

MEDIAWEEK

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July 8, 1996 \$2.95

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Trib Biggest— And May Get Bigger Still

*Renaissance deal
gives station group
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Upfront Nears A Wrap

*Ad sales market is
expected to top \$2B;
CPMs inch up 2-4%*

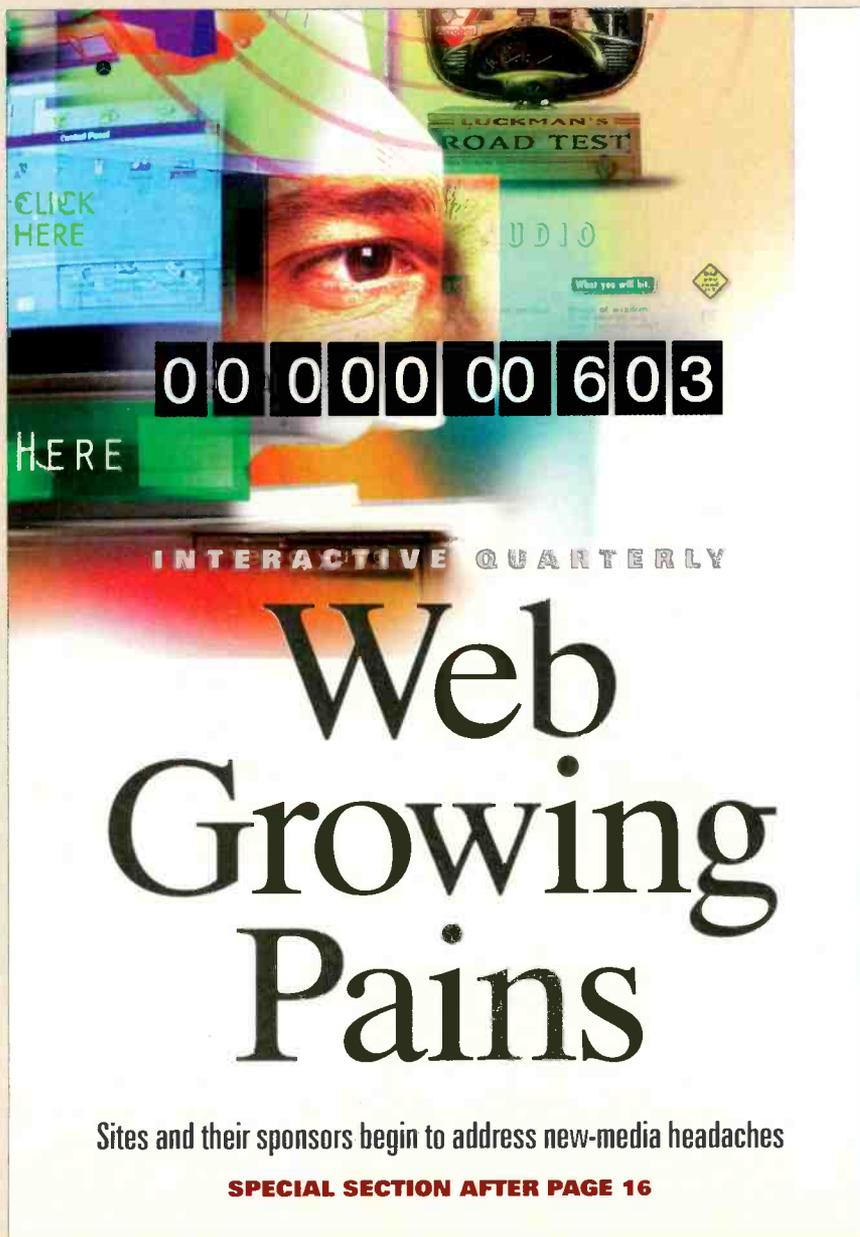
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Classic Rock Returns to NY

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INTERACTIVE QUARTERLY

Web Growing Pains

Sites and their sponsors begin to address new-media headaches

SPECIAL SECTION AFTER PAGE 16

MARKET INDICATORS

National TV: Slow

Third quarter business continues to wrap up; feelers are going out about fourth-quarter inventory as advertisers and sellers begin to think about season premieres and fall events.

Net Cable: Slowing

The upfront market is winding down, with most networks close to capacity. CPMs will end up 2 to 4 percent ahead of last year. The market should top out at about \$2 billion, up about 20 percent over '95.

Spot TV: Picking Up

July is a washout so far, with toy and movie advertising down from last year. August is even. September is looking strong, with inventory pretty much gone in auto, cereal, fast-food and beer categories.

Radio: Perky

Atlanta is super-tight. Fast food, cars and movies are vying for limited space in most metro areas.

Magazines: Hopeful

Publishers are still in wait-and-see mode, anticipating a profitable fall and early winter. Automotive and financial services are strong categories.

ERIC YANG



A&E WORLD PREMIERES

96-97

IVANHOE

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**NIGHTMARE!: THE BIRTH OF
THE VICTORIAN HORROR**

CATS

THE EDISON EFFECT

EMMA

HAUNTED HOUSES

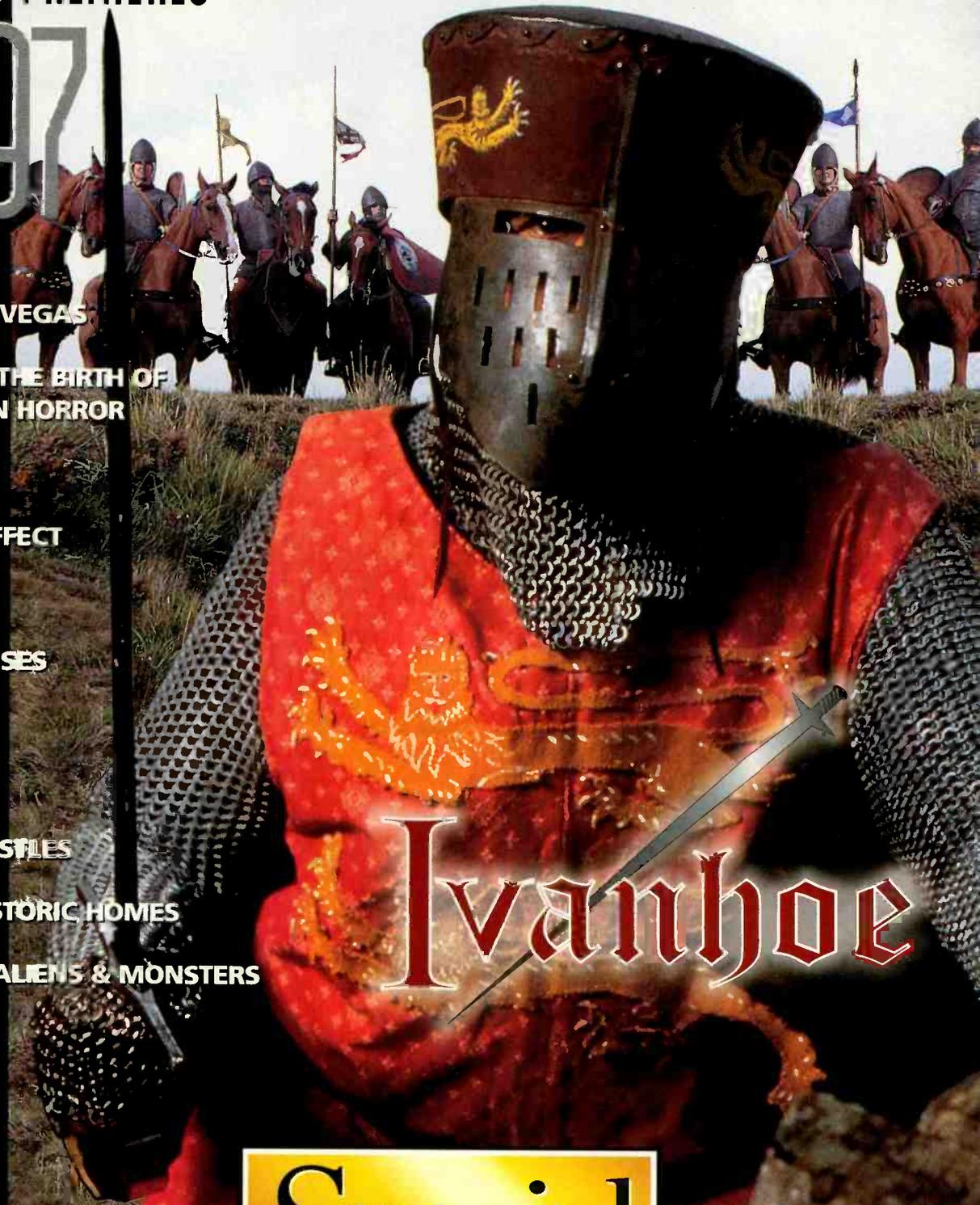
CALIFORNIA

DAREDEVILS

AMERICA'S CASTLES

BOB VILA'S HISTORIC HOMES

HOLLYWOOD: ALIENS & MONSTERS



Ivanhoe

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Laura K. Jones

JUL 16 1996

AT DEADLINE

MSNBC Working Out Kinks Before Launch

NBC and Microsoft, about to launch MSNBC on July 15, are said to be having some communication breakdowns. An MSNBC representative last week denied reports that NBC did not consult Microsoft before it produced image spots that have been running to promote the cable network. The rep said that Microsoft executives did see the spots and were consulted before the spots ran. Also, sources close to the two companies—which are 50-50 partners in the 24-hour cable news network with an online extension—said that several editorial positions on the Microsoft (online) side still need to be filled. NBC has also been struggling to put out fires among its affiliates, who have objected strongly to the notion of NBC News promoting its new cable service on the air.

Evans Guides News Corp. Satellites

News Corp. last week named Fox Television president David Evans to the new post of executive vp, office of the chairman, where he will head up News Corp.'s worldwide satellite operations. Evans, who will remain president and ceo of Sky Latin America, served as president of Britain's BSkyB before joining Fox in 1993.

News Corp., Liberty Christen Net

The global sports alliance between News Corp. and Liberty Media last week dubbed its domestic sports partnership Fox Sports Net. The Prime Sports group of eight regional sports networks owned by Liberty Media will be renamed Fox Sports, effective this fall. And the sports programming that will appear on fX, the Fox-owned basic cable service, will also get tagged with the Fox Sports Net brand name.

Judge Swallows 'NY' Yogurt Story

New York last week won a libel lawsuit filed against the magazine by the yogurt manufacturer Alpha-1. The company had charged that its business was damaged when the magazine reported that four ounces of what it called "no fat" peanut butter yogurt actually had 12.5 fat grams and more than 300 calories. The judge dismissed the suit following two years of pre-trial litigation on summary judgement, describing *New York's* story as "substantially true."

Virtual, 'Newsweek' Continue Talks

Virtual Communications, majority owner of *Virtual City*, the magazine about cyberspace, continued negotiations with *Newsweek* last week about the publication's future. *Newsweek* holds a minority

stake in the venture. A *Newsweek* representative denied a published report of friction in the discussions.

P&G Looks for New Media Investments

Procter & Gamble is actively looking for new media investments and is talking to America Online and CondéNet, the Condé Nast new media unit. A P&G representative refused comment, while Condé Nast denied a published report that it had struck a deal with the Cincinnati-based packaged-goods giant. "We do not have a deal with Procter & Gamble," a CondéNet representative said last week. AOL officials could not be reached for comment. CondéNet is working on a site involving its women's books, which could be a good fit for a health-and-beauty-aids sponsorship.

Ex-Dow Jones VP Plans Weekly

Donald Miller, former vp of employee relations at Dow Jones & Co., plans by year-end to launch a new national weekly paper aimed at a black middle-class readership. Baltimore-based *Our World News* hopes to build a circulation of 350,000 within five years. Miller's target audience is the 1.2 million black households in the country with annual incomes of at least \$50,000. Dow Jones will print and distribute the weekly. *Our World News* will address general-interest news with a slant toward African-American consciousness.

Haegle to President of NNN

The Newspaper Association of America promoted Pat Haegle, former vp/general manager of the Newspaper National Network, to the new position of NNN president. Haegle helped launch the NNN in 1994.

Eyemark Wraps Up Restructuring

Eyemark Entertainment, the broadcast syndication and cable production unit of CBS Enterprises, has named Robb Dalton as senior vp of business and program development and Brooke Karzen as director of programming. Dalton joined Maxam Entertainment in January 1995 (Maxam was acquired by CBS late last year) as vp of program development and syndication. Karzen previously served as manager of programming at Group W Productions, which also was merged into Eyemark.

Correction: In the July 1 issue, a story about Fox Children's Network and Marvel Comics incorrectly reported that Fox would have rights to Marvel's *Incredible Hulk* after the show airs for one year on UPN. A UPN representative said that the network will have renewal rights to *Hulk*.

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Fox Considers Kids S

Would create a new public company with involvement by Saban

CHILDREN'S TV / By Scotty Dupree

Fox Inc. is readying a plan to spin off its Fox Children's Network into a separate public company in a further implementation of News Corp.'s plan to launch a domestic kids cable network and global kids networks, according to several people with knowledge of the plan.

The new company, dubbed Fox Kids Worldwide, would be headed by Margaret Loesch, the current president of FCN, these sources said. Executives close to the discussions also said that Haim Saban, chairman of Saban Entertainment, would play a significant but as-yet-undetermined role in the spin-off, most likely as a principal shareholder and a director of the new company. Saban partnered with Fox in a programming and distribution deal last year in which Fox took license to Saban's library of 3,300 titles to distribute them internationally, for which Saban gets a share of revenue. Haim Saban, chairman of Saban, denied that the relation-

ship had moved beyond those boundaries, and said that if Fox is taking its kids unit public, "it's news to me." A Fox representative denied any such plan exists.

But executives who have been privy to the discussions said that a spin-off and public offering for the kids unit has long been part of the global plan, and they describe last year's Saban partnership as a precursor to this development. It is believed that the original agreement laid plans for future growth from which Saban and Fox would both profit, namely the creation of a separate operating unit in which both companies would participate, with profits not tied to News Corp. or Fox Inc. "The two companies are so intermingled as it is," said



PHOTOS BY SABAN

FCN's partnership with Saban has led to shows such as *Mighty Morphin Power Rangers* (left), a megahit, and less-popular fare such as *VR Troopers* and *Masked Rider* (right).

one insider who believes a merged company would make sense financially. It was not clear last week when Fox intends to initiate the spin-off.

Taking the unit public would help accomplish the goal of growing Fox's kids programming globally and would take much of the responsibility for that growth off the back of News Corp. News Corp. would not

only be able to fund its global expansion in the kids arena with public money but also be able to offer renegotiation possibilities for current liabilities, such as the revenue responsibility to the FCN TV station partners. The current agreement with FCN's stations, under which the stations share in revenue and profit, wouldn't change as long as FCN is in existence, and may not change drastically because FCN is dependent upon TV stations for mass distribution.

The people who are familiar with Fox's plans said they believed that Rupert Murdoch, News Corp. chairman and ceo, would hold a

Marvel Wants to Be a Movie Mogul

THE INDUSTRY / By Karen Benezra

Marvel Entertainment Group and sister company Toy Biz are tapping the equity markets to fund Marvel Studios, a new entity that will develop animated and live-action film and television properties based on Marvel's comic-book character universe.

Marvel, whose pending movie projects have been stalled by litigation and the bankruptcy of at least one partner, will look to the new unit to cofinance deals with outside producers and studios, including Fox. Marvel and Toy Biz will look to raise \$100 million, per a Securities and Exchange Commis-

sion filing last week. Avi Arad, executive producer of Marvel's animated TV properties, will serve as creative head of Marvel Studios, with daily operations likely helmed by Jerry Calabrese, president of Marvel Comics Group, whose recent promotional and merchandising efforts have plastered Spider-Man on everything from cereal boxes to credit cards.

"We've been real successful at getting options sold but no movies made," said a Marvel insider. "This is something that's long overdue."

With media driving the licens-

ing and promotional marketplace, Marvel wants its characters in constant reach of audiences. In recent weeks, Marvel solidified its links to Fox with a seven-year development deal for U.S. and international markets. While Fox will handle TV production, Saban Entertainment is expected to get direct-to-video rights.

Marvel's Hulk character, under option to MCA/Universal, is the first project expected to jump to the big screen under the tutelage of Marvel Studios. *The Hulk* is already slated for a TV series on UPN in September.

Spin-Off



position on the Fox Kids Worldwide board and would be very involved with the company's operation.

The spin-off would be a lucrative deal for Loesch, whose contract with Fox expired last year, said Fox insiders.

The creation would give Loesch and other company officers an equity stake.

Sources for this story questioned how Saban Entertainment would fit into Fox Kids Worldwide and said that the issue of management could be a deal-breaker. "Some who know him expect [Haim] Saban to run the company, but Murdoch isn't the type to let someone else control it," said one observer. But Saban, in any regard, is key to the future of FCN, because of the company's library and its strength in international markets.

Haim Saban said he has no interest in being part of a public company. "I own 100 percent of this company; I have no boards, no shareholders. Every morning I look in the mirror and have a discussion with myself and make decisions. I like it that way."

Saban described his company's international partnering with Fox as an "arm's-length" relationship that depends, market by market, on what each can offer, so that in some markets Saban has only a programming-supply deal, while in others Saban has an equity position in the channel.

FCN has been actively building up its library of titles aside from its agreement with Saban. FCN's partnership with Marvel Comics, announced two weeks ago, gives the network production and distribution rights to Marvel characters for seven years. FCN is also said to be negotiating with other studios and program suppliers, including DreamWorks SKG, for new product deals for the broadcast networks as well as to further stock the FCN library shelves. ■

AOL in Talks with iGuide

Former News Corp./MCI venture interests online service

NEW MEDIA / By Cathy Taylor

News Corp. is in talks with America Online concerning iGuide, the online Internet directory service started last year as a joint venture between News Corp. and MCI. MCI has since backed out of the venture.

The talks, acknowledged by sources at both companies last week, center around the creation of some form of cooperative venture. Though the exact nature of the talks is not known, discussions are believed to include the possibility of AOL making an investment in or partnering with News Corp. in iGuide, which purports to be the definitive consumer guide to the Internet and is patterned after another News Corp. property, *TV Guide* magazine. (An online version of *TV Guide* is part of the iGuide service.)

AOL Services president Ted Leonsis would say only that AOL "is not acquiring" iGuide. Officials of iGuide declined to comment.

The discussions come as News Corp. seeks to create new revenue streams for the troubled service. According to one executive who has knowledge of iGuide's business plan, News Corp. is actively looking at "selling, licensing, distributing" iGuide to Internet service providers and online services.

That News Corp. is hitting a make-or-break point on iGuide should hardly come as a surprise. As one source familiar with the company put it, "[Rupert Murdoch] has been aggressively looking for a partner since MCI stepped out." Indeed, it was widely reported at the time of the MCI split that Oracle Corp. would serve as News Corp.'s white knight, but such a deal never materialized. Meanwhile, the project has been beset by staff hemorrhaging, including top editorial and business-side personnel.

For AOL, the advantages of investing in iGuide are less obvious. But there is a certain strategic fit to the News Corp. product, since AOL has increasingly been investing in content specifically for the Internet and such ventures as New York-based iVillage, which develops content for both AOL and the World Wide Web. Investing in a property such as iGuide would be another way for AOL to keep one eye on the Internet while continuing to grow the online service. Also, while it's possible that any AOL/iGuide deal could take the simple form of iGuide becoming just another content provider on the service, the trend at Dulles, Va.-based AOL has been towards more substantial relationships with content partners. —with Laura Rich ■

Tribune Co. Buys a Gem

Renaissance deal is priced right and will spin off adequate cash

TV STATIONS / By Michael Freeman

Tribune Co.'s agreement last week to acquire Renaissance Communications Corp.'s six TV stations for \$1.13 billion is seen in the industry as a stunning finesse move to broaden Tribune's reach and improve its already steady cash flow. The addition of Renaissance's half-dozen stations will give Tribune ownership of stations in 16 markets representing 33.4 percent U.S. household coverage, making its the largest group broadcaster in terms of U.S. broadcast coverage. CBS Television Stations, which merged with Westinghouse Communications last January, is the next largest group owner with 15 stations representing 32.5 percent U.S. coverage.

Much, if not all, of the current drive to acquire stations has been fueled by Congress

and the Federal Communications Commission's rewrite of the Telecommunications Bill, which now allows broadcasters to own stations in markets that account for up to 35 percent U.S. broadcast coverage.

However, since Tribune is set to own a dozen UHF stations under the proposed merger, the FCC only credits those "weaker signal" outlets with reaching *half* of their ADI coverage areas. So under the FCC count, Tribune's 17 stations will represent only 25 percent U.S. coverage, leaving the group open to acquire additional TV stations. (The CBS group, which counts 13 of its stations as VHF's, has the largest adjusted national coverage, at 31.6 percent.)

"This acquisition clearly places us among the top tier of broadcasters," said Dennis FitzSi-

Cable Upfront Almost Wrapped

Take expected to top \$2 billion

CABLE TV / By Michael Bürgi

It's taking a bit longer than cable sales executives expected, but the cable upfront is slowly wrapping up. Most networks are about 75 percent sold out, and the upfront should be finished by the time the Olympics start on July 19.

Despite difficulty in getting the cost-per-thousand up to any significant degree (with a few exceptions), the cable upfront saw a flood of increased ad dollars. The market is expected to top out at about \$2 billion, according to industry estimates and the Cabletelevision Advertising Bureau, more than a 20-percent increase over the \$1.6-1.7 billion estimated to have been brought in by the cable networks in last year's upfront.

"The dollar increase this year is very much in line with the audience growth cable has seen," said Don Stump, vp of national sales at the CAB. Stump estimated that the total CPM increase this year ended up 2 to 4 percent ahead of last year's upfront pricing.

The larger cable networks—including USA Networks, Turner Entertainment Networks and CNN—expect to see dollar-volume increases approaching 30 to 40 percent, impressive considering the nets' maturity. A&E Networks, Discovery Networks, Lifetime, Weather Channel and Family Channel will hit slightly lower dollar-volume surges north of 20 percent. MTV Networks, having cut two-year deals in last year's upfront, is quietly trying to rework some deals for greater increases and is said to be succeeding with some clients.

For the cable networks, the principal drag on closing the upfront this year has been in negotiating CPM increases with agencies. Though many networks agreed to play ball in what ended up as a buyer's marketplace—large dollar-volume increases at low-single-digit CPM increases—some cable networks have opted to hold back on upfront inventory and take their chances in the scatter market.

"I'm below where my percentage of upfront inventory was budgeted," said one sales executive at a midsized cable network who would not speak for attribution. "But I'm just not going to give in to the prices they [agencies] are asking, some of which are practically insulting. So I'll hold off till scatter and take my risks there." ■

mons, executive vp of the Tribune Broadcasting division. "In terms of owning stations in 8 of the top 11 markets and 14 of the top 30 overall, this increases our buying power [with outside syndicators] and makes us more competitive against the many basic cable networks vying for first-run and off-network programming."

From the time that Renaissance went public (RRR: NYSE) nearly two years ago, it had been widely thought that the company was in an acquisition mode. However, Michael Finkelstein, chairman and ceo of Renaissance, acknowledged that the size of the remaining station groups left open for acquisition was "above the bar" of what Renaissance could finance in the

Ferrara, chief financial officer for Renaissance. New York investment firm Warburg Pincus is the largest shareholder, with 58 percent of the outstanding stock, while Finkelstein is estimated to hold approximately a 3-percent stake in Renaissance. Investors who bought in at the \$15-per-share IPO for Renaissance stock will be seeing roughly a 237 percent return on their investment.

Both Tribune's board and Warburg Pincus voted in approval of the transaction. From the announcement on Monday through Wednesday of last week, Renaissance stock moved up more than \$2 per share, to a 52-week high of \$34; Tribune (NYSE:TRB) went up just over a dollar to 73 $\frac{1}{2}$.

Tribune, which owns a 12.5-percent stake in The WB network, is set to pick up from Renaissance two WB affiliates (KDAF in Dallas and WDZL in Miami) as well as four Fox affiliates, which are KTXL in Sacramento, Calif.; WXIN in Indianapolis, Ind.; WTIC in Hartford, Conn.; and WPMT in Harrisburg, Pa. Tribune officials expect that the FCC will give regulatory approval before the end of the first quarter of 1997.

At the \$1.13 billion price tag, Tribune is paying 12 to 13 times cash flow for the Renaissance stations, which are projected to have \$85 million in cash flow this year and \$90 million in 1997. Don Grenesko, chief financial officer for Tribune, said the industry ana-

lyst projections would give the Tribune group a combined cash flow of more than \$400 million. Although Tribune's long-term debt will double to about \$2 billion, Grenesko estimated that earnings will be diluted by 10 percent over the next five years in covering part of the investment.

While several industry analysts were in agreement that Tribune paid the right price for Renaissance compared to the 20 times cash flow some large-market VHF stations have been fetching, most said they didn't expect a buying frenzy for the remaining station groups on the market. However, several analysts said they believe Rupert Murdoch's News Corp. still is interested in acquiring the New World Communications' stations group. Murdoch and New World broke off talks earlier this year over the \$50-per-share price set by New World. ■

On Top of the Top Tier in Broadcasting

The Renaissance deal gives Tribune the biggest broadcast coverage in the U.S., and the FCC's matter allows Tribune to get even larger

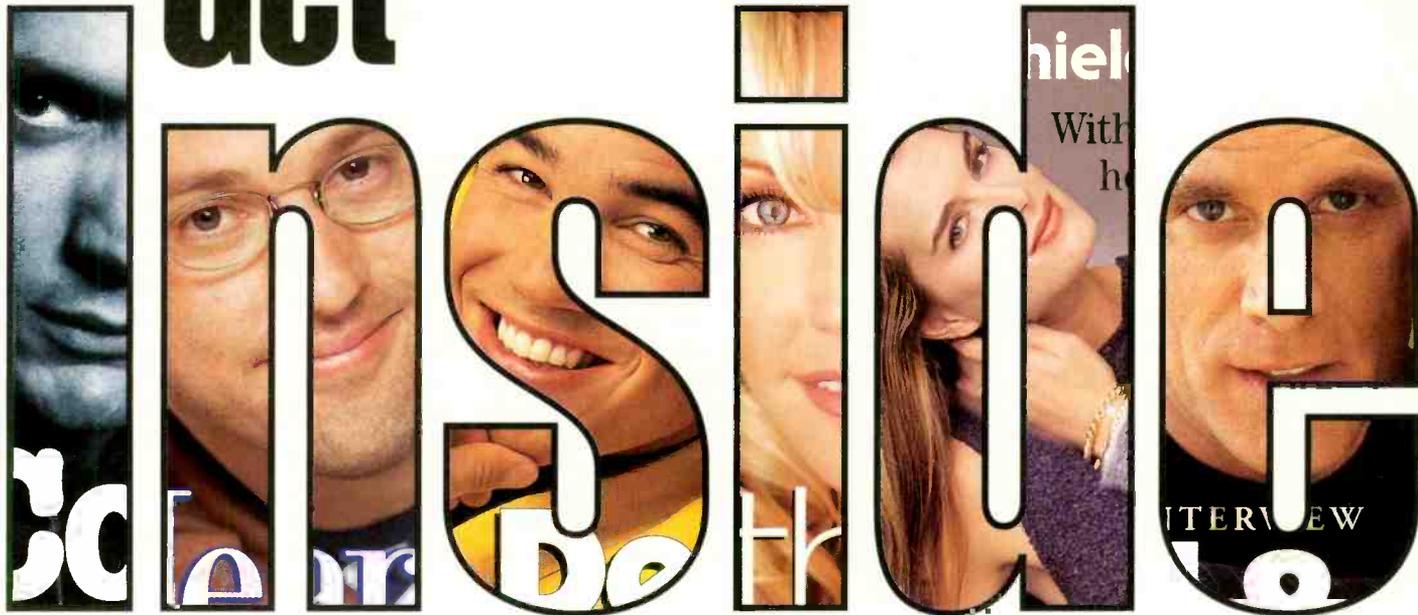


major markets. Specifically, Finkelstein was referring to Renaissance's failed bid for the Outlet Communications stations in Columbus, Ohio (WCMH), and Providence, R.I. (WJAR), both of which were acquired last year by NBC.

