believe the rating system is the best available tool for providing guidance to both parents or children" on adult-themed episodes, the spokesman said. The producers wanted to "err on the side of



Father figure: Williams scored with paternity-dispute episodes



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TV STATIONS

Stacey Marks-Bonner on March 31 will return to her former post as general manager of WFLD-TV, the Fox owned-and-operated station in Chicago. Marks-Bonner left WFLD eight months ago to join Fox Broadcasting in Los Angeles as executive vp of marketing. During Marks-Bonner's absence, WFLD did not have a general manager. According to a source familiar with the station's affairs, Mitch Stern, Fox TV Stations president, "would come in every couple of weeks for a couple of days to make sure things were going all right." WFLD executives involved in managing the station included vp for personnel Mary Talley, vp for finance John Nuck; vp for engineering Dwain Schoonover; and vp for news Debra Juarez-West. Marks-Bonner said she wants to "raise my family in Chicago." At Fox, Marks-Bonner will be succeeded in the marketing post by George Greenberg, senior vp and creative director for Fox Sports since May 1994.

Support for a national news council is growing, at the urging of the Ford Foundation, the Freedom Forum and 60 Minutes anchor Mike Wallace. The non-profit groups held a four-hour conference in New York last week to discuss formation of a national news council; the Freedom Forum has already committed \$1 million "to study the issue of fairness." Wallace, who participated in the talks, said the group included NBC News president Andrew Lack, CBS News president Andrew Heyward, Minnesota news council head Gary Gilson and CNN executive vp Gail Evans, among others. The case of Minneapolis' WCCO-TV has helped the idea of a national news council gain appeal among both journalists and media executives. Local news councils have been used to settle disputes between media and their subjects out of court by using community leaders, academics, and other journalists to arbitrate. The Minnesota news council ruled against WCCO for airing a sweeps special report on airline safety that, among other inaccuracies, showed a promo with altered footage of a Northwest Airlines plane tilted to appear as if it was crashing rather than taking off. —Claude Brodessa

caution," he added.

After airing tamer fare for several months, other syndicators also returned to attention-getting topics during February. Columbia TriStar's *Ricki Lake* featured episodes including "Bad Sex Lives" (which earned a 3.3/9 on Feb. 20) in which couples confronted each other about their poor performances in bed, and "Betting on Sexual Conquests" (a 4.2/10 on Feb. 17). A spokeswoman for Columbia TriStar said the studio plans to begin putting content ratings on Ricki episodes within the next couple of weeks.

Other so-called "tough love" daytime talkers, including Universal's *Sally Jessy Raphael* and Paramount's *Montel Williams*, looked at

paternity disputes in February. *Sally* conducted off-stage DNA testing to identify a father in the closing minutes of one episode, which received a TV-14 rating. *Sally* scored with "Daughters Who Disrobe for a Living" (a 4.5/14 on Feb. 7) and "Sexual Exploits Caught on Tape" (a 4.9/6 on Feb. 13). *Montel's* two paternity-dispute installments, labeled TV-PG, earned 4.2 ratings.

"Younger adult viewers really connect with the 'relationship-based' talk shows," says Bill Carroll, vp and director of programming for rep firm Katz Communications. "Ultimately, their parents know about the content of these shows, and it is their responsibility to screen out what their children could be watching." ■

A Rendezvous With Retailers

Publishers map new single-copy sales strategies with distributors

MAGAZINES / By Jeff Gremillion

The first joint conference of magazine publishers and retailers, held last week in Dallas, was "a great success," said Don Kummerfeld, president of the Magazine Publishers of America, which cosponsored the meeting with the International Periodical Distributors Association. "Retailers appreciated the fact that publishers had finally reached out to them," said Kummerfeld. "I think a lot of retailers

the country's 300 wholesale distribution operations. Today, there are only about 70 owners. Tennessee-based Anderson News, for example, operates more than 50 regional distribution centers, up from 10.

Publishers say the result has been less-sensitive, thinner-margin distribution. As single-copy sales account for about \$4.5 billion in revenue annually—or 25 percent of total paid circulation—publishers are eager to help direct their titles to the retail locations where they are most likely to sell.

"We had fixed, stable distribution," said Kummerfeld of the pre-consolidation days. "Publishers didn't think there was anything they could do [to impact retail sales]. I suppose that could have been lethargy. It took this breakdown of the old system to stir us to action."

Convention participants—which included many top magazine executives and execs from Wal-Mart, K mart and many grocery- and convenience-store chains—discussed the sharing of database information to help match magazines with the stores best positioned demographically to sell them. Other suggestions included creating "reading centers" within stores to encourage browsing, and displaying magazines among the products most relative to them—food magazines among grocery items, for example.

In a speech, *Newsweek* president Richard Smith said the gathering was "long overdue... It shouldn't take turmoil or the whiff of crisis to get us all in the same room. There's no doubt that the dramatic changes in recent years that are rocking and roiling your business—and ours—make this a particularly important moment to talk." ■



Racks on the rocks: Consolidation has caused retail problems for publishers

assume publishers sit here in New York taking advertisers out to lunch at the Four Seasons without much concern for them."

Publishers have had increasing concern for the retail end of their business because the wholesale network that sells magazines to retail outlets (including supermarkets and convenience stores) has been consolidating. Less than two years ago, 170 small-business owners ran

Fox Kids Counts Up to 200

Music show's cross-country hopscotch drives rivals to think young

RADIO / By Mark Hudis

The kids radio business is growing faster than many of its listeners. Fox Kids Network's weekly show, *Fox Kids Countdown*, late last month added its 200th affiliate, WUKS-FM in Tampa, Fla. Affiliate No. 201 is expected to sign on sometime this week with the 2½-year-old service, and by year's end Fox Kids expects to have some 280 stations on board.

"Contracts are on the table," said Robin Lia, director of network promotion and producer of *Fox Kids Countdown*. She declined to identify other potential affiliates.

Fox Kids Countdown, hosted by Los Angeles radio personality Chris Leary, has a presence in 24 of the country's 25 largest markets. The show covers 90 percent of the U.S. and reaches 3 million listeners every Sunday morning. Because Arbitron does not measure listeners younger than 12, there is no ratings information for the show. *Countdown* features kid-requested songs, call-ins and celebrity guests.

Fox's competitors in kids radio include Children's Broadcasting Corp.'s Radio Aahs, which broadcasts a weekly top 20 kids song countdown on 30 stations, covering 40 percent of the nation. ABC's Radio Disney, which is still in its test

phase, will reportedly have its own weekly music countdown show.

For now, however, *Fox Kids Countdown* is No. 1. Ninety-five percent of the show's affiliates are FM stations, giving it a broader reach than Radio Aahs, which uses AM signals. Fox programs and markets the show on the notion that kids will listen "up." That is, 6-year-olds will listen to programming meant for 8-year-olds, but not the reverse. Both Radio Aahs and Radio Disney program for kids 2-11; Fox Kids Countdown skews toward 8-14, allowing for more mature programming.



Countdown's Leary is in 24 of top 25 markets

The target age group also allows *Countdown* to play a wider variety of musical styles. In the 8-14 age group, Lia said, "kids are a lot less picky about what format they listen to. One kid will ask for Coolio and, at the same time, will request a soft Elton John song or the theme from *Space Jam*."

Countdown is often tied in with Fox network TV and movie promotions and offers cross-promotional opportunities between local radio and TV stations. Lia cited the San Diego market's XETV (a Fox affiliate) and KFMB-FM as stations that have taken advantage of *Countdown's* cross-promotional opportunities. ■

CABLE TV

Basic cable ratings in prime time during the February sweeps continued to grow, according to Nielsen Media Research figures supplied by the Cabletelevision Advertising Bureau. Basic cable's aggregate prime-time rating increased 6 percent to an 18.9 over the February 1996 sweeps, while share increased 8 percent to a 31. Cable's household delivery also grew 6 percent, to 18.3 million homes. The gain came at the expense of the Big Four broadcast networks, whose February prime-time rating dropped 4 percent to a 38.8 and share drop 2 percent to 63.7. Of the Big Four, all saw their ratings and shares drop from the February '96 sweeps except Fox, which increased its share by 0.1 percent. Separate Nielsen ratings by Turner Broadcasting System's research arm for February (which do not identically match sweeps days) showed that TNT and USA tied in prime time with a 1.9 universe rating; TNT barely edged out USA in homes delivered. Nick came in third, with a 1.8 universe rating. Individual programming highlights for the month included A&E's highest-ever sweeps telecast, a 4.2 universe rating for *Jane Austen's Emma*; Family Channel's original movie *The Ditchdigger's Daughters*, which drew a 3.6 universe rating against NBC's *Schindler's List*; and USA's coverage of the Westminster Kennel Club Dog Show, which averaged a 3.9 universe rating over two days.

—Michael Bürgi

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LETTERS

Musings on the Millenium

Bravo [to Media Person] for having the cohones to stand up to the onrushing juggernaut of insignificance that is the millennium! First, the anointed date of December 31, 1999, is a year too early. Given that there is no such thing as the Year 0, the third millennium will not actually get under way until the end of the year 2000. It's no coincidence that science-fiction author Arthur C. Clarke chose to name his book/film *2001: A Space Odyssey*.

Second, for large portions of the world, the actual date of manic calendar-flipping will be a non-event. Not only will it not be the new year for those highly evolved humans, but it will probably be by the midway point of the year 8,006,182 or somesuch.

Third, and finally, I strongly suspect that the lasting product of the millennium will be a load of humorless made-for-TV movies about Nostradamus being struck by an asteroid fragment while investigating a shadowy conspiracy of governmental agencies front-

and see live television and cable channels, many of which are not even offered on our cable operator's standard service. In our home, we are able to add to our entertainment/information horizon and not be restricted by our location.

For us, this new benefit is rewarding, as we can expand our choices. For the regulated electronic media, however, a new day is coming, bringing potential challenges to their areas of protected coverage. Mass media's geographic boundaries will be revised. Al-

ready, the printed word of a distant newspaper is being shared without ink being placed on paper. Now the technical capability of the Net is able to propagate an electronic media signal in an identi-

cal fashion. Net software is breaking down traditional media's limitations.

True, as was noted in *Mediaweek* (Jan. 27), the level of audience response to these new monitoring capabilities may be limited right now, but this will change. Most people who are connecting to the Net now, via telephone lines, are dissatisfied with the quality of their received signal. However, with a growing capacity for Net surfers to connect at the speed of light, via cable modems, media companies should take notice. As Bob Dylan penned a few years back, "The times they are a-changing."

E. F. Todd Benson

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Given that there is no such thing as the Year 0, the third millenium will not actually get under way until the end of the year 2000.

ing for the return of the antichrist.

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Surfing at the Speed of Light

For me and my family, the value of the Internet has been exponentially expanded. By virtue of our new connection to the Net via our local cable operator, what once was just a valuable tool for retrieving information from around the world has been transformed into a service that can break down the classic delivery structure for bringing media into our home. The quantum leap in data transfer is allowing for high-quality connections to listen to out-of-market radio stations, view video

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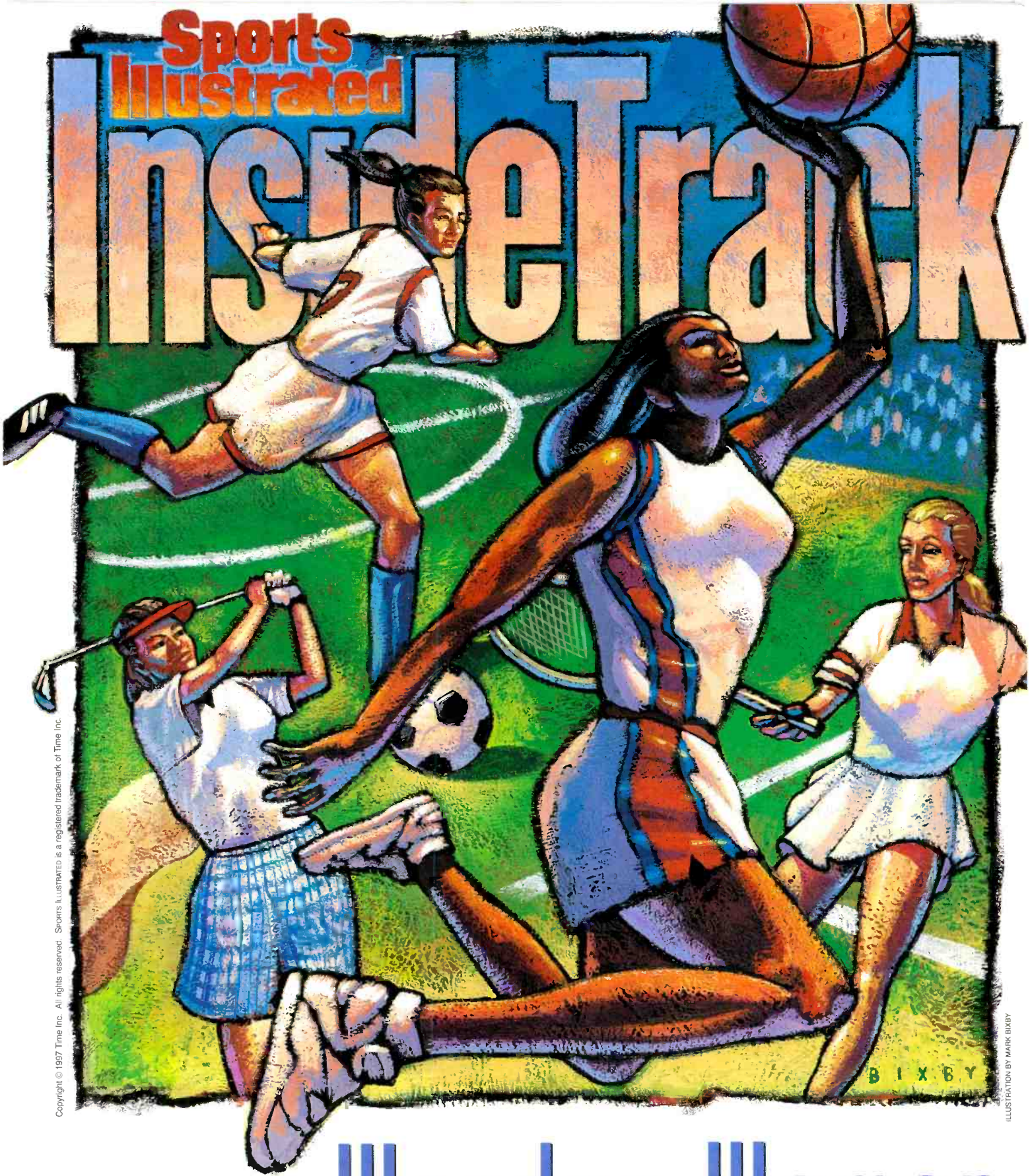
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Sports Illustrated

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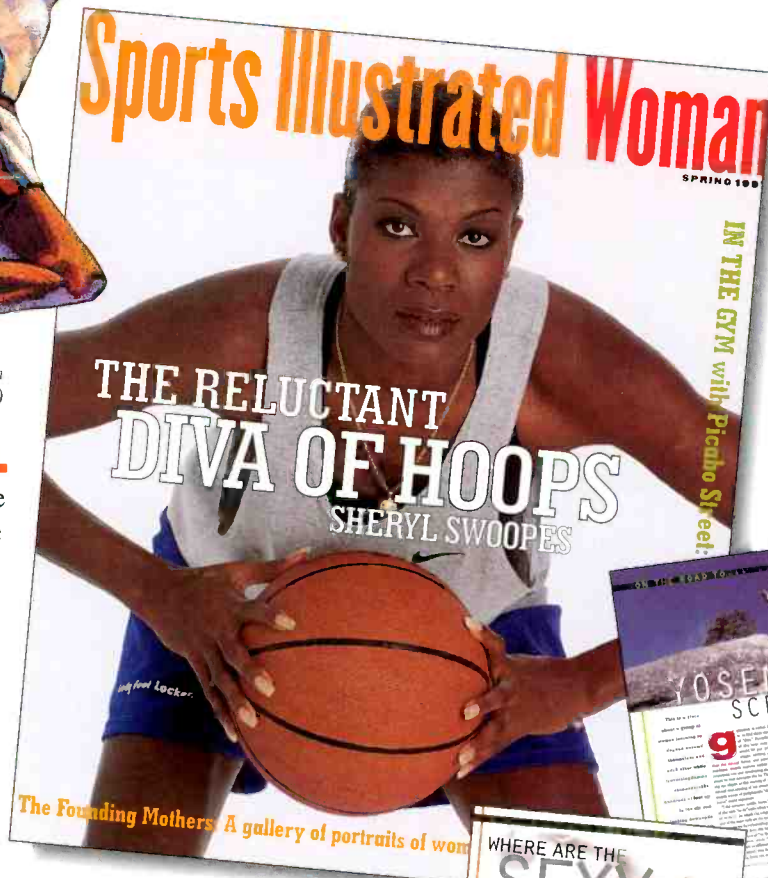
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ILLUSTRATION BY MARK BIXBY

Wonder Women

Sports Illustrated Introduces a Magazine for Women with a Passion for Sports

Wonder Women



(continued from cover page)

1996.

It was the year of the woman and nowhere was it more apparent than in sports. From the numerous gold medal performances by the U.S. women's Olympic team to the debut of the American Basketball League, women of the '90s have exploded onto America's sports scene.

Now the one magazine that has been recognizing and supporting their emergence for the past 43 years will publish a new title this April that gives voice and vision to the stories of women in sports. Sports Illustrated Woman (working title) hits newsstands on April 15th with a second issue slated for the first week in September.

"The mission of the magazine is clear," says Sandy Bailey, Managing Editor of Sports Illustrated Woman. "We will be a magazine for women who love sports about women who live sports."

More women than ever before are participating in and following sports

as indicated by SI's female readership which has grown to more than 5 million women. "When you combine this dramatic increase in female readership, with the explosion of the number of women who participate in and actively watch sports, we feel that the timing for this magazine is perfect," says SI Associate Publisher John Jay.

Targeted to the "Title IX generation" (women, ages 18-34 who grew up with the chance to play sports regularly), Sports Illustrated Woman will have a distinctly different look and feel than

"We will be a magazine for women who love sports about women who live sports."

- Sandy Bailey, Managing Editor, Sports Illustrated Woman

SI. Printed on a heavier stock and with a slightly-oversized trim size, the first issue will feature more than 100 edit pages of in-depth profiles, engaging human interest pieces and dramatic photography. It will raise issues, ask questions, and take

readers into the locker room and beyond.

"Drawing from SI's entire pool of talented writers, editors, designers,

and photographers, our editorial staff is committed to upholding the same uncompromising standards of excellence as SI while setting new standards in female sports journalism," says Bailey, who currently serves as SI's Olympic Editor. She is co-founder of the Sports Journalism Institute and the only woman to have served as President of the Associated Press Sports Editors.



PHOTOGRAPH BY BILL HARRIS

Start
DECEMBER
23

Tostitos[®] and Baked Lay's[®]
Brand
TURN ON THE POWER



The POWER of...
Big Brands
working together.
Sports Illustrated, Tostitos and Baked Lay's are proud to announce a new partnership for 1997.

The POWER of...
National Advertising.
Sports Illustrated, America's leading sports magazine, debuts its newest feature, "SI View," highlighting each week's biggest televised sporting events.

The POWER of...
A Big Audience.
Each week's issue is read by over 2.5 million avid sports enthusiasts, advertising into less than a billion advertising messages!



Plugged In

Frito-Lay Connects with SI to Leverage Television Advertising

Looking for a way to extend the impact of its TV sports advertising and excite its sales force about its TV marketing programs, Frito-Lay found the right connection with Sports Illustrated. The natural link-up was the magazine's new editorial feature, "SI View."

"SI View" - The Week in TV Sports - is the editors' suggested viewing of sports on television from 'can't miss' live events and sports specials to off the beaten channel sports programs. With creative tied in to its current television commercials, Frito-Lay's ads run adjacent to "SI View" edit and feature Tostitos Brand tortilla chips and salsas and Baked Lays.

"'SI View' is a perfect way to create a credible, high-profile platform for Frito-Lay brands within the sports landscape," says Brenda Copple, Frito-Lay Marketing Vice President.

To generate awareness and excitement for the powerful TV tie-in promotion throughout Frito-Lay's distribution chain, Sports Illustrated created customized eye-catching pro-

motional box mailings that highlighted the combined power of SI and TV advertising. Each box contained a "One For All" remote and a message to tune in to the Tostitos Fiesta Bowl and the Super Bowl. Prior to the December 23 debut of "SI View," the boxes were distributed to 15,000 Frito-Lay representatives across the country.



"...a perfect way to create a credible, high-profile platform for Frito-Lay brands..."

- Brenda Copple, Frito-Lay Marketing Vice President

Golf

Phenomenal and Expansion a Franchise

MY SHOT

Seniors Power

BY DAVE STOCKTON

I was more than a little hot last year when I read, in a *Teen* magazine column by Jaime Diaz in the Oct. 14 issue of *Seniors Illustrated*, that the Senior tour had lost its appeal. I was also annoyed to see myself categorized as one of "a highly motivated group of grinders" who are "less talented and less charismatic" than the stars who originally made the Senior tour a success. I hate to be the one to remind everybody, but I won two major championships on the regular tour, which the last time I looked was the same number won by Ben Crenshaw, Greg Norman and Larry Wadkins. Strange, and one more than Fred Couples and Larry Wadkins. I don't hear those guys being called grinders short on talent.

But what really bugged me was Diaz's view that the Senior tour is losing its luster because the biggest stars, players like Raymond Floyd, Jack Nicklaus and Lee Trevino, don't dominate anymore. It didn't seem to matter to Diaz that the level of play on the tour is higher than it has ever been, that the competition is fiercer and that we've had a close race for the money title over the last three years. In the last two seasons, in fact, Jim Colbert played superbly in our final event to overtake me in 1995 and Hale Irwin last year. I loved what Jim said afterward—that Hale has always been the better player and still is, but that Jim is getting a little closer. How can you criticize a man, or a tie closer, for that kind of attitude?

What Diaz failed to say is that the so-called lesser players, guys like Colbert, John Bland and Bob Murphy, are winning for a logical reason: They are skilled players who are outworking the competition. Would Diaz like the Senior tour to be structured so that a bunch of ex-superstars could go through the motions and still win? I believe that would diminish the tour. As much as I hate to lose, I know it's good for the game when a legend like Raymond or Jack or Gary Player wins—but only if they've earned it. In any credible professional sport, performance, not reputation, is the final word.

I see an upside to what is happening on the Senior tour. We have the best international representation of any men's tour in the world. Players like Brian Barnes, Vicente Fernández and David Graham have joined other foreign stars such as Isao Aoki, Bob Charles, Graham Marsh and Player as important figures on our circuit. We might even see Jumbo Ozaki next year. You want a world tour? We've already got one.

But more important, I believe the success achieved by so-called grinders sends this strong message to soon-to-be seniors like Crenshaw, Tom Kite, Johnny Miller, Wadkins and Tom Watson: "Get your games in shape or be prepared to look foolish."

I can't think of a healthier situation.

Dave Stockton has won three Senior majors, including last year's U.S. Senior Open, and led the tour in earnings in 1993 and '94.

on the 470-yard par-5 1st hole at Manamo'u Golf Course, his was officially the first golf shot of 1997. It came at 7:15 a.m. on Tonga time (11:15 a.m. on Dec. 31, EST).

Tonga is a chain of islands on the international date line, 3,100 miles south of Hawaii (but of course, you know that). Manamo'u, with a membership of 120, is a 2,241-yard par-35 nine-hole track outside the capital city of Nuku'alofa and is the country's only course. It was recently expanded from six holes. Before Manamo'u was built in 1979, Tonga had gone 14 years without golf. Another year was closed in 1965 because the Tongan queen, Satein, was buried in the adjacent tombs, and it is sacrilegious for Tongans to play golf near the tombs. Luckily for Sharma and his first shot, New Year's Day fell on a Wednesday, not a Sunday.

The Tongan constitution prohibits work and recreation on Sundays, so anyone caught sneaking in a round of golf on that day can wind up in jail.

The Shag Bag

Asked where he wants to take his game in '97, Justin Leonard says, "Spain—and not on a wine tour." Leonard narrowly missed making the 1995 Ryder Cup team and wants to be on the U.S. side in September at Valderrama in Sotogrande, Spain. . . . The 2002 Solheim Cup will be played at Interlachen Country Club, outside Minneapolis. . . . Earl and Tiger Woods will not play together in the AT&T Pebble Beach National Pro-Am, as they had planned. Earl is preparing for heart bypass surgery, tentatively scheduled for next month. . . . More Tiger: Woods has fired his attorney, John Merchant, a former member of the USGA executive committee. . . . Following a six-month sabbatical from tournament golf

Sharma, a Tongan, strikes first blow of the New Year

after a horrid stretch in which he missed 41 of 42 cuts, 1991 British Open champion Ian Baker-Finch returned to the game last week at the Victorian Open in Melbourne. . . . He shot 77-74 to miss another cut. . . . At the Tournament of Champions, Jenny Liddack became the first LPGA player to make holes in one on consecutive days when she aceed the 147-yard 17th hole at Weston Hills with a five-iron on Saturday and the 146-yard 11th hole with a six-iron on Sunday. Liddack tied for 11th. . . . After playing for seven years in Europe, Sandy Lyle has rejoined the PGA Tour. . . . Reached at home in Hobe Sound, Fla., Greg Norman scoffed at reports that his no-show at the Mercedes was to spite Tour commissioner Tim Finchem, who failed to keep Norman informed about the Tour's plan for a series of events that could be a world tour. "I decided in October to start a strict program to strengthen my back, and I'm going to be religious about it," Norman said. "This stuff about me getting even is a load of garbage."

The Number

1,000,000
The difference, in dollars, between the salaries of PGA Tour commissioner Tim Finchem (\$1.4 million) and LPGA commissioner Jim Ruten (\$400,000).

Popularity Soars Among Golfers

More readers than ever love their Golf Plus. The quality of the writing and photography, the timeliness, and the ability to spot trends and newsmakers in golf continue to attract new subscribers -- 40,000, to be precise. This year, the rate base of Golf Plus increased to 440,000, up ten percent from 1996. "Reader satisfaction has never been higher," says Don Mahoney, Publishing Director of Golf Plus. "We've invested a lot of time and money in getting to know our subscriber base." The result: a highly-targeted audience comprised of 82 percent avid core golfers, the

vast majority of whom say Golf Plus makes their subscription more valuable.

Editorial Excellence Plus

With a glossy redesign and expanded sections, the editorial product has never looked better. "We've enhanced existing features, and created new ones," says Golf Plus Senior Editor Jim Herre. Additions include "Backspin", a fun and somewhat irreverent listing of what people are talking about in the golf world, and a new weekly "guest" column, "My Shot", that Herre describes as "an open forum for anyone who has something interesting to

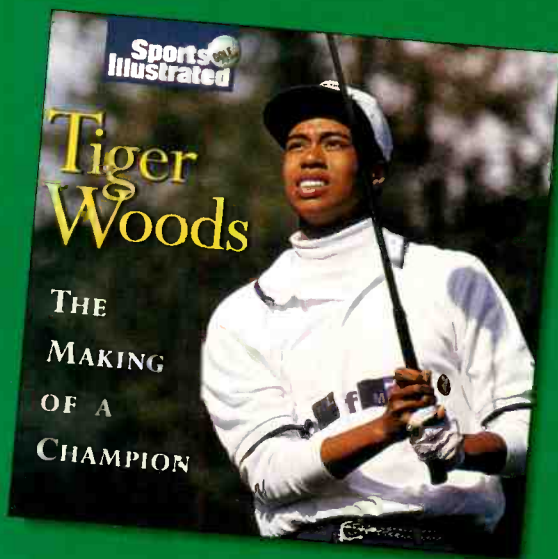
Sports Illustrated
Golf Plus
Special Preview Issue

1997
The Year of the Tiger

THE SUCCESS OF GOLF PLUS COULD BE LIKENED TO THE AMATEUR GOLFER WHO TURNED PRO AT A VERY YOUNG AGE AND TOOK THE COMPETITION BY STORM. IN THE FOUR YEARS SINCE ITS DEBUT, GOLF PLUS HAS PERFORMED LIKE A PRO, WITH AWARD-WINNING EDITORIAL COVERAGE AND CONTINUED READERSHIP GROWTH. AND, AS A FRANCHISE UNTO ITSELF, GOLF PLUS HAS SPAWNED NUMEROUS PROMOTION OPPORTUNITIES AND NEW MEDIA VENTURES.

Plus

Major Growth Make Golf Plus Unto Itself



say about golf." Additionally, Golf Plus now claims its own "Scorecard" section, featuring expanded coverage of golf news and notes.

The Power of Custom Publishing

Also growing are the ways advertisers are using Golf Plus to target their audiences, and custom publishing is one of the most powerful vehicles. Recently, SI created a custom-published issue for American Brands (Titleist, Foot-Joy, Pinnacle and Cobra) which was looking for a non-traditional way to get its highly-targeted message out to a highly-targeted audience. The 52-page Special

Preview Issue, which featured Tiger Woods on the cover, was sent to all 440,000 Golf Plus subscribers as a bonus. An additional 75,000 copies were distributed by American Brands, some mailed to the company's best customers, others given out at the PGA Show in Orlando.

Seen and Heard: Books and Radio

SI has teamed with Simon and Schuster to develop a line of books bearing the Golf Plus logo, the first of which is already in stores and selling well. "Tiger Woods, The Making of a Champion" is a compilation of stories by SI writers about

BACKSPIN

ANOTHER TAKE ON THE HEADLINES

BY GARY B. SMITH

TIGER WINS LID-LIFTER

The stage was set for something special—Woods and Tom Lehman, mano a mano, for 18 glorious holes. Instead we get the Tour's version of rock-paper-scissors: a one-hole playoff on a par-3.

SORENSTAM WHIPS WEBB IN T O F C

Fabulous players, but just a little... dull. The LPGA needs someone with pizzazz, someone with a great nickname.

JOANNE (BIG MOMMA) CARNER TO PLAY FULL SCHEDULE IN '97

Never mind.

MUSBURGER'S OUT, TIRICO'S IN

The subhead should read, "ABC gets rid of announcer who doesn't know anything about golf, hires announcer who doesn't know anything about golf."

NORMAN NIPS HOCH IN ANDERSEN FINAL

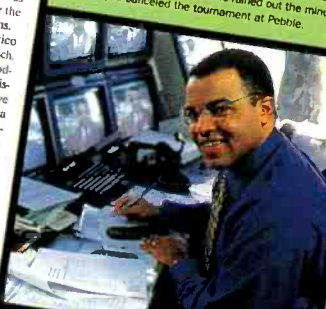
They call this thing a world championship? All you have to do to reach the final is blow a Masters to Nick Faldo.

TIGER TURNS DOWN BOB HOPE

The world's in an uproar, but give the kid a break. He says yes to one 93-year-old living legend, he has to say yes to them all.

DAVID EGER RESIGNS PGA TOUR POST

VP of competition says the parting was amicable, he'll be consulting on special projects, blah, blah, blah. Sorry, Dave, but your Tour career was rained out the minute you canceled the tournament at Pebble.



Tirico's as much of a golf guy as the man he replaced.

word to hear him singing hymns to nicely fagged 30-footers. Give him time, and he may out-Johnny Miller Johnny Miller, both for candor and for insight. ABC has been on an after-thought in TV golf since 1994, when it lost its contract with the USGA and thereafter the is fighting to regain its status as a major player and, like the season itself, is off to a good start.

Palmer Flies to Mayo To Fight Prostate Cancer

The day he arrived at La Costa after the award named after him to the leading money winners on last year's PGA and Senior tours, Arnold Palmer learned that he had cancer of the prostate. Palmer, 67, has had two blood-screening tests for prostate cancer in the last 18 months that indicated the possible presence of the disease, but biopsies in both cases proved negative. However, last Friday his doctors left an urgent message for Palmer to phone them as soon as he arrived at La Costa. When Palmer called, he learned that a third biopsy had come up positive.

