

MEDIA WEEK

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April 13, 1998 \$3.25

NETWORK TV

High Hopes For CBS' Top Twosome

Studios, buyers, Wall St. praise promotions of Mel Karmazin and Les Moonves

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MAGAZINES

More Money For Many Capital Ideas

New majority owner of Capital Publishing is expected to spend \$100M on start-ups, acquisitions

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CABLE TV

Adding Flicks To the Mix

TBS, TNT, USA sign movie deals to draw viewers away from broadcast

PAGE 6

REPORT FROM NAB

A CLEARER PICTURE



The networks announce their plans for HDTV, the computer companies find ways to adapt, and the stations go shopping. The digital age has begun. PAGE 9

MARKET INDICATORS

National TV: Slow

There is still more inventory than demand for second quarter. Certain programs are tighter than others, but overall it's a buyer's market right now.

Net Cable: Strong

While cooling slightly due to the holidays, the big nets are still close to selling out second quarter. Broadcast-window film buys for Turner, USA spark parity buzz.

Spot TV: Mixed

Beer, soft drink, fast-food buys are heating with start of baseball season. Microsoft's plans to do media blitz for Windows '98 launch has market abuzz. Kids market buying remains soft.

Newspapers: Mixed

Like spring weather, ad activity is unpredictable across all national categories. Banking/financial services is expected to increase activity.

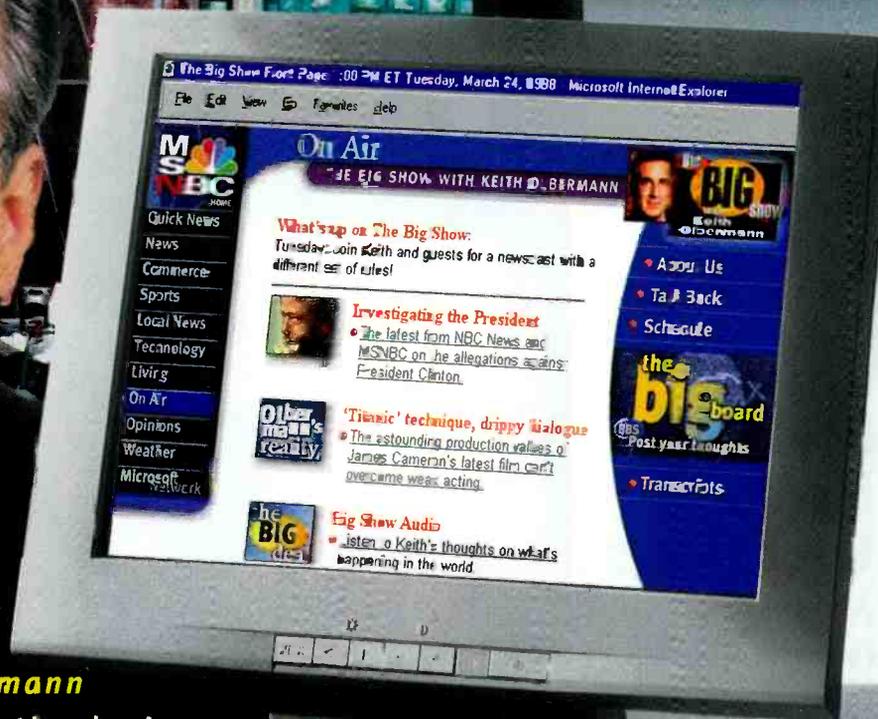
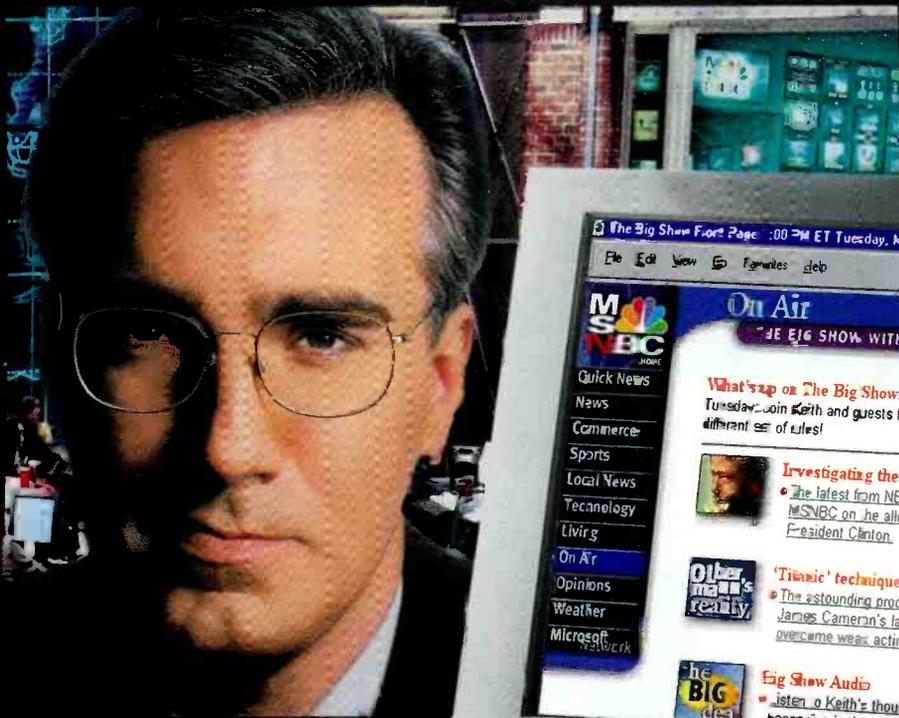
Magazines: Hot

Men's books say autos, fashion are heating up, expected to surge by third quarter. Also on tap: a slew of cheeky ads for alcoholic beverages.



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AT DEADLINE

Chancellor to Add Petry to Rep-Firm Stable

Chancellor Media Corp. last week agreed to acquire TV-station rep firm giant Petry Media Corp. for \$150 million. Petry Media is the largest TV rep firm and includes the units Blair Television, Fox Television Sales and Petry Television. The deal increases Chancellor's clout in the rep-firm business; last year, Chancellor acquired Katz Media Group (which includes Seltel), a full-service rep firm that handles spot sales for broadcast TV stations, radio stations and local cable systems. According to a source at Katz, the combination of Petry, Blair, Katz and Seltel will give Chancellor some \$5.2 billion in billings, or 65 percent of the \$8 billion spot advertising marketplace. Media analysts said the Chancellor-Petry deal could face intense scrutiny by the U.S. Justice Department. Chancellor, which also has large radio-station holdings, is owned by Dallas-based Hicks, Muse, Tate & Furst.

Raycom Deals for Malrite Stations

Raycom Media last week made a deal to acquire Malrite Communications Group's eight TV stations. No price was disclosed. Malrite's holdings include WOIO-TV (a CBS affiliate) in the 13th-ranked Cleveland market, WXIX (Fox) in Cincinnati (30) and WFLX (Fox) in West Palm Beach, Fla. (44). Malrite is owned by founder/chairman/CEO Milton Maltz. Montgomery, Ala.-based Raycom owns 25 TV stations, two radio stations and production/distribution company Raycom Sports. Pending FCC approval of the deal, Raycom's TV stations will total 10 percent U.S. coverage. Raycom is backed by pension-fund giant Retirement Systems of Alabama.

B.Y.O.B. to Re-Break Egg

B.Y.O.B. Ventures, publisher of *P.O.V.* magazine, will lay an *Egg* on April 21. *Egg*, originally launched as a nightlife magazine by Malcolm Forbes in 1990, will return after a seven-year absence as the first national "after-dark" men's magazine. "A *P.O.V.* guy needs a little nightlife fashion advice," said Drew Massey, B.Y.O.B. president and founder. *Egg's* editor-in-chief is Larry Smith, formerly a *P.O.V.* senior editor. *Egg* will initially publish twice a year, with its second issue due in the fall. Plans are for it to go quarterly next year. *Egg* will be poly-bagged with 300,000 *P.O.V.* issues.



P.O.V. sidedish

Court TV Takes Another Stab at New Owners

Cable-industry executives last week said that Evercore Partners Inc., a New York investment firm, has made a \$300 million bid for Court TV, naming Tom Rogers, president NBC cable and business development, as a partner. But, the execs cautioned, like previous efforts to resolve the network's ownership question, this latest effort is troubled. "I give it one-in-ten odds at best," said one executive in the know. Court TV, which has about 33 million subscribers, has functioned under management tussles between the network's three owners, NBC, Time Warner and TCI's Liberty Media.

Wired Gets \$10 Million Investment

Wired Ventures, San Francisco-based publisher of *Wired* magazine, received a \$10 million infusion late last month as part of its continuing effort for financial growth, according to CFO/COO Jeff Simon. The investor's identity was not disclosed. Last year, Wired received an estimated \$26 million in refinancing.

News America, TVSM Talks Continue

Talks about a possible merger of News America Corp., publisher of *TV Guide*, with TVSM Inc. are continuing. TVSM, owner of *The Cable Guide* and *Total TV*, has been trying to restructure its operations and grow through acquisitions and joint ventures. *TV Guide*, said an exec familiar with the negotiations, wants to develop system-specific publishing techniques, an area in which TVSM has specialized. "The plan would be to merge the products and make some decisions as to what works for what market."

Correction: In last week's issue, it was incorrectly reported that CBS affiliate WFRV-TV in Green Bay, Wis., will not carry the new Howard Stern late-night show because it has a syndication commitment to *ER*. The station's commitment is to *NYPD Blue*. Another Green Bay station, NBC affiliate WLUK, has the syndicated rights to *ER*.

Addenda: Johnson & Johnson last week consolidated its national broadcast agency of record account with McCann-Erickson, adding cable and syndication to McCann's network TV assignment. The additional \$150 million in billings, previously handled by J&J's in-house agency, Raritan Advertising, brings McCann's assignment to a total of \$568 million... Arnie Semsy, executive vp, director of media and programming services for BBDO Worldwide and a BBDO board member, said last week that he will leave the agency at year's end to teach and consult. There are no plans yet to name a successor.

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Koplovitz departs from USA Networks

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MEDIA WIRE

Content Premiere Issue Will Exceed Rate Base, Brill Says

Steven Brill said last week that the first issue of his media-watchdog magazine, *Content*, will exceed its circulation rate base of 150,000 by as much as 100,000. "What I'm glad about," Brill said, "is we're past the stage of people saying, 'Are civilians interested?', because they clearly are." The title's latest direct-mail campaign to 3.4 million households is earning a 5 to 7 percent return of roughly 200,000 subscribers, the publisher/editor-in-chief said.

Content has used about 100 mailing lists, including those from *Vanity Fair*, *The Harvard Business Review*, *Harper's*, *New York* and *Buzz*. Newsstand distribution for the July/August launch issue will be 40,000-60,000 copies, Brill said.

On the personnel front, *Content* has signed on former Adweek Magazines editorial director Eric Garland as a senior editor and *Wall Street Journal* reporter Elizabeth Jensen and *60 Minutes* producer Abigail Pogrebin as senior writers.

A month before its June 25 launch, *Content* expects to have an area up on America Online. —Lisa Granatstein

Adweek Magazines Taps Holt As Exec VP, Editor-in-Chief

Sid Holt, most recently managing editor of *Rolling Stone*, joins Adweek Magazines today as executive vp and editor-

in-chief, succeeding Craig Reiss. In February, Reiss was promoted to senior vp of parent company BPI Communications and to president of its Design Group, which publishes *Architecture*, *Interiors*, *PDN* and *Pix*.

Holt moves to Adweek

Holt, who reports to Adweek Magazines president Mark Dacey, will oversee the editorial direction of *Adweek*, *Brandweek*, *Mediaweek*, *MC*, *IQ* and *Luxe* and the company's online service. "We serve markets that are so entrenched in consumerism that we think Sid's interests and knowledge of popular culture will be a real asset to his leadership of our stable of properties," (continued on page 6)



Iger: Can We

ABC president calls for change; some affiliates

NETWORK TV / By Michael Freeman and John Consoli

Any reputable stock analyst will tell you that the network television business is not the place to park your 401(k). Declining ratings, increasing costs and accelerating competition have put such a squeeze on the nets that only one of six made a respectable profit last year.

So it was no surprise last week when ABC president Robert Iger delivered a keynote address at the convention of the National Association of Broadcasters calling for major changes in the relationship between networks and their affiliated stations. He called for restraint in negotiations with on-air talent, a fresh look at repurposed network programming and the possibility that stations and cable systems might be asked to pay for programming in the future. Though he stopped short of calling for an end to the compensation that ABC, CBS and NBC pay affiliates for carrying their programming, Iger did say that "the economics of the network/affiliate relationship must...be reconsidered."

What was surprising was the muted reaction of many managers of stations and station groups. A senior official of the NAB who would not speak for attribution said that many affiliates are likely to resist efforts by the networks to extract more money or commercial time, and that in such confrontations, "We're siding with the stations." Still, several station group executives interviewed for this article indicated a willingness to listen.

Of particular interest to these executives was a proposal Iger floated in an interview with *The New York Times* prior to the convention that would allow affiliates to buy commercial time from the network and be sold at a higher rate locally.

"Although I haven't heard from Bob [Iger] on the proposal, it is something that we could look at discussing, like we did on NBC's Olympic plan a couple years ago," said a high-ranking station group executive whose group owns affiliates with all of the



ABC's Iger suggests a closer look at the economics of the network/affiliate relationship.

Big Four networks. He was referring to a partial give-back of local inventory for the 1996 Summer Olympics telecasts from Atlanta. The station group executive, who requested anonymity, said it is "entirely feasible" where the local station has the "opportunity and market position" to sell the network inventory at higher cost-per-thousand (CPM) rates than what the network can get in the national marketplace. "There are a lot of variables involved, but, in general, some major-market affiliates could attract higher CPMs for some prime-time, daytime and late-fringe inventory," said the executive, who is also a member of ABC's affiliate board. "But there are a lot of terms and conditions that would have to be worked out. Would the network [ABC] want to initially charge us for that inventory or would we take agency-like commission for our cut?"

An executive for a station group that owns several ABC affiliates said his company is open to discussion about working with the network to offset the high cost of programming, but he added that he would not be amenable to contributing cash. He suggested that giving back local inventory for the network to sell would be the position he would take.

"As long as it's a rational dialogue, we will work with them," he said. "It is in our interest to ensure a steady stream of premier programming from the networks that we air in our local markets. Ultimately, we're partners. But they can't take a hard line." He

Talk?

Are you willing to listen

suggested that the entire negotiating process with the network would take some time and, because of existing contracts, that there would probably be different deals with different affiliates.

NBC president Neil Braun has also spent the last six months hinting at a new "business partnership" model, which he has vowed to lay out to affiliates within the next month or so. At an NAB panel session with the presidents of the other Big Four networks, Braun suggested that the roughly \$200 million the network divvies out in network-affiliate compensation could be "re-invested" in other business ventures, the repurposing of news and entertainment programming and the pooling money for digital conversion. "If we can manage our portfolio fund right, it would translate into stronger profits for all of us to share in," Braun said of the new business plan.