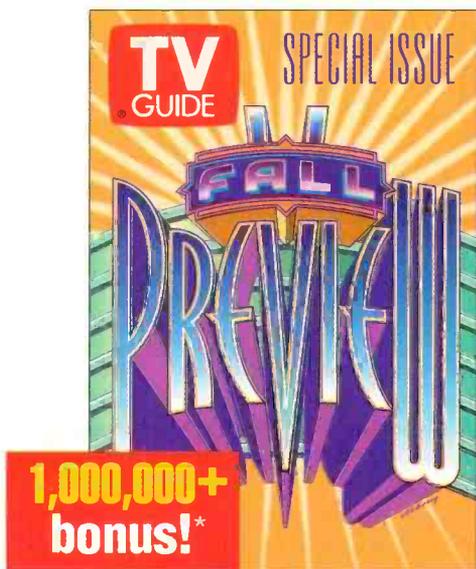
"We had always talked of being a buyer or seller, and as the talks with Tribune progressed, it really made more sense to be a seller," said Finkelstein, who has not been offered a seat on the Tribune board nor a future role in the combined group, Tribune officials confirmed. "We were absolutely convinced that this wave of consolidation left us no choice but to get bigger, and this was the best way to realize shareholder value for our investors."

Under terms of the deal, Tribune will pay \$36 per share for the 31.5 million shares of outstanding Renaissance stock, according to John

Get



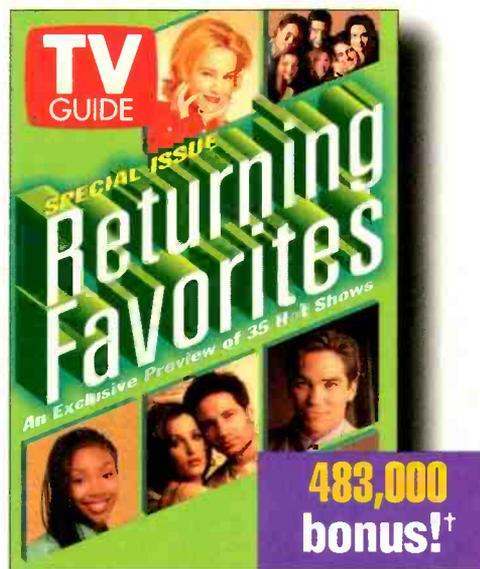
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TV STATIONS

After a prolonged search, the CBS Television Stations group last week named John Culliton as vp and general manager of KCBS in Los Angeles. Culliton, vp/gm of CBS-owned WCCO in Minneapolis since 1993, takes over a post that has been vacant since the dismissal last December of Bill Applegate. KCBS, the third-place network O&O in the U.S.' second-largest market, is a prime target for improvement in the recently merged CBS and Westinghouse station groups. Culliton, who started at WCCO in 1984 as a news producer and became news director in 1991, said his priority will be to build KCBS' early- and late-news ratings. Culliton and Jonathan Klein, president of CBS Television Stations, noted that KCBS' 11 p.m. newscast, which finished third (6.9 rating/14 share) in the May sweeps, was the only network O&O newscast in L.A. to post year-to-year growth (up 10 percent in rating). "I'm interested in seeing the station continuing to move forward in news," said Culliton. Klein has given more responsibility for CBS western region stations to Tony Vinciguerra, executive vp of CBS Television Stations, relocating him from New York to L.A. Culliton will report to Vinciguerra. Vinciguerra will oversee KCBS, San Francisco's KPIX, Salt Lake City's KUTV, Denver's KCNC, Minneapolis' WCCO, Green Bay, Wis.' WFRV and Detroit's WGPR. Klein will handle CBS' other eight stations, which are east of the Mississippi River.

Tribune Broadcasting's WPIX in New York is making nothing into something with its 11 p.m. runs of Columbia TriStar's *Seinfeld*. For the week of June 24-28, *Seinfeld*'s 10.8 rating/20 share average (NSI) in the time period beat all of the N.Y. network O&O stations' newscasts for the week. WPIX is also getting good numbers with the Yankees, the employer of *Seinfeld* character George Costanza. The Yankees' prime-time game on WPIX versus the Baltimore Orioles on June 27 drew a 7.9/13 average (7:30-10:15 p.m.), finishing third for its time periods. That number was up 37 percent over the Yankees' 1995 average rating of 3.8. —By Michael Freeman

CBS Inks A-B, Nike Ad Deals

\$160 million in commitments adds spark to sluggish market

TV SPORTS / By Scotty Dupree

CBS Sports last week concluded multiyear advertising deals with Anheuser-Busch and Nike for most franchises on the network, including significant, nonexclusive packages in the 1998 Winter Olympics. The deals come at a time when the sports marketplace is moving slowly due to an overabundance of programming, led by the Summer Olympics on NBC beginning July 19.

Though terms of CBS' deals were not disclosed, executives close to the talks said both represent incremental increases for the network. Anheuser-Busch's package is said to be a two-year deal worth \$60 million for Olympics, college football, NCAA basketball, golf and tennis; Nike's deal, valued at \$100 million, is for those sports as well as motor racing and runs the length of each of CBS' contracts (through 2002 for college football).

"It was a smart move for CBS," said Jerry Solomon, SFM president of national broadcast. "A-B is going to be in there with money," and it was savvy of CBS to land a solid share, he said.

A-B is expected to keep up its sports-ad budgets following a record sales year and to take advantage of rival Miller's recent brand repositioning.

The current sluggish marketplace in network sports has not had much effect on ABC because of the network's long-term deals with advertisers, said Marvin Goldsmith, ABC president of sales. "We did a lot of two-year deals for *Monday Night Football* and college football," said Goldsmith, who estimates that ABC is close to about 90 percent sold on both sports.

Yet aside from these few deals, it's a soft sports marketplace, which started early this year but took a break for the upfont. "People are tired of dealing," one network sales executive said. "They're taking their time. And with baseball [on Fox] and college football [on CBS] new to the market this year, it's up to us to make them aware of it."

"The telltale sign of the market right now is that six days before the All-Star Game [July 9 on NBC], there is still a lot of inventory left," said one buyer, who pegged NBC's asking price for a :30 unit in the game at \$300,000. ■

Rock Rolls Around NYC Dial

WAXQ switches to classic tunes in latest Gotham format change

RADIO / By Mark Hudis

New York's frenetic rock radio scene got yet another surprising format change last week. Viacom Radio abruptly switched its WAXQ-FM, a bastion of modern and alternative rock, to the classic-rock format.

WAXQ's move fills a void in the New York market since Infinity Broadcasting's WXRK-FM dropped classic rock in January for alternative.

WXRK's decision to give up on classic rock also was a surprise because the station had no competition in the category; Westinghouse/CBS' WNEW-FM had switched from classic rock to adult alternative in 1995. WXRK had a mixed record with the classic format; the station was No. 1 among men 25-44 in summer 1995. But among total listeners 12-plus, WXRK consistently placed out of New York's top 10 stations, with shares in the low 3s. So classic rock was out.

"What Viacom has done [with WAXQ] is smart," said Howard Nass, senior vp and corpo-

rate director of local broadcast for TN Media. "They jumped on [the classic-rock format]."

"There are too many stations playing too much alternative music," said Bill Figenshu, president of Viacom's radio division. "There's really nobody focusing on rock oldies from 1991 and before." WAXQ went alternative in December 1993 and for the past year ranked near the bottom of, or out of, the top 20 New York stations with shares in the high 1s and low 2s.

Viacom last week entered into a local marketing agreement with GAF Corp. to operate WAXQ. In March, GAF agreed to sell WAXQ to Entertainment Communications (Entercom) for \$90 million. Entercom plans to swap WAXQ to Viacom for three stations serving the Seattle/Tacoma, Wash., market.

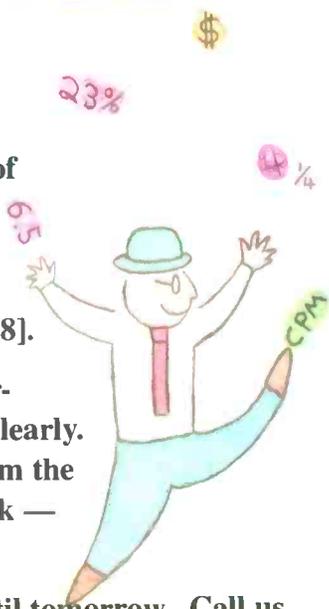
Although WXRK's ratings were off slightly through March this year (to a 2.9) since its switch, station gm Tom Chiusano is optimistic that the station will be better off with alternative. ■

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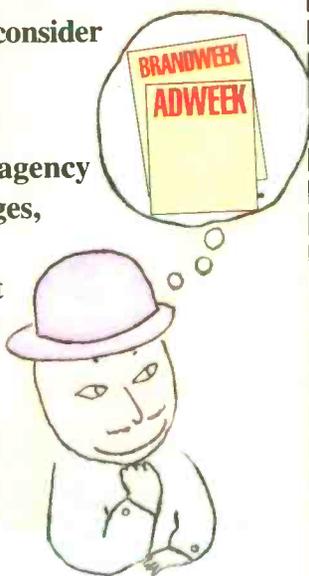


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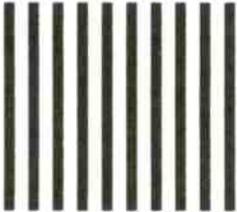
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Nick Team Has Knack at Viacom

All That' creators Tollin, Roberts get broad 2-year production deal

TV PROGRAMMING

By T.L. Stanley

Mike Tollin and Brian Robbins have been producing television shows simultaneously on both coasts for a decade, so they know what it's like to be in more than one place at a time. The producers' new deal with Nickelodeon takes that concept a few steps further. The pair, through Los Angeles-based Tollin Robbins Productions, just signed a two-year exclusive to create projects across all genres and all Viacom divisions. Tollin and Robbins will be able to pitch ideas to Nick, MTV, VH1, Showtime, Nickelodeon Movies and Paramount Pictures.

The Peabody Award-winning producers, who have collaborated on everything from documentaries and dramas to sitcoms and music videos, plan a varied slate of product. "There's nothing we can't do within the parameters of that company," Tollin said. "We'll be able to tap into all their resources to expand our reach."

Along with the deal comes a two-year commitment from Nickelodeon for *All That*, a Tollin Robbins sketch comedy show now in its second season, and for *Kenan and Kel*, a spin-off that has been green-lighted for two seasons on the strength of its pilot alone. *All That* will shift production from Nick's studio in Orlando, Fla., to Paramount's lot in Hollywood. *Kenan and Kel*, overseen by Robbins, will remain in Florida. The two shows will be part of Nick's major expansion into prime time this fall and could anchor the SNICK block on Saturday nights.

Tollin and Robbins also will produce three or four more installments of *Sports Theater With Shaquille O'Neal*, which successfully broke Nick into one-hour drama when it aired last month.

The producers have other projects including a comedy pilot for Nick, tentatively scheduled for 1997; a pilot called *Hoops*, which is still in the running for a backup spot on UPN's schedule; and a movie script for the new Nickelodeon Movies unit based on an *All That* skit. The partners also are developing an comedy for MTV featuring the pop

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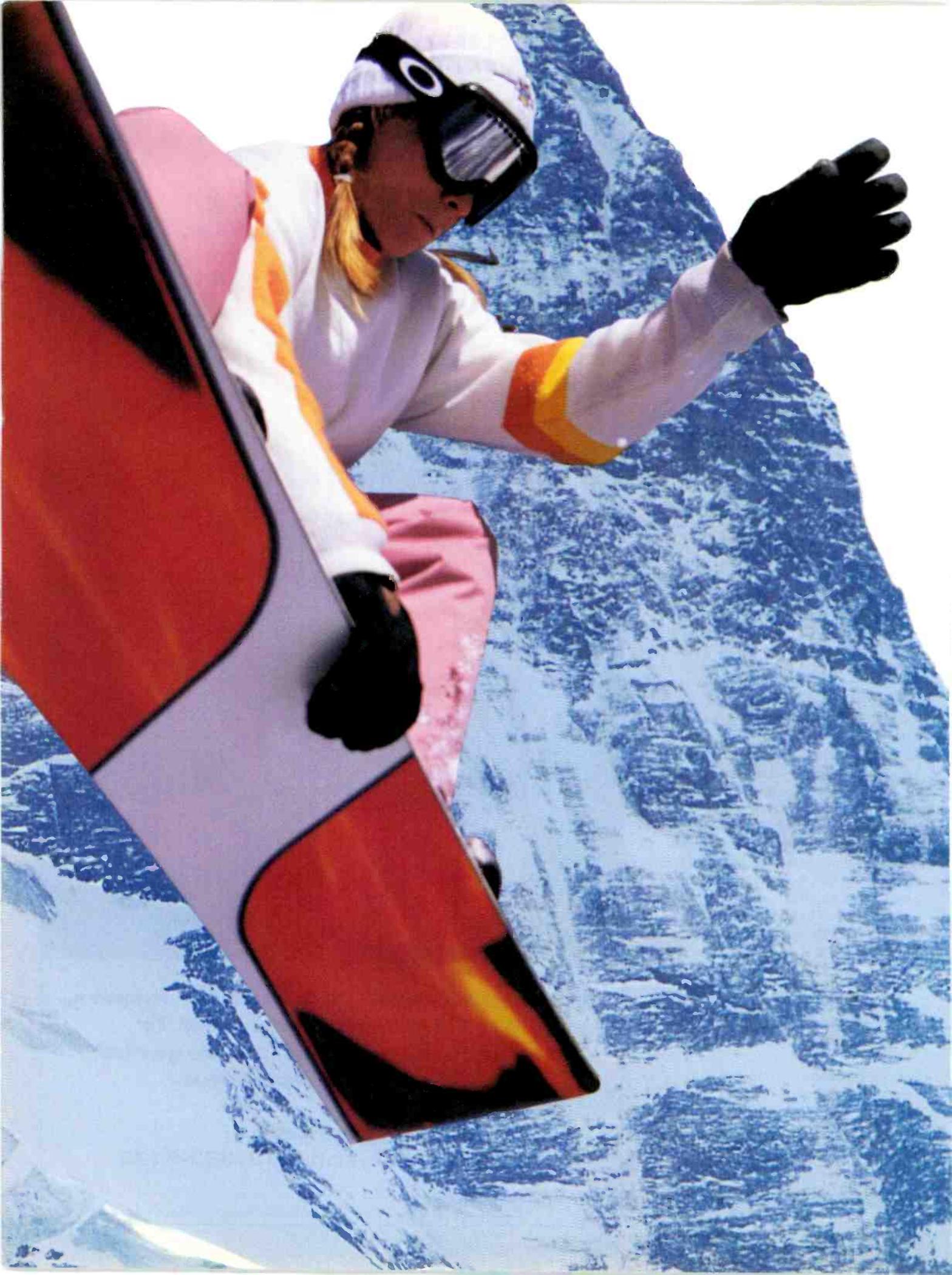
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CABLE TV

Turner Broadcasting's Classic Sports Network last week struck a deal with ITT and Dow Jones to be previewed on Channel 31, WNYC-TV in New York, for the next three months. ITT and Dow Jones purchased the public TV station with the intention of converting it into a 24-hour sports and business superstation called WBIS Plus, tapping Dow Jones' business reporting resources (including *The Wall Street Journal*) and ITT's half-ownership of Madison Square Garden and its sports franchises. Sources close to the partners said it will be months before their programming plans are worked out. In the meantime, Classic Sports Net will be seen in about 6 million broadcast and cable homes in the New York area on Channel 31; it began running on the station on July 1. CSN now claims a total of 15 million cable and satellite homes. Separately, CSN has also signed a corporate affiliation agreement with Time Warner Cable, which controls a major share of the New York cable market. Time Warner already carries the sports network on systems in North Carolina and Ohio.

Tele-Communications Inc. and Post Newsweek Cable, the cable operator arm of the Washington Post Co., said last week that they plan to swap cable systems. Post-Newsweek will acquire a 53,000-subscriber TCI system in Springfield, Mo., and will trade over to TCI a 48,000-subscriber system in Santa Rosa, Calif. Subject to government approval, the swap should be complete by year end. —By Michael Bürgi

singing group TLC.

"The ideas they bring are fresh, and their approach is tireless," said Albie Hecht, senior vp of Nickelodeon Productions. "Possibly their biggest asset is their ability to spot and develop talent."

Tollin and Robbins have melded their interests in sports, music, children's programming and documentaries into an eclectic list of credits. Their cable documentary *Hank Aaron: Chasing the Dream*, which aired in April, won a Peabody Award and Emmy nominations. The duo's teen-target-

ed programming includes *Kids on Kids on Kids* for HBO and *The Baseball Bunch* for NBC. Their sitcom *Arliss* launches on HBO in August.

In feature films, Tollin and Robbins last year produced *The Show*, about gangsta rap, for Savoy Pictures. The partners will begin production this summer on *Fast Girls* for Def Pictures. "All the projects we do spring from a passion of ours," Tollin said. "We've never had a business plan or a growth chart. We just look at each other and say, 'What do you want to do?'" ■

Setting Sites on the Games

PointCast, AT&T, IBM to fill the Web with Olympics details

NEW MEDIA / By Cathy Taylor

While Internet surfing has not yet been declared an Olympic sport, that has not stopped some of the most prominent companies on the World Wide Web from devoting sites to the 1996 Summer Games, which start on July 19 in Atlanta.

One Olympics content carrier, PointCast Network, today will launch Summer Games Channel, a package of information that users may tailor to their individual Olympics obsessions. PointCast delivers customized content off the Internet directly to desktop PCs. With content from Reuters New Media, the ESPN SportsTicker and other sources, the Olympics channel is the first of many special areas that PointCast Network hopes to provide. Current PointCast offerings feature broader categories such as news, sports and weather.

Official Olympics sponsors are making sure that no one will go hungry searching for Games

info on the Web. AT&T, IBM and Coca-Cola are among sponsors that have sites devoted to the Games. NBC, which is broadcasting some 170 hours of Olympics coverage, is also using the Web to flex some Olympics muscle.

Although it's safe to wonder whether anyone really wants to go on a virtual tour of Coca-Cola's Olympic City, the sites primarily are designed to use the Olympics as proof of the utility of the Internet itself, packaging Games data in ways that would have been impossible without the Web. Through the sites, Web users will have access to data such as athlete bios, medal tallies and the like, much of it using the latest technological advancements. "You try to find ways of delighting and surprising people," said Russ Natoce, AT&T Olympics marketing director.

The production of the AT&T site, led by agency of record Modem Media, is viewed as a demonstration of the company's "world without limits" Internet positioning, Natoce said. After registering, users will be able to tell the AT&T site which sports they are most interested in. In future visits, the site tailors itself to the registrant's interests and provides relevant Olympics data.

To the extent that there is an official Olympics Web site, IBM has it, as producer of the site for the Atlanta Committee for the Olympic Games. According to Linda Nardin, program manager of Olympics public relations for IBM North America, the site is currently getting 750,000 hits per day and will offer visitors up-to-the-second results of Games competition. IBM prominently promotes a feature that enables fans to transmit e-mail to their favorite athletes. "The Internet, in IBM's case, is not only about the power of the Web, but the technology of the Games," Nardin said. ■

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OPINION The State of Magazine Research

By Jane Beresford / Partner, BJK&E Media Group

A House of Cards

Anyone who has built a house of cards knows that only so many cards can be added before the house collapses. Indeed, there has been some debate in the industry whether that point has already been reached by Mediamark Research Inc. (MRI) and Simmons, two of the most widely used syndicated services. Two years ago, Simmons Market Research Bureau (SMRB) was caught with its pants down for not controlling

the very foundation of its magazine-readership numbers (the screen-in levels). Simmons promptly adopted a completely new methodology for estimated readership. Problem is, it failed to convince the industry that its new methodology is any better. This year, it's MRI's turn to take the heat for its

leads to lower response rates and therefore to lower-quality data. The same principle applies to the product usage questionnaire (MRI's has now reached almost 100 pages). SMRB asks each person to answer only 75 percent of the total number of product-usage questions, but that is still too much to ask.

The industry needs to support initiatives that attempt to improve the quality and stability of audience measurement.

sometimes wildly fluctuating total audience levels for a number of publications.

It's easy to blame the messenger, but it's not really fair to do so without considering some of the fundamental problems that undermine the quality of the data:

- MRI has acknowledged for years that it has trouble getting "primary" audience numbers that are logical on the surface (at least the person for whom the magazine was purchased, but more than the number of adults in the household). We believe the Audits & Surveys initiative into primary audience research is a step in the right direction from which the industry can learn.

- Industry pressure for more magazines to be measured has led to ever more logo cards being added to the deck the respondent must sift through. This adds to the fatigue factor, which

- Circulation changes are not reflected in the audience numbers. Circulation changes do not happen overnight, and we cannot expect to see them reflected in the audience number overnight either. But often the statistical "bounce" inherent in a readership level based, for

instance, on only 75 people, can produce decreased audience levels for a publication that has a growing circulation. The opposite can also happen for the same reason. This statistical bounce can only be controlled by finding enough readers for every publication begin measured.

It's easier to cry over spilled milk than to put it back in the bottle. But BJK&E Media Group believes that the latter is exactly what we in the industry should be doing. The industry needs to support initiatives that attempt to improve the quality and stability of audience measurement. These are the keys to the kingdom. ■

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HOLLYWOOD

Betsy Sharkey

Ready for Prime Time Again

After 3 years away from network series production, David Neuman is back in a big way at Disney TV



When David Neuman was a young boy back in Cedar Rapids, Iowa, early on Saturdays mornings he would station himself in front of the family's television set. It was before 24-hour programming, so Neuman's weekend viewing started with a TV screen filled with hash, then the color bars, test pattern, "The Star-Spangled Banner," a morning news show called *Sunrise Semester* that he didn't begin to understand, and finally, cartoons.

"I was one of those kids who watched way too much television, and it was before any adult had the notion

was closest to Hollywood. But his fate was sealed before he started school when he saw a local kids show, *Dr. Max*, live. Each week, Dr. Max would walk into his house, sit down at his desk and talk to kids in between the cartoons. You could see the trees just outside the window behind him.

"I remember going to the studio and actually seeing it wasn't a real house, that it was a set and that the tree and the yard was just a backdrop," Neuman says. "I was just completely mesmerized by the magic of the illusion."

Now Neuman's job is to help Disney's stable of television writer/producers create the illusion. It's a mix of making sure the shows that Disney already has on the air, such as the long-running ABC hit, *Home Improvement*, stay healthy, as well as ensuring that new shows, such as *Life's Work*, which premieres this fall on ABC, will have a long shelf life.

But ultimately, Neuman's job is to create hits. Though the Disney studio has five returning shows next fall, the only series to attain major-hit status is *Home Improvement*. *Unhappily Ever After* and *Brotherly Love* on The WB, along with *Boy Meets World* and *Ellen* on ABC, are solid performers, but do not qualify as hits.

"One of the things we must do is create massively popular prime-time television programs that can go for years and years on all the networks, and on into syndication," Neuman says. "Unlike a lot of businesses where you want to create a lot of singles, home runs are definitely the Walt Disney Co.'s target."

Disney's new shows—*Life's Work* and the drama *Dangerous Minds* (both on ABC, fall), *Homeboys in Outer Space* (on UPN, fall), *The Smart Guy* (The WB, midseason) and *Social Studies* (UPN, midseason)—remain unknown quantities. Their fate hangs on a combination of time slot, creative enterprise and luck.

"Every single one of them could end up being the next gigantic hit," says Neuman, who knows the flip side just as intimately. "We need to come out of the box with all our guns blazing, because the business can be a lot like the last scene of *Butch Cassidy and the*



Room for improvement: Neuman has quickly identified areas to strengthen at Disney

that it should be limited," says Neuman, now 35 and two months into his job as president of Walt Disney Television. "I wouldn't have understood what a programming executive did, but I knew I wanted to be part of that."

He never wavered. Neuman even chose to attend UCLA because on the map it looked like the school that

BRAD HITZ

Sundance Kid—it's hard enough to stay alive, let alone be successful."

Disney was the last thing Neuman had on his mind when Dean Valentine called him last November. At the time, Neuman was president of programming for Channel One Network, the school-based TV programmer owned by K-III Productions, where he had spent the last three years.

Under Neuman, the anchor show, *Channel One News*, was revamped, going from magazine-style features to hard news for an audience that ultimately grew to 8 million teens. Channel One's news coverage won 75 national awards, including a Peabody. It remains the programming venture that Neuman is most proud of having a hand in shaping.

Valentine has headed Disney's prime-time development and series television business for years, but the management shifts that have taken place at the studio over the last 18 months had given him substantially expanded duties. In short order, Valentine—now president of Walt Disney Television and Walt Disney Television Animation—knew the top tier of management within the various television groups he managed had to be enlarged.

Neuman and Valentine had a history. The two worked together at NBC in the 1980s and had stayed in touch after Valentine went on to Disney and Neuman left the network to become an independent producer based at Fox before moving to Channel One.

"Dean and I had an excellent working relationship then," Neuman says of their time at NBC. While there, Neuman was the program executive on such shows as *Cosby*, *Cheers*, *Family Ties*, *Golden Girls*, *Night Court* and about 20 others. "One of the attractions of coming here was that I knew that Dean and I had a shorthand with each other. I knew we always saw things from a similar point of view in terms of business strategy and creative issues. Walt Disney is the premiere entertainment company, and with the acquisition of ABC it's only going to get better. It sounded like everything you look for in an opportunity."

But there was unfinished business at K-III. While Disney announced late last year that Neuman would be taking the job in January, he didn't join the company until May 1, just a few weeks before the network scheduling madness was due to begin.

"It was a completely insane time to join—there were 29,000 things happening at once," says Neuman. He left Channel One at 10:30 one night and was on the Disney lot by 9 a.m. the next morning, his first day on the job. He didn't leave until 1:30 the next morning, having stayed to see the taping of one of the pilots. "I got to watch an organization function at a critical moment, which was useful, because now I understand better what

our strengths are, what we need to build on, and where to go from here."

One of the things Neuman hopes to do, along with his newly named No. 2, senior vp of creative affairs Peter Aronson, is to make Disney a magnet for creative talent. Having that sort of "buzz" attached to the studio helps not only to attract new talent but also keep the writer/producer teams that the studio already has relationships with.

"I asked Les Moonves [CBS Entertainment president and former TV chief for Warner Bros.] for some advice before I came into this job and he said, 'It's about managing your writers, making sure the right people are on the right project with the right support,'" says Neuman. He also draws on what he learned from working with Garth Ancier, who now oversees entertainment

**"Unlike businesses where you want to create a lot of singles,"
at Disney "home runs are definitely the target," Neuman says.**

programming for The WB. "The relationships [Garth] had with producers were excellent; everybody just loved him," Neuman says. "It was in part because he gave them the kind of support and respect they needed."

Neuman believes he has been lucky in his career to be able to learn from the best. At NBC, he was hired by Brandon Tartikoff, Warren Littlefield and Jeff Sagansky, though Sagansky left soon after he arrived. He credits both Tartikoff and Littlefield with teaching him how to make a great show.

"They were both about always trying to improve, add another great writer to a writing staff, come up with an even better idea for a show or an episode, add someone else to a cast," says Neuman. One of his favorite Tartikoff-isms: "We'd be sitting in a meeting and maybe I'd report on a struggling show, one that everybody in the room had given up on...and Brandon would say, 'I'm not going down without taking a few punches.' There's an energy you can draw on by taking that attitude."

Neuman's own tastes are wide-ranging, to say the least. He admits to standing in line on opening weekend to see *Ace Ventura Pet Detective* while counting F.W. Murnau's classic silent film, *Sunrise*, as one of his favorites. He grew up in the Midwest and though his life these days is more like *Seinfeld*, he works to stay in touch with the real world.

