

MEDIA WEEK

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Vol. 8 No. 13

THE NEWS MAGAZINE OF THE MEDIA

March 30, 1998 \$3.25

RESEARCH

Optimizing The Upfront

New planning tools could affect buying patterns in this year's market; buyers and sellers disagree over how

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NEWSPAPERS

Audit Bureau Proposes Rule Change

Would allow newspapers to sell discounted subs to selected groups

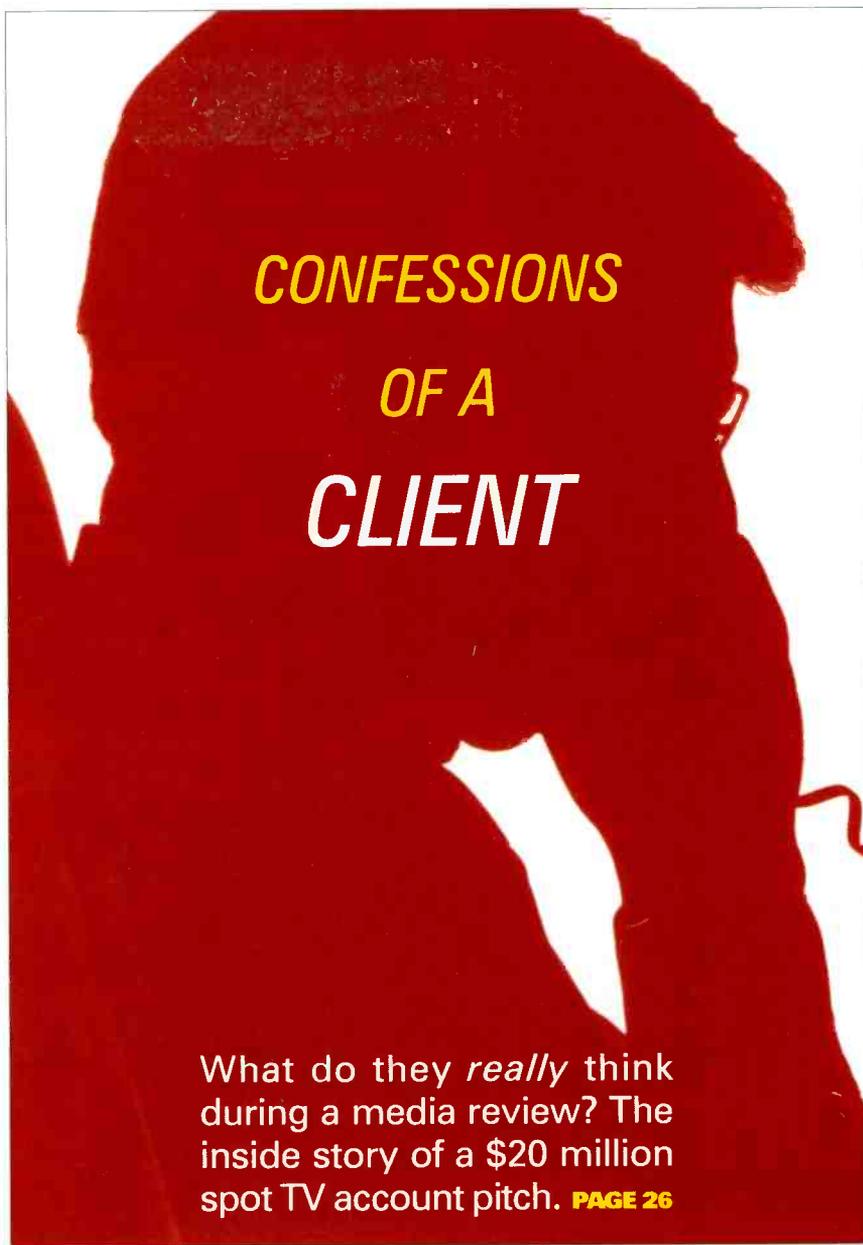
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THE MARKETPLACE

A Slowdown In 2d Quarter Scatter Sales

Winter Olympics, NFL, 'Seinfeld' factors combining to soften market for the networks

PAGE 9



BILL GALLERY/VPNT

MARKET INDICATORS

National TV: Slow

Second quarter is still soft for the major networks. The WB reports strong interest in its top shows, but buyers say it's not representative of the market.

Net Cable: Strong

Second quarter is selling fast, with CPM pops at 10 percent. Telecomm and computers are buying as upfront hopes run high. Kids market may be held up until the end of April.

Spot TV: Robust

Market remains tight through second quarter. Movies are hot, with studios making buys for May and June "pre-summer" openings.

Radio: Consistent

Sales are booming in most categories. Autos are spending heavier in recent weeks. An increase in national radio networks could scare off local advertisers.

Magazines: Cautious

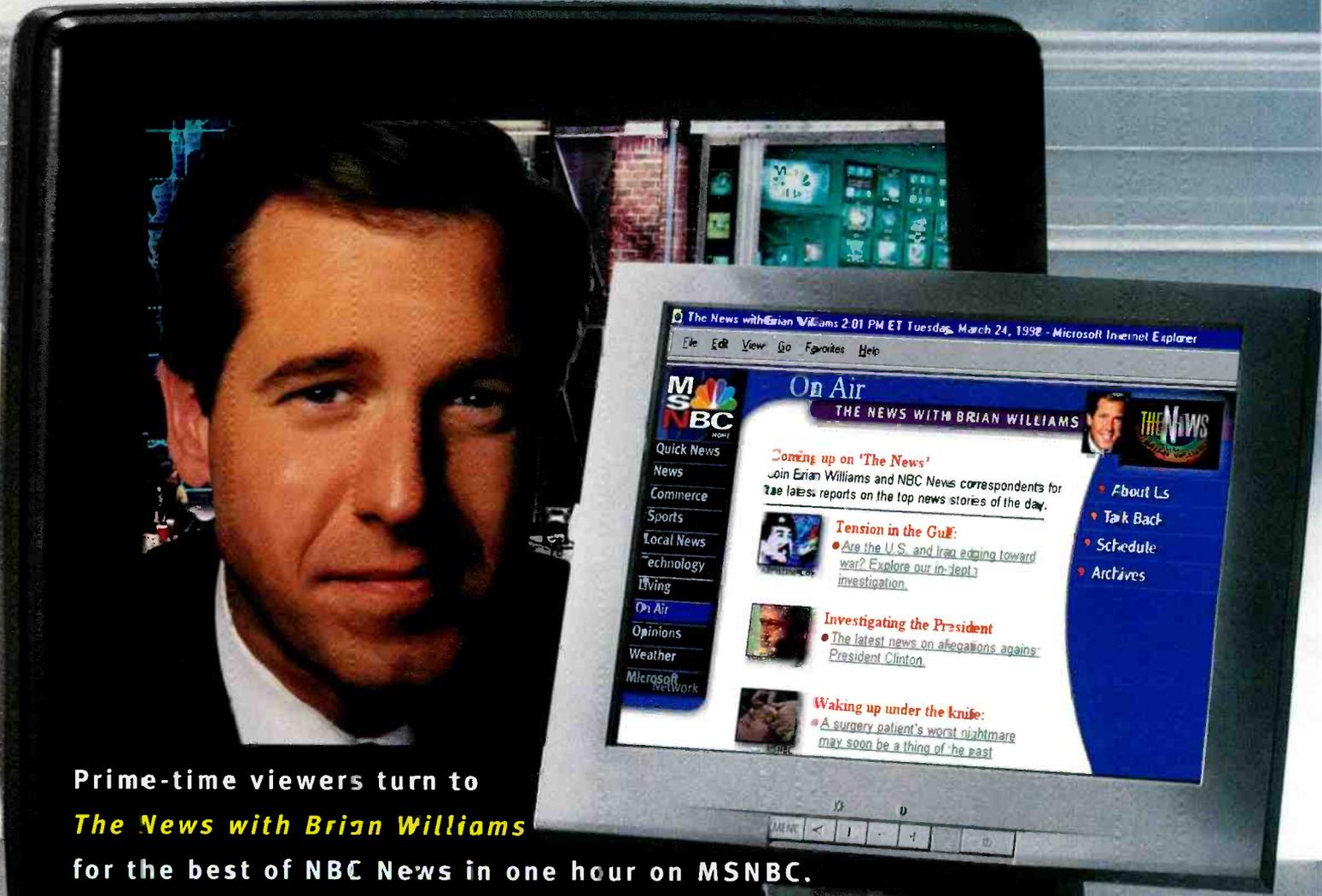
With third quarter nearing, epicurean titles expect a wait-and-see attitude from drugs and remedies, autos and large food companies. Travel, confections and snacks will deliver big-time in May issues.

Upfront Could SAG

An actors strike may chase clients to cable PAGE 4



Big News for The News with Brian Williams



Prime-time viewers turn to
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for the best of NBC News in one hour on MSNBC.

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Source: Nielsen Media Research, Galaxy Explorer Program Data, February 1998 Vs October 1997. Percent increases based on 9pm ET Telecast HH and A25-54 000s.

Laura K. Jones

APR 01 1998

AT DEADLINE

FCC Retreats on Free Airtime for Politicos

FCC chairman William Kennard last week backed off from his plan to have the agency consider free airtime for candidates in federal elections. In response, Sen. John McCain (R-Ariz.), chairman of the Senate Commerce Committee and one of Kennard's most vocal opponents, issued a two-word press release: "I'm pleased." Kennard was recently asked by President Clinton to look into whether the FCC had jurisdiction to impose free airtime requirements on broadcasters as part of their public service obligation. Kennard's announcement that he would pursue the idea provoked Rep. Billy Tauzin (R-La.), chairman of the House Telecom Subcommittee, to propose a bill to block the FCC from using any of its budget to review the matter. The Senate threatened to add such a rider to the Bosnia emergency-funding bill. Meanwhile, in every appearance at appropriations hearings recently, Kennard has been lambasted. In his statement last week, Kennard admitted that it would be impossible in the current climate to push the airtime issue. However, the FCC will continue to solicit comments and advice. Paul Taylor, a leading Washington proponent of free airtime, said he was not depressed by Kennard's retreat. "We have seen the vehemence of Congress and the broadcast lobby in opposition to it, but we know there's support for it among the public," Taylor said. "The issue will be getting more attention over the next several months."

Seeds of Paxson Sale: 'Poppycock'

In response to published reports that Paxson Communications is considering selling some or all of its 70-plus television stations and abandoning efforts to launch a seventh network (billed as PaxNet), Dean Goodman, president of Paxson Television, issued a terse statement: "Poppycock." Goodman noted that West Palm Beach, Fla.-based Paxson "possesses significant capital resources" for acquiring more TV stations and programming, including \$630 million from last year's sale of its radio station holdings to Clear Channel Communications.

Fox Kids Packages Creepy Idea

Taking aim at ABC's highly rated new "One Saturday Morning" programming block, Fox Kids Network said last week that it will package three "creepy" series under the banner "The No Yell Motel." Effective April 4, Fox Kids will be airing *Goosebumps*, *Eerie Indiana: The Other Dimension*, and *Ultimate Goosebumps* within a 9-10:30 a.m. rotation.

Carat North America to Buy Mass. Agency

Carat North America, the national independent media specialist, has agreed to acquire Newton, Mass.-based Freeman Associates, a media agency for high-tech and information technology marketers. Carat will pay \$5 million upon closing and an additional \$7.5 million, subject to Freeman meeting certain growth objectives over a three-year period. Freeman, with billings of about \$175 million annually, counts America Online among its clients.

Worth Parent Loses Fidelity, Gains Partner

Capital Publishing has found a new investment partner, thereby cutting its ties to former majority-owner Fidelity Capital, the business development and venture capital arm of Fidelity Investments. Announcement of the partner is expected next week, pending both the completion of due diligence and Justice Department approval, as required by the Hart Scott Rodino Act. New York-based Capital, publisher of *Worth*, *Civilization* and *American Benefactor*, began its search last November through the investment banking firm of Ladenberg, Thalman and Co.

Addenda: After nearly a year at the helm of *Mirabella* as editor, **Roberta Myers** has been promoted to editor-in-chief... **Mark Begor**, vp for investor communications for NBC parent General Electric, has been named senior vp and chief financial officer. He replaces Warren Jenson, who is joining Delta Air Lines... Fox news veteran **Susan Sullivan** has been named news director of WNYW-TV in New York. Sullivan moves over from sister Fox-owned WTTG-TV in Washington, where she served as vp/news director since 1996... Financial talk radio pioneer **Bernard Meltzer** died last week. Meltzer, known as "Uncle Bernie," hosted *What's Your Problem* for 20 years on New York's WOR-AM. He was 81... **Irvin Kornfeld** has been named vp of Billboard Music Group and associate publisher for *Billboard* magazine, published by BPI Communications, publisher of *Mediaweek*. In his new position, Kornfeld will be responsible for ad sales for *Billboard* and *Musician* magazines.

Correction: Due to erroneous information supplied by a public relations firm connected with the show, the company providing the radio simulcast of A&E's recent *Live by Request* special with Michael Bolton was incorrectly identified (Cable TV column, *Mediaweek*, March 16). MediaAmerica Inc. handled the simulcast.

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MTV's Graden dances to a 14-to-24 beat

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MEDIA WIRE

Bulmer Leaves *Family Circle* For Workout as *Fitness'* Pub

Diane Bulmer will be flexing her publishing muscles at Gruner + Jahr's *Fitness*. After more than three years with G+J's *Family Circle*, the last two as associate publisher, Bulmer has joined the women's health book as publisher. *Fitness'* previous publisher, Margery Gladstone, recently left to join *American Health for Women* at Readers' Digest Publications.

Bulmer, 37, has held senior-level advertising management positions at G+J's *YM*, Rodale's *Prevention* and Hachette Filipacchi's *Woman's Day*.

Fitness had a very strong 1997, with advertising pages up by 22.6 percent to 720 and paid circulation increasing by 18.8 percent to 912,646. The title publishes 10 issues per year. "If I take all the competitive spirit gleaned from *Family Circle*," Bulmer said, "and apply it...we can really boost the volume at *Fitness*." —Lisa Granatstein

Disney-Kellogg Harmony Seen on UPN Kids Block

Though studio and network officials would not comment, Buena Vista TV's Disney-Kellogg afternoon kids block may wind up on UPN after all, said executives close to the recently jump-started negotiations. The deal, one executive said, could come as early as this week.

Talks between BVTV and UPN derailed in late January. At that time, believing that an agreement with UPN was in place, Buena Vista pulled the four half-hour animated shows comprising the Disney-Kellogg syndicated alliance package off the market at the National Association of Television Program Executives convention (*Media-week*, Feb. 2).

UPN president Dean Valentine, who joined the network last fall after running Disney's television animation and prime-time programming operations, has long admitted his fondness for the Disney kids shows, many of which he helped develop. Why UPN and Buena Vista began talking again remains unclear in the wake of bad feelings and bruised egos on both sides after the January falling-out. And while there appears to be (continued on page 6)

Upfront's SAG-ging

Media buyers say they will hold and cut budgets

NETWORK TV / By Betsy Sharkey

If the potential for a strike by members of the Screen Actors Guild still looms as the May upfront season begins, a distinct possibility since the SAG contract does not expire until June 30, agency media executives suggest it will likely delay their upfront commitments, affect what their clients are willing to pay and determine where their money will be spent. "If it becomes an issue, we would expect a delay in the upfront negotiating period, extending the upfront weeks into the summer," said Larry Cole, Ogilvy & Mather executive vice president/U.S. media director, fresh from conversations with his broadcast buying team just back from attending the networks' development presentations. "And a strike or any delay of the fall season would certainly have a bearing on pricing."

"If the networks' can't put on fresh programming in the fall, cable will benefit from scatter dollars," said Bill Crossdale, president of broadcast for Western International Media. "Cable today is a viable alternative that wasn't really there in '80 [when SAG members went on strike from July through October]." Regardless, he went on to say, if there is no SAG contract or if the fall season looks to be delayed, all buyers will build in pricing contingencies.

"It's not just the potential loss of audience, it's the serious loss of perceived value," said Allen Banks, executive vp/media director for Saatchi & Saatchi North America. "There is an expectation that comes with having a new season—from new brands launched in that highly promoted time, to new ad campaigns that are introduced. There would be an intrinsic loss that would go beyond any audience erosion."

Those sentiments among the media buying community could make for a devastating upfront for the networks, which are already heading into the negotiations burdened by a very soft second quarter with ad rates falling off between 5 and 15 percent (see story, page 9).

The first look at how close, or how far, the Guild—which is negotiating alongside the American Federation of Television & Radio Artists—is from resolving its differences with the networks and the Alliance of Motion Picture Television Producers, will come at midnight April 2—the fast-track deadline set to try



Cheryl Ladd and David Doyle picket Fox Studios during the SAG strike in 1980.

to hammer out an agreement. If no agreement is reached, the current gag order that keeps all sides from publicly discussing the differences would end. "April 2 is a critical time. There's a lot of stuff on the table and we won't know until then where everybody stands and how entrenched in their positions they are," said a Hollywood exec close to the negotiations.

The concessions that SAG is seeking are primarily in television. Among the most contentious issues—a demand that for salary purposes, Fox, UPN and WB be classified "networks"—is a point that several network executives said would never be agreed upon because it would cripple Fox and potentially shut down UPN and WB. Also contentious are a request for an 8 percent, across-the-board in-

And What About T

RESEARCH / By Eric Schmuckler

Optimizer" is the buzzword du jour in media circles. Interest in these computerized planning tools has snowballed since Procter & Gamble made them a factor in its consolidation pitch late last year. Some media research execs believe optimizers could have a significant impact on the coming upfront market, accelerating the shift of money from broadcast to cable. Most people, however, expect the impact to be minimal this year. Says Peter Chrisanthopoulos, president of broadcast and programming at Ogilvy & Mather: "Optimizers will be a very useful tool to assess planning and buying strategies

Fortunes

actors halt production

crease in compensation each year for the three-year term of the contract; a hike in cable residuals; and doubling residuals from foreign telecasts of U.S. television programming.

"There are three critical groups in this town: directors, who have the most business savvy; writers, who are more creative but still have some business sense; and actors, most driven by ego and a guild where 80 percent of the membership is unemployed or work as waiters," said one veteran studio executive, who would not speak for attribution. "Anyone who says they can predict what the actors will do is either lying or crazy."

Because syndicated programming is not tied to the same schedules as the networks, in some cases those shows would be better able to ride out a strike. Said Bill Hamm, senior vp/drama for USA Networks Studios: "Due to our tradition of early starts on the production of *Hercules* and *Xena*, we would have enough episodes of both shows to last through the November sweeps."

"We have to be concerned with the value of prime time to begin with," said Saatchi & Saatchi's Banks. "If there is no new season in the fall and the audience goes elsewhere, you have to wonder if all of that audience will come back when the new shows do finally come on the air." ■

Optimizers?

in the future. But one still needs to place value judgments on the product category and daypart."

Optimizers crunch rating, pricing, reach and frequency data in all TV dayparts to determine an "optimum" schedule for each client's needs. They offer "the promise of adding value in a lower cost-per-reach-point," said Rich Hamilton, CEO of Zenith Media. "They are gradually causing us to change the way we look at scheduling and move away from the restrictions placed on it by traditional dayparts."

"Clients are demanding more accountability, more science," explained David Marans, director of media research J. Walter Thompson's

NFL Offensive Coordinators

Larry Fried to integrate ABC/ESPN grid sales; CBS taps Taranto

TV SPORTS / By Langdon Brockinton

In an effort to integrate ABC and ESPN's advertising sales efforts on their National Football League packages, ABC executive vp Larry Fried has been named to oversee NFL sales for the two networks. Fried, who is executive vp of marketing and general sales manager for ABC, last week added the title of executive vp, NFL sales.

The move puts Fried in charge of sales for ABC's *Monday Night Football*, ESPN's Sunday-night telecasts and the two networks' other NFL-related programming. The ESPN and ABC Sports sales staffs will each continue to pitch potential NFL advertisers, but Fried will have a supervisory role. Brian Sikorski, ABC vp of sports sales, will report directly to Fried, while Jeffrey Mahl, senior vp, advertising sales at ESPN, will coordinate his NFL activity through Fried.

CBS last week also named a director of NFL sales, a new position at the network. Tony Taranto, a prime-time account executive, will fill the slot. In his new year-round job overseeing NFL sales, Taranto will report to Scott McGraw, CBS vp of sports sales.

Coordinating the sales efforts of ESPN and ABC Sports has long been under consideration at the two networks (*Mediaweek*, March 2), and last week's developments on NFL sales are seen

as the first step toward greater collaboration in the future between the two Walt Disney Co. divisions. Indeed, some sources close to the situation are predicting an eventual merger of the ESPN and ABC Sports ad sales forces.

For the past several weeks, each side has been angling to be the overseer of a combined NFL sales effort. With Fried now in place, the two networks can finally kick off their NFL selling in earnest for the upcoming season. The 1998-99 NFL schedule is expected to be set in the next week or two.



Two-night package: ESPN, ABC seek Sun.-Mon. ad deals

IDA MAE ANSTUETZ/ABC

Automotive advertisers are likely to be the first target of ABC/ESPN. The two other NFL rightsholders, Fox and CBS, have already begun approaching automakers, media buyers said. They expect the initial asking prices for *Monday Night Football* to be at least 20-25 percent above last season's rates.

The NFL's TV partners will be scrambling to recoup the exorbitant rights fees they agreed to pay in their new eight-year deals with the league. Together ABC and ESPN will pay \$9.2 billion over the life of the contract. So, according to several ad agency executives, it makes sense for the networks to have a point person like Fried to oversee sales. Said one buyer: "There's so much money involved, it makes sense for them to pay extra attention." Fried declined to comment. ■

USA. But an optimizer system "can't just spit out numbers," he added. "It should accommodate the real world. You can't negotiate for three GRPs in a daypart."

Most people assume that if optimizers were widely used in this upfront, they would push money to cable and from broadcast prime time to cheaper dayparts. "Certainly the ideas of optimization—that high ratings don't buy reach, that you spread it out by dayparts and types of TV—the optimizer gives people permission to do it," said Erwin Ephron, a partner at Ephron Papazian & Ephron. "The tools will have little play this time, but the psychology will have great impact. I think prime time's going to take a real hit, but who knows?"

Buyers and sellers, for the most part, play

down the impact of optimizers for now. "Agencies aren't using it as a tool against us," said one top cable sales exec. "It's a negotiating ploy and scare tactic to try to get lower rates." Predicted Marvin Goldsmith, ABC's president of sales and marketing: "I don't think we'll hear anything about optimizers this upfront. Advertisers will say, 'I want *Dharma* and *Drew Carey* and *The Practice*.' I don't know any brand manager who came up to the media guy and said, 'Congratulations on your four GRPs last night.'"

"I don't know if they'll make a difference in selling the product, but people like to see their commercials on the air, in an environment they can be proud of," noted one buyer. "Personally, I hope a lot of people use optimizers and pull out of prime time so I can buy it cheaper." ■

MEDIA WIRE

more confidence that this time the deal will go through, there is also word that UPN is continuing talks with sister Viacom company Nickelodeon about supplying an afternoon block of kid-targeted shows. Buena Vista, meanwhile, is said to be in conversations with UPN rival the WB about placing the Disney-Kellogg package on that network. — *Betsy Sharkey*

Vote Lifting Ban on Cameras In Courts Hailed as 'Victory'

The House Judiciary Committee has adopted a judicial reform bill that would end the ban on television cameras and microphones in federal courts. The bill, which passed last week by a 12-8 vote, now awaits full House action. If approved, the bill would give federal district and appeals court judges the option of allowing cameras in their courtrooms during a three-year experimental period.

The camera provision was added to the reform bill by Reps. Steve Chabot (R-Ohio) and Charles Schumer (D-N.Y.). The vote was relatively close after several committee members opposed releasing the bill due to their concerns about witness safety if cameras were allowed. Most states permit such coverage in courts and, in certain instances, do not show the faces of testifying witnesses.

Barbara Cochran, president of the Radio-Television News Directors Association, praised the vote as a step in the right direction toward the public's right to know. "This is a great victory for electronic journalists and the public they seek to inform," she said. — *John Consoli*

Philadelphia Daily News Taps Foley as No. 2 Editor

Expect more uplifting stories involving minorities and coverage to help women readers protect their families under the *Philadelphia Daily News'* new managing editor. Those issues are at the top of Ellen Foley's agenda. Foley is leaving the *Kansas City Star* as assistant managing editor/features to become the *Daily News'* No. 2 editor, effective April 13. Both papers are owned by Knight Ridder. Foley succeeds Brian Toolan, who left last month to become editor of the *Hartford Courant*.

"There are (continued on page 8)

Dailies Want Demo Audits

ABC proposes rule to allow discounts for selected reader groups

NEWSPAPERS / By Dori Perrucci

The Audit Bureau of Circulations has proposed new reporting rules that will allow newspapers to specify types of readership while maintaining the rule that subscribers must pay at least 50 percent of the regular price to qualify as paid. The ABC action reverses an earlier proposal that would have allowed daily papers to count deeply discounted subscriptions as paid circulation.

"What this shows is an appetite and a willingness for newspapers that want to market and price themselves more flexibly," said Jay R. Smith, chairman of the joint Newspaper Association of America/ABC panel that developed the rules. Discounting is "a very real issue for us. What we're saying is, 'Come on, let us play more aggressively'" with other local media.

At a meeting earlier this month, the ABC board gave preliminary approval allowing publishers to create separate basic prices for distinct, non-geographic market segments, such as senior citizens, students, apartment dwellers or even employees of a given corporation. The rules will go into effect pending the board's final okay at its meeting in July.

Current ABC rules on paid circulation allowing publishers to offer 50 percent discounts on basic subscription prices wouldn't change under the proposed rule change, said Jeremy L. Halbreich, president and general

manager of the *Dallas Morning News*, who heads the task force studying the issue. An earlier proposal to allow 75 percent discounts from the regular sub price was scotched.

In effect, the proposed rule change would allow papers to set different rates for different groups—so long as the rates are at least 50 percent of the basic sub price. Also, papers would be allowed to report circulation among up to 10 distinct readership groups on audit statements. Halbreich said the revised rule, if approved, "permits newspapers to break out segments of demographics and to set new prices, if they so choose, and to report them out. So there is some additional information for advertisers that is being offered. It's a move in the direction of more marketing flexibility for newspapers."

The proposed change would make sense for clients, said Jack Cohen, director of print and outdoor media buying at DDB Needham in New York. "Even if a senior citizen is paying 50 percent, they're still indicating that they want to read the product. And in the case of young people, I'm all for getting them to read the newspaper. The important part about the word 'paid' is that there is still an intent to read."

