

MEDIAWEEK

Vol. 6 No. 39

THE NEWS MAGAZINE OF THE MEDIA

October 14, 1996 \$2.95

TW Looks to Unplug

Turner deal done, Levin says he may spin off cable holdings **PAGE 4**

MAGAZINES

The Latest 'Details'

Amid talk of edit changes, CN title sees ad-page gains

PAGE 4

NEW MEDIA

So What's Another \$100 Million?

Bill Gates dips into his deep pockets to relaunch the Microsoft Network

PAGE 5

NETWORK TV

Fox Hunts For Hits

Hill, Roth vow that slump will end soon

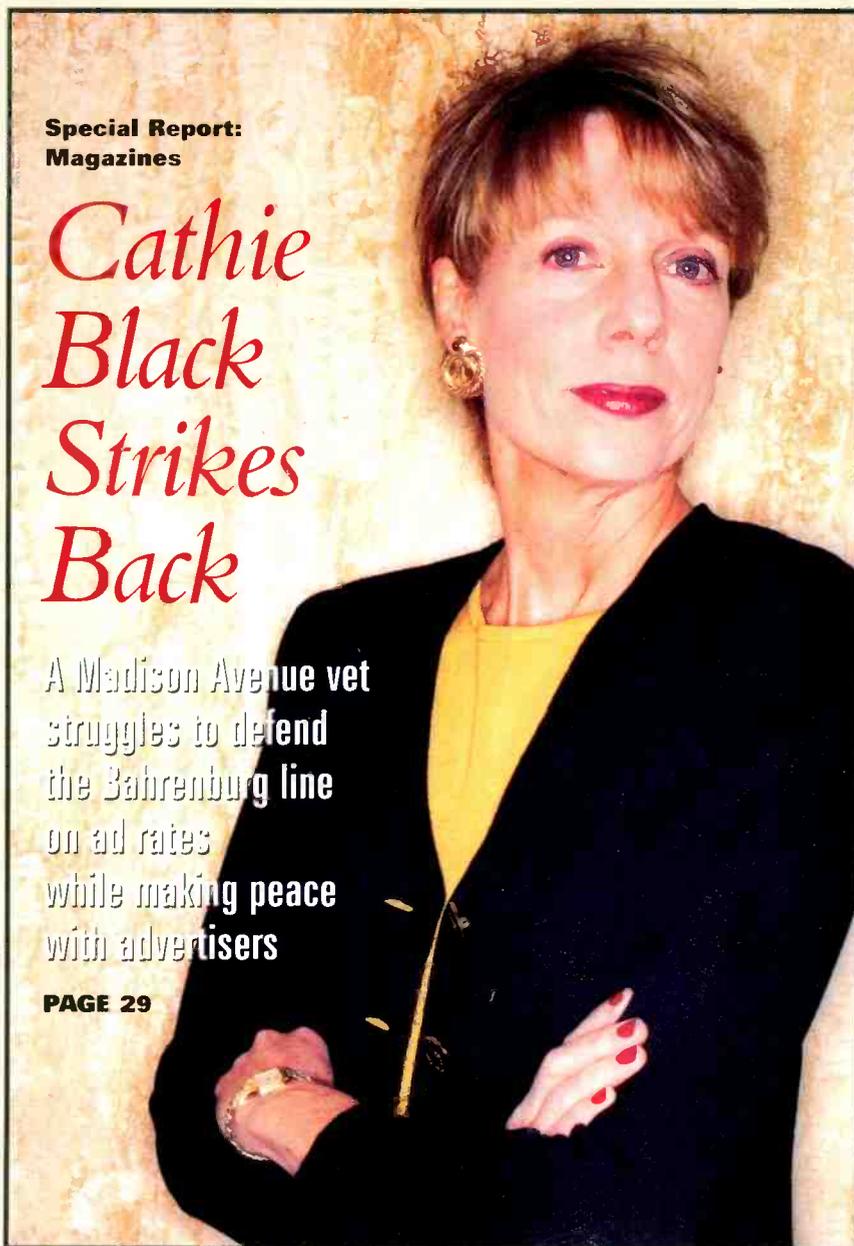
PAGE 6

**Special Report:
Magazines**

Cathie Black Strikes Back

A Madison Avenue vet struggles to defend the Bahrenburg line on ad rates while making peace with advertisers

PAGE 29



MARKET INDICATORS

National TV: Robust

Prime is tightening, with premiums at low-single digits or higher. CBS has only \$15 million left in fourth quarter avails. News is tight.

Net Cable: Mixed

Dollars are starting to show up in late fourth-quarter scatter in the computers and telecommunications categories, helping entertainment nets.

Spot TV: Standstill

Political buys continue slower than expected. Hopes are still pinned on automotive and holiday box-office buys to pick things up.

Radio: Improving

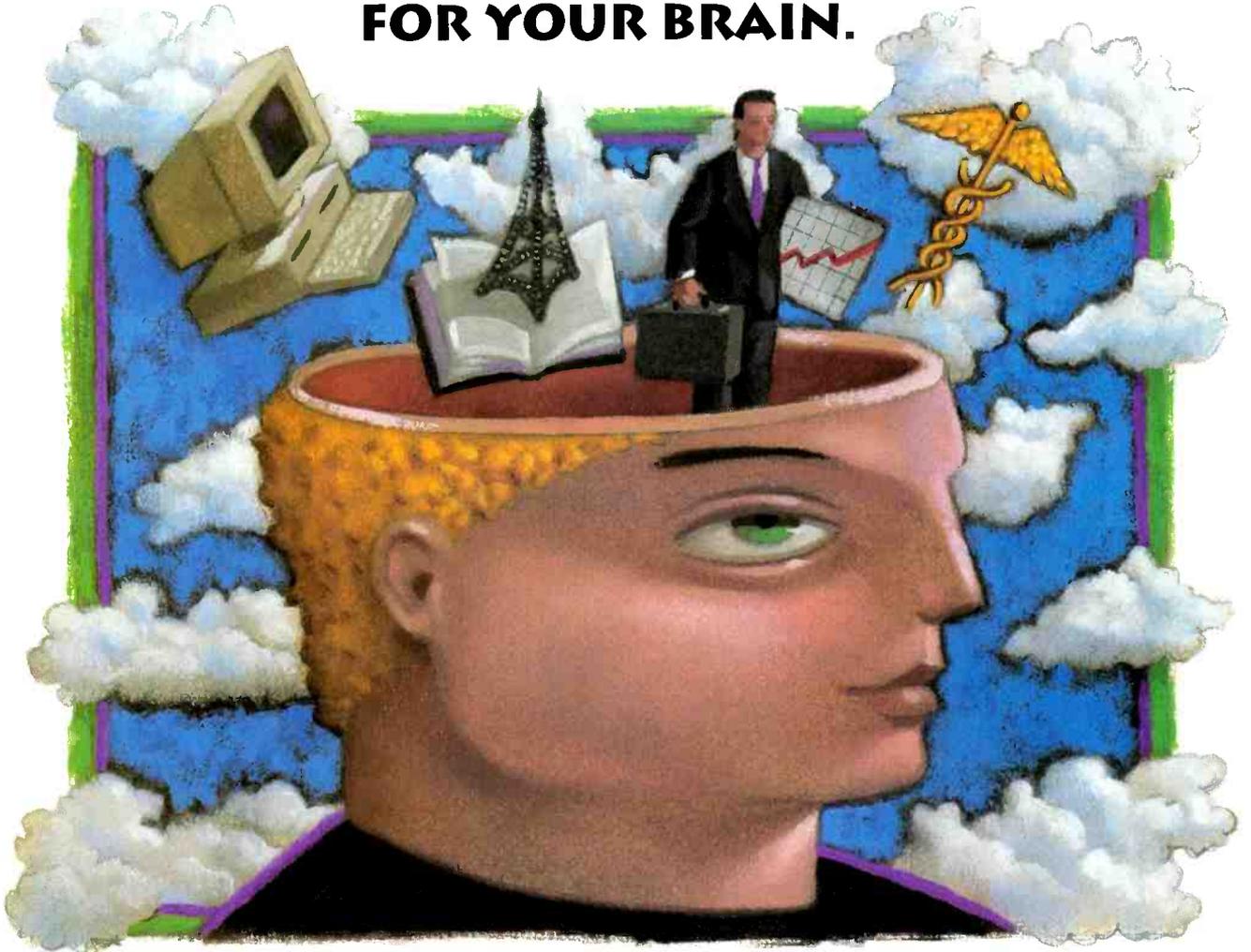
Slight uptick in several markets has stations hoping for a strong close to fourth quarter. Hollywood is getting back on the ad bus behind early winter releases.

Magazines: Upbeat

Despite lackluster September, third quarter is year's best for pages, according to PIB. The new report notes five fast-growing categories: drugs and remedies, computers, office equipment and stationary, travel, and publishing and media.



TECHNOLOGY ■ LANGUAGES ■ BUSINESS ■ HEALTH
**THE FOUR BASIC FOOD GROUPS
FOR YOUR BRAIN.**



In a television world dominated by eye candy and packaged entertainment, here's a nourishing exception: JEC Knowledge TV.

Knowledge TV reaches 25 million U.S. households in more than 9,000 communities, where it helps motivated adults learn foreign languages... get more out of their computer... excel in business presentations and career choices... find ways to live healthier. Stuff they'll learn today – and use tomorrow.

What's more, Knowledge TV delivers the highest concentrations of upscale, educated adult viewers 18 - 54, compared to other basic cable networks.

For smart national advertisers, that's not only food for thought, it's opportunity knocking.



Formerly Mind Extension University

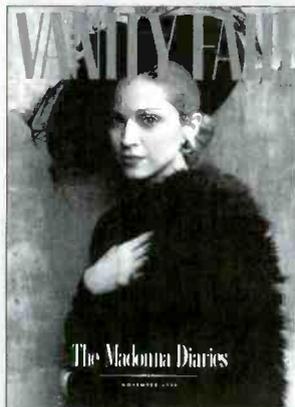
UNCHAIN YOUR BRAIN

■ For advertising/sponsorship information, call Eileen McKnight at 312/751-3451.

Laura K. Jones

OCT 22 1996

AT DEADLINE



Madonna, Unfettered or Festooned

Vanity Fair's November issue has two different covers: one for newsstands and one for subscribers. Both feature the same portrait of Madonna as Evita, but the one bound for newsstands incorporates the standard spray of coverlines; just one line, "The Madonna Diaries," is printed on the version subscribers will receive. VF editor Graydon Carter said subscribers get a "special treat" with the elegant, soft-pedaled cover. While there is great demand at the newsstand for the subscribers' version, only 25 copies were made available for purchase—at the newsstand in the Condé Nast building, Carter said.

Exec Shuffle at Young Women's Mags

Last week was for young women's magazines what the week before was for New York newspapers—an accelerated game of musical chairs. K-III filled Kurt Andersen's open slot at *New York* with the editor of another of its books, Caroline Miller of *Seventeen*. The move had been expected in industry circles for weeks. Meanwhile, Condé Nast promoted *Mademoiselle* publisher Catherine Viscardi Johnston to senior vp of group sales and marketing, and hired YM publisher Victoria Lasdon Rose to replace her. K-III has snatched up *Mademoiselle* associate publisher Nina Lawrence and made her publisher of *Modern Bride*. Replacements have not been named for the openings at *Seventeen* or Gruner + Jahr's *YM*.

'Rosie' Racks Up Renewals

Warner Bros. Domestic Television Distribution has racked up big-ticket long-term renewal deals for *The Rosie O'Donnell Show* with several NBC- and ABC/Disney-owned stations. In New York, *Rosie* is said by station rep sources to have secured up to \$180,000 per week in license fees beginning in fall

1997. Scott Carlin, executive vp of sales at WBDTD, declined comment on *Rosie* pricing. KNBC in Los Angeles is said to have come up with \$160,000 per week to hold the syndicated show's rights through the 1999-2000 season.

Nick Peaks in Prime-Time Premiere

Nickelodeon's first foray into weeknight prime time yielded the cable network high ratings in both households and kids 2-11 demos. The kids network ran episodes of original shows through the week from 8-8:30. Nick ran an episode of *The Secret World of Alex Mack* Tuesday, which delivered a 7.1 Nielsen rating/25 share in kids 2-11, beating all network shows in that demo, including ABC's *Roseanne*, which got a 4.5/16. Nick's Wednesday run of a *Hey Arnold!* episode delivered a 5.4/19 in kids 2-11, beating CBS' *The Nanny* (2.7/10) and WB's *Sister, Sister*. (4.0/14). The shows averaged a 2.4 national rating, beating all other cable programming in the time slot and out-delivering the network's own expectations.

Grant Takes Cable Reins at Belo

A.H. Belo Corp., the Dallas-based owner of TV stations, newspapers and regional cable news networks, has promoted Michael D. Grant to vp of cable news operations for the company's broadcast division. Grant was most recently president and gm of Belo Productions Inc. He is being replaced by Matt Chan, previously director of development at BPI.

'Foxx' Hits Record High for WB

The Jamie Foxx Show has given The WB its best numbers in the network's young history, finishing first in several key markets including New York (13.7/18), Chicago (9.9/14), Dallas (10.4/15) and Miami (9.6/14). Overall, the comedy turned in a 7 rating/11 share on Oct. 9 in its 9:30 p.m. time slot, a 70 percent increase in ratings and an 83 percent increase in share over the network's performance in that time period last year.

Addenda: Paul DeBenedictis, formerly of Hachette Filippachi, has joined America Online's Digital City initiative as its president/ceo. DeBenedictis, who has a long history in online media, will also become a director of Digital City, which is AOL's local content offering. Hachette has been a major content provider to AOL...MSNBC.com, the Web site of the joint news venture between Microsoft and NBC, has sold all of its advertising inventory for October, Microsoft said last week. The sellout bolsters buzz around the Net that on a few sites ad demand is outstripping supply. October advertisers include Fidelity, Amazon.com, SportsLine USA and Lexus.

INSIDE

Fox Network chief Hill
in sked scramble
6

OPINION
16

WASHINGTON
22

TV STATIONS
68

MEDIA PERSON
78

ROB BROWN/FOX

'Details' Ad Pages Up Amid Talk of Changes

Title's circ numbers still flat

MAGAZINES / By Jeff Gremillion

Condé Nast's *Details*, the subject of industry speculation concerning possible top-level editorial staff changes, got some good news on the advertising front last week. According to PIB data for September released last Friday, *Details* posted its first quarterly year-to-year gain in ad pages in the third quarter. The young men's book was up 14.7 percent in pages for July through September, while ad revenue advanced 20.8 percent. The September issue was up 23.9 percent in pages over last year.

Details publisher Gina Sanders said the third-quarter momentum has kept pace through the fourth and that total ad pages for the year will be up 65, to 1,039. "This will be the first time we've ever gone over a thousand," Sanders said.

Yet circulation for the title is still languishing. *Details'* newsstand sales dipped 5.6 percent for the first half of this year, although total paid circulation was up 1 percent to 489,354, according to the most recent ABC data. Talk has been circulating at the highest levels of the industry—both inside and outside Condé Nast—that CN editorial director James Truman is considering changes to the editorial staff. Truman led *Details* to national prominence as its editor in the early 1990s.

Truman was traveling last week and could not be reached for comment. A Condé Nast staffer close to Truman said that the editorial director has no plans to replace *Details* editor Joe Dolce. And the insider said that Dolce has been asked to ignore rumors to the contrary. "Joe is very much a part of forever at Condé Nast," the CN executive said.

Dolce, nearly two years into his tenure as editor, just this past summer made his first major staff changes, including a new art director. "*Details* is always supposed to be ahead of the curve," Dolce said at the time. "We needed to make some more changes before the curve moves." ■

Out of the Fry

Turner, TW merge, but war with Fox continues

CABLE TV / By Michael Bürgi

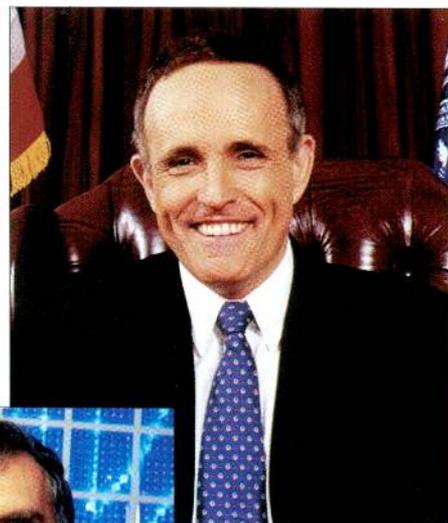
While Time Warner battled last week to retain control of its New York City cable system and keep Rupert Murdoch's Fox cable news channel off of it, the company was also making moves to exit the cable business. Time Warner chairman and ceo Gerald Levin has told investors that he is now willing to sell or spin off the company's cable TV holdings, second-largest in the U.S., in order to pay down its \$17.5 billion debt. Time Warner cable has 11 million subscribers nationwide.

U S West is the wild card in the cable-system sweepstakes. The Denver-based telco owns a 25 percent stake in Time Warner Entertainment, the division of Time Warner that includes the cable systems, HBO and the Warner Bros. studio. Last year, U S West tried unsuccessfully to block Time Warner's merger with TBS. But the telco is mum on what it would like for a settlement.

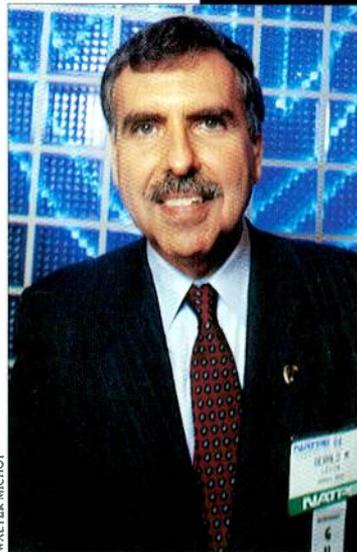
Last week Chuck Lillis, president of the U S West Media Group, said that negotiations have not resumed with Time Warner, and it's expected that talks won't resume before U S West closes its acquisition of Continental Cablevision some time next year.

Getting out of the cable-system business—or at least ceding control to U S West or a spin-off to shareholders—would free Time Warner to be more selective in selling its programming to other distributors. Considering the current fracas with Fox News Channel, "there would be no compelling reason to sell HBO or CNN programming to Murdoch's DBS venture" when it launches in 1998, noted Tom Wolzien, a media analyst with Sanford Bernstein.

Meanwhile, after 13 months of haggling, lawsuits and nail-biting, Time Warner and



Mayor Giuliani (above) is pressuring Levin to make room for the Fox News Channel in New York



WALTER MICHO

Turner Broadcasting System finally completed their \$7.6 billion merger last week. Before the vote, Levin promised to cut an additional \$300 million in corporate overhead, setting off alarms that Time Warner would have to embark on a new round of layoffs. As many as 1,200 Time Warner employees could be axed, in addition to 1,000 Turner staffers set to be pink-slipped.

Wall Street reacted favorably to the merger and the moves Levin and his now vice chairman Ted Turner talked of. At the market's close on Friday, Time Warner stock closed at 41³/₄, up ³/₈.

At the same time, the Fox-Time Warner feud continued to be played out in New York City, where Mayor Rudolph Giuliani insisted on launching the new Fox News Channel and New York-based Bloomberg Television's news service—without commercials—on the city-controlled CrossWalks public-access channels after Time Warner said it had no space for

ig Pan

them. Lawyers for Time Warner filed suit late Friday to block the city from airing the two news services. Federal law prohibits the city from using public-access channels for commercial programming whether or not commercials are clipped out, Time Warner said.

If there is a lasting legacy to this Murdoch-Turner skirmish, it may be a change in public-access policy. Cablevision Systems Corp., which controls a portion of New York's cable systems, asked that seven of the nine municipal-controlled public-access channels be returned if city officials insist on using public access for the news services. Cablevision in fact blocked transmission of Bloomberg when the city first put it on the air last Thursday.

The National Cable TV Association came out strongly against New York's involvement in the dispute, saying that Giuliani's "actions cross over the line and represent a troublesome exercise of government power to influence American media." NCTA president Decker Anstrom said in a statement: "Federal law is clear: local governments may not require cable operators to carry specific programming."

Yet in fact, it's not so clear. You might need a scorecard to keep track of all the lawsuits, injunctions and legal actions flying around as a result of the merger and the news channel wars. Fox News has filed suit, alleging antitrust violations against Time Warner and Turner. New York State Attorney General Dennis Vacco has subpoenaed documents from Time Warner on the same grounds.

Other companies are joining the frenzy as well. Viacom last week took out a full-page ad in the Murdoch-owned *New York Post*, asking Giuliani to help it get TV Land, its newest cable service, onto Manhattan's system.

Also in question is the future of Time Warner's Full Service Network in Orlando, Fla., the poster child for the promise of interactive TV. Though FSN officials insist the service is doing exactly what it is supposed to—functioning as an R&D lab for interactive TV, Internet and video-on-demand applications—reports continue that the plug will be pulled soon on the \$100 million experiment. Levin's inclination to back away from the cable business now could spell trouble. FSN officials are keeping a stiff upper lip. "We've been given the indication that things will stay as they are," said an FSN representative. ■

Gates' \$100Mil Gamble

New Microsoft Network alters some rules, but breaks little ground

NEW MEDIA / By Cathy Taylor

If things work out the way Microsoft chairman Bill Gates wants, someday his company will be able to refer to the Microsoft Network as "Must See PC." Until then, we'll have to wait. The unveiling of the new, Web-based version of MSN last week proved the company's commitment to building a robust online service. But it also demonstrated that Microsoft, like its competitors, has not yet cracked the code that will make an online service a winning proposition.

At a day-long preview of MSN at the company's headquarters in Redmond, Wash., even Microsoft was careful to emphasize that the service's biggest advantage now may be Microsoft's financial ability to stick with MSN for the long haul. The company is about to spend \$100 million on a marketing push for the relaunch, and hundreds of millions more in investments. "We're very direct in saying that we're not going to make money," said Gates, only half-jokingly. "We have no doubt about that."

Gates and other Microsoft officials say the

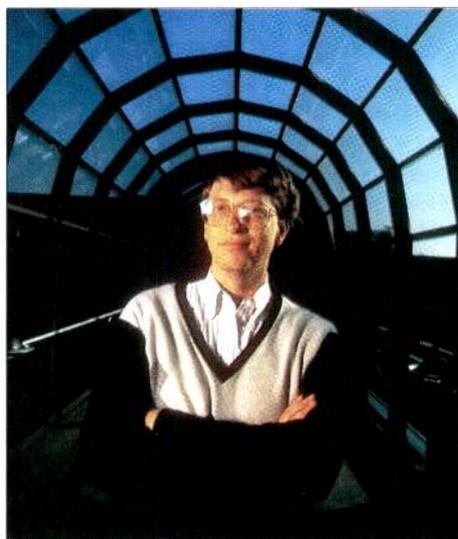
what the new MSN is best known for. When it launches on Nov. 1, it will do so with an all-you-can-surf pricing plan similar to what Internet service providers offer. In this case, consumers are getting more than they could from an ISP or America Online—not only Internet access, but also new and expanded content. So far, the closest AOL has come to such a plan is its 20 hours for \$19.95 value pricing scheme, a fairly recent addition to its standard plan in which users are billed \$9.95 for five hours and \$2.95 per hour thereafter. By contrast, MSN's "premier monthly plan" is cheaper than AOL's standard plan, offering the first five hours for \$6.95 and each additional hour for \$2.50. Through its "Premier Unlimited Plan," MSN subscribers get unlimited usage for the same \$19.95 that buys just 20 hours on AOL.

Because of their business relationship with AOL, Microsoft officials took pains to say that their new MSN push is a way to increase the universe of online service users, rather than direct competition. Most industry observers scoff at that stance. "Microsoft's strategy in these things is equal parts 'what we should do in a vacuum' and 'how to destroy the nearest competitor in a category,'" said Gene DeRose, president of Jupiter Communications.

Speculation was high last week that AOL would launch a pricing counter-offensive. While price wars are part of any competition, the problem is that the two services are based on two different business models. AOL "has contracts with hundreds of content providers who depend on receiving 10-20 percent of per-minute revenues," said Peter Krasilovsky, an analyst with Arlen Communications. "Most of MSN's content is work-for-hire."

If AOL moves to flat pricing, it will cut into the revenue that the company gives to content providers. So AOL is now hanging its hopes on revenue from advertising. Last month, the service claimed \$27 million in ad sales.

Much of what Microsoft unveiled last week has been seen before, principally on AOL, which remains the online-service leader with 6 million subscribers. AOL wanted to make sure that point was not lost. In a prepared statement issued within hours of the MSN preview, AOL chief Steve Case said that the new MSN "validates the approach AOL has been pursuing for years. It proves the point that the Internet demands just the sort of content aggregation and added value that we already provide." ■



With the boss' billions, Microsoft can afford to run MSN at a loss for years

break-even point for MSN is at least three years off. The company has some aggressive short-term goals, such as doubling MSN's current membership to 3.2 million by the middle of 1997. "They'll get a fairly large audience," predicted Kate Delhagen, an analyst with Forrester Research, "given the fairly aggressive pricing and some aggressive marketing."

Initially, the new pricing plan may become

Sagansky Adds TV Duties at Sony

Studio promotes ex-CBS exec

TELEVISION / By Eric Schmuckler

The appointment of Jeff Sagansky as co-president of Sony Pictures Entertainment last week left producers and network executives wondering how management of Sony's TV operations will be structured. Sagansky, who led CBS Entertainment for four years before moving to Sony two years ago as executive vp, will have overall responsibility for the studio's television and international operations in his new post. He will report to new SPE president John Calley, who succeeds the deposed Alan Levine.

Sony insiders last week said they expect few immediate changes in the TV division. According to one top SPE official, "Our TV division is highly regarded and highly successful, so the new management team will probably take the view that if it ain't broke, don't fix it." Sony's troubled film division is another story, however.

Jon Feltheimer, president of Sony Television Entertainment, had reported to Levine. Whether Feltheimer will report to Sagansky or to movie boss Calley will not be settled until Calley joins the studio in November. It is uncertain how much of an issue reporting lines will be—Calley and Sagansky had established a collegial, collaborative atmosphere in their previous posts.

Sony's TV business is firing on all cylinders. With 10 prime-time shows on the air this season, the studio's production is second only to Warner Bros.' New this season from Sony are such promising performers as CBS' *Early Edition*, NBC's *Dark Skies* and UPN's *Malcolm & Eddie*. Syndication also is strong, with distribution fees for Castle Rock's *Seinfeld* and profits from the studio's own *Mad About You* rolling in. Sony has *The Nanny* on deck for an as-yet-unannounced syndie bow. Sony also produces *Wheel of Fortune* and *Jeopardy!* and has a growing TV animation unit. ■



Sagansky: Heading back to Hollywood

Petry Protects Its Flank

Rep firm merges with IndeNet as it awaits word from top client, Fox

SPOT TV / By Michael Freeman

Facing the possible loss of its largest station-group client, Petry Media Corp. moved to diversify last week by acquiring a majority stake in IndeNet Inc., a media support-services provider. The merger with IndeNet gives Petry a new revenue source while the New York-based station rep firm awaits client Fox TV's decision on whether it will take its spot ad sales in-house (*Mediaweek*, Aug. 19). In representing the nation's five largest Fox O&Os, Petry takes in \$10 million to \$16 million in commissions per year from the network group's estimated \$180 million \$250 million in gross billings.

Petry's move comes at a critical time for the station-rep business, which has been threatened by the recent wave of station-group consolidations. As a result of these mega-mergers, some of the major station groups, particularly the network O&Os—are starting up their own spot sales divisions and eliminating the rep firms as middlemen.

Tom Burchill, president and ceo of Petry Media, would not comment on Fox's decision, expected early next year. But he said the acquisition will help Petry better serve its station clients and diversify. "Clearly, in this era of consolidation, it diversifies our earnings and posi-

tions us well for the coming millennium," Burchill said. "IndeNet just represents one of the ways we're going to be looking to broaden our support services as well as our client base." Petry acquired the Blair Television rep firm in 1994.

Los Angeles-based IndeNet is a three-year-old company that has clients that include advertisers, broadcast networks and cable programmers, syndicators and TV stations. The company's five operating units include Enterprise Systems Group, a software and hardware management system that tracks ad billings, traffic and scheduling of TV spots. Enterprise currently serves 150 stations around the U.S.

According to Robert Lautz Jr., president and ceo of IndeNet, the company had earnings of \$4.5 million on gross revenue of \$48.5 million for the year ended March 31. In an exchange of stock with privately held Petry, Lautz said that IndeNet will issue the rep firm 59 percent of its outstanding stock. Current IndeNet shareholders will control the remaining 41 percent. With 17 million outstanding shares, Petry's proposed stake in IndeNet is valued at roughly \$40 million, based on IndeNet's current 4¹/₁₆ per share price as of last Friday. Petry had estimated revenue of just over \$100 million in 1995.

Lautz will assume a yet-to-be-determined position under Burchill in the merged entity. The combined company will employ 1,600 people with offices in 49 cities, including Los Angeles, Chicago, London and Sydney, Australia. ■

Fox Chiefs Not Panicking Yet

Hill and Roth vow net will rebound from early-season slump

NETWORK TV / By Eric Schmuckler

Fox Broadcasting is searching for a way out of its awful start to the new TV season. The network's adults 18-49 rating has tumbled 25 percent (from a 5.3/14 to a 4.0/11), many older Fox hits are showing their age, and four of five new fall shows have either been cancelled or benched.

"We've been frustrated with some of our performance early on," Fox's new Entertainment president, Peter Roth, said last week.

The network's new team, led by Roth and Fox Television president David Hill, have made

some fast moves to stem the tide, and they point out that several of Fox's strongest shows have yet to appear. "We were brought in at the start of training camp," said Hill, who doubles as president of Fox Sports. "We've assessed the players and cut some rookies. Now we're playing to our strengths."

One of Fox's most vexing problems is a decline of about 15 percent in adult demo ratings for *Melrose Place* and *Beverly Hills, 90210*, both of which are a bit long in the tooth. The network has attempted this season to put comedies into two new spots: Monday at 9 and



Virgin territory. He's not one who's comfortable with boundaries. Publisher. Record mogul. Airline owner. He's been there. Done that. Turning one risky business venture after another into a multibillion dollar empire. And along the way, he's parlayed his informal style and love of adventure into one of the most powerful brand names in marketing history. *Virgin*. The promise of value and good fun. And when he's not busy pinching market share from bigger brands, you can find him plotting a way to land in the *Guinness Book of World Records*. For the fourth time. **Richard Branson picked up his first copy of Forbes aboard a trans-Atlantic flight in 1972.**

Forbes
CAPITALIST TOOL

Sunday in place of reality shows. Both failed. Cancelled shows include *Lush Life* and, last week, *Love and Marriage*. Fox's Sunday night has been a black hole—the fill-in game show *Big Deal* and a smattering of movies are down 48 percent from the time period last year.

"We've made changes on Monday, Saturday and Sunday," Roth said. "Using the material we have available, we've put forth the best schedule we can for the fourth quarter. And the schedule is not all there yet. We still have *Millennium* [Oct. 25], *The Simpsons* [Nov. 3] and *Ned & Stacey* [Nov. 17] in front of us."

Declines at Fox mainstays *Melrose* and *90210* (prime-time's second-longest-running drama), are not irreversible, Roth said. "It's our job to reinvent those shows," he said.

"Both are still No. 1 in their time periods [in adult demos]." *Melrose* has bounced back from a slow start versus a string of competitive premieres, including CBS' *Cosby*.

On Monday at 9, Fox will vamp with specials through the November sweeps. Whether the network will try again with comedy in that time period is undecided, Roth said. Saturday at 9 ought to revive with the return of the retitled *The New America's Most Wanted: America Fights Back*. And *Married... With Children*, to be double-pumped on Sunday from 7 to 8, is a natural football lead-out. Earlier Fox regimes might have blanched at putting *Married* on at 7, but Hill calls it indicative of a renewed in-your-face attitude at the network.

In fact, Fox's position may not be as dire as the early returns indicate. Several mid-level shows—*Party of Five*, *Sliders*, *Cops*, the Thursday lineup—are holding fairly steady. The Tuesday movie's ratings are up. Friday is down primarily because *The X-Files* did not premiere until the third week of the season. Sunday has been dragging down the weekly average, but the entire regular lineup has yet to launch.

"Part of the problem is the way we've marketed ourselves," Hill said. "It's been too soft. Our message now is very simple: Fox is back." Adds Roth: "We're down just two shares for the season [in homes] and we haven't premiered *Millennium*, *The Simpsons*, *Ned & Stacey* or the new time period of *X-Files*. The best is yet to come." ■



Splitsville:
Tony Danison
and Patricia Healy of Fox's axed *Love and Marriage*

Another \$12Bil in Mergers?

But Justice probes might cool the pace of station trades, banks say

RADIO / By Mark Hudis

Hold on to your hats. The \$12 billion spent so far this year acquiring radio properties isn't even a halfway mark for the industry, according to some of the country's leading radio-group executives who attended last week's National Association of Broadcasters' Radio Show in Los Angeles.

As if to prove the point, Cincinnati-based Jacor Communications announced on the show's opening day a deal to buy Kentucky-based Regent Communications for \$205 million—one month after completing a \$770 million deal for Citicasters. Jacor was expected to announce another acquisition over the weekend.

As well, Robert Callahan, president of ABC Radio, told *Mediaweek* that his company is also actively seeking radio properties and that discussions are under way with several radio groups, including Chancellor Broadcasting.

Even the Department of Justice's current investigations into concentration of ownership in radio markets including Cincinnati and Rochester, N.Y., [*Mediaweek*, Sept. 9] does not faze chiefs of the major groups who were at the L.A. conference. Most predicted that by the end of the decade, radio will gobble up 12-15 percent of total ad dollars in most U.S. markets, rather than the 7-8 percent it now collects. The sanguine attitude seems to run contrary to events unfolding in Washington.

"Hopefully, we're going to educate [the Department of Justice]," said Mark Mays, one of the three top executives of Clear Channel Communications. "But the truth will prevail." Mays, like his fellow industry leaders, feels that Justice will ultimately let most recent and future radio transactions stand. "If it turns out that radio is a market unto itself—which I definitely don't believe—then [the government] will prevail. If it turns out it isn't, then we will prevail," he said.

But there were words of caution at the meeting, largely from the banking community. While most lenders feel secure with their investments and noted that cash flow in the radio business, for most groups, is at an all-time high, some specialists think that the Justice Department's tactics could saddle

radio companies with heavy debt.

"After cable went through a very onerous re-regulation in 1992 and 1993, the government said, 'We've got a problem. We've gone too far. Let's codify and set up some going-forward rules,'" said Bishop Sheen, a vp with First Union's capital markets division. Afterward, "cable stocks were in the tank. Not because of what [was happening], but because of the uncertainty of what the government was going to do as it moved forward. The Department of Justice's innuendo is chilling. If we see a lot more black-flag innuendo coming out of the D.O.J., this will not be healthy for the radio industry."

Despite that dark cloud, nearly all the talk at the conference focused on how to effectively manage these radio mega-groups after they comprise 80-90 stations or more. "It's easier to form these [large radio] groups than to run them," noted Steve Dodge, president of American Radio Systems. ■

STATEMENT OF OWNERSHIP
MANAGEMENT OF CIRCULATION
Required by 39 U.S.C. 3685
1. Publication Title: MEDIAWEEK. 2. Publication NO.: 985-550. 3. Filing Date: 10/14/96. 4. Issue Frequency: Weekly; except for the first week of July 2nd and 14th week of August and last two weeks of December. 5. No. of issues published annually: 47. 6. Annual subscription price: \$115. 7. Complete mailing address of known office of publication (street, city, county, state and zip+4 code) (not printers): 1515 Broadway, New York, NY 10036. Contact Person: Chris Wessel (212-538-5258). 8. Complete mailing address of headquarters of general business office of publisher (not printer): Same as above. 9. Full names and complete mailing address of publisher, editor, and managing editor (this item must not be blank): Publisher (name and complete mailing address): Michael Parker, 1515 Broadway, New York, NY 10036. Editor (name and complete mailing address): Craig Reiss, 1515 Broadway, New York, NY 10036. Editorial Director (name and complete mailing address): William E. Gluede, 1515 Broadway, New York, NY 10036. 10. Owner (if owned by a corporation, its name and address must be stated and also immediately thereafter the names and address of stockholders owning or holding 1% or more of the total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual must be given. If the publication is published by a nonprofit organization, its name and address must be stated.) Full name: ASM Communications, Inc., 1515 Broadway, New York, NY 10036. The names and addresses of persons known to own 1% or more of the capital stock of ASM Communications, Inc. are: Kenneth L. Fudner, c/o ASM Communications, Inc., 1515 Broadway, New York, NY, 10036; BPI Communications, Inc., 1515 Broadway, New York, NY 10036, a wholly-owned subsidiary of VNU USA, Inc., a wholly owned subsidiary of N.V. Vereenigd Beitz VNU, Ceylonpoort 5-25, P.O. Box 4028, 2003 EA Harlem, The Netherlands. 11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1% or More of total amount of bonds, mortgages or other securities (if there are none, so state): None. 12. Publication Name: Mediaweek. 14. Issue Date of Circulation Data Below: Sept. 9, 1996. 15. Extent and Nature of Circulation: A. Total NO. of Copies (new press run): average no. copies each issue during preceding 12 months 20,608; actual no. of copies of single issue published nearest to filing date 22,556; B. Paid and/or requested circulation 1. Sales through dealers and carriers, street vendors and counter sales (not mailed): average no. copies each issue during preceding 12 months 7,700; actual no. of copies of single issue published nearest to filing date 7,869. 2. Paid or requested Mail Subscription (Include Advertisers' Proof Copies/Exchange Copies): average no. copies each issue during preceding 12 months 10,785; actual no. of copies of single issue published nearest to filing date 12,411. C. Total paid and/or requested circulation (sum of 15B1 and 15B2): average no. copies each issue during preceding 12 months 18,575; actual no. of copies of single issue published nearest to filing date 20,310. D. Free distribution by mail, samples, complimentary and other free copies: average no. copies each issue during preceding 12 months 274; actual no. of copies of single issue published nearest to filing date 77. E. Free Distribution Outside the Mail (Carriers or other means): average no. copies each issue during preceding 12 months 325; actual no. of copies of single issue published nearest to filing date 925. F. Total Free Distribution (sum of 15D and 15E): average no. copies each issue during preceding 12 months 599; actual no. of copies of single issue published nearest to filing date 402. G. Total distribution (sum of 15C and 15F): average no. copies each issue during preceding 12 months 19,174; actual no. of copies of single issue published nearest to filing date 20,712. H. Copies not distributed 1. Office use, leftovers, spoiled: average no. copies each issue during preceding 12 months 415; actual no. of copies of single issue published nearest to filing date 688. 2. Return from news agents: average no. copies each issue during preceding 12 months 798; actual no. of copies of single issue published nearest to filing date 1,178. I. Total (sum of 15G, 15H(1), and 15H(2)): average no. copies each issue during preceding 12 months 20,608; actual no. of copies of single issue published nearest to filing date 22,556. Percent Paid and/or Requested Circulation (15c/15g x 100): average no. copies each issue during preceding 12 months 96.88%; actual no. of copies of single issue published nearest to filing date 98.03%. 16. This statement of ownership will be printed in the Oct. 14, 1996 issue of this publication. 17. I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including multiple damages and civil penalties). Signature and title of editor, publisher, business manager, or owner, Mark A. Dacey, President, Date: September 27, 1996.

MEDIAWEEK

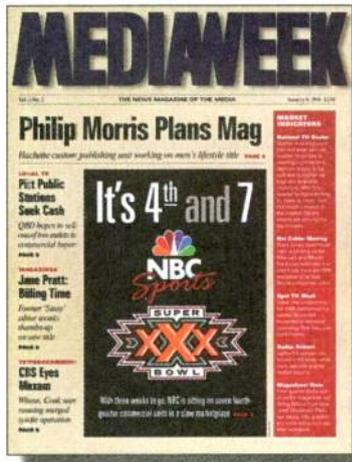
YES! Please send me 1 year of MEDIAWEEK for only \$115.*

Payment enclosed Bill me
 Charge my: Visa AmEx MasterCard

UNCOVERS THE INDUSTRY'S LATEST...

Key developments and events in TV, cable, radio, magazines, newspapers, out-of-home and

interactive media! It's the only weekly that brings you timely coverage of deals and mergers, new laws and regulations, demographics, research, accounts and more. If you're involved in media, advertising, programming, sales, entertainment or development, Mediaweek is essential!