"If you're not out there dialing 777-FILM and wading through that guy's innane voice to charge your ticket, or going to the post office every once in a while...if you don't do those things that Americans do in their

HOLLYWOOD

lives, you lose touch with what it's like to actually be living in this world," says Neuman. "If you're not careful, you end up living in a universe that bears no relationship to the market you're serving."

He is also guided by the Oscar Wilde saying, "I am not young enough to know everything." Neuman thinks of it when he remembers the senior executive at NBC who told him that *Cheers* would never be a hit because "it was set in a bar and people don't like bars." Another exec advised him to never develop a show with old people at the center of it because viewers could only

relate down in age, not up. Then along came *Golden Girls*. When he looks at negative screening reports, he tries to balance common sense and pragmatism with the famous story that *ER* tested poorly.

"All we can do is take our best shots based on our best judgement and not let our egos get in the way," says Neuman. "One of the goals in my career is not to be the idiot executive who said one of those now-legendary things. I'm fond of quoting the Decca Records executive who said in '61 or '62, 'I'm sorry, Mr. Epstein, but three-guitar groups are out this year.'"

When Peter Chernin was given the reins of Twentieth Century Fox's movie division a couple of years ago, many people in Hollywood scoffed. He was, after all, a TV guy—the former head of programming for the Fox network.

But Chernin is proof that just as stars can make the transition from small screen to big, executives can too.

Chernin has designed his features to be either big or small, with not much in the middle, at least in terms of budget. There will be more big event-styled movies like *Independence Day*, which blasted its way through the 4th of July weekend on the high end, and on smaller pieces like *Stealing Beauty* that cost less and make less but earn important critical attention. A studio needs

aters on a 24-hour grid is significant.

Cineplex Odeon's marketing chief, Howard Lichtman, is known as a particularly savvy executive. And theater owners are very careful about keeping their theaters open unless there's sure to be an audience.

The strategy paid off. *Independence* fans were not only willing but *anxious* to get a ticket to 3 a.m. Cineplex showings last week. It will take another year to see how well Chernin's strategy is working, but for now it's getting high marks.

About the only thing Chernin has not managed yet is to turn out a major Acad-

do so with the just-launched Fast Forward to End Hunger program, which will run through the summer.

Michael Robitaille, executive director of End Hunger, said it was roughly a two-year process that began as an abstract idea and emerged into the wide-ranging program to involve video retailers.

"The one area of the media which is constantly marketing itself is the video side," says Robitaille. "There are always titles going out and there are always customers coming through. We saw the power that was there and wanted to create something that had a major outreach."

About 60 million consumers go to video stores each week, says Robitaille. The stores, by their nature, are community-based operations. So the program that the partnership devised that links End Hunger and the VSDA will see 100 percent of the monies collected at video stores go back to the local communities.

The success stories, says Robitaille, are just beginning to trickle in. "There was the Blockbuster clerk who managed to raise \$600 by the end of the first week," says Robitaille, "because he had been hungry at some point." And there is SunCoast Video, a mall-based video retail chain that is putting together a promotion with the Walt Disney Co. to earmark a percentage of the proceeds from sales of Disney videos for Fast Forward.

The plan is to make this an annual, summer-long event, with partners committing to three years.

"The goal is to have it take hold with the retailers and with the community," says Robitaille. "The possibilities for synergy are great."

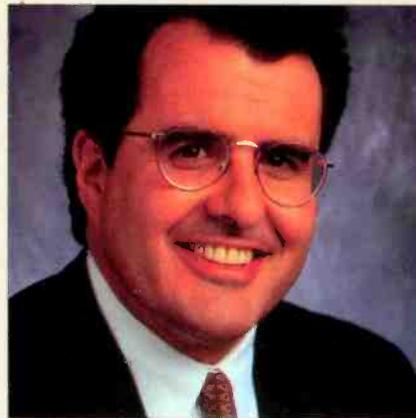
The Backlot...

both types of projects to attract talent.

Chernin has gone a long way on the talent side, signing deals with power producers like the Kopelsons, who produced *Eraser* for Warner Bros., and director Jan de Bont, whose \$200-million-and-still-churning *Twister* has sent his stock soaring.

Just how far Chernin has come in terms of acceptance and credibility on the business side can be measured, in part, by theater owners. They are like television affiliates, only a bit more arm-length and with a lot less loyalty.

So the decision by Cineplex Odeon to premiere *Independence Day* in its the-

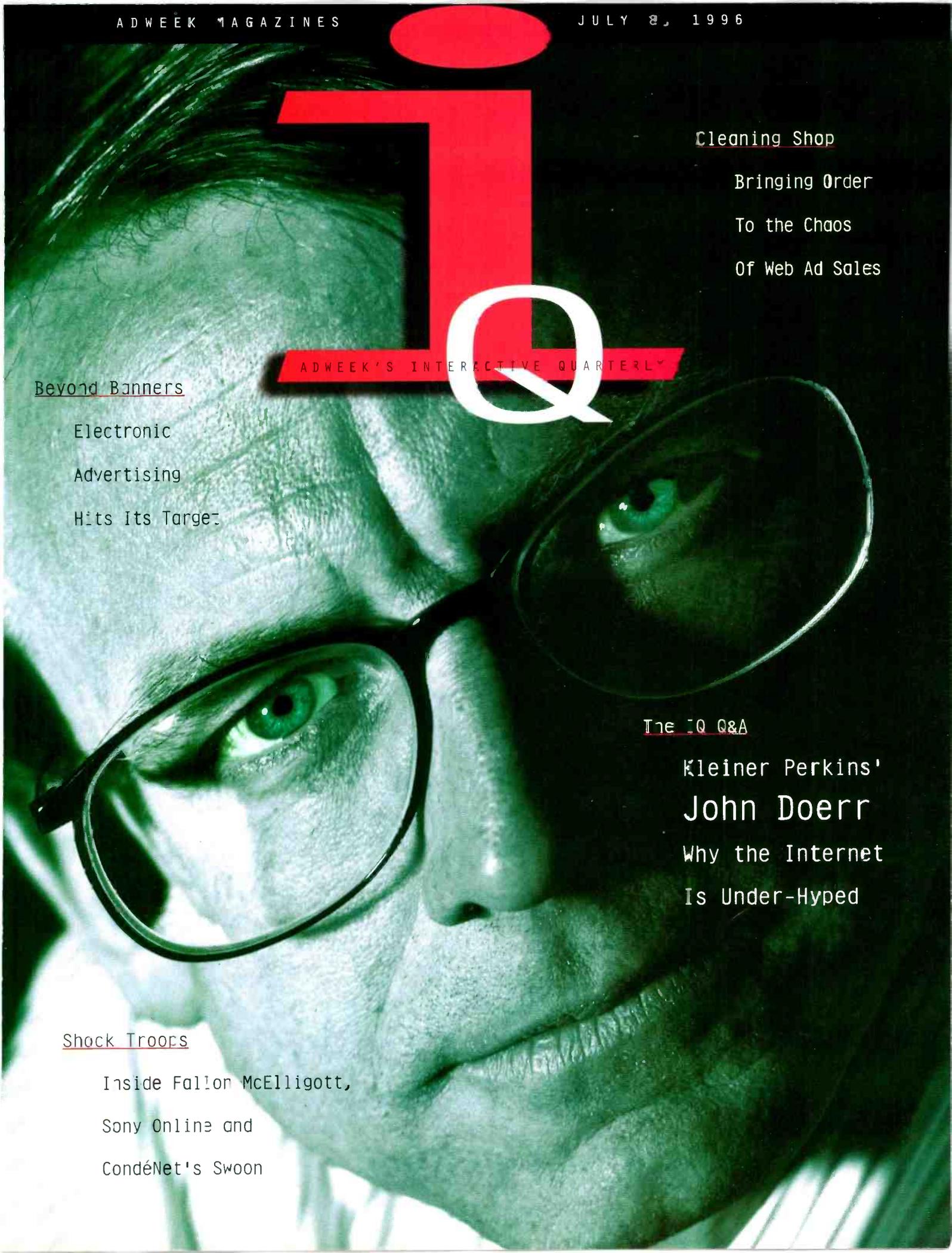


RON TON/FOX

Transition player: Ex-TV exec Chernin is growing Fox's film biz

emy-Award winner. And in Hollywood, Oscar always and ever will be the golden boy, and the ultimate measure of success.

It's tough to get a group as diverse as those who comprise the Video Software Dealers Association together on a single issue. But actor Jeff Bridges and his End Hunger Network have managed to



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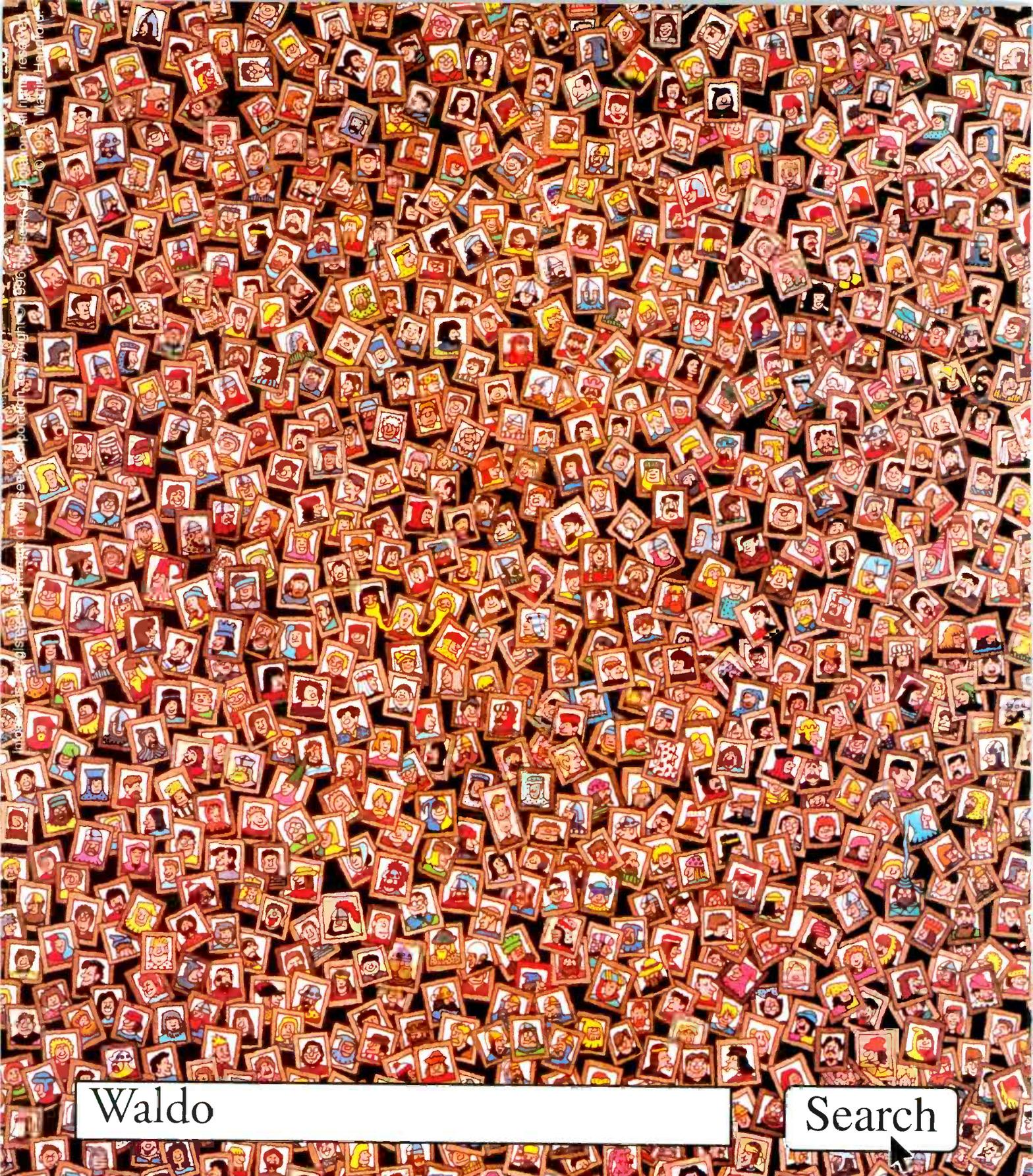
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ADWEEK'S INTERACTIVE QUARTERLY



inside



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On the front lines of interactive projects in agencies, clients and media companies: Fallon McElligott's Mark Goldstein, Sony's Mitchell Cannold and Condé Nast's Lamar Graham. *By Ellen Rooney Martin, Mark Gimein and Kevin Pearce*

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The Web may be the most powerful match yet of technology and media, but it still relies on people to do sales and support. Here are the human headaches that Web sites and clients commonly suffer. *By Hillary Rosner*

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Venture capital literally bootstrapped the entire computer industry, from the micro-processor to the PC to the Internet. Now the leading VC in Silicon Valley, John Doerr of Kleiner Perkins Caufield & Byers, is investing heavily in Internet services that exploit its commercial potential. The boom still lies ahead. *Interview by Michael Schrage*

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Before advertisers get too pixelated by Web sites, they should look at the newest crop of Internet offerings that promise to bring together customer and client in more targeted, efficient ways. *By Cathy Taylor*

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The Web burst upon the scene as a vast, global phenomenon. The real action may soon be in the user's own backyard. *By Eric Garland*

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Finder 7.8.96

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COVER PHOTOGRAPH BY ED CALDWELL



Mark Goldstein admits he has a crush on the Internet. In fact, he tends to gush about it. Fallon McElligott's president of integrated marketing says it's because in his career he's never seen anything that lets him do so many things at one time. The Internet allows agencies and companies to talk directly to consumers and get immediate responses to questions; it allows them to research and track sales. Basically what he

means is he can reach out and touch customers via the Web. "I love it for its ability to create and nurture relationships," Goldstein says. "Because it's so new, it's like a giant sandbox. There are no rules."

Fallon's interactive effort does have a lot more structure than it did when Goldstein joined the agency three years ago. At that time Fallon had a loosely gathered interactive task force, headed up by Cindy Herbst. "Everyone thought it was cool, but no one knew what to do with it," Goldstein recalls. That group has evolved into a 17-person team with four management supervisors, including Herbst, who are regularly asked to speak about the Internet to other companies. More and more clients are interested in the Internet and are allocating funds to it, Goldstein says, though he declines to say whether Fallon's interactive effort is a profit center yet.

Ironically, after all the hard work, it was an old-fashioned TV commercial that perhaps did the most to raise Fallon's interactive profile. The March '96 spot, for Apple Computer (a BBDO client), touted the BMW of North America Web site, created by Fallon with Duffy Design, to showcase Apple technology. (It didn't hurt that Fallon worked with BBDO to create the ad. But Fallon got involved only after Apple expressed interest in the BMW site.)

Apple's kudos drew consumers to the site and also caught the eyes of the creative directors on the BMW account. Before that commercial, they spent a lot of time trying to minimize the appearance of the company's Web site address in TV and print ads, so as not to mar their work. All that changed with the spot. "It sent a huge signal to the rest of the agency that we were good at this," Goldstein says. "Apple was kind of a validation."

Additional praise came at the One Show, where two of the agency's sites were tapped as finalists in the Web category. Having overseen Fallon's foray into the world of new media, Goldstein takes all praise and criticism of the agency's development personally. He cruises the Web looking for things that interest him professionally and otherwise. (One of his favorites is www.hothothot.com—a hot sauce site.) But he also thinks a lot of Web sites fail to engage their potential audience, putting up little more than online brochures. Goldstein made sure BMW's effort—a project to which he habitually returns in conversation—took advantage

of the medium.

"BMW was a real breakthrough. It let us build a site that really matched the brand," he says. The site was the first Fallon created in conjunction with its brand-building tasks as BMW's agency of record. Hits to the site spiked from an average of 30,000 a day to 150,000 following the Apple Computer spot. That number has since leveled off at around 100,000 hits a day. But the site is connecting with its intended audience.

One enthusiast in Cody, Wyo., wrote via e-mail: "This site was extremely helpful to me as a car buyer. I really liked the options list. I live in a rural area, far from a BMW dealer; but with the information from the site I was able to order a new 328si! Without this site my buying experience would have been very stressful. Thank you very much! I can't wait for the car!"

A check of the database confirmed the writer had in fact bought a car, and he wasn't the only one. Looking through the site's e-mail, Fallon found another 30 or so missives raving about the Web site's ability to help select a new BMW. "If 35 people are telling us they bought cars because of the site, can you imagine who else did and just didn't tell us?" Goldstein crows.

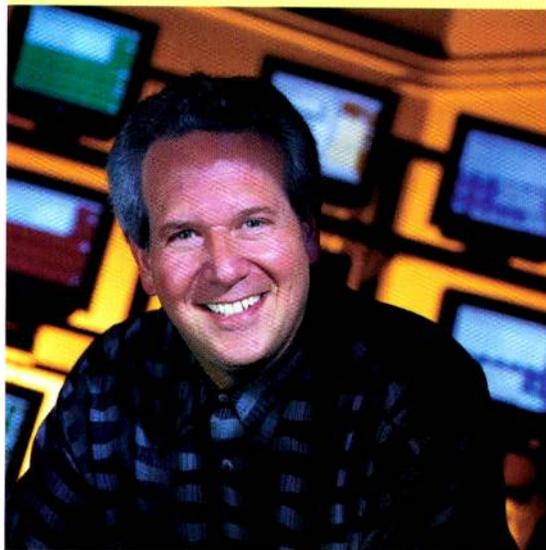
Talk about a way to track effective advertising: "Where we have an edge is that we understand that the Web is about marketing, not about technology," Goldstein says.

Forget trying to hire Fallon to build your company's Web site, however; unless you plan on naming them agency of record. "That's not our strategy," Goldstein says. "We are not in the Web development business, we're in the surround-the-brand business." —*Ellen Rooney Martin*

SHOCK TROOPS/ THE AGENCY

SHIFTING GEARS

Mark Goldstein drives Fallon McElligott and client BMW to the Web.





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*Source: Goldman Sachs



A little Hollywood, a little sizzle, a lot of fun and a secure transaction system. That's what the World Wide Web needs (though not necessarily in that order). So far, Sony has at least two of the four: a secure transaction system and, in the person of Online Ventures president Mitchell Cannold, some Hollywood flair. Cannold, a former film producer, had been president of Sony New Technologies for four years, overseeing Sony IMAX film production and the Sony Online Web site. As head of the newly formed Online Ventures unit, he is responsible for one of the most expansive construction programs in cyberspace—Sony's Station project.

Even as some in the on-line world are abandoning big "destination" sites, Sony is planning to unveil in the fall of 1996 a central hub that will tie together all of the company's ideas in on-line entertainment. The site was designed in conjunction with CKS Group in Cupertino, Calif., though Sony has taken over and will be responsible for its ongoing programming.

Cannold runs the Station project with an eye for what Web surfers *don't* want to see. "Too often global companies bog down the fun stuff with corporate information. [Sony's Station Project] will be entertainment, fun and games," Cannold says. Fun and games in Cannold's view are a lot more than the promotional mush that often passes for programming on the Web. "This is not repurposing. This is not a recap of yesterday's *Jeopardy* or *Wheel of Fortune*," he says with uncharacteristic emphasis, expressing his contempt for the shovelware—step right up, folks, and download Brad Pitt!—that still characterizes too much Web programming. Sony's bet is that with the right content

and the right marketing, Web surfers will gravitate to a site that is being billed as a veritable 24-hour amusement park.

"Too often, when new technologies create a new medium, the technology is the thing," Cannold complains. One of the few senior on-line executives with a background in entertainment—he produced *Dirty Dancing* at Vestron before joining Sony and had previously been with NBC and CBS News—Cannold aims to create a network that will get Sony's audience

to "not just browse, but commit; not just chat, but involve themselves," he says. Initially, the Station project will target game players, the predominantly young and male audience for its PlayStation product. Cannold expects the audience to grow older and more balanced as the site's marketing campaign expands.

The plan calls for each of Sony's units—from the Columbia and Tri-Star studios and Sony Music Entertainment to the video-games division—to contribute segments using their libraries and expertise. That means content ranging from film- and television-inspired forums and games to on-line video-game downloads to original programming that Cannold compares with the on-line serial *The Spot*.

Like many World Wide Web entrepreneurs, Sony hopes to mine every possible revenue stream. That includes advertising from outside sponsors but also pay-as-you-go game playing and Sony product sales. The site will be launched with an advertising campaign that should dwarf anything yet seen in the on-line market. A joint promotion with Visa will devote what Cannold says will be tens of millions of dollars to television ads. Visa will use the promotion to push its own secure transaction system, fighting cyberfears of stolen card numbers and haywire bank accounts. "We anticipate a stampede [of purchases]," says Cannold, "because the consumer wants to buy on-line, and now Visa is going to tell him that it's safe."

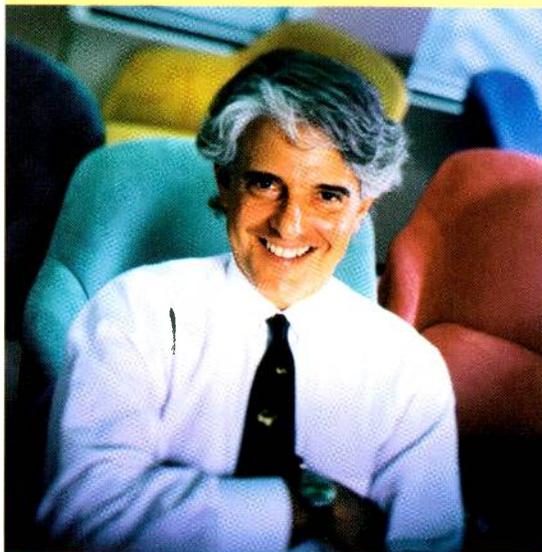
Sony's projections for the new medium are sufficiently optimistic that Cannold, who sat for this interview just after a meeting with Sony's top three U.S. executives, had to reassure his superiors his group's advertising projections were "absolutely real." Whether Cannold's optimism is justified will depend, of course, on how effectively Sony can use its entertain-

ment divisions to program the Web. Criticism of Sony's Hollywood adventures is a regular fixture of the business pages. When Sony entered Hollywood, doubts were raised about a Japanese conglomerate trying to play the American media game. On the other hand, its PlayStation has captured a sizable share of the video-game market in less than a year, leading the pack of new systems. In cyberspace, perhaps, Sony has the chance to do entertainment its way. —Mark Gimein

SHOCK TROOPS/ THE CLIENT

SONY CENTRAL

Mitchell Cannold and
Visa bet they can sell
games and more on-line.





<http://home.netscape.com>. He's always had a lot of crazy ideas. As a Stanford professor, he mused about making 3-D graphics come alive on desktop computers. But no one listened. So he started *Silicon Graphics* and built it into a multibillion dollar legend. Then he began talking about taming cyberspace. But no one listened. So he handpicked a team of the best hacker talent in the telecom. And soon after, *Netscape* soared to the highest IPO in market history. Now they listen. **Jim Clark bought his first copy of *Forbes* as a computer consultant in 1970.**

Forbes
CAPITALIST TOOL



The big traditional magazine companies have suspected for some time that they should have a significant presence on the World Wide Web. After all, what's a Web page but a kind of magazine on steroids? But now that all of the major publishers have made the Edmund-Hillaryesque decision to launch their own sites (Why get on the Web? Because it's there), they're still trying to figure out what on-line readers really want.

Is the Web simply a more efficient newsstand, a cool way of delivering hopped-up versions of *People* and *Good Housekeeping*? Or do Web surfers expect more?

This month, Condé Nast's CondéNet makes its strategy clearer with the launch of a new site dedicated to the datin', matin' and conversatin' habits of the *Friends* generation. The new site is called not *Glamour.com* or *Details Online* or <http://GQ>, but *Swoon* (www.swoon.com). Like its sister sites—*Epicurious*, for gustatory enthusiasts, and *Condé Nast Traveler Online*, for travel buffs—*Swoon* is a new entity, with largely Web-original content, and will draw only occasionally on existing Condé Nast magazine titles, including those above plus *Mademoiselle*.

"I don't want to, in any way, diss anyone else's site," says Lamar Graham, *Swoon*'s editor-in-chief, from an office that looks like a startup's. "But I don't think general interest magazines on the Web are as compelling as they are on paper. There are 25 million pages on the Web, and if I want books, well, there's a books page. If I want martial arts, I'll go to a martial arts page. My bookmarks file is this long with all the weird things I like to look at. I'm not looking for everything in one place on the Web."

A working journalist and "geek hobbyist," the 30-year-old Graham has been walking the Web since the Medieval days of text-only browsing. He used to stay up till the wee hours maintaining a CompuServe bulletin board (for fun). And he's had about as much experience as you can have working as a content provider—he's done it once before. Last spring, he helped launch Wenner Media's first new media project, *Rolling Stone Online* on CompuServe.

His non-geek portfolio includes writing for *Cosmopolitan*,

Mademoiselle and *Redbook* (his guide to "Men's Secret Sex Signals" is still available online over there). As a staff member of *GQ* and *Men's Journal*, he has written many men's health articles, which, he says, "are the closest men's magazines come to relationship stories."

That editorial experience will undoubtedly come in handy, as suggested by *Swoon*'s three editorial sections—"Lovers," "Friends" and "Others." The site aims to cater to young singles who are starting out in the real world, beginning their careers and rejiggering their social lives (or, to quote the

Friends theme song: "Your job's a joke, you're broke, your love life's D.O.A."). With this in mind, says its editor, they'll cover everything from safe sex to shopping for your grandparents, with the perfect *Swoon* feature being "My Boss Is a Psycho." The site will also include forums, a gossip column, polls, quizzes, horoscopes and free interactive personal ads.

Graham's editorial concept has as much to do with emotional connection as with the dazzle of Shock-wave graphics. "The Net is supposed to be about community," he says. "Our site is about people interacting with one another; it's no more high falutin' than that."

CondéNet director Sarah Chubb says *Swoon*'s approach is getting an enthusiastic reception from advertisers, but she declined to name any names at press time. "We have a handful on board, and a handful are waiting to see what it looks like," she says, sounding unworried. At \$15,000 a month, the site's category-exclusive sponsorships aren't cheap. But in venerable Condé Nast tradition, Chubb advocates the high road, even on the information superhighway. "It's nice to sell banners," she says. "But we're looking for a really tight, long-term relationship with a small group of advertisers."

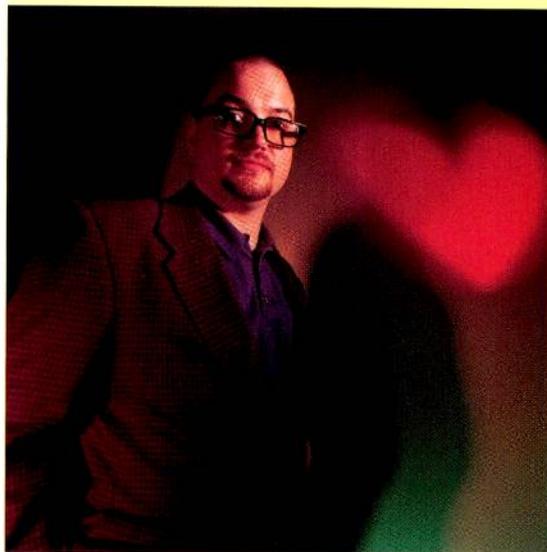
Graham thinks there's no reason Condé Nast can't create some of the most compelling sites on the Web. "The little technology shops have sort of bamboozled people into thinking the Web environment is so advanced that mere mortals in the magazine business have no idea what works out there. You know what? It's not true," he says. "In the end, the best people to write headlines for a Web page are the people who write cover lines for magazines—not UNIX programmers." —Kevin Pearce

SHOCK TROOPS/ THE MEDIA

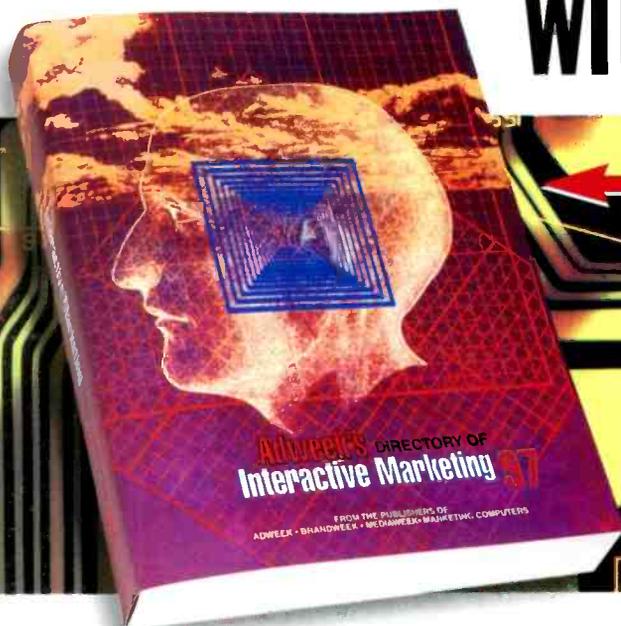
IT'S A DATE

Lamar Graham edits

Condé Nast's new "relationship" site, *Swoon*.



