

MEDIA WEEK

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Brand-Name Nets Suffer Ratings Slide

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Network seeking deals for four top postseason football games in Jan. '99

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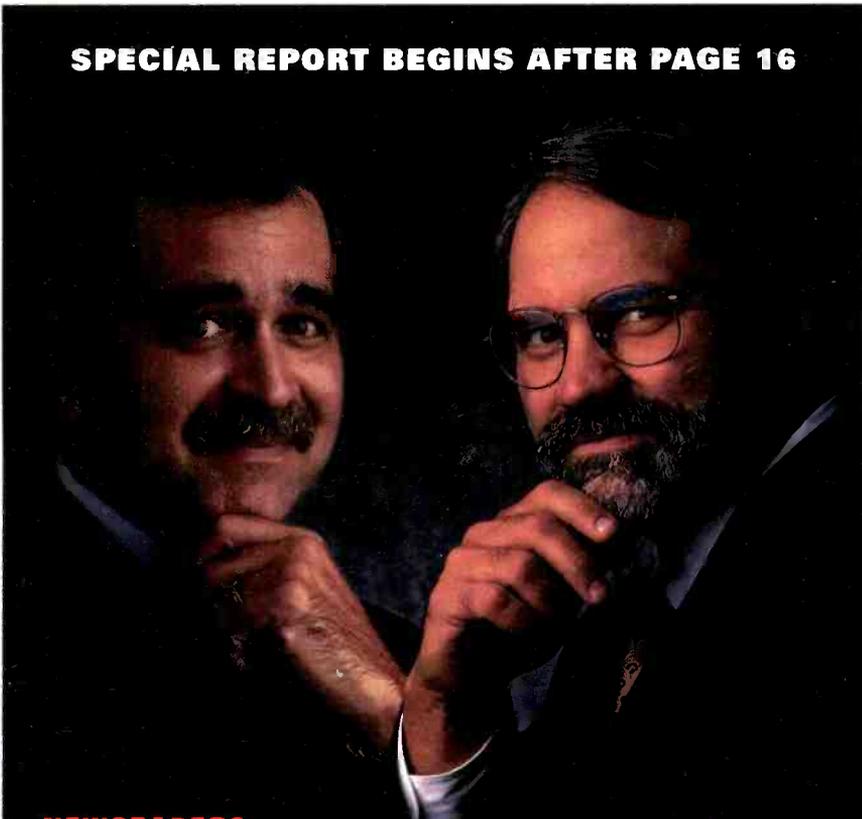
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Fashion Books Are Dressed Up in Ads

Spending by new clothing lines has all titles in category looking sharp

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NEWSPAPERS

Texas Tussle

Knight-Ridder's Mac Tully and Belo's Gary Jacobson battle for readers and advertisers in an affluent Dallas-Ft. Worth suburb.

Clearances for Sale

Sinclair deal may trigger UPN-WB war for affils **PAGE 2**

MARKET INDICATORS

National TV: Slow
Summer doldrums have hit, but what is selling in 3rd-quarter scatter is at double digits over upfront CPMs because makegoods have tightened the market.

Net Cable: Dormant
With 3rd-quarter scatter business dribbling in, many nets are unofficially taking a vacation. Some movie and home-video dollars are active.

Spot TV: Quiet
Third quarter is tracking 5-8% ahead of '96. Little 4th quarter sold; buyers say NBC O&Os and affils are too bullish on rates. Toy buys are picking up, particularly for The WB. Fast food, beverages are moving.

Radio: Tight
There are some avails at older-format stations, but younger demos at rock and alternative stations are largely sold out. Dallas, Houston, Phoenix and Indianapolis are tight.

Magazines: Bullish
Upscale shelter, fashion and beauty are soaring for fall. Most books in that realm are expecting a record September; many books that have been down will find themselves up.



MEDIA WIRE

Sinclair Deals for Heritage's 7 TV, 24 Radio Stations

Sinclair Broadcasting last week agreed to buy Heritage Media Services' seven TV stations and 24 radio stations for \$630 million. Sinclair is buying the properties from News Corp., which in March agreed to acquire Heritage for \$754 million and \$600 million in debt. News Corp. wanted Heritage's direct mail and in-store coupon operations and had put the TV and radio properties up for sale.

Baltimore-based Sinclair is using bank debt to finance the purchase, valued at about 14.5 times cash flow for Heritage's mix of Fox, ABC, NBC and WB network-affiliated stations in smaller markets. Executives at Sinclair, which signed a major affiliation agreement last week with the WB (see story this page), have said that there are no plans to change the Heritage TV stations' network affiliations. The stations are in Oklahoma City; Hartford, Vt.; Lead and Rapid City, S.D.; Pensacola, Fla.; Plattsburgh, N.Y.; and Charleston, W. Va.

In Oklahoma City, Sinclair will own KOCB-TV and Heritage's KOKH; the company will have to divest one station to meet federal ownership rules. Sinclair officials could not be reached for comment. Sources familiar with the company's plans said that Sinclair is likely to spin off a minority stake in KOKH, a Fox affiliate, to Glencairn Ltd., a Baltimore-based company whose holdings are majority-owned by Sinclair. —*Claude Brodesser*

Mags Ready Versace Pieces; 'VF' Has Big Cunanan Profile

Few people were harder hit by the murder last week of fashion superstar Gianni Versace than the editors of top fashion magazines. Now, as their all-important September issues close, many editors are making room for Versace stories.

Anna Wintour, editor of Condé Nast's *Vogue*, will write a personal tribute to Versace, focusing on their friendship. A portrait of Versace, shot by Irving Penn, will accompany the tribute. Hearst's *Harper's Bazaar* will include "a beautiful obituary," editor Elizabeth Tilberis said. A "major feature" about Versace will appear in the September issue of Fairchild's *W*, said a company rep. The (continued on page 5)

UPN Gets Leap-Frogged

The WB wins coverage parity with Sinclair deal

NETWORK TV / By Claude Brodesser, Michael Freeman and Richard Katz

The gloves came off last week in the two-year fight between The WB and UPN as The WB poached five UPN affiliates in a deal with Sinclair Broadcast Group. The loss of the Sinclair stations is a major blow to UPN, which formerly had a distribution advantage over The WB in their battle to gain the upper hand as broadcasting's fifth network. UPN's loss of the Sinclair outlets to the WB could force both networks into a compensation bidding war to protect top-100 affils from jumping ship to the other side.

After the Sinclair stations change their affiliations, both weblets will cover 72 percent of the country with primary affiliations. Including secondary affiliations, UPN will have a total of 88 percent U.S. coverage to The WB's 87 percent (see chart).

"This evens the playing field," said Bill Meyers, a media analyst with Smith Barney.

While the defection of the Sinclair stations is not a fatal strike against UPN, it does add another element of uncertainty as the network heads into its third season this fall. UPN has yet to find a replacement for chairman Lucie Salhany, who has announced that she will leave in September. UPN also faces the prospect of losing some secondary affiliations.

Sinclair's shift of allegiance is said to have taken UPN executives completely by surprise. Sinclair agreed to terms with The WB two weeks ago, then kept the deal quiet until it informed UPN of its decision on July 14, just hours before The WB trumpeted the deal. After The WB's announcement, the usually forthcoming UPN brass refused to comment on their strategy for recovering from the loss of the stations.

The WB-Sinclair pact marks the first time that one of the weblets has made public a payment for affiliates. Sinclair will receive a total of \$84 million for switching stations in five mar-

kets—Pittsburgh, Baltimore, Cincinnati, San Antonio and Oklahoma City—to the WB for 10 years. The deal commences next Jan. 16.

WB chief Jamie Kellner charac-

terized the 10-year deal with Sinclair as a "cataclysmic blow" to UPN. Kellner said the added coverage from Sinclair could boost the WB's ratings two-tenths of a point among adults 18-49, raising \$10 million in national ad revenue in the first year. Buyers said that the distribution gain should bring several hundred million dollars in extra ad revenue to the WB over the 10 years.

Some observers said that losing the Sinclair affils may hurt UPN's image more than the actual loss in broadcast coverage. "This is a great PR jolt for the WB, but [it] may really expose the fact that there is no unified leader for UPN



The Race to Be Fifth Tightens

Percentage national broadcast coverage, before and after last week's WB-Sinclair deal

	Before		After	
	WB	UPN	WB	UPN
Primary affiliates	69	75	72	72
Secondary affiliates	2	15	2	16
WGN cable	15	NA	13	NA
Total coverage	86	90	87	88

Source: Warner Bros. research, based on Nielsen Television Index coverage studies; secondary coverage calculated from totals. UPN data from Nielsen Station Index (May 1997).

with Lucie Salhany in a lame-duck role," said Raymond Johns, an independent station consultant. Added Dennis McAlpine, an analyst for Josephthal, Lyons & Ross: "It's not as big a blow for UPN as it is a big plus for the WB."

The most interesting scenario to be played out is how the WB's big-cash ploy may motivate other affiliates of the two networks to seek cash payments, setting up a bidding war for stations as their affiliation deals expire. John Trinder, president of Max Media, owner of three UPN affiliates, said he would not be surprised if more UPN and WB stations "stood up for money like free-agent baseball players" when affiliation agreements come up for renewal.

Where might The WB strike next? Network officials would not discuss their strategy, but the WB lacks clearances or has only low-power TV affiliates in more than a dozen markets where UPN currently has outlets. These markets, according to sources, include Grand Rapids, Mich.; Memphis; Harrisburg, Pa.; Little Rock, Ark.; Tulsa, Okla.; Syracuse, N.Y.; Lexington, Ky.; Honolulu; Des Moines; Spokane, Wash.; Madison, Wis.; Chattanooga, Tenn.; Davenport, Iowa; Tri-Cities, Tenn.; and Lincoln/Hastings/Kearney, Neb. Conversely, UPN may opt to target current WB affiliates in markets 101-212, where The WB plans to make a fall 1998 push with its WeB cable channel.

UPN faces another potential problem on its split-affiliation deals: stations aligned with both UPN and one of the Big Four networks. Many Big Four affiliates took on UPN two years ago because of the network's flagship series, *Star Trek: Voyager*. But with *Voyager's* sharp decline this season from an average 8 share to a 5, some of the split-affiliates may stray. For example, split-affiliate KTVG in Lincoln-Hastings-Kearney, Neb., a Hill Broadcasting station, will drop UPN in January to become a full-fledged Fox affiliate.

Getting new affiliates in the five lost Sinclair markets will not be an easy task for UPN because most stations in those markets already have commitments. In San Antonio, KHCE, a Spanish-language educational station, has just signed on with Trinity Broadcasting Network, said a station official. In Pittsburgh, UPN's best shot might have been WPCB, a religious station. But Paxson Communications bought the station two months ago, and chairman Lowell "Bud" Paxson said last Friday: "The door is closed in Pittsburgh and they [UPN] know that. We're trying to build a seventh network."

In Baltimore, sources said that UPN reps were making inquiries late last week. At Silver King's WHSW-TV, UPN "expressed substantial interest" in an affiliation deal shortly after the WB-Sinclair announcement, according to a source familiar with the talks. ■

Big Nets Need Geritol

For some brand-name channels, ratings slide is a big image problem

CABLE TV / By Michael Bürgi and Richard Katz

Basic cable, which for several seasons running has gnawed away at broadcast network ratings, has begun to cannibalize itself. Half of the top brand names in cable—USA Network, TBS Superstation, ESPN, CNN and MTV—have seen their prime-time ratings slip recently, as smaller cable nets are doing to them what they first did to broadcast.

It is a trend that cable executives find unsettling, and it helps to explain the recent hirings of some high-profile ad agency research execs by cable nets. Betsy Frank this month left Zenith Media to join MTV Networks as executive vp of research and development.

And Lyle Schwartz left Young & Rubicam last week to join A&E Networks as vp of research.

Five years ago, "80 percent of the cable networks were on the upswing," said Peter Chrisanthopoulos, president of broadcast and programming, USA, for Ogilvy & Mather. Now, Chrisanthopoulos said, "not every cable network will continue to benefit from the growth."

To be sure, profits at some nets are up, but several media buyers see ad-revenue gains tailing off. "It affected them this year," said Bill Croasdale, president/broadcast at Western International Media, referring to the recent up-front, in which cable's CPMs grew at a slow pace. "There are that many more options for [buyers] when we go into the marketplace." Smaller cable nets with 30-40 million subscribers (compared to the veteran nets' 70 million) are a viable alternative, Croasdale said.

On the plus side, Nickelodeon and A&E have seen their prime-time Nielsen ratings skyrocket during the 1990s. Nick at Nite has surged from a 0.9 universe rating in 1990 to a 1.9 universe rating this year, while A&E has doubled from a 0.7 to a 1.4. TNT has grown its universe rating from a 1.8 in 1990 to a 2.1. Lifetime and Discovery Channel are up, the former by 50

percent and the latter by a quarter, and The Family Channel has moved up by a third. The Nashville Network, however, is essentially flat.

But the biggest nets have been the biggest losers in the '90s. ESPN tops the list, having declined from a 2.1 rating in 1990 to a 1.4 so far this year, a loss of one-third of the channel's audience.

Artie Bulgrin, ESPN vp of research and sales development, noted the dramatic increase of sports on cable as a factor in the ratings erosion. Bulgrin added that ESPN2's arrival in 1993 has cannibalized ESPN's audience, as the spinoff has added more live sports events. The net effect, he noted, is that the ESPN2 viewers are still in the ESPN fold.

USA Network's audience losses can be attributed in part to an aging anchor series, *Murder, She Wrote*, whose ratings slipped for several seasons before it was canceled this year. "This summer, we're starting to see things get stronger," said Tim Brooks, USA senior vp/research, pointing to the imminent arrival of *Walker, Texas Ranger* to replace *Murder*.

CNN's problems have been boiling since 1991 (the news channel's ratings zenith, during the Gulf War). Tom Johnson, CNN president, has been trying to turn the network around, in part by wooing high-visibility talent including NBC's Tom Brokaw.

Turner Broadcasting's TBS Superstation has been on a tear of late, buying up both movie packages and off-network shows in an effort to reverse its ratings slippage. Bob Sieber, vp/audience development for Turner Networks, expects the new programming to boost TBS' numbers.

MTV, whose ratings had been mostly flat through the '90s, has suffered a dip this year so far, to a 0.6 universe rating. "I plan to spend some time with the Nickelodeon, MTV and VH1 research people to see if there's anything embedded in their structures that can be applied to each other," said Frank. ■

Modern Maturity

As they age, some veteran cable networks are having trouble holding on to their viewers

Network	Average Prime-Time Ratings	
	1990	1997 (thru 7/14)
USA	2.3	1.9
TBS	2.2	1.8
ESPN	2.1	1.4
CNN	1.2	0.9
MTV	0.7	0.6

Source: Cable networks, from Nielsen Media Research data

Laura K. Jones

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AT DEADLINE

ABC's Tarses, Bloomberg Set for Critics Tour

ABC has put a small vote of confidence in Entertainment president Jamie Tarses, having scheduled her to appear at this week's Television Critics Association confab in Pasadena, Calif. There had been discussions at the network about cutting Tarses out of the presentation due to her tenuous position. Tarses' superiors in New York are said to be furious about a recent unflattering profile of her in *The New York Times Magazine*. She is reportedly in negotiations to leave the position she has held for just a year. At TCA, Tarses will share the stage with Stu Bloomberg, who recently was brought in to be her immediate boss as chairman of ABC Entertainment.

Dow Jones Balks on Black Paper

Our World News, a national black weekly set to launch at year-end, is close to a printing deal with Gannett Offset, but the paper's relationship with Dow Jones & Co., its primary investor, is in question. Dick Tofel, Dow Jones director of communications, said last week that the company had "no plans to make any investment" in the publication. However, *OWN* publisher Donald Miller said that Dow Jones has been "tremendously supportive" of his project. Miller said that Dow Jones, along with three other newspaper companies that he would not identify, have made a commitment to his newspaper for a total of \$1 million. The evolving broadsheet has been surrounded by an intermittent buzz since it announced in late 1995 that it would bring hard news to an underserved black middle-class market. Dow Jones originally expressed interest in becoming a minority investor or striking a distribution deal using its 17 *Wall Street Journal* distribution outlets. But a source close to the situation said that the lack of a definite launch date has soured Dow Jones on the project. *OWN* and Gannett Offset execs said that they are negotiating a printing contract.

Telemundo Ups Program Ante

In an effort to close the gap with longtime rival Univision, Telemundo Group, the Florida-based Spanish-language network, will revamp its prime-time schedule to include "culturally specific programming." Starting Aug. 11, Telemundo, whose O&O stations and affiliates reach 60 markets and 85 percent of U.S. Hispanic households, will return to movies each weeknight from 8 to 10 p.m. The net also has rescheduled its late news block from 11 to 10 p.m. and is shopping for "strategic programming partners" to add to its network fare. Investment banking firm Lazard Freres is assisting in that process.

Paxson Seeks The WeB Distribution Deal

Paxson Communications' still-coalescing seventh network is seeking distribution on the WeB, Warner Bros.' programming distribution system that sends shows to local cable systems via satellite. The WeB currently creates a "channel" on cable dials where no TV stations are available to carry the WB network's programming. Paxson Communications chairman Lowell "Bud" Paxson said late Friday that he is negotiating with WB chief Jamie Kellner to get distribution of Paxson's as-yet-unannounced programming using the WeB's technologies and facilities.

Addenda: ESPN staffers are mourning the sudden death of one of the network's top affiliate sales executives. L. Patrick Mellon, senior vp of affiliate sales and marketing at ESPN, died July 15 at age 41. Mellon was one of the founding members of the National Association of Minorities in Cable... Cablevision Systems Corp. announced that E. McRae "Mac" Budill has been named vp of programming, responsible for all programming decisions at the 2.9 million-subscriber cable operator. Most recently director of programming, Budill replaces Peter Low, who left Cablevision last month to join MTV Networks' affiliate sales group... Nielsen Media Research has reached agreements with stations in Greensboro, N.C. (DMA 48), and in Jacksonville, Fla. (DMA 55), to begin use of set meters. Greensboro will begin metered measurement in April 1998; Jacksonville will begin in June 1998... London-based Cordiant PLC last week named Richard Hamilton, 45, CEO for its U.S.-based media buying service, Zenith Media. Hamilton had served as senior vp and director of North American operations at MacManus Group's DMB&B... *Spin* magazine and B. F. Goodrich Tires will partner to present "The Electric Highway Tour," a 15-city electronic music tour, Aug. 15-Sept. 13. The tour is being billed as a first-of-its-kind presentation of the newest wave of popular music styles... Keith Price has been named to the key post of vp of automotive marketing for the Magazine Publishers of America, in Detroit.

INSIDE



Kellner makes a big score for The WB

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Correction: In an article on page 6 in the July 14 issue, the amount paid by Bohbot Entertainment to Sinclair Broadcast Group was cited incorrectly. The amount is \$500,000.

Publisher's Note: *Mediaweek* will not publish an issue on July 28. The publication date for the next edition will be Aug. 4.

No Mousing Around

Disney moves to protect its animation flank with ad ban on ABC

NETWORK TV / By T.L. Stanley

More than just banning advertising this fall of competing studios' family movies on ABC's *The Wonderful World of Disney*, the entertainment giant is going a step further. It will also ban those studios' promotional partners from advertising on *World* if movie clips are included in the spots.

Execs at Disney parent ABC said last week that the net's policy on refusing competitors' advertising and that of their marketing partners will be put into place only during *World*'s 7-9 p.m. Sunday block. The reason: "The audience may be confused as to whether those films are Disney family products," a spokeswoman said.

"My guess is that was an [Disney chairman Michael] Eisner decision," said one media buyer. Eisner will introduce *World* episodes every Sunday night, "and the last thing he would want to do is see some other studios' family movies promoted during that time."

The move comes as Disney is suffering through another summer of disappointment in animated features. (*Hercules*, touted as the movie to bring Disney back to the glory days of *The Lion King*, has pulled in only \$67 million so far.) The studio,



Nyet: No *Anastasia* ads on *WWD*

once practically alone in animated features, also is on the verge of getting some major company in the genre, as Warner Bros. and DreamWorks SKG are diving in. Twentieth Century Fox will release *Anastasia* in November, backed by the studio's most ambitious marketing and promo campaign to date. So far, Fox's promotional partners include Burger King, Hershey, Dole Foods, Chesebrough-Ponds and others in a \$200 million-plus push behind the film.

Fox has no plans to retaliate against Disney for its ad ban. "We have a business to run here," said one senior Fox exec. "We will not stop accepting ads for Disney products." And execs at The WB said they have no qualms about accepting movie ads even from the net's fiercest competitor, Nickelodeon. "Movies are a big part of our revenue stream," a WB spokesman said. "They are vital to our company and we won't discriminate against Disney or any other studio."

It is too soon to tell how much revenue ABC will lose from the ad prohibition. One major media buyer noted that a 30-second spot during *The Wonderful World of Disney* costs about \$175,000.

Disney plans to rein in its own movie advertising on *World*, "so [the show] doesn't look like one big Disney promo," a spokeswoman said. ■

ABC Seeks Big Bowl Deals

New college football "Championship Series" priced at \$10M-plus

TV SPORTS / By Langdon Brockinton

ABC has begun seeking major sponsors for what it is billing as the College Football Championship Series, a package of bowl games to begin airing following the fall 1998 season. Initial asking prices for some sponsorships are said to exceed \$10 million a year. ABC has exclusive rights to the top four bowl games, including the national championship matchup, each January from 1999 to 2002.

ABC's packages include ad time on ESPN's bowl telecasts and on ESPN and ABC radio. ABC also is likely to team up with *USA Today* for a print component, sources said.

ABC Sports officials could not be reached for comment.

The new Bowl Alliance system, which will kick off following the 1998 season, has been created to ensure that a national championship game between the No. 1- and No. 2-ranked

MEDIA WIRE

September issue of Hachette's *Elle* had closed before the murder, but fashion director Marin Hopper said the magazine plans to feature clothes from Versace's last line on its October cover.

Many editors were distracted last week by a barrage of interview requests. Wintour appeared on *Nightline* and several morning shows; Tilberis penned an op-ed piece for *The New York Times* and appeared on CNN and PBS' Charlie Rose. *W* editorial director Patrick McCarthy appeared on *ABC World News Tonight* and *Dateline NBC*.

Vanity Fair isn't scurrying for a Versace-related story. The Condé Nast monthly had already prepared a 10,000-word profile of the alleged murderer before the tragic news broke. In it, writer Maureen Orth paints suspected serial killer Andrew Cunanan as a drug abuser/dealer and sadomasochistic-porn consumer who was at least casually acquainted with Versace. Orth was in Miami last week updating the piece, which will run in *VF*'s September issue, due on stands Aug. 6. —Jeff Gremillion

Granger Taps Writer Pierce, Editor Eggers for 'Esquire'

New *Esquire* editor David Granger made another round of new hires last week. Charles Pierce, a freelance writer for Condé Nast's *GQ* for five years, will write a sports column and occasional features for *Esquire*. David Eggers, former editor of the recently folded San Francisco humor magazine, *Might*, has joined the Hearst men's book as editor-at-large. Eggers, 27, will coordinate the title's annual Dubious Achievements issue and contribute other stories; he will also assign and edit.

Granger also named four new contributing editors: frequent *GQ* contributors Charles Bowden and Cal Fussman, entertainment writer John Richardson, and *Rolling Stone* and *Details* writer Mim Udovitch. Granger recently left rival *GQ* to take over *Esquire*. Many of his hires have been former *GQ* staffers and contributors. —Jeff Gremillion

Disney Offloads More Print With Sale of 'Investor'

Institutional Investor, the 150,000-circulation monthly chronicle of high finance and global capital (continued on page 6)

MEDIA WIRE

markets, was sold last week by Walt Disney Co. to the London-based publisher of *Euromoney* for \$142 million.

Euromoney, a similar financial publication, is majority owned by Britain's Daily Mail and General Trust, also publishers of *The Daily Mail*. The British company is expected to position *Investor* as the flagship for a new U.S. publishing unit. There has been speculation that *Euromoney* might shut down *Investor's* international arm, as the two books are competitors outside their primary targets of Britain and the U.S. A representative of the English company said "there are no immediate plans" to close any divisions.

Disney this year has taken in about \$2.3 billion from selling most of the print properties it acquired when it took over Capital Cities/ABC. —Jeff Gremillion

Time Warner, US West Agree To Stick Together on TWE

If you hold your breath long enough, sometimes you get your way. Time Warner and US West last week announced that they have agreed not to break up their partnership in Time Warner Entertainment, which includes the Warner Bros. movie studio, television properties and most of Time Warner Cable.

US West had resisted breaking up the partnership ever since Time Warner began agitating for a breakup last year. The principal stumbling block: "There was a large valuation gap over the cable systems," said a Time Warner representative. The plan had been for Time Warner to shift some of its cable systems under US West's control, in exchange for regaining total control of Warner Bros. and HBO.

Another factor in the decision to stay together is Time Warner's improved balance sheet and stock price, which has eased pressure on the company. Meanwhile, Time Warner is searching for working partnerships with cable operators that have contiguous systems to its own 12 million-subscriber base. Though a Time Warner representative would not comment, industry analysts expect that Time Warner and Tele-Communications Inc. may create a joint cable-system venture in the near future. —Michael Bürgi

teams will take place each year. Under the new configuration, 1-vs.-2 games will be rotated among the Alliance's four bowls. Exactly which four bowls will constitute the new Alliance has yet to be finalized. Only the Rose Bowl, which has cut a rights deal with ABC through 2005, has signed on to be part of the new Alliance.

It's likely that the other three participants will be the Sugar, Orange and Fiesta Bowls; negotiations with them are ongoing. The trio make up the current Alliance system, which expires after the January 1998 bowl games.

ABC has had talks with General Motors, Ford and Chrysler, sources said. The network, which would like to strike four-year deals, also has begun to approach the current title sponsors of the Sugar, Fiesta and Orange Bowls—Nokia, Frito-Lay (Tostitos) and FedEx, respectively—

giving the incumbents first crack at returning. Those title sponsorships are said to carry a \$12 million annual price tag. (There is no title sponsor of the Rose Bowl.) These existing entitlement deals expire after the January 1998 games, along with the end of the current Alliance.

Advertisers can be expected to be willing to spend heavily to be part of a guaranteed national championship game with guaranteed high ratings. ABC "is trying to build a franchise" with its College Football Championship Series, one agency executive said.

Yet, another agency exec cautioned that "it's a lot of dough in a short period of time." Indeed, the bowl season lasts just a few weeks. To leverage its involvement as much as possible, therefore, a sponsor may have to launch a marketing program weeks before the games. ■

All Dressed Up With Ads

Fashion titles enjoying a windfall from new lines, int'l business

MAGAZINES / By Jeff Gremillion

W, the oversized monthly that began life as a biweekly newspaper, turns 25 next month in the midst of a hot streak of advertising that stands out even in the current uptick for the entire fashion category. The best-known consumer property of Walt Disney Co.'s Fairchild unit, *W* outpaced all fashion books in ad-page growth last year, gaining 14 percent, to 1,588 pages.