Palmer attended the awards dinner, where he told friends about the cancer. After withdrawing from this week's Bob Hope Chrysler Classic, which he has never missed since he began in 1960, Palmer on Sunday piloted his plane from his home in Orlando to the Mayo Clinic in Rochester, Minn., for tests. According to his spokesman, Doc Giffin, Palmer is confident that the cancer was detected at an early stage and is curable.

Here's Who Hit The First Shot of '97

Because of its location, residents of the Kingdom of Tonga brought in the New Year before people anywhere else in the world, so when John Sharma hit a lovely draw 270 yards down the middle of the fairway

THE perfect FIT



Custom-Published Issue Highlights Jockey Underwear Promotion

This spring, Jockey International Inc. ("Jockey") will team up with Sports Illustrated in a two-pronged promotion to drive sales for the new line of Jockey Sport men's underwear.

Jockey is the exclusive sponsor of a custom-published magazine, Sports Illustrated Presents "100 Greatest Hits," which will be offered as a gift-with-purchase premium in stores throughout the country. It features the greatest moments of "impact" in sport - Hank Aaron's 715th home run, Muhammad Ali's "phantom punch" knockout of Sonny Liston, and many more. "The promotion has been extremely well-received by our sales force," says Dave Drescher, VP of Marketing for Jockey.

"It's the first time we've done a custom-published issue, and we believe "100 Greatest Hits" will become the strongest gift-with-purchase item we've ever offered to consumers."

The other part of Jockey's one-two combination is "The Sports Experience," a new advertorial series in SI which takes an up-close look at those moments that make sports so special - from the distinctive local flavors of Grand Slam Tennis to the hype and hoopla of March Madness. Full-page Jockey advertising will run adjacent to the series which begins in April and will appear throughout the year.

"...the strongest gift-with-purchase item we've ever offered to consumers."

*- Dave Drescher,
VP of Marketing for Jockey International*



PHOTOGRAPH BY DONNELLEY MARKS

Sweet Smell OF SUCCESS

English Leather Sponsors SI's Annual Swimsuit Bash

Amid the glitz and glamour, the supermodels, VIP guests, and the media frenzy in a cavernous West Village Studio last month, English Leather stood out as the first advertiser to sponsor SI's annual Swimsuit Gala. English Leather's logo was animated on video walls and prominently displayed on banners. As official sponsor, English Leather invited some 200 VIP guests from all over

"...it was important to do something spectacular, unique and exciting."

*- Al DeChellis,
General Manager,
Dana Perfumes*

the country to what has become one of New York's hottest media parties. Additionally, English Leather had the opportunity to use the party in consumer and trade promotions, and to have their name featured in party invitations and press releases. And everyone attending the bash received English Leather cologne.

"Since Dana Perfumes had just acquired the English Leather brand, it was important to do something spectacular, unique and exciting," says Al DeChellis, General Manager, Dana Perfumes. "To be the first sponsor of the Swimsuit Party and part of the excitement and anticipation the Swimsuit Issue generates was something we felt would have a positive impact on the English Leather fragrance brand."

WASHINGTON

Alicia Mundy

Irregular Regulators

A failure to communicate is plaguing the Federal Communications Commission



In the future, when you open the dictionary to look up the word "Byzantine," there may be a note that says: "See—Federal Communications Commission."

There's no place that epitomizes intrigue, sub-plotting and diabolical machinations better than the agency that deals with the media. Its web of allies and enemies in the capital is a tangled one, indeed.

What's happening there now? According to several sources on Capitol Hill and in the White House, the FCC, which is currently missing members and about to lose more, is pulling in four directions at once. There's Chairman Reed Hundt, whose commitment to the "public interest" is driving several key issues—and also driving his colleagues crazy.

There's Susan Ness, a sometimes Democrat, who used to back Hundt routinely, but is now singing a more moderate tune. There's Jim Quello, who is leaving soon, but not soon enough for Hundt. And then there's Rachele Chong—maybe a Republican, but for some reason is being pushed out the door by Sen. John McCain (R. Ariz.) and Chairman of the Commerce Committee.

In an interview with *Mediaweek*, Commissioner Quello voiced his concerns about the current upheaval. He recently announced that he would be leaving the commission in June, after 30 years. A constant thorn in Hundt's side, Quello has adamantly opposed spectrum auctions, an issue that may be resurrected later this year—after his departure. There's been a lot of bipartisan support for Quello, including several multimillion-dollar contributors to the Democratic Par-



WASHINGTON

ty, for him to stay on. "But it's time to go," he says firmly.

On the future of Rachele Chong, Quello hesitates. He's one of her fans, but like many FCC-watchers he can't quite figure out who is pushing for what outcome. "I'd like to see her re-appointed," he said. "I think she has the support of Ted Stevens (the Alaskan GOP Senator with great seniority). But I don't know how things will play out."

The Chong controversy erupted on Feb. 11, when in a press conference, McCain said he thought it was

an National Association of Broadcasters conference last week, Senate majority leader Trent Lott (R.-Miss.) and Rep. Billy Tauzin (R.-La.) of the House Commerce Committee, both said they liked her.

Is her strategy smart? No, say several Hill veterans. "You don't take on the Senate Commerce Chair in the open like this," said one. "And what was she doing, saying that she was talking with regulated industry reps about her situation? That's borderline, almost suicide." Even Hundt, whose own political instincts are questionable, recognized the self-destructive nature of Chong's tactic. "What the heck is she doing" he asked a veteran FCC aide, adding that he certainly wouldn't back her renomination, and believes the White House and McCain wouldn't. "Is she crazy?" he is reported to have asked.

But other FCC officials say Chong may be on to something. "She's pitting Lott against McCain in public—that's not so bad," mused an insider. Meanwhile, a staffer for Tauzin says, "The Congressman has nothing against her reappointment. And no, I don't see that as being in conflict with what Sen. McCain has said."

This is why the characterization of Byzantine may be an understatement. What the staffer really means is that McCain's forces are working behind the scenes

Right now, the FCC is entering a phase in which it will affect billions of dollars in the telecom industry.

"time for her to move on." When the Chairman of the Commerce Committee—which approves FCC appointments—and a member of your own political party says it's time to leave, that's usually the end. But Chong returned McCain's salvo, issuing a strong statement that she was actively seeking reappointment. Then she was quoted in *The Washington Post* as saying she was lobbying industry reps on her behalf, and indeed, NAB President Eddie Fritts recently issued a statement supporting her. And at

Below the Beltway...

Here's another lesson in the ways of Washington and the media. On Feb. 23, a dozen journalists were wined and dined in a private room at the Four Seasons Hotel in Georgetown by *The Sunday Times* of London. Host James Adams, the cagey and debonair bureau chief, had summoned the press on a Sunday night with a treat more tantalizing than the feast: Former IRA gunman and bomber Sean O'Callahan.

Call it "The Teddy Bear Terrorist Tour"—a variation on a Washington media tradition in which a highly controversial newsmaker gets the celebrity treatment. Said celeb is displayed (a little like the prize stud at the cattle fair) to a select group of reporters and shown to be warm, cuddly, and most important, a good interview.

The goal is to find a way to float an agenda—in this case, a crucial message

to U.S. policy makers dealing with the Irish "troubles" and Britain.

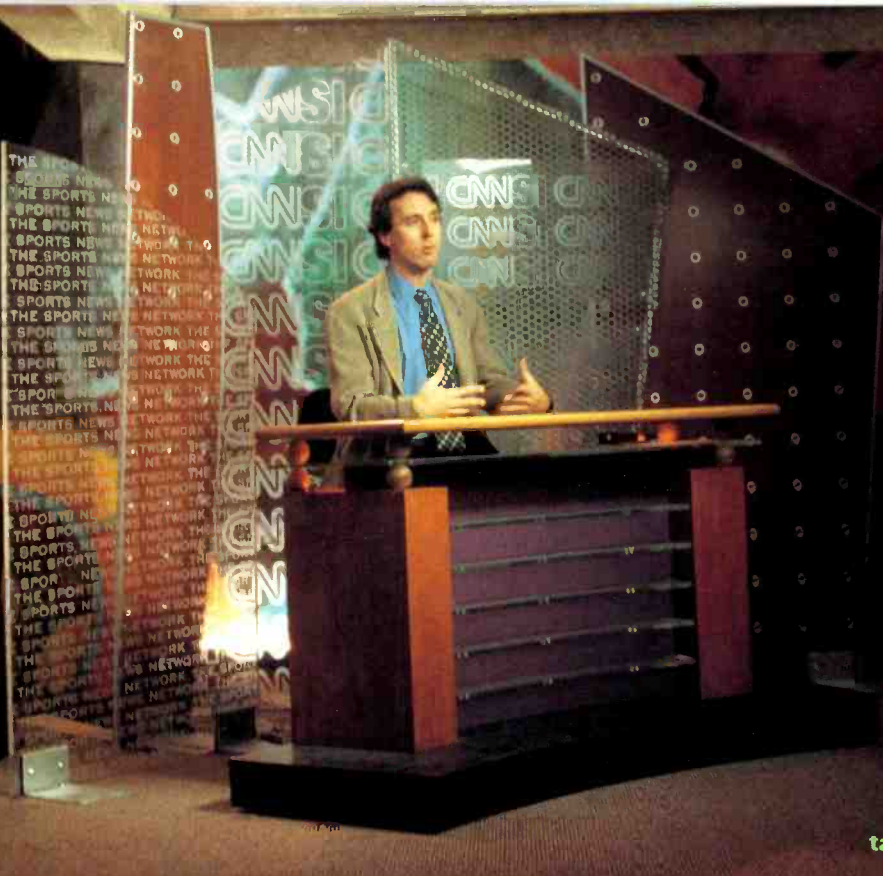
The messenger in this case exceeded expectations. O'Callahan, a political philosopher in the Irish tradition, is a great talker. This is the man who regretted the murders he committed for the IRA, broke with their goals and methods and became a double agent for the British inside the IRA. He was recently chillingly profiled in *The New York Times*. But there's nothing like hearing it first hand from your dinner partner.

O'Callahan was released from jail 9 weeks ago, after serving 10 years for killing a police woman (and though he denies any involvement by the British government in his tour, it's hard to fathom how he got a visa without high level help). Now he's in the U.S. to preach his gospel. He says that Gerry Adams, the Sinn Fein leader who's been feted at the

White House and on Capitol Hill, can't be trusted in the peace negotiations America has been pushing. Furthermore, it's the Sinn Fein, not the British, who won't allow the peace process to work. Finally, he says the IRA may be about to embark on a major terrorist offensive on the British mainland.

Hot news—you bet! But, of course, O'Callahan can't meet with U.S. leaders officially. So he has to get the message to them through the media. Dinner guests included Mary McGrory (her clout isn't just her syndicated column. It's her access to almost anyone in the White House or on the Hill, especially Sen. Pat Moynihan); a writer from *The Weekly Standard*; a talk radio producer; a director from the Jim Lehrer news hour; and writers from *The Washington Post*, one of whom covers international terrorism and has good contacts with U.S. officials in this area.

That's how it's supposed to work. We'll revisit the matter in a few weeks with the results. ■



SI Senior Writer, Alex Wolff takes his turn in front of the camera.

LIVE FROM NEW YORK!

It's CNN/SI, with Breaking Stories from the Time & Life Building

With the flick of a ceremonial switch by Time Warner CEO Gerry Levin and Vice-Chairman Ted Turner, it began.

On December 12, the 24-hour cable sports network that links SI's journalistic depth and perspective to CNN's global-newsgathering capabilities began broadcasting out of a 26,000 square foot facility in Atlanta. Much of CNN/SI's in-depth stories and live updates are deployed digitally from Atlanta, but other reports are transmitted from a very different location: the 19th floor of 1271 Avenue of the Americas, home



A behind-the-scenes crew keeps CNN/SI up and running in NY.

surrounded by television lights and yards of cable wire. In front of the desk: a robotic camera, ready to shoot SI's writers and editors on virtually a moment's notice.

"The presence of the robotic camera gives the magazine staff the opportunity to have their voices heard in a different medium," says Steve Robinson, Managing Editor of CNN/SI. "And it's a constant reminder of the association Sports Illustrated now has with CNN."

to SI's editorial staff.

In the midst of the offices of SI's writers, editors, and photographers stands a newly-erected newsdesk,

Adds SI Managing Editor Bill Colson, "In CNN/SI, the viewer will find out the news not only as it happens, but often before it happens."

ICE BREAKER

SI and NHL Team Up

Sports Illustrated, in close association with the NHL, will introduce the first-ever Stanley Cup Insert in this year's May 26th issue.



Produced by SI's Editorial Projects Department, the insert will salute past champions, preview the '97 Tournament and June 19th NHL Awards Show, and look ahead to the Olympic Games in Nagano. It will also allow current NHL sponsors to leverage their association with the league. "With the Stanley Cup Insert reaching over 23 million readers, our new partnership with Sports Illustrated has tremendous potential," says NHL President Richard L. Dudley. "Our hope is to make the NHL/SI Stanley Cup program an annuity."



TOTALLY TUBULAR!

SI For Kids Joins CBS Line-up

SITV and CBS's EYEMARK Entertainment have teamed up to create a weekly half-hour series based on the award-winning children's magazine, Sports Illustrated For Kids. Airing Saturday mornings this fall on CBS, The Sports Illustrated For Kids Show will use popular sports and sports heroes to encourage learning, model positive values, and build awareness of how sports embodies the natural sciences and the multi-cultural universe for viewers 7-years of age and older.



"Our mission is to promote literacy, education and good values through sports," said SI For Kids Publisher Cleary Simpson.

"We're delighted we'll be reaching out to even more young people through a nation-wide television audience." Ted Shaker, President of Sports Illustrated Television, added, "We're confident that the SI For Kids Show will provide a highly entertaining and educational half-hour for kids of all ages."

DRAW PLAY

SI Helps Fill the Gap



To drive traffic at the grand opening of two new Gap Men stores in Minneapolis and St. Louis, SI invited 1,200 subscribers in each market to meet Minnesota Vikings' Robert Smith, St. Louis Rams' Tony Banks, and SI writers Steve Rushin and Peter King. As part of the promotion, the athletes and writers, secured by SI, participated in question-and-answer sessions with fans. The promotion was a tremendous success, drawing scores of customers to both Gap Men grand openings.

SPORTS ILLUSTRATED INSIDE TRACK

S T A F F	
Editorial Director	James Ferris
Managing Editor	Diane Rembisz
Senior Writer	Kata Bates
Art Director	Lauren Cirrito
Production Manager	Susan Lynch

With guest speakers:

Phil Guarascio,
David Carlick,
Mark Kvamme and
Bob Schmetterer

@d:tech.97

Chicago, March 25-27, 1997

Totally exciting. Totally scary.

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WASHINGTON

to get a package deal. There has been an opening on the FCC for a year for a Republican-leaning Commissioner. McCain has been promoting Michael Powell, son of Colin Powell and a hot Department of Justice lawyer who works in telecom law, for that spot. But Quello, who mostly votes "Republican," is quitting, and is expected to be replaced by a Democratic choice. If McCain can push out Chong, then he can



get a more committed Republican to replace her and thereby counterbalance whomever the Democrats pick to replace the Republican-like Quello. Following this?

The plot thickens, though. Trent Lott has entered the fray with a choice of his own for a currently empty seat—Harold Furchtgott-Roth, author of "Cable TV: Regulation or Competition?" Furchtgott-Roth is not widely supported by Commerce insiders but they admit that Lott's imprimatur isn't easily overlooked.

OK, so why should all these antics matter? Because right now, the FCC is entering a phase in which its decisions will affect billions of dollars in the telecom industry. In late November, for instance, the FCC sent out a letter soliciting comments on proposed changes in duopoly rules—local TV ownership, radio/TV cross ownership and the grandfather-

stacked the FCC deck?

Radio mergers is another looming controversy. The Justice Department has been looking at possible anti-trust violations in recent buyouts, and the FCC is taking a cue from Justice and sitting on the approval of several mergers. Sen. Conrad Burns (R.-Montana), chair of the Commerce subcommittee on telecommunications, is pretty rankled by the holdup.

Will he convene hearings to ask the FCC what's happening? And who will explain?

Quello, who comes from a broadcast background, is leery of merger mania. "I don't know that bigger is better here; you can carry this purchase thing too far," he says. "Burns is going by the numbers—for instance, if there are 40 stations in a market, you can own up to eight. But you should consider the power of the station, the total audience, and the total

market for advertising. [Apart from antitrust rules] I think we may have to add some public standards [to merger approval]."

So, if you're Burns, do you push the FCC about radio mergers while Quello is still sitting? Do you wait to see who gets his spot? If you opt to wait, the mergers and their formidable owners are languishing unhappily, driving your Capitol Hill colleagues nuts.

Then there is the ever-popular TV ratings issue—Hundt wants his own hearings; Quello and Chong want Hundt to butt out and let Congress deal with the issue first. But Congress seems to be ready to come down hard on the new age-based ratings, which would throw the ball into the FCC court. New commissioners replacing Quello and Chong could make a big difference there. They could also make a difference on whether the FCC takes any formal action on alcohol ads on TV. Changes could

affect how the FCC works with McCain on the issue of cable rates, which he wants to visit in hearings next month. Most importantly, if both commissioners were replaced, it could make a huge difference in how the FCC approached spectrum auctions and whether they'd be able to back up McCain, who backs auctions wholeheartedly.

So what do all of these little gradations of gray matter mean to the future of the media and broadcasters. As they say in baseball, sometimes you can't tell the players without a scorecard—and in the case of the FCC, you can't tell the score without the players. ■

The Current FCC: (l. to r.)

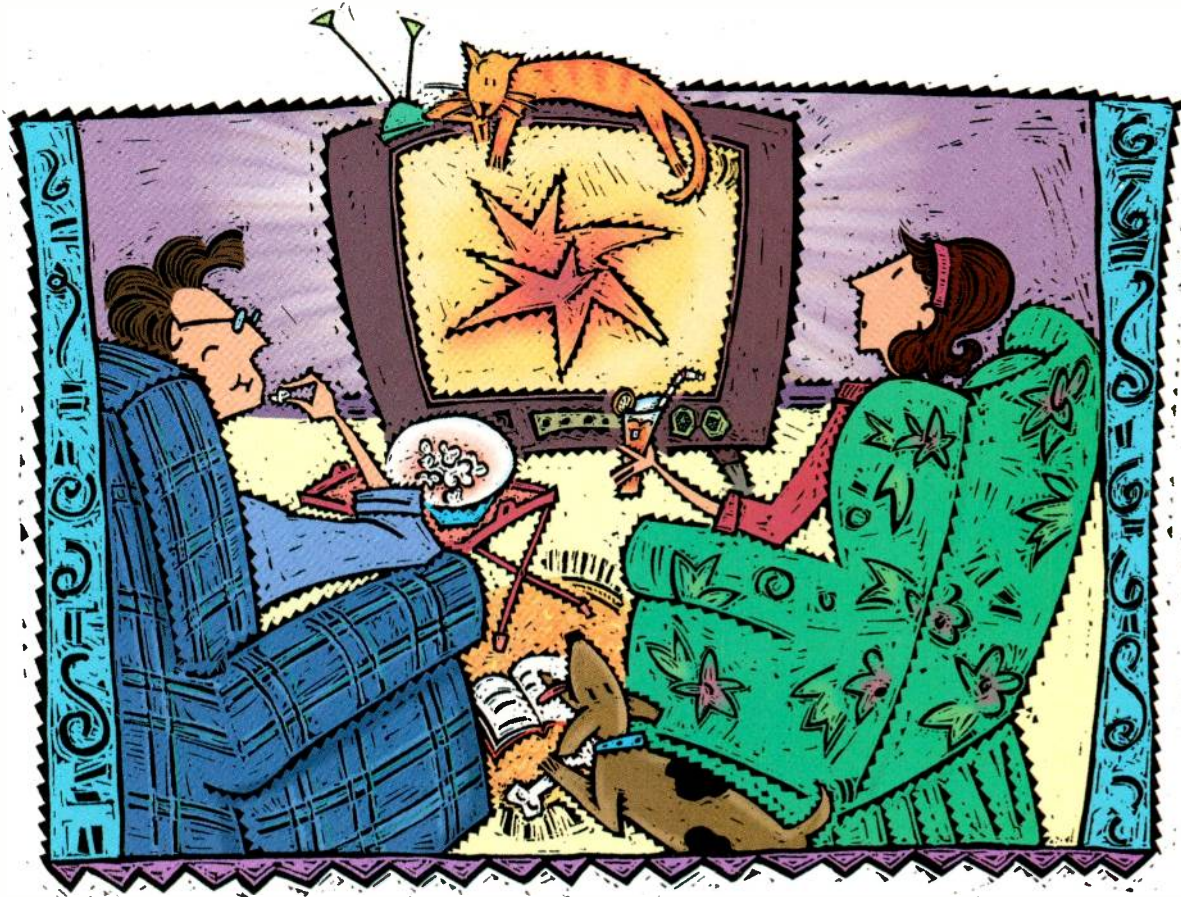
Rachelle Chong, Susan Ness, Chairman Reed Hundt and the retiring James Quello. Communication appears to be their biggest problem.

"I don't know that bigger is better here, you can carry this purchase thing too far." — James Quello, FCC

ing of TV local marketing agreements (LMAs). The first round of comments were received Feb. 21. The replies are due in mid-March. There will be FCC hearings, confabs with the Commerce Committee on FCC proposals, and hearings in Congress on the benefits/perils of too much ownership. Naturally, there will be lobbying on a major scale (think of the NAB Convention in April as one big war-gaming session and you get the picture).

Finally, there will be a vote at the FCC. Will there be five members in place? Four, including Chong and Quello? Will Powell have been appointed by then? Or will Hundt push the issue back until he's better

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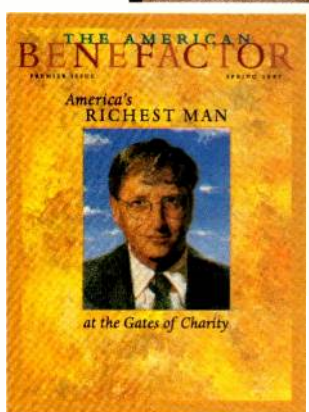
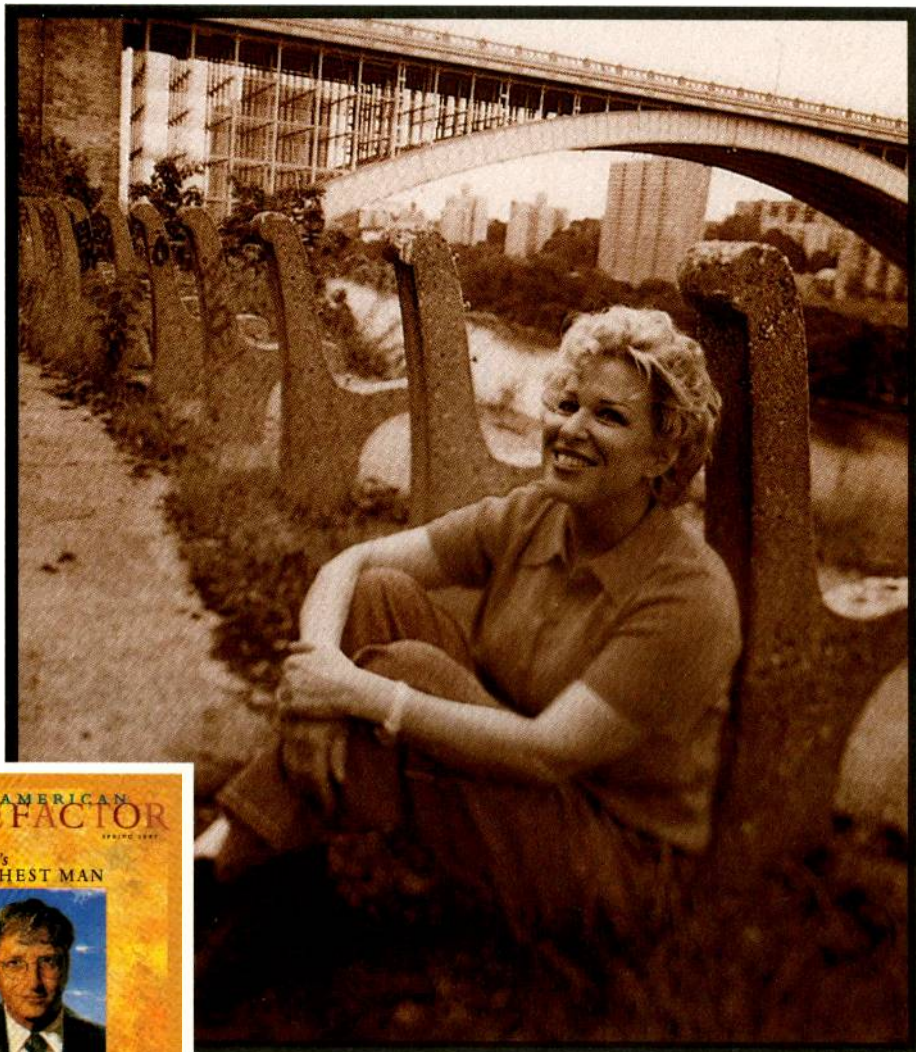
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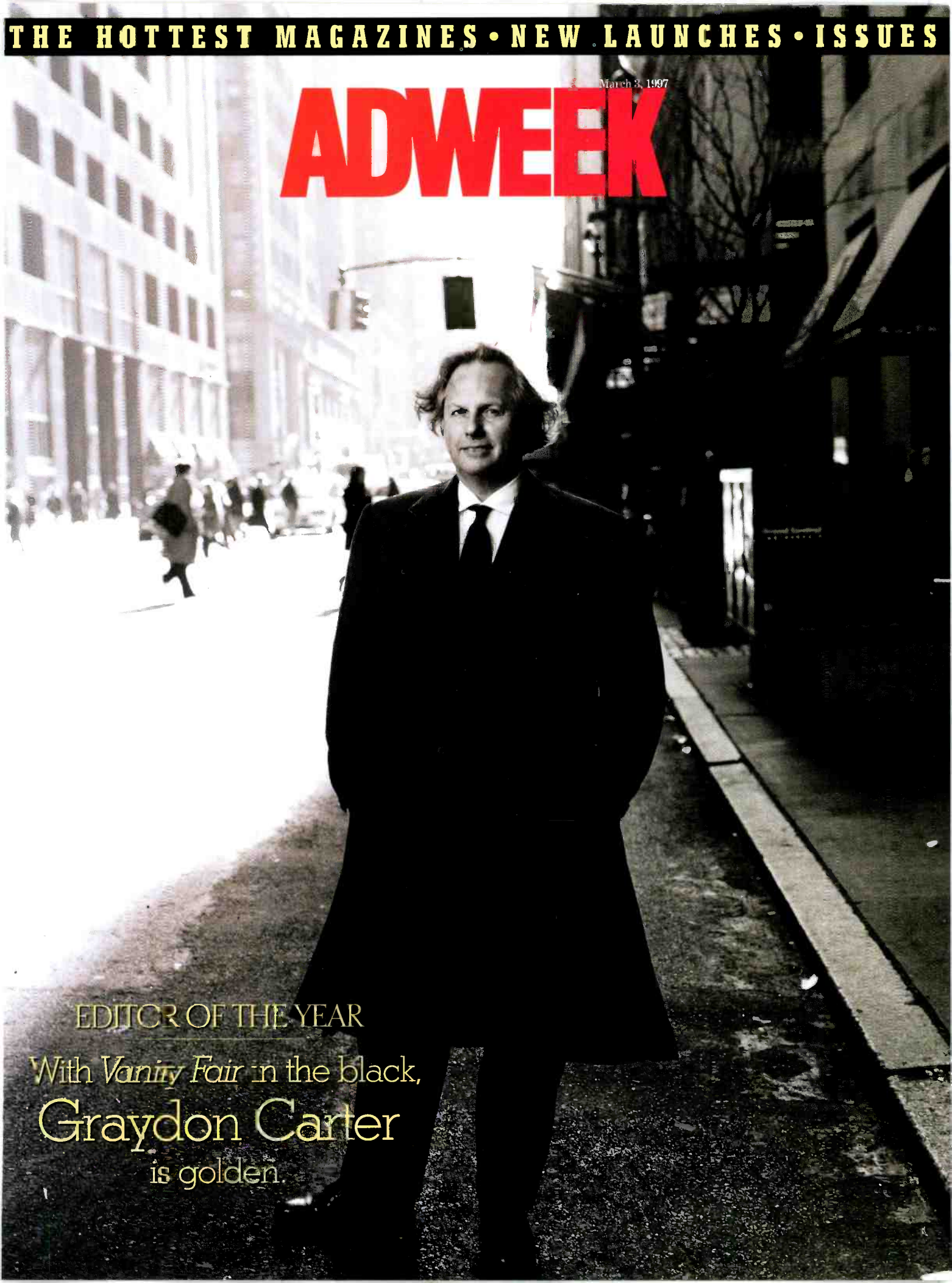


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THE HOTTEST MAGAZINES • NEW LAUNCHES • ISSUES

March 3, 1997

ADWEEK



EDITOR OF THE YEAR

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ISSUES & ANSWERS A look back at last year's highlights and low-lights in magazines—and what's ahead. Jesus graces the best-selling covers of three books. The newsweeklies get roughed up in an election year. Magazine editors search for undiscovered superstars. Publishers bond with young males. Brain drain. Launches. And more. **p. 4**



By George: JFK Jr. is "not about politics"; Kristol is all Beltway. **p. 18**



Kerr: biggest brother to 7 Sisters. **p. 8**

EXECUTIVE OF THE YEAR The Meredith Corp.'s down-to-earth image is selling big in Middle America. Led by president and chief executive Bill Kerr, the company is outmaneuvering many of its big-city rivals. By Jeff Gremillion. **p. 8**

UPPING THE NICHE MARKET Profiles of three pairs of magazine publishers making news: Eric Hippeau and Louis Rossetto. John F. Kennedy Jr. and Bill Kristol. Randy Jones and Claeys Bahrenburg. **p. 14**

THE 10 HOTTEST MAGAZINES OF 1996 Our annual picks, based on the best performances of ad sales in competitive categories. Plus our 10 up-and-comers, top 50 magazines in ad revenue and paid circulation, and more. Starting on **p. 19**



Vanity Fair racks up readers, profits, controversy. **p. 28**

EDITOR OF THE YEAR The onetime *Spy* bad boy was a surprise pick to take over *Vanity Fair* in 1992. An iconoclast by nature, Graydon Carter struggled to match his worldly sensibility to the bicoastal power trips of his magazine's target audience. These days, the son of a Canadian aerial photographer is flying confidently atop the magazine field. By Judith Newman. **p. 28**



Business gurus: Taylor and Webber are fast trackers. **p. 36**

STARTUP OF THE YEAR *P.O.V.* and *Fast Company* are two very different magazines, both on the fast track. *P.O.V.*, a men's lifestyle book run by two ex-*Forbes* staffers in their 20s, is all about "cash, careers, and living large." *Fast Company* delivers thought-provoking edit about the new, revolutionary way of doing business. Says co-editor Bill Taylor: "It's not just a magazine, it's a movement." By John Carroll. **p. 36**

THE LAST WORD Our quirky last page takes a look at five new titles with unique concepts. In fact, they are way out there. The magazines target the high-tech digerati, women with full but flattering figures, the gay community and readers who are just plain wacky. **p. 40**

Cover photo by Annie Leibovitz

issues & answers



Male Bonding

New titles target red-hot demo: young men

Details, three popular titles for active men in their 20s and 30s, seem to have inspired a growth industry.

This year and next will see the introduction of several new titles for the '90s young guy. Condé Nast's *GQ* is planning a *Personal Best* spin-off for spring 1998; the 2-year-old British sensation, *Maxim*, is due stateside in March; Times Mirror is set to launch *Verge* in April; and independent *Icon* is hitting newsstands now. That's a lot of editorial devoted to back-waxing and the perfect pick-up line. Says Art Cooper, editor-in-chief of *GQ*: "If a magazine is well done and targeted correctly, it can find a readership." But, he adds, "advertising is another thing. How many ad pages are out there?"