"By and large, advertisers are interested in reaching young people," and discounted subscriptions might be the way to get them started, Cohen added. ■

A New High-Water Mark

Though the Big Four's erosion has slowed, basic cable keeps rising

TV RATINGS / By Jim Cooper

As the broadcast network chiefs try to figure out a way to put a new unified face on their business, basic cable continues to munch on their ratings and ad revenue pies. Once again, cable's gains are coming at the expense of ABC, CBS, NBC and Fox.

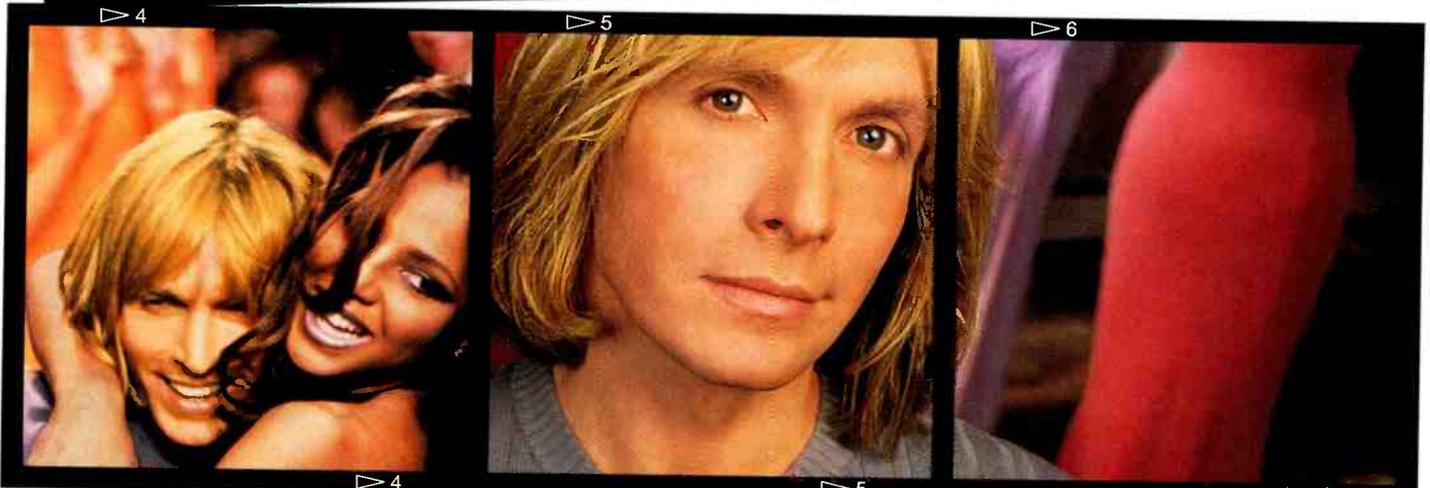
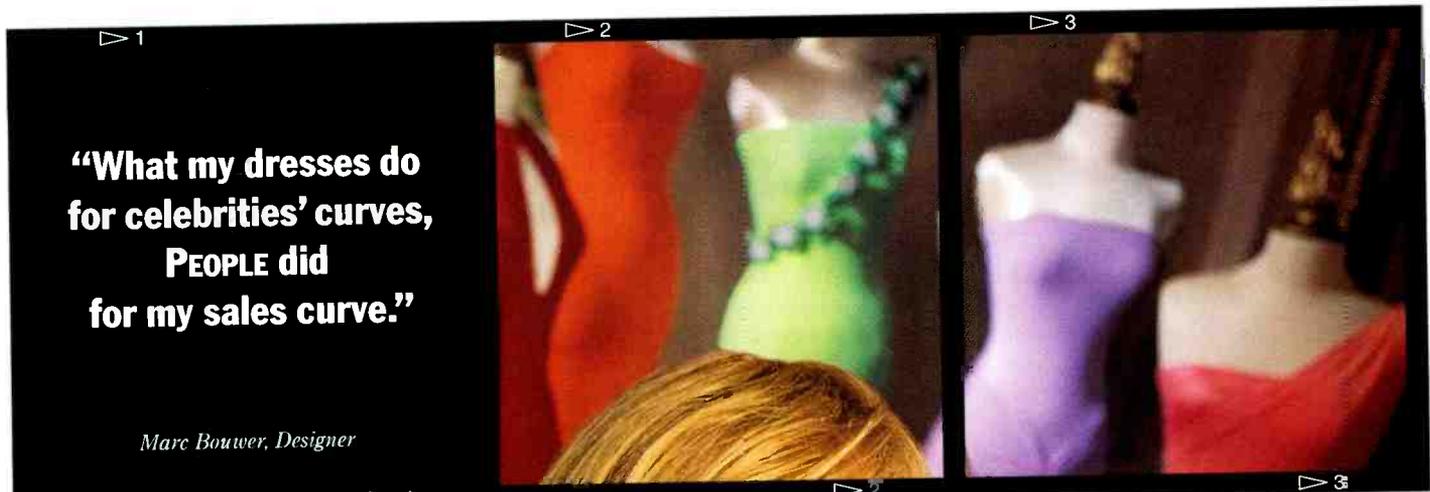
Cable's ad revenue grew more than 22 percent in 1997 to a record high of \$5.78 billion, up from \$4.7 billion in 1996, the Cabletelevision Advertising Bureau announced last week, based

on its analysis of data from Competitive Media Reporting. The numbers show that while cable's share of all TV advertising revenue grew by about 3 percent over '96, the Big Four's share dropped by 3 percentage points. Syndication's share remained unchanged.

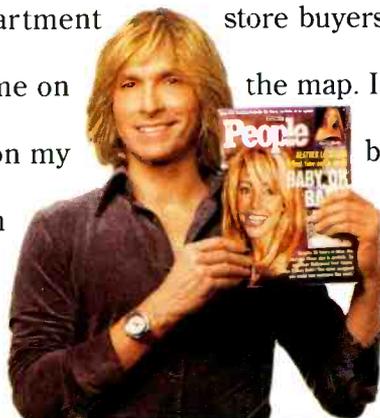
Over the past five years, basic cable's share of total



Full Nielsen: Monday Nitro



► Celebrities like Toni Braxton clamored for Marc Bouwer's fitted designs. But after he was profiled in PEOPLE, legions of stylists, department store buyers and new customers nationwide chimed in. "Appearing in PEOPLE literally put me on the map. It brought my clothes to a much wider audience, which had incredible impact on my business." If you'd like your fashion or beauty advertising to get double takes from nearly 38 million fashion-conscious readers, call our publisher, Nora McAniff, at 212 522-2028.



People weekly **Performs** SM

MEDIA WIRE

stories of unsung heroes in our communities of color that often have not reached the mainstream press," said Foley, adding that she expects to redirect some members of her 160-person editorial staff to such stories. And women readers want "intelligent pointers on how to simplify their lives" without a preachy tone, Foley said.

With the *Daily News*' circulation relatively flat at 175,290, Foley acknowledged her plan faces the conundrum of regaining lost readers in Philadelphia, a city that has experienced one of the largest exits of white population in recent years. Foley, 45, also is mindful that she has a lot to learn as she becomes a tabloid manager (under *Daily News* editor Zachary Stalberg) after a 23-year career working on broadsheets. "Coming from a broadsheet, we certainly have ideas about what sells papers and what doesn't," Foley said. "But clearly the foundation of the tabloid press is four-fold—crime news, men's sports, local enterprise and the strong voices and attitude" provided by columnists.

Prepare to Adjust Frequency, FDA Tells Health Community

The U.S. Food and Drug Administration last week warned healthcare facility operators to be aware that TV stations are beginning to transmit digital signals on previously unused channels, which could disrupt heart monitors and other wireless medical monitoring equipment. The warning comes after Dallas TV station WFAA's first digital broadcast on Feb. 27 caused heart monitors to temporarily malfunction at some area hospitals. The problem was later fixed (*Mediaweek*, March 23).

Because the FCC had previously classified healthcare facilities as secondary users, they were allowed to run wireless monitoring devices on previously unused TV broadcast channels. But once broadcasters begin using these channels for digital, hospitals will have to find alternative airwaves.

The FDA alert immediately applies to the 10 top TV markets, where stations are scheduled to begin digital transmission by Nov. 1. All markets are expected to begin digital by 2003. Healthcare facilities were also urged to check with the FCC to determine when their respective markets will be affected. —JC

TV ad revenue has grown about 9 percent, about the same percentage share lost by the broadcast networks during that period.

In reporting the CMR findings, Joe Ostrom, CAB president/CEO, predicted that basic cable ad revenue could grow by another \$1 billion by the end of 1998 and that cable could surpass \$10 billion in total advertising income, including national, regional and spot, by 2000.

Cable's ad growth is made possible by its ratings growth, and ratings for this year's first quarter were no exception. Several midsized networks reported strong ratings increases. USA Network led cable with a 30 percent surge, from a 2.0 to a 2.6; Lifetime grew from a 1.5 to a 1.8; CNBC went from a 0.5 to a 0.7; FX went from a 0.6 to a 1.0; and Family Channel was up from a 1.1 to a 1.4. Some networks did stumble: ESPN's rating dropped 23 percent, from a 1.3 to a 1.0.

Basic cable hit its highest prime-time rating ever (a cume 24) during the week ending

March 22, according to Nielsen Media Research numbers. During that week, basic cable's prime-time delivery increased by 4 million homes, to a record 23.5 million, and its prime-time share climbed six points, to 40.1.

"Most of [cable's] numbers are up, and this bodes well for them for the rest of the year," said Bill Croasdale, president of broadcast for Western International Media.

"The ratings [increases] are spread across networks as well as programming types," said Bob Sieber, vp of audience development for Turner Broadcasting. Sieber pointed out that on Monday, March 16, basic cable—led by USA's *Moby Dick Part II*, Comedy Central's *South Park* and TNT's *WCW Monday Nitro*—earned a record 28.9 average national rating, with 16 different programs on nine different networks averaging 1 million or more homes. The prime-time viewership of ABC, CBS, NBC and Fox was flat that night, declining from a 33.3 to a 33.1. ■

Fox/Liberty Adds 2 Channels

Deal for 33% stake in Speedvision/Outdoor Life brings total to 6

CABLE NETWORKS / By Jim Cooper

After four months of negotiations, the owners of Speedvision and Outdoor Life agreed last week to sell a 33 percent stake in the two cable networks to Fox/Liberty for \$100 million. "This has been a handshake moving toward a deal since Christmas," said Roger Werner, president/CEO, Speedvision/Outdoor Life.

The deal will add cash and production and promotion clout to the two networks. It will also add more subscribers, courtesy of Tele-Communications Inc., parent of Liberty Media. The current equity partners in Speedvision/Outdoor Life—Comcast, Cox and MediaOne—have contributed at least 2 million subscribers each. Executives familiar with the deal said TCI's contribution is comparable.

Speedvision (14.5 million subs) and Outdoor Life (13.5 million) have struggled to pick up subs on systems outside their ownership family. The networks' viewership is not measured by Nielsen.

"Fox will give their programming a boost, and the national exposure they've been lacking," said an executive of an

operator that does not hold an interest in the nets.

Under the new ownership structure, both Fox/Liberty and Cox will hold one-third stakes in Cable Network Services, the partnership that operates the two channels. Comcast, MediaOne, Roger Werner and Daniels Programming will own the remaining third.

Fox/Liberty's stake in Speedvision/Outdoor Life boosts the company's portfolio to six cable services. The others are Fox Sports Net, FX, Fox Sports World and FiT TV.

Werner said he hopes that with the help of cross-promotion on the four Fox/Liberty networks, he can grow Speedvision and Outdoor Life to 20 million homes each by year-end. In addition, the deal enables the two services to

call upon the resources of Fox/Liberty to create higher-quality programming. Werner pointed to Formula One auto racing as an example of programming Speedvision and Fox/Liberty will present together. "You'll see more sports event programming from us," Werner said. ■



In the hunt: The deal should add viewers for Outdoor's *Wild Africa*.

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Scatter's Looking Flatter

Many factors influencing soft second-quarter network market

THE MARKETPLACE / By John Consoli

The broadcast networks' overall soft second-quarter scatter market so far can be attributed to an assortment of influences from last year and the future, according to ad agency buyers. Among the factors:

- An inflated marketplace during last year's upfront and lower-than-expected ratings that have led a larger number of advertisers to exercise cancellation options.

- Heavy spending on the Olympics and on the May 14 finale of *Seinfeld* and season finales of *ER* and *Mud About You*.

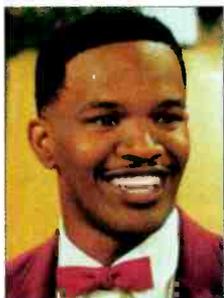
- Beer, auto and financial services advertisers holding back some second-quarter dollars in anticipation of stiff CPM increases from CBS, Fox and ABC for NFL coverage this fall, as the networks seek to recoup some of the billions spent to renew their contracts.

"A lot of advertisers who were normally scatter buyers went upfront," said one buyer who declined to speak for attribution. "Guys who used to spend 70 percent on scatter and 30 percent on upfront decided to put all their money upfront. Many did so with cancellation options and by January found they had budget squeezes. Cancellations began coming in for the second quarter."

While NFL advertisers expect much higher CPMs than last year, others believe the soft second quarter will mean lower CPMs for the fall prime-time season. They project this year's upfront CPM increases for the major networks

will be only be in the range of 3 percent to 4 percent over last year, compared with the 8 percent to 9 percent hike the networks charged for the 1997-98 prime-time season.

One network that says it has not felt the adverse effects is the WB. Said Jed Petrick, the network's vp of sales: "We've written more scatter business in the second quarter than ever before." Petrick said he has signed 15 deals, of



The WB's Foxx is in demand.

which four are new advertisers. Petrick said WB has sold time for April, May and June with advertisers particularly interested in *Dawson's Creek*, *Buffy the Vampire Slayer*, *Seventh Heaven* and *The Jamie Foxx Show*. "We also started writing some [upfront] kids' business, and we've written some business for the [prime-time] upfront season," he said.

Several media buyers pointed out that the WB is not representative of the market. "I think they have a great story to tell with *Dawson's Creek* and *Buffy*, but it has to be put in perspective," said another buyer who also declined to be identified. "They still get 3 or 4 ratings for their top shows, while the other networks can get double digits."

Sales execs for NBC, CBS, ABC and Fox were previewing pilots on the West Coast last week and were not available for comment. ■

CABLE TV

Tele-Communications Inc. wants you to bank on them, literally. The country's second-largest cable operator last week linked with BankAmerica and Intuit, the makers of Quicken personal accounting software, to offer banking services over cable via the new digital set-top boxes TCI is currently rolling out to customers. The three partners will set up a new company that will create services allowing cable customers to bank, pay their bills and taxes, and buy insurance, all via the TV set. With the deal, Intuit joins Microsoft and Sun Microsystems as a TCI software partner, which increases the number of technology partners that TCI is working with. TCI chairman John Malone has publicly spoken about not letting Microsoft dominate TCI's software/technology ventures. TCI president Leo Hindery also hinted that Barry Diller's USA Networks could also have a future retailing role in the new digital-TV service.

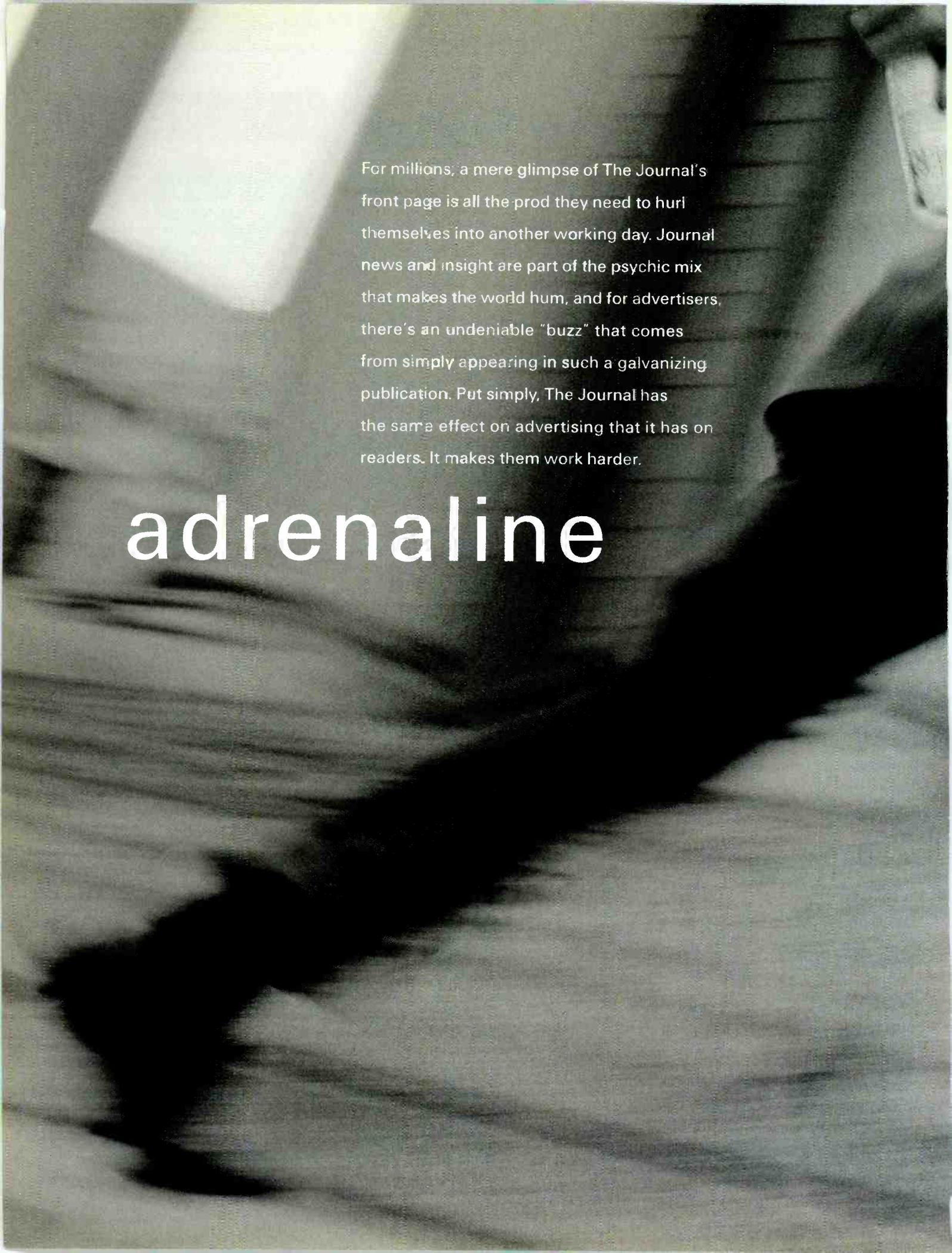
Addenda: Citing the spinoff of its satellite business and an accounting change, TCI reported a loss of \$392 million in the fourth quarter of 1997. The country's second-largest MSO reported profit of about \$722 million during the same period in '96...Fox Family Channel named Eytan Keller senior vp of reality-based programming and specials. Keller comes to the new position from his Keller Productions, which handled all TV development for Goldwyn Entertainment. —Jim Cooper

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NETWORK TV

The kids upfront's delayed start this year signals the return of a more orderly market, according to Jon Mandel, senior vp of Grey Advertising. Mandel, one of the largest agency buyers of kids inventory, said last week that he's glad "the industry has woken up to the fact that it's in its best interest to have a rational marketplace. We have to start thinking about our clients first. And the closer you can get to September [the start of the new season]...the better it is for everybody. There has never been a rationale for doing kids upfront so early. This is not a game, this is a business."

ABC's telecast of the 70th Annual Academy Awards on March 23 earned a 34.9 household rating/55 share, the highest rating for the Oscars since 1983, when *Gandhi* was voted best picture and the telecast delivered a 38/59. The highest-rated Oscar broadcast of the past 30 years was in 1967, when ABC recorded a 53.9/75 and *A Man for All Seasons* won for best picture. This year's Awards lasted 3 hours and 40 minutes, falling eight minutes short of the record. That dubious award went to the 1996 ABC telecast, which ran for 3 hours and 48 minutes. The shortest telecast was 2 hours and 25 minutes in 1975, when the Oscars aired on NBC.

CBS' May sweeps programming will include a move to build on the popularity of the network's Sunday-night hit *Touched by an Angel* with a TV movie based on the series. Also, fans of *Dallas*, the popular drama series that aired from 1978-1991, will get a flash of nostalgia when CBS offers a reunion movie during the sweeps entitled *Dallas: War of the Ewings*.

Mitchell Metcalf, vp of prime-time research, West Coast, for ABC has been promoted to senior vp, research and planning for the network. In his new post, Metcalf will supervise both the East and West Coast research groups, including all program testing, audience measurement and analysis, marketing research and social research. Metcalf will also develop new methods to test programs and create ways to monitor viewer reaction. —John Consoli

Graden Tunes New Shows

MTV programming chief leads a return to music with four series

CABLE TV / By Jim Cooper

The M in MTV is making a comeback under the watch of its new head of programming, Brian Graden. MTV is restringing its prime time, unveiling plans for a block of four music video-based shows that will run from 8-10 p.m. weeknights starting April 6.

"What we're doing here is thinking about our core programming, which is the music video celebrated on a new level, and the shows we are announcing first are the most tonally consistent with that idea," said Graden, MTV's executive vp of programming. So far, Graden has two new shows for the block, *Artists Cut* and *Say What?* MTV's *Rockumentary* series also is slotted for the block, along with a daily countdown of the top 10 viewer video requests.

On *Artists Cut*, musicians offer up insights on the making of their songs and videos. *Say What?* will run song lyrics in a crawl beneath the videos.

The shows are the first to be selected for the network from among 20 pilots—MTV's most aggressive development schedule ever, representing a budget increase of 20 percent to 30 percent over 1997. They are also the first programming moves made by Graden in the dozen weeks since MTV president Judith McGrath reorganized the network's programming structure, leading to the exit of longtime programming head Andy Schuon.

Graden's new programming is backed by exhaustive research about the 14-to-24-year-

old-audience that found viewers are hungry for more authoritative music programming. More than any other network, MTV has to constantly retool its programming in order to stay relevant to its viewers. Graden's mandate is to have a clear understanding of the range of youth tastes and values, spanning the spectrum from bleeding-edgers to the mainstream.

"These guys have to change or die the death of being uncool with 18-year-olds who are beginning to hate Jenny McCarthy-type programming," said one ad buyer. "They like the bald guy [Matt Pinfield, host of MTV's *Mattrock* and a veejay on M2], who looks like someone they know and who knows a ton about music, not the model that just looks good."



Busta Rhymes explains the deal on MTV's *Artists Cut*.

MTV's new shows seem to reflect a veering away from such non-music programming as *Singled Out* and the

recent *Spring Break*, which Graden said drew ratings but "didn't feel right." The network has also re-upped *Live From the 10 Spot*, the weekly performance series.

All this comes from a man with an eclectic background. While Graden has an MBA from Harvard, before coming to MTV he was the executive producer of Comedy Central's *South Park*. As for the remaining pilots, Graden said he expects to have about four new shows out in about a month and others to follow, but he declined to discuss specifics. ■

As The Crow Flies to TV

So goes film producer Ed Pressman and his first small-screen project

SYNDICATION / By Betsy Sharkey

For years, movie producer Ed Pressman says, he's been intrigued by the idea of working in television. This year he's diving in, hoping to create cutting-edge TV with a film-like sensibility.

"Obviously, the mediums are related, and I

thought when the right situation came about I would very much like to be involved in television," said Pressman, whose 40-plus producing credits include such films as *Wall Street*; *Reversal of Fortune*, which earned star Jeremy Irons an Oscar for Best Actor; *Bad Lieutenant* and *To*

*The Seal is like
a push-up bra:*



*it makes what you have
a lot more noticeable.*

RADIO

American Urban Radio Networks has developed a new network that packages programs to enhance local sales to African American audiences. The network, AURN Plus, will launch next month by offering programming, promotional and production services to major urban stations. Among AURN Plus' offerings will be customized, locally tailored vignettes for Black History and Black Music months; seasonal and holiday programs for Mother's Day, Thanksgiving and Christmas; and AURN Plus Roundup, a morning news product featuring news of major importance to black listeners. "Our nationwide study clearly indicates that cost cuts benefiting consolidation have created a demand for this new offering," said Skip Finley, CEO of Pittsburgh-based AURN. The company is the largest black-owned radio network in the U.S. In related news, Ron Daniels has joined AURN as host of *Night Talk*. Daniels, who writes a syndicated column for more than 100 African American newspapers, replaces Bob Law, who for more than 18 years has hosted the four-hour evening radio call-in program.

One-On-One Sports network has promoted Carolyn Phillips to vp/director of marketing, from director of marketing. Phillips is a four-year vet of the 24-hour nationwide sports network, which owns stations in markets including New York and Chicago and counts 350 affiliates.

KXGL-FM in San Diego is in the market for a new program/operations director. Larry Bruce has announced his departure in the wake of the pending acquisition of the Jacor Communications outlet by Nationwide. In his resignation statement, Bruce said that while the Jacor-Nationwide transaction awaits to be finalized, "it is vital that I take the initiative to move on."

With its purchase of Corvallis, Ore.'s KLOO-AM/FM, Jacor has added to its presence in the region. The Covington, Ky.-based group has several stations in nearby Medford and Portland. KLOO was acquired from Oregon Trail Productions for a reported \$2.5 million. Corvallis' radio frequency runs between Portland and Bend. —Rachel Fischer

Sleep With Anger.

And then there's *The Crow*, which Pressman helped translate from gothic comic-book series to a successful film franchise. There have been two theatrical releases thus far and a third, *The Crow*, 2037, will go into production in the fall. All this made for a good candidate for Pressman's first television series. "It's our *Batman*," he said.

The syndicated series, titled *The Crow—Stairway to Heaven*, is being produced for syndication in association with PolyGram Television and Alliance Communications Corp. It will premiere this fall, with a 22-episode guarantee. The series is cleared in 85 percent of the country, including 48 of the top 50 markets.

Beyond the connection to Pressman, the project appealed to PolyGram. *The Crow* "already has a strong built-in awareness and brand identity," said PolyGram president Bob Sanitsky. "The TV series presents a distinctive point of view—it's the action hour with heart."

Pressman believes it's not just the right project but also the right time to launch *The*



Pressman (right) on a movie set with director James Toback

NYLES ARONOWITZ

Crow into television. "The themes are more relevant than ever...empowerment, love...and *The Crow* mythology is conducive to new stories and new characters," said Pressman, who is close to casting the lead for the series. The first film starred the late Brandon Lee, and

the second starred Vincent Perez. "We're close to casting," Pressman said. "The person I expect to go with has a theatrical career, so he's not unknown, but he's not yet a big star."

The series will be built around the story of Eric Draven, a brilliant musician, and his wife Shelly, both brutally murdered. Draven remains a lost soul on earth, while Shelly becomes his guardian angel. Each week Draven will seek redemption by trying to help those who cannot fight for themselves.