An affiliate group owner expressed "serious reservations" about participating in an "investment portfolio" being managed by NBC or another party retained by the network. "I just have some real issues about any financial program under the governance of the network," said the group executive, who would not speak for attribution. "There may be some good intentions here, but any time there is Hollywood accounting involved, you have to be wary of it." ■

CBS Shuffle Is Mel-ifuluous

The street praises elevation of Karmazin and Moonves

NETWORK TV / By Betsy Sharkey and John Consoli

Advertising agency TV buyers, studio execs and Wall Street analysts all praised CBS' move last week to reshape its top management team. Most believe the elevation of Mel Karmazin from CEO of the CBS Station Group to president and COO of CBS Inc. will enable the network to take a big step toward profitability and more aggressive programming. Karmazin will now directly supervise CBS Television president Leslie Moonves, who was given additional responsibilities and the title of CEO of the network.

Most observers believe that these two strong personalities will be able to coexist and thrive, eventually giving NBC a run for its money in the programming area. While Karmazin is seen as a micro-money manager, he is also seen as a programming risk taker, particularly since he wielded his influence recently to bring the Howard Stern program to the network.

Reporting to Moonves will be the CBS entertainment, news and sports divisions, along with CBS Enterprises, which includes the network's syndication arm, Eyemark Entertainment. He is expected to name a subordinate to handle day-to-day programming efforts.

"They're both strong personalities, which

will have to be worked out, but it will be," said one high-ranking studio exec who knows both men and who, like others interviewed for this story, would not speak for attribution. "The street clearly has confidence in Mel, and Les recognizes that. I think Mel has confidence in Les' abilities and recognizes that Les has created a new atmosphere at the network."

A production executive said Moonves has "spent a lifetime dealing with strong personalities, and very effectively. Anyone who thinks [Warner Bros. co-chairman] Bob Daly is a push-

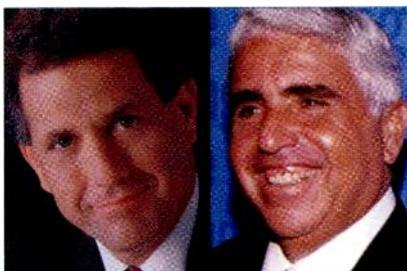
over hasn't spent any time with him." Moonves ran Warner Bros. Television before joining CBS.

"Les is a master at making even a tightfisted person send money because he never asks unless it's something he feels passionate about," said another studio exec.

"Moonves has done a good job of getting the network on track," said one

media buying exec. "This move is not just kicking him upstairs. This is a sign of faith in him."

"This is a highly desirable, plus thing for CBS," said Gary Klein, vp and managing director of the Media and Entertainment Practice Group at A.T. Kearney Executive Search. "Mel will produce numbers right away. Leslie still has an important role. And it puts [CBS chairman and CEO Michael] Jordan in a role of doing what he does best. There were a lot of other scenarios that could have taken place." ■



Moonves (l.) is now CEO of CBS TV; Karmazin runs the whole company.

Koplovitz Moves Out to Let Diller In

CABLE TV / By Jim Cooper

After two decades at the helm of USA Networks, Kay Koplovitz last week said she will leave the company she founded in 1977. One of cable's first entrepreneurs and arguably the most visible female TV executive, Koplovitz had been rumored to be leaving USA ever since Barry Diller acquired the company last October and took the same title as Koplovitz, chairman/CEO.

Koplovitz built USA from the ground up into one of cable's most broadly distributed, highest-rated networks. USA currently reaches

73 million homes. Koplovitz added Sci-Fi Channel (now with 48 million subscribers) to the company in 1992. "She's been the visionary and the leader, and clearly big changes are in store now," said Stephen Grubbs, executive vp of national television buying at BBDO.

Koplovitz said she has been approached with numerous opportunities: "I'm in discussions with Barry and others about the possibility of creating and leading new ventures both inside and outside USA Networks," she said in a statement.

Koplovitz's departure comes as USA original programming is scoring some of its strongest ratings ever. The network delivered an 8.1 universe rating for the March 15 premiere of *Moby Dick*. Still, USA insiders expect Diller to take firm control over USA's programming and image, a signal that the network's top management team will likely change.

Diller and USA executives were not available for comment. One media buyer familiar with USA, who declined to speak for attribution, said the general opinion is that Diller's management style "does not dovetail" with Koplovitz's, alluding to possible staffing changes. Diller "is going to do things differently," said the buyer. ■

MEDIA WIRE

Dacey said. "He's a student of magazines, but his real expertise is in leadership and management."

Holt spent 13 years at Wenner Media's *Rolling Stone*, the last seven as managing editor. From 1995-97, he also served as *USA* magazine's editorial director; in '96 he was made a vp of Wenner Media. Holt began his career in publishing as an editor at Simon & Schuster in 1980.

"I'm thrilled to be taking over this successful editorial franchise," Holt said. "Marketing, advertising and the media are all an extension of my work at *Rolling Stone*. It's a natural transition."

Adweek Magazines is a unit of BPI Communications, a subsidiary of VNU-USA. BPI publishes 23 magazines, including *Billboard*, *The Hollywood Reporter* and *Shoot*. —Lisa Granatstein

Asian A&M Biweekly Is Renamed Adweek Asia

Adweek Magazines also announced last week that the publication formerly known as *Asian Advertising and Marketing* has been renamed *Adweek Asia* as of the April 10 issue. Adweek parent BPI Communications owns the controlling interest in *Adweek Asia*. Published every two weeks, *AA* serves the pan-Asian advertising, media and marketing communities. The magazine also transmits an e-mail newsletter, *Adweek Asia e-news*, on alternating weeks. Philip Alexander is general manager of *Adweek Asia*. Leslie Burt is publisher and Rhonda Palmer is the editor. *Adweek Asia* has a circulation of 11,000.

Bohbot Financial Report Discloses Chris-Craft Stake

Children's television syndicator Bohbot Entertainment & Media has disclosed in its first publicly released annual report that Chris-Craft/United Television has taken a minority stake in the company. Through the deal with Chris-Craft/United, Bohbot said it has been assured its programming will be cleared through August 2000 on the group's 10 TV stations, which represent 21 percent U.S. broadcast coverage.

Sony Corp.-owned Columbia TriStar Television also has an equity stake in Bohbot. The new (continued on page 8)

Capital Gets More of It

Publisher's new owner has pledged \$100M for acquisitions, startups

MAGAZINES / By Lisa Granatstein

Capital Publishing founder and CEO Randy Jones will focus on building the company through acquisitions and developing a financial title aimed at women now that Greenwich Street Capital Partners, the company's new majority owner, has pledged to invest \$100 million. "Money has been raised and needs to be put to work," Jones said.

Greenwich Street, a private equity investment fund, has purchased Fidelity Capital's majority stake in the publisher for an estimated \$50 million. Jones and members of his senior management team have acquired a minority position. Capital Publishing is the parent of *Worth*, *Civilization* and *American Benefactor*, all of which target affluent readers.

Fidelity has sold off several businesses over the past 12 months, and sources say the giant mutual fund company "wanted the meter to stop" on its investment in Capital Publishing. An executive who saw Capital's "black book" during the bidding process said that through the first quarter of 1998 Capital had lost \$80 million since its inception seven years ago.

"A lot of people just closed the book and said, 'This isn't going to work,'" the exec said.

Petersen Companies and Meigher Communications are said to have made bids, while Time Inc. and McGraw-Hill studied the numbers but did not make offers, sources familiar with the process said.

Jones disputed the \$80 million loss figure, but he said he could not discuss the deal or the com-



Jones: A women's finance title may be next

pany's financial performance due to a confidentiality agreement. "I'm a big believer in investing in the product," he said. "I've never been shy about that."

"The company has passed through the development phase," said Keith Abell, managing director of Greenwich Street, which last week sold its stake in Marcus Cable for about \$200 million (see page 8). "It's a mature

[company] with excellent financial prospects."

Capital titles claim an aggregate circulation of 1.05 million. The books' ad revenue totaled \$38.6 million last year, according to PIB. ■

Now at Networks Near You

Turner, USA go on another film-buying binge in bid for ratings

CABLE TV / By Jim Cooper

TBS, TNT and USA Networks aggressively snapped up rights to several theatrical releases last week, some of them coming ahead of broadcast-network windows. The acquisitions by Turner and USA are the latest moves to compete with each other as well as their broadcast rivals as the TV destination for high-profile movies. "These guys preach parity [with broadcast] and are buying movies to help that along," said a media buyer who asked not to be named.

USA Networks picked up the Coen brothers' *The Big Lebowski* and *The Gingerbread Man* from PolyGram Television in a deal for the films' first broadcast window (ahead of the Big Four nets). USA also acquired a

pre-broadcast window package from Columbia TriStar TV Distribution that includes *Seven Years in Tibet*, *Wild Things*, *Gattaca* and *Solo*. *Gattaca* and *Solo* will premiere on Sci-Fi Channel. The four films will be exclusive to USA and have multiyear terms, becoming available in 1999 and 2000. USA also is in talks with Universal on a package of theatricals including *The Jackal*, *Primary Colors* and *Mercury Rising*, said execs with knowledge of the negotiations.

Turner also had a big week at the movies, with TNT and TBS taking rights for 17 films from Columbia TriStar, New Line Cinema and Warner Bros. The acquisitions bring Turner's number of broadcast-window theatricals to 80. "On any given night, TBS and TNT have the ability to outdraw the broadcast networks,"

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investments from the two big media companies apparently helped BE&M reduce its debt from \$13 million in 1996 to about \$1 million in '97, according to the report.

New York-based BE&M also reported that the addition of new media-buying accounts including Montgomery Ward and Pharmaton helped increase gross sales 18 percent to \$128.8 million in fiscal '97. Compared to an unspecified loss in 1996, operating income was \$2 million in '97, due in part to a 21 percent reduction in selling, general and administrative costs, the report noted. —*Michael Freeman*

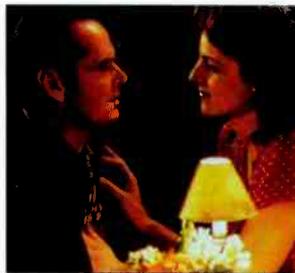
Dennis Gets *Stuff* Together For Pub of a U.S. Edition

Dennis Publishing USA plans to launch an American edition of *Stuff*, its popular U.K. men's monthly, in October. *Stuff* features gadgets and gear, from home electronics and cars to outdoor wear. "It's the things men really spend their money on," said Lance Ford, Dennis group publisher. "It takes the elements of the instant expertise that men love about *Consumer Reports*, but with a great personality."

The young men's title will be the U.K.-based publisher's second U.S. spinoff. Dennis last year launched *Maxim*, the irreverent men's mag. Ford and *Maxim* editor-in-chief Keith Blanchard will oversee the American edition of *Stuff*. The title will have a distribution of 200,000, with a cover price of \$3.95; it is expected to go bimonthly in 1999. —*Lisa Granatstein*

said Bill Burke, president, TBS Superstation.

Turner's deal with CTTD includes *As Good as It Gets* and *The Replacement Killers*. The New Line agreement features *Wag the Dog* and *The Wedding Singer*. And from Warner Bros., TBS will pick up *L.A. Confidential* and *U.S. Marshals*. TBS will share the broadcast window with CBS, which gets a onetime first crack at both



RAULI NELSON/COLUMBIA TRISTAR

Movie mania: Turner picks up hit *As Good as It Gets*.

Warner films.

TBS also is heading into the original-programming game. Two original movies will premiere on the network in '99: *Hurricane: Force Five*, a disaster flick that puts New York City in the path of a killer hurricane, and *Reaper*, a cyber thriller. Burke also introduced TBS' first originals series based on the *Monkey-ed Movies* shorts that will feature, well, monkeys. ■

Wire Woos 2nd Cyber Titan

Paul Allen drops \$2.7 billion for Marcus to gain bigger bandwidth

CABLE SYSTEMS / By Jim Cooper

Billionaire investor Paul Allen last week turned his sights toward the wires of the cable industry by agreeing to purchase most of Dallas-based Marcus Cable for \$2.7 billion. "Even before I founded Microsoft, I began thinking about a connected future," Allen said. "I called that future the wired world. By investing in Marcus, I will finally have some wires for my wired world."

Allen's investment is the second major endorsement of cable's connection into the home, following Microsoft chairman Bill Gates' \$1 billion investment in Comcast last year. Allen said he hopes to use Marcus' broadband pipe and the digital set-top devices that cable is rolling out to consumers to deliver a host of high-speed, two-way interactive programming, transactions and multimedia content to the home. After doing due diligence, Allen con-

cluded he could "deploy this technology faster with Marcus than with other systems."

Founded by chairman Jeffrey Marcus in 1990, Marcus is the U.S.' 10th-largest cable operator, with 1.2 million subscribers in Indiana, California, Alabama, Wisconsin and Texas. Marcus and his top management will remain with the company, and he will retain a stake. "We're aligned with a world-renowned technology visionary who understands the power of the cable pipe," said Marcus.

Marcus said Allen's investment signals "significant expansion of the company." It may not be Allen's last move in cable: "We're going to be looking for other opportunities," said Allen. Under the terms of the deal, Allen buys out Marcus' limited partners, the largest of which are Goldman Sachs (36 percent) and Hicks, Muse, Tate & Furst (19 percent). Marcus had a 14 percent stake before the deal. ■

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NAB's 1998 convention featured a plethora of exhibits of the high-definition picture that will hit the airwaves this fall.

Cacophony of Convergence

Suddenly, the broadcasters and computer geeks are talking the same language

DIGITAL TECHNOLOGY / By John Consoli and Michael Freeman

Imagine Washington insiders—often possessed of unrestrained regulatory fervor—coming off as true American heroes, at least in the eyes of broadcasters. A major station-group executive last week predicted that will happen, if Capitol Hill and the FCC can just be patient a few more years while broadcasters get the kinks worked out of high-definition television.

Imagine a world of shared financial interests and guaranteed audience in the next millennium. A world where the networks, broadcasters, advertisers, consumers and interactive players like Intel and Apple all harmoniously travel down a technological road that carries few present-day signposts. Where it doesn't matter whether that road is paved with 1080 lines interlaced or 720 or 480 lines progressive. Such a world seemed possible last week in Las Vegas at the annual conventions of the National Association of Broadcasters and the Television Bureau of Advertising.

Unlike last year, when broadcast execs bristled over the formation by PC makers of a "DTV alliance," this time around they made Apple's acting CEO, Steve Jobs, a keynote speaker. A day later, a top network executive and his chief engineer were seen immersed in an Intel demonstration.