Stephen Colvin, president of Dennis Publishing Inc., *Maxim*'s parent company, is more optimistic. "There's always room in the market for a good magazine," he says. It's the notion of what makes a magazine "good" that concerns Stephen Perrine, deputy editor of *Men's Health*. The new magazines must make sure that they do not fall into what he calls an "attitude trap."

"People don't read a magazine because it trumpets, 'Hey, we're 18 to 24 just like you! Let's hang out and talk about cool stuff!'" Perrine says. "You really have to know what the mission of the magazine is. There's no guarantee that just because you target a demo, you'll appeal to it."

The young men's niche is so wide open that a woman (gasp!) was named top editor at *Maxim*. Clare McHugh, the former executive editor of British import *Marie Claire*, is not only a member of the opposite sex, she's also the rare U.S. editor leading a British-run magazine. "It's quite a culture shock," says McHugh. The American version, she says, will have a less "laddish" tone than the Brit counterpart. "The magazine speaks to men about how men speak to each other," she says. Anticipating the next question, she adds, "I rely heavily on the guys on my staff." —Mark Hudis

Casting calls for ...

HOTSHOTS

Celebrities are more important than ever to magazines. And sometimes there just aren't enough to go around. Some editors, in their frantic attempts to feature the hot phenoms of the day first, have turned newsstands—generally a "who's who" of the rich and famous—into something of a "who's that?"

Matthew McConaughey, whose first major role was in last summer's *A Time to Kill*, appeared on no fewer than four magazine covers—*Vanity Fair*, *Interview*, *Texas Monthly* and *Entertainment Weekly*—before the movie was released. Brad Pitt's betrothed, Gwyneth Paltrow, appeared on the covers of *Vogue*, *US* and *New York* before her first major performance, as the title character in *Emma*, was widely seen. And as a satiric comment on the celebrity-inventing trend, *Esquire* actually created a faux-star and put the fictitious actress on its cover.

"Magazines are just as desperate to find the next Brad Pitt as Hollywood is," says *Entertainment Weekly* senior editor Mark Harris. "Magazines really should not elevate promising young actors into superstars. There's a 'where's the beef?' problem."

Perhaps the only true star to have recently graced multiple covers is Dilbert, the overworked corporate peon from the comic strip that is his namesake. Dilbert has appeared on the covers of *Inc.* and *TV Guide*; he made *Newsweek*'s cover twice. —Jeff Gremillion



Premature exposure? McConaughey and Paltrow

Best-Sellers List

Churchgoers appear to be avid magazine readers. In a year in which President Clinton was reelected, John F. Kennedy Jr. tied the knot, the Atlanta Olympics mesmerized medal-hungry, terrorism-fearing Americans, the best-selling 1996 newsstand covers at *Time* and *Newsweek* were graced by ... Jesus Christ. (*U.S. News & World Report's* April 8 cover story, "In Search of Jesus," was tops, too, if you don't include its best-selling college guides.)

How can that be? Says Jim Kelly, *Time's* deputy managing editor, "God sells, mammon doesn't." *Newsweek* editor Maynard Parker has a more secular explanation: "The notable thing about 1996 was the absence of a really big news story. There was no Oklahoma City, no O.J., no Colin Powell." Indeed, *Time's* April 8 cover story, "The Search for Jesus," sold 309,000 copies at the newsstand. Its worst seller (94,000) was the November 11 cover story, "The Money Trail," on campaign financing. Ditto at *Newsweek*, where the April 8 cover story, "Rethinking the Resurrection," was reportedly its No. 1 newsstand hit (figures were not released). *Newsweek's* May 13 cover, "Rent Strikes," about Broadway's big musical hit, flopped.

Here are the best and worst newsstand sellers of some big-name magazines.

Cosmopolitan
Best:

Helen Gurley Brown's last newsstand hit was the January 1996 issue featuring ubiquitous cover girl Cindy Crawford. (No figures were released.) Asked what still attracts readers to Crawford, new *Cosmo* editor Bonnie Fuller says, "Cindy is a model that other women can relate to. They feel they can have hair just like her if they simply follow *Cosmo's* directions." The issue also included *Cosmo's* new 32-page "Bedside Astrologer" section. "That's a double whammy!" says Fuller.

"God sells, mammon doesn't," says

Jim Kelly of *Time* magazine.

Great Body Guide" or supermodel Georgina Grenville helped sell the November issue. Says Fuller, "My gut feeling is November isn't the best season for fashion."

Worst:

Not even classic *Cosmo* cover lines such as "How Not to Stay Single" and "The Cosmo

Life
Best:

The April 1996 two-headed baby cover sold 533,265 copies. Managing editor Jay Lovinger says it's obvious why the Hensel twins did well: "It's the ultimate wonder story, unique yet universally fascinating."

Worst:

The February 1996 issue, with late astronaut Christa McAuliffe, fared poorly, selling only 235,197 copies. "It probably seemed like an anniversary recap piece," says Lovinger.



ning covers:

Hemingway;

Cindy; two-

headed baby;

and Jesus

TV Guide
Best:

No surprise here. *TV Guide's* perennial best-seller, its "Fall Preview" issue, didn't disappoint.

Worst:

Despite all the gold medal hype, the July 27-August 2 cover touting the U.S. women's Olympic basketball team fouled out. —Adam Shell

People
Best:

The April 15 cover story on the tragic suicide of actress Margaux Hemingway sold 1.8 million copies on the stands.

Worst:

Instead of going Bang! Zoom!, a Feb. 19 retrospective on *The Honeymooners'* late costars, Jackie Gleason and Audrey Meadows, fell flat. Newsstand sales were a low 975,000 copies.

issues & answers

Since getting a magazine off the ground is such an expensive proposition these days, most major publishers have turned their attention to extending existing franchises rather than launching new titles. The new books that do see the light of day are often cautiously tested on newsstands for months before they are launched outright. Still, a handful of corporate and independent publishers are convinced there are niches to fill and are readying start-ups to debut soon.

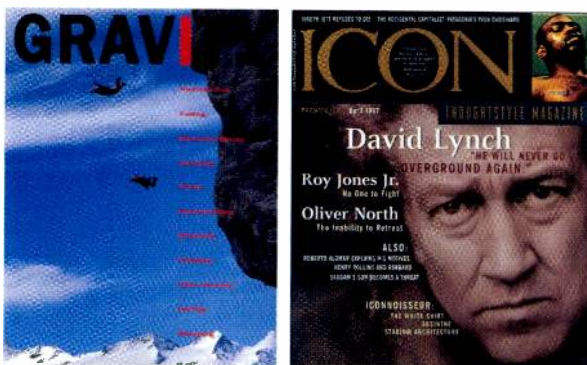
First up, a couple of new men's books are hitting stands now, including *Icon*, which bills itself as the "Thoughtstyle" guide. *Icon* will focus on an assortment of achievers—from moguls to mobsters—as it shows the path to success. Twentysomething David

Getson, a recent Princeton grad, is the brainchild. The independent extreme sports/travel book, *Blue*, designed by extreme art director David Carson, also arrives this spring. Carson's work on the *Blue* prototype suggests a more toned down, minimal design, in contrast to his infamous, nearly illegible early work at books such as *Ray Gun*. Daemon Filson's Boulder, Colo.-based *Gravity*, rolling out soon, will also target extreme sports enthusiasts.

Other spring launches include *Coastal Living*, the shel-

Launch Pad

Publishers count down as new magazines get ready for takeoff



ter/travel/financial-strategy book from the Alabama-based Time Inc. subsidiary, Southern Progress. *CL* hopes to cash in on baby boomers entering the second-home market in waves.

Beer Connoisseur, the first consumer effort from Adams Media, the liquor industry's trade-book giant, will hit in June. Food, travel and celebrities will be part of the sudsy mix, which is hoping to follow the successful formula of its cigar-touting parallel. Also this summer, Iowa-based Meredith plans to introduce *Family Money*, a *Better Homes and Gardens* spin-off, which will offer wide-ranging finan-

cial advice to average middle-class folks.

Look for Fairchild's *Jane* in the fall. Editor Jane Pratt's *Sassy* update (or is it *W*'s little sister?) will target twentysomething women with its entertainment-heavy mix. And after some delays, *Condé Nast Sports for Women* will arrive with the colors of autumn. A still-unnamed *Sports Illustrated* spin-off for women, which will begin testing next month, has tentatively planned an official launch for January 1998. —Jeff Gremillion

BRIGHT OUTLOOK

Last year's hottest ad categories stay hot

Personal investment advice, minivans, foreign travel and luxury items are expected to be hot sellers again this year, a trend that bodes well for their magazine categories' bottom lines. "The '97 advertising environment will be stronger than it was last year," says Jim Guthrie, executive vice president/marketing development at

the Magazine Publishers of America. "It's not an Olympic year. The upshot is a lot of ad dollars spent on TV last year will be looking for a new home."

Many of last year's top ad categories are expected to shine. The nation's preoccupation with saving for retirement should make the hot personal-finance category even hotter. In January, for example, ad pages for *Kiplinger's Personal Finance* were up 45.3 percent vs. January '96 and *Individual Investor's* ad pages jumped

from 72 pages to 82 pages, a 12.8 percent increase, according to PIB.

Luxury marketing is expanding, too. Guthrie says advertisers promoting furs, jewelry, cruises and the tonier resorts are again in a spending mood. Magazines targeting upscale demos are off to a fast start. Ad pages for *Travel & Leisure* were up 18.6 percent in January vs. last year.

Americans' quest to lead healthier lives is boosting health- and fitness-related titles such as *Men's Health* and *Fitness*. In January, ad pages were up 19.8 percent and 40.6 percent, respectively. Computer and automotive advertisers also appear to be spending more.—A.S.

How did the newsweeklies fare in the election year? Well, a couple of them made news themselves ... but not for the right reasons. *Newsweek* ended the fourth quarter with a bang—high numbers of ad pages, high newsstand sales and high visibility in Washington. But to get there it had to endure an embarrassing fiasco over columnist



Maynard Parker's editing is anything but dull.

Joe Klein, who turned out to be "Anonymous." Because of Klein's adamant denials, and the discovery that editor Maynard Parker knew about Klein's identity all along, the affair caused a major ruckus in the Washington bureau and gave every media critic east of the Mississippi a chance to flay *Newsweek*. The magazine's post-election issue was terrific, as was its quadrennial post-election

book, "Back from the Dead." *Newsweek* can make the dullest election interesting. It even got inside the heads of the Democratic advisors hanging on Clinton.

But don't take this as a denigration of *Time*. This was the magazine's first year under new editor Walter Isaacson, and it did a much better job on this election than it did four years ago. Its major coup, a well-hyped cover story on Clinton advisor Dick Morris, had only been on the stands

Final Vote

Alicia Mundy
grades the
newsweeklies

James Fallows joined in the fall, complaining that Washington reporters are obsessed with Beltway babble and "horse-race" election stories. While *Newsweek* and *Time* went after politics, *U.S. News* went after the news you can use. Meanwhile, the magazine lost many of its influential political writers—Michael Barone, Steve Roberts, Brian Duffy and John Walcott. Perhaps the "news-you-can-use" app-roach will pay off in the long run, but in Washington the name of the game is still power politics. Cover stories on plastic surgery don't get your magazine held up on the Sunday morning talk shows. And anyone who says that kind of publicity doesn't matter has never visited the Capitol. —*Alicia Mundy*

three days before *The New York Post* revealed that while *Time* writers were getting inside Morris' head, Morris was busy stuffing his mouth with the toes of a prostitute. *Time* followed with some harsh reports on Democratic fundraising. While its election issue didn't match *Newsweek's* bright writing, its serious reporting has helped *Time* regain credibility.

Finally, there was a different coup at *U.S. News & World Report*. New editor



Walter Isaacson gets *Time* writers thinking serious.

FRANK VERONSKY



Talk about irony. Last year, former *New York* editor Kurt Andersen ran an article fingering Joe Klein as "Anonymous." Now the two work for Tina Brown at *The New Yorker*.

Hot Jobs

Magazines suffer brain drain as new media ventures boom

Michael Kinsley shocked the magazine world last year when the former editor of *The New Republic* left to edit Microsoft's on-line magazine *Slate*. The shock wore off fast.

Last year plenty of other magazine veterans went digital. **Dan Okrent**, the former managing editor of *Life*, is now editor of new media at Time Inc. **Jamie Heller** left *SmartMoney* to become managing editor of TheStreet.com. **Larry Carlat**, who was editor-in-chief at Hachette's *Unlimited*, now edits *Rolling Stone's* Web and AOL sites. **Susan Wyland**, former editor-in-chief

of *Martha Stewart Living*, left to become vice president and editorial director of Disney Online's Family.com. **Joe Bargmann** jumped from *Seventeen* to CondéNet's Swoon. Like Kinsley, a slew of journalists ended up working for Bill Gates: **Michael Goff**, from president and editor-in-chief of *Out* to editorial director of Microsoft Interactive Service Media Division (ISMD); **Eric Etheridge**, from editor of *George* to executive producer of New York Sidewalk. **Pamela Lopez** from *Vogue* to senior editor at Microsoft's ISMD; **Eric Perret** from *Esquire* to producer at ISMD; **Kim Brown** from *Travel & Leisure* editor to Mungo Park as senior editor.

Why the mass exodus from print? Says Bargmann: "I was in a quandary: print, new media, print, new media. I finally said, what is going to be the greatest opportunity for creativity and growth? This presented the greatest opportunity." —*Anya Sacharow*

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Meredith's **Bill Kerr** reaps the rewards
of his home-grown winners **BY JEFF GREMILLION**

PHOTOS BY MICHAEL MALONE

THE CORN IS HIGH

Visitors to the Meredith Corp.'s headquarters in Des Moines, Iowa, U.S.A., are always greeted with milk and warm cookies. That's the stereotype anyhow. And I, arriving fresh from New York's bustle (and a bit hungry) at the widely spread-out building, rather expected it to be true. It wasn't. The publishing company, employ-

er of 2,200, has been on a largely successful mission of late to shake its just-folks image, capitalize on its strong corporate franchise in the dollars-spewing home-and-family arena and become a recognized major player in New York's

media world. Meredith, it can be fairly says, is not a milk-and-cookies kind of company anymore.

The Meredith complex itself—half 75-year-old Federalist-style red brick with a watch tower, half contemporary steel and glass—suggests the company's particular evolution. They're down-to-earth Midwesterners at heart who more than hold their own among the slick, major-league operators of New York.

"This is not a cornfield," says Meredith's East Coast-trained president and chief executive William T. Kerr, the person most closely identified with the company's recent success.

Witness Meredith's triumph in the women's service category. The company flagship, *Better Homes and Gardens*, kicked Hearst's *Good Housekeeping* when it was down, toppling the long-standing ad-revenue Queen of the Seven Sisters in a little-noticed coup. In 1995, *BH&G*, the category's longtime circulation leader (7.6





EXECUTIVE
of the year

million), neatly edged ahead of the Hearst book in ad revenue for the first time, according to the Publishers Information Bureau. And last year, *GH's* ad revenue plummeted \$54 million following Hearst's controversial across-the-board rate-base cut/ad-rate hike, while *BH&G* grew \$61 million.

The company as a whole, which also includes the 4.7 million-circ *Ladies Home Journal*, some 60 other magazines and special-interest publications, a real estate division and burgeoning TV and product-licensing businesses, marked a record \$51.3 million in profit for fiscal 1996—its third consecutive year of record profits. Total revenue topped \$867 million. And the public company's stock price has tripled over the last six years.

Kerr, a one-time McKinsey management consultant, left his post as president of the New York Times Company magazines to join Meredith as president of its magazines group in 1991. The Seattle native quickly ascended the executive ladder to replace Jack Rehm, who had begun the aggressive refocusing of the company in his decade at the top. It wasn't that Meredith was performing poorly: The company just didn't seem to be reaching its potential, bogged down as it was in profit-stifling ancillary businesses. Rehm ditched the company's fulfillment operation and direct-marketing of books. He also sold *Sail* and *Metropolitan Home*, magazines that didn't jibe with the company's middle-American bent. But Rehm's best move may have been hiring the straight-talking, no-nonsense outsider Kerr, a leader who can streamline a meeting as well as he can a corporation.

"He goes straight to the heart of the matter within two or three questions," says one division head.

Kerr is perhaps the most educated of magazine executives, a Rhodes Scholar with two prestigious master's degrees—medieval history from Oxford and business from Harvard. And his management approach is academic: set high standards for your employees and focus on what you know readers want.

"Uncomfortably high," is how one mid-level manager characterizes the goals Kerr has set for the company.

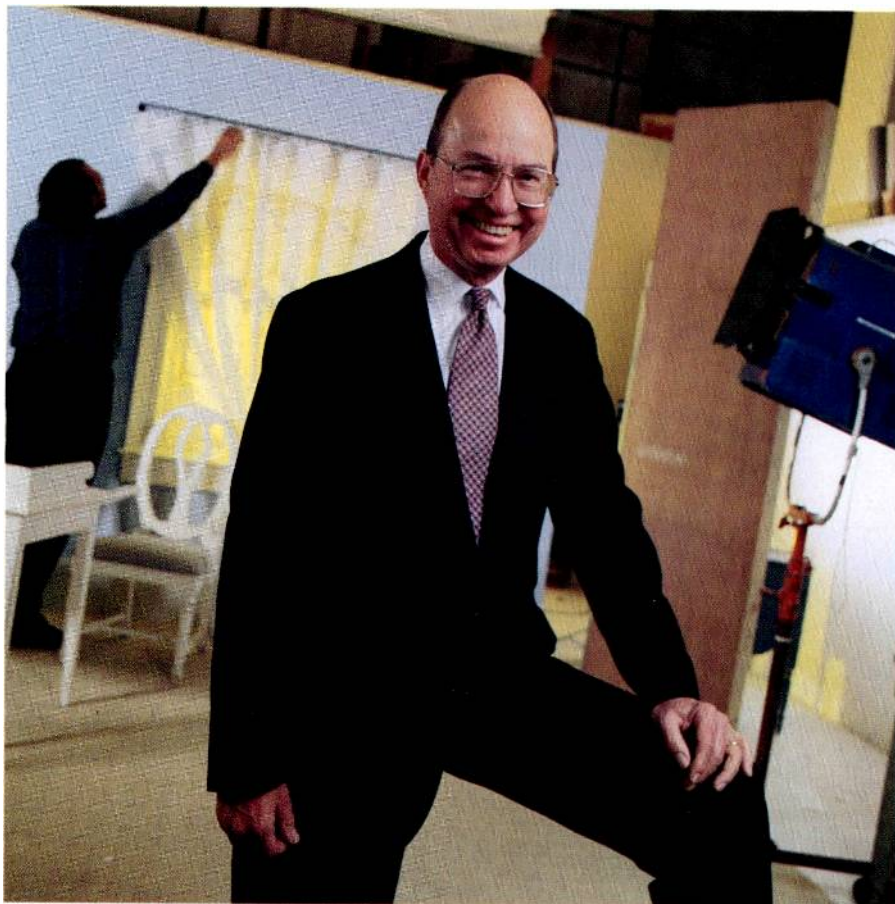
"We haven't always been very demanding of our people," says Christopher Little, president of the magazines and books division. "That's changed under Kerr. I think his favorite word is 'more.'"

One oft-told tale at Meredith is how, in 1993, Kerr set a four-year goal to raise the company's return on equity from six to 15 percent. After some fear that such a goal would be too great a challenge, the troops at Meredith pushed the return up to 19.6 percent—in only three years.

Kerr has demanded double-digit profit growth annually in the publishing group for "as long as we can see," according to one exec, and he has insisted that profit show up even after increased internal investment. Kerr has also asked for expanded training efforts for sales and marketing staffers, more readership research, more trade advertising and development of new profit streams.

Kerr's management prowess notwithstanding, Meredith has clearly benefited from plain old good timing. "There's also been some amount of being in the right place at the right time," says Little.

That's something of an understatement. The company has



Magazines and books president Christopher Little: "There's also been some amount of being in the right place at the right time."

had a solid grip on home-and-hearth publishing for Middle American readers since E.T. Meredith founded the company and launched *Successful Farming* magazine in 1902. *Fruit, Home and Garden* was launched in 1922 before becoming *BH&G* two years later. As early as 1937 Meredith introduced its first special-interest publication (SIP), a *BH&G* spin-off called *Building Ideas*. Today, the sporadically published SIPs, such as *Simply Perfect Baking*, are considered collectively as the third best-selling supermarket magazines.

Meredith's other current titles include *Country Home*, *Wood*, *Midwest Living* and *Traditional Home*. More than 60 million average Americans—about a third of all U.S. adults—associate Meredith products with home and family.



GLAMOUR



Photo: Christian Kettiger

SPORTS FOR WOMEN



Photo: Dewey Nicks

BON APPÉTIT



Photo: Mary Ellen Baker

VOGUE



Photo: Annie Leibovitz

BRIDES



Photo: Andrew Eccles

BON APPÉTIT



Photo: Beth Galton

ARCHITECTURAL DIGEST



Photo: Dominique Vorillon

VANITY FAIR



Photo: Annie Leibovitz

SELF



Photo: Simon Watson

MADEMOISELLE



Photo: Francois DeConinck

TRAVELER



Photo: Chris Rainier

GOURMET



Photo: Romulo Yanes

SELF



Photo: Darryl Estrine

HOUSE & GARDEN



Photo: Michel Arnaud

BRIDES



Photo: Andrew Eccles

GQ



Photo: Dewey Nicks

GOURMET



Photo: Geoff Lung

DETAILS



Photo: Martin Brading

VOGUE



Photo: Steven Meisel

SPORTS FOR WOMEN



Photo: Stewart Shining

THE ACCENT IS ON

content.

They demand the best. They are confident. They put a premium on the truth. And they always refuse compromise. We could as easily be talking about our editors, writers and photographers as we could our readers. It is this kind of commitment from both that results in a very special relationship. It is a relationship established over many years, over hundreds of issues, over 14 different titles, with extraordinary content. One

based not simply on fashion and taste, but on how readers see themselves.

And what this relationship delivers, in terms of advertising audience, transcends mere numbers. It's a relationship with people who seek quality and people who have the means as well as the inclination to buy what it is you have to offer. So, content not only sells magazines it sells products.

Condé Nast. The accent is on content.

CONDÉ NAST

And now that Baby Boomers are reaching their "nesting" years in throngs, no major publishing company is better positioned to capitalize.

"To be a home and family publisher in the '90s," says Kerr, "you couldn't have planned it any better than that."

Kerr insists that new development projects fall pretty close to the tree, placing a premium on subscriber response. "If you get the circulation right, I'll find the people to sell the ad," he says. "We haven't lost our focus as a home and family media company," adds Little. "Bill will not let you get away from the game plan."

Consider the ill-fated *Home Garden* magazine. Launched in 1995 with some fanfare, the elegant book was intended as something like a mass-audience version of *Garden Design*. Non-endemic luxury advertisers lined up, says Little. But readers didn't respond as planned. After less than a year, Kerr pulled the plug. "If we are not fulfilling our core readers' needs, then the fundamental rationale for the magazine doesn't exist," says Kerr. "People bought that magazine because of the *BH&G* name. They found it more glitzy and less practical than they had come to expect from us. There's nothing more important in this business than listening to your readers."

Meredith execs aren't concerned about the company's west-of-the-Hudson address for business-side purposes. Indeed, about 350 sales and marketing types are based in New York, and another 50 are spread throughout the country's other major ad markets. (They also point out the value of editors living among their readers.) Top Des Moines-based brass make good use of Meredith's two company jets on frequent trips back east. Kerr even maintains a vacation home in Connecticut.

There are differences between running a publishing company in New York and elsewhere, however. "You have a lot more stability," says Tom Angelillo, president of Birmingham, Ala.-based Southern Progress, publisher of *Southern Living* and *Cooking Light*. "People stay. Not just long enough to conceive good ideas, but long enough to execute them." Angelillo says he's mindful not to become "too provincial, too home-grown."

Angelillo praises Kerr and his company highly, which isn't surprising when you consider how similar Meredith and Progress are. Both are roundly successful, family-oriented publishers who make more money from brand extensions than they do from the magazines themselves. Both companies even began with regional farming titles. Sources at both companies speculate that Meredith's greatest recent misstep was opting not to buy Progress in the mid-'80s, when Time Inc. picked it up for a cool \$480 million. Progress' revenue topped \$500

million last year. The robust growth of both heartland companies proves that neither is a fluke.

The non-magazine divisions of Meredith are also performing strongly. In 1995 Meredith forged a powerful alliance with The Readers Digest Association, selling long-term rights to the *BH&G* and *LHJ* brands for direct marketing to RDA. Meredith's own book operation is smaller and more retail-focused. Sales of the 11th edition of the second version of the famous red-and-white checkered *BH&G* cookbook have already topped a million in less than a year. Multimillion-dollar product license and royalty deals with companies such as Walmart and Hallmark have been enormously profitable.

In January, Meredith announced plans to buy four more TV stations, for a total of 11. The company says it would produce 32 half-hour segments of a new syndicated home show, *BH&G Weekly*. And its real estate service increased its operating profit by 52 percent—to \$3.5 million—in fiscal 1996. (Pointedly absent from the big picture is new media, which insiders say isn't among Kerr's priorities.)

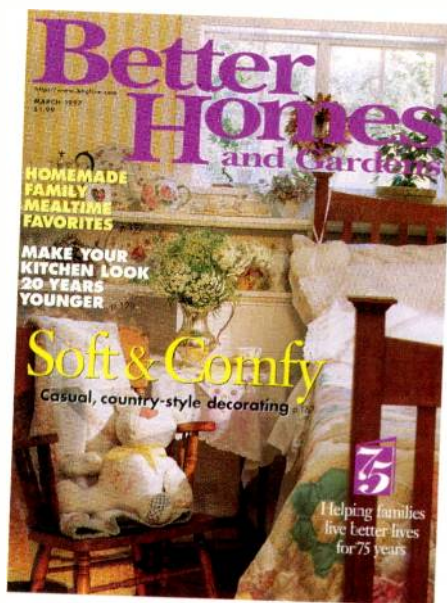
The next steps for the company include aggressive launches of new magazines—about three every two years, says Kerr. "We are looking for additional, sizable titles," explains Little. "We will be both pushing full-blown magazines out the door, and gradually developing magazines with a newsstand base." The premium check-out line space Meredith has won with its great-selling SIPs will continue to be useful for getting new books out to the people. The company's 60 million-name database shouldn't hurt either.

The next major launch, *BH&G's Family Money*, will hit newsstands in August as a quarterly. "Only 4 percent of our database subscribe to any other money magazine," Little adds. The book, offering wide-ranging financial-planning advice, will launch with a 250,000 rate base. The database will also be increasingly valuable to Meredith as it builds its burgeoning custom-publishing unit—and as it further develops its split-run capabilities, allowing advertisers to target demographic subsets within a subscriber list.

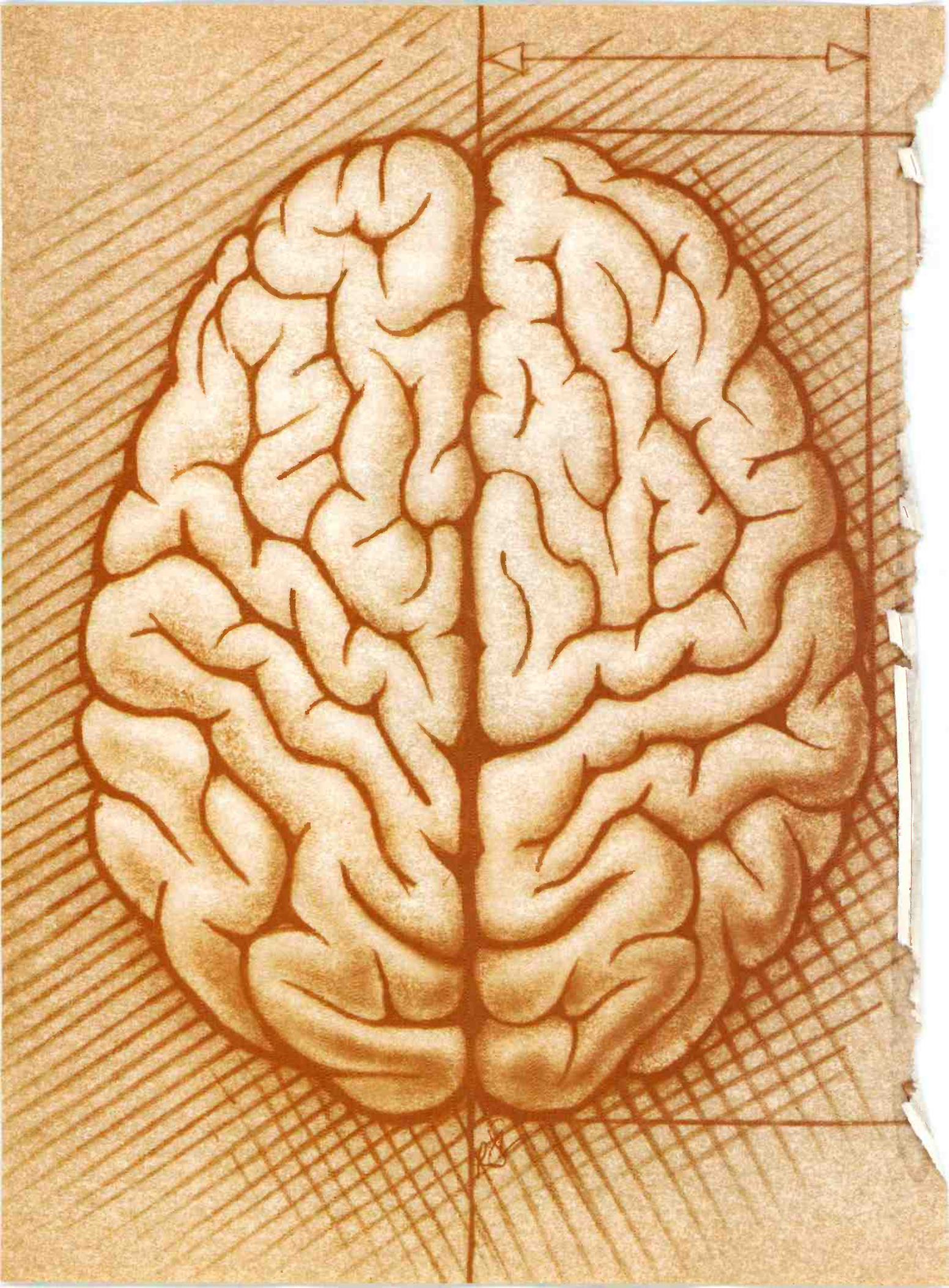
"It's my belief that we are in the early stages of a marketing revolution—database marketing," says Kerr.

Meredith's other new project is building a new \$25 million, 185,000-square-foot facility across the street from its headquarters. The new offices should be complete by the end of the year. The buildings and grounds will form a grand campus, accommodating the company's growth and better symbolizing the stature it has earned in the magazine industry.

But the real building blocks will continue to be Meredith's readers, says Kerr. "You've got to get the consumers trusting you and renewing your magazine. That's where it starts." ■



Longtime circulation leader



ALLURE



Photo: Miles Aldridge

GQ



Photo: Dewey Nicks

GLAMOUR



Photo: Francois Deconinck

DETAILS



Photo: Albert Watson

BRIDES



Photo: Andrew Eccles

MADMOISELLE



Photo: Francois DeConinck

BRIDES



Photo: Jean Noel L'Harmeroult

DETAILS



Photo: Max Vadukul

HOUSE & GARDEN



Photo: Christopher Baker

VANITY FAIR



Photo: Mario Testino

ALLURE



Photo: Miles Aldridge

BON APPÉTIT



Photo: Aaron Rapoport

TRAVELER



Photo: Moshe Brakha

SPORTS FOR WOMEN



Photo: Libro DiZinno

GOURMET



Photo: Romulo Yanes

TRAVELER



Photo: Knut Bry

ALLURE



Photo: Wayne Maser

GLAMOUR



Photo: Pascal Chevallier

ARCHITECTURAL DIGEST



Photo: Alan Weintraub

SELF



Photo: Catherine Wessel



VOGUE
ARCHITECTURAL DIGEST
GLAMOUR

Mademoiselle
BRIDES
SELF GO

VANITY FAIR
Gourmet
BON APPÉTIT

Details
Traveler
allure

House & Garden
Sports
CONDENET

CONDENAST

9 OUT OF 10
WOMEN AGREE,
BIGGER
IS BETTER.

Esquire
THE ONLY INTELLIGENT
MEN'S MAGAZINE.