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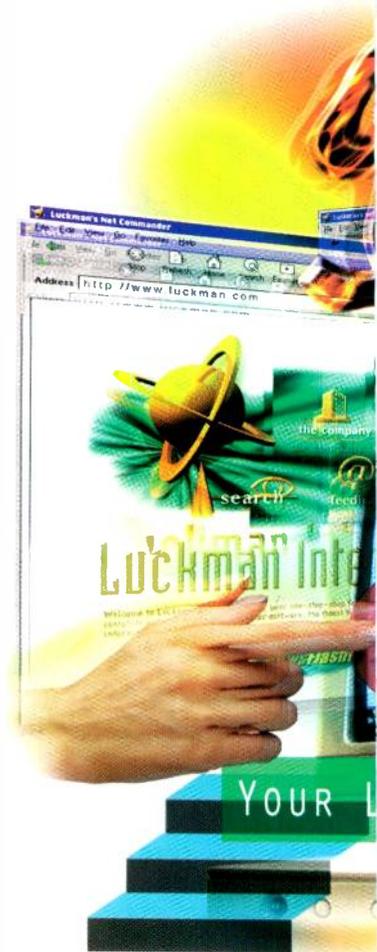
Growing P

Last October, to kick off its interactive advertising campaign for the holiday sales season, one computer-products marketer bought individual banner ads on a Web site for each of its three divisions. Unfortunately, due to human error and planning done on paper and dry-erase boards, one division's ads never ran. But the report that informed the client of the slip-up was issued in January, leaving the advertiser with no fourth-quarter Web ads and little recourse. After all, what kind of make-goods can make up for a missed Christmas sales season? Nearly every site and every Web advertiser can tell such a tale of missed cues. And the level of chaos in the Internet advertising marketplace is only likely to increase short-term. A recent study co-sponsored by Netscape, AT&T, Infoseek and the Audit Bureau of Circulations found that 40 percent of

current Internet advertisers plan to increase interactive budgets over the next year, each by an average of 200 percent. Yet across all its players—clients, agencies, rep firms, and sites—Web advertising draws a consistent stream of criticism.

Much of the dissatisfaction stems from the high-tech medium's ultimate reliance on human labor at the end of the ad trail, a frustrating predicament in the face of this exciting new technology. What is also striking about the complaints is that all point to a lack of clear lines of responsibility between advertisers and the medium, in this case the site operators. Although diplomacy, rather than finger-pointing, is the favored tactic of the moment, each side seems to think it's wasting half its day doing someone else's work. Tension is clearly mounting.

During a recent traveling road show, co-sponsored by Netscape, Nynex Big Yellow, Infoseek and Starwave as a kind of Web pep rally for agencies and advertisers, Softbank Interactive Media Sales (IMS) chief operating officer Ted West put up a slide acknowledging a laundry list of problems in the nascent Web ad industry. Complaints include excessive limitation of creative options (nothing but banners on the menu), lack of site flexibility in scheduling and presenting ads (and targeting them to specific audiences), nonexistent standards



Buying ads on the Internet shouldn't be

ains



in research and auditing, and a dearth of professional sales people and techniques. "Every day we hear objections from buyers that fall into these categories," West says. The thrust of his presentation was, not surprisingly, to show how some sites (those IMS reps, for example) are living up to the challenges. But the question of who should take the lead in solving the Web's advertising problems leaves ample room for disagreement.

"The biggest initial problem is that there's no way to know what the media alternatives are or how to compare them on a consistent basis," says David Zinman, vice president of sales and marketing at Palo Alto, Calif.-based FocaLink, one of several ad management software companies attempting to create market standards. FocaLink's month-old Market-Match software, in use by 30 agencies, lists every Web site the company can find that accepts advertising (there are 520 in its current report), giving details on content, pricing and audience.

"The sites can't really tell you a lot about who their user is," agrees Leslie Jump, director of new media and marketing communications for MCI. "Part of that is because they literally haven't had time to build up that bank of knowledge. A lot of these guys are coming at this with relatively little experience. We've found that we know more about this than the people we're buying from."

Some electronic publishers, however, are quick to respond that it's not their fault comparisons are difficult for planners and buyers. "Another thing that needs to be resolved is the whole question of auditing," says Lon Otremba, executive vice president of network sales for C/Net. His service's proprietary DREAM (Delivery of Real-Time Electronic Advertising Messages) technology is designed to solve targeting problems by serving users customized ad messages based on demographics such as age and gender plus system platform and connection speed. "I'm flabbergasted that none of the audit bureaus have an established standard for auditing. Those guys were late to the game."

"That's pretty much the whole reason why we got involved in this, to bring standards to it," responds Monica Segura-Bunch, an official with the Audit Bureau of Circulations, one of several companies, along with the Business Press Association and I-Pro, that are seeking to audit the Web. Segura-Bunch notes that ABC's Interactive Auditing Services division was developed out of industry consensus. "We got buyers and sellers together to say, 'This is the type of info I want to see.' It has operated as a forum to get the buyers and sellers together, to see that everyone will play by the rules and all the sites will have an equal field to play on."

Once an audience size is properly counted and audited, however, content providers and advertisers still have to agree on a fair price to reach those Websters. For media buyers planning an interactive campaign, comparison shopping on price is nearly impossible. Flat fee and CPM models prevail, but there is by no means a universally accepted protocol for fees. And even electronic publishers acknowledge that creating pricing standards is a challenge still to be met.

"The fair market value for this medium has not yet been established, which makes evaluation of the medium as a whole extremely difficult," says Linda McCutcheon, director of sales

virtually impossible. **By Hillary Rosner**



"I am not in a rush to attach a comparability model that makes it seem like broadcast or print

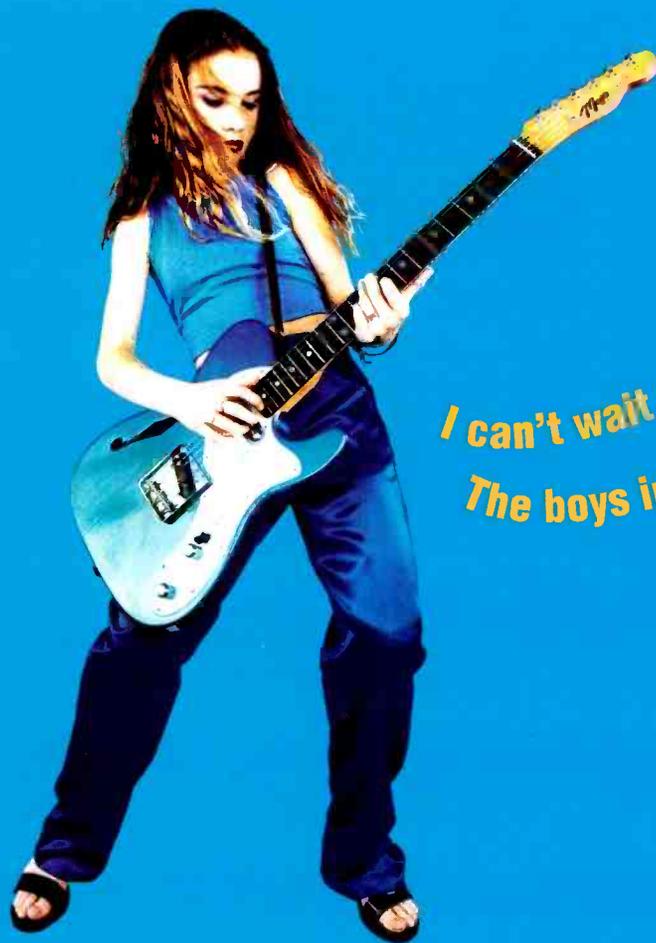
and marketing for Time Inc. New Media. "I pity any media planner who is now planning on-line in addition to other duties. But I personally am not in a rush to attach a comparability model that makes it seem like broadcast or print." McCutcheon is on the steering committee of the Internet Advertising Bureau, a trade organization launched last month to address the medium's problems and "help articulate the value of the medium to the buying community," according to McCutcheon. Many advertisers have come forward to express a sense of hope—bordering on relief—that the organization will help move the industry forward.

Variations in ad production requirements are another headache. While there is a growing trend among sites toward a standard-size banner (468x60 pixels), the current wide variety of dimensions—many differing by only a few increments of measure—often means agencies must build several differ-

ent creative executions of the same ad. "The production person goes nuts," Zinman says. "Most people change graphics every month. [That can mean] three different creative executions done 10 different ways."

Publishers cast the production problems in a different light. "In a lot of cases, advertisers could be a little more judicious in getting the materials to us at the proper time," says Jeff Lehman, vice president of the technology group at Softbank's IMS. "The feeling is that since there are no presses running, there's no deadline. A lot of [advertiser misunderstanding] is expecting stuff to be posted within minutes of our getting it." Lehman also complains of receiving graphics that are too large to be useful to the average computer user. "People don't understand what the user's experience is going to be. Their ad is still loading, and the user is already down at the bottom of the page."

In reality, of course, the industry is already expanding its



**I can't wait to drive, my mom's a nervous wreck. SAT's are
The boys in my class are all gross. There should've been**



ity model [to on-line] says Time's McCutcheon.

advertising options beyond banners. ZDNet, for example, is launching NetBuyer, a virtual catalog and "one-stop shopping center for computer products," where advertisers can pay to list their products in addition to placing banners. And CondéNet, Condé Nast's on-line content division, among others, is translating the advertorial concept to the Web: The Robert Mondavi Winery is running advertorial content on CondéNet sites via a "bridge page," a site on CondéNet's server that is accessed by clicking on Mondavi's banner, offering information on both food and wine.

Once a banner is up and running, a whole new string of obstacles unwinds, beginning with flexibility. According to an ad rep who would not divulge the party involved, one large and popular site was, until recently, so rigid it would not allow advertisers to test or swap creative, and would only run banners on the scheduled rotation, with no room for last-minute changes or special

requests. The site finally acceded to its clients' demands and installed a software fix called AdServer.

AdServer was developed by NetGravity, an Internet marketing solutions company, to take the headache out of trafficking and other problems by providing back-office help for Web sites. The software allows media buys to be transacted on-line and makes it easier for sites to track, measure and report ad results. Yahoo!, Netscape, GNN and C/Net are among sites currently running the software.

"Many clients are treating [interactive advertising] not unlike direct marketing," says IMS's West, "where you see which creative executions pull better and then develop a whole campaign that you swap in and out every two weeks. The life of a banner is certainly less than a month." As sites increase their flexibility for the sake of advertisers, however, the already problematic practice of trafficking becomes even more complicated. And with clients and agencies communicating with a number of different sites, the potential for human error is huge. Ann Burgraff, NetGravity's director of marketing, tells of finding ad schedules at one site compiled on Post-It notes. "Wouldn't you feel terrible if you were the advertiser on the note with the worst glue?" she asks.

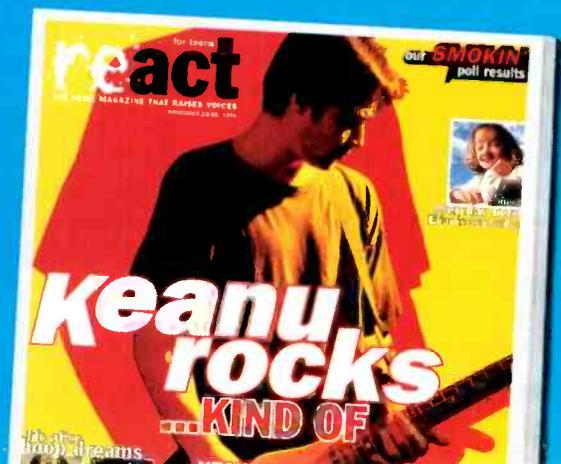
Even the seemingly simple task of checking to see if a banner went up at the correct time can often create extra

coming up. Got a new job, I'll use the money for music and shoes.
a woman president by now. I love scary movies. I want to be a rock star.

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work for agencies; unfortunate employees are reduced to surfing through sites themselves to find their banners. New products and services to automate the process are slowly gaining acceptance, however. One is FocaLink's SmartBanner, which made its debut last October. The tool allows agencies to send their graphic files to FocaLink, which then stores banners for many different sites on its own server, enabling better flexibility and tracking for advertisers.

Of course, once an agency has confirmed that its client's banners have been placed correctly, the next problem comes

at Yahoo!, the Internet search engine. "Our attitude is, if you want the data, we'll give it to you."

"Everyone's asking for the same information, but everyone wants it formatted differently," says IMS's Lehman. "There are 80 advertisers running 100 different ad campaigns now on ZDNet. If they were all to ask for customization, we'd be spending all day doing reports. If we could take the information and present it in the lowest common denominator format that everyone can use, and agencies are willing to pick up the ball from there, that's fine. But they need to pick up some of the responsibility for analyzing the data."

Many on the agency side are inclined to think they have picked up more than their share of the responsibility, and that it may be time to find another strategy. "If we have media planners spending three weeks to do a media plan that is the equivalent of one page in *Time* magazine in terms of cost, we're going to have a hard time," says John Kane, vice president and associate director of new technologies at Young & Rubicam in San Francisco. "We need to find a way to plan smarter."

There is plenty of room for outside companies to step in and help ease this stalemate. DoubleClick, a rep firm, united all the sites it represents into one network, ensuring at least a basic level of standardization and making life a little easier for agencies and sites. "If you can identify the responsibility and then give both sides the tools to improve, it's very effective," says Kevin O'Connor, DoubleClick's ceo. "All the problems we had in the past were in the handoff between various constituencies."

The Web's problems will also be eased by technological progress on the medium, which is continuing at an astounding pace. Creative options are being enhanced with applications such as Java and RealAudio, and audience tracking is improving through systems like Netscape's "cookies," which follow a user's progress across the Web by placing an electronic tag on a computer's hard drive.

The growing pains of the Web aren't really anything extraordinary: Cable and spot TV before it suffered through the same difficulties with trafficking and verifying ads. Lack of a quick, comprehensive response to their problems limited the growth of those advertising channels back when they were the "new" media. In anticipation of Web advertising's coming of age, the potential for human error must be reduced even further, and lines of responsibility need to be marked in black ink.

New challenges will inevitably crop up, and they must be met with a collaborative effort. "Yes, there has been a learning curve, but the bar has been set much higher in interactive advertising than it has in other forms of media," says Time New Media's McCutcheon. "Part of it is our own darn fault because we went out and said, 'Here's a medium that's fully accountable, and it's instantaneous.' I think we overpromised in the beginning, not understanding how fast it would grow." McCutcheon stresses that interactive advertising is still in its laboratory stage. "This is rabbit ears on the top of your TV, and in a few months everyone will have cable." ■



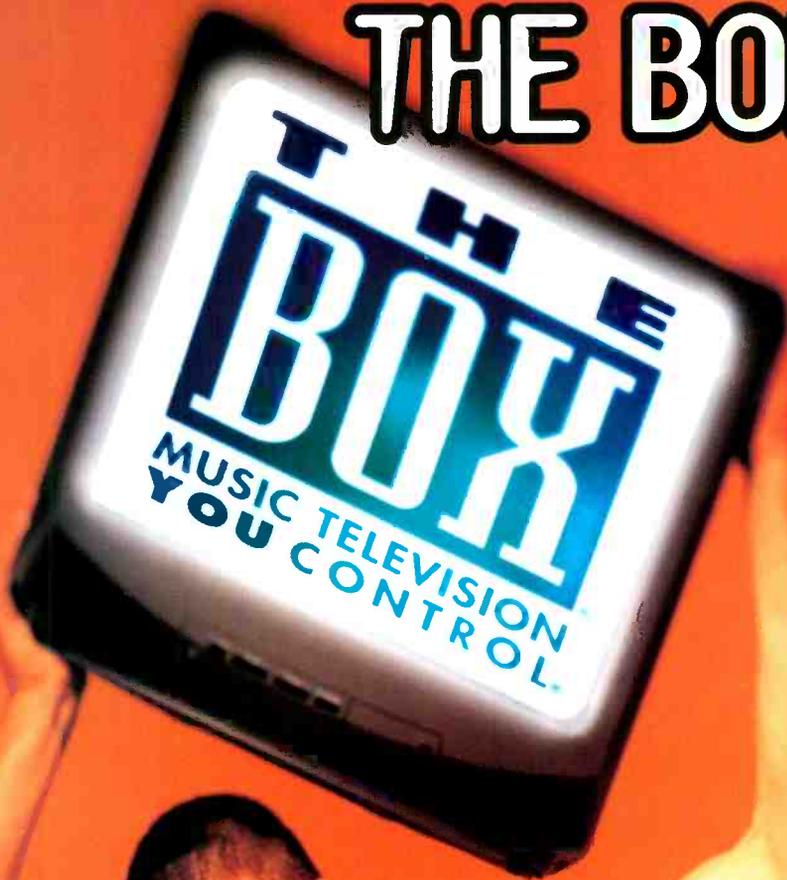
Compared with the ease of other media buys, "we need to find a way to plan [on-line] smarter," says Y&R's John Kane.

in reporting how many people were exposed to the ad. "Each site is going to count [exposures] in a different way," Zinman says. "Nineteen percent of [sites listed by] MarketMatch is unaudited. Sites use different definitions—page views, ad views, impressions. Agencies have to spend all afternoon trying to figure out how to compare numbers across sites."

Agency employees are not the only ones keeping grueling hours in order to get the work done. "We've had situations where we had 20 clients asking for 20 reports that all looked different," says Sarah Chubb, director of CondéNet. "So many new media companies are being run so lean because the returns aren't there yet. We've had people working until midnight." CondéNet also recently signed on with NetGravity, which might reduce its midnight-oil orders.

Accepting responsibility for preparing and analyzing reports may well be the most divisive issue in the industry right now. Many sites, and even some technologically minded advertisers, are employing either proprietary or outside software to facilitate the process of providing reports in flexible formats. But many perform the service grudgingly. "The medium is so measurable, people want to measure the heck out of it and go overboard," says Anil Singh, director of sales

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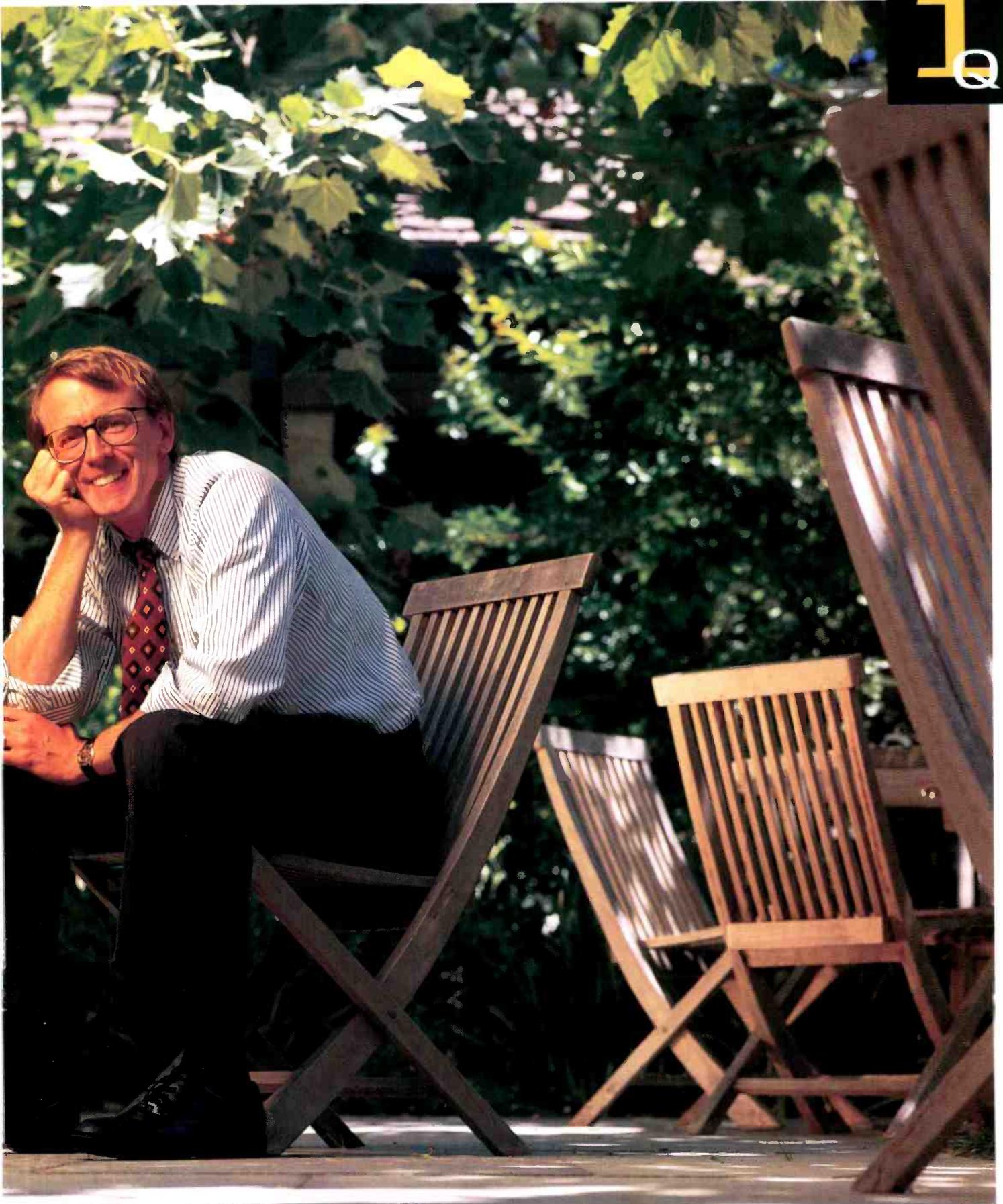
JOHN DOERR

Silicon Valley's most influential venture capitalist says Internet fever has only just begun. By Michael Schrage

Lotus Development Corp., Compaq Computer, Sun Microsystems, America Online, Intuit and—yes—Netscape: These are just a few of the companies funded by Kleiner Perkins Caufield & Byers, perhaps the most successful venture capital company in American history. The reinforcing rise of silicon, software and internetworking has transformed Kleiner Perkins from a partnership that funds technology startups to a firm that co-creates new new-media companies. However, as partner John Doerr likes to say, Kleiner Perkins is less interested in launching new companies than in launching new industries. Intense, hyperkinetic and with an ability to network that makes the Internet look as archaic as a rotary dial phone, John Doerr drives most of Kleiner Perkins' most exciting initiatives in new media. He negotiates partnerships with media giants like TCI, and he helps recruit executives like Netscape's Jim Barksdale. As a venture capitalist, Doerr literally puts his money where his mouth is when it comes to predicting—and shaping—the

As a partner in Kleiner Perkins Caufield & Byers, John Doerr has helped nurture new-media stars America Online, Netscape and Intuit.





PHOTOGRAPHY BY ED CALDWELL

new media future. His comments and criticisms about the future of the Internet and the future of marketing don't represent visionary speculation—they outline an investment philosophy that has created tens of billions of dollars of market value.

It sometimes seems everyone is going Internet crazy. Is this the digital version of the tulip-bulb craze in 17th century Holland, where for a moment of time the tulip bulb was the ultimate speculative investment? What's really going on here?

It reminds me of the Johnny Carson routine, the great Karnac joke: The answer is the Internet. What is the question? I think the Internet has become the answer to everything. Yet I'm among one of the crazy few who believes the Internet has been under-hyped. It's not a crazy tulip-bulb phenomena, taken as a whole. In the micro, there are Internet companies that are way overvalued and will certainly fail, as did many early PC software companies. But consider: From 1980 to 1990 new companies in the PC industry generated \$100 billion of shareholder value. By 1990 they were doing \$100 billion in revenue also. So this was a huge change driven by Moore's Law [positing that computer processing speed would double, and chip prices halve, every 18 months].

And people back in those days talked about PCs being hyped, saying there would never be home computers.

Now we're shipping more PCs than we are television sets every year. Along came another law, Metcalf's Law. It says that the value of, not a broadcast network, but of a two-way network goes up as the square of the number of communicating devices. That is on the margin now, a more important phenomenon than Moore's Law, and it is what is making the Internet ever more valuable.

The Internet is growing at the rate of 2 percent a day, 10 percent a week. There are now, by the most reliable estimates I know of, some 20 million regular users on the Internet. It's moved beyond a fad. It's not a mass medium yet. I want to be sober about that. But it's an enormous phenomenon, and corporations are going on the Web at the rate of 500 or 1,000 a day. It's extraordinary. And it caused one of my partners, Roger MacNamee, to coin something he calls Moron's Law, which is that the telephone companies will promise to deliver whatever you ask for within 18 months. And, of course, what you get then is not what you asked for. So this incredible economic engine of connecting more things to more things has, in fact, been constrained by dismal performance by the communications industry overall.

You mean AT&T, MCI, the regional Bell operating companies, the cable companies?

I'm not going to single out any of them. The communica-

tions industry to date has not moved as rapidly as silicon technology. And it's not just the industry's fault. It's also the regulators of the industry, the regulation that is imposed on them. It's also been the way that investors have regarded them.

What do you think of the search engine companies, and their valuation in the market?

Yahoo's worth what, a billion dollars? The search engine companies have the opportunity now to build a brand, if they're smart about building brands. Maybe Yahoo has a slight edge in brands. But there are five or so search engine compa-



The Internet has "moved beyond a fad. It's not a mass medium yet. But it's an enormous phenomenon."

nies, all of them valued between \$300 million and \$800 million. And they all are going to have to fight like crazy to develop a point of view and to find a reason to be a destination more than a funnel. They have to find models other than advertising to make their new media companies work, and they've got to be incredibly entre-

preneurial and nimble. I don't think all five will survive. Investors will become disenchanted with some of them. And then we'll see players with deeper pockets, probably those with commitments to building on-line services, like Microsoft, step in and acquire one of them. America Online has strategic relations with them right now, as does Microsoft, so I'm not sure an acquisition is necessary or smart at these valuations.

But I want to come back to the question: Has the Internet been overhyped or not? Because there are a couple other points that really ought to be borne in perspective. Today the personal computer drives the computer industry. It's a huge change, all because of Moore's Law. What were the applications really driving that? I claim it was spreadsheets and word



processing and spreadsheets and word processing—the big four. They were all about lowering costs in an organization, working below the top line to let administrative staff produce memos and reports more readily, let financial analysts produce spreadsheets.

We're entering a new period starting with a signal event, which was the Netscape IPO of last year. And the new era that we're entering is the era of . . . let's just call it the Web Revolution, for want of a better word, though I think the Web will be surpassed by other forms on the Internet. But the Web is it. The whole idea is one simple point-and-click concept. I can link; I can go from place to place.

The new Net companies, in the last 18 months—actually, not even 18 months, it's a year—have created \$20 billion in market value. Some will say they are tulip bulbs. Let me tell you that Netscape last quarter, in its third quarter of shipping revenues, posted \$55 million in revenue and a huge amount of deferred revenue. So that means not even in its first full year of shipping it's at a \$220 million run rate. That's not just the fastest growth, that's also in absolute numbers the largest software company we've ever seen created, period.

We being Kleiner Perkins or we being the industry?