Through June this year, all the major "pure" fashion books posted impressive gains (see chart). *W* was outpaced by Hachette Filipacchi's *Elle*, which was up 29.6 percent against a flat first half of 1996. *Elle's* sharp pop-culture and entertainment coverage in the front of the book has helped attract a wide range of non-core advertisers.

An unusually high number of new apparel lines, a burst of corporate branding, and expansion in the international fashion trade are combining to create a steady flow of ad pages. And with America's economy strong and Europe's weak right now,

U.S. fashion titles are reaping more than their usual share of worldwide fashion ad dollars. "We're certainly in a boom age," said Patrick McCarthy, the 20-year Fairchild veteran who replaced John Fairchild as chairman and editorial director of the company in March. "Everybody is feeding at the trough."

All the top fashion books are expecting huge September page counts. *W* and *Elle* will publish their fattest September issues ever; Ronald Gallotti, publisher of Condé Nast's longtime category leader *Vogue*, said his September book will be the fifth-largest in the book's 106-year history.

Carl Portale, senior vp and group publisher of *Elle*, said of his book's growth: "We're cooking on all the burners." Portale added that *Elle* will raise its circulation rate base by 25,000, to 900,000, in September.

The advertising category "apparel, footwear & accessories" was the third-strongest growth category through June this year, up 20.5 percent in spending, to \$335.8 million, according to PIB. The related "toiletries & cosmetics" category posted the fourth-highest category growth. ■

More Riches From Rags

Major fashion magazines' advertising pages are on the rise

	1st 6 mos. '96	% change from '95	1st 6 mos. '97	% change from '96
<i>Vogue</i>	1,071	-6.6	1,214	+13.3
<i>Elle</i>	774	+1.9	1,004	+29.6
<i>W</i>	643	+5.0	775	+20.5
<i>Harper's Bazaar</i>	631	-7.7	692	+ 9.7

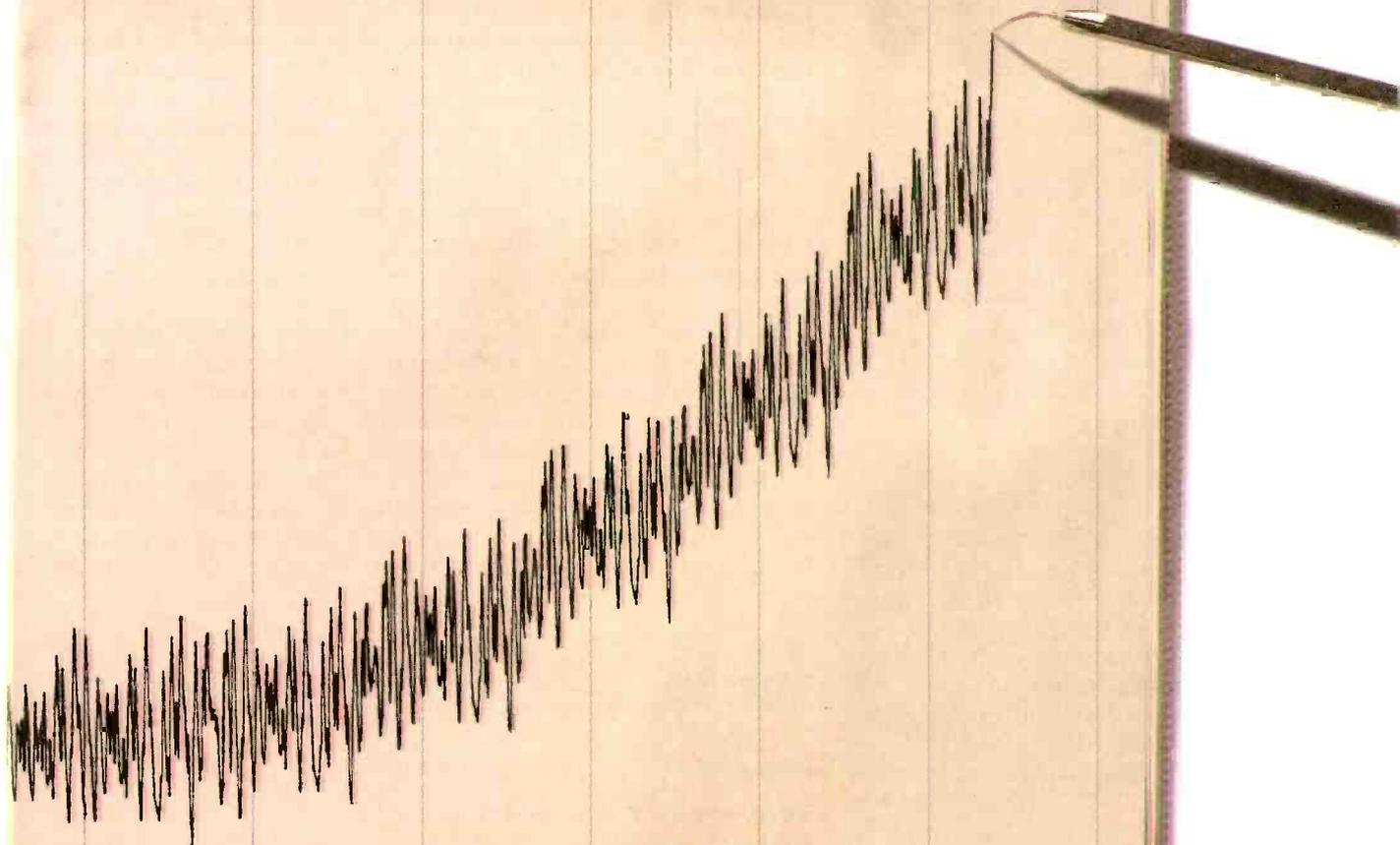
Source: Publishers Information Bureau

Los Angeles Times

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*Audit Bureau of Circulation FAS-FAX, 6 months ending March 31, 1997.

Call 213-237-3146 to find out how The Times can make your business move and shake in Los Angeles.

NETWORK TV

Barbara Walters' new daytime talk show, *The View*, will premiere on ABC on Aug. 11 at 11 a.m. The hour-long program, described by the network as a "multigenerational talk and informational entertainment program," will be hosted by Walters twice per week. Meredith Vieira will moderate, and comedian Joy Behar also will fill in. Former prosecutor Star Jones and MTV's Debbie Matenopoulos will also be regulars on the show.

Carol Marin, former anchor at Chicago's WMAQ-TV, has joined Bryant Gumbel's new, yet-to-be-named news-magazine show on CBS. Marin, who will be a correspondent on the Gumbel series, made headlines in May when she resigned from NBC-owned WMAQ to protest the station's hiring of controversial Jerry Springer as a commentator. Gumbel's program will premiere Oct. 1. Marin worked with Gumbel when she filled in for Jane Pauley on NBC's *Today*. As reported in *Mediaweek* (July 14), Bernard Goldberg and Allison Stewart will also serve as correspondents for Gumbel's new show.

The Academy of Television Arts & Sciences will bestow its Governors Emmy Award to ABC for the network's "March Against Drugs" PSA campaign. Other Governors Emmys will go to the Public Broadcasting System for its *Great Performances* series and to HBO for its *Comic Relief* fund-raising specials. The awards will be presented during the non-televised portion of the prime-time Emmy ceremony on Sept. 7. Rich Frank, ATAS president, will present the statuettes.

Margaret Loesch last week was named vice chairman for Fox Kids Worldwide, News Corp.'s global children's entertainment company that produces and broadcasts kids programming through its operating entities, Fox Kids Network and Saban Entertainment. Loesch had been chairman and CEO for Fox Kids Networks Worldwide and president of Fox Kids Worldwide. She will report to Chase Carey, chairman and CEO of the Fox Television Group, and Haim Saban, chairman and CEO of Fox Kids Worldwide. —Richard Katz

An Absorbing Question

After sale, Katz Media seeks positive return—as do wary clients

RADIO / By Claude Brodesser

Some radio clients of Katz Media Group, the nation's largest TV and radio rep firm, expressed concern about potential conflicts of interest following Katz's sale last week to a major broadcasting competitor.

Katz was sold for \$373 million to the newly formed Chancellor Media Group, the entity formed by the merger of the Evergreen and Chancellor broadcasting companies. The Texas-based combination owns or operates 98 radio stations in 21 U.S. markets. In many of these markets, Katz will now represent stations that compete directly with Chancellor Media.

With all 25 of its properties represented by Katz, "we overlap with Chancellor in virtually all our markets," said Bart Catalane, exec vp/CFO of the ABC Radio station group. Catalane said he is concerned that Chancellor stations "might get the first shot" at some lucrative unwired network ad contracts handled by Katz.

"If Chancellor were to suddenly go [into] Spanish [programming], I'd raise some hell about it, because it's such a niche market and I don't think there's room," added Jim Hinson, CFO at Heftel Broadcasting Corp., a Las Vegas-based Spanish-language radio group with 36 stations represented by Katz. "But because they're not in our business, I'm not

overly concerned about it."

Katz executives maintain that the company's absorption by Chancellor will not compromise its commitment to confidentiality or impartiality in ad sales. "These divisions under Katz will have structural and organizational integrity," said Scott Ginsburg, Evergreen Broadcasting president and Chancellor Media CEO-designate. "We see this as a positive." Katz projects its 1997 billings at \$920 million.

Bonneville International Corp, a 14-radio station group based in Salt Lake City that is represented by Katz, also overlaps with Chancellor Media stations in major markets including New York, Los Angeles, Chicago, San Francisco, Dallas, Washington, D.C., and Houston. Bonneville president Bruce Reese said that while he is "concerned," he "doesn't see a case for major hand-wringing." "After all," Reese said, "I've taken CBS network radio programming and competed with CBS O&Os in the market."

Some of Katz's clients could get out of their contracts with breakout clauses if their ad-sales interests are not being fairly represented, noted Christopher Dixon, a managing director at PaineWebber who covers Katz Media.

Added ABC's Catalane: "We, unlike a lot of broadcasters, don't have a firm, 10-year contract with Katz. We're going to study it." ■

Nets Set New Tennis Shots

Amid sport's ratings dip, CBS and USA ready fresh angles for Open

TV SPORTS / By Michael Bürgi

CBS and USA Network will serve up a host of added production elements for their coverage of the U.S. Open tennis tournament later this summer. The event's new Arthur Ashe Stadium in Flushing, N.Y., affords the two networks an array of new camera positions and technical capabilities to attract and entertain viewers.

Tennis needs all the help it can

get on TV right now. NBC's telecast last month of the men's final at Wimbledon—Pete Sampras' easy win over Cedric Pioline—drew a 2.4 rating, the lowest in the tournament's history. NBC and USA's ratings for the French Open earlier this year also were down significantly.

USA, which will carry 84 hours of Open coverage, and CBS, which will air weekend matches (including the semifinals and finals), hope their new home at the



Cam-man: McEnroe (l.) on USA, with Ted Robinson

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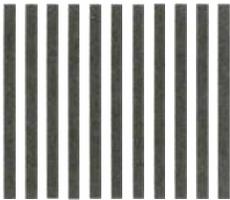
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event will help buoy ratings. Bob Mansbach, CBS coordinating producer, said that while the new stadium facilitates state-of-the-art production values, the improvements in coverage will not be the whiz-bang effects Fox has introduced to its coverage of hockey and baseball. "It's totally different from that—this is not a gimmick," Mansbach said. "To the person who follows tennis, this is something they haven't seen before. We can also create some buzz out of it, hopefully." The two-week event begins Aug. 25.

CBS plans to add a second "Mac-Cam," named after John McEnroe, announcer for both CBS and USA. Featuring hyper-slow-motion photography, Mac-Cam shows replays that determine whether a ball is in or out with pinpoint accuracy. CBS used Mac-Cam on the baseline in 1996; a second unit will be positioned along a sideline this year. CBS will also employ several robotic cameras on the roof of

the stadium and on the announcers' booth. Another special camera may be installed under the umpire's chair to offer another offbeat angle.

Gordon Beck, executive producer of USA Sports, said that the network hopes to use a "Go-Cam," a camera fitted in a tube that will race side-to-side along the baseline behind the players. The same equipment was used in last summer's Olympics. Beck said that the U.S. Tennis Association, which runs the Open, still needs to review the Go-Cam to ensure it will not interfere with play. Last week, the USTA tested a camera based on NASA technology that will visualize ball rotations, RPMs and velocity; Beck said that perspective will be used only in postproduction, not in live play or replays.

Last year, CBS' U.S. Open coverage drew an average 2.5 rating/8 share, down from a 3.2/9 in 1995. USA last year earned an average 0.9, down from a 1.1 in '95. ■

TV PRODUCTION

'Clueless' is going through more than a network shuffle for the '97-98 season. The "way cool" half hour, which switches this fall to UPN (Tuesdays at 8 p.m.) from ABC's TGIF lineup, will see some major casting changes. Wallace Shawn and Twink Kaplan, who played high school teachers, and Michael Lerner, who portrayed the father of Cher, the show's main character, will disappear. The father figure will be recast, with producers hoping to hire an actor with more appeal to adult females. Stunt casting will be used for the roles of teachers, who will be less visible than they were the first season. In fact, screen time for all the adults will decrease. "We want the teen characters to drive the stories," said Tim O'Donnell, executive producer, who was brought in for *Clueless*' final five episodes on ABC and will continue to run the show with creator Amy Heckerling. One adult cast member could be added, however—a stepmother. Despite the show's rabid core following, most of whom can recite chapter and verse from the episodes, producers will reintroduce the series at its fall launch. "As a writing staff, we have to redo the [first-season] pilot," O'Donnell said. "We must not assume anything."

MTM, which produced an hour of NBC's successful Saturday-night thrills, *The Pretender*, likely will be absorbed into the Fox company, according to Tony Thomopoulos, CEO of MTM and head of the Family Channel, which is being acquired by Fox parent News Corp. In addition to *Pretender*, MTM has two other shows on the network schedules for fall, including *Sparks*, which will return for its second season on UPN, and *Good News*, a new sitcom also on UPN. Fox's production division, 20th Century Fox Television, has a dozen shows on the air in the fall, accounting for 10.5 hours, more than any other studio. Thomopoulos, speaking recently at the Television Critics Association convention in Pasadena, Calif., said that he is not sure how the production entities would meld but that MTM would surely be valuable for its half-hour development, which Fox is trying to boost. —T.L. Stanley

A Crackerjack Idea Arrives

U.S. networks and distributors sweet on British programming

TV PROGRAMMING / By T.L. Stanley

The American incarnation of the drama *Cracker* will look much like its British predecessor. Its star will remain quirky, brilliant and flawed, and its tone will keep a disturbing edge. But the long-running British series will go through a few noticeable changes for viewers this fall on ABC: The pace will be quickened, and its central character will become a shade more politically correct—he'll kick his cigarette habit and ease up on the booze.

The psychological murder mystery series, which will air Thursdays at 9 p.m., is the first example of what Granada Entertainment plans to do here with its stable of British television properties. The company, headed by former Columbia Pictures TV president Scott Siegler, is the two-month-old U.S.-based production arm of the most prolific producer of programming in Britain. Siegler has started combing through thousands of hours of product, cherry-picking the projects he thinks can work for American audiences and mulling ways to adapt them to stateside sensibilities.

"In many cases, it'll be a complete overhaul," said Siegler. "A concept or character will be used as a blueprint to work from, and then it'll be Americanized."

For *Cracker*, Robert Pastorelli was brought in to take over the role made famous in the original series by Robbie Coltrane. Jim Sadwith, a veteran American executive producer, is the showrunner.

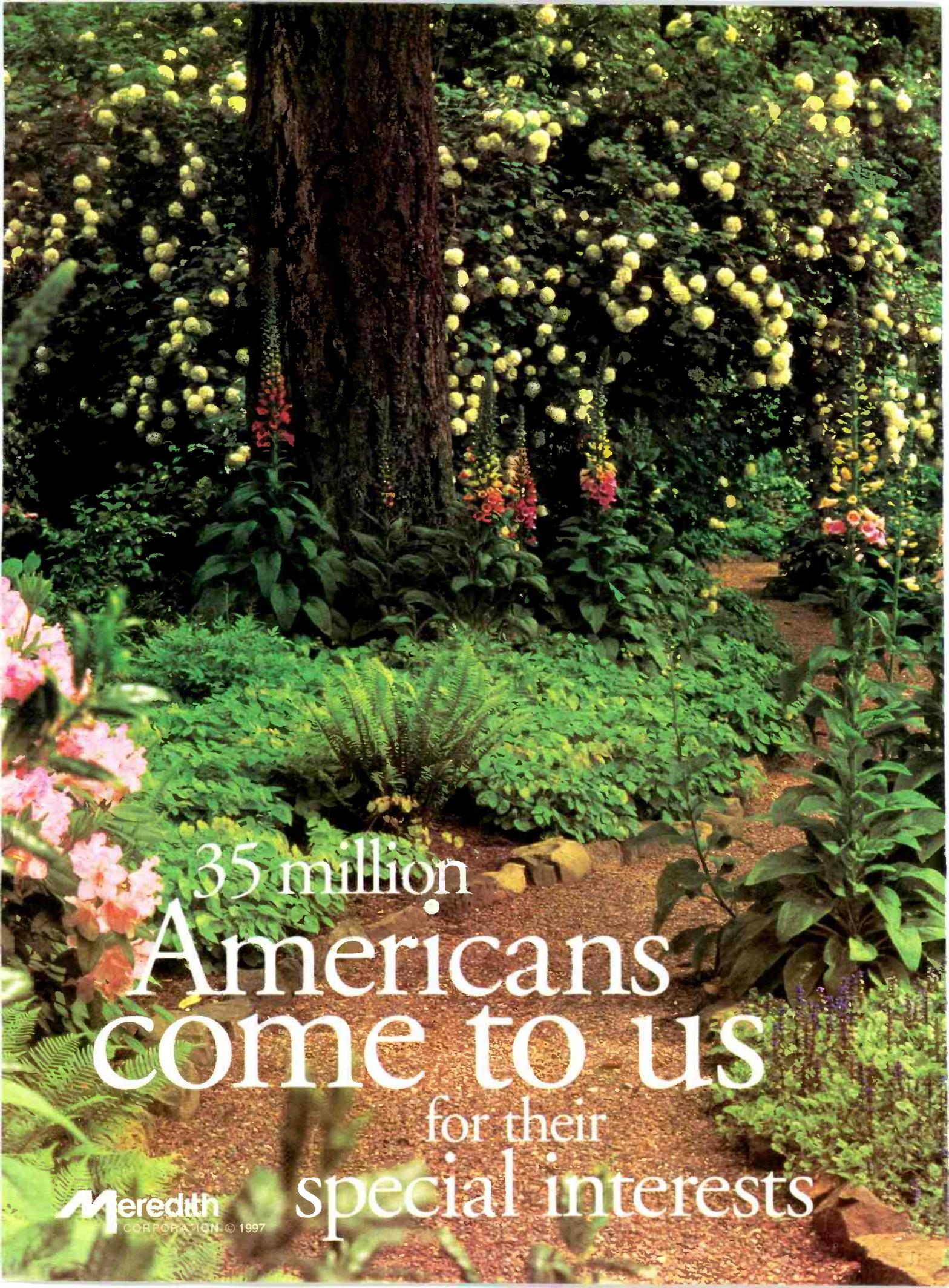
U.S. networks have become increasingly interested in adaptations of British series. Several current shows are based on British concepts, including *Cosby* (CBS) and *Men Behaving Badly* (NBC), and imports like *Absolutely Fabulous* are winners with cable audiences.

U.S. distributors also are interested in mining creative talent from overseas. "Part of our development philosophy is to look for new spins on traditional genres," said Steve Tao, ABC vp of drama programming. "We love mysteries, and we loved this character. He's a great late-

'90s antihero." In addition to *Cracker*, a coproduction with Kushner-Locke, Granada also has two more dramas in development at ABC for next season. Both are based on original ideas from British producers Kay Mellor and Paul Abbott. "We're interested in having them bring their unique British sensibilities to American drama," Tao added. ■



Cracker cast: (clockwise from top) Robert Pastorelli, Caroline McCormick, Josh Harnett and Sally Livingston



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OPINION Media Audience Measurement

By Erwin Ephron

Research With a Blunt Pencil

Audience research is blunt-pencil data that we use like a laser. For example, earlier this year I was at a Television Bureau of Advertising meeting talking about the sweeps problem. I suggested that buyers could avoid being misled by atypical sweeps-viewer ratings if they used the household ratings available in larger markets to post schedules week by week. One researcher fiercely disagreed. He had trended lots of weekly

Nielsen data, and the viewer and household ratings sometimes went in different directions. I pointed out this was mostly because of sampling error. "Yes," he replied, "but it's still Nielsen—the real world."

Most of the real-world differences this researcher was championing were not real. But real real or not really real, he was ready to follow the Niensens out the window.

This rigidity is not limited to televi-

Large-circulation books are safer, but many smaller-circulation magazine audiences will bounce big with each survey. By that I mean, without any actual change in readership, a 20 percent competitive advantage in a demo CPM can disappear with the next measurement a third of the time by chance alone. When a survey measures more than 200 titles, there will be a lot of reversals from survey to survey. The word "research" sounds so Republican, we don't associate it with the risks of casino gambling.

Many of the people who use ratings every day don't have a good sense of the ratings' limitations. Thirty years ago, Warren Cordell, then chief statistical officer at Nielsen, devised a wonderful visual explanation for a congressional committee that was investigating the ratings. I remember seeing it at the time, and I have tried to reconstruct it as follows:

The picture of a woman at left is comprised of several hundred thousand tiny dots (representing the population of the U.S.). The three smaller versions of the same picture, on page 14, contain 250, 1,000 and 2,000 dots [respectively, left to right], representing samples of the population. They are "area probability" samples of



sion. Magazine buyers and sellers don't think about the legitimate margin for error that comes with readership studies. We are vocal about data instability and we are quick to blame the research suppliers, but "survey bounce" doesn't prove low survey quality. It proves sampling theory. All survey research has bounce.

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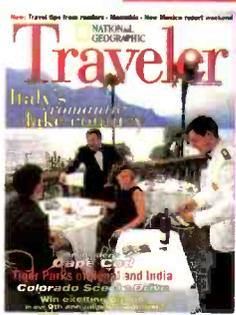
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NATIONAL GEOGRAPHIC
Traveler

Famed "Hat Lady," Gertrude Shilling, dons her latest creation at the Royal Ascot horse race.

OPINION

the original picture, because the dots in the samples are distributed in proportion to their distribution in the picture. If we think of homes instead of dots, this is the sampling method used for most media research studies.

Put this page down and move back 30 inches. When the eye stops trying to read the dots, even the smallest sample provides a recognizable picture (you can use top-line data). But you would have trouble picking this woman out of a group of women based on the 250-dot sample (don't try reading audience demo breaks). At 1,000 dots, if you squint to read the pattern of light and dark, you would recognize the woman in a group (now you can read major demos). At 2,000 dots, you see her more clearly. But the real improvement is between 250 and 1,000 dots—an important point. In sampling, the ability to see greater detail is a "squared function"—it takes four times as much sample to see twice the detail.

This is the strength and weakness of



Connecting the dots: In sample-based research, the general picture is cheap but precision is costly.

sample-based research. You can get the general picture cheap but precision costs a bundle.

We focus on sampling error because it can be calculated, but there are other error sources that are often larger and less obvious. There is "non-response error" when a survey gets information from only some of the sample. Today, it's hard to get more than 60 percent of a pre-designated sample to cooperate, so there is the very real possibility that cooperators

Fast-forward past the cheap decisions.

Research isn't about truth. It's about reducing risk. If the risk is insignificant, don't sweat it.

are different from the population in ways that will affect the survey results.

For example, is it easier to recruit heavy TV viewers into television surveys? And there's "response error"—the fact that not all of the answers we get from cooperators are correct. For example, is there title confusion between *Ski* and *Skiing*? *Country Living*, *Country Home* and *Colonial Home*? *Men's Fitness* and *Men's Health*? Non-response and response error are the loaded guns we play with every day.

Where does all this leave us? Research has to be interpreted to be useful, but it's a difficult line to walk. We can't venerate the data, but we can't trash it either. Just sorting it into yes, no or maybe undercuts objectivity by inviting the very people who have a vested interest in the outcome to help interpret the result. Here are some guidelines for the objective use of audience data that seem to work reasonably well:

Use what you know to understand what you're looking at. When you see something strange, it's usually not a revelation. It's just strange. We can't be credible if we defend every oddball number.

Use standard-error gently. I think plus-or-minus one standard error (68 percent confidence level) is useful for media research. Two standard errors (95 percent confidence level) is draconian. After all, seven out of 10 isn't bad for what are usually small decisions.

Be consistent. In my experience, we ignore sampling error when the data make our point, and swing it like a club when they don't.

Look for patterns, not aberrations. Even

Be consistent. We ignore sampling error when the data make our point, and swing it like a club when they don't.

Michael Jordan can have a lousy game. In the perfect survey, at least one audience number in 20 is a clinker. In real-world surveys, the error rate is far greater. Go through a thousand numbers and you'll find 100 weird stories. More adults than children viewing *Rugrats*? Stop and remind yourself that reality is complex, but not bizarre.

Consider the costs of being wrong and fast-forward past the cheap decisions. Research isn't about truth. It's about reducing risk. If the risk is insignificant, don't sweat it.

And finally, don't confuse appearance with quality. Laser printing at 600 dots-per-inch makes numbers sharper, not better.

This is important, and frustrating.

Computer printouts look so authentic that most of us have no sense of the fragility of the data they present. We need to do something about this complacency. I propose a "Blunt Pencil Day." On the second Monday in September—close to the start of the new television season—we turn off all the printers. On Blunt Pencil Day, all survey data—Nielsen, MRI; Simmons, etc.—must be handwritten with a fat pencil stub so that the numbers have the smudges, erasures, cross-outs and illegibilities that abound in the less-than-perfect world of research.

What a truth-telling that would be. "Is this Nielsen a 6 or an 8, Bill?" "Can't really tell, Dave. Could be either."

Erwin Ephron is a partner of Ephron, Papazian & Ephron, a New York-based consultancy.

Erwin Ephron is a partner of Ephron, Papazian & Ephron, a New York-based consultancy.