Upping the niche ante

Three pairs of magazine publishers bid for fortune in the technology, politics and lifestyle categories

ILLUSTRATIONS BY KEVIN KALLAUGHER

The company publishes a magazine hailed as a bible for its technophile readers. Its Internet efforts include one of the most popular news and information sites on the Web. Last year it even launched a high-profile, Net-centric TV show on cable channel MSNBC. Which company is it? That depends. The description applies to Wired Ventures, publisher of the digerati's handbook of the same name. But it's perhaps better suited to Ziff-Davis, the far bigger, far less glitzy publisher of computer titles such as *PC Magazine*, *MacWeek* and *Computer Shopper*.

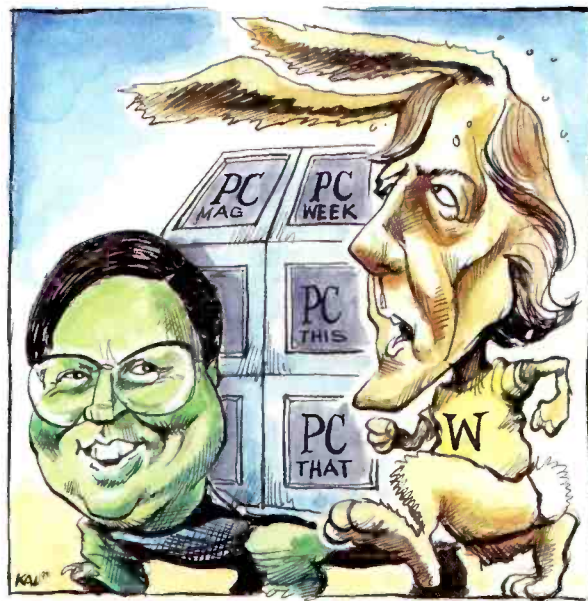
In the technology universe, *Wired* is Neiman-Marcus to Ziff-Davis' Sears. *Wired* magazine is without rival for riveting (some say dizzying) design and dense (some say rambling) stories that explore the battles and beliefs of the digital revolution. Ziff-Davis magazines, for the most part, pale in dramatic comparison. They are packed with product shots of computers, hard news stories on the tech business and charts of lab-test results.

Eric Hippeau, chairman and chief executive of Ziff-Davis, makes no apologies for the plain-vanilla strategy. "Some other publications have focused more on the revolutionary aspects of the Internet or the Web," says

Hippeau, who joined Ziff as publisher of *PC Magazine* in 1989. "We focus more on the realignment this revolution is creating, in the way people look for information and the way people assemble into communities."

Still, ZD seems to be spreading beyond its trade roots. Recent magazine launches—*Computer Life*, *Yahoo Internet Life* and *Family PC* (a joint venture with Disney)—address computers more as lifestyle tools than simply as pieces of hardware. Hippeau says community is an important component of ZDNet, its umbrella Web site, which according to PC Meter is the No. 1 Web site for news, information and entertainment, ahead of Pathfinder, CNET, Disney.com and CNN.com. Even its TV show, *The Site*, was recently moved from 10 p.m. to a 7 p.m. slot on MSNBC to reach a wider audience. "We never wanted it to be a show for computer insiders," says Hippeau.

Privately owned by the Japanese computer-services giant Softbank, Ziff-Davis doesn't release financial results. But the company reports selling 57,000 ad pages worldwide in 1996, up from 52,000 in 1995, across 35 magazines (versus 22 titles just a year earlier).



flawless figures.

After 2 1/2 years, *InStyle* is in great shape. And we've got the hot numbers to prove it:

- Our fifth rate base increase, to 800,000 in January. That's a 60% increase since launch.
- A 52% increase in ad pages and 102% increase in ad revenue.
- Second half '96 ABC statement, which shows a sensational circulation of 950,000. That's a 36% bonus delivery.
- Our first million seller—the August '96 issue.

It's no wonder we get better looking every month.

For more information call 212.522.4634 (ask for Lou)



InStyle



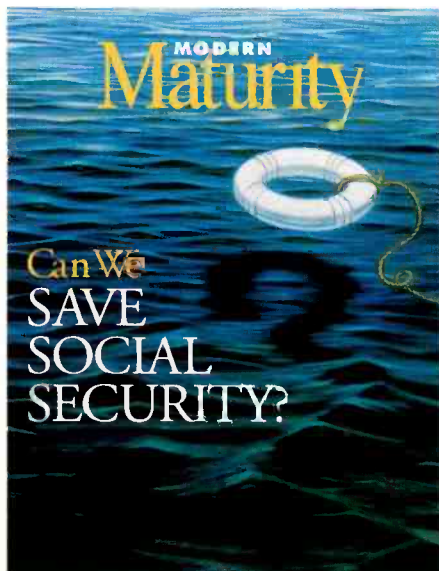
Photo: Steve Danelian/Outline

Celebrity+Lifestyle+Beauty+Fashion

Sources: PIB Jan-Dec '96; ABC Fas-Fax 12/31/96.
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Who buys the wheels? From pickups on up, 50+ buys 1/3.

Accelerate your pickup truck and car sales. 1/3 of the buyers are 50+, and they'll put your growth in the fast lane. Move over 18 to 49, the real target is 50+. Call Steve Alexander at 212-599-1880. Modern Maturity.



A new face.
A new voice.
A new market.

MODERN
Maturity
A new
market.

Wired had a terrific year as a print magazine—up 78% in reported ad revenue—but spent much of 1996 practicing damage control after two failed attempts to take the company public. Louis Rossetto, chief executive officer of Wired Ventures and editor and publisher of *Wired*, counters that a subsequent \$35 million private placement nearly made up for not getting a \$50-60 million public influx. But the decreased funding has meant shelving plans for two new U.S. magazines and four overseas titles. *Wired* also shut down its two-year-old British edition, a decision Rossetto says “was entirely about financing.” To cap a rough year, its *Netizen* TV show was yanked off MSNBC after just two episodes.

On the positive side, Rossetto says the magazine was cash-flow positive in the fourth quarter; the company also launched a book division that will have 15 to 20 titles on the market by fall. “The sector we’ve focused on is this place where technology, culture and business intersect, which we feel is the way our society is evolving,” says Rossetto. “We’re staking out a place as an entertainment and information company, and there’s still room to build a brand. The big consumer companies don’t understand it, and the tech companies don’t have the cultural chops to make it work.” —John Flinn

The difference between *George* and *The Weekly Standard*? Well, one is a New York “take” on Washington, the other features actual reports from the belly of the beast. One is intended to be fun, the other wants to be good for you.

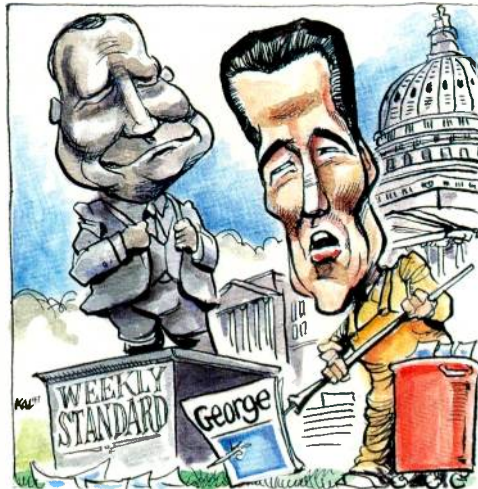
That’s actually a characterization of their original intentions when the two political magazines started out a year ago. But the differences have become a bit blurred in recent months. *George* has improved, though it still labors with the tag that founder John F. Kennedy Jr. is more sales gimmick than long-term publisher. It still relies too much on fashion models and sports stars to prove it’s not “politics as usual.” Yet some witty, perceptive articles have appeared, and its general layout and design provide a graphic critique of the American electoral mess that other magazine editors admire. In this “off year” for elections, *George* may work out its true identity.

Political junkies sweating for a fix still have to hold up their local newsstands for a copy of *The Standard* if they want the real thing. Edited by leading neocons Bill Kristol and Fred

Barnes, with the financial backing of Rupert Murdoch, the magazine is not a dull read. They keep it simple and clear, eschewing George Will-style polysyllabic nomenclature, and they can get almost raunchy in their condemnation of the

Clinton administration. Some of *The Standard*’s best targets are even fellow Republicans. (See? It’s not easy being Gingrich.)

There remains one mysterious question: What is in those little notes that Kristol and JFK Jr. have been exchanging? Don’t hold back, boys—it’s not polite to keep secrets in Washington. —Alicia Mundy



Saab would be proud. Randy Jones and Claeys Bahrenburg, having left behind the tony world of publishing behemoths, are finding their own roads in niche magazines. The two men share a history with the Hearst Corp., Bahrenburg as former

president of its entire magazine group and Jones as publisher of *Esquire*. And both are now using targeted books to build new careers, though they are riding different vehicles.

Backed by investors, Bahrenburg won the bidding for Petersen Publishing last year. As a result, he traded the Four Seasons-and-limousine world of *Harper’s Bazaar* and the Hearst clan for the Stuckey’s-and-Camaro world of *Hot Rod* and *Guns & Ammo*. By acquiring Petersen’s stable of titles, most of which deal with cars and their typically male fans, he is staking his fortune on an established publishing company. If they rev up nicely for him, more acquisitions may be ahead.

Instead of buying a batch of ready-made properties, Jones went the startup route. The publisher of *Worth*, Jones recently acquired the fledgling *Civilization* from Petrus Partners and will launch *American Benefactor* this year to instruct *Worth*-style readers on how to give away money productively.

“I have to start or run magazines that I can personally relate to,” says Jones. “If you look at my career—the turnaround of *Esquire*, the acquisition of *Civilization*, the launch of *Worth*—all those are magazines I have a strong attachment to. I could not be the publisher or editor of *Good Housekeeping*.” Jones says his mission is to put together a group of magazines that meet the needs of the top 2 percent of the population, demographically speaking. Of course, it’s a long road to that readership peak. “With a new property, you start at ground zero,” he admits. —Mark Hudis



Hot magazines rise on the hottest trends:
investing, celebrities, home and the Internet

THE LIST

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An incredible performance by an industry stalwart, *People*, edged out ultra-good-thing Martha Stewart to lead our annual honor roll of magazine performance. Already the largest ad-revenue title in the U.S., and by far the most profitable thoroughbred in Time Inc.'s well-groomed stable, *People* still managed to grow mightily in 1996. Its reported increase in ad sales, \$87.9 million, would alone rank 33rd in the consumer field. And in a year when the average magazine gained 10 percent in ad revenue just by showing up, *People* doubled that score. Thanks, O.J., Oprah, Olympics heroes and the rest of the stars in *People*'s firmament. Says publisher Nora McAniff: "In a good ad environment, everything just kind of clicked last year."

Martha Stewart Living, last year's chart-topper, kept clicking as well with its upscale mix of home and hearth. Ad pages jumped 43 percent to 855, revenues doubled to more than \$65 million, and circ soared to 1.8 million. Stewart gets to fly on her own this year, having bought herself out from under Time Inc.'s wing.

Another trendsetter, *Wired*, the bible of the high-tech set, makes its first appearance on

our list. *Wired* took in \$30.2 million in '96 ad dollars vs. \$16.9 million in '95. Also a newcomer is Fairchild's *W*, which moved sharply ahead in the fierce fashion category. Sorry, investors, but Disney has taken this title off the sales table. On the men's side of the aisle, Condé Nast's *GQ* makes its first appearance since 1984. It posted solid ad gains in a flat segment.

Two big books repeated from last year's list:

Meredith's *Better Homes and Gardens*, which proved by far the most vibrant of the Seven Sisters, and Time Inc.'s *Entertainment Weekly*, now well past \$100 million in ad revenue—and finally profitable, at that. The Hearst/Dow Jones joint venture, *SmartMoney*, also reappears, flush with the euphoria in the stock market.

After several years of struggling along, Hearst's *Town & Country* got a huge lift from its 150th anniversary issue and the surge in luxury goods spending. And American Express' *Travel & Leisure*, which had drifted as well, rebounded smartly in its category under new editor Nancy Novogrod.

For smaller magazines that made great strides, see our "Up and Comers" list and comments on page 24. —Adam Shell

How Hot?

The *Adweek* list of 1996's hottest consumer magazines is based on several factors. In order of importance, they are: ad page and ad revenue gains, as tracked by Competitive Media Reporting for Publishers Information Bureau; performance within a magazine's peer category; circulation strength; interviews with media buyers; and our own editors' judgment. Ad sales are tracked over three years, with greatest weight given to 1996 results.

For the gatefold "hottest" list that follows, only magazines with at least \$30 million in ad revenue were considered, to allow for comparable analysis. Our "Up and Comers" list recognizes the often faster growth of smaller, newer or revitalized magazines. Those publications must have had at least six issues in both '95 and '96 and more than 250 ad pages each year.

ADWEEK

10 Hottest Magazines of 1996

1



Revenue Up: **\$87.9 million**
20.1%
Ad Pages Up: **11.4%**
Circulation: **+3.9%**

2



Revenue Up: **\$32.3 million**
97.1%
Ad Pages Up: **42.8%**
Circulation: **+39.7%**

3



Revenue Up: **\$61.1 million**
22.2%
Ad Pages Up: **9.4%**
Circulation: **+3.9%**

The 10 Hot Up-and-Comers

- | | | | |
|----|--------------------------------|---|---|
| 1 | InStyle | Revenue Up:
\$13.2 million
Ad Pages Up:
51.8%
Circulation:
+34.8% | <i>InStyle</i> repeats at No. 1. Winning formula: Celebrity + Lifestyle + Beauty + Fashion. Raised rate base from 700,000 to 800,000 in January. |
| 2 | VIBE | Revenue Up:
\$12.9 million
Ad Pages Up:
24.7%
Circulation:
+25.8% | Holding at 10 issues, <i>Vibe</i> hip-hops its way to an 111 percent revenue gain. Founder Quincy Jones has a hit. Indie nears the top of the charts. Circ. up 25.8 percent. |
| 3 | SAVEUR | Revenue Up:
\$3.1 million
Ad Pages Up:
21.2%
Circulation:
+59.8% | Meigher Communications' passion for titles targeting upscale demos catches on. Revenue up 130 percent. Circ. up 59.8 percent despite premium \$5 cover price. |
| 4 | Worth | Revenue Up:
\$6.7 million
Ad Pages Up:
12.2%
Circulation:
+2.3% | <i>Worth</i> keeps pace with Wall Street bulls and red-hot personal finance category. Slick, sophisticated approach results in double-digit gains in ad pages and revenues. |
| 5 | FamilyPC | Revenue Up:
\$6.4 million
Ad Pages Up:
0.0%*
Circulation:
+13.1%** | Family-friendly PC advice from Disney/Ziff-Davis joint venture grabs bigger byte of ad pages in tough high-tech category. Revenues jump 30.5 percent. Circ. zooms 13.1 percent. |
| 6 | Discover | Revenue Up:
\$6.7 million
Ad Pages Up:
10.0%
Circulation:
-7.0% | <i>Discover</i> racks up 34.2 percent revenue gain in flat category. Disney's science experiment pays off. |
| 7 | Fitness | Revenue Up:
\$6.2 million
Ad Pages Up:
8.3%*
Circulation:
+40.8% | Gruner + Jahr's <i>Fitness</i> flexes its muscles. Targets health-conscious women that advertisers covet. \$6.2 million revenue gain is 31.4 percent jump. |
| 8 | GARDEN
DESIGN | Revenue Up:
\$2.2 million
Ad Pages Up:
13.3%
Circulation:
+54.6% | Chris Meigher does it again. Elegant <i>Garden Design</i> targets affluent baby boomers, creating a potent one-two punch with <i>Saveur</i> ; this year's No. 3 pick. |
| 9 | familylife | Revenue Up:
\$3.6 million
Ad Pages Up:
15.9%
Circulation:
+18.1% | Hachette book enjoys 18.1 percent circ. gain and solid ad growth. Bimonthly attracts hot demo: busy boomers with kids. |
| 10 | Individual
INVESTOR | Revenue Up:
\$4.0 million
Ad Pages Up:
10.1%
Circulation:
+83.0% | July 1995 redesign and stock-picking prowess spur <i>Individual Investor's</i> blistering growth. Revenue gain of 110 percent mimics some high-flying stocks. |

4

W

Revenue Up:
\$19.0 million
42.8%

Ad Pages Up:
14.0%

Circulation:
+11.9%

5

W I R E D

Revenue Up:
\$13.3 million
78.2%

Ad Pages Up:
9.6%

Circulation:
+32.6%

6

GG

Revenue Up:
\$11.3 million
22.4%

Ad Pages Up:
11.9%

Circulation:
-1.1%

7

Entertainment

Revenue Up:
\$35.3 million
42.4%

Ad Pages Up:

1

WORLDWIDE

21.2%*

Circulation:
+6.0%

*Adjusted to reflect 50 issues
in '96 vs. 51 in '95.

TRAVEL & LEISURE

Revenue Up:
\$12.2 million
22.7%

Ad Pages Up:
10.4%

Circulation:
-2.0%

8

SmartMoney

Revenue Up:
\$8.5 million
29.3%

Ad Pages Up:
6.7%

Circulation:
+17.5%

9

TOWN & COUNTRY

Revenue Up:
\$13.0 million
45.0%

Ad Pages Up:
40.0%

Circulation:
-6.3%

10

Movies, television, books,
music, video, multimedia:
all moving, all changing, often converging.

Computers turn into TVs.

TVs link to satellites.

Books morph into movies.

DON'T MISS A BEAT.

Movies mutate into theme parks.

Sitcoms release soundtracks.

CDs play video clips.

News is entertainment.

Entertainment is news.



Unscramble the signals. Connect the dots. Get the picture. Don't miss a beat.

Entertainment WEEKLY

The pulse of popular culture.

the big books

Top 50 Magazines in Ad Revenue

	1996 Revenues (\$ millions)	% Change vs. 1995
1 People Weekly	525.6	20.1
2 Sports Illustrated	522.3	19.9
3 Parade	494.0	-4.2
4 Time	439.6	8.7
5 TV Guide	403.0	-1.0
6 Newsweek	383.8	15.6
7 Better Homes and Gardens	335.5	22.2
8 PC Magazine	318.0	-3.9
9 BusinessWeek	298.8	11.6
10 USA Weekend	228.6	-0.4
11 U.S. News & World Report	227.5	2.3
12 Forbes	222.4	8.1
13 Woman's Day	216.9	9.1
14 Reader's Digest	201.6	8.0
15 Fortune	198.9	10
16 Good Housekeeping	184.8	-22.6
17 Family Circle	175.4	6.1
18 Ladies' Home Journal	159.5	0.7
19 Cosmopolitan	156.3	2.1
20 New York Times Magazine	142.4	19.3
21 Vogue	132.9	14.1
22 Entertainment Weekly	124.2	39.6
23 Money	117.2	11.1
24 Glamour	116.7	12.6
25 Southern Living	112.9	12.1
26 Rolling Stone	107.5	9.9
27 McCall's	103.0	1.1
28 Golf Digest	101.2	7.4
29 Redbook	99.8	-11.3
30 PC Computing	98.7	-2.5
31 Car and Driver	98.0	15.1
32 Parents	89.7	20.5
33 The New Yorker	84.7	6.1
34 Vanity Fair	84.5	19.2
35 Elle	84.1	18.9
36 Inc.	77.7	7.3
37 Country Living	75.4	-12.1
38 Bride's	75.3	5.6
39 Harper's Bazaar	71.1	8.5
40 Golf Magazine	71.0	8.7
41 Windows Magazine	70.7	5.3
42 Travel & Leisure	66.0	22.7
43 Martha Stewart Living	65.6	97.1
44 W	63.3	42.8
45 Modern Bride	63.2	6.3
46 Gentlemen's Quarterly	61.6	22.4
47 Seventeen	61.5	19.2
48 Road & Track	61.3	7.0
49 Parenting	61.0	24.5
50 National Geographic	60.7	16.0

Includes Sunday newspaper magazines.
Source: Competitive Media Reporting

Top 50 Magazines in Paid Circulation

	Average Total Paid 1996	% Change vs. 1995
1 Reader's Digest	15,072,260	-0.2
2 TV Guide	13,013,938	-1.2
3 National Geographic	9,025,003	.1
4 Better Homes and Gardens	7,605,325	0.0
5 Family Circle	5,239,074	4.6
6 Good Housekeeping	4,951,240	-7.8
7 Ladies' Home Journal	4,544,416	-9.9
8 Woman's Day	4,317,604	-8.3
9 McCall's	4,290,216	-5.1
10 Time	4,102,168	0.5
11 People Weekly	3,449,852	3.9
12 Prevention	3,311,244	1.8
13 Playboy	3,236,517	-1.3
14 Newsweek	3,194,769	1.4
15 Sports Illustrated	3,173,639	0.5
16 Redbook	2,926,702	-7.8
17 Southern Living	2,490,542	0.8
18 Cosmopolitan	2,486,393	-3.2
19 Seventeen	2,442,090	12.4
20 U.S. News & World Report	2,260,857	1.8
21 YM	2,153,815	-0.5
22 Glamour	2,115,488	-0.5
23 Smithsonian	2,095,819	-2.6
24 Martha Stewart Living	2,025,182	39.7
25 Money	1,993,119	3.7
26 Ebony	1,803,566	-4.0
27 Popular Science	1,793,192	-0.7
28 Field & Stream	1,750,180	-12.3
29 Parents	1,737,249	-6.0
30 Country Living	1,674,925	-8.8
31 Life	1,601,069	2.9
32 Golf Digest	1,515,829	1.0
33 Woman's World	1,504,067	10.3
34 Soap Opera Digest	1,468,333	6.3
35 Sunset	1,431,549	-1.4
36 Popular Mechanics	1,428,356	-9.9
37 Cooking Light	1,379,055	13.7
38 Men's Health	1,373,817	4.5
39 Outdoor Life	1,353,061	-0.5
40 First for Women	1,331,399	7.6
41 Teen	1,327,893	-2.4
42 Rolling Stone	1,298,631	10.0
43 Golf Magazine	1,292,980	.2
44 Entertainment Weekly	1,280,230	6.0
45 Boys' Life	1,267,283	3.0
46 Consumers Digest	1,259,422	0.4
47 Discover	1,228,111	-7.0
48 New Woman	1,222,143	-3.2
49 Mademoiselle	1,206,054	.3
50 Car and Driver	1,122,047	1.2

Does not include Sunday newspaper magazines or association publications. Source: Audit Bureau of Circulations. Figures are averages for six months ended Dec. 31, 1996.

buyers & sellers

Top Magazine Publishing Companies

	1996 revenues (\$ millions)	% Change vs. 1995	1996 Ad Pages	% Change vs. 1995
1 Time Inc.	2,397.4	18.4	24,955	9.0
2 Condé Nast	860.4	14.7	19,957	6.5
3 Hearst Magazines	833.7	-7.5	12,343	-7.5
4 Hachette Filipacchi	812.7	10.6	19,371	-0.3
5 Meredith Corp.	636.3	13.2	7,117	5.6
6 Parade Publications	494.0	-4.2	650	-12.2
7 Ziff-Davis	465.1	-1.6	11,513	-8.1
8 Gruner + Jahr	459.7	8.5	5,933	2.2
9 News America	403.0	-1.0	3,039	-5.9
10 Newsweek Inc.	383.8	15.6	2,533	10.2
11 New York Times Co.	333.5	12.9	8,590	-1.5
12 K-III Communications	305.4	9.3	9,770	1.7
13 McGraw-Hill	298.8	11.6	3,885	1.8
14 Times Mirror	287.7	-4.3	10,232	-12.3
15 Reader's Digest	254.0	8.4	2,577	1.5
16 U.S. News/The Atlantic	245.0	1.9	2,735	-6.8
17 Forbes Inc.	231.1	9.0	5,053	2.1
18 Gannett	228.6	-0.4	602	-13.4
19 Wenner Media	161.0	14.0	3,357	-1.2
20 Rodale Press	145.7	22.5	3,850	5.9
21 Petersen Publishing	119.1	6.0	4,058	-4.0
22 Pace Communications	116.9	23.9	3,114	3.3
23 CMP	114.2	8.1	5,712	-8.2
24 American Express	111.8	22.4	2,556	8.8
25 New Yorker Magazine	84.7	6.9	2,038	-4.4
26 Goldhirsh Group	77.7	7.3	1,380	-0.6
27 National Geographic	70.7	13.8	647	0.1
28 Weider Publications	68.9	14.3	2,896	5.9
29 Johnson Publishing	64.6	-0.0	1,859	-4.5
30 Fairchild Publications	63.3	42.8	1,586	14.0
31 AARP	59.5	-6.0	239	-7.4
32 Walt Disney	58.3	22.5	1,396	-1.6
33 American Airlines Mag. Pub.	50.2	15.9	3,094	2.3
34 Essence Communications	48.7	11.5	1,811	-3.5
35 Playboy Enterprises	47.9	1.5	590	-5.8

Source: Competitive Media Reporting, based on magazines tracked for PIB

Top Magazine Advertising Categories

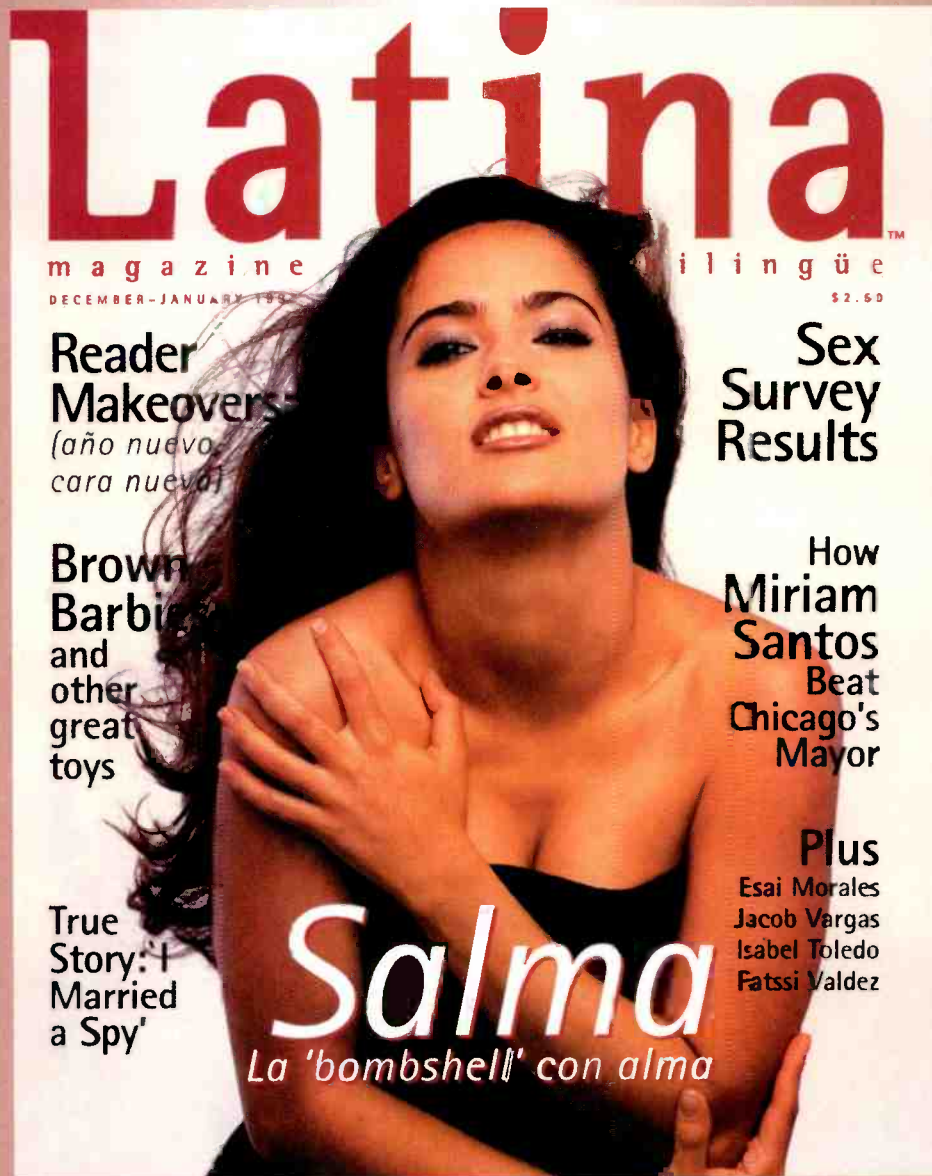
	'96 Spending (\$ millions)	% Change vs. 1995	'95 Rank
1 Automotive	1,482.4	7.6	1
2 Direct Response Companies	1,247.6	-8.7	2
3 Computers, Office Equipment	1,078.7	12.6	4
4 Toiletries & Cosmetics	998.4	8.7	3
5 Business & Consumer Services	953.7	15.6	5
6 Drugs & Remedies	788.6	37.9	8
7 Foods & Food Products	711.7	-2.2	6
8 Apparel, Footwear & Accessories	679.8	10.0	7
9 Travel, Hotels & Resorts	560.3	12.6	9
10 Retail	382.3	18.9	11
11 Publishing & Media	369.0	23.3	12
12 Cigarettes, Tobacco	323.4	-1.3	10
13 Jewelry, Opticals & Cameras	279.0	14.7	14
14 Sporting Goods, Toys & Games	264.7	0.5	13
15 Insurance & Real Estate	210.0	11.6	16
16 Electronic Entertainment Equip.	199.0	13.8	19
17 Liquor	185.7	-7.3	15
18 Household Equipment & Supplies	184.6	-0.7	17
19 Household Furnishings	175.6	-3.7	18
20 Bldg. Materials & Fixtures	151.1	12.5	20
TOP 20 TOTAL	11,226.0		

Source: Competitive Media Reporting

Top Magazine Spending by Company

	'96 Spending (\$ millions)	'96 Pages
1 General Motors Corp.	470.5	6,033
2 Philip Morris Cos. Inc.	351.2	4,076
3 Procter & Gamble Co.	289.4	3,363
4 Chrysler Corp.	286.2	4,307
5 Ford Motor Co.	283.0	3,813
6 Johnson & Johnson	172.5	2,012
7 Time Warner Inc.	161.9	1,926
8 Toyota Motor Corp.	128.4	1,634
9 Unilever PLC	126.1	1,766
10 Nestlé SA	115.6	1,749
11 Sony Corp.	103.6	1,423
12 National Syndications Inc.	97.7	100
13 Glaxo Wellcome PLC	92.6	819
14 Walt Disney Co.	86.4	1,033
15 Bertelsmann AG	83.6	1,045
16 IBM Corp.	83.5	1,251
17 Benckiser Joh A GMBH	80.8	1,222
18 Estée Lauder Inc.	77.9	1,334
19 Bradford Exchange	76.4	618
20 BAT Industries PLC	74.7	910
TOP 20 TOTAL	3,242.5	40,434
ALL COMPANIES TOTAL	8,455.5	163,593

Source: Competitive Media Reporting



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Latina
 MAGAZINE



EDITOR
of the year

Victor: Victorian

It's taken Graydon Carter
five years to put his personal stamp
on Vanity Fair. Now it's Condé Nast's
third most profitable title

BY JUDITH NEWMAN

"The dream *Vanity Fair* issue?" says Graydon Carter, lighting what seems like his fiftieth cigarette of the evening. "Let's see. . . PG. Wodehouse would be there. Also a story on Gordie Howe. A profile of Winston Churchill." Carter's eyes light up as he warms to the subject. "Illustrations by Ralph Steadman, photographs by Steichen. Oh, an interview with Picasso, of course, and a cover story on Bertolt Brecht."