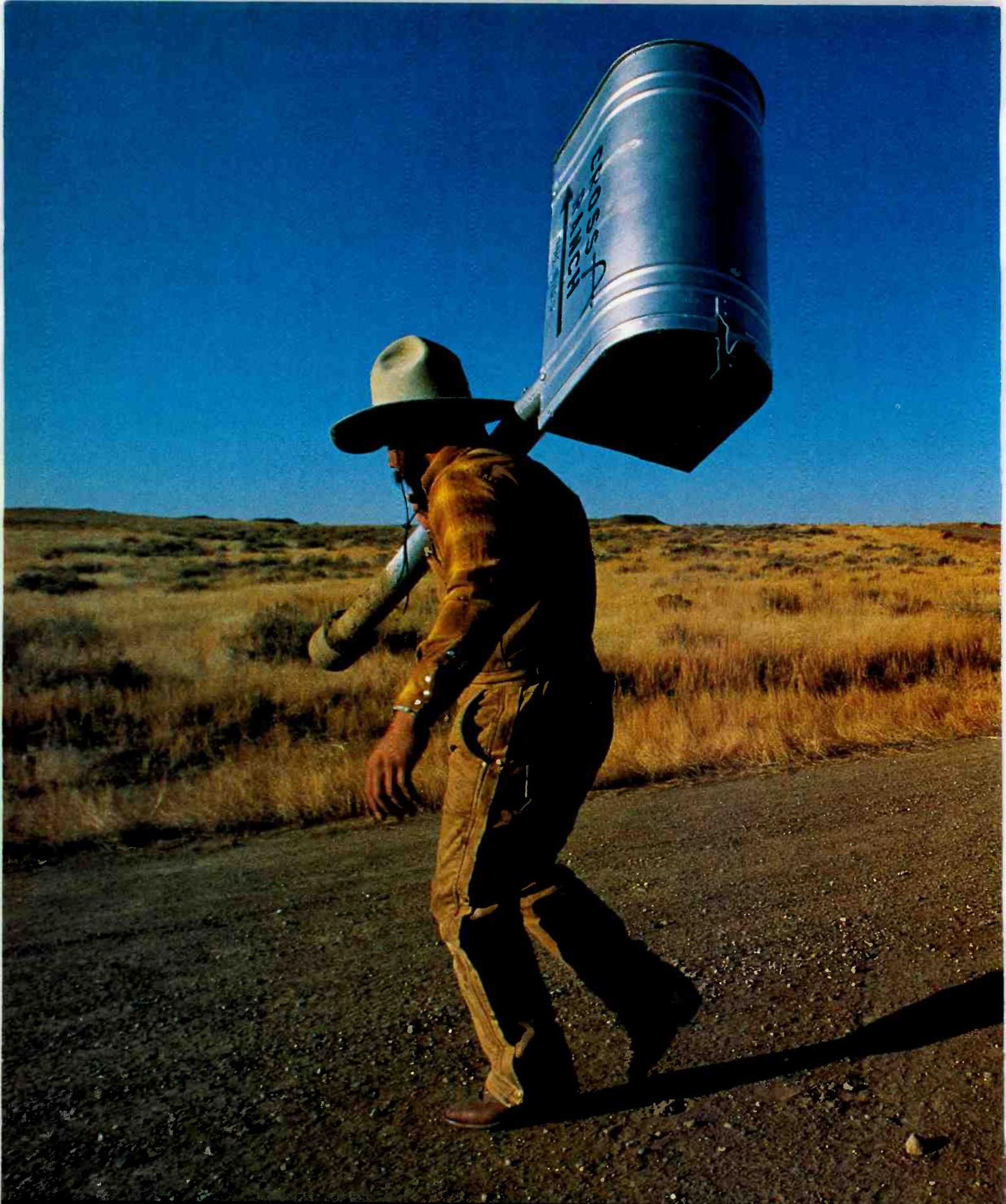
No longer can we expect network execs to deny plans to use part of their new spectrum for purposes other than HDTV. The NAB's 104,000 conference attendees witnessed the strongest indication yet that, down that long digital road, the nets have their sights fixed on ensuring profitable futures by coupling high-def TV with the PC.

"In order for our medium to be of greater interest to younger people, it is essential that we deliver to them a richer and more exciting television experience," ABC Inc. president Robert Iger told a luncheon audience. "The computer, embedded in the television or the set-top box, will help us accomplish this."

At a later TVB session, ABC TV Network president Preston Padden posed the hypothetical question: "Will the next generation of TV viewers now being reared with computers be sold on TV viewing?"

Fox TV Network president Larry Jacobson said one of the reasons his network chose the 720 P format for its high-definition broadcasts is because it "provides a better path toward convergence between the television and the PC." At a later panel session, Jacobson added: "We're not in the broadcast business any more. We're in the business of delivering entertainment and information."

And even NBC, which officially announced during the NAB convention that it will begin broadcasting its high-definition signal in 1080 I this fall, left the door open for possible HDTV convergence with computers. NBC is already doing enhanced digital broadcasting with Wink Communications and Intel's InterCast and will soon unveil an



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The DIARY of a PLANET

Mediaweek **NAB** Report

arrangement to provide entertainment programming for Microsoft's Web TV for Windows. In its 3-year-old arrangement with InterCast, NBC has provided enhanced data to go along with such programs as *Dateline*, *Homicide* and the National Basketball Association games. PCs containing a special receiver card can pick up the analog TV signal. Intel software then converts it to display on the PC screen.

NBC announced last week that it plans to begin providing *The Tonight Show With Jay Leno* in the 1080 I format beginning in the first quarter of next year. And while all the pundits so far have been stating that adopting the 720 P format is the best way for broadcasters to interface with PCs, Ron Whittier, senior vp of Intel's Content Group, said it will also soon be possible to transmit and display 1080 I-format programs via PCs.

Marty Yudkovitz, president of NBC Interactive Media, acknowledged that even 1080 I broadcasts have enough remaining bandwidth—about 1.5 megabits—to transmit large quantities of data to PCs.

On the software front, Hitachi America has licensed its All-Format Decoder technology to Intel, which is expected to be available in PCs next year. Intel will incorporate the AFD technology in software to enable PCs to decode all digital TV signals.

Intel is also involved in a partnership with Zenith to develop a receiver card that will allow PCs to receive all digital/high-definition broadcasts.

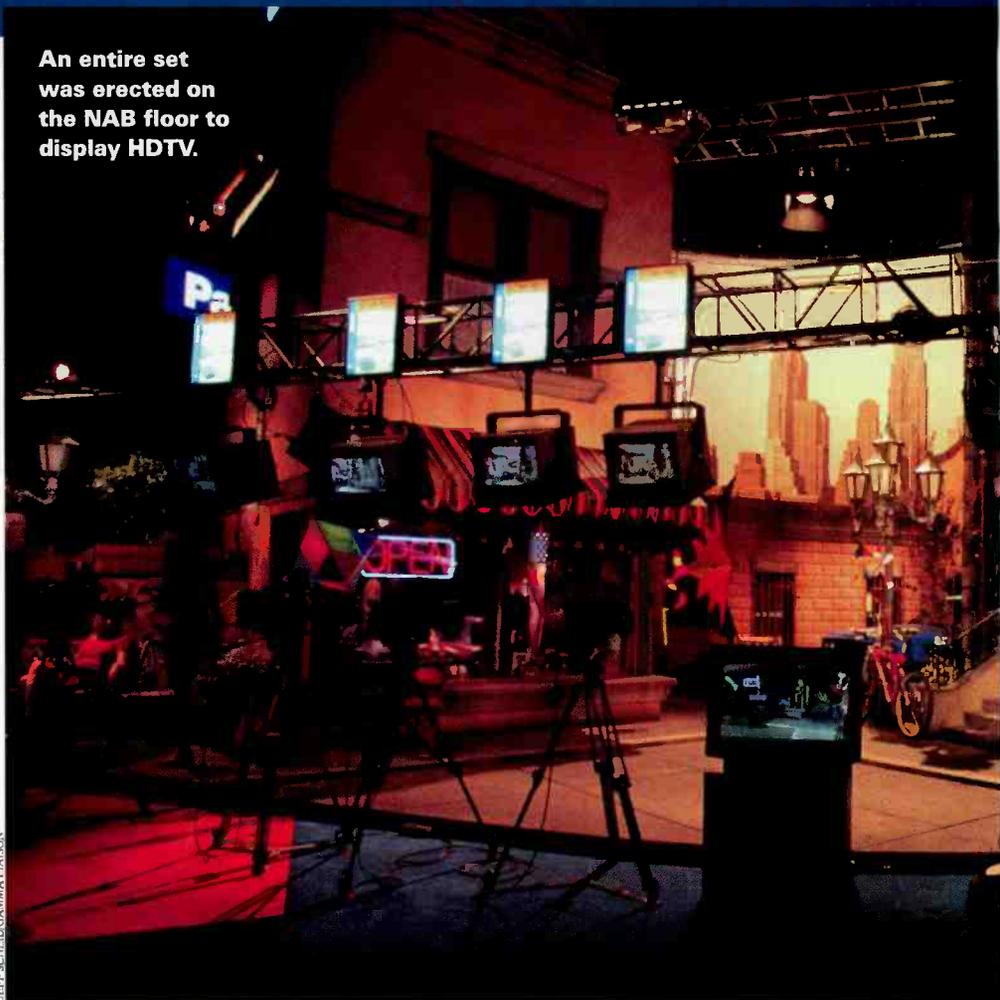
Washington insiders such as communications attorney and former FCC chairman Richard Wiley, of Wiley, Rein and Fielding, were euphoric over the apparent new detente between the computer industry and broadcasters. "Intel will obviate the problems between progressive and interlace," he proclaimed.

But another major observer, Larry Sidman, of Verner, Liipfert, Bernhard, McPherson & Hand, said: "I believe that DTV will go well. But if it doesn't, the blame should be laid squarely at [former FCC chairman] Reed Hundt's feet for letting the computer industry delay HDTV standards."

The contemplated potential of digital compression and computer-driven datacasting services has apparently reawakened Disney executives to the potential of exploiting its production and library of animation programming and its world-recognized branded characters via the PC.

ABC's Iger made it known that Disney sees

An entire set was erected on the NAB floor to display HDTV.



more to digital TV than just a higher-definition picture. "As a company, we intend to take full advantage of the opportunities, not just as a stand-alone business but as a converged medium in a potent combination with television."

"As we look ahead, we see the television and computer as two appliances. The computer will allow the television business an opportunity to create product that is far more compelling and has more dimension than the product we are familiar with today."

Iger made a point of hinting that "all ABC/Disney television operations are developing a complementary computer dimension to their television programs. Of course, we must advance the technological agenda. And we have to reconfigure the economic model to ensure the health of network television."

As previously reported (*Mediaweek*, April 6), ABC and Disney broadcast engineers have been talking to affiliate executives about the potential of creating datacasting channels for uses ranging from in-home schooling featuring Disney characters to online games and transactional sales of Disney merchandise. Howev-

er, when asked about the nature of those presentations, ABC's Padden denied there was any "specific focus" to those discussions and declined any further comment.

The fact that both progressive and interlaced HDTV formats will be able to be transmitted and displayed via the PC down the road may raise the ire of politicians who would like to tax or charge broadcasters for what they see as profit-taking from the free digital spectrum. Yet, group owners of affiliates see this as a means of providing free, over-the-air competition to the subscriber-based multisystem cable operators (MSOs) and direct broadcast satellite distributors.

Some station group owners also were enthusiastic about the possibilities of providing multicast services along with HDTV. "I believe that some form of multiplexing is a necessity," said Andrew Fisher, executive vp/network affiliates at Atlanta-based Cox Broadcasting (which owns 11 network affiliates, including three Fox and three ABC affiliates).

"I think what Congress and the FCC were concerned about is broadcasters offering [mul-

"The computer will allow the TV business an opport



JEFF SCHIEDGAMMA LIAISON

NAB president Eddie Fritts (r.) presents radio host Rush Limbaugh with a plaque commemorating Limbaugh's induction into the Broadcasting Hall of Fame.

distinguished service award from NAB, Jim Dowdle, executive vp of Tribune Co., said the broadcast industry's "state of confusion" over the progressive and interlaced formats has his company wondering which way to go.

Although Tribune is the owner of four Fox affiliates and one ABC station, the group's ownership of 11 WB affiliates will likely weight its decision based on which digital path the WB chooses. Dowdle, whose company owns a 25 percent stake in the WB, said he has an "indication" which way they want to go but was not "at liberty" to say.

Hearst-Argyle Television, owner of 11 ABC affiliates, two NBC and single Fox, WB and UPN stations, has not announced a standard. However, Bob Marbut, co-chairman of Hearst-Argyle, told *Mediaweek* that the group will likely follow the lead of ABC and Fox in going progressive. Marbut added that startup weblets WB and UPN are holding back on format decisions "until costs come down and meet the operational budgets for emerging networks."

Like other groups that have set courses for progressive, Marbut said the development effectively opens the door for computer software/hardware suppliers like Microsoft, Apple and Intel to build navigational platforms.

But rather than allowing Microsoft chairman Bill Gates to dictate a software platform, it appears the new initiative taken by the Big Four networks on the interlaced/progressive formats could allow broadcasters to set the terms this time around, Marbut suggested.

"There were scenarios where Bill [Gates] could have been the gatekeeper, but he just went out too early in trying to call the shots," Marbut said. "What a difference a year makes. But now, with some of the cable operators allowing Microsoft to set the navigational platform, Bill could still serve as the gatekeeper within the cable realm. It is something we are all going to have to be cautious about."

Getting advertisers into the digital tent may also be a protracted issue. After participating in LIN Television's experimental HDTV telecast of the Texas Rangers home opener earlier this month, Procter & Gamble's senior vp for advertising, Bob Wehling, said the packaged-goods giant is now shooting its first "true" HDTV commercial in Los Angeles for its Tide brand, for broadcast later this summer.

However, before P&G engages in any spot buying in HDTV, Wehling was emphatic that the Cincinnati-based company is "nowhere near fully understanding the technology or its potential delivery." Furthermore, he noted that P&G will be "taking a hard look at rates" and will be looking for broadcasters to possibly offer positions in HDTV as a bonus for buying into the present analog channel.

Ronald Cox, group vp of Wm. Wrigley Jr. Co., said HDTV is a tough sell. "Right now, we're really just watching our costs, and it's hard envisioning paying a premium for something with no eyeballs yet. "It's certainly going to take them time to show there is perceived value in high-definition broadcasting."