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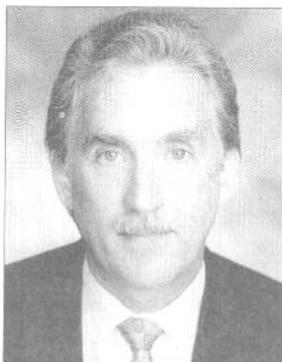
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Nielsen Under Fire on Hispanic Sample

DISAGREEMENT OVER HOW TO MEASURE Spanish-speaking viewers is making Miami one of the country's more fractious television markets these days. NBC has seen its WTVJ-TV drop a full ratings point in the May sweeps in all adult demos for the past three years. WTVJ execs say that the station is being squeezed by Nielsen Media Research's sampling of the market, which the station claims includes too many monolingual Hispanics. Other stations also claim their ratings have suffered from Nielsen's methodology in measuring Hispanic viewers. "The stations are going to take action. We're fed up," said Bob Leider, vp/gm at Sunbeam Television's Fox affiliate, WSVN.



Browne's WTVJ has taken a ratings hit.

According to the stations, Nielsen is "double dipping," getting its numbers for Miami's Hispanic viewership by placing extra meters in Hispanic households in which only Spanish is spoken. Those same meters are also used in forming the National Stations Index—Nielsen's ratings data for English-language stations—and there's the rub. Don Browne, WTVJ vp/gm, called his station's ratings declines during the past three May sweeps "unexplainable" and "wacky," attributing them to Nielsen's allegedly faulty sample.

Jack Loftus, a Nielsen spokesman, said the company stands by its data for Miami. "They claim we're measuring the wrong Hispanics," Loftus said. "As Miami becomes more Hispanic, the screams become a lot louder."

Counters WSVN's Leider: "What we want is a sample geographically spread throughout

the two counties [Dade and Broward], and we want them to be bilingual families."

Media buyers are divided on the problem.

"There's a huge issue about whether the extra [meters] were dumped" by Nielsen in heavily Cuban American districts such as Hialeah, said Peg McDaniel, a media director with Fahlgren Bonito Media in Miami.

But McDaniel added that in the case of WTVJ, "they have lots of problems with their signal that have nothing to do with Nielsen." WTVJ's ratings have declined since NBC traded the station's powerful transmitter to CBS

O&O WFOR as part of a deal to acquire WCAU-TV in Philadelphia from CBS.

Tom Johanssen, vp/gm at Univision's Miami flagship WLTV, the Spanish-language market leader, supports Nielsen's methodology: "If [the other stations'] contentions were true, you would have to remove all the English-only-speaking Hispanics from the Hispanic sample too. The point of the NSI is to represent the entire community." —CB

MIAMI/NEWSPAPERS

'Herald' and 'Sun-Sentinel' Hablando Mas Español

FOR NEWSPAPERS IN SOUTH FLORIDA, the relationship between local and international news is stronger than in any other U.S. market, and maintaining a high intercontinental profile has never been more important. Dade County's dominant Spanish-speaking population has an equally vibrant interest in news about the local Hispanic community and about Latin America. To grow, papers in the region continually must look well beyond their immediate circulation areas.

Spanish-speakers comprise 54 percent of Dade County; 60 percent of the group are Cuban, while the other 40 percent hail from South America. Knight-Ridder's *Miami Herald* serves the Hispanic community with *El Nuevo Herald*. With circulation of 102,000 weekdays and 128,000 on Sundays, *El Nuevo* is the U.S.' largest Spanish-language daily. South Florida is also home to another major Spanish-language paper—*Exito*, a weekly section of Tribune Co.'s Ft. Lauderdale *Sun-Sentinel*.

El Nuevo primarily targets readers in Dade County and *Exito* distributes mainly in neighboring Broward. But the two papers compete for advertisers, particularly in their well-read entertainment sections.

In the *Herald* proper. Latin American news

WHERE THE DOLLARS GO IN MIAMI

Total local ad spending by media (in millions)

	Newspapers	Spot TV	Radio	Outdoor
1995	386.8	369.9	159.5	7.3
1996	401.1	409.0	179.0	8.4
% Change	+3.7	+10.6	+12.2	+15.1

Source: Competitive Media Reporting, BIA Research

Local Media

is an important part of the mix—as much as 35 percent of each edition's stories are generated by papers in Latin America. Although Knight-Ridder recently reorganized its papers' foreign correspondents, giving management responsibility to its Washington bureau, the *Herald* plans to spend extra dollars to maintain its own outpost in Rio de Janeiro. "It's an important area for us," said Larry Olmstead, *Herald* executive editor. "We will simply have to fund that out of our own budget."

Yet even with extensive resources dedicated to serving Hispanic readers, the *Herald* and the *Sun-Sentinel* face tough competition from the many TV and radio outlets that residents rely on heavily for news. Barbara Gutierrez, *El Nuevo Herald* editor-in-chief, said that even more than *Exito*, "television is our biggest competition. A lot of the people in Miami—particularly in the Spanish-speaking community—are used to getting their news from television."

As they compete for readers' attention with the electronic media, the newspapers have also been forming alliances. The *Herald* has partnered with NBC's WTVJ-TV on news-gathering efforts; as part of the arrangement, the paper gets a plug in each of the station's newscasts. *El Nuevo* has a similar relationship with Univision's WLVY-TV, a Spanish-language station. On WLVY, *El Nuevo* gets a 30-second mention at the top of the 6 and 11 p.m. news.

The *Sun-Sentinel* has cross-promotion partnerships with Tribune Co.'s WPLG-TV, the ABC affiliate in Miami, and with Fairbanks Communications, owner of three stations in the Palm Beach area. Also, Tribune in May tapped Bob Gremillion, formerly general manager of the company's regional cable news operation in Chicago, as publisher of the *Sentinel*. Though *Sentinel* marketing director Jim Smith said it's too early to predict what changes Gremillion will make, "the question of media partnerships will definitely come up." —VB

MIAMI/RADIO

Clear Channel to Beam Bigger Signal in S. Florida

• CLEAR CHANNEL COMMUNICATIONS WILL become a major player in Miami radio from its agreement last month to acquire Paxson Com-

munications' 42 radio stations in Florida, including six properties in Miami and Ft. Lauderdale. Those six sticks, plus the two Miami-area stations already owned by Clear Channel, generated an estimated \$48 million in ad revenue last year, or more than 27 percent of the market's total, according to *Duncan's Radio Market Guide*.

Clear Channel currently owns WHYI-FM and WBGG-FM and has agreed to acquire three FM stations (WLVE, WZTA and WPLL) and three AMs (WINZ, WFTL and WIOD) from Paxson. The sweeping deal, expected to close by year-end, will also boost Clear Channel's presence in Tampa and put the company on the radio map in Orlando, West Palm Beach, Jacksonville, Pensacola, Tallahassee, Panama City and the Florida Keys. Clear Channel currently owns 11 stations in Florida.

Houston Lane, vp of finance for San Antonio-based Clear Channel, said that the Paxson stations are operating at "30 percent cash-flow margins," below the industry average of 40-45 percent. But Clear Channel expects that a healthy market—particularly in Miami, where radio ad revenue jumped 12.2 percent in 1996—will contribute to higher margins.

"It's a very strong listener market—there's limited mass transit," said Scott Sussman, vp/media director at Tinsley Advertising.

Buyers in Miami are hoping that Clear Channel's acquisition of the Paxson stations will not lead to higher ad rates. "My only concern is any ownership having too many stations in the market and being able to set the cost-per-point for a market," said Jayne McMahon, local broadcast director at HMS Partners. —LB

INDIANAPOLIS/TV STATIONS

ABC Affiliate Testing Commercial-Free News

• WRTV-TV, MCGRAW-HILL'S ABC AFFILIATE in Indianapolis, is airing a commercial-free, single-sponsor 11 p.m. newscast on Thursday nights this month. Marsh Supermarkets, a major chain in Indiana, has billboard placements at the beginning and end of the news.

The unusual sponsorship is being watched closely by other stations. "If this works, there will be stations all over doing it," said Bruce

Northcott, president of Frank Magid Associates, an Iowa-based TV station consultancy.

The absence of commercials on the newscast opens up five to six minutes of additional time for news reports, said Chris Schmidt, vp/general manager of WRTV. In late news, "Thursday is a tough night for ABC [affiliates] because of NBC's powerhouse" prime-time lineup, Schmidt noted.

The billboard segments feature Don Marsh, president of the supermarket chain, and a two-minute community-events calendar.

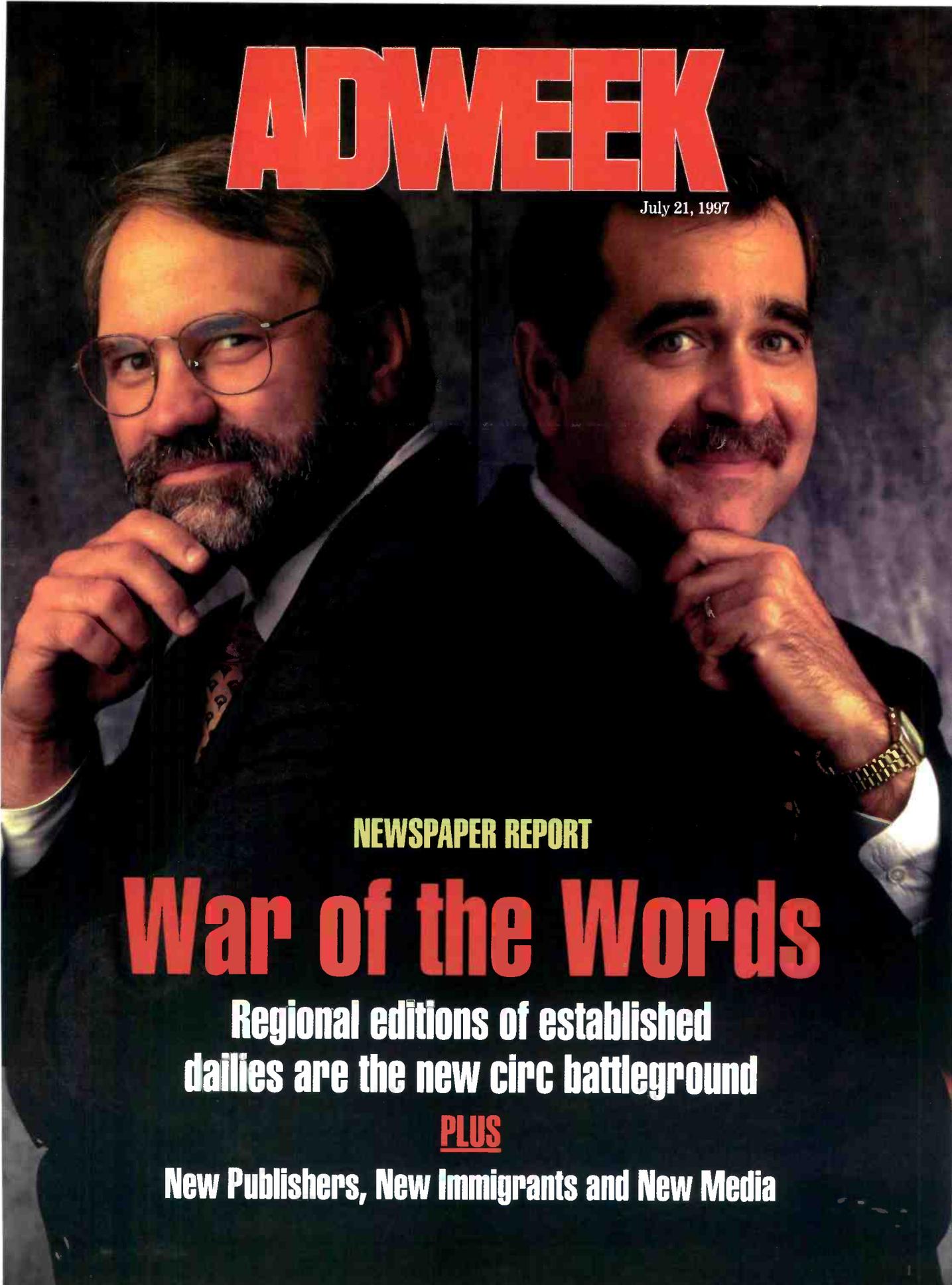


Attention shoppers: Marsh's sponsorship is creating shelf space for news at WRTV.

Bill Perkins, president of Perkins-Nichols Media in Indianapolis, called the newscast "a return to the grand old days of sponsorship" à la the NBC *Camel News Caravan* in the 1950s. Perkins added that one of his clients, a local gasoline company, is interested in a similar news sponsorship with WRTV.

Others buyers are not as impressed with the sponsored newscast. "You can't take the risk of editorial content conflicting with the environment you want your client in," said Marina Angelo, media director at Concepts Media Group in Indianapolis. Angelo prefers to buy spots adjacent to sports or weather segments on newscasts, avoiding potentially graphic reports about car crashes and fires.

WRTV execs declined to say how much Marsh is paying for the sponsorship. On July 10, the first commercial-free newscast fell half a ratings point from the previous Thursday, although competitor WTHR (NBC) saw its 11 p.m. news decline 2.8 ratings points that night. "We're every excited with the results" so far, Schmidt said last week. "We had a weak lead-in from the network of a 3.5/7 and we turned it into 6/13." —CB



ADWEEK

July 21, 1997

NEWSPAPER REPORT

War of the Words

Regional editions of established
dailies are the new circ battleground

PLUS

New Publishers, New Immigrants and New Media



NEWSPAPER REPORT

The Sun Also Rises for Betsy Brenner

By Jon Markman

Photos by
Natalie Fobes

The blustery, isolated saltwater port of Bremerton, Wash., is famed the world over for its U.S. Navy shipyards, undersea warfare center and Trident submarine base. But for years the town newspaper was far from shipshape.

By 1996, the inaptly named *Sun* had so badly torpedoed itself with inner strife and misguided marketing that only 38 percent of adults in its circulation area of sprawling Kitsap County told a survey taker they had read the paper the previous day. Just three years earlier the number had been 52 percent.

Yet the newspaper was still profitable for Cincin-

nati, Ohio-based parent company E.W. Scripps Co., but just barely. Cash flow was leaking badly. In a desperate effort to slash overhead, the general manager actually decided to stop soliciting new sales in the county of 235,000 souls. The result was predictable: Circulation plunged further, to a low of fewer than 37,000 daily copies.

But Scripps was not ready to give up and dragged into this death-spiral-by-the-sea a new publisher named Elizabeth Brenner. The way she pulled the paper back from disaster, straightened it out, and set it cruising full-speed-ahead as the fastest-growing small

newspaper in the West offers lessons to other publishers. Her secret: Listen, reach out and localize.

Brenner, known as Betsy to friends, seemed like an odd choice to take over the tiny *Sun* last July because she was a big-city product all the way. Her path to this westernmost outpost of the Scripps-Howard newspaper empire is a career-development lesson of its own that spans the recent history of newspapering in America. Starting on the editorial side of the gutsy *Chicago Tribune* in the 1970s, she moved to the business side of *The New York Times* in the booming

1980s, then to the Latino-flavored *Miami Herald* in the early 1990s, and most recently the *Rocky Mountain News* in hyper-competitive Denver. So adjusting to a failing daily in tiny Bremerton could have been a gear-grinding downshift.

But far from meeting resistance as a big-city interloper in western Puget Sound, Brenner was perceived as "a breath of fresh air," according to *Sun* military affairs writer Lloyd Fritchett.

NEWSPAPER REPORT

Peripatetic: (right) Brenner reviews the budget with finance director Tim Lavin and (below) chats up model maker Steve Larsen about a story idea.



On her first day at work, Brenner found a newsroom at war with production. The pressroom chief and the managing editor had not spoken to each other for more than a year. Circulation blamed plummeting sales on editors who alienated the community by reporting only bad news; editors complained of poor printing and late deliveries. "We were a paper in crisis," says marketing director Gussie Schaeffer.

Brenner says she took a deep breath that day and recalled advice from Larry Strutton, her boss in Denver: "Larry always told me you can't fix a problem unless you acknowledge it," she says. "And we were pretty heavily in the denial stage here."

Today, Brenner strides and smiles easily on a walk from the newsroom to the presses, stopping to share a laugh with a printer about her golf game and later pointing to the fresh paint she ordered in the business office to make people feel better about where they worked. Casually dressed in a vest, dark blouse, slacks and flat shoes one recent Saturday morning, she told a visitor she felt blessed by having

had great mentors who prepared her for the rescue effort in Bremerton.

Here's what she did:

First, she gathered together the people who had the power to change things at the paper. She let them know that there was a sense of urgency, and that she would accept resignations from anyone not up to the challenge. Pritchett, the military writer, recalls that soon after arriving, Brenner rented

out a restaurant to bring the whole paper together over lunch. "That had never been done before," he says. "It helped us realize we were all one team—it had a very valuable effect on morale."

She started setting measurable goals. The paper rarely left the pressroom on time before Brenner arrived, so she introduced deadline-hitting goals that only began to be met by the fourth quarter. More recently, she reports "a damned-near miraculous turnaround," with the paper recording its first full month of on-time performance. "Every week we're on time," she says, "we save \$1,000 in overtime for the carriers who don't have to stand around and wait for bundles."

Next, she identified competitors and laid plans to grab market and mind share. The *Sun* had a pesky, twice-weekly competitor that was growing fast by hooking business and readers with lower prices and more local news. She started measuring for the first time how much advertising the competitor was selling in this regional zone. Then she launched a part-run Neighbors

section to combat the weekly with cheaper advertising for local businesses and expanded local reporting. Finally, she smothered the area with the *Sun* logo on buses, benches, billboards and house ads. "I learned from her the necessity of consistent, relentless branding, even in a small market," says Schaeffer.

Brenner started focusing on demographic slices of Kitsap County to find new

It's (Still) a

Todd Schurz didn't plan on getting into the newspaper business. Even with the *South Bend Tribune* in his family for five generations, Schurz considered other lines of work. But after earning his MBA in marketing and management from the Wharton School in 1989, he realized he'd be heading back to South Bend, Ind., to join the family business. "The decision for me boiled down to whether I liked the family business," he says. "And I do."

At 36, Schurz is the *Tribune's* sixth publisher in its 125-year history, a job held previously by his uncle, his grandfather, his grandfather's uncle, and, going back to the start in 1872, his grandfather's uncle's father. As a family operation, the *Tribune* has held strong over the years, fending off two rival papers—*The South Bend News Times* and the *St. Joseph Register*—in the early years. Today the paper serves as the flagship of Schurz Communications, a media company that owns four TV stations, five radio stations, two cable systems and seven daily newspapers spread over 12 regional markets across the country.

While family-owned newspapers might seem an antiquated notion, many such operations have managed to survive, even thrive. Most familiar are big, well-known news organizations such as Knight-Ridder, still run by the Ridder kin, *The New York Times*, in the Sulzberger family for 100 years, and the Graham family's Washington Post Co. On a smaller scale there's the Blethens, the Ogdens, the Cowles.

Regardless of size, family-owned newspapers share many common traits—and challenges. Says Schurz:

sales. On Tuesdays, she publishes Express, a section written by teenagers for teenagers. The *Sun* regularly publishes service pages for the military and seniors. Most important, she swept all international and national news out of the front section of the paper, creating a truly local product with attractive design, sharp color and good photography. Bucking the trend at most papers nationwide, the local news hole has

increased 40 percent since Brenner started and 11 editorial jobs have been added.

And more recently, Brenner says, the paper has taken the lead in helping its military-dominated region plan for business diversification. She backed the paper's editor, Mike Phillips, in the publishing of an essay criticizing the local economic-development council for proceeding too slowly to plot an effective strategy for the next cen-

tury. Civic leaders snapped to, forming a new task force. "We took it as a scolding, but there were good points made," says Robert C. Schneider, a major advertiser and president of a local health-maintenance organization who also heads the council. "I felt good that the *Sun* took the issue seriously—it opened a lot of eyes."

Phillips gives his new boss high marks for that and other circulation-building

Family Affair for the Schurz Clan



Todd Schurz (above), edits the *South Bend Tribune*, which has been in the family since 1872.

Portrait of family news scions: (front) Franklin (deceased grandfather); (L to r.): Franklin, Jr. (uncle); James (father); Scott (uncle); Mary (aunt)

the commitment you've made. It's more rewarding and more challenging than I'd ever imagined."

The challenges facing the Schurz clan are no different than those plaguing other newspaper publishers. "When the *Tribune* started, there was no TV, no radio, no cable, no Internet. Newspapers were the sole source of information," he says. "Now you've got to give your community a reason to sit down and read."

Keeping newspapers a part of that mix in South Bend has required changes big and small. The *Tribune* now offers a popular Web site. Recently, the paper has undergone a redesign. And, in the biggest change yet, last month the paper switched from afternoon to

With a family-owned paper, you can make a difference in the community. Our commitment is to the people we know and work with. A chain doesn't offer that."

John Soloski, professor of journalism at the University of Iowa, agrees. "When you're from the community," he says, "you know where the power lies. You know the complexities of the town. And you can do better journalism because of that."

"A chained-owned newspaper," he adds, "doesn't have those ties, and they may not give a damn about the product. They're looking for a return on their investment."

Nonetheless, Soloski cautions against "over-romanticizing" family ownership. "The economies of scale that chains have—they can save on the basics like ink and paper—makes it difficult for family-

run papers," he says. The big chains also have a habit of snatching up family-owned papers to bolster their empires. The lure? Big bucks. But Schurz warns the Gannetts of the world not to waste their time: "We're not for sale."

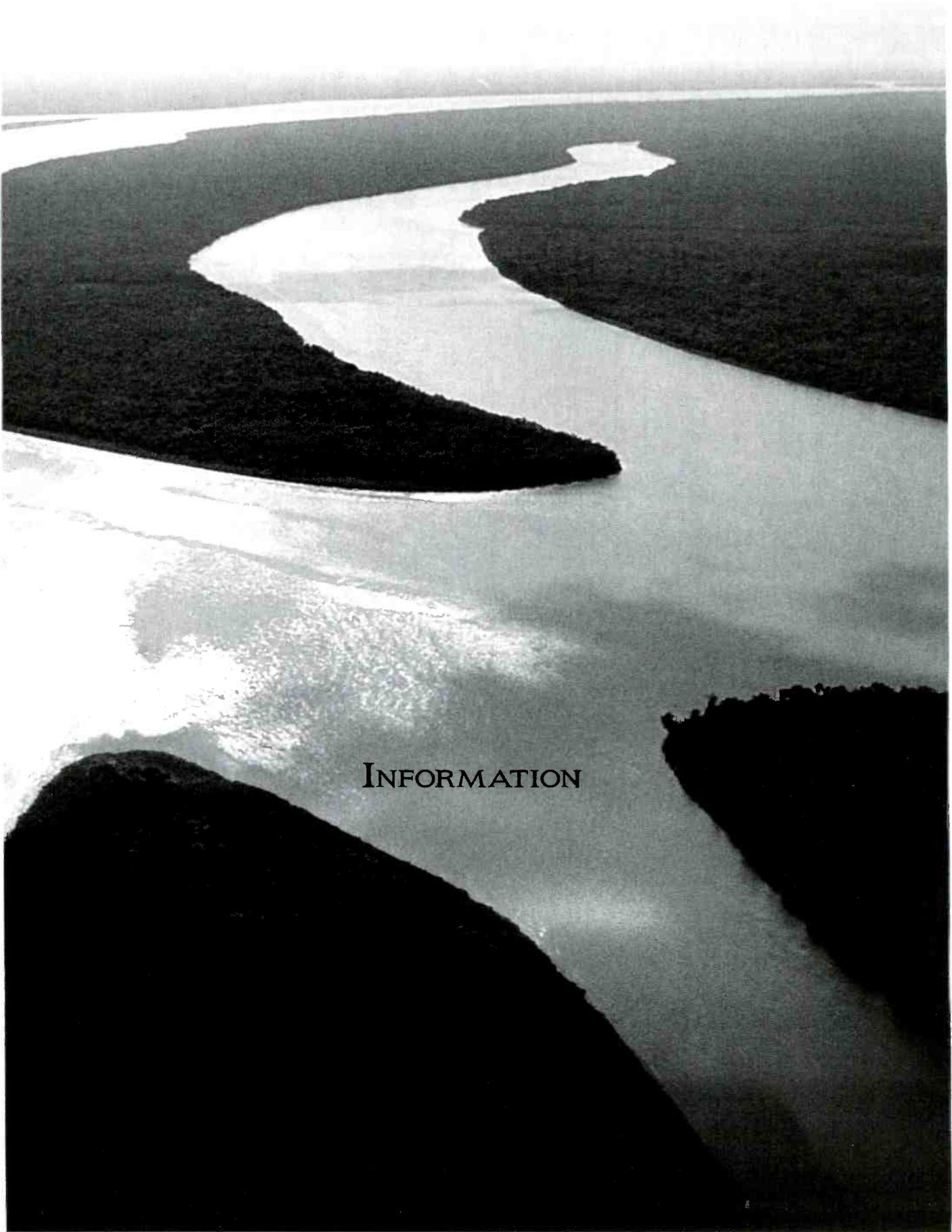
After stints on the business side at the *Times Journal* in Springfield, Va., and the *New York Daily News*, Schurz graduated from Wharton in 1989 and was ready to learn the family business. His grooming began at WDBJ-TV, the family's television station in Roanoke, Va. But soon, it was back to South Bend to join the *Tribune*.

The learning curve, Schurz acknowledges, has been steep. "The best analogy would be getting married," he says. "You know what you're getting into, but only as the years go by do you realize the extent of

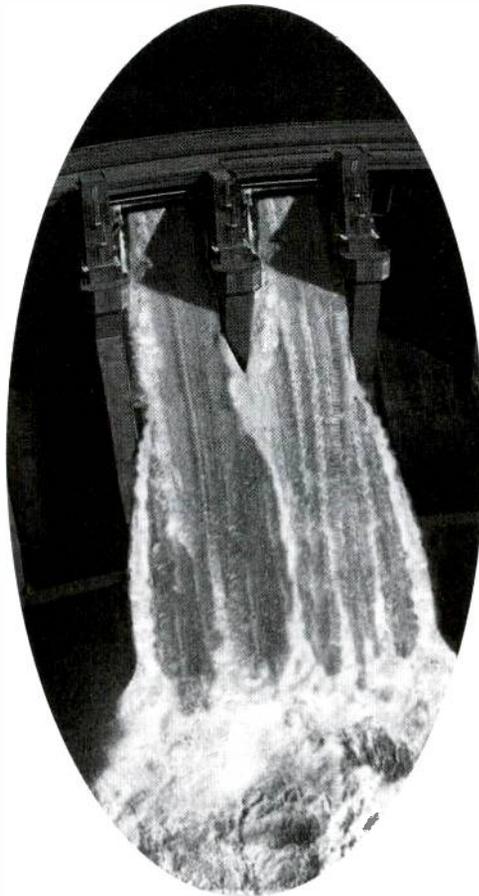
morning delivery. In large part, the changes have worked. Circulation has remained stable at 78,000 weekday and 113,000 on Sundays. Ad revenue, says Schurz, has been firm or growing in recent years. With that base intact, Schurz is confident about his—and the paper's—future.

"There's been a lot said about how, as a new medium arrives, it marks the death of another," says Schurz. "It was supposed to happen with newspapers when radio came along, and radio when TV came along."