Acct.# _____ Exp. Date _____
 Name _____ Title _____
 Company _____
 Address _____
 City/State/Zip _____
 Phone _____
 Signature _____
 *Canada and Foreign add \$145 (air mail). Service will begin in 4-6 weeks.

For Faster Service Call Toll-Free 1-800-722-6658

To speed your order, please check one box in each section.

Type of firm:
 01.Manufacturing 11.Ad Agency 12.Public Relations 13.Independent Media Buying 20.Outdoor 31.Newspaper 41.Magazine 61.TV 51.Radio 67.Graphic Design 79.Marketing Research / Service 80.Sales Promo / Support 81.Commercial Prod. X.Other _____

Job Function:
 C.Product/Brand/Category Mgmt. P.General or Corp. Mgmt. W.Public Relations / Public Affairs L.Acct. Mgmt. R.Creative Department Mgmt. H.Copywriting I.Sales / Product Promotion T.Art Direction U.Media Buying / Planning / Supervision V.Advt. / Marketing Research X.Other _____ Job Title _____

J6AMWT

ADWEEK & BRANDWEEK



PROVIDE FAST-BREAKING COVERAGE...

Of the advertising and marketing industries. Each publication keeps you on top of important news,

trends, demographics, accounts won and lost, campaigns, personnel changes, strategies, innovations, and opportunities for you. Plus each features plenty of local, national and international coverage — written in a clear, engaging style by our expert team of reporters and columnists.

YES! Please send me 1 year of

ADWEEK for only \$115.*

Please check the region you prefer:
 New England East Southeast
 Midwest Southwest West

BRANDWEEK for only \$115.*

Payment enclosed Bill me
 Charge my: Visa AmEx MasterCard

Acct.# _____ Exp. Date _____
 Name _____ Title _____
 Company _____
 Address _____
 City/State/Zip _____
 Phone _____
 Signature _____

*Canada and Foreign add \$145 (air mail). Service will begin in 4-6 weeks.

For Faster Service Call Toll-Free 1-800-722-6658

To speed your order, please check one box in each section.

Type of firm:
 01.Manufacturing 11.Ad Agency 12.Public Relations 13.Independent Media Buying 20.Outdoor 31.Newspaper 41.Magazine 61.TV 51.Radio 67.Graphic Design 79.Marketing Research / Service 80.Sales Promo / Support 81.Commercial Prod. X.Other _____

Job Function:
 C.Product/Brand/Category Mgmt. P.General or Corp. Mgmt. W.Public Relations / Public Affairs L.Acct. Mgmt. R.Creative Department Mgmt. H.Copywriting I.Sales / Product Promotion T.Art Direction U.Media Buying / Planning / Supervision V.Advt. / Marketing Research X.Other _____ Job Title _____

J6AMWB

MEDIAWEEK

GUARANTEE

If at any time during your subscription you are not completely satisfied, you may cancel and receive a refund on all unmailed issues. With no questions asked, and no further obligation.

What's the next best thing to reading Mediaweek?

SUBSCRIBING TO MEDIAWEEK!

You save a lot of \$ off the newsstand price!

You don't have to share an office copy!

Your subscription includes valuable extras like our annual special supplement of Media All Stars.

And most important of all ...

You never miss an issue!

ADWEEK = BRANDWEEK

GUARANTEE

If at any time during your subscription you are not completely satisfied, you may cancel and receive a refund on all unmailed issues. With no questions asked, and no further obligation.

What's the next best thing to reading Adweek and Brandweek?

SUBSCRIBING TO ADWEEK AND BRANDWEEK!

You save a lot of \$ off newsstand prices!

You don't have to share office copies!

Your subscriptions include valuable extras like our ADWEEK Agency Report Cards, and BRANDWEEK'S annual "Super Brands" directory of the top 2,000 brands in the U.S.

Most important of all ...

You never miss an issue!

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 70 DANBURY, CT

POSTAGE WILL BE PAID BY ADDRESSEE

MEDIAWEEK

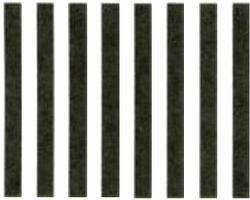
SUBSCRIPTION SERVICE CENTER

PO BOX 1976

DANBURY CT 06813-9839



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 76 DANBURY, CT

POSTAGE WILL BE PAID BY ADDRESSEE

ADWEEK

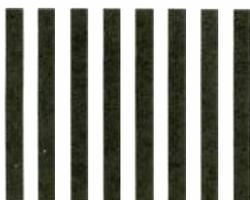
SUBSCRIPTION SERVICE CENTER

PO BOX 1973

DANBURY CT 06813-9845



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



You knew we had the right listeners.

You just didn't know we had so many.

Fact: WQXR now has a record weekly cumulative audience of **more than 1,000,000** of the most affluent radio listeners in the country.

Source: Spring 1996 Arbitron

96.3 WQXR
fm
the classical station

Free E-Mailer Has New Idea

Throw in news, sports, weather

NEW MEDIA / By Cathy Taylor

FreeMark Communications, one of several companies that offer consumers free e-mail, is about to take the concept to the next level: providing content free of charge. FreeMark, based in Cambridge, Mass., plans to start the service in the fourth quarter, offering horoscopes, soap-opera updates and movie reviews, and eventually sports, weather and stock quotes—all without charge.

According to Doug McFarland, exec vp of FreeMark, e-mail users will be able to order from Tribune Media Services such services as the Chicago Tribune's astrology columnist, Linda Black; weekly soap-opera updates; and movie reviews from Gene Siskel. McFarland said the initial rollout is also expected to include daily computer tips targeted toward a mass market.

Because the content will be delivered via e-mail, the offerings will be entirely text-based for now. But not for long. According to Vin Crosbie, FreeMark director of content development, the company plans to be able to ship html pages like those on the World Wide Web. By spring, consumers could be receiving graphics as well.

Even though FreeMark and its closest competitor, Juno Online Services, have touted free e-mail in and of itself as a so-called "killer app," McFarland said that FreeMark wants its mission to be broader. "Our goal is extending the metaphor of the mailbox," he said, referring to the service's online trademark. By adding time-sensitive content, FreeMark wants to get people into the habit of checking in with the service more often.

The free e-mail business is based on ad support. Clients such as Nabisco Brands, Time-Life Books and Radio Shack are underwriting the mail service. Sponsorship packages will be offered on a quarterly basis for the content portions as well.

As of early first quarter '97, FreeMark plans to offer customizable content from ESPN Sports Ticker and The Weather Channel, both of which have been actively extending their media brands. "What it will allow us to do in the long run is to reach a whole new, different market," said Lisa Speno, product manager/interactive telephone services for The Weather Channel. Lottery numbers, also from Tribune, are a likely addition during this phase. ■

Photo: David LaChapelle © 1996 by the Condé Nast Publications Inc.





NO ONE
ACCENTS MODERN MEN
LIKE WE DO.

CONDÉ NAST

CABLE TV

The Supreme Court is taking another whack—this time presumably a more definitive whack—at must-carry rules which the cable industry is challenging on First Amendment grounds. The 1992 rules allowed local TV stations to demand carriage on cable systems within their coverage areas, a move that in urban markets with a multitude of stations created a channel crunch on many cable systems. The Supreme Court heard the case a year ago but returned it to a lower court for further review. From arguments last week, it seems the court is now leaning in the direction of taking the cable industry's side. The Justices said there appeared to be no proof that small broadcast stations stood in jeopardy of going out of business if they didn't get cable carriage. Should the court decide in cable's favor, it's expected that system operators will drop low-power stations, weaker independents and duplicate public-broadcasting stations to make

(continued on page 13)

Heyer Rises Higher, Faster

New TBS chief proposed network overhaul, then got upped to do it

CABLE TV / By Michael Bürgi

It took Steve Heyer, president of Turner Broadcasting Sales, just 2½ years to land in the top job at Turner Broadcasting, leapfrogging over several other Turner veterans along the way. His friends wonder what took him so long.

Heyer—who effectively succeeds Terry McGuirk as TBS' main operations officer, after McGuirk was elected chairman and ceo of TBS last month—came to Turner in 1994 from Young & Rubicam Advertising Worldwide, where he was president, to manage ad sales. But Heyer's principal strength—and one of the big reasons he was tapped for the promotion at Turner—is his 15-year tenure at Booz, Allen & Hamilton, a consulting firm where he was senior vp and a managing director. TBS was a Booz Allen client, and Heyer helped develop the initial plan that called for

an overhaul of Turner's sales operations. His in-depth knowledge of the TBS company, say colleagues, had much to do with why he was tapped for his new job.



Heyer: A quick ride to the top level at Turner

From what he's seen, Heyer says, the affiliate sales and marketing side of the business are doing fine. (Heyer credits Bill Grumbles, head of all Turner distribution, for that.)

"That's all running really well, and there's nothing to fix," said Heyer. Meanwhile, the networks that Turner has launched in the last two years still have not reached what is considered critical mass—CNNfn is only in about 3 million homes and Turner Classic Movies remains at less than 10 million subscribers. Heyer defends their small penetration by pointing out that "we're not giving them away, or paying incentives to get carriage."

On the international front, Heyer plans to do some tinkering. "There's a lot of work to be done," he notes. What he plans to do is make all the different areas of business overseas—network distribution, ad sales and program syndication—find ways to maximize opportunities. For example, if a network in Asia stands a better chance at turning a profit through ad sales, license fees could be lowered to gain distribution faster and therefore reach more viewers, which translates to higher ad revenue.

After a bit more tinkering, Heyer said, ad sales will remain in place, with Larry Goodman and Joe Uva, the presidents of ad sales for news and entertainment respectively, reporting directly to Heyer.

Heyer will be based in New York, though he expects to rack up the frequent flier miles between TBS offices in Atlanta and London. "I'm going to live at Kennedy Airport," he said. ■

Money



Their readers



Our readers

With a median HHI of \$60,000 and nearly 10 million readers, the Money audience offers purchasing power greater than that of all other personal finance magazines combined.

A m e r i c a ' s F i n a n c i a l A d v i s o r

'Journal' Online Signs 30K

Conversion rate to paid praised, but service not seen as key test

NEW MEDIA / By Jeff Gremillion

Media buyers had a mixed reaction to *The Wall Street Journal's* announcement last week that 30,000 subscribers have signed on since the paper's interactive version was converted to a paid service last month. "It's an encouraging sign," said Jordan Warren, director of marketing and online services for ad agency CKS Partners in San Francisco. "It's a good test for companies to evaluate different business models on the Internet. This is a good benchmark of known quality content."

"People are still evaluating advertising-revenue models, subscription-based models and transaction-based models. As an early set of results, this kind of response looks very favorable for subscriber-based services that offer quality content."

Yet others are not as optimistic. "It never occurred to me that so many people would [convert to paid]," said Arthur Kennedy, executive vp of New York-based Media Buying Services. "But I don't think it means much." The *Journal's* success or failure online is not a harbinger for the industry at large because of the paper's special, time-sensitive service to users. "I don't think it means that pure entertainment services would have that kind of success. One can get the same pleasure out of *Smithsonian* magazine or *People* a few days later. With *The Wall Street Journal*, one day late is too late."

The *Journal's* paid numbers will make for a clearer profile of users, which will appeal to advertisers, Warren noted. Having a subscriber base makes more sense to advertisers than "numbers of anonymous hits or other methods of measuring hits," he said. ■

CABLE TV

(continued from page 12)

room for new cable services clamoring for channel space. Some cable services—home-shopping services that use low-power stations as affiliates for their programming—could lose considerable access to homes. That's one reason why Barry Diller, chairman of Home Shopping Network, is trying to convert some of the network from must-carry deals to straight cable carriage.

U S West's purchase of Continental Cablevision got a lot more expensive, surging \$500 million to \$11.3 billion last week, as the telephone giant inched closer to consummation of the deal. U S West's Media Group stock will be priced at \$21 a share to close the deal, and Continental has added a full \$1 billion in debt to \$6.5 billion since the deal was first announced. The deal is expected to close by the end of November. —By Michael Bürgi

www.k2design.com

Rapper's Delight Sugar Hill Gang	I Want Candy Bow Wow Wow
Safety Dance Men Without Hats	Afternoon Delight Starland Vocal Band
Whip It! Devo	Kung Fu Fighting Carl Douglas
Ice Ice Baby Vanilla Ice	99 Red Balloons Nena

Don't Be Another One Hit Wonder!

The same model holds true for your online media campaign. You can draw curiosity-seekers galore, but it won't make a difference if they just take one spin on your Web site and hit the "back" button. Whatever your Internet initiative, it demands a targeted strategy that not only gets the click, but builds brand identity and delivers platinum sales.

K2 Netmedia™ knows that each click is an opportunity to forge a relationship. Backed by a world-wide leader in Web site development and marketing, K2 Netmedia shapes integrated online initiatives, from creative and promotion to media planning and placement.

And we're experienced in all media: television, cable, radio, print, outdoor, and direct marketing. We make sure the right message reaches the right market. This means that we'll not only direct traffic to your site, but **qualified traffic...** the kind that will not only click, but play on and stay in your web site groove long past the last chorus.

So get out of the hit parade and into heavy rotation. K2 Netmedia can put you in the mix.

The New York Information Technology Center
55 Broad Street
7th Floor
New York, NY 10004

212. 547. K234

Turning Clicks... Into Customers

K2 Netmedia™

K2 Netmedia is a division of K2 Design, Inc.

Roughhousing at the Kids Nets

ABC ropes in Laybourne; Fox-Saban spill the beans in IPO prospectus

CHILDREN'S TELEVISION / By Eric Schmuckler

As the biggest players in kids TV, a \$700-million-per-year business, try to win back the viewers they have lost to Nickelodeon, very big changes are afoot. Disney is turning to Nickelodeon founder Geraldine Laybourne to take over kids programming at ABC. Meanwhile, reams of once-confidential information about the Fox Kids Network and new partner Saban Entertainment is pouring out as part of their plan to offer shares in the No. 1 broadcast kids net to the public sometime next year.

The tumult in kids TV comes as the new season has kicked off to strikingly poor ratings on the broadcast networks, especially at CBS. Ad buyers were scurrying last week to secure makegood weight and to set up an industry study to find out where the viewers have gone.

The downtrend may have been predictable,

given Fox's fading *Power Rangers*, the WB's added hour of programming and Nickelodeon's ratings momentum.

A month into the new season, Fox leads on Saturdays with a 5.1 rating/22 share among kids 2-11—down 7 percent from last season—but Fox still holds the top seven slots. Its *Goosebumps* heads the class, but the real surprise is the third-place showing of *Life With Louie*, based on comic Louie Anderson's terribly depressing childhood.

ABC, with a 2.9/13, is the only broadcaster that so far is holding even with last season. Top new shows on its nearly all-Disney schedule are *Disney's Mighty Ducks* and the expensive *Brand Spanking New Doug*. But the network's best-rated show remains 40-year-old episodes of *Bugs & Tweety*.

The WB is slightly ahead of CBS, with a 1.7/7 to a 1.4/6. The WB is off 26 percent from

a year ago. The network's much-touted *Superman* is only its fifth-highest-rated show so far (up against *Goosebumps*), while the low-profile new *Road Rovers* is running a surprising second among WB's shows.

CBS is a disaster area, down 56 percent from last fall. The comparison is exaggerated by the network's strong launch a year ago.

UPN's kids lineup on Sundays, away from the Saturday-morning skirmishing, has enjoyed good week-to-week growth this season. Led by *B.A.D.* and *Jumanji*, UPN's 1.9 kids rating on Oct. 6 beat WB and CBS, though it programs only two hours.

Second place on Saturday actually belongs to Nick, with a 4.3 average rating nationally, up 12 percent from last year. Nick is performing that well with reruns such as *Rugrats* and *Tiny Toons*. Its Saturday growth this year is the equivalent of 0.7 of a rating point, while broadcasters have coughed up a total of about 2.8 kids rating points.

ABC is moving to challenge Nick and other kids competitors by shifting creative oversight for Saturday morning to Laybourne, president

Magic Bus



NEW YORK - LONDON - DUBLIN - 60 MARKETS THROUGHOUT THE U.S. AND U.K.

of ABC Cable, who also oversees the Disney Channel. "The idea was to get Gerry involved in our programming decisions for Saturday morning," explained ABC Network president David Westin. Laybourne, who declined comment, said months ago that she did not expect to get involved in Saturday morning, but ABC brass were eager to tap her expertise. "She's happy to do it—her first love is programming to children," Westin said.



Who knew that kids TV mogul Haim Saban writes the music for his shows? Check out his IPO.

ABC is looking for a new kids executive to succeed Linda Steiner, who resigned two weeks ago. Westin said the new exec will concentrate on the business side, reporting to him, and that Laybourne will run the creative side. Laybourne is prevented from recruiting any old Nick chums for the slot by a no-raid clause in her exit deal with Viacom, which has

several months to run.

Meanwhile, the preliminary prospectus for the Fox Kids Worldwide stock offering lays bare the finances of Fox Children's Net and Saban Entertainment, which agreed to merge just before the \$150 million IPO was announced. Fox and Saban will each hold 50 percent of the controlling Class B shares. Deadlocks over business decisions might be a problem, the prospectus warns new stockholders.

FCN chief Margaret Loesch will pocket

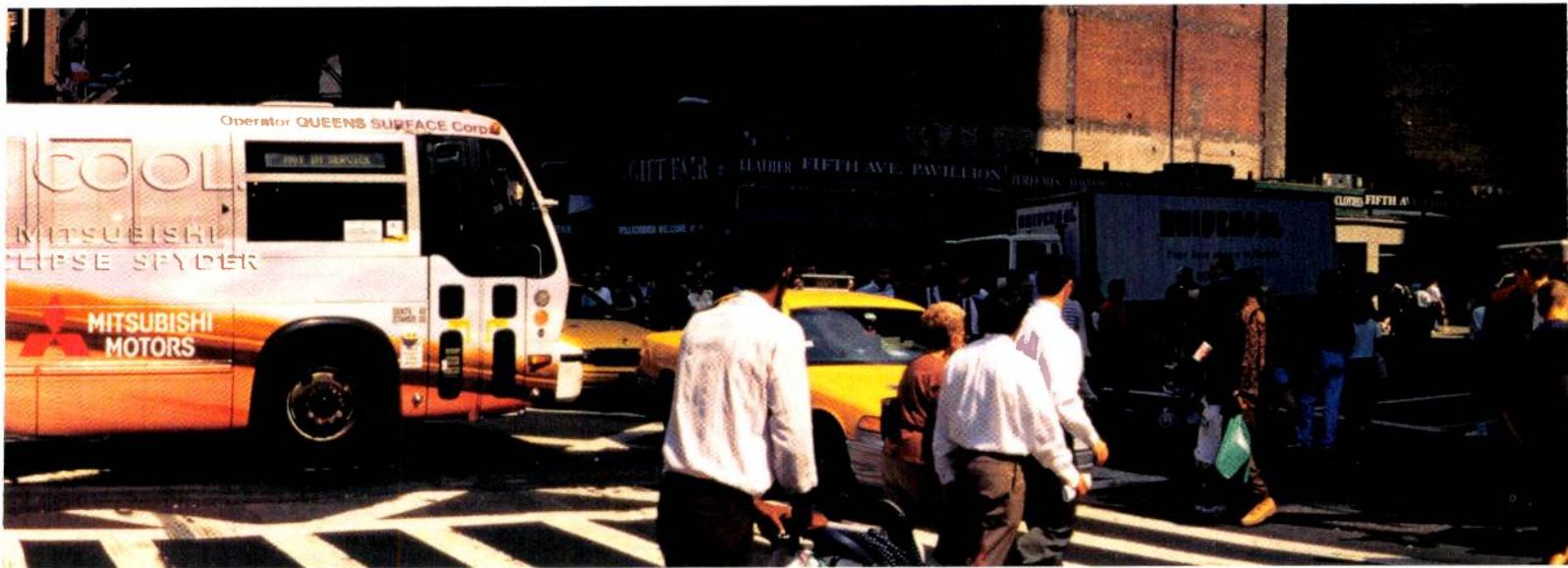
\$500,000 in salary and a \$250,000 bonus this year, while Saban Entertainment chief Haim Saban will get a flat \$1 million a year after receiving an \$18 million bonus last year, the prospectus says. One side deal concerns Saban's heretofore-unreported musical talent, preserving his right to supply shows with musi-

cal scores. He earned \$242,000 from that sideline last year, the prospectus disclosed.

For the year ended June 1996, the combined company would have had \$327 million in revenue, \$117 million in operating income and \$71 million in net income. But because the *Power Rangers*' phenomenal popularity is waning, the company's combined revenue would have sustained a 14 percent drop in revenue from fiscal '95. The *Rangers* accounted for fully 44 percent of the combined company's pro forma revenue in fiscal '96, a risky dependence, the prospectus warns. Licensing fees provided 35 percent of total revenue.

One of Fox's top priorities is to launch a domestic cable net to compete with Nick. FCN affiliates, which have profit participation in the network, will be offered 50 percent of the "net profits" (the quote marks are in the prospectus) from the cable programming, against a guarantee of \$75 million for five years beginning in 1997, the prospectus says.

Fox Kids' strategy is to own as many of the shows on its air as possible, it says. The company will own most of the rights to the 15 shows on its networks this season, including Saban's syndication and a program deal with UPN. ■



Welcome to Primetime.



1 - 8 0 0 - W A N T - T D I - A N I N F I N I T Y B R O A D C A S T I N G C O M P A N Y

OPINION The 'New' TV Season Is Over

The Numbers / By Stu Gray, Senior VP, Media Research, BBDO

Having seen three weeks of Nielsen data, we've determined that the average network prime-time rating will drop to a single digit (9.4) for the first time ever this fall. The good news is that this represents a smaller decline vs. fourth quarter '95 (-7 percent) than '95 vs. '94 (-9 percent). The only network not expected to decline is CBS, at 9.7, as it seems to be succeeding in recapturing some of its old audience (pun intended), but still finishing in third place. NBC will keep its crown with a .7 drop to 11.0, but increasing its lead over ABC, which we expect will drop from 11.3 to 10.1. Fox will also take a big hit, from 7.3 to 6.4. The biggest individual program surprises on the plus side are CBS' *Early Edition*, and NBC's *Dark Skies* and *3rd Rock From the Sun*, all expected to do 4 share points better than our preseason estimates. On the minus side, NBC's *Newsradio* and Fox's *Love & Marriage* (since cancelled) have been revised downward 4 points.

Night by night, on **Monday** before 9, CBS' *Cosby* premiered with a 27 share, but by week 3, when ABC's *Dangerous Minds* premiered with a 14, *Cosby* had dropped to a 20—and the 18th-rated prime-time show, about where we expect it to settle. We don't expect any of the other 8-to-9 [o'clock] Monday programs—*Jeff Foxworthy*, *Mr. Rhodes* or *Melrose Place*—to rise above the low teen shares they have managed so far. This should allow *Ink* to inherit the high teen share that *Pearl* has achieved as *Cosby*'s lead-out. After 9, *Monday Night Football* has once again shown every sign of making it a winning night for ABC. *Murphy Brown*, *Cybill* and *Chicago Hope* will all gravitate around a 20 share, probably resulting in a narrow lead over NBC's movies. The party will soon be over for *Party Girl*, as it is already for a not-so-*Lush Life*, with Fox averaging about a 6 share.

On **Tuesday**, before 9, the baseball playoffs were an unfortunate interruption in what was an early lead for NBC. It's likely that *Mad About You* and *Something So Right* will maintain a slight lead over *Roseanne* and *Life's Work*, but... After 9 will belong to ABC, with *Home Improvement/Spin City* already leading *Frasier/Caroline in the City* by 3 points, and *NYPD Blue*—which hasn't premiered yet—virtually guaranteed to win the last hour.

On **Wednesday**, before 9, the first half-hour is shaping up to be the closest four-network competition on the entire schedule,

with only 5 points separating first-place *The Nanny* from last-place *Wings*., and *Ellen* keeping a slight second-place edge over *Beverly Hills, 90210*. After 9, *Grace Under Fire* is showing real strength as the incumbent, leading challenger *News Radio* by at least 5 points, and when *Almost Perfect* premiers, we don't expect much change in the time period. *PrimeTime Live* and *Law & Order* should continue to share the lead at 10.

On **Thursday**, before 9, NBC is continuing its lock on Thursday, starting with *Friends* and a not-quite-as-strong *Single Guy*. *Diagnosis Murder* is a clear second, while *High Incident* is at the same low level as *Martin* and *Living Single*. After 9, *Seinfeld* still rules, but while many expected *Suddenly Susan* to be a sheltered hit, NBC may once again have a disappointment in this time period since gradually *Susan* is losing the *Seinfeld* lead-in, as the trend for the first three weeks was -2, -3, -5. Nevertheless, even if the fall-off doesn't get any worse, we are still talking about a top-10 show, illustrating the importance of time period.

Friday, before 9, original *X-Files* premiered strongly in its old spot the third week of the season, and will be warming up the 9 o'clock time period for *Millennium*, which premieres during World Series week. *Sliders* benefited as the lead-in, but we still expect ABC to take the night with another winning TGIF block, including successful new series *Sabrina*, *the Teenage Witch* and *Clueless*. Apparently, not *Everyone Loves Raymond*, at least not on Friday, so we may see the program change time periods.

On **Saturday**, CBS should continue to take all three hours, starting with *Dr. Quinn*, *Medicine Woman*, and then *Early Edition* and *Walker, Texas Ranger* both building on their lead-ins. NBC, though, is a surprising second, with *Dark Skies*, *Pretenders* and *Profiler* all getting mid-teen shares—a clear improvement over the network's performance a year ago.

On **Sunday**, before 9, without interference from football, *60 Minutes* will continue to dominate the 7 o'clock hour, but at 8, NBC's *3rd Rock From The Sun* should match or even surpass *Touched by An Angel*. *Lois & Clark*, however, has taken a plunge from last season—in spite of taking the plunge this season. After 9, NBC and CBS each had a movie win so far, and ABC finished last both weeks (Clinton and Dole battled the third week). Over the course of the season, we think CBS has the strongest titles. ■

MEDIAWEEK®

Editor-in-Chief: Craig Reiss
Editorial Director: Eric Garland

Editor: William F. Gloede

Executive Editor: Brian Moran
News Editor: Michael Shain

Managing Editor: Anne Torpey-Kemph

Washington Bureau Chief: Alicia Mundy

Editors-At-Large: Betsy Sharkey, Cheryl Heuton

Senior Editors: Michael Bürgi, Scotty Dupree,

Michael Freeman, Cathy Taylor

Senior Writer: T.L. Stanley

Reporters: Jeff Gremillion

Mark Hudis, Anya Sacharow

Media Person: Lewis Grossberger

Design Director: Blake Taylor

Managing Art Director: Trish Gogarty

Art Director: Joseph Toscano

Photo Editor: Kim Sullivan

Assistant Photo Editor: Francine Romeo

Circulation Mgr: Christopher Wessel

Mediaweek Online: Sales/Customer Support Mgr: Bryan Gottlieb

Publisher:

Michael E. Parker

DISPLAY SALES: NEW YORK:

Advertising Director: Wright Ferguson, Jr.

Account Managers: Linda D'Adamo, Stephen T. Connolly, Bryan Hackmyer, Kristina K. Santafemia, Jody Siano, Jeffrey S.

Whitmore; **SOUTHWEST:** Peter Lachapelle, Blair Hecht **CHICAGO:**

Peter Lachapelle, Chris Moore; **BOSTON:** Ron Kolgraf; **LOS ANGELES:**

Ami Brophy, Nancy Gerloff; **CLASSIFIED:** Publisher: Harold Itzkowitz; Sales Mgrs: Julie Azous, Wendy Brandariz, M. Morris,

Jonathan Neschis, Karen Sharkey;

Reps: Robert Cohen, Sarah Goldish;

Sales Asst: Michele Golden

Promotion Art Director: Katherine M. Schirmer

Marketing Services Manager: Whitney Renwick

Promotion Coordinator: Matt Pollock

Junior Designer: Gracelyn Benitez

Dir. of Manufacturing Operations: Jim Contessa

Production Director: Louis Seeger

Pre-Press Production Mgr: Adeline Cippoletti

Production Mgr: Elise Echevarrieta

Production Assistant: Matthew J. Karl

Pre-Press Assistant: Ed Reynolds

Scanner Operators: Dock Cope

Deputy Editor/Business Affairs:

John J. O'Connor

Vice President/Executive Editor:

Andrew Jaffe

Vice President/Creative Director:

Wally Lawrence

Vice President/Marketing:

Mary Beth Johnston

Senior Vice President/Marketing:

Kenneth Marks

Senior Vice President/Sales and Marketing:

Michael E. Parker

Executive V.P./Editor-in-Chief:

Craig Reiss

President:

Mark A. Dacey

Chairman: John C. Thomas, Jr.; Chairman/Exec. Comm.: W. Pendleton Tudor

BPI COMMUNICATIONS

Chairman: Gerald S. Hobbs

President & Chief Executive Officer: John Babcock, Jr.

Executive Vice Presidents: Robert J. Dowling,

Martin R. Feely, Howard Lander

St. Vice Presidents: Georgina Challis, Paul Curran, Anne Hlaire, Rosalee Lovett

Vice Presidents: Glenn Hefferman, Kenneth Fudner (ASM)

HOLLYWOOD
Betsy Sharkey

Bringing the Bijou to Cable

Showtime's Jerry Offsay is getting some of Hollywood's finest to make movies for the net



It's telling that when Showtime was looking three years ago for someone to head up its original programming efforts, the search ended with Jerry Offsay.

Offsay brings to his job as president of programming for Showtime Networks a blend of experience that is rooted in producing both theatrical movies and network television shows. The job calls for Offsay to find ways to beat back the tide of home video and pay-per-view options on the film side, and at the same time compete against programming from a six-network and ever-expanding free-cable universe. That he has been both places is a help.

The realities were sobering when Offsay began talking to Showtime subscribers in the months after he joined the cable service in December 1993. He had just come off a run as executive vp at ABC Productions, where he oversaw production of network series.

The initial imperatives at Showtime, Offsay says, were more like his years in guerril-

la filmmaking at independent RKO Pictures, where Offsay was president of production. At RKO, he had a hand in producing films including *Eight Men Out* and *Hamburger Hill*. Over time, the work he did at ABC, from series production to strategy, has also helped him decide how to play his hand for Viacom's pay cable network.

"The biggest complaint from subscribers was, too much repetition of the theatrical movies that we have on our air," Offsay says. "The second biggest complaint was that there was nothing on our air they couldn't have seen someplace else before. That points you in one inescapable direction.

"We needed to do something on a monthly basis, in addition to theatrical movies, that raises the profile," he says. "some programming of our own that can't be seen anyplace else."

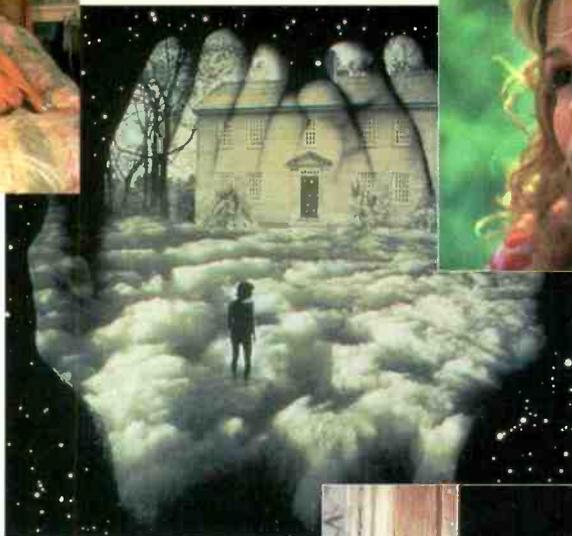
When Offsay came on board, Showtime was producing about 10 original movies per year. By the end of 1996, the network will have produced more than 40 films, a number that rivals the volume of many major studios. Offsay intends to keep development and production of original movies at that level.

Offsay believed that Showtime had a very different mandate than to simply produce a certain number of television movies. "If we're going to make movies of our own, they ought to look and feel and smell like theatrical movies," he says. "They ought to have the same stars. they ought to be people that viewers are generally interested in and excited about and that they would pay money to go to a movie theater and see."

Ironically, Offsay's development operation has been so successful with this strategy that a growing number of original Showtime movies are finding a life in theaters, sometimes before, sometimes soon after, they air on the network.

The first film to make that leap is *Losing Chase*, which stars Kyra Sedgwick, Helen Mirren and Beau Bridges and marks the directing debut of actor Kevin Bacon. The movie, which Showtime produced, first drew critical attention last spring at the Sundance Film Festival. It pre-

KANDU/TELEVISIONTIME



RAPY/SHOWTIME



ERIK HEINILA

Your show of Showtime: (clockwise from top left) *Bedtime's* Susan Gibney and Felicity Huffman; *The Outer Limits*; *Losing Chase* star Sedgwick; Huston behind the camera on *Bastard*

HOLLYWOOD

miered on Showtime in August and will be released nationally this month in theaters.

Bastard Out of Carolina, which was developed at Showtime, ultimately produced by TNT and finally reacquired by Showtime (it will premiere on the network in December), will also be making its way to theaters soon. The movie, Anjelica Huston's first as a director, stars Jennifer Jason Leigh, Ron Eldard and Jena Malone.

Both of these films represent the kind of creative tone Offsay wants to set at Showtime. "It ought to be subject matter that you don't necessarily get on your small screen," says Offsay. Adds Matt Riklin, senior vp of program enterprises and distribution at Showtime: "Theatrical releases before or after a Showtime airing will continue as an option to producers, to ensure that we have an opportunity to attract the best scripts and talent Hollywood has to offer."

That is certainly the case with *Bastard Out of Carolina* and *Losing Chase*. The first film deals with child abuse in painfully graphic terms, while the second looks at the emotionally charged relationship between two women. Both movies feature major stars in front of and behind the lens, and both are intelligent and sophisticated in their grasp and treatment of the issues. And just last week, Robert De Niro's Tribeca Productions reportedly signed a three-picture development deal with Showtime.

On the flip side, Offsay has also purchased the National Lampoon franchise and will be producing broad comedy films from that. The first, *National Lampoon's Dad's Week Off*, stars Henry Winkler and went into production over the summer.

"We have to take advantage of the good graces of the creative talent," Offsay says. "So that when we do *Inside*, with Arthur Penn directing and Lou Gossett, Eric Stoltz

One of the hottest and hardest-to-get promotion items this fall is the *Bruno the Kid* detective kit being sent to certain TV station programming directors and general managers.

The animated *Bruno* strip, which premiered in late September on about 100 stations around the country including WPIX in New York, KCAL in Los Angeles and WCIU in Chicago, follows the adventures of young Bruno, Bruce Willis' alter ego and the name the actor uses on his rock-blues recordings. The actor created the series, which Film Roman is producing, and he also pro-

vided Bruno's voice. Willis' star power has helped to attract other top actors to provide voices—among them Tim Curry, Bronson Pinchot and Mark Hamill.

Like cartoon series of old that had a lot of kid appeal but also a subtle layer of meaning for adults, *Bruno* brings both. And not surprisingly, given Willis' day job, there are lots of film references. Among the episode titles: "North by



Kid stuff: Bruno offers some of the new season's top tchotchkes

Southwest;" "The Spy Just Like Me;" "Revenge of the Giganerd;" and my personal favorite, "Dead Boy Walking."

New Golden Girls. With the success of *The First Wives Club* at the box office, look for a TV sitcom spin-off in the not-too-distant future, my sources tell me. There is at least one writer (currently

attached to a Top 20 comedy featuring a female diva) who is mapping out a script for a *First Wives Club*-esque show.

The Young and the Restless. That's what *The Los Angeles Times* calls the current new generation of TV power players. "Never before have so many young people held such high positions at once—or brought such a collective aggression to the business," the *Times*' Sallie Hofmeister and Brian Lowry wrote recently. And these young moguls are everywhere: at the networks, studios, talent agencies, production companies and management firms. The average age of what Hofmeister and Lowry call TV's Brat Pack is 34. The youngest are 32 (ABC's head of programming Jamie Tarses and her former husband, Dan McDermott, co-head of TV at DreamWorks SKG). The oldest TV power player is 37 (Marty Adelstein, partner of talent agency Endeavor along with 35-year-old Ari Emanuel). All of which means network TV is roughly six years away from a major midlife crisis.

Jackie Chan, the international action film star, has signed with the William Morris Agency, where he'll be repped by a team of agents including Arnold Rifkin, Brian Gersh, Mike Simpson and Carey Berman. Rifkin says they intend to help Chan and his production company build an entertainment base in the U.S. that will extend well beyond film into television, books and commercials.

The Backlot...

vides Bruno's voice.

In the show, Bruno is an 11-year-old electronics whiz whose computer-generated super-spy alter ego (there are never too many egos in Hollywood) throws himself into the world of international espionage. Like Willis, young Bruno is nearly bald.

To introduce the show, Film Roman shipped off a silver spy briefcase, which opens up to reveal a faux computer keyboard and the Bruno legend. Inside, there's a clip of the show, a cell phone (actually a totally cool calculator), and a bunch of other Bruno-related items.

Bruno is a clever—and thankfully, not

and Nigel Hawthorne, they all worked for between 10 and 20 percent of their normal fees. The same thing happened with Kevin Bacon and *Losing Chase*. If that's all you can spend, it's amazing how much the talent and the producers, when they have passion for the project, will make the numbers work." The average budget of a Showtime movie is \$3 million to \$5 million

That philosophy—both creatively and economically—extends to the cable network's more traditional series forms as well. *Hiroshima*, a 1995 Showtime miniseries that won the Humanitas prize for best cable screenplay, chronicled the central events during World War II that led to the bombing of the city and the ultimate surrender of the Japanese. There were both American and Japanese sequences, as well as points of view expressed, making the project highly political from the outset. But the miniseries took home a case of honors in addition to the Humanitas, from the Producer's Guild award to an Emmy nomination for best miniseries.

The broadcast networks, Offsay found, were completely uninterested in being a part of the project. "There was a point in time where we couldn't afford to do it and we went to every network looking for a partner, and we offered it to them for considerably less per hour than any programming they put on their air—comedy, drama, movies, anything—for a second window," he says. "They couldn't get us off the phone or out of the room quickly enough. When I looked for network partners for our *Mandela & De Klerk* movie (with Sidney Poitier and Michael Caine, to air in February on Showtime), we met much the same reaction."

When the networks balk, Offsay and his team simply find other partners and do the films anyway, as they did with *Hidden in America*, a drama for this fall about hunger in America. The project stars Beau Bridges and is coproduced with Jeff Bridges' foundation, The End Hunger Network, and Hallmark Entertainment. The strategy has led *Daily Variety* to label Showtime "the new conscience of the television world."

On the series side, production at Showtime has jumped from about 50 episodes to 200 annually. Series are a mix of drama, including the Emmy-winning *The Outer Limits*, and comedy, like the freshman series *Bedtime*.

In 1997, the drama output will double, from two hour-long series to at least four, and possibly five. *Poltergeist: The Legacy* is Showtime's other current drama series. Launched last April, the show currently has a 43-episode commitment.

Comedy, the most recent addition to Showtime's programming mix and the one in which Offsay concedes they are still finding their way compared to archrival HBO, will remain at two sitcoms for now.

"*Bedtime* premiered in the middle of July, during the Olympics," Offsay says of his newest comedy,

which airs Friday nights at 11 p.m. "The reviews have been largely very positive. It hasn't taken the world by storm, but the ratings have shown very good growth and we've got pretty good hopes for the show growing into something that will help us to create an identity in the [comedy] area as well."

Produced by Fred Silverman and written by Ivan Menchell, *Bedtime* is a relationship comedy that follows the lives of six couples of varying ages and sexual orientations as they get ready for bed. It joins *Sherman Oaks*, a sort of soap parody set in the California upscale enclave. *Full Frontal Comedy*, a late-night, adult-content stand-up series, rounds out the network's comedy mix.

The movies and series are being produced on an overall operating budget of "hundreds of millions of dollars"

that is about 1½ times as large as it was in 1994, according to Offsay. Nevertheless, Showtime's budgets for both original movies and series are substantially lower than what a major studio spends.

"We have had to become a producer/financier in order to make financial sense of the cost models," says Offsay. "There are certain things that we can't produce because they can't be produced within our financial parameters, but



At Showtime, Offsay says, "If we're going to make movies of our own, they ought to look and feel and smell like theatrical movies."

[those are] very few and far between."

Part of what helps to offset the cost is that because Showtime produces the product, it also owns it and can build a revenue stream through home video and international license fees. The recent increase in theatrical releases for its films will only add to that stream.