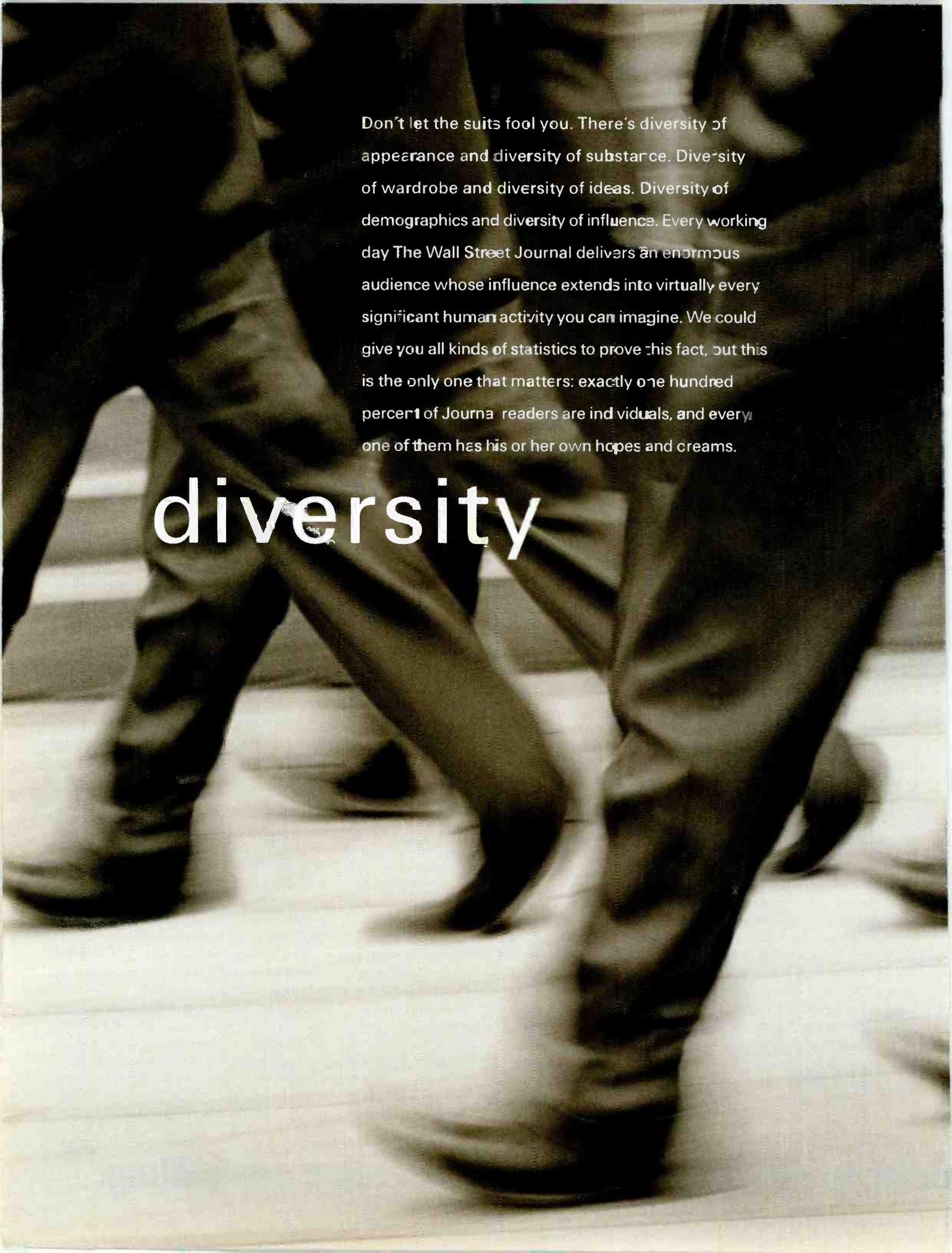
tiplexing] as subscriber services, and the initial reaction was to then consider charging us for the [digital] spectrum," said Fisher, who also serves as the TVB's chairman. "Anything that we provide is going to be free, over-the-air service and effectively living up to the promise of open-market competition.

"It would seem ludicrous to me that the FCC would object to the notion of ubiquitous over-the-air digital services," Fisher added. "Who can argue against more news and more service to the local community?"

However, there's great concern about further fragmenting of the broadcast universe and gaining support from advertisers for the digital spectrum. While acknowledging that radio and cable have already been besieged by further fragmentation, Fisher sees it as irreversible reality for broadcast as well. "I would rather have a piece of the fragment than nothing at all," he added with a note of aplomb.

Uncertainties about the progressive and interlaced formats have major group owners like Tribune Broadcasting sitting on the sidelines—for now. After a ceremony honoring him with a

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HDTV Sends Shock Waves Over the Political Spectrum

REGULATORY AFFAIRS / By Alicia Mundy

Under any name or guise, broadcasters' multicasting plans face a huge hurdle: Washington. At several packed panels at the NAB conference in Las Vegas on likely moves in the era of digital television by the FCC and Congress, it became readily apparent that neither is going to forgive broadcasters who don't opt for "true HDTV."

As Gerry Waldron, an attorney with Covington and Burling and the Washington lobbyist for Microsoft TV's master plan, explained: "Congress is looking for HDTV, and their view of HDTV is 1080 I. As Congressman Billy Tauzin says, 'That's why we gave them 6 MHz.'" Waldron's comment sparked a low groan among the early-morning audience, but Chuck Sherman, senior vp at NAB,

Reps from the FCC and Congress were immediately suspicious. "Give Eddie credit for trying to brush up broadcasters' image," said an FCC official, requesting anonymity. "They see a way to make money off DTV, they want multicasting, they don't like having to do children's educational TV, and they sure don't want to have to give politicians free air time," he said.

Broadcasters had hoped to hear good news about duopoly and LMA rules in the age of DTV and multicasting from the FCC reps. But one FCC commissioner who would not speak for attribution told *Mediaweek*, "I think this audience understands that we are not in the mood to loosen [those] rules yet, and we have three votes."

As for cable, telecom attorney Lawrence Sidman of Verner Lipfert Bernhard McPherson and Hand framed the convention's central issue: "Will DTV liberate broadcasting from its relationship with cable?" FCC commissioner Susan Ness opened a jammed session on DTV and FCC rules with a warning about delivering diluted HDTV signals to subscribers: "We don't want a bottleneck provider like cable to be able to block...the full recognition of the digital signal," she said firmly, the room erupting with applause. And she suggested that the upcoming FCC proceeding on DTV and must-carry, so critical to the cable industry, will be a major battle.

Dan Brenner, general counsel to the National Cable TV Association, sent as an apparent sacrificial lamb to the convention, said: "What cable thinks about DTV is different from the broadcasters' view. We look at it to expand channel capacity...via compression of signals...using a single band in some cases for 10 to 12 channels." Brenner came down hard against any must-carry provision with DTV, insisting instead that voluntary carriage and market-driven responses to consumers

would be best for all concerned. Almost immediately, he was attacked. Waldron said emphatically, "Voluntary agreements are simply not enough."

Richard Wiley, one of Washington's premier telecom attorneys and chairman of DTV's Grand Alliance, said with frustration: "For 10 years, we worked with both cable and the broadcasters...now at the end of the day, to have a cable industry that reaches 70 percent of the public going off to play on another field...won't do."

After the session, Ness said that next month's must-carry proceedings will be watched closely by Congress. Politicians' antennae have been raised because of the controversy over the digital spectrum and because of the increasing uproar among constituents over cable rates. Meanwhile, lobbyists and attorneys for clients involved in the must-carry proceedings were already working the floor, knowing they were in friendly territory.

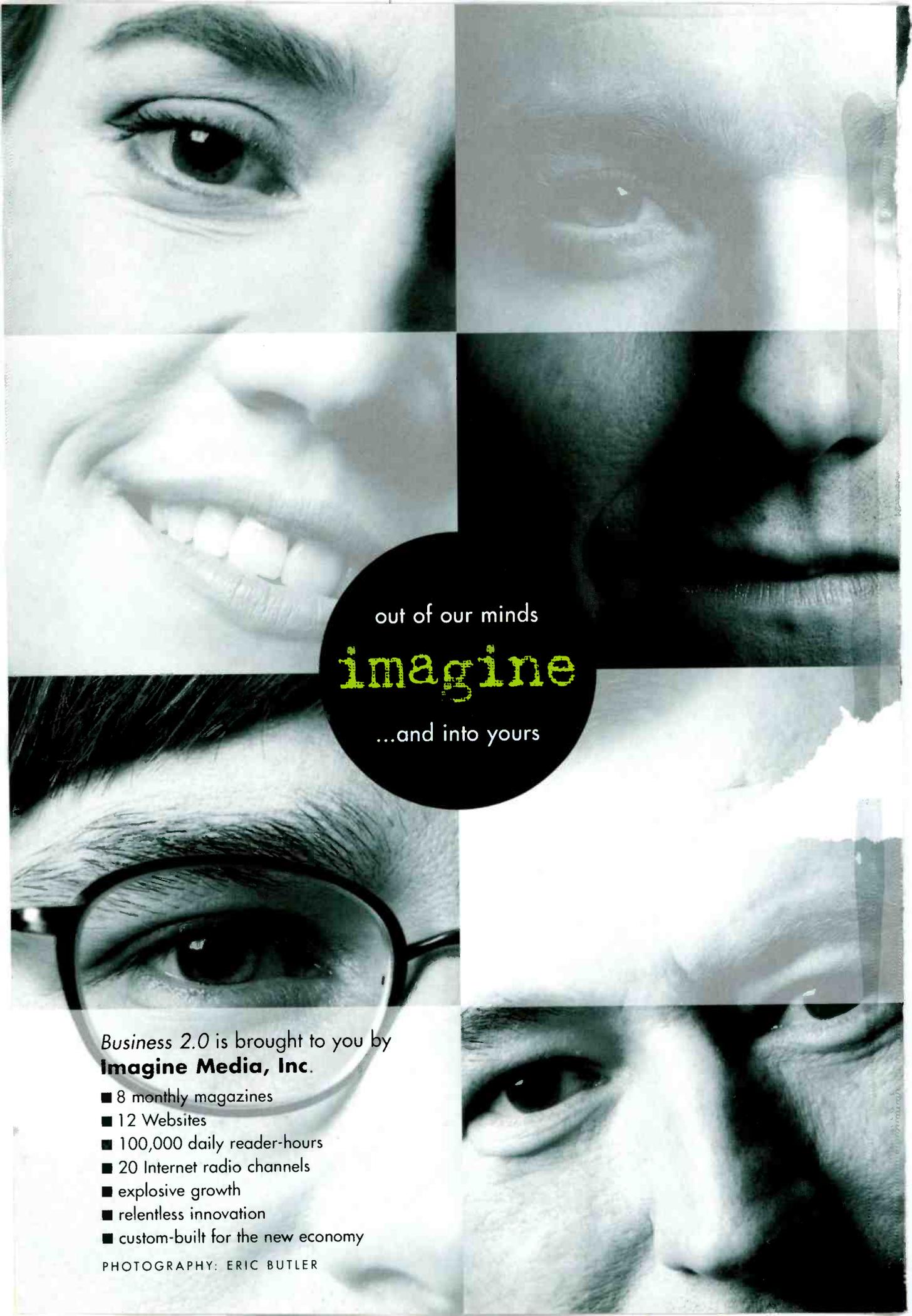


FCC commissioner Susan Ness with former FCC chairman Dick Wiley at NAB

said afterwards, "We were expecting to hear that and we know what it means."

The strain in the Washington-broadcaster relationship was the subtext of the opening speech by NAB president Eddie Fritts, who used his pulpit for a combination pep rally and public-relations campaign. In announcing a plan to change Washington's increasingly negative perception of broadcasters while taking swipes at the Gore Commission on the public-interest obligations of broadcasters, he proclaimed that broadcasters will perform some \$6.85 billion in public service this year, counting everything from promos for blood drives, to telethons, to uplifting stories on literacy campaigns. "Next year," Fritts told an excited crowd, "our goal is \$7 billion," as his staff began distributing buttons trumpeting that goal and the new PR phrase, "Broadcasters—bringing community service home."

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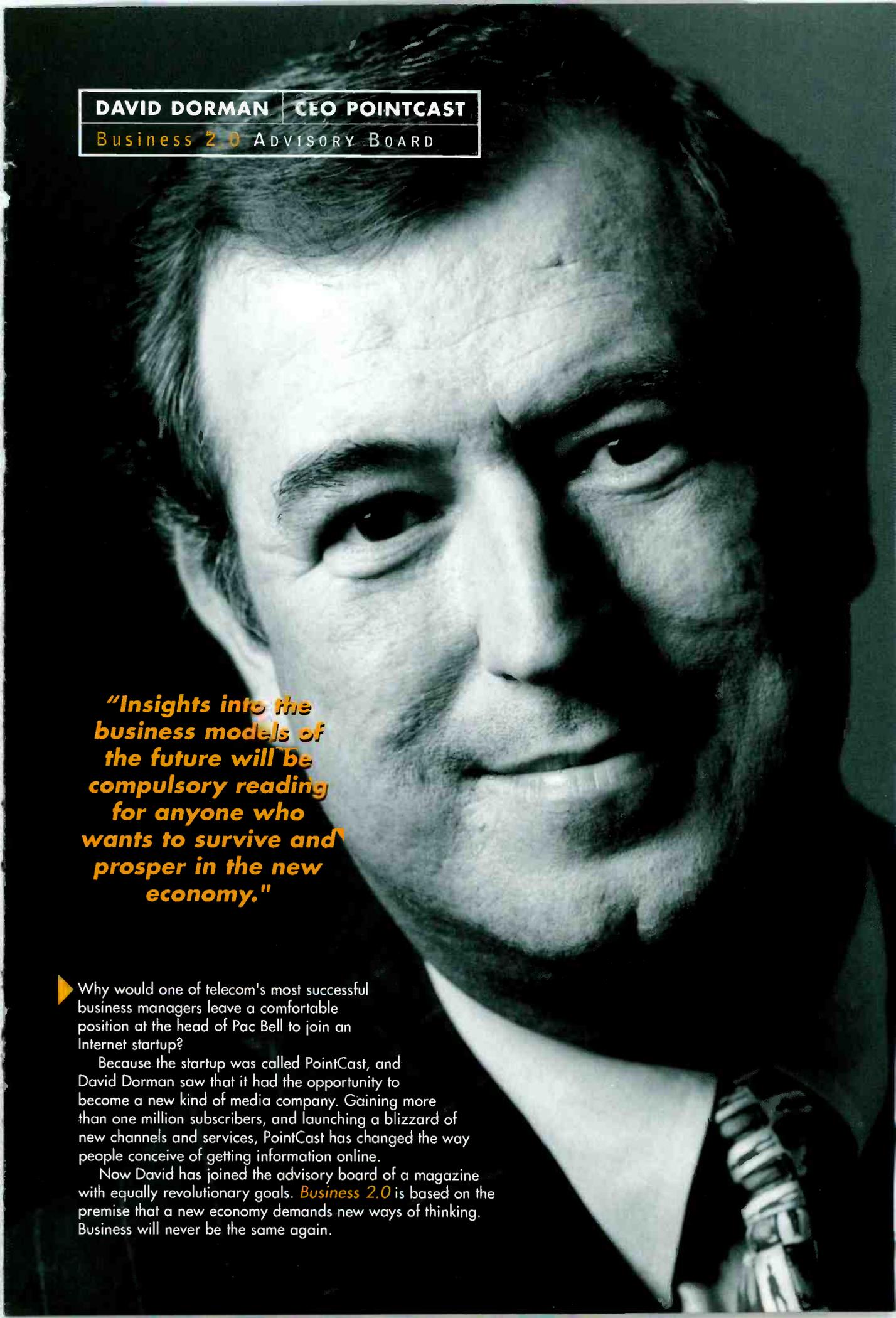
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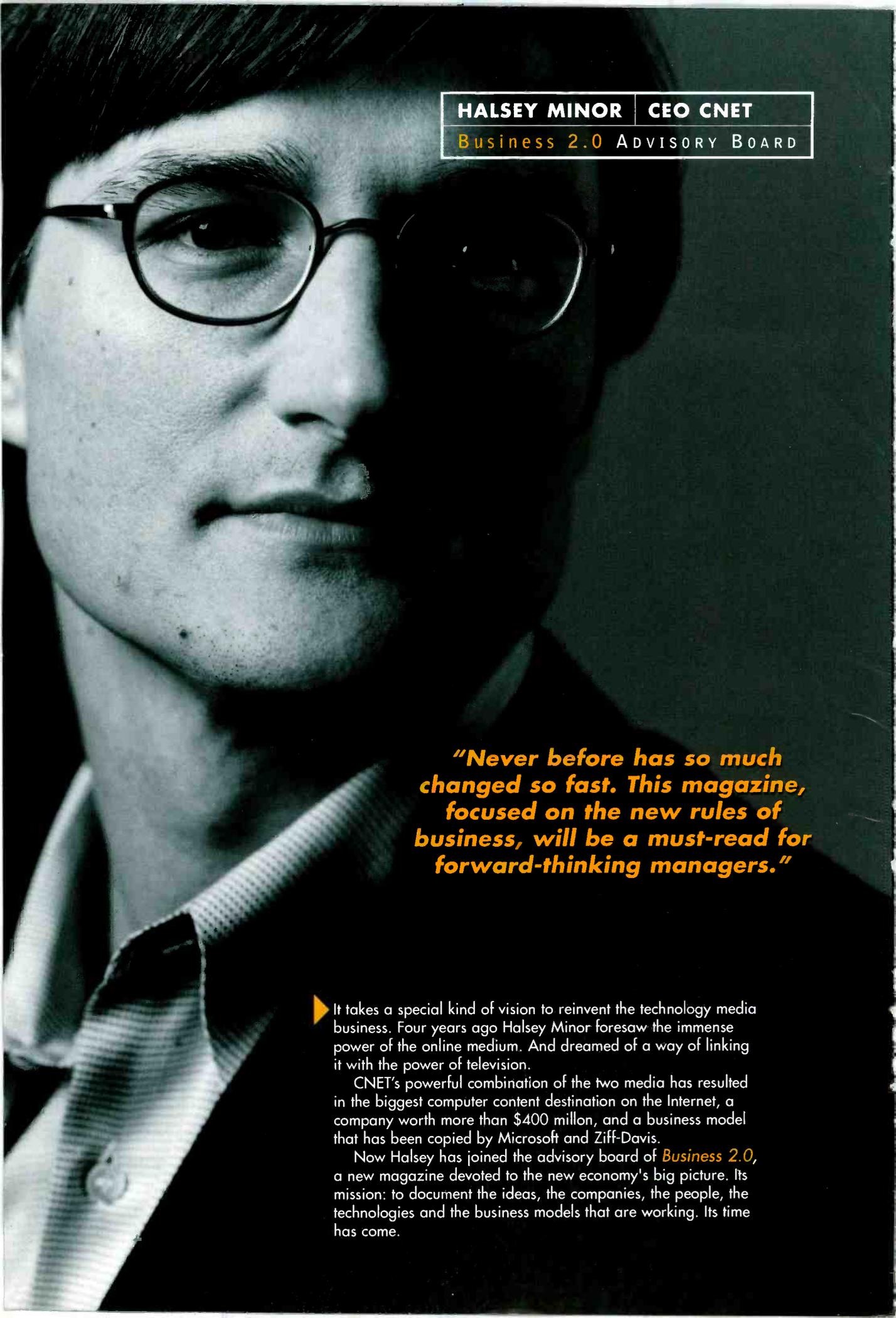
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A close-up, black and white portrait of Kim Polese, a woman with long, wavy hair, smiling slightly. She is wearing a dark jacket over a light-colored shirt and a necklace with two dark beads. The background is dark and out of focus.