The planet, the industry. Lotus' revenues the first year were \$37 million. Compaq's revenues the first year, and at the time it was the fastest-growing company ever, were \$110 million, OK? Most people think Netscape gave away their software rights. They have 14 million unique users right now. That's more than there are for Windows 95 or Microsoft Office. That's eight times as many as are on America Online. Unique users!

So if the PC was like 10 on the Richter Scale, the Net phenomena is going to be 30. It's at least three times bigger. And of course the Richter Scale is logarithmic. But why is the Net three times bigger? Let's go back and get very sober. The base applications that drove the PC were about lowering costs. You can only get so far at lowering costs in an organization. And mostly they were business applications. What are these new connected Net applications all about? They're all about leveraging the top line in an organization, whether it's for profit, non-profit, governmental, whatever kind of agency that is. But they help us educate, entertain, inform, communicate, inspire, sell, govern. These are huge, huge functions. Those are the new uses for the new medium. They are why readers of *Adweek*, *Mediaweek*, all media companies ought to be alert. They ought to be on guard. Mass doesn't matter. And yet it still does.

You were saying earlier that the Web is not yet a mass media phenomenon. But is this a medium that advertising agencies should be looking at as a model for image advertising, direct marketing? Look at the CKS stock offering . . .

Should agencies feel threatened? I think agencies ought to be paranoid about this. And they ought to be smart about it.

Define smart.

Smart means developing internal competencies, and smart also means partnering outside your company. Smart means observe Joy's Law, which says no matter how good your inter-

nal team is, if you're not taking advantage of what's out there—and notice I'm gesturing with all 10 fingers pointing to the corners of the room—if you're not taking advantage of what's out there, you're going to lose in the worldwide race to deliver the best value to your clients, whoever they are. Was it Interpublic that partnered with CKS? A smart thing to do. Is Interpublic also developing internal competence? Yes. Smart thing to do.

Do you really want to value market services? Do you want to give a marketing services company, a brand building company, a premium because it plays in the Internet environment?

We have just invested in a company called SVIP, Silicon Valley Internet Partners. In fact, they partnered with CKS. They would define their business as a cross between EDS and the Gartner Group, because the Valley has now become a Netplex. Just look at where the packets are flowing. But you're trying to say, is CKS worth what the market is saying it is?

Is CKS an aberration, a singularity, or the beginning of a trend, in the same way that Netscape really embodies a new business model?

It's more likely we're seeing the beginning of a trend rather than a singularity. But I don't know enough about the specifics of CKS to comment on it as an investment being fairly valued or not fairly valued. On average, in general these markets are more right than they are wrong. Also, specifically in any case, they're usually wrong. A company is usually overvalued or undervalued. But I can't comment on CKS.

I will tell you that this is the first year that we see meaningful budgets in every corporation for Web-related services and software, up from zero last year. And in an era of declining budgets for advertising, and declining budgets for IT software, this is the category that is growing. So I think we have just scratched the surface of how big this is going to be.

How well have the traditional, if one dare use the word, on-line services done in responding to the rise and the potential of the Internet? For instance, AOL, a Kleiner Perkins company?

AOL's strategy here is quite clear. They're both a content aggregator and a content owner. They have equity stakes in lots of content. I hesitate to use the C word. I prefer to think of them as Web presences and services.

Why are you reluctant to use the word content? Some people like to say content is king. Why are you not buying into that, literally?

I don't know. It's one-dimensional. It's just a dry word. What I'm much more interested in is building a deep, recurring revenue relationship with the customer. I'm interested in relationship marketing.

Like Intuit?

Intuit does relationship marketing. We have a little startup called MNI, which specializes in relationship marketing. If Preview Media does their job right in travel, as I think they will, they'll do relationship marketing for travel. We're investors in Amazon, the world's largest on-line bookstore. That's not a bookstore. That's all about relationship market-



ing. Forty percent of the people who buy books from them are repeat buyers. And that business is growing 10 percent a week. It's phenomenal. They deliver 1.2 million titles on line. It's the largest, deepest bookstore, with the same bargain price you find anywhere else. You can get next-day shipping. But let me tell you what they do then to build relationships. They set up chat sessions. When you buy a book from a new author, you can open up an e-mail conversation with that author. Do you think you can do that by going to a publisher in New York today? No. Not a chance.

How does a venture capitalist investor like Kleiner Perkins migrate from funding breakthrough software and technology to a completely different business model of relationship marketing? How do you make that transition?

Well, one, I don't think it's easy. So we'll make mistakes along the way. But, two, though all my partners have been technologists and have engineering backgrounds, we've never seen technology as the key that distinguishes the great businesses, the great ventures, from the also-rans. In fact, it has been marketing. So more than anything else, if you look around my offices, I'm working with world-class marketers. What made Compaq so much better than 40 other computer companies is really marketing. They hit the marketing strike zone. Is Intuit a technology company? It's a marketing company. It's built a brand in recurring revenue relationships with 10 million people to simplify their financial lives.

What about Netscape?

Netscape has very good technology, world class. But they were first to market, they helped define the market, and they defined the brand. They have a recurring revenue relationship now that brings 30 million visitors to their site every day. Every day, 60 million hits. A million hits a day is worth a million dollars a year in advertising.

If you're Bill Gates, two years hence are you going to look back on the Internet as something that added \$10 billion to your market cap or sucked \$10 billion from your market cap?

I think Bill believes the Internet will add \$30 billion to his market cap.

Do you believe that?

I think it could. I really do.

As far as you're concerned, Microsoft is moving not only with alacrity but in the right direction in terms of embracing the Net?

Microsoft has a good set of plans and a good set of people who are going after it. They would acknowledge that they are late to this party. But the first one doesn't always win. I'd be loath to take a short position on Microsoft stock. They've got good people, lots of muscle, \$6 billion in cash, \$100 million a month positive cash flow, and Bill's made it a real priority for the company.

Is Netscape a partner or a rival to Microsoft?

Oh, a fierce rival. We are in the midst right now of the most titanic battle for market share we've ever seen on the planet. Bigger than Coke and Pepsi. As best I can tell, Microsoft is determined to kill Netscape. And the best I can tell Netscape

is determined to retain as much of the 88 percent share of this market that they have right now. And Microsoft can be beaten, but they're a well run, formidable company. Who's going to benefit here? All the content providers, all the consumers, the Net itself.

What do big companies, especially media companies, not understand about the potential of the Internet?

A lot of communications companies for way too long were in a deep state of denial about the Internet. A large communications company I know of had more than 15 incompatible on-line services and more than 18 incompatible e-mail systems and believed there was no way for it to make money on the Internet. It would just reduce the company to a common carrier, which no communications company wants to be. It took quite a while for people to understand how they could add value to an open communications system and build profitable businesses.

The largest unanswered questions about this revolution are in and around a business model. How important are subsidies from advertising, as we've had in broadcast media? How do you attract enough subscribers? I don't think many Web sites, many presences, many networks are going to make it on advertising. I think transactions are key. I'm a deep disciple of *All the President's Men* and the advice Deep Throat gave to Woodward and Bernstein, which is to follow the cash. The money is in transactions, and even that area is a deep one. The competition is just a mouse-click away in cyberspace, and so it's hard to command a premium for your price. You can get a premium for your brand and service.

Do you think content companies understand transactions? Do you think that Time Warner or Viacom or Disney understand transactions in the way that Intuit does?

Probably not. But these content companies, these media companies, aren't dumb. They're smart. Here's what I think they underestimate. They underestimate how easy it is to build a new brand in this world. I think the new brands are going to do at least as well as the existing brands.

That is the battle cry of a venture capitalist. When you look five years hence, how many of the bigger companies are going to look at the Internet as something that really hurt their business versus a medium that amplified market reach and perception?

There will be a lot more winners than there will be losers, point one, because the Internet is a great cost reducer in distribution and transactions. Bill Gates refers to it as a friction-free kind of economy. I don't think it's a panacea. You have to be an exceptionally smart marketer to succeed in this new world. Assemble together all of the notions that make marketing part art, part science.

What do you understand about marketing now that you didn't understand five years ago?

The more you give away, the more you sell. You have to groom eyeballs to your presence to bring them back in again and again. Cross-marketing is exceptionally important. And you'd better have your marketing efforts led by some folks who are under 30, certainly; sort of Generation X, of this Internet culture, who understand the demographic of this group.

What is going to redefine the perception of the Web and what it can do over the next 24 months?

Three things. The first and most important is a techie thing, and that's bandwidth. I'm sorry. Today's Web is just way too slow. It's like black-and-white television with crummy sound. That is going to change so rapidly over the next five or 10 years. In the year 2006, the on-line experience is going to seem quaint, that we used those Pentiums with those 28.8 modems.

The second biggest thing we'll see change is commerce, as opposed to advertising, on the Web—huge growth of sales of all kinds of products. Soft goods that can get delivered over the Net—goods that are basically bits, whether they're software, entertainment or information—will change the most rapidly. But also the delivery of hard goods.

The third phenomenon is a fantastic, faster-than-I've-ever-seen-before rate of acceleration in the performance, the function and the capability of all the tools and technology that define this experience. Netscape Navi-



gator 9, Java 2, new interfaces, 3-D, VRML and all kinds of experiences that are much more natural.

What's your big fear?

My biggest fear is that we're not going to be able to get great enough management teams together fast enough to go after these opportunities. There's no shortage of economic opportunity. There's no shortage of technology. There's not even a shortage of entrepreneurs. There's not a shortage of venture capital. What's in short supply are great teams. What distinguishes a Netscape from a bunch of other Web software startups is the quality of its team.

Can one argue then that the failure of the cable companies, the long-distance companies and the Bell operating companies

to capitalize on the Internet simply reflects bad management?

Who's to say we don't have great management teams in the cable industry? I happen to think we do. In particular I think cable is going to do incredibly well with the Internet.

You think the cable industry will do a better job of capturing rents from the Internet than the telcos?

From broadband Internet access, yes. The telcos will do better in narrowband Internet, and both are going to co-exist. However, if you have broadband access to the Internet, I mean a thousand times faster than dial-up, it's addictive. There's no turning back. It will take us five years to get broadband Internet access into a majority of American homes. Once it's available, the penetration rates are going to be incredibly high. I think it will likely double the cash flow of the cable industry.

When do you think the Internet is going to be a mass medium in the way that you would define a mass medium?

About two years from now. But I think any medium that gets a million regular eyeballs or viewers is a good place to go to promote things.

Based on your experience with how established companies and industries respond to fundamental changes in the dynamics of their business, would you bet on traditional ad agencies as being able to take advantage of this, or do you really believe the CKS generation will supercede the old agencies?

I don't know. I'm sorry. I don't know enough about ad agencies to know how nimble they're going to be and how much of the equation is client relationships and how much is being close to the technology.

What about in terms of content development? Will the Time Warners and Viacom be able to move fluidly into an interactive domain or will content come from people like Bill Gates and Mark Andreessen?

Netscape is not a content company. It has no aspirations to do it. Microsoft would like to be a content company, and the jury's out on how successful they will be at that.

If the advertising agencies and media companies view their business through the prism the way they've done it before, they're taking far too narrow a view of their business. This is no longer even about building brand, it's moved into creating presences and services that are compelling, that are going to bring customers back on a recurring revenue basis. There's a lot to be learned from doing that in intranets inside enterprises and between enterprises, as opposed to from enterprises to consumers, because there's going to be a lot more bandwidth there. There's going to be a lot more dollars deployed there. And companies need help. That's where there is a great opportunity for a CKS or a Grey or an Interpublic. ■

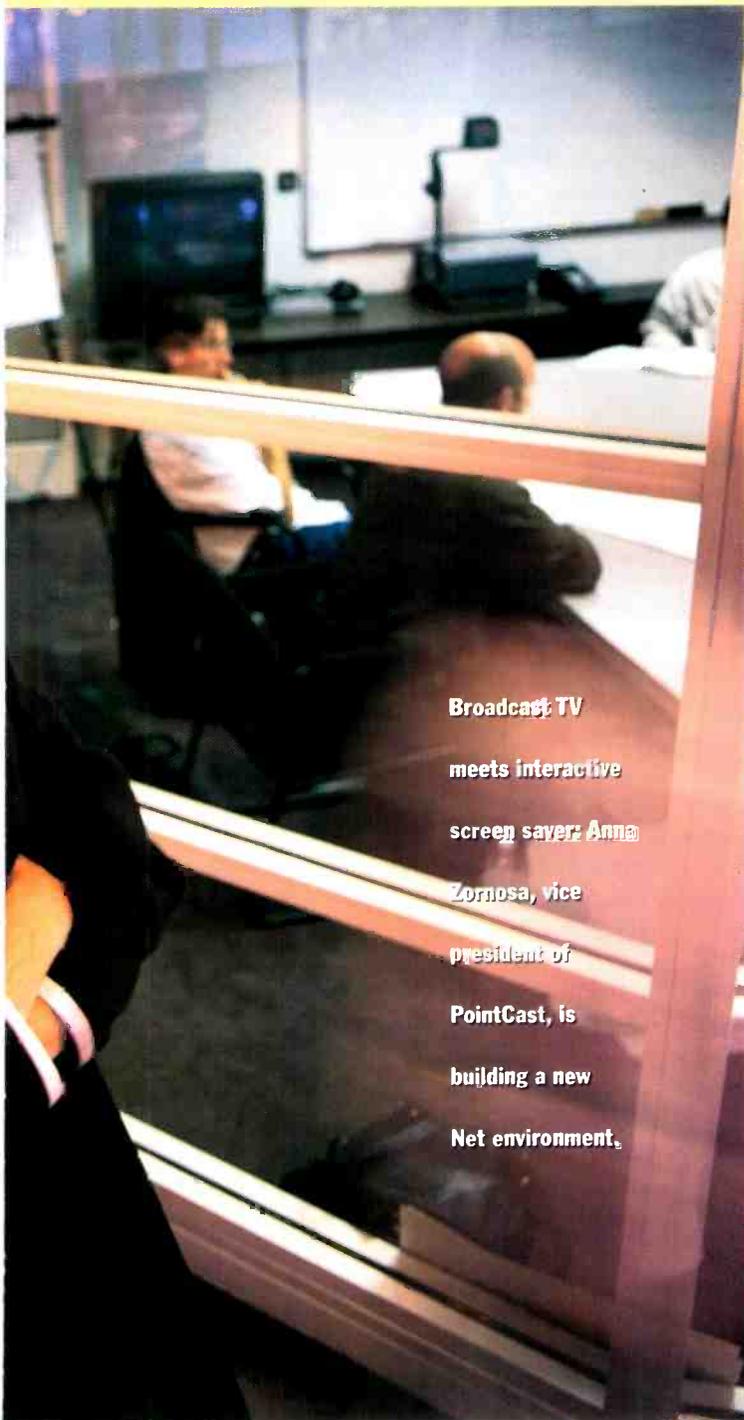
Netscape is engaged in a "titanic battle for market share. Bigger than Coke/Pepsi."

GOING BEYOND

As advertising banners on the World Wide Web have grown more ubiquitous, they have also come in for more criticism—from consumers and advertisers alike. Many pundits have proclaimed banners dead, literal tombstone ads that symbolize a strategy gone wrong. At the first general meeting of the Internet Advertising Bureau, held in New York in June, interactive executives stressed that getting “beyond the banner” will be crucial to the fate of advertising in the new media industry. In the second half of this year, we’ll see how far “beyond” the banner ad form the Web can go. Through a combination of proven marketing ideas and technological advancement, several firms are working at new ways to deliver ads. They’re not simply building a better banner. Imagine a Web world in which ads pop up in accordance with your favorite breakfast food, your most nagging ailment or whether you are a PC or Mac user—in other words, where individuals go through life accompanied by a unique advertising experience based on their tastes. In this world, advertising is gently proffered to you, and therefore less unpleasant and intrusive; more important, you receive free e-mail or other benefits in return. No doubt, this smoothly targeted world will repel some users with its prying knowledge of their habits. But for advertisers, it represents the marketing equivalent



THE BANNER



Broadcast TV
meets interactive
screen sayer: Anna
Zornosa, vice
president of
PointCast, is
building a new
Net environment.

Second-generation Web services promise advertisers a faster, smarter experience

By Cathy Taylor

Photograph by Edward Caldwell

of the pearly gates: a way to reach precisely those consumers who wish to be reached. The new advertising models developed by the companies that follow range from targeted prize giveaways to ad-supported e-mail to hybrids of broadcast and on-line technology. Despite their varied business plans, they tend to have one thing in common: They take into account, in both language and principle, the need to deliver better on the promise of the medium to a skeptical yet curious advertising community.

Juno Online Services

From a sleek new office tower only steps from New York's Times Square, Charles Ar dai can survey the riot of billboards and flashing signs outside. Just as they shout the joys of unadulterated consumerism, Ar dai is hoping that Juno can produce and deliver ads that will be welcomed into the home, rather than rejected as junk e-mail. As president of Juno Online Services, Ar dai is betting that what the masses really want out of interactivity is free electronic mail.

Certainly, advertisers want a way into the interactive world. "The Web wasn't really designed to carry ads," Ar dai says. "That doesn't mean that it's terrible at advertising." To him and to D.E. Shaw & Co., the investment bank backing the venture, Juno's way in is better. For one, Ar dai says, his product can give advertisers full reach and frequency across the media buy. And it can tell advertisers precisely who's seeing their ad.





Juno works like this: Subscribers load a software disk onto their computer and get a simple user interface to send e-mail effortlessly. There's no cost to the user; all that's required to get a lifetime of free electronic postage is the completion of a questionnaire detailing "interests, hobbies and tastes." Along with providing certain demographic information, Juno subscribers agree to subject themselves to ads. Ardai emphasizes that ads on the service are not attached to individual pieces of mail. The banners, which rotate at the top of the screen while the user goes through the mail, link to more information about the product or service but not to the Web site itself, since Juno is not a full Internet-access service. Each user is also exposed to two full-screen "showcase ads" that appear while the service boots up and shuts down.

Juno's ad rates are 6 to 10 cents per impression for banner ads and 8 to 12 cents for premium showcase ads. Ardai's goal: to create a mass medium that can produce the sort of audience numbers advertisers continue to crave. "The business that will be successful is the one that will have access to millions of eyeballs," he contends. (See chart, page 26, for data on the services' reach to date.)

FreeMark Communications

Doug McFarland, executive vice president and general manager of Juno's crosstown rival, FreeMark, works out of a corner office in the same East Side skyscraper that houses Ammirati Puris Lintas. The former Arbitron executive, who is fond of saying that "all advertising begins and ends with research," is leading FreeMark's advertiser-supported e-mail effort. Its plan is to pull on-line-resistant categories, such as packaged goods, into the interactive marketing fold. The service, which like Juno launched in April, already boasts such traditional marketers as RJR Nabisco. FreeMark Mail aims to be a service that Aunt Susie, but maybe not her HTML-loving son, would love. It even features a mailbox graphic that opens to divulge e-mail when a user logs on.

Juno and FreeMark resemble one another in many ways. Both ask customers to fill out a questionnaire of consumer preferences before they sign on, and both employ advertising banners that link to more information about the product being advertised. But there are significant differences as well. One is how ads are delivered. While Juno argues that ads should never be attached to individual pieces of e-mail, FreeMark takes the opposite approach.

"For the period a consumer is reading his or her mail, there is *no other* ad message available," McFarland says. "The advertiser has complete 'mind share' of a targeted consumer for some period of time—no conflicting, com-

petitive messages, no flashing banners, just the single message." The targetability allows FreeMark to charge a fairly high cost per impression. While untargeted banners on the Web can cost around 2 cents per impression, McFarland says advertisers have been willing to pay 12 to 14 cents per exposure with FreeMark.

Interactive Imaginations

At Interactive Imaginations, a new media firm in New York's Flatiron district, desk-bound workers crouch intently over their screens, creating an atmosphere not unlike that of the green eye-shade accountants and garment seamstresses who occupied the area generations ago. These are the Webmasters and content creators for Riddler.com, a gaming Web site that ingeniously plugs advertising into what is one of the Web's most interactive experiences. Greg Stuart, a former Wunderman Cato Johnson new media executive, sits in a windowless office, planning marketing strategy for the two-year-old company. "Riddler is a marketing matchmaker," Stuart says. "We match

Die, Froggie, Die!

Most marketers have probably wondered how different advertising would be if consumers had an easy method of providing feedback to their ads. For better or worse, in new media the job can be accomplished quickly via e-mail. The Firefly Web site, which promotes a personal, interactive community, takes the ability to comment one step farther by attaching a prompt next to each ad banner that appears on the service. With "Does This Ad Click?", users can rate Web ads on a scale of 1 (awful) to 7 (great). This high degree of interactivity yields some interesting results, as cereal maker Kellogg Co. found this spring.

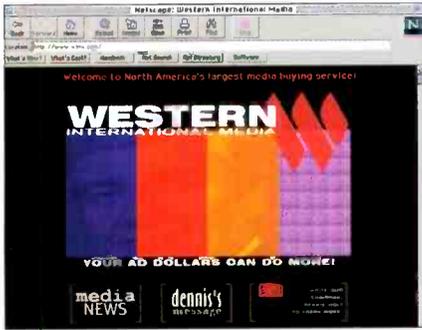
An admonition to Firefly users to "Eat Your Breakfast" was conveyed via a throbbing, animated advertising banner that linked to Kellogg's Web site. Magnet Interactive Communications, the Washington, D.C. firm that designed the banner, made the words vibrate and added Dig'em, the spokes-frog who represents Honey Smacks, to leap around the ad.



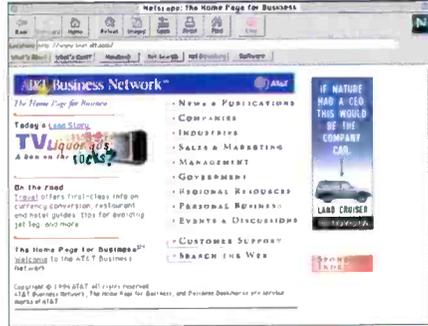
When the jumping frog made its debut in late March, animated banners were still a novelty.

"It both annoyed people and entertained people," recalls Lucy Lieberman, a senior producer at Magnet. Nearly 200 voters assigned the ad a lowly 1 rating and 90 more gave it only a 2. At the same time, 283 Fireflies rated it a 7, and 122 opted for 6. Only a trickle of votes fell in the middle. The responses didn't stop there. Within three days of the ad's launch, one enterprising Firefly user had turned his Firefly home page into ground zero for a "Kill the Froggie" campaign, asking other Firefly members to vote on whether Dig'em should die. Though results of his survey are unknown, Kellogg's appears to have won by getting noticed on the Internet. "People were not ambivalent about the frog," says Doug Weaver, Firefly's vice president of advertising sales. —C.T.

There are some big names on the Web



<http://www.wimc.com>



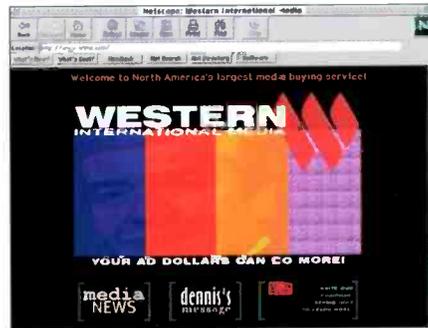
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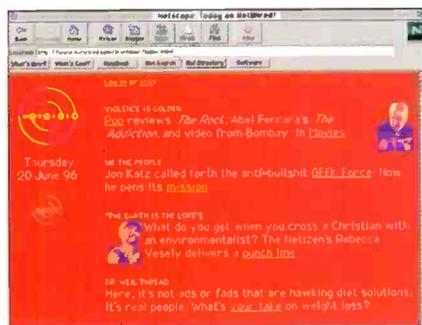
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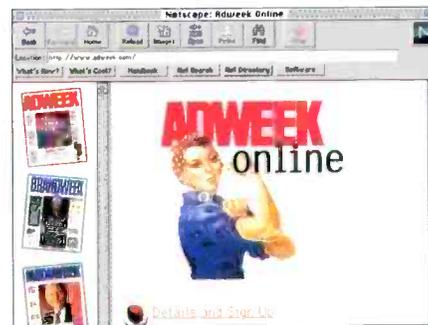
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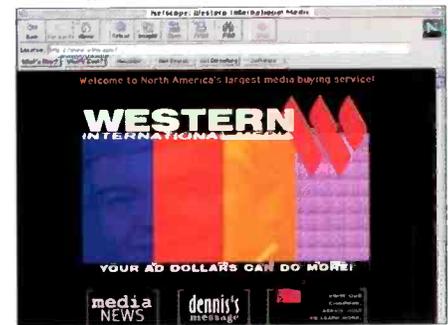
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the right consumer with the right advertiser at the right time.”

Consumers may only be marginally aware of the sales pitch while they play. They come to the site for its games, including crossword puzzles and trivia contests, some versions of which can be played over the Internet with other Riddler members. Advertisers offer the prizes, ranging from a Toyota RAV4 to the *Encyclopedia Britannica* and Microsoft software. Visitors to the site register to play for free, telling Riddler only minimal information such as address, gender and which Web browser they use. Then players are transported into a world with its own currency. A Riddler starts with a fixed number of “riddlets,” paying them out to play each game. In return, upon winning a game, a user is awarded a certain number of prize “caps.” The more caps a Riddler has, the better the potential prizes. The encyclopedia, for example, may cost tens of thousands of caps; the Toyota is worth close to two million. That’s a lot of trivia.

Advertising is woven throughout this playland. The caps are like teeny advertising banners; those won toward the Toyota, for instance, carry the car maker’s logo. The site also uses what are known as “interstitial ads”: full-page screens that pop up while the Riddler player is waiting for a game to be loaded onto the site. Riddler advertisers can target their messages, since players can add “riddlets” by coughing up more demographic details.

The service charges advertisers a relatively steep 25 cents per full-page view. The rationale: Not only do Riddler members see actual ads, as opposed to smaller advertising banners, but the interstitial ads result in a 100 percent click-through rate, since every Riddler player is exposed to the full ad.

Agents Inc.

The concept might strike some as creepy: the thought of having a high-tech concierge—or a digital version of a clingy college roommate—know everything about you. The founders of Agents Inc., based in Cambridge, Mass., believe differently. They’ve given the intelligent agents that roam their ambitious, personalized, interactive community the name Firefly, described in some dictionaries as a “relationship-loving” insect.

Firefly’s agents, whose craft is honed through a mix of selected demographic and cultural preferences in movies and music, take the Riddler concept one step further. By divining whether members prefer, say, Hole to Santana, each Firefly agent delivers its “owner” progressively more targeted entertainment content, even helping them build on-line relationships based on their affinities. (Within several mouse clicks of telling Firefly my preference for The Beatles, Joni Mitchell and Neil Young, it suggested I might also like The Pixies and Miles

Six Who Would Untangle the Web

Company	Type of Service	Audience Information	Advertising Costs	Selected Advertisers
Firefly www.firefly.com	Personalized, interactive Web community focusing on entertainment interests	120,000 members	10 cents per impression	Kellogg’s, Columbia House, Nabisco
FreeLoader www.freeloader.com	Off-line Internet surfing in which content is downloaded to desktop automatically	50,000 copies of software downloaded	\$20,000 per month for category sponsorship	in negotiations
FreeMark www.freemark.com	Advertiser-sponsored electronic mail free to the consumer	10,000 accounts	12-14 cents per impression*	Nabisco, Citibank, Polygram, two undisclosed cars
Juno www.juno.com	Advertiser-sponsored electronic mail free to the consumer	80,000 members as of mid-June	6-10 cents per banner impression; showcase ads more	Snapple, SportsLine USA, SmithKline Beecham
PointCast www.pointcast.com	Selected content delivered off Internet to desktop on hourly basis	250,000 registrants downloading per month	\$50,000 per month in fourth quarter	Saturn, Fidelity, Quarterdeck, MCI
Riddler www.riddler.com	Interactive Web gaming site in which members compete for prizes	180,000 members	25 cents per full-page view	Toyota, <i>Encyclopedia Britannica</i> , National Fantasy Network

Source: company reports; audience data is unaudited. *estimate.