And with series like *The Outer Limits*—which went into last year's CableACE awards with more nominations than any other drama series—product flows into the syndication pipeline just like a broadcast network show. Though Showtime's series might not have the same level of name recognition as an off-network show, Offsay notes that they are fresh programming in syndication for all those households that don't subscribe to Showtime.

"Consumers watch programming—they don't watch any one channel, even if it's 'Must See TV'," says Offsay. "They watch 'Must See TV' if they like the shows, they watch TGIF if they like the shows. If the programming isn't good enough, then the packaging doesn't matter and that's what we worry about day in and day out." ■

On a quest for the perfect **tattoo**

I immediately found an ideal viper motif on the [Tattoo Resource Page](#), yet I was curious what [Maximillian's On-Line Tattoo Parlor](#) might suggest — which actually expanded my thinking into the pterodactyl realm. Intrigued, I went on to peruse the [Design Your Own Tattoo Page](#) and — influenced by a well-stenciled midriff from the Bowery on the [History of the Tattoo Web Site](#) — came up with something no one had done before. In fact, everyone on the [Tattoo Talk](#) chat page was going ga-ga over it. So I started thinking tattoos might be my calling, when I scrolled down to a Web site for the [Ministry of the Tattoo](#) in Monterey, where the entire parish is visibly tattooed. Just one potluck dinner and

**I ended up
finding God.**

Picture and sound searches. City Guide. Bonus rewards. This is no Web index.

This is the all new Lycos at www.lycos.com. **Lycos.**



Go Get It.

LYCOS.COM



Where will **Go Get It** get you?

Click our GO GET IT button and find something that will etch itself into your memory forever.

WASHINGTON
Alicia Mundy

Magazine Pages Will Burn

A new federal plan
 to limit tobacco
 ads leaves many
 publishers under a
 cloud of uncertainty



On a muggy Monday morning in late August, the magazine publishing community and the advertising industry opened their *Wall Street Journals* and knew that it was going to be a lousy day. Inside was a story on a wide-ranging legislative proposal that would settle all lawsuits against cigarette makers and set up a \$6 billion fund to stop teenage smoking. The deal would also sell magazines that carry tobacco ads right down the river.

The nexus of the story, and the identity of its source and its targeted audience, has been the subject of much speculation in the capital. Though a few tobacco lobbyists had heard that such an idea was making the rounds, there was no evidence of a deal that had definable terms. When it hit the pages of the *Journal*, the lobbyists knew something was up. But what? In the Byzantine world of Washington, sometimes the easiest way to kill an idea is to float it first in the media and let its opponents use it for target practice. This tactic has the added advantage of drawing out and identifying the opposition and gauging their determination. On the other hand, master manipulators can also float a story to see if they can affect a fait accompli.

So what was the purpose of the *Journal* story of Aug. 26: to kill the tobacco ad deal, or to get it rolling? These questions were burning up phone connections between the offices of the Association of National Advertisers, the American Association of Advertising Agencies and the Magazine Publishers of America.

The story was interesting for its timing. Just three days earlier, the tobacco industry had won a round in an Indiana court, which refused to award damages to the family of a smoker. And the FDA had just issued its new rules regulating the sale and advertising of tobacco. But the *Journal* piece was even more interesting for the people it quoted, or rather, didn't. There were references to Congressmen who support tobacco, to the White House, and to tobacco companies such as R.J. Reynolds. Missing from the mix were references to two industries that would lose the most from such a backroom deal—advertising and magazines.

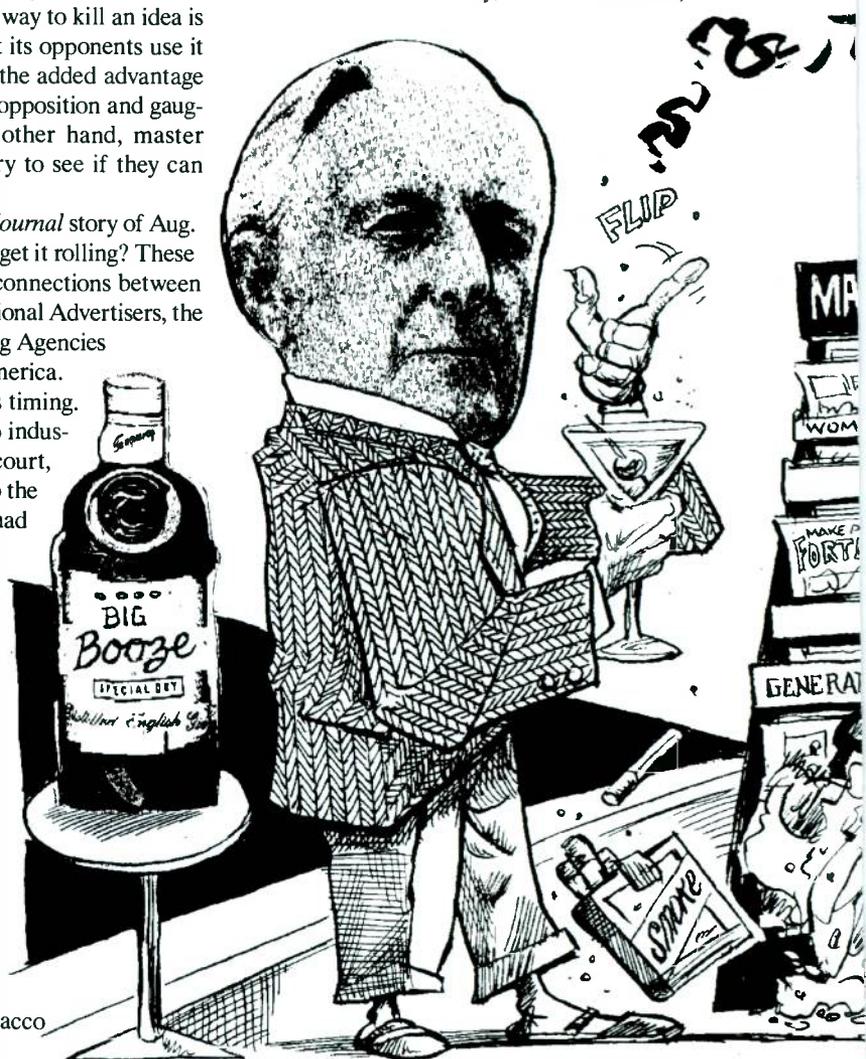
The proposed legislative compromise involving Congress and the states' attorneys general would end lawsuits against the tobacco

companies and end-run the jurisdiction of the Food and Drug Administration over cigarette makers. Costing about \$150 billion over a decade, the settlement would terminate pending and future liability suits against the industry for 15 years and would prohibit the FDA from regulating tobacco as a drug.

President Clinton was getting a bounce in the polls from his support of the FDA, and even pro-tobacco politicians were suddenly developing laryngitis. What could be better than a plan that paid back the states for medical care for smokers and put \$600 million toward a campaign to teach kids about the dangers of smoking. Cigarette makers would even be able to sponsor sports events.

However, according to one state attorney general involved in the drawing up the compromise, its restrictions on advertising would be much stronger than those proposed by the FDA and Clinton on Aug. 23.

The reaction from anti-tobacco lobbyists was thunderous and swift. "No way," said Scott Ballin,



spokesman for the Coalition on Smoking or Health. Ballin opined that if the cigarette makers were trying to get something quickly pushed through Congress, they had just been undercut by the surfacing of the news.

In the furor, tobacco makers initially denied their involvement in any deal. But it slowly became evident that the tobacco manufacturers were aware of, if not behind, the proposal, whose guardian is Senate Majority Leader Trent Lott of Mississippi. A spokeswoman for Lott told the press that the Senate would be happy to help bring about such a deal. The originator of the idea was Lott's brother-in-law, Richard Scruggs, a lawyer for many plaintiffs against tobacco companies.

A few days after the *Journal* story and the tobacco industry's claim that they didn't know about the compromise, Mississippi Attorney Gener-

al Mike Moore told the Bureau of National Affairs that he and five other AG's had been negotiating "for several months" with tobacco-industry reps toward a sweeping settlement in which Congress might be involved. One of the tobacco companies' brokers in the talks is Republican strategist John Sears, a well-known Washington operator. Though cigarette makers RJR and Philip Morris are publicly staying at arm's length from the deal, Sears is their intermediary, according to one attorney general.

As other news organizations picked up on the story, magazine publishers could be forgiven for thinking it was déjà vu all over again. Already this year, one cigarette maker—Philip Morris—had bolted, proposing a plan to avoid FDA regulation and save its popular sports sponsorship outlets by volunteering away tobacco rights to advertise in print. Now it seemed that the major cigarette

"I can't say we've had such an invitation," MPA president

Kummerfeld says about a role for publishers in the proposal.

companies were once again trying to save themselves by trading away the First Amendment rights (and economic health) of another industry.

Adding to the trauma was a new bill proposed by Rep. Joe Kennedy (D-Mass.) banning most advertising of alcohol in print. Advertisers were about to find themselves in a two-front war, and one of their strongest allies, tobacco, was playing footsie with the other side.

Don Kummerfeld, MPA president, is not particularly thrilled with the way his industry is being used as a pawn in the tobacco/liquor fight with the government. Asked about an MPA role in the proposed compromise, Kummerfeld sighs, "I can't say we've had such an invitation."

Kummerfeld suggests that his membership and the advertising lobby have been excluded from negotiations because they represent "a bigger issue." The MPA is part of the Freedom to Advertise Coalition, along with ANA, 4As and the AAF, which is suing the federal government in North Carolina.

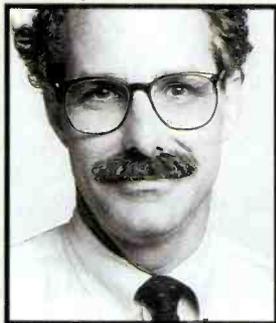
"This is not just about tobacco or alcohol," Kummerfeld says. "Our concern is about protecting commercial free speech." That sentiment is echoed by the MPA's chief lobbyist in Washington, George Gross, who says: "We definitely consider the liquor industry the next battleground after tobacco." Gross adds that the point of the MPA's objections to new FDA rules and to the Kennedy bill is that both limit the freedom to advertise. "We feel that this issue will be settled in the courts, on a



WASHINGTON

Below the Beltway...

When *The Philadelphia Inquirer* ran its front-page, four-years-in-the-making series "America: Who Stole the Dream?" the two Pulitzer Prize-winning authors expected cynical reaction from the corporations they skewered. But they weren't ready for rough treatment from the *Washington Post/Newsweek* economic columnist. In a prominent, black-bordered op-ed piece recently, Robert Samuelson called the series "Junk Journalism 101." It's fairly unusual for newspaper writers to criticize each other, especially to trash another paper's Big Series. But Samuelson, who talks like a one-handed economist, has tired of lengthy diatribes that, he says, misuse and abuse economic data to support reporters' bias. Earlier this year, he kicked the *New York Times'* seven-partner on downsizing. In September,



Samuelson: Sticking it to the *Inquirer*

the *Inquirer* began trumpeting the mega-story by Don Barlett and James Steele, known for their in-depth analyses. Samuelson looked at the title and said, "That tells you a lot. They started with their conclusion, and then did the reporting," he complained in an interview with *Mediaweek*. The *Inquirer* series bumped up the paper's daily circulation by almost 30,000, according to sources at Knight-Ridder. But popularity doesn't make it right, says Samuelson. He cited several instances in the series which he believes are misstatements of fact, including Americans' sense of economic and job security. And

he noted that the thesis that free trade kills jobs does not hold. Samuelson, the author of *The Good Life and Its Discontents*, explains: "The problem is, Americans [have become] dependent on expectations that were too high. So when they can't easily find jobs or salaries that match previous expectations, they portray that as a decline in the job market. That creates the kind of anecdotal evidence that reporters feed on."

Who has the power? After the presidential debate on Oct. 6, network stars were scrambling to find top guests for their "spin cycle." NBC anchor Tom Brokaw snared Vice President Al Gore and had been talking with him for about 25 seconds when he and his interviewee were abruptly bumped, by *Meet the Press* moderator (and NBC Washington bureau chief) Tim Russert and his guest, Elizabeth Dole. Normally, stars of Brokaw's stature don't get pushed off the air for anyone but the Pope or the President. But when it comes to face time, Brokaw should know better than to get between Russert and a camera.

First Amendment basis," he says. Meanwhile, Gross is happy that the FDA ruling and Kennedy's bill were proposed too late in the legislative year to engender action before 1997.

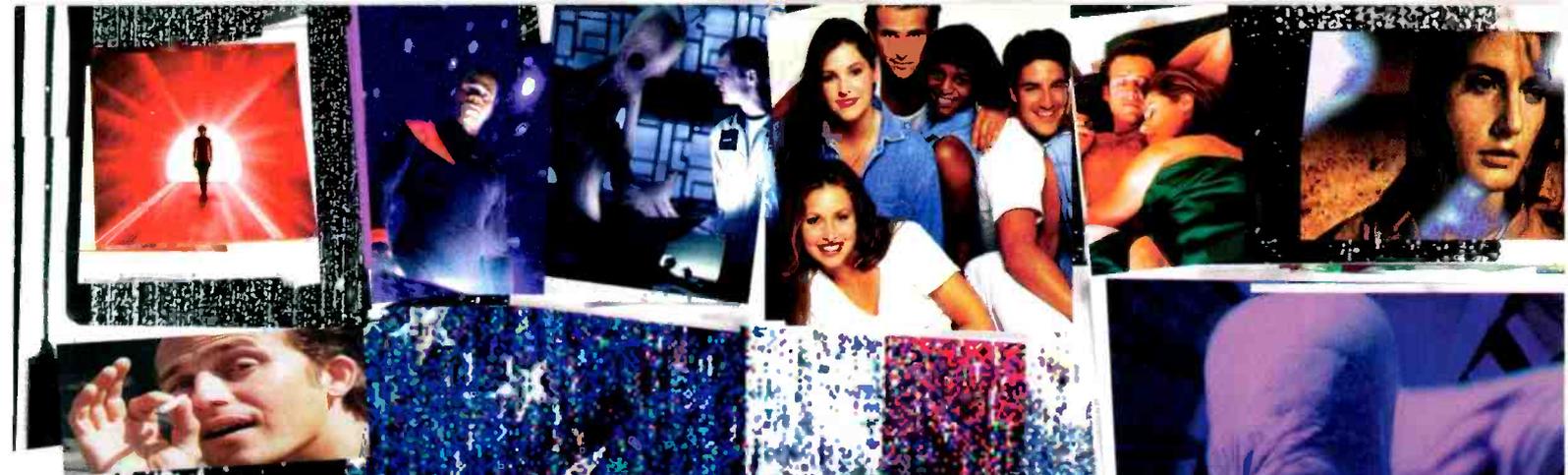
Meanwhile, the news of the proposed compromise on tobacco so jolted some members of the MPA that, according to several sources, Philip Morris contacted at least two major publishers—Time Inc. and Hearst—to assure them that the alleged proposal was nothing to worry about. But ad reps in Washington and magazine publishers are taking this reassurance with a grain of salt. Philip Morris executives did not return calls.

If the FDA plan or Congressional compromise takes effect, magazines with more than 15 percent readership of people under 18 will not be allowed to run cigarette ads other than small black-and-white, tombstone-style placements. The issue of readership versus subscription count has taken on the aura of a dispute over details by Talmudic scholars. It doesn't help that the FDA doesn't have hard data to determine which magazines count under the 15 percent underage guideline. Kummerfeld says that no one in government came to the MPA to ask how to accurately measure readership, relying instead on information from MRI and Simmons. But those companies' demographic data are collected for the purposes of gauging types of advertising, not counting readers under 18.

According to an FDA official, it was Simmons data that the agency used in a March memo that cited various magazines that would no longer be able to run colorful cigarette ads. Though tobacco accounts for only 3.2 percent of magazine ad revenue in total, its role is far more significant in many magazines, an MPA official notes. Such titles include *Outdoor Life*, *Field and Stream*, *People*, *Sports Illustrated*, *Rolling Stone* and some women's magazines. In 1995, tobacco ranked 10th among magazine advertisers, with total ad spending of \$317.5 million, according to PIB numbers. Liquor was 15th, bringing in 1.9 percent with \$193 million; beer and wine were in 30th place, with \$27 million.

A spokesman for the FDA says the difference between readership and subscription counts for underage readers can be "fairly significant." Sen. Wendell Ford (D-Ky.) is pushing for subscriptions as the standard, which the FDA does not endorse. But neither version pleases the MPA's Gross, who says, "It won't change our view that this hurts free speech."

But a staffer for Rep. Henry Waxman (D-Calif.), a vocal anti-tobacco Congressman, says, "I think it's inevitable that there are going to be limits on tobacco ads, and I think they should be working on details like the subscription-readership division, instead of going for the whole win." ■



THE REVOLUTION

WILL

NOT

BE TELEVISED.

Because this is the entertainment revolution. And it's happening on the Internet. With the world's first, and best, episodic web-shows like The Spot (the original cyber-soap), EON-4 (a sci-fi thriller) and The Pyramid (a twisted corporate drama). Fresh, provocative entertainment is being created every day, and to get it, all you have to do is discover WWW.AMCY.COM.

American Cybercast. The origin of Internet entertainment.



WWW.AMCY.COM

AMERICAN CYBERCAST

NOT BE TELEVISED

THE REVOLUTION WILL

©1996 American Cybercast



REDEFINED DEMOCRATIC PARTY.

CULTIVATED YOUNG DEMOCRATS.

ENGINEERED NEW DEMOCRATIC PLATFORM.

STUDIED OLD REAGAN VIDEOTAPES TO SHARPEN HIS LEADERSHIP SKILLS.

— AS REPORTED BY NEWSWEEK'S
HOWARD FINEMAN AND BILL TURQUE

With Bill Clinton's victory in 1992, the Democrats thought they'd finally put the legacy of Ronald Reagan to rest. But, as Newsweek writers Howard Fineman and Bill Turque reported, this time Bill Clinton plans to win one with the Gipper.

No one knows the candidates like Newsweek writers. That's why every seven days nearly 21 million readers turn to us for award-winning journalism that scrutinizes the world and the people who shape it.





Page 8 <http://www.adweek.com> ADWEEK/July 22, 1996

ACCOUNTS IN REVIEW

BUDGET	CLIENT/BRAND	LOCATION	INCUMBENT	CONTENDERS	DECISION DATE
\$40 million	Pennzoil Products Co.	Houston	Lois/EJL, Houston	Incumbent The Richards Group, Dallas GSD&M, Austin	August

THERE'S ONLY ONE GREAT SOURCE FOR AD AGENCIES AND BUYING SERVICES SEEKING NEW ACCOUNTS - **ADWEEK.**

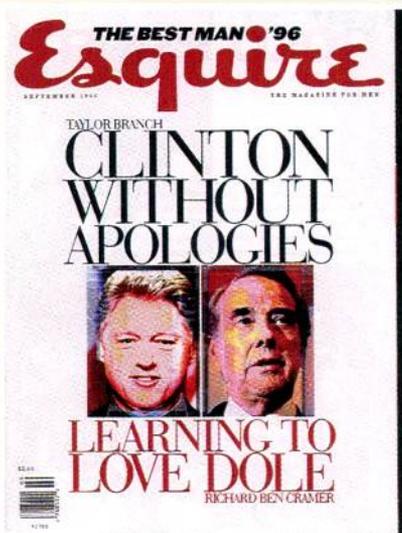
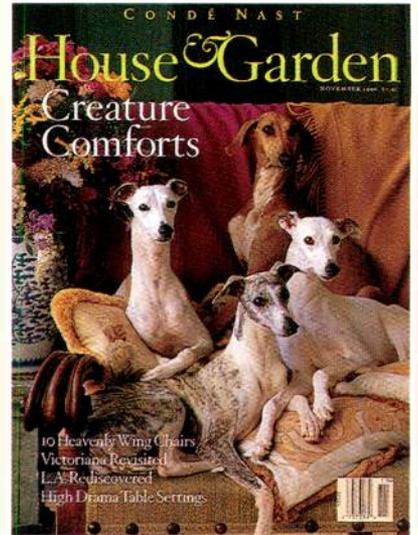
EVERY WEEK, WE PUBLISH ACCOUNTS IN REVIEW... WITH BILLINGS, CONTENDERS, DECISION DATES. NATIONAL ACCOUNTS, AND REGIONAL ACCOUNTS, IN OUR SIX EDITIONS.

GO TO **ADWEEK** FOR

NEW BUSINESS

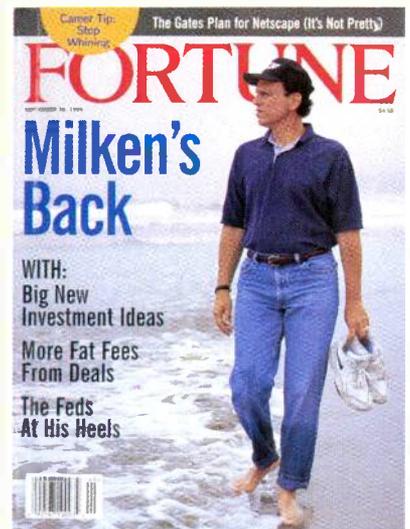
ADWEEK

Magazines: Playing the Options Market



- **Publishing:** The challenge facing Hearst Magazines' Cathie Black
- **Editorial:** A short list

for the future • **Design:**
Three makovers •
Sales: Handicapping
the rate race



**marcia clark,
o.j.'s best defense.
discuss.**

THE
NEW YORKER

the essential conversation.

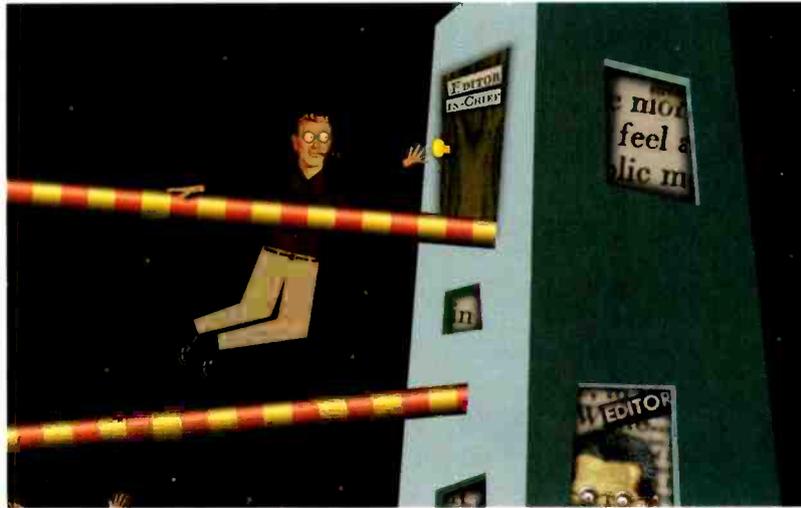


Magazines

Contents

Cathie Black on Hearst 32

The new president of the company that publishes *Good Housekeeping*, *Cosmopolitan*, *Harper's Bazaar*, *Redbook* and *Esquire*, among others, talks about her vision for an organization that last year upended the magazine business by cutting rate bases and raising ad rates at the same time.



The Next Editors 42

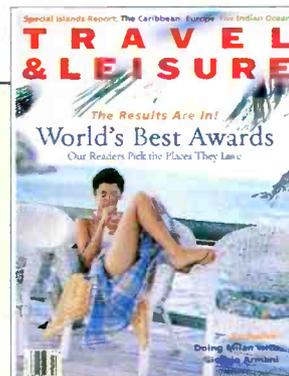
Who are the next Bonnie Fullers, Jim Seymores, or Tina Browns? We survey the current mastheads of these and other magazines to find the names that seem to be showing up on everybody's short lists.

In the Wake of the Flood 50

The chief executives of the major magazine publishing companies talk about the impact of Hearst's rate base/ad rate gambit on the rest of the industry and the outlook for ad price hikes next year.

Get Me Redesign! 56

Interviews with the designers and art directors behind the makeovers of *Condé Nast House & Garden*, *Fortune* and *Travel & Leisure*.



Magazines

At The Top

A seasoned veteran of Madison Avenue is on a damage-control mission at one of America's premiere media companies.

Hearst's Fall Color: Basic Black

By Jeff Gremillion

Photography By Frank Veronsky

They were called the Barbed Wire Boys. Their job, these World War I heroes, was to fling themselves onto the barbed wire barricades surrounding enemy territory, enabling other soldiers to pass.

Cathleen Black says Hearst Magazines represents the brave and bloodied Barbed Wire Brigade, suffering the wrath of an angry advertising community and unsympathetic industry colleagues following her company's in-your-face rate-base cut/ad-rate hike last fall. Black, only nine months into her new command as president, is fond of vivid metaphors such as this. She often casts off industry speculation about her slowly emerging plans for personnel restructuring at Hearst with another special-troops analogy: she had never planned to "drop a helicopter full of Green Berets on the company." She also talks a lot about "strategy" and "position."

The terms and colorful phrases relating the magazine business to a military conflict point up Hearst Magazines' per-

spective at this moment. It has clearly been burned on the front lines—not only with sharp declines in ad revenue but also with continuing conjecture about the fate of its poorly performing books, most notably *Esquire*. But Hearst executives are quietly plotting the future, considering the company's arsenal of century-old franchises, and searching for a way to get at the mostly untapped potential for corporate sales across Hearst's many media holdings. Barbed wire and Green Berets may be a bit much, but make no mistake. For Hearst and Cathie Black, this is war.

Black arrives promptly for the mid-afternoon interview in a Hearst conference room. When the scheduled time is up, she will make her exit with similar efficiency, as someone elsewhere in the building is waiting for a few moments of her time. Black's long work days, which usually begin at 7:30 a.m. and often end with an after-hours soiree promoting some company project, are always booked tightly.

Her comments are not breezy or chat-





ty. She's all business, and she knows well how to steer a conversation to suit her agenda. "I've come here to take over the world's largest consumer magazine company that has some of the best assets that I believe exist in the print business," she says within seconds of taking her seat, in response to an unrelated question about the industry rumor mill. "And nine months later I feel as though we've made some significant strides."

One might guess that, having stepped into the Hearst Magazines president's office just in time to feel the heat generated from the most controversial business move the magazine industry has seen since Dale Lang tore up the rate card, Black had only recently perfected a poker face. Not so. It's a skill that has served her since the early 1970s, when she was ad manager and later associate publisher of the groundbreaking feminist title *Ms.*

"There's nothing spontaneous about her when it comes to business," says *Columbia Journalism Review* editor Suzanne Braun Levine, a former *Ms.* editor and longtime friend of Black's. "She's corporate in the best sense. Her style is to be very warm and personable, but guarded. You won't catch her off guard."

From *Ms.*, as most industry folk know, Black went on to become publisher of *New York*. That made her the first woman publisher of a weekly consumer book. In the '80s Black left magazines to work for Gannett. There, she was instrumental in the success of *USA Today*, which did not seem to have a single friend in the publishing industry outside of Gannett. As publisher of *USA Today*, she turned red ink to black. In 1991, Black was named president and ceo of the Newspaper Association of America, where she oversaw the merger of six disparate and fiercely independent trade associations into one.

In January, Black took over at Hearst for Claeys Bahrenburg, who was fired last November after nearly six years at the company's helm. Bahrenburg, who recently led a group of investors in buying the niche-book giant Peterson Publishing, was the face on the public relations disaster that occurred

Black decries competitors who have "sided with the advertising community and hung us out to dry."

when rate bases were lowered at most titles by an average of 10 percent and ad rates were hiked 5 percent. The company also raised newsstand prices on 11 of its 16 books by an average of about 23 percent. The idea was to get rid of "marginal" readers, those who have to be bribed into subscribing, and create a more hardcore, loyal readership.

Advertisers cried foul, that they were being asked to pay more for less and like it. They rebelled. Major companies pulled out millions; Kraft, most notably, yanked a reported \$30 million. Other publishing companies, many of which could benefit from similar rate plans, did not follow Hearst's lead, as Bahrenburg and his Hearst Corp. bosses—president and ceo Frank Bennack and coo Gilbert Maurer, neither of whom would comment for this story—expected.

"Hearst miscalculated," says an independent, longtime industry watcher. "The new policy was just announced. There wasn't a lot of hand-holding. This whole business is built on negotiating. Clients had to resist, or they'd have been encouraging other publishers to do the same thing.

"Everybody in the business would love to follow suit," he adds, echoing a common, though not universal off-the-record refrain in the business, "but not across the board."

"It was a very bold and important move," says a high-level Time Inc. insider of the Hearst strategy. "There's a tyranny of rate bases, a whole artifice created about the vitality of a magazine based on its rate base. It's a terrible thing for the economics of the industry. And I'm not sure that advertisers are particularly well served by having artificially inflated rate bases. Magazines that are healthier overall are generally more willing to invest in editorial.

"But the havoc that resulted was much worse than [Hearst] anticipated," he adds. "They were severely punished by the advertising community. And they created an opportunity for competitive vultures. No one will take their rate bases down because their competitors will take them to the cleaners."

Even before Black started her new job, she was publicly endorsing the risky strategy. And today, even as she calls the whole debacle "an old story," she emphatically defends the move and decries competitors who have "sided with the advertising community and hung us out to dry."

Black says: "A year later, after all the Sturm und Drang about the circulation and rate strategy, the bottom line is that it was a very successful and very important, strategic long-term move for Hearst. And, I believe, an important and strategic long-term move for the industry. We took our rate bases down an average of 10 percent, which means, obviously, that we are printing 10 percent fewer copies. That has an immediate financial impact. That allowed us to test increased news-



stand prices. It allowed us to increase renewal pricing. It allowed us to do less direct-mail promotion and testing.

"Yes, we were judged in public," says Black, "and some things could have been done differently on the communications side. But the bottom line is we have seen some really significant improvements in all of our circulation economics.

"When we look down the road, we want to see that the circulation side of the equation is the bigger revenue stream so that we are not solely dependent on advertisers," she says, adding quickly, "not that we are."

Black is pretty convincing, but the real

truth about the success of the policy remains to be seen. Profitability reports are not available for the privately held company's titles. And it seems oddly unfair to cite PIB ad-page numbers because the notion that ad pages should be a smaller part of the profit picture is central to Hearst's theory. Especially in light of Black's matter-of-fact statements about the company's success—"We'll be about 1.9 percent off in advertising revenue for the year," she says, adding, "We had a very strong third and fourth quarter." Nevertheless, pages and revenue are way down for most of the company's books, 20 percent or more in some cases, according to the most recent industry figures (see chart, page 39). Last fall, Bahrenburg predicted drops of about 5 percent.

According to PIB figures for January through August of this year, which contrast the same time period for last year, *Good Housekeeping* is down 23.4 percent in revenue, a \$33.2 million hit. *Sports Afield*, thought to be evolving into a distinctive, literary-style book, saw a 21.1 percent decrease in ad dollars.

Four of the 13 Hearst titles measured by PIB indicate revenue growth. *Town & Country* is up about 35 percent, and *Smart Money* is up 30 percent. *Harper's Bazaar* and *Victoria* are also up.

Other oddities surface in evaluating the Hearst circulation plan a year later, as the company's competitors eagerly note. A honcho at Condé Nast, the company perhaps most critical of Hearst's ploy, says Hearst looks hypocritical for making an issue of so-called "marginal readers." "There's all this talk about marginal readers," he says, "but then they have these cut-rate subscriptions. They look two-faced."

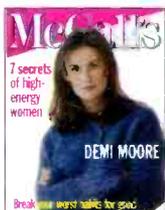
The top executive at another magazine company makes an issue of the large bonuses Black has boasted of, such as *Good Housekeeping's* bonus circ of half a million. "If you look at the enormous bonuses, they couldn't have saved as much as they planned," he says. "They're still printing and shipping all these extra copies."

Most interesting in the analysis, however, is the bargaining Hearst has under-

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



G+J Magazines for every





G+J editors. Top, from left to right: Karen Saks, *American HomeStyle & Gardening*, Ann Pleshette Murphy, *Parents*, Susan Kelliher Ungaro, *Family Circle*, and Sally Lee, *Fitness*. Bottom, from left to right: Christina Ferrari, *YM*, Sally Kaslow, *McCall's*, and Pamela Abrams, *Child*.

stage of a woman's life.

Did you know? The FDA approved the chicken pox vaccine. *We helped make it happen.* Creating livable homes for people of all ages, sizes and abilities ("universal design") is a growing trend. *We laid the foundation.* Millions of teenagers understand the dangers of unprotected sex. *We told them.* G+J editors. Changing laws. Helping families. Saving lives. Now, that's influence.

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

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

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

G+J USA Publishing
A BRUNNEN, JAHN COMPANY

*“My vision is that we can work with clients or agencies...
It's not just about rate negotiating and packaging.”*

taken with the advertisers it so angered a year ago. The ad-rate hike hasn't been adhered to, says the media director at a top agency, adding that Black has assuaged the bitter ad community privately while talking tough in public. Top industry players say that even Kraft is back in a pretty big way, giving Hearst Magazines only slightly less business than it did in 1995—at 1995 prices.

“For all our clients, we negotiated,” says Pam Levine, management supervisor for Media Buying Services International. “Who looks at the rate card anyway? For some clients we got '95 rates; for others we got a small jump. Besides, the rate increase really isn't the issue. If specific books do well with specific [demographic] targets, there's no reason not to use them. You can end up cutting off your nose to spite your face.”

So Black is pushing the brazen company line in public, and critics be damned. “We are very clear about what our strategy is,” she says, “and it really doesn't matter what other publishers are doing.” But in many ways, it seems like 1995 again. Hearst is negotiating its rates and counting on the strength of its franchises to save the day.

A Hearst representative counters all the criticism. She says circ has stayed high, reduced only by single-digit percentages on average, because readers have remained loyal despite higher newsstand and, in some cases, subscription prices. She says that Hearst would “love to get out of” the stamp-sheet, discount-sub business and is less involved in it than ever before. And she says that Black has not turned back the clock on ad rates, that the president has acted only to draw in advertisers that “belong” in the Hearst family.

Some specific Hearst titles have been particularly beleaguered of late for a variety of reasons, their woes exacerbated by the decline in ad sales.

Esquire, the legendary men's book, has been plagued with weak ad pages and persistent bad buzz, including a long

piece in *The New York Times* in July titled “Has *Esquire* Gone Out of Style?”

For the first eight months of 1996, *Esquire* was down 21.6 percent in ad pages, to 338.28, from the same period last year. And it's lost nearly 90,000 in total paid circ since a high of 752,567 in 1994, according to ABC.

“It's been tough. I'm the first to admit it,” says Black, plugging new publisher Valerie Salembier's sales and marketing credentials. “We've had a lot of bad publicity. There's been some amount of pack journalism in that, with a lot of *Esquire* bashing, some of which has been antagonized by the competitors in the field.”

Black reiterated her “very strong” commitment to editor Ed Kosner, widely rumored to be on the way out. “I've worked with Ed in the past,” she says. “He comes with a superb reputation. He's the first to say that *Esquire* has



WISBLA/CORBIS

probably been more difficult than what he anticipated. But Ed is a winner.”

Black says the plan for the book is to reposition it for an older demographic and push hard the distinction. “There's a younger audience for men's magazines that is highly competitive, between *Men's Health* and *Men's Journal* and *GQ* and *Details* and whatever else might come into that mix,” she says. “We have aggressively moved away from that marketplace. The growth in the market is in this more sophisticated, more affluent, slightly older male. So we're talking about carving out a marketplace in the 32-to-45-year-old range that gives us a very good chunk.”

It's a reasonable gambit. But *Esquire's* most direct competitor, Condé Nast's *GQ*, is thriving and cedes no ground in the older demographic. Furthermore, Condé Nast is said to be considering a new men's book that would aim to fill a spot between *GQ* and *Details*, its hip young men's title. Also looming are independent men's start-ups, such as *Maxim* and *Icon*, both with big bankrolls.

In a down year for most of the Seven Sisters of women's service, Hearst's two—*Good Housekeeping* and *Redbook*—took especially hard hits. And although *House Beautiful*, the original shelter book, turns 100 next month, its decreasing ad sales (even in a booming category) make less grand the centennial celebration. *Colonial Homes* is also down. A bright new competitor is partly to blame. “*Condé Nast's House & Garden* clearly took some of the ad dollars away from the marketplace,” says Black. Still, ad buyers say that despite recent heavy turnover in its sales team, *House Beautiful*, with its rate base of 850,000, on which it is delivering a bonus of about 50,000, is often the best match with advertisers' needs. “It's a little broader, a little more mass,” says one.

On the up side, *Harper's Bazaar* will turn a profit this year for the time in a decade. *Cosmopolitan* has back-to-back collector's issues due next spring noting the end of the Helen Gurley Brown era and the beginning of Bonnie Fuller's reign. *SmartMoney* is an emerging leader in the booming, lucrative personal-finance category. And *Marie Claire* and its new editor, former British *Marie Claire* editor Glenda Bailey, are enjoying great biz buzz.

Hearst is breaking into hot new categories, with two *Country Living* spin-offs. The successful *Country Living Gardener* began publishing bimonthly this year; and *Country Living's Healthy Living*, an alternative health title, will publish a second test issue soon.

Also, *Town & Country* will ride high into 1997, after struggling not too long ago to reinvent and reposition itself. The monthly, sort of a trade magazine for the

rich, has surged in ad revenue, despite the rate-base cut, ad-rate hike and a 33 percent cover price hike. Its 150th anniversary issue, on newsstands now, has more ad pages than the *George* launch, the *House & Garden* relaunch or any issue of *Vanity Fair*.

Cathie Black's brand-extension and multimedia plans for the future of Hearst Magazines mirror the plans for the industry at large, with a notable exception: Few others have such vast potential. Brand extensions, including a warehouse of ancillary products, a new media department and 80 international editions, have steadily increased about 35 percent each year for the last five. The company has been on the brand bandwagon since the late '80s, making the most of some of the best-known brands in all of publishing. Black's marching orders for the company: lots more of the same.

"Publishers, more and more, when they look at the kinds of titles they are the stewards for, need to think about how to leverage the assets of what their brand stands for," says Black. "*House Beautiful* is the number-one selling brand of paint at Wal-mart. We produce books and CDs and movies and videos. *Country Living's* new fall book is *Country Living Seasons*; *Victoria* in 10 years has produced 20 books. And we want to look for branding opportunities on a global basis. *Cosmo's* opening up boutiques in Japan. All of these are real opportunities for us for great new revenue streams."

"I think we've just scratched the surface," says David Graff, Hearst Magazines senior vp of brand development. "Branding is an increasingly more important part of what this company is all about. In a competitive advertising world, driven by the economics of magazine publishing, Cathie recognizes that we no longer can depend on advertising and circulation revenue to be profitable."

Graff says gross retail for ancillary products alone will total about \$600 million this year, and that doesn't include home video, music and other entertainment properties, online services, or the company's booming international division. Hearst Magazines, a longtime leader in foreign licensing.

The other deep well Black could tap is multimedia corporate sales. Black's NAA merger experience could prove useful in building profitable bridges connecting Hearst Corp.'s famously independent and separate operating divisions. The challenge is what attracted Black to the company. Just weeks ago, she took a big step in the process, hiring

clients or agencies and look at the businesses in a bigger and more creative way," says Black. "It's not just about rate negotiating and packaging. We don't need to appeal to the lowest common denominator. If some client says, 'I'm advertising on Lifetime and in six of your magazines and seven of your newspapers; all I want is a better deal,' that's not synergy.

"I think you can brainstorm with clients and really think together about programs and proposals that have different kinds of legs on them," Black says. "Newspapers can pull it down to a local market. A national magazine can give you a different kind of overlay. You can potentially think of it in a broadcast environment. Over time, I think we'll be able to do more of that," she adds. "There's a lot more openness to approaching those concepts."

Black perseveres in her current detail—staunchly defending the magazine division's flanks in the industry, while playing the diplomat with advertisers. The ad community is pleased with her presence in their world, a presence her predecessor did not have. Even a rival at Condé Nast yields the point. "She's very personable," he says. "She goes out into the marketplace, and that's been her strength. She's a good people person; she understands what her mission is."

Finding a way to break new ground, to be innovative in what has historically been an old boys' club of a corporation, is Black's long-term mission. "I think Cathie's challenge is how she meets her goals in a conservative, corporate environment," says an industry watcher. Says another, critical that Black has made so few major changes in the company: "Everybody's waiting to see what Cathie's going to do. I'm beginning to wonder how much real power the president of Hearst Magazines has."