KIM POLESE | **CEO MARIMBA**

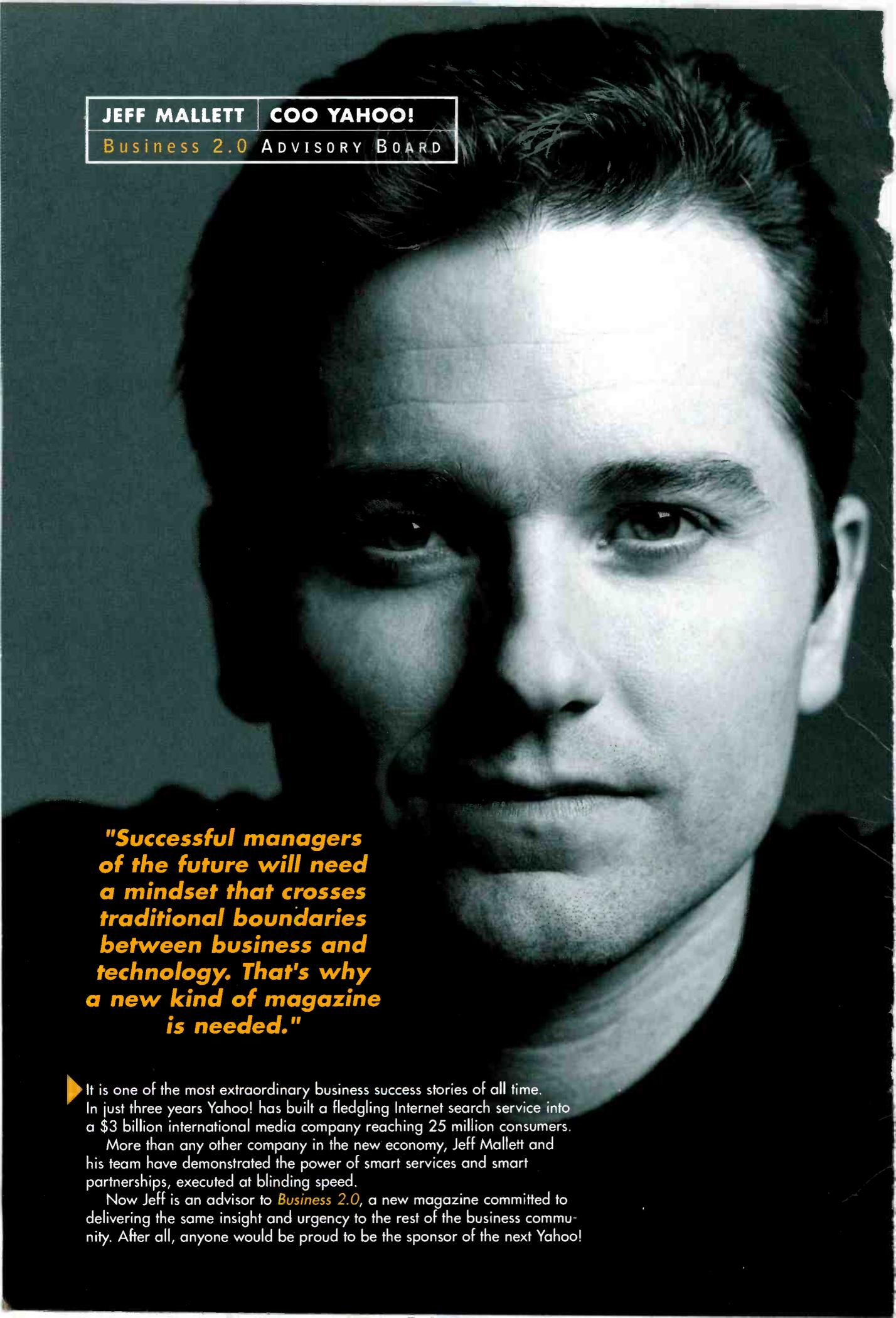
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▶ It wasn't enough to have devised the business strategy for Java, a computer language that is reshaping an industry and challenging the market power of Microsoft. Kim Polese wanted more.

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Kim agreed to join the advisory board of **Business 2.0** magazine, because she has had first hand experience of the need to rapidly adopt new ideas and new business models in order to compete successfully in the new economy. Satisfying that need is the magazine's mission.

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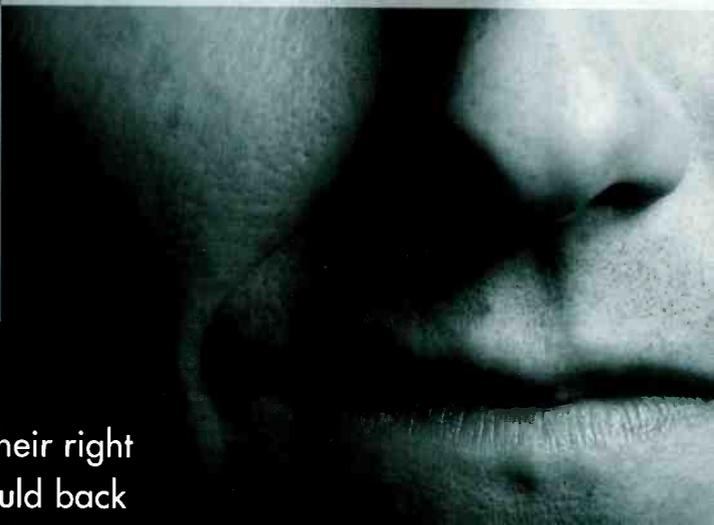
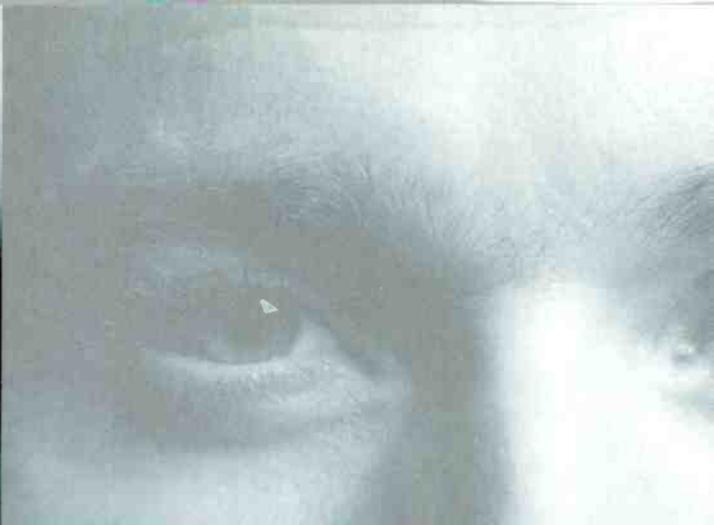
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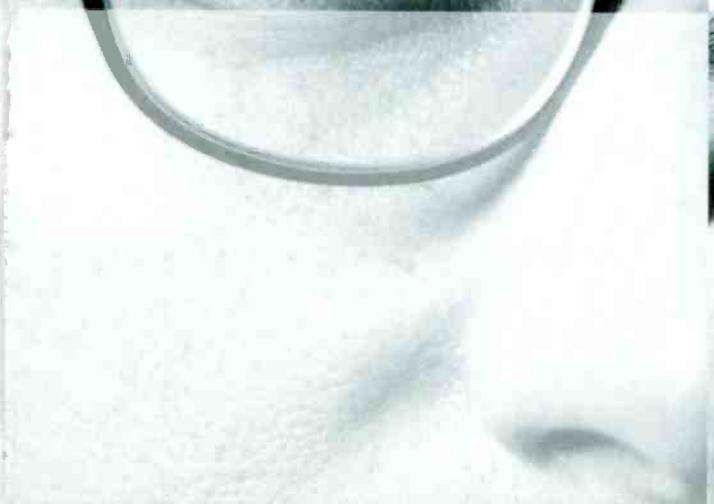
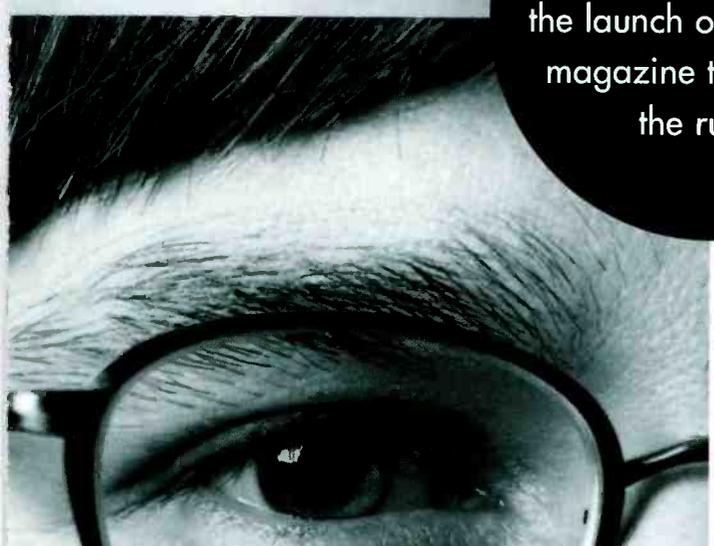
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TV SPORTS

By Langdon Brockinton

Super Saturday Returns

U.S. Open, CBS bring back lineup of 3 big matches in single day

The U.S. Open Tennis Championships' TV scheduling conflicts, created by CBS' return to the NFL on Sunday afternoons beginning this

August, have been resolved. As expected (*Mediaweek*, Feb. 9), the

women's singles final will move from Sunday, Sept. 13, to Saturday, Sept. 12, re-creating CBS' "Super Saturday" format—the women's championship sandwiched between the two men's singles semifinals. A representative from the U.S. Tennis Association confirmed the scheduling change, adding that the women's final will not air before 1:30 p.m. ET.

Two other changes: USA Network, which has cable rights to the Open, will pick up the whole first Sunday (Sept. 6) of the tournament, airing matches from noon to 6 p.m. ET while CBS carries opening-day games of the NFL season. USA also will televise the women's doubles final on Sept. 13 at 1 p.m. With the added coverage, USA is scheduled to telecast 94 hours of the Open this year. CBS will still broadcast the men's singles final at about 4 p.m. ET on Sept. 13, following early NFL games.

Moving the women's final back to Saturday is not a welcome development for the Corel WTA Tour. The Tour had lobbied for years to shift the women's championship to Sunday, giving the match equal billing with the men's final. In 1996, two years after CBS lost the NFL, the switch was made. Asked about the flip back to Saturday, a Corel WTA Tour representative said only: "There is nothing to comment on."

For CBS, the resurrection of Super Saturday could help boost the network's lagging Open ratings. Last year, CBS averaged a 2.7 for the two men's semis and a 2.3 for the women's doubles final; for 1996's second Saturday, when only two men's semis aired, CBS averaged a 3.5. But for the two previous years, when the women's final aired between the two men's semis in the Super Saturday format, the ratings averages were higher. In 1995, the women's final earned a 5.2 and the men's semis a 4.3; in '94, the women's championship did a 3.6 and the men's



semis a 5.1. Then again, CBS' overall Open averages were stronger in '94 and '95 than the past two years, dipping from a 3.0 and a 3.2 in '94 and '95 respectively to a 2.5 and a 2.4 in '96 and '97.

In other grand slam tennis news,

USA Network has sold about 55 percent of the commercial inventory for its coverage of the French Open, said John Cronopulos, the cable network's vp of advertising sales, corporate accounts and special events. So far, Cronopulos said, deals have been cut with MCI, Ralston Purina and New Balance, which did not buy French Open time on USA last year, plus returnees Johnson & Johnson and Benckiser.

USA's French coverage consists of 33 hours of weekday daytime telecasts, beginning May 25 and ending June 5. (NBC carries weekend coverage of the tournament.)

France's Canal+ has struck a deal with the NBA to broadcast two exhibition games featuring the USA men's national team as it prepares for this summer's World Championships. The U.S. squad, to be made up of NBA stars, will play the French national team and the Spanish team on July 18 and 19 respectively in Monte Carlo. Canal+ will provide the international feed from the games

(no U.S. coverage is scheduled).

The World Championships will take place in Athens, Greece, from July 29 to Aug. 9. Cable's TNT will televise seven games during the early rounds; NBC will broadcast the semis on Aug. 8 and the final on the following day.

International Sports and Entertainment Strategies has been hired to sign up presenting sponsors for BusinessLinks, a multimedia program designed to teach golfers how to use the game to develop personal and business relationships. ISES, based in Atlanta and Greenwich, Conn., hopes to hook up with a TV network to create a related series of sponsored vignettes, said Tim Smith, a managing partner of the company. One possibility is cable's Golf Channel. ■

CABLE TV

The Travel Channel this week will unveil a new on-air look and programming slate aiming to boost its languishing image. The network, which Discovery bought last year from Landmark Communications, will strip its prime-time programming five days a week in a move to build destination viewing. The network's prime-time block will include: *Travel Daily*, a one-hour talk show at 8 p.m.; *Amazing Destinations*, to follow at 9; and the CableAce award-winning *Lonely Planet* series at 10. In an unusual move, the three-hour block will also air at two other times each day, at 3 p.m. and at 11. Among Travel's new weekend shows will be *Meshach Taylor's Hidden Caribbean*. "We have to broaden the definition of the network from how you get there and where you stay," said Jay Feldman, Travel senior vp/gm. The network counts 19 million subscribers.