What, no glam pop tarts? No adoring tribute to the latest purveyor of garments for the rich and famous? Well, Graydon Carter can separate his personal obsessions from those of the now one-million-plus readers he serves in *Vanity Fair*. It is Carter's particular fantasy that he could live in a culture where a cover featuring Bertie Wooster's creator would sell better than a cover featuring Madonna. But hey, a guy can dream, can't he?

Dreaming comes easily to Carter, judging by his lavish apartment that overlooks Central Park West; he and his family seem to inhabit a Merchant-Ivory movie. Carter bristles at being called an Anglophile ("Because, needless to say, he is," says friend and former *New York* editor Kurt Andersen), but

PHOTOGRAPHY

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here in his living room, the sun has not set on the Empire. There is the baronial wood paneling, chintz curtains, leather-bound volumes of *Punch* lining the bookshelves and old maps and caricatures by *Tatler* editor Mark Boxer adorning the walls. It's WASP faded elegance run amok. And then of course there is Carter himself. To understand what's happened at *Vanity Fair* in the five years since he's taken the helm, one has to understand the essential dichotomy that informs

substance, and Carter has had his ego sufficiently under control to know that reinventing the book would be both unnecessary and costly. He could be a caretaker, and he could be an innovator. At *Vanity Fair*, he's been both. The result is an edgier magazine, one that's not always at peace with itself.

"The thing Graydon has done for advertisers is to deliver an upscale audience by providing cocktail-party soundbites."

Carter's nature and his life: an irresistible urge to tip over sacred cows combined with a deep reverence for a more genteel age.

He is, as longtime friend and *VF*'s London editor Henry Porter puts it, a student of style: "Graydon collects people and ideas as well as things, and he has an extraordinary eye for all of them." As a Canadian, he possesses the outsider's ability to see American culture more clearly and often more brutally than we do ourselves. According to Carter's close friend, *Time* deputy editor James Kelly, who worked with Carter when they were both fledgling reporters at *Time* in the late '70s, "He has an amazing gift for moving with the times."

But at heart, Carter, 47, is a conservator. When he and Kurt Andersen started *Spy* in the 1980s, people tended to think of the magazine as brash and insouciant. Actually, its sensibility was profoundly conservative. *Spy* was mortified by the shameless social-climbing of the '80s and disgusted by Wall Street arrivistes wallowing in their New Money. A decade later and shifted to *Vanity Fair*, Carter finds both amusing and offensive the milieu that his predecessor, Tina Brown, had embraced wholeheartedly. Still, Brown had cooked up a winning recipe in *Vanity Fair*'s mixture of glitz and genuine

Fortunately for Carter and S.I. Newhouse, tension sells. *Vanity Fair* publisher Mitch Fox

is mum, but sources close to financial operations say *VF* is now Condé Nast's third most profitable magazine, behind *Vogue* and *Glamour*. Quite a feat, considering the magazine hemorrhaged millions of dollars while finding its voice and audience. Total circulation surpassed one million last year, and 126 new advertisers came into the book. This April's Hollywood issue will be *VF*'s biggest ever, with 384 pages of advertising booked at \$70,000 to \$87,000 a pop.



© ANNE LEBOVITZ

The original Spymasters: Tom Phillips, Carter, and Kurt Andersen.

"The thing Graydon has done for the advertising community," says Melissa Pordy, associate media director at Hill Holliday/Altschiller in New York, "is to deliver an upscale audience by providing cocktail-party soundbites for the aspiring intellectual, and a smart read for the true intellectual." This year, after a long hiatus, *VF* won back the business of Pordy's client, Waterford Crystal. "It's substantive but eminently readable," adds Martin Copps, senior account director at Leo Burnett in Chicago. "With all the magazines that cross my desk, it's one of the very few that I delve into."

Carter is eager to credit his publisher. "Mitch is the most important thing that's happened to me here," he says. "If he'd been the publisher of *Spy*, I'd be a rich man today." They share a philosophy, Carter explains: "Advertisers are like your silent partners. The reader is your customer. Too many magazines feel the advertiser is the customer, and that's where they get into trouble."

There aren't too many monthly magazines that actually break news on big subjects, as *VF* has done several times over the last year. Last December, a piece by Bryan Burrough and Kim Masters on the acrid relationship between Michael Eisner and Mike Ovitz laid bare the executive turmoil at Disney; Ovitz quit the company soon after. *VF* secured exclusives with the odd likes of tobacco company whistleblower Jeffrey Wigand, rogue O.J. cop Mark Furhmann and Olympic bomb suspect Richard Jewell. And while Gail Sheehy's September campaign trail profile of the Doles and their marriage hardly lost the race for the GOP, it also didn't exactly bode well for the political future of a tightly wound and infinitely spooky Liddy Dole.

Under Carter, stories are given their due. If a piece requires a year of research and 19,000 words to tell—as Nick Tosches' upcoming April story on Sidney Korshak, attorney and Hollywood mob middleman, required—it gets the time and the space. And money: Just how much must it have cost to run 20 pages of color-separated photos of artworks until recently squirreled away by Stalin and now displayed at The Hermitage in Saint Petersburg?

True, the magazine sometimes goes off the deep end with Carter's glossy, George Cukoresque view of society. Was there a point to that July 1996 story on a ball hosted by Truman Capote 30 years ago? And Carter has run his share of slavering mentions of advertisers like Armani and Versace. But there is always a place in *VF*'s pages where inflated balloons are punctured. (Read Christopher Hitchens ragging on Mother Theresa.) With an eclectic mix of illustration and photographic styles—Annie Leibovitz, Helmut Newton, Herb Ritts, Dafydd Jones—

and by maintaining *VF* as the only magazine at Condé Nast not designed on computer, Carter and art director David Harris have heightened the magazine's visual excitement and unpredictability in a way that no naked Demi Moore cover could.

Carter was not exactly on such solid footing when he began at *Vanity Fair*. Following his *Spy* tenure, and after only 10 months at *The New York Observer*, he seemed an unlikely choice at the helm. "I was getting calls every day, asking when Graydon was going to be fired," recalls *VF* publicist, Beth Kseniak, of Carter's first few months. Advertisers, fearing *VF* would no longer be the warm and fuzzy place for the powerful it was under Brown, fled; some of Carter's early issues were as skinny as Kate Moss on Optifast.

"A magazine has to reflect the time you live in, and you couldn't tell where the decade was going when I took over in 1992," Carter explains. "This uncertainty has an inevitable effect." At the end of another long week, staffers would find a zoned-out Carter slumped in his office, quaffing red wine, chain-smoking Camel Lights and listening to Sinatra. After one particularly exasperating day, Carter turned to Kseniak and exclaimed, "I don't run a magazine. I run an opera company."

"In other words, he was in way over his head," snaps an ex-staffer who requested anonymity.

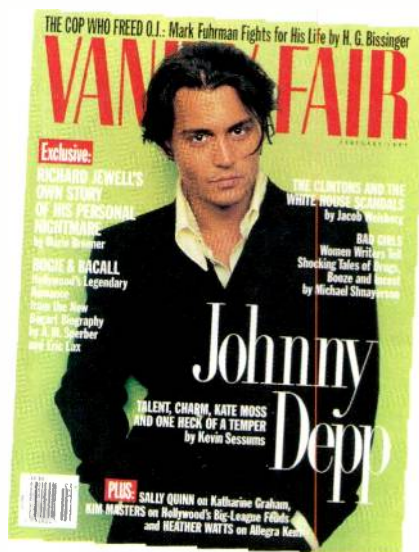
"He didn't know what a *Vanity Fair* article was, because he was all about society and Anglophilia and puffery. He'd run these frankly mediocre stories about some [British] lord in Sussex, instead of doing, say, a Newt Gingrich story before the '94 elections. And then, after November '94, when everyone was doing Gingrich, he'd be on the bandwagon. I could go on and on."

Carter doesn't need reminding—he can do quite a little riff on his own. On a snarling Jack Nicholson, photographed by Herb Ritts for the April '94 cover: "Putting a 58-year-old man dressed as a wolf on the cover . . . what was I thinking?" On Roseanne clad in leather, legs spread-eagled: "I still think it's a beautifully artistic cover, and I would no more do that now than run down Broadway naked."

So there were the inevitable editorial missteps. But the real problem, ironically, stemmed from two of Carter's more endearing qualities: a belief in the primacy of good man-

ners and what some at Condé Nast may consider an antiquated notion of fair play. "I had a lot of diplomatic initiatives to take care of when I first got to *Vanity Fair*," Carter says. That's a bit of Canadian understatement. "Graydon came into this magazine that Tina had built, and a lot of the people there were in their hearts still Tina people," says *VF* contributing editor

"You couldn't tell where the decade was going when I took over in 1992."



Celebrity, 1997 style

Michael Shnayerson. "Another editor in that situation might have done a clean sweep, getting rid of Tina's troops and bringing in his own. But he didn't do that, even when it became apparent a few people did not wish him well."

Carter took two years to assess who he could work with and who he couldn't, and during that time there was a lot of backbiting. Finally, he fired a few naysayers, including Michael Caruso (now editor of *Los Angeles* magazine), fashionista Maria Schiano (who hung up on me when I called) and Brown's resident celebrity wrangler, Sara Giles. Reportedly Giles was relentlessly, and none-too-subtly, bad-mouthing Carter behind his back. One day, in late '94, Carter walked by her office, overheard her complaining and said, "Good, if you hate it so much here, you're fired."

"It was funny," Shnayerson continues. "When he did that, something very primal happened. The Alpha male showed he was willing to let a few heads roll for the greater good. It boosted him in the others' eyes. Things began coming together."

Carter in turn hired people from book publishing, including senior articles editors George Hodgman and Douglas Stumpf, because, as he puts it, "basically our stories are all small books." He is still open to small doses of vicious humor (what writer doesn't simultaneously adore and cringe at "The Freelanzowitz Files"?), and quirkiness (Laura Jacobs' reports on fashion week, in verse). He has a knack for introducing readers to cerebral subjects in a way that just might grab them. Instead of doing a windy piece on today's prominent architects, for example, he did a text-and-photo shoot combo where he made them wear party hats and outfits shaped like their most famous buildings. Peter Eisenman. Lite, yes, but still Peter Eisenman.

Carter likes to point out that the in-depth celebrity pieces that caused one critic in the '80s to dub *VF* "People magazine for those who can read without moving their lips" are no longer as long or as ingratiating. But lest anyone think *VF* is not occasionally as overwrought with celebrities as it once was, listen to writer Kevin Sessums on the subject of actor Johnny Depp: "There is, indeed, a dirty sweetness about [him]; his unkempt, soulful slouch has combined with his dirty disregard for the rougher shoals of machismo to deconstruct the very notion of male glamour." (Wipe your mouth on the way out, Kev!)

In fact, while Carter still follows the marquee names, he has turned his focus to the Hollywood/Silicon Valley/Seattle

nexus of media and technology moguls. These he dubs The New Establishment, and each year he publishes a lavishly designed ranking of the most powerful of the Information Age elite. What he has stopped ordering up are those hagiographies of every European aristocrat-by-marriage who ever drew breath in a castle.

"The magazine is manifestly more skeptical of the ruling class," Carter declares. He still knows how to inflame the powerful when he chooses. Currently Condé Nast is being sued for nearly \$100 million by Muhammed Al Fayed, owner of Harrod's and the Ritz, who did not take kindly to a story about his mistreatment of employees in the September '95 issue. "He is Condé Nast's single largest advertiser in Europe," Carter says. "He pulled all his advertising. It was a

brave story—and we paid a price for it." Carter grins ruefully. "A libel suit is like a two-year hangover after a one-night binge." (The suit goes to trial in Britain in October, with both Condé Nast and Carter named as defendants.)

That's the sacred cow-tipping part again. People who work with Carter will tell you the part concerned with civility informs the magazine as well. Carter sends notes—written with perfect penmanship, on exquisite French stationery—to everyone after his or her story appears in the magazine. ("For a long time I thought it was just me," says Shnayerson.) Editorial assistants get bylines on tiny pieces; and once his assistant, Dana Brown, proved himself an able photographer, Carter sent him out to do party pictures and contributors' photos for the magazine.

Overwhelmingly, writers and editors appreciate the fact Carter is neither martinet nor inaccessible loner. He still line edits every story manuscript, then reads them again once they're in page galleys. "Of course, if you only get a "let's discuss" written at the top of the paper, you get a little nervous," says editor Stumpf. "But when he likes something, he really, really likes it. He can be

a tremendous cheerleader and enthusiast."

"He has lots of interests that go beyond the usual magazine-world buzz," adds *VF* contributing editor James Wolcott, who was recently lured back to its masthead from *The New Yorker*. "He notices little things most editors wouldn't even notice, being so deep in their power zone. He's managed to assume the impresario role and play with it at the same time. To me, *Vanity Fair* is one of the few magazines around with any optimistic energy, whereas *The New Yorker*, which used to be known for its humor and urbane tone, has become morbid."

Carter is quick to point out that one of the keys to editing a superior magazine is loyalty. A former *Spy* writer remem-

Carter still knows
how to inflame
the powerful when
he chooses.



Uma, meet Austen

bers the arguments Carter and staffers would have about money. "Writers were making less than \$6,000 a year, and when the magazine began to get really successful, we all started complaining," she recalls. "One day Graydon and I were having a money discussion, and he wrote down a few names on a piece of paper and handed it to me. Remember the *Spy* Lists, where you had to guess what these seemingly random assortment of names had in common? Well, this list had these names: Larry Linville, Jamie Farr, Gary Burghoff, McLean Stevenson. So I said to him, 'Um, people who appeared on *M*A*S*H*?' And he said, 'No, people who deserted the show and were never heard from again.' He acted like we were taking money directly out of his children's college fund."

These days, thanks to Carter, a number of former *Spy* employees are on the Condé Nast gravy train, including Aimee Bell, his former editorial assistant, who is a *VF* senior editor, and writer David Kamp. Carter says he tries to run a true meritocracy, a rarity among editors anywhere. His corner office is easily accessible, his door generally open. And a magazine where the editor-in-chief does tricks with his nose at staff meetings (he bends it; it stays) is not a terribly uptight place.

Edward Graydon Carter grew up in an upper middle-class suburb of Ottawa. From his mother, a painter, he inherited an extraordinary eye and a talent as a graphic artist; from his father, a pilot and aerial photographer who was instrumental in producing the first maps of Northern Canada, he inherited a lifetime love affair with airplanes. (His big-boy toys include a 1929 wooden hydroplane.) Says David Caldbick, a childhood friend of Carter's, "When we were walking back from school, Gray's dad would sort of buzz by in his Lancaster and waggle his wings at us. It was always a thrill."

Carter may have been the well-behaved editor of the school yearbook, but he was also a prankster. As a kid at Anglican summer camp, it was Gray who gave all the ministers the trots, substituting Epsom salts for their sugar; in high school, Carter drew exact replicas of Canadian Broadcasting Company press passes for his friends in order to get them into Montreal's World Expo '67 without waiting on line. And Carter dropped out of the University of Ottawa to start a magazine with an important-sounding name, the *Canadian Literary Review* (becoming E. Graydon Carter in the process). He actually talked the prime minister of Canada into posing on the cover for the first issue. "The question we were forever asking ourselves about Graydon," laughs Caldbick, "was how did he pull that off?"

Those who know Carter have continued to ask that question. When Carter was at *Spy*, "my mother used to worry that I'd never have another job again," he says. But it is now, at his professional peak, that Carter himself frets the most.

"He is intensely insecure, in a good way, in that he never feels complacent," says a *VF* editor and friend. "There's no sense of him easing up on the throttle."

At times, Carter is still the quintessential Canadian; his idea of a great time is to get together with some boyhood pals to drink Molson and watch hockey. At the same time, he is clearly a man of appetites—an oenophile, a promiscuous cashmere-wearer, a sensualist. Above all, Carter is unabashedly a family man. "He is incredibly understanding about the demands on his staff of their young children," says one

editor. "So many people here had kids last year, we were calling Graydon the fertility god." Carter may love the notion that *Vanity Fair*'s Oscar party at Morton's has become the post-award mecca for Hollywood, but he's not a ubiquitous presence on the New York/Los Angeles social scene. "Only a fool would leave this behind to put on a tux and go out every night," says Carter at home, gently detaching his 3-year-old daughter, Bronwyn, who is busily trying to unscrew her father's head.

After 15 years of marriage and four children, he is still clearly besotted with his wife, Cynthia Williamson, whom he met while she was working as a paralegal. "I proposed to her at the Empire Diner, two weeks after we met," Carter recalls. "I was very, very drunk. I would have proposed the night I met her, but I didn't want to seem too scary." He and his wife may be powerful, but they're not a power couple; in other words, they have a domestic life away from the bold-faced world of celebrity.

Yet the hand is still firmly on that throttle. First out of financial necessity, and now out of intellectual rest-

lessness, Carter has never held just one job. When he was editor of *Spy*, he was drawing cartoons for British newspapers and writing for *Vogue*, and now as editor of *Vanity Fair*, he's writing a book for Knopf on aerial photographer Alfred Buckham. When I mention the possibility of doing a magazine like *Spy* again someday—taking on the power structure and powerful egos of the '90s—Carter grows more than a little wistful. "You could only do a magazine like that if you have nothing to lose," he says. But I think about it, oh yes, all the time. If I knew then what I know now. . . Carter smiles, sips his wine, lights another Camel. The next cow is forever ready to be tipped. ■

"He is intensely insecure, in a good way, in that he never feels complacent."

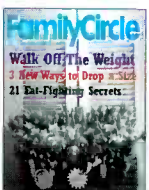
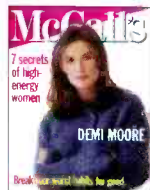


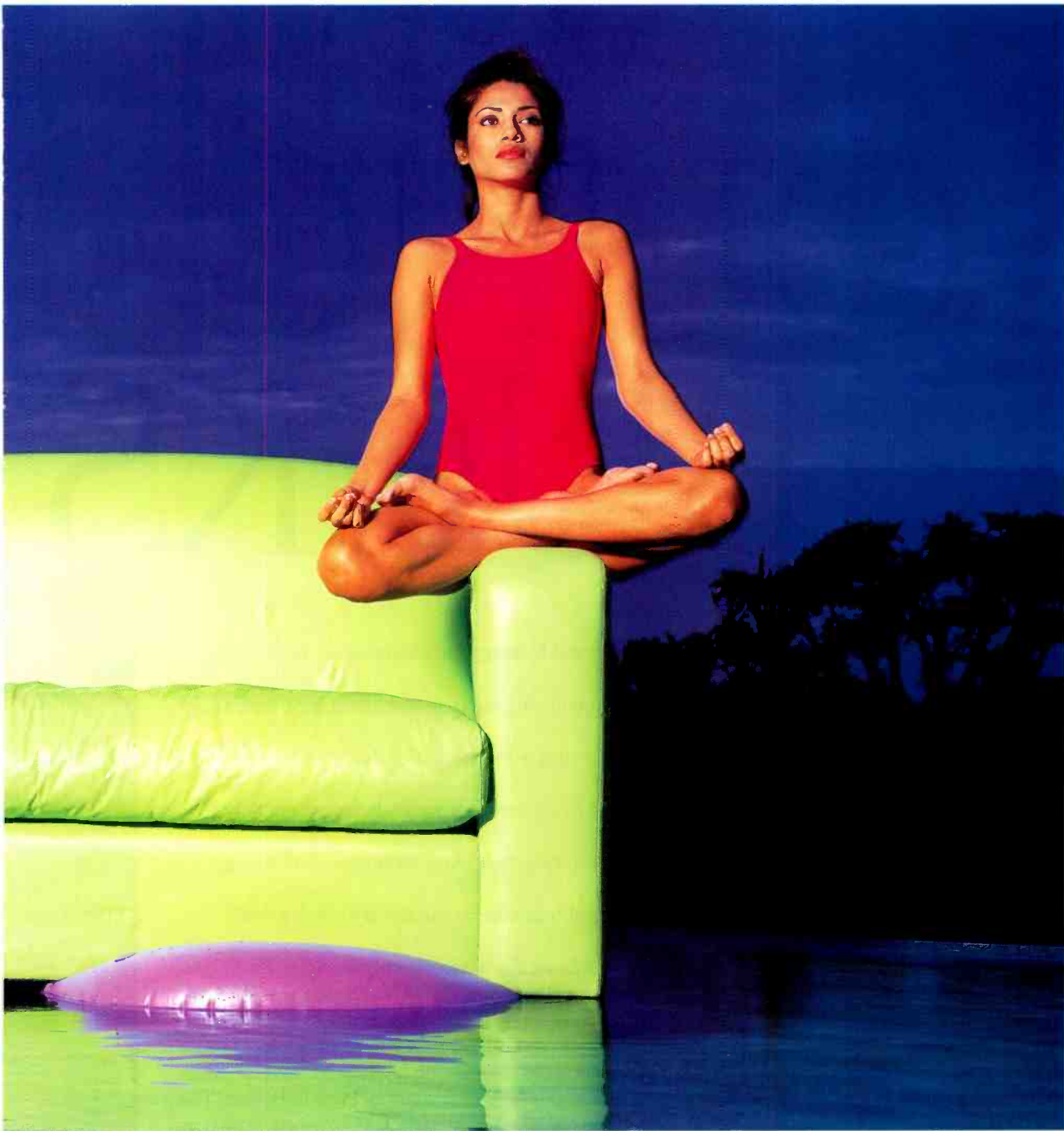
Today's ruling class?

The Green Couch, photographed by Horst Wackerbarth, creator of the best-selling book *The Red Couch - A Portrait of America*.



G+J Magazines for every





stage of a woman's life.

I recently had to teach myself a very hard lesson -- to make sure that every day I give myself a half hour to do with what I please. I can work out, read, meet a friend, pamper myself... whatever I choose. Sometimes it's the smallest changes in life that make the biggest difference.

G+J helps guide women from one stage of their life to the next, with magazines edited specifically for teens, active women, expecting and new moms, home enthusiasts and household decision makers. Women

going through transitions have new needs and a need for new products. These are optimal times for advertisers to capture an untapped market or to reinforce brand loyalty.

G+J magazines are the one constant in the lives of one in two American women. Call John Heins, President, at (212) 463-1103, to learn more.

G+J USA Publishing
A GRUNER + JAHR COMPANY

Ex-Forbes kids at P.O.V. and U.S. News'

YOUNG BUCKS



"A niche being unserved by magazines is unserved for a reason," says Paula Brooks, managing partner and director of media services at Margeotes, Fertitta + Partners. But that's not the case with *Fast Company* and *P.O.V.*, two new magazines that not only

found a niche but plenty of momentum during 1996. And for anyone wondering where the new challengers to the entrenched, established business magazines are coming from,

the answer is clear: from entrenched, established business magazines themselves. *P.O.V.*, the self-proclaimed "Guy's Survival Guide," is a careers/lifestyle book

started by two former *Forbes* publishing staffers. *Fast Company* ("How Smart Business Works") is the brainchild of two former *Harvard Business Review* staffers.

Young, energetic and relentlessly confident, Drew Massey, 27, the founder of *P.O.V.*, is showing a visitor around the magazine's new editorial offices near Fenway Park in Boston. The offices occupy an old brownstone that, appropriately, served as a frat house in its last incarnation. Massey settles into a high-ceilinged room that's essentially bare except for a foosball table and three vinyl-upholstered chairs that look like artifacts from the permanent exhibit at Dollywood.

He speaks in staccato, billboard-like bursts about his magazine's mix of business, technology, culture, travel and fashion. "*P.O.V.* is about careers, cash, living large, and being your own boss," Massey says. "We want to own the emerging affluent guy."

Last April, the West Coast-based media company, Freedom Communications, agreed to invest an estimated \$15 million in *P.O.V.* That has certainly helped the magazine live larger—but what about the self-determination part? "We're still very much our own boss," Massey says. "It's a straight-up 50/50 deal.

Fast Company find bull markets BY JOHN CARROLL

They understand our mission, and they empower us by being hands-off." Massey contrasts his situation with the reportedly hands-on arrangement between Hachette Filipacchi and *George* magazine. "We realized that if John F. Kennedy Jr. had problems, what could we expect?" Freedom Communications is more a source of capital than publishing partner, he says. "The investment hasn't changed our life, just accelerated our business plan."

That business plan could be labeled "Forbes Jr." (not to be confused with Steve). Massey and editor Randall Lane, 28, both came out of the *Forbes* publishing stable: Massey was director of *Forbes*' American Heritage Custom Publishing Group, and Lane just left his position as *Forbes*' Washington bureau chief. Lane has split his time between the two magazines since *P.O.V.*'s inception, but now he's moving to Boston to

devote all his energy to the new venture.

"We published the first 10 issues of *P.O.V.* with no full-time staff and an editor who had a full-time job elsewhere," Lane says. "Now we can rev it up and bring it to its full potential. This magazine is about learning and doing, and it's been the same for us."

The magazine is also about commercial success. "They've done a great job marketing themselves in a way that differentiates them for media buyers," says Frank Smith, vice president/group supervisor at Young & Rubicam. "They compare themselves to *Forbes*, and in a funny way they're like that. *Forbes* says, 'Let me share with you my wine cellar, my yacht, my hot air balloon.' *P.O.V.* is sharing its pool table, its bar [Club *P.O.V.* in the magazine's New York sales office], its cigars... They're not obnoxious, not hard to read. It's a different twist on a business book."

Randall Lane (left) and Drew Massey say *P.O.V.* is about "living large."



CHRIS CASABURI

Those twists include a regular column called "When I Was 25," by personalities who run the gamut from George Carlin to Ismail Merchant; go-get-'em feature stories such as contrarian Eric Alterman's tour with the Mexican Border Patrol; and helpful advice for the Emerging Affluent Guy ("How Much Should I Tip?").

P.O.V. averaged 25 to 30 ad pages per issue during its first year, considered respectable by most standards. Asked about ad-page projections for 1997, Massey says he's always been "revenue-based rather than page-oriented." *P.O.V.*'s 1996 net revenue was \$1.2 million, he says. Massey hopes to raise circulation from 150,000 to 200,000 this year.

As for the future, both Massey and Lane see *P.O.V.* holding its niche rather than aging with its current readers. Lane doesn't worry about being able to relate to

STARTUP
of the year

twentysomethings when he turns 40. "We always want to own 21-29 and address his concerns," Massey says. "If we want to talk to an older group, we'll go buy *Esquire* and revamp it."

If Drew Massey is the poster boy for *P.O.V.*'s philosophy, *Fast Company* could be a case-study feature in its own pages. The magazine practices the reinvented business model its editorial content promotes: smart, lean, mobile, technology-driven, and strategically allied with credible partners.

Alan Webber, 48, one of the founding editors of *Fast Company*, says that there are two types of start-ups in the magazine business: "The first is people who see advertising dollars on the table and create a magazine to put between the ads," says Webber. "The second is driven by a strong editorial mission that speaks to a larger experiential need people have."

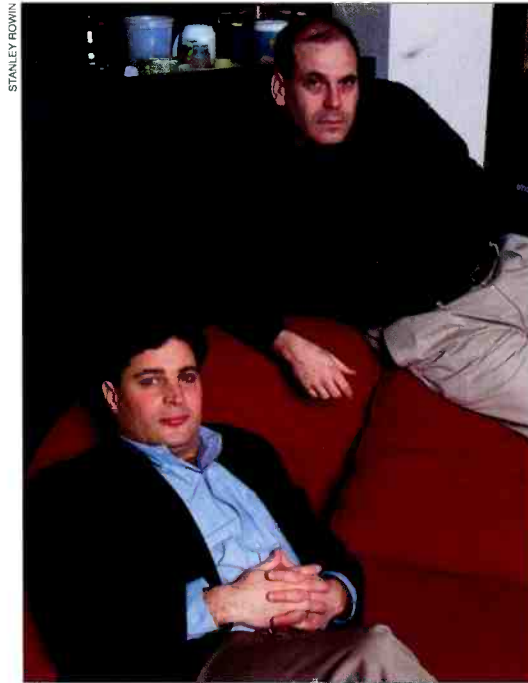
And, adds the editor of the upstart business title, "we think we have the best of both worlds: an editorial product that has vision, but

also captures the imagination of the ad community."

Says Bill Taylor, 38, co-founding editor of *Fast Company*: "We're living through the most radical business revolution in the last 100 years. Businesspeople needed a magazine that could chronicle and explain the big ideas of what's happening, a magazine that could equip them with pragmatic tools to do their job, be better leaders, and achieve success."

In a typical issue of *Fast Company*, those tools include crystal-ball features ("What Comes After What Comes Next"), corporate profiles, technology developments ("Surf More, Suffer Less"), and the requisite genuflections to the good life (cigars, wine, etc.).

Bill Taylor (left) and Alan Webber, co-founders of *Fast Company*



The perfect-bound, 176-page first anniversary issue (February/March) demonstrates an evolution not just in the look of the magazine, but in its attitude as well.



Guys like me and that makes my dad crazy. My friend Mar
I need new jeans. I'm thinking about a tattoo. I ha

“At first we had a tendency to try too hard,” Webber says. “Now the magazine has gotten more comfortable with itself.”

Part of that growing confidence no doubt arises from the magazine’s relationship with its owners, Fred Drasner and Mort Zuckerman, who also publish *U.S. News & World Report*, the *New York Daily News* and *The Atlantic Monthly*. “The *U.S. News* ad sales group did a tremendous job right out of the box, explaining the idea of the magazine when it was only a concept,” Webber says. “They came through on the production and circulation side, and got good visibility and a fair test for the first issue.”

But one media-watcher pointed to the *U.S. News* sales staff as the weak link in *Fast Company*’s organizational chain, saying “a situation like that is never helpful. They need someone to focus on selling for them—a dedicated sales staff.”

Taylor disagrees with that assessment. “It’s been just the opposite with the *U.S. News* sales staff,” he says. “The quality of their relationship with advertisers like IBM, Xerox and Microsoft has delivered the sweet spot of the ad community we’d like to reach.” While *Fast Company* had projected 300 ad pages for the first year, Webber

says the magazine wound up running 490 pages. “We actually had a problem keeping up with the ads,” Taylor says. “We had to increase the edit well to keep up with ad demand.”

Fast Company “lived up to its promises in both business and editorial,” says Margeotes’ Brooks, whose client, Carillon Importers, has advertised in *Fast Company* since its inaugural issue. In terms of circulation, the magazine upped its paid rate base from 100,000 to 125,000 for the first half of 1997, and projects circulation of 175,000 by year-end.

“*Fast Company* is one of my favorite magazines,” adds Brooks. “It’s the companies they choose to write about; I feel I’m learning some secret every time I read it.”

Looking to the future, *Fast Company* plans to expand into a range of business information services. Webber describes the magazine as “a satellite dish, collecting information and knowledge and repurposing it to Web sites, conferences, lectures and presentations.” “It’s not just a magazine, it’s a movement,” says Taylor. To the young and the relentless, people like Drew Massey, Randall Lane, Bill Taylor and Alan Webber; that goes without saying. ■



The first anniversary issue

was caught cheating on a test. I don't do drugs but kids in my school do.
 racists. My brother gets away with everything. I live to dance dance dance.

From the publishers of Parade comes react, the interactive magazine that relates to, responds to, and involves teenagers. That's why everything in it gets a reaction.

Contact Bunny Fensterheim at adsales@react.com or 212-450-0901.

react. From their heads to our pages.



the last word

Out There

A partial listing of new magazines we've picked up on our radar

Digital Diner

High Concept Party time in the new electronic universe

Published By Metropolis Publications
Hometown Redwood City, Calif.

Launched November 1996

Cool Column "The Way Out," a mean-spirited, tongue-in-cheek review of all things digital

The Competition Content-oriented new media mags such as Ziff-Davis' *Yahoo! Internet Life* and IDG's *The Web*

Why It'll Fly "Digital entertainment isn't on the fringe anymore," says editor Andy Eddy. "*Digital Diner* shines light on all elements of the electronic-entertainment universe, from music to film, from computer games to Internet developments."