Black has more than proven her mettle in the field, it seems. Now she must conquer Hearst. ■

The Hearst Story, Page by Page

Title	Jan.-Aug. '96 pages	Jan.-Aug. '95 pages	percent change
<i>Colonial Homes</i>	108	122	-11.8
<i>Cosmopolitan</i>	1,064	1140	-6.7
<i>Country Living</i>	667	822	-18.9
<i>Esquire</i>	338	431	-21.6
<i>Good Housekeeping</i>	685	930	-26.4
<i>Harper's Bazaar</i>	760	810	-6.2
<i>House Beautiful</i>	524	590	-11.2
<i>Popular Mechanics</i>	452	502	-10.0
<i>Redbook</i>	683	813	-15.9
<i>SmartMoney</i>	679	629	+8.0
<i>Sports Afield</i>	361	469	-22.9
<i>Town & Country</i>	543	426	+27.5
<i>Victoria</i>	304	313	-2.8

Source: Publishers' Information Bureau, Competitive Media Reporting

John Glascott away from package-deal master Whittle and making him senior vp of corporate marketing and sales at Hearst Magazines. (At least one other major publishing company, Gruner + Jahr, had also extended Glascott a corporate-sales job offer when he accepted Hearst's.) Hearst Corp.'s holdings include magazines, newspapers, and part ownership of several cable channels and a broadcast production company.

"My vision is that we can work with

HIGH TECH C Once they're



photography by Harry De Zitter

Butler, Stern and Shine (OF BUTLER, SHINE & STERN) enjoy working with clients who are bright, passionate and over the urge to do traditional tech advertising. Their resume runs the gamut from Anheuser-Busch and Microsoft to DreamWorks Interactive and Netscape. Some agencies will bring category conviction and dogma to their technology clients. These guys, on the other hand, teach their clients to go for the throat.

lients are fun. housebroken.



John Butler
Co-Creative Director

Why do we do technology? Hey, why did Dillinger rob banks?

Our start into this category was actually Sega. Which obviously gives us a different point of view on technology than those guys who started out pushing data modeling tools.

For us, it begins and sometimes ends, with our agency dogs. If clients walk in and can't deal with the sniff test, they're never gonna be able to deal with us. The traditional perspective has no place here, and for a lot of technology clients, that's a problem.

It's funny. Why kill yourself to produce fantastic products, and then support them with pedestrian advertising?

Basically, what we're finding is that the lines between entertainment and business applications, technology and consumer products, are blurring. The ads should reflect that.

These technology purchases, at whatever level, are not cheap. People look for reliable product



Greg Stern
President

information about competitive products before they start shelling out money. That competition is played out in PC Magazine. In front of more than a million people. Twice a month. In both the edit and the advertising.

A great creative product there makes a great technology product hard to ignore.



Mike Shine's Dog

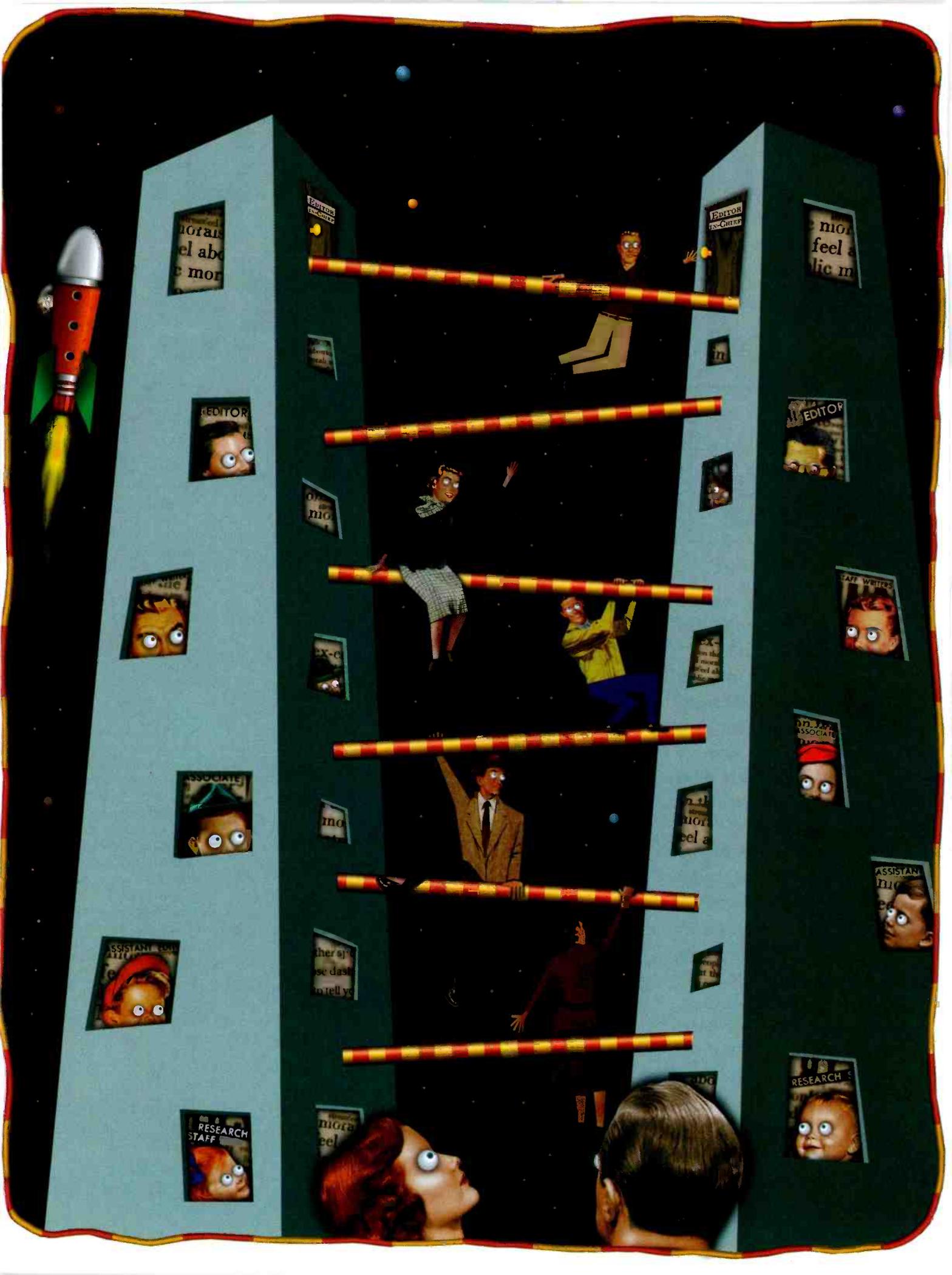
A lot of the technology businesses are consumer accounts masquerading as high tech. Meaning, "Yeah, you plug it in and turn it on and it works with a computer, but what it's doing is serving some personal need."

Face it, today, you've got different people reading technology ads with different points of view. What they do have in common is that they're human. Most of them.

So do I read PC Magazine? Well, our clients' customers do. And our clients do. So of course I do. . . uh. . . when I'm not reading Field and Stream.



**THE
BENCHMARK**



Magazines

Editors

Everybody knows about Walter Isaacson, Anna Wintour, and Tina Brown. Meet the next wave who are making their marks behind the scenes—and every headhunter's short list.

The Next Generation

By Sam Pratt

Illustration By John Ueland

Recently, Richard Pérez-Feria's head is less hunted than hunting-for. But as the founding editor-in-chief of *POZ* (one of *Adweek's* five hippest books of 1995) and now the editorial director for the magazine consultancy PressCorps, he's no stranger to either side of the editorial search.

"Short lists can become weirdly self-fulfilling," Pérez-Feria remembers. "Before *POZ's* launch, I had no profile to speak of. But with help from friends like Maureen Dowd and Kevin Sessums, *POZ* became a mini-media interest. Then Frank Rich called it the only magazine he looks forward to, creating an opening for James Truman on down to give me a call saying, 'I can't believe we missed you...' Not long after that, people also started asking, 'Who do you think would be good for this position?'"

Not every upstart's career trajectory arcs quite so smoothly skyward. In fact, when it comes to drawing up a list of candidates for top editorial slots, publishers often limit their fields of

vision from the beginning. Time Inc. editorial director Henry Muller views this as a strength of the Luce media family: "Unlike a lot of companies, we go to a lot of trouble to identify, recruit and train young people to have careers at our magazines."

Why look in-house first? Muller believes that "one of the benefits of the practice is that at any given time we have a strong bench. Whether it's senior editors or deputy editors or art directors, we have people immediately capable of moving into the shoes of those above them." Underscoring that commitment, Muller adds that "Time Inc. is a place where people can have a career. We are rarely dependent on the outside to fill top positions, which is a big difference."

By contrast, Condé Nast ceo Steve Florio doesn't necessarily view outside hiring as a sign of dependency. In three years at Condé Nast, Florio has made 35 executive changes, and estimates that about half came from inside, half from outside. "Of course I almost always would rather hire and promote from within. Insiders know

the culture of the place; there's a certain learning curve that has to be achieved; and it's good for morale. But when tens of millions of dollars are at stake, and with paper and launch costs being what they are, you have to say to yourself: This is the Yankees. Let's find someone who knows how to throw the ball. If the best person is on the outside, you go with them. Of course if it's a draw, you'd take the person inside."

Florio admits that ferreting out reliable candidate lists can be a chore: "You're going to be hard-pressed to get anyone to say who the new stars are. No one wants to read that their ceo thinks the guy in the next cubicle is their future boss." Muller suggests another possible explanation for the routine floating of the same six names: "If you're an editor who's been fired, like Kurt Andersen at *New York*, or one whose magazine has gone under, like [Adam] Moss at *7 Days*, you're better known in the media community than, say, the executive editor of *Sports Illustrated*. So when a vacancy occurs, people think first of the name in the news."

“Our audience had aged, and it was time to court a younger, smarter, hipper readership,” says Unger.

Just how specious is this trendspotting pseudoscience? Turn to a January 1991 *Mediaweek* article that named Roger Rosenblatt, Dan Okrent and Adam Moss as “the braintrust behind more than 30 projects that could shape the future of magazines.” Rosenblatt has since become known mostly as a respected essayist, while Okrent has settled into the top slot at *Life*, reportedly declining to become the head of Pathfinder earlier this summer.

As for Moss, read on with this caveat: In compiling yet another prediction of names which will be bandied about well into the next millennium, *Mediaweek* has aimed to isolate excellence first, while bearing in mind the inherent imprecision of the soothsayer’s art.

City Statesmen

Eliot Kaplan, Philadelphia
Craig Unger, Boston

With AT&T, America Online and Microsoft all breathing belly-fire onto city webzines, there’s a renewed interest

ELIOT KAPLAN: All factors considered, he’d rather be in Philadelphia, until something really exciting comes along.

in their print counterparts. And two of the more prosperous city books are held by Metrocorp’s Herb Lipson, the demanding publisher of the defunct *Manhattan, Inc.* Lipson can only be pleased with the results now rolling in from the Eastern seaboard.

Under Kaplan, a *GQ* alumnus who joined the staff-written magazine in October 1991, *Philadelphia* won National Magazine Awards in both ’93 and ’94, the first for a roundup of “simple pleasures” found in the City of Brotherly Love. Such fare is typical of Kaplan’s sensitivity to his audience’s quasi-suburban tastes. The upcoming November issue centers on a region-wide poll about “the meaning of being a Philadelphian,” from favorite athletes to the vital oil-vs.-mayonnaise-on-your hoagie debate. But Kaplan is also willing to take risks. Last year’s “Race”

issue, timed to coincide with the Simpson verdict, placed the coverline “Why can’t Philadelphians see beyond black and white?” into the hotel rooms occupied by a nationwide convention of travel agents. “It didn’t sit well with some of the town fathers,” says Kaplan, “but I am very proud of that issue.”

What’s in the cards for the Northwestern grad who grew up in Pennsylvania? “I don’t necessarily think I’m a Philadelphian for life,” he muses, “but it would take something really interesting to get me to leave.”

Unger has held the reins in the city of Paul Revere for much less time, inherit-



ing a tepid product in May 1995 after a stint as deputy editor of *The New York Observer* and six years under Ed Kosner at *New York*. Like Kaplan, he had reported and attended college locally (Harvard) and made a quick jump out of the gate. According to publisher Alan J. Klein, *Boston*’s ad pages rose 19 percent in 1996 between January and September, as compared to the same period of 1995. “Our audience had aged, and it was time to court a younger, smarter, hipper readership,” says Unger of the magazine’s editorial marketing strategy. “The sensibility here is more of a fun, smart, insider one than we had in the past.”

Indeed, a recent profile of Jesse Helms and Benjamin Netanyahu’s gay political consultant Arthur Finkelstein was picked up by *Time*, *Newsweek*, *The Washington Post*, Reuters and a slew of Israeli papers,

racking up NEXIS hits previously unheard of at *Boston*. Other stories have also started to break out of Beantown, such as Alexander Theroux’s hostile review of his brother Paul’s latest novel; the editors are now trying to convince Paul to skewer Alexander’s next *oeuvre*.

“We’ve had writers who never would have been in the old magazine,” says Unger, pointing to hires such as former *The New Yorker* managing editor Meghan Mulroy and “the best crime reporter in the city,” Sean Flynn. “We’re reaching a new readership in Cambridge, Back Bay and the South Side. It’s been a gradual evolution, and I’m really happy with the way things are going.” Even Herb Lipson may have to agree.

Hunted Man

Michael Hirschorn
New York

Many readers were surprised to learn in Michael Hirschorn’s September confession about losing 80 pounds that the executive editor of *New York* is only 31 years old. Normally the vital statistics of magazine editors don’t carry much interest for the public, but the spotlight on Hirschorn brightened recently after pundits pegged him as a frontrunner to succeed one of two deposed Gotham weekly chiefs: Kurt Andersen at *New York* or Karen Durbin at *The Village Voice*.

Though the *Voice* nod eventually went to Don Forst, the only person to hold a top editorial position at every major New York daily; though Caroline Miller of K-III title *Seventeen* did capture *New York*; and though Hirschorn has judiciously shrunk away from the media attention (including this magazine’s), such speculation will likely keep the former *Esquire* articles editor in rotation on headhunters’ playlists for some time to come.

The Fashion Elite

Katherine Betts, Vogue
Annemarie Iverson, Harper’s Bazaar

What, you say, Americans? For some time now the fashion and beauty press

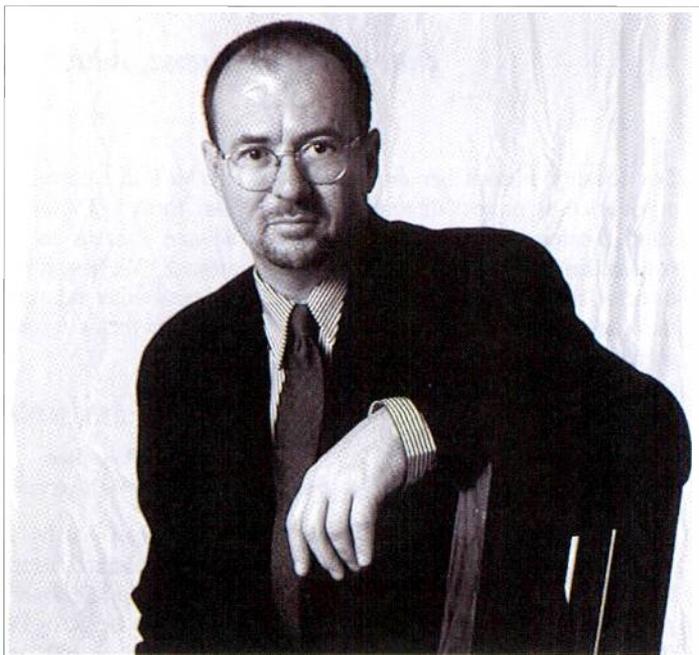
has looked to the U.K. to fill its top editorial slots. But two of fashion's best-respected young editors are homegrown.

In an industry where grooming has at least three important meanings—hygienic, corporate, and equine—some believe that Condé Nast is grooming Kate Betts to follow in Wintour's footsteps. "She's intensely popular with Si Newhouse," said one former colleague. "Their worst nightmare is that Hearst or Hachette might poach her."

Within *Vogue*—which one employee cheerfully informed me is "the most influential style manual in the world"—Betts is described as "a walking encyclopedia of fashion." Fashion writer Pamela Lopez gushes, "I've learned so much from her. She's absolutely going to be a bigwig very soon," adding that the former *Women's Wear Daily* Paris bureau chief is also "an utter francophile." Currently, Betts writes profiles of the likes of Miuccia Prada and Tom Ford while editing the "View" and "Index" sections, the latter intended to dispense some of her cache of "fashion-insider information."

Like Betts, Annemarie Iverson made her mark at Fairchild publications as a reporter and editor. And like Betts, she was hobnobbing in Milan at press time and was thus unavailable for comment. But Iverson's c.v. speaks volumes about her future, as does her just-announced elevation from *Harper's Bazaar's* beauty and health director, the position she's held since 1993, to its No. 2 slot as beauty and fashion news director. "Anyone who covers beauty knows that it's very advertising-driven," said one competitor who wished to remain anonymous. "This promotion gives her a real edge, an opportunity for real editorial influence. She's a tough cookie, and it's a big indication of how Liz [Tilberis] feels about her."

Bazaar is hardly the thickest book around, but its '90s makeover by Fabien Baron restored much of the prestige it commanded in the classy-yet-outrageous heyday of Avedon and Vreeland. Iverson has several key resumé items working in her favor besides similar posts at *Seventeen* (beauty and fitness editor), *New York Woman* (style director), and *Woman's*



Granger: Looking for writers who can imagine a story.

Gentlemen's Bet

David Granger, *GQ*

Expecting to reach voice mail, this caller was caught off guard when *GQ's* David Granger answered his line at 9 a.m. "Oh, I've been here for a couple of hours," he said as the reporter hastily pulled together his notes.

Besides long hours, many people would like to know the secrets of Granger's success, having watched him help reel in ten National Magazine nominations in five years for *GQ*. As the executive editor under Art Cooper, he supervises the "Personal Best" health and fitness section and boasts of "shepherding some of the most beautiful and adventurous non-fiction published in the past half-decade into one of the more popular general interest magazines in America." Words like "adventurous" and "extreme" tend to recur when Granger contemplates his crown of writers, whose jewel is the much-lauded Tom Junod. (Junod's latest triumph was *GQ's* 1996 National Magazine Award for his December '95 feature, "The Rapist Says He's Sorry.")

The real secret seems to be this relentless focus on locating and developing talent. When asked about his future goals for the magazine, Granger—who was briefly executive editor of *Adweek* and *Mediaweek*—returns to the business of text: "I'd like to find yet another batch of great writers who imagine stories, rather than just react." When asked more pointedly about his future goals for himself, he responds, "Doesn't everybody who's creeping up a masthead sometimes imagine that they might be at the top of one someday?" He hastens to add that Cooper (who is not likely to budge from the top spot at *GQ* in the foreseeable future) "has given me the opportunity to publish some amazing material of the past five years. There aren't many opportunities like this."

It's a reasonable bet that those opportunities will find him nonetheless.

Today, the breeding ground may have shifted to the chaotic online arena, where startups remain affordable.

Day (beauty editor): her development experience as project director for the scuttled-before-launch Hearst title *Lauren*, and her position as senior marketing director at Revlon. These give Iverson the crucial branding and marketing background now demanded of many top editors—demands not exclusive to the fashion world.

The Rookie

Mark Harris
Entertainment Weekly

As the senior editor in charge of *EW*'s film coverage, Mark Harris is several notches below ME, the coveted top managing editor role at each Time Inc. title. And yet when company insiders were asked about "comers" in Norman Pearlstine's far-flung empire, Harris's name sprang quickly to mind.

"He's the top star," said one colleague who prefers to remain anonymous, "management totally loves him." Harris himself is a bit lower key on the topic. "I kind of oversee the feature stories on movies, movie profiles, movie industry news, and so on." An original member of

Mark Harris, having written some of 'EW's most memorable cover stories, is now editing the magazine's film pieces.

the team that launched *EW* in October 1989, Harris penned twenty-two cover stories as a staff writer, ranging from pieces on *The Crying Game* to *Northern Exposure* before being appointed to his current position. (The most oft-repeated line he ever elicited from a star was Arsenio Hall, who said, "I'm going to kick Jay Leno's ass" in 1992.)

Harris also supervises the annual Movie Preview issue and still contributes occasional pieces such as a recent review of a Stephen King book. But with Hollywood driving so much of the magazine world nowadays, his positioning as film editor at one of the most densely-researched and widely-read entertainment magazines should make him a pop-

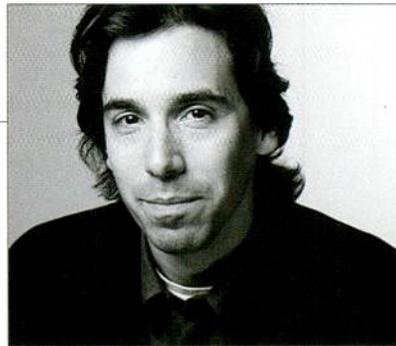
ular pick in editorial rotisserie leagues. The former TV critic for *New York Woman* hastens to spread the credit around. "We have a really good staff of in-house writers who are smart, energetic, and know their way around the industry."

The Industrialist

Peter M. Kaplan
New York Observer

One can hardly imagine a more strategic position for the future editor of *The New York Observer* to have held than the one occupied by Peter Kaplan from 1993 until June 1994: executive producer of *The Charlie Rose Show*. There, Kaplan had the chance to book, size up, and oversee research on many of the personalities he would later skewer as Graydon Carter's successor at the orange crusher of industry egos.

Now 42, Kaplan naturally did not begin sharpening his knives at PBS. Earlier, he held posts at *Smart*, *Manhattan*,



Inc., and an editing position at *Esquire*. It is in the context of *Esquire* that Kaplan's name is most often raised (which creates complications for this reporter, a regular *Esquire* contributor who has been favorably and hostilely noted in the *Observer*).

Kaplan has not commented on whether he covets Ed Kosner's job or if he has met with senior executives at Hearst—and did not answer *Mediaweek*'s requests for an interview. The waters have been further muddied by Jay Stowe's "Off The Record" column in the *Observer*, which regularly attacked *Esquire*. Sources at Hearst insist that talk

of Kosner's demise is idle, while *Esquire* senior editor Randall Rothenberg, the former ad columnist for *The New York Times* and author of *Where The Suckers Moon*, takes a sterner view: "Cathie Black has repeatedly said she is committed to Ed Kosner. I take that at face value as true."

Three things, at least, can be said with some certainty. First, that Kaplan seems content serving at the pleasure of owner Arthur Carter, who in turn appears pleased with the *Observer*'s direction and willing to dig deep into his sizable pockets to further its ends. Second, that Kaplan has reportedly rebuffed overtures from recent suitors such as Microsoft's Cityscape project. Third, that his evident skills and media savvy will continue to place Kaplan on media short lists whether or not he has the slightest inclination to move on.

Online All Stars

The editors of Slate, Word, Salon, Feed, Suck, Mr. Showbiz

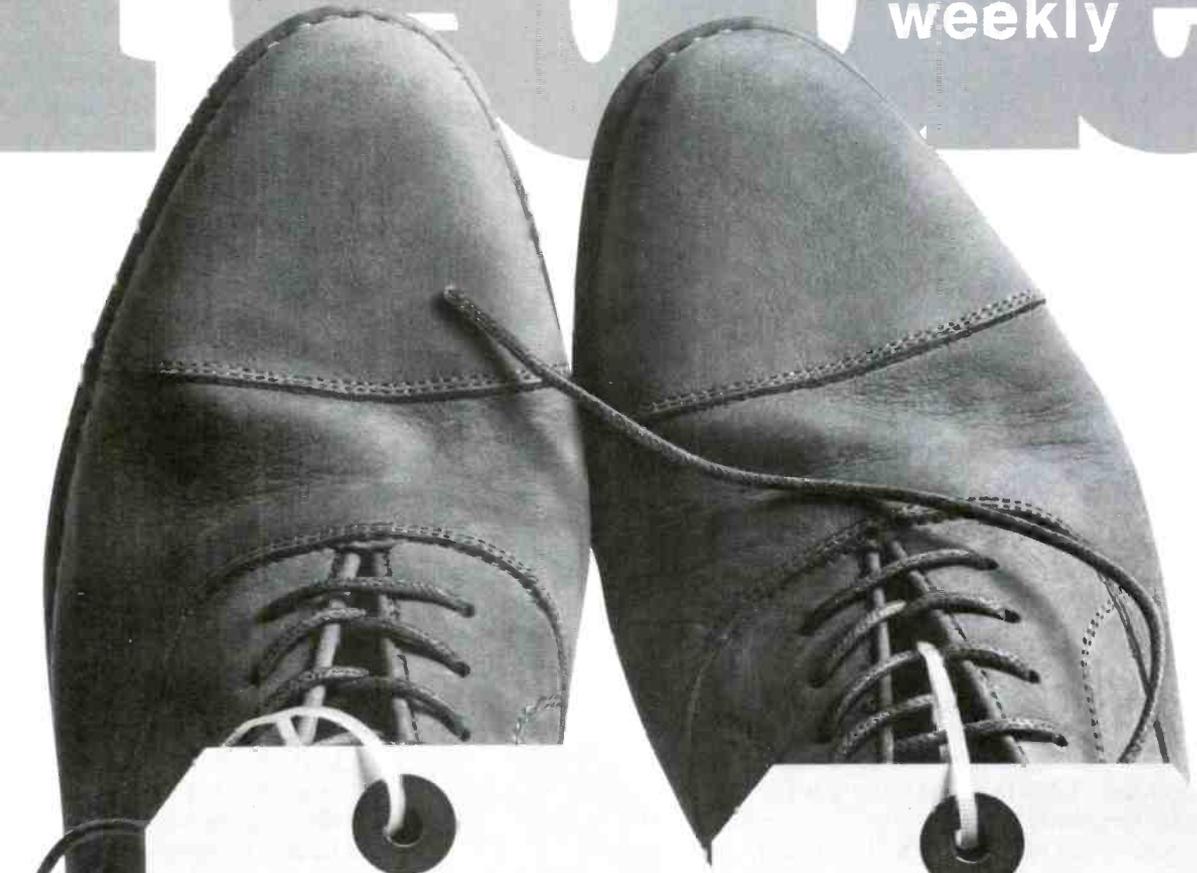
It only took a handful of '80s titles to launch a fleet's worth of '90s publishing careers. Two of the most fertile breeding grounds of the era no longer exist—7 *Days* and *Manhattan, Inc.*—while the third, *Spy*, is a shadow of its former self.

Today, the breeding ground may have shifted to the chaotic online arena, where startups remain affordable. Luckily for scouts—and unluckily for readers—only a dozen or so webzines are turning out print-quality publications, often sacrificing web publishing advantages with an eye toward preserving the merits of the offset word. Their small numbers guarantee regular appearances on panels and in somewhat specious "cyber" roundups. One or two of the "next editors" will likely emerge from these efforts, especially since many have print credentials.

When publishers yearn for intellectual credibility, they will reach for *Slate*'s Judith Shulevitz. The editor of the award-winningly eggheaded *Lingua Franca* from 1991 through 1994, Shulevitz was deputy editor at *New York* in 1994-'95 and has written widely in *The New York Times*

People

weekly



Linda Lewi,
Vice President of Brand Marketing,
Rockport Shoes

**“Any magazine
that can match the
response we
got in PEOPLE has
some big shoes to fill.”**

“Our customers call in amazing stories about our shoes all the time. But once we started telling those stories in The Rockport {Proof} campaign we launched in PEOPLE magazine, calls went up nearly 140%—outperforming every other media vehicle.” To find out how PEOPLE can make people stand up and notice your product, call PEOPLE Publisher Nora McAniff today at (212) 522-4989.

The
Rockport {Proof}

People weekly **Performs™**



Moss: A name that is uttered every time an editor is fired.

Shrinking Violet

Adam Moss, *The New York Times Magazine*

The *New York Times Magazine* is one of the last great journalism-driven magazines, I love it here, and as much as I'm flattered by the gossip, I'm here to stay."

Pity Adam Moss. Way back in the '80s, after rising quickly to deputy editor at *Esquire*, he founded a weekly that was really popular with his peers—so popular that they still consider him for their publications, despite repeated assertions that he couldn't be happier as "The Magazine's" editorial director. It didn't help that *7 Days* perished prematurely on the eve of its greatest triumph—a series of National Magazine Awards—creating a nostalgic popularity for the magazine not unlike that for the late creator of *Rent*.

The 39-year-old Moss seems amiably resigned to his fate, though the continual speculation about his next step up a ladder which he insists does not exist can become distracting. Of course, expecting reporters to not shortlist Moss is like expecting the makers of *Mission: Impossible* not to consider Tom Cruise for the sequel. As long as five years ago, Evan Smith wrote in *Mediaweek* that Moss "is the one whose name is always muttered, Rosebud-like, whenever an editor is fired."

Not much has changed: "If two guys' names are floated, one of them will be Adam Moss," says Maureen O'Brien, a former media watcher for *The New York Post* who now edits books for Hyperion. Yet everyone agrees: Adam Moss is happy. Adam Moss has the ear of Arthur Sulzberger, Jr. Adam Moss has had a hand in the "development and redesign" of *Times* sections ranging from the disappointing "Styles" to the rejuvenated Monday business section which has made *The Wall Street Journal* scramble to augment its new media and technology coverage.

And even if Adam Moss decides to live without possessions in an igloo north of the Arctic Circle, he will likely remain the first name that pops to mind the next time a juicy avail crops up.

Book Review, *The New Yorker* and *The New Republic*, among others. Her New York editor title under Michael Kinsley gives her the run of cultural coverage, and though no one knows whether *Slate* will outlast its celebrity editor (or its intention to start charging for access), Shulevitz will remain known for her frighteningly big brain and impeccable credits.

Among the more seasoned online editors, bear in mind Susan Mulcahy, a fifteen-year veteran of the Manhattan dailies who now oversees *Mr. Showbiz*, probably the only entertainment webzine which regularly scoops *Variety* and *The Hollywood Reporter*; and Shulevitz's formidable Washington counterpart at *Slate*, Jodi Allen, the former editor of *The Washington Post's* Sunday "Outlook" section and a member of the Council on Foreign Relations, whose Rolodex includes deep sources from her days as Deputy Assistant Secretary of Labor.

Prominent among the more upstart webzine producers are Steven Johnson and Stephanie Syman, who launched *Feed* with a reported investment of only \$150,000. Besides garnering an astonishing number of accolades for the webzine's serious-minded projects about culture and technology, Johnson has landed a book contract to write about his theories of interactive design, while Syman has gained added recognition as one of the digerati featured by Samsung as their "Brain Trust."

Other early originals in this category include:

—Marisa Bowe of *Word*, which runs the gamut from "Camp Surgical Supplies" to avant-garde technical experiments like their current "web documentary" set in Guyana;

—Carl Steadman of *Suck*, which was snapped up by *HotWired* after its authoritatively contrarian rants provided one of the first tonics to runaway Web hype;

—and David Talbot, the former *San Francisco Examiner* arts and features editor who brought many of his coworkers along to create *Salon*, which, like *Slate*, is closely patterned after general interest print magazines such as *The New Yorker* or the *Examiner's* Sunday magazine, which Talbot also edited. ■

Microsoft Office. Leading applications designed for Windows 95.

Our goal is to help you work and move faster in a world of bigger competitors. Microsoft® Word, part of the Microsoft Office suite of programs designed for Windows® 95, is the first step. It's a word processor that removes the barriers between you and your work, enhancing the potential of your software.

Simple, everyday tasks now happen automatically. Spell-checking and formatting happen on the fly, with no secret commands hiding their capabilities. Complex tasks are made simple. The TipWizard® assistant recognizes when you're doing something the long way, and shows you a simpler, faster way to do it. And if you're switching from WordPerfect® to Microsoft Word, special support and tools makes the transition fast and fluid. Built-in file conversions allow you to easily transfer your old word processing files into Word, while online help for WordPerfect users helps you make the change with limited downtime. You and your people spend less time working around the software, more time working on the business at hand.

This is Microsoft Word for Windows 95. Using the power and simplicity of the Windows 95 operating system to address your software's full potential. To achieve your company's full potential.

no tall guys

no barriers between you and your customers.

Use the new Internet Assistant for Microsoft Word to create home pages on the World Wide Web. Just download the tools from our Web site. Save a document in HTML format and it's ready to post to the Web where current clients and new customers can find it. You can even use Microsoft Word to create your e-mail or Internet messages with WordMail. And send your messages without ever leaving the program. Connect your company and out to the people you need to make your sales and stay connected with your customers.

no obstacles between you and your software.

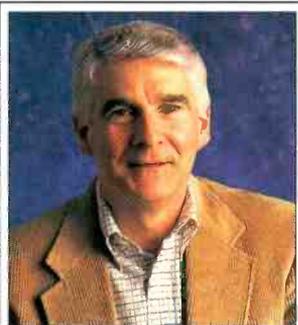
When you have a question about how to do something, just ask the answer. How do I print an address on an envelope? It's just as easy as asking, and the Answer Wizard walks you through the process (without any technology in actuality). You don't have to rely on a computer expert to show you how; you don't have to spend a month's income on training and support. Instead, the people in your company can find the answers themselves.

Make the move to working with fewer obstacles.

For more information on Microsoft solutions for your small business, go to <http://www.microsoft.com/smallbiz>. And, if you're talking about moving from WordPerfect, go to <http://www.microsoft.com/whatsnew>.

Microsoft
Microsoft Corporation

“I’m glad we spent *more* in magazines.”



Bob Herbold
 Executive Vice President
 Chief Operating Officer
 Microsoft Corporation

When you ask PC users how they evaluate all the different brands of software, they play back “magazine ads.” This is their second most important source

of significant information.

What’s source Number One? The magazines’ own editorial reviews of software products. Microsoft is bullish on magazine advertising—we built our business on it.

Print has been our primary advertising vehicle for the 20 years of our existence—and it will continue to be in the future.

In this Microsoft Word ad, the basketball idea draws the reader in—“no tall guys between you and your work.”

Readers get rich information on how Microsoft Word helps create home pages on

the web—you can download that capability from the Internet address in the ad. We also tell

cycles are long, and readers need detailed information. People want to know,

“Print is the foundation of our product marketing.”

how the Tip Wizard® answers questions you type in. Ask it how to take advantage of a feature and it walks you through the process step by step.

The dynamics in this high-tech industry are different from consumer goods—purchase prices are high, repurchase

“What’s your product going to do for me?” They want to get it right. They want specifics.

So magazine advertising becomes uniquely powerful for us. It’s the foundation of our product marketing efforts. **MPA** Magazines make things happen

Magazines

P u b l i s h e r s

One year after Hearst Magazines' precedent-shattering circulation rate-base cuts and advertising increases, publishers continue to struggle with the quality-of-readership equation

Playing the Numbers Game

By Eric Schmuckler

In business, as in life, change is a constant. The comfortable old ways of doing business may keep a company afloat for decades, but there are always swirling eddies, rushing crosscurrents and unexpectedly strong undertows that buffet every player. The magazine business was lulled by the steady inflation of ad budgets through much of the 1970s and '80s, and by the escalation of circulation rate bases to capitalize on that growth.

But the industry has endured a trial by fire over the last few years, as a persistent ad slump was joined by a severe hike in paper and postage costs. Suddenly, publishers' longtime practice of pumping up rate bases with subscribers of dubious quality—leaving advertisers to shoulder the burden—came back to haunt them.

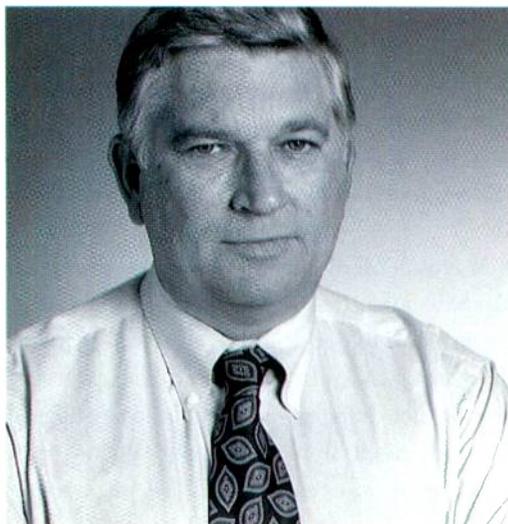
All this came to a head a year ago, when Hearst Magazines slashed its rate bases and increased ad rates across most of its titles. At last, a major publisher

seemed to acknowledge that its economics were fundamentally out of whack. While many rival publishers howled at Hearst's precedent-shattering moves, they also acknowledged that the actions sprang from fundamental economic shifts affecting the entire industry. Strong medicine was needed—and advertisers were going to have to hold their noses and swallow a dose, too. Revolution was in the air, it seemed.

Yet the revolution ended badly, as

so many revolutions do, with one of the ringleaders being ceremoniously marched off to the guillotine. Ironically, deposed Hearst Magazines president D. Claeys Bahrenburg (now chairman/ceo of Petersen Publishing) is said to have argued against the move with which he was so closely identified and for which he so publicly took the fall. Now Bahrenburg's successor at Hearst, Cathie Black, is busily mending fences with advertisers, quietly giving back some of the ad-rate hikes for which Hearst had made a do-or-die stand, according to media buyers.

The Hearst initiative "was a blip," says Page Thompson, media director of DDB Needham. "A year ago, this was the biggest story in the magazine business, and now no one cares. Either the magazine business is not as important as we thought, or everyone learned their



Time Inc.'s Logan: Trying to find circulation levels that "make economic sense."

CN's Florio: Fluctuations in paper and postage prices compel a publisher to "rethink your business plan every four or five weeks."

lesson: If you're going to cut your rate bases, don't raise rates at the same time. And if you're going to increase rates, do it cautiously and quietly."

Yet publishers continue to make adjustments that are evolutionary, if not quite revolutionary. "The forces causing [the Hearst moves] are still with us," says Efrem "Skip" Zimbalist III, president and ceo of Times Mirror Magazines. "A lot of it continues to go on in a case-by-case basis. It's just not being done in a very visible way."

Adds Time Inc. president Don Logan: "Our business has been changing for a long time. All the paper increases did was create some pain on the bottom line. We're simply trying to find the audience level that makes economic sense."

The moderation in paper prices this year appears to have eased the rush to adjust rate bases. "It doesn't take the pressure off so much as change the calculation," says Zimbalist. "If you've gotten a break on paper, how do you spend that? We invest in the magazines." TMM recently redesigned *Golf* and relaunched *Home Mechanix* as *Today's Homeowner*.

"Paper prices rose over 40 percent last year; now they're in the neighborhood of 20 percent higher than two years ago," notes Chris Little, president of the publishing group at Meredith Corp. "We had to do a lot of things to cut costs over the last year and a half. What we don't want to do is relax. And anyone who bounces rate bases because of short-term paper prices could be confusing their advertisers."

"Paper came down 5 percent or more this year," says Condé Nast president Steve Florio, "but next year people anticipate it will go up again, and postal price increases are scheduled for next year, too. You have to rethink your business plan every four or five weeks."

"The discipline imposed by paper prices won't go away immediately," says John Heins, president and ceo of Gruner + Jahr USA Publishing. "But the history is that as paper prices come down, people



"The forces causing [the Hearst moves] are still with us," TMM's Zimbalist says.

Magazines have not completely sworn off the practice of pumping up their ad rates with less-than-first-rate circ.

have increased their ad discounts.”

To be sure, magazines have not completely sworn off the practice of pumping up their ad rates with sometimes less-than-first-rate circ. “A lot of magazines today are still buying circulation where readers aren’t that interested,” says Time Inc.’s Logan. “Those readers move in and out. It’s a bit of a shell game.”

That game becomes harder to play as stamp-sheet houses like Publishers Clearing House have posted weaker results over the last couple of years. “We’ve seen a continuing decline in response to stamp sheets,” says Zimbalist. “There seems to be a fatigue among the public to sweepstakes. Meanwhile, we’re finding strong response to direct mail.” Some publishers say they have noticed a slight rebound in stamp-sheet circulation in recent months, but Hachette Filipacchi president David Pecker says that “the bounce-back has been minimal. You can’t count on that business, so you’re [direct] mailing more to maintain a rate base.”

While some books are legitimately increasing circulation in response to consumer demand, a large segment of the industry is moving toward lower rate bases. A recent study by *Capell’s Circulation Report* showed that 35 percent of the titles reporting to the Audit Bureau of Circulations have sliced their rate bases at least once in the past decade, with three-fourths of those cuts coming in the last five years. Among rate-base cutters this year have been Hachette’s *Woman’s Day*; Gruner + Jahr’s *McCall’s* and *Parents*; *Modern Maturity*; *Playboy*; and *Smithsonian*. “It’s accelerating,” says editor Dan Capell. “The industry will be healthier for it.”