MTV Networks will develop programming for Russia, with love. Through a multiyear licensing agreement with Biz Entertainment, one of the largest media companies in Russia, MTV will help launch a customized 24-hour MTV that will reach about 10 million Russian homes starting in the fourth quarter. The ad-supported network is the first Western TV channel tailored for Russian audiences, according to MTV execs. Like its U.S. counterpart, the service will target the 12-34 demo. MTV Russia will air locally produced programming from its Moscow studio. Playlists will be determined by Russian staffers and presented by Russian veejays.

HBO last week announced two new multiplex packages of services to meet subscriber demand for more choices. Called "HBO The Works" and "Multi-Max," the new packages will provide 10 distinct channels of HBO and Cinemax. The Works will consist of HBO, HBO Plus, HBO Signature, HBO Family, HBO Comedy and HBO Zone. Multi-Max includes Cinemax, MoreMax, ActionMax and ThrillerMax. "With so many networks offering different kinds of programming, viewers want TV destinations that they know they can count on," said Jeff Bewkes, chairman/CEO of HBO. —*Jim Cooper*

LETTERS

Stern: One of Their Own

Bravo. CBS Television selects one of its own to help attract younger viewers. The announcement that Howard Stern's late-night program will be put up against NBC's *Saturday Night Live* to help garner younger viewers (*Mediaweek*, April 6) seems like a slam dunk—both for the audience and the stations. Advertisers seem to like those young, alive eyes.

It's especially good to see Howard Stern achieve an even better platform from which to perform. Guess that's one of the benefits when you pitch in and work hard for the boss.

Howard deserves this reward, having served those many years as a radio beacon for Infinity Broadcasting and Mel Karmazin. Continuing now for CBS, Stern is still working for the same regime. He's a stick-with-you kind of guy.

So it's good to see that when you work hard *and* stick around, you can make something out of yourself. Congrats to Howard, Robin, Fred, Jackie and BaBaBoeey. They've figured out that to stick around is a good thing. Long live the King of All Media.

E.F. Todd Benson

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Advertisers Are Clutter Culprit

Your March 16 cover almost screamed: "Clutter Hits an All-Time High." Clutter is in advertisers' control, not in the control of networks or broadcasters. Advertisers' mouths say they don't like clutter, but their checkbooks indicate otherwise.

I am a broadcaster in Anchorage, Alaska, a market that expands network breaks so much that late-night network shows can run more than 15 minutes late. I doubt any of us broadcasters likes to expand breaks, but we have no choice; antitrust law prohibits agreements reducing commercial time. Although all Anchorage broadcasters lose when exposure targets can be met at a fraction of an advertiser's normal budget, an individual broadcaster pays in greatly reduced income by running on time.

I cannot but believe that it is any different on the national scale of TV net-

works. The market tells broadcasters what to do about clutter. The market has been saying "give us more for less," not "give us less for more."

Only media buyers can rectify this problem by paying more for reduced clutter. I have never heard of a single buyer offering us a penny more for an uncluttered placement.

Sorry folks, the ball is in your court, and your wallet speaks much louder than printers' ink.

Jeremy Lansman

Owner/Operator

KYES-TV UPN5

Anchorage, Alaska

Spot Cable & 'Recency' Planning

I enjoyed the opinion piece by Erwin Ephron (*Mediaweek*, March 16) in which he discusses "recency" planning. As always, Mr. Ephron advances the knowledge base for all involved in media buying and selling. The absence of a cost-per-thousand quotient and the focus on maximizing sales is refreshing.

There is an additional aspect to media planning that deserves mention when the focus is on making the most sales. That is to plan for the inclusion of media where available research says the product is most likely to be purchased. Whether it is Scarborough, MRI or other qualitative research, the evidence is clear that planning for "reach" as contrasted with "frequency" (as per the recency theory) does not identify who will make this next purchase.

It is the strength of spot cable advertising to allow media planners to evaluate geography to the ZIP code, demography and, to some extent, psychographic characteristics of the intended audience. Qualitative research also permits heavy-user identification by network and/or program. As an industry, spot cable can take recency planning to a higher level and increase the profitability of making the most sales.

John D. Sawhill

CEO

National Cable Communications

New York

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, *Mediaweek*, 1515 Broadway, New York, N.Y. 10036 or fax to 212-536-6594 or e-mail to hgloede@mediaweek.com. All letters are subject to editing.

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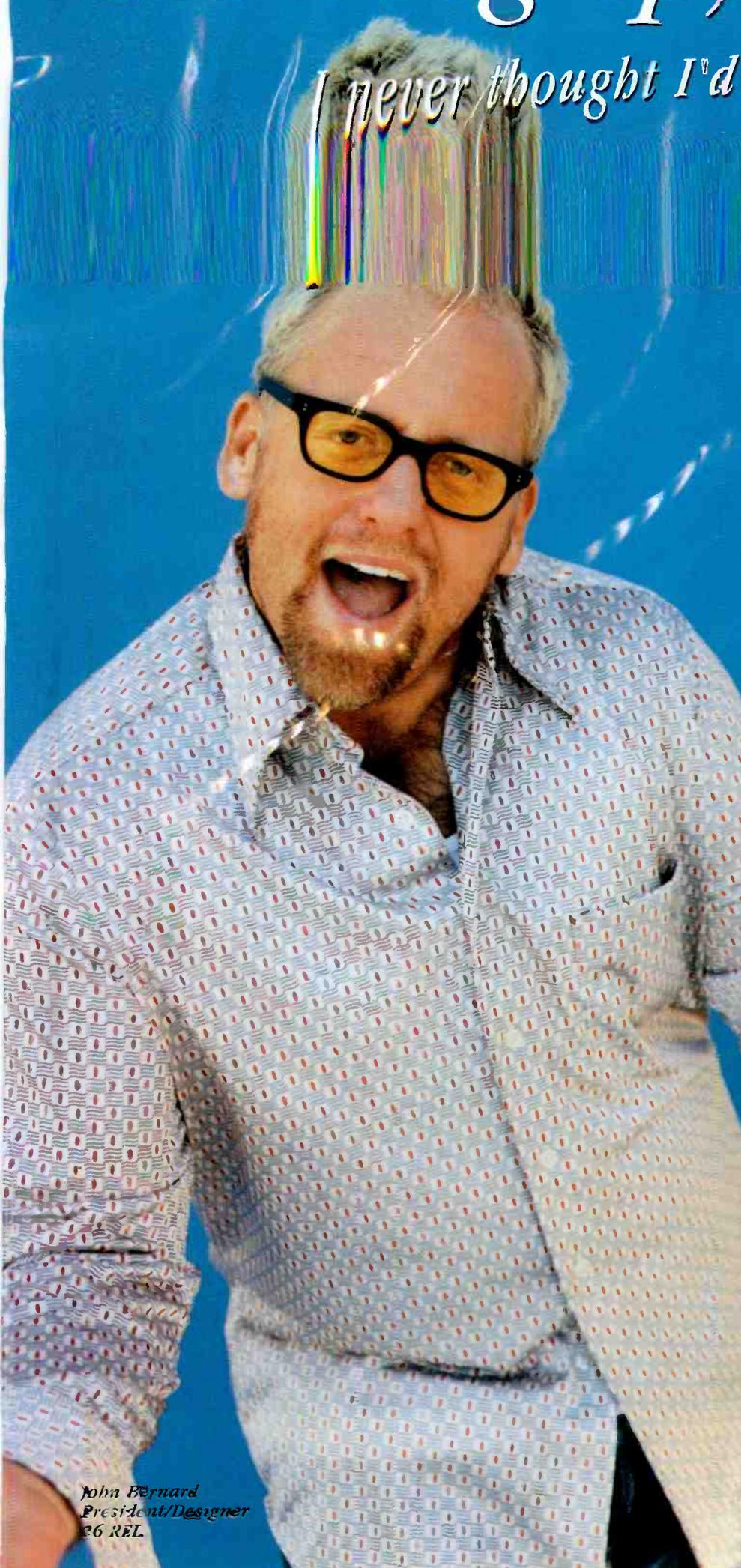
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"Growing Up,

I never thought I'd be in Playboy"



*John Bernard
President/Designer
26 RED*



John Bernard, the founder of 26 RED, believes in having fun. It's how he lives his life, runs his business and designs his clothes. We're talking about an entrepreneur who named his company after a winning horse... and who draws his creative inspiration from the streets and clubs of LA.

And when this innovative designer wants to make a fashion statement, it's in Playboy. After all, he read Playboy for the fun of it when he was growing up. Still does.

And so do over 2.4 million fashion conscious men. Last year they spent over \$4.2 billion on clothing and footwear. That's more than any other men's monthly magazine.

So, when you want your designs to draw a crowd, the place to hang them in is Playboy.



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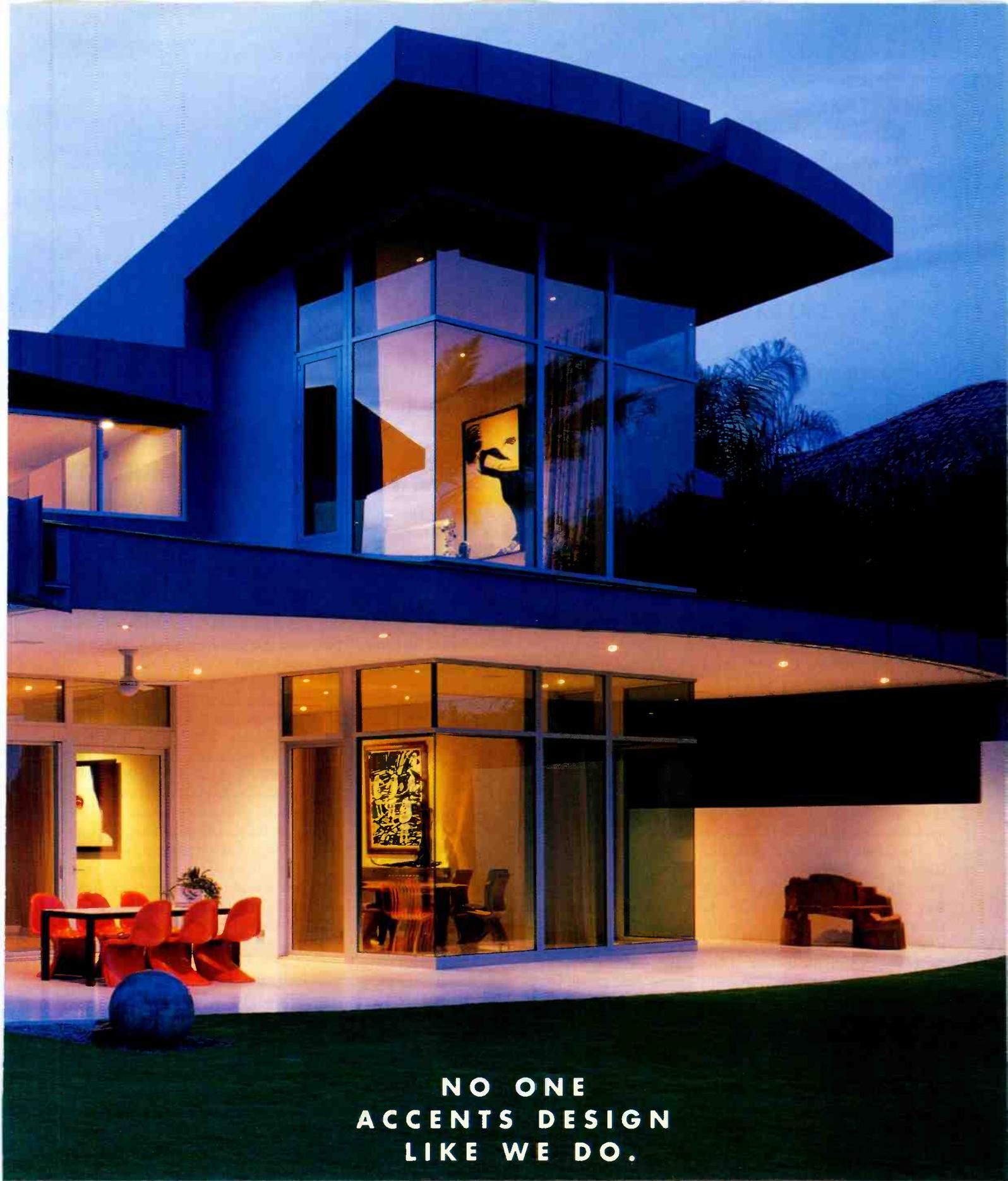
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CHICAGO/TV STATIONS-CABLE TV-NEWSPAPERS

Tribune Co. Builds on Its Synergies

• FIVE YEARS AGO, CLTV, TRIBUNE Co.'s 24-hour cable news channel in Chicago, installed a camera outside *Chicago Tribune* editor Howard Tyner's office. Not only was it convenient for shooting the Loop (Chicago's downtown), the camera set-up also served to help camera-shy *Tribune* reporters become camera-ready.

The move was the first step in an ambitious and expensive plan to "bundle" news and information gathered from Tribune Co.'s print, broadcast and online properties in Chicago and other markets around the country. "The thinking was, we can make all of our business-unit products stronger, and the pot richer for our readers, if we could pool operations in some way," said Tyner.

The collaborative drumbeat to tear down walls will reach a crescendo in May with the completion of a \$7.5 million, 100,000-sq.-ft. facility at the paper's newsroom in Chicago. Besides housing the *Tribune's* editorial staff, the new digs will also include a broadcast studio for both CLTV and WGN-TV and the editing staff of Chicago Online.

The changes have affected the way Tyner sees his job. No longer is he simply an editor, "but the manager of an information company," he said. And he maintains that wholesale collaboration isn't an attempt to turn print reporters into broadcast reporters, or vice versa.

The *Tribune's* teamwork efforts with its broadcast brethren have yielded some intriguing dividends. For example:

• In 1995, when the *Tribune* hired a new food editor, "we made sure she had some TV in her background," said Tyner. Good Eating, the paper's food section, was later redesigned and offshoots were created in the form of an

online tool and a new cable show. The effort helped expand the paper's food ad revenue by \$1 million in six months, Tyner said.

• Other cable shows tapping into the *Tribune's* daily coverage include CLTV's weekly *Making Money* and *Jobs Plus*.

• WGN-TV weatherman Tom Skilling now pens a daily weather report in the paper.



Packing them in: Tribune's new newsroom will house broadcast, cable and online staffers.

Tyner noted that Skilling is "the best-known weatherman in Chicagoland, and people love seeing him both on TV and in the paper."

• Reporters from the *Tribune's* Washington, D.C., bureau appear each week on *DC Journal*, a CLTV program offering an insider's view of Washington.