Music will be as central to the TV series as it was to the movies, with Mercury Records set to release a soundtrack. "The first two films sold close to 6 million albums," Pressman said. Also in development is a series of original novels based on *The Crow* mythology from HarperCollins. ■

Two-Stop Shopping in N.Y.

Time Warner bails out of New York Interconnect over zone dispute

CABLE TV / By Jim Cooper

Time Warner Cable and the New York Interconnect today will divorce, unable to settle a dispute over how to sell advertising in the nation's largest cable market. Spot buyers are concerned that having Time Warner out of the interconnect will make it harder to buy cable across the DMA.

"The efficiency isn't going to be there," says Palma D'Orazio, senior vp and associate director of local broadcast for BBDO.

"This goes against what cable's spot story has been recently: targeting the audience," echoed Liz Bratman, senior vp/local broadcast director at Creative Media.

Time Warner failed to convince the Interconnect, run by Rainbow Advertising Sales Corp. (RASCO), to stop zoned advertising—selling the DMA in sections. Time Warner operates one of the four zones. Interconnect sources said TW saw the other three zones as competing with its own interests. About 25 percent of the \$42 million spent on local cable in New York is placed regionally by

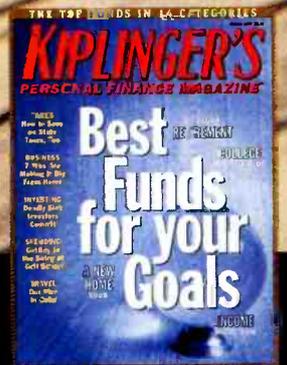
clients who do not buy DMA-wide.

After Time Warner's exit, the interconnect's affiliates include Cablevision, Comcast, MediaOne and Adelphia. The New York Interconnect has been run by RASCO since 1991. A plan to have the MSOs become equity partners in 1996 fell apart.

Michael Luftman, a Time Warner representative, said that the company had become increasingly frustrated over management issues and DMA-wide sales. "We thought in February we had an agreement with RASCO on those points," said Luftman, who said Rainbow then informed Time Warner that it had "rethought its acceptance" of TW's demands. The MSO will now rely on its own sales staff for local ad sales.

David Kline, RASCO president/COO, said the company had made many concessions to Time Warner but that terminating zoned sales wasn't possible. "We think we've done everything we could do" to keep the interconnect intact for agency and advertisers," said Kline. ■

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TV SPORTS

By Langdon Brockinton

Packaging the Pac-10

Conference pitching its Fox Sports coverage to prospective sponsors

Pac-10 Properties, the marketing and licensing arm of the Pacific-10 Conference, is on the prowl for several new corporate marketing partners, offering multiyear sponsorship packages that include commercial time on Fox Sports Net's exclusive cable coverage of the conference. Pac-10 Properties, a 19-month-old joint venture of the conference and FSN, has begun approaching regional and national advertisers in categories including financial services, automotive, fast food, airlines, personal care, retail, consumer electronics and computer software and hardware.

The effort is a prime example of major college conferences' growing clout in advertising and TV deals, as the leagues aggressively court marketers looking to target specific geographic areas. The Pac-10's territory comprises California, Arizona, Oregon and Washington and includes their big state universities as well as Stanford, UCLA and USC.

The Pac-10's sponsor roster consists of GTE, Hertz, 7 UP, Wells Fargo bank, IKON Office Solutions and ARCO Products and its am/pm chain of convenience stores. According to Eric Magnuson, executive director of Walnut Creek, Calif.-based Pac-10 Properties, the goal is to cut two to four additional sponsorship deals this year.

To broaden its packages, which include promotional programs and consumer sweepstakes, the conference also is looking to create several new Pac-10 branded sports events. One example: an interactive fan-fest that would travel from campus to campus during football and basketball seasons. Also under consideration is bringing back a Pac-10 postseason men's basketball tournament (the conference held a tourney from 1988-1992). This year, the Big Ten Conference launched a postseason men's hoops tournament, attracting national TV coverage from ESPN and CBS and enticing Kemper Funds to be the event's title sponsor.

The Pac-10 also is looking to create new TV programming, including season-preview spe-



cial or weekly sports updates, for FSN's collection of regional sports cable networks. "By joining forces with Fox Sports Net, [the conference] opened up new ways of promoting [the] brand—regionally and nationally," Magnuson said. Fox's deal with the Pac-10 includes local, regional and national coverage of football, men's and women's basketball, baseball, track and field, swimming and gymnastics.

NBC is said to be close to finalizing a major NBA sponsorship deal with Nissan. Details of the pending agreement, which would commence next season, are unclear. Nissan has not advertised on NBC's NBA coverage since the 1993-94 season. The automaker's return would be welcome news for the network—particularly now that Mitsubishi has decided not to return to NBC's NBA telecasts next season. Separately, Visa is examining an NBC package involving the 2000 and 2004 Summer Olympics and the 2002 Winter Games.

Major conferences are aggressively courting marketers looking to target specific areas.

ABC will broadcast this season's college football Kickoff Classic, which matches Florida State against Texas A&M, in prime time on Monday, Aug. 31. For the past several years, the network has aired the game on a Sunday afternoon. In other ABC college football news, the network has extended its rights to the Jeep Aloha Bowl (which airs on Christmas Day) through 2000.

The Marquee Group, which is selling sponsorships for CBS' broadcasts of the Professional Bowlers Association Tour this year, has signed deals with Schering-Plough, Strike Ten Entertainment (on behalf of the American Bowling Congress), AC Delco and Smith-Kline Beecham. AC Delco and the American Bowling Congress will each be the title sponsor of a PBA Tour event airing on CBS this spring and summer, said Cliff Kaplan, vp of sales at New York City-based Marquee. CBS' nine-event coverage will run from April 18 through June 27.

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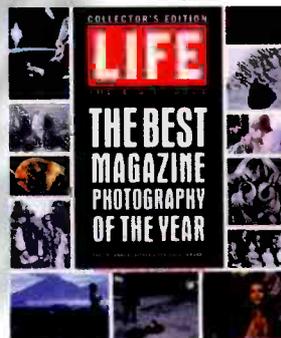
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SAN FRANCISCO/NEWSPAPERS

Partners Push for New Bay Window

NEWS CONSUMERS FROM SAN FRANCISCO south to San Jose live a driven lifestyle. Spending up to 12 hours a day commuting between home and job, they're tech-savvy with little time to absorb the barrage of news and information that clutters the market. It could be argued that such consumers are increasingly becoming the norm in Anywhere, U.S.A. But in Silicon Valley, it's an exaggerated scenario as the area expands east of the bay. Such factors make the choice of a preferred news provider difficult, media observers said.

Enter three news providers: the *San Jose Mercury News* (owned by Knight Ridder), Contra Costa Newspapers (also Knight Ridder) and CBS affiliate KPIX-TV in San Francisco. With a singular goal of becoming a three-headed source for news, they have begun a partnership that begins this week with the launch of *Tomorrow's News Tonight* on KPIX. The alliance covers the next year and involves cross-promotions and a collaboration between KPIX's executive producer and the *News*' city editor in San Jose on developing and sharing news content. If all goes well, joint ad packages may be in the offing as well, officials said. Further, cross-promotions on KPIX will direct consumers to the *Mercury News*' Mercury Center and Contra Costa's HotCoCo online sites.

"Almost all of the TV stations in our market have partnerships—we've come late to the party," said Ann Gregg, vp for marketing at both Knight Ridder properties. "The selection is huge. The partnership will help us get up above the fray, and we'll help them get down to deeper content."

All told, it is estimated that 1.7 million people daily will be reached in Silicon Valley, San Francisco and the East Bay—more than dou-

bling the reach of the *News* (290,811 daily and 342,902 Sunday) and five Contra Costa daily newspapers (97,941 daily and 107,260 Sunday).

KPIX has been involved in such partnerships several times in recent years, said KPIX's news director, Daniel Webster, who arrived eight months ago. But this time will be different, insisted Webster, who has worked previously with the *St. Petersburg (Fla.) Times*. "San Francisco is a bunch of micromarkets. We cover 10, 11 counties and we're seen as being a San Francisco station that doesn't cover local news," he said.

Webster recently reconfigured his market and redistributed reporters to try to change that image. The goal was to focus coverage every night on a different community. And the partnership "can get more content into our newscasts. I happen to think TV and newspapers are "compatible mediums," he said.

News and Contra Costa officials are also confident they can catch up to other local media partnerships, said Doug Edwards, the newspaper's marketing communications manager. "We were one of the pioneers to put our news content online," he said. The Mercury Center will use audio and video clips of news, sports and weather coverage from KPIX online; in exchange, KPIX will use online content in its broadcast, which "raises the bar

SCARBOROUGH MEDIA PROFILE: SAN FRANCISCO

How San Francisco adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	San Francisco Market %	San Francisco Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—average issue	58.7	62.8	107
Read any Sunday newspaper—average issue	68.5	66.9	98
Total radio average morning drive M-F	25.4	23.7	93
Total radio average evening drive M-F	18.2	16.9	93
Watched A&E past 7 days	35.2	36.0	102
Watched BET past 7 days	6.9	4.4	64
Watched Lifetime past 7 days	24.8	20.9	84
Watched Nickelodeon past 7 days	16.9	14.1	83
Watched TNN past 7 days	18.2	11.8	65
Watched TNT 7 days	31.8	26.5	83
Watched The Weather Channel past 7 days	37.3	16.6	45
DEMOGRAPHICS			
Age 18-34	33.8	33.6	99
Age 35-54	40.0	41.8	105
Age 55+	27.9	24.6	88
Hispanic origin/descent	12.0	15.3	128
HOME TECHNOLOGY			
Connected to cable	69.8	71.1	102
Connected to satellite/microwave dish	6.0	4.3	72

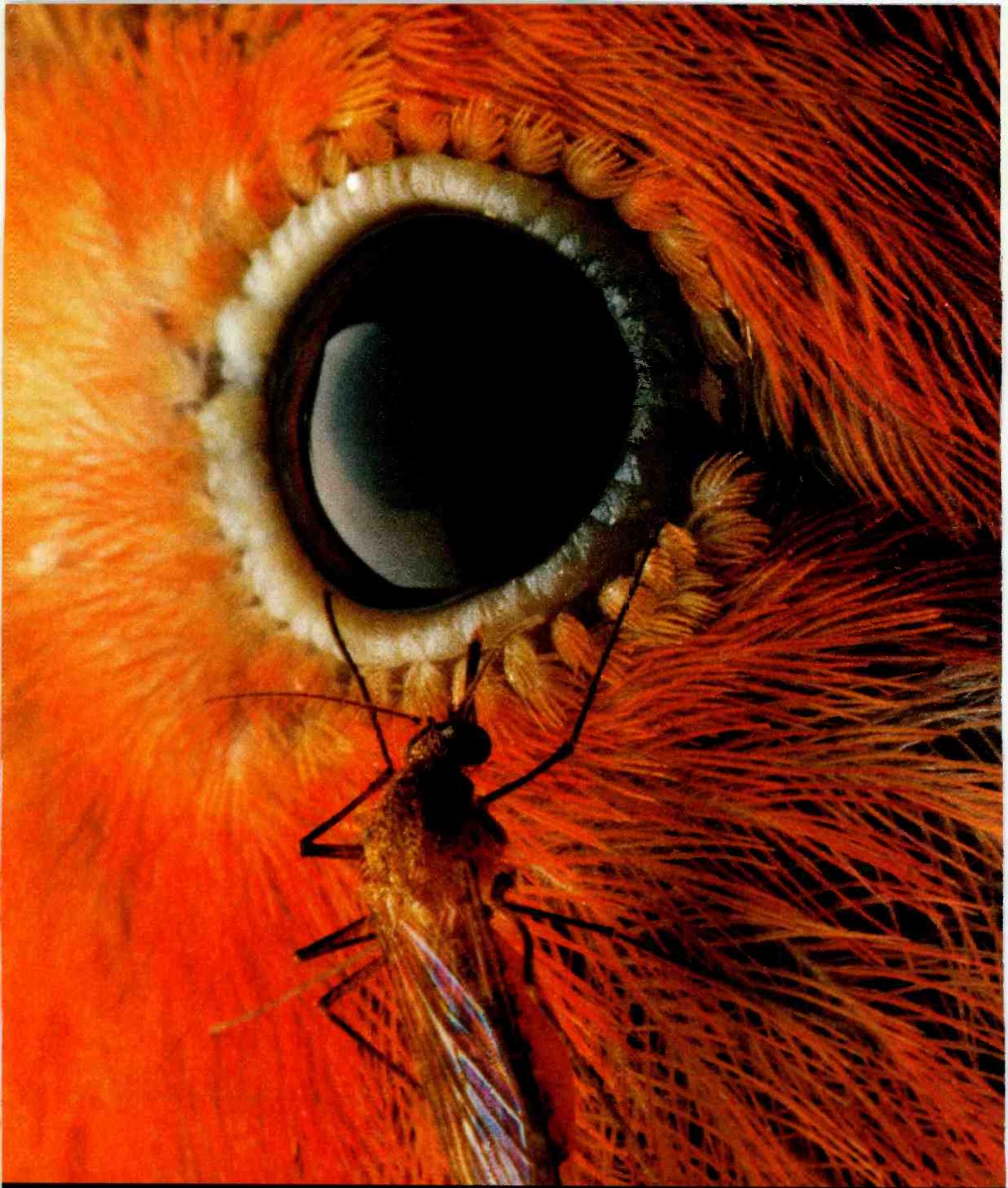
Source: 1997 Scarborough Research—Top 50 Market Report



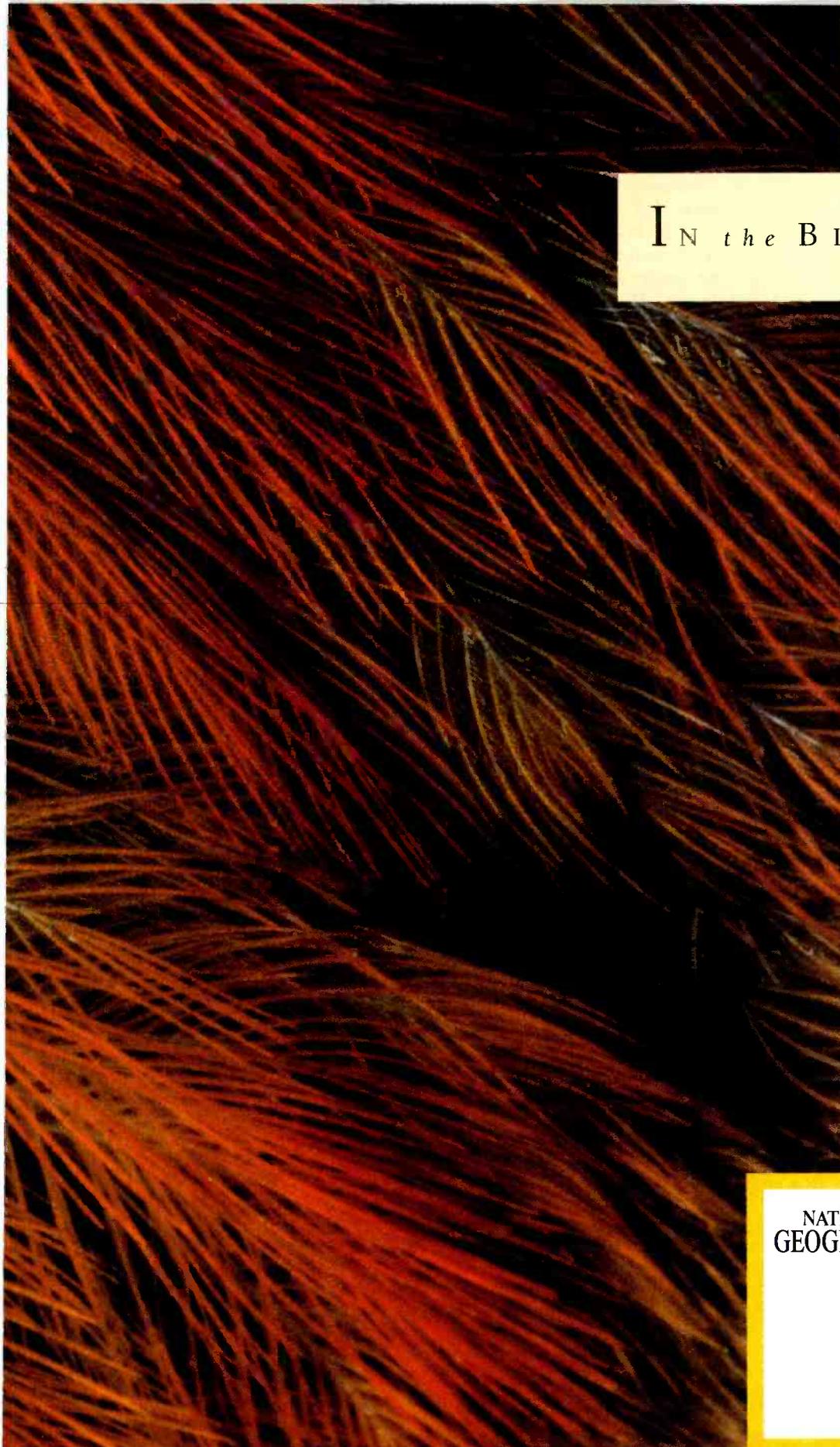
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Christopher Johns caught the messenger of extinction, a *Culex* mosquito, administering a lethal dose



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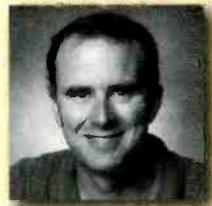
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Photographer

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of Avian Malaria to Hawaii's vanishing 'i'iwi.

The DIARY of a PLANET

for online news coverage" to another level, said Edwards. —DP

SAN FRANCISCO/TV STATIONS

Digital Switch Keeps Topping in the Loop

• IT COULD BE SAID THAT JIM TOPPING thrives on transition. The latest change has him moving from a soon-to-be retiring vice president/general manager of KGO-TV in San Francisco to a consultant at the same station. His task: to oversee the ABC-owned station's pending conversion to high-definition television and digital broadcasting. Topping, a 35-year broadcasting veteran who steered KGO-TV toward market dominance in the coveted 3-8 p.m. time periods in much of the last decade, leaves KGO in a relatively strong position for Joe Ahern, who takes over as gm on April 6.

Yet, Topping believes that one of his biggest challenges lies ahead in navigating the VHF station through the bureaucratic and technological maze otherwise known as the coming digital age. "KGO has really been one of the pioneer stations for the ABC station group in terms of some of the technological advances we have already been implementing here," said Topping, who has been able to coax high-tech Silicon Valley giants like Grass Valley Electronics, Hewlett Packard and others to test new digital equipment at the station. "This is going to be our project for the next year and it will be up to us to work as an intelligence-gathering advancement team for the [station] group," Topping added.

Already, Topping said, KGO has installed satellite downlink equipment and computer servers to specially digitize commercial spots and syndicated programs, such as King World Productions' top-rated *Wheel of Fortune* and *Jeopardy!* game-show strips. Lying ahead are key hurdles such as acquiring HDTV camera equipment, retraining union and nonunion production and newsroom staffers, and building a tower and antenna on nearby Mt. Sutro.

The San Francisco-situated Sutro presents a towering problem. In addition to KGO, there are three other partners (NBC affiliate KRON-TV, CBS-owned KPIX-TV and Fox affiliate KTVU-TV), who together face the task of erecting a tower in the environmentally sensitive city. Also ahead is the Federal Communications Commission's fall deadline for digital conversion within the top 10 markets.

While Topping has expressed hope that the tower and antenna could be functional in "three to four months," Kevin O'Brien, KTVU vp/gm, isn't so optimistic. "Even though the environmental impact report was approved by the city planning commission, the city council has bogged down the process," O'Brien said. "I find it ironic that the federal government is pushing broadcasters on one side and the city government drags it feet on the other side of it."

Notwithstanding whether stations in the top 10 markets get any HDTV extensions, Topping acknowledges that the process of ramping up KGO toward "full" HDTV broadcasting could still take another year or more. "It may really appear daunting, because of the constantly evolving technologies within the digital broadcast and digital realms, but this is also a really wonderful time to be in the business," said Topping, who also is on ABC News' new technology committee.



In new universe, Topping revisits roots.

In holding on to second-place among the seven stations from sign-on to sign-off (behind only NBC's KRON) in Frisco, Topping hands over KGO while it still dominates the 3-8 p.m. daypart. During the February sweeps, KGO's 5-5:30 p.m. (averaging an 8.8 rating/22 share) and 6-7 p.m. newscasts (8.4/16) grew 2 share points (up 10-14 percent) from year-to-year coming out of winning lead-ins, *The Rosie O'Donnell Show* (5.4/18) and *The Oprah Winfrey Show* (7.6/22).

Ahern, a veteran station gm, returns to San Fran via London, where he worked as senior vp of broadcasting for Walt Disney Television International. Prior to that, Ahern was gm at ABC O&O WLS-TV in Chicago from 1985-96, and also headed up WABC-TV in New York (where Topping served under him as news director).

"I've known Joe for many years and feel very comfortable that his experience will put the station in good stead for years to come," said Topping, 60, who lives in nearby San Mateo with his wife, Diane. "The only advice I've given him [about San Francisco] is to stay off the Bay Bridge during rush hour." —MF

SAN FRANCISCO/RADIO

For Hispanics, Unica Seeks to Soccer to 'Em

• THE GOLDEN GATE CITY, HOME TO more than 1 million Latinos, has just become

the newest address for the Miami-based Radio Unica, a 2-month-old national network of Spanish-language news and talk. KIQI-AM, which also serves San Jose, was recently sold by San Francisco's Oro Spanish Broadcasting, Inc. to Radio Unica for \$12 million. While regulatory approval is needed, the new owner has wasted no time in branding the station with a new moniker, "Radio Unica 1010." The format was also flipped, from music to Unica's mix of national call-in talk shows, advice from the Dr. Laura-like "Dr. Isabel" and sports for a Spanish-speaking audience.

Unica is headed by former Telemundo chief Joaquin Blaya, who said a promotional push will begin by June to hype Unica's exclusive Spanish-language coverage of special events, including soccer's World Cup this year.

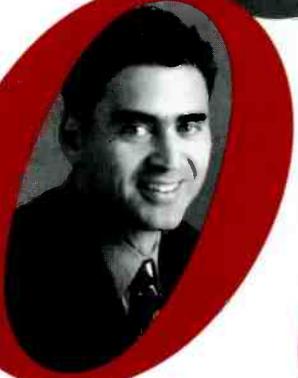
Years in the making, the nationwide, 24-hour Spanish-language radio network catering to Latinos has broad commercial potential, said Blaya, talking excitedly about his five-station network. "We feel that we have a vacuum [in radio] that no one else is addressing," he said. "There has never been a [true] Spanish radio network in this country. Other efforts have been produced, but there's been no long-form, 24-hour programming."

While Radio Unica also claims some 50 affiliates, industry analysts are mindful that similar efforts to capture the Spanish-speaking radio audience on a national basis have tried—and failed. Granted, the World Cup will give the newly networked KIQI a temporary boost of advertiser interest. However, when that international sports spectacle ends, life could get rougher, said Ramon Pineda, president of Caballero Spanish Media Inc., a New York-based rep firm that handles 140 Spanish-language stations in the U.S.

"They have a lot of challenges ahead of them," added Pineda. "[Like] being able to homogenize the audience. You're talking about 14 or 15 countries that [listeners] come from. There's a difference between Spanish-speakers from San Antonio and immigrants in Los Angeles. Commonality among Spanish-language listeners has not been noticeable, and there hasn't been a unified, cohesive Spanish [talk radio star] such as Howard Stern."

While Pineda and others theorize that such issues could hinder the new network's attractiveness to advertisers, KIQI station manager Richard Ferdinand said his outlet is doing just fine in the ad department. KIQI's ad base has experienced "minimal impact" in the transition. Noted Ferdinand: "One record company stopped advertising. But we got some national stuff and, based on Unica, they came on with bigger buys." —RF

On the Spot



*In February 1998, Atlanta-based Charter Behavioral Health Systems, the largest provider of alcoholism and depression treatment services in the U.S., selected an agency to handle its \$20 million spot TV placement. Following is a first-person account by **Michael Alvear** (pictured above), Charter's media director, who led the review and selected the agency.*

Agencies

Conducting an ad agency review is like shopping for groceries: You want to avoid impulse items, ignore glossy packaging, and be highly skeptical of nutritional claims. But most of all, you don't want to do either on an empty stomach. Because we had less than four weeks to name the agency, we decided on a couple of streamlining measures: 1) Don't announce a review. Quietly invite selected agencies to participate. 2) Develop a scorecard to evaluate agencies. 3) Decide selection criteria before contacting agencies (nothing is more aggravating than a client who doesn't know what he's looking for). 4) Do some maintenance work on our BS detector.

The Candidates: Whom do you ask to the prom when you're new to the school? Anybody who'll say 'Yes.'

What did our candidates say 'yes' to? Handling the business on a pre-set dollar basis rather than straight commission. But that just put you in the playing field. Next was having an Atlanta field office (we wanted the security of a same-town presence). We also wanted to 'piggy-back on a pipeline,' meaning an agency with a large enough infrastructure (multiple offices, numerous clients) so that we wouldn't crush them like an elephant plopping down on a petite wicker chair. The final candidates: McCann Erickson, BBDO, Rubin Postaer, Carat ICG, Tauche Martin, Bates USA.

The Initial Pitches: New business pitches are the daughters of hope and fear explaining to ignorance the nature of the un-measurable.

First, the 'meet-and-greet, or more technically, the capabilities presentation.' If an agency review is a beauty contest, then this was surely the swimsuit competition, not the talent segment. Here's where style stomps substance like a drunken Miss Congeniality greeting the pageant's winner backstage.

The winner: McCann Erickson (since merged with Fitzgerald & Co. and now operating under that moniker). General manager Clisby Clark could drive a convertible through a car wash and not get wet. It was hard not to award them the account just so we could regularly be in his presence. We dropped Tauche Martin Lonsdorf (now operating under the name Fletcher Martin) a well-respected Atlanta-based shop, because they were too small. Bright people, but we would have overwhelmed them. We also dropped Bates USA. With a Korean client as their major (many station reps said exclusive) spot TV account, we were too afraid the collapsing Asian economy might force Bates to close their Atlanta office.

The Compensation: Before he lit up his cigarette, a "friend leaned over to Ann Cox Chambers (the media baroness who is arguably the richest woman in the world) and asked if his smoking would offend her. She leaned forward and in her infamously gravelly voice said, "Son, the only thing that offends me is the IRS."