"Now, they're saying it about newspapers again, with the Internet. But newspapers are a great medium that can't be replaced. Given all the challenges, this is a dynamic industry that has a great future ahead of it." —Thomas Goetz



INFORMATION



KNOWLEDGE

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OTTAWAY NEWSPAPERS, INC.



Public servant: The 42-year-old publisher insists that reporters and editors keep an open dialogue with the community. She leads by example; here, Brenner speaks to the Kitsap County Republican club.

efforts. "A lot of publishers tend to think of the newsroom as a place that only spends money," he says. "But Betsy understands the role readership plays in the effort to build revenue."

Indeed, Brenner's business model is focused on making the *Sun* the first source for all information about Kitsap County. According to the Audit Bureau of Circulation, she's made a lot of progress toward that goal: The paper's sales were up 11 percent daily to 39,850 and 6.5 percent on Sunday to 42,500 through March 31—reportedly the fastest growth for any newspaper west of the Mississippi. And the number of people telling survey takers that they read the paper the previous day has climbed back to 49 percent.

Like the *Sun*, Betsy Brenner's rise did not occur overnight. Born in Seattle 42 years ago, Brenner earned undergraduate and graduate degrees in journalism and business at Northwestern University. She then quickly rose at the *Chicago Tribune* to become a financial columnist in the late 1970s. At the *Tribune* she reported her biggest story: a prophetic saga, labored upon for months, that described the extent to which huge shopping malls opening on the outskirts of small towns around the Midwest were killing downtown mom-and-pop retail stores. She still gloats that she got the story five months before *The Wall Street Journal*.

The thrill was hollow, though, and the

moment catalyzed her decision to make a new career plan. "The morning the story came out everyone patted me on the back, and I was the center of attention, but by afternoon it was all forgotten," she says. "I realized you could have a much bigger impact on the business side of the paper."

In 1981, she snagged a chance to join the marketing department of *The New York Times*, and moved to Manhattan. It was the start of the Reagan era of greed and glitz, and, she says, "money was just flowing over the transom."

Before her arrival, Brenner said salesmanship at *The New York Times* amounted to presenting your business card. "There was virtually no marketing—no sense that there was competition or vulnerability at all," she says. Her boss and mentor, James A. Cutie, showed her and colleagues how to identify threats, quantify market share and find ways to grow an established business. Her team then enumerated the importance of ferreting out new sources of help-wanted advertising and launched a Northeast Corridor strategy for the paper; seeking ads from Boston to Philadelphia. Brenner's success at the *Times* culminated in a publisher award (with commendation from Arthur Ochs Sulzberger) for a marketing effort that now hangs on the wall of her diminutive office in Bremerton.

But soon Brenner was ready for a new challenge. She moved to the Knight-Rid-

der chain when *The Miami Herald* offered her a job as marketing director. Job 1: Creating a marketing department. A memento of one of her enduring successes there—creation of the nation's first mass-market Spanish-language newspaper, *El Nuevo Herald*—also hangs on her Bremerton wall. Launched on Nov. 2, 1987, it was then and is now a model for Latino news coverage by U.S. metro dailies.

Brenner's efforts in the South caught the eye of an executive recruiter dispatched in 1991 by the *Rocky Mountain News* to find a new advertising vice president. The Scripps newspaper had just hired Strutton as publisher, and the *Los Angeles Times* veteran hired her to help hunt bear in the most competitive newspaper town in the nation.

"I was very impressed with her poise and candor; you never had to guess what she was thinking, which was refreshing," Strutton says. "She also had a great deal of energy. I have been accused of being a workaholic, but she works more than me. She was always at the paper first thing in the morning and last thing at night."

Brenner thrived in the Mile High City, and speaks fondly of pitched battles with *The Denver Post* that might have made others gasp for breath. "There are other markets with more than one paper, but none like Denver—it's nose to nose, it's fierce and unrelenting," she says. By the time Brenner left, she had increased advertising by 50 percent and added circulation and marketing to her portfolio; 450 people worked for her.

She might still be in Denver had the *Bremerton Sun* not been sinking fast into the Washington overcast. Brenner said she had never been shy about telling Strutton that she wanted to be a publisher someday, but such jobs don't open up very often. Still, when Scripps vp Alan Horton asked her to pack her bags and head for the Puget Sound, she had to be sold on the wisdom of his thinking.

"It was time to fish or cut bait," she says of her desire to be a publisher. "I had only been at large papers, and I had a great fear of the unknown. In retrospect, I'm very fortunate to be here. There's no shortage of things to do here to keep me busy for a long time." ■

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The NNN placed ads for ice beer in the Midwest, lager in the Northwest, and amber beer in the East. Reaching 62% of beer drinkers in one day and 85% over five days.

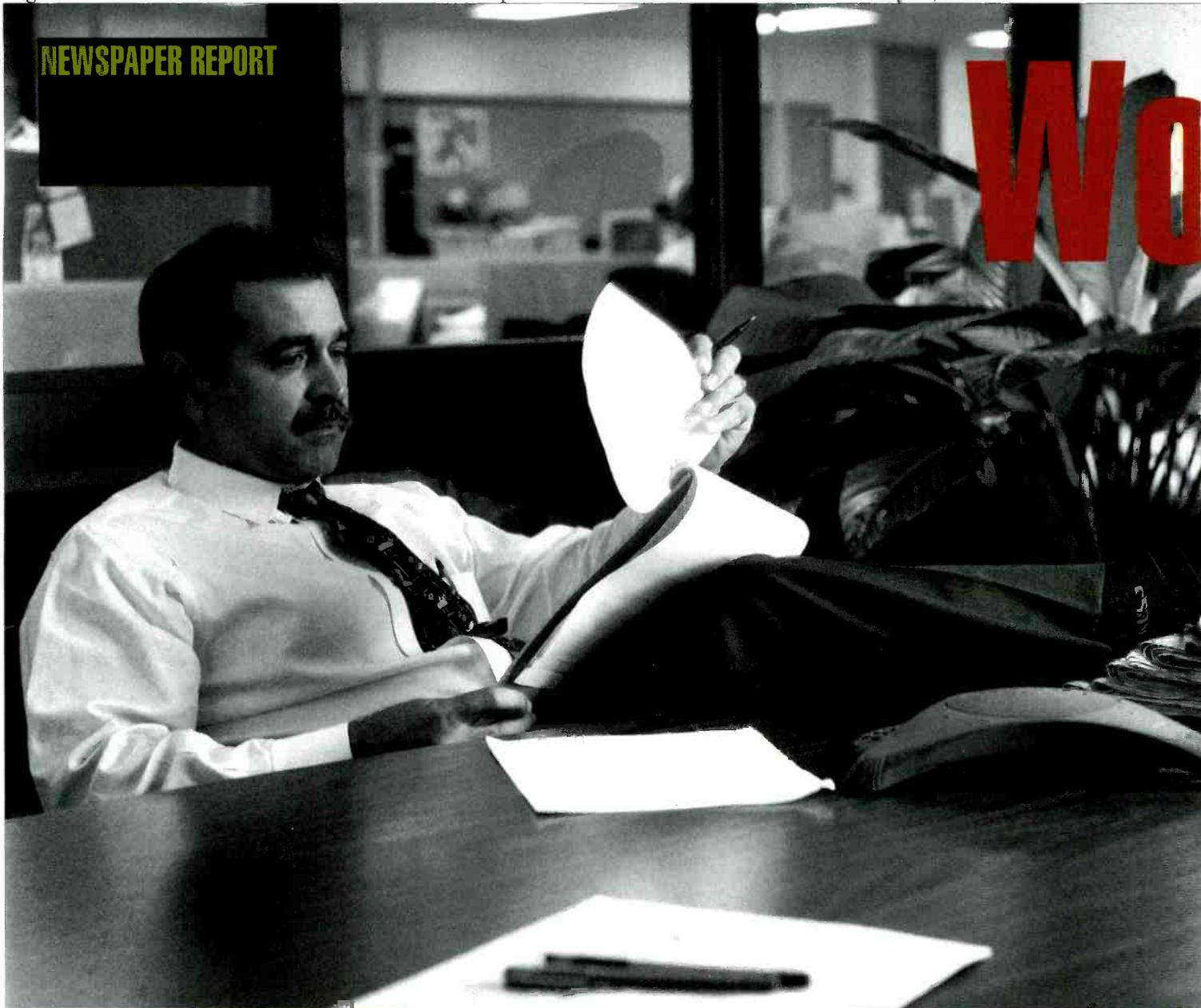
That's just one example of how simple success can be. Whether you want to push vodka in the West and tequila in the South, or have a heavier schedule that follows a heatwave.

If you're an advertiser in automotive, cosmetics & toiletries, food, household products, liquor & beverages, or drugs & remedies, call us now. Whatever your marketing problems, the NNN can help. One order/one bill. You'll be glad to let us buy the next round.



RUN IT IN THE NEWSPAPER - THEY'LL READ IT.

NEWSPAPER REPORT



By Matthew Famm

Photos by
Dan Sellers

In Arlington, Texas, midway between Dallas and Fort Worth, you don't just have your choice of newspapers. A year after the launches of two locally oriented editions, things have gotten so competitive, you have your choice of newspaper-sponsored events.

The Fourth of July parade, a banquet for high-achieving high school seniors, and an assortment of sports and volunteer service awards are just a few of the events sponsored by the *Arlington Star-Telegram*—the recently revamped edition

of the *Fort Worth Star-Telegram*, long the dominant newspaper in Tarrant County, which encompasses both Arlington and Fort Worth.

There's also been a Scottish cultural festival, baseball and basketball tournaments, an Arlington Philharmonic concert and a children's theater program—all supported by *The Arlington Morning News*, the 15-month-old daily newspaper that might be described as leading *The Dallas Morning News*' aggressive bid for market share in

this upscale, 300,000-strong community.

"We want our flag everywhere," says Mac Tully, publisher of the *Arlington Star-Telegram*, which boosted its operation and changed its name from the *Fort Worth Star-Telegram/Arlington* edition last July 4th to counter the *Morning News*' expansion.

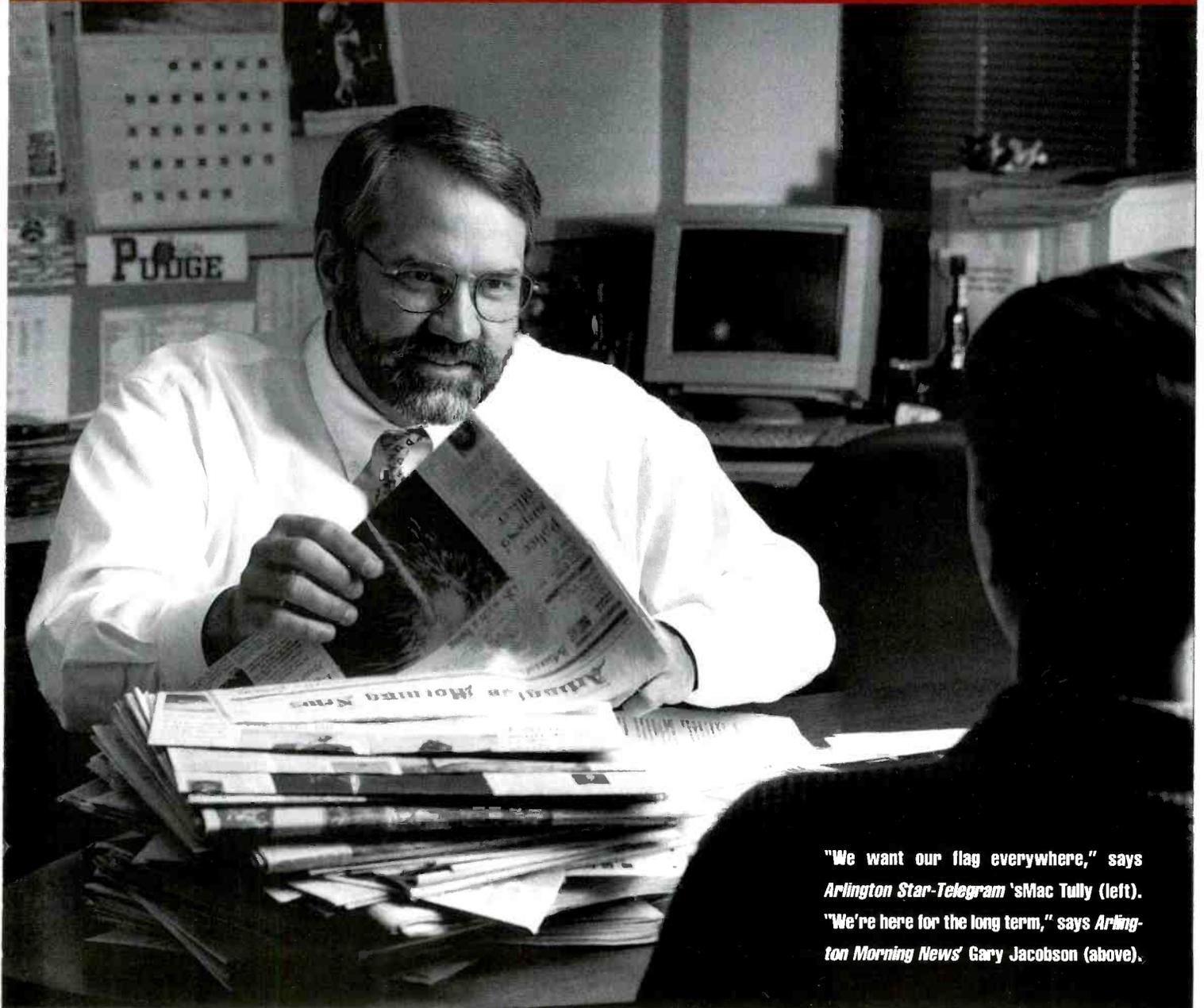
"It's all about relationships," says Gary Jacobson, publisher and editor of *The Arlington Morning News*, which is offered to readers as both a

stand-alone and an insert of *The Dallas Morning News*. "We're here for the long term."

Here for the long term? And we're talking about newspapers? Amazing as it sounds, television and the Internet have not put an end to newspaper expansions everywhere in the country. While daily papers may be perceived as dinosaurs, their owners are

rd War II

Dallas, Fort Worth rival dailies battle over suburban Arlington readers



"We want our flag everywhere," says Arlington Star-Telegram's Mac Tully (left). "We're here for the long term," says Arlington Morning News' Gary Jacobson (above).

increasingly leveraging their reputations as information providers and finding new niches to fill. "The outlook for newspapers has not looked so good in a long time," says James Marsh, a senior broadcasting and publishing analyst for Prudential Securities. He credits a boom economy with stepped-up retail advertising and a low unemployment rate with an increase in help wanted ads, which drive the classified advertising segment.

In fact, the situation in Arlington is

proven successful so far. *Highlands Today*, with a peak circulation in the winter months of about 22,700, holds 39 percent of the advertising market share—up from the 25 percent that *The Tampa Tribune* had with its zoned edition. *Hernando Today* (average weekday circulation, around 16,000), which was a three-day-a-week paper until last year, now holds 42 percent of the advertising market share, up from 22 percent a year ago.

Even independent, locally oriented

papers are roughly the same: They offer local news, often targeted at a specific, usually high-end demographic, and they combine fixed-cost structures, such as production and distribution facilities, to form an approach much like the one traditionally known as "clustering." The ultimate aim is to avoid the soaring costs of startups while increasing advertising revenue for the parent company.

"Since most newspapers are suffering from circulation declines, these efforts are an attempt to expand newspaper franchises," says John Morton, president of Morton Research Inc., a newspaper consulting firm. He points out that the papers are playing to their traditional strength as providers of local news and advertising.

"Overall, daily newspapers capture about 48 percent of all local advertising in the nation—more than local television, radio, billboards and the Yellow Pages all put together."

In Arlington, the situation is compounded by the community's being such a fast-growing and prosperous one—almost a case of the tail wagging the dog. "It's vital to our franchise," says Tully of the *Arlington Star-Telegram*, which captures automobile and retail advertising for both papers. "If we don't control Arlington, the Fort Worth paper would be a lot smaller than it is today."

Since the key to a local paper's success is its local identity, the battle between the Arlington papers serves as a kind of experiment: Which provides the truer community voice—this new, customized form of zoned edition published by the *Star-Telegram*, or the *Morning News'* stand-alone daily, which most subscribers actually receive, free, as a section of the Dallas paper?

A comparison of the Friday, June 20 editions found both papers carried stories about a new contract for the local trolley service, a proposed school board policy to combat teenage drinking, and the racially charged appointment of a white school board trustee. Some of the features were different, but more significantly, the *Star-Telegram* carried two business stories—labor trouble at a local General Motors plant, and the announcement of plans for a 120-room hotel—

NEWSPAPER REPORT



Bragging rights: The Dallas and Fort Worth papers' Arlington editions vie for supremacy; likewise, two Tampa dailies are slugging it out in nearby counties.

hardly unique. *The Washington Post*, the *Los Angeles Times* and the *Philadelphia Inquirer* have all been trying expansions of their regional editions. And in a move that parallels the newspaper war in Arlington, *The Tampa Tribune* started up two new dailies last year in central Florida: *Hernando Today*, which is battling the *Hernando Times*, a zoned edition of the *St. Petersburg Times*; and *Highlands Today*, which faces-off against the *News-Sun*, a three-day-a-week paper owned by *The New York Times*.

"These are high-growth communities," says Jeffrey Green, vp of sales and marketing for *The Tampa Tribune*, which used to publish zoned editions in both areas. "Our thinking was: They're going to end up growing and supporting a local daily newspaper, and if we don't start it, somebody else will."

Green maintains the strategy has

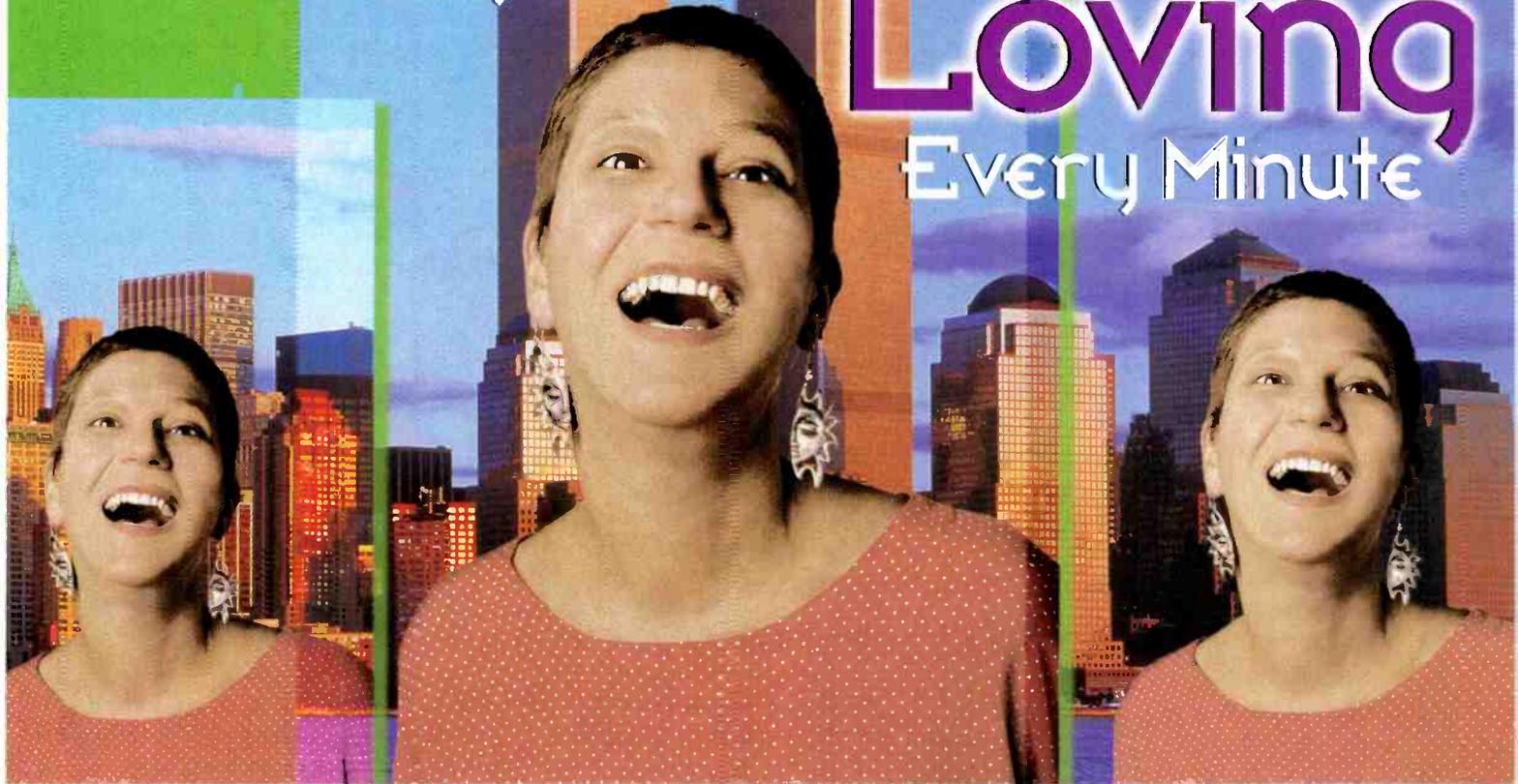
dailies—unrelated to any circulation war—have begun cropping up in the last year or two, from the *Montrose Morning Sun* in Colorado, to the *Farmington Press Leader* in Missouri, to the *Palo Alto Daily News* in California. "Newspapers are hotter than they've ever been in my career," says Mike Ritchey, publisher of the *Montrose Morning Sun*, a give-away paper with circulation of around 7,700 Monday to Thursday, and 8,700 on Friday. "Radio and television can't do it locally, either for the advertiser or the citizen, so these small newspapers become the voice of the community."

One of a group of small Colorado papers owned by Ritchey and his partners, the *Morning Sun*, launched in February 1996, is already "a little bit profitable, which is sooner than we expected," he says.

Though the approaches vary, the expansion strategies of the different

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Market Statistics, Producers of the Survey of Buying Power, 1996

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missing from the *Morning News*.

One virtue of the *Morning News* approach, however, is that it contains almost nothing but Arlington news—or national news with an Arlington angle—within two broadsheet sections (three on Sunday) of from 8 to 10 pages each; in other words, you don't have to search for it.

Though the *Star-Telegram* offers a complete national and international picture, Arlington news is scattered throughout its rather hefty half-dozen sections.

"If we were a radio station, we'd be: 'All Arlington, all the time,'" says the *Morning News*' Jacobson, who would not disclose the exact size of his newsroom staff ("We're in a very competitive situation here") other than to say it was "about 40 percent more" than the approximately 40 people he started with in April 1996. "We don't consider ourselves a supplement," he adds. "We consider ourselves a real newspaper."

There is no doubt that the *Arlington Star-Telegram*, with its 75-per-

says Halbreich, who adds that overall circulation of the Dallas paper in Arlington is up by "a few thousand, and advertising has performed far more strongly than we anticipated."

The *Star-Telegram*, according to Tully, posted a similar gain in the year ended March 31, with weekday circulation at 50,674 papers, up 3,054 papers, and Sunday circulation at 72,140, up 1,398 copies. Advertising revenue, he says, has shown a gain of 17 percent. (All numbers are from publishers' internal accounting.)

Neither paper would disclose how much they're spending on their new editions—either to produce them or to promote them. But industry experts say the battle has to be costly, and neither side can afford to lose.

"When competition goes up, profits go down," says John Morton, who predicts "a long haul for both of them." At the same time, he adds, targeting specific areas, either by geography or income, is clearly the wave of the future: "This is the strategy newspapers need to follow." ■

UPSCALE ROTOGRAVURE

As cable television devolves into narrowcasting and magazines increasingly aim at a segmented market, newspapers are joining the trend with their own way of targeting demographics: starting up magazines designed to appeal to just a slice of their readership—or, in some cases, a readership different from their own.

Take *The Miami Herald's* glossy upscale quarterly, *Good Life*, which premiered this spring with a 60,000-copy press run. Produced by the *Herald's* editorial staff and its ads sold by the paper's sales force, it is mailed direct to homes in parts of South Florida where the newspaper isn't sold. "There are not a lot of print publications that reach those individuals, and they don't all live in one place," explains Stawski, adding that *Good Life* is designed to suit both "high-end magazine readers" (incomes of over \$125,000) and advertisers interested in reaching them.

So far it's working. Not only did the premiere issue turn a profit, says Stawski, but for the next issue the company plans to weed out ads that don't quite fit the publication.

Not all of these high-end publications are as relentlessly upscale as *Good Life*, whose subject matter ranges from interior decorating and cosmetic surgery to yacht rentals.

Copley Newspapers outside Chicago has had considerable success with its year-old *60504/Fox Valley Villages*—named for the suburban ZIP code it covers. A cross between a newspaper and a magazine, *60504* is aimed at white-collar professionals with children. The free weekly, which is mailed to 11,000 households, mixes its parenting and lifestyle stories with community news.

The niche publications can also broaden a newspaper's editorial reach. Contra Costa Newspapers in California has found that its high-end, leisure-oriented magazine, *In Sync*, which appears with the *Contra Costa Sunday Times*, provides a venue for stories "we wouldn't do in the daily paper," says editor Lisa Wrenn. And advertisers like the glossy format, too: Created as a quarterly in November 1995, *In Sync* performed well enough to go monthly the following March.

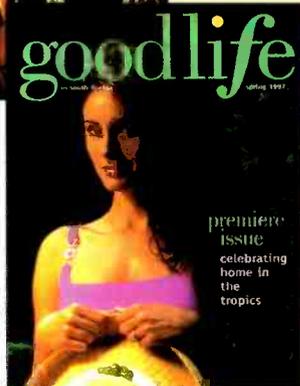
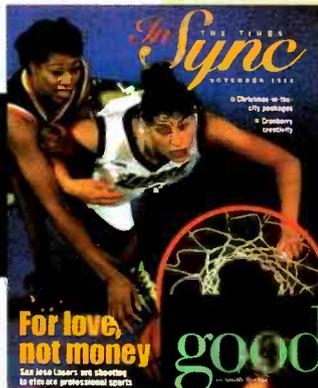
Though newspaper-industry observers generally applaud moves to broaden the newsprint franchise, the demographic-targeting trend has raised some concerns. "The risk is you can end up with a very fragmented sense of the metropolitan whole," says Sig Gissler, a professor at the Graduate School of Journalism at Columbia University and former editor of the *Milwaukee Journal*. "The challenge for journalism is to provide readers with the full picture. The biggest danger is that that can get lost." —M.F.