The companywide project began in Washington, D.C., in 1995, when Tribune's four print properties (the *Tribune*, *Sun-Sentinel* of Fort Lauderdale, Fla., *The Orlando [Fla.] Sentinel* and Newport News, Va., *Daily Press*) and 18 broadcast properties were melded into one newsroom. "We had properties all over town," recalled Cissy Baker, Tribune Broadcasting's Washington bureau chief. "Most of all, it was a great way to share information." —DP

CHICAGO/TV SPORTS

Ad Sales Staff Bears the Burden of Losing Season

• HOPING THAT THE TEAM'S 4-12 RECORD LAST year won't deter advertisers, the Chicago Bears' ad sales staff has begun pitching the inventory for next season's local Bears programming. Coca-Cola has renewed its commitment, and discussions are under way with several incumbent advertisers, including Ford, United Airlines, Sprint, Cellular One and Toyota, said Ken Valdiserri, the team's director of marketing and broadcasting.

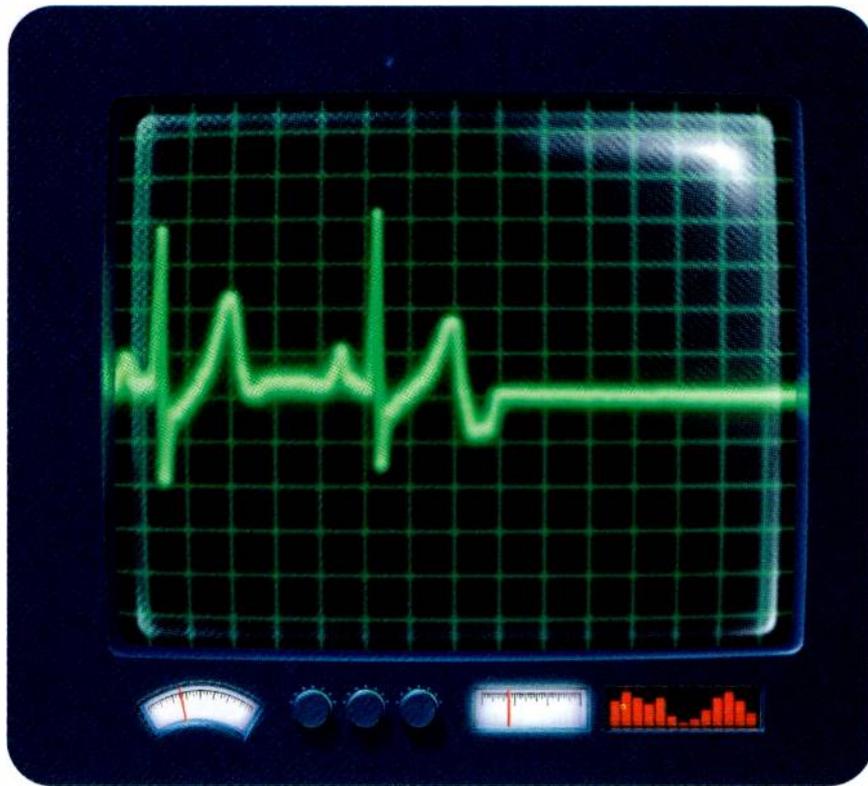
Under time-buy arrangements with CBS-owned WBBM-TV in Chicago and the Fox Sports Chicago cable channel, the Bears sell the ad time for all of the team's local TV offerings. They include: prime-time preseason games on WBBM, which is entering the second season of a three-year deal with the Bears; *Bears Weekly*, a half-hour review and preview show airing Saturdays at 10:30 p.m. on WBBM; *Bears Extra*, a weekly half-hour postgame show airing Sundays at 10:30 p.m. on WBBM; and

The Chicago Bears Luncheon Series, taped question-and-answer sessions between fans and players. That series runs three times a week on Fox Sports Chicago.

Last year, household ratings for Bears preseason telecasts dipped about 5 percent, to an average 18, said Valdiserri. As a result, the price for a 30-second spot on this summer's preseason games has been lowered; a :30 will cost an advertiser \$9,000 to \$12,000, depending on the size of the buy. The price tag for a :30 on *Bears Extra* and *Bears Weekly*: \$3,200-\$4,500 and \$2,500-\$4,000, respectively.

In addition to TV ad time, sponsorship packages can include in-stadium promotions and print advertising. Valdiserri's department also controls a portion of the commercial

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Source: Nielsen NTI, Sept. 1997-Feb. 1998 MRI, Fall 1997

SCARBOROUGH MEDIA PROFILE: CHICAGO

How New York adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Chicago Market %	Chicago Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper—average issue	58.7	62.0	106
Read any Sunday newspaper—average issue	68.5	69.8	102
Total radio average morning drive M-F	25.4	28.4	112
Total radio average evening drive M-F	18.2	19.7	109
Watched BET past 7 days	6.9	8.7	127
Watched CNN past 7 days	37.9	31.7	84
Watched Discovery past 7 days	39.6	35.2	89
Watched Lifetime past 7 days	24.8	22.1	89
Watched Nickelodeon past 7 days	16.9	14.5	86
Watched TNN past 7 days	18.2	13.5	74
Watched USA past 7 days	31.6	25.8	82
DEMOGRAPHICS			
Age 18-34	33.8	33.6	100
Age 35-54	40.0	39.9	100
Age 55+	27.9	26.5	95
Race African American	13.2	17.4	131
HOME TECHNOLOGY			
Connected to cable	69.8	64.9	93
Connected to satellite/microwave dish	6.0	2.8	47

Source: 1997 Scarborough Research—Top 50 Market Report

time on *Bears Insider*, a one-hour pregame radio show that airs on CBS O&O station WMAQ-AM. —Langdon Brockinton

OAKLAND, CALIF./NEWSPAPERS

Will Jackson's Third Time Be the Charm for *Trib*?

• CHARLES JACKSON IS NO STRANGER TO PROFESSIONAL homecomings, but his most recent return to the *Oakland Tribune* will have more than the usual newcomer's challenges. Jackson became the *Trib*'s editor earlier this year, his third stint—spanning two owners—at the paper. He also counts two tours with the *Wichita Eagle* and four with the *Ft. Worth Star-Telegram*. Other stops have included Cincinnati, Washington, D.C., and Dallas.

Jackson will likely have to draw on all that experience to steer the *Trib*, where community relations have soured since the paper's purchase in 1992 by ANG Newspapers from longtime publisher Robert Maynard. Some local observers say ANG showed little savvy in folding the *Trib* into the cluster of suburban newspapers it owns in the area, straining relations with Oakland's two largest ethnic groups—African Americans and the Chinese community.

Jackson, a fiftysomething African American, declined to comment on ANG's early days. But his informal mission statement is a tacit concession about the company's early misfires. "The challenge is to reconnect the paper with the community, as it historically

has been," Jackson said.

That's no small challenge. African Americans were put off almost immediately by ANG when one of the first *Trib* stories under the new owner viewed the Oakland art scene and questioned its very existence. Many saw it as startling ignorance of Oakland's longtime position as a center of African American arts. Another unpopular move in the early days was the firing of columnist Bill Wong, which angered many Chinese American readers. "That was just a move to dump a big salary," says one ex-*Trib* staffer. Another person familiar with Wong's exit said it stemmed in part from conflicts with the original ANG management.

Scott McKibben, president of ANG and the *Trib*'s publisher since early 1997, concedes there were problems under the first wave of ANG management but insists fences have been mended. "I've spent a great deal of time working with the community" in a bid to reestablish links, McKibben said.

The battle isn't over, though. ANG also caused hard feelings with a tough anti-union stand in a city that has had a union member on its council and whose economy feeds off its port, where organized labor is well entrenched.

The *Trib*'s circulation has declined to around 85,000 from 103,000 in 1992. Jackson said he expects circ to drop another 5,000 to 7,000 in the next reporting period. Still, he is hopeful about reversing that slide as commu-

nity links are repaired. Jackson added that the *Trib* will soon launch several feature sections—he won't be more specific—that will show the paper understands the city it covers.

For all the concern over its relationship with the African American and Chinese American communities, Jackson also vows the paper will take a comprehensive approach. "Where other newspapers have to worry about getting people of color in positive circumstances on the front page, we have to worry about getting Anglos. We have to remember that there are others besides people of color in Oakland." —J.L. Sullivan

SANTA MONICA, CALIF./NEWSPAPERS

Two Newcomers Vie Where a Veteran Gave Up

• ON MARCH 13, THE COPLEY PRESS SHUT down the 123-year-old daily *Outlook* in Santa Monica, claiming irreversible ad and circ decline over the past five years. Don't tell that to Susan Wilson, the plucky editor of the *Santa Monica Sun*, a weekly that hit the streets on March 20. Or to the *Los Angeles Times*, which flexed its metro muscles on March 25 by launching *Our Times*, a weekly section targeting the Santa Monica and Venice communities. *Our Times* will print 64,000 copies, to be inserted into the *Times* on Thursdays and distributed through street sales.

Wilson, a former *Outlook* columnist, isn't scared by her big-city competition. She booked \$15,000 in ad sales for the first issue and \$13,000 for the second, personally knocking on doors to sell space. Several retailers have advertised in the first two issues, as have a few of the 300 entertainment-related businesses in the city, which borders L.A. "When the *Outlook* shut down, it was like my heart was torn out," said Wilson. "I've lived here for 20 years."

She's counting on that insider's perspective to fuel her efforts. "We're getting 30 to 40 calls a day, and advertising is increasing every week."

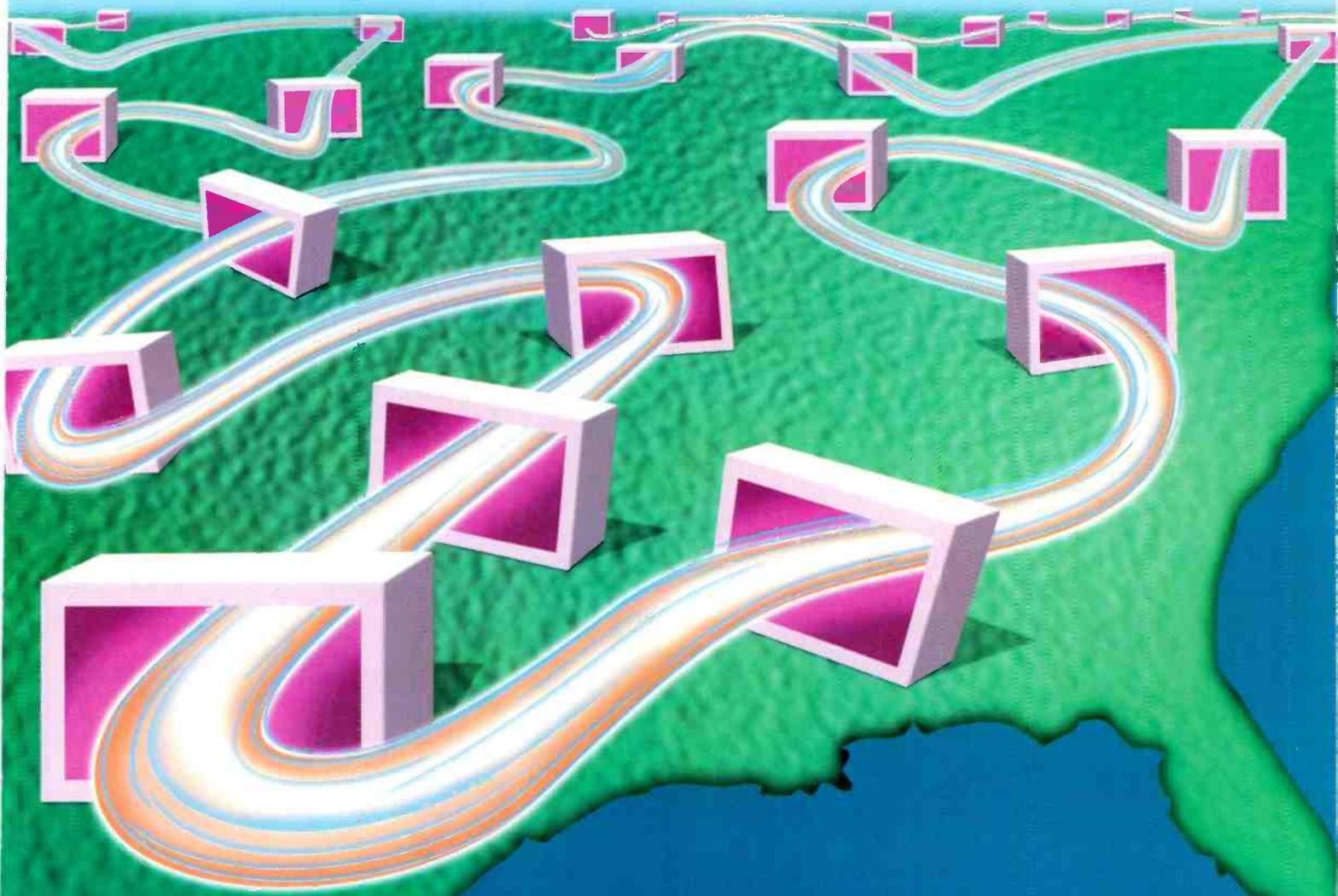
For its part, *Times Community Newspapers*, an *L.A. Times* unit that publishes four community news sections, has tapped Orli Low—former editor of the *Westside Weekly* section that covered area communities—to run *Our Times*. The paper says it will offer small retailers the clout of the *Times* at rates competitive with the *Outlook*. —DP



Repairing community relations: Jackson

1998 CAB MARKETING PROFILES

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MAKE ME LAUGH



THE DAILY SHOW



VIVA VARIETY



LOGO

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The following marketing profiles were compiled under the direction of the Cabletelevision Advertising Bureau.



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Production Director: Lou Seeger

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Cable Applies Its Lens To Consumers**
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The Eyes Have It:

CABLE APPLIES ITS LENS TO CONSUMERS

Advertising contact lenses used to be a bit like preaching to the choir. Marketers targeted their brands to eye care practitioners using direct mail campaigns, point-of-sale materials and trade journal advertisements.

But in 1997, Atlanta-based CIBA Vision Corp., ranked second in sales of disposable contact lenses, broke with tradition. It launched a two-tiered \$11 million campaign on national and local cable TV aimed at educating consumers about the benefits of using contact lenses.

CIBA Vision's response-driven campaign on national cable netted more than 1.1 million consumers requesting additional information—and cashing in on the company's free trial offer for one of three contact lens brands.

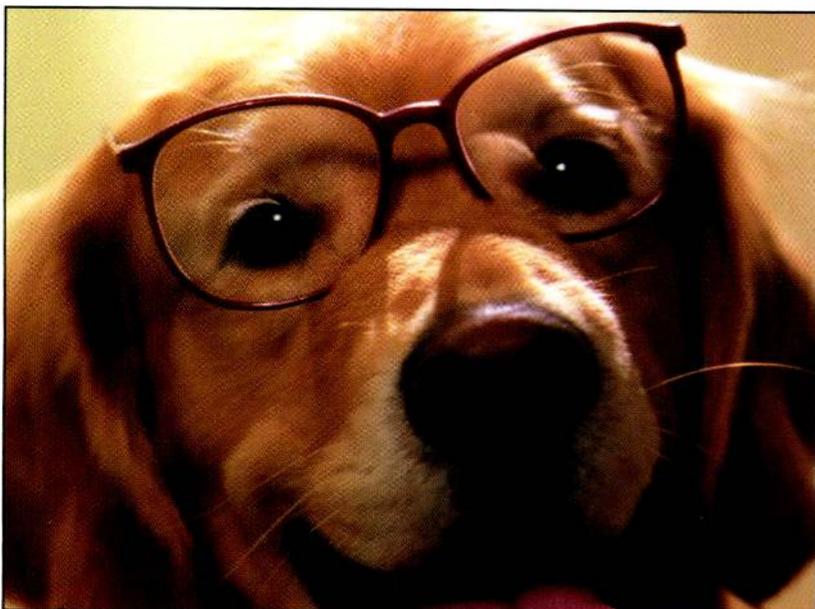
No longer willing to be the victim of ditties like "Guys don't make passes at girls who wear glasses" or quips about the bespeckled having "four eyes," consumers today have an array of convenient eye care alternatives with contact lenses, says Dave Sanderson, CIBA Vision Corp.'s vice president of North American Optics Marketing.