Like Mrs. Chambers, the only thing that offends advertisers is an agency that "taxes" without justification. So instead of relying on standard agency commission we looked at what it would have cost

us to continue our in-house buying unit and set the compensation plan below that figure. It was a fixed-dollar amount based on what we perceived the work-load to be and the value of the services we sought. Since our in-house was retaining many of the planning, research and buying functions, we knew the agencies could still profit despite what many would consider an unrealistically low compensation package.

Dissin' the Departments: Stations can do to your media department's reputation what they do to your spots—blow them out of the water without you knowing about it until it's too late.

I was convinced if I relied solely on what the agency said about themselves, I'd never get an accurate picture. But I didn't want to get client references, either. Who's going to admit that their agency is as incompetent as a one-legged fighter in a butt-kicking contest? So we asked the people who had no vested interest but plenty of experience working with the shops—the TV stations and rep firms.

As you'd expect, the rap from the reps depended on who you asked. Most of our candidates got the typical "Yeah, they're okay" approvals. But one didn't. And the extent to which they didn't shocked us, particularly because of who they were. I began to think of them as the Timothy McVeigh Agency because the reps believed the agency rubbed all their accounts with fertilizer before blowing them up.

Never in 15 years of advertising had I heard such a resounding and unanimous drubbing of an agency. Over 20 reference checks to the media, from station reps to national rep firm managers to several of the agency's former buyers, yielded the same one-word response: "Run!" They fell off our list with a thud. If that was the Ying, the reference-checking yielded a Yang. With equal unanimity and consistency, chocolates and roses were heaped at the agency I considered to be the weakest of all the candidates, Rubin Postaer. At first, I was suspicious. You can't be any good if somebody doesn't hate you. But the reports were consistent: Skilled negotiators, easily the most communicative of all agencies, with the tendency to babysit their buys, said one sales manager, to the point of overkill.

The Duel: Can you tell which of these two bottles of Thousand Island dressing only has 900 Islands?

We narrowed the field to two: Rubin Postaer and Carat ICG. Postaer, a \$550 million L.A.-based full-service shop is mostly known for its flagship account, Honda, but also for Charles Schwab, WebTV Networks and *Discover* magazine. Carat ICG, a \$600 million buying service is known for its work on Ameritech, Midas, Primestar and DHL Worldwide.

The good news: We couldn't lose with either. The bad news: Each had their own weaknesses. Which weakness would hurt us least? Which strength would help us most?

We had both shops prepare a final presentation addressing a series of 10 questions. We also instructed them to construct a 'mock buy' in the Atlanta market. We gave them general buy parameters, and they were to present the buy, complete with rationales on daypart and station mix, etc. We had them address their views on Recency vs Effective Frequency, mid-flight moni-

toring vs end-of-quarter posting, continuous survey projections vs sweep surveys and how they would apply them to our account. And finally, the request that made the shops squirm in their seats: A round table discussion with at least five of their buyers, in which agency management, while they could be present, could not answer the questions posed to their buyers.

Eyebrows scraped ceilings. "Why would you want to do that?" sputtered one agency exec. "Because," I replied, "I want to get past your selling and into your buying." It was important to us to witness first-hand whether the agency's end-service provider—the buyers—knew what they were doing. There was only one way of finding that out—pose questions to them to test their media knowledge and patterns of thinking.

What They Did Wrong: "It's fatal, but not serious."

—A fractured proverb

ICG's first mistake: It had people in the final presentation that were not going to be part of the account team. Though we found it highly flattering and a testament to their desire for the account, having chairman Andrew Butcher in for the 3 hour meeting gave me the impression that they were selling rather than revealing their strengths.

In contrast, Rubin Postaer's presentation was only attended by the people who would service us. Jerry Rubin did not attend the meeting though we met briefly and he called me a couple of times to affirm their commitment to us. While this may seem like a small detail, I considered it a strong indication of the agency's overall style.

Rubin: Knowing that a good portion of our money would be going to direct response, RP still did not bring in a response expert. In contrast, we had very insightful discussions with one of ICG's response mavens.

ICG: While they had a clear command on strategic philosophies, they skimped on buying logistics. When they presented their mock buy, it was swift, somewhat superficial and not clearly laid out.

Rubin: You wouldn't want to dive in to their views on Recency, in which we place a lot of stock, because their thinking was so shallow you would've broken your neck.

ICG: The head of their Atlanta office never called to touch base. In contrast, RP's Atlanta manager called several times. We only had one level of contact with ICG, while at RP four different levels of management contacted us, psychologically enhancing their stature with us (they must be very service-oriented).

"Why would you want to do that," sputtered one agency exec. "Because," I replied, "I want to get past your selling and into your buying."

What They Did Right

Pitching an account is like playing golf—the big whacks won't count for much if you can't putt the ball into the hole.

ICG: Having senior vp Jim Surmanek lead their presentation, particularly the discussions of media strategy. Surmanek, the author of a media textbook I once purchased, has a brilliant command of complex media issues.

Rubin: vp of spot buying Cathleen Campe intuitively grasped what was most important to us. She was nothing short of shrewd in keeping a half a dozen buyers present throughout the long presentation. It gave us the impression that RP was proud to show off their end service providers. The buyers were not afraid of jumping in with their thoughts in the middle of the presentation. Campe had flown in buyers from their Chicago, New York, and Los Angeles offices to participate along with her Atlanta buyers. In contrast, ICG did not have a single buyer present at their pitch.

ICG: They were clearly superior in setting strategy. Their recommendations showed a deep understanding of our business and how to test various assumptions.

Rubin: More powerful in their ability to "brand" their media style with a label they called "active re-negotiation." Their basic philosophy, which they pounded throughout their presentation, was that the toughest negotiations begin after placement. Their claim that they spend more time monitoring than buying was substantiated by all our reference checks.

The Winner: Sometimes, even in an age of cold, hard calculation, the gut is where the decision gets made.

There were a couple of things that surprised me in the process of selecting the agency. First, no matter how hard you try to avoid it, psychological factors drive the decision as much as facts. Especially when agencies are so alike in so many ways (most have great software systems, seasoned buyers, bright management and enough success stories to fill a Tony Robbins infomercial).

Even the score-cards couldn't help us decide. Though we kept them we didn't rely on them to make the decision for us. It may or may not be true that Rubin is a better media shop than ICG or BBDO or McCann or whoever. What is true is that they bred more trust and confidence in their capabilities than their competition. Of course, this is the politically incorrect thing to say. Management decisions are supposed to be hard-and-fast, completely based on facts. But the real truth is, that once you get to the last slice of the top agencies, it's a judgement call. The proof of the pudding is always in the eating, but until you can taste-test, your gut and intuition is what guides you.

And ours guided us to Rubin. ■

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SOUTH PARK



THE DAILY SHOW



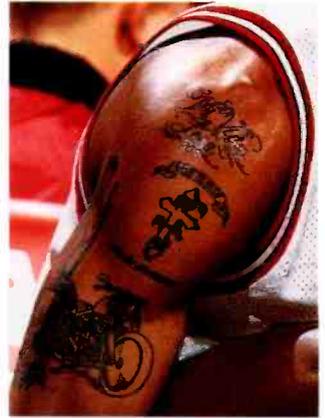
VIVA VARIETY

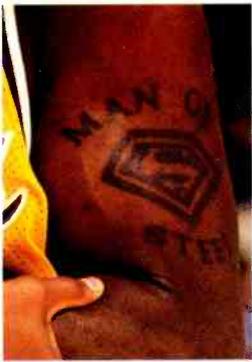


MAKE ME LAUGH

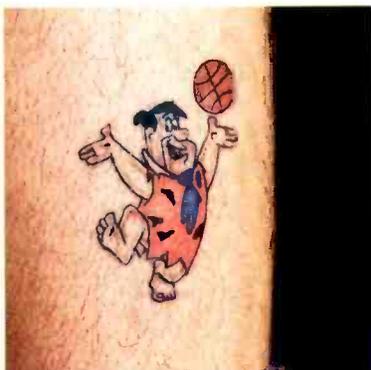


LOGO





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The Magazine

ON NEWSSTANDS NOW

Magazines

By Lisa Granatstein

Cable TV networks are popping up on the screens of many magazine readers with well-promoted print siblings

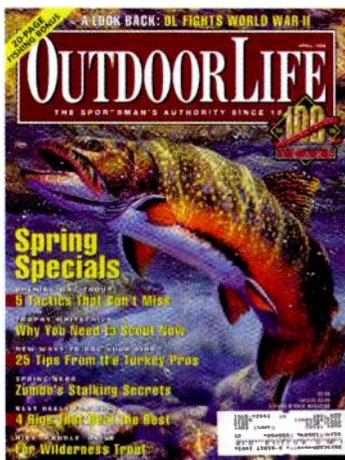
Channels of Exploration

While ESPN's new print incarnation is getting plenty of media attention these days, several other magazines tied in with cable television channels—including *Nickelodeon*, *Biography* and *Outdoor Life*—have been quietly enjoying a growth spurt in circulation and advertising. These products, far more substantial than simple brand extensions, are becoming credible magazines in their own right. ♦ Branding is a key factor in the cableland books' success. "They have been extremely focused on television," notes Monica Karo, media director

of TBWA/Chiat Day in Los Angeles. "It's not full of surprises when a viewer picks up the magazine [version] of a [television] property."

The most ambitious cable-related launch by far has been *ESPN the Magazine*, the joint venture of Disney Publishing, ESPN and Hearst. The biweekly started up earlier this month with a circulation rate base of 350,000; that number is expected to climb to 500,000 by September. Ad pages totaled 107 in the premiere and 45 in the second issue that is currently on newsstands—about the level anticipated in each edition. "We have the infrastructure in place to make this business work," says John Walsh, ESPN senior vp and executive editor, noting the cable network's news-gathering resources and reach into more than 73 million TV households. "We don't have to go out for promotional vehicles to find our audience."

Viacom's 19-year-old *Nickelodeon* was a pioneer in extending its reach beyond the cable box into licensed products, video, feature films, and, in 1993, into magazines. The children's entertainment bimonthly *Nickelodeon* features celebrity interviews, games



Outside track: The book is co-developing shows for cable.

and quirky pullouts like a full-size rendering of New York Yankees star Derek Jeter's arm.

"There was a rising interest among [our] advertisers to reach kids in a different way than just Saturday-morning television," says Dan Sullivan, general manager of *Nickelodeon* Magazines, which also publishes a U.K. version of *Nickelodeon* and a 10-times-per-year *Rugrats* comics title.

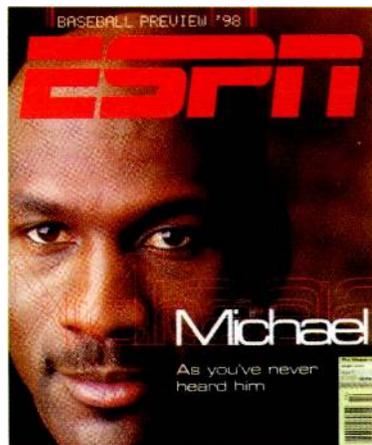
Nickelodeon's paid circ jumped 22.6 percent, to 797,515, in the second half of last year, according to BPA. The magazine plans to raise its rate base to 875,000 with the June/July issue. PIB in late May is to issue its first audit of *Nickelodeon*'s ad pages.

Times Mirror's *Outdoor Life*, which is celebrating its centennial this year, took the opposite route to multimedia synergy—the magazine inspired a cable network. "I don't know any other magazine that has a cable channel named after it," says Jason Klein, a TM senior vp. For the monthly, "the exposure [on cable] is just tremendous," Klein says, noting that the 2½-year-old service is now carried in 13.5 million homes.

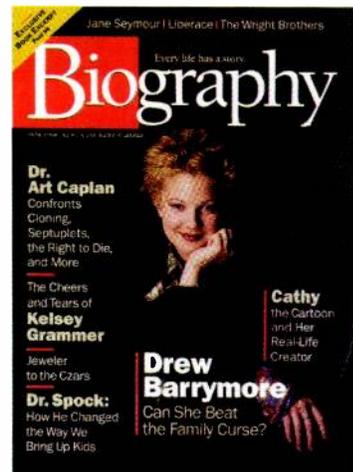
The magazine's circ climbed 1.8 percent, to 1.4 million, in the second half of last year, according to ABC, and ad pages grew by a healthy 7.7 percent, to 563, in 1997.

While Times Mirror has sold its equity stake in the cable network, the publisher maintains a branding and licensing relationship with owners Comcast Corp., Cox Communications and MediaOne. Times Mirror and *Outdoor Life* Network are currently developing a weekly 28-hour themed programming block, set to premiere on April 1. Eight new instructional and magazine-style series will join the channel's lineup, including *Outdoor Guides*, *Habitat* and *Wings of Autumn*. The new shows will feature interviews with the magazine's writers and editors. As part of the deal, Times Mirror's *Field & Stream* will include a monthly guide to hunting and fishing programming on the *Outdoor* Network.

A&E Television Networks has



Sports-centered: Making the most of a huge infrastructure



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Magazines

also been busy on the print beat. Last year, the company made over its *A&E Monthly* programming guide into a magazine that shares the spirit and name of the network's popular *Biography* series. While the cable show focuses on famous folk, the magazine has branched out with a mix of interviews, inspirational stories and departments, including Where Are They Now?

The magazine has enjoyed steady growth, according to publisher and editor-in-chief Paulette McLeod (*Biography* is now under-

going its first ABC circulation audit). Paid circ is expected to reach 275,000 this year, with a goal of 350,000 by 1999. The magazine is averaging about 37 ad pages per issue from the likes of Kraft, Johnson & Johnson and Isuzu.

One of the biggest adjustments for magazines tied to cable networks is how success is measured in the print world. "In the TV milieu, you're used to getting ratings every day, and [the

numbers are in] the millions," notes *Biography's* McLeod. With magazines, "we don't see results for three-plus months."

For the time being in the cable magazine genre, most eyes are on *ESPN*. "If *ESPN* pulls it off," says Karo of TBWA, "there definitely will be more of these to come."

Time, Primedia 'Baby' Books Raising the Stakes In Tot-Rearing Battle

The kid gloves are coming off in the baby-book field, as Time Publishing Ventures' *Baby Talk* is making a run at the top spot currently occupied by

Primedia's *American Baby*. With managed care playing havoc with traditional patient-doctor relationships and hectic schedules preventing parents' "park-bench dialogues," many new families are looking for alternate resources to guide them through the first critical 18 months, says Lori Fromm, associate publisher of *Baby Talk*.

American Baby, which has a controlled circulation of 1.7 million and more than 240,000 paid subscribers, has delivered a bounty of knowledge to new moms and dads for 60 years. The magazine has branched out to television, airing the *American Baby Show* and *Healthy Kid Show* on cable's Family Channel. But 1997 was not a particularly good year, as circulation was flat and ad pages advanced just 5.3 percent in the second half.

"Last year there was a little blip," admits Darcy Miller, *AB* group publisher "The market became a little more competitive," as *Baby Talk* started turning up the heat. In addition, former group publisher Judith Prinz and publisher Sharon Summer, 20-year veterans of *AB*, both left to join Gruner & Jahr.

Baby Talk's circulation, which is virtually all controlled, shot up 18.3 percent in 1997, to 1.3 million. The title, which like *AB* publishes 10 times per year, had a 24.1 increase in ad pages, to 433. There has been strong growth in non-endemic ads, particularly from the financial, consumer electronics and household products categories.

The 63-year-old title underwent a complete redesign in 1995, four years after Time Publishing Ventures bought it from Parenting Unlimited Inc. (TPV also owns the monthly *Parenting*).

BT is managed by a husband-and-wife team on the edit side and by a tandem of co-associate publishers known as "the Loris" on the business side.

"We have a lot of the same content as *American Baby*, but it's the tone that's different," says Lori Fromm, who splits the workweek with her counterpart Lori Nash

(both execs work on Wednesdays). "We're writing about the contemporary woman who's juggling home and career." The magazine carries pieces on birthing rituals, alternative medicine and a column devoted to working moms.

Meanwhile, *American Baby* execs say their book is on the rebound and is up to the challenge from *BT*. *AB* recently raised its rate base from 1.65 million to 1.7 million, and Miller says ad pages were up 25 percent in the first quarter. "I think we have turned [last year's] softness completely around," she says.

'Black Book' Catches On A Blustery Blend Of Fact and Fiction

The launch in 1996 of the independent, New York-based magazine *Black Book* didn't create much of a stir in the publishing industry. Unlike the much-publicized births of well-financed new titles, for which high-profile ad campaigns are often rolled out weeks in advance, *Black Book* had neither a public relations machine nor the money for one. It simply showed up at on newsstands like an uninvited guest.

In keeping with its offbeat, gate-crasher image, *Black Book* recently threw itself a party. A recent fe celebrating the quarterly's winter '97/'98 issue attracted an impressive mix of movie, music, and fashion icons like Mick Jagger, Gwyneth Paltrow, Winona Ryder and fashion designer Todd Oldham. For a magazine that claims not to reflect the shine of the celebrity-fed magazine business, it was a heavy dose of glitterati indeed.

Contradiction, however, is part of the *Black Book* mystique. It's a spirit that is so dark and mysterious that even the book's publisher, Evan Schindler (founder of *Manhattan File*), acknowledges the difficulty of defining it. "*Black Book* is a mockery of the regular magazine format," Schindler says. "It's truth, it's



Late bloomer: This 63-year-old grew ad pages almost 25% in '97.

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Magazines

Must-Reads

A compendium of noteworthy articles from recent issues:

In "Adventure Travel in Space," Brad Wetzler takes adrenaline junkies on a wild ride into zero gravity. Book your flight now. *Men's Journal*, April

"Lifestyles of the Rich & Nerdy." Tia O'Brien dives into geek-elite society—a must-read for all future IPO kings and queens. *Upside*, April

Gary Cartwright's "Willie at 65" takes a candid look at senior citizen hipster Willie Nelson. *Texas Monthly*, April

fiction, it's fashion, it's artistry, it's entertainment. We do it because it's our common sensibility."

Black Book is a national magazine with a circulation of 70,000 that practically nobody has ever heard of. Issues are produced on an editorial budget of only \$3,500. It's a guide to underground culture padded with celebrity interviews, not all of them authentic; a fashion forecaster that reports faux trends; a self-styled "visual innovator" that doesn't run a hint of color on its cover.

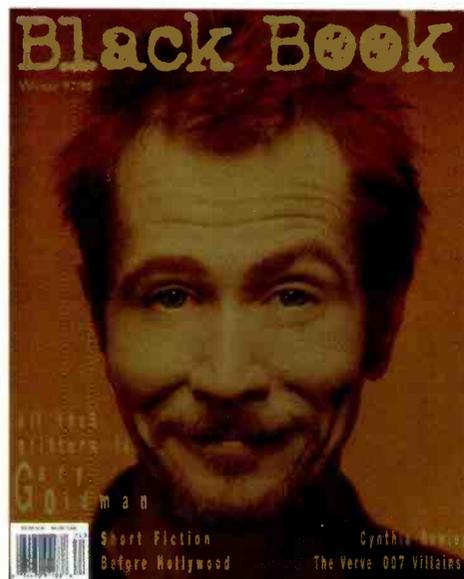
It's also an interesting example of how an independent start-up is trying to beat the odds in an era of mega-budget launches. Ostensibly created for the 21-to-fortysomething "hip, downtown" reader (in the words of editor Bill Powers), *Black Book* is trying to reshape the standard magazine formula of celebrity tracking. That means inventive, provocative photography and articles written with an ironic, "in-the-know" spin meant to make fun of the gossipy nature of the very magazines it imitates.

Advertisers are beginning to respond to *Black Book's* take on pop

culture. From its beginnings with just a handful of regional ads, the title has added the likes of Chanel, Stolichnaya, Armani and Louis Vuitton to its pages. On the circulation side, the Borders Books, Barnes & Noble and Tower Books and Records chains are carrying the book in their magazine racks.

"We started out just planning to be in both New York and Los Angeles, but the advertisers came after us—by the third issue, we were national," Schindler says.

Much of *Black Book's* appeal lies in its unusual visuals, starting with its trademark black-on-black covers, where images glimmer as deceptively as the title's own elusive character. A willingness to take design risks and hire relatively unknown photographers eager to experiment gives *Black Book* an artful, exploratory feel. "Its visual



Celebrity sendup: Movie stars like Gary Oldman get a going-over in BB.

impact is the first thing that made an impression on me," said Nancy Baugh, advertising associate for Louis Vuitton. "You never know what to expect on the next page. It's always a different perspective."

The magazine's articles are just as free-wheeling, glibly fusing fact and fiction seemingly at whim. Bogus interviews are presented with all the pomp of major-score one-on-ones; fashion trends are ill-fitting (as in last summer's "Rebirth of the Short-Sleeved Suit"), and investigative pieces indulge in whimsy (a piece about Middle Eastern terrorism featured a photo of a man posing as a suicide bomber in an Orthodox section of Brooklyn).

Black Book is still very much in the red. Schindler, who would not discuss finances, says he thinks the book will post a profit by this summer's issue. Meanwhile, people are starting to talk.

Art Cooper, editor-in-chief of *GQ*, compares *Black Book's* "insider" information and offbeat 'tude with other titles that are trying to attract readers and advertisers while doing everything in their power to distance themselves from the big boys. "Welcome to the fight," Cooper says of *BB*. "Their definition of themselves sounds like *Icon*, *Spin*... a number of magazines out there. It's a field that is attracting everybody." —Mira Schwirtz ■

60 SECONDS WITH...



Carol Wallace

Managing Editor, *People*

Q. Is there life after Diana for *People*? **A.** There are her two sons. But Diana wasn't a slam-dunk for us in the last few years on cover sales. **Q.** Well then, can you promise us there will be no more

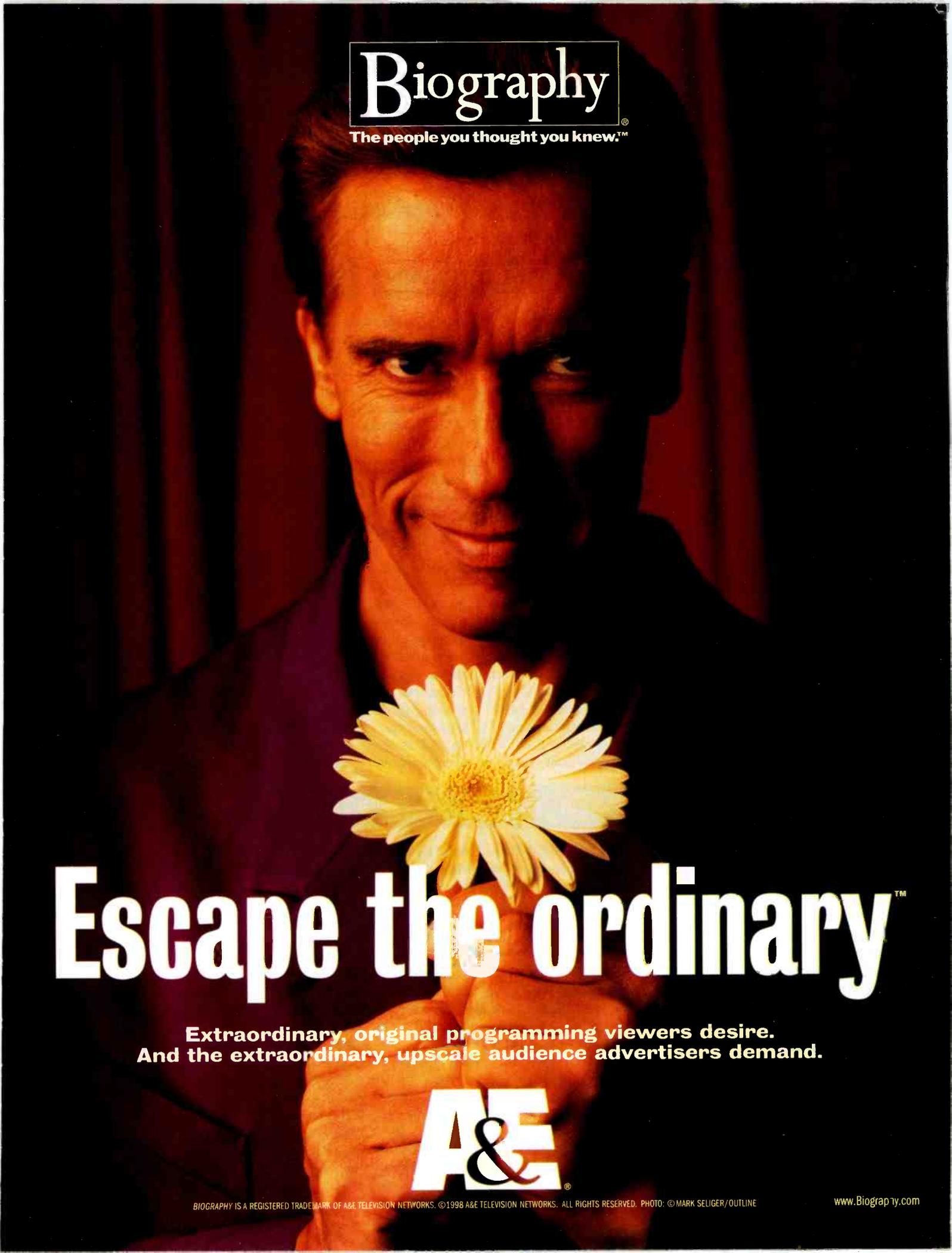
Diana covers? **A.** No. I can't promise that! I could never promise that!

Q. Do stories on Pamela Anderson and Tommy Lee make you cringe?

A. Jerry Springer stories make me cringe, and maybe Tommy Lee is right behind him. But I also think they are people who are part of their culture and deserve some space. As an editor, you really have to hold your nose and do those stories. **Q.** I hear *People* is getting a face-lift. **A.** Yes. We went to color photos about five years ago, but never adjusted the design to live up to its full color potential. We're also

adding a new front-of-the-book section called Scoop. It's short items we want readers to know about that don't have a home. The new look [will be] in the April 20 issue. **Q.** I also hear you have a white sheep in your office. **A.** I have a sheep called Hamish. He's the size of a big German Shepherd. I look over at Hamish and think about when I wake up in my house in Scotland and my neighbor's sheep are eating my grass. It reminds me of my other life. **Q.** Is Hamish stuffed?

A. God, no! I'd have the PETA people putting rats on my salad!



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MOVERS

NETWORK TV

Paul and Holly Fine will join ABC News next month as producers of documentaries and the *Turning Point* series. Based in Washington, D.C., they also will contribute to ABC News' magazine programs, including *20/20* and *Nightline*. The Fines since 1982 have been producers for CBS News, where they contributed to *CBS Reports* and *60 Minutes*...**Jason Stewart**, formerly director of corporate operations for USA Networks, has joined Fox Broadcasting Co. as director, current programming. He will supervise prime-time dramas and comedies. Also at Fox Broadcasting, **Paul Lewis** has been named manager, current programming, responsible for overseeing production of *Between Brothers* and *Getting Personal*, among other projects. Lewis was development coordinator at Fox Television Studios.