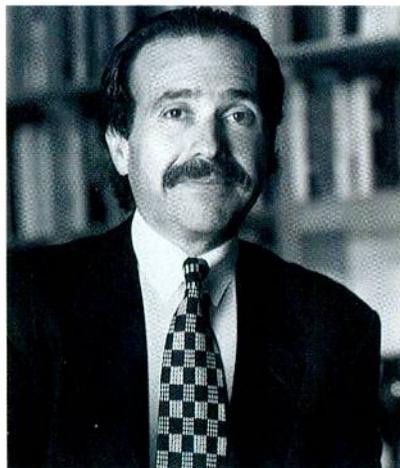
The good news, says Logan, is that “there’s much more understanding by advertisers that having gains every year is not the only way of showing circulation vitality.” Agrees Mike Moore, worldwide media director at DMB&B: “It’s a much wiser policy to manage circulation than to grow it hell-bent. Advertisers are looking at the quality and growth of circulation much harder. If one book [in a category] is growing

and another isn’t, you want to look at that in perspective.”

Advertisers have long pushed to get a read on circulation quality, via a Magazine Publishers of America initiative to track each book’s average price paid per copy. This became a reporting option last spring, though “some mags are reluctant to do it,” says Roberta Garfinkle, senior vp and director of print at McCann-Erickson. “Basically, the books with high renewal rates have no problem revealing it.”

Many publishers are trying to make their readers pay a larger share of the freight and even make their circulation profitable. Magazine consultant Marty Walker cites a publishers survey showing that circulation revenue actually inched ahead of advertising in 1995, accounting for 51 percent of total revenue.

But Hachette’s Pecker is dubious: “Seventy-two percent of our revenue is advertising, up from 64 percent two years ago,” he says. “For a normal consumer magazine, it’s two-thirds ads, one-third



ement on newsstands and better circulation dynamics, has that been worth the cost? I don’t know.”

Still, many publishers are fighting the good fight. “We’re asking readers to pay for a bigger percentage of the magazine, and we are getting it,” says Zimbalist. “There may be fewer readers in some cases, but they’re really dedicated.” Adds Condé Nast’s Florio: “We’ve raised *Glamour* to a \$2.95 cover; we’ve tested raising *Vogue*; we’ve done one-month raises on *Vanity Fair* and *GQ*. When we have big, thick, healthy issues, we charge the reader for it.” Meredith’s Little says: “That’s why we emphasize six-times-a-year magazines [*Traditional Home*, *Country Home*]. You can almost always get subscribers to pay more [for those] than for a monthly because the out-of-pocket cost is not a lot more than what they’d pay for a monthly.”

The recent shakeout among newsstand wholesalers offers potential opportunities. Heins notes that the obsolete system of hundreds of independent wholesale distributors resulted in “lousy sell-through, with an industry average of 40 percent. Consolidation may lead to short-term dislocations, but the end result can be companies that are more sophisticated. Every percentage-point increase [in sell-through] can mean a huge savings. But I

Hachette’s Pecker is dubious about getting circulation to account for more than a third of revenue: “I don’t see [a change] happening.”

don’t see a lot of urgency at magazine companies to do new, creative things [in circulation]. It’s almost like the industry has given up.”

“Wholesalers are now saying they won’t accept a title if it doesn’t sell through 25 percent or more,” Pecker says. “Unless you make up their margin by paying cash, your title is out. Of 4,400 titles on the newsstand, about 1,700 have been marked [as below that threshold]. Since that’s your most profitable circulation and it’s so important for advertising, the pressure on newsstand circ has intensified.”

With magazines having such a robust

circ in net revenues. I just don’t see [a change] happening.”

“We’ve been selling products for less than their value, and we’ve been doing that forever,” says Heins of Gruner + Jahr. “If the reader’s used to paying a buck an issue, it’s very hard to increase prices. Unfortunately, we haven’t been able to invest heavily in the editorial and see a return. We added 16 pages of edit to *McCall’s*, and while we’ve seen improv-

Get



The Best of the Best

From comedy to talk, news to late night, soaps to sports, the 50 most exciting, most memorable small screen stars of all time are ranked by the authority on television.

To end the year with the best plan possible, call Publisher Suzanne Grimes at 212/852-7318.

TV's 50 Greatest Stars Of All Time

Issue Date **December 14** Space Close **November 12**



Get Inside. TV Guide.™

Publishers are bracing for a major blow from new federal regulations on tobacco ads set to take effect next summer.

year (ad revenue was up 8.2 percent through August), the annual battle over ad rates has taken on a different flavor. Publishers this fall have come out asking for mid-single-digit page-rate increases—not a lot, but not a little either. The health of the industry “moderates the rates people will be asking for in '97,” offers Zimbalist. Says Little: “A year ago, we were hammered on paper and we didn’t ask advertisers to pay for the bulk of it, so now [that paper’s down] we don’t have to give it back.”

Hachette has taken some heat for announcing a 9.8 percent rate hike for *Woman’s Day*. Pecker’s company-wide asking price for '97 is about 5 percent. “Inflation is 2 or 3 percent, so when I look at a 5 percent increase, I have not experienced a big backlash from advertisers,” he says.

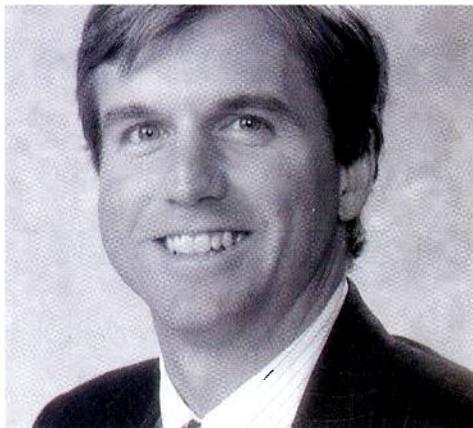
Naturally, advertisers are keeping Hearst and its ad rates under the microscope. The question remains: Did the company’s grandstand play work? One Hearst partisan, speaking comfortably from the shadows, insists, “This has worked exactly according to plan. We lost 10 percent of ad volume, but saved over \$35 million in circulation costs and got more vitality on the newsstand. Hearst may have taken it on the chin, but every company has followed [with rate-base cuts].”

Not surprisingly, few rivals agree with this postmortem. Says one Hearst competitor: “They truly believed the industry would follow them, but look at the page counts. The industry has had a wonderful year and Hearst has taken a pretty big hit.” The publisher’s ad revenue was down 8.7 percent through the first eight months, to \$541.4 million, for the 13 Hearst titles measured by PIB. “The readers have voted and the advertisers have voted. Having an efficient circ is an industry norm. Whenever you see a large correction, it’s because there’s weakness.”

And that pain may have been for naught, as buyers report that Hearst is back to dealing for dollars. “The reality

is, they’re making some concessions,” DDB Needham’s Thompson says of Hearst. Adds another top media director: “They’ll never come out and officially rescind their cut circulations, but they didn’t make [them] stick. Over time, there’s been a softening of their position. Client by client, they’re making satisfactory arrangements.” A competitor charges that Hearst has offered selected advertisers “zero rate increases or reductions, deals where it goes back to '94 rates. It impacted me with certain advertisers—I had to revise my deal seven times. It hurt the entire industry.”

According to Hearst, Black has stood



up to advertisers and is maintaining the current rates. A Hearst representative says that Black has courted advertisers that “should be with us because they are a good fit” with the company’s magazines. The rep declined to address whether Black has negotiated rates down to 1994 or 1995 levels. “We don’t discuss that, because this business can be pretty competitive,” the representative says. “I’m sure Condé Nast would love to know what we’re doing.”

Meanwhile, many publishers are bracing for a major blow from the new federal regulations on tobacco advertising, scheduled to take effect next summer (see “Washington” column on page 22). The new rules will limit several books to carrying only black-and-white tombstone ads and “the tobacco companies say they won’t do that,” reports Pecker, whose affected titles include

Elle, Premiere, Road & Track and *Car & Driver*. “Tobacco companies pay the highest rates for franchise positions,” he notes. Hachette and other publishers are hoping to make up lost tobacco pages with growth from drug, financial services and high-tech advertisers.

How do the big buyers and sellers view the long-term prospects? “I still see money growing in print, but less than 5 percent [per year],” says Pecker. “The pie is growing marginally. The only way to maintain is to be fair on rates.”

“The last time I looked, magazines’ share of ad dollars wasn’t declining, it was increasing,” says Zimbalist. “But it’s being spread over a growing number of titles. There’s a lot of selectivity—there are winners and losers in each category.”

“We’ll be budgeting double-digit growth on the bottom line for the

“If the reader’s used to paying a buck an issue,” says Heins of Gruner + Jahr, “it’s very hard to increase prices.”

coming years,” says Logan. “That’s our goal, and we firmly believe we can do it.” Meredith’s Little is also particularly bullish: “We’re investing more money in magazine development than in new media.”

“The pool of available dollars for print is relatively static,” warns Garfinkle, “but you see it moving around [between books] more than ever.” Adds Lou Schultz, president of CE Communications and a long-time hawk on print sales practices: “In the next three or four years, I don’t see print diminishing in revenue. But I don’t see massive growth in that business long-term unless they make major changes in the way they operate. With more and more direct marketing, print has to suffer.”

“By focusing on negotiability, it’s easy to overlook that most major advertisers want to make continued use of print,” says Rich Hamilton, media director at DMB&B/New York. “Then you see something like that milk campaign in magazines, and it’s a testimony that you’re talking about a very powerful medium.” ■

More golf. Less clutter.



Sure we give you that hard to reach, upscale demographic, but with only 5 minutes of national advertising per hour (that's less than half of network golf) The Golf Channel delivers your message in an uncluttered environment. Plus we'll develop marketing programs tailored to your clients' needs. That's why Rolex, PaineWebber, Gillette and Anheuser-Busch, to name just a few, have joined us. Maybe you should too.



THE GOLF CHANNEL

Call your regional representative today.

Northeast Region
Ben Lord
(407) 363-4653

New York City
Dave Bialek
(212) 984-1056

Southeast Region
David Curran
(407)363-4653

Central Region
Maury Moore
(312) 867-8805

Western Region
Kevin Plate
(310) 648-6686

<http://www.thegolfchannel.com>

Magazines

Designs

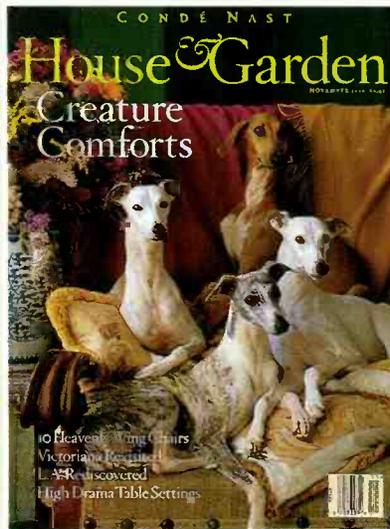
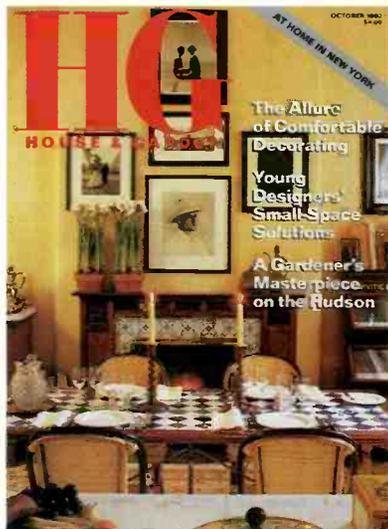
New looks for old books: The makeover of a well-known title is a risky but potentially rewarding exercise. Beyond editorial missions and marketing plans, the look of a book is perhaps the defining factor in its relationship with the reader.

With that in mind, we talked to the people behind the redesigns. **By Mary Huhn**

Condé Nast House & Garden

Designer: Robert Priest

Art Director: Robert Priest



and, at the same time, elegant.”

Priest wanted to make a statement. “I had no desire to do a delicate or understated magazine,” says Priest, who claims that the shelter category is lacking in good design work. “I felt it should be strong, yet with a light touch. It would be friendly and approachable, but it would have the stamp of authority through the strength of the design.”

The new *House & Garden* logo (see art box 1, before and 2, after) contains the rare homage to the past. In the early part of the century, a hand-drawn logo graced the cover and the ampersand piggybacked the “G” as it does today.

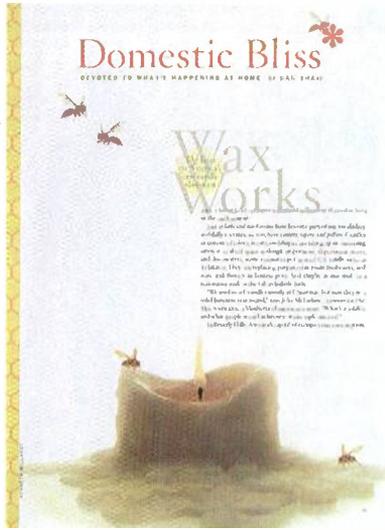
“This magazine has such a great tradition we thought, ‘why not have a nod to the past?’—not that anyone would know it, but just from a sense of integrity,” says Priest. “We all agreed this would be the way to go and not to do a massive sans-serif thing that would blow you away on the newsstand. The logo would stand for elegance and class.”

The logo and headline serif typeface is nicknamed Wisterious (for the plant), which was designed by Jonathan Hoefler. Another typeface, Pavisse, was designed as a supplement (the words

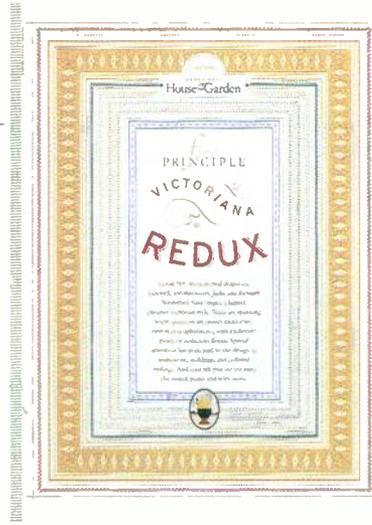
When Condé Nast decided to resurrect *HG*, which folded in 1993 as a result of the company’s purchase of *Architectural Digest*, as the reborn *Condé Nast House & Garden*, the magazine had already been through several incarnations in its 93-year history. The magazine has had more than 60 logos. At one point in the 1940s under then-art director Alexander Liberman (who rose to become editorial director of Condé Nast), the logo

changed monthly, from, for example, plaid to topiary and scotch tape.

Editor Dominique Browning, most recently of *Mirabella*, and art director Robert Priest, who was art director of *GQ* for seven years, faced the daunting task of taking something old, something new and something borrowed and mixing it into a package representing the new *House & Garden*, which has sprouted in a more crowded shelter book field. Browning desired a “beautiful, interesting and accessible magazine



3



4

Condé Nast are set in this).

The sans-serif typeface, which resembles road-sign letters, is aptly named Interstate. "This had a character," says Priest, "that didn't look like everything else and yet felt modern, which is just about the hardest thing to find—to get a sans-serif type which looks modern which everybody isn't using."

The other homage to the early *House & Garden* is realized in the covers, which are also inspired by Liberman, who had the noted photographer Irving Penn shoot for *House & Garden*. "Penn shot beautiful covers," says Priest. "Liberman was able to mix those kind of covers up with illustrations and interiors. We felt very inspired by the period in the way you could mix up the way the covers look."

"It was really unpredictable," Browning says, referring to Liberman's book. "It was [a photograph of the] inside a dishwasher, a quote from Abraham Lincoln, a bouquet of flowers."

Browning uses an architectural metaphor—fairly classical—to describe how she and Priest built the magazine. "You decide what your pillars are and you stick with them," she explains. "Readers and I like to know where we are." The front of book, divided into three sections, includes "Domestic Bliss," a series of columns, and "Object

Lesson," which focuses on a home-related item, such as a crystal chandelier or a commercial/residential stove.

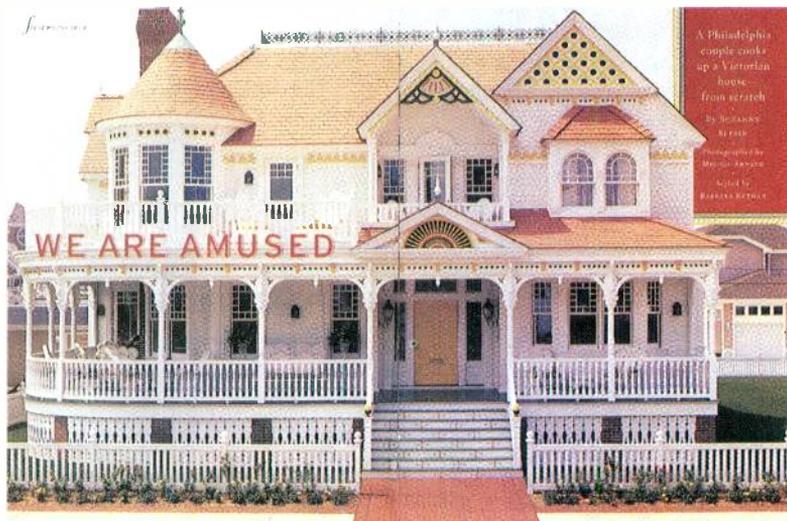
To distinguish edit from ads, pages in "Domestic Bliss" were boxed and asterisks were floated throughout (see art box 3). For the same reason, decorative borders are set close to the spine, a subtle but personal way of creating separations. For readers' ease of navigation, each section has its own logo.

With a more-formatted front, Priest and Browning wanted the well to be lively with the designs reacting to the feature photographs by using

typography in an illustrative way. Priest contends that many magazines often choose from too many typefaces in features. "What we've done is to be illustrative and reactionary with a very limited number of typefaces," he says. "That makes the reader know they're in editorial and they get a familiarity with the typefaces. It allows us to be adventurous and more fun."

The first feature gets special treatment: a cover page named "First Principle," and a closing package, "Trade Secrets." The cover page is created in tune with the subject—for instance, the piece "Victorian Redux" features a border, with busy, candy-colored Victorian-style elements in it (see art box 5). "It jumps you into the mood of the first piece," says Browning.

In general, Priest says, they've tried to be lively: "We thought there would be great mood swings in the magazine, where you can take a rest and then you can be bold." ■



5

Magazines Design

Fortune

Designers: Walter Bernard, Milton Glaser

Art Director: Margery Peters

Time Inc.'s *Fortune* is another magazine with a rich design history. First published in 1930, the business magazine used original illustrations on cardboard-like material and heavy-weighted pages to match. Logos were hand-drawn to go with the lithograph-quality drawings on the cover.

John Huey, who was named managing editor of *Fortune* in February 1995, and Margery Peters, art director for the title since 1982, oversaw an art and editorial redo by design gurus and magazine consultants Walter Bernard (who was art director of *Fortune* in 1983) and Milton Glaser. "We wanted to reorganize—or some people say organize—the material," says Huey. "We didn't know exactly how."

"Huey wanted more variety in stories, wanted to redefine editorial range of material, and wanted to clarify structure," says Glaser. WBMG (the studio of Bernard and Glaser) met repeatedly with members of *Fortune's* editorial staff to be certain the design sprung out of editorial objectives. "It wasn't the kind of redesign where they take a laundry list of everything we've been doing and what we want to do and format it," Peters recalls.

One physical change that suggests how the magazine has changed over the years is the reduction in size from 9 inches by 10 7/8 inches to 8 inches by 10 7/8 inches (see picture box 1). "*Fortune* wasn't a coffee-table book anymore, but it was coffee-table book size," says Huey. "It's an actionable, read-me-on-the-train, put-me-in-your-brief-case kind of magazine."

For Glaser, the most significant part of the design challenge was the

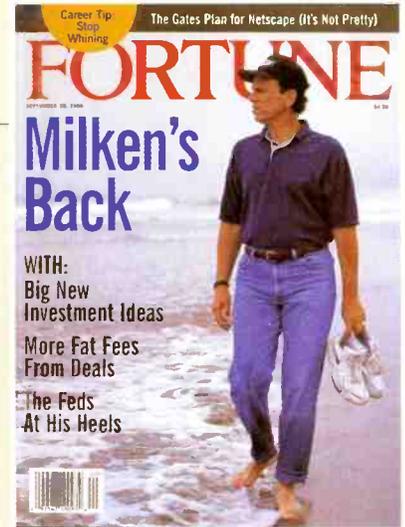
front of the book (see before and after in picture boxes 3 and 4). "The front of the book is where you develop affection with the reader," he says. "The front is your most intimate, most personal voice, mostly because it's more casual and less official than the feature." Glaser used an analogy of a "giant buffet" with hundreds of different offerings to describe physically what he did with the front. "You don't want to eat everything, but everything looks good so your appetite is aroused," he says. "It's cheek to jowl, one thing after another—a bowl of shrimp next to slices of chicken next to a little bowl of condiments. Things spill onto another, so there's a tremendous range and variety."

The front of book was thus packed full of varied elements, with continuing columns, more graphic elements and short items mixed with the long. "In the same way business intrudes on your personal life, this [design] was a

metaphor for the boundaries of things that have basically eroded. There's less and less discreteness and divisions between things and pictures," says Glaser. "This whole front of book was kind of a browsing section so lively and interesting that by the time the readers are through it, they've already felt they have gotten their money's worth."

While the magazine had five sections before, they weren't stuffed with as many items. "They didn't accommodate all of the turf that's now folded into those sections," says Peters.

While the front is the personal side of the magazine, the feature sec-

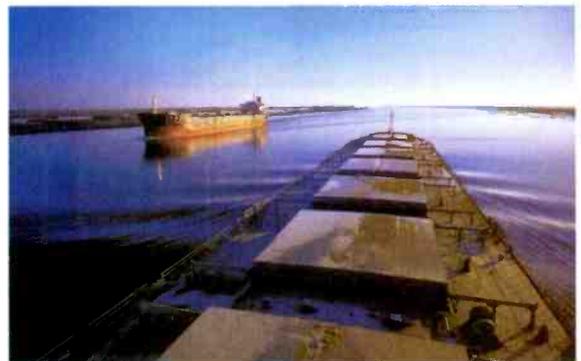


1

PORTFOLIO

Life at the end of the Mississippi

FOR MANY of us, the word "portfolio" conjures up images of a man in a suit, carrying a briefcase and looking at a stack of papers. But for Andrew E. Soper, the word has a different meaning. Soper is a professional photographer who has spent the last several years documenting the lives of the people who live at the end of the Mississippi River. His work is a blend of art and journalism, capturing the raw beauty and harsh realities of the region. Soper's portfolio is a collection of black and white photographs that tell the story of a community that has been largely forgotten. The images are powerful and evocative, showing the struggles and triumphs of the people who live there. Soper's work is a testament to the power of photography to tell a story and to bring attention to a cause that is often overlooked.



Andrew E. Soper is a professional photographer who has spent the last several years documenting the lives of the people who live at the end of the Mississippi River. His work is a blend of art and journalism, capturing the raw beauty and harsh realities of the region. Soper's portfolio is a collection of black and white photographs that tell the story of a community that has been largely forgotten. The images are powerful and evocative, showing the struggles and triumphs of the people who live there. Soper's work is a testament to the power of photography to tell a story and to bring attention to a cause that is often overlooked.

2

Magazines

Design

*Travel & Leisure***Designer: Giovanni Russo**

Art Director: Pamela Berry

American Express Publishing's *Travel & Leisure*, which celebrated its 25th anniversary in September, has emerged from its transitional journey to a welcome period of tranquility under editor-in-chief Nancy Novogrod, who came to the magazine in July 1993, and art director Pamela Berry, who joined in November 1994.

Up until the redesign, which made its debut in January 1995, the magazine had been changing its look frequently due to a change in art directors. When Novogrod joined the magazine, Lloyd Ziff was the art director. Matthew Drace followed in his place, and when he left, his associate art director, Giovanni Russo, took over. When Russo left to become senior art director for Gap Advertising, Berry got the job.

For the most part, Russo designed the current incarnation of the magazine. Explains Novogrod, "I wanted to infuse a contemporary spirit and sense of style into the magazine and to make it more beautiful and more romantic and inspirational."

Travel & Leisure uses a custom-designed typeface called Requiem, a serif typeface designed by Jonathon Hoefler (who designed the *House & Garden* typeface). "I wanted to do beautiful serif typeface that was sort of inspired by a Renaissance painting that I couldn't find in standard typefaces," says Russo.

For the sans-serif typeface, often used in the subheads, Russo chose Helvetica, but Novogrod thought it too light and overused. Berry, who has fine tuned Russo's design along the way, changed it to the bolder Frutiger shortly after Russo left.

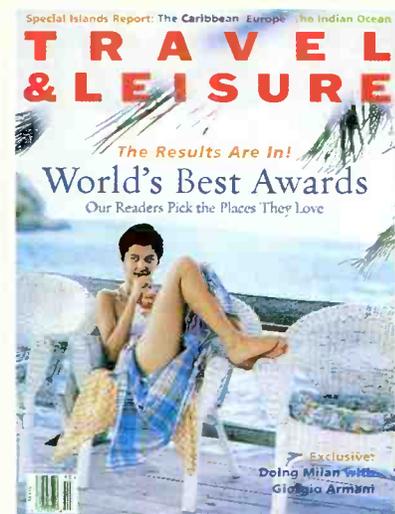
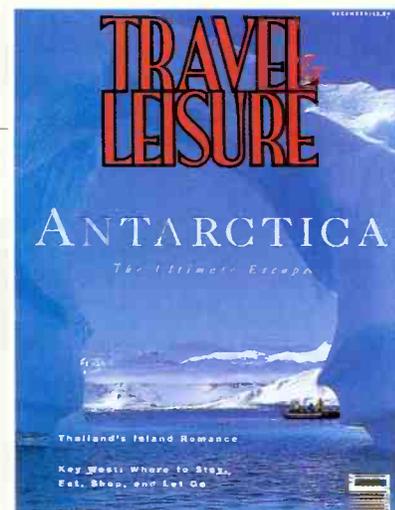
"Helvetica is really classic. [Frutiger] had a more modern, fresh look," adds Berry. The magazine uses Interstate in its display type as well (see art boxes 3, before, and 4, after).

While Russo and Novogrod's redesign appeared in *Travel & Leisure* January 1995 issue, the bolder sans-serif logo, also drawn by Hoefler, didn't appear until November 1995. Until then, Drace's bolder black-edged logo held the cover. Because of logo changes by Ziff and Drace, the publisher was hesitant to change yet again. "Until November, the logo was out of tune with graphics and photographs inside," says Novogrod. "The current logo is very modern and is in line with the magazine, which has a kind of classic modern look" (see art boxes 1, before, and 2, after).

Don't expect too many changes from Berry, who says, "I want the magazine to evolve and to change subtly."

"The cover photographs were very much about lifestyle—we were using models in our photo shoots and I wanted the logo to represent the new sensibility," says Russo. "And I just never liked the old logo. The [current] bold sans-serif logo reads well on the newsstands, is very simple—no tricks, basically."

Also on the cover, Russo took the border off. "It was a little claustrophobic," he says. Russo would also bleed photos full-page and find ways to overlay them with type. "You have limited pages and you want to get the most impact you can," says Russo. "It was always a balance of getting the photos and



the story and the facts into one magazine, which isn't an easy task, because you love everything." Russo wanted the photos to provide an inside, intimate view. "We wanted to be more of a celebration of a destination rather than a documentation. Portraits were also a celebration rather than documentary," he says (see art boxes 5 and 6).

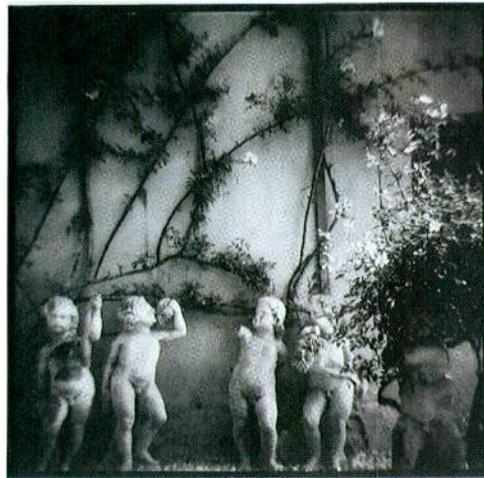
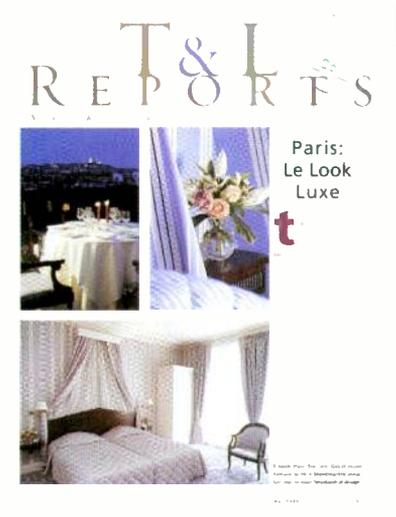
Besides bringing in writers who weren't typically travel writers, such as as Erica Jong, Michael Korda, Tama Janowitz and George Plimpton, the magazine used non-travel photographers, some fashion photog-



(see art boxes 3, before, and 4, after, for *T&L Reports*). Next up was the feature well, with simple layouts and big photographs or illustrations. "I played around with headlines. I had some fun with that," says Russo. "If I went crazy

for one, I was conservative in the next to keep the balance."

The back of the book contains all the facts about the stories. "The book's flow has a rhythm," says Russo. "You get everything you need." ■



MY ITALY

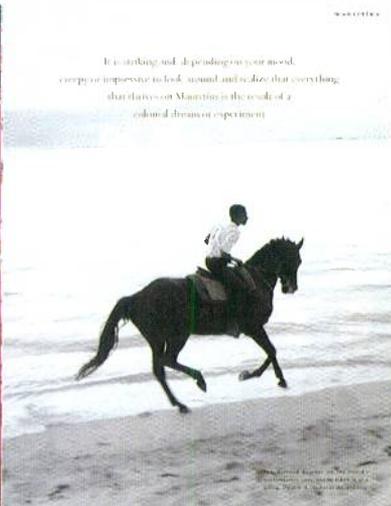
BY ERICA LUNGO

When I traveled to Italy, I was struck by the way the people there lived. It was a mix of old and new, of tradition and modernity. I was struck by the way they lived, by the way they loved life. I was struck by the way they lived, by the way they loved life. I was struck by the way they lived, by the way they loved life.

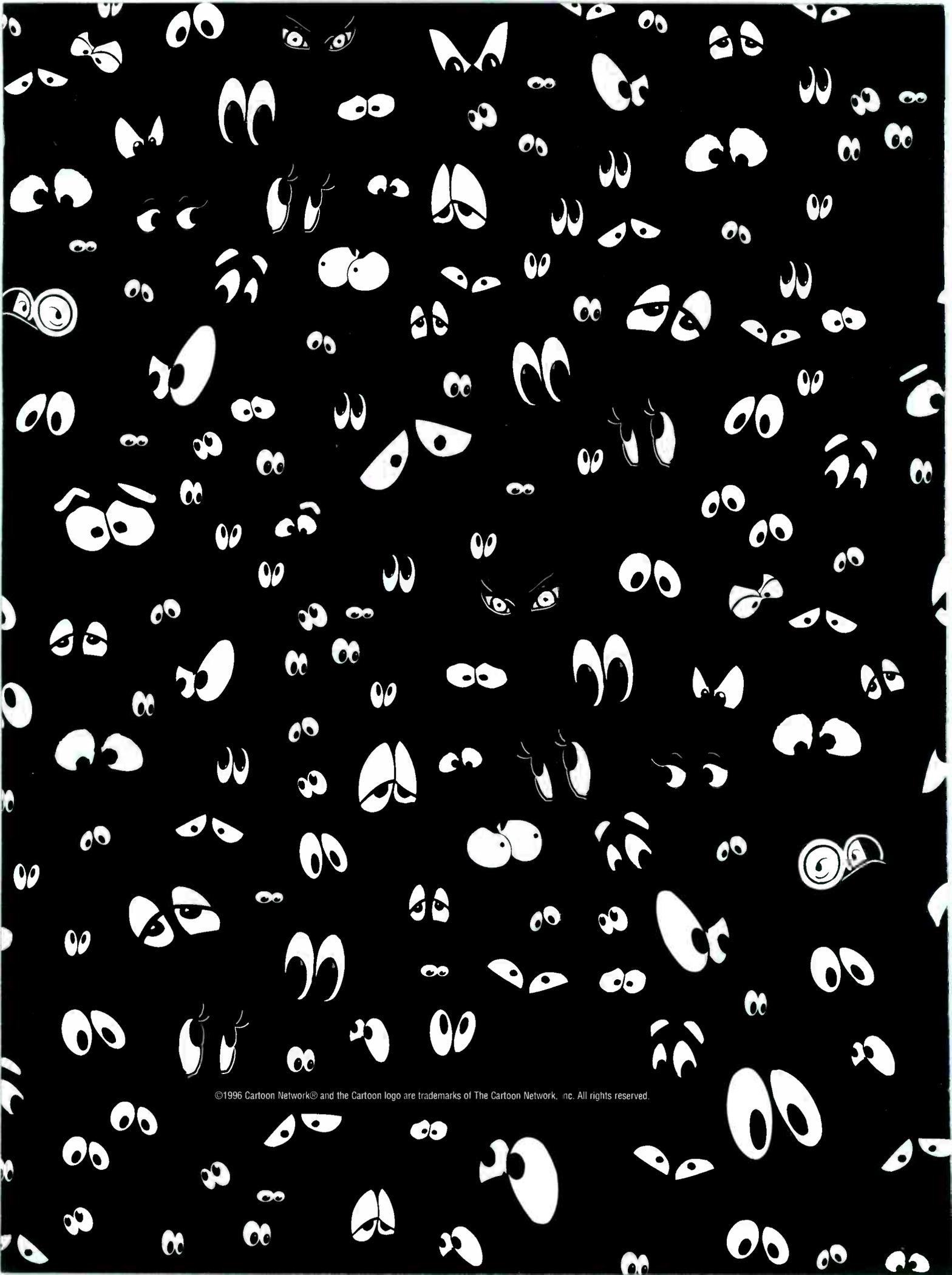
5

ographers and interior photographers. Novograd began featuring beautiful, smaller hotels, and these needed to be shot from the rooms out, with attention paid to homey but elegant touches (such as an unusual lamp or a lovely ashtray) contained within. "It was almost an interior book," says Russo. "These smaller hotels are more like a home away from home than a place to sleep, so we tried to portray that visually."

In the front of the book, which contains pieces of information packaged in smaller stories, passport-like stamps mark the pages



6



©1996 Cartoon Network® and the Cartoon logo are trademarks of The Cartoon Network, inc. All rights reserved.

**30 MILLION
HOUSEHOLDS IN
FOUR YEARS.**

**THAT'S A NEW ONE
EVERY 4.2 SECONDS.**

(don't blink)

Cartoon Network is now 30 million households strong. Proof positive that the Toons are Taking Over.

That makes us the fastest-growing top-rated network on basic cable.* (Hello, we just added another household!)

Our explosive growth also comes with amazing performance. Cartoon Network has been among the top five basic cable networks every year since launch. And our commitment to innovative, award-winning original programming has helped us deliver double-digit audience growth.**

You simply can't ignore growth like this—and neither can your clients. Let the Toons Take Over and watch your business improve faster than you can blink an eye.

**CARTOON
NETWORK**

**Toons Are
Taking Over**

* Nielsen Coverage Estimates October 1995 vs. October 1996. 30/96 top 5 highest rated basic cable networks. Cartoon Network, TBS, TNT, Nickelodeon, USA.
** Nielsen NMI, 1/1/95 - 9/30/96 vs. 1/1/95 - 9/30/95, total day household delivery.

New Media

By Cathy Taylor

Web soap-opera
king American
Cybercast introduces
some new flavors
of serial for
pop-culture fans

Let Us Entertain You

It's far from a household name, but Internet programmer AMCY today takes a step toward making its acronym as well known in the media world as the abbreviations for two of its prime backers, CAA and TCI. Along with Intel, Softbank and Grey Advertising, Hollywood's Creative Artists Agency and cable giant Tele-Communications Inc. are investors in American Cybercast ("AMCY"), producer of two World Wide Web series: the popular, genre-inaugurating Web soap opera, *The Spot*, which launched as a stand-alone property in June 1995 as a project from Grey sub-

sidary Fattal & Collins; and the newer *Eon4*, a sci-fi adventure that made its debut last summer.

Today, the American Cybercast Web site, located at <http://www.amcy.com>, will become an umbrella location for *The Spot*, *Eon4* and several new entities. The company hopes that the letters AMCY will come to stand for Web entertainment in the same way that ESPN stands for sports. Soon, that goal may come into clearer view: AMCY's kinship with TCI has given the service prominent placement on the emerging @Home Internet-access and content service.

As part of what American Cybercast bills as its "network launch" today, the company will also "air" the first episode of *The Pyramid*, a series that looks to be an intriguing combination of the canceled Fox series *Profit* and *Microserfs*, the novel based on Microsoft. The pyramid itself is the building in which the fictitious company Global Oasys goes about its business, where armies of twentysomething programmers toil away in rows of cubicles referred to as "The Hive." "It's like a 24-hour environment that's always buzzing," says Todd D. Ahlberg, a producer and director of the series. While "corporate materials" on the site focus on Global Oasys' "happy, fuzzy public exterior," Ahlberg hints that beneath the smiley corporate message, there's a lot

of ill will at work. Any similarities that visitors may notice between Global Oasys and the Microsoft Corp. should be considered not at all coincidental.

AMCY is also launching five brief, interstitial series that will greet visitors to the site before they go on to the longer-form series. Called Quick Fix Theater, the series features entertainer-contributors Jonathan Katz, best-known as *Dr. Katz: Professional Therapist* on Comedy Central; actress Kathy Najimy; SCTV alumnus Dave Thomas; performance artist Spalding Gray; and comedienne Paula Poundstone.

AMCY is offering Quick Fix to advertisers (sponsors of the other programming have included Sony, Apple and Intel). AMCY is hoping that eventually celebs such as Poundstone, Gray and Thomas will host full-fledged Internet series of their own. The company has ambitions to extend its content in the opposite direction from which most is moving these days, by launching series as cyber properties and getting them into traditional media later.

Is AMCY just another example of new media aspirations run amok? Possibly. But consider that *The Spot* will get another life next month as a book, published by Simon & Schuster.

Cool Site Awards

Timothy Leary Lives Again

Some time after supermodel Brandy forgot to include one of the search-engine nominees in her turn at the podium, but before Penn Gillette placed a white bean on his tongue and then expelled it from his left eye, Discovery Channel Online earned top honors at this month's Cool Site of the Year Awards in New York.

The awards, dispensed in nine



Cool gang: Site of the Year award winners Andrea Meditch and Lisa Waltuch of Discovery Online, flanked by event sponsors Manish Gupta (left) and Steve Franzese of Apple



Mover.



Shaker.

How do you reach the Internet's most affluent consumers?

Barron's OnlineSM does it every week by giving them market intelligence they can't find anywhere else. The kind of reliable and timely information that has made Barron's the world's leading financial weekly. Our unique blend of news, analysis and commentary keeps investors on top of the markets and ahead of the trends.

For advertisers, Barron's Online means exposure to affluent readers who expect the best in everything they buy. Our subscribers are your prime target for everything from cars and clothing, vacation and leisure activities, to computers and home entertainment systems. And, of course, financial products and services.

Don't overlook the Internet's hottest new address: www.barrons.com. Call Jeff Meyer at (212) 597 5928 to get your advertising message to all the right people.



WHEN IT COMES TO CONTENT, WE'RE KING.

New Media

categories in their second year, proved to be part show, part statement. A Cool Site, it seems, is retro, yet cutting-edge; serious, yet off-the-wall. During the presentation for Coolest Personal Site of the Year, one honoree, accepting on behalf of the now virtual-only Timothy Leary, arrived at the podium in a short-sleeved, lavender pantsuit made from what appeared to be petroleum-based products. Cool.

As for the other winners, they

site fad may finally be cooling down. Exhibit A is a new development at SiteSpecific Studios.

SiteSpecific Studios launched this summer as the syndication arm of the New York-based SiteSpecific Web development company. Though the company's "Smart Syndication" concept was startlingly unclear at the outset, it's now starting to take shape. Jeff Einstein, director of programming for SiteSpecific Studios, is one of many Internet folks who have no-

who form relationships online. While Cyberlady dispenses advice, the mini-program will also serve as a direct-response advertising vehicle for a very targeted advertiser (such as Leggs pantyhose), offering users the ability to buy right then and there without having to travel off the Women's Wire site. (Fulfillment of orders will be handled by direct-response specialists Harte-Hanks Communications, which owns a minority stake in SiteSpecific.)