Davis, both of whom I had listened to in the past 24 hours.)

Firefly uses the same principles for its advertising. "The sponsor is clearly defined as a sponsor, but they are also a part of the community," explains Doug Weaver, vice president of advertising sales, who works out of New York. Just as Firefly members judge content, thus forming a database of the likes and dislikes of the Firefly community, members are also asked to rate the banners, which gives them a sense of ownership over the marketers (*see story, page 24*). Tell the Firefly site that politically correct U2 is your favorite band, and in a flash a banner for Amnesty International, one of the group's pet causes, strings itself across the bottom of the site. "We can not only target an ad toward people who like the Lemonheads, but toward people who *should* like the Lemonheads," says Weaver.

This pinpoint precision does come at a cost. Weaver charges 10 cents per impression for the privilege. Assuming the site succeeds—the number of subscribers is currently at 120,000 and growing—Agents Inc. plans to disperse its technology to other places on the Web. Last month, it signed a deal with search engine Yahoo! to employ the technology on that site.

PointCast Inc.

Funny, it doesn't look much like TV. But as Anna Zornosa, vice president for sales, demonstrates its news and information product on her laptop, she emphasizes that PointCast is really a broadcast medium. While the technical specs can be daunting, the PointCast Network is one of the only advertising vehicles on the Web that can easily repurpose TV commercials, and one of the few broadcasters to reach people while they're at work.

PointCast is delivered free of charge to users' PCs in the background, much like the popular "flying toasters" and other screen savers that run while monitors are idle. Each user picks "channels," such as sports, weather and news, to customize their version of PointCast. Someone who wants to know the weather report for the Hamptons, follow the Los Angeles Dodgers, keep track of AT&T's stock and pick up celebrity gossip can select the data from various sources. PointCast has contracts with *The Boston Globe*, *Los Angeles Times* and Time Warner's Pathfinder, among others, to include their content. PointCast servers shovel the info to subscribers' PCs at hourly intervals throughout the day, giving PointCast most of the immediacy of the Internet without eating up expensive on-line time. "This is a second-generation Internet product," says Zornosa.

Because users look at downloaded content, rather than grab it off the Internet themselves, PointCast can transmit full-motion video more easily than live Web sites. While stock quotes or sports scores might scroll across the bottom of the screen, a continuous loop of commercials plays in a frame in a corner. To provide content, all advertisers need do is supply footage that translates well as a commercial (without audio at this stage). The video is prepared for use on PointCast by processing it through Macromedia Director: no muss, little creative fuss.

Six advertisers signed up for a free PointCast trial earlier this year as "corporate channel" sponsors. Four of them—Fidelity, Quarterdeck, Saturn and EDS—have renewed and

will pay PointCast \$200,000 apiece for the last half of 1996 (Prodigy and Fox did not re-up). New advertisers, who buy less prominent 30-second ads, will pay \$50,000 per month in the fourth quarter with a guarantee of 20 million impressions.

PointCast will soon launch SmartAd, software that allows advertisers to tailor when an ad runs depending on variables such as one-week-only sales. The Cupertino, Calif.-based company is also working with the Audit Bureau of Circulations to set up a customized auditing system. The service already seems to have impressed its Silicon Valley peers. In April, it won the award for Best Internet Application from C|Net.

FreeLoader Inc.

If PointCast has a direct competitor, it's FreeLoader, an off-line Web service launched in May. FreeLoader has barely started to approach advertisers, who will be its prime (and possibly only) revenue source. That didn't stop Individual Inc., a Burlington, Mass.-based technology outfit, from spending \$38 million to buy FreeLoader's potential last month.

Like Netscape Navigator and Microsoft's Internet Explorer, FreeLoader plans to build market penetration by offering its software at popular Internet sites. FreeLoader customers will use the software to surf the Web for them, downloading their favorite Web sites while they get some sleep, go to the office or get a manicure. The service eliminates messy surfing problems, such as server crashes, interminable downloading waits and the tedious process of hanging out while one's Internet connection slowly moves from one site to another. Moreover, FreeLoader editors keep track of what they consider to be the best sites in 14 general categories such as weather and sports.

"We're the VCR and *TV Guide* of the Internet," says Frank Babbitt, vice president, sales and marketing, for the Washington, D.C.-based company. Just more Internet hype? Perhaps, but the service does seem to address what a recent Georgia Tech study said were the three biggest problems on the Internet: speed, finding sites and organizing them. In theory, with all of those arduous tasks taken care of by FreeLoader, the product's users enjoy a seamless off-line Internet experience, sped up because the information is accessed from the computer's hard drive rather than the balky Internet.

As with PointCast, FreeLoader's off-line delivery may help it woo advertisers. Marketers can sponsor any of FreeLoader's 14 categories for \$20,000 per month, buying banners to link to almost anything: a page of product information, a repurposed TV commercial, or even the advertiser's Web site, since the software allows dial-up access to the Internet. FreeLoader doesn't have its ducks in quite as neat a row as PointCast; it has yet to pick a third-party auditor and cannot guarantee impressions. Babbitt says the initial response is encouraging. Of the 50,000 people who downloaded the software in its first month, half have been converted into FreeLoader users. "What we're trying to do is make the Web fast and easy for everybody," he explains.

If such services can, in fact, make the Web as fast and easy as TV or magazines, then the next problem "beyond banners" will be at hand: how to make ads that people truly want. ■



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I F / T H E N

LOCAL MOGULS

Your own backyard is
the next Web frontier

By Eric Garland

An axiom among campaign managers is that "all politics is local." The same might be said for the Web. Much like the press and the public at large are fascinated (or appalled) by the pricey dramatics of the presidential candidates, early Web surfers found its dazzling global reach and dizzying array of sites initially seductive. Over time, however, ordinary users will learn that the localism of the Web, like the influence of City Hall or the state capital, is more relevant and important to their daily lives.

The next, local stage in Web development is also critically linked to the flow of advertising revenues. No one doubts that

large advertisers will find ways to put across their messages on the Web, whether through their own sites or through selected mass destinations—search engines, Netscape, on-line services, brand-name publishers. Yet the prospects for a truly national advertising market to emerge on the Web are dim. Simply put, the audience is not in one place, at one time, to attract the likes of Procter & Gamble, GM and Coca-Cola. It's diffuse, difficult to verify and easily bored. And as the methods to measure the Web take on forms dangerously close to mass media yardsticks—click-through rates, page views, banner exposures—the Web will remain an underpaid ad medium. It will never compete with TV or even magazines on a cost-per-thousand or reach-and-frequency

basis. Yet clients and agencies (step forward, P&G and Grey!) are all too eager to jam a CPM pricing model onto the Web, and cash-starved sites will be too desperate to resist.

That's why a new wave of Web publishing is quietly under way. This is the race to stake claims in local markets, where the Web can serve as a clearinghouse for all sorts of needed data. It's in the immediate neighborhood (as defined by the user, not a media owner) that the Web can flex its new-media muscles.

The auto dealer, pizza deliverer, locksmith, fast-food outlet, plumber and dozens of other services and merchants are the lifeblood of local advertising. They spend their marketing dollars nowadays in forums that yield scattered results: newspapers, flyers, Yellow Pages, radio, sales promotions. Each has strengths and weaknesses in terms of return on ad investment. The Web, undeniably, is leagues behind these media because of its current unfamiliarity, low penetration and inexperienced sales forces. But the repeat customer, in time, will be found much more efficiently through the Web for the majority of such advertisers.

Their dollars, in the aggregate, will fuel the Web's growth. The trick is that those billions will have to be collected city by city, client by client, in a methodical, grueling sales effort. More important, the audience expected to flock to such advertising needs a site that delivers a meaningful experience, one that bears repeat visits the same way a favorite radio station is pre-programmed on the car dial or a newspaper always plops on the front porch, beckoning with its sports pages and local news.

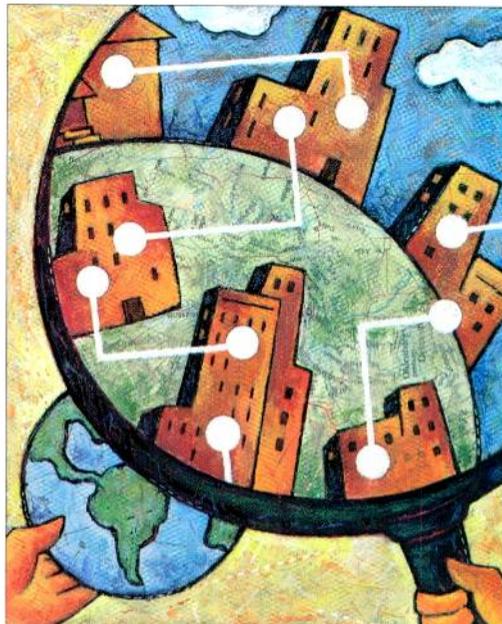
Over the next year, the competition to build these sites will be intense. The giants of the Internet plan to roll out extensive local content areas. America Online is putting together its Digital Cities with media partners in most towns, hot-linking existing sites through its own community forums. As usual with the leading on-line provider, AOL is moving swiftly ahead, leaving such details as quality and content to be fixed later. Microsoft, which

is even more adept at roaring into a market niche with its clout, is said to be preparing its CityScapes venture as a cross between a traveler's guide and a hometown crib sheet. And Yahoo!, the leading search engine, has launched its first local site, for the San Francisco Bay Area, aggregating content from scores of local sources.

Yet these models may struggle. First, potential partners such as newspapers and local TV news and radio stations may balk at sharing their brand names, content, hard-won subscriber lists and advertising contacts. Second, the regional Bells will respond to any threat to their Yellow Pages with aggressive counterattacks (though the high prices of the listings will keep them from mounting their own sites). And third, a few startups

have entered the fray as well. In true Internet fashion, it may be the newcomer, armed with better technology, hungry for success and focused on one line of business, that wins out. Watch for a firm called CitySearch, which just put up a Java-powered Durham, N.C., site and expects to be in 30 cities within a year. They're keeping a low profile for now, mainly to keep much larger rivals guessing about their territorial strategy.

As in politics, never let them know what's coming. ■



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WASHINGTON

Alicia Mundy

A Choice, Not an Echo

The Greatest Living
Journalist has
seemed to misfire
with his new book.
Don't be fooled.



When the only way you've got to go is down, just waking up can seem like freefall. So imagine a week of mornings in Bob Woodward's charmed life, in which the rising sun brings newspapers brimming with obituaries of his latest book, *The Choice*: a *New York Times* review trashing it; a critique in his own *Washington Post* suggesting a short shelf life; and the final insult, a scathing column by the *Post's* ombudsman concluding that Woodward's book did not deserve the top half of a *Sunday Post* front page and dis-

missing Woodward's tome as "a story whose lead is that the challenger for the presidency hopes to pick a really good vice presidential candidate."

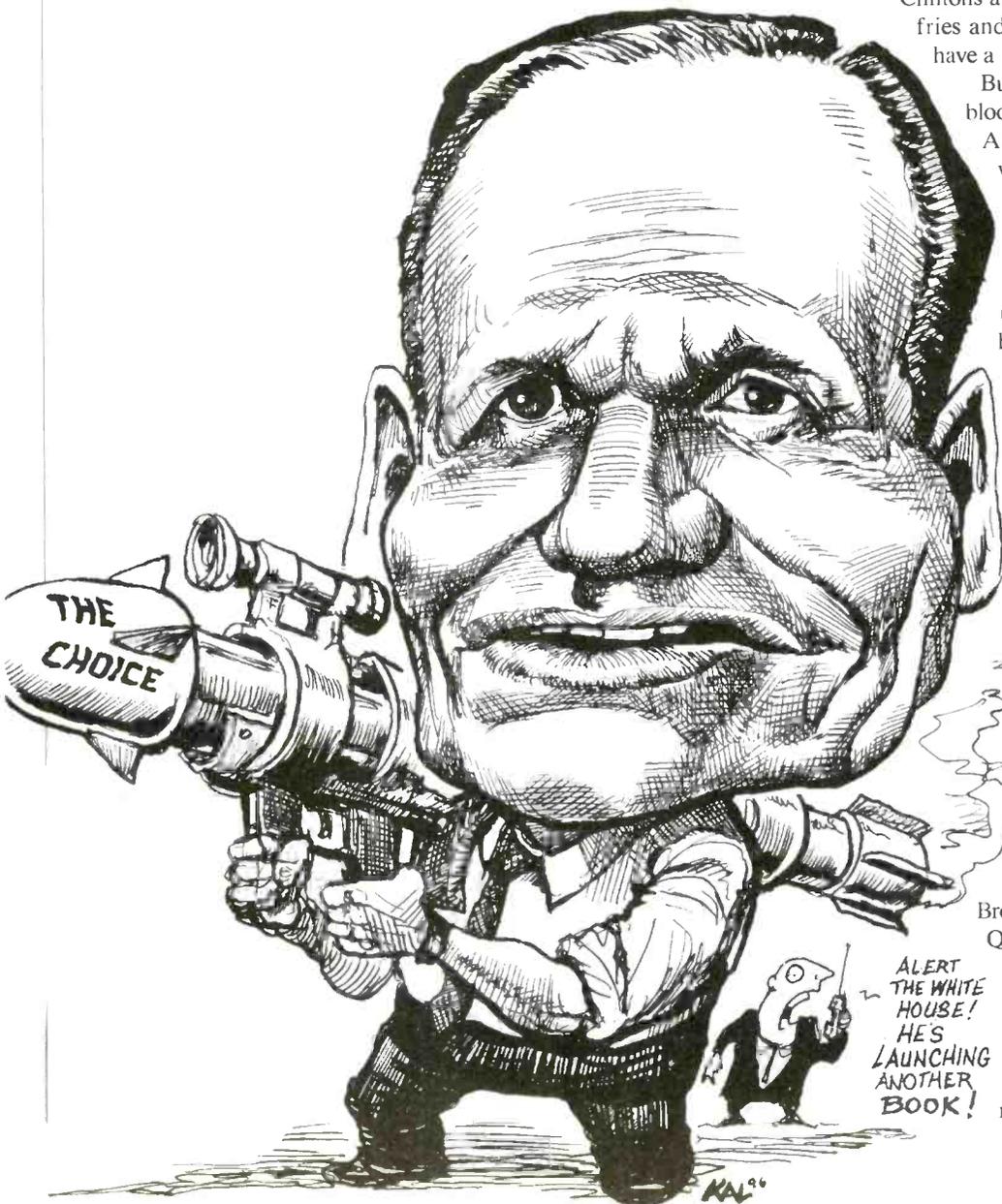
Not that the World's Greatest Living Journalist and *Post* assistant managing editor should file for unemployment anytime soon. As usual, *The Choice* was serialized in the *Post*, with its juicier bits immediately picked up by the national media. As usual, the book will climb the best-seller lists and enjoy a long stay there. As usual, the news talk shows all found delicious fodder in it—mainly revelations that New Age pop-psych spiritualist Jean Houston dredged up Eleanor Roosevelt to counsel Hillary Clinton. (A Republican Committee staffer has e-mailed the following: "The Clintons at McDonald's order a Big Mac, extra-large fries and a super-size Coke. Hillary says, 'I'll just have a medium.'")

But the book's send-off failed to draw much blood in the capital. From *Time* to CNN to ABC to the *Post's* own newsroom, reporters whisper "why didn't Woodward write a book to shake up the town?" Woodward was supposed to blow open the White House, expose the dark side of the force in the Dole camp, make the Watergate-style news (reducible to a sound bite, please) we expect him to deliver. When you buy a Stephen King hair-raiser, do you expect to read Pat Conroy?

"It's not 'Holy shit!,' but there may not be 'Holy shit' there," says Evan Thomas, *Newsweek's* Washington bureau chief and author of several best-selling political books. "However, it is more inside than anything I've read anywhere." The view from inside. That's what Woodward promises, and he's a little befuddled that, having delivered, he's not getting the gold ring.

The blasé reaction is a function of two competing cottage industries in Washington: the Woodward biennial book bonanza and the let's-beat-up-Woodward feeding frenzy. Sometimes the two activities feed each other, as they did when Woodward (with veteran *Post* reporter David Broder) wrote a toothless series explicating Dan Quayle. Woodward's critics contend that success has spoiled him, that his priceless access has paid off not with shattering revelations but with mundane narrative.

For the record, *The Choice* is not proof that Woodward is living off his laurels, has run out of worthy targets or can't assemble the



WASHINGTON

ammo anymore to take out a sitting President. "Few have actually read the book yet," Woodward says of the generally tepid response. "They've read excerpts...then interpretations of excerpts." The book, he mumbles, has been subject to all kinds of filters, sound-bite reductions, tabloid headlines. Or outright misinterpretation. The *Times* reviewer complained the book talked too much about handlers, not enough about the candidates or issues. That was the point: Politics is now run by handlers.

To Woodward, Clinton's rejection of the voice of experience must be a neon sign warning of a significant character flaw.

Sorry if New Yorkers can't divine the ways of Washington.

"Some people complain that I love Dole," says Woodward, referring to his bloodless vivisection of the GOP candidate. True, the only Dole people who take a hit are the campaign operatives, whose machinations read like Machiavelli on acid. "Others say I'm covering up Whitewater," he continues. In the end, he says, "It's a carefully reported book on the fundamental attitudes"

of the two candidates and the people closest to them. Indeed, a senior White House aide says, "It was less upsetting than we expected. Woodward got people to talk who won't even talk with me."

Thorough, yes, but there are insinuations that Woodward has lost his bite. "Who's saying that?" Woodward asks curtly. The book is "almost all new information," he says. "The technical machinery of running a campaign, whose advice they rely on..." The book, which I read, is excruciatingly detailed. Political writer Howard Fineman, who reviewed it for *Newsweek*, says Woodward "got everything there was to get about the...primary season. He picked the bones clean. Unfortunately, you can't make the story more interesting than it is."

Woodward did tell a better story than we've read so far. Fineman, for instance, lauds the revelations that Clinton and his Rasputin, Dick Morris, have run a multimillion-dollar ad campaign out of DNC funds without tapping into 1996 campaign money. This may be, as Woodward claims, illegal. "Too few of us—daily political reporters—did what he did," says Fineman. That is, "carefully chronicle a \$25 million campaign without any-one paying attention."

Below the Beltway...

Historians record that when Napoleon escaped from Elba to France, newspapers initially reported, "The Beast Is Loose." As he got closer to Paris, they said, "Exiled Emperor Threatens Return." When he reached it, they cheered, "Paris Welcomes Napoleon." So it is with Roger Ailes.

When Ailes was trying to salvage unsalvageable programs at CNBC, survive backstabbing by underlings, and get the ear of NBC President Bob Wright, he was a has-been. Now, the chairman of Fox News apparently has been given complete financial backing and, more importantly, free rein, by Fox mogul Rupert Murdoch. On June 26, Fox threw a party to celebrate Ailes and his new Sunday-morning talk show, and le tout Washington was in tow. Although the Treasury Building was on fire down the street, the sucking-up at the Capital Grille could have put out the flames in seconds.

Senators John McCain (who may be Dole's vice president) and Arlen Specter patted Ailes' back like old pals. Labor Secretary Robert Reich held court near the raw bar. Rep. Susan Molinari hugged Ailes' generous girth. Power brokers bumped together trying to shake hands with Ailes and Murdoch at the same time. White House ad man Bob Squier joked that he'd be spending the next day dealing with allegations that Hillary Clinton had set the Treasury fire to destroy money bearing her fingerprints.

It was a good week for Murdoch. The day before, he was toasted as a patron of American Democracy by FCC chairman Reed Hundt at a televised hearing to promote free air time for presidential candidates. At the Fox News party, he announced the Fox News cable channel would kick off ahead of schedule in October.



Roger over and in: Ailes has full support from Murdoch for news.

The party's ultimate purpose was to promote Fox News Sunday and host Tony Snow. Fox newsies admitted they wanted to attract the Washington elite in order to keep them amenable to booking requests. On Ailes' command, they have rejected B-team guests and fought for top talkers to stay competitive with the other Sunday shows. The show has hired a former David Brinkley booker who's well wired to the Capitol, and it added Tammy Haddad, formerly Larry King's CNN producer, as executive producer.

In a roundabout way, Woodward exposes the pitfalls and the arrogance of the Clinton White House. The Clintons have refused to talk to any of Washington's Democratic Establishment—people who can guide you around the minefields, help smooth over your faux pas, talk top journalists out of nasty takes on front-page stories. You don't see Bob Strauss taking Clinton under his wing. Lloyd Cutler entered the White House and ran for his life. Woodward dedicates a large portion of the book to demonstrating how insulated Clinton and his crowd are from Washington's behind-the-scenes players, from the grand old men and women of the power structure. "That was a fatal mistake for Clinton" says Fineman. "You'd rather have them at your feet than at your throat."

Woodward has acknowledged many times how much he owes to Establishment figures—journalists, lawyers, spies, politicians, researchers—to whom he has turned for advice and background. To him, Clinton's wholesale rejection of the voice of experience must be a neon sign warning of an even more significant character flaw. Get him to say that somewhere in a 439-page book, and you will have turned Woodward the writer into Woodward the political philosopher. And you would have a knockout book.

What happened? Maybe one clue is that the book was originally to be titled *The Race*. By publication date, it changed to *The Choice*, a subtle reflection of everyone's indecisiveness: that of Dole, Clinton, the voters, Woodward, and his editor, Alice Mayhew at Simon & Schuster. Was the book meant to be a political narrative of two candidates and their character? An investigative journalist's exposé of a campaign in action? Or a historian's perceptive chronicle of an election and its context?

In the end, if Woodward is guilty of any failure here, it's that he couldn't make a choice. Instead, he settled for a factually compelling narrative that falls short of being a political landmark. It isn't hubris that's to blame. It's humility.

"I didn't want to impose my conclusions on others," he says, explaining why he decided not to put a theme paragraph or issue summary at the beginning of chapters. The problem is not that he doesn't feel strongly about the revelations themselves. For instance, he can barely disguise his disgust with the campaign calculation called "Cost per persuadable voter." He snorts about the scene in which Morris and George Stephanopoulos, at loggerheads as usual, watch Clinton on TV, and Morris suddenly says, "The president has to give a speech to the whole country to get us to listen to him." Exclaims Woodward, "It's so egotistical."

Woodward confesses he wrote "a long section on passivity versus leadership" as he was pulling the threads together. It was based in part on the writings of Harvard historian David H. Donald, who studied Abraham Lincoln in that context. This theme, Woodward felt, related to Dole and Clinton and the ways they are playing out their campaigns and issues with their staffs.

The Choice needs such a section. It gets down on its knees and begs for it. Yet Woodward decided to cut the whole chapter. "I think the facts should tell the readers what is going on, and they can interpret them," Woodward says. "I don't think I should be making conclusions for readers."

If not Bob Woodward, then who? Richard Ben Cramer, whose epic *What It Takes* revealed every possible detail about the 1988 candidates—four years after the race? Woodward is in a better position than almost any writer to pass judgment on political character—yet he admits he declined to lay out a few crucial themes or expound on a major issue of governing. Where's a good editor when you need one?

Woodward says he understands the criticism that his book doesn't make judgments. He wanted to do a "campaign book" that would come out before the election, "in time to inform people," and help them choose. So

"The facts should tell readers what is going on, and they can interpret them. I don't think I should be making conclusions." —Woodward

the book is not about uncovering a scandal. "It's about patterns...human beings are about patterns of behavior." According to one longtime *Post* political reporter, Woodward's fascination with patterns can obscure his lack of passion for politics. "I love politics: all the insider maneuvers, the legends and, when I find them, the real triumphs," says the reporter. Woodward "just loves to investigate politics—the paper trails, the documents, the statements and contradictions. But he hates politics itself, and that's why his stories don't grip you. He only likes the how. I love the why."

Did Woodward's supposedly bloodless excerpts deserve to run so prominently in his own paper? He says emphatically that any reporter walking into the newsroom with the detailed story on the inside workings of the candidates' minds would land on the front page with a series. "Someone in the White House says I doubled their knowledge of Dole," he relates.

"And I certainly didn't pull any punches on Dole," he says, noting how the book shows a man to whom decisions come hard, whose wife takes to writing him memos to discuss issues like running for President and resigning from the Senate. In *The Choice*, Dole comes off as more human compared to Clinton. "That's the price for not cooperating," says *Newsweek's* Thomas.

At least Woodward didn't write the kind of book that former FBI agent Gary Aldrich did. Woodward is amazed at its publication. "I heard some of those things he wrote," says Woodward, who ran down each rumor in detail, then dropped them for lack of evidence. "It all turns to mush at the end."

The Choice may yet turn up in the remainder bin. Yet Woodward will be back. May *The Source* be with him. ■

Magazines

By Jeff Gremillion

At 70, the category leader looks at decades of (parenting) issues in a 25-page retrospective

Bringing Up 'Parents'

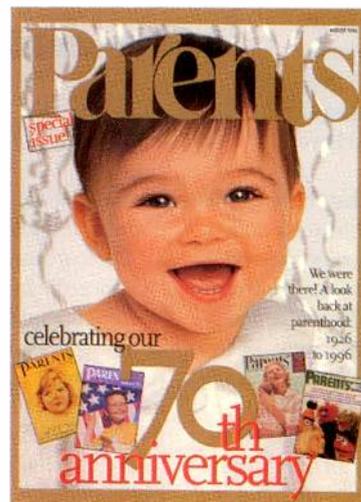
If you want to raise pigs, you can buy a manual to help you," bemoaned George Hecht's sister, "but there's nothing out there to help you raise kids." That's the popular legend behind the 1926 birth of *Parents*, founded by Hecht, a bachelor. The magazine celebrates its 70th birthday with a long retrospective section in its August issue. "We dug out hundreds of dusty old issues of *Parents*," says editor-in-chief Ann Plashette Murphy. They had been scattered all over our offices for decades."

After the staff had taken a preliminary stroll down memory lane



and decided the compilation should be arranged by decade rather than by issue, a free-lancer was brought in to put things in order. Lorraine Glennon, who helped create the book *The History of the 20th Century*, coordinated the section. "Lorraine's most important skill was an ability to cut," says Murphy. "She had about 10 times as much material as she could use. The overriding filter was looking at American history through the lens of the family."

Jayne Jamison, group publisher of *Parents* and *Child* magazines,



Parents' covers have changed a lot since 1930, but some of the parenting issues it covers have remained surprisingly constant

reports that the anniversary issue closed with 116 ad pages, making it the Gruner + Jahr title's largest August issue in eight years. The 25-page special section, "Celebrating the American Family," includes, in addition to a review of American societal evolution since the Great Depression, statistics, archival photos and short excerpts from *Parents* articles through the years. The overwhelming effect is to make the reader marvel at how dramatically, in some ways, parental concerns have evolved over the years. In the '30s, parents wondered if little boys

should be given toy guns to play with, as noted in a 1934 article titled, "Should a Boy Have a Gun?—No." Today, of course, parents worry about real guns on their children's school playgrounds. A 1933 piece fretted about "overstimulating" radio programming; today's parents are concerned about cyber-porn and video-game violence.

"As a mom with two kids, it's scary," says Murphy. But, the editor adds, some parenting issues have changed very little.

She says that at one point as the retrospective was coming together, she played a game with her staff, asking them to match a quote from the magazine with the appropriate decade. "Nobody could do it," she says. "The desire among parents for kids to be well cared for, loved and disciplined hasn't really changed."

Speaking of spanking...A celebrity noted for his position on violence in the home, O.J. Simpson, gave *Parents* his philosophy on corporal punishment in 1977. "Talking to them endlessly gets us nowhere," he said, "whereas if I spank them, they are calm and repentant afterward. I still love them even though they had to be punished."

Several other celebs' thoughts on parenting appear in the retrospective, including Eleanor Roosevelt, John F. Kennedy, Bill Clinton, Jane Fonda and Dustin Hoffman.

Parents is the leader in its category, with a circulation of more than 1.8 million. Its closest competitor is Time Publishing Ventures' *Parenting*, circulation 1.1 million.

The Good Life Upscale Meigher Is in High Gear

The upscale-lifestyle titles of Meigher Communications are making some noise these days, announcing frequency increases and other changes.