PRODUCTION

Disney Telefilms has promoted both **Leah Keith** and **Peter M. Green** to vp of production at its Walt Disney Television division. In her previous role as creative executive, Keith had helped supervise production of *Tom & Huck*, a feature film. Green joined the Walt Disney Co. in 1991 as director of casting at Hollywood Pictures.

NEWSPAPERS

At *The New York Times*, **Richard H. Gilman**, previously senior vp, operations, has been named head of the circulation department...At the Newspaper National Network, **Carol**
(continued on page 40)

The Media Elite

Edited by Anne Torpey-Kemp

Vescera Bounces Back

NBC's "prodigal promoter" has returned. Jim Vescera, a creative force behind the launch of some of NBC's biggest hits, has just rejoined the Peacock net as vp, on-air promotion, after a controversial two-year stint as ABC's senior vp for advertising and promotion. NBC Entertainment executive vp John Miller and senior vp Vince Manze label Vescera "a great member of the NBC promo team" whom they see as returning "with new skills and a fresh outlook."

Vescera spent 10 years at NBC beginning in April 1986 as a writer/producer in on-air promotion, eventually becoming vp, on-air promotion, for NBC West Coast. In that role, Vescera engineered the launch campaigns for several of the network's prime-time toppers, including *ER*, *Friends*, *Seinfeld*, *Frasier* and

Homicide. He was also instrumental in the creation and implementation of NBC's highly effective "Must See TV" campaign.

In March 1996, ABC lured Vescera away from NBC to work his promo magic there. Working with ad agency TBWA Chiat/Day, Vescera supervised the development of ABC's \$40 million "TV Is Good" promotional campaign for the 1997-98 season. (Those annoying yellow billboards are still around.) Critics said spending that kind of money on a TV image campaign rather

than directly promoting new fall shows was a risky move for the third-ranked network. And with only two of ABC's 11 new prime-time programs—*Dharma & Greg* and the *Wonderful World of Disney*—having been renewed thus far (six have been cancelled and the others are in trouble), industry insiders say the network made Vescera the fall guy, parting ways with him a few weeks ago.

Now back among fans, Vescera will be responsible for NBC 2000, the network's entertainment unit that is designing on-air transitions to visually link programming from one day-part to the next.
—John Consoli



Promo pro Vescera has returned to friendly turf.

WINNING WAYS

A roundup of recent awards

NBC president/CEO Bob Wright has received the Steven J. Ross Humanitarian Award from the UJA-Federation of New York. Wright and his wife, Suzanne, have been actively involved with the Inner-City Foundation for Charity and Education in Bridgeport, Conn., and New York City, aimed at funding scholarships for needy children. Wright has also been a supporter and fund-raiser for the United Way of the tri-state area...**New York Newsday reporter Laurie Garrett has won the 1997 George Polk Award** for foreign reporting for her series on the healthcare system in the former Soviet Union. Garrett, who spent eight months in 20 cities to produce the 25-part series, also won a Pulitzer Prize for explanatory journalism in 1996 for her report from Zaire on the outbreak of the Ebola virus. She joined *Newsday* in June 1988...**KCBS-TV investigative**

reporter Joel Grover, the reporter who broke the November 1997 story on a health department probe of unsanitary conditions in Los Angeles-area restaurants, has won the **Investigative Reporters and Editors Medal** for 1997. Grover's investigative series, "License for Sale," uncovered widespread fraud among California Department of Motor Vehicle workers, who were allegedly taking money under the table to issue licenses to convicts and illegal immigrants...The Colorado Press Association has awarded the **1997 Shining Star Award** to **Rocky Mountain News columnist Gene Amole**, along with 29 first-, 29 second- and 20 third-place awards for news coverage, editorials, photography and design. Amole writes on everything from the state of the union to the state of the family. Candidates are nominated by their publisher for their contributions to journalistic excellence.

**Sinbad's PR tips
may place new
faces on the
talk-show circuit.**



COLUMBIA TRISTAR TELEVISION

Publicists Fete Their Best But Nearly Sink *Titanic* Captain

The dais was star-packed for the 35th annual Publicists Guild of America awards luncheon held recently at the Beverly Hilton in Hollywood. There to help honor Hollywood's top attention-getters were Clint Eastwood, Ice-T, Minnie Driver, Peter Fonda, Robert Forster and late-night TV host Sinbad. But as awards committee chairman and veteran PR man Henri Bollinger introduced them, he inadvertently sailed right by Hollywood's man of the moment—Jim Cameron.

"We knew he could use a free lunch," quipped Guild president Ed Crane when he popped up to

make note of the *Titanic* director's presence. "Maybe I should hire a publicist," countered Cameron.

Sinbad offered the crowd of 1,100 some free tips for getting their clients publicity: "Send your client to the Betty Ford Clinic... even if they're not using drugs. Or just act like they were in *Titanic*. There were so many people in *Titanic*, who's gonna know? Say they were one of the frozen bodies in the water and have them complain about Cameron—'You know he has to have reality.' They'll make all the talk shows before anyone figures it out."

The ceremony included a tribute to Warner Bros., now in its 75th year, with Eastwood presenting a plaque to Warner co-chairman Robert A. Daly.

Dick Wolf, creator of *Law & Order* and *Players*, took home the Television Showmanship award. Best TV campaign went to the publicity team (CBS, Warner Bros. TV and PMK) behind *Murphy Brown*, with its focus this season on breast cancer.

Former first lady Nancy Reagan walked on as a surprise presenter to honor longtime friend Merv Griffin. He received the Guild's special award of merit for

his contributions to entertainment, from his talk show to creating/producing the game-show hits *Jeopardy!* and *Wheel of Fortune*.

Others recognized: producer Brian Grazer, the 1998 Motion Picture Showmanship winner, and the publicity team behind *Titanic*. —Betsy Sharkey

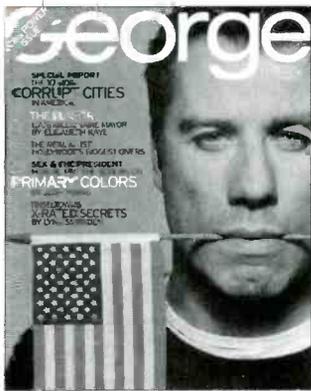
George's Off-Colors Event

Another man might have been angry, another man might have been hurt, but new *George* publisher Stephen McEvoy took it in stride, sprinkled in some humor and let the show go on.

At the Hachette Filipacchi book's recent screening of *Primary Colors* at a theater in New York's Lincoln Center, when the "Schmooze for Jews" scene came on for a second time, McEvoy quickly got a read on the problem: Universal had sent a duplicate of one of the reels.

Colors printed true but faded on screen.

The unruffled McEvoy quipped to the crowd of 150 ad and press folks: "It appears that we are missing the seventh reel... We've just learned that it was subpoenaed—by Ken Starr. But if [*Colors* lead character] Jack Stanton can come back from some embarrassing moments, so can *George*."



April 15th

Money

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Oscar Trivia: Who's First to Win While Doing Sitcom?

Helen Hunt had quite a week for herself last week. She not only negotiated a plumper paycheck for her co-star job on NBC's *Mad About You* (see Media Notes, page 53) but also made Oscar history, becoming the first actor to win an Academy Award while starring in a prime-time TV sitcom.

Other TV sitcom stars who won Oscars—either before or after their sitcoms aired in prime time—include: Art Carney (starred in *The Honeydooners*, 1955-56,

won Best Actor for *Harry and Tonto*, 1974); Sally Field (*The Flying Nun*, 1967-1970); won Best Actress for *Norma Rae*, 1979, and for *Places in the Heart*, 1984); Tom Hanks (*Bosom Buddies*, 1980-84, won Best Actor for *Philadelphia*, 1993, and for *Forrest Gump*, 1994); Cloris Leachman (*The Mary Tyler Moore Show*, 1970-75, *Phyllis*, 1975-77, won Best Supporting Actress for *The Last Picture Show* in 1971); and Robin Williams (*Mork & Mindy*, 1978-82, won Best Supporting Actor for *Good Will Hunting*, 1998).



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MOVERS



Fox is primed for Stewart



Sawyer Ferguson ups Pastore

(continued from page 38)

Karasick, previously vp, marketing and media and director of media operations at Saatchi & Saatchi, has been named director of long-range planning...**Michael Sigman**, publisher of *LA Weekly* and *Orange County Weekly*, has added responsibilities as regional vp, West Coast, for parent company Stern Publishing. He will also oversee *The Santa Barbara Independent*, a recent Stern acquisition...New York-based newspaper rep firm Sawyer Ferguson Walker has promoted several executives to regional managers: **Ben Zangara**, senior vp, New York region; **Bob Huthwaite**, senior vp, Southeast; **Don Stemmermann**, vp, Midwest; and **John Kephart**, senior vp, Western region. Also, **David Pastore**, vp of marketing services, has been named senior vp, director of marketing and business development...At Newhouse Newspapers-owned *The Oregonian* in Portland: **Therese Bottomly**, senior editor/news and planning, has been promoted to managing editor/news; **Amanda Bennett**, previously Atlanta bureau chief for *The Wall Street Journal*, has been named managing editor/projects, overseeing investigative and long-range projects; and **Jack Hart**, formerly senior editor for staff development and training, has been named managing editor/weekend.

FINANCE

Francis L'Esperance III, previously an investment banker who ran the media department at SBC Warburg Dillon Read, has joined Veronis, Suhler & Associates as managing director to head the Broadcasting and Entertainment Group. L'Esperance's group at Warburg Dillon Read in 1995 represented Times Mirror Co. during its \$2.3 billion spinoff of its cable systems division to Cox Communications.

Hollywood May Have Had the Stars, But New York Had Grown Men Spray-Painted Gold

You didn't have to be there to be where the action was last Monday night.

While Los Angeles' Shrine Auditorium was the hot ticket on Academy Awards night, a select group of Media Elite and a peppering of celebs turned out for *Entertainment Weekly's* Oscar soiree at Elaine's in New York. With kleig lights beaming out front, a red carpet paving the way inside, and a cadre of paparazzi buzzing about, the 200 invited guests knew they had walked into an event.

As guests arrived, the Oscar guy from *The Rosie O'Donnell Show*, stunning in his glittery gold body suit, quizzed them on their Oscar picks as two of *EW's* own Speedo-clad, spray-painted-gold, live Oscar statuettes stood by.

Adding a bit of you-are-there

flair, some actors doing their best to look like Oscar contenders Kate Winslet, Kim Basinger (with cape), Jack Nicholson and *The Full Monty's* strippers (with clothes), worked the room.

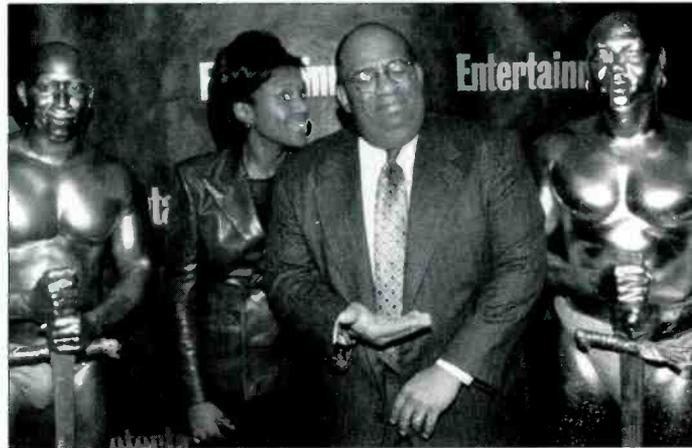
On hand for cocktails and

dinner were Time Inc.'s editor-in-chief Norm Pearlstine and wife Nancy Friday; The Donald and Celina Midelfar, his escort du jour; *Today's* Al Roker and rival-network wife Deborah Roberts; Walter and Betsy Cronkite; Barbara Walters;

Dennis Hopper; and *Showgirls* star Elizabeth Berkley, sporting a short brown bob.

As the show got under way, all eyes turned to the multiple TV screens flashing Billy Crystal's schtick. Everyone was a critic about the presenters' and winners' attire. At one table, Michael Gelman, executive producer of *Live With Regis & Kathie Lee*, riffed with Damon Wayans and *EW* senior editor Doug Brod on Neve (*Party of Five*) Campbell's "scary" look.

As the long night wound down, guests exited with souvenir black goodie bags, each packed with a foot-long, solid chocolate Oscar statuette, gourmet coffee, a Warner Music DVD and enough hair care products to keep them well-coiffed through the millennium—or at least until next year's bash. —Lisa Granatstein



Among the elite who got framed by the golden boys at *EW's* Oscar party were Al Roker and wife Deborah Roberts.

Victoria's Secret

In *Victoria's* April issue, editor-in-chief Nancy Lindemeyer revealed a deep secret. It seems that Jenny Walton, a longtime occasional columnist for the Hearst magazine, is actually a pen name—for Nancy Lindemeyer. For the past 10 years, Lindemeyer has been writing a heartfelt column—a memoir of sorts—under the name of her husband's great-grandmother.

"I felt that I could not really speak the same way as the editor," Lindemeyer said. "I could be as sentimental as I wanted to be as Jenny Walton, or as introspective. I just wanted a place to talk about other kinds of things." So why spill the beans? And why now? Well, Lindemeyer's new book, *Jenny Walton's Packing for a Woman's Journey* (Crown Publishing), will be in stores on April 15.

The book is a mix of past magazine columns and new stories that touch on Lindemeyer's life experiences—her mother's death when she was 5, the kindness of strangers, and nuggets of her grandmother's wisdom, crafted with "literary liberty...like an impressionist painting," in the author's words. And though the jig is now up, the column will continue, and Jenny Walton will still get the byline. —LG

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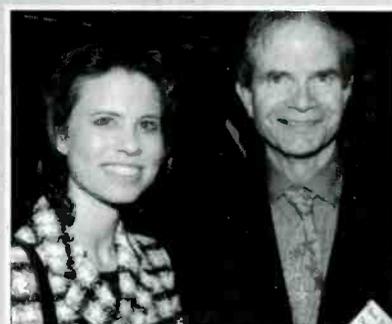
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MEDIA DISH



Celebrating the recent launch of *Glamour: en Español* at New York's Plaza Hotel (l. to r.): Mary Berner, vp/publisher, *Glamour*; Steven Florio, president/CEO, Condé Nast; Mario Freude, president/CEO, Ideas Publishing; Maria Garcia, advertising associate, Calvin Klein; Alejandro Rasic, Estée Lauder; and Madeline Bosakewich, publisher, *Glamour en Español*.



At the Rainbow Room to fete the new Weekend Journal section in *The Wall Street Journal*: Joanne Lipman, Weekend editor, and Paul Steiger, m.e., *WSJ*

On hand for the *Discover*-sponsored premiere of *Everest* at New York's Sony IMAX theater (l. to r.): Bob Lee, eastern ad director, *Discover*; Diane Sawyer; and Lee Rosenbaum, publisher, *Discover*

Dan Aykroyd (above, second from right) stopped by the CBS Broadcast Center in New York as part of Westwood One's Camaro Grammy giveaway. With the Blues Brother were (l. to r.) Ed Quagliarello, Westwood One; Steve Kraft, Campbell-Ewald; and Sherri Weitzman, brand analyst, Camaro/Corvette.



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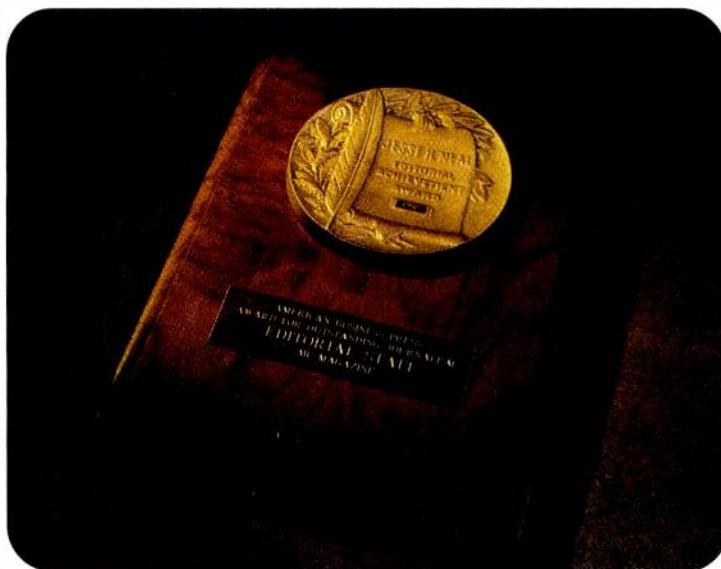
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Anyone who's ever advertised online knows the sinking feeling.

Excited hearing about the hits, you crave more information. Then you get the traffic reports: browser, operating system, blah, blah, blah. What kind of one-to-one medium is this, anyway? Well, for the many advertisers who sell online, traffic may soon be irrelevant. As Adrienne Mand reports, some retailers are paying only for visitors who actually buy something online. And *that* is interactivity we can all understand. —Kevin Pearce

@deadline

On the Prowl, Still

Sources said **Blue Marble**, New York, a unit of the **MacManus Group**, has been hot on the acquisition trail for months on the West Coast. Among those up for consideration? The same shops rumored to have been examined by **Think New Ideas**, New York, and other agency groups in merger mode: Los Angeles-based **Digital Planet** (which has agreed to do a deal with **BoxTop/iXL**) **Ikonic** and **Studio Archetype**, both in San Francisco. Blue Marble executives had no comment.

Executive Decisions

Sprint, Kansas City, has reshuffled the marketing team for Sprint Internet Passport. **Jim Dodd**, formerly vice president of Internet services, has been named vice president of strategy and product development for Sprint's consumer services group. Meanwhile, **Jerry Gramaglia**, vp, marketing, CSG, will handle the marketing activities behind the ISP, which recently merged its services with **EarthLink Network**, Pasadena, Calif.

We All Scream ...

Zentropy Interactive, Los Angeles, plans to relaunch two brand sites for **Dreyer's Grand Ice Cream**, Oakland, Calif. Edys.com and dreyers.com are slated for a new look that includes digital postcards and games.

Schwab Deal Could Signal Greener Web Future

By Bernhard Warner

New York-based iVillage has struck an agreement for a 3-year, \$5 million-plus sponsorship package with Charles Schwab, San Francisco—an encouraging development for Web publishers, who are anxious to prove they can compete with television networks and AOL for big-ticket ad deals.

Schwab has purchased rights to be the exclusive brokerage firm for the coming year on **Armchair Millionaire** (www.armchairmillionaire.com), a financial planning site launched in October. Jointly produced by iVillage and Intuit, Mountain View, Calif., the site will be promoted in both online and traditional media by Schwab, iVillage and Intuit. As part of the deal, the editorial staff of **Armchair Millionaire**, led by Lewis Schiff, founder of **Worth Online**, has constructed **Investor Center**, a co-branded service that tutors prospective Schwab clients on long-term financial planning. The site also contains community forums on such topics as retirement and investment tips.

In January alone, Schwab's online business amounted to 100,000 new retail accounts and \$10 billion in trading, said Pamela Saunders, vice president of business development for Schwab's electronic brokerage enterprise. With

half its business pouring in from the Internet and via computer software programs, the firm has been steadily increasing its online advertising budget, spending approximately \$3 million in 1997 to build awareness for its online trading

business. This year, Schwab will bring online ad spending to just under 15 percent of its total ad outlay as the firm continues to angle for new prospects, including investment newcomers, Saunders said.

The Schwab deal signals the changing dynamic of online sponsorships over the past year. Other than AOL, which has leveraged its 11

million membership base to secure a crop of multi-million dollar commerce arrangements, electronic publishers have been striking five- and six-figure sponsorship deals tied to CPM, or cost-per-thousand, impressions. IBM shattered the model when it committed \$1 million as sole sponsor and technology developer for this year's NFL Super Bowl site. A key to brokering the Schwab deal, according to Robert Levitan, founding partner of iVillage, was the fact that a CPM rate was never discussed.

"The medium is maturing," noted Levitan. "Companies that can figure out their niche can compete against mass media players like AOL and Yahoo." ■



The \$5 million sponsorship of Armchair Millionaire demonstrates the Web's value to key advertisers.

bits

▶ A study co-published by online ad network **LinkExchange** and investment analyst firm **Hambrecht & Quist**, both San Francisco, suggests the Web is stealing audiences from TV. In a poll of 100,000 online users regarding their media usage, 22 percent said they spend less time watching TV because they are online; 12 percent have forsaken newspapers for the Web; and 3 percent listen to less radio because of the Internet.

▶ **America Online**, Dulles, Va., and **New Line Cinema**, New York, last week dissolved their joint venture, **The Hub**. AOL said similar content was already being produced by AOL partners **Rolling Stone Online**, **MTV Online** and by AOL's other pop culture property **Entertainment Asylum**. Some content from **The Hub** may be integrated into other areas of AOL.

▶ **Blue Dingo Digital**, New York, a division of **Grybauskas Beatrice**, will launch a site this week for **Six Flags Theme Parks**, Parsippany, N.J. The site will include areas for each of the 12 parks, an online store, a game powered by popular video game **Doom**, video of the rides and chat rooms. It also will tie in with a new ad campaign from **Grey Advertising**, New York, which uses the tag line "Are you in or are you out?"

▶ **Visionary Media**, New York, which publishes the Web serial **WhirlGirl**, plans to air its show exclusively on a variety of publisher's sites, **WebTV**, and Canadian rival **BeyondTV**. The original host site for the serial will become a gateway for games, contests and promotions.

▶ **Priceline.com**, Stamford, Conn., next month will launch a site that allows consumers to bid on prices for airline tickets. The service will be promoted online and in a TV spot that features former **Trekkie** William Shatner.

▶ In other news . . . **Wired Digital**, San Francisco, last week launched a co-branded online book store with **BarnesandNoble.com**, New York . . . **Media Metrix**, **The PC Meter Company**, New York, has launched a local-market audience survey for the largest 14 U.S. cities . . . **Netscape Communications**, Mountain View, Calif., last week said it would evolve into primarily a media company, with plans to derive the bulk of its revenues from online advertising . . . **Yahoo**, Santa Clara, Calif., teamed up with **IDT Corp.**, Hackensack, N.J., to offer Yahoo visitors Internet telephony through IDT's **Net2Phone** software.

▶ Clarification: In a March 16 article, Chris Dobbrow's title was incorrectly reported. He is publisher of **PC Computing**.

Looking for Fun, Agency.com Rekindles Urban Desires

BY ADRIENNE MAND—Agency.com's **Urban Desires**, one of the first online 'zines, will relaunch next month, changing its focus from magazine-style editorial to an exploration of visual art.

"I was really bored" with the old structure said Editor in Chief Gabrielle Shannon, who founded UD in 1994 with Kyle Shannon and Chan Suh, principals of Agency.com. "We started with the format because it was really what we knew and what everyone else knew."

According to Shannon, **Urban Desires** receives 500,000 homepage impressions per month, which would make it one of the largest 'zines on the Web. The staff has not uploaded a new issue since the November/December 1997, but past issues are still available online.

The revivification comes at a time when other highbrow 'zines, such as **Word**, **Total New York** and **Charged**, have folded under market pressures. **Urban Desires** is funded by its founders and will remain a venture for fun, not money.

"We're still not pushing to be a big, profitable business model," said Aaron

Sugarman, vp and creative director of Agency.com and creative director of UD. There are no plans for advertising, though he said sponsorship hadn't been ruled out.

Starting in mid- to late April, the site, www.desires.com, will offer short films, interactive art, animation, "even really well done media hoaxes—how information travels and is believed," Sugarman said.

The goal is to have new content every few weeks, but Sugarman likened the site to a movie theater: If the audience likes a piece, it

will stay up longer.

Sugarman said he'd like to explore such art forms as movie credits and interstitials on MTV, which he often finds more creative and interesting than the works they introduce.

So why does the interactive agency feel the need to bring back a retired site—or to operate a general interest Web site at all?

"It's getting back to the feeling I had when we first started, which is that it's a new, exciting venture," Shannon said. "We're using it as a place for experiments." ■



With **Word** erased and **Total New York** totalled, Agency.com returns to its roots.

Stein Leaves Microsoft for iXL Spending Spree in NY

BY ANYA SACHAROW—Armed with a venture capital war chest, **iXL**, Atlanta, has moved into an aggressive expansion mode in New York and has hired a new president to run an office in the city.

Lara Stein, president of **iXL**, New York, left her high-profile position in business development at Microsoft's **m3p** creative development office in Manhattan, where she was producing content for the **Microsoft Network** for a year and a half. There is no longer a **m3p** office in New York, and Microsoft has unloaded or discontinued most of the original shows it had commissioned for **MSN**.

Bert Ellis, chairman and chief executive of **iXL Holdings**, has been keen on acquisitions since January, when he announced the company had raised \$30 million from **Chase Capital Partners**, **Flatiron Partners** and others, to buy digital media companies.

Stein said **iXL** is going after a series of vertical markets in entertainment, travel and finance. Ellis has already acquired **Box-Top** in Los Angeles, a design shop specializing in entertainment, and **Green Room Productions**, San Francisco, for travel. In New York, **iXL** acquired **Small World Software**, which develops fantasy sports games. At least two more acquisitions in New York are imminent, according to Stein.

Stein will focus on Web design for entertainment companies in New York with the creation of **Box-Top East**. She also wants to create a strong presence in the financial category and cultivate "convergence" projects.

Stein said she might reconsider content projects or shows she had greenlighted for **MSN**, but not in the near future. "Right now I don't see a lot of money in this space," she said. "I'm not looking at content. I'm looking at people and management teams." ■

Sony Creates New Online Unit

Sony Corp. of America and Sony Pictures Entertainment formed a new company to house and develop online properties including TheStation@sony.com. The new division of New York-based Sony, called Sony Online Entertainment, will include subdivisions Sony Online Ventures and Columbia TriStar Interactive, a division of Sony Pictures Entertainment.

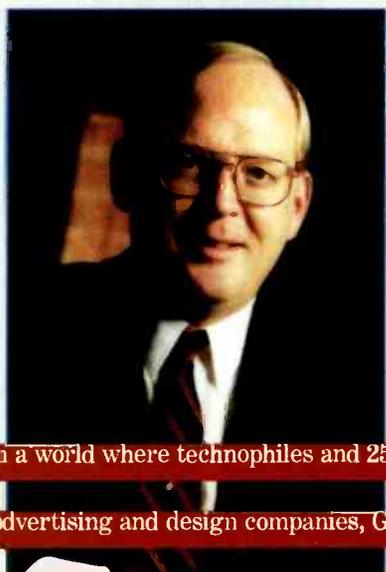
Management changes call for Lisa Simpson, formerly the senior vice president of business development for Sony Online Ventures, to become president of Sony Online Entertainment. Richard Glosser, who was senior vice president of Columbia TriStar Interactive, is executive vp of SOE. Mark Benerofe who was vice president of programming and platform development at Sony Online Ventures, will be senior vp at SOE. Former CMP Media exec Chris Tice joined the new company as vice president of advertising and partnership marketing. Tice will also be increasing the ad sales force.