Jack Magazine

High Concept Stop making sense

Published By independent

Hometown Santa Fe, New Mexico; moving to L.A.

Launched November 1995

Cool Column "UFO True Stories," a reader forum featuring kooky revelations such as: "My grandpa's private nurse is an alien. I can tell because she wears red-striped socks, talks funny and carries a long wooden spoon in her pocket."

The Competition Wacky, youth-oriented regionals such as San Francisco's *Might* and New Orleans' *Tribe*

Why It'll Fly It's got "cheap sensationalism, beautiful color-saturated photography, dogs and other critters, useless advice, new dance steps and unforgettable ads," according to the press kit.

Mode

High Concept Real fashion for full figures

Published By Pantheon Intl. and Lewit & LeWinter

Hometown New York

Launched February 1997

Cool Column "Who's News," a roundup of designers with stylish, comfortable clothes in plus sizes

The Competition All the best women's fashion books

Why It'll Fly Women have learned that "you can be less than skinny and still be fashionable," says an essayist in the premiere issue. "You can eat Italian and wear Italian."

Provocateur

High Concept Homoerotic art, now for your coffee table

Published By Alluvial Entertainment

Hometown Los Angeles

Launched November 1995

Cool Column "Emerging Artists," kinky ... uh, daring ... photo essays from new artists

The Competition PG-rated gay magazines such as *Out* and *The Advocate*

Why It'll Fly The expensive book (cover price \$11.95) appeals not only to gay readers, says president Layne Derrick, but also to affluent readers interested in art, literature, fashion and celebrities.

Wig

High Concept Neo-feminism, Rockies-style

Published By independent

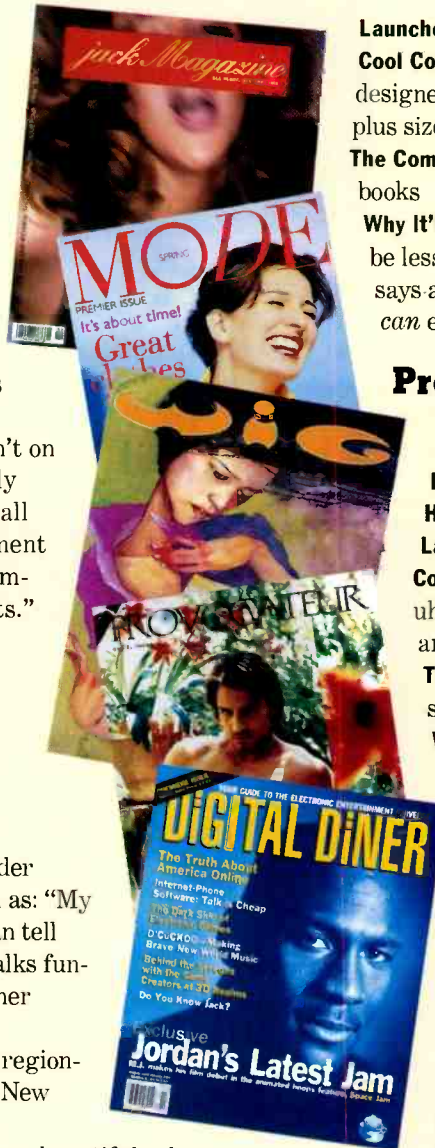
Hometown Heber City, Utah

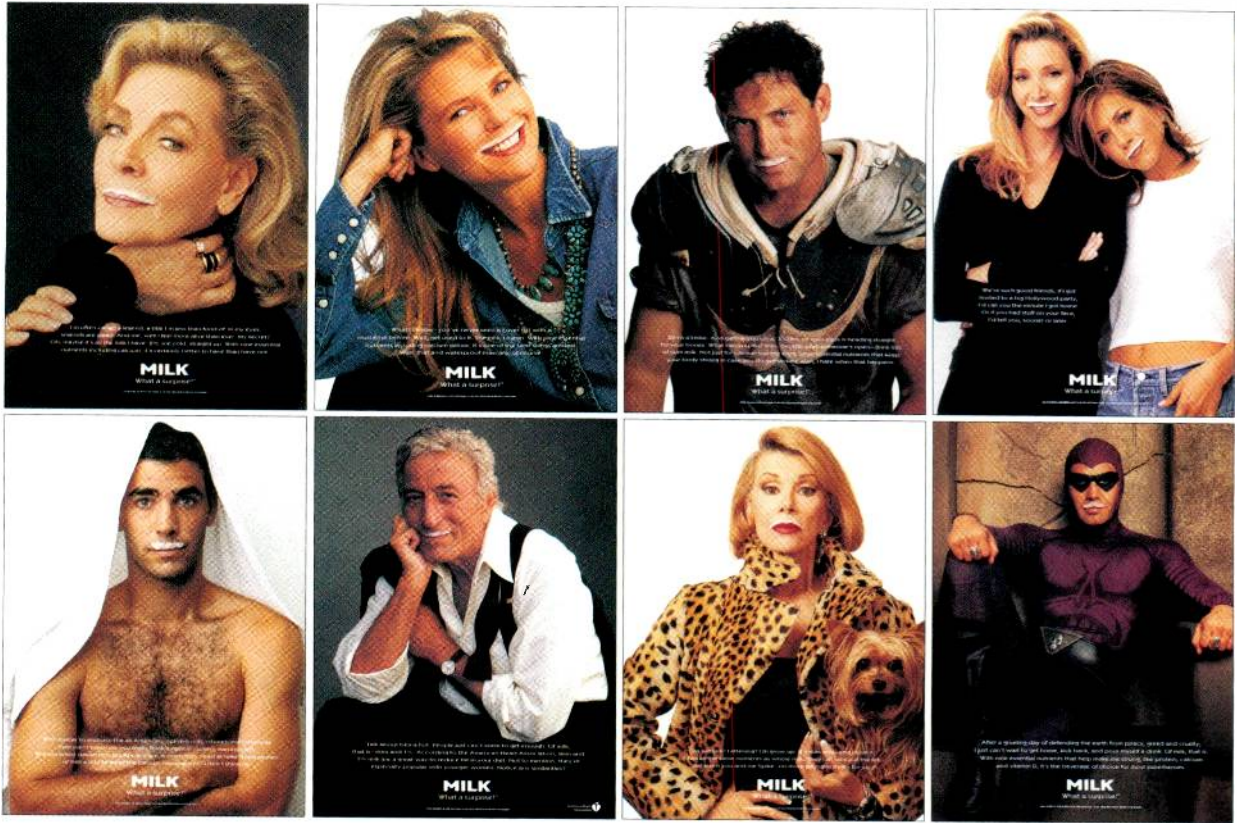
Launched December 1995

Cool Column "Vox Femini," in which readers rant about life in a man's world

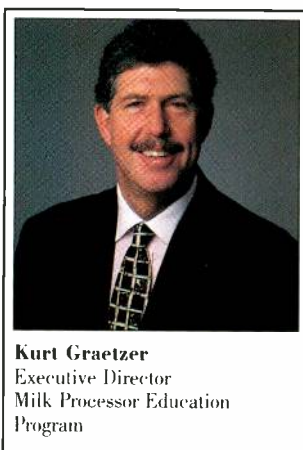
The Competition The bright surfer mag *Wahine*—neo-feminism, Long Beach-style

Why It'll Fly "Young women in sports, art and music are seldom covered with the attitude and awareness that *Wig* presents," says editor/publisher Kathleen Gasperini. "Unlike many other women's publications, we are the audience that we write about." —*Jeff Gremillion*





“We’re glad we spent *more* in magazines.”



Kurt Graetzer
Executive Director
Milk Processor Education
Program

Our charge was to change how America thinks about milk—to see a major shift in attitudes. To put milk back on a growth curve, we had to dispel a lot of myths and

misconceptions built up over decades. And we had to do it on a \$36 million budget.

It wasn’t enough just to say milk is great for you. We had to get specific—and convey the specific benefits of 1%, 2%, skim milk and whole milk.

With all the educational nuggets we had to get out there, no other medium but magazines could handle it. Magazines gave us the ability to *dominate* a medium—for 15 straight months.

Our reach and frequencies are amazing—at a 95 with a 52 for women 18-44. We couldn’t have bought even four months of competitive-level advertising on TV for the same budget.

The “milk mustache” ads from Bozell made immediate impact. Just five months into our all-magazine campaign,

with significant attitude shifts in the four major areas that concerned us. Only pluses, no negatives.

“Going from \$36 million to \$65 million in magazines was a slam dunk decision.”

we placed fifth among the Top Ten ad campaigns—in a reader survey by *USA Today*. All the others were major TV advertisers with much larger budgets.

Don’t let anyone tell you print takes a long time to build. This happened like wildfire! In ten months, we saw dramatic improvement,

An important factor in our success was the perfect partnership between the Milk PEP board, the Bozell agency and magazines.

With our dazzling results, going from \$36 million to \$65 million in magazines was a slam dunk decision. **MPA**
Magazines make things happen

MOVERS

NETWORK TV

Larry Hart has been promoted to vp of electronic publicity and production for NBC Entertainment. Hart had been director of electronic publicity and production for NBC Entertainment since August 1993.

CABLE TV

North American Television Inc., which operates two channels of Canadian origin—TRIO (an A&E-like service) and Newsworld International (a news service)—that are carried on DirecTv, has hired **Robert Greene** as vp of affiliate relations. Greene had headed affiliate relations for The Sports Network, another Canadian service...The Family Channel has promoted **Jennifer O'Connell** from supervisor of programming to manager of programming, based in Los Angeles...E! Entertainment Television has hired **Jon Landa** as account executive of affiliate sales in its southwestern region. He joins E! from Federal Express, where he had been a global sales executive...ESPN has hired **Christine Hoffman** as director of special events for the sales and marketing team, based in New York. Hoffman was most recently manager of special events at CBS...Turner Broadcasting System has named **Ronnie Gunnerson** vp of corporate affairs, from senior vp of public relations, West Coast...MTV Networks has promoted **Sandy Ashendorf** to senior vp of affiliate sales and marketing, promoting her from vp of the business development team in affiliate sales and marketing...Also at

(continued on page 28)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW



Sen. Ashcroft suffers from constituency conflict

What Ails Ashcroft?

The new senator running the newly reinvigorated Commerce Subcommittee on Consumer Affairs has quite a balancing act to perform when it comes to alcohol advertising. John Ashcroft (R-Mo.) is a true-blue conservative, a supporter of many Christian Coalition issues and a former gospel singer. But for years now, Ashcroft's most requested tune has been "This Bud's for You." Representing the region that is home to Anheuser-Busch, Ashcroft now finds himself walking a fine line between the anti-alcohol faction of the religious right and his "natural" constituents in St. Louis.

Ashcroft succeeded Missouri Sen. John Danforth, another Republican, following the 1994 elections. Before that, Ashcroft was a very popular two-term governor of Missouri and also served as the state's Attorney General.

Ashcroft has coauthored two books with his wife: *It's the Law* and *Law for Business* (he used to be a business law professor).

Ashcroft's other major claim to fame? He's a member of The Singing Senators—a foursome that includes Majority Leader Trent Lott (R-Miss). The quartet has crooned on the *Today* show and at the Republican National Convention. Last year, they got to perform their most popular number, "Elvira," with the original "Elvira" band, The Oak Ridge Boys. (Who says Republicans don't know how to have fun?)

Meanwhile, back to that little dilemma about God and mammon—how to serve traditional values and beer makers at the same time? "There is nothing more traditional than serving American beer," says a Commerce Committee staffer, politically speaking. —Alicia Mundy

For CBS Radio's Kurman, No Place to Go but Up

Anyone can run a race horizontally, but it takes a certain kind of person to run a race vertically. Like David Kurman. The 43-year-old director of sports and feature programming for CBS Radio Networks spent just under 20 minutes on Feb. 20 running to the top of New York's most famous (and, recently, infamous) landmark in the 20th annual Empire State Building Run-Up. It was Kurman's eighth trek up the 1,860 steps since 1987. Slowed down by a cold, he finished in the bottom half of the field for the first time this year.

Kurman credits his longevity in the Run-Up to a "low-tech training approach. No Stairmasters or health clubs."

Instead, the hearty soul, who started running in high school and now has several marathons under his belt, trains on the stairwells inside the 36-story CBS Black Rock building in Manhattan.

"But only on weekends," Kurman says. "You wouldn't want to sweat in your business clothes." —MAH



Mind Capture

On March 19-20, in Los Angeles, California — The most electrifying ways that people, companies, the public, or even your love interest can be manipulated, influenced or persuaded, will be revealed to a select group of advertising, sales and marketing insiders.

WHAT WILL YOU DO WITH THIS POWER?

By Steve Dworman, President

We are in the "Persuasion Business."

Our success at persuading someone to "buy," directly affects us financially.

Imagine this...what if I told you that there is a set of explosive techniques available, developed at the university level, that have literally proved to be the most powerful tools available for influencing, persuading, and completely motivating someone to do something that they would have never anticipated doing?

INC. magazine recently reported that one of these techniques was used by a new catalog company to increase their sales by an amazing 600% in only a few months!

These are not theories. These are tried and true principles that are demonstrable, under both laboratory conditions and real life situations, to influence people, entire companies, even juries, more powerfully than anything ever before.

Imagine the impact you'll have on your competition, your customers, even your own love interest, when you personally harness this power.

In just two days you'll learn to persuade, influence and change most anyone through a series of remarkable techniques that you can use instantly to achieve results you previously thought impossible.

Uncovered—the most electrifying set of ways that individuals, companies, and the public can be manipulated!

Ask yourself these four questions...If you don't know the answers, you are leaving huge amounts of money on the table, and missing million dollar opportunities!

1. A man enters a men's store to purchase a suit and a sweater. Which should you sell him first to make the greatest amount of money?

2. What "PERSUASION TECHNIQUE" compelled 95% of the nurses tested in a hospital to perform four illegal acts that were potentially deadly and in flagrant violation of hospital policy?

3. What specific set of information told to your customers on the phone will compel them to purchase six times more product from you? This is a proven fact!

4. MCI used this specific "PERSUASION TECHNIQUE" to compel nine out of ten consumers to switch their long distance service. How can you utilize the same principle to reap hundreds of thousands of dollars in your business?

If Coca-Cola had been aware of just one of these

principles, they would not have created the biggest marketing blunder in their company's history. And neither will you.

Barry Diller would not have paid over one million dollars more than he could ever hope to recoup when he purchased *The Poseidon Adventure* for ABC.

USING THESE TECHNIQUES, A SMALLER COMPANY CAN EASILY DEFEAT A LARGER COMPANY. A WEAKER COMPETITOR CAN OVERCOME A STRONGER OPPONENT.

And the beauty is...your targets will never realize that these "HIDDEN PERSUASION TECHNIQUES" are being used on them. They have to assume that they are being overcome by natural forces.

KNOWING THESE PROVEN STRATEGIES, AND HOW TO USE THEM, CAN LITERALLY GENERATE HUNDREDS OF THOUSANDS OF DOLLARS MORE TO YOUR BOTTOM LINE, IN SOME CASES, EVEN MILLIONS!

A person who doesn't even like you can be compelled to purchase twice as much from you! The secret of this Cornell University experiment will be revealed during this two day seminar...but to whet your appetite, it involved using a single can of Coca-Cola™ in a very specific way.

And after failing with two previous attempts, G. Gordon Liddy used this specific persuasion technique to finally secure approval for the Watergate break-in. (For your information, Liddy used the same "Persuasion Technique" utilized by the Boy Scouts to sell candy.)

For the past 20 years, universities from around the world have been quietly conducting breakthrough research on persuasion and influence. What they've discovered clinically is extraordinary! The benefits to you are irrefutable!

Sponsored by my SDE, Inc. and ADWEEK Magazines, on March 19-20, at the Westin Hotel at Los Angeles International Airport, you'll learn the most potent INSIDE SECRETS OF PERSUASION AND INFLUENCE ever uncovered! And you'll learn how to personally master them for your immediate benefit.

DURING THESE EXPLOSIVE TWO DAYS, YOU'LL BE TAUGHT BY THE TOP AUTHORITIES IN THE WORLD!

To begin, you'll experience a rare, full day appearance by Dr. Robert Cialdini.

Dr. Cialdini is the world's foremost expert on influ-

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

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

In fact, Dr. Cialdini recently taught the same persuasion techniques you'll learn in closed door sessions NATO to help them solve a top secret security issue!

Dr. Cialdini will take you by the hand and open your eyes to the most startling findings in the field of persuasion and influence and demonstrate how you can apply them to your business. He'll also share with you the six priceless ways of compelling someone to "buy."

When I personally put these techniques to work was completely blown away by their power to generate huge financial gains in everything I did!

• Sales from my television commercial doubled just by rewriting one sentence within it!

• My telephone sales have ballooned 257% from 1970 to 1996, by merely adding one element to our sales offer.

• In the past, my sales staff had to chase down every order. Now, customers are not only pursuing us, they are GIVING US MORE BUSINESS THAN THEY EVER HAVE BEFORE!

• For months, I attempted to negotiate a particular contract without any success. Putting these techniques to work, I closed the deal in a matter of moments with just two simple steps.

• These incredible techniques have increased our sales to such a phenomenally high level, one of our chief competitors was forced to close their doors.

• An associate of mine even used these strategies to represent himself in court. The jury awarded him the maximum amount of money allowed by law!

In addition, by using these techniques, YOU WILL EASILY ELICIT COMPLIANCE FROM...

- Your employees
- Your vendors
- EVEN YOUR COMPETITORS!

By using this information you will turn a marginless success into a winner, and a successful campaign into a BLOCKBUSTER.

The full day you spend with Dr. Cialdini may literally be the most important day of your business career!

But there's more...

DAY #2: **Dr. Stephen Gilligan** is one of the world's foremost experts on unconscious communication. He received his degree from Stanford University and currently trains doctors and therapists around the world in unconscious communication and Ericksonian hypnosis. He is the author of *Therapeutic Trances*, and *Brief Therapy*.

Dr. Gilligan had the unique opportunity to personally work with Dr. Milton Erickson for over five years.

Erickson was known as the greatest master of unconscious communication and hypnosis for over 50 years. Doctors from far and wide sent Erickson their "impossible" cases. He was consistently able to get people to do things that they themselves could have called impossible.

Many who have seen Dr. Gilligan work have called him Erickson's natural successor.

Now, for the first time, Dr. Gilligan will personally take you through the most powerful unconscious techniques of influence and persuasion that have ever been revealed outside the psychological community.

Through powerful demonstrations and examples, he will show you how you can personally harness these methods for your own personal gain and enrichment!

You do not want to miss this powerful all morning session!

Once you have the theory, techniques, and the examples, you will learn from two extraordinary individuals who utilized these techniques to create vast wealth.

You probably know Joe Girard from his tremendously successful BluBlocker® sunglass commercials. But what you may not know is that long before the infomercials, Joe created an enormous fortune with nothing more than a pen and paper. He has utilized print to rake in millions of dollars. He introduced the first "pocket calculator" to the American public through full-page ads in the *Wall Street Journal*. He created the first electronic catalog, *JS&A Products That Think*. And he was the first direct marketer to use an 800 number to take order calls.

He has taught executives the most effective ways to influence and persuade in print, at a fee of \$3,000.00 per person.

Several of them went on to build \$200 million companies!

Why would executives pay this kind of money? Because Joe actually spent years conducting thousands of trial and error experiments to discover the real success secrets of persuasion in print. These experiments alone cost him millions of dollars. His knowledge can save you at least that amount...AND MAKE YOU MUCH MORE!

Whether you're looking to:

- Increase your dollar response from your print advertising;
- Increase the effectiveness of your direct mail campaign;
- Save thousands of dollars by learning what doesn't work in print without spending your own money; or
- Learn how to influence your customer through your correspondence with them, in ways that you never thought possible.

"For marketers, it is among the most important information presented in the last ten years"

— ALAN RESNICK,
JOURNAL OF MARKETING
RESEARCH

This is information that you need to have. Previously, the only way to secure it was for you to attend one of Joe's private seminars costing \$3,000.00. Only by attending these two days will you learn his secrets.

AND FINALLY, THE WORLD'S GREATEST SALESMAN WILL REVEAL HIS TECHNIQUES FOR GENERATING SALES THAT OTHERS CALL IMPOSSIBLE!

Joe Girard is literally the world's greatest salesman! He is listed in the *Guinness Book of World Records* for selling a lifetime total of 13,001 automobiles – all at retail. He sold a record 174 cars in one month alone. **THAT'S AN AVERAGE OF SIX CARS SOLD EVERY DAY!**

No one has ever come close to this astonishing sales record...and there's a reason...

Joe Girard developed a real-world system that is based on research, studies, and theory. Only thing is, he didn't know it when he did it.

He developed the system through trial and error...AND IT WORKS BEYOND BELIEF! HIS SALES RECORD STANDS BY ITSELF!

He'll teach you his powerful secrets in this special closing session. **SECRETS YOU CAN USE**

TO BOOST YOUR REVENUE TO NEW HEIGHTS!

Believe me, when Joe explained his system to me, I was blown away with the applications it has! This stuff really works!

There are so many ways within your company to put these scientifically developed techniques to work, **YOU COULD USE JUST 20% OF WHAT YOU LEARN AT THIS EVENT, AND BE SHOCKED AT YOUR NEWFOUND POWER TO CREATE TREMENDOUS PROFITS FROM OUT OF NOWHERE.**

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MOVERS



NATV gets Greene



O'Hagan joins DMB&B



Noveck goes Platinum

(continued from page 25)

MTV, Jason Malamud has been promoted from director of national accounts of affiliate sales and marketing to director of affiliate ad sales...Home & Garden TV has added to its ad sales teams in New York and Chicago. In New York, Morris McWilliams, who was director of eastern ad sales for Action Media Group, was named account executive. Courtney Crivits, who had been senior sales planner at fX, was also named account executive. Regina Marino, HGTV's new sales assistant, comes over from SFM Media, and Shari Greene, the new sales planner, comes over from BET. In Chicago, Cindy Costello, the former senior account exec at WTVO in Rockford, Ill., was named an account executive. And Molly Newell, formerly an account executive with Turner International, has joined as an account executive.

AGENCIES

Christopher O'Hagan has joined D'Arcy Masius Benton & Bowles, St. Louis, as director of sports and events marketing in the agency's SBC Communications media buying operation. He had been a senior account manager at Host Communications.

STATIONS

Gene Graham has been promoted to president and gm of KFSM-TV in Fort Smith/Fayet-

teville, Ark. Graham had been vp of the station since 1978 and general sales manager since 1976...Marion Meginnis has been named president and gm of WQAD-TV in Moline, Ill. Meginnis comes from WBBM-TV in Chicago, where she had been director of programming since 1991.

PRODUCTION

Platinum Studios has named Gregory Noveck as vp of production, hiring him away from Gaumont Television, where he had been head of television development.

RESEARCH

John Snyder has been promoted to account executive of radio station services for Columbia, Md., at Arbitron. Snyder had been a training specialist with Arbitron prior to the appointment.

PRINT

Jane Larkworthy has been tapped as beauty director for *Jane*, the forthcoming title from Fairchild. Larkworthy, a Condé Nast veteran, was most recently senior beauty editor at *Mademoiselle*...The New York Times Co. has promoted James Lessersohn to vp of corporate planning. Lessersohn joined the company in 1987 as a project manager in strategic planning and has since served as manager, director and managing director of corporate planning.

Elite Team Effort

The *New York Daily News* is touting its extensive sports coverage in new TV spots featuring New York Yankees manager Joe Torre (center), *News* copublisher Fred Drasner (left) and editor-in-chief Pete Hamill. The spots are the latest in the *News'* ongoing ad campaign via Christy MacDougall Mitchell in New York.



After Hours, Shapiro's in It for the Laughs

You know him for his insightful political commentary in *USA Today* and *George*, but Walter Shapiro admits that he actually prefers a microphone to a pen.

It all started in late 1995, when Shapiro gave a speech on politics at a Greenwich, Conn., YWCA. In the audience that night was Jane Condon, a kooky stand-up

time at a Greenwich Village comedy club later that week. He accepted. And he loved it.

Today, Shapiro, 50, does stand-up about once a month at New York comedy mainstays like Stand-Up New York and Caroline's with three other comics, all over 40, who bill themselves as "Boomer Humor." Shapiro's act is strictly political, making him a Mort Sahl for the late '90s.

"The Clinton fundraising scandal was wonderful," Shapiro says. "There was Al Gore at the Buddhist Temple. His press secretary issued a statement after the fact, admitting, 'We now realize it was a finance-related event.' That's like calling a stickup a wallet-and-watch-related event."

Whether or not comedy turns into a career, Shapiro has the right attitude toward the craft.

"I just turned 50," he says, "and I prefer this to running off in a red sports car or dating my friends' au pairs." —MAH



Shapiro is all politics—but he's also light on his feet

comic, who was so impressed by Shapiro's speech that she offered him five minutes of her stage

CBS' Goldberg Sets Carmody Straight

Bernard Goldberg is definitely back at *48 Hours*, and he says he didn't have to eat any crow to get there.

Goldberg and CBS News president Andrew Heyward both repudiate recent assertions by *Washington Post* TV editor John Carmody that Goldberg lost his "Bernard Goldberg's America" culture segment on *The CBS Evening News* a year ago because of an inflammatory op-ed piece the correspondent wrote for *The Wall Street Journal*. (Goldberg accused specific CBS News colleagues of having a "liberal bias.") Carmody further asserted in a



Man of the Hours: Goldberg will chat with pop-culture types about America on his "48 Hours With..." segments

Feb. 19 *Post* story that Goldberg had been languishing in Heyward's "doghouse" ever since. Goldberg denies the claims, and Heyward calls them "ludicrous."

"[Bernie and I] had both talked about the fact that neither of us was happy with the "America" segments long before the *Journal* piece," says Heyward. "[The segments] left viewers confused because we were using a hard-news vocabulary and yet were providing analysis." The final episode of "America" aired Feb. 5, 1996; Goldberg's *WSJ* piece ran on Feb. 11.

Goldberg two weeks ago began a new gig at CBS as a correspondent on *48 Hours*, marking his return to the newsmag after a long absence. Goldberg says his mission is to "get beyond the next movie or book" to discuss the American cultural landscape. Among Goldberg's guests for the "48 Hours With..." segments will be Dennis Miller, George Carlin and Ken Hamlin, the controversial Denver radio personality.

According to a source close to Goldberg, the straight-laced newsmag, who also is a correspondent for the CBS newsmag *Coast to Coast*, has many irons in the fire. He is working on an hour-long documentary for CBS, and may be looking beyond *Coast to Coast* to work on a harder-hitting newsmagazine. —*Claude Brodesser*

MEDIA DISH

Petersen Elite Greet Press at NYC's Patroon



At the "coming out" party for Petersen Publishing's new owners (l. to r.): James Dunning, chairman/ceo of Petersen Holdings L.L.C.; Martha Stewart; D. Claey's Bahrenburg, chairman/ceo, Petersen Publishing; Neal Vitale, president, Petersen Publishing

Essence Communications Inc. Takes Trumpets



Turner Broadcasting System's Spirit of Trumpet Awards, recognizing inspirational leadership, went to ECI execs (l. to r.) Clarence Smith, president, ECI; Susan Taylor, editor-in-chief, 'Essence' magazine; and Ed Lewis, chairman and publisher, ECI.

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Last week, British researchers announced they had cloned a sheep. Perhaps that takes some of the drama out of what we've done here: mutated IQ, our quarterly new-media journal, into a weekly (come April) news section that will appear in *Adweek*, *Brandweek* and *Mediaweek*. No matter. We're still excited to bring together in one place the reporting on interactive advertising and marketing that until now has been parceled out among the three magazines. In the coming weeks, look for an evolution of our Web sites as well. —John Flinn

at deadline

Converse Tipoff

Converse this week is scheduled to unveil its first Web site, www.converse.com. Developed by Media Circus, a N.Y.-based interactive design studio, the site is the second component of an ongoing \$5 million ad campaign that seeks to attract a younger generation to the venerable brand. The site is scheduled to be introduced in time for the tipoff of the NCAA basketball tournament and features college basketball insights from Converse-endorsed coaches Rick Pitino and Bobby Knight, as well as a Julius Erving section.

WhoWhere Where?

Web-based white pages WhoWhere has ended its relationship with sales rep Softbank Interactive Marketing, El Segundo, Calif., and assigned the account to WebRep, San Francisco.

Coors.com

Coors Brewing Co. will launch its first corporate Web site, www.coors.com, this spring. The Golden, Colo., beer marketer declined to name the agency that's been awarded the contract, which was estimated at \$500,000-plus. Coors.com joins two Coors brand sites, www.Moonme.com and www.Zima.com.

GeoCities Sponsors

GeoCities (www.geocities.com) has signed new advertiser Visa, plus existing clients Toyota, Auto-By-Tel and Microsoft, into its "March Mania" college basketball promotion.



CHAD EHLE / INTERNATIONAL STOCK PHOTO

EAGLE RIVER TRANSLATES DISNEYLAND PARIS FOR WEB

The Web is making it a still-smaller world for Disney after all. The entertainment conglomerate is setting up Internet shop in Europe via new media agency Eagle River Interactive, Avon, Colo.

Disneyland Paris will launch its first-ever Web site in April. The site will feature transactional components such as on-line reservations and merchandise sales. Kids will be invited to an entertainment page. Corporate, press and travel-agent information will also be available. A holiday planning section will map a Disney vacation based on user-supplied information.

The launch is a component of Disneyland Paris' fifth-anniversary celebration. The initial phase will include versions of the site in French, English and German. Spanish, Italian and Dutch languages will follow. The separate versions will reside on each coun-

try's own Disney site. There are existing individual Disney sites for Belgium, Finland, France, Germany, Italy, Japan, Netherlands, Norway, Sweden, Switzerland and the U.K.

Disney executives and Terry Graunke, president and chief executive of Eagle River, called the process of adapting the site to different countries "localizing," meaning that the site was altered for "cultural intuitiveness" and tailored to include Disney products available there. Eagle River has also localized sites for Gateway (www.gateway.com) and Hewlett-Packard (www.hp.com) since it acquired Paris-based Groupe SRC last fall.

Eagle River's Graunke explained that simply translating an English site to other languages costs clients \$12,000 to \$15,000 for a \$1 million site. "Localizing" costs clients \$20,000 to \$40,000 per country. —Laura Rich

Search	News	Features	Reviews	People	Events
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[SITES FOR WOMEN](#) p. 34 | [BIGYELLOW'S NEXT MOVE](#) p. 34 | [YAHOO'S STUNT MAN](#) p. 36 | [ORREFORS SEARCHING](#) p. 36 | [AT JUPITER](#) p. 38 | [BEER MARKETERS BELLY UP](#) p. 38 |



bits

SONY COMPUTER ENTERTAINMENT of America, Foster City, Calif., is embarking on its first-ever loyalty program this month with the mailing of a CD-ROM magazine and launch of a new Web site, developed by Poppe Tyson Interactive West, Mountain View, Calif. The mag, "PlayStation Underground," available through registration forms tucked into game and system packages, will offer gamers a sneak peak

SONY

at upcoming games plus interviews with game developers. Sony hopes the initiative helps in its battle against rival Nintendo 64... **NETCOUNT**, Los Angeles, a Web measurement company, has hired consulting firm PTM Inc., Omaha, Neb., to assist NetCount in tracking transactions, an area the company is entering. Separately, Jim Spence, vice president of

sales, has left NetCount, which is hoping to open three new sales offices later this year, in New York, Chicago and San Francisco... **GENERAL MOTORS**, Detroit, Mich., is gearing up for a major Web push to market its existing sites. As part of its plan, the auto maker has retained Media Lab Inc., Louisville, Colo., a spin-off of EDS, as its media-buying agency... **NIKE**, Beaverton, Ore., last week concluded a review for a new media agency, naming Vivid Studios, San Francisco, to help create its new Web site.