Because the visitor never leaves the site to make purchases, the process also seems like a more logical way of combining content with advertising on the Web. "We're looking to do everything we can to accelerate the transition to something we think is more realistic," says Einstein, who joined SiteSpecific earlier this year. He was a founder of Einstein and Sandom, a pioneer in new media marketing.

In addition to United Media, which will syndicate two other columns in addition to Cyberlady, SiteSpecific's content providers include The Secret Language of Birthdays, Cooking With Starchefs, the Quote.com Financial Report, the Medical Information Line and Ripley's Believe It or Not!

The first Web presences that have committed to experiment for free with this program-within-a-program will be the DoubleClick Advertising Network, which encompasses dozens of advertiser-created sites, and Firefly, a site that uses intelligent-agent technology not only to target content and advertising to its members but also to help them connect with other like-minded Firefly members. DoubleClick and Firefly will begin their tests this month.

SiteSpecific hopes to have paying clients by mid-November. Einstein says that the company hopes to earn revenue via a model that ad agencies have been trying for years—a performance-based compensation plan based on how much merchandise the mini-programs sell.

Sounds like another death knell for the 15 percent commission. ■

Site.Lines

jinx.com

Maybe this reporter just doesn't get out enough, because otherwise I'd like to think that jinx.com would have appeared on my Internet radar screen awhile ago. Sure, the Webzine is for kids, but just like those commercials that show grown-ups eating Frosted Flakes, it has a certain adult appeal too. Created by New York-based Neographic, it's much better-looking than most sites targeted toward oldsters. Try to resist smiling when you view the page with the animated swami that drifts up and down. See? Told ya.



included Hotwired (Still Cool Site of the Year), Webzine Salon (Web Designer), Ask Dr. Science (Script), Netscape Navigator (Browser), Java (Programming Language), and Alta Vista (Search Engine). Discovery Channel also took the prize of Cool Design of the year.

Also, amply illustrating that Rosie O'Donnell is becoming ubiquitous, TV's newest talk-show darling won for Favorite Web Personality of the Year in a special award given by People Online, one of the event's sponsors.

SiteSpecific Studios

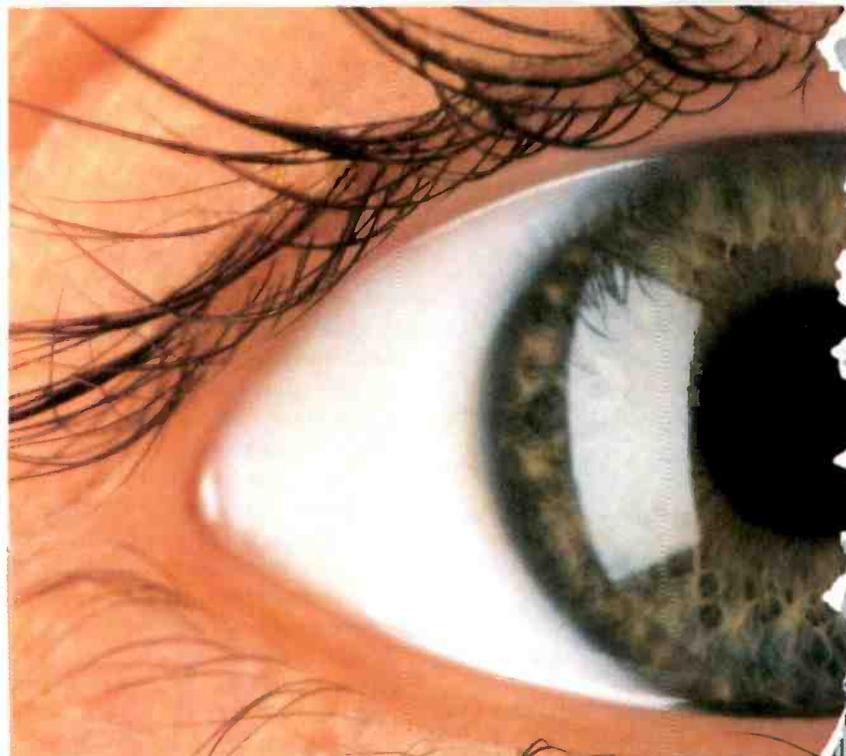
Syndicating the Web For Advertisers

No matter how many cool sites there might be in the universe, evidence is mounting that the advertiser mega-

tized that the prevalent advertising model on the World Wide Web may be extremely counterproductive for advertisers and the sites that they place ads on. Einstein says that the CPM model "is a legacy. It's the first thing that people hung their hats on."

Instead, SiteSpecific Studios has licensed content from eight properties that will appear on the Web as advertiser-sponsored mini-programs covering a wide array of content and appearing as "random events" on other Web sites. Instead of visitors being greeted by a venue plastered with ad banners, they will likely encounter one of SiteSpecific's commercial vignettes. "It inverts the .com model as it stands on the Web," Einstein says.

For example, someone visiting the Women's Wire site might encounter a short program from syndicator United Media called Dear Cyberlady, a column for women



You're missing half the Internet if

your ads don't reach the millions of people interacting on Usenet. Folks who are the Internet opinion-makers on more than 20,000 topics ranging from investment tips to camping gear.

As the premier Usenet search engine, **Deja News™** offers those people easy and instant access to all newsgroups. And with **GlobalTrack™** ad placement and tracking, **Deja News** provides you with the most targeted advertising ever seen.

So, whatever your ad message, **Deja News** can show it to an interested audience. In the Usenet community—the other half of the Internet.



VERY, VERY, VERY targeted advertising.

(512)451-0433 sales@dejanews.com http://www.dejanews.com

s,
e of
ngs.
ess
back

act
the
, it
as it
that

web
u'll
arch
ut by
almost
up on

ews
ant
sed

so
ments
can
ted
on
led
can

y
sed

ics
a
w
ing
om
to
s to
e tips.
lobal

now
user
sum
d to

tical
the
w
e

wanted to rent rooms in a haunted English castle, and I got the information from a newsgroup called rec.travel.Europe.” commented Jean Markum, meeting planner.

As you can see, Usenet is truly amazing in the range of topics discussed in its over 20,000 newsgroups.

How did Usenet start? Academics created it more than 15 years ago as a forum to exchange research data. Now newsgroups can be found discussing almost every topic imaginable: from computer products and problems to Hollywood gossip, from luxury cars to professional sports. Even child care tips. No wonder it's been called a “global cocktail party.”

So much information is now exchanged that one experienced user quipped, “In sheer bulk of data, the sum total of human knowledge is posted to Usenet every two weeks.” Unfortunately, because of the practical storage limits of Usenet servers, the information was only available for a few weeks before it “rolled off” to give more room for recent posts.

But all that has changed. **Deja News**, noted as the premiere search engine of Usenet, archives all newsgroup postings. The company is also starting the process of cataloging old entries from as far back as the early 1980's.

Deja News, the world's largest Usenet archive, is not only revolutionizing the breadth of newsgroup posts available, it has also created a system which makes it extremely simple to access that information.

Just call up **Deja News** on the web (www.dejanews.com) and you'll discover a very user-friendly search engine. Searches can be carried out by key word, author, or date, and almost instantaneous results are brought up on the screen.

Plus, **Deja News** is a powerful news reader, as well, giving it a significant advantage over the other web-based search engines.

“It's what makes **Deja News** so popular with Usenet users,” comments one Internet expert. “I mean, you can

TV Stations

By Michael Freeman

The feds, concerned about concentration of ownership, may take aim at stations' local marketing agreements

Target: LMAs

Less than nine months after Congress passed the Telecommunications Act of 1996 and its sweeping deregulation, federal agencies are becoming increasingly alarmed about the wave of major TV-station group consolidations and other moves broadcasters have been making to take advantage of the new ownership rules. While the government willingly acceded to a long-overdue revamp of the 60-year-old rules on broadcast holdings, some new measures to control consolidation are in the works. One major issue of concern to broadcasters is whether local marketing agreements (LMAs)

between station owners should be included in calculating ownership. Under the new cap, broadcasters may own TV stations totaling no more than 35 percent U.S. broadcast coverage. If LMAs are counted toward the ownership limit, only one station group—Paxson Communications—would surpass the coverage threshold, at 39.1 percent. Of the 11 stations that West Palm Beach, Fla.-based Paxson manages in LMAs, eight broadcast the group's Infomall home shopping network and are not considered a threat to competing commercial stations in their markets.

Nonetheless, FCC commissioner

Susan Ness, at a recent meeting of the Washington Area Broadcasters Association, said that TV stations managed for outside owners under LMA deals in the same market should be counted against the new ownership quota. "Our rules should be clear," Ness said. "Right now, radio LMAs are counted towards a broadcaster's ownership limit, but in TV, LMAs are not attributable. This makes no sense. I'm in favor of counting LMAs towards ownership in both radio and TV."

Broadcasting lobbyists in Washington say that any future FCC review of LMAs would most likely be linked

with a revision of the rules governing duopolies. Under those current rules, broadcasters are prevented from owning more than one TV station in a market. (In an LMA, one station owner in a market also operates another station for the owner of that property.)

Opposition to any relaxing of the duopoly rule is likely to be strong from advertising agencies, rep firms and some program syndicators. Media buyers, already incensed over what they see as growing price inflation by group owners of radio stations in a single market, are almost as concerned about multiple-outlet TV operators. And buyers would not mind if LMAs were snuffed out as well.

One New York media buyer, who requested anonymity, cites Sinclair Communications' LMA agreements in seven markets (see chart) as fostering "inflated" unit rates for those stations. "Sinclair sees itself as a grocery-store chain," the buyer says. "In essence, they can control the two stores in town and feel they can charge top dollar for shelf space."

Barry Baker, president and ceo of Baltimore-based Sinclair, contends that TV-station operators are presently at a "unique disadvantage" to cable-system operators in their markets. "If a cable operator can bundle up and sell ad time for 16 cable networks airing on his system, just tell me what is wrong with a broadcaster bundling two UHF's or a UHF-VHF combination in a market," says Baker, who merged his River City Broadcasting group with Sinclair in a \$1.2 billion deal last April.

Until the FCC solicits comment, the National Association of Broadcasters is staying mum on its lobbying strategy regarding LMAs and dual ownership. That's probably because group owners of radio stations—rather than TV outlets—are coming under more immediate scrutiny from federal regulators.

In radio, the Justice Department is looking at markets including Orlando, Dallas, Cleveland and Denver, where large group owners have crafted joint sales agreements (JSAs)—radio's version of an LMA—with other outside-owned stations. Justice is said to be

SHARING RISK

The 5 Station Groups With the Most Local Marketing Agreements

Group Owner (U.S. rank)	No. of Wholly Owned Stations (% U.S. coverage)	No. of Additional Stations Operated In LMA Deals (% raw U.S. coverage)	Duplicated Markets
Paxson Communications (7)	16 (17.9%)	11 (39.1%)	Atlanta; Cleveland; Tampa, Fla.; West Palm Beach, Fla. (3)
Sinclair Broadcasting (14)	22 (8.9%)	7 (14.2%)	Pittsburgh; Baltimore Raleigh-Durham, N.C.; Milwaukee; San Antonio; Birmingham, Ala.
Cox Broadcasting (17)	7 (7.7%)	5 (8.7%)	Orlando, Fla.; Charlotte, N.C.; Reno, Nev.
LIN Television (20)	9 (6.3%)	4 (6.8%)	Dallas; Hartford, Conn.; Norfolk, Va.; Austin, Texas
Providence Journal (21) *	11 (5.3%)	4 (5.8%)	Seattle; Honolulu; Spokane, Wash.; Tucson, Ariz.

* Providence Journal Co. has agreed to be acquired by group owner A.H. Belo Corp., which does not currently list any stations under LMA deals

particularly concerned about market "clusters" of JSA-linked stations that control one-third to half of a market's advertising share.

Although there are only about 50 television stations currently linked in LMA agreements, these arrangements may be next to go under the federal regulators' microscope.

The Children's Hours Allbritton and Kelly Join in the Kids Game

Although President Clinton and Congress put some more teeth into the Children's Television Act last summer, few station-group owners so far have moved to ramp up their educational kids programming. Only a handful of groups—A.H. Belo Corp., Allbritton Communications, Kelly Broadcasting and LIN Television among them—are either currently producing or developing kids educational programming for national distribution. Most groups say that the broadcast networks and syndicators are supplying more than enough shows to fulfill the government's new three-hours-per-week kids educational program quota.

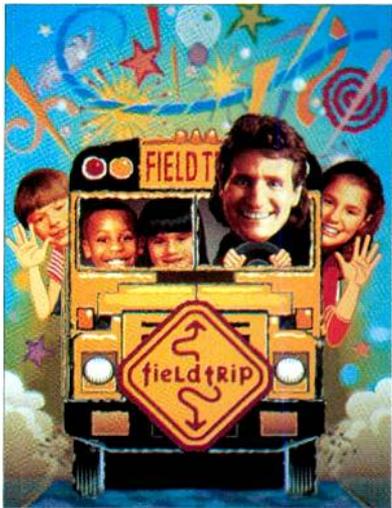
Ann Cohen, vp of program development for Washington, D.C.-based Allbritton Productions, says that many stations are staying out of the kids production game because of advertising time limitations. TV stations are still limited to airing no more than five minutes of commercials per half hour for programming targeted to children under 12.

"When stations have no more than 2 1/2 minutes of ad time to sell after doing barter splits with syndicators, there really isn't much incentive for other groups to get into this business," says Cohen, whose unit produces the new half-hour educational weekly *Field Trip*. "It really has become a double-edged sword for any station considering the limitations of placing an educational show in syndication."

Cohen credits Western Interna-

tional Syndication, the distribution arm of media buyer Western International Media, with the successful start of *Field Trip*. The series, created by Allbritton's WJLA-TV in Washington, D.C., in January 1995, premiered last month in 97 markets reaching 85 percent of the country.

Kelly News & Entertainment, the production/syndication arm of Kelly Broadcasting, is preparing two educational projects for fall 1997. In targeting *Peer Pressure* and



FCC-friendly: Host Barry Louis Polisar and friends on *Field Trip*

Whose Class Is This Anyway? toward teen demos, both half-hour weeklies will be exempt from the ad limits on 12-and-under shows. Alan Winter, executive vp at the Los Angeles-based production offices of Kelly News & Entertainment, says the company will offer the series on an even 3 1/2-minute local and national barter split—one minute more than each show could carry under the kiddie limits.

"The commercial limitations were a consideration, but it really came down to seeing that the 13-16 teen demos have been underserved in educational programming," adds John Budkins, a vp at KN&E. "The bottom line for stations is to have shows to meet educational requirements, and here are two shows that give them some additional incentives."

Station-group owner LIN Televi-

sion, a joint equity partner with Kelly in the production of both series, will contribute its nine stations (representing 6.3 percent national coverage) to the initial clearance platform. Family-owned Kelly adds NBC affiliate KCRA in Sacramento, Calif., and Fox affiliate KCPQ in Seattle to the clearance roster.

Station Swaps

Par Boosts UPN, Hubbard Gets 2 NBCs

Paramount Stations Group and Hubbard Broadcasting received FCC approval last week for a three-station swap. Paramount gets control of UPN affiliate WTOG in Tampa-St. Petersburg, Fla., the country's 15th-ranked. From Paramount, Hubbard picks up a pair of New York NBC affiliates, WNYT in Albany (52nd ADI) and WHEC in Rochester (73rd).

Hubbard Broadcasting chairman/ceo Stanley S. Hubbard says the two medium-sized New York stations have a combined cash flow that is "nearly identical" to that of the larger Florida station. Both of the stations are NBC affiliates, giving Hubbard a roster of eight Big Three network affils.

"WTOG was the only independent in Hubbard's fold of traditional network affiliates, and it strengthens our lineup of UPN affiliates," adds Tony Cassara, president of Paramount Stations Group.

The addition of WTOG gives Paramount ownership in 11 of the top 25 markets and 19 percent U.S. broadcast coverage. Overall, Paramount operates nine UPN affiliates, as well as CBS and NBC affiliates in St. Louis (KMOV) and Hartford, Conn. (WVIT), respectively.

Paramount last week wasted little time in naming a new general manager for WTOG, Mike Conway, whom Paramount plucked from the gm post at Fox O&O WTXF in Philadelphia. Conway succeeds Ed Aiken, who will continue in a senior-level position with Hubbard. ■

MOVERS



Calarco moves up at Westwood One

PRODUCTION

Steve Friedman has joined King World as vp of international programming. He is a TV veteran, and has written for, produced and developed several shows, including *The New Newlywed Game*, *The Dating Game* and *High Rollers*.

RADIO

Rod Calarco has been named executive vp of sales for the Westwood One Radio Networks. Most recently Calarco was vp of CBS-owned FM stations... **Ed Bruno** has been promoted to director of sales and regional manager at McGavren-Guild Radio in San Francisco, a division of the Interep Radio Store. Also at Interep, **Zina Murray** has been promoted to vp and radio marketing specialist from her previous post as radio marketing specialist... **Kimberly Morgan** has been named national promotion director for Radio Disney, ABC Radio Networks' new 24-hour children's radio format, set to make its debut in November. Morgan was most recently marketing director for KYNG-FM and KEWS-FM, both in Dallas.

PRINT

Richard Marino has been upped to president and ceo of International Data Group's PC World Communications. Marino joined the company in 1990 and had served as coo since 1994.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

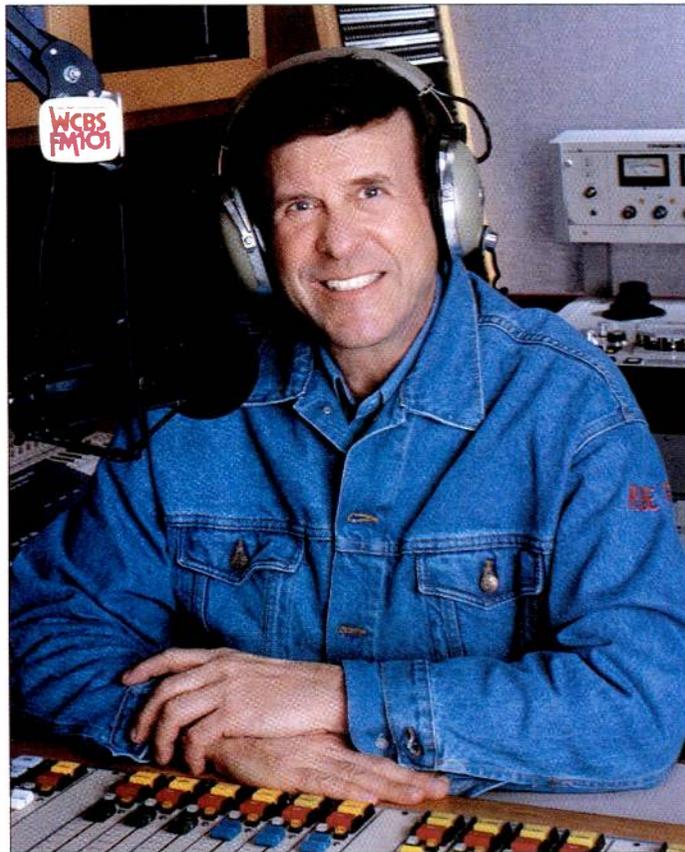
Return to Sender

Stamps aren't just little pieces of paper with paste on the back," says legendary deejay Bruce Morrow. "They really have the ability to shrink the world."

Who knew that Cousin Bru-

tion," says Morrow. The first Elvis stamp was issued in 1985 by the Carribean island of Grenada. Since then, 35 other countries have put the King on a stamp—including the U.S.

"All my life, stamps have



Cousin Brucie has the complete Elvis set—of stamps, that is

cie, the WCBS-FM/New York deejay who's everybody's relative, was also a philatelist? The guy is obsessed with music-related stamps—Elvis Presley in particular—and he combs stamp shows all over the world to expand his collection.

"I probably have every Elvis stamp on earth in my collec-

fascinated me," Morrow says. "You know what it is? When you're looking at stamps, you sit down, get away from intrusions, away from Cousin Brucie for a moment, and you start thinking about different cultures. Then, when I see a stamp I really like from a place I don't know much about or have never heard of,

I'll get on the Internet and start searching for this little country

or that little island, and read about its history and culture."

Morrow beams that he's recently completed his collection of all the John Lennon memorial stamps. "And of course, I'll collect stamps of other Beatles eventually," he says. "And I have a Bob Dylan stamp that's not even released yet."

Dylan on a stamp? That's right. The West African nation of Gambia has a Bob Dylan stamp coming out next month as part of its Legends of Rock 'n' Roll series.

"The Intergovernmental Philatelic Corporation started me on my collection," Morrow explains. "I really hold them responsible for wreaking this havoc on my life."

The New York-based IGPC, as it's called by philatelists in the know, is a stamp design and production agency that represents 70 foreign countries, including some former Soviet republics and most of Africa. They wheel and deal with foreign postal officials, arranging for the production of celebrity stamps—especially of pop-music stars.

A best-selling stamp issue can add \$500,000 a year to a government's coffers, says an official at IGPC. In the U.S., you have to be dead 10 years before getting a shot at postal immortality. The U.S. Elvis stamp sold 500 million, but only about 100 million were ever used on mail. At 32 cents each, you can do the math on what that means in terms of pure profit. —MAH



America's Angriest Man Runs for Prez

Who is Ed Anger and why is he writing all those, um, provocative stuff. Opinion pieces such as: "Put the Wall Back Up and Keep Those Nazis Where They Belong!" and "Let's Drop an A-Bomb on France!"

Sounds like Pat Buchanan's Christmas wish list. But no. They're the deranged rants of Ed Anger, the revered and reviled columnist for the *Weekly World News*. Anger, who's equal parts Rush Limbaugh, Lazlo Toth and Don Rickles, delights in tweaking the political right or lambasting the left,

depending on your interpretation. Now, in addition to the publication of his first book, *Let's Pave The Stupid Rainforests & Give School Teachers Stun*

Ross Perot isn't the only one

Guns, Anger is gunning for the nation's top political office. He's running for president.

"I seriously don't think he has a chance, but I love the self-delusional quality of his campaign," says Sal Ivone, *WWN's* managing editor and Anger's boss. Some of Anger's ideas are refreshingly nostalgic ("Why I like the guillotine") while others are simply transparent pandering for votes ("Let every American man have two wives at once.")

Anger's work appears to be the brilliant satire of *WWN* writer Eddie Clontz, though the tabloid would not confirm this. And he doesn't seem worried about step-

ping on Limbaugh's left-bashing ground. "Ed would kick Rush's butt," Ivone gloats. "Because, you know, Ed Anger is completely crazed in every way, and Rush is a pudgy white guy." —MAH

Elite New Mogul

Barry Diller single-handedly glamorized what had been a rather dreary corner of media, TV home shopping. Can Wilbur Ross do the same for weekly newspapers? Ross, a senior partner in the investment bank Rothchild and husband of New York's maverick Lt. Gov. Betsy McCaughey, closed a deal the other day for controlling interest in *News Communications* for the modest sum of \$2 million. *News Com* owns some glitzy titles, including *Dan's Papers*, the bible of the Hamptons. Ross' partners include former Watergate reporter Carl Bernstein.

New York Starts Here.



Why does New York start with NY1? NY1 brings New Yorkers the news and information they want, when they want it. 24 hours a day, New Yorkers turn to NY1 for the latest local news, weather, and traffic and transit reports. In fact, in the morning, more New Yorkers watch NY1 than any other basic cable network.*



So if reaching New Yorkers is important to you, advertise on NY1. There's no better place to start. Call 212-353-0111.

'Cause there's only 1 New York.

*Source: Nielsen May 1996 average 1/4-hour 5-borough cable HH ratings, Monday-Sunday 6am-9am © & TM 1996 NY1 News, a division of Time Warner Entertainment Company, L.P. All rights reserved



MEDIA DISH

Brandweek's Marketer of the Year Awards at the annual meeting of the Ass'n. of National Advertisers held in Amelia Island, Fla., on Oct. 4



(From left) Jim Julow, vp/advertising, Chrysler; Arlene Manos, vp/advertising sales, A&E Network; Sander Vanocur, host on The History Channel; John MacDonald, vp/marketing, Chrysler; Ronald Schneier; senior vp/advertising sales, A&E



(From left) Tom Harvey (husband of Cathleen Black); Marketer of the Year winner Dick Ebersol, president of NBC Sports; Cathleen Black, president of Hearst Magazines



(From left) Mark Dacey, president, Adweek Magazines; Barry Thurston, president, Columbia TriStar Television Distribution; Ken Wallace, publisher, 'Prevention'; Michael Parker, senior vp/sales and marketing, Adweek Magazines, and publisher of 'Mediaweek'



(From left) 'The New York Times' executives Janet Robinson, senior vp/advertising; Jyll Holzman, vp/advertising; and Daniel Cohen, vp/advertising

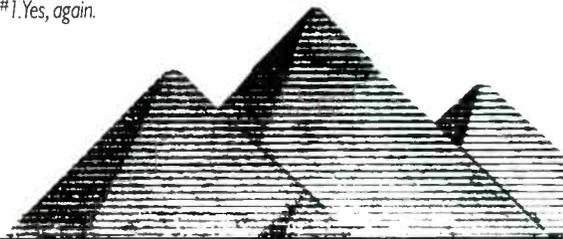
Marketer of the Year winner Andrea Jung, president of global marketing Avon; and her husband, Michael Gould, chairman of Bloomington's.



DISCOVER THIS:

Weekly viewership rankings place Discovery Channel Latin America right about here.

Yes, #1. Yes, again.



*Audits & Surveys | 1996

Call Cathleen Pratt-Kerrigan in New York at 212-751-2220, x5121 or Fernando Barbosa in Miami at 305-461-4710, x4211.

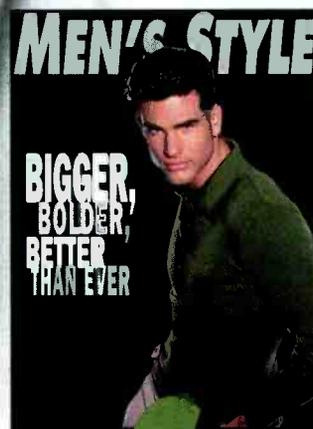
THE SMARTER STYLE.

Thanks to the new *Men's Style*, you needn't struggle to look smart. The *Men's Style* reader is generally well-educated, upscale and controls a sizable disposable income, making *Men's Style* the smart choice for advertisers seeking such a desirable demographic.

With its new, fashion-focused, photograph-heavy editorial philosophy, *Men's Style* is looking livelier, hipper — in a word, smarter — than it ever has.

Men's Style is establishing itself as the stylistic touchstone for the fashionable, up-to-the-minute, smart-looking man.

Men's Style is the smarter style. To look smart, contact your *Men's Style* rep today at 212-924-3090. Style Matters.



MEN'S STYLE

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 October 12th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	29	Celine Dion	Falling Into You
2	2	1	3	New Edition	Home Again
3	4	1	68	Alanis Morissette	Jagged Little Pill
4	New	4	1	Soundtrack	Set It Off
5	5	3	3	Blackstreet	Another Level
6	New	6	1	Sheryl Crow	Sheryl Crow
7	3	2	3	R.E.M.	New Adventures in Hi-Fi
8	8	5	14	Keith Sweat	Keith Sweat
9	6	1	33	2Pac	All Eyez on Me
10	7	1	5	Pearl Jam	No Code
11	15	3	12	Leann Rimes	Blue
12	12	2	15	Toni Braxton	Secrets
13	New	13	1	Clint Black	The Greatest Hits
14	11	4	39	No Doubt	Tragic Kingdom
15	10	10	6	Various Artists	Jock Jams Vol.2
16	9	2	5	Outkast	Atliens
17	13	12	30	311	311
18	14	1	62	Bone Thugs-N-Harmony	E. 1999 Eterna
19	New	19	1	Weezer	Pinkerton
20	New	20	1	Natalie Cole	Stardust

© 1996 Billboard/Soundscan, Inc./Broadcast Data Systems

Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending September 29th, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	E.R.	NBC	24.2	40	9	Spin City	NBC	14.8	23
2	Seinfeld	NBC	22.0	34	10	Frasier	NBC	14.2	22
3	Suddenly Susan	NBC	22.0	31	11	CBS Sun.Movie	CBS	14.1	22
4	Friends	NBC	18.4	31	12	3rd Rock From The Sun	NBC	13.7	22
5	Mon. Night Football	ABC	18.1	29	13	Dateline NBC Tues.	NBC	13.6	23
6	Home Improvement	ABC	16.5	25	13	Murphy Brown	CBS	13.6	20
7	Single Guy	NBC	16.3	26	15	NBC Mon. Movie	NBC	13.4	21
8	Cosby	CBS	14.9	24					

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 10/7/96

New Addition!!!

Artist/Group: **Fiona Apple**
Song/Video: **Shadowboxer**
Director: **Jim Gable**

The 19-year-old, smoky-voiced chanteuse writes and sings with depth and insight beyond her years; she also presents her talents with a self-assured charisma befitting her big-city New York roots. The first single is from her debut LP, *Tidal* - Beware of the undertow

Artist/Group: **Marilyn Manson**
Song/Video: **The Beautiful People**
Director: **Flora Sigismondi**

Marilyn Manson continues its assault on the morals, ideologies and nightmares of American culture with their second release, *Smells Like Children*. This South Florida band was the first signed by Trent Reznor's Nothing Records - in fact - Trent Reznor produced and mixed the album.

Artist/Group: **Cake**
Song/Video: **The Distance**
Director: **Mark Kohr**

Rather than ignore contradiction, Cake revels in it. Testifying to the broad scope of their audience, the band has already appeared on concert bills with artists ranging from the Meat Puppets and The Ramones to Al Green, The Meters, Jonathan Richman and the Monks of Doom. With their self-produced second album, *Fashion Nugget*, Cake delves deeper into the maelstrom- searching for an elusive place where romance and rejection can tango together, where humor and tragedy can share a few beers.

Artist/Group: **Filter**
Song/Video: **Jurassitol**
Director: **Dean Carr**

There is a certain subset of musicians who for reasons unknown adhere to the false premise that electronic music or the tools involved imply a lack of creativity or inspired performance. Filter admit freely to the use of such devices and prove that, in the hands of creative, intelligent individuals they are tools for art, not hindrances. Filter freely admits to the use of such devices and prove that, in the right hands, these tools could only add to the creative process.

Advertise To The Best Audiences On Highly Trafficked Web Sites

File Edit View Go Bookmarks Options Directory Window FaxMenu

Netscape

Go To: <http://www.ad-venture.com>

▼ Investors

 Financial Markets • Commodities • News

▼ Computer Buyers

 The full service Internet site for computer users

▼ Women Online

 The first stop for women on the Internet

▼ Travelers

 Where Frequent Flyers Go For Awards

▼ Music Lovers

 The Online Music Store with 145,000 CDs & Tapes

▼ Top Markets

 "The Most New York You can Get"

▼ Small Business Owners

 The How-to Resource For Business

▼ Graphics Users

 Where Graphic Designers Buy Online.

On The Web's Quality Network!

Only the Top Web Sites!

@dVenture places your advertising on the best sites on the World Wide Web.

- Sites where you can reach your target audience efficiently
- High traffic sites that can hyperlink to your home page and increase your own traffic
- Sites that are accountable ... with regular reporting to track effectiveness

@dVenture includes top business-to-business and consumer sites. Plus we can place your advertising on **any site on the World Wide Web!** Your best resource for Web site advertising.

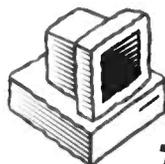
Now your Site Can Be Part Of @dVenture!

If you have a site that needs to generate advertising revenue, call to see how your site can become a part of the @dVenture Network and increase the return on your Web investment. @dVenture can include your site in our next promotion of **Hot New Sites On The Web.** Don't miss this opportunity to promote your site!

Call today! 212-684-4800 or e-mail: sales@ad-venture.com or visit our site at: <http://www.ad-venture.com>

VENTURE
COMMUNICATIONS

@dVenture™ is a service of Venture Communications Electronic Marketing, Inc., the highly successful online direct marketing firm that was the first company ever to generate over 2 million leads online.



@dVenture™
The Web Advertising Network.

The Online Media Placement Service of Venture Communications Electronic Marketing, Inc.

List Brokerage & Management • Compiled Lists • Inserts • Card Pacs • Online • Telemarketing • Magazine Space
 Venture Communications Electronic Marketing, Inc. 60 Madison Avenue New York, NY 10010 • 212-684-4800 • Fax: 212-576-1129 • e-mail: sales@ven.com

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending October 12th 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	43	Macarena (Bayside Boys Mix)	Los Del Rio
2	2	2	17	I Love You Always Forever	Donna Lewis
3	3	3	9	Its All Comming Back To Me Now	Celine Dion
4	4	2	17	Twisted	Keith Sweat
5	7	5	15	Counting Blue Cars	Dishwalla
6	6	5	13	Change The World	Eric Clapton
7	5	3	31	C'Mon N' Ride It (The Train)	Quad City DJ's
8	8	3	15	Loungin	LL Cool J
9	10	1	19	You're Makin' Me High...	Toni Braxton
10	14	10	8	Last Night	AZ Yet
11	11	6	12	You Learn/ You Oughta Know	Alanis Morissette
12	12	12	7	If Your Girl Only Knew	Aaliyah
13	9	1	18	How Do U Want It/ Calif. Love	2Pac (Feat. KC & Jojo)
14	19	14	7	Key West Intermezzo (I Saw You First)	John Mellencamp
15	16	13	20	Only You	121 f/ the Nortorious B.I.G.

© 1996 Billboard/Soundscan, Inc.

Billboard's Heatseekers Albums

Best selling titles for the week ending October 12th 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	1	16	Paul Brandt	Calm Before the Storm
2	2	7	eels	Beautiful Freak
3	3	2	Cake	Fashion Nugget
4	-	1	James Bonamy	What I Live To Do
5	5	8	Fiona Apple	Tidal
6	6	2	Bounty Killer	My Xperience
7	9	11	Kenny Chesney	Me and You
8	7	8	Republica	Republica
9	11	5	Fun Lovin' Criminals	Come Find Yourself
10	4	14	James Bonamy	What I Live To Do
11	10	37	Enrique Iglesias	Enrique Iglesias
12	20	10	Trace Adkins	Dreamin' Out Loud
13	8	7	The Braxtons	So Many Ways
14	15	25	Jo Dee Messina	Jo Dee Messina
15	13	2	3-2	The Wicked Buddah Baby

© 1996 Billboard/Soundscan, Inc.

MTV Around the World

Week of 10/7/96

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Spice Girls	Wannabe
2. Fugees	Ready or Not
3. NAS	If I Ruled the World
4. 3T/ f Michael Jackson	Why
5. Bone Thugs N' Harmony	Crossroad

MTV India

<i>Artist</i>	<i>Title</i>
1. Nusrat Fateh Ali	Afreen Afreen
2. Los Del Rio	Macarena
3. Colonial Cousins	Sa Ni Dha Pa
4. Lucky Ali	O Sanam
5. George Michael	Spinning the Wheel

MTV Latino - Mexico

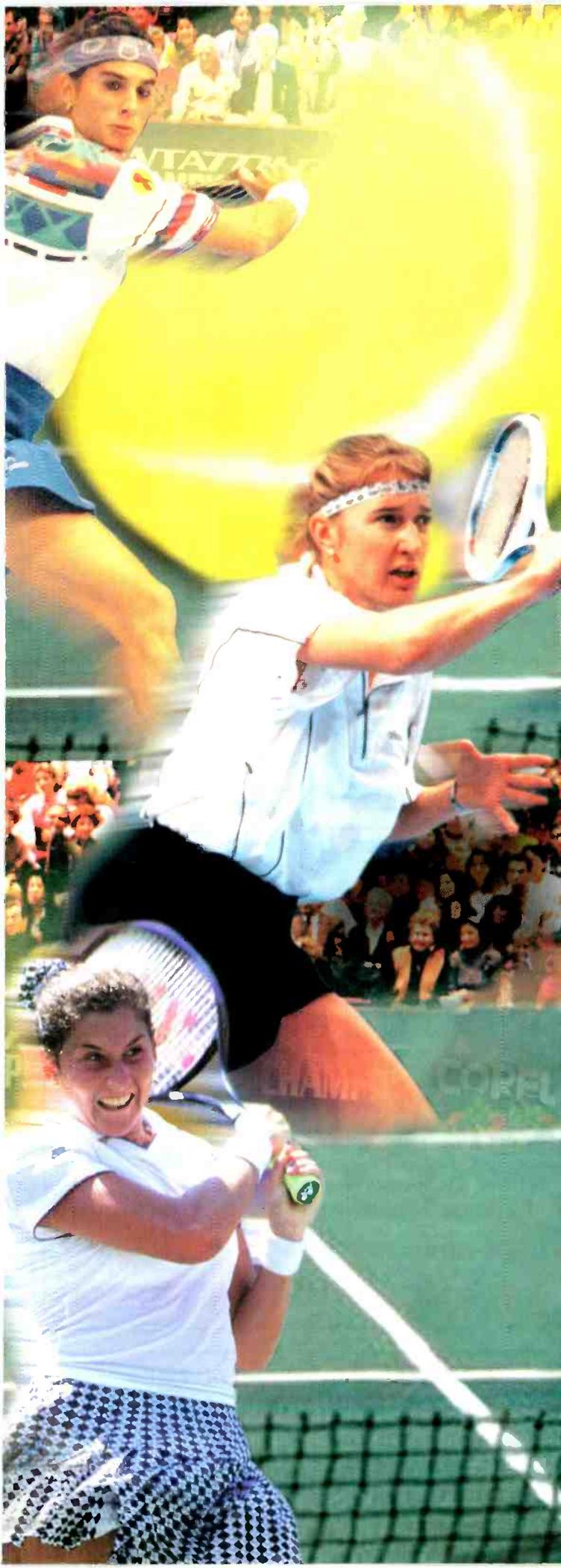
<i>Artist</i>	<i>Title</i>
1. Jaguaires	Detras De Los Cerros
2. Les Miguel	Dame
3. Eric Clapton	Change the World
4. Los Dosis	Nada
5. Alejandra Guzman	Toda La Mitad

MTV Mandarin

<i>Artist</i>	<i>Title</i>
1. Sammi Cheng	Worth
2. Emil Chou	Small Paradise
3. Coco Li	Past Love
4. Jeff Zhang	Love You Too Much
5. Coco Li	Past Love

MTV US

<i>Artist</i>	<i>Title</i>
1. Fugees	Ready Or Not
2. 311	Down
3. Keith Sweat f/ Kut Kloze	Twisted
4. Metallica	Hero Of the Day
5. Soundgarden	Burden In My Hand



25 countries...

500 players...

55 tournaments...

\$36 million in prize money...

ONLY 16 SURVIVE

To face each other in the...

CHASE CHAMPIONSHIPS

OF THE COREL WTA TOUR

**IT'S THE GRAND FINALE
OF WOMEN'S TENNIS**

**NOVEMBER
18-24**

TO ORDER TICKETS OR
FOR MORE INFORMATION

CALL 212-465-6500

TICKETS AVAILABLE AT THE GARDEN BOX OFFICE
AND ALL TICKETMASTER OUTLETS AND PHONE CENTERS AT 212-307-7171.



PARTICIPATING SPONSORS
RADO SWISS WATCHES
TDI-TRANSPORTATION DISPLAYS
CADILLAC CATERA



**AT
MADISON SQUARE GARDEN**
ITT/Cablevision

EASTERN

SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the fourth Thursday of the current month for appearance the following month. **RATES: \$36 per line monthly; \$234 per half-**

inch display ALL ADS ARE PREPAID. Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call M. Morris at 1-800-7-ADWEEK. Fax 212-536-5315.

ADVERTISING AVAILS

Give your product away — on television game-shows.

It's the ultimate in low-cost, mass exposure. We provide a complete service to all TV game-shows. Write for details.

Game-Show Placements, Ltd.
7011 Willoughby Avenue
Hollywood, CA 90038
(213) 874-7818

ADVERTISING INTERNET RESOURCES

Hosting&Designwww.thing.net212-366-9738

Shhhh! http://intercom.com/~hasan/911

MEDIA PRO'S SITE! www.amic.com

MEDIA BUYER'S DREAM!

Parrot Media Network

Find 70,000 media execs at 7,000 TV stations, radio stations, cable systems, MSO's and newspapers. They're ALL listed. Access is FREE.

www.parrotmedia.com

CONFUSED? WWW.INTERNET SITES

Call for free consultation.
CYBERGATEWAY, INT'L
Call Rand! Toll Free at 888-WEB-1212 x212
www.cybergateway.net

WANT WEBSITES THAT ACTUALLY DO SOMETHING?