The restructuring is seen as a vote of confidence for the interactive business, and for The Station, which has been online for a year and features such games as Jeopardy, Out of Order and Napoleon. The Station is getting new financial commitment from Sony and will grow its network of games by tapping the Sony film and television libraries as well as independent producers. The new management will also focus on gaming subscriptions. "We know advertising won't be sustainable in the long term," Simpson said. "We need dual revenue streams."

Tournaments and pay-per-play are planned, as are interstitial advertising and sponsorships. —*Anya Sacharow*

IQ movers

Blue Marble, New York, has named **Chris Apostle** account director and **Remy Taylor** account executive. Apostle had been group account director at Think New Ideas, New York; Taylor was marketing coordinator at Lotus Development, Cambridge, Mass. . . . **Scott Sorokin**, former managing director at Grey Interactive, New York, has joined Magnet Interactive, Washington, D.C., as executive vp, business development. . . . DoubleClick has appointed **Robert Linsky** vp, operations. He had been vp, Internet business development for American Express, New York. . . . **Daniel Hageney** has been named executive producer at Darwin Digital, New York. He had been a producer at Modem Media, New York.



INSIDER

DRAWN TO MAGNET

By Adrienne Mand

In a world where technophiles and 25-year-olds run multi-million dollar Internet advertising and design companies, Gary Sproule, chief financial officer of Magnet Interactive, is an anomaly. At 47, he has spent 25 years in the oil and gas industry

as chief operating officer and head of marketing and corporate finance initiatives for the 76 Products division of Unocal Corp. in Los Angeles.

Now he is part of a management team at the Washington, D.C.-based Magnet that is focused on taking the company public in the next year.

"I'm not a technical person by any stretch," Sproule says. Yet he declined job offers in the oil and health care industries in December to join the company, which earned \$16 million in revenues last year providing interactive communications and technology services for clients including Kellogg's, Nissan and Federal Express.

"This whole interactive, new media category really intrigued me," Sproule says. He had seen how applications of the Net were utilized at Unocal, as well as how his four kids use it at home.

Sproule comes on board as Magnet opens a Los Angeles office, where he will be stationed most of the time—between trips to New York and D.C. He will lead Magnet in seeking strategic partnerships with traditional agencies, though Magnet will remain "pure play, pure interactive."

Most of his duties, including secur-

ing backers for an IPO, are similar to his past experience, even if he does not fit the mold of new media honchos.

"Up on Wall Street, the investment bankers, they find it fairly unique," he says. "They also think it's quite a positive point."

"The business concepts, the business principles are the same," he continues. "I think the reason I was hired was I did about 15 years of corporate finance and strategic planning. I think I know how to help grow a company."

Among the areas he sees expanding are intranet and extranet applications. "I think clearly we see tremendous growth in the category, as well as at Magnet."

Sproule says he doesn't feel like a suit in a T-shirt world at the interactive agency. Magnet has drawn other non-techies, including a CPA, an advertising exec and an engineer. "It's quite diverse," he says.

And though he may not have been doing Java programming or running an IT department, Sproule is confident that he'll be able to give Magnet some pull. "I think what really appealed to me was the growth potential in this category," he says. "It's limitless." ■



What do hi-tech agencies and oil companies have in common? They both need Wall Street money.



Beyond Hits & Clicks

Some online advertisers want to tie rates to direct sales. **By Adrienne Mand**

In the early days of online advertising, life was simple. Advertisers paid basic ad rates, which evolved into cost-per-thousand impressions, or CPM, models.

Then, the clients got a little more demanding. It

tives, some sites are even agreeing to straight cost-per-transaction deals.

"The hybrid model is for e-commerce advertisers who are looking to generate sales as a result of banner advertisements and links," says Rich LeFurgy, chairman of the Internet Advertising Bureau. "It's where I think the market has evolved to." LeFurgy says the shift toward hybrid models has been emerging for about three to six months, though the overall ad community still prefers CPMs because they are easy to value.

So what do they look like, these Frankenstein arrangements that are one part direct marketing and one part traditional advertising? The deals are mostly long term, about six to 12 months, because it takes time to develop a track record. And what the advertiser pays up front is typically a lower amount than a straight CPM.

"This is really equitable for both parties because the media site gets valuation for its audience. The advertiser gets a [model] that's more performance based," LeFurgy says. "In this case, both parties get what they want."

Grey's online buying arm in New York, media.com, has been doing straight performance-based deals since 1996. Far from a vote of no-confidence, such deals exploit the Web's strengths, says President David Dowling. "We very much feel that this medium can be much more accountable than other forms of media," Dowling says. "It's really important that we reflect that in the way we buy."

Another proponent of cost-per-sale models is Myer Berlow, senior vice president of interactive marketing at AOL. "It's really in response to our effort to create a business model that is a win-win for both sides," he says.

Peter Meluso, chief service officer of New York media planning company i-traffic, says the company has moved from CPMs to cost-per-clicks, and now sales-based models, for e-commerce clients such as CDnow and Disney.



Is a Web banner more like a magazine ad or a direct-marketing campaign? Some advertisers are pushing for new levels of "accountability."

wasn't enough to deliver blizzards of page hits; they wanted to know who really "interacted" with their ads—and cost-per-clicks was born.

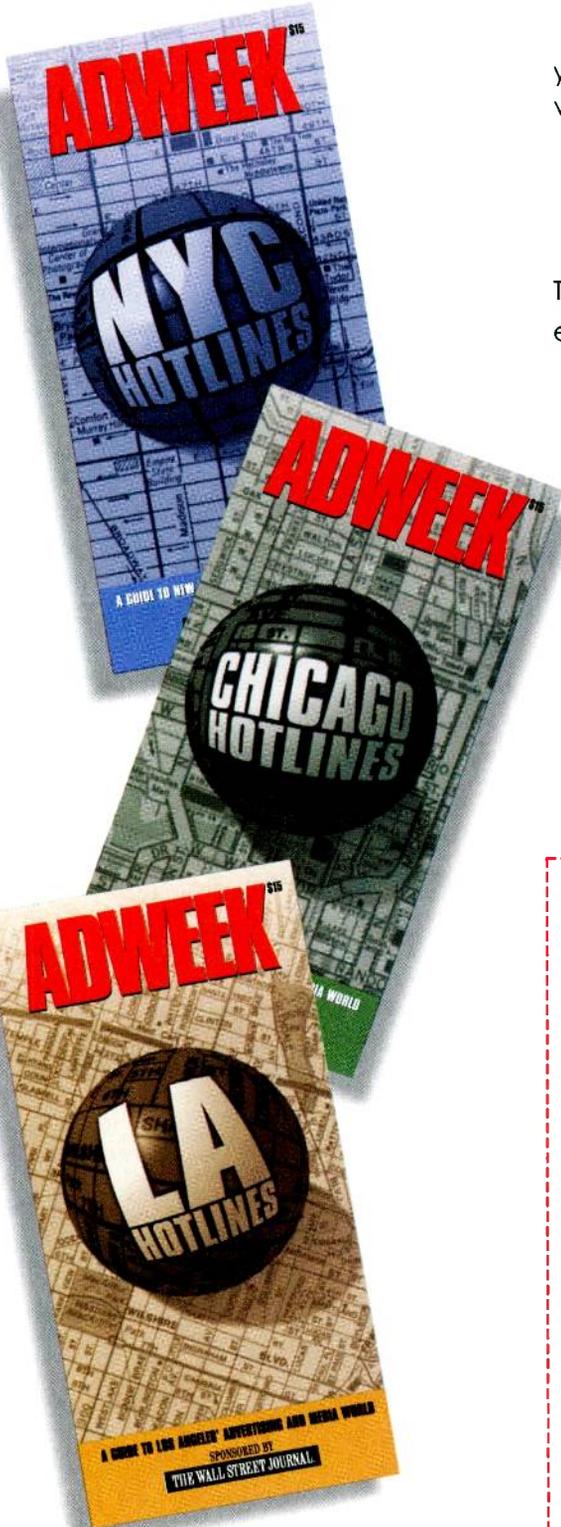
Now, as the line between online advertising and commerce grows increasingly blurred, an ominous new word has been floating around the industry: accountability.

No longer content with pageviews or clicks, some advertisers are requiring that ads lead directly to sales. And while the industry is moving toward hybrid models that mingle payments for audience with back-end performance incen-

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"We want to maximize the number of transactions," Meluso explains. "Some sites and some folks who are buying may think, 'What does it matter?' But in actuality, an impression that doesn't convert someone is a lost impression."

Not everyone, however, is sold on the value of revenue shares. Unlike AOL's Berlow, most content providers have been reluctant to take responsibility for so many unknowns. What if an advertiser's ad is not compelling, for example, or its prices not competitive? What happens when the server at an online store gets swamped or its secure ordering is too complicated? "It's really troubling to some new media companies because it puts all the risk on them," LeFurgy says.

Gina Garrubbo, executive vice president of Women.com in New York, says the company already analyzes its sites' performances. "We are being judged on how we perform on the back end," she says. "We do it indirectly."

Garrubbo, who favors CPM and clickthrough deals, contends that eyeballs are the key to marketing on the Web, especially for highly targeted sites such as her company's Women's Wire and Healthy Ideas sites. "We believe it's more than direct sale. We believe it's a branding mechanism," she says. "This audience is *la creme de la creme*. These [advertisers] are Fortune 500 companies."

Paul DeBraccio, group advertising director at Tripod, Williamstown, Mass., is also skeptical about what the company would gain from cost-per-sales. "We get approached regularly, and the economics just haven't made it worthwhile," he says.

For proven, high-traffic sites, the argument for a cost-per-transaction model seems even less appealing. Anil Singh, vice president of sales at Yahoo, says the majority of its models are CPM-based. Yahoo doesn't plan to do CPTs, even though advertisers frequently request such deals. "We've certainly considered it, and I would expect

them to ask for it, because they're asking for a no-risk deal," he says. "We believe there's value in advertising. There's value in our medium."

"The bottom line is there're a lot of sites out there that will do click-throughs or transactions," he says. "We've built a property that has significant value in a traditional media model."

Caught between reluctant content providers and show-me-the-money advertisers, the two leading ad networks have different takes on the cost-per-sale model. Chris Theodoros, vice president of creative sponsorship strategies at DoubleClick, New York, says the company began doing small tests late last summer and now uses the model for many sponsorship deals.

"Cost per acquisition can define very quickly whether programs are going to work for both the advertiser and the site," he says.

However, Chief Executive Officer David Moore, of 24/7 Media, New York, doesn't buy it. CPM models are easy for the network to track, he says, while keeping track of cost-per-sales is a "nightmare" because the information does not spill back into 24/7's system. He favors a pared-down version: cost-per-leads, based on the number of visitors that request more information, or fill out online forms.

"Leads is the most lucrative thing to do right now," Moore says, especially for clients such as insurance and car companies and travel agencies.

So what can advertisers and media companies expect when they sit down at the bargaining table? Just about anything. "For all, it's a learning experience," i-traffic's Meluso says. Those who will be on board for back-end guarantees will include "the smart advertisers who are ROI driven and have means to measure performance."

And despite the hesitancy of some sites, says Michael Cohen, president of New York-based iballs, hybrids will be an unavoidable topic in the future. "I don't see hybrid pricing going away. I think it's an intelligent [solution] for advertisers who want some kind of guarantee for their money and for sites that want some kind of guarantee. It's a compromise." ■

"They're asking for a no-risk deal," says Yahoo's Anil Singh. "We believe there's a value in our medium."

Synapse Group, Dallas, pays Golfweb only for leads generated for its Garden State Life microsite. AOL, too, supports new models.



CULTURE TRENDS

MTV's Buzz Clip

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

Week of 3/23/98

Artist/Group: **Natalie Umbruglia**

Song/Video: **"Torn"**

Director: **Alison Maclean**

A former Australian soap opera actress, Natalie could have quite easily have followed the well-trodden ex-Scap Star route. However, spend five minutes with her and you'll realize that this wasn't the path for Ms. Umbruglia. she's simply not malleable enough to ever have been just another starlet. spend ten minutes with her and it really isn't such a surprise that she's made such a delicious album.

Artist/Group: **Bob Dylan**

Song/Video: **"Not Dark Yet"**

Director: **Michel Borofsky**

The first clip off the Grammy-nominated, *Time Out Of Mind* - his first album of original material in 7 years. With major publications, such as *Time* and *Newsweek* dedicating full articles to the artist, it's no secret that Dylan is back with his best work in years. *Time Out Of Mind* is Dylan's 41st album. The songs were produced by Daniel Lanois and Bob Dylan.

Artist/Group: **Finlay Quaye**

Song/Video: **"Sunday Shining"**

Director: **James Brown**

Rock, soul and reggae from someone who is cool, sexy and I all figured out without even trying is a rare thing. Finlay Quaye has all of these qualities - in fact he has just about everything you can think of, including a brain - and he's going to be a star. His debut album *Maverick A Strike*, featuring this interpretation of Bob Marley's *Sun Is Shining* has already gone platinum and it's holding strong

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The Hollywood Reporter's Box Office

For 3-Day Weekend ending March 23, 1998

<i>This Week</i>	<i>Last Week</i>	<i>Days in Rel.</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Total Gross Sale</i>
1	1	94	Titanic	17,165,239	494,514,331
2	New	3	Primary Colors	12,045,395	12,045,395
3	2	10	The Man in the Iron Mask	11,077,005	34,483,255
4	New	3	Wild Things	9,622,444	9,622,444
5	3	17	U.S. Marshals	7,225,511	43,556,768
6	New	3	Mr. Nice Guy	5,250,704	5,250,704
7	4	108	Good Will Hunting	4,026,752	115,597,415
8	9	90	As Good As It Gets	3,260,123	125,803,127
9	5	38	The Wedding Singer	3,254,479	68,391,968
10	6	17	The Big Lebowski	1,838,629	13,771,141
11	7	17	Twilight	1,624,714	13,192,612
12	11	185	L.A. Confidential	1,496,331	57,505,024
13	8	17	Hush	1,250,392	12,622,611
14	13	96	The Apostle	1,169,836	16,636,187
15	12	38	The Borrowers	1,041,278	20,601,297
16	19	17	Everest	620,262	2,360,472
17	10	24	Dark City	415,245	13,562,437
18	15	24	Caught Up	369,448	5,966,586
19	22	222	The Full Monty	364,703	44,288,450
20	16	31	Dangerous Beauty	356,414	2,965,591
21	14	136	The Wings of the Dove	343,245	13,269,973
22	18	31	Senseless	331,085	12,499,069
23	23	88	Mr. Magoo	296,994	20,921,928
24	25	117	Flubber	295,261	92,300,787
25	37	87	Afterglow	272,557	2,185,110
26	29	31	Mrs. Dalloway	261,879	1,227,879
27	24	17	Love & Death on Long Island	242,485	860,569
28	26	103	Amistad	213,748	43,935,837
29	28	94	Tomorrow Never Dies	208,105	122,652,828
30	17	24	Krippendorf's Tribe	179,771	7,114,517
31	31	162	Boogie Nights	178,077	25,983,457
32	27	88	Wag the Dog	172,154	41,958,897
33	21	38	Sphere	166,779	36,045,329
34	33	255	Thrill Ride	132,814	4,408,477
35	20	66	Fallen	127,265	25,188,006

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CULTURE TRENDS

MTV Around the World

Week of 3/23/98

MTV Europe

Artist	Title
1. Backstreet Boys	All I Have To Do Is Give
2. Madonna	Frozen
3. Natalie Imbruglia	Torn
4. All Saints	Never Ever New
5. Celine Dion	My Heart Will Go On

MTV Latin America (North Feed)

Artist	Title
1. Alana Davis	32 Flavors
2. Savage Garden	Truly Madly Deeply
3. Madonna	Frozen
4. Plastilina	Mr. P Mosh
5. Natalie Imbruglia	Torn

MTV Brasil

Artist	Title
1. Backstreet Boys	Everybody
2. Charlie Brown Jr.	Probida
3. Cidade Negra	Reaidade Virtual
4. Aerosmith	Pink
5. Gabriel	Cachimbo Da Paz

MTV Japan

Artist	Title
1. Madonna	Frozen
2. Ian Brown	My Stron
3. Foo Fighters	My Hero
4. Jamiroquai	High Times
5. The Rolling Stones	Saint Of Me

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports.
 March 28, 1998 Provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	5	Get Jiggy Wit It	Will Smith
2	2	1	10	Nice & Slow	Usher
3	4	3	18	No, No, No	Destiny's Child
4	3	1	5	My Heart Will Go On	Celine Dion
5	8	5	2	Frozen	Madonna
6	5	1	17	Truly Madly Deeply	Savage Garden
7	63	7	4	Let's Ride	Montell Jordan Feat...
8	7	7	8	Gone Till November	Wyclef Jean
9	11	9	16	Deja Vu	Lord Tariq & Peter Gunz
10	6	6	9	What You Want	Mase
11	13	11	7	Too Close	Next
12	14	12	6	Body Bumpin' Yippe-Yi-Yo	Public Announcement
13	New	13	1	Bitter Sweet Symphony	The Verve
14	9	1	15	Together Again	Janet
15	New	15	1	All My Life	K-CI & JoJo

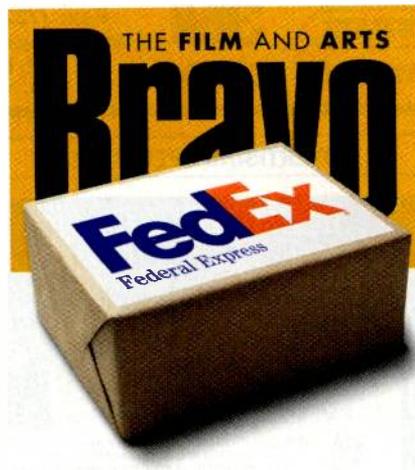
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Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts.
 March 28, 1998 Provided by *Sound Scan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	3	8	Cherry Poppin' Daddies	Zoot Suit Riot
2	1	63	Barenaked Ladies	Rock Spectacle
3	New	New	Fastball	All The Pain Money Can Buy
4	4	7	Dixie Chicks	Wide Open Spaces
5	New	New	Jimmy Ray	Jimmy Ray
6	8	5	Mono	Formica Blues
7	9	4	Jagged Edge	A Jagged Era
8	7	3	Daryle Singletary	Ain't It The Truth
9	22	11	Sevendust	Sevendust
10	6	4	David Kersh	If I Never Stop Loving You
11	New	New	Two	Voyeurs
12	13	5	Beenie Man	Many Moods Of Moses
13	10	29	Diana Krall	Love Scenes
14	11	20	Buena Vista Social Club	Buena Vista Social Club
15	16	25	Alejandro Fernandez	Me Estoy Enamorando

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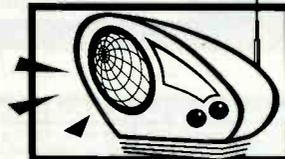


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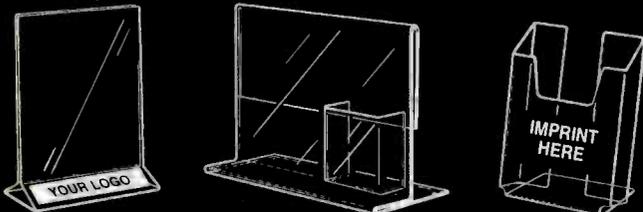
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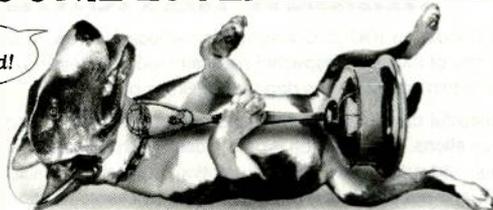
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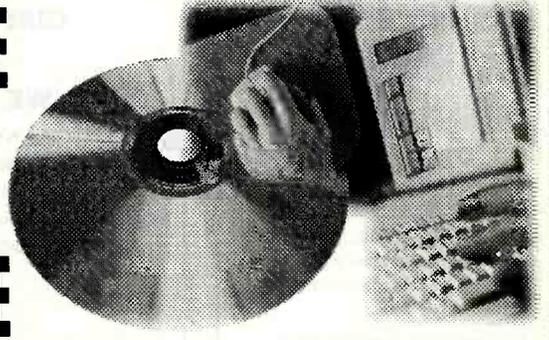
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ART DIRECTOR

Create concept of specialty catalogs & collateral pieces according to established graphic criteria and oversee production & layout artists; schedule, oversee photoshoots and select photos for catalog items; work with copywriters, proofreaders & merchandisers, and ensure timely delivery of pieces.

A 4-year college degree, with concentration in Graphic Arts, 5+ years related business experience, preferably as a Graphic Designer for a B-to-B title, full knowledge of multiple design tools, background in a production environment, excellent organizational skills and detail oriented qualities are essential. Proficiency in QuarkXpress, Illustrator & PhotoShop and pre-press experience are pluses.

PRODUCTION ARTIST

Responsible for styling of ads & collateral pieces, including typography & page layout, and work with proofreaders and merchandisers.

Must have knowledge of 4-color & digital pre-press, 3-years hands-on experience laying out catalogs or similar media, proficiency with MAC & QuarkXpress, Illustrator & PhotoShop, flexibility to meet production demands, and an Associate's degree in Graphic Arts.

TELEMARKETING MANAGER

Initially, this manager will be responsible for planning, organizing, implementing & enhancing MSC corporate outbound telemarketing programs. You'll be expected to achieve certain response, sales & cost-down goals consistent with corporate expectations, and development/maintain reporting processes to track these goals. Will also analyze sales & marketing data and make recommendations, present strategies for all programs, work closely with other internal departments, negotiate costs with suppliers, and participate in strategic planning of multiple acquisitions.

A 4-year degree, preferably from business, accounting or a technical field, superior marketing ability, several years of solid sales, marketing &/or telemarketing experience, understanding of the processes of outsourced & in-house outbound telemarketing, excellent organizational & communication skills, and prior management of a telemarketing department with a record of success in customer retention campaigns a must. Sales management, advertising, supplier relations/negotiations, product management, direct marketing, market research, marketing strategy and experience managing people & large cross functional projects all desired.

BROCHURE MERCHANDISER

Support Catalog Managers, Product Managers & Designers as it relates to the production of all monthly catalogs, process tearsheets, verify prices, ensure that all ads are properly prepared for production and meet their intended goal, review storyboards and edit/write copy when necessary.

This entry-level position requires an Associate's degree and 2 years related work experience, PC experience in a Windows environment, Word, Excel and administrative skills and good verbal, organizational & interpersonal ability.

We offer a competitive salary & benefits plan, including medical/dental, 401k & tuition reimbursement. If you thrive in a dynamic, multi-tasked environment, please fax resumes, indicating position desired, to Corporate Human Resources at 516-349-7653, e-mail to mschures@aol.com, or forward to Dept. A-N, PO Box 331, Plainview, NY 11803. An eoe.



Industrial Supply Co.

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

HELP WANTED

Come Write Your Great Direct Response Copy in Beautiful Vermont

ONE OF THE COUNTRY'S top direct response marketing agencies is looking to fill a new position. We need to find another top-flight copywriter with a minimum of 5 years experience in direct response.

Evergreen is a growing direct response agency with national accounts specializing in the 50+ marketplace. We write ads that pull, packages that convert, catalogs that sell, newsletters that retain customers, and TV spots that get response. Your proven track record should show that you've done all that, too.

You'll work with a small team of professionals and a support staff second to none. Our bonuses, profit-sharing and other benefits are some of the tangible rewards.

But so is Vermont...which is why we're in this lively college town. Clean air. Good schools. Great skiing, boating, hiking, and more.

We'll probably start you for less than you're worth. But show us your mettle, and you won't be reading job ads again.



Fax, e-mail or write us (please don't call):

Bob Kesner
802-388-3091, fax;
Bob@eamnet.com, e-mail

EVERGREEN
ADVERTISING &
MARKETING INC.

2 Maple Street, Suite 300, Middlebury, VT 05753

GREAT OPPORTUNITY ADVERTISING SALES

New York based start-up focusing on fashion, interiors, beauty and entertainment seeks experienced professional to manage advertising sales effort. Must be highly motivated, self starter with excellent communications skills and proven track record handling high-end retail and consumer goods accounts. Entrepreneurial spirit is a must.

Fax resume to:

Pam at 957-0380

Sr. Account Executive

Fast growing, creative Miami Ad agency seeking Sr. AE. High levels of energy, enthusiasm and creative thinking along with 5+ years major agency experience are the criteria. Please send resume to: ADWEEK Classified-Box SE00790, 1515 Broadway, 12th fl., NY, NY 10036.

CALL 1-800-7-ADWEEK

OUR TERRIFIC SALES ASSISTANT JUST GOT PROMOTED.

NOW, WE NEED SOMEONE JUST AS GOOD.

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

Fax resume to:

212-536-5353 Attn: Sonia

We're an Equal Opportunity Employer.

SALES/MARKETING COORDINATOR

Major magazine company needs a highly motivated & well-organized assistant to work with our publisher. You should have a college degree, a great phone manner, and proficiency with Windows 95 and ACT! Software. You must be attentive to detail and at ease in a fast-paced office. And you should have at least one year experience.

Fax your resume & salary history to:

(212) 536-5353, Attn: Sonia

We're an equal opportunity employer.

SALES

Were looking for, self starting individuals to fill entry-level positions in New York City. If you're looking for a unique opportunity to work in a high energy environment fax your resume to Mark Preskenis at 617-542-2277

CIDER JACK HARD CIDER

SENIOR COPYWRITER

Need a top talent with solid agency background and blue-chip client experience in broadcast and print. Great benefits, beautiful location near the Smoky Mountains. Send resumé, salary history, non-returnable samples of your very best work to:

Creative Director

DAVISNEWMANPAYNE

ADVERTISING & MARKETING COMMUNICATIONS
4700 Coster Road, P.O. Box 12128
Knoxville, TN 37912

MEDIA DIRECTOR

A leading, \$75-million, 4A, Texas-based agency, serving national and regional clients, seeks a highly strategic and conceptual Media Director for its subsidiary. Will have direct responsibility for clients, staff and subsidiary P&L. Must have excellent presentation skills, strong print and broadcast buying/planning experience, including experience on consumer and business-to-business accounts. Must be proficient on MM Plus, IMS, Excel, Microsoft Word; experience on Strata a plus; Bachelor's degree required. Please mail resumes and salary history to ADWEEK-Box SW00789, 3102 Maple Ave., Ste. 120, Dallas, TX 75201. Equal opportunity will be offered to everyone.