NEWSPAPER REPORT

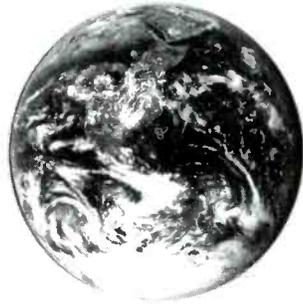
son newsroom staff, is a real newspaper. But much as it may resemble its Fort Worth parent, publisher Tully insists it is every bit as local a voice as its Arlington rival.

"Our method of zoning is very different from most newspapers' methods," he says, explaining that it involves more than including local stories in every section. "We put articles on the front page of the *Arlington Star-Telegram* that is the news for people in Arlington to know. It's what you'd expect from a metropolitan daily."

Both sides claim their strategies are working. *The Arlington Morning News* now boasts a weekday circulation of about 20,000 and Sunday circulation of 25,000—up from 16,000 to 18,000 daily and 22,000 on Sunday when the paper started, according to Jeremy L. Halbreich, president and general manager of the *Dallas Morning News*. About 75 percent of readers receive it with the Dallas paper;



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The Naming.com Game

By Steve Crescenzo

If a serious news organization decides to name its Web site Hot CoCo, it had better be damn good. After all, it's hard to imagine newshounds logging on to the Web and bypassing simple yet memorable addresses, such as nytimes.com or usatoday.com, and heading instead for something called hotcoco.com.

Luckily for the *Contra Costa Times*, the Walnut, Calif., newspaper that launched Hot CoCo as an online supplement to its print publication, the site is getting rave notices more for its content than its unusual Internet address. The site is, well, hot.

So hot, in fact, that the Newspaper Association of America's New Media Federation last week named Hot CoCo one of the 15 winners of its annual Digital Edge awards, aptly named the "Edgies." (See list of winners on next page.) Hot CoCo was awarded its Edgie for Best Online Newspaper Site for papers with a circulation between 75,000 and 150,000. In giving out the award, the Edgie committee wrote: "Hot CoCo is cool. Thanks to strong local coverage, interesting diversions, good interaction and a healthy dose of personality, Hot CoCo is well on the way to establishing itself as a strong Net brand."

The words "Net brand" are fast becoming more than just another made-up phrase in today's cyberword-cluttered cyberworld. For newspaper publishers, the challenge is to build a memorable franchise online. The dilemma? Whether they should transfer their existing brand name and recognition to the Web, or create a new online identity altogether.

Of the 600 daily U.S. newspapers currently online, more than 60 percent have circulations under 50,000. Some smaller papers feel they have nothing to lose by establishing new "cyberbrands" that, while closely affiliated with the print publication, also have their own identity—and their own name. By naming their site Hot CoCo, the *Contra Costa Times* went against conventional wisdom, forsaking the name recognition and built-in audience they would have automatically received with the "Contra Costa Times Online."

Most experts agree that such a strategy is risky. "Newspapers often try to make a dramatic distinction



between their printed and online products," says Evan Neufeld, an Internet analyst for New York-based Jupiter Communications. "They try to create dual identities, but as we learned with Time Warner's Pathfinder site, that doesn't work. What newspapers should do is maintain and strengthen their current brand identity and transfer that awareness to online products."

Hot CoCo's editor Patrick Twohy disagrees. "One reason we changed the name is because we didn't want people thinking we were copying the print publication and throwing it up on the screen," he says. "It was critical that this new product have its own personality, one befitting the World Wide Web."

And it does. Hot CoCo looks nothing like the *Contra Costa Times*. In fact, it looks nothing like a newspaper. Indeed, the cyberspace format allows editors to take advantage of the online medium—constant updates, dynamic content, interactive forums, nonstandard sections.

But the real secret to Hot CoCo's success is its focus on local news. "We're not going to spend a lot of time doing national news; if we do that, we're just going to be putting up the same stuff as everyone else," Twohy says. The strength of the Hot CoCo brand is that it will be the only site offering, as the homepage says, "The latest and hottest from San Francisco's East Bay."

Another online publisher who believes strongly in local content is Peter Levitan, president of New Jersey Online (nj.com), the cyberspace home of three New Jersey newspapers. "We created a new brand," he says. But he admits it's difficult if you pick a name completely unrelated to the paper. "If you're talking about branding, then obviously a name like New Jersey Online works because it's self-explanatory," Levitan says.

Randy Bennet, vp of new media at the NAA, says this emphasis on local news will enable smaller, fledgling brands to flourish. Still, even for a local paper, he's not sure if he would take the risk of trying to establish a completely new brand name. Says Bennet: "People should be able to get to the site by typing in a name they know." ■

Edgie Winners

Best Online Newspaper Site (circ. more than 150,000)

The Chicago Tribune
(www.chicago.tribune.com)

Best Online Newspaper Site (circ. 75,000-150,000)

Contra Costa Times (Calif.)
(www.hotcoco.com)

Best Online Newspaper Site (circ. less than 75,000)

Tie: Sun Herald (Charlotte, Fla.)
(www.charlotte-florida.com)
and Gainesville Sun (Fla.)
(sunone.com); (gatorsports.com)

Best Interactive Feature

Augusta Chronicle and Morris Communi-
cations Corp. Division of Online Services
(augustagolf.com)

Public Service (circ. more than 75,000)

Minneapolis Star Tribune
(idea.startribune.com)

Public Service (circ. less than 75,000)

Grand Forks Herald (N.D.)
(www.northscape.com)

Classified Use of New Media (circ. more than 150,000)

Kansas City Star
(www.kccareers.com); (www.kcautos.com);
(www.kerealestate.com)

Classified Use of New Media (circ. 75,000-150,000)

Albany Times Union
(www.timesunion.com/capitalcars/)

Classified Use of New Media (circ. less than 75,000)

Santa Barbara News-Press
(www.sbc coast.com/class/class.html)

Online Advertising (circ. more than 150,000)

The New York Times Electronic Media Co.
(www.nytimes.com)

Online Advertising (circ. 75,000-150,000)

The Electronic Arizona Daily Star
(www.azstarnet.com)

Online Advertising (circ. less than 75,000)

The Gazette (Cedar Rapids, Iowa)
(www.hawkeyesports.com)

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The Dallas Morning News
(www.dallasnews.com); Timothy McVeigh's
Feb. 28, 1997, confession scoop

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NEWSPAPER REPORT



Naturalizing Readers

New Americans targeted by big-city dailies

By Valerie Burgher

Ask any newspaperman and he'll tell you: *Immigration is hot copy*. Headlines predict the deployment of National Guardsmen as border patrol; columnists debate the English-as-official-language amendment; editorial cartoons from both liberals and conservatives depict boatloads of potential U.S. citizens sailing towards Lady Liberty; and news and feature writers cast newcomers as either job-grubbers or models of the kind of ingenuity and drive upon which this nation was founded.

But somewhere between editorial

nativism and mosaic-speak, American newspapers began to recognize that if they played it right, the country's newest arrivals could give them a solid readership and boost their advertising base, too. Papers around the country have been testing their multicultural wooing abilities with beefed-up international coverage, advice columns fielding questions newcomers might not know to ask, and investment in foreign-language editions. Cultivating new immigrants is more than hot copy—it has become good business.

Chicago is one of the country's top 10

cities for attracting immigrants. Susan Zuckrow, the *Chicago Tribune's* marketing vp, keeps close tabs on who is coming to the city and from where. Last year, 79 percent of the city's newcomers came from Mexico. "From an advertising standpoint," says Zuckrow, "a lot of emphasis has to be in that market because there are a lot of immigrants here who run cottage businesses." As Mexican American grocery shops proliferate, she says, so does the need to attract their ad dollars, particularly since that money could easily go to any number

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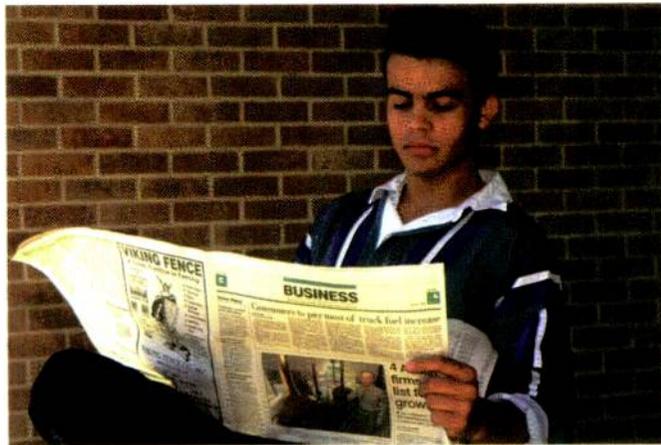
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of Spanish-language publications in the area. Those dozen or so weeklies have forced the 100-year-old *Tribune* to pay closer attention to the Latino market. In response to the stiffer competition, parent company Tribune Newspapers invested in *Exito*, a Spanish-language companion to the *Tribune*, in 1993.

New York Daily News editor-in-chief Pete Hamill made outreach to immigrants one of the tabloid's top priorities when he took the post in January. A Brooklyn native who reminisces about the waves of Irish who flooded the city during his youth, Hamill saw a dearth of immigration stories in New York's papers. "The coverage was sporadic," he says. "People would do their five-part series on immigrants and then it would go away." Integrating coverage of immigrant life is to Hamill "as important as consistent crime coverage or City Hall." As for New York City, he says, "The newspaper can play several roles: One is explaining the city to newcomers; the other is explaining the newcomers to the rest of the city." The *Daily News*' launch of Sunday Extra has been essential in generating that kind of coverage.

One of Hamill's proudest achievements is the paper's examination of international sports being brought into the States. "We had cricket—huge with the Jamaican and the Caribbean population," says Hamill. "We saw soccer and rugby finding their ways into the public parks."

Solidifying the *Daily News* brand with increased immigration coverage also means being there. The *News* is the official publication of West Indian Carnival parade, and it has launched *Caribbean* magazine, which appears on weekends. Attention to the city's shifting demo-

graphics paves the way for the paper; on both civic and financial levels. "Let's say there is a large number of people who don't speak English and get their news from Spanish-language TV or Korean newspapers," conjectures Hamill. "But *their kids* are going to use these papers as a guide to the U.S. On that level, it's very important to get their attention."

To that same end, *The Arizona Republic* also has reached out to a younger audience, not only with its print operations but also by tailoring its Web site content appropriately. The *Republic*'s online operations (azcentral.com) include links to newspapers from the neighboring Mexican town of Sonora. The relationship that Phoenix has with its neighboring area in Mexico is an economic one; the proximity to Mexico has meant increasing coverage relative to the North American Free Trade Agreement.

In South Florida, two of the largest mainstream papers are doing battle with their respective Spanish-language editions. Competition for readership among the huge Cuban, Puerto Rican and Caribbean arrivals is intense. Fort Lauderdale's *Sun-Sentinel* launched its Spanish-language edition five years ago in addition to increasing its own immigration coverage. *Sun-Sentinel* executive editor Ellen Soeteber explains, "People know that their jobs depend on what is happening internationally, and that immigration has done a lot for our economy." *The Sun-Sentinel* recently got the go-ahead from the U.S. government to be one of only seven American news organizations to open a Cuban bureau. Now they must get the green light from Havana. "It's not as easy as it sounds," Soeteber says. "But it will hap-

pen. I mean, Castro has said that he reads the *Sun-Sentinel*."

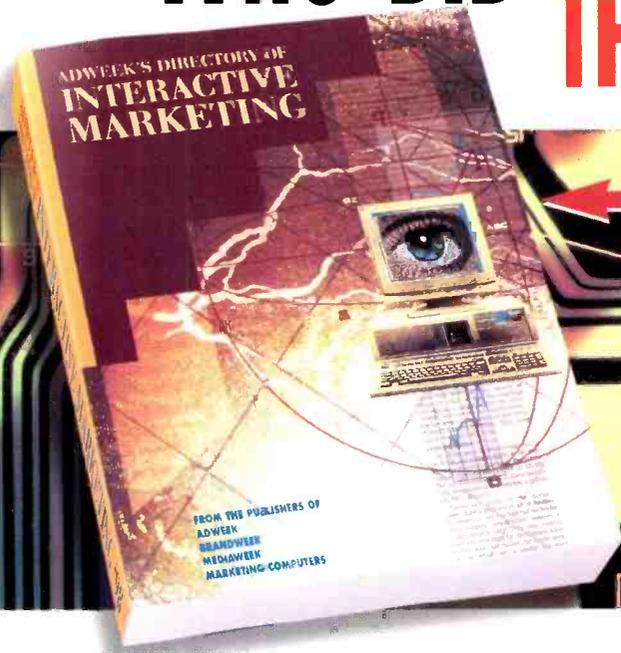
For the *Sun-Sentinel*'s Spanish-language edition, staying in business means understanding the range of political views represented by the various waves of Cuban immigration since the early 1960s. To reach the broadest audience possible, editor Alfredo Durán realizes that "we have to walk that tightrope and reflect those opinions as well as others coming into Miami. Needless to say, there are the more conservative and more liberal views on Castro, and we try to include all of them." What Durán believes the paper has accomplished is that "our branding is very strong. In a market that is not particularly newspaper-driven, we're known throughout the area."

The Sun-Sentinel itself is looking for the same cachet. The English-language *Sun-Sentinel* has added to its ranks Creole-speaking staffers to cover Florida's Del Ray Beach, which has one of the largest Haitian communities in the country. Their next step? "What I don't have is someone who speaks Portuguese," says Soeteber, alluding to nearby Pompano Beach, which has become a huge Brazilian enclave also ready to be tapped.

As the *Daily News*' Hamill points out, capturing the new-immigrant readership involves paying closer attention to their already established reading habits, namely local ethnic publications. The potential pitfall for the dailies, says Hamill, is in ghettoizing the coverage. "The one thing I don't want to do is pander," he says. "The stories have to stand on their own as news. I don't want anyone to say, 'Gee, that was a wonderful story on page three about the Koreans'—and then not read the rest of the paper." ■

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NEWSPAPER REPORT

Articles of Faith

By Paul D. Colford

The numbers at *The Christian Science Monitor* test the faith.

Circulation, which peaked at 240,000 in the early 1970s, fell to 150,000 by 1983, to 92,000 a decade later, and now it flutters around 78,000.

The average age of its readers is 60.

The paper last reported a profit in 1956—and since then has lost more than \$300 million. *Three hundred million dollars.*

Still, The First Church of Christ, Scientist, continues to publish the thoughtful daily, 89 years after the sect's founder, Mary Baker Eddy, started the paper "to injure no man, but to bless all mankind" and to serve as an alternative to the yellow journalism of the day.

Although three-quarters of the paper's readers are not Christian Scientists, the church plans to give a subsidy of \$17 million in this fiscal year. Indeed, the shutdown in June of Monitor Radio, which transmitted daily news broadcasts and other programming via about 200 public radio stations—losing about \$8 million a year in the process—apparently does not herald an imminent day of reckoning for the *Monitor* itself.

"The *Monitor* is here to stay," says editor-in-chief David T. Cook, speaking the other day from the paper's offices in Boston. "The church remains commit-

ted to being in the news business. For the foreseeable future, that means that this newspaper has its support."

To underscore this assertion, Cook points out

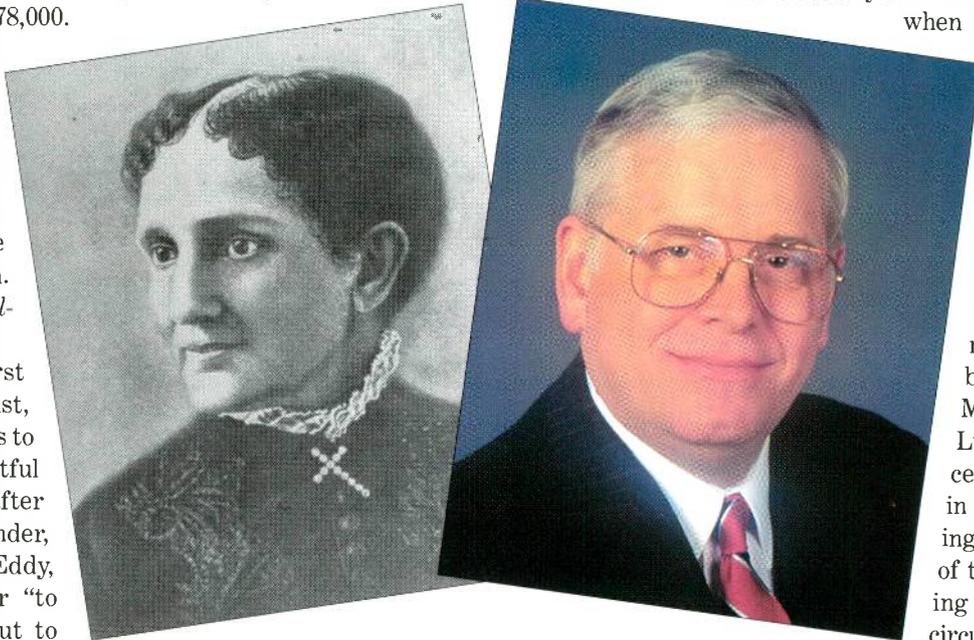
the voices of other thoughtful publications have gone silent. The *National Observer*, a weekly broadsheet that featured bright writing and early takes on social trends, was closed by Dow Jones & Co. in 1977

when the paper had a paid circulation of around 450,000, but had run up losses estimated at \$16 million. The *Saturday Review*, the arts and culture magazine founded by Christopher Morley and Henry Luce in 1924, ceased publication in 1986 after changing hands a number of times and suffering from dwindling circulation.

Today, what else is there besides the *Monitor*? National Public Radio?

But there are nagging problems. The *Monitor* must meet a ridiculously early editorial deadline of 12 noon in order to be printed at a Gannett plant in Massachusetts and another in Arizona to service the mail subscriptions used by most of its readers. As a result, some early news from yesterday reaches people late in the day.

What's more, the *Monitor* can be the hardest thing for nonsubscribers to find if they do not live near the roughly 2,500 Christian Science reading rooms scattered around the country. Says one media junkie: "Are they still publish-



Monitoring: Founder Mary Baker Eddy (l.) and current editor-in-chief David

T. Cook: The daily paper intended to "bless all mankind" is "here to stay."

that the paper, known for its in-depth stories and unwavering coverage of foreign news, is in the middle of a redesign being directed by the renowned graphic arts team of Milton Glaser and Walter Bernard. "We also need to reach out to the younger generation," adds Cook, who is 50. "That's one reason we're excited about our E-Monitor (www.csmonitor.com), because it helps get additional eyeballs on to the paper."

The evidence appears to indicate that the rarest of species, what Cook calls a "quiet voice," will still be heard amid the cacophony of news media. But

NEWSPAPER REPORT

"The church remains committed to being in the news business," says editor-in-chief David T. Cook. "[But] we also need to reach out to the younger generation."

ing?" Even in New York City, where everything legal and illegal is for sale somewhere, a hopeful reader will come up empty at well-stocked newsstands, including the ones in Penn Station and Grand Central Terminal. Fortunately, Hotaling's, the mecca of out-of-town newspapers on West 42nd Street, offers a 75 cent fix.

"It's an interesting paper in many ways, but you rarely ever see it," says Thomas E. Patterson, a professor of government and media at Harvard University's John F. Kennedy School of Government. In surveys of national audiences that Patterson has helped conduct, the *Monitor* does not even register.

Jim McGlinchy, a producer in CBS News' Washington bureau, says he rarely picks up the *Monitor*, assuming that it will have nothing to drive his day. "But I know that when I do look at it, it will have, for example, a long story on Azerbaijan that will hook you, so that you have to read the whole thing," he adds. (The sixth Pulitzer Prize won by the paper was for international reporting, awarded last year to correspondent David Rohde, who had found mass graves near Srebrenica in the former Yugoslavia.)

At the *Monitor*, Cook speaks about the "financial sacrifices" that many of the 105 or so staffers have made to work for the paper and the optimism they share. "This is an activity of their church," he says. "They love the *Monitor*."

At the same time, the alarming decline in circulation, which reduces the paper's appeal to advertisers, will not be overcome by love—or faith—alone. "We are focused on the depth of the challenge we have to face," Cook says. "We need to find a way to connect with people who want that quiet voice."

His own optimism is buoyed by a detail buried in recent stories about the falloff in total book sales—namely,

that sales of religious books are growing. "We are not proselytizing here," Cook

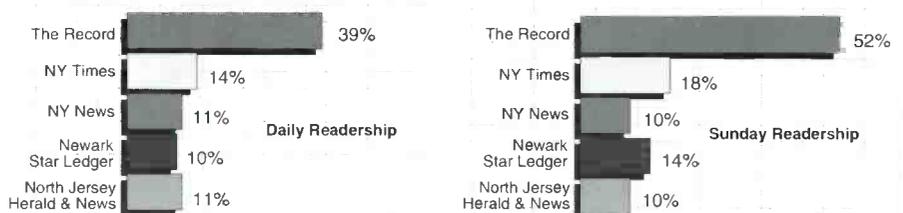
says. "But would those people interested in religious books be in the market for a quiet paper? Those who care about the kind of news that comes into their homes—that's a market for us."

After pausing, he adds: "Call back in a year to see if we connected with them." ■

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HOLLYWOOD

Betsy Sharkey*Living in 'The Real World'*

Entering its sixth season, MTV's video-verité series has established its own brand of show



When the Loud family loved, fought and ultimately fractured on PBS during the '70s, American television viewers found themselves unexpectedly seduced and captivated by a new genre of programming—a voyeur's view of unscripted real life that unfolded, largely uncensored, in front of their eyes.

So the success of MTV's *The Real World*, which began its sixth season last Wednesday, should not be all that surprising given its real-life peek into the psychic and social dramas of seven newly cohabitating room-

mates, albeit carefully chosen ones.

the idea that the closer and more confined the proximity between people, the greater the probability for conflict. In this, the Boston *Real World* does not disappoint. "Diversity is what makes our story," says Jonathan Murray, who with partner Mary-Ellis Bunim created and serves as producer of the series. "We end up with 12 or so finalists, each one that I would feel comfortable with. Then we pick the seven cast members that we think will somehow bounce off of each other and create something. Out of that diversity comes the story."

With three cameras and two crew members—one stationed inside the firehouse and another who follows the cast as they move outside—Murray and his team cull through roughly 70 hours of video each week before they begin to build the story. It is usually a month into the process, Murray says, before they really know what that "story" is going to be.

"In the beginning, we're not sure where the stories are going to be and we're trying to assess it, what do we see developing here," says Murray. If "Sean and Montana have a flirtatious thing, or Genesis seems very unhappy, [we decide to] keep track of that story."

The show, which premiered in June 1992 with a Manhattan loft as its backdrop, quickly became one of MTV's core franchise properties, says John Miller, vp of original programming and series development at the network. In addition to his corporate responsibilities, Miller serves as executive in charge of production for *The Real World* and its spin-off, *Road Rules*, a sort-of scavenger hunt that takes a *Real World*-esque cast on the road.

"The show is cinema verité with the storytelling of a soap opera," says Miller. "My job is to keep the vision of the network. I

need to be a watchdog of what the viewers will like, casting people we feel the viewers will be interested in knowing, telling stories that will keep those viewers hooked."

The Real World comes into its new season with a history of keeping its viewers hooked. Last season, which was set in Miami, the show averaged a 3.9 rating—enough for hit status in the basic-cable world. If history repeats itself, the audience will grow by roughly 20



Real World, vol. 6: (l. to r.) Kameelah, Genesis, Sean, Montana, Jason, Elka and Syrus will live and work together this year.

mates, albeit carefully chosen ones.

This season the setting is Boston, with life taking place under the eaves of a quintessential Boston icon, a renovated, historic firehouse. What's different this year is not only the city and the cast, but the fact that this quasi-family unit is thrown together night and day, spending much of their time working as volunteers in an after-school program.

Scientific evidence—if not common sense—supports

MICHAEL WALLACE/MTV

percent this year. But what may be the best news for MTV is that the viewer demographics keep expanding. In its earlier incarnations, the typical viewer was in the

"We pick seven cast members that we think will bounce off of each other and create something." —producer Jonathan Murray

12-to-21 age group. Now an increasing number of viewers in their 30s and 40s are tuning in.

"Some of [the expansion] is people who started watching the first season and are still watching," says Murray. "And then we get the letters—my child went off to camp and I had to tape the show for them, now I'm hooked... And each year more people find out about the show, too."

One of *The Real World* extras this year is an hour-long episode that depicts the casting process. "People are fascinated with behind-the-scenes sorts of things," says Miller. "The process itself is also a good story and it lets the viewers become more emotionally invested in the people who did make it onto the show."

Turning the casting process into a stand-alone show is not exactly seat-of-the-pants risk-taking. Fans of *The Real World* can't seem to get enough of it. They hit the various sanctioned and non-sanctioned Web sites regularly. They helped propel *The Real World*, a book

on the TV series, to *The New York Times*' best-seller list and kept it there for 14 weeks. That title was followed by *The Real World Diaries*, which made it to the *Times* best-seller list last November; a third book on the series is in the works (all the tie-ins are

published by MTV Books, a division of Viacom's Pocket Books).

Murray and Bunim have also produced two *Real World* specials that aired on MTV: *A Tribute to Pedro Zamora*, a cast member of the third-season show in San Francisco who died of AIDS in '94, and *The Real World Reunion*, which aired this past February.

Though the ultimate decision on who made it into the cast for Boston and the sixth season had to do with a complex equation that provided the diversity in race, sex, attitudes, values and experience that is so critical to making *The Real World* work, it clearly helps to have an

interesting name or a somewhat tortured past. Having both is the best.

Consider the cast: Genesis, a 20-year-old lipstick lesbian from Gulfport, Miss., who looks like a Southern belle; Montana, named after a fictional Kurt Vonnegut character and an emerging archaeologist with a very strong feminist streak; Kameelah, a black Stanford sophomore who at 4 saw her stepfather shoot her mother; Elka, a Mexican-American from Texas and the cast's only admitted virgin, whose mother died after a long struggle with cancer during *The Real World* casting process; Syrus, a 25-year-old African American from Santa Monica, whose older brother ended up in prison; Sean, a lumberjack who put law school on hold to come to Boston; and Jason, a '90s beat poet from Boulder, Colo., with a psychology degree and a lot of personal angst.

The casting process is lengthy, with hours upon hours of time spent with those who seem the most promising. It is a tricky proposition, betting that someone will have enough going on internally that they can sustain the interest of an audience over the 22-week series run.

"We try to test that in the casting process," says Murray. "Sometimes someone will be great the first time you meet them, then the next time you meet them it's exactly the same—there's just nothing else there." But at some point a choice has to be made. And once the cameras are rolling, there is no turning back.