Saveur, which won National Magazine Awards this year for Pho-

tography and Special Interests, the only magazine to win an NMA award its first year of eligibility, will increase its frequency next year from six to eight. So will *Garden Design*, the elegantly designed, lux garden book. *Saveur* projects a rate-base increase of 50,000, bringing it 300,000, to match that of *Garden Design*.

Also, Joe Armstrong, who had been *Garden Design's* publisher and publishing director of Meigher group, announced he has handed over the *Garden* reins to Susan Rerat, who had been the magazine's associate publisher.

These changes come as Valerie Salembier, former president of *Quest*, Meigher's highbrow New York-lifestyle title, and group vp for development, leaves to work for her old friend and Hearst president Cathleen Black as the new publisher of *Esquire*.

Center Stage

'TV Guide' Takes a Page From 'Playboy'

Move over *Playboy*, there's a new centerfold in town. Well, it's not that kind of centerfold, but *TV Guide* this week premieres an inner gatefold or "pullout poster," featuring as its first subject *X-Files* femme fed Gillian Anderson, swathed in satin from shoulder to toe.

"There are shows that have devoted followings, and there are people who want souvenirs of the shows," says *TV Guide* editor-in-chief Steven Reddcliffe. "We looked at shows that have that kind of extremely loyal fans. Frankly, every time we write about the *X-Files*, the sales are very good."

Since Reddcliffe joined *TV Guide* a year ago, the 43-year-old weekly has had a sexier, more celebrity-focused mix. Top-notch star portraits by renowned photographers have been part of that mix, and the new gatefold will be a good forum for presenting photography,

60 SECONDS WITH...



Russell Simmons

Rap mogul, the force behind HBO's hit *Def Comedy Jam*, and editorial director of the new pop-culture mag *Oneworld*

Q. What, in your huge entrepreneurial background, qualifies you to be editorial director of a magazine? **A.** I read magazines; I look at them. I'm bored with them. And I know what I like. I didn't have any experience making TV shows, but I made one and it did pretty well. **Q.** What's *Oneworld's* mission? **A.** It's a magazine about black culture as it relates to America. It's about what's next in America. It's about emerging trends, ideas and concepts. A lot of things come through the urban pipeline that will be big...It's the beginning of something with a clear vision. I've got my finger on what it's going to be. It's about me. I was talking to John Kennedy at 2:30 in the morning at some club and he said you should make the magazine about you. Not a fanzine, but about what I think. This magazine is about what we think is cool. People think we're cultural snobs because we think our shit don't stink. It's kind of foul. It's obnoxious. **Q.** You interview celebrities for the magazine. What would you ask Bill Clinton if he did a *Oneworld* interview? **A.** We're not *George*. But that's a very good question. That's a loaded question. I'll pass. **Q.** *The Nutty Professor*, which you coproduced, could be Eddie Murphy's last chance to make a movie comeback. Are you happy with it? **A.** We have Eddie's best performance in 10 years. He plays a bunch of different characters. He shows his ass better when he's playing characters not as close to himself. I think it's gonna be big. It feels like that. Does it feel that way to you?

says the editor. Shooters Kate Garner, Lance Staedler and Troy House have all taken assignments for *TV Guide* recently.

The new tri-fold feature, which will appear frequently but not regularly, could in the future also feature time lines and schedule charts. Look for cast members from such cult hits as *Friends* and *Hercules* to grace future pullouts.

By the way, here's a tidbit from the irony file. The very first *Playboy* centerfold, unveiled in 1956, has an eerie connection to *TV Guide*. In it, a pink negligee-bedecked TV actress named Marian Stafford tears in half a copy of the little TV-listings weekly, a gesture apparently aimed at redressing her more frumpy TV persona. Soon after the fold-out first, the

word "centerfold" entered the lexicon as a generic term for girlie pinups.

Playboy's official response to *TV Guide's* new gatefold endeavor: "It worked for us." ■



PLAYBOY, MARCH 1956

Was this early *Playboy* pinup the inspiration behind *TV Guide's* latest move?

Must-Reads

A subjective compendium of praiseworthy articles from recent issues of consumer magazines:

"My Winner with Andre," by David Granger, *GQ*, July

"Recycling is Garbage," by John Tierney, *The New York Times Magazine*, June 1

"Timothy Leary: 1920-1996," by Mikal Gilmore, *Rolling Stone*, July 11-25

TV Production

By T.L. Stanley



Homicide's Richard Belzer (c.) was DOA, per the test audience

DENNIS YEANDLE/NBC

Whether programmers toss it or take it to heart, audience research is still an important part of the pilot process

Fate by Focus Group?

Call it the TV industry's version of the test drive. Focus groups—regular folks in all parts of the country—take the network TV pilots for a spin each spring, telling programmers what they think about the plot, punch lines, character development and stars. But just how influential are these nameless, faceless people at deciding what eventually makes it to the air? If they love a show, does it make a beeline to the schedule? That happened this year with CBS' *Everybody Loves Raymond*, starring veteran stand-up comic Ray Romano. And if they hate the project, is it

a goner? That was the fate of two star-driven shows, *Home* with Shelley Long for Fox and *Style and Substance* with Kathleen Turner for ABC.

"Sometimes the best thing you can do is get the research and throw it away," says Warren Littlefield, president of NBC Entertainment, who sits at the top of the ratings heap and so can afford to take advice with a grain of salt. "So often, the findings don't encourage you to be different. And yet the marketplace is demanding unique and different product."

Paranormal and unexplained-phenomenon shows tested well, with projects like *Millennium* and *Pretender* eliciting raves from research audiences. (Those shows, before the success of Fox's *X-Files*, would've been considered breakthrough, but apparently the theme has traditionally been popular with test audiences.)

ABC, trying to pull itself out of a slump, relied heavily on its audience testing when setting the fall schedule. "We agreed we'd limit our choices to shows that tested well," says Alan Sternfeld, ABC senior vp of program planning and scheduling. He admitted, however, that during his 14-plus years in the business, testing seemed to be a better predictor of failure than of success. "It's not an exact science," Sternfeld says. "It's one element in the schedule-setting process, and it's flawed."

Though research is a touchstone, executives must be concerned with more than initial reaction to a show, says Mike Sullivan, head of programming at UPN. "You can't make a religion out of it," he says. "You have to think about the schedule flow, the competition and what will appeal to stations and advertisers."

Research has an infamous side, with a number of poorly testing shows becoming tremendous successes when they hit the air. Some examples: *Hill Street Blues*, *Law & Order*, *Seinfeld* and *Homicide: Life on the Street*, and a few that programmers talk about often, *The Mary Tyler Moore Show*, which was one of the worst-testing shows in TV history, and *Miami Vice*, which research audiences called dark and sleazy.

In those cases, execs decided to take a chance, and it paid.

This fall, programmers relied heavily on testing when picking their sitcoms and family shows. Would they have made the same decisions without testing? Maybe, and maybe not.

Spin City on ABC, *Pearl* on CBS, *Mr. Rhodes* for NBC, *The Jamie Foxx Show* on The WB and *Goode Behavior* for UPN all rated well with focus groups. *Lush Life* on Fox tested so well it leaped past its competition and earned a slot on the schedule, as did midseason project *Secret Service Guy*.

"There are about 20 people who schedule a network," says Garth Ancier, head of programming at The WB. "We know we're not the whole audience."

Even so, there are times, particularly with dramas, when programmers will go out on a limb for a project they like, regardless of the research. One case, *77 Sunset Strip* for The WB, could get the green light for a midseason debut because of its hot lead actor, Vince Vaughn. The network made a deal with the actor, who has since landed roles in a num-

ber of feature films.

"It's sort of a modern-day *It Takes a Thief* and it didn't test particularly well," Ancier says. "But we believe in Vince. And we know that testing isn't the last word on whether a show makes it."

"I want my UTV"

New Network Sees Potential in the City

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So, why isn't it reflected in our news- and information-based television programming?

Wesley Buford, chairman of the Urban Television Network, wants to change that. The three-year-old company has formed a production division to develop and buy projects that will be made by and for blacks, Latinos and Asian Americans.

"TV needs to be more inclusive," Buford says. "We're living in a multicultural country, and that needs to translate to and help transform TV."

Buford, who cocreated *The Montel Williams Show*, says the unit will concentrate initially on news and entertainment specials. One of the first projects will be an Olympics-themed roast of the current mayor of Atlanta, Bill Campbell, and two former mayors, Andrew Young and Maynard Jackson. Campbell, who was in Los Angeles recently, gave his OK for the project, which is searching for big-name celebrity hosts. The show, a fund-raiser for charities in Atlanta, could air on either broadcast or cable networks, Buford says.

Other shows in the works include *For the Good of the Nation*, a *Face the Nation*-style issues series with a multiracial panel; and *Urban Upbeat* and *Our Perspective*, which would deal with a variety of local, national

and international topics of importance to minority communities.

The division, which expects to name a president within the next few months, will cover the Black Congressional Caucus and other political events.

Buford sees the unit eventually broadening its focus to include dramas and documentaries. "There are lots of networks doing an outstanding job of providing entertainment," he says. "The opportunity is to do specials and provide some continuity with news and informational programming."

At the same time, Buford says he is interested in evergreen shows,

pany will supply other outlets with culturally diverse programming.

"We want to be a focal point for people who have ideas," Buford says. "We can help package their projects and take them to distributors."

Humor in the Box Office

Joe Bob Briggs Brings Schtick to TNT

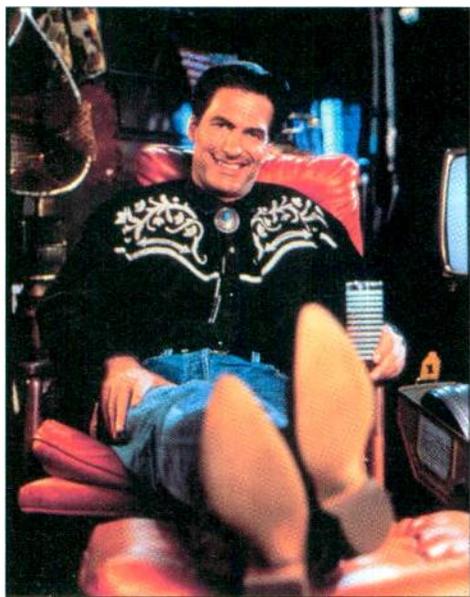
How do you make decades-old schlock movies like *Night of the Living Dead* and *Motel Hell* look fresh and new? TNT thinks it has the answer in Joe Bob Briggs, working man's philosopher and kitsch-movie maven.

This summer, Briggs (the alter ego of John Bloom) becomes the host of TNT's *Monstervision*, a 10-week series of horror double features. Briggs, who built up a cult following first with a newspaper column on his former show, *Joe Bob's Drive-In Theatre* on The Movie Channel, will introduce the movies and give satire-laced mini-reviews from one of his favorite haunts, a trailer park.

A number of people in Turner's programming department, as it turns out, are big Joe Bob fans. When they thought about a host for *Monstervision*, he jumped to mind.

"He has such incredible insight about film and has inherent entertainment value himself," says Scot Safon, TNT senior vp of programming. "We think he'll bring something extra to the viewing experience."

TNT has used the hosted-movie formula a number of times, matching celebrities with some of their favorite films. RuPaul vamped his way through *Gypsy*, and Robert DeNiro and Martin Scorsese introduced a block of films on which they collaborated, tagged to the opening of *Casino* last year. Former Olympic athletes are hosting the *Our Favorite Movies* series this summer. ■



Twisted Siskel: Joe Bob Briggs brings his unique brand of film critique to TNT

such as blues, gospel and jazz festivals from across the country and classics like *The Nat King Cole Show*.

While appealing to an underserved audience, Buford also thinks the programming would spark some interest with advertisers hoping to reach blacks, Latinos and Asians, whose combined annual buying power is an estimated \$700 billion.

Last month, the Urban Television Network launched and lost a \$310 million bid for Los Angeles' KCAL-TV, but it still wants to buy a station or cable network as a platform for its product. In the meantime, the com-

MOVERS

CABLE TV

CNN/SI has named **Bill Galvin** coordinating producer and **Andy Mitchell** public relations manager. Galvin had been a supervising producer of CNN Sports weekend programming. Mitchell was a publicist at CNN.

PRINT

David Walker has joined Playboy Enterprises as editorial director of international publishing. Walker has worked in publishing in various capacities for almost 30 years...*Mademoiselle* has named **Evyan Metzner Street** fashion director. Street was formerly senior fashion editor of the magazine.

AGENCIES

Wells Rich Greene BDDP/ New York has upped **Harry Keeshan**, **Maryann Thompson** and **Kathy Connelly** to new posts. Keeshan, formerly vp/network manager, has been named senior vp and director of national broadcast. Thompson has been promoted from vp to senior vp/associate director of national broadcast. Connelly, who was previously vp/network supervisor, has been promoted to vp/network manager.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW



JENNIFER WEISBERG

'Gourmet' Whips Up Russian Soirée

'Gourmet' hosted an evening honoring the American Russian Youth Orchestra at the NYC home of conductor Leon Botstein. (From left) Michel Roux, president, Carillon Importers; Amie Arlow, creative director, Margeotes, Fertitta & Partners; Paula Brooks, director of media services, Margeotes; Peter Hunsinger, publisher, 'Gourmet'.

Hearst Heralds 'Marie Claire' Editor

The elite of the magazine world came to New York's Four Seasons hotel last month to welcome Glenda Bailey (r), new editor-in-chief of Hearst's 'Marie Claire'. Renegade designer Jean Paul Gaultier joined in the festivities.

Media Moguls Honored for Outside Work



Viacom ceo Sumner Redstone and CapCities/ABC president Robert Iger were recognized for their work with American youth by the New York City Outward Bound Center at the Chelsea Piers in Manhattan. Joining Redstone (second from l) were (l to r) Tom Freston, chairman and ceo, MTV; Frank Bennack, chairman, Hearst Corp.; and Arthur Sulzberger Jr., publisher, 'The New York Times'.

'Nat'l Geographic' Screens Sea Stories



At a recent 'NG' presentation of underwater photography at the New York Public Library, (from left) J. Scott Crystal, vp/director of advertising, 'NG'; Robert Lierle, general manager, marketing, Land Rover North America; William Allen, editor, 'NG'; Flip Nicklin, 'NG' underwater photojournalist.

LISA BENTIVEGNA

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Dees Donates Radio Archives

Rick Dees (l), host of ABC Radio Networks' 'Rick Dees Weekly Top 40', gave 10 years' worth of radio show recordings to the Museum of Television & Radio in Beverly Hills, Calif. L.A. advertising-community people on hand included Harold House (r), director of national broadcast, Focus Media.



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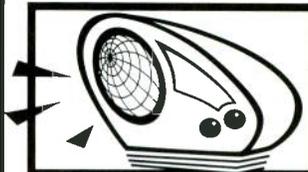


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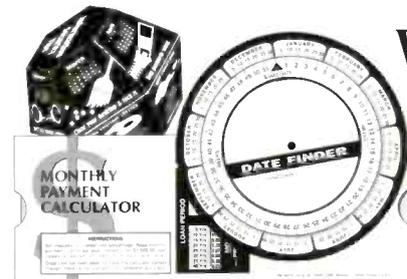
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Positions plan, schedule, organize, and coordinate all production logistics for direct mail campaigns. These positions work with established Fortune 500 clients. Qualified candidates must possess a bachelor's degree in marketing or related field plus 2-3 years direct mail experience. Experience in print production and client services a must.

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Men's Health Magazine

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ADV Marketing Group
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Attn: Hydee

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E-mail: ASGinc@aol.com

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203-629-8027

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The Coca-Cola Company is seeking an organized, customer service oriented Regional Media Manager to manage media programs for franchised bottlers, account groups, field personnel, and local agencies.

Qualified candidate will possess a Bachelor's degree in Marketing, Business or a related field as well as a minimum of 5 years' experience in media buying/planning at a major agency. Effective fiscal management/operations skills and knowledge of promotions and brand media strategy including media costing, merchandising, planning, buying/negotiating, forecasting, and research tools essential. Familiarity with franchise cooperative advertising programs preferred.

We offer an excellent salary. For immediate consideration, please mail resume including cover letter and salary requirements to: **Coca-Cola Staffing, Source Code: LM2198, P.O. Drawer 1734, Atlanta, GA 30301. No phone calls, please. An Equal Opportunity Employer which values the diversity of its employees, customers, and consumers.**

The Coca-Cola Company

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Selected candidate will possess 5-10 years media planning and buying experience. Multi-market, retail/or fast food experience required. Other requirements include print/broadcast experience and a bachelor's degree in a related discipline. Agency experience and agency supervision a plus. Reports to VP Marketing/Advertising. Supervises 1-2 people.

VISUAL DISPLAY MANAGER

Selected candidate will supervise a division of store signage graphics/display and private label packages. Requirements include a bachelor's degree in a related discipline and 5-10 years retail visual/signage display experience. Graphic design skills, computer expertise (Mac, Adobe, Wallace, Harvard Graphics). One to two direct reports; reports to Director of Advertising.

As part of our Advertising team, you'll enjoy a competitive salary and benefits package. Qualified candidates should mail/fax resume and salary requirements to:

Hechinger
HR Department, LH-SB
1801 McCormick Drive
Largo, MD 20774
(301) 925-3906

We will contact only those applicants selected for further consideration.



ACCOUNT SUPERVISOR HAWAII

At least five years solid Advertising Agency experience with a minimum of two years servicing corporate, technical or financial accounts will make you a candidate for Honolulu's largest Agency serving the island's largest financial institution. Salary commensurate with duties and experience. An allowance for moving from the Mainland, including initial living expenses will be provided. Candidate must be Team Player eager to participate in an Agency reconfigured to meet contemporary demands of clients in the burgeoning Pacific Rim. The Agency is a family of Advertising, Design, Public Relations and Internet companies. If you would like to work hard and play hard in the land of white sand, azure seas and eternal summer, send your resume to John Lochridge, Director Account Service, **Starr Seigle McCombs, 1001 Bishop Street, Suite 1900, Honolulu, HI 96813**, or fax to **808-523-7443** or e-mail to **loch@pixi.com**.

ADVERTISING PRINT TRAFFIC MANAGER

Looking for assertive, detail oriented person to help develop and expand traffic department in a downtown creative agency. Tremendous growth opportunity! 2+ years ad agency print traffic experience a must. Print production experience a plus. Full benefits. Please send resume and salary requirements to:

ADWEEK Classified, Box 3871
1515 Broadway, 12th fl.
New York, NY 10036

A MEDIA BUYER'S MOVE UP!

Fast-growing White Plains media company seeks media buyer with 5+ yrs. experience. Position supervises media buying/ad agencies on behalf of advertisers. Humane 9-5:30 hours, casual dress, window office. Spot TV buying exp. req, kids' media is a +.

Fax resume & sal. req. to:
914-696-0421

Catch a Creative Genius
ADWEEK
CLASSIFIED

STRATEGIC PLANNING/RESEARCH POSITIONS
BALTIMORE ADVERTISING AGENCY

A national advertising agency currently has Strategic Planning/Research positions available in its Baltimore office. Candidates will manage the strategic planning and research functions for a number of General and Direct Response clients as well as new business development.

Responsibilities include:

- Development of strategic insights to guide marketing decisions.
- Development of communications strategy; market analysis, consumer, and competitive trends analysis; advertising response assessment; and involvement in product development and market introduction.
- Design and manage primary research projects, including segmentation, positioning, and communications testing.

Requirements:

- 5+ years experience in Strategic Planning on the Agency or Client side, as well as demonstrated skills in Marketing Research.
- Strong writing and presentation skills.
- Solid technical knowledge of various quantitative and qualitative techniques, and experience in design and implementation.
- Insight, discipline, and a high energy level.
- Bachelor's degree or more.
- References and work samples.

We offer competitive salary, benefits, and relocation assistance.

Send resume and salary requirements to:

P.O. Box 22399
Baltimore, MD 21203-4399

EOE

OUR TERRIFIC SALES ASSISTANT
JUST GOT PROMOTED.

NOW, WE NEED SOMEONE JUST AS GOOD.

Publisher at top NY-based magazine company needs an efficient, highly organized, and articulate assistant to help manage workload for multiple salespeople. You must be professional in demeanor, intelligent and service-oriented on the telephone, and skilled in the usual computer software. At least 3-5 years experience required. Generous salary and benefits.

Send resume to:

ADWEEK Classified, Box 3859
1515 Broadway, 12th fl.
New York, NY 10036

We're an Equal Opportunity Employer.

Publisher of the *Chicago, Rocky Mountain, Southwest, Texas* and *Twin Cities Creative Sourcebooks*, with positions open in the Denver, Dallas, Houston and Phoenix markets, are seeking a dynamic, competitive sales professional with proven track record to join our team. Individual must be creative, self motivated, highly organized and able to close!

Excellent opportunity with upper level earning potential. Send to **Everest Publishing 7002 E 1st Ave#101 Scottsdale, AZ 85251**

SALES REPRESENTATIVE - ADVERTISING

Prestigious visitor market publication is seeking exp. Sales Professionals in multiple markets nationwide. Requires a min. of five (5) yrs. outside selling exp., proven record of developing new business/markets and exp. selling multiple products. Ad sales and/or publishing exp. a plus. Must be open to travel and/or relocation. Excl. Compensation/benefits.

Send/FAX resume w/salary history **Human Resources Department, Guest Informant, 21200 Erwin Street, Woodland Hills, CA 91367**

Fax (818) 716-7583.

HELP WANTED



NBC has opportunities in its new Spot Sales department for experienced media research professionals.

RESEARCH MANAGER:

Play a critical role in the start-up of the Sales Research Department, including staffing the department and the selection and testing of research software and systems.

efficiency and service provided by the department. Develop marketing client presentations and collateral materials. Direct Research Analysts. Train sales staff in the use of available sales and research marketing tools.

Substantial broadcast research experience with a working knowledge of media research, computerized avails systems and PC marketing and business software required.

Please respond to department GRM.

RESEARCH ANALYST:

Create and maintain owned and operated stations' sales program estimates. Create sales development and client presentations and collateral materials for station marketing opportunities, and cross media efforts involving other corporate

divisions. Produce program track and trend reports, and overnight ratings reports.

Experience in the creation of broadcast ratings estimates, reports and presentations required. Strong writing, math and computer skills, and the ability to work under pressure with multiple projects are skills critical to success in this position.

Please respond to department GRA.

We offer a very attractive compensation package with full benefits. Please send resume, indicating salary requirements and the department code for your position of interest, to: NBC, 30 Rockefeller Plaza, Room 1678, New York, NY 10112. We regret that we will only be able to respond to those applicants in whom we have an interest. No phone calls please. NBC is an

Equal Opportunity Employer M/F/D/V.



REACH YOUR AD COMMUNITY ADWEEK MAGAZINES

FOR CLASSIFIED ADVERTISING CALL 1-800-7-ADWEEK

ART DIRECTOR/PROJECT MANAGER

Top Los Angeles based corporate design and marketing firm seeks a motivated, hands-on graphic designer/project manager to work full-time in our small but busy studio. Must have 3+ years experience, proficient knowledge of MAC (Quark Express, Photoshop, Illustrator and Freehand), strong production background and the ability to work well with clients, vendors and staff.

Person will be designing, producing and managing projects such as annual reports, corporate identity programs and varying collateral materials for a range of clients. The ideal candidate is a self-starter who works efficiently and effectively while wearing many hats.

Send resume, samples and salary requirements to: Dept. 00217 ADWEEK 5055 Wilshire Blvd., Los Angeles, CA 90036



DIRECTOR OF DIRECT MARKETING

National retailer seeks senior-level executive to handle all print and direct marketing. 10 years experience in list management, sales analysis, relational marketing, print distribution, infinity programs & the internet. Candidate must have excellent planning & organizational skills.

Send resume and salary history to: Pep Boys Advertising Dept. Direct Marketing Position 3111 W. Allegheny Ave. Philadelphia, PA 19132 or fax (215) 229-1410



RADIO SALES

Nationally syndicated radio representative seeks salesperson with at least 1 year media background. Must be aggressive, creative and a self-starter. Competitive salary and benefits. Fax resume:

(212) 768-9789

AD SALES

Entry-level salesperson wanted for hip, New York lifestyle pub. Looking for hungry, dynamic, highly personable, self-starters. Sales experience a must. Please send resume, cover letter and salary req to

Dept: NS (212) 334-4339

COPYWRITER

We've got a great opportunity for a mid to senior level writer who is highly conceptual and a team player. Must be comfortable with technology accounts. Samples should prove you've got a flair for exciting ad copy that sells, because we're accustomed to winning awards for our heavy-hitting B-to-B and consumer clients.

Send resume, samples, and salary history to CD Bradford Communications PO Box 3081, Hickory, NC 28603 or fax 704-322-9025

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

ATTN: FREELANCERS

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



ADWEEK'S CLASSIFIEDS

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 July 6th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	3	Metallica	Load
2	New	2	1	Toni Braxton	Secrets
3	2	1	19	Fugees	Score
4	3	1	54	Alanis Morissette	Jagged Little Pill
5	4	2	15	Celine Dion	Falling Into You
6	5	4	32	Tracy Chapman	New Beginning
7	7	1	48	Bone Thugs-N-Harmony	E.1999 Eternal
8	11	8	3	Soundtrack	The Nutty Professor
9	8	1	9	Hootie & The Blowfish	Fairweather Johnson
10	9	2	8	Dave Matthews Band	Crash
11	16	11	25	No Doubt	Tragic Kingdom
12	10	3	5	Too Short	Gettin' It
13	13	5	69	Shania Twain	The Woman in Me
14	12	2	5	Soundgarden	Down on the Upside
15	15	1	10	Rage Against The Machine	Evil Empire
16	New	16	1	Beck	Odelay
17	6	4	3	Jimmy Buffet	Banana Wind
18	18	5	10	Brooks & Dunn	Borderline
19	19	1	38	Mariah Carey	Daydream
20	21	4	38	Oasis	Whats the Story (Morning Glory)

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Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending June 16, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	NBA Finals Postgame 6	NBC	18.9	32	9	Home Improvement	ABC	12.2	21
2	NBA Finals Game 6	NBC	18.8	35	10	Dateline NBC-Tues	NBC	11.6	21
3	NBA Finals Game 4	NBC	18.1	33	11	Coach	ABC	11.1	19
4	NBA Finals Game 5	ABC	17.2	33	11	20/20	ABC	11.1	21
5	Sienfeld	NBC	14.1	26	13	Grace Under Fire	ABC	10.1	18
6	NBA Finals Tip-Off 4	NBC	12.6	24	14	Friends	NBC	10.0	21
7	Caroline in the City	NBC	12.4	22	14	Primetime Live (6/12)	ABC	10.0	18
8	ER	NBC	12.3	22					

Source: Nielsen Media Research R=Repeat S=Special

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 7/1/96

Artist/Group: **Beck**
 Song/Video: **Where It's At**
 Director: **Steve Hanft**
On his first DGC album, Mellow Gold, Beck demonstrated his ability to mix old and new styles with ease, while simultaneously declaring the theme for an entire generation with "Loser". Odelay, his second LP, is another trip to the sonic frontier, starting with folk music and spreading outward - in all directions

Artist/Group: **Nada Surf**
 Song/Video: **Popular**
 Director: **Jesse Peretz**
Ex-Cars veteran and producer extraordinaire, Ric Ocasek, agreed to produce their first album before the band was even signed- nonetheless, they were soon signed to Elektra and haven't looked back since. With most of the lyrics for the songs taken from a 1950's etiquette book, "Popular" may be just the song (and video) to catapult New York band Nada Surf into the mainstream.

Artist/Group: **Primitive Radio Gods**
 Song/Video: **Standing Outside A Broken Phone Booth W/ Money In My Hand**
 Director: **GOB TV**
Despite its humble recording facilities, Rocket - a one-man production made for \$1,000 on a broken down '69 Ampex 16-track in a friend's suburban garage - proves that you can make a successful pop album with minimum cash. "Standing . ." is the first single off the album and it's already been chosen as one of the lead tracks from the soundtrack of the big-budget Jim Carrey summer movie, The Cable Guy.