Red Sky Interactive, S.F., was a finalist.



Two Web Developers Making Moves on Women's Sites

Two Web-based content companies are expanding their commitment to sites targeting women. Concrete Media, New York, has acquired Girls On Film (www.girlsonfilm.com), promising additional resources to expand the site. And Women's Wire, San Francisco (www.women.com), said it plans to launch three spinoff sites this year.

Girls on Film, aimed at women 18-34 years old, is best described by the motto on its home page: "Chicks, flicks, politicks." The site was started by Lise Carrigg and three other women offering a cyber perspective on cinema, media and pop culture. Concrete, recently founded by Dan Pelson, who co-developed ICon's Word.com, plans to build the Girls on Film brand name to attract new advertisers to the Web. Movie studios, however, are not welcome. Pelson doesn't want the site's criticism influenced by Hollywood ad dollars.

"The audience is a broad audience that's not just going there for movie reviews," said Pelson. "[That's attractive to] car companies, technology companies, communication companies and companies trying to reach smart, upwardly mobile, progressive women. You have to keep your content true to that audience to keep them." Pelson also hopes to syndicate con-



tent from the site to newspapers.

Wire Networks, which has been creating electronic content since 1992, launched www.women.com two years ago with a different approach. Women.com is more of a general women's super site, with areas on style, work, gossip, fitness, etc. Now Women's Wire is developing new, more-targeted sites. The most recent Women's Wire spinoff is a joint venture with Yahoo! called Beatrice's Web Guide (www.bgguide.com), which picks top sites in 20 categories of interest to women. Wire's goal, according to ceo Marleen McDaniel, is to launch four new sites in 1998 and another four in 1999.

—Anya Sacharow

BigYellow Ad Push to Tout Enhanced Listings

Bracing for increased competition from locally targeted Web sites such as America OnLine's Digital City, Microsoft Network's Sidewalk and Pacific Bell's AtHand, BigYellow, a leading Internet Yellow Pages brand, will seek greater affinity with its client base this year by offering them enhanced electronic commerce capabilities.

BigYellow, operated by Regional Bell Operating Company Nynex, will try to woo more of its 17 million enlistees to invest in Web page development through a \$2 million-plus Web advertising push. The campaign will tout the brand as the premier national business directory, using the themeline, "Your Yellow Pages." As part of its effort to establish a more comprehensive national identity, BigYellow will pursue a number of strategic buys and partnerships. One such effort was last month's deal with CNN Interactive, through which BigYellow became the site's official on-line directory, securing a button on each of CNN's

70,000 news pages. Terms of the deal, brokered by Easton Media Group, Easton, Conn., were not released.

Nynex will construct and host Web sites for its clients for an annual fee of between \$500 and \$40,000; to date 10,000 businesses have signed on. Bigger spenders get banner ads and hyperlinks seeded throughout BigYellow, at www.bigyellow.com, said Bill Wise, president of Nynex Information Technologies.

The on-line directory category is expected to attract \$130 million in ad revenue by 2000, compared with some \$20 billion generated by traditional Yellow Pages directories, according to Forrester Research, a Cambridge, Mass.-based technology tracking firm. National directories likely will draw the bulk of their ad revenue from certain categories like restaurants and hotels, according to Forrester senior analyst Bill Bass. Traditionally heavy yellow page spenders, such as doctors and lawyers, aren't using the service, he added. —Bernhard Warner

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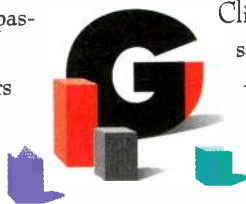
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*PC-Meter, Dec.'96
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Orrefors in Site Review

The world's crystal lovers will soon have a place to meet and discuss the fragile (and collectible) glass in cyberspace.

Orrefors Kosta Boda, based in Orrefors, Sweden, is holding a review for a new media agency to create a Web site around "commerce and community," said one source participating in the project. A first-round decision is expected by March 15.

Agencies participating in the review include Blue Marble (www.bluemarble.com), CKS Interactive (www.cks.com) and Renaissance Multimedia (www.rcac.com) in New York, and Organic Online (www.organic.com), San Francisco.

Chris Cullen, vice president, marketing, is heading up the review in the U.S.

CKS met with Cullen and consultant Erik Wintzell, of Paris-based Wintzell & Associates, on Friday. Jill Savini, general manager and creative director at CKS, said CKS executives discussed "how we work, how we would approach the assignment" with Orrefors officials. Renaissance submits its bid this week.

The assignment as explained to contenders will include the Internet and an intranet. "It will be a pipeline to [Orrefors'] sales and marketing force," said one agency source. Savini described the consumer site as a "loyalty membership program" involving a database. No creative guidelines have been set.

The Web effort is not Orrefors' first. An existing site (www.kostaboda.se), created by Stockholm-based Cedervall Kommunikation & Design, features basic product and company information.

The relaunch comes as more upscale marketers are taking on the Web. Orrefors competitor Waterford Crystal (www.waterford-usa.com) launched a product site in November. —*Laura Rich*

E! Traffic Report

The latest headline out of E! Online, the celebrity/gossip site (www.eonline.com) run by E! Entertainment Television and CNET, touts its own numbers. The service, which launched last August, says it is recording 200,000 (unaudited) daily page views.

Though most of E! Online's programming is original, the site spins off some content from the E! cable network, which also promotes its sibling. "One reason we've grown so quickly is the power of E!," said Jeremy Verba, who recently left CNET to join E! Online as president. —*Anya Sacharow*



INSIDER

WEB STUNTMAN

Bill Miltenberger's days consist of staking out real estate on Mars and contemplating grotesque goblins. As sales promotion manager at Yahoo,

Miltenberger's job requires him to consider such alternatives to the search engine's typical content and then find advertisers to support the promotions.

"How to pick a plot on Mars" linked to a Web site (www.landsoftheuniverse.com) offering pieces of the planet as a gift idea for Valentine's Day. It was part of the "Love, Yahoo! Style" promotion site, sponsored by FlowerNet, American Greetings, Micrographics and Match.com. A Halloween promotion was called "Night of the Living Yahoo!," sponsored by MGM and M&M Mars.

"For me, it's the ultimate challenge from a sales and marketing perspective," says Miltenberger, 29, who was most recently a marketing manager at *Entertainment Weekly*. "It's exhaustingly creative."

His latest project is more down to earth, but this time it borders on the illegal with a virtual betting pool. Tentatively called "College Yahoops!," the promotion is timed to coincide with the National Collegiate Athletic Association basketball championship in late March. Users register their names and predictions of the winning teams, beginning this week. The most accurate user will win a sponsor's prizes.

Miltenberger joined Yahoo in May, charged with juicing the rate at which promotions appeared on the site. At that

point, Yahoo's home page carried one new promotion, linked to a specific advertiser, every two weeks. Now, promotions in other parts of the site have been added, and several advertisers are united behind a single promotion.

"Basically, it's a concept to point to unique sites on the Web," says Miltenberger. Once Miltenberger and Joy Wiseblood, senior promotions supervisor, conceive the theme, graphics specialist Dave Shen creates the look for the promotion and editorial staff find appropriate links. A banner, a graphic or text on the home page call attention to the promotion and link from there to the promotion's separate URL.

In most cases, the promotions are done lottery-style, beckoning users with prizes. The special pages are generating click-through to advertisers' sites at rates twice Yahoo's average. "The more compelling the prize, the better the results," laments Miltenberger, who would like to develop promotions that inspire greater traffic on their own. —*Laura Rich*



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THIS WEEK

Going to Jupiter

Most digerati attending this week's Jupiter Consumer Online Services Conference in New York (March 3-5 at the Sheraton Hotel & Towers; call 800-488-4345) are looking forward to Tuesday morning's roundtable. That's when Bob Pittman, ceo and president of AOL Online Networks, may find himself in a Q&A firing line. Pittman delivers the keynote address at 9 a.m. and will then be joined by Jake Winebaum, president, Disney Online, Laura Jennings, vp, Microsoft Network, and others for a roundtable dubbed "21st Century Media: New Players, Old Players."

Additional conference highlights: a joint announcement from JamTV and Intel, news from StarPoint Software and Jupiter's 1996 AdSpend numbers (another opportunity for pundits to guess when and if advertising will support the Internet).

Among the Seattle representatives will be Michael Kinsley, editor of Microsoft's Slate. Michael Goff, editorial director of Microsoft's Interactive Service Media Division (including Sidewalk), was scheduled to attend a Wednesday panel but has opted to stay out west.

I Q movers

K2 Design, New York, adds the following: **Nelson Hunter**, chief financial officer, from Gross, Townsend, Frank, Hoffman Inc., a unit of Grey Advertising; **Manning Rubin**, group creative director, from J. Walter Thompson; **Bill Heard**, creative director of interactive marketing, from Interactive Imaginations, home of the popular Riddler gaming site; and **Robert Knoll**, vp of administration and operations, from DirectPro . . . **Edward Lamoureux** to Web marketing firm Cybernautics Inc., Sausalito, Calif., as general manager, Eastern United States, from On the Scene Productions.

Dan Desmet joins Prodigy as vp, advertising sales, from Interactive Imaginations . . . **Brian Benz** to Yoyodyne Entertainment as chief financial officer; he was previously with Physicians' Online.

Cheryl Yoshioko, previously director of direct marketing at Nike, Beaverton, Ore., has left to consult on new media projects for several companies, including Tyee Productions . . . **David B. Middleton** appointed vp, worldwide marketing and communications for Compaq Computer Corp., from IBM PC Co.

TRENDS

BREWERS TAPPING THE WEB, AT LAST

Miller focuses buys on regional sites

By Bernhard Warner

Type in the word "beer" on most Internet search engines and you'll get a dizzying array of home-brew recipes, obscure niche brands and a sampling of next-generation drinking games. Conspicuously obscured on the Net, however are Miller, Anheuser-Busch and Coors, the big-brew culprits who, on weekend afternoons, deluge couch potatoes with beer ad after beer ad.

Despite spending more than \$250 million apiece the past two years advertising on television, in print and the like, A-B and Miller have largely ignored the Internet boom, save for a handful of sites—some of which the typical Web aficionado would consider . . . well, skunky.

This year, however, will be different, Miller and A-B marketers insist. (Despite the anticipated introduction of its first corporate Web site this spring, Coors still prefers to play the wait-and-see game on line.)

Content providers say it's about time Miller and A-B put more than their toes in the cyber pool. After all, the current Internet crowd is perceived to be made up of professional, college-educated men and women with more discretionary income than their computer-deprived neighbors. "That's largely the advertising base the beer companies have been trying to attract," says Lawrence Kosick, regional sales manager for Santa Clara, Calif.-based Yahoo! "It's a mystery they haven't embraced it sooner."

Miller recently made its first Web ad buy for its flagship Miller Lite brand, purchasing a button on Yahoo! tied to sites that reflect the new brand campaign from Fallon McElligott, Minneapolis, and the launch of Millerlite.com. Kosick says Miller and A-B are also interested in participating in more Web sports promotions, such as contests revolving around National Collegiate Athletic Association's Final Four the last weekend in March.



Miller's new Web buy: play spin the cap.



Beer marketers are looking at regional sites to influence local pub-goers.

For \$20,000 to \$50,000—a bargain as sports promotions go—a sponsor gets a banner ad on Yahoo!'s page featuring the NCAA contest (dubbed College Yahoops!) plus hotlinks on related college b-ball sites, says Yahoo!'s senior promotions supervisor, Joy Wiseblood.

Sports promos are nothing new to A-B. Nor are Net-related contests. Bob Macauley, A-B's senior manager of entertainment marketing, says one of Bud's most successful promotions of late was its "Grab the Gold" contest tied to the Atlanta Summer Olympics. Displays alerted Bud drinkers to an on-line leg of the contest on Budweiser.com: Once a user collected 12 gold cans hidden through-

out the site, he could register for a trip to Atlanta. The Web component helped the St. Louis brewer accrue a healthy database of beer drinkers.

A-B sees the future of Web brand building in sponsoring music- and sports-related sites that draw 20-somethings—the core market for brewers—back to the brand sites. Banner ads, in Macauley's estimation, "are not going

to sustain themselves. You have to implement messages on content pages in an unobtrusive way. Therein lies the challenge."

A-B intends to make more of its ubiquitous sports sponsorships by insisting that professional leagues give them real estate on their official Web sites. For example, Michelob is getting play on pro-golf tour site PGA.com, Bud Ice has appeared on pro hockey's NHL.com for the All Star Game and Budweiser on auto racing's Nascar.com. In 1997, for the first time, A-B's three brand sites—Budice.com, Budweiser.com and Hopnotes.com—will be tagged on TV, point-of-sale displays and print ads.

Miller is taking a more targeted

approach. According to one of Miller's New England marketing associates, Miller's flagship brand, Miller Lite, will be seeded on regional Web sites such as Beantown hot-spot guide "Tonite in Boston," at www.2nite.com

Milwaukee-based Miller would not discuss the regional strategy except to say it has systematically broadened its Web presence recently with various local and city-specific sites.

Gravitating toward local sites is a logical move for the beer industry, which is defined by a bevy of regional marketing managers who often team with local distributors for promotions. For Miller, presence on a popular Boston site will build consumer awareness of the nightlife revolving around its key accounts.

Last year, A-B sat down with OnLine Business Associates, a Stamford, Conn., Web marketing firm and content developer, to sketch out a regional Web plan akin to a sponsored Yellow Pages. The initiative would have listed every bar and nightclub in a particular region that carried A-B products. The plan was shelved, according to Ron Roy, director of corporate marketing for OBA, when it became too cumbersome to list what proved to be an overwhelming number of night spots, all of which carried A-B brands. ■

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CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending March 1st provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks. on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	6	Wannabe	Spice Girls
2	2	1	19	Un-break My Heart	Toni Braxton
3	3	3	6	Can't Nobody Hold Me Down	Puff Daddy featuring Mase
4	4	2	12	I Believe I Can Fly	R. Kelly
5	6	5	14	You Were Meant for Me	Jewel
6	5	2	17	Don't Let Love Go	En Vogue
7	9	7	8	In My Bed	Dru Hill
8	17	8	2	Don't Cry For Me Argentina	Madonna
9	8	3	22	Nobody	Keith Sweat featuring Athena Cage
10	11	9	5	Everytime I Close My Eyes	Babyface
11	7	4	10	I Believe In You & Me	Whitney Houston
12	10	10	2	Discotheque	U2
13	14	11	14	Cold Rock A Party	MC Lyte
14	15	12	14	Ooh Aah...Just A Little Bit	Gina G
15	12	12	6	On & On	Eryah Badu

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Billboard's Top 15 Video Rentals

For Week ending February 25th, 1997

<i>Title</i>	<i>Label</i>
1. Phenomenon	Touchtone Home Video/ Buena Vista Home Video
2. A Time To Kill	Warner Home Video
3. Kingpin	MGM/UA Home Video
4. The Rock	Hollywood Pictures/ Buena Vista Home Video
5. Escape From L.A.	Paramount Home Video
6. The Fan	Columbia Tri Star Home Video
7. Fled	MGM/UA Home Video
8. Jack	Hollywood Pictures Home Video
9. Fargo	Polygram Video
10. Tin Cup	Warner Home Video
11. Chain Reaction	Fox Video
12. Eddle	Hollywood Pictures / Buena Vista Home Video
13. Il Postino	Miramax/ Buena Vista Home Video
14. Island of Dr. Moreau	New Line Home Video
15. She's the One	Fox Video

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Billboard's Heatseekers Albums

Best selling titles for the week ending March 1st by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	2	19	702	No Doubt
2	1	14	No Mercy	No Mercy
3	4	31	Kenny Chesney	Me & You
4	--	1	Frankle Cutlass	Politics & Bullsh*t
5	3	15	Duncan Shelk	Duncan Sheik
6	9	11	Paula Cole	This Fire
7	6	3	Jonny Lang	Lie To Me
8	18	4	Bill Engvall	Here's Your Sign
9	--	2	Giovanni	Romance
10	22	20	The Verve Pipe	Villians
11	5	11	Tricky	Pre Millenium Tension
12	7	21	Merrill Bainbridge	The Garden
13	8	28	Republica	Republica
14	14	6	Squirrel Nut Zippers	Hot
15	15	5	The Prodigy	Music For the Jilted Generation

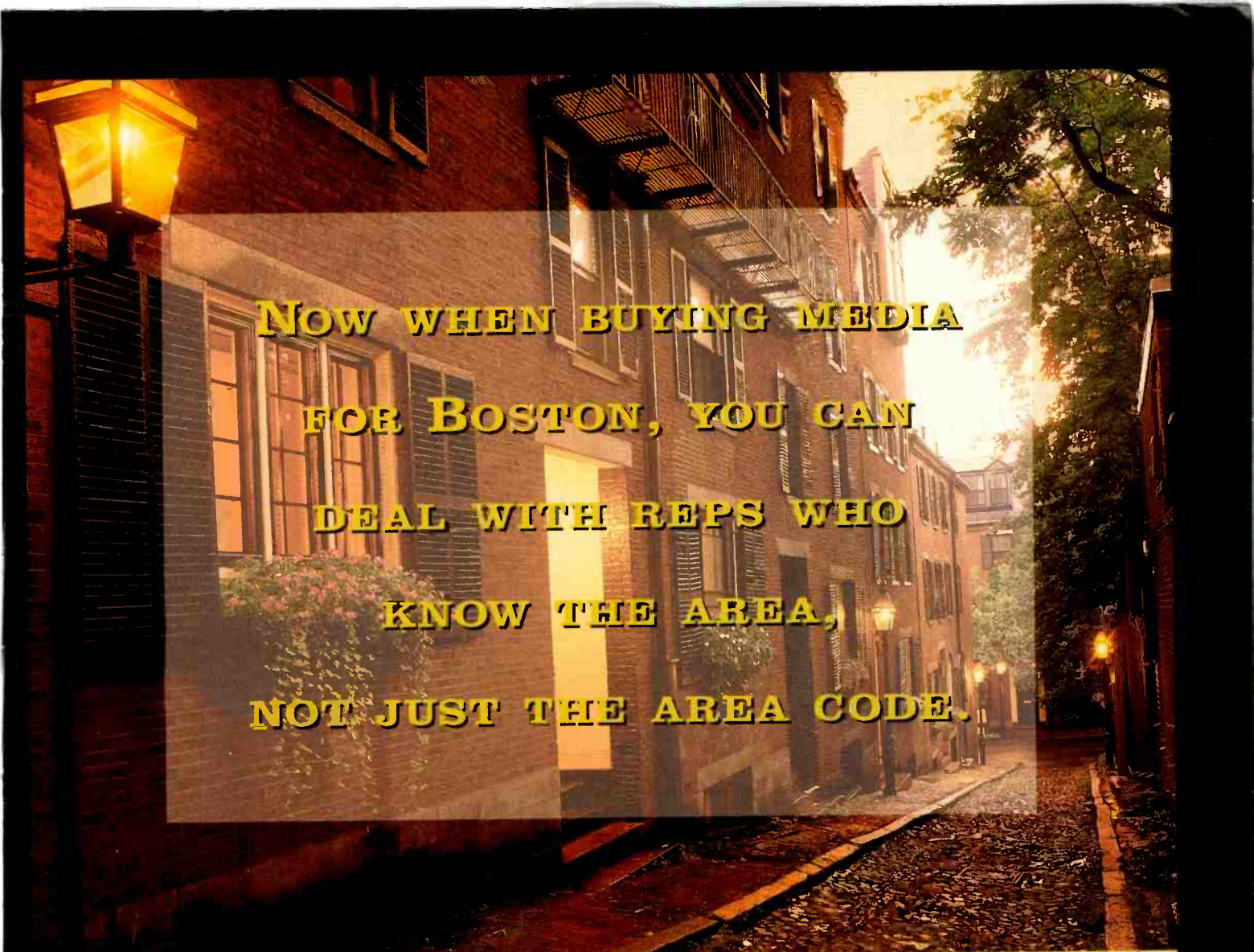
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Nielsen's Top 10 Syndicated TV Programs

These are the top 10 Syndicated programs for the week ending February 25th, 1997

<i>Program</i>	<i>Rating</i>
1. Wheel of Fortune-SYN	12.4
2. Home Improvement-SYN	10.6
3. Jeopardy	10.4
4. Oprah Winfrey Show	8.7
5. Seinfeld -SYN	7.2
6. Simpsons M-F	7.1
7. Entertainment Tonight	6.8
8. Hercules, Journeys of	6.4
9. Wheel of Fortune-WKND	6.3
10. Xena	6.1

Source: Nielsen Media Research



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CULTURE TRENDS

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

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending March 1st, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	New	1	1	Leann Rimes	Unchained Melody
2	New	2	1	Erykah Badu	Baduizm
3	1	1	59	No Doubt	Tragic Kingdom
4	7	4	53	Jewel	Pieces Of You
5	3	2	35	Toni Braxton	Secrets
6	6	6	2	Spice Girls	Spice
7	5	1	49	Celine Dion	Falling Into You
8	4	2	14	Soundtrack	Evita
9	10	2	16	Soundtrack	Romeo & Juliet
10	8	3	32	Leann Rimes	Blue
11	11	5	14	Soundtrack	Space Jam
12	14	12	33	The Wallflowers	Bringing Down the Horse
13	13	1	15	Makaveli	The Don Killuminati:
14	2	1	3	Soundtrack	Gridlock'd
15	9	9	2	The Offspring	Ixnay On the Hombre
16	15	10	23	Deanna Carter	Did I Shave My Legs For This?
17	17	3	18	Blackstreet	Another Level
18	20	1	1	Counting Crows	Recovering the Satellites
19	New	19	1	Various Artists	Funkmaster Flex Vol II
20	New	20	2	Soundtrack	Dangerous Ground

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Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending March 1st, 1997.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	E.R.	NBC	23.7	39	9	NYPD Blue	ABC	13.1	22
2	Seinfeld	NBC	21.7	33	10	20/20	ABC	13.1	24
3	Asteroids PT1	NBC	19.9	31	11	Home Improvement	ABC	12.6	19
4	Friends	NBC	18.3	29	12	Drew Carey Show	ABC	12.3	19
5	Naked Truth	NBC	18.3	28	13	Prime Time Live	ABC	12.1	21
6	Single Guy	NBC	16.0	25	14	Cosby	CBS	11.9	19
7	Touched By An Angel	CBS	13.9	22	15	Walker, Texas Ranger	CBS	11.6	21
8	60 Minutes	CBS	13.2	23					

Source: Nielsen Media Research R=Repeat S=Special

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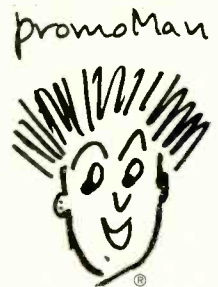
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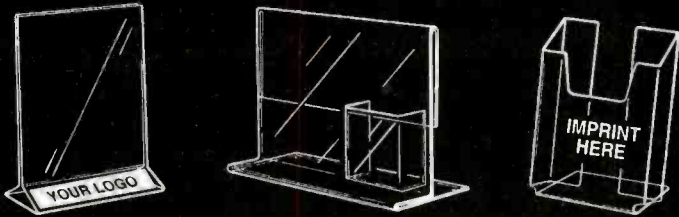
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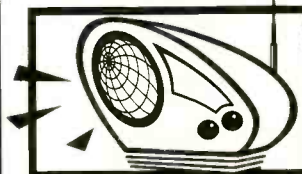
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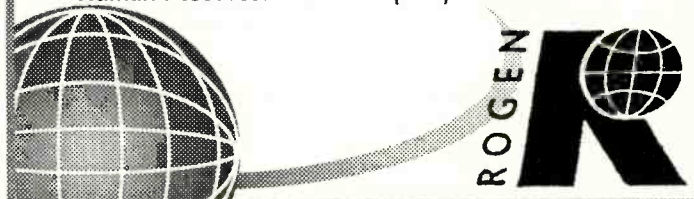
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Interested candidates should fax/send resume, including salary history, to: Ocean Spray Cranberries, Inc., Dept. MKT, One Ocean Spray Drive, Lakeville, MA 02349; Fax (508) 946-7980. No phone calls please. Principals only.

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Lissette Vilato

(914) 735-0505

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We offer an excellent salary/benefits package and opportunity to exercise your creative talents. For confidential consideration, please send your resume and salary requirements to:

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Department 3ST4
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Fax resume to:

Joy at (212) 686-2901.

All resumes will be kept confidential.

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Major advertising and communications agency in Atlanta seeks candidates for Controller, with strong management accounting skills and experience, to assist CFO. Must have excellent computer skills - experience with ADMAN and Peachtree Accounting a plus. Candidates should have at least 5 years experience at senior accountant or assistant controller level - CPA a plus. \$40,000.

Fax resume to Mr. Floyd (404)351-1495.

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Please fax or mail resume to:

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

CREATIVE DIRECTOR

How about a move to Portland? We are a small, but growing, regional agency with a high emphasis on creative. Our client list is mixed with trade and consumer. Lots of print with some broadcast. Send resumé, nonreturnable samples and salary requirement to:

Harris Massey Herinckx
2020 SW 4th, Suite 900
Portland, OR 97201

(Please, no calls.)

ASST. ART/ CREATIVE DIRECTOR

Atlantic City, NJ agency. Artistic & conceptual skills a must. Copy a plus. 3 yrs. min. exp. Quark, Illust., Photo Shop a must. FAX Resume/ Sal. Req. & Samples to 609-641-1911. Or mail to Box 406, Linwood, NJ 08221

ADVERTISING SALES

CASS Recruitment Media, a 28 year old publishing company and advertising/marketing firm seeks an experienced Account Executive for its New York City office. As part of our established national sales team, you will represent our career resource publications, on-campus publications & Web Site advertising to human resource professionals and recruitment advertising agencies.

We are looking for a self-starter able to juggle multiple deadlines who has 3-5 years of recruitment or internet advertising sales experience and excellent interpersonal and presentation skills. Some recruitment agency experience a plus.

Successful sales history and excellent employment references required. We offer competitive salary, commission and benefits. Send resume and salary history to:

Deanne Holzer
CASS Communications
369 Lexington Avenue
NY, NY 10017
FAX: 212-370-0745
E-mail: casseast@casscom.com

SUITS WITH SUBSTANCE

Be a part of GWP, Inc. - one of the fastest growing promotion/marketing agencies in the East. We're looking for a seasoned Account Supervisor to manage recent new business wins. Build the businesses and build a career. If you are a strategic thinker with a "hands-on" management style, send resume and salary requirements to:

ADWEEK Classified, Box 3955
1515 Broadway, 12th fl.
New York, NY 10036

CREATIVE DESIGNER

Award winning Annapolis, Md. agency with national clientele looking for hands-on creative designer with 5 years experience. Position requires thorough knowledge of Macs and related software. Design experience with blue chip service institutions a plus, but out-of-the-box creative most important.

Fax resumes and salary requirements to
301-261-1529

ART DIRECTOR/DESIGNER

Creatively driven agency with blue chip clients looking for art school trained AD/designer with 3+ years ad agency experience. Must be wizard-proficient in Quark, Adobe Illustrator, and able to do "old fashioned" roughs. Start freelance with potential for staff. Fax resume and samples to:

(203)454-4114, NORMAN TANEN

HELP WANTED

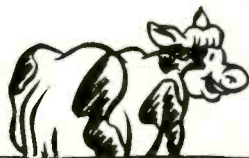
Can you design great stuff with an old cow hovering over you?

PreVision Marketing needs a senior graphic designer with a passion for crafting superb visual communications. Experience managing and motivating a design staff would be a real plus.

This is a very lively, friendly place. And very successful: we specialize in direct-response advertising and marketing programs for top consumer accounts like Clairol, Nissan, Stop & Shop, Toys "R" Us and U S WEST, among others.

Oh, about the cow: she's our antique weathervane. We work and play in a century-old dairy barn, updated with sauna, fitness club, outdoor barbecue, and much more.

If all this appeals to you, please submit three samples of your work, and salary requirements to:



PreVision Marketing
Attn: Human Resources
One Concord Farms
490 Virginia Road
Concord, MA 01742



WE'RE GROWING . . . ARE YOU?

Casanova Pendrill Publicidad, a rapidly growing Hispanic advertising agency in Orange County, California, has immediate openings for:

Account Supervisors

Minimum 5+ years agency experience; strong strategic skills; excellent written, verbal and presentation skills; proven leadership and supervisory skills; bilingual (English/Spanish) necessary, bicultural preferred.

Account Executives

Minimum 2+ years agency experience with at least one year as Account Executive; excellent written/verbal skills; strong analytical skills; able to handle multiple projects; bilingual (English/Spanish) necessary, bicultural a plus; computer literate.

Assistant Account Executives

Entry level position requires 1 year of agency experience or extensive internship experience in marketing/advertising field; excellent written/verbal skills; bilingual (English/Spanish) necessary, bicultural a plus; computer literate.

Media Planners & Buyers

Minimum 3+ years buying and/or planning experience required; bilingual (English/Spanish) preferred; MMPlus or Strats knowledge preferred; previous Hispanic media experience not required.

Media Assistants

Minimum 3+ years buying and/or planning experience required; bilingual (English/Spanish) preferred; MMPlus or Strata knowledge preferred; previous Hispanic media experience not required.

Art Director

Minimum 4+ years of agency experience; bilingual (English/Spanish) required; proficiency in Macintosh graphics software required.

Copywriters

Minimum 2+ years advertising/copywriting experience; impeccable Spanish writing skills.

Salaries commensurate with experience. Please mail or fax your resume in strict confidence to Greta Toscas, Casanova Pendrill Publicidad, 3333 Michelson Drive, Suite 300, Irvine, CA 92612. Fax (714) 474-8424

OMNIPOINT

A Pioneer in Wireless Communications

Omnipoint Communications is the first company to provide 100% digital GSM personal communication services (PCS), the next generation of wireless telephony in the Metro NY area. Omnipoint's technology is light years ahead of current cellular systems. Multi-talented, self-starters will thrive in shaping the future of the company that's revolutionizing the wireless communications industry.

To qualify, all candidates must possess superior verbal/written communication, presentation and business networking skills. PC proficiency is necessary. Knowledge of wireless industry is preferred; PCS and/or GSM is desired. Specific requirements for each position are as follows:

MANAGER, MARKETING COMMUNICATIONS

In this exciting leadership role, you will use your creativity, vision and drive to develop and plan marketing communications strategies and manage advertising, PR and promotions. Candidates must possess a successful 5 year track record in a consumer-focused marketing communications environment working closely with marketing directors and product managers. A Master's degree is preferred. **JOB CODE: MMC**

MARKETING MANAGER, BUSINESS MARKETS

In this key position, you will develop and execute marketing plans for business markets. Responsibilities will include market segmentation, requirements analysis, sales tool development, RFP response and joint marketing programs. Candidates must possess a Bachelor's degree and 4+ years of business marketing expertise. **JOB CODE: MMBM**

Omnipoint offers rapid career advancement, competitive salaries and excellent benefits. Submit resume which must include JOB CODE and salary requirements to: HR DEPT BW/3397, 16 Wing Drive, Cedar Knolls, NJ 07927; FAX: 201-257-2425.

Visit our website at: <http://www.omnipoint.com>



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ACCOUNT SUPERVISOR-PR/PROMOTIONS

PR/Promotions group at integrated marketing communications agency seeks strategic, savvy and passionate account supervisor who demands great work for two separate positions.

Position requires 6-10 years media relations experience as well as a strong background in developing and implementing innovative promotions and events. Background in interactive, retail & food franchises necessary - entertainment or music industry experience a plus. Some travel required. Knowledge of marketing/advertising is key. Heavy media relations a must.

Position requires 6-10 years experience in event marketing, publicity, and promotions and background with major retailer. Position will require strong knowledge of developing, planning and executing grand openings, national and local market special events. Entertainment or music industry experience a plus. Travel. Knowledge of marketing/advertising also key.