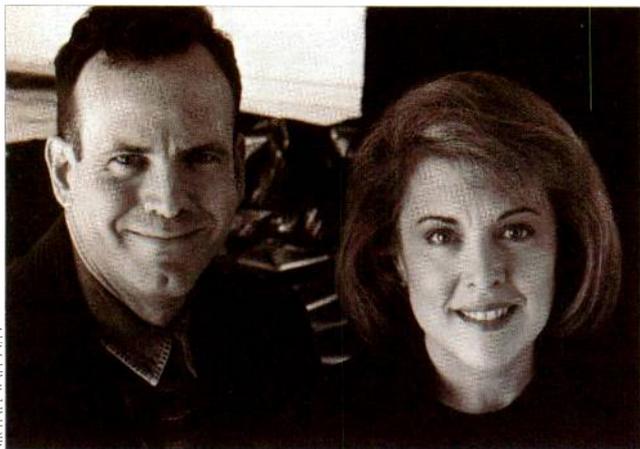
"You have to believe in your casting—you've made these choices, now live with them," says Murray. "Sometimes we'll say, 'Did we make the right decision?' But then something will happen. It's like a chemistry set—you're putting different elements together. What happens is always a surprise to us."

Much of the charm of *The Real World* is in its hybrid nature. You know some of it is contrived, but what emerges is usually more than enough reality to satisfy.

"We use techniques of documentary, then we bring together seven people that we have chosen to live together, but then we let it alone," says Murray. "We're very strict about not influencing the action. If you only bring cameras in when something exciting is happening, then you affect the cast. We don't want them to know what we think is important and not important. We don't want to turn these people into actors. And if you're not shooting all the time, you'll miss that moment that's perfect."

Not long before the first show was set to air, even Murray still didn't know how this season's *Real World* would end.

"We have the first six shows completed. There are about seven in the middle of editing and production, and another 10 we haven't started on," he said. "We'll be editing into the fall. We often don't know how the stories are going to come out—that reinforces the realness of it." And so it goes in the real world of *The Real World*. ■



Coproducers Jonathan Murray and Mary-Ellis Bunim: Casting's the key.



With its loud PR, uh, push for Internet Explorer 4.0, Microsoft last week ushered in a whole new era in “push” technology. IE 4.0 is a new version of the Microsoft Web browser, but it can also deliver content directly to Internet users’ PCs. Although such delivery may seem like a more reasonable proposition than asking Internet users to forage for content, some critics have contended that it will amount to information overload. Maybe now we’ll find out who is right.—Catharine P. Taylor

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Acquiring Minds

Think New Ideas, looking to expand its new media portfolio, has hired Jason Pollak, a Uniondale, N.Y.-based investment consultant. According to an agreement dated June 30, Pollak will identify acquisition candidates for Think and handle financial and corporate affairs. Pollak’s one-year contract calls for grants and options of Think stock, potentially worth more than \$1.8 million. Another Think move involves the pending acquisition of new media shop **Stir**, sources said last week. New York-based Stir has created Web sites for, among others, cable network **Showtime** and camera maker **Olympus**. Think is part of Omnicom’s Communicade unit.

Building iVillage

iVillage has named a new top-level executive: Steve Carter. He joins iVillage as the company’s first executive vp, marketing and sales. He was previously executive vp, cable networks at **NBC**. iVillage creates family-oriented online content.

E! Online is All E! Now

E! Entertainment Television last week bought out **CNET**’s 50 percent stake in **E! Online**, the entertainment-focused Web site. E! bought CNET’s stake for \$10 million. CNET will continue to work with E! Online, providing technology and marketing consultation. CNET also plans to license some technology to the popular site, which is located at www.eonline.com.

DDB’s Global Net

By Laura Rich and Teresa Andreoli

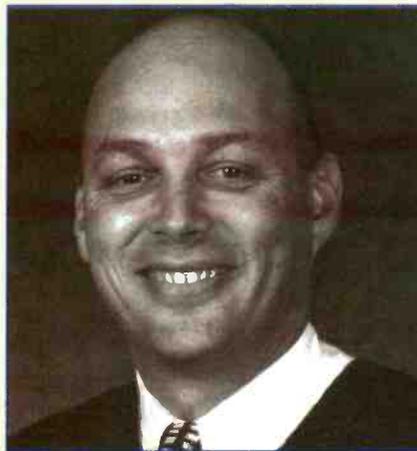
DDB Needham is preparing to clear its own trail in new media.

Parent company Omnicom Group has suggested to DDB and its sister agencies that they can draw on the new media companies in its Communicade unit. However, DDB is currently working on a plan to globally coordinate its new media capabilities.

“The idea is to consolidate all the resources we have behind the DDB Interactive brand,” said Mike Knaisch, president of DDB Interactive, Dallas.

A steering committee is studying DDB’s future in new media. Along with Knaisch, the group includes Paul Ahern, general manager, and Kathy Sharpe, director, at DDB Needham Interactive Communications in New York; Robert Fields, director of MIS in London; Patty O’Neill, vice president, director of interactive production and development, and Mike Bollinger, senior vice president and technical group head, in Chicago; among others. Knaisch said James Best, chairman of BMP DDB Ltd., DDB’s London office, helped drive the formation of the committee.

The first meeting was held on June 24. By



DDB Interactive’s Mike Knaisch and a steering committee are studying the agency’s new media resources.

fall, a strategy will be set, said Knaisch.

Although little has been decided, Knaisch said that the purpose of coordinating resources throughout DDB is to ensure that all new media assignments are handled within the DDB Needham network, rather than by outside resources, at Communicade or otherwise. Clients often call on specialized new media

shops to carry out their online marketing plans, effectively shunning their ad agencies.

DDB Needham New York’s Ahern remarked that the restructuring would bring the interactive component into the media mix earlier in the process. “Interactive is both a discipline and a medium that needs to be fully integrated in the earliest stages of strategic and creative development,” Ahern said.

Knaisch said it is unlikely that a global DDB Interactive would become a separate unit with its own profit center. McCann-Erickson Worldwide recently formed such a unit, by consolidating its new media holdings into a new entity called Thunder House Online Communications. DDB’s new media resources will probably adopt the name DDB Interactive around the world. ■

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bits

▶The long-anticipated **MTV/Yahoo!** joint venture, **UnfURLed**, launched last week. The site (www.unfurlled.com), is a customized engine that allows Internet users to search for music- and pop-culture related content. Debut sponsors of UnfURLed include **Pepsi** and **Columbia House**.

▶**GeoCities** vice president of ad sales Paul DeBraccio left his post last week in a "mutual parting," according to company officials. The Santa Monica, Calif.-based company will begin a search for a replacement. Patricia Clark, ad sales director, will lead ad sales temporarily.

▶Ted Werth, **Total New York** founder and former **America Online** executive, has left AOL-Tribune Co.'s local content venture, **Digital City**. Werth has teamed up with Andrew Rasiej and Michael Dorf, co-producers of the **Intel New York Music Festival** to launch a music-centered online content company.

▶**US Interactive**, a Malvern, Penn.-based online marketing and advertising firm, has acquired \$1 million in funding from **Internet Capital Group** and **TL Ventures**. As a result, the company plans to expand its business in other markets.

▶**DDB Interactive**, Dallas, has been awarded interactive agency of record status for **Seagate Software**, Vancouver. Billings are estimated at \$2 million for 1997. The assignment involves interface design, online media buying and planning and ad production.

▶**Communicade**, the new media unit of **Omnicom**, has hired Jerry Neumann to be its chief financial officer. Neumann recently left **Prodigy**, where he was director of finance and planning. Communicade is now run by Neumann and Felice Kincannon, who is managing director.

▶**NBC** and **Yahoo!** announced an online chat alliance called NBC Live that lets users talk online with network celebrities. The twice-weekly chats will be based in Yahoo!'s chat area: www.chat.yahoo.com.

▶**NetCount**, Los Angeles, has signed an agreement with Tokyo-based **Kanematsu**, a trading, marketing and sales conglomerate, to distribute NetCount's third-party counting products in Japan.

▶**NO ISSUE:** *IQ News* will not be published next week. Our next issue will be Aug. 4. In the meantime, look for daily interactive news at <http://www.adweek.com>.

Prodigy Launches Direct Response Initiatives

BY ANYA SACHAROW AND LAURA RICH—As its former competitors, America Online and Microsoft Network, continue to chase the consumer market, Prodigy is taking a number of steps that signal its redirection from a mass market online service to an Internet service provider focusing on niche user markets.

The company's new initiatives include signing cooperative membership solicitation agreements with several business and education-oriented Web sites and moving its marketing to heavily targeted direct response.

On the solicitation front, Prodigy officials said last week that the company has signed three deals with companies that want to build their presences on the Web: Dun & Bradstreet, adult education consortium Real Limited and Edmund Scientific. Prodigy is hoping that the deals will be able to increase its subscriber base, which currently stands at 1 million.

The D&B and Real Limited deals call for Prodigy to drive traffic to the companies' Web sites. For Edmund Scientific, Prodigy is building a new Web site. In return, the company is being permitted to

mail co-branded versions of its Prodigy Internet software to each provider's mailing list, the sum of which is more than 5 million people. The three deals represent core target audiences for Prodigy in the areas of business-to-business, science and



It took Dorothy three clicks to go home..

A banner from Blueprint's online direct response campaign for Prodigy

adult education.

"It's an effort to use the existing customer base [of these sites] and a tailored version of our service in a jointly marketed effort," said Chip Austin, senior vice president of sales at Prodigy.

As part of its shift away from mass consumer advertising, the company is also launching an online direct response campaign which is being created by new media agency Blueprint, a fledgling unit of Grey Advertising-owned new media production unit KPE. The Prodigy assignment, Blueprint's first, calls for the company to create an Internet version of the online service's traditional direct response efforts to attract subscribers.

Prodigy officials are hoping for a 2 percent click-through rate from the effort. ■

PointCast to Offer Pay-Per-Click Pricing Program

BY JOHN SPOONER—PointCast in Santa Clara, Calif., will announce a new advertising program, PointCast Direct, today. The program will include the first banner ads to be run on the PointCast Network which will rely on a pay-per-click model.

The program will begin in September on four PointCast channels, offering news, sports, health and lifestyle content. It is based on packages of 5,000 guaranteed click-throughs priced at \$1 apiece, if the advertiser is also buying PointCast's traditional interactive ads. The charge is \$2 per click if the advertiser only buys PointCast Direct.

The PointCast banner program was established to offer broader reach and to help advertisers elicit direct responses from PointCast users, said Don Albert, vice president of affiliate development. Advertisers must provide more than one execution; banners cannot be animated and each banner must call for a direct response.

"We're guaranteeing the number of clicks and we're guaranteeing the price," Albert said. "We realized after the last year and a half in the market that advertisers also want a direct marketing aspect to get people to their Web site."

The program also sets an example for other players in push media, Albert said. "We'd like very much to see some accepted pricing standards in push media in the same way they have been evolving in Web media," he said. "We're advocating this strongly as the appropriate banner advertising model for push media."

Jupiter Communications' online advertising analyst, Evan Neufeld, said PointCast is making a "smart move." He added, however, "It's less of a statement than what DoubleClick just did [by launching a pay per click network]. I'm not a really big fan of click through pricing. Like other mediums there is a branding value in a [banner] ad that's not interactive." ■

InterVU Launches Video Banners

San Diego, Calif.-based InterVU, a developer of streaming video technology, launched video advertising banners on the World Wide Web last week.

InterVU's "V-banner" technology allows a short video clip to play within a banner. InterVU banners can be viewed via any Web browser without additional plug-ins, in part because the company delivers banners that use its technology from its own network of servers, said Doug Augustine, InterVU's vice president of marketing and sales. The company's network also allows it to deliver video automatically based on the speed of the end-user's Internet connection. In exchange for its services, InterVU charges advertisers a \$10 CPM, no matter which site each banner appears on.

Footnote & Belding in San Francisco is the first agency to use InterVU's V-banners. The agency's sports marketing division has created V-banners for its client Goldwin Golf, Carlsbad, Calif. that are now running on golfonline.com, the *Golf Magazine* Web site.

Thus far, FCB is reporting positive results. According to Keith Bruce, vice president of FCB Sports Marketing, the banners have been enticing enough to attain click-through rates three to four times higher than the average one of around 2 percent. Bruce expects click-through rates to stay high even after users become accustomed to seeing V-banners.

The company's ultimate goal is to use V-banners to "allow national advertisers, who might not have been on the Web before to bring their national branding campaign right to the Web," said InterVU account executive John DeTar.

—John Spooner

IQ movers

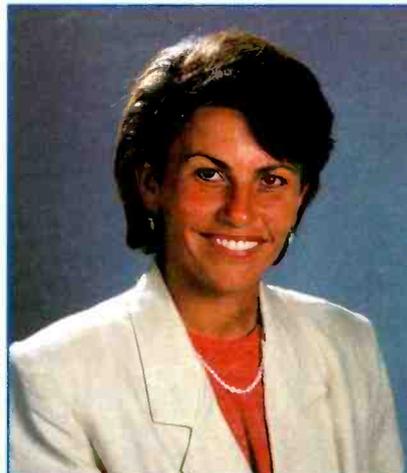
Reader's Digest has named **Saul Federman** senior manager for ad sales of its World Wide Web site. Federman came from TheStreet.com. . . . At DoubleClick, **Lee Nadler** has been promoted to director of international business development from marketing director. . . . Seattle-based fine.com Interactive has named **Mark Sherman** producer, from vice president of Walt Disney Studios. . . . Hollywood Online, Hollywood, Calif., has tapped **Carol Head** as senior vp, sales and marketing. She was marketing services director at the *Los Angeles Times*. . . . **Clifford Tinder**, former vp and executive editor at *Stagebill*, has been named international editor of Playbill On-Line.



INSIDER

IN THE SOUP

By Bernhard Warner



Want to know which Web sites have caught the eye of top packaged goods marketers? For an indication, ask Maria, Puoti, Campbell Soup's director of global advertising services.

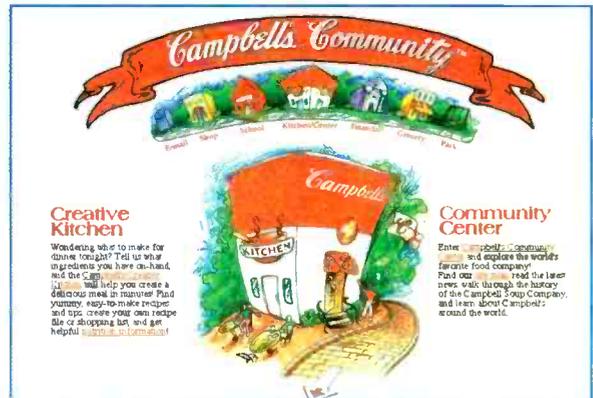
"Which sites?" the 36-year-old Puoti responds coyly when asked about the contents of her bookmark cache. "I guess Kraft, P&G and Coca-Cola." She also routinely visits the sites of competitors including Ragu and Healthy Choice.

Checking up on the competition has been part of Puoti's job for her entire 15-year career, first at Procter & Gamble and, for the past three years, at Campbell. Puoti is the Camden, N.J.-based marketer's in-house advertising consultant, weighing in on initiatives for such brands as Vlasic Pickles and Pepperidge Farm.

When Campbell decided to liven up its Web presence last year, Puoti was chosen for the job. The previous version of the campbellsoup.com site, which focused on recipes, was never promoted and pulled in a paltry 8,000 visitors a week. The new site, Campbell's Community, which launched in April "has gone way over that," she says.

A food science graduate from Cook College, N.J., Puoti had taken computer science classes but was unschooled in the intricacies of the Internet. Puoti remembers her first Internet experience, which happened only last

September. "I was a little intimidated," she says. But she quickly began to search the Web for a peek at what Campbell's competitors were doing.



The company launched Campbell's Community on the Web in April.

Then, she identified an internal difficulty: the company's two interactive agencies, True North Technologies, New York, and Group Cortex, Philadelphia, weren't working well with each other, or with Campbell. Puoti conducted a review and selected Dallas-based Internet Marketing and Creative Concepts.

Puoti and IMC² plan to expand the company's Web presence with brand sites and expanded e-commerce capabilities. But Puoti admits she needs help, and is looking for "a senior manager that will basically become the expert on relationship marketing," focusing on interactive media. ■



To Sell or Not to Sell

Should advertiser Web sites sell ads to outsiders? **By Bernhard Warner**

LifeSavers figures it has got the ingredients to keep visitors from straying from its new Web site Candystand.com. Designed by Skyworks Technologies, Maywood, N.J., the site contains 15 arcade-style games, trivia contests and sweepstakes, eight Web zines that cover issues from teen fashion to money management, plus LifeSavers product information. And coming soon there will be room for outside advertisers.

Healthcare, the Nashville, Tenn.-based health care chain; Intuit, marketers of Quicken financial software, and telephone companies with Internet access offerings are courting outside advertisers for their Web sites.

The future of ad-supported brand sites, though, raises serious doubts among industry watchers. They wonder if marketers can tap a large enough piece of the advertising revenue

stream to subsidize all or at least a measurable chunk of their publishing costs.

Certainly, there doesn't seem to be much room for newcomers to split the still small interac-

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Investments

Planning

Taxes

Insurance

Intuit's Quicken Financial Network is among the short list of advertiser Web sites that has had success attracting other marketers to its venue. Charles Schwab & Co. is one of the advertisers.

As LifeSavers president Sharon Fordham sees it, Candystand.com is chock full of entertaining content that appeals to adults, teens and children. Fordham says the site, which made its debut in April, has begun drawing traffic in numbers that rival top gamer sites such as Riddler, Happy Puppy and CNET's Gamecenter. Each of these are visited by about 2 percent of all home-based Web users every month, according to PC Meter, which tracks home usage of online media. (PC Meter won't discuss its figures for the candystand site, but disagrees with that pronouncement.) Fordham feels confident enough about the traffic that her site generates, however, that she is ready to make the next leap: fighting for ad revenue with the big boys.

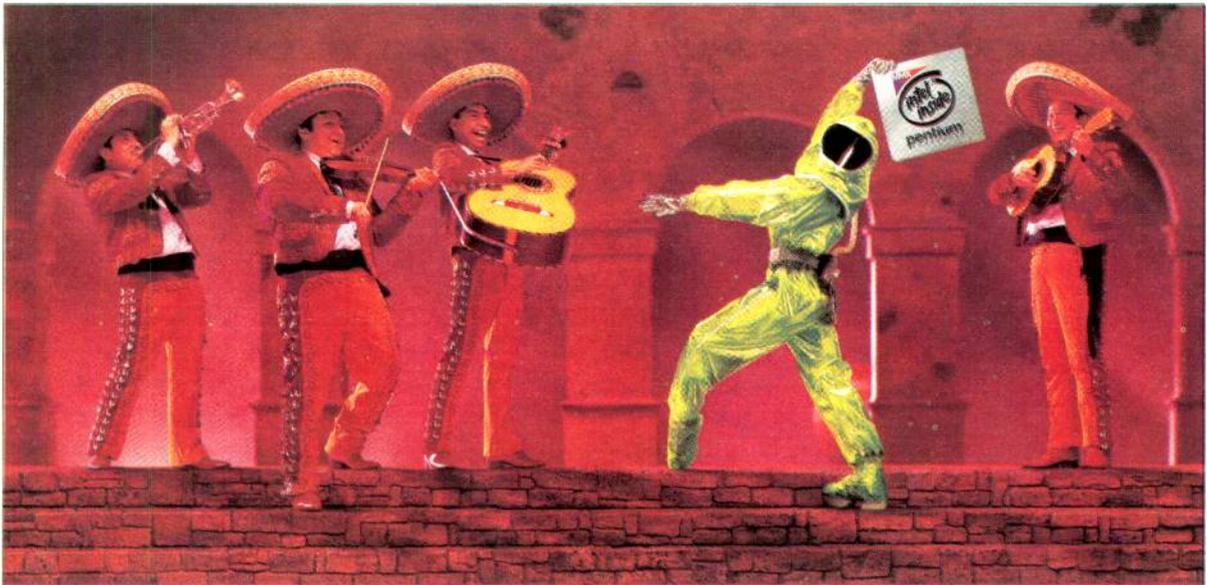
Even though Fordham hasn't yet signed on an advertising sales staff, she is talking bullishly about bringing ad revenue to Candystand by some time in 1998.

Fordham's vision isn't unique. Columbia/HCA

active advertising pie. Of the \$300 million spent in online advertising in 1996, some 60 percent of the total went to the top 10 Web publishers, according to New York-based online research firm Jupiter Communications. Therefore, it's doubtful that brand sites will ever seriously compete against the likes of Netscape, Yahoo! and CNET for ad revenue, says Jupiter's Peter Storck, group director of online advertising.

The recent phenomenon of select brand sites evolving into Web publishers is a bad idea, says Storck: "Maybe in the short term LifeSavers could sell some ads and make a few dollars, but it's really straying from their core competencies."

Toyota may have been one of the first online advertisers to discover that sometimes aspiring to something more than branding on the Web can be a mistake. When the Japanese auto maker launched its site in 1995, it had a host of lifestyle zines that served as an unfiltered platform to promote a variety of its car models. But the com-



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Ann Lewnes
Director of Worldwide Advertising
Intel Corporation

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Intel is the world’s #1 maker of microprocessors. In the early days, we communicated primarily to a very technical audience. Magazines have always been great at delivering all the technical product information.

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more magazines to embrace different audiences. Women’s magazines, Generation X

The Intel experience really comes across in our magazine ads, created by Euro RSCG

“We’re using more and more magazines to embrace different audiences.”

magazines—along with the magazines for our mainstay audience in the PC and corporate worlds.

In this latest ad campaign, we introduce the Pentium® processor with Intel MMX™ technology, defined here as “*the technical term for fun.*”

Dahlin Smith White in Salt Lake City.

Some high-tech people say that magazines will go away eventually, but I say hogwash. There’ll always be a place for magazines.

MPA

Magazines make things happen



pany canned the idea a year later because of the rise of competing publications from established media ventures.

"We had to take into account what our core expertise was," says Diane Hong of Saatchi & Saatchi Interactive, Los Angeles, Toyota's interactive agency.

"The key thing is: is there regular and consistent traffic? If there are eyeballs, then you have the ability to sell advertising," observes John Nardone, managing director, media and research for Modem Media, Westport, Conn. Modem's sister agency, FCB/Leber Katz Partners, N.Y., has the LifeSavers account; Modem is expected to assist LifeSavers in the future as a Web consultant.

Executives at the hospital chain Columbia are optimistic about the company's prospects for making money—projected to be as much as \$500,000 in 1997—through a 2-year-old Web sponsorship program. With an ad sales team of two, www.columbia.net has attracted six regular sponsors, including Bristol-Myers Squibb and Smith & Nephew, an orthopedic specialist. With a visitor profile of professional men and women in their late 30s with a household income averaging \$62,000, even non-endemic brands such as AT&T have signed on—the telecommunications giant is sponsoring the health care provider's toll-free hot line. Columbia is looking to negotiate with brands that share its interests in health care issues. More specifically, according to director of interactive marketing Tod Feathering, "anything ranging from fitness to disease prevention."

With millions of member patients, Columbia has an audience that is highly coveted by advertisers. Some observers wonder if corporate sites can ever be viewed as unbiased sources of information. Says Bill Doyle, a senior analyst at Forrester Research, Cambridge, Mass: "In the long term, it will be the media companies with the honest brokers' perspective, the brand name" and the money and expertise of a publisher that will retain an enduring Web presence.

Some product groupings may be able to pull it off—at least for now. Jupiter's Storek lumps telecom Internet service provider brands into that category because their robust growth rates ensure that their home pages draw lots of traffic. GTE Internet Solutions forecasts a fourfold jump in new recruits this year to reach more than 400,000, or \$96 million in subscription revenue. Not coincidentally, during its recent surge in new subscribers, the Dallas, Texas-based telecom's ad revenue has more than quadrupled, says

Joel Dollar, group product manager for product promotion for GTE Internet Solutions.

Another success is financial software maker Intuit. With half of the company's 10 million Quicken software customers as active Web users, Intuit decided last year to build a comprehensive financial site to compete with sites by Merrill Lynch and *The Wall Street Journal*.

"A lot of financial information at the time was coming from financial services

[firms]," who were also promoting their consultancy services, says Andy Cohen, group product manager for Intuit's Quicken Financial Network. "The Quicken brand has a lot of equity in that space. ... People trust us to balance their checkbook," Cohen says. With 20 million page views per month, the company decided its Web site could become a source for financial information.

Visitors to www.qfn.com can create stock portfolios, compare insurance policy quotes and calculate a debt schedule, plus browse channels for wedding and parenting ideas. The Quicken Financial Network has attracted a bevy of advertisers from Charles Schwab & Co. to Nynex who pay, on average, a rate of \$50 per thousand viewers.

It remains difficult to discern whether developing such a revenue stream makes sense for all advertisers, or if it is only wise for those within a limited range of categories.

"Like everything else about the Web it's incredibly flexible," says Modem's Nardone. "It's bound only by your imagination, your budget and the skill of your programmers." ■

"Maybe in the short term LifeSavers could sell some ads ... but it's really straying from their core competencies."

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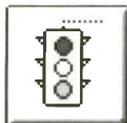
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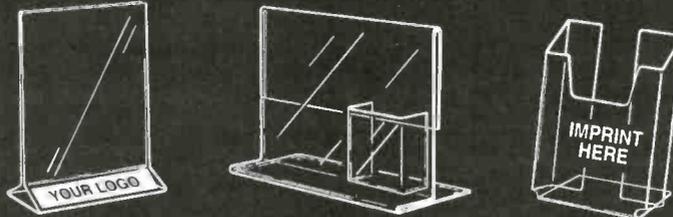
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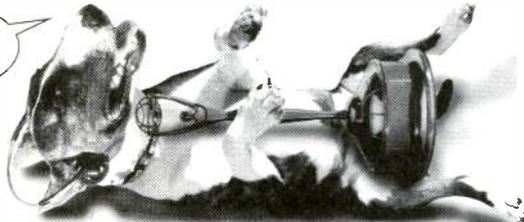
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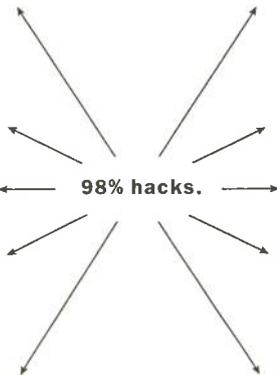
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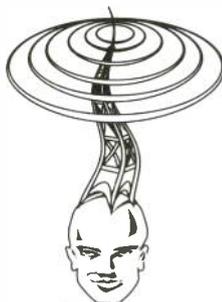
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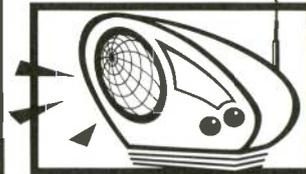


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EOE



DIRECTOR of SALES and MARKETING

Busy multi-million dollar communication company seeks highly motivated self-starter to lead marketing and sales efforts for new division. Rare opportunity to combine great business skills with humanity and integrity in creative environment. Strategist with excellent people skills and willingness to travel. Successful track record in one of the following: Account/Brand Management, Record Co. Special Products Division, or communications a big plus. Long term commitment for long term career growth, plenty of hard work with plenty of personal and financial reward. MBA desired.