Artist/Group: **Superdrag**
 Song/Video: **Sucked Out**
 Director: **Chris Applebaum**
With a shameless sense of melody, and a 60's pop song reverence they wear on their back pockets, this Knoxville Tennessee quartet could make a pretty good living at melding white-hot noise with their own brand of manic rock.

Artist/Group: **Garbage**
 Song/Video: **Stupid Girl**
 Director: **Samuel Bayer**
Founded by three prominent music producers, Garbage grew out of collaborations that began over a decade ago - most recently involving remixes for the likes of U2, Depeche Mode, House of Pain & Nine Inch Nails. According to band member Butch Vig, lead vocalist and ex-Angelfish member Shirley Manson's voice "sometimes sounds dreamy, sometimes psychotic." - Listen for yourself.

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending July 6th 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	9	Tha Crossroads	Bone Thugs-N-Harmony
2	2	2	5	You're Makiin' Me High...	Toni Braxton
3	4	3	4	California Love/ How Do U Want It	2 Pac (Feat. KC & Jojo)
4	3	3	14	Give Me One Reason	Tracy Chapman
5	8	5	29	Macarena (Bayside Boys Mix)	Los Del Rio
6	5	1	14	Always Be My Baby	Mariah Carey
7	67	1	18	Because You Loved Me	Celine Dion
8	7	7	9	Theme (Mission: Impossible)	Adam Claton/ Larry Mullen
9	12	9	5	Why I Love You So Much...	Monica
10	9	2	30	Nobody Knows	The Tony Rich Project
11	10	4	17	Ironic	Alanis Morissette
12	13	8	9	Fastlove	George Michael
13	21	13	3	Twisted	Keith Sweat
14	15	14	17	C'Mon N' Ride It (The Train)	Quad City DJ's
15	16	15	10	Kissin' You	Total

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Billboard's Heatseekers Albums

Best selling titles for the week ending July 6th, 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	3	8	Mindy McCready	Ten Thousand Anbels
2	6	12	Maxwell	Maxwell's Urban Hang Suite
3	9	9	Ricochet	Ricochet
4	4	10	The Refreshments	Fizzy, Fuzzy, Big & Buzzy
5	1	11	Dishwalla	Pet Your Friends
6	2	3	Rhett Atkins	Sombody New
7	5	13	Goldfinger	Goldfinger
8	-	1	Horace Brown	Horace Brown
9	10	2	Paul Brandt	Clam Before the Storm
10	13	23	Enrique Iglesias	Enrique Iglesias
11	-	1	Norman Brown	Better Days Ahead
12	7	23	Kenny Wayne Shepard	Ledbetter Heights
13	8	8	Tina Arena	Don't Ask
14	-	1	Men of Vizion	Personal
15	-	1	Keb' Mo'	Just Like You

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MTV Around the World

Week of 7/1/96

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Los Del Rio	Macarena
2. Fugees	Fugee-La
3. Eros Ramazotti	Piu' Bella Costa
4. Mark Snow	The X-Files
5. Mark Morrison	Return of the Mack

MTV Latino

<i>Artist</i>	<i>Title</i>
1. George Michael	Fastlove
2. Eros Ramazotti	Piu' Bella Costa
3. Metallica	Until It Sleeps
4. Bryan Adams	The Only Thing That Looks Good On Me Is Jaruar House
5. Illya Kuriaki & Los Valderramas	

MTV Japan

<i>Artist</i>	<i>Title</i>
1. Namie Amuro	You're My Sunshine
2. B'z	Real Thing Shakes
3. Toshinobu Kubota w/ Naomi Campbell	La La La Love Song
4. Southern All-Stars	Ai no Kotodama
5. Hitomi	In The Future

MTV US

<i>Artist</i>	<i>Title</i>
1. Bone Thugs N Harmony	The Crossroads
2. Alanis Morissette	You Learn
3. Fugees	Killing Me Softly
4. Smashing Pumpkins	Tonight, Tonight
5. Metallica	Until It Sleeps

MTV Brasil

<i>Artist</i>	<i>Title</i>
1. Bon Jovi	These Days
2. Renato Russo	Strani Amore
3. Cranberries	Salvatoim
4. Oasis	Wonderwall
5. Titas	En Nao Entendo Nada

CALENDAR

The **Wireless Cable Association** will hold its annual convention July 10-12 at the Denver Convention Center. Contact: 202-452-782.

The **Oklahoma Association of Broadcasters** will hold a summer meeting July 12-13 at the Shangri-La Resort in Afton, Okla. Contact Carl Smith at 405-848-0771.

Two newspaper conferences will take place July 21-24 in Chicago: the Newspaper Association of America Marketing Conference and the NAA Foundation Conference on Newspapers in Education. Registration required. For more information, contact the NAA's meeting department at 703-648-1280.

Oregon Cable Telecommunications Association will hold its 25th annual convention and trade show July 28-30 at the Inn of the Seventh Mountain, Bend, Ore. Contact: 503-362-8838.

Camp Internet, covering the latest in Internet marketing, will be held Aug. 3-6 at the Hyatt Regency Resort in Beaver Creek, Colo. Contact: 800-538-5053.

Women in Cable & Telecommunications presents its **Telco 101: Cable Meets Telephony** two-day course in Minneapolis Sept. 12-13. Contact Molly Coyle at 312-634-2353.

Magazine Publishers of America presents a half-day seminar, **Internet Publishing Operations, Strategy and Management**, Sept. 26 at MPA's New York headquarters. Registration required. Contact: 212-872-3700.

Media Notes

NEWS OF THE MARKET

Chancellor, SFX to Swap

Chancellor Broadcasting and SFX Broadcasting last week agreed to swap radio stations in Florida and Long Island, N.Y. Chancellor will swap Florida stations WAPE-FM in Jacksonville and WFYV-FM in Atlantic Beach, plus \$11 million, in exchange for SFX's New York stations WBAB-FM in Babylon, WBLI-FM in Patchogue, WGBB-AM in Freeport and WHFM-FM in Southampton. Pending FCC approval, the deal is expected to close in early 1997.

SFX Acquires Liberty Stock

SFX Broadcasting last week completed its acquisition of all of the outstanding capital stock of privately owned Liberty Broadcasting Inc. for \$227 million. Liberty owns 19 radio stations in six markets. SFX also announced that, in a separate transaction, it will sell three of the Liberty stations—WXTR-FM, WXVR-FM, and WQSI-AM, all in Washington, D.C.—to Bonneville International of Salt Lake City for \$25 million.

'Vibe': Final Sale

It's official. The creators of *Vibe* magazine, it was announced last week, now own the urban music-and-culture magazine. Former Time Inc. Ventures ceo Robert Miller and Quincy Jones bought the title outright from Time Inc. after months of negotiations.

Top-o'-Masthead Changes

Former *Fortune* publisher Stuart Arnold has been named publisher of Ziff-Davis' *PC Week*, the national newspaper covering corporate computing. Arnold was with *Fortune* from January 1994 to April of this year. Forbes Publishing's *American Heritage* magazine also has a new publisher,

Ed Hughes, who has been promoted from associate publisher at the history title.

'CNH&G' Sets Ad Record

Condé Nast House & Garden has closed its premiere issue with a final ad page count of 205, a record for ad pages in the first issue of a magazine, Condé Nast said. The issue hits stands Aug. 13.

'F&W' Celebrates Chefs

Food & Wine magazine's prestigious "Best New Chefs in America" list will

be featured in its August issue. Since 1988, the upscale epicurean title has annually honored standouts among the country's young culinary talent. This year's list includes chefs from New York, Los Angeles, San Francisco, Washington, Boston, Houston, Aspen, Colo., and Marietta, Ga.

NJ Online Paper Takes Honors

The New Jersey Online Web site has won the Best Online Newspaper award from the Newspaper Association of America's New Media Federation. The site



'Annie' Planned for TV

Abrams/Gentile Entertainment, a New York-based TV production company, has formed a joint production deal with The Fremantle Corp. to develop an animated series, *Little Orphan Annie*. Based on the long-running comic strip and Broadway musical, *Annie* will be pitched to the broadcast networks, cable networks or syndication for a 1997 or 1998 launch, according to a representative for AGE. Abrams/Gentile has also acquired the worldwide merchandising rights to the series from Tribune Media Services, with toy and master licensing deals still to be completed with outside companies. *Little Orphan Annie* was originally created by artist Harold Gray as a comic strip in the *Chicago Tribune* in 1927; it inspired a national radio show, three feature films and the long-running Broadway musical (2,377 performances between 1977-83).

Media Notes

CONTINUED

has become very popular among New Jersey residents, with some 52 percent of the site's visitors dropping in at least once a week, according to a recent survey, and 58 percent even surfing the site from home. The product is published by Advance Publications and incorporates Web-styled content from Advance newspapers such as *The Star-Ledger* (Newark), *The Jersey Journal* (Jersey City) and *The Times* (Trenton).

Dow Jones Seals CD-ROM Deal

Dow Jones & Co. struck a deal last week with U.S. Robotics to distribute Dow Jones' *Personal Journal* software with the U.S. Robotics' Connections CD-ROM. The CD-ROM is included with the company's Sportster fax-modems. The *Personal Journal* provides access to Dow Jones' *The Wall Street Journal* and other content such as stock quotes. The company has already struck deals with Digital Equipment Corp., IBM, AST, Compaq, CompUSA and Sharp.

Schultz Promoted at C-E

Louis Schultz, president of Campbell-Ewald Advertising marketing services affiliate C-E Communications, has been given the additional title of chief executive officer. Schultz takes the title from Frank E. Hoag, who becomes president/chief operating officer of Campbell-Ewald. The moves are part of a planned succession, which includes the retirement of Richard D. O'Connor, chairman/ceo of the agency.

AOL, Marvel Launch Venture

America Online and Marvel Entertainment Group have formed Marvel Online, a content area on AOL that will include

new comic book characters in addition to on such popular characters as Spider Man. The venture also plans to produce new products such as CD-ROMs and comic books, in addition to creating an online community of comic book fans.

Four More Years of Red Ink

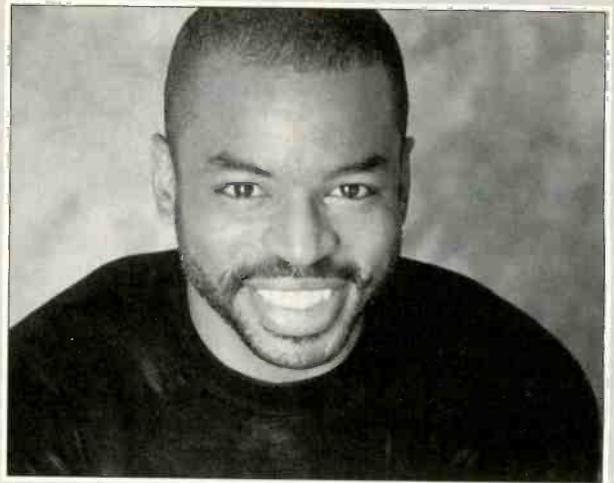
World Wide Web forecaster Forrester Research predicts in a new study that content providers on the multimedia-friendly portion of the Internet will not make money until the year 2000. As to what will happen at the turn of the century, Forrester predicts that with an estimate of 20 percent of the U.S. adult population online, sites will begin to see more green. Until then, "typical content sites" will lose \$3.9 million before turning a profit, the Cambridge, Mass.-based company predicts.

Court Rules on Racy Cable

The Supreme Court on June 28 issued a mixed ruling about one section of the Cable Television Consumer Protection Act of 1992 dealing with obscene programming on cable-leased access channels. The court ruled that cable operators do have editorial control over sexually explicit programming on leased access channels. But the ruling also struck down a provision that forced cable operators to put explicit programming on a separate channel and block it out unless subscribers request it.

C/Net Announces IPO

C/Net, the San Francisco-based high-tech media company, presented a public offering of two million common shares at \$16 per share. The price was slightly higher than early estimates. Morgan Stanley & Co. is lead



Paramount has tapped LeVar for his creative skills

Burton's Busy

Actor/producer/director LeVar Burton has signed a development deal with Paramount to create series, telefilms and miniseries for the studio's television unit and feature films for Paramount Pictures. Burton, through his Eagle Nation Films production company, now is working on a half-hour comedy series pilot for UPN called *Daddy's Little Girl*, in which he will star and executive produce. The company is developing a film version of *Life and Teachings of the Masters of the Far East* based on a series of books by Baird T. Spaulding. Burton's relationship with Paramount dates back to 1987, when he starred in *Star Trek: The Next Generation*.

underwriter for C/Net, which produces content focusing on the computer industry for both the Internet and cable TV.

Hearst Launches Licensing Unit

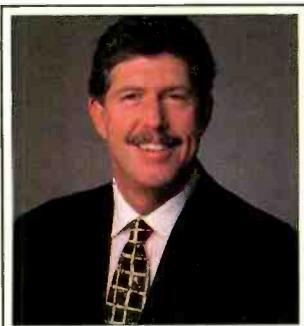
The Hearst Entertainment & Syndication Group has created an entertainment licensing division for merchandising and consumer product licensing relating to Hearst's TV programming and feature films. William Jemas Jr., who was president/general manager of Marvel Entertainment Group's Fleer Cards and executive vp of Marvel Comics, will head up the new unit as senior vp of Hearst's licensing division. Initial licensing and merchandising activities will concentrate on the fall syndication launch of *Flash Gordon* and a pair of motion pictures, *The Phantom* and *Prince Valiant*, both Paramount Pictures releases.

ASkyB Plans B'cast Center

American Sky Broadcasting (ASkyB) and SkyMCI, a joint venture of Rupert Murdoch's News Corp. Ltd. and long-distance giant MCI Communications Corp., said it plans to build an advanced satellite/data uplink center and broadcast-operations center in Phoenix. Subject to due diligence, the partnership has tentatively selected the nearby town of Gilbert, Ariz., as the headend site. The proposed 100,000-square-foot, high-tech broadcast center will utilize advanced digital technology, be staffed by about 100 engineers and represent a capital investment of \$130 million. The News Corp./MCI partnership, formed in April, successfully bid \$682.5 million to gain the final direct-broadcast satellite license to be issued by the FCC for the launch of ASkyB.



“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 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, we placed fifth among the Top Ten ad campaigns—in

major areas that concerned us. Only pluses, no negatives.

An important factor in our success was the perfect

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

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!

Ten months into the ad campaign, we saw dramatic improvement—with significant attitude shifts in the four

partnership between the Milk PEP board, the Bozell agency and magazines.

Our board has just voted to increase the dollars. With the dazzling results so far, going from \$36 million to \$65 million in magazines next year was a slam dunk decision.



Magazines make things happen

BIG DEAL

'GOOSEBUMPS' (promotion)

Advertiser: PepsiCo brands

Begins: Fall

Budget: \$30 million

Media: TV, radio, print

Pepsi-Cola, Frito-Lay and Taco Bell will join with Hershey this fall for a \$30 million promotional extravaganza themed around Scholastic's *Goosebumps* mystery-book series for kids. The Halloween effort, which features a "Thrillogy" of collectible mini-books, will be followed by a Pizza Hut tie-in early next year.

R.L. Stine's *Goosebumps* series is among the hottest-selling kids properties this year, spawning videos, a raft of licensed merchandise and a top-rated series for the Fox Children's Network (*Brandweek*, June 3.)

Fox will link to the event with a "Halloween Fright Week" watch-and-win sweepstakes promoted on 55 million Frito-Lay snack bags. Prizes include trips to Universal Studios Hollywood. Another 50 trips will be awarded by radio stations in top markets. Fox will support with network, cable and print ads in magazines such as *TV*

Guide and *Rolling Stone*.

The 32-page mini-titles will be brand-exclusive: Pepsi's will be called "Bad Dog," while Hershey will get "Halloween Game" and Frito will link with "Don't Make Me Laugh." Pepsi will include coupons for the free books and discounts on Hershey products in its soft drink packs.

Frito-Lay will flag the program on Doritos, Ruffles and Chee-tos brands, packing mini-books inside bags and variety packs, supported by TV tags on a \$3 million ad campaign. Hershey will feature *Goosebumps* graphics on boxed displays for 34 different product SKUs. Taco Bell will distribute 6 million toy premiums in the guise of *Goosebumps* characters in kids meals, supported with ads and POP.



Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

ITT SHERATON

Advertiser: ITT Sheraton

Agency: Undecided

Begins: Fall

Budget: \$40 million (est.)

Media: Undetermined

After launching Four Points mid-priced hotels and the refined Luxury Collection of properties, ITT Sheraton will refocus this fall on its core lodging brand with a global campaign unifying its image worldwide. Sheraton, which expects imminently to conclude an ad agency review, hopes to have a campaign produced and running by September designed to differentiate the

brand from its competitors Marriott and Hyatt by highlighting how it attracts international clientele. Of Sheraton's 45 million guests last year, the company estimates 25 percent of them were traveling outside their home country.

According to the Yesawich, Peppardine & Brown/ Yankelovich Partners 1996 National Travel Monitor, only 10 percent of American business travelers and 15 percent of leisure travelers ventured outside the U.S. in 1995, in keeping

with 1994's numbers.

But Dennis Marzella, svp of research and strategic marketing at YP&B, an Orlando-based travel marketing firm, expects the numbers to jump in the coming years.

The Sheraton brand already has a strong global presence. Of the 287 Sheratons, 138 are overseas and 149 are in the U.S. Sheraton launched Four Points hotels last year as a replacement brand for franchisees of the moderately priced Sheraton Inn chain. The new brand was devised to clear up confusion consumers had between the varying levels of service they were receiving under the Sheraton roof. Another focus has been the Luxury Collection, a group of 48 top-of-the-line hotels scattered around the world. Overall Sheraton expansion plans for the next five years will likely tip the balance to global marketing, with rapid expan-

sion under way in Asia and eastern Europe.

In late June, contender Bozell, N.Y., fell out of the running for the estimated \$40 million account, leaving just Ogilvy & Mather, N.Y., the last agency standing. Sheraton parent ITT Corp., which is spearheading the review, has yet to name Ogilvy the winner. —*Elaine Underwood*

COMPATIBILITY

Advertiser: Mattel

Agency: In-house

Begins: Fall

Budget: \$2 million

Media: TV

Mattel is breaking a six-month sampling program with a handful of travel and leisure partners to support the launch of its new adult board game, Compatibility.

The blitz will put game samples in the hands of some three million customers of Best Western hotels, United Artists movie theaters, Kiwi International Airlines, Amtrak's Auto Train, Borders Books and Sandals resorts in Jamaica. Each sample offers a \$5 mail-in rebate on a game purchase. A \$2 million ad campaign, created in-house, will launch in November.

Compatibility, an Australia import, will hit shelves in August and sell for about \$20. It represents Mattel's latest challenge to rival Hasbro's stronghold on the adult game market via its Milton Bradley unit. The newcomer made its debut at New York's Toy Fair in February and paired Ivana Trump with Ed Koch in a game that enables players to match words with images and discover how much they think alike. The game's primary target is women aged 18-45.

"We want to give people a taste of playing a round and get the word-of-mouth going before we start the TV campaign," said Arete Passas, vp of marketing for Mattel Games.

Best Western this month will include the samples in 250,000 of its Family Fun Packs. United Artists will distribute to ticket purchasers, while Amtrak will stock the games in snack cars and seat compartments. Kiwi will offer samples to 100,000 airline passengers on flights from Florida to Bermuda. Borders will distribute 10,000 samples at in-

CMR TOP 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime Time
Week of June 17-23, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	79	1,228
2	BURGER KING	V234	57	886
3	MCI		B142	47 730
	WENDYS	V234	47	730
5	KRAFT FOOD	F118	36	559
6	DOMINOS	V234	28	435
7	LOREAL	D141	26	404
8	DODGE AUTOS	T111	25	389
	FORD TRUCKS	T117	24	373
10	KFC	V234	23	357
11	J C PENNEY	V321	21	326
12	EVEREADY	H220	20	311
13	AMERICAN EXPRESS	G561	19	295
	ICE BREAKERS	F320	19	295
	OLIVE GARDEN	V234	19	295
16	KODAK	G230	18	280
	TYLENOL	D211	18	280
18	M & M CANDIES	F211	16	249
	ZANTAC 75	D213	16	249
20	FORD AUTOS	T111	15	233
	FORD CITIBANK	B150	15	233
	LINCOLN AUTOS	T111	15	233
	ROGAINE HAIR TREATMENT	D218	15	233
	VALVOLINE	T211	15	233
25	BASKIN-ROBBINS	V334	14	218
	DODGE TRUCKS	T117	14	218
	POST	F122	14	218
28	TACO BELL	V234	13	202
	U.S. ARMY	B160	13	202
30	COLGATE PLUS	D121	12	186
	SPRINT LONG DISTANCE	B142	12	186
	UNITED PARCEL AIR SERVICE	B612	12	186
	WRIGLEY GUM	F211	12	186
34	ADVIL	D211	11	171
	ALEVE	D211	11	171
	AT&T LONG DISTANCE	B142	11	171
	DIET COKE	F221	11	171
	FEMSTAT 3	D216	11	171
	HOME DEPOT	V345	11	171
	HUGGIES	A121	11	171
	RED LOBSTER	V234	11	171
	REVLON	D112	11	171
	SEAWORLD PARK	V239	11	171
	SKITTLES FRUIT CHEW CANDY	F211	11	171
	TOYOTA AUTOS	T112	11	171
	ULTRA SLIM FAST	F123	11	171
	UNITED HEALTHCARE	B210	11	171
48	7 UP	F221	10	155
	AMERICAN DAIRY ASS'N.	F131	10	155
	ERASER	V233	10	155

—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

store coffee shops through September, supported by POP. Sandals follows with a December holiday pack to 20,000 visitors.

Mattel, which is hoping for first-year sales of 500,000 units, is angling for strong display activity, with end-caps and ads in store circulars. —Karen Benezra

GENUINE CASUALWEAR

Advertiser: Lee

Agency: Sass & Associates, Baltimore

Begins: August

Budget: \$1.5 million

Media: TV, print

Lee Sport will break a \$1.5 million ad campaign, concentrated in eight markets, this August to launch Genuine Casualwear. The twist on the line of khakis and tops is that the apparel features small NFL logos, in effect taking the place of the tie as a billboard for fan worship.

"We're talking a full rollout in 1997," said Skip Ruffkess, vp sports marketing at Lee Sport.

Lee will also start penetrating office hallways with its new line. Given its stronger franchise with women (to Levi's skew towards men), a Lee brochure and video guide to casual dress for female execs will be distributed to human-relations departments this fall as part of the company's broader Lee Blueprint program announced this spring.

Lee Blueprint will include a *Glamour* magazine insert on casual dress and will culminate in naming Oct. 25 National Denim Day in participating U.S. offices. Lee Retro Khakis will be sold in Lee jeans areas of stores and include product for men. But Lee Sport Genuine Casualwear represents parent-company VF Corp.'s concentrated push into the men's casual market. The launch will include one TV spot, under production at Sass & Associates, Baltimore, an advertorial in September's *GQ* and customized ads in select editions of *Sports Illustrated* that will address subscribers by name. The genuine casualwear line will be targeted to men 25-49 who "want to show pride in their teams but don't want to show it off wearing garish logos," added Ruffkess. —Elaine Underwood with Beth Spethmann

Media Person

BY LEWIS GROSSBERGER



Asking for Trouble

FOR THOSE OF YOU CONFUSED AND TROUBLED BY the troubling confusions of today's media-battered world, Media Person once again puts himself at your disposal. Ask your question now or forever languish in silence, tormented by the knowledge that you missed your chance for enlightenment because you caved in to cowardice, weakness and fear. Or maybe you were just too busy watching *The Fabulous Sports Babe* on ESPN2.

Are any new books about the Clintons coming out this summer or, better yet, any new scandals?

Next week will see the publication of *Garbage Mouth* (D'Amato House, \$34.98) in which former White House janitor Darryl Bergenflob reveals that Hillary Clinton went out to the Rose Garden every morning and shrieked obscenities just to stay in practice, while upstairs President Bill hid under the bed wolfing down chicken burritos and also that White House pet Socks often entertained stray cats of both sexes in a special basement hideaway stocked with catnip and fancy mouse-liver hors d'oeuvres. Meanwhile, a special congressional subcommittee will bring out a blistering report charging that Chelsea Clinton ordered the IRS to audit the tax return of her algebra teacher after he gave her a low grade.

Are late-night comics' jokes about Bob Dole's age really funny? Should I laugh?

Not particularly, no. History teaches us that a man in his 60s or 70s can perform the duties of the presidency just as ably as one in his 40s. Because the job allows for plenty of downtime, the older chief executive simply uses the hours allotted for slipping off to hotels and conducting romantic liaisons to take naps in the secret White House Snooze Bunker installed during the Reagan Administration. In a deeper sense, the old-age gags indicate a fear that Dole is out of touch with

the concerns of ordinary Americans. Actually, he is, but then what president isn't?

Has Media Person ever imagined himself in a conversation with Eleanor Roosevelt?

No, but once, unable to complete a column, Media Person channeled General George Patton, who kicked MP in the ass and ordered him to finish the damn thing within 15 minutes or be shot. It had a tonic effect.

'TV Guide' says that the first landing on

Media Person cares desperately since he feels that he is a better person if he's reading the same self-help manual as Cher.

the moon was the most memorable TV moment of all time. Is that true?

Nonsense. Media Person doesn't even remember it (possibly because he was stoned that decade). In fact, the most memorable TV moment was when Media Person tripped on the TV set while on his way to the bathroom, fell and broke a wrist in three places. (In second place was the instant replay.)

Why do some publications persist in telling us what books celebrities are reading at the beach this summer? Who cares?

Media Person cares desperately since he feels that he is a better person if he's reading the same self-help manual as Cher. Since you bring it up, here are some of the books being read by celebrities at the beach this summer:

Kathie Lee Gifford: "I'm reading Victor Hugo's masterpiece, *The Hunchback of Notre Dame*. Okay, actually, I'm just gonna see the movie. I mean it's the same thing, right?" Ted Kaczynski: "I enjoy looking through the phone book for provocative addresses." Norman Mailer: "I'm rereading all my books to see if they're as great as I thought. I'm sure they will be." John Gotti: "Aaah, the usual. Some Proust, some Pynchon, a little Wittgenstein." Eleanor Roosevelt: "*Primary Colors*. It's about someone I know."

In the film 'Independence Day', New York City is annihilated by space aliens. Is this based on a true incident?

Yes. Two years ago, angry aliens threatened to nuke the Big Apple after landing a UFO in Central Park, where it was covered with graffiti by teenagers while the aliens attended a performance of *Cats* on Broadway. Mayor Rudolph Giuliani mollified the aliens by buying them lunch at the Hard Rock Cafe, where they also got autographs from exercise guru Richard Simmons and supermodel Naomi Campbell. Of course the entire incident was hushed up by Pentagon officials and Giuliani denies it ever happened. But you and I know the truth, don't we?

I forgot to read the foreign news. Anything happen abroad this year?

Nothing important.

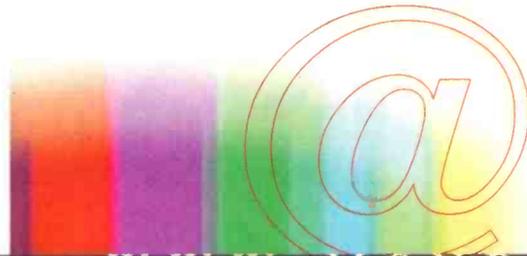
The Middle East is still unstable. Europe is on vacation. In Russia, Boris Yeltsin died but was secretly replaced by a lookalike so he can still win the presidential election. South America hasn't been heard from in years. The Chinese still think they can be capitalist and communist at the same time, the silly gooses. In general, foreign news will never make a comeback as long as foreigners lag the U.S. in celebrity production, the key to media success.

Joey Buttafuoco is moving to California to further his film career. What are his chances of success?

Excellent. As long as movies are made calling for someone to play a sleazy, middle-aged egomaniac of minimal intelligence and no taste, Joey's prospects shine. ■

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