MANAGER MARKETING SERVICES

Direct marketing activity to support growing media business, concept through execution. Mid-town NYC. We seek a product oriented thinker with some combination of promotional copy skills, desktop pub, and project management talent.

If you thrive on fast pace, can bring 2-5 yrs exp in agency or promo dept of media company - and seek opportunity to have real impact in a mid size industry leader, rush your resume to Paul. Please include sal history and a compelling pitch.

Fax to: 212-421-7026

GRAPHIC DESIGNER/ART DIRECTOR

If you know Quark, Photoshop and Illustrator and are looking to flex a little more creative muscle here's your chance! We're a growing Gramercy Park agency looking for that creative person who'd rather have a voice in a small group than be drowned out in a large crowd.

Fax cover letter and resume to:

"I Wanna Work Here"

212-460-9475

Regional Vice President Media Sales - NY Area

International media and marketing services company in search of senior media sales executive in the New York area. The ideal candidate will have 10+ years media/advertising sales experience with proven ability to manage a diverse client base, develop new business opportunities and manage other sales professionals. Ad agency, outdoor advertising, place-based media and/or print/broadcast media experience is required. Understanding of the retail petroleum/convenience store industry and/or the consumer package goods industry a plus.

We offer an excellent compensation package which includes base salary, bonus and stock opportunity as well as comprehensive medical and dental coverage. Please send resume to ADWEEK-Box SW00796, 3102 Maple Ave., Ste. 120, Dallas, TX 75201.

ADVERTISING SALES EXECUTIVE

New York advertising office for major newspaper representative firm seeks creative, dynamic goal-oriented salesperson with successful sales history. Individual must have experience in business development and promotional advertising, possess excellent written and verbal communication skills and have the ability to handle numerous projects at once. Excellent salary, benefits and incentive potential. EEOC.

Fax resume in confidence to:

212-286-9004

or send to:

ADWEEK Classified, Box 4044

1515 Broadway, 12th fl.
New York, NY 10036

Senior Media Buyer

Orlando's fastest growing agency, Fry/Hammond/Barr is seeking a Senior Media Buyer. Do not apply if you do not have a minimum of 3 years experience in negotiating media time and space. Good, strong negotiating skills skills are required. Marketing Resources Plus and Tapscan an advantage.

Send resume to: Marjorie Dobbin,
Executive Media Director,

Fry/Hammond/Barr

600 E. Washington St.

Orlando, FL 32801

Fax: 407-849-0817

No phone calls, please. DFW

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:

www.eej.com (888) 335-4335

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

Hot Shop Cool People

We're TMP Worldwide, a rapidly growing, top 15 advertising agency committed to developing long-term relationships with both our clients and our employees. Currently, we have opportunities available at our NY Corporate Headquarters for:

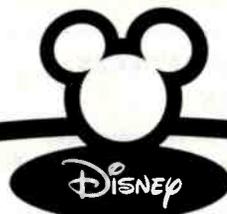
ACCOUNT SUPERVISORS & ACCOUNT EXECUTIVES

Our Fortune 500 clients will count on you to develop recruiting strategies and on-target media plans and provide overall account management. To qualify, we require 2-5 years' advertising agency and/or marketing experience (preferably in the **pharmaceutical, health care or high-tech industries**), enthusiasm, team spirit, computer literacy and a Bachelor's degree (or work-place equivalent).

And since we compete to hire the best, we provide competitive salaries and benefits packages. FAX or mail your resume & salary requirement to: **TMP WORLDWIDE, Dept. KWB, 1633 Broadway, 33rd floor, New York, NY 10019. FAX: 212-527-8633.** Check us out on the World Wide Web at: <http://www.tmpw.com>

 **TMP Worldwide.**

An Equal Opportunity Employer
M/F/D/V



WE'RE LOOKING FOR A PRINT REPRESENTATIVE WHO CAN WORK WONDERS AND MAKE MAGIC.

If you can transform creative designs of every size, shape and specification into Disney quality print products and you're a wonder with numbers, vendor negotiations and communications, then there's a great bunch of characters in our internal Advertising Creative Department who could use your talents to help make the magic. Your qualifications must include:

- **Enthusiasm, flexibility and ability to operate in a fast-paced team environment.**
- **Detail-oriented with emphasis on quality.**
- **Proven ability to manage outside vendors including ability to interpret and communicate creative design alterations and color corrections to color separators.**
- **Ability to communicate clearly, accurately and succinctly.**
- **Experience in direct mail design concepts and applications as related to print manufacturing and fulfillment.**
- **Ability to travel for press approvals.**
- **Ten years in print production with a minimum of five years advertising agency experience.**
- **Bachelor's Degree or Journeyman status in printing field.**

Please send cover letter, salary history and resume on white paper to:

**Disney Worldwide Services, Inc.
Professional Recruitment
XADSAW827 • P.O. Box 10,090
Lake Buena Vista, FL 32830-0090**

Drawing Creativity from Diversity • EOE

Discover a World of Opportunities at Disney.

Dir. of Client Services

We are an energetic MD agency (one of the 25 largest in the DC area) with a mix of healthcare, senior living and bus-to-bus clients. If you are an experienced account team leader with proven strategic planning skills, you could be the catalyst that enables our very good agency to become a great one. Please call 301-663-1239 for info.

Ann Burnside Love & Associates
www.abla.com

VOICETRAK

Media Research

VP Market Development

VoiceTrak, a national competitive research firm needs a regional sales/service VP. Approximately 25% travel - based in Tucson. 5-10 years experience in account service, research or media. Fax or e-mail resume and salary history to:

FAX (520) 886-4997 or rick.denos@voicetrak.com

Looking for the perfect job?

ADWEEK CLASSIFIED

1 OF EACH: AE & AE

Direct Response agency needs ADs/Account People. 3-5 years DMail/Catalog, Mac skills, talented, detailed, personable. Good benefits, sense of humor.

**Josh Moritz
DMTG
350 7th Ave. Room 702
New York, New York, 10001
Fax: (212) 924-5327**

HELP WANTED



LEONARDO DA VINCIS ONLY, PLEASE

Diagnostic Research International is looking for individuals who recognize that market research is as much an art as it is a science. We need Picasso-Einstein kind of people. We need more Leonardo da Vincis. We're on a quest to find Right-Brain-Left Brain folks who can help fuel our fast and furious growth. Are we looking for you?

Project Manager

Solid market research professional of 5-7 years, with supplier experience. Should be extremely poised with impeccable analytical and presentation skills. A "contributor" familiar with both quantitative and qualitative techniques, but creative enough to develop innovative and actionable designs and analyses. Can stand on their own in developing and servicing their clients, and be a gifted motivator for their internal team. Compensation package will reflect experience and performance.

Project Director

Are you dynamic, insightful, and experienced? Looking for 3-5 years market research professional, with a passion for advertising and marketing. Strong skills in project management, analysis and client interaction to manage all aspects of tracking and copytesting projects in a fast-paced, creative environment.

Research Analyst

Jumpstart your research career with some of the best experience a research firm has to offer. Looking for ambitious, dedicated, conscientious workers who "go the extra mile" and maintain a positive attitude in the face of new challenges. Superior writing and grammar skills a must, along with a Bachelors degree.

Data Processing & Analysis

Can you multi-task with great concentration? Looking for visionary data specialists who care about their numbers and love a challenge, with a minimum 1-2 years experience writing Quantum software. Requires superior technical expertise, attention to detail, creative thinking, a sense of humor and a talent for juggling. Room for growth.

Field

Looking for fearless individuals who thrive in a fast-paced environment, proficient in bidding and sampling technique, with knowledge of mall intercept, telephone, mail-outs, panels and focus groups. The ideal candidate has 2-5 years experience, and believes quality fieldwork is the backbone of market research. Creative self starters encouraged to apply. If you're aspiring, will train.

DRI is a full-service data-based marketing consulting firm with 165 full-time employees. Areas of research performed include strategic, tactical, and evaluative, with advertising pre-testing, brand equity/image tracking, and custom/ad hoc studies. DRI services over 400 clients in over 25 countries. Please direct your resume to:

Dana Gerbard, Operations Manager, Diagnostic Research, 7474 N. Figueroa St., LA 90041 Fax: 213-254-8756.

We are an equal opportunity employer.



Take YOUR PLACE with THE LEADER.

For almost 20 years, American List Counsel, Inc. (ALC) has been one of the nation's leading management/brokerage/compilation firms in the Direct Marketing Industry. We provide tens of thousands of businesses with the tools they need to make their direct mail efforts as productive as possible, and we are proud to provide them with the best-trained, most experienced, most responsive specialists of list and databases in the field. Now we are proud to be providing you with the opportunity to join us in the following:

• SALES MANAGER •

You will be responsible for increasing revenue on the largest entertainment list and alternative media program on the market through aggressive selling. This entails overseeing entire work plan, building relationships with brokers and mailers, participating in industry councils/committees and attending trade shows. Candidate should possess at least 4-5 years experience in List Management (Alternative Media experience a plus), as well as excellent communication, analytical and math skills.

• ACCOUNT EXECUTIVE •

This newly created position is responsible for various sales calls, monitoring of tests, contacting test mailers, and monitoring financial objectives on all accounts. You will also assist in preparation of all reviews, which include the daily log, ads and promotions, and media plans. The detail oriented individual must be extremely self-motivated and must possess a strong sales aptitude, with a minimum one year direct mail experience. The ability to be flexible and work well under pressure is required.

• TRAFFIC COORDINATOR •

Reporting to the Marketing Manager, you will oversee production and traffic of all promotional materials, while providing creative direction, instructions, status and feedback on schedule and within budget. You will also conduct research for lists, proof materials, and handle trade show materials and budget. The detail oriented individual must have 2-3 years advertising, business to business, public relations or trafficking experience, and a proficiency in Word or WordPerfect and Windows. Strong proofreading, and follow through skills are essential. Trade show experience a plus.

In return, we offer a competitive salary and excellent benefits including 401(k), profit sharing and major medical.

Please send resume, and salary requirements, to:
Human Resources, American List Counsel Inc.,
CN-5219, Princeton, New Jersey 08543.
FAX: (908) 904-6091. E-Mail: jeb@amlist.com
Equal opportunity employer M/F/D/V



American List Counsel, Inc.

ADVERTISING SALES MANAGEMENT

LA Weekly is growing . . . Again!

And we need an Advertising Sales Manager who can manage, motivate and inspire an eclectic, energetic sales and support staff dedicated to continued growth. In addition, we're seeking a Regional Sales Manager who will do all of that and more for both LA Weekly and our other West Coast publications. Qualified candidates must have strong management, communication, customer service and organization skills. Advertising sales management background preferred. To apply, send cover letter, resume & salary history to:

H/R, 6715 Sunset, L.A., CA 90028



The publication of news, entertainment, art and imagination in Los Angeles.

EOE

Creative Directors

Ambrosi & Associates is one of the country's largest retail advertising agencies with 650 employees in offices in major markets. We offer our clients the power of a big agency combined with all the attributes of a small shop: customer focused, employee empowered and totally entrepreneurial. Sound appealing? Let's talk.

We are seeking Creative Directors who can inspire innovation, manage immensely creative talent, think through business issues and communicate intimately with our clients, all at a retail pace. Can you think strategically, too? We'll listen.

Our explosive growth has opened new opportunities for several key individuals with backgrounds in the home furnishings and general retail categories at the CD and ACD levels.

Your minimum of 10 years experience in creative leadership plus strong communication skills and exceptional creative mindset will qualify you for this exciting, fast paced position. We offer complete medical, dental and vision insurance benefits, 401K and a competitive compensation package.

Please forward your resume and salary history to:

Director of Recruiting
Job Code CDABD30A
Ambrosi & Associates, Inc.
1100 West Washington Blvd.
Chicago, IL 60607
Fax 312-666-3353

EOE

HELP WANTED



Reckitt & Colman is one of the world's most innovative household and food products companies with sales in excess of \$4 billion in over 120 countries. As a global industry leader, we offer an exciting & supportive environment where your contributions will be recognized and rewarded. We have an excellent opportunity for an accomplished professional in our Marketing division at our North American Regional Headquarters in Northern New Jersey.

MARKETING PRODUCT MANAGER

In this exciting leadership role, you will use your creativity, vision and drive to develop brand & marketing strategies. Direct advertising & public relations agency, manage brand P&L; work with Sales, M&L, R&D and outside agencies to build brand equity and achieve growth objectives. Build & motivate a multi-functional team to achieve long-term business goals.

REQUIREMENTS: 4+ years of consumer brand management experience and an MBA. Proven skills in managing P&L, advertising, promotions and increasing sales and brand equity. Demonstrated leadership & motivational capabilities; superior analytical and verbal/written communication skills. PC proficiency in word processing & spreadsheet software packages.

Reckitt & Colman offers promotion from within, competitive compensation & generous benefits including, stock ownership & 401(k) plans & full tuition reimbursement. Submit resume which must include DEPT CODE and salary requirements to: **Reckitt & Colman, HR Dept PMM/BWK33098, 1800 Valley Road, Wayne, NJ 07470; FAX: 973-633-3734.**

RECKITT & COLMAN



We are an Equal Opportunity Employer m/f/d/v, committed to a diverse workforce.

CREATING NEW HORIZONS!

ADVERTISING SALES REPRESENTATIVES

Genesis Direct, Inc., is emerging as a dominant global player in the catalog, direct and database marketing industries. We have the skill, passion and experience we need to be the leading database-driven specialty retailer in the growing universe of non-store shopping.

We are currently seeking sales professionals for our Marketing/Vendor & Strategic Relations Department. The qualified individuals we are looking for will be responsible for generating advertising revenues. You will solicit and secure advertising agreements with a variety of key corporations by contacting customers, preparing follow-up communication with prospects, scheduling meetings and preparing presentations.

In addition, the successful candidates will sell ancillary advertising in Genesis Direct catalogs. You will ensure that programs are in compliance with overall corporate objectives while interacting with a variety of departments.

The qualified individuals must possess 2+ years experience in advertising and/or media sales. A Bachelor's degree is preferred or equivalent combination of education and experience. Excellent presentation skills are required; strategic selling skills and established client relationships in sports or collectibles are strongly preferred. Up to 20% travel may be necessary.

Qualified individuals should forward their resume along with a cover letter indicating salary history to: **Dept AW-S, Genesis Direct, Inc., 100 Plaza Drive, 4th floor, Secaucus, NJ 07094. FAX# 201-583-3607.**

Genesis Direct is an EOE committed to a drugfree workplace. Pre-employment drug screening and background checks are included in our hiring process.

Visit our website at: genesisdirect.com

MARKETING AND PROMOTION MANAGER FOR TECHNOLOGY AD SALES TEAM

The New York Times remains committed to creating and distributing the best newspaper in the world. Our success depends on the exceptional talents, skills and dedication of our people. Currently, we are seeking a talented marketing and promotion professional to support our technology advertising sales teams.

The selected candidate will be responsible for gathering and analyzing information on assigned advertising categories and specific accounts, developing promotion and marketing strategies, preparing and delivering sales presentations and establishing and maintaining relationships with promotion and marketing-related colleagues within the industry.

To qualify, you must have strong market research interpretation skills as well as exceptional quantitative analytical skills. Additionally, you must have demonstrated creativity in devising marketing strategy and promotional ideas. Prior experience in sales presentation writing is required, as well as a minimum of five years experience in media marketing/promotion and a college degree or equivalent business experience.

Ours is a fast-paced, dynamic environment where people with exceptional talents and fresh ideas play a key role in contributing to our success.

In addition to an excellent salary and benefits package, you will find an environment committed to diversity, challenge and growth. For consideration, please forward your resume to:

The New York Times

229 West 43rd Street, New York, NY 10036

Attention: Human Resources-Box LH

Fax #(212) 556-4011

We regret that we are unable to respond to each applicant. Only those selected for interviews will be contacted.

Equal Opportunity Employer

M/F/D/V

"Take Me To Cali"...

Is your creative good enough to make it in Southern California? Here's your chance to prove it.



fax your resume to BVB (714) 252-8852 or mail it to: Attn: BVB - WCJ 18300 Von Karman Avenue Suite 410 Irvine, CA 92612

SENIOR ART DIRECTOR 5+ years experience. Consumer promotions, merchandising/P.O.S. background. Excellent design skills and MAC skills are a must. Client contact, ability to present and strategic thinking necessary.

ART DIRECTOR/DESIGNER 2 - 5 years experience. Energy and fresh thinking a must. Solid design skills and excellent MAC skills required.

ASSOCIATE CREATIVE DIRECTOR Ability to manage and help inspire both the client and a creative department of 12 working on P.O.S./merchandising for a national QSR. Art direction background and mac skills mandatory.

Wunderman Cato Johnson

HELP WANTED



Online Marketing

Take on a challenging leadership role at Disney Online, one of the world's premier Internet studios! With popular websites like Disney.com, Family.com and Disney's Daily Blast, we're blazing a trail in internet commerce, which creates an outstanding opportunity for online marketing professionals.

Working to drive consumers to our fun-filled sites, you will create and manage innovative online media campaigns, promotions, contests and sweepstakes; and track and report on program results. This will include directing creative agencies in developing/implementing advertising banners; purchasing online media; handling budgets and producing weekly flash reports. Candidates must have a college degree (MBA preferred) and extensive experience with direct marketing AND online media planning/ buying with an advertising agency. Strong analytical, strategic, creative and interpersonal skills are essential.

For immediate consideration, fax/ e-mail (no duplicates please) your resume and salary history to:

Disney Online, Attn: MC/AMM/AW, Staffing, (818) 623-3557. E-mail: carol_rozic@online.disney.com

© Disney

We are an Equal Opportunity Employer.

MARKETING ASSISTANT

needed for marketing department of Lutz, a national footwear and apparel company. Must have 3-5 years experience and knowledge of all aspects of advertising, including retail display, and production. Ad agency experience would be ideal. Familiarity with promotions and trade shows would be an added plus. Mail resumes (NO FAXES or phone calls PLEASE) to:

**Lutz
Attn: Jennifer Boulet
155 Avenue of the Americas
New York, NY 10013**

**USE
ADWEEK MAGAZINES
TO GET NATIONAL
EXPOSURE**

Multimedia Coordinator

Excellence Is Recognizable

Anthem Blue Cross and Blue Shield of Connecticut, one of the largest and most innovative health care providers in the state, has long been recognized for its ability to provide high quality, affordable and accessible care to the businesses and residents of Connecticut.

In this exciting position, you will be responsible for producing corporate videos, consulting with internal clients concerning their multimedia needs and opportunities, developing and editing scripts, and serving as the liaison to external production companies. Additionally, you will execute all major A-V presentations, serve as content coordinator of the corporate website and support corporate video conferencing.

To qualify, the detail-oriented candidate we seek must have a Bachelor's degree along with at least 2 years of corporate communication experience or video production experience in a corporate environment. A working knowledge of A-V equipment, video production methods, video conferencing and editing techniques are also essential as are strong multimedia software (Macromedia Director and Avid video editing) skills.

We offer a competitive salary and attractive benefits package. For consideration, please send your resume, which must include salary history, to: **Human Resources, Dept-FW, Anthem Blue Cross & Blue Shield of Connecticut, 370 Bassett Road, North Haven, CT 06473. An EOE.**



DIRECTOR OF MARKETING - BAN

Chatham Inc., a progressive, growth oriented midsize OTC/Toiletry consumer products corp. headquartered in Chattanooga, TN is seeking a strong marketing leader with 5 plus years of experience in brand/product management to lead their newly acquired \$100 million plus per year BAN brand. This is an excellent opportunity to plan, develop, and implement comprehensive growth strategies with a well known (#1 with 33% market share) brand. This is a hands on, get involved, leadership by example opportunity requiring the ability to be the strategic and tactical leader in an aggressive, yet congenial, team oriented corp. environment. One must be channel oriented with an emphasis on supermarket, mass merchant, and drug store channels. This is a true growth opportunity where one will work closely with the CEO, the VP of OTC Marketing and the VP of New Business Development.

Please call, fax or mail resume and present compensation to our Executive Search firm: **Grantham & Company, 136 Erwin Rd., Chapel Hill, NC 27514. Ph 919-932-5650.....Fax 919-932-5568**

ATTENTION SPORTS FANS

Account Supervisor and Vice President

Clarion Marketing and Communications, a leading CT based full service marketing and communications agency is looking for top performers. **Account Supervisor and Vice President-Account Supervisor.** We seek individuals with appropriate years of marketing/promotion experience, preferably with consumer packaged goods and/or sports related businesses. Qualified candidates must have strong strategic planning, concept development and program implementation experience, excellent presentation, communication and managerial skills.

Send resume and salary history to:

**Clarion Marketing and Communications
Greenwich Office Park 5, Greenwich, CT 06831
or fax to: 203-862-6001
Attention: MM**

ACCOUNT EXECUTIVE

Growing cosmetic mfg co seeks energetic indiv for prod dev/AE position. Excellent writing & interpersonal skills. Organized & focused. Salary based on exp.

Fax resume to: (718) 499-7047

SALES ASSISTANT

NY production company. Liaison with ad agencies, assist directors, supervise edits, etc. Must be quick and personable, and able to juggle time and tasks. Fax resumes to:

Ann @ 212-431-0199

International agency with great creative, awarded AAF "Best in the West under \$40 million," is currently seeking **Senior Account Director to supervise Account Services.** Must be excellent people manager -someone Account Services and agency department heads can rally around. Also seeking **Junior Media Planner.** The agency is located in gorgeous coastal San Diego and is home to a visionary team deeply committed to great work.

**SENIOR ACCOUNT DIRECTOR
JUNIOR MEDIA PLANNER**

Please mail or fax resume to
Victoria Elder:

**Lambesis, Inc.
100 Via de la Valle
Del Mar, CA 92014
Fax: 619.794.6461**

ADVERTISING ANALYST

A Northern New Jersey based marketing firm seeks an **Advertising/Market Research Analyst.** The right candidate must have GIS experience-MarketQuest or Atlas a plus, strong analytical skills, Microsoft Office suite proficiency-database knowledge a plus, and the ability to manage multiple tasks. We offer an excellent compensation plan and benefits package.

Please fax cover letter and resume to:

(201) 587-8308

or mail to:

**CBA Industries, Inc.
50 Eisenhower Drive, 3rd Floor
Paramus, NJ 07652
Ref: Advertising Analyst**

ACCOUNT SUPERVISOR

Full service advertising agency adding to account group as a result of recent growth. Seeking smart, strategic thinker with ability to execute flawlessly, excellent management skills and desire to build a career in a dynamic, hands-on environment. Candidate should have between 4-6 years agency experience.

Fax resume with covering letter to:
212-213-0548

**Catch a Creative Genius
ADWEEK
CLASSIFIED**

HELP WANTED

ADVERTISING PRODUCTION MANAGER

Key position in weekly magazine provides excellent opportunity for dynamic individual with strong attention to detail and superior organizational skills. Manager will be responsible for trafficking, examining and approving all ad materials and related paperwork through each step of the production process. This includes preventing any potential discrepancies and taking the necessary steps to resolve them. Will have heavy interaction with production and advertising contacts and will be responsible for disseminating the appropriate information to other departments within the magazine. Position is fully responsible for traffic department's performance and accurate ad placement. Must be able to meet tight deadlines in fast-paced environment. Successful candidate will have 2-5 years experience in ad trafficking, preferably in a weekly environment.

Send resume with salary requirements to:

Personnel, PO Box 229, 61 East 8th Street, New York, NY 10003

COPYWRITER

R/GA Interactive

We have some wonderful opportunities for writers who are passionate about interactivity. You'll work with industry leading designers for premier clients on a wide variety of interactive assignments. You'll enjoy a vibrant creative environment. We're eager to hear from conceptual thinkers who have 4+ years of proven experience in an advertising or editorial environment. Interactive experience is a must. Send your resume and 3 samples of your best work to:

USPOST: Human Resources re:writers

R/GA Interactive 350 West 39th Street New York, NY 10018

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CULTURE TRENDS

MTV Around the World

Week of 3/23/98

MTV Asia

Artist	Title
1. Celine Dion	My Heart Will Go On
2. Natalie Imbruglia	Torn
3. 98 Degrees	Invisible Man
4. Aaron Center	Crazy Little Party Girl
5. Madonna	Frozen

MTV Latin America (South Feed)

Artist	Title
1. Ataque 77	Crecer
2. Oasis	Don't Go Away
3. Natalie Imbruglia	Torn
4. Metallica	The Unforgiven II
5. Madonna	Frozen

MTV India

Artist	Title
1. Daler Menhndi	Ho Jayegi Balle Balle
2. Celine Dion	My Heart Will Go On
3. Various Artists	Sona Kitna Sona Hai/Yeh Dil
4. Junoon	Sayonee
5. Celine Dion/ Barbara Streisand	Tell Him

MTV Mandarin

Artist	Title
1. CoCo Lee	After Winter
2. Daniel Chen	Want To Know How You Feel
3. A-Mei Chang	Don't Say Goodbye
4. Juan Dan Ching	The 99th Night
5. Wu Bai & China Blue	A Bird On

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.

March 28, 1998 Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	20	Nothin' But The Taillights	Clint Black
2	4	2	11	Perfect Love	Trisha Yearwood
3	3	3	16	Little Red Rodeo	Collin Raye
4	6	4	17	If I Never Stop Loving You	David Kersh
5	5	5	22	The Day That She Left Tulsa	Wade Hayes
6	2	1	14	Round About Way	George Strait
7	11	7	15	Then What?	Clay Walker
8	8	8	23	I Can Love You Better	Dixie Chicks
9	12	9	11	Bye Bye	Jo Dee Messina
10	15	10	5	The Kiss	Faith Hill
11	7	2	12	She's Gonna Make It	Garth Brooks
12	13	12	15	Just Between You and Me	The Kinleys
13	18	13	13	Valentine	Martina McBride
14	17	14	10	You're Still The One	Shaina Twain
15	9	1	34	Just To See You Smile	Tim McGraw

©1998 Billboard/Soundscan, Inc.

Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.