Please fax resume to:
212-633-1444
Attn.: DS

FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

HELP WANTED

LOCAL BROADCAST BUYER

A growing Media/Barter company, located in Stamford, CT, is in need of experienced local broadcast buyers (2-5 years minimum). Servicing mainly Fortune 500 corporations, we require "professional" negotiators with strong computer skills. Trade/Barter experience and/or proficiency with CORE would be ideal. A pleasant working environment and a lot of opportunity await the right candidates. Please forward a resume with a cover letter indicating your salary objective to:

ADWEEK Classified, Box 4001
1515 Broadway, 12th fl.
New York, NY 10036

*All applications will be kept confidential.
We are an equal opportunity employer.*

AD AGENCY SEEKS SENIOR COPYWRITER

Looking for a chance to do award winning work for a large, fast-paced and growing New England ad agency? Show us your stuff. Our work has been consistently recognized in area award shows and we're looking for someone to help us continue that tradition. Here's your chance to work with a talented staff, of hungry creatives on print, radio, and TV for a variety of top accounts. Five years agency experience (including broadcast) a must. Send us some samples of your best work (we'll return them) along with your resume and salary requirements to: **Box 703, ADWEEK, 100 Boylston St., Ste. 210, Boston, MA 02116**

VP-MARKETING/PROMOTIONS

Leading sampling/event agency seeks marketer w/7+ years product sampling/event marketing experience. Must have mgmt. experience, proven track record, strong work ethic. Sales/brand mgmt. experience a plus. Competitive salary, benefits, bonus pkg.

Send resume/salary history to:
EMP Inc.

1802 Berkeley St.
Santa Monica, CA 90404
or fax 310/315-1532. No calls.

ACCOUNT EXECUTIVE

for ad agency near Albany, NY. 5-year exp. minimum. Need highly motivated self-starter. Team player will work on consumer & business-to-business.

Resume: R.T. Blass, Inc.
Pitts Road
Old Chatham, NY 12136
or Fax 518-766-2445

GEOCITIES

THE 7TH LARGEST SITE ON THE WEB

HAS A FEW LUCRATIVE EMPLOYMENT OPPORTUNITIES:

SENIOR INTERNET SALES PERSON

GEOCITIES is looking for a senior sales person to handle blue chip big budget accounts in New York.

Big package, plus stock options, 401K, medical, dental, etc.

Must have minimum 3 years internet or magazine sales experience with big agency contacts.



FAX OR E-MAIL RESUME TO:

212-686-9816

pdebraccio@geocities.com

ADVERTISING SPACE SALES

ADWEEK Magazines seeks a dynamic, eager and imaginative telemarketing sales rep for our classified advertising department. Although this is a full-time telemarketing position, we're looking for someone with the intelligence and poise of an outside sales pro. 1-3 years experience preferred. Salary & commission + benefits. Fax resume & salary history to:

Harold Itzkowitz
(212) 536-5315

No Phone Calls, E-mail, or unrequested visits, please. We're an equal opportunity employer

MARKETING CONSULTANT

We are a CT-based consulting group that helps Fortune 500 companies find new means to grow. We are looking for a self-starter to help with the research and creative thinking in developing business solutions. Must have good analytical and communication skills. Two to three years experience in brand management or account exec. for major ad agency is required. MBA is a plus. Salary, profit sharing and benefits are competitive, plus you don't have to commute to Manhattan.

Fax resumes to:

CoKnowledge
Attn: Human Resources
203-256-5608

SALES Graphic Design Boutique

Small company with major accounts in consumer packaging and collateral material. In business 25 years. Looking for someone with smarts, graphics background and contacts to enable us to expand. Pleasant, low key group. Possible equity position up the road.

Fax resume with salary requirements to:
212-972-8525

MARKETING MANAGER

NYC radio program syndicator seeks Marketing Manager for in-house creative services team. Oversee and execute marketing campaigns, plan special events, coordinate marketing activities. Reports to VP, Marketing. Requires strong organizational, copywriting and communication skills. BA and 1-3 years agency and/or marketing experience required. Desktop publishing a plus.

Fax cover letter, resume and salary requirements to:

Lee Rafkin
(212) 586-1024

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

MEDIA DIRECTOR

Balt. based ad agency needs exp. Media Director/Buyer/Planner immed. Must have 4+ yrs. exp., must like to have fun, and be willing to grow. Pls. send resumes: **Phil Lassalle, Lassalle Altschul, 326 N. Charles St., Baltimore, MD 21201.**

SRI CONSULTING USA,

a division of ISL Marketing, seeks an **Associate Vice President** to help identify potential new business opportunities and develop marketing plans for corporate clients' sponsorship programs. Position requires eight years of previous sponsorship and marketing experience, strong communications skills and a proven ability to manage subordinates and suppliers.

Fax resume to:

Clare Powell (203) 357-1000
or send to **SRI Consulting USA**
1821 East Main Street
Stamford, CT 06902

ACCOUNT EXECUTIVE

We're a full-service sales promotion agency with package-goods, service and media clients across the country. We help clients plan and implement sports marketing programs, sales promotions and events of all sorts. If you have 3+ years experience on the agency or client-side, thrive in a high-stress environment and can truthfully say you **always** deliver we want to talk to you about joining our account service team.

Fax a letter top-lining your key accomplishments along with salary history and resume to:
(212) 685-0757

CLIENT SERVICE REPRESENTATIVE

Leading mid-town provider of Agency systems seeks service-oriented professional for expanding client service group. 3-5 years of Broadcast buying experience a must. Knowledge of Strata or ADVERTISE beneficial.

ADSERVE Advertising Systems
49 W 27th St.
New York, NY 10001
Fax (212) 213-5996
Email:hr@adserve.com

Computer

ARTIST/GRAPHICS

Must be able to think outside the box & reach for the next box. Latest NT equip., 233 MMX PC's w/all the goodies. Opty to set tone w/your own creative input. Ability to deal w/clients as well as aggressive sales oriented employees. BSA is an int'l ad agency w/17 offices. Send resume w/2 print samples & sal. req. to:

Dept. WSAB
BSA Advertising
360 Lexington Ave., NYC 10017

HELP WANTED

Market Yourself for Success

Marketing Research Analyst

Commonwealth Telephone Company, a growing PA-based telecommunications leader, is seeking a proven analyst to contribute to the success of our Dallas, PA office.

Through extensive marketing research, you will support business and marketing decision-making and problem solving. Your primary responsibilities will include customer research project design, database management, data analysis and presentation.

To qualify for this position, you will need 5 years marketing research experience in consumer products, consulting or operations research with a B.A./B.S. in marketing. Hands-on experience in survey design, surveying data collection, database design, analysis and report generation is crucial to your success. Related experience in secondary and online research and desktop mapping would be a plus.

Your experience and education will be rewarded with a highly competitive compensation and benefits package. For confidential consideration, please forward your resume, which should include salary history and requirements, to: C-TEC Corporation, Attn: Susan Hosage, 100 Lake Street, Dallas, PA 18612; Fax (717) 675-2525. We are an equal opportunity employer, M/F/D/V.



COMMONWEALTH
TELEPHONE COMPANY

ADVERTISING SALES

Seeking experienced sales professional to become part of our American Woodworker sales team.

We are looking for a person with 2-3 years of advertising sales experience and who is willing to travel approximately 20-30% of the time. Applicant must also be a strong communicator who can express ideas, both verbal and written. Hands-on knowledge of woodworking and tools helpful.

This is a challenging opportunity to join a progressive company that also offers competitive salaries, excellent benefits including 401(k) as well as a company fitness center. Please send cover letter and resume with salary requirements to:

RODALE PRESS, INC.

Human Resources Dept. (AW-ASAW)
33 E Minor Street, Emmaus, PA 18098

E.O.E.

MAGAZINE AD SALES

Fast growing national publisher seeks aggressive, dynamic Senior Advertising Sales Professionals to grow the business. Major territory positions available for the right pros on *Desktop Publishers Journal*, *Self Employed Professional* and *CASHFLOW* magazines. Must have strong desire to excel, work independently and produce results. Excellent compensation, 401K benefits and equity programs.

Send Resume to: Barry Harrigan, President, Business Media Group, LLC, 462 Boston Street, Topsfield, MA 01983 Fax: (508) 887-3177

Business Media

Business Media Group, LLC

There's More to The Washington Post Than Meets the Eye



The Washington Post, one of the nation's leading newspapers, has an opening in our New York Office Financial Sales category for an Outside Sales Representative.

The ideal candidate will have 5-7 years of advertising sales or marketing experience; an extensive knowledge of the financial services arena; a solid track record of sales achievement; excellent presentation and communication skills; and the ability to establish rapport and develop credibility with both existing and new accounts. You must be a self-starter, with proven drive and initiative to develop new business. Being comfortable in a deadline driven, high energy environment is a must. The successful candidate will be responsible for meeting

and surpassing established revenue goals; increasing market share in this expanding market segment; sales planning; keeping up-to-date with industry trends; and analyzing client's

advertising and marketing needs.

We offer an exciting work environment, a competitive compensation and benefits package, and the opportunity to work with a professional team of advertising sales reps representing one of the leaders in the newspaper industry!

For confidential consideration, please send your resume to:

The Washington Post
ATTN: Personnel/OSRDF-SB
1150 15th St., N.W.
Washington, DC 20071

We are committed to diversity in the workplace and promote a drug-free work environment.

The Washington Post



MUSIC REPS

Come & build on solid ground!

Unique opportunity for Advertising Rep to represent 3 very established composers.

We are looking for a new image and new direction.

Call Maria Liebman @212.279.2000 x3062,
or fax @212.629.5976,
or email: MariaL@nationalvideocenter.com

HELP WANTED



Domestic Account Managers International Markets

The Weather Channel is the world's preeminent provider of branded weather information. Our global expansion has created an opportunity for qualified professionals to market our international networks to domestic advertisers/agencies.

Candidates must possess a minimum of two years successful media sales experience with an emphasis calling on client or international media decision makers.

Qualified individuals should send/fax a cover letter detailing your experience with a resume and salary requirements to Attn: **Human Resources Dept, The Weather Channel, 845 Third Avenue, 11th floor, NY, NY 10022. Fax# 212-308-4609.** Equal Opportunity Employer, M/F/D/V. No phone calls please. E-mail: rgildeleon@weather.com.

DIRECTOR OF MARKETING COMMUNICATIONS

Growing global real estate services company headquartered in midtown Manhattan seeks marketing communications professional to create and manage in-house marketing communications department and oversee outside agencies. 5-7 years agency or corporate experience preferred. B.A./B.S. and excellent oral and written communication skills required. Excellent salary and benefits package. Please send cover letter and resume indicating salary history to:

PIX, Box DMC-AW
230 Park Avenue, Suite 1000, New York, NY 10169

COPYWRITER DIRECT MAIL

Time Inc., a world leader in consumer publications, seeks a Copywriter with 2-4+ years of direct mail copywriting experience to join us in our New York office. Knowledge of Microsoft Word for Macintosh required. Interest in sports a plus.

Please send your resume with salary requirements to: **Time Inc., Room 4003, 1271 Avenue of the Americas, New York, NY 10020, FAX: 212-522-4510.** Only qualified candidates will be contacted. Equal Opportunity Employer.

Time Inc.

SUBSCRIPTION QUESTIONS?

Need Information about a subscription to ADWEEK, BRANDWEEK, or MEDIAWEEK? For fast service, call our subscriber hotline TOLL FREE:

1-800-722-6658.

MAGAZINE AD SALES/ REGIONAL MANAGER

Great opportunity with under-developed territory and growing national, consumer magazine group. NYC-based, travel. 1-3 years exp. in mag sales required or substantial ad agency exp. Start immediately.

Fax resume to:

S. Robotti

Baby Magazine, 212-338-9011

Jr. & Sr. Art Director

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



ART DIRECTOR

Small Maryland agency with big growth in equine & aviation accounts seeks design talent, production skill & Mac speed. 5+ years exp. Great salary & benefits. Fax résumé to: 301-916-8830

Classified Advertising
1-800-7-ADWEEK



1-800-FLOWERS

PROJECT MANAGER-PROMOTIONS

1-800-FLOWERS is looking for a high-energy individual to manage the implementation of National consumer promotions. Candidate must have a track record in: problem solving, communication and people skills, excellent follow through, attention to detail, project management.

Requires 3-5 years experience in related position. Experience with top brands a plus.

Fax resume and salary requirements to:

JL (516) 237-6060

ART DIRECTORS/GRAPHIC DESIGNERS

Westchester based graphics design studio experiencing rapid growth looking for full or part time Art Directors and Graphic Designers with well rounded portfolios. Seeking creative, detailed, conceptual individuals that must be self starters contributing to a motivated team.

Minimum of 5 years experience. Must demonstrate Macintosh proficiency in Quark, Photoshop and Illustrator.

Salary commensurate with experience. Excellent benefits.

For consideration, please send your resume and non-returnable photocopies of your 3 best samples to:

ADWEEK Classified, Box 4006
1515 Broadway, 12th fl., New York, NY 10036

Creative Freedom

If you thrive on creative challenge and thrive in a creative environment maybe you're the CD we're looking for. If you're interested in thriving on the coast of Maine, maybe we're the Co. you're looking for.

We're a design firm that supports and promotes creativity, and we need someone good, fast, to come here and turn loose the creative juice.

If you have an MFA or BFA, several years of experience, award recognition, and the ability to inspire, motivate and work hand in glove with clients and staff, let's talk.

SCM, Ariel Creative, 33 Misty Ridge Drive, Rockport, ME 04856 voice 207-230-0800 fax-0900

Publishing

PROMOTION COPYWRITER

Publishing/New Media co seeks exp'd promotion copywriter. Crisp, smart copy wanted in return for sometimes long but creative hrs & excel salary and benefits package. Min 4 years exp. Knowl of internet a plus.

Send resume and salary history to:

ADWEEK Classified, Box 4007
1515 Broadway, 12th fl.
New York, NY 10036

MEDIA ASSISTANT

Established barter company seeks assistant to the media trade director. Must be detail oriented and proficient in Microsoft Word. Salary commensurate with experience.

Please fax resume to:

Maria Rivera

Fax: # 212-751-3593

JR. AE

Seeks college grad for entry level AE position on national packaged goods account. Ideal candidate should be a personable, self-starter, "idea" person with excellent computer and organization skills. Join our growing team and start your career.

Fax resume to:

203/357-7167

AD SALES POSITION

New Media company serving upscale fashion retailers seeks motivated advertising sales executive. Great opportunity for financial reward & leadership. Min. 4 yrs sales experience. Fax resume:

(212) 271-6372

Bright Copywriter, Sr. & Jr.

Top Atlanta ad agency, growing fast, needs good thinkers and strong writers to join the team. National accounts, print and broadcast. Fax resume and cover letter to **Marjorie Gippert at Adair Greene, (404) 351-1495.**

HELP WANTED

PR Account Executive

We're a growing Boston PR, marketing and events agency looking for a public relations AE to oversee and execute media relations and day-to-day account services for consumer, financial services and health care clients. Two to four years PR experience, strong writing skills, and a healthy sense of humor are required. Additional responsibilities include supervising staff and helping develop new business opportunities.

The Castle Group offers unlimited advancement opportunities for creative, motivated individuals seeking a challenging and inspiring working environment.

Send cover letter and resume to:
Sandy Lish, Managing Director
The Castle Group, Inc.
15 Court Square, Boston, MA
02108. Fax: (617) 227-0034



THE CASTLE GROUP, INC.

INTERNET ADVERTISING SALES

Rapidly expanding Online Advertising Company is seeking 2 Internet Pros with the ability to handle high profile accounts such as National Geographic Online. You must have a solid sales history and extensive knowledge of the Internet is a real +. We offer an excellent starting package which includes salary and full benefits.

Fax resumes to:
212-576-1129 Attn: DWSA!

BROADCAST BUSINESS MANAGER

Harris Drury Cohen, one of the fastest growing agencies in the Southeast, needs someone to help with talent payments, broadcast editing and more. Must have experience with SAG contracts and a basic understanding of broadcast production. Salary \$45,000 plus good benefits. **Fax resume to Mitzie (954) 776-3301 or mail to Mitzie at Harris Drury Cohen, 1901 West Cypress Creek Road, Ft. Lauderdale, FL 33309.**

MEDIA SERVICES DEPT.

Extremely busy department w/ excellent opportunity for an efficient, motivated media professional. Involvement in planning, buying & trading. Experience in print, out of home and/or barter a plus. Salary commensurate w/experience. Good benefits. Please fax resume w/salary history to:

Maria Rivera
Fax#: 212-751-3593



WATERFRONT VIEW.

Elegant Colonial estate sits on hill with beautiful view. 18 rms, 7 bed, 5-1/2 bath, 4 fireplaces, 3 car garage, hrdwd flrs. Asking \$685,000. If you had the right job it could be yours. Portfolio gets you the challenging freelance and permanent assignments you want if you're an art director, copywriter, sr. graphic or broadcast designer. Then you can start looking through the classifieds for stuff like this instead of a job. Call Portfolio at 1-888-88-FOLIO. Or you can call New York, 212-358-1200; Philadelphia, 610-617-0900; Washington D.C., 202-293-5700.



<http://www.portfolio.skill.com>

GRAPHIC DESIGN

Major policy organization representing the nuclear industry is expanding its creative department and needs talented, experienced individuals in the following areas:

Interactive Media Designer - Web site development and maintenance
JR and SR Graphic Designers - Publication design and production

Positions require a BA or AA degree and applicable experience. Extensive knowledge of the Macintosh computer and fluency in publishing software.

Please submit resume indicating salary requirements to:

Nuclear Energy Institute
Attn: Human Resources Dept.
1776 I Street, NW - Suite 400
Washington, DC 20006
Fax: 202/833-2282

MANAGER PRODUCTION ACCOUNTING

If you are number oriented and seek a creative environment, we have the job you've been searching for. We are an Ad Agency seeking a candidate with a strong orientation to detail, a master with Excel and a minimum of 3 years financial experience. Flexible work hours are required and a CJDS/Donovan background is a plus. Full benefits package, including summer hours. Resume should be sent with cover letter stating salary requirements to:

Christine Martin
JMCT
445 Park Avenue, NYC 10022
NO CALLS, but you may fax us at (212) 326-9152

BROADCAST SALES/MANAGEMENT

Growing rep firm seeks experienced individual to manage growing sales force. Travel/full benefits. Send resume to: **StateNets, 18216 Harwood Ave., Homewood, IL 60430**

Production/Traffic Manager

Large So. FL agency seeks individual experienced in print production and job trafficking. Detail oriented, excellent computer, analytical and communications skills required. ADWEEK Classified--Box SE00566, 1515 Broadway, 12th fl., NY, NY 10036.

Open on agency producer in office flipping

through ADWEEK Magazine. Pan office bookcase crammed with awards and an autographed photo of Lars Von Trier. Cut to medium shot of producer sipping coffee. Cut to snap zoom of classified ad that reads: THE MARTIN AGENCY SEEKS FUTURE HEAD OF PRODUCTION. Cut to medium shot of producer spitting coffee all over desk. Cut to cu of producer's eyes excitedly reading ad.

Ripple dissolve to producer at huge going away party. Cut to Dan Wieden wiping a tear from his eye. Cut to airplane flying to Richmond. Newspaper headlines spin and stop over scene: PRODUCER NAMED MARTIN HEAD OF PRODUCTION! WUNDERKIND WINS 6 GOLD LIONS! AD WORLD WACKO OVER WICHMOND!

Ripple dissolve back to producer in office, wiping coffee from chin. Cut to producer getting up from chair, quietly closing door, and putting reel and resumé in overnight pack to Carol Rough, c/o The Martin Agency, One Shockoe Plaza, Richmond VA 23219-4132. Fade to black, roll titles, bring up music: Sinatra's, I've Got the World on a String.

HELP WANTED

DO YOU DELIVER?**Needed: Account Services Manager Who Can****Are You Ready To Be A Leader?****Are Client Relationships Your Specialty?**

You are a Senior AE or Account Supervisor with service skills that win clients and keep clients, seeking to move into a management position.

You manage presentations, meetings, strategies, research and analysis, and deliver on the ultimate promise of any agency-becoming a full marketing partner with every client.

If you combine these abilities, we need your help. Take the lead and manage our account relationships to the next level, and beyond.

We are **The Lunar Group**, a full-service agency with sights set high.

Seek us at 973.887-3500 (Fax 973.887.3722)

or ad@lunargp.com or at 9 Whippany Road, Whippany, NJ 07981.

BACK UP THE BOSS

Right-hand person to NJ agency president. Account Service pro. Heavy client contact, interact with: associations, media, vendors, creative, etc. Details, details, details. Not afraid to go after new biz. Some travel. Experienced, reliable, flexible pro. Person of the highest integrity. Good with people; the ultimate team player. Great communications skills. Strongest references only. Reply in confidence to:

Cuffari & Co., Inc.

FAX 201-746-8180

**THINK YOU KNOW PRINTING SALES?
OUTDOOR and POP-NYC BASED****Here's an opportunity to prove it.**

Requirement: Must be aggressive, bright, energetic, very detail oriented and have spent 5 years selling to advertising agencies or companies. Existing sales accounts important.

Opportunity: Service existing accounts as well as developing new ones. Competitive salary with incentives.

Fax resume and salary history to:

516-625-5538

HAL RINEY & PARTNERS

INCORPORATED

Calling All Account Supervisors

Our NY office is looking for an experienced Account Supervisor to work on a major telecom. account. Telecom. and retail experience a plus. Please send resume to:

**Mary Kelly: SN
Hal Riney & Partners, Inc.
735 Battery Street
San Francisco, CA 94111**

**MANAGEMENT
SUPERVISOR
SALES PROMOTION**

Established NJ promotion agency seeks Management Supervisor with strong strategic skills and hands-on management style for growing account base. Minimum 8 yrs sales promotion agency experience required. Package goods experience a must. Send resume and salary requirements to:

**GWP
1031 US Hwy 22, Suite 303
Bridgewater, NJ 08807**

**Financial services
Ad Exec with grit,
wit and wisdom.**

You know financial services cold. You're pretty well known, too. You're a hot lead generator and sizzling presenter. We're a full-service agency with sound credentials, great creative and a growing reputation. Let's make a name together.

**Equity/Senior Management position
PO Box 704, Adweek, 100 Boylston St.,
Suite 210, Boston, MA 02116**

ADVERTISING SALES EXECUTIVE

Small publishing company seeks salesperson who can talk to corporate America and convince them it's in their best interest to invest in the workforce of the future. We need a creative, energetic self-starter to represent our teen career magazine and sell custom publishing projects. Preferred candidate has a minimum of 5 years sales experience in magazine publishing, advertising agency account management, media buying or sponsored programs. We offer a comprehensive benefits package, pleasant working atmosphere and convenient midtown Manhattan location. Salary commensurate with experience, base plus commission. Mail or fax resumes to:

Careers & Colleges magazine**ATTN: MG****989 Avenue of the Americas, New York, NY 10018****Fax: 212-967-2531****NO TELEPHONE CALLS****AMCAST/ABC SEEKING****NEW BUSINESS DEVELOPMENT MANAGER**

An exciting, new position is being created by ABC/Disney's national sales team, Amcast, which will be dedicated exclusively to the development of new radio \$\$\$ for the ABC O&O radio stations. Must be motivated, industrious and capable of developing new business at both the agency and client levels. Strong communication, management and presentation skills required. Must be capable of presenting, selling and closing at the highest levels. Must have either brand management, account management or previous experience in the development of new business \$\$\$ Will be accountable for results and compensated accordingly.

Interested candidates should fax their cover letter with resume to:

Bob McCurdy**Amcast Radio Sales****125 West 55th Street, New York, NY 10019****Fax#: 212-424-6192**

EOE

MANAGER OF ADVERTISING/MARKETING

Successful NJ based eye wear distributor of Italian parent company seeks experienced generalist to join 8-person dept. Reporting to Dir. of Mktg. Services, selected candidate will coordinate all aspects of production of catalogs (incl. photo, models, etc.), regional and annual trade shows, trade and consumer advertising, and day-to-day mgmt. of staff. Send resume incl. salary reqs. to:

Safilo USA**2 Gardner Road, Fairfield, NJ 07004***(Company relocating to Parsippany, NJ in November)***Sales Promotion
Account Supervisor**

Large AAAA's advertising agency's Los Angeles sales promotion unit is looking for promotion industry Account Supervisor with a packaged goods background who is a personable, service and detail oriented team player. The ideal candidate should have minimum of five (5) years all round promotions experience and must possess strong strategic, educational and verbal/written communication skills. Promotions Agency experience required. We offer a competitive salary and an excellent benefits package.

**Please fax resume & salary history to (310) 996-5891 or send to:
Adweek, Box 00567, 5055 Wilshire
Bl., LA, CA 90036**

MEDIA IS OUR ONLY BUSINESS AND WE ARE LOOKING FOR THE BEST FOR OUR HISPANIC DIVISION!

**Media Director,
minimum 5 years exp.
Senior Media Planner,
minimum 3-5 years exp.
Senior Radio Buyer,
minimum 3 years exp.**

If your skills include strong negotiation, self-motivation (bilingual a plus) and you enjoy the fast-paced world of retail and entertainment, we'd like to hear from you!

**Focus Media, Inc.-Santa Monica, CA. Please fax resume to:(310) 264-2558 ATTN:HR
(Please indicate position)**

"No-Limits" PR Professionals

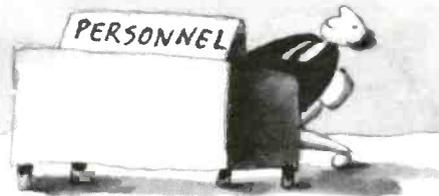
Fast growing hi-tech PR agency seeks results oriented pros for top notch national clients. 5 yrs technol, media pitching, mgmt and client svc. Entrepreneurial, creative env, exc comp.

**Please fax/call RadCom in Florida:
(561) 988 5400/5300**

Call M.Morris**1-800-7-ADWEEK****REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

Hiring Advertising, Marketing or Media Professionals?
Turn to

THE HIRE AUTHORITY



ADWEEK MAGAZINES CLASSIFIED

Talk to the best people in their favorite business publications—ADWEEK Magazines. We offer the perfect editorial environment. And we save you

all the waste circulation of a general interest newspaper. No wonder we have three times more "Help Wanted" ads than our only major competitor.