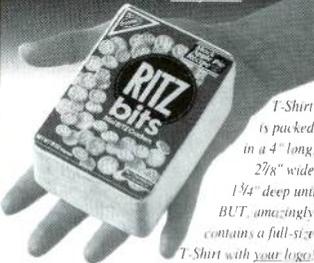
We'll help you with interactive database access, dynamic customized content, commerce, Java. Call David at ISC, your Internet Solution Company: 212 477-8800

Magazinedata Media Kit Library
www.magazinedata.com/magazinedata/

ADVERTISING SPECIALTIES

Unique Promotion The PakTite T-Shirt!

Our X-Large, Heavyweight PakTite T-Shirts are compressed into this tiny package... Compressed under 50 tons of pressure *It's Full Size, truly it is!*



T-Shirt is packed in a 4" long, 2 7/8" wide, 1 3/4" deep unit. BUT, amazingly contains a full-size T-Shirt with your logo!

Call for more information, samples, and ask about our mock-up capabilities.

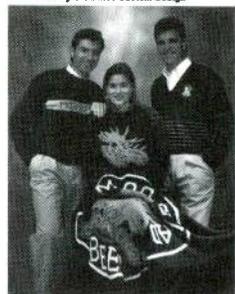
Rectangular, CD, hockey puck, coin or bottle shapes available.

PakTites By 3-STRIKES CUSTOM DESIGN
45 Church Street, Dept. B13
Stamford, Ct 06906
Tel. 203-359-4559
Fax 203-359-2187

We've SQUEEZED it in so you can POP it out!

ADVERTISING SPECIALTIES

Customized Sweaters & Knit Afghans
by 3 Strikes Custom Design



Utilize our wide range of knitting capabilities to design customized sweaters and knit afghans to enhance your corporate sponsorships, event marketing & promotional efforts. We specialize in 100% cotton classic sweaters found in popular national catalogs. Send in a picture and we will replicate any style!

- **Wide Selection of Sweater Styles**
Jacquards: Tone-on-Tone & Knit-In Graphics
Classic Cable w/ Color-Contrasted Embroidered Logos
- **Custom Knit Blankets w/ Personalization**
POP Displays & Chain Specific Programs
- **Low Minimums & Quick Turnarounds**

3-STRIKES CUSTOM DESIGN
45 Church Street, Dept. B14
Stamford, Ct 06906
Tel. 203-359-4559 • Fax 203-359-2187
Creative Solutions with Fabric Since 1979

ART/DESIGN SERVICES

The American Trademark Company

TRADEMARKS DESIGN & REGISTRATION

Graphic Design Services
• logos, packaging, literature & more

Trademark Services:
• searches, reports, U.S. & foreign registration

1-88-TRADEMRK
1-888-723-3675
<http://www.trademrk.com>

ART DIRECTION

CONCEPTS & GRAPHICS THAT SELL
with Mac/All Media. (212) 873-2381

TALENTED AD/DESIGNER
Beautiful print/collateral/adv/promo portfolio.
Concept to finished Mac exp. 212-496-0453

Sr. AD/Designer - Strategic & versatile, nat'l awards, beautiful print/DM/ads, MAC (212) 508-3446.

Ads catalogs logos concept to finished with positive attitude ... 212-533-7160

Award Winning Ad/Designer
Mac Pro Concept to Completion. POP
Brand Imaging, Fashion, Reasonable. 212-769-1903.

CELEBRITY PLACEMENT

I'LL FIND/NEGOTIATE ANY CELEBRITY FOR YOUR AD CAMPAIGN
TV, VOICE OVER, PRINT, MUSIC, P.A.
LARRY UNES (312) 281-7098

THE manhattan design

nappizihal

WEB PAGES PRINT MULTIMEDIA MAIL

1674 Broadway, Suite 8d
New York, New York, 10019
212 245-1046, Info@nappizihal.com

ART/DESIGN SERVICES

LOGOS! for All Media 212-533-7160

ART/DESIGN SERVICES

FREELANCE ADVANCERS

212 661 0900

to the most reliable freelance service in the arEa

unlike a lot of the new "johnny-come-lateElys", we're NY-based former freelancers who know the business and have a time-earned rep for helping the bEst hElp themselves

multi-platform/multi-mEdia graphic designers art dirEctors illustrators comp/mech expert production artists editors copywriters proofrEaders

hElp yoursElf

ADVERTISING SPECIALTIES

PRIME TIME Plus INC

"The Advertising Specialty & Business Gift People"

WE WILL IMPRINT ON ANYTHING!

- Buttons
- Bumper Strips
- Labels
- Umbrellas
- Vinyl
- Magnets
- Key Tags
- Pens & Pencils
- Balloons
- Calendars
- Caps & Visors
- T-Shirts
- Jackets
- Cups & Mugs

FREE GIFT WITH FIRST ORDER

(908) 449-3443
Fax: (908) 449-3560
<http://www.logomall.com/primetime>
1955 Route 34
Wall, NJ 07719

UMBRELLA SPECIAL!
Through 12/31/96

ATTN: ADWEEK CLASSIFIED ADVERTISERS:

ADWEEK Classified closes on **Wednesdays at 4:30 p.m.**

All copy and artwork must be in **no later than WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

Use ADWEEK MAGAZINES to get National Exposure

EASTERN SERVICES & RESOURCES

COMPUTER SOFTWARE

ADMAN[®]

It's Now In Windows... It's Now In Macintosh

Now, the most popular billing, accounting and financial management software improves its productive superiority. Over 1400 agencies have the DOS Version now. Move up to Adman Windows or run it on your Mac. -- For Advertising and PR agencies no system offers more.

Call 1-800-488-7544



for information and a demo disk.

Dealers Welcome to Inquire.

COMPUTER SOFTWARE

Need help with ADMAN?

Authorized dealer-- I provide sales, training & consultation on system set-up, upgrades & implementation. Over 14 years in ad agency finance. Steven Cass 518-581-9232

Professional help for creative minds.

It's the most powerful, flexible, agency management, job tracking, scheduling, billing & accounting, software ever developed. And we'll prove it. Mac or Windows 610-666-1955



If you had Clients & Profits, your client would have that invoice by now.

Imagine: Invoices that write themselves. Or unbilled costs invoiced automatically. For one job or all jobs. All without retyping. Laser quality on your letterhead. No billing system is more flexible. Mac & Windows. Available today. Demo \$45.

800 272-4488

www.clientsandprofits.com

COMPUTER SYSTEMS

TAKE CONTROL OF YOUR AGENCY'S FINANCES! Since 1982, hundreds of agencies have taken control. Call today!

The Complete Agency Financial System
Cabel Systems **1-800-843-1795**

COMPUTER TRAINING

**Art Directors
Production Managers
Designers
Prepress Professionals**

**QuarkXPress, Illustrator
Photoshop, Director, Live Picture**

- ✦ 1-on-1 and small group training
- ✦ Supervised practice tutorials
- ✦ Beginner thru advanced courses
- ✦ Start at your own level
- ✦ Master production techniques
- ✦ Flexible hours, 7 days a week
- ✦ Phone technical support

PREPRESS TRAINING "It's never too late to learn software the right way"
DESKTOP AMERICA
DESKTOP PUBLISHING & MULTIMEDIA TRAINING CENTER
250 west 57 street # 730 ny ny
212 245 9391

COPYWRITING

KILLER KONCEPTS & KOPY 212 260-4300

WORDS TO THE WISE!

Hire former CD/agency owner for strong words/big ideas. 201-263-8928

Fetching Copy. AD DOG 1 800 9AD DOG9

Copywriter. Fast. Fearless. Freelance. (212) 724-8610.

**MEDICAL/PHARMACEUTICAL/TECHNICAL
Copy & Research Ari Salant: 212-757-4290**

**10 WAYS TO I.D.
A DAMN GOOD WRITER**
And one sure way to find one.
Call (212) 691-1972 or email JPL96@aol.com
for a FREE brochure.

CORPORATE COMMUNICATIONS
Brochures/videos/sales support: 212/953-9667

"CAN DO" COPYWRITER CAN DO FOR YOU
what I did for P&G, S. C. Johnson, General Foods, Bristol Myers, Lever: Build business, win awards. Freelance. Tel: 212-447-7873.

COPYWRITING

CREATIVE CONCEPTS & COPY
for **strategic**
b-to-b and consumer **ADS,**
BROCHURES, etc.
(212) 348 - 9181

VICTIM OF FIRST DEGREE MERGER.
Last week I was a CD Writer genius. Now I can be yours. Free-lance 718-638-1938

CLIO-WINNING COPYWRITER.
Fast. Funny or serious. No felony convictions.
(202) 232-0300

RENT AN AWARD WINNER
Stan Moore (201) 391-2329

FINANCIAL SPECIALIST
Financial and b-to-b "long copy" from veteran marketing writer and former newspaper reporter.
David Bates (201) 795-0688

AWARD WINNER - Fresh, fast, versatile.
Seeks P/T, F/T or F/L work. 212-737-8977

Aren't You Tired Of Being Misunderstood?
I understand.
Ask IBM, NYNEX, MCI, PBS, Sharp, Tenneco
Ken Norkin, copywriter. 301-891-3614

Captivating Concepts, free-lance, (212) 741-0198

Cadillac copy, Pontiac prices. 800-200-0397

FREELANCE COPYWRITER
Thinks strategically. Writes creatively.
Good. Fast. Very experienced.
Call Patt (212) 595-6780

**HUGE TALENT
MODERATE FEE**
Multi-Award winner who's created the best, can do it for you. For less. Freelance.
**(201) 628-1792
(203) 775-4345**

COPYWRITING

**I WRITE IT A LITTLE SMARTER,
A LITTLE FASTER.**

10 years of award-winning experience in all media in all product categories. If you want it smart and fast, you want me.
(212) 759-8028

Riffy In A Jiffy. Fast concise copy 212-580-8723.

9 books. 200 articles. We talk tech. 800-276-1118

IRRESISTIBLY BRILLIANT
Freelancer continues to toil in relative obscurity. Send projects & sympathy. 914-358-0756

I Write Financial, 212-989-4136

COUNSELING

IS THE BUSINESS GETTING TO YOU?
Acct Execs, Creatives, Corp, Mktg Pros
Counseling/psychotherapy. Strictly confid.
NYU-trained counselor/therapist.
Advtg/Corp background. (212) 545-9143

CREATIVE SERVICES

NEW CREATIVE TEAM
Ex-creative directors now art/copy team.
Call to see our work
201-263-8928 and 212-877-9037

Need a great brochure?
Get the very best and save!
Copy, layout, printing, the works!
Call Larry at 237-2637

HEALTHCARE ADVERTISING
To the Consumer. To the Trade. To the Point.
David Upright 201-358-8877

DIRECT MAIL PACKAGING

Put it in a CAN!
The Ultimate Direct Mail Vehicle
Vantec
Call for samples and information
1-800-475-0660

"I SHOULD HAVE USED ADWEEK CLASSIFIED"

When you run help Wanted ads in general publications, unsuitable applicants spring up in droves. They're impossible to interview, slow the process down, and you lose time and money. That's why, for important jobs in advertising marketing and media, it pays to use the industry leader ADWEEK CLASSIFIED.

Fax - (212) 536-5315

OR CALL 1-800-7ADWEEK

EASTERN SERVICES & RESOURCES

EMPLOYMENT SERVICES

Hire a Hero...Mouse Pad Free!

See for yourself why companies nationwide rely on Paladin for on-call experts in marketing, advertising and communications, including freelance creative pros. Saving the day is what we're all about.



Get this way cool new mouse pad Free when you hire a Paladin Associate before December 31, 1996. *(Limit one per person)*

Call 212-545-7850



Chicago

<http://www.paladinstaff.com>

New York

EMPLOYMENT SERVICES

Louise Heikes and Deborah Forman
formerly of Cameron Associates
are pleased to announce the formation of

The Heikes-Forman Group, Inc.

Executive Search Consultants specializing in Advertising Account Management at all levels

(212) 605-0409

FINANCING

MEDIA CREDIT Growth Financing for Media Companies
609-924-9394
Joint Ventures Call Lou Ann Garvey, Vice President
Cash Flow Financing 457 N. Harrison St., Princeton, NJ
Confidential Terms

HAVE YOU LOGGED ONTO ADWEEK ONLINE YET ?

Visit our site at <http://www.adweek.com>
or Just call 1 800-641-2030
or 212-536-5319. Fax: 212-536-5310
or E-mail: adweek@adweek.com

Adweek Online.
First with news that lasts.
1515 Broadway, NY, NY 10036

CALL 1-800-7-ADWEEK

INSURANCE

ARE YOU PAYING TOO MUCH FOR YOUR INSURANCE?

We specialize in insurance for advertising & media firms.
Our rates are the most competitive in the industry!

- Advertiser's Professional Liability
- Property & Liability Coverage
- Life & Disability Insurance
- Group Health, Dental, & Pensions
- Homeowners, Auto, Jewelry & Fur
- Coverage for Freelancers too!

Call for a quotation with no obligation.
Adam Wolfson, CIC @ 212-370-3900
Arnold K. Davis & Company, Inc.

INTERNATIONAL MEDIA REPRESENTATIVES

Buying GLOBAL?
ADMAX INTERNATIONAL
(818) 715-9931, Or Fax (818) 715-9268

MARKET RESEARCH

QUALITATIVE RESEARCH MADE EASY
Focus Groups, IDIs, Whatever
Richard Kurtz (212) 869-9459

MARKETING SERVICES

INCREASE SALES
Marketing consultant specializes in positioning products and companies for increased consumer and business-to-business sales. Call 212-758-7865

NEW BUSINESS EXPERT-Develop positioning, image; marketing, creative strategies; write presentation. (212) 213-8269

MEDIA BUYING & PLANNING SERVICES

EXPERT PLANS & BUYS.....201-379-2334

CLASSIFIED ADS

Only one call!
1,....50,....6,500 papers - we do them all!
MEDIAPLUS 1-800-889-5110x306

MEDIA BUYING & PLANNING SERVICES

PARAGON MEDIA
ARE YOU AN ADVERTISER OR SMALL AGENCY WITH BIG MEDIA NEEDS?
Find out why our clients would never go anywhere else for their buying and planning. Call (212) 704-9965 (ext. 235).

Buying GLOBAL?
ADMAX INTERNATIONAL
(818) 715-9931, Or Fax (818) 715-9268

NEWSLETTERS

Let us create your
CORPORATE NEWSLETTERS
Our clients include the Fortune 500
...and the less fortunate.
Call 203-637-8154

PRINTING

Zap JOHN ZAP PRINTING, INC.
Accurate, On-time, Cost-Effective
Web & Sheet Fed Printing
Books & Magazines, Direct Mail Projects,
Marketing, Training & Software Manuals
NY 212-736-4379 CT 203-972-8079

presskits • Media Folders
• CD disc Mailers
Buy Direct...over 1,000 Dies Avail. FREE
(212) 664-7686 1 (800) 472-3497

P. O. P. DISPLAY

PLASTICRAFTERS
DIVISION OF GEORGE PATTON ASSOCIATES INC.
AMERICA'S CHOICE FOR STOCK OR CUSTOM ACRYLIC DISPLAYS
Sign Frames • Brochure Racks • Poster Holders • Kiosks

- Custom sizes, designs and prototypes quickly fabricated!
- Silk screen logo imprinting available for increased brand recognition.
- Complete fulfillment (drop shipping, special packaging, etc.) offered.

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

ATTN: ADWEEK CLASSIFIED ADVERTISERS:

ADWEEK Classified closes
on **wednesdays** at 4:30 p.m.

All copy and artwork must be in **no later** than **WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

EASTERN SERVICES & RESOURCES

PRINTING

**OUT OF HOME LITHO
FULFILLMENT SERVICES
DEALER SNIPES**

77" PRESS CAPACITY ♦ SHORT AND LONG RUNS
TRANSIT SIGNS ♦ BUS, SUBWAY, AIRPORT, TAXI ♦ OUTDOOR & MALL POSTERS BACKLIT

Compton & Sons, Inc.

Posters Since 1853

CENTRAL SHIPPING LOCATION, ST. LOUIS, MO - LOWEST COST

SAME-DAY QUOTING **800-325-1451** FAST TURNAROUND

Fax Art For Quick Quote (314) 991-4726

PROMOTION/SWEEPSTAKES



**LET YOUR PRODUCT
DO THE TALKING!**

Randomly seeded talking
packages create the
Ultimate Promotion.

Call for **FREE** samples & sales results
RIVERSIDE TECHNOLOGIES, INC.
203-762-7100 Fax 9931

Products illustrated are for demonstration only.

PRINTING PRESS APPROVALS

ON SITE PRESS OK'S
Any Place - Any Time

914-232-2330 Fax 914-232-3170

PUBLIC RELATIONS

In a crunch? Excellent PR writing/pitching.
Stellar record. Refs/clips avail. 212-979-8129

RADIO COMMERCIALS

Our Productions Sound Great
Until You Hear Our Prices.
Then They Sound Unbelievable.
800/789-RADIO
Sounds Almost Too Good To Be True.

DANGER RADIO: demo line (408) 778-6064

Good Spot. That's a good Spot.
Ad Dog 1 (800) 9AD DOG9

MARK YOUR CALENDARS

November Deadline

SERVICES & RESOURCES

Thursday
October 24
3:00 p.m.

All copy must be submitted in writing.

CALL 1-800-7-ADWEEK

RADIO COMMERCIALS

Radio creative
or production

**WHY
NOT
BE
GREAT?**

**T H E
Chuck Blore
C O M P A N Y**

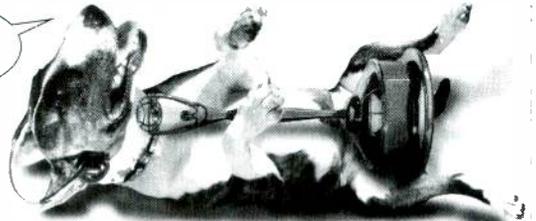
Call Mark Savan
(800) 443-2020 • (213) 462-3822 Fax

Reach your ad community in
ADWEEK CLASSIFIED

RADIO PRODUCTION

Cookie loves her Clios.

Wheeee!
I'm naked!



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

Sarley, Bigg & Bedder
Radio at its best

RADIO PRODUCTION

Account Execs Pick Cadaver!



Why use research to dig up stiffs like this for testimonial spots? The original **Man-on-the-Street** interviewer Mal Sharpe uses only *live people*, freshly caught on Main Street. Your client deserves the best.

FREE! 30th Anniversary TV special just aired on S.F.'s PBS station KQED.

Man-on-the-Street Productions

Call (510) 843-7655 (CA)

RADIO PRODUCTION

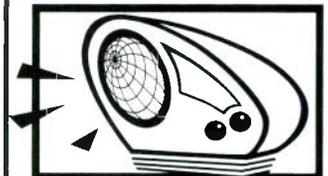
**YOU CAN
GET TO US
BY PHONE,
FAX, ONLINE,
WEB & BUS.
SO IF YOU
CAN'T FIND
THE RADIO
RANCH, YOU
CAN'T FIND
DICK.**

PHONE: 213.462.4966
FAX: 213.856.4311
AOL: DORANCH
CSERVE: GO CREATE
WWW.RADIO-RANCH.COM
GREYHOUND BUS:
800.231.2222

RADIO PRODUCTION

**GREAT RADIO
ISN'T CHEAP.
CHEAP RADIO
ISN'T GREAT.**

At least not very often. Heck, even "high-end" radio costs less than the catering budget on a TV spot. Why cut corners when this powerful medium is so **inexpensive** anyway? In radio, you get what you **pay** for.



World Wide Wadio
INCORPORATED
(Formerly Paul & Walt Worldwide.)

CHECK OUT OUR DEMO CD!

Phone: 213.957.3399 Fax: 213.957.7050
Email: wadio@wwwwadio.com

EASTERN SERVICES & RESOURCES

RADIO PRODUCTION

Get Great Radio Without Buying The Ranch.

Call for our latest demo.
And hear why you should farm out
your radio to a great bunch of pigs.

1-800-776-OINK



265 Madison Avenue, New York

RADIO PRODUCTION

Wieden & Kennedy.

Nike.

Stash Tea.

Northwest Natural Gas.

Coca-Cola.

Lennox.

Tillamook Cheese.

Adidas.

Portland 503-224-9288.

LA 213-658-5027.



Fresh radio. Made from scratch.

SLIDE CHARTS

Datalizer
Slide Charts, Inc.



Design through production, we do it
all. For a FREE custom working model
and price estimate, call or fax us.
(V)708-543-6000 (F)708-543-1616

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.

CALL 1-800-7-ADWEEK

SLIDE CHARTS



**Slide-Charts
Wheel-Charts
& Pop-Ups**

Top quality dimensional
marketing products
designed to fit your budget.

Already have a
Slide-Chart or Pop-Up?
Call us for special
introductory pricing.



P.O. Box 111, Wheaton IL 60189-0111
630/665-3333 800/323-4433 Fax 630/665-3491

AW 09/96

TALENT

Hiring Union Talent?

Shesley Production & Talent A Business Affairs Company
• Signatory to SAG, AFTRA & AEA • Season & residual payments
• Contracts, Talent estimates • Music rights and registration
(805) 287-1667 in Los Angeles • (800) 644-0046 outside Los Angeles



**TRANSLATIONS/
LANGUAGE SERVICES**

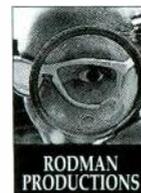
ALL LANGUAGES/VO & TRANS. 888 4VOICE

SPANISH TRANSLATION
Call 307/366-2290 for my client list

TV PRODUCTION

Phenomenal Film And Video Productions
For Limited Budgets. Call Joan at Richman
Films 212-582-9600

TV PRODUCTION



**EXTRAORDINARY
COMMERCIALS & STILLS**
35mm & 16mm Film,
Hi-8 & Beta Formats
2D & 3D Animation
Low budgets no problem
Clients include: Bristol Meyers
Squib, Madison Square Garden,
Partnership for a Drug-Free
America, Ysatis De Givency
Call Joe (212) 864-1603

YELLOW PAGE SERVICES

O'Halloran Advertising, Inc.
National Yellow Pages Specialists Since 1972
Call for FREE Evaluation
Mark O'Halloran, Sr. Vice Pres. (800) 762-0054

Classified Advertising
1-800-564-5448

For Classified Advertising Rates

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

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

EMPLOYMENT

**DESKTOP PUBLISHING
PRODUCTION MANAGER**

Min. 3 years of relevant experience,
knowledge of QuarkXpress,
Photoshop, Excel, Word. Strong
grammar/proofreading skills a plus.
Will produce presentations,
overheads, sell sheets, forms for
Int'l trading co. Fax resume with
salary reqs. In confidence to:

212-490-1619

Attn: MS

No designers please.

**The Best Strategy For
Getting This Job Is Knowing
How To Write One.**

One of New Hampshire's top agencies
needs a strong account person with 3-5
years experience. A background in tourism,
health care or consumer products is a plus,
but not mandatory. Hopefully you enjoy
the beach, sailing, hiking in the mountains,
and skiing or snowboarding. Mail, fax or
e-mail cover letter and resume to:

Barradas Yeaton & Wold
P.O. Box 6577, Portsmouth, NH 03802
Fax: 603.433.6269 E-mail: BYWadv@aol.com
(strategically speaking, a phone call would *not* be a good thing)

**MALCONTENT
WANTED**

ACCOUNT MANAGER
Maybe you're not allowed to
do your job the way it should
be done. Or maybe you've
gone as far as you can where
you are and you're ready for
more responsibility. Or maybe
you just don't feel appreciated.
FAX us your resume. We think
you'll like the way we reward
people who do things right.

704.323.1533

ADVERTISING SALES

Growing industry leader in sports
publishing seeks recent college
graduates with strong communica-
tion skills. All applicants must have
Bachelor's degree, be highly
motivated, aggressive, competitive,
articulate, personable, and extreme-
ly outgoing. Informal but compe-
titive environment. High salary
plus commissions, benefits and
enormous growth potential.

**Please call Mr. Botwinick
(516) 327-9500**

OFFERS & OPPORTUNITIES

REQUEST FOR PROPOSALS

NATIONAL TOURIST OFFICE PUBLIC RELATIONS REPRESENTATION EXPRESSIONS OF INTEREST

The national tourist office of a highly successful destination near southern China is seeking the services of an experienced public relations representative to look after its interests, and to undertake promotional activities on its behalf in the United States and Canada.

PART OF REVIEW

This invitation for expressions of interest is part of a review of the national tourist office's marketing activities. The invitation is open to all who meet the requirements, including current representatives.

ESSENTIAL REQUIREMENTS

Those expressing interest must be working in the market and be experienced in tourism-related public relations there.

They also must be able to demonstrate specific knowledge of the tourism industry in the following market segments:

- Geographically on the West Coast
- MICE segment
- Major tour operators specializing in Hong Kong and China
- Special interest group operators
- Sophisticated repeat travelers

INVITATION TO TENDER

If you have the capability and wish to make a formal proposal, please contact:

Paulo Monge
Macau Government Tourist Office
Macau
Fax No: 853 342 454

For further details, requests for tender documents should be made no later than **Friday, 18 October**.

Selection of the representative will be by open tender. The successful tenderer will be retained on an annual fee basis, plus a promotional budget, for one year, beginning January 1997, with options for extensions, subject to an annual review. Final proposals will be required at the Macau Government Tourist Office, Macau, no later than close of business on **Friday, 1 November 1996**.

BUSINESS OPPORTUNITIES

SEEKING PARTNER

Seeking tie-in partner for National program with major skin care manufacturer. Program will start mid August 1997. On-pack sampling of your product is preferred. You'll generate trial and millions of impressions via broadcast and print support. For more information please contact:

J.M.
(212) 689-8225 ext. 122

HAVE YOU LOGGED ONTO ADWEEK ONLINE YET ?

Visit our site at <http://www.adweek.com>
or Just call 1 800-641-2030
or 212-536-5319. Fax: 212-536-5310
or E-mail: adweek@adweek.com

Adweek Online.

First with news that lasts.
1515 Broadway, NY, NY 10036

CALL 1-800-7-ADWEEK

EMPLOYMENT

Advertising

Show Us Your Stuff!

In-house agency of a billion dollar company located in NEW YORK CITY has the following positions available for talented, energetic, and versatile individuals.

MEDIA BUYER

Responsible for print and broadcast buys. Minimum 5 years' experience and the ability to wear many "hats" essential.

SALES PROMOTION

Unique opportunity to be involved with a little bit of everything, except media. Here's your chance to turn your creative sales promotion ideas into reality!

Salaries negotiable. Great benefits package. Please FAX your resume, indicating position of interest, including salary requirements to (212) 681-1775. EOE M/F/D/V

OFFICE SPACE

FURNISHED OFFICE

Free Phone, Fax, & Copier
Move right in. Renewable 3-month lease. Conference room, kitchen. PR or advertising folks only.
19th near 7th.
(212) 505-8876

OFFICE SPACE

SHARE SPACE

Gorgeous office, share with art dir, East 38th St., high floor, balcony with river views. 24 hr. doorman/concierge, health club/pool included, private bath, use of conference/reception/xerox & fax. Ideal for writer or designer. Immed. occ.
(212) 808-9898

SPOT TELEVISION BUYER

We are a fast growing international media trading company located in Rockland County. Seeking individuals with strong TV negotiating skills, detail oriented, aggressive and highly motivated. Enormous growth potential in a fast paced environment. Trade experience preferred but not necessary. Salary commensurate with experience. Please fax resume to:

Lissette Vilato
(914) 735-0505

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

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$20.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** 1-800-723-9335 Fax: 212-536-5315.

HELP WANTED

AD/CREATIVE DIRECTOR Northern NJ

We need a smart, talented AD who is Mac and/or IBM literate (we've got both) to handle all aspects of creative for an established and growing marketing communications firm in Northern NJ. Everything from national B2B print campaigns, direct and dimensional mail to promotional and technical pieces. You've got to be versatile, experienced, professional, ready to interact w/clients, a great designer who can handle type, and a strong manager of both staff and freelancers. Get on board as we enter the next level; you'll be an indispensable part of the core team! **Fax salary requirements and a letter stating why you'd be the dynamic asset we're looking for to complement our growth plans!**

FAX TO:
Search for the Perfect AD
201-783-4407

advertising

INTERACTIVE MEDIA MANAGER

New York office of worldwide advertising agency seeks a motivated individual to manage high profile accounts in their rapidly growing interactive media group.

Candidates must have 2-5+ years experience in media planning, buying, or direct marketing, as well as a strong interest in, and knowledge of, the online marketplace. For consideration, please send resume including salary history, to:

ADWEEK Classified, Box 3899
1515 Broadway, 12th Floor
New York, NY 10036
EOE

MEDIA SUPERVISOR

Small, fast growing CT based advertising agency is seeking a part-time Media Supervisor for a variety of consumer and business-to-business accounts. Excellent opportunity for self-starter to take on responsibilities for all aspects of media planning process from strategic development to in-market execution. Will play integral role with client and new business presentations. Must have minimum 6 years agency media planning experience. **Fax resume to:**

Rich
203-661-1815

**Catch a Creative Genius
ADWEEK
CLASSIFIED**

PR ACCOUNT SUPERVISOR

Silver Anvil-winning Providence, RI agency seeks proven professional with strong consumer background. Must have minimum of 5 years agency and some supervisory experience. Knowledge of travel/tourism or hospitality business a plus. Send resume and salary requirements to:

Steve Maurano, VP/PR
Duffy & Shanley, Inc.
222 Richmond St.
Providence, RI 02903
*No phone calls accepted
but faxes welcome at:*
401-278-4426.

PROMOTIONAL DESIGNER

Worth, an upscale consumer magazine covering personal finance & lifestyle of the affluent investor, has an exciting opportunity for a Promotional Designer to join our innovative marketing team. In this position, you will design all marketing materials, including brochures, presentations, invitations, premiums, media kits and the reader response section of the magazine. You will also oversee projects from inception to completion including negotiating rates and managing print runs. To qualify, you must have design degree, related job experience, QuarkXPress/Illustrator/Photoshop.

For consideration, please fax your resume and salary requirements to:

Sandy Demitroff
(212) 832-4053
EOE

ADVERTISING/MEDIA SALES

Young Adult/College Media Firm experiencing tremendous growth has opening in NYC office. Advertising/Media Sales or Agency/Client Media background necessary. Young adult target experience a plus. Base + commission package...sky's the limit. Send or Fax resume by October 17th to:

American Passage Media, Inc.
Attn: HR
529 Fifth Avenue
New York, NY 10017
Fax (212) 376-2901

ADVT'G SALES REP

for NYC-based publisher of computer mags. Min 2 yrs outside sales exp, PC exp a plus. Salary, comm & bnfts. Mail or fax cover ltr (incl salary history) & resume to Bedford Communications, 150 Fifth Avenue, NY, NY 10011, Attn: Adv. Director FAX: (212) 807-1098

COPYWRITERS- CAREER CHANGE?

NYC-based national magazine needs an Asst Editor with ability to write and edit copy on technical subjects. Must be an excellent writer, fact checker and copy editor with a minimum 2 years' copywriting experience. Position includes traveling.

Salary commensurate with experience; good benefits. Send writing clips and salary history to:

K-III FAMILY & LEISURE GROUP
249 W. 17th Street
New York, NY 10011
Attn: Human Resources-Tech
Equal Opportunity Employer

PRODUCTION DIRECTOR

Needed for monthly tabloid trade magazine and annual directory. Specific responsibilities include working with Editors, Art Director, outside vendors and printer, from layout through distribution. Trafficking all ad material and going for press checks. Working on special promotional brochures and advertising. Overseeing mechanical budget, generating cost estimates with vendors and printer, maintaining in-house film file. Must have knowledge of 4C web printing, Quark, Photoshop and scanning. Strong organizational and communication skills a must! Minimum 5 years experience. Send resume and salary requirements to:

Publisher
PDN
1515 Broadway
NY, NY 10036-8986
EOE

INTERACTIVE WIZARD

(God is a little strong, we will settle for)

We are looking for a leader who knows the future of interactive media and can make it happen. We want someone with the vision to drive new business, and the ability to manage planning and daily operations. Along with an understanding of the technology, they need the ability to build a well-run, profitable division. **ADWEEK - Box SW00321, 3102 Maple Ave., Ste. 120, Dallas, TX 75201.**

GREAT THINKERS

Award-winning Ad & PR agency seeks bilingual, sensational copywriters & AEs. Experience, impeccable Spanish and English a must! Please send resume and examples of your work to Attn: Hope, CreatAbility, 1550 Madruga Ave., Suite 504, Coral Gables, FL 33146.

Product Manager

MovieFone (777-FILM), the nation's largest interactive movie guide, is seeking a Product Manager. Candidate should have 3-5 years solid marketing experience. Excellent oral and written skills a must. Promotional experience a plus.

Fax resume and salary history to: (212) 450-8001 Attn: PL

MovieFone
Incorporated

ASSOCIATE MEDIA DIRECTOR

Busy, growing \$80.0MM NYC ad agency needs a smart, ambitious media professional. 6-8 years big agency planning experience a must. Should be a creative thinker, knowledgeable in all aspects of consumer planning (traditional TV/print and new media) to work directly with the media director and agency partners. Get involved, put your media experience to work and grow with us. **Fax resume and salary requirements to:**

Media Director
212-477-5642

ADMINISTRATIVE ASSISTANT - P/T Adweek's Best Spots

This position requires an organized, enthusiastic self-starter to provide administrative support to Managing Director, **Adweek's Best Spots.**

Responsibilities include order fulfillment, maintaining databases, overseeing direct mail campaigns, general office support. Candidate must possess excellent communication skills, PC knowledge (Word, Excel a plus). Great entry level position.

Fax resume and cover letter to:
212-536-5354
No phone calls please. EOE.

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**

HELP WANTED

**ARE YOU
A SENIOR ACCOUNT SUPERVISOR
WHO IS HIGHLY STRATEGIC?
CREATIVE? ENERGETIC?
A TEAM PLAYER?**

Do you have 6+ years agency/client marketing experience?

Do you believe promotion can help build brand image?

If you answered "YES" to all of the above, we should meet.

We are a Princeton-based promotion marketing agency whose new client wins require us to add several new senior account supervisors.



MARKETING

No calls, please. Send resume to:
QLM Marketing (PAW), 470 Wall Street, Princeton, NJ 08540,
fax to 609-921-8847, or e-mail to: accountpaw@qlm.com.
QLM is an equal opportunity employer.

SENIOR ART DIRECTOR

Pleasant Company, direct mail marketer of quality, educational children's products, seeks a talented graphics professional to manage and organize the development of creative projects and design and direct the projects to completion. Working in collaboration with the creative staff, this hands-on position offers the opportunity to meet extremely high standards for quality print product.

Responsibilities:

- Conceptualize creative direction/design and format per creative brief.
- Work with Product Development to gain clear understanding of product features, styling expectations, and copy points.
- Collaborate with copywriter, production manager, and other members of the creative team.
- Prepare thumbnails, layouts, comps, and final production files.
- Select and negotiate with photographers, illustrators, models, etc.
- Art direct photo shoots including set design, models, product, styling, lighting, etc.
- Review film proofs, attend press checks, meet deadlines, and ensure cost effectiveness.

Candidates must have five to seven years of professional design and art direction experience; working knowledge of desktop publishing software, including Quark Xpress, Adobe Illustrator, and Adobe Photoshop; and an understanding of 4/C pre-press and printing processes. Experience with direct mail a definite plus. Must have good design sense, an understanding of publishing, and the desire to work in an exciting, highly creative and deadline-oriented environment. College or technical degree in graphic design or related area required. Please send cover letter, resume, and salary requirements to: **Director of Employment, Pleasant Company, 8400 Fairway Place, Middleton, WI, 53562 EOE.**



PROMOTION ART DIRECTOR

The New York Times remains committed to creating and distributing the best newspaper in the world. Our success depends on the exceptional talents, skills and dedication of our people. Currently, we are seeking a talented Promotion Art Director to support our advertising sales teams.

The selected candidate will be responsible for designing and creating the highest quality promotional materials including brochures, advertisements, presentations, and other collateral to promote **The New York Times** to its readers and advertisers. You should be equally comfortable working conceptually with copywriters, designing with illustration and photography, and coming up with elegant type-only solutions; while managing a large number of projects under heavy deadline pressures.

To qualify, you should have bachelor's degree in design, 5-10 years of experience as an Art Director (preferably in a Promotion Department) and 5-10 years of experience as a designer. Other qualifications include fluency in QuarkXPress on Macintosh, and experience in Photoshop and Illustrator; excellent communication and managerial skills, and the ability to work as a team player. Experience with presentations and multi-media a plus.

Ours is a fast-paced, dynamic environment where people with exceptional talents and fresh ideas play a key role in contributing to our success.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenge and growth. For consideration, please forward your resume to:

The New York Times
229 West 43rd Street
New York, NY 10036
Attn: Kay Hill

Fax: (212) 556-4242

We will respond only to those candidates selected for interviewing.
We are an Equal Opportunity Employer

Merchandising Associate

Meredith Corporation's New York-based *Better Homes and Gardens* magazine has an excellent opportunity for a creative and highly-organized Associate to generate value-added proposals and execute merchandising programs (including contests and sweepstakes) that sell.

Successful candidate will have a Bachelor's degree and three years experience creating successful programs in an ad sales or promotion department for a major magazine company. Knowledge of advertising and marketing/promotion, as well as superior communication and presentation skills are required; the ability to produce inventive solutions to problems is a plus.

Location: New York City

Please send resume and cover letter with salary history in confidence to:



Mrs. K. Bock, Supervisor, Corporate
Staffing Services/Dept. 185
Meredith Corporation
1716 Locust Street, Des Moines, IA 50309-3023
Fax: (515) 284-2958; E-mail: kbock@dsm.mdp.com

An Equal Opportunity Employer

For Classified Advertising Rates

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

HELP WANTED

TSDESIGN is experiencing rapid growth by focusing on the design and implementation of personalized Web-based services. Our role begins with an analysis of the client's Internet business opportunities, and results in delivering a strategy to create break-through innovation. We then visualize, design and implement these next-generation products and services.

Senior Designer
Highly innovative visual designer to develop identities and brand strategies for Web-based products, services and businesses. Experience with large product brand and identity programs is important, as is the inspirational use of type and image. An understanding of the latest Web technologies (and what's happening there), along with the ability to lead a team is essential. Requires 3+ years professional experience and fluency in computer design applications.

Designer
Collaborates with Senior Designers and others on the design team. Expertise in Photoshop, Illustrator and Xpress is essential. Two or more years of professional experience in graphic design is preferred, but all exceptional, progressive and motivated designers will be considered.

*Salary is negotiable relative to experience.
Please forward resumes and salary requirements to:*

Michael Dale, Director of Operations
Terry Swack Design Associates, Inc.
49 Melcher Street, Boston, Massachusetts 02210
Fax: 617 482.7562

www.tsdesign.com

SR. ART DIRECTOR

You're up on the trends but not trendy. You think typography is a lost art. You won't concept without a strategy, and you want to be in on the strategizing. You see TV on a budget as a challenge, not a shame. You believe there's beauty in a brochure. You don't take yourself too seriously, but you're deadly earnest about your work. You sound just great to us, so if you have at least 5 years' experience, please send 5 samples and a resume to:

AbramsonEhrlichManes
1275 K St. NW, Washington D.C. 20005
Attn: Joe Moscatti

MEDIA PLANNER

Top ten advertising agency is looking for a Media Planner whose responsibilities will include the development, presentation and implementation of media plans for a major packaged goods account. Candidates should have a minimum of 1 year of experience planning both national and local media. This position offers great growth opportunities. Qualified candidates should send or fax a resume and salary requirements in confidence to:

BBDO Chicago
Human Resources Department
410 N. Michigan Avenue, Chicago, Illinois 60611
fax: (312) 337-6871
Equal Opportunity Employer M/F/D/V

ACCOUNT SUPERVISOR/ACCOUNT EXECUTIVE

Mid-sized NYC Ad Agency seeking AS and AE for exciting national accounts. Strong strategic, analytical and communication skills with ability to manage fast-paced business. 5 years (AS) and 3 years (AE) experience. Full benefits. Send cover letter and resume to:

CHRISTINE MARTIN
445 PARK AVENUE, 9TH FLOOR
NEW YORK, NEW YORK 10022

AD DIRECTOR

"BREAK OUT OF THE SHADOWS"

Break out of the shadows of your publisher and become a star for the hottest national consumer publication since the launch of **GEORGE**.

We seek an aggressive "media maverick" with consumer ad sales experience. We offer a competitive salary and equity potential.