March 28, 1998 Provided by Sound Scan.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	14	Soundtrack	Titanic
2	2	2	Madonna	Ray Of Light
3	3	17	Celine Dion	Let's Talk About Love
4	New	1	Eric Clapton	Pilgrim
5	5	48	Savage Garden	Savage Garden
6	7	39	K-CI & JoJo	Love Always
7	9	6	Soundtrack	The Wedding Singer
8	8	31	Backstreet Boys	Backstreet Boys
9	4	2	Scarface	My Homies
10	New	1	Natalie Imbruglia	Left Of The Middle
11	10	26	Usher	My Way
12	6	4	Silkk The Shocker	Charge It 2 Da Game
13	11	54	Matchbox 20	Yourself Or Someone Like You
14	12	16	Garth Brooks	Sevens
15	14	19	Shania Twain	Come On Over

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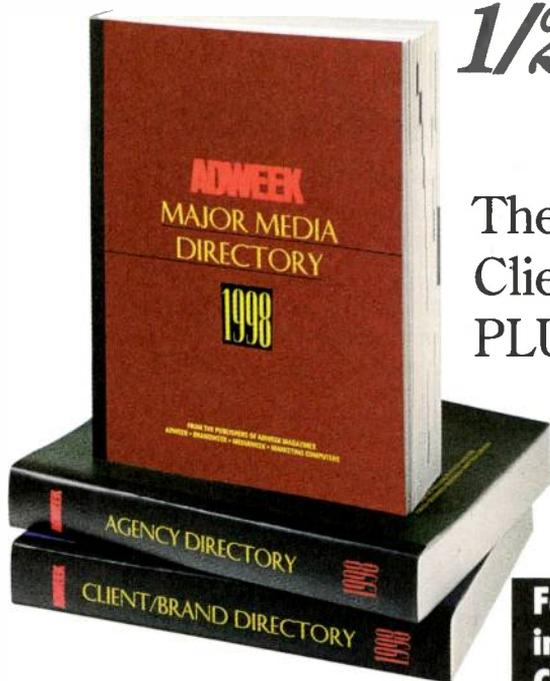
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CALENDAR

The Association of National Advertisers will present the ANA Television Advertising Forum April 1 at the Plaza Hotel in New York. Featured speakers will include ABC News anchor Peter Jennings, NBC anchor and chief legal correspondent Jack Ford, and Black Entertainment Television CEO Bob Johnson. Contact: 212-697-5950.

The National Association of Broadcasters' NAB98 conference and exhibit will be held April 4-9 at the Las Vegas Convention Center, Sands Expo Center and Las Vegas Hilton in Las Vegas. General industry keynote April 6 by Apple co-founder Steven Jobs. Contact: 800-342-2460.

The Museum of Television and Radio in Los Angeles kicks off its history-of-radio seminar series April 8 with "Hollywood's Radio Days," moderated by Leonard Maltin. "What's All This About Talk Radio?" follows on April 29, with panelists such as Michael Jackson discussing the talk genre's explosion. Also on April 29: "Aqui Se Habla Español: Hispanic Radio," a session that will include an appearance by such Spanish-language radio innovators as Richard Heftel. Contact: 310-786-1042.

The Newspaper Association of America will hold its annual convention April 19-22 at the Wyndham Anatole Hotel in Dallas. Featured speakers will include NAA chairman David Cox, president/CEO of Cowles Media Co., and Mark Willes, president, Times Mirror Co. Contact: 703-902-1697.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

UPN Regains K.C. Affil

United Paramount Network has recovered an affiliate in Kansas City and signed a new one in Cedar Rapids, Iowa. In 31st-ranked K.C., UPN signed an affiliation agreement with WCWB-TV, currently an affiliate of the WB network. Sinclair Broadcast Group earlier announced plans to dump its UPN affiliation at K.C.'s KSMO in favor a wider group alliance with the WB. WCWB is owned by David and Sonia Salzman and is managed under a local marketing agreement (LMA) by Hearst-Argyle Television. The signing of a primary affiliate in Cedar Rapids is for a startup UHF station (no call letters yet) owned by Caroline Powley and Bill Smith, which is set to launch in September.

Heftel to Buy Houston Station

Heftel Broadcasting Corp., the Dallas-based Spanish-language radio giant, has agreed to buy KKPN-FM of Houston for a reported \$54 million. Heftel will reformat the station from modern rock to Spanish-language after its purchase from Capstar Broadcast Co. of Austin, Texas, clears in June. Capstar, part of the powerful Dallas investment firm Hicks, Muse, Tate & Furst, acquired KKPN as part of its purchase of SFX Broadcasting but had to sell the station to meet federal station-ownership regulations.

Pearson Cancels Series

Following Pearson Television's recent buyout of syndicator All American Communications, the newly formed Pearson/All American Television has canceled two series. Freshman anthology series *Ghost Stories* will not return for the 1998-99 season,

and the planned fall launch of action weekly *Kickboxer and the Kid* has been cancelled. Pearson recently pulled the plug on sophomore weekly *The Adventures of Sinbad*, but it is pressing on with sales of *Match Game* and *Air America* for fall launch.

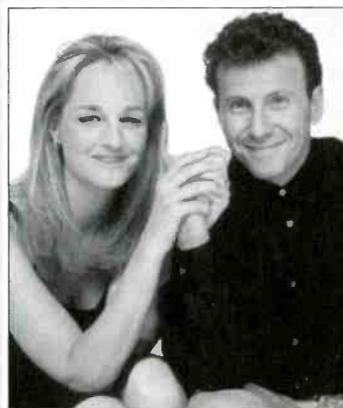
Mag Tracking Pub to Launch

Dan Capell, editor of *Capell's Circulation Report*, and magazine research syndicator Erdos & Morgan have joined forces to launch *CircTrack* next month. *CircTrack*, an annual magazine-industry tracking study, will create benchmark circulation criteria that will help publishers compare the circ performance of their titles with the industry as a

whole. Topics covered will include pricing trends, direct-mail offers, newsstand trends and pay-up rates. Plans are to develop consumer-magazine research products that deal with ad sales and consumer buying habits.

The Source Ups Ferraro

The Source has named Peter Ferraro associate publisher for advertising. Ferraro, 31, had been the magazine's ad director for more than three years. Recent hires at the hip-hop magazine include Thomas Rudd and Marie Magdala Roker, who were named national sales manager and account manager, respectively. Both will also work for the upcoming title *The Source*



NBC will pay Hunt and Reiser more than \$20 million each.

Mad Deal Sealed

After protracted negotiations, NBC finally has come to terms with *Mad About You* stars Paul Reiser and Helen Hunt. The deal that will bring the series back for a seventh season was made just hours before

Hunt received an Oscar last Monday night for Best Actress for her performance in *As Good as It Gets*. Though no one would discuss contract specifics, the two stars are expected to get nearly \$1 million each per episode, topping out at slightly more than \$20 million for 22 episodes. Hunt also gets the Hollywood version of flextime so that she can pursue her film career (*Mediaweek*, March 16). Media buyers had expected NBC to pay the hefty salaries to ensure it did not lose another solid comedy franchise. The Columbia TriStar Television-produced show, which currently anchors NBC's Tuesday night, draws an average weekly audience of 14.3 million.

Media Notes

CONTINUED

Sports, which launches in May. Prior to joining *The Source*, Rudd, 45, had been *The Sporting News'* Northeast marketing/advertising rep. Roker, 26, had been a sales rep for a foreign affairs magazine.

Macromedia Expands in N.J.

Hackensack, N.J.-based Macromedia Inc. has agreed to buy Orechio Publications, based in Nutley, N.J., publisher of *The Nutley Sun*, *Belleville Times*, *Bloomfield Life* and *The Glen Ridge Voice*. Combined with North Jersey Newspapers, which Macromedia bought four months ago, the company now owns two dailies, five weeklies and three monthly publications in North Jersey. The sale price of the combined-11,500-circulation Orechio papers was not disclosed.

Granite Moves Bacon to KOFY

Granite Broadcasting Corp. has named Rod Bacon president and general manager of its newly acquired WB affiliate, KOFY-TV in San Francisco. Bacon, a 28-year broadcast veteran who has worked extensively in the Bay Area, most recently served as vp/gm of Renaissance Communications-owned stations in Indianapolis (WXIN-TV) and Hartford (WTIC-TV), which are now owned by Tribune Broadcasting. In related news, Granite has named Gary Wordlaw president/gm of its CBS affiliate WTVH-TV in Syracuse, N.Y. Wordlaw was vp of news for Allbritton Communications-owned WJLA-TV in Washington, D.C.

Sinclair Moves in New Orleans

Baltimore-based Sinclair Broadcast Group has agreed to sell radio stations WRNO-FM, KMEZ-FM and WBYU-AM, all

in New Orleans, to Los Angeles-based Centennial Broadcasting for \$16 million, pending approval from the FCC and the Department of Justice. Sinclair already owns KMEZ but is awaiting approval of its purchase of WRNO, WBYU and WEZB-FM (also in New Orleans) from Heritage Media. All told, Sinclair plans to own, or operate under local market agreements, a total of four FM stations and two AMs in the New Orleans market.

Fox Sports to Highlight Hockey

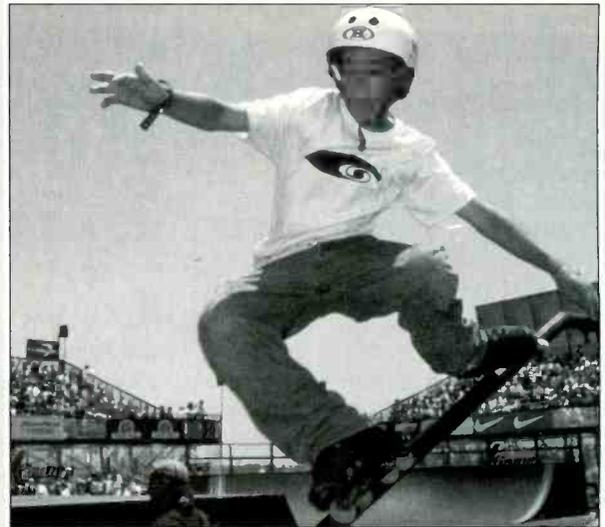
Fox Sports has teamed up with director Spike Lee and actor Flip Wilson on a new promotional campaign designed to increase awareness for the network's fourth season of the Stanley Cup hockey playoffs. The over-the-air ads will begin during regular-season coverage on April 11, two weeks before the start of the playoffs. The ads were produced by Lee's agency, Spike/DDB. The vignettes feature Wilson in a revival of his variety-show character "The Preacher."

Horizon Media Opens L.A. Shop

New York media services firm Horizon Media Inc. has formed a specialty division in Los Angeles to tailor media and marketing services for the entertainment industry. HMI Entertainment, to be headed by movie-marketing veteran Neal Lemlein, hopes to build its client base from film, TV, home video and other leisure industries. Lemlein has held top media/marketing positions at movie studios including Universal Pictures and 20th Century Fox and at ad agency DMB&B.

L.A. Media Team for Votes

KMEX-TV, a Univision station, and the *Los Angeles Times* have jointly produced a multimedia



DANA PAUL/ESPN

Extreme athletes hit the road for an Experience.

ESPN Set for X Tour

The 720 McTwist to a 540 half-cab backflip? It's the signature rad trick of professional in-line skater Adam "Bomb" Butcher, and just one of the many daring moves to be featured in ESPN's X Games Experience, which kicks off its third tour this weekend. The traveling road show of cutting-edge sports, including in-line skating, bicycle stunt-riding and skateboarding, will kick off in Austin, Texas, on April 4. The free event, which will feature local as well as nationally sponsored extreme athletes, will hit nine other cities before culminating in Los Angeles on June 13-14 on the eve of ESPN's 1998 X Games in San Diego, June 19-28. Sponsors including AT&T, Sony, Taco Bell and Visa have signed on to support both the Experience tour and the 1998 X Games.

educational program to inform the Spanish-speaking public about the importance of the vote. Titled "El Poder del Voto" (The Power of the Vote), the project includes a bilingual editorial supplement that was distributed by the *Times* on March 27 and 28, and a special half-hour TV program that aired on KMEX on March 28. The TV special was sponsored by Anheuser-Busch, Chevrolet Blazer, Pacific Bell and La Curacao.

FSN Picks Up Parade Hoops

Fox Sports Net will televise a half-hour special saluting the *Parade* magazine All-America High School Boys Basketball team on cable systems nationwide between March 31 and April 5. Hosted by Comcast/Philadelphia's SportsNet anchor Ron Burke, the show features 12 of the top players on this year's *Parade* team, which was chosen

by coaches, scouts and recruiters from around the country. Also appearing in the show are former *Parade* All-Americans Bill Bradley, Earvin "Magic" Johnson, Isaiah Thomas, Shaquille O'Neal and Michael Jordan. Advertisers include Coty, Nike and DirecTV.

NetStar to Rep Movie Show

NetStar Entertainment Group in New York has been signed to represent *The Movie Show on Radio*, hosted by Allen Prell, a weekly syndicated program featuring movie reviews, news, celebrity appearances and listener calls. It is set to launch on 40 stations nationwide on April 4 and will be transmitted live on subsequent Saturdays from 4 to 6 p.m. NetStar currently produces, distributes and markets *The Susan Powter Show* on more than two dozen radio stations nationwide.



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BIG DEAL

OREO O'S

Advertiser: Kraft Foods' Post cereal division

Agency: Ogilvy & Mather, N.Y.

Begins: August

Budget: \$45 million

Media: TV, print

Counting on the broad-based appeal of Nabisco's ubiquitous sandwich cookie, Kraft Foods' Post cereal division is planning a \$45 million-plus marketing splash for the launch of Oreo O's cereal this August. The cereal comes in a bright blue box similar to Oreo's own packaging.

The oat, wheat and corn-based O's are speckled with white flecks of cream to mimick the taste of Oreos themselves, which have grown to a \$500 million brand



that is consumed in 93 percent of U.S. households. Post is licensing the Oreo name from Nabisco, with whom the cereal marketer has had an ongoing relationship since purchasing Nabisco's Shredded Wheat line in January of 1993.

Kraft contends that its dedicated TV and print ads for Oreo O's, set to begin in August, will reach 95 percent of kids and adults 16 times within the first six months.

Although some might think that a cookie cereal would be best targeted to kids, Kraft knows better, citing that 60 percent of Oreo consumption is by adults.

As for Nabisco, licensing and equity extensions have become an increasingly important strategy in building its global brands, and Oreo is the crown jewel among them. —Stephanie Thompson

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

MISTIC JUICE DRINKS

Advertiser: Triarc

Agency: DiNoto Lee, N.Y.

Begins: May

Budget: \$6 million

Media: TV

Triarc will go hard-edged-and-sassy and soft-and-fuzzy in two TV ads breaking this spring behind Mystic juice drinks, which straddle a demographic that ranges from inner-city teens to suburban moms.

For the summer campaign breaking in May, the brand has signed rap singer Foxy Brown as an in-your-face presence who mixes inner-city credibility with crossover appeal, said senior vp marketing Ken Gilbert. Last year's ad icon, Dennis Rodman, offered a similar blend.

In the ad, Brown mans the velvet rope at a sensuous-seeming club called "Livin' Delicious," per the new tagline. She allows two cool-looking dudes inside when they say "Kiwi Strawberry" and "Grape Strawberry," but rejects a dumpy guy in gold chains who offers up "Avocado Banana." "I don't think so," she says. "Broccoli Honey Dew?" earns a shove from the bouncer. "How come I can't get into Livin' Delicious?" the guy demands. "Because I'm in your way," Brown explains.

A spot airing next month takes a radically different tack to reach moms in supermarkets. The spot, for Mystic Rain Forest Nectars, features adorable footage of tropical animals saluting the nectars' arrival, with only passing mention of the brand's rainforest preservation donations.

Next from Triarc: new ads for Snapple, via agency Deutsch, N.Y. Early word is the ads will eschew the boisterous tone of some prior campaigns in favor of a greater product focus. —Gerry Khernouch

NAT ROBBINS COSMETICS

Advertiser: Renaissance Cosmetics

Agency: Lambesis, Del Mar, Calif.

Begins: Summer

Budget: \$3 million (est.)

Media: Print

Renaissance Cosmetics this summer breaks the first national ads for low-priced Nat Robbins cosmetics, concentrating on new HydraWear lip gloss products and a diversity message.

The print campaign, estimated at around \$3 million, features a trio of diverse faces along with the tag: "Every woman's an original." The text touts HydraWear's 13 fashion colors and moisturizing benefits from a formula containing vitamins A, C and E. The creative will run in *Allure*, *Cosmopolitan*, *Glamour*, *Mademoiselle*, *People* and *Redbook*, plus eight books that target African American and Hispanic women.

"We intentionally chose not to advertise in high-fashion magazines [such as *Vogue*] because their readers generally shop in department stores," said group vp of marketing Nicholas Longano. The ads will communicate the line's availability in drug and mass stores, in some cases tagging specific retail accounts.

Nat Robbins was acquired in late 1996 by Renaissance, which folded it into the Cosmar unit and has been adding new product shades, more consistent packaging and retail fixtures that communicate product benefits. Longano wants to step up product innovation, a concept once the domain of department store cosmetics, but increasingly a trend for mass brands like Revlon. —Becky Ebenkamp

TURN & PULL ALARM WATCH

Advertiser: Timex

Agency: Fallon McElligott, Minneapolis

Begins: Mid-May

Budget: \$1-2 million

Media: Print

Timex is launching the Turn & Pull Alarm Watch, a mid-priced, nondigital watch with a



Ads: timed for grad and dad season

CMR Top 50

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

Week of March 9-15, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	36
2	MCDONALD'S	G320	26
3	COLGATE--TOTAL TOOTHPASTE	D211	23
4	MAZDA AUTOS--MIATA	T112	21
	WENDY'S	G320	21
6	KMART--SALES ANNOUNCEMENT	V550	20
	REVLON--COLORSTAY OIL-FREE FOUNDATION	D140	20
8	BUDWEISER--BUD LIGHT BEER	F612	19
9	M&Ms	F510	18
10	7 UP--SOFT DRINK	F441	16
	TACO BELL	G320	16
12	ALLEGRA--ALLERGY RX	D560	15
	ENTERPRISE RENT-A-CAR	T151	15
	MGM/UA--MAN IN THE IRON MASK MOVIE	B660	15
	SPRINT--LONG DISTANCE RESIDENTIAL	B221	15
16	ACE HARDWARE STORES	V376	14
	COCA-COLA CLASSIC--SOFT DRINK	F441	14
	NESTLE FLIPZ	F510	14
19	MITSUBISHI AUTOS--ECLIPSE	T112	13
	PEPSI--SOFT DRINK	F441	13
	RED LOBSTER RESTAURANT	G320	13
22	KRAFT--MACARONI & CHEESE DINNER	F250	12
	LISTERINE--MOUTHWASH	D212	12
24	ALMAY--ONE-COAT MASCARA	D130	11
	CHEF BOYARDEE--RAVIOLI	F250	11
	CRAFTSMAN--TOOLS	H624	11
	HYUNDAI AUTOS--TIBURON	T112	11
	NINTENDO 64+YOSHI'S STORY GM SOFTWARE	G511	11
	SNACKWELLS--COOKIES	F343	11
30	AT&T--LONG DISTANCE INT'L RESIDENTIAL & RES	B221	10
	DODGE AUTOS--INTREPID	T111	10
	FRUITOPIA--RTS FRUIT DRINKS	F420	10
	GENERAL MILLS--TEAM CHEERIOS CEREAL	F220	10
	PLAYSTATION--VARIOUS GAME SFTWRE & SYS	G511	10
	SCHICK--PROTECTOR MEN'S RAZOR	D430	10
	SEARS--MISC.	V490	10
	SERTA--MATTRESSES	H122	10
	SURGE--CITRUS SOFT DRINK	F441	10
	VISA--CREDIT CARD	B111	10
40	ADVIL--PAIN RELIEVER TABLETS	D511	9
	APPLE--MACINTOSH POWER G3 COMPUTER	B511	9
	COLUMBIA--WILD THINGS MOVIE	B660	9
	GLADE--CANDLE SCENTS	H353	9
	JC PENNEY DEPT--SALES ANNOUNCEMENT	V450	9
	JET DRY--DISHWASHER RINSE	H410	9
	MAYBELLINE--VOLUME EXPRESS MASCARA	D130	9
	MCI--LONG-DISTANCE RESIDENTIAL	B221	9
	MENTADENT--PRO CARE TOOTHBRUSH	D219	9
	MICROSOFT--VARIOUS SOFTWARE	B532	9
	MOUNTAIN DEW--SOFT DRINK	F441	9

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Source: Competitive Media Reporting

timer feature that the company considers its biggest innovation since Indiglo.

While some analog watches in the \$150-\$200 range have an alarm feature, Turn & Pull retails for \$50-\$65. "There's never been an alarm on a watch this price," said Timex advertising/public relations manager Susie Watson.

Timex will try to reach a broad target, both male and female, with ads hitting during grad and dad season, mid-May through June, in weeklies *Time*, *Newsweek* and *People* with monthlies *Discover* and *Life* added in June. Ads pick up again in November. If the line takes off, styles will be expanded and media could broaden to TV next year.

—Becky Ebenkamp

ROMANA CAFFE

Advertiser: UDV North America

Agency: Mullen, Wenham, Mass./Young & Rubicam, N.Y.

Begins: Spring

Budget: Less than \$1 million

Media: Print

Looking to generate usage occasions beyond the dinner table at dessert time, UDV North America is buttressing its Romana Sambuca with an extension, Romana Caffè, that it will promote to coffee-crazed Americans as being perfect for such mixed drinks as a latte (on the rocks with milk or cream) or frappe (throw those ingredients into a blender).

The new product, which ships to core East Coast markets next month and rolls nationally by fall, is an espresso-flavored version of the anise classic, set at a lower 60 proof than Romana Sambuca (84 proof) and prior extension Romana Black (80 proof).

Ads in development will run in metro dailies like Sambuca's do but tilt from food-section placements to weekend sections. Young & Rubicam, N.Y., purchases media. While spending tallies less than \$1 million, full-page color ads in dailies have helped Romana arrest its decline, UDV execs say. Depletions in 1997 came to 220,000 cases, per Impact Databank, N.Y.

With the new extension, UDV aims to reach more females, balancing the male skew that Romana Sambuca enjoys almost alone among cordials, and to extend the Romana franchise beyond core East Coast markets.

—Gery Khermouch

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Waving Buy-Buy

PERHAPS YOU READ THE RUMORS IN THE GOSSIP columns or heard Cokie Roberts and Sam Donaldson discussing them on their Sunday-morning TV show. Well, the rumors are true. Media Person has been acquired by Rupert Murdoch. A spokesman for Murdoch's News Corp. said that the company had really wanted Matt Drudge, but after the investigative cybergossip was scooped up by General Motors (where he will continue exactly as before except with fewer pollutants in his emissions), it settled for Media Person. The price for MP has not been disclosed but industry insiders say it is in the low three figures.

Media Person is very excited about the new opportunities this deal will afford him, especially the prospects for synergy with other Fox properties such as *Melrose Place*, whose characters should soon be making guest appearances in the column, interacting with MP in an appealingly dramatic way hopefully involving partial nudity. Analysts predict this move will spice up MP's usually staid commentary with attention-grabbing episodes of sex and violence, which could attract a younger, hipper demographic.

Mr. Murdoch personally assured Media Person that there would be no editorial interference with the column at any time and MP has complete trust in him. After all, this is Rupert Murdoch we're talking about! Of course, certain economies may be necessary, such as a reduction in adjectives, which are costly and inefficient, and obviously there will be less "friendly ribbing" of Mr. Murdoch and his business activities. But such technicalities will go unnoticed by most readers while substantially improving the product.

Indeed, becoming a product has always been a personal ambition of Media Person's and he is gratified to be finally getting his chance. Productization is the highest honor in today's market-driven society and could also save a few bucks at tax time, according to Media Person's accountant, as well as bring in

considerable fresh income in the area of ancillary rights. A line of Media Person inaction figures for the pre-teen market is already under discussion.

This particular column, by the way, is being brought to you by 20th Century Fox's *Titanic*, winner of 11 Academy Awards and the highest-grossing film in the history of the universe. *Titanic*, in which 1,493 doomed human beings from every walk of life tragically perished for

A line of Media Person inaction figures for the pre-teen market is already under discussion.

your personal entertainment. See it today, see it tomorrow, then rest up a few days and go back and see it again. Remember, you can never have too much of a good thing. *Titanic*. Now sinking at a theater near you.

Media Person wants to reassure faithful readers who may harbor unwarranted fears of drastic change that you have absolutely nothing to worry about. The column will continue to appear in its usual place and, in addition, will be carried via satellite to all corners of the world except China, where government leaders for some reason took umbrage with MP's recent characterization of them as "inhumane, money-grubbing autocrats combining the worst aspects of communism and capitalism." Media Person apologizes profusely for the egregious

name-calling and promises that if the column is allowed to appear in Chinese magazines and newspapers, he will never again antagonize the freedom-loving leadership of that forward-looking, democratic nation.

If anything, the column will be much more responsive to your needs. Because now Media Person will have access to audience research, including focus groups, intensive sampling and brutal interrogation of selected individuals, to determine not only which topics you, the reader, want discussed in the column but also what opinion MP should have of them. MP's guess is that more emphasis will be placed on fashion, makeup, personal finance and, in general, "news you can use." But it's up to you.

Also, a new Media Person Web site will allow interactive-minded readers to visit MP's virtual apartment, change the channel on his TV set and wake him up whenever he falls asleep during prime time with just a click of the mouse. Hot links to other media and porn sites will be provided.

Say, are you tired of left-leaning, mealy-mouthed network anchors spoon-feeding you slanted opinions disguised as news? Then Fox News Channel is the place for you. Fox News Channel. Where every story is checked for accuracy by overweight, middle-aged white men dedicated to your protection. Fox. If we don't tell you about it, you don't want to know.

Naturally, the Media Person acquisition has its detractors, as do most bold, counterintuitive moves by unconventional thinkers. "Bertelsmann buys Random House and Murdoch buys Media Person," said one bitter Wall Street media expert unable to disguise his shallow, trendy cynicism. "Has Rupert gone soft in the brain?" Other critics said they feared that Media Person might be pressured by his new owner to get off his couch and occasionally leave his apartment. "That's ridiculous," said a News Corp. spokesman. "Everyone knows it would kill him. Media Person could not exist away from his TV set."

But never mind the detractors. The important thing is this: *Beverly Hills, 90210* is really a lot better than you may have thought. Go, Dodgers. ■



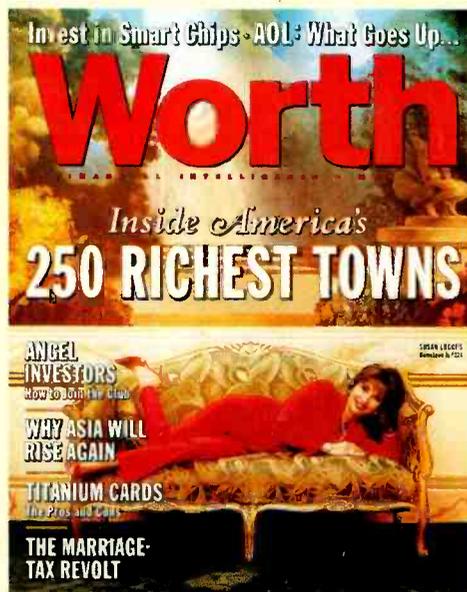
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