ADWEEK • BRANDWEEK • MEDIWEEK
Just call 1-800-7-ADWEEK. In the West call 213-525-2279

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending July 19th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks. on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	6	I'll Be Missing You	Puff Daddy & Faith Evans
2	2	2	13	Bitch	Meredith Brooks
3	4	2	21	Return Of The Mack	Mark Morrison
4	3	1	12	MMMBOP	Hanson
5	5	4	5	Look Into My Eyes	Bone Thugs In Harmony
6	10	6	4	Quit Playing Games	Backstreet Boys
7	12	7	10	It's Your Love	Tim McGraw (with Faith Hill)
8	7	3	9	Say You'll Be There	Spice Girls
9	9	9	8	Do You Know	Robyn
10	8	8	2	Sunny Came Home	Shawn Colvin
11	6	6	19	I Belong To You	Rome
12	13	12	3	Semi-Charmed Life	Third Eye Blind
13	11	8	11	G.H.E.T.T.O.U.T.	Changing Faces
14	16	14	5	Smile	Scarface featuring 2Pac & Johnny P
15	14	5	22	The Freshman	The Verve Pipe

© 1997 Billboard/Soundscan, Inc.

Billboard's Heatseekers Albums

Best selling titles for the week ending July 17th by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	3	2	Robyn	Robyn Is Here
2	1	14	K's Choice	Paradise In Me
3	2	6	Boney James	Sweet Thing
4	7	8	Lee Ann Womack	Lee Ann Womack
5	6	19	Sneaker Pimps	Becoming X
6	16	3	Lila McCann	Lila
7	8	3	Los Tigres Del Norte	Jefe De Jefes
8	New	New	Clay Crosse	Stained Glass
9	13	9	Allure	Allure
10	4	2	The Beatnuts	Stone Crazy
11	25	2	James Bonamy	Roots And Wings
12	New	New	Monaco	Music For Pleasure
13	New	New	Ghetto Twinz	In That Water
14	11	21	Freak Nasty	Controversee...That's Life
15	9	27	Barenaked Ladies	Rock Spectacle

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MTV Around the World

Week of 7/14/97

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Hanson	MMMBop
2. Notorious B.I.G.	Hypnotize
3. Puff Daddy w/ Faith Evans	I'll Be Missin You
4. Ricky Martin	Maria
5. Sash	Ecuador

MTV Latino

<i>Artist</i>	<i>Title</i>
1. Andres Calamaro	Flaca
2. Aerosmith	Hole in My Soul
3. Hanson	MMMBop
4. Luis Alberto Spinetta	Cheques
5. Savage Garden	I Want You

MTV Brasil

<i>Artist</i>	<i>Title</i>
1. Planet Hemp	Queimando
2. Titas	Pra Dizer Adeus
3. Michael Jackson	Blood On the Dancefloor
4. U2	Staring At The Sun
5. Claudinho & Bochecha	Conquista

MTV Japan

<i>Artist</i>	<i>Title</i>
1. Michael Jackson	Blood On the Dancefloor
2. The Seahorses	Love Is the Law
3. Jamiroquai	Alright
4. Aerosmith	Falling In Love
5. Jon Bon Jovi	Midnight In Wrench

MTV US

<i>Artist</i>	<i>Title</i>
1. The Wallflowers	The Difference
2. R. Kelly	Gotham City
3. Meredith Brooks	Bitch
4. Sublime	Wrong Way
5. Will Smith	Men In Black

CALENDAR

Summer Internet World '97 will be held July 21-25 (conference runs July 21-25, exhibits run July 23-25) at McCormick Place in Chicago. Contact: 1-800-MECKLER.

The Satellite Broadcasting and Communications Association presents the Nashville '97 Satellite Show July 24-26 at the Opryland Hotel in Nashville, Tenn. Contact: 703-549-6990.

The National Association of Broadcasters presents its "Service to Children" symposium July 30 at the Park Hyatt Hotel in Washington, D.C. Contact Victoria Cullen at 202-429-5368.

The Florida Magazine Association annual conference and trade show will be held Aug. 21-23 at the Sanibel Harbor Beach Resort in Fort Myers, Fla. Contact Lynn Hupp at 407-774-7880.

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

The Radio Television News Directors Association international conference and exhibition will be held Sept. 17-20 at the New Orleans Convention Center. Contact Rick Osmani at 202-467-5200.

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

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Smith to Edit 'Vibe'

Vibe last week named a new editor, former music editor and editor-at-large Danyel Smith. Before joining *Vibe* in 1994, Smith was rhythm-and-blues editor at *Billboard* and a prolific freelance writer. She replaces Alan Light, editor since 1994. Light will move to *Vibe* Ventures in the less hands-on role of editor-at-large, handling special projects and developing book spinoffs. *Vibe* called the reshuffling a promotion for both editors.

Men's Mag Field Expands

Another men's book is being readied for launch. *Dossier*—described by its creators as an upscale general-interest magazine covering sex, health, travel, humor, careers and technology—will launch early next year. Former *Spy* editor James Mauro and former *Smoke* editor Aaron Sigmond will serve as editor and publisher respectively. The start-up's initial circ will be 150,000; the book will publish bimonthly.

'Rock' Rolling in Syndication

Carsey-Werner Distribution Co.'s *3rd Rock From the Sun* has sealed its second major off-network syndication rights deal, with 15 TV stations owned by Sinclair Broadcast Group. Combined with a sale last month to Fox Television Stations, *3rd Rock* now has a total of 30 stations representing 50 percent U.S. coverage. Joe Zaleski, president of Carsey-Werner Distribution, declined to disclose terms but said that the Sinclair sale puts the fall 1999 launch vehicle on track to earn \$2.8 million to 3.2 million per episode in cash license fees nationally.

Hosts Boost 'Newlywed' Block

Columbia TriStar Television Distribution's revamped marketing

of its *Newlywed/Dating Game Hour*, with veteran game hosts Bob Eubanks and Chuck Woolery joining the respective shows for re-launch Sept. 8, has helped recapture some lost station clearances. In Los Angeles, Young Broadcasting-owned independent KCAL has picked up the block for double-run stripping in daytime and late-fringe time periods, according to a ColTriStar representative. Also picking up the show within the top 10 markets is

out of *Roseanne*. Recently closing deals on the syndicated talk show entry are Scripps-Howard Broadcasting-owned stations WXYZ in Detroit and KSHB in Kansas City and Meredith Corp. stations WSMV in Nashville, Tenn., and WNEM in Flint, Mich. Having previously closed a deal with NBC Television Stations group in five of the top seven markets, *Roseanne* has tallied clearances in 15 markets representing 30 percent overall U.S. coverage.



WW ambassador Fergie is a Success story.

The special will be on newsstands throughout October, November and December. *Weight Watchers*, which was relaunched by Time Inc.'s Southern Progress unit last November, has a rate base of 1 million. Currently published bimonthly, the title will boost its frequency to nine times per year starting next summer.

Loss Is 'WW's' Gain

Weight Watchers magazine will publish a "Secrets of Success" special issue in the fall. The book will feature real-life stories of successful weight loss, including that of Sarah Ferguson, Duchess of York and pitchperson for the *Weight Watchers* International program.

Gaylord Broadcasting's KTVT in Dallas and CBS-owned WWJ in Detroit. The new clearances have plugged holes within some of the top 20 markets where many Fox-owned stations are dropping the block after this season.

KWP Signs 'Roseanne' Deals

King World Productions continues to rack up major-market clearances for the fall 1998 roll-

Lazarus Named C-W Int'l. Prez

Herb Lazarus, a veteran international TV distribution sales executive and most recently a consultant to Carsey-Werner, has been named president of Carsey-Werner International. Lazarus has served as consultant to C-W—the producer and distributor of highly rated sitcoms *3rd Rock From the Sun*, *Grace Under Fire* and *Cosby*—since the Holly-

Media Notes

CONTINUED

wood independent formed an overseas sales arm in September 1996. Prior to his association with C-W, Lazarus served as president of Cannell International Distribution, as well as partnering in the international/domestic distribution company Silverbach-Lazarus Group for 16 years.

IMG Steps Up to TV Sports

International Management Group, the Cleveland-based sports management company, this month took a big step toward expanding its presence in television with an agreement to acquire Golden Gate Productions of San Francisco, a sports programming syndicator. IMG initialed the deal, terms of which were not disclosed, on behalf of Trans-World International, the New York-based TV sports production and event marketing division of the privately held company. TWI looks to instantly become a player in broadcast syndication, said Hilary Mandel, a GGP senior vp of distribution who will retain that title. Mandel said early discussions have been broached on how to place IMG clients such as golf superstar Tiger Woods and Wimbledon tennis champions Pete Sampras and Martina Hingis in television specials or series. Other IMG clients include figure-skating headliners Katarina Witt and Scott Hamilton.

Dardenne in at 'News Chief'

Thomas J. Dardenne today begins his duties as executive editor of the Winter Haven (Fla.) *News Chief* daily newspaper. Dardenne left the *Augusta* (Ga.) *Chronicle* as an editorial director and copy staff manager. He succeeds *News Chief* editor Gary Maitland, who left to take

the managing editor post at *Steamboat Today* in Steamboat Springs, Colo.

Martin Becomes WTIC VP/GM

Jerome (Jerry) P. Martin, general sales manager of Tribune Broadcasting-owned TV station WTIC in Hartford, Conn., has been promoted to vp and general manager of the Fox affiliate. Prior to joining WTIC in 1993, Martin served in senior sales positions at WTXN in Hartford and KTXL in Sacramento, Calif.

United Launches Country Show

United Stations Radio Networks will launch a new country chart program beginning Aug. 2. *Super Country With Ben and Brian*, hosted by the popular morning team for Chancellor Media's KMLE-FM in Phoenix, will feature artist and production elements, including Music Row Reports from the network's Nashville-based correspondent, Lucy Grant. United distributes and produces format-specific programming to 2,300 radio stations nationwide.

Raycom Revs Up for 'Game'

Raycom Sports' syndicated sports profile weekly series, *More Than a Game*, has been sold in more than 80 percent of the country for its broadcast debut on the weekend of Aug. 23-24. Top-10 market stations set to air the weekly are WNBC in New York, KABC in Los Angeles, WPWR in Chicago, KYW in Philadelphia, KRON in San Francisco, WABU in Boston, WUSA in Washington, D.C., WFAA in Dallas, WXYZ in Detroit and WXIA in Atlanta. Hosting the weekly series is Fred Hickman, an anchor of *CNN Sports Night*;

That's Show-buzz

Highlights from the first week of the summer Television Critics Association tour, going on in Pasadena, Calif., though mid-August: In an expansion of USA Network's relationship with Hallmark Entertainment, Hallmark will do an original version of *Huckleberry Finn*, to go into production in 1998...Nickelodeon will roll out a new live-action series in November called *The Journey of Allen Strange*, about a boy and an alien...Nick at Nite's TV Land has acquired several vintage series to roll out this year and next. *The Flip Wilson Show* will begin its regular run on Tuesday, Aug. 19. Other acquisitions include *Room 222*, *The Lone Ranger* and *My Friend Flicka*...A&E in early August will premiere a series based on its successful Biography franchise called *Biography Presents: Uncommon Americans*, hosted by Sen. Bill Bradley and Jack



TV Land revives Flip (with Joe Namath).

Perkins...Showtime has renewed two original series, *The Outer Limits* and *Poltergeist: The Legacy*...TBS Superstation will share a window with the first-run syndication show *Police Academy: The Series*, which is being distributed by sibling company Warner Bros. It will debut on TBS in October...FX has acquired all 255 episodes of *M*A*S*H* from sister company Twentieth Television, to begin running in fall 1998...Mike Myers will host several specials for MTV as

Austin Powers, the character he plays in the movie *Austin Powers: International Man of Mystery*...The TV ratings system will not influence programming decisions at CBS "one iota," said entertainment division head Les Moonves. Moonves did acknowledge that the net's new Steven Bochco drama, *Brooklyn South*, is so adult that it may be the first regularly scheduled series to carry a TV-M (mature) rating...CBS will target younger demos and families with its Friday-night *Block Party*, consisting of three shows from Warner Bros. and a Gregory Hines sitcom from CBS Productions and Columbia TriStar. The two-hour block includes two well-entrenched shows nabbed from ABC, *Family Matters* and *Step by Step*.

four-time Olympic champion swimmer Janet Evans contributes as a correspondent.

Argyle COO Byrne Retiring

Blake Byrne, 62, president and chief operating officer of San Antonio-based station group owner Argyle Television, announced that he will retire on Sept. 1. That is expected to roughly be the date when Argyle will complete its merger with Hearst Broadcasting group to

form Hearst-Argyle Broadcasting. Byrne said it was time to "enjoy the fruits of labor of the past five years," referring to when he and Bob Marbut, chairman and ceo of Argyle, rebuilt the group of six medium-to-small-market stations. Over his 36-year career, Byrne served in a variety of management positions with CBS Stations Group and as president of independent station KCAL in Los Angeles from 1989-92.



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BIG DEAL

Razzle Dazzle Rice Krispies

Advertiser: Kellogg

Agency: Leo Burnett, Chicago

Begins: September

Budget: \$40 million (est.)

Media: TV, print

Kellogg is trying to put Snap! Crackle! and Pop! back into Rice Krispies with the introduction in September of Razzle Dazzle Rice Krispies, which will be supported via an estimated \$40 million in marketing that includes character-focused TV spots. Facing a steady decline in market share due mainly to the proliferation of lower-priced store brands, Kellogg is turning to line extensions of its familiar



Colorful Krispies get a big push.

base brands. Within the last 12 months, Kellogg has introduced Honey Crunch Corn Flakes and Cocoa Frosted Flakes, both of which have successfully gained more than a 1 percent market share.

The new cereal will target the base brand's typical all-family demographic but will especially aim to reach kids six to 12. TV ads on network TV and cable channels such as Nickelodeon and The Cartoon Network in mid-October will reestablish the Snap! Crackle! Pop! characters with younger audiences, who have not been targeted aggressively in recent years. Multiple FSIs, the first of which will be dropped in October, in-store displays and print ads in October issues of *Parenting*, women's service magazines such as *Ladies Home Journal*, *TV Guide* and *People*, will also feature the spokescharacters but will be aimed at gatekeeper moms.

—Stephanie Thompson

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

PAMPERS PREMIUM WITH GENTLE TOUCH LINER / LUVS ULTRA THICKS

Advertiser: Procter & Gamble

Agency: DMB&B, N.Y./Leo Burnett, Chicago

Begins: Mid-August/October

Budget: \$25 million/\$5 million

Media: TV, print

Procter & Gamble will extend its \$1.5 billion baby care franchise next month with two entries: Pampers Premium with Gentle Touch Liner, which is rolling into stores now, will get an estimated \$25 million in advertising support, scheduled to break in mid-August. Luvs Ultra Thicks baby wipes, meanwhile, will get an estimated \$5 million in support.

The launch of Ultra Thicks extends the Luvs brand franchise outside of diapers for the first time and into the \$518 million baby wipes category, currently growing at a 6 percent clip. Television advertising begins Oct. 13, via agency Leo Burnett, Chicago. A joint promotion between Luvs Diapers and the baby wipes is slated for October.

The Pampers upgrade comes as Procter & Gamble's share of the \$3.6 billion diaper/training pants category is eroding at the hands of P&G competitor Kimberly-Clark. Through the first quarter of this year, Procter's share of the category was at 37.7 percent, down about one point from the year before, according to Prudential Securities estimates. K-C's share grew from 38.4 percent to 41.1 percent in the same time period.

Pampers, P&G's top-selling product, had \$897 million in sales in the year ending May 25, down 5.5 percent from the year before, according to Information Resources Inc. Luvs had \$449 million in revenue. Huggies, from K-C, led the category with \$1.5 billion in sales, up 5 percent.

Packaging on the new Pampers features an icon flagging the aloe ingredient, but a

company spokesperson said the product will not be marketed as just an aloe extension. "Pampers has a set of equities that we continue to evolve," said the P&G representative, including "the loving bond between mom and baby."

P&G's multibrand push into baby wipes comes one year after the company purchased Scott Paper's wipes business. P&G restaged Scott's Baby Fresh wipes as Pampers Baby Wipes late last year. In the year ended May 25, that brand was tied with private label for No. 2 in the category with \$132 million in sales, trailing K-C's Huggies, with \$182 million in sales. —Sean Mehegan



In Laser Tag, kids 8-12 are it.

Tag toy next month with some \$2.5 million in marketing activities, including its first movie theater ad and toy giveaways in 30 markets.

Laser Tag, which hit stores this month, is on its way to becoming one of Tiger's top five sellers for 1997 along with such handhelds as Game.com, Giga Pets and family games Brain Warp and Henry. Tiger is looking to seed Laser Tag among kids 8-12 as well as twenty-something audiences, a demo that turned the original game into an '80s cult phenom on college campuses.

Tiger is borrowing some of Laser Tag's original 1986 creative, from then-parent Worlds of Wonder, that uses blue-screen technology to mix in images of the new toys. The ads will break in some 3,000 movie theaters nationwide via Screenvision Cinema Network. Tiger is expected to send demo teams to movie theaters to play the

LASER TAG TOYS

Advertiser: Tiger Electronics

Agency: Posnick & Kolker, N.Y.

Begins: August

Budget: \$2.5 million (est.)

Media: Movie theater ads, TV and print

Tiger Electronics is supporting the launch of its Laser

CMR Top 50

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

Week of June 30-July 7, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	86
2	ACE HARDWARE STORES	V345	35
	BURGER KING	V234	35
4	KODAK--CONVENTIONAL FILM	G230	31
5	WENDY'S	V234	30
6	SEARS--SALES ANNOUNCEMENTS	V321	28
	TARGET DISCOUNT STORES--MISC.	V324	28
8	TYLENOL--EXTRA-STRENGTH GELTABS	D211	27
9	AMERICAN DAIRY ASS'N--MILK	F131	25
10	COCA-COLA CLASSIC	F221	24
11	TACO BELL	V234	23
12	M&M CANDIES	F211	22
13	BEEF INDUSTRY COUNCIL	F153	21
14	SEARS--AUTOMOTIVE	V321	20
15	LINCOLN TRUCKS--NAVIGATOR	T117	19
	PAYLESS SHOE SOURCE--FAMILY	V313	19
	PEPSI	F221	19
	SATURN CORP.--AUTOS CP	T111	19
19	7 UP	F221	18
	K MART--SALES ANNOUNCEMENTS	V324	18
21	1-800-COLLECT	B142	17
	DENTYNE ICE--GUM	F211	17
	MIRAMAX--OPERATION CONDOR MOVIE	V233	17
24	PALMOLIVE ULTRA--DISHWASHING LIQUID	H411	16
	ROGAINE--HAIR TREATMENT MEDICATION	D218	16
26	NINTENDO--STAR FOX 64	G450	15
27	ADVIL--PAIN RELIEVER TABLETS	D211	14
	BUENA VISTA--NOTHING TO LOSE MOVIE	V233	14
	COLGATE WHITENING--BKNG SODA&PRX PST	D121	14
	KODAK--FILM PROCESSING	G230	14
	NABISCO--OREO COOKIES	F163	14
	SCHICK TRACER FX--RAZOR	D126	14
	ZANTAC 75--HEARTBURN PILLS	D213	14
34	KELLOGG--FROSTED MINI WHEATS CEREAL	F122	13
	LIPTON BRISK--RTS ICED TEA	F171	13
	MILLER LITE--BEER	F310	13
37	AMERICAN EXPRESS--TRAVELERS CHEQUES	B150	12
	BALL PARK--HOT DOGS	F151	12
	DIET DR PEPPER	F221	12
	DR PEPPER	F221	12
	KLONDIKE--ICE CREAM BARS	F133	12
	OLDSMOBILE AUTOS--AURORA	T111	12
	PEPCID AC--HEARTBURN TABLETS	D213	12
	PIZZA HUT	V234	12
	SEARS--MULTI-PDTS	V321	12
	U.S. ARMY	B160	12
47	ACUVUE--DISPOSABLE CONTACT LENSES	G221	11
	BUENA VISTA--GEORGE OF THE JUNGLE MOVIE	V233	11
	JELL-O--CHEESECAKE SNACKS	F115	11
	KRAFT--SALAD DRESSING	F118	11

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

game prior to film screenings, followed by random giveaways.

A concurrent television promo in the top 30 markets will see on-air product giveaways, with a top recipient winning a "Block Party" with 20 sets of Laser Tag, plus snacks and drinks furnished by local tie-in partners, supported by \$1.5 million in spot TV and \$300,000 in print.

—Karen Benezra

MAXWELL HOUSE CAFE CAPPUCCINO

Advertiser: Kraft Foods

Agency: Ogilvy & Mather, N.Y.

Begins: October

Budget: \$9 million

Media: TV, radio, print

To more squarely peg its cold-weather fare to the holiday season, Kraft Foods is tying its Maxwell House Cafe Cappuccino, in decorative holiday tins, to Twentieth Century Fox Home Entertainment's release of a 50th anniversary edition video of *Miracle on 34th Street*. The promotion will be supported with \$9 million in TV, radio and POP from the two marketers.

Last year, consumption of Maxwell House Cappuccino, a brand with \$9 million in sales for the year-ended May 25 according to Information Resources Inc., was up 21 percent higher in retail outlets that displayed the tin than in retailers who didn't, according to Kraft data.

The holiday promo is designed to reach the brand's 35-and-older female target, who is being wooed by premium coffee marketers, such as Starbucks, now entering the supermarket.

A national FSI Nov. 2 will tout the collector tin and rebate offer as will Kraft's new print campaign via Ogilvy & Mather, N.Y., in November issues of *People* and women's service magazines. The new ads will feature the tagline, "The Magic Without the Machine," which has been used for the brand since its 1992 introduction, as well as two new sugar-free SKUs. Twentieth Century Fox will run network, cable and spot TV ads as well as radio touting the video release Nov. 4 and mentioning the Maxwell House tie-in.

—Stephanie Thompson

Media Person

BY LEWIS GROSSBERGER



Second Rating

IN JUST A FEW FRIGHTENINGLY BRIEF MONTHS, television's new, revised, 100 percent-improved ratings system will go into effect, and according to federal law, anyone who is a parent can then be stopped at random by a police officer and asked how the ratings system works. Should you answer incorrectly, your children will be taken away from you. ♦ At least that's the way Media Person understands this thing. He has been studying the new rules very carefully in order to be able to explain them clearly to his readers, unfazed by the fact that they are the most complicated formula since Einstein started fooling around with nuclear physics. Because in the final analysis it is up to you, the citizens of this great, television-addicted nation, to apply the new ratings with absolute precision day in and day out in order to protect your kids from sitcom-borne bad thoughts that could blight their tiny lives and turn them into degenerate, dope-shooting street scum or worse.

But first Media Person must clear up a potential misunderstanding having to do with the word "ratings." Before this year, TV ratings meant only one thing: measuring how a show or a network was doing in competition with other shows or networks. That time of clarity is gone forever. From now on, whenever somebody says "ratings," somebody else will have to say, "Hold on! What kind of ratings do you mean? Nielsen ratings or content ratings?" People, we are about to enter an era of vast confusion. Great patience and skill—more, unfortunately, than most of us can muster—will be required to survive it.

How do the new ratings (content, not Nielsen) work? Well, to understand that, we must first look at the old ratings, the foundation upon which the new ratings have been constructed, much as a modern, glass-and-steel office tower might be built atop a Mr. Softee-ice-cream truck.

These old ratings, which become obsolete Oct. 1 (except on NBC, which has rejected the new ratings and will go on courageously using the old ones, at least until such time as General Electric president Jack Welch caves in to threats from politicians eager for re-election to screw his company on all manner of profit-affecting legislation and "requests" NBC president Robert Wright to voluntarily adopt the guidelines being cheerfully followed by the

other uncoerced networks) are based primarily on a system of letters. And for variety's sake, an occasional number. But mostly letters. . .

For instance, let's say you have a nice, clean, happy show suitable for all audiences. No shootings. No arterial blood spurting wildly from vessels severed by screaming, ax-wielding maniacs. No flashing of dubious genitalia by purple-haired, tongue-pierced, Satan-worshipping transvestites. Neither sly, Wildean double entendres nor short, guttural Anglo-Saxon synonyms for disgusting bodily functions. A show that could be taped for later viewing by Queen Elizabeth or even Martha Stewart. That show would get a rating of TV-G.

On the other hand, say you have a sophisticated, adult-type show where people take off

their clothes a lot and then climb into bed and appear to be extremely friendly and speak suggestive dialogue like, "Yes! Yes! Yes! Don't stop! Oh, God, please don't stop!!" That kind of show would get a rating of TV-MA, which of course means Not For Your Elderly Mother.

This system was devised by Cactus Jack Valenti, who is often mistaken for a cartoon character due to the comical contrast between his tiny body and his incessant, boastful jabbering delivered in a colorful Texas accent. It was clean, it was simple, it was vague enough to honor the fact that ratings are basically ridiculous because no two humans can agree on what constitutes unacceptable sex, violence or language. Cactus Jack insisted it was here to stay. If anyone tried to interfere, "We'll be in court in a nanosecond," he thundered.

Coming under renewed pressure from the Coalition of Perpetually Outraged People and their allies in Congress, Cactus Jack immediately ran away and was never heard from again. The network executives he represented waved white hankies. Al "I Am Your Next President" Gore proclaimed, "Today, America's parents have won back their living room," causing an excited Media Person to leap to his feet shouting, "Tomorrow the breakfast nook!"

After a lengthy test period of 136 seconds, the ratings system had been found wanting.

The new, improved ratings retain the Valenti

Method as their core but add to it. You see, the Coalition of Perpetually Etc. feel that to make wise viewing decisions, they need more detailed information. Thus a show such as Stephen Bochco's new *Brooklyn South* will be now rated TVMA—SVSDBFADPEPWYBT-CJSRPTBW. That, of course, means the show contains: Sex, Violence, Suggestive Dialogue, Bathroom Functions, Ageism, Disrespect to Pets, Excessive Perspiration, Wanton Yodeling, Bad Toupee, Constipation Joke and Subtle Reference to the Pelvic Regions of Tall Blond Women.

Media Person knows it may seem a bit daunting at first, but trust him: Eventually you will be able to read and speak Ratings as though it were your native tongue. ■

NBC will go on courageously using the old ratings, until GE president Jack Welch caves in to threats from politicians eager for re-election.

Thank you...

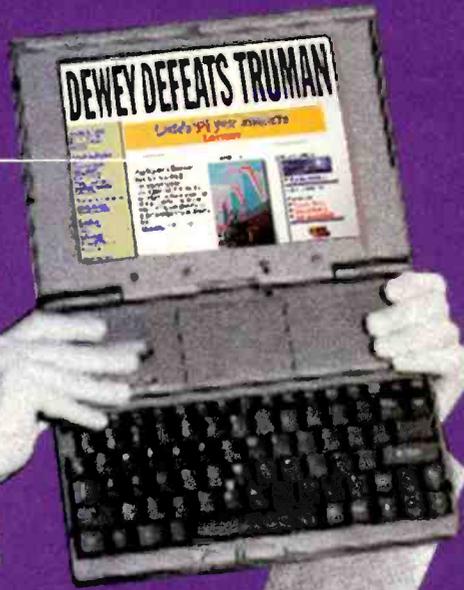
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