Please fax resume to:
212-794-2857

ASSISTANT
ACCOUNT EXECUTIVE
PHILADELPHIA

Worldwide agency has a challenging opportunity for a team-oriented professional to join its account service staff. Must be detail-oriented, organized, have excellent communication skills and be computer literate. A BA/BS degree in a related field and two yrs agency exp. preferred. Please FAX or mail your resume to:

Bozell/SMS Attn: JB/PHILLY
535 S. Anton Blvd., Suite #700
Costa Mesa, CA 92626
Fax # 714-708-9299
EOE/AA/M/F/D/V

No phone calls, please.

ACCOUNT EXECUTIVE
Fabulous Growth
Potential!

in full service North Central NJ ad agency. If you want a lot of responsibility with the opportunity for more this position is for you. Must be proactive, detail oriented and able to juggle numerous accounts. Minimum 5-8 years AE experience a must. New business, direct marketing and production experience a major plus. Send resume and salary requirements to: B. Haas, Linett & Harrison, 306 Main St., Millburn, NJ 07041

GREAT OPPORTUNITY
FOR EXPERIENCED
SALESPERSON

Country's #1 Airport Advertising company seeking aggressive, knowledgeable and successful salesperson to join New York staff. Must have background in Media Sales, preferably Out-of-Home.
Fax resume to (212) 777-6174

MEDIA PLANNER

We're an NYC mid-sized downtown ad agency looking for a senior media planner. Candidates should have 3-5 years experience as a planner. Must have both print and broadcast experience, excellent communication skills and work well in a fast paced environment.

Fax resume today to:
(212) 366-3632

An Equal Opportunity Employer M/F

SALES MARKETING

Entertainment Web Producers seek an ambitious person to work with our team selling a hot new content specific search directory, celebrity web sites and Internet marketing projects.

Fax (201) 488-1119 or
Personnel
84 Kennedy Street
Hackensack, NJ 07601
Previous exp. with Fortune 100 companies a BIG PLUS!

CREATIVE TEAM

Freelance CW/AD with a respect for strategy and contempt for meaningless advertising.

ACCOUNT EXECUTIVE

Take-charge, quick study, cars/motorcycles a plus.

RECEPTIONIST

Totally professional, MAC-based.

No calls. Send resume, samples to Jan Zlotnick.

T O O L B O X
33 WEST 17 ST 3rd Floor NY NY 10011

ACCOUNT EXECUTIVE

Fairchild Publications is seeking experienced ad sales reps for a sports trade publication and a children's fashion trade publication. Will be responsible for maintaining & increasing business & generating new sales leads. A minimum of 2-3 years ad sales experience is required. Please fax resume to:

Box GC
(212) 630-4295
EOE

TOP 10 AGENCY

has several exciting oppytys for dynamic indivs w/Agency Bkgd:

Asst Acct Execs.....	\$25-28K
Acct Execs.....	\$35-45K
Acct Supvrs.....	\$50-75K
Media Planners.....	\$25-40K

Fax Resume Attn: Advt'g Mgr.,
212-818-0216

senior copywriter wanted who's not afraid to create and sell great ads. Be part of an agency with a reputation for doing



just that. Send a resume and 3 ad samples to earle palmer brown 6935 arlington road, bethesda, maryland 20814 or fax them to 301.951.6357 attn: lori, 3rd floor [no phone calls, no attitude, no big hair]

Looking for the perfect job?
ADWEEK CLASSIFIED

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

CALL 1-800-7-ADWEEK

HELP WANTED

HFS Incorporated, the world's largest hotel and residential real estate brokerage franchisor, has immediate opportunities for experienced professionals to strengthen the team of our CENTURY 21 brand.

ADVERTISING COORDINATOR

We are seeking a dedicated professional to coordinate and develop the national advertising plan for Century 21 Real Estate.

In this role you will evaluate advertising proposals and oversee all television, radio and print advertising. You will act as a liaison for regional marketing managers while interfacing daily with agencies, vendors, and franchisees concerning advertising/media needs and plans. Other responsibilities include the processing of invoices and maintaining documentation for National Advertising Fund activity.

The qualified candidate must have 1-2 years' experience working with national advertising media, effective oral and written communication skills, and proficiency in MicroSoft applications (spreadsheets in Excel). A Bachelor's degree in Marketing or Advertising is preferred.

ON-LINE COORDINATOR

The primary responsibilities will be to support CENTURY 21's growing on-line group and maintain our two sites on America On-line. Duties will include searching for and publishing new content, monitoring competitive sites and some minor admin. duties. This is a great learning opportunity with excellent growth potential.

We offer a strong compensation and benefits package. For immediate consideration, send your resume (*indicating position of interest*) with salary requirements to: HFS Incorporated, HR Dept-GM, 339 Jefferson Rd., Parsippany, NJ 07054. FAX: 201-428-9684. No Phone Calls Please. An equal opportunity employer.



MARKETING AND PROMOTION MANAGERS

The New York Times remains committed to creating and distributing the best newspaper in the world. Our success depends on the exceptional talents, skills and dedication of our people. Currently, we are seeking talented marketing and promotion managers to support our advertising sales teams.

The selected candidate will be responsible for gathering and analyzing information on assigned advertising categories and specific accounts, developing promotion and marketing strategies, preparing and delivering sales presentations and establishing and maintaining relationships with promotion and marketing-related colleagues within the industry.

To qualify, you will possess strong market research interpretation skills as well as exceptional quantitative analytical skills. Additionally, you will have demonstrated creativity in devising marketing strategy and promotional ideas. Prior sales presentation writing experience is required.

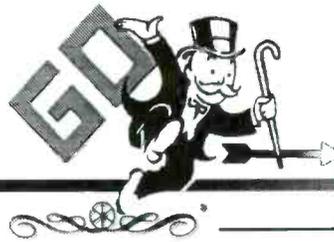
Ours is a fast-paced, dynamic environment where people with exceptional talents and fresh ideas play a key role in contributing to our success.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenge and growth. For consideration, please forward your resume to:

The New York Times
 229 West 43rd Street
 New York, NY 10036
 Attention: Kay Hill
 Fax #(212) 556-4242

We will respond only to those candidates selected for interviewing.

We are an Equal Opportunity Employer



Parker Brothers, one of the premier game companies in the world, currently has the following opportunities available:

SENIOR PRODUCT MANAGER

We seek a results-driven professional with excellent analytical and communication skills to plan and execute all areas of product management for new and existing products. Specific responsibilities include conducting trend, competitive, and market analyses; preparing strategic and tactical plans for advertising, marketing and other product-related areas; and generating and developing new product ideas. To qualify, you must have an MBA or equivalent business background, plus at least 7 years of product management experience, as well as staff management experience, within a consumer goods company, preferably in the toy and game industry. The ability to provide effective leadership for cross-functional teams is essential.

ASSOCIATE PRODUCT MANAGER

You will be responsible for coordinating the new product development cycle for a set of assigned products and for identifying and recommending new products to the Director or Senior Product Manager. Additional responsibilities include the development of promotional and public relations programs, sales forecasts, financial analyses, and product line presentations for assigned products. To qualify, you must have a BA or equivalent, and 3 years of product management experience within a consumer goods company, preferably in the toy and game industry. Strong strategic planning and analytical skills are a must.

ASSISTANT ART DIRECTOR

We seek a creative professional with a strong background in graphic design and art direction of photography and illustration; Mac-based computer skills; 4-color separations; printing; and mechanicals to produce high quality graphic design for our product packaging and products. Projects will involve package, logo, game component, and instruction booklet design, as well as creating digital mechanical art. To qualify, you must have a BA in art or design, plus 5 years of experience in a commercial art department. Expertise in Quark, Illustrator, and PhotoShop is essential. Please forward portfolio samples with resume.

Parker Brothers offers competitive salaries and a comprehensive benefits package. Please send resumes to: Human Resources Representative, Parker Brothers, ADW 1014, 50 Dunham Road, Beverly, MA 01915. No phone inquiries please. An Affirmative Action/Equal Opportunity Employer, M/F/D/V.



Now Filling Our



If you're tired of treading water as a freelancer, dive into Artisan. We fill project and interim assignments with only swimmingly solid and able writers, graphic designers, art direc-

tors, multimedia producers, web site developers and computer production artists.

So please fax your resume and samples to: Artisan, 212.448.0408.



ARTISAN™

HELP WANTED

CIRCUIT CITY

Call: (888) 800-4628

Re: Broadcast Media Buyers

Qualifications:

- 3+ years previous broadcast media buying experience
- Strong negotiating skills
- Bought TV in major markets
- Ability to relocate to Richmond, VA

If you cannot call, please fax your resume to: (804) 527-4086.

Circuit City Stores, Inc. promotes a drug-free workplace. EOE.



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

**ACCOUNTING
SAN DIEGO**

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

NEEDED:

Great Senior D.M. Team who wants to do conceptual work, travel and work with a group of really nice people. Is there a catch? Of course. You have to be willing to move to Seattle.

Sorry about that.

Please send resume and ten non returnable direct samples to: CF2GS 1008 Western Ave. Suite 201 Seattle, WA 98104 Attn: Jennifer Groth

**STUDIO MANAGER
GROWING 4A's MIDSIZE AGENCY**

Will have the responsibility of over-seeing the entire Studio, maintaining and building a top notch staff of highly skilled Mac designers, managing studio work flow. Must have exceptional management abilities, money management skills, strong working knowledge of Macintosh Computers (hardware & software). Be fully versed on print production, comp assembly and storyboard development and presentation - all production aspects of an Advertising Creative Department. Knowledge of best vendors within the print/design/illustration field would be a plus.

ADWEEK Classified, Box 3900
1515 Broadway, 12th fl.
New York, NY 10036

CAREER SURFING?

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

DEDICATE YOUR CREATIVITY TO CLASSIFIED

Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees. Call 1-800-7-ADWEEK and get the details.

Use ADWEEK MAGAZINES to get National Exposure

THE CONVENIENT CLASSIFIED CONTACT FORM

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

**ADWEEK
BRANDWEEK
MEDIWEEK**

CLASSIFIED MANAGER: M. MORRIS

MAIL TO : ADWEEK CLASSIFIED 12TH FL.

1515 BROADWAY, NEW YORK, NY 10036

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

REGION: East ___ New England ___ Southeast ___

Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

*FREQUENCY: 1x ___ 2x ___ 4x ___

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

PAYMENT

- CHECK MASTERCARD VISA AMER.EXP.

Signature _____

Cardholder's Name _____

Card # _____

NAME _____ ADDRESS _____

PHONE _____ FAX _____

CALENDAR

Television Bureau of Advertising will hold its **fourth annual research conference, "Controlling Our Destiny,"** Oct. 17-18 at the McGraw-Hill Conference Center in New York. Futurist Watts Wacker will be keynote speaker. Contact: 212-486-1111.

The New York City chapter of American Women in Radio & Television (AWRT) will host its fifth annual Network Television Presidents' Luncheon, Oct. 24, 12 noon, at the Grand Hyatt hotel in New York. The event will feature the annual "State of the Network" address, this year to be presented by a panel comprised of David Westin, president, ABC Television Network Group; Jim Warner, president, CBS Television Network; Len Grossi, senior executive vp, UPN; Jamie Kellner, head of the Warner Brothers network; Lana Corbi, president, network distribution, Fox; and Neil Braun, president, NBC Television Network. Contact Lisa Hodor Ballou at 212-424-6483.

"Interactive Marketing and Public Relations," a two-day conference, will be held Oct. 28-29 at the Hyatt Regency in San Francisco. Contact: 800-420-2145.

The Broadcasting & Cable 1996 Hall of Fame Dinner will be held Nov. 11 at the Marriott Marquis Hotel in New York. Contact Steve Labunski at 212-213-5266.

California Cable Television Association presents **The Western Show** Dec. 11-13 at the Anaheim Convention Center, Anaheim, Calif. Contact: 202-429-5350.

Media Notes

NEWS OF THE MARKET

Directing Is Field Work

Actress Sally Field is stepping behind the camera for the first time to direct a movie for ABC. *The Christmas Tree*, which Field cowrote with Janet Brownell, recently began production. The film, starring Andrew McCarthy, Julie Harris and Trini Alvarado, is based on a true story of the bond that develops between a cloistered nun and Rockefeller Center's landscape architect during the architect's search for the perfect Christmas tree. ABC will air *The Christmas Tree* in December.

'Playboy' Does Croatian Edition

Playboy will launch a Croatian language edition in December 1996. The magazine will partner with licensee Europress Holding to produce the new edition, which will be distributed in the independent states of Croatia, Bosnia Herzegovina, Slovenia and Istria. It may soon also be available in Serbia and Montenegro. Vladimir Tomic, a popular journalist in Zagreb, has been named editor. The Croatian *Playboy* will be the 16th foreign edition of the men's book.

Frank Joins Fox Kids

Susan Frank, a veteran market executive at Hanna-Barbera Productions and McDonald's Corp., has been named executive vp of marketing and promotion for Fox Kids Networks Worldwide. In the new post, Frank will be responsible for all aspects of marketing (on-air and off-air) for FKNW, which was spun off last month as a publicly held joint venture of parent company News Corp. and kids supplier Saban Entertainment. Prior to her most recent stint as Hanna-Barbera's senior vp of marketing, Frank

spent more than 16 years at McDonald's Corp. in a variety of senior marketing positions.

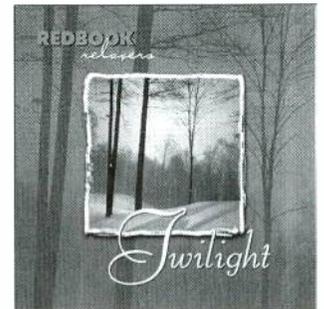
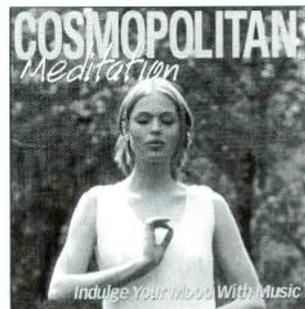
Fit Females to Get Buyers Guide

Women's Sports + Fitness magazine will publish a buyer's guide in January. The guide will feature reviews of sports products for women in virtually every sport and fitness category. The Boulder, Colo.-based magazine, which publishes nine times a year, was founded in

per's "Street Talk" column; as *Time* senior editor, he will write a column called "Money in Motion" and contribute to the weekly's business coverage. His first column, a piece on Ben & Jerry's, appeared last week.

Films, Specials in BET Mix

BET Movies, the joint venture between BET Holdings and Encore Media Corp., announced last week that it will produce four original black-



Easy listening: Cosmo- and Redbook-branded CDs

Hear it From Hearst

Hearst's branding machine has churned out two new themed CD series. The *Cosmopolitan Classics* series will be launched in partnership with Angel Records, and Windham Hill Records will produce the *Redbook Relaxers* series. *Cosmo's* set includes four CDs—*Intimate Evening*, *Meditation*, *Seduction* and *Rainy Afternoon*. "We've chosen classical works...to create the perfect ambiance and atmosphere," said *Cosmo* editor Helen Gurley Brown. The *Redbook* series includes five mood-enhancing titles: *Tranquility*, *Twilight*, *Dreamscape*, *Romance* and *Daybreak*.

1974 by tennis legend Billie Jean King; its parent company is Sports & Fitness Publishing.

Kadlec in 'Time' for Business

USA Today's popular business columnist, Daniel Kadlec, has joined *Time* magazine. Kadlec authored the national newspa-

oriented films a year beginning in 1998. The service, which is slated to launch next February, also unveiled other programming elements: four one-hour prime-time specials called *The Black Experience*, offering star profiles and features on black lifestyles and history; *Black Filmmaker's*

Media Notes

CONTINUED

Showcase, a monthly series showing offbeat, non-mainstream black films; and *Black Entertainment Weekly*, a half-hour show to discuss films and entertainment of interest to the black community. The service also plans to hire a full-time on-camera host and a movie critic.

E! to Entertain NBC Affils

E! Entertainment TV and NBC News Channel—not to be confused with MSNBC—have renewed a deal in which E! provides NBC affiliates across the country with daily entertainment reports. E! anchor Steve Kmetko hosts a daily report that goes out to 209 NBC affiliates; plus, E! provides story elements such as voiceovers, B-roll and reporter packages. In return, E! gets access to NBC News Channel feeds. The two companies struck their initial deal back in 1993.

ABC's of Science for Discovery

ABC News will produce a weekly science and technology program for The Discovery Channel scheduled to begin running in next April. Discovery announced last week. The newscast, which will run Fridays at 9 p.m., will cover breaking science stories in the fields of medicine, space, archaeology, forensic science, computers, biology, environmental science and natural and man-made disasters. It will be produced by ABC News Productions, which makes programs for cable and non-network channels of distribution.

Universal Backs Radio Aahs

Children's Broadcasting Corp. last week teamed with Universal Studios Hollywood and Florida to create programming

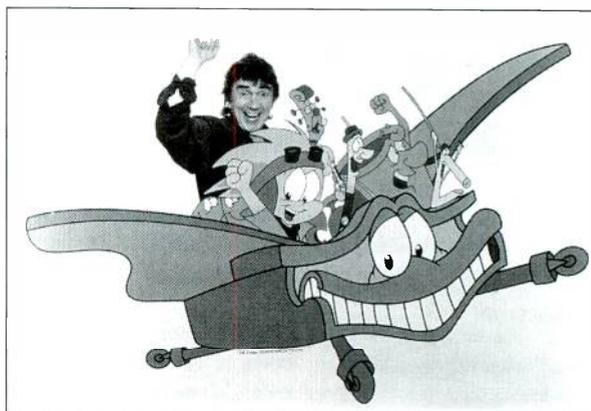
for and promote the Radio Aahs network. The deal includes weekly live broadcasts on Saturdays from Universal Studios Hollywood, hosted by Bruce Barker, from 1-3 p.m. Pacific time, and on Sundays at Universal Studios Florida, hosted by Jammin' JoJo, from 1-3 Eastern time. The inaugural broadcasts were last weekend. Radio Aahs will also run quarterly promotions, offering Universal Studios vacation packages to the winners. ABC Radio Networks, which had teamed with CBC and Radio Aahs, recently severed ties with the company to start its own children's radio network.

Rainbow to Push Pacers

Rainbow Sports Sales, the ad sales arm of Cablevision Systems Corp.'s SportsChannels and Madison Square Garden Network, was tapped last week to be the exclusive sales rep for the Indiana Pacers pro basketball team. The deal covers all Pacers' regular-season and play-off games to be broadcast on WTTV in Indianapolis.

On Command Names Managers

On Command, a provider of in-room entertainment and information TV services that recently completed the acquisition of competitor Spectravision, has put together the rest of its management team. Brian A.C. Steel, the former executive vp and cfo of Tele-TV, the joint venture of PacTel, Nynex and Bell Atlantic, has been tapped as coo, cfo and executive vp. Steel is charged with expanding the service's programming options and to oversee both the merger of the two services and the financial management of the merged entity.



Oscar's Orchestra features the voice of Dudley Moore

'Oscar's' Opening Notes

The premiere of Summit Media Group's newest syndicated educational kids series, *Oscar's Orchestra*, produced a 0.4 rating average among the kids 2-11 demo nationally (NSS, Sept. 15-29). The half-hour cartoon's opening average was about half a rating point off initial projections; however, the a musical quiz series, with Dudley Moore providing the voice of the main character, is the second-highest-rated educational weekly, behind Buena Vista Television's *Bill Nye, The Science Guy*, which has a 0.8 rating average. Oscar has clearances in 110 markets representing 83 percent U.S. coverage, including Tribune-owned WPIX in New York and KTLA-TV in Los Angeles.

MTM TV 'Wheels' in Action

MTM Television is rolling out *Eighteen Wheels of Justice*, its latest action-adventure weekly, for the worldwide syndication market beginning in fall 1997. The International Family Entertainment-owned studio has retained writer-producer Phil DeGuere (*The New Twilight Zone*, *Max Headroom*) to develop the series. *Wheels*, an action series based on a truck-bound gun-for-hire, comes out on the heels of MTM premiering *The Cape* last month as its first hourlong drama for syndication. *The Cape* turned in an 11th-ranked 2.3 rating nationally among first-run action hours for its first week on the air (NSS, Sept. 23-29).

SFX Sells, Seeks Merger

Radio station group SFX Broadcasting Inc. has sold WTFX-FM and WWKY-AM,

both serving the Louisville, Ky., market, to Clear Channel Communications for \$6.9 million. SFX has also sold its third Louisville property, WVEZ-FM, to privately owned Regent Communications Inc. for \$12.6 million. These stations were recently acquired as part of SFX's acquisition of Prism Radio Partners. In related news, SFX and Multi-Market Radio have begun mailing a joint proxy statement seeking shareholder approval of the proposed merger of the two companies. Under the terms and conditions of the merger, Multi-Market Radio would become a wholly owned subsidiary of SFX. MMR also has started an exchange offer for its outstanding Class B warrants. SFX and MMR will hold a shareholder meeting on Nov. 22 to decide the outcome of the proposed merger.

PAIN? JEALOUS RAGES?
 CHRONIC ANXIETY ATTACKS?
 IT'S THAT TIME
 OF THE MONTH AGAIN.



We apologize in advance for any syndromes you may suffer from watching the Best Spots of the Month. But we think you'll find a true benefit to subscribing to our service on a monthly basis. We literally watch hundreds of TV commercials to select the very best. So the only ones you'll ever see are the new national and regional spots that are too important to miss. You'll even receive a list of the creative credits. Call now to experience 15 minutes of the greatest advertising each month. Or, depending on your mood today, 15 minutes of undiluted envy.

Please start my subscription to the Best Spots of The Month/U.S. F O R M A T
 3/4" VHS

Pay As You Go \$105/Month* Prepaid Annual Service \$1055/Year*

NAME: _____ TITLE: _____

COMPANY: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

CHECK ENCLOSED FOR TOTAL \$ _____ BILL ME, P.O.# _____
NY RESIDENTS ADD 8.25% SALES TAX.

CHARGE MY AMEX/VISA/MC ACCT# _____ EXP. _____

SIGNATURE: _____

*ADD \$5/MONTH OR \$60/YEAR FOR SHIPPING. OR, IF YOU PREFER, INCLUDE YOUR FED EX NUMBER. _____

FAX Orders to 212-536-5354 or call: 212-536-6453
 ADWEEK'S BEST SPOTS, 1515 Broadway, New York, NY 10036



BIG DEAL

BELLSOUTH

Agency: West Wayne, Atlanta

Begins: Now

Budget: \$30 million-plus

Media: TV, print

In an effort to protect its home market from the likes of AT&T, Sprint and MCI, BellSouth will unleash a \$30 million-plus fourth-quarter media blitz this week to further cement its position as the one-stop telecom shop in the Southeast. The blitz comes amid further attempts by the mega-carriers to encroach on local telephone service markets, with MCI in particular making noise with the new tactic of all-in-one service plans, a tack industry experts predict will be the next wave of enticements to lure local businesses and consumers away from the Baby Bells.

Bell South's ad blitz will emphasize its current suite of business and consumer offerings, including wireless telephony, yellow pages, Internet access via BellSouth.net and local service. Ads will play to local loyalties by reminding consumers that the services have been available with BellSouth all along.

Using the tagline, "It's All Here," the ads will get heavy play on network television beginning today. Three 30- and 15-second spots will air on morning- and evening-news programs plus prime-time shows for a nine-week period. In addition, a mix of national and regional print ads will appear in 10 magazines, including *BusinessWeek*, *Forbes* and *Fortune*, and in 10 of the largest daily newspapers in the Southeast.

The ads' creative content differs from the barrage of telecommunications ads that have been unleashed recently. Rather than mention pricing plans or competitors, the BellSouth spots incorporate painted images of flowing rivers that morph into phone lines and computer monitors. The ads are meant to entertain, not deliver a sales pitch, according to William Pate, vp of advertising at BellSouth.

Upon news last summer that MCI and AT&T would debut in BellSouth markets, the Bell company responded with its first ad push, part of a \$100 million-plus, 12-month budget, using celebrities to entice customers to stay put. —Bernhard Warner

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

DR PEPPER/SEVEN-UP

Agency: Young & Rubicam, N.Y.

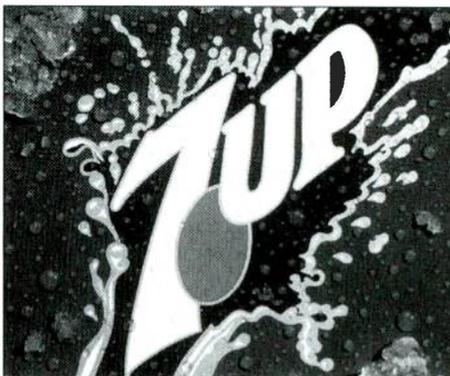
Begins: December 28

Budget: Undisclosed

Media: TV

Looking to revive its lagging 7Up brand, Dr Pepper/Seven-Up will declare the coming year as "1997-Up," plotting a three-day ad blitz leading up to New Year's Day and boosting overall media spending by 40 percent next year. The brand also gets a curvy 20-oz. bottle, dubbed the "Mae West," to lend some firepower in its intense fight against Coca-Cola's surging Sprite.

7Up, the one-time uncola leader, has been stung by a number of setbacks, from a delisting of parent Cadbury's brands from Coke's largest bottler, to an exodus



A "1997-Up" New Year's blitz is on tap

of top management per a planned relocation to Dallas. Sprite also doubled media spending to \$50 million last year, pushing its share to 4.9 percent compared with 7Up's 2.8 percent share. —Karen Benezra

PLAYTEX PRODUCTS

Agency: Grey Advertising, N.Y.

Begins: Early 1997

Budget: \$5 million

Media: Various

Playtex Products will enter 1997 with a range of new suntan/skincare products designed to help the company fill out its portfolio and seize a distinct technological edge.

Known mainly for its Banana Boat line purchased from Sun Pharmaceuticals last year, Playtex is taking an aggressive tack

against competitor Schering-Plough (Coppertone) with the introduction of three new brands: BioSun, an upscale line targeted at families; Bite Block, a sunscreen/bug repellent; and Tan Express, a family of products aimed at sun worshippers. Playtex will back the effort with an estimated \$5 million advertising push due to break early next year.

The Playtex product push takes dead aim at specialty segments and is designed to give the company's portfolio a more serious edge. BioSun is targeted at families and offers sun protection factors starting at 15, with each package featuring an endorsement seal from the Skin Cancer Foundation in New York. The Banana Boat logo is not displayed.

"We're going to approach the consumer with a 'fun-in-the-sun' positioning with Banana Boat, but BioSun is serious," said Max Recone, president of the company's consumer products division. "It stresses protection." To get that message across, the company will advertise BioSun in dermatologic periodicals and distribute samples to doctors.

Bug repellent-sunscreen combo products are considered a new and promising sub-category. Playtex's Bite Block will have an adult and kids version.

Last year, Competitive Media Reporting pegged Banana Boat spending at \$132,000, but Recone estimated the real figure is "more than \$2 million."

—Sean Mehegan

NEC

Agency: Hampel/Stefanides, N.Y.

Begins: Now

Budget: \$10-15 million

Media: TV, print

A new corporate branding campaign for NEC, the Boxborough, Mass., supplier of computers and multimedia products, is slated to run for the next two years with overall media spending in the \$10-15 million range during that period, said Jim Carpenter, NEC senior vp.

Created by New York agency Hampel/Stefanides, the campaign recently broke during prime-time network TV programs with a 60-second spot called "Multimedia Age." The spot uses colorful, quick-cut footage of everything from a marathon in

CMR Top 50

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

Week of Sept 23-29, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	66	1,299
2	BURGER KING	V234	47	925
3	SATURN AUTOS	T111	31	610
4	AMERICAN DAIRY ASS'N.	F131	26	512
5	DISCOVER CARD	B150	25	492
6	DURACELL	H220	24	473
7	TRIDENT SUGARLESS GUM	F211	23	453
8	TOYOTA CAMRY	T112	22	433
9	ZANTAC 75	D213	19	374
10	OLIVER & CO VIDEO	H330	18	354
	RED LOBSTER	V234	18	354
12	1-800-CALLATT	B142	17	335
	KUDOS GRANOLA BARS	F212	17	335
14	CORTIZONE 10 SKIN CREAM	D216	16	315
	NIKE WOMEN'S SNEAKERS	A131	16	315
	NISSAN MOTOR CORP.	T112	16	315
17	OLIVE GARDEN	V234	15	295
18	BENADRYL ULTRATAB	D212	14	276
	THE MIGHTY DUCKS MOVIE	V233	14	276
	EXTREME MEASURES MOVIE	V233	14	276
21	1-800-COLLECT	B142	13	256
	COCA-COLA CLASSIC	F221	13	256
	HONDA ACCORD	T112	13	256
	KFC	V234	13	256
	M&M CANDIES	F211	13	256
	NINTENDO GAME BOY	G450	13	256
	PONTIAC GRAND PRIX	T111	13	256
	USSB SATELLITE SYSTEM	H320	13	256
	WISK AWAY PRE-WASH	H412	13	256
30	GLIMMER MAN MOVIE	V233	12	236
	MAYBELLINE GREAT WEAR	D112	12	236
	MAYBELLINE LASH BY LASH	D112	12	236
	NICOTROL PATCHES	G120	12	236
	SEARS WOMEN'S APPAREL	V321	12	236
	TYLENOL EXTRA STRENGTH GLTB.	D211	12	236
	US ARMY	B160	12	236
	WRIGLEYS DOUBLEMINT GUM	F211	12	236
38	CHEF BOYARDEE RAVIOLI	F125	11	217
	COOL WHIP FREE	F115	11	217
	LONG KISS GOODNIGHT MOVIE	V233	11	217
	METROPOLITAN LIFE	B220	11	217
	SPRITE	F221	11	217
	TARGET WOMENS APPAREL	V324	11	217
44	3 MUSKETEERS	F211	10	197
	EXCEDRIN EXTRA STRENGTH TAB.	D211	10	197
	GENERAL FOODS INTL. INSTANT	F171	10	197
	JC PENNEY	V321	10	197
	LITTLE CAESAR'S	V234	10	197
	LITTLE DEBBIE CAKES	F162	10	197
	PAYLESS SHOE STORES	V313	10	197

Los Angeles to a delicate medical procedure in England to show how NEC multimedia products unite people around the world.

Media planning and placement is handled by Houston Herstek Favat in Boston.

The hyperkinetic images are accompanied by "Hocus Pocus," the 1973 guitar/yodeling hit by the Dutch group Focus, which has gained cult status through 1970s format radio stations.

"We're moving from TV to print advertising with a similar theme and content" but more emphasis on individual products, said Carpenter. Print ads will break in *BusinessWeek* and *Newsweek* later this month. Apart from the launch commercial and its 30-second version, no other TV work is planned, Carpenter said.

SEAGRAM

Agency: Ogilvy & Mather, N.Y.

Begins: Now

Budget: \$1 million

Media: Radio

Seagram is forging ahead on its controversial inroads back into broadcast advertising with a radio campaign for its new Lime Twist Gin.

The estimated \$1 million campaign is slated to run on at least 50 radio stations in eight markets, including Boston, Miami and San Francisco through the middle of next month. The effort marks the first time liquor has been advertised on radio on this scale in years.

In June, Seagram began running ads for its Crown Royal whiskey brand in Corpus Christi, Texas. Since then, Crown Royal and Chivas Regal ads have run on two New Hampshire TV stations, Chivas ads on Cablevision Systems' News 12, which reaches the New York metro area, and Hiram Walker's Ballantine's Scotch ads on Hispanic TV stations.

Some radio executives are looking at this as an opportunity to redirect liquor advertising money to their industry from print, the category's mainstay medium. "We're looking at this as a great source of revenue for our radio stations," said Stewart Yaguda, president of the business development team at Interep Radio Store, a radio sales firm. —Cristina Merrill

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index=1308, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Fish or Cut Debate

AS A RESULT OF THE FIRST PRESIDENTIAL DEBATE Media Person was able to reach an important political decision: He is not going to watch the second presidential debate.

Even a movie chosen at random from Lifetime or TBS would have to be better than this.

Let's face it: The only fun in these things was waiting for The Big Gaffe that the media can pounce on and bang a candidate over the head with until he wishes he'd gone into some easy job like underwater demolition. But now the candidates are too rehearsed to ever say anything really stupid—or interesting.

Clinton had been carefully programmed to A. Smile, smile, smile, B. Not get sucked into any nasty little tiffs (women voters hate that, say the polls) and C. Endlessly repeat the same list of alleged accomplishments. This, along with two other rules—wear a dark suit and avoid scratching one's groin—is known as Looking Presidential. Clinton was able to bring it off.

Since the economy seems OK, no nuclear wars are taking place at the moment and his lead is solid, that's all Clinton really needed to do. Why bother taking the risk of actually saying something? Let the other guy stick his neck out.

As the underdog challenger (i.e., pathetic loser), Dole had the more difficult task. Attaining one important goal, he did prove that he could stand up for 90 minutes. This, along with his smashing tan (attained at the considerable expense of sunning in Florida for a week instead of campaigning in the crucial Midwest) helped defuse the "too old" issue. He also worked in a hip Web-site mention to impress younger voters, though no one really believes Dole has ever visited it himself.

Media Person sort of felt sorry for Dole. To get anywhere, he had to rough up Clin-

ton but not so viciously that he'd come across as the mean old grouch who is portrayed on *Saturday Night Live*. Also he had to portray the country as being in terrible shape even though it isn't and had to seem like an optimist even while predicting doom. You think that's easy, you try it.

The internal tensions caused by these contradictions caused Dole's eyelids to blink at a fantastically rapid rate (a condition tech-

After the debate, both parties' spin doctors (i.e., professional liars) went to work on the media, claiming their guy won.

nically known as Hugh Grant Syndrome) which hypnotized several older viewers in Florida, causing them to fall out of their Barcaloungers and suffer tibia fractures.

Team Dole did come up with a sensible strategy: Tell jokes to look like a good-natured guy and then stick in the old needle. This made Dole seem like an insult comedian, a role he acts passably well but which would play even better if he replaced the pen he always carries with a George-Burns-style prop cigar.

On the tactical level, the only technique Media Person found notable was the ploy of taking the high road and low road simultaneously. This allowed Dole to gain credit for not descending to discussing "negative"

issues even while bringing them up in order to point out that he was above bringing them up. Putting a Whitewater guy in the front row of the audience to rattle Clinton didn't work, though. Unfortunately, for Dole, nothing works, so a few days later he began blaming Clinton's sleazy habits for all the moral rot of Western Civilization as well as calling him a bozo. This is called raising the character issue.

The talking heads said afterwards that no memorable phrases were uttered during the debate, but Media Person will not soon forget Dole's blistering charge that Clinton had failed to address Bush as "Mr. President" four years ago. Twice he said this. Did Dole think he would win California or New Jersey on the etiquette issue?

More likely the jibe welled up uncontrollably from that irritable part of Dole that seethes with resentment for the ingrate baby boomers. Those damn kids dress sloppy, they play their music too loud, they wouldn't go to war and dammit, *they don't respect their elders*.

After the debate, both parties' spin doctors (i.e., professional liars) went to work on the media, claiming their guy won. Actually, Dole won because he did better than expected, which is to say Clinton didn't demolish him. But since he didn't blow Clinton away and turn the whole election around, or even change

a single vote, leaving Clinton still comfortably ahead, in truth, Clinton won. Except that it was really a draw.

Unemployed GOP spinner Ed Rollins said that Dole had "energized his own base." Maybe that was the most memorable phrase of the evening; it made Dole sound like an AAA battery.

But isn't it nice that the fellows like each other? Why can't those quarrelsome Middle Eastern leaders take a page from their book?

"I happen to like the President," said Bob Dole. "I like Senator Dole," said Bill Clinton. "We'd like both of you irrelevant bores to go away and leave us alone," said America. ■

The

7%

s o l u t i o n

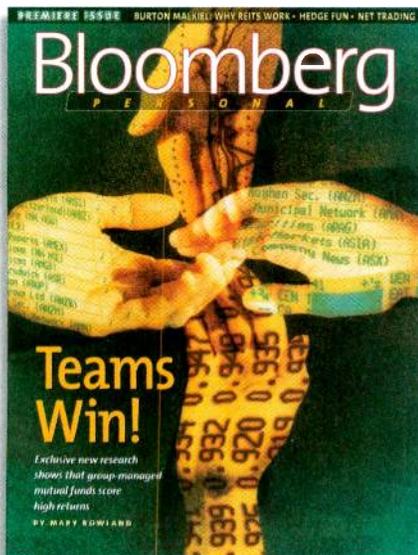
Bloomberg Personal Reaches The Top 7% Of Your Audience.

Bloomberg Personal is the new personal finance publication that delivers direct access to Wall Street expertise. Targeted to the most affluent investors — the top 7% of all U.S. households* — it provides valuable information that gives sophisticated investors an edge.

And no one has better information than Bloomberg, relied upon by investment bankers, portfolio managers and executives around the world. Now for the first time, this professional expertise and provocative research are translated into a readable, engaging consumer magazine.

Put your upscale product or service in front of our elite audience.

To advertise please call (212)318-2200.



* Source: U.S. Census Current Population Survey (3/95); The Mendelsohn Affluent Survey, 1995

**THE READER'S DIGEST
ASSOCIATION, INC.**

through its subsidiaries

has sold

TRAVEL HOLIDAY MAGAZINE
and THE NATIONAL TRAVEL CLUB

to

**HACHETTE FILIPACCHI
MAGAZINES II, INC.**

The undersigned initiated this transaction,
advised The Reader's Digest Association,
Inc. and represented it in negotiations

March 1996

CAPITAL CITIES MEDIA, INC.

has sold

**INTERNATIONAL MEDICAL
NEWS GROUP**

publishers of *Family Practice News*,
Internal Medicine News, *Ob. Gyn. News*,
Pediatric News, *Skin and Allergy News*,
and *Clinical Psychiatry News*, et al.

to

W.B. SAUNDERS COMPANY

a subsidiary of Harcourt General, Inc.

The undersigned initiated this transaction,
advised Capital Cities Media, Inc.
and represented it in negotiations

January 1996

SENDAI PUBLISHING GROUP, INC.

DECKER PUBLICATIONS, INC.
SENDAI BOOK FACTORY, INC.
SENDAI INTERACTIVE, INC. and
SENDAI EVENT MANAGEMENT, INC.

publishers of
Electronic Gaming Monthly, *EGM2*, *Computer
Game Review*, *Intelligent Gamer's Fusion*,
Internet Underground, *P.S.X.*, *Cybersports*
and the NUKE Web site

have been sold to

ZIFF-DAVIS PUBLISHING COMPANY

The undersigned initiated this transaction,
advised Sendai Media Group
and represented it in negotiations

May 1996

**K-III COMMUNICATIONS
CORPORATION**

through its subsidiary

INTERTEC PUBLISHING CORPORATION

has sold

AIR CARGO WORLD
INTERMODAL SHIPPING

to

THE JOURNAL OF COMMERCE, INC.

a subsidiary of
The Economist Group

The undersigned initiated this transaction,
advised K-III Communications Corporation
and represented it in negotiations

June 1996

GLOBAL FINANCE MAGAZINE

and related assets

have been purchased by

GLOBAL FINANCE MEDIA, INC.

The undersigned advised and assisted
McGraw-Hill Financial Publications, Inc.
and Global Information, Inc.

February 1996

TECHNEWS, INC.

publisher of

WASHINGTON TECHNOLOGY
and

WASHINGTON TECHNOLOGY ALMANAC
WASHINGTON TECHNOLOGY ONLINE
NATIONAL TECHNOLOGY FAST 500

has been sold to

THE WASHINGTON POST COMPANY

The undersigned initiated
this transaction, advised TechNews, Inc.
and represented it in negotiations

September 1996

**K-III COMMUNICATIONS
CORPORATION**

through its subsidiary

INTERTEC PUBLISHING CORPORATION

has sold

MODERN PAINT AND COATINGS
MAGAZINE

to

PTN PUBLISHING COMPANY

The undersigned initiated this transaction,
advised K-III Communications Corporation
and represented it in negotiations

June 1996

HANLEY-WOOD, INC.

has acquired

HOME PLANNERS, INC.

a leading publisher
of residential house plans

The undersigned initiated this transaction,
advised Hanley-Wood, Inc.
and represented it in negotiations

August 1996

HORTICULTURE

The Magazine of American Gardening

has been sold to

PJS PUBLICATIONS, INC.

a subsidiary of

**K-III COMMUNICATIONS
CORPORATION**

The undersigned initiated
this transaction, advised Horticulture, Inc.
and represented it in negotiations

April 1996

The Jordan, Edmiston Group, Inc.

INVESTMENT BANKERS TO THE PUBLISHING AND INFORMATION INDUSTRIES

885 Third Avenue, 25th Floor, New York, NY 10022
(212) 754-0710