Please send resume and salary history and designate which position you are applying for to:

**Human Resources/PR
Kirshenbaum Bond & Partners
145 6th Avenue, New York, NY 10013
www.kb.com**

REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES

HELP WANTED

Director, Marketing Programs

West Marine is the nation's largest specialty retailer of boating supplies & accessories. Located near beautiful Santa Cruz, CA, West Marine operates over 150 stores nationwide, along with catalog and wholesale supply divisions.

Rapid & sustained growth has provided an excellent opportunity for a motivated professional looking for a new and exciting challenges.

The qualified candidate will possess:

- 7+ years of marketing or advertising experience in large or fast-growing companies or ad agencies.
- solid track record of professional growth & advancement
- background in direct response marketing or customer loyalty programs
- strong project management skills
- ability to lead and motivate others
- strong written communication & presentation skills
- computer literate

West Marine offers an excellent compensation & benefits package in a healthy, smoke & drug-free work place. Mail or fax resume w/ salary history:

Linda Durbrow, Ad#RC750AW,
45 S. Barnburg Rd, Medford, OR 97504
Fax: (541) 773-8479.

EOE

West Marine
We make boating more fun!

ACCOUNT MANAGEMENT

Top 4A LI ad agency has several **ACCOUNT MANAGEMENT** positions available for high profile national accounts including package goods, travel/service and business to business/high tech. Ability to think strategically and develop strong marketing programs is essential. Must have excellent interpersonal and presentation skills and the ability to manage major projects with meticulous attention to detail.

Prior agency experience required.

Send or fax resume & salary history in confidence to:

Human Resources
GREENSTONE ROBERTS ADVERTISING
1 Huntington Quadrangle, Melville, NY 11747
Fax (516) 249-6641

EOE.

No phone calls please!

**PROMOTION/
MARKETING WRITER**

National newsmagazine seeks marketing copywriter/strategist with 2+ years' experience at agency or publication. Position requires ongoing industry analysis for targeted presentations and added-value proposals. Experience/interest in auto category and knowledge of syndicated research a plus. Salary commensurate with experience.

Fax to: 212 830-1620

COPYWRITER

Fast paced, entertainment advertising agency seeks wildly creative, up-and-coming writer, who is well-versed in classical music, opera, theater, ballet, modern dance, performance art, and Beep-Bop. Full-time position with benefits. Salary mid-30's. Prior copywriting exp. a must. Fax resume and references to:

212-391-6480

Advertising Sales

Place-based media company has opening for junior-level marketing executive with 2-3 years experience in HBA or national food client base. Candidate must be: highly-motivated, entrepreneurial & articulate. This is a career spot with solid growth opportunity including partnership potential.

Fax resume with salary expectations to: 201-744-4222

GREAT OPPORTUNITY

for energetic, talented writer to relocate to Boston Agency with Creative Director. Consumer & B to B. Excellent potential to be a star. Salary approximately 50K.

Call 914-793-7444

SENIOR ART DIRECTOR

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

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

MARKETING

National retail service chain, category leader, headquarters in Minneapolis, seeks top professionals to fill the following positions reporting directly to VP of Marketing.

Advertising Director. Responsible for the administration of advertising budgets, management of advertising agency, overseeing the creative development of TV, radio and print and the evaluation of national and local media packages. BA plus 5-7 years of advertising/marketing experience. Agency account and extensive media experience necessary. Retail and/or franchisee experience desirable. Strong diplomacy and interpersonal skills a must.

Promotions Director. Responsible for development and execution of national promotional programs with emphasis on strategic relationships. Includes sourcing/evaluating opportunities, directing outside agencies, overseeing creative, administering budgets, orchestrating fulfillment of promotion of all markets and evaluating programs quantitatively. BA plus 5-10 years experience. Retail promotion experience on client and agency side a plus.

For immediate consideration, for position stationed in Minneapolis, fax, in confidence, resume and salary requirements, to: **VP Marketing (415) 693-4943** or mail to 550 California Street, 14th Floor, San Francisco, CA 94104

ACCOUNT EXECUTIVE

Growing marketing consulting company with extensive Fortune 500 clients and a future-thinking creative edge is seeking energetic, multi-skilled, detail-oriented, marketing savvy account executive. Ideal candidate is extremely organized, has strong writing skills, outstanding people skills, moderating experience and can think fast and work at the speed of light. Send resume describing experience and letter describing YOU! **ADWEEK Classified, Box 3949**

1515 Broadway, 12th Floor, New York, NY 10036

CREATIVE COPY WRITER

Dynamic, multi-billion mutual fund company is looking for a Creative Copy Writer. Financial Services background preferred with 3 years experience. We offer an attractive compensation package. Please send resume and salary requirements to:

ADWEEK Classified, Box 3952
1515 Broadway, 12th fl.
New York, NY 10036

**EXECUTIVE ASSISTANT
TO CEO**

International entertainment organization looking for truly motivated, vital person with excellent communication skills to be right-hand to dynamic, successful entrepreneur. Occasional travel. Headquarters in mid-town Manhattan. Computer proficiency required. Flexible Hours. Great Attitude necessary.

Fax resume to:
212-371-3014



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FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

HELP WANTED

ACCOUNT MANAGER

One of the nation's largest sales promotion companies, rated as one of the One Hundred Best Companies to Work for in America, is looking for an Account Manager for its Southern California sales division. The Account Manager will be responsible for managing a sales assignment in the western half of the U.S.

The ideal candidate will possess strong marketing and consultative sales skills; the ability to reach, influence and persuade key decision makers; the ability to develop strong sales presentations; outstanding written and oral communication skills; PC literacy; and a willingness to travel. In addition, the individual will be a team player with a college degree, 6 - 10 years experience in package goods field sales and brand management or promotion management.

Qualified applicants should send a resume and salary requirements (applications without salary requirements will not be reviewed) to:

**ADWEEK Classified • Box 3561
936 Merchandise Mart • Chicago, IL 60654**

An EEO, drug testing employer. Applicants with foreign language skills encouraged to apply.

FILM & TV JOBS

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

Senior Account Executive

For Ad Agency, detailed organizational skills, dynamic personality, min. 8 years experience, background in travel/tourism.

**CALL 305-895-8430
or FAX 305-892-9611**

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You'll find them all at BBDO New York. As one of the most respected names in advertising, we're recognized around the world for our creative excellence, strategic insight, and innovative media and research capabilities. And our future looks just as bright. Now, we have an exceptional opportunity for a Media Research Analyst in our New York headquarters.

In this dynamic position, your responsibilities will include evaluating media research services and computer systems; assisting media planning and account management groups with computer training and analyzing syndicated research services; and prototyping unmeasured publications. You'll also make adjustments for measured publications and provide research and competitive spending data for new business pitches.

To qualify, you must have at least 3 years of related ad agency experience. Strong knowledge of media research sources (Simmons, MRI, Nielsen, Arbitron, Competitive Media Reporting or Monitor Plus) and the ability to run third party computer systems (IMS, Telmar, New Age, Choices or MEMRI) are essential. You must also have good computer, mathematical, writing and interpersonal skills.

Attractive salaries. Comprehensive benefits. A progressive environment that's conducive to professional advancement. You'll find them all and much more at BBDO. Apply today by sending your resume with salary history/requirements, to: **Human Resources, BBDO, 1285 Avenue of the Americas, New York, NY 10019.** An equal opportunity employer.

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All copy and artwork must be in **no later** than **WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

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CULTURE TRENDS

The Hollywood Reporter's Box Office

For 3-Day Weekend ending February 24, 1997.

This Week	Last Week	Weeks in Rel.	Picture	4-Day Weekend Gross	Total Gross Sales
1	New	--	Empire Strikes Back	21,975,993	21,975,993
2	1	3	Star Wars	11,031,743	115,952,747
3	2	1	Absolute Power	9,014,333	28,700,130
4	3	2	Dante's Peak	7,137,185	45,453,535
5	4	1	Vegas Vacation	6,549,243	21,279,992
6	5	1	Fools Rush In	6,511,620	16,557,802
7	6	1	That Darn Cat	3,625,278	11,178,789
8	New	--	Rosewood	3,154,075	3,154,075
9	7	10	Jerry Maguire	3,080,444	131,653,945
10	8	14	The English Patient	2,823,228	51,532,324
11	9	13	Shine	2,282,998	23,063,578
12	10	9	Scream	1,827,708	81,534,236
13	13	8	Evita	1,228,586	46,266,762
14	11	2	Beautician and the Beast	1,104,097	9,956,521
15	15	8	Michael	1,065,095	86,062,020
16	12	1	Dangerous Ground	1,057,313	4,451,533
17	23	12	Sling Blade	752,148	2,008,460
18	26	21	Secrets & Lies	689,998	8,288,541
19	18	15	Ransom	634,446	134,324,609
20	14	8	Mother	628,248	17,714,574
21	20	14	Space Jam	455,553	89,408,817
22	16	5	Metro	454,096	30,805,429
23	New	--	Blood & Wine	420,993	420,993
24	21	11	Everyone Says I Love You	383,886	8,296,665
25	17	5	Beverly Hills Ninja	304,026	28,855,388
26	25	8	Hamlet	290,488	3,157,347
27	28	8	The People vs. Larry Flynt	281,097	19,763,738
28	27	9	One Fine Day	249,827	45,126,335
29	59	9	My Fellow Americans	242,784	21,788,249
30	29	10	Mars Attacks!	239,656	37,202,443
31	New	--	Lost Highway	200,698	200,698
32	22	9	In Love & War	175,379	14,311,450
33	35	4	Kolya	162,665	754,345
34	24	6	The Relic	157,788	32,435,177
35	39	9	Marvin's Room	152,126	2,077,511

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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 2/24/97

Artist/Group: **Fiona Apple**

Song/Video: "Shadowboxer"

Director: **Jim Gable**

This 19 year-old, smoky-voiced chanteuse writes and sings with depth and insight beyond her years; she also presents her talents with a self-assured charisma befitting her big-city New York roots. This second single is from her debut LP, *Tidal* -- Beware of the undertow.

Artist/Group: **Erykah Badu**

Song/Video: "On & On"

Director: **Paul Hunter**

Badu's graceful vibe is evident in the poetic, first single from her debut album - *Baduizm*. Her voice - a hint of southern belle forever stuck in her throat - flows like the clearest, sweetest honey. Her phrasing, so reminiscent of Billie Holliday, one momentarily forgets Diana ever sang them blues.

Artist/Group: **Veruca Salt**

Song/Video: "Volcano Girls"

Director: **Paul Andresen/Nancy Bardawil**

Veruca Salt is back with their sophomore effort, *Eight Arms To Hold You*. The band first exploded onto the scene in 1994 with their first album, *American Thighs*, and soon proved that girls can do more than just play -- they can rock!

CALENDAR

The NYC chapter of Advertising Women in Radio & Television hosts "Broadcasting: The Challenges Ahead," an address by FCC commissioner Susan Ness, March 11 at the Hotel Intercontinental. Contact: 212-481-3038.

The Association of National Advertisers presents a **Television Advertising Forum** March 12-13 at the Plaza Hotel in New York. Contact: 212-697-5950.

The **National Cable Television Association annual convention** will be held March 16-19 at the Morial Convention Center in New Orleans. Contact: 202-775-3669.

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

Variety magazine and international investment bank Schroder Wertheim will cosponsor a conference entitled "The Business of Entertainment," April 1 at the Pierre Hotel in New York. Keynote speaker will be Time Warner ceo Gerald Levin. Contact: 212-492-6082.

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

The **Association of American Advertising Agencies** will hold its **annual meeting and management conference** April 9-11 at Turnberry Isle Resort in Aventura, Fla. Contact: 212-682-2500.

Media Notes

NEWS OF THE MARKET

Newhart Eyes 4th CBS Sitcom

Another sitcom veteran may be headed back to CBS. Bob Newhart, who has starred in two successful, long-running comedies for the network, is in serious talks for *George and Leo*, a series in development at Paramount. Newhart will play George, an uptight bookstore owner in Martha's Vineyard; the other lead role has not been cast. Former *Cheers* executive producers Rob Long and Dan Staley are attached to the project, which would be Newhart's fourth for CBS. *The Bob Newhart Show* aired from 1972-78, *Newhart* aired from 1982-90 and *Bob* was on the schedule for a year a few seasons back.

Baseball Annual Goes Bold

Street & Smith's Baseball '97 hits newsstands today with a bold, colorful redesign. The new look is the most radical change the annual has undertaken in its 57-year history. *Baseball '97* previews the upcoming season with features and statistics on pro, minor league, college and high school competition. *Street & Smith's* is a division of Advance Publications, which also owns Condé Nast.

Barker to Shock Fox-Watchers

Fox has nabbed horror-movie maven Clive Barker for a multi-year deal to develop and produce prime-time series, movies of the week and children's programming. The first projects will be telefilms under the banner "Clive Barker's Spirits and Shadows." The first three movies—*Silo*, *Shock Cinema* and *Hoop Cinema*—are beginning development now for the '97-98 season. Each will be written by Barker, who directed the feature films *Lord of*



TONY ESPARZACIS

Aiello is set to play a sleuth in his first television series

a 13-episode commitment. It will be based on the life of a former New York City police detective who became a private investigator. The show is set to begin production in March and could hit the air by September. Aiello also will star in a six-hour miniseries on CBS based on Mario Puzo's latest novel, *The Last Don*. The mini will air during the May sweeps.

Aiello Signs With CBS

Veteran film actor Danny Aiello has signed a deal to play the lead character in a new CBS drama, *Dellaventura*. The show, which marks Aiello's first starring TV role, has received

Illusions and *Hellraiser* and executive produced *Candyman*. He also is an artist and writer, with a book publishing deal through 2002 with News Corp.'s HarperCollins.

'Mr. Food' in Test Kitchen

Hearst Magazine Enterprises will begin testing *Mr. Food's Easy Cooking* on newsstands April 15. The food mag (initial circulation 400,000) will feature simple recipes for quick and affordable dishes. The new book's namesake is TV chef Art Ginsberg, a.k.a. Mr. Food. *Easy Cooking* will be Hearst's second new title with a celebrity tie-in; *Bob Vila's American Home* hit stands last September.

'Family Fun' Revisits Aspen

Disney's *Family Fun* is sponsoring "Kids' Passport to Fun" in

Aspen for the second year. The 12-week program ends in April. The Passport, distributed to all junior skiers, is a ticket to various on- and off-mountain activities for families with young kids. Passport participants are exposed to product samples from *Family Fun* advertisers, including Kraft and Hewlett-Packard.

Weather Conditions Changing

Beginning tomorrow, The Weather Channel will report on the country's weather conditions from a new studio and facilities, as it prepares to introduce new weather graphics and technology later in the year. More immediately, on March 31, TWC will launch a revised program schedule. It incorporates longer reports making more use of live anchors; an expanded

Media Notes

CONTINUED

five-minute *Travel Weather* segment running at 10 and 40 minutes after the hour; an extended five-day planner forecast at :20 after the hour; a five-minute report at :50 past the hour devoted to severe weather; and six local weather updates every 10 minutes.

Kuralt to Host Eye on Series

Veteran CBS newsman Charles Kuralt, best known for his long-running series *On the Road*, will return to CBS to host a series on the network's cable offshoot Eye on People. *Remember* will be a weekly series that looks back at major news stories and the people whose lives they affected. Kuralt left CBS in 1994 to spend more time writing. Eye on People launches March 31.

Comic Book-ish Site Debuts

David B. Williams, a veteran designer of Web sites and founder/president of New York-based Visionary Media, is introducing a comic book-like site called WhirlGirl, featuring a post-Gen X woman who "helps a rebel movement liberate the virtual universe from a tyrannical media-tech empire." The site (www.whirl-girl.com/preview/) will be unveiled today at the Consumer Online Services IV convention in New York. The site's panels will include music, sound effects, animation, Java games and text, and Williams says he plans to add RealAudio dialog. WhirlGirl is designed for viewing on television with a Web TV settop box and is also accessible to all computer users with a Netscape 2.0 or later browser. Williams says that Visionary is committing up to \$80,000 to launch the site, a

portion of which is earmarked for spot media buys in several major markets to promote WhirlGirl's national rollout in May. The 28-year-old Williams, who developed the Shopping 2000 Web site for merchandiser ContentWare, says he will soon be offering advertisers full-motion video slots on the site.

San Francisco and WBZ in Boston.

Kudos, New Shows for Travel

Executives at the New Orleans Tourism Marketing Corp. are satisfied that they made the right media buy for Mardi Gras. Commercial spots that the organization ran on Travel

Essence Awards Stay on Fox

For the fourth year running, Fox will carry the Essence Awards, this year to be hosted by actor/comedian Sinbad. This is the 10th anniversary of the awards, presented to preeminent African Americans by the magazine, targeted to black women. This year's honorees include Muhammad Ali and Dominique Dawes, the 1996 Olympic gold medalist. The event's taping takes place at The Paramount Theater at Madison Square Garden on April 4, but Fox has not scheduled its airdate yet.

'Real TV' Hits Big on WGN

Paramount Domestic Television's freshman reality-based magazine show, *Real TV*, hit a best-ever 7.2 rating/12 share average on Tribune Broadcasting flagship WGN-TV in Chicago on Feb. 25. The episode featured a report on a major fire that took place recently in Chicago. *Real TV* premiered Jan. 6 on WGN.

Fox Kids Keeps C-Bear

Fox Kids Network has reversed an earlier decision and slightly rejiggered the fall schedule to include *C-Bear and Jamal*, an educational show that had been dropped from the lineup. The show, produced by Hollywood animation house Film Roman, will switch from Saturdays to Fridays at 7 a.m. beginning in the fall. *C-Bear*, currently in its first season, ranks No. 1 in its Saturday 8 a.m. time period, earning a 2.7/19 season-to-date in kids 2-11. Another educational show, *Bobby's World*, will drop its Friday showing but will continue Monday through Thursday, Fox said. *C-Bear*, whose voice is provided by rapper and executive producer Tone Loc, now airs on Saturdays, continuing through the summer.

C-Bear will resurface on Fridays this fall



Perin Series Targets Latinos

New York-based syndicator MG/Perin has launched a quarterly English-language series called *Mi Gente! My People!* to 53 television stations representing 89 percent of all U.S. Latino households. The independent distributor reports that AT&T and General Motors have signed on as charter sponsors of the pro-social series, which targets the 18-49 demo. Charter major-market clearances have been secured with NBC-owned stations WNBC in New York, KNBC in Los Angeles, WMAQ in Chicago, WTVJ in Miami and WJAR in Providence, R.I., as well as CBS O&Os KPIX in

Channel's Mardi Gras coverage during the week of Feb. 10, which featured an 800 number, yielded 28,000 calls to the tourism bureau. All callers received a New Orleans guide and a strand of Mardi Gras beads. In other Travel Channel news, the network has acquired three new half-hour series. They are: *Pathfinders: Exotic Journeys*, hosted by Cheryl Tiegs, who tracks prominent personalities and celebrities on adventure vacations; *Travels With Mom*, a series about traveling with families; and *Destination X*, a show that looks at locations through the eyes of home video cameras.

CBS Radio Expands in L.A.

Satisfying Justice Department conditions for its acquisition of Infinity Broadcasting, Westinghouse Electric Corp. last week finalized a deal to swap its WBOS-FM and WOAZ-FM in Boston and WMMR-FM in Philadelphia for Greater Media's KLSX-FM and KRLA-FM in Los Angeles. If the deal is approved, as expected, Westinghouse will own the maximum eight stations in Los Angeles allowed under current law. The other Westinghouse stations in the market are KFWB-AM, KNX-AM, KROQ-FM, KCBS-FM, KTUV-FM and KRTH-FM.



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ADWEEK **BEST SPOTS** OF THE YEAR

BIG DEAL

BELLSOUTH MOBILITY

Agency: West Wayne, Atlanta

Begins: This week

Budget: \$27 million

Media: TV, radio, print, outdoor

Dennis Miller is the centerpiece of a \$27 million advertising campaign breaking this week for BellSouth Mobility's cellular services.

Miller, well known from his *Saturday Night Live* news reports, HBO show *Dennis Miller Live* and best-selling book *The Rants*, was brought in by the agency to grab consumers' attention in a category dominated by messages from communications companies jammed with confusingly similar tech talk.

"I think everyone is sick and tired of hearing about the technology of cellular phones," said agency executive creative director Martin Macdonald.

"People [watching the Miller spots] aren't necessarily supposed to hear every point he makes, but they should be left with the idea that BellSouth has it all."

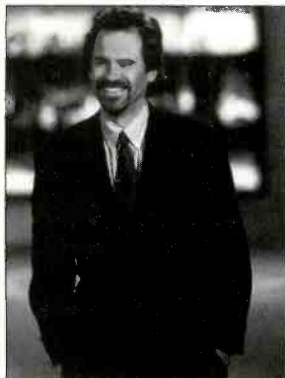
The spots were written by WestWayne staffers with no direct input from Miller. To capture his deadpan, pinpoint cynicism, the writers spent hours watching his HBO shows, Comedy Central specials and old *Saturday Night Live* performances and reading his book.

To wit: In "Rerun" he tells viewers, "Yeah, it's a commercial, but if you can hold off on the siren song of the snack cakes, it'll be worth it."

All spots are tagged with the assurance "Count on it."

The ads will run on spot television in BellSouth markets throughout the Southeast. The effort includes radio, print and outdoor, all using Miller.

—Jim Osterman



Miller cuts through the tech talk

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

KAHLUA

Advertiser: Hiram Walker, unit of Allied Domecq

Agency: Lois/EJL, Chicago

Begins: Now

Budget: \$20 million (est.)

Media: TV

Allied Domecq's Hiram Walker unit will quadruple the ad budget for its Kahlua coffee liqueur this year to support an aggressive line extension and foray into TV advertising, perhaps the heaviest by a liquor marketer since the industry began testing broadcast waters again after decades off-air. The company will put up to \$20 million behind the brand, particularly its new line of single-serve, ready-to-drink cocktails, Kahlua Drinks to Go, backed by the Rolling Stones' song "Brown Sugar."

The 30-second spot breaks nationally on the USA Network and Comedy Central, as well as in network prime time on shows such as *The X-Files*, in 22 markets. Walker hopes to hit Kahlua's core demo of women 35-plus while broadening its appeal to 25-to-35-year-olds.

Larry Divney, evp advertising sales at Comedy Central, said that the cable net "would never run distilled spirits advertising, like hard liquor" but made an exception for Kahlua because of its low-alcohol content. The spots will air between 6 p.m. and 4 a.m. but will not be placed in animated shows such as *The Tick*.

Allied Domecq has long run broadcast ads on Latino media outlets in support of its tequila. Prior print ads were able to relay a "tastes good" message, but the company thinks TV will help pitch the "fun" aspect of the brand. —Elaine Underwood

CORVETTE

Advertiser: Chevrolet division of General Motors, Warren, Mich.

Agency: Campbell-Ewald Advertising, Warren, Mich.

Begins: March 7

Budget: Undisclosed

Media: TV, print

General Motors' Chevrolet division breaks a television spot March 7 for its redesigned

Corvette, the first time in 12 years it has used broadcast advertising for the sports car.

The 60- and 30-second spots were directed by Andrew Davis, whose film credits include *The Fugitive* and *Under Siege*. In addition to airing on network television in such high-profile slots as the NCAA basketball tournament and Academy Awards broadcast, the spot will run before feature presentations in 2,600 movie theaters nationally in an arrangement with Screen Vision.

Other buys include the Discovery Channel and CNN on cable and sports, prime-time and late-night slots on broadcast networks.

The print schedule begins with a multi-page insert in March issues of auto enthusiast and business magazines. A two-page spread breaks in May issues of targeted monthly magazines and upscale demographic-targeted editions of April weeklies. Print ads will run throughout the year.

Chevrolet spent \$480 million on advertising through November of 96, but none of it on Corvette, according to Competitive Media Reporting. From 1992 through 1995, it spent less than \$5 million annually for the nameplate, per CMR. —Tanya Gazdik

RED ROOF INNS

Agency: W.B. Doner & Co., Southfield, Mich.

Begins: Now

Budget: Undisclosed

Media: TV

Red Roof Inns has kicked off an aggressive marketing campaign for 1997, beginning with a rebate offer. A humorous 30-second television spot, themed "The Red Roof Fin," promotes the offer of \$5 in cash back for each night's stay at participating inns. The spot is airing on ESPN nationally and in spot markets. Actor/comic Martin Mull, in his 10th year as Red Roof's spokesman, appears in the spot.

Full-page ads carrying a coupon for the rebate break today in *USA Today*. Consumers also can print coupons from Red Roof Inns' Internet home page. The promotion ends April 30.

Red Roof spent \$5.7 million on advertising through the first 11 months of 1996, according to CMR. Spending in 1997 will be substantially higher, but company officials he

CMR TOP 50

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

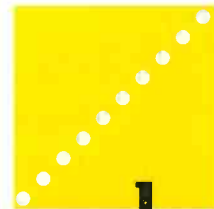
Week of Feb. 10-16, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	54
2	MCDONALD'S	V234	45
3	RED LOBSTER	V234	27
4	WENDY'S	V234	23
5	PEPSI	F221	21
6	SEARS DEPT--BUSINESS & TECHNOLOGY	V321	20
7	WARNER BROS.--VEGAS VACATION MOVIE	V233	19
8	GENERAL FOODS INT'L--SGR-FREE&FAT-FR CF	F171	18
9	SPRINT LONG DISTANCE--RESIDENTIAL	B142	17
10	BOSTON MARKET RESTAURANT	V234	16
	CAMPBELL'S SOUP	F121	16
	LITTLE CAESAR'S PIZZA RESTAURANT	V234	16
	TACO BELL	V234	16
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	16
15	FINESSE--CONDITIONER	D142	15
	NIKE--MEN'S SNEAKERS	A131	15
17	AMERICAN DAIRY ASS'N--MILK	F131	14
	INFINITI TRUCKS--QX4	T118	14
19	ALEVE--ANALGESIC TABLETS	D211	13
	COLGATE WHITENING--BKNG SODA&PRX PST	D121	13
	M&M CANDIES	F211	13
22	BAKED LAYS--POTATO CRISPS	F212	12
	MILKY WAY--CANDY	F211	12
	NYQUIL--LIQUID COLD REMEDY	D212	12
25	1-800-COLLECT	B142	11
	7 UP	F221	11
	BAMBI--VIDEO	H330	11
	CROISSANT POCKETS--MEALS	F126	11
	DORITOS--TORTILLA CHIPS	F212	11
	DOWNY ULTRA--FABRIC SOFTENER DSPNSR	H235	11
	FINE LINE--SHINE MOVIE	V233	11
	PEPCID AC--TABLETS	D213	11
	TARGET DISCOUNT STORES--MULTI-PDTS	V324	11
	USSB--SATELLITE SYSTEM	H320	11
	ZALES JEWELERS	V392	11
36	ADVIL--PAIN RELIEVER TABLETS	D211	10
	AT&T COMMUNICATIONS--BUS NTKW ON-LINE	B143	10
	COLUMBIA HEALTHCARE SYS+	V262	10
	COMTREX DEEP CHEST COLD+LIQ GLCP	D212	10
	DIET COKE+SOFT DRINK	F221	10
	SATURN CORP+AUTOS CP	T111	10
	SEARS DEPT+APPLIANCES	V321	10
	SUNBEAM--CAROUSEL ROTISSERIE	H220	10
	TOYOTA AUTOS--CAMRY	T112	10
	VASELINE INTENSIVE CARE--LOTION	D111	10
46	20TH CENTURY FOX--EMPIRE STRIKES BACK/ED	V233	9
	BUENA VISTA --THAT DARN CAT MOVIE	V233	9
	COLUMBIA--ABSOLUTE POWER MOVIE	V233	9
	FLY AWAY HOME--VIDEO	H330	9
	MAYBELLINE LASH BY LASH--MASCARA	D112	9

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index=1308, McDonald's ran 1208 percent more spots than the average. Source: Competitive Media Reporting

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Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

A Full Day's Irk

MEDIA PERSON IS ANNOYED. • IT'S NOT GOOD FOR Media Person to get annoyed as he is now at that awkward

age when the body, no longer reliable (or even of very much use), takes such disturbances as a handy excuse to cause a major organ—such as the head, for instance—to explode. But annoyed he is. And his only recourse is to vent his annoyances upon the first person he encounters. That would be you. Please, if you have any powerful connections and if Media Person's health and well-being mean anything to you at all, try to do something about the following irritations:

1. *New York* magazine is trying to destroy Media Person's neighborhood. MP's neighborhood was just sitting there quietly, not bothering anyone, when *New York* proclaimed it hot and named it, if you can believe this, "The Wild West." This is utterly preposterous. We haven't had a scalping or a buffalo stampede down here in at least 10 years. What we do have is one seedy gin mill where Brad Pitt's girlfriend once danced on the bar and made all the gossip columns. This, in Media Person's opinion, is what started all the trouble. Now, according to *New York*, Drew Barrymore and Courtney Love are rooming together on Media Person's very street. Highly unlikely. MP has never seen either of them, although a few months ago, Woody Allen was hanging out under MP's living room window, but only to film a scene in a movie, and he and his gaffers and best boys wisely departed as soon as they could, possibly due to the water balloons MP was dropping from a couple stories up. What will happen now, if history is any guide, is that the streets will be clogged with star-crazed sightseers all weekend, the restaurants will be impossible to get into and real estate values, already grossly overinflated, will only go higher. Next thing you know, there'll be a Starbucks every 60 feet.

2. Talk radio is getting more annoying all the time. Sunday night MP turned on the radio to get a little news and the callers were all aflame over the Empire State Building shoot-up. The host demanded that metal detectors be installed immediately to stop lunatics from discharging firearms at tourists in the city's second-tallest skyscraper. Next day, MP picks up the papers to learn that the building management actually was doing

You can be sure that network execs are out digging at the crypts of Lucille Ball, Jackie Gleason and Liberace for a couple of cells.

exactly that! Great. Now our entire society is operating on the mentality of talk radio. Sure, go put metal detectors in all the tourist spots and our mass-murder problems are solved. It's not as though the terrorists, psychos and assorted nutcases would ever think of loosing their bombs and bullets in a restaurant, subway station or park or on any crowded street corner. They'll all just go into a funk and quit, stymied by our foolproof security measures, which also, by the way, not that it matters, serve the incidental purpose of bringing all indoor foot traffic to a permanent standstill.

3. Barbara Walters, the single most annoying person alive today. Media Person isn't both-

ered that Barbara Walters plugged the completely unnecessary musical *Sunset Boulevard* by Sir Andrew Lloyd Webber (coincidentally the second most annoying person alive today) without revealing that she was a financial backer of *Sunset Boulevard*. This was not a violation of journalistic ethics since you must be a journalist to violate journalistic ethics. No, MP is simply bothered by the fact that Barbara Walters exists.

4. Media Person must be the only person in America who hasn't slept in the Lincoln bedroom. Not that Media Person wants to sleep in Lincoln's bedroom. The mattress is lumpy, according to the *Daily News*, and the towels are threadbare and Willy Brown has already stolen all the monogrammed ashtrays. (Note to *Mediaweek* libel lawyers: He admitted it.) And is there even a TV set in there? Probably not. But Media Person just wants to be asked, that's all. He feels left out.

5. Some moronic congressman complained about NBC showing *Schindler's List* at 8 p.m. because it might upset small children. Well, if you have small children, don't let them watch. (Unless you're a Nazi, in which case it's okay.) When's NBC supposed to run *Schindler's List*, from midnight to 3 a.m.? Still worse, the gaffe gave Senator Alfonse D'Amato an opportunity to denounce the moronic congressman, scoring more cheap points with his constituency as reelection approaches.

6. The British cloned a sheep without asking MP's permission. This caused a rash of puns in the newspapers: "Oh ewe kid" and "Send in the clones" and such. It is immoral for science to be encouraging this sort of thing. Furthermore, if you know anything about the media, you already have realized that television will never again produce anything new. Already you can be sure that network executives are out at night digging at the crypts of Lucille Ball, Jackie Gleason and Liberace. A couple of cells, a smidgen of DNA and the second Golden Age of Television is upon us. ■



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