"Today's consumers, and prospective contact lens wearers, want to know their vision correction options," agrees Suzanne Bryant, vice president and management supervisor for Adair-Greene Healthcare Communications, which handled CIBA Vision's campaign.

Realizing that bland institutional advertising was not going to grab consumers, Sanderson and

Bryant waded into consumer-marketing waters in 1996 with a \$1 million print ad campaign in such teen and women's magazines as YM, Seventeen, Teen, Glamour, Cosmopolitan, Essence, Self and In Style. Although that was effective, they realized that the fastest way to attract consumers was through cable television—and specific networks that shared their women 18-34 demographic. They dove into national cable with an \$8 million campaign on E!, Lifetime, Comedy Central, MTV and USA.

The contact lens industry is ruled by two market-driven realities, both of which fueled CIBA Vision's strategy to fish for as many prospective customers as possible, says Bryant. The demographic of the lens wearer is generally between the ages of 16 and 35. After age 40, vision problems often require bi-focals—a situation not easily corrected by contact lenses, Bryant says. Additionally, contact lenses are an annuity business: Once a consumer selects a brand of lens, she is



FOOD Bites Flavor KRAFT CAMPAIGNS

Celebrity chef Mario Batali pops garlic cloves, olive oil and red jalapeno peppers into a blender, whipping up a quick recipe for spicy olive oil. From his set on the Food Network, he suggests viewers store the oil in a decorative glass bottle and use it for any recipe that would benefit from a zesty pick-up. Following the spot, the scene shifts immediately to a commercial for Kraft Good Seasons salad dressing, filled with images of fresh vegetables being pulled from rich-looking garden soil.

Another vignette zeroes in on Food Network nutrition expert Dr. Lisa Callahan, who offers tips for lowering the fat in everyday dishes. Her appearance segues right to a commercial for Knudsen's Lowfat Cottage Cheese.

Both vignettes are part of LA Food Bites, a highly customized campaign cooked up for Kraft by Los Angeles cable interconnect Adlink and the Food Network. The campaign has been so successful it convinced Kraft to roll it out to additional markets and influenced its decision to forge a groundbreaking spot TV agreement with cable giant Tele-Communications Inc.

"We are always looking for unique opportunities to showcase our brands," explains Gary Gruneberg, director of media buying at Kraft Foods. "Adlink came to us with an idea we thought we could tweak and make work for a series of brands."

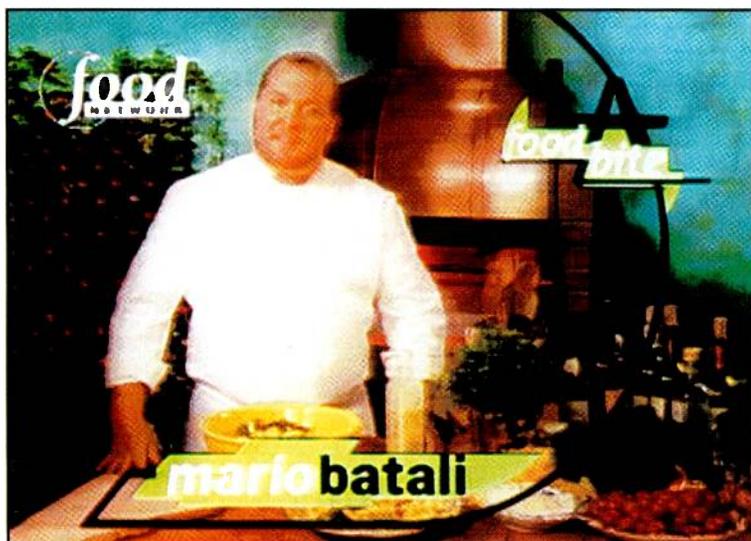
Adlink's motivation for wooing Kraft isn't hard to figure out. The food manufacturing giant spends tens of millions on TV advertising each year and is one of spot television's largest accounts.

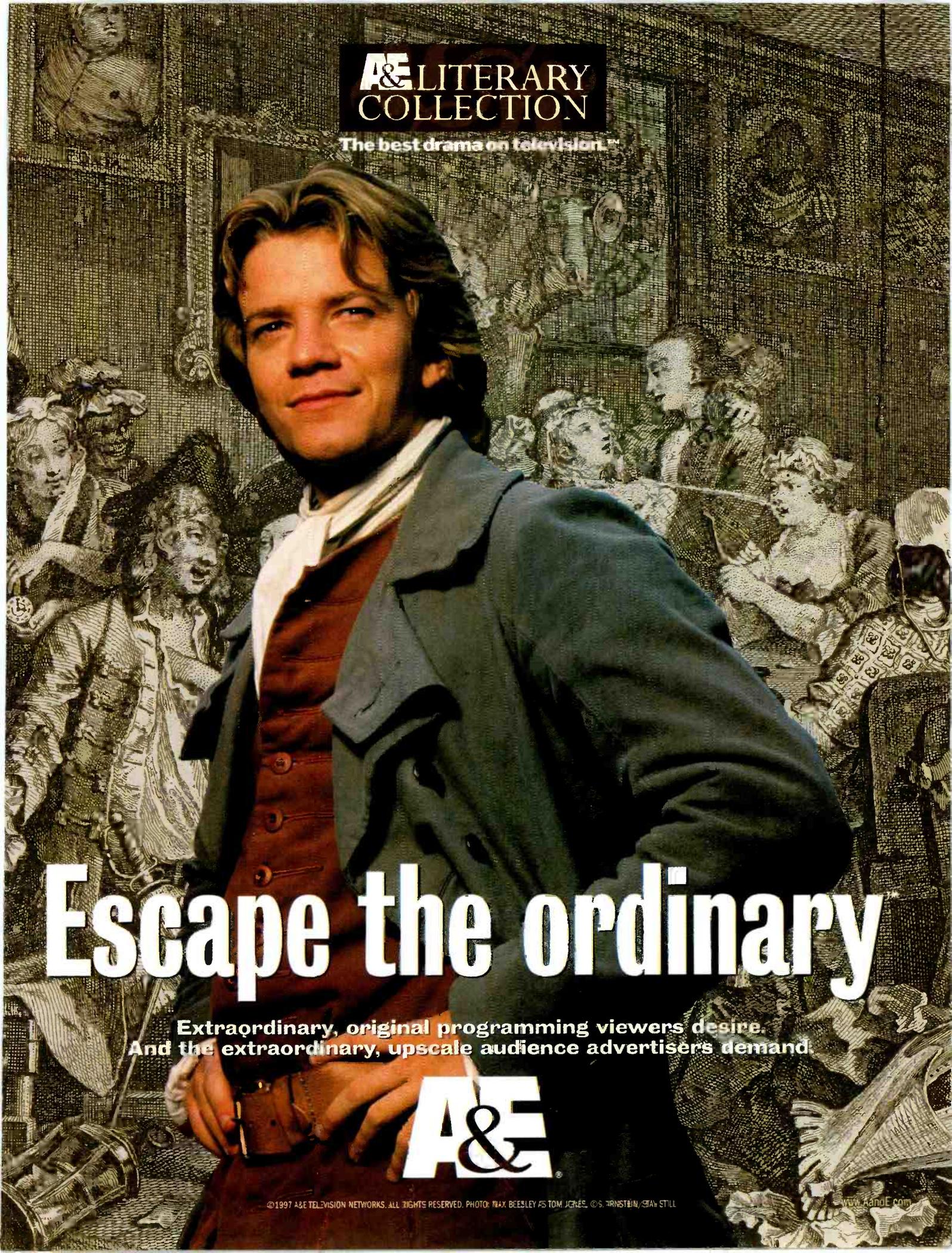
The Los Angeles-based interconnect got Kraft's attention by proposing a campaign that would enable it to carry one of its most important marketing tactics into spot cable. "Meal solutions are a very big part of the Kraft strategy," Gruneberg says. "If you can parallel the brand's essence with a

meal solution, you've heightened the attentiveness of your audience by giving them something they are really interested in."

Adlink's proposal was simple: the Food Network would produce vignettes presenting its chefs offering clever cooking tips. The vignettes, which could air on a host of cable networks, would offer the perfect environment for Kraft's brands while subtly plugging the all-food-all-the-time network. Icing on the cake came in the form of a Prevue Channel campaign that would alert viewers to when and where the LA Food Bites would be airing and additional tune-in spots, also plugging the Bites, that Adlink would produce and strategically place on cable networks reaching the right demographics for each vignette.

Kraft liked the idea immediately. "We've been approached about cooking vignettes before," Gruneberg says, "but never have they been supported by a promotional schedule. This unique ingredient helped us to stand out and heighten





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the overall visibility and awareness of our brands.”

The first LA Food Bite, for DiGiorno Pizza, aired in the latter half of 1996 and before long, Good Seasons, Bull's Eye Barbecue Sauce and Knudsen Lowfat Cottage Cheese climbed aboard the campaign. Kraft bought time on a different combination of cable networks for each brand, working with Adlink to tailor each campaign to appropriate viewer demographics.

In addition to Prevue, networks that have aired the 60-second pods to date have included CNN Headline News, TNT and Lifetime. The Learning Channel, E! Entertainment Television, Discovery Channel, Family Channel and CNN have aired tune-in spots alerting viewers to when and where Food Bites would air.

Kraft has kept a tight lid on results of the campaign, but admits competition to participate in Food Bites has escalated among Kraft brands since the campaign began airing. Another hint at the campaign's success surfaced at the Food Network, where ratings jumped each time Food Bites, which carry the network's logo, began airing.

LA Food Bites has been running year round since its launch. In addition to DiGiorno, Good Seasons, Knudsen and Bull's Eye, brands participating so far have included Shake 'N Bake, Philadelphia Cream Cheese, Kraft Salad Dressing, Oscar Meyer Mainline and Claussen Pickles. “From start to finish, this has been an inordinately successful campaign,” says Jim Porcarelli, director of AOR operations at Grey Advertising. “It has found its way into the hearts of many brand managers because of its initial success.”

Much of that success stems from the campaign's ability to grab viewers attention, Porcarelli says. “It's very intrusive without being aggressive. It's a wonderful marriage of the expert chef using America's brands in meal solutions.”

Kraft has changed the name of the campaign to Kraft Food Bites and is planning to roll it out to other local markets once it has finalized such details as timing and network mix for each brand selected.

Kraft's first major foray into spot cable, LA



Food Bites also influenced the advertiser in its decision to boost its presence in the medium even further. In February, it announced an agreement with TCI that would enable Kraft to be a charter user of addressable cable advertising, delivering ads to neighborhoods within TCI's 14-million subscriber universe. Once digital set-tops have been deployed, Kraft and TCI will target the ads even more strategically, “addressing” them to individual homes.

LA Food Bites offered Kraft an opportunity to showcase brands that were looking for additional visibility in Los Angeles, Porcarelli says, adding that the campaign has been particularly important to brands with limited ad budgets. “By concentrating their dollars with Adlink, those brands got Los Angeles exposure they couldn't have had in the past,” he says.

Even better, Food Bites offered an opportunity for Kraft to form a marketing partnership with two key allies. “The best partnerships are strategic ones,” he says. “LA Food Bites did great things to showcase the Kraft brands. They also provided the Food Network an opportunity to promote their programming and Adlink was the conduit for making that happen. It was a wonderful triangle.” •

“From start to finish, this has been an inordinately successful campaign.”

*—Jim Porcarelli,
executive director
of AOR operations,
Grey Advertising*

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12-34



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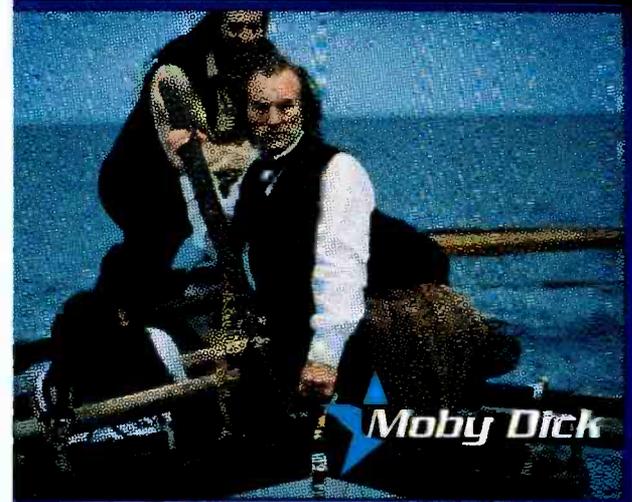


music network

visit our website @ www.thebox.com



At USA Network, our ratings continue to grow because we're spending more on quality original shows than any other basic cable network. We deliver the key 18-49 demographic with fresh, alternative series like "La Femme Nikita" and "Silk Stalkings." And this summer we're adding two new series, "The Net" and "Sins of the City." Our commitment to original programming extends to our highly acclaimed original movies. This year that includes 15 USA Pictures Originals and three USA Pictures Original Special Presentations. At USA Network, the cure for the common show is original programming—lots of it.



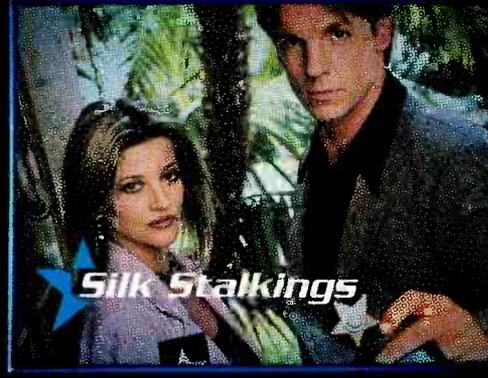
Moby Dick



The Net
Premieres July 19



Sins of the City
Premieres July 19



Silk Stalkings

Original programming originates here.



The cure for the common show.™

www.usanetwork.com

WIZARDS

Of The Coast Conjures Up

A HIGHER PROFILE

When Magic: The Gathering launched in 1993, the one-on-one combat trading card game took off like a rocket among young men. Four years later, however, it hadn't broken out of its "underground" niche. That's when Wizards of the Coast, the Renton, Wash.-based creator of the game, expanded its marketing strategy.

Magic: The Gathering had attracted an estimated 5 million players in more than 52 countries, but its primary audience was still young men, who thrived on its combative strategy, savored its intense and intricate graphics and enjoyed collecting and trading its cards. To expand its customer base, Wizards created a second, introductory game, Portal, and launched a national advertising campaign using cable TV as its centerpiece.

"Portal is an ideal way to introduce new players to the world of Magic: The Gathering," explains Casey Brebberman, director of advertising at Wizards of the Coast. "It provides all the social entertainment and adventure of the original game, but at a level less intricate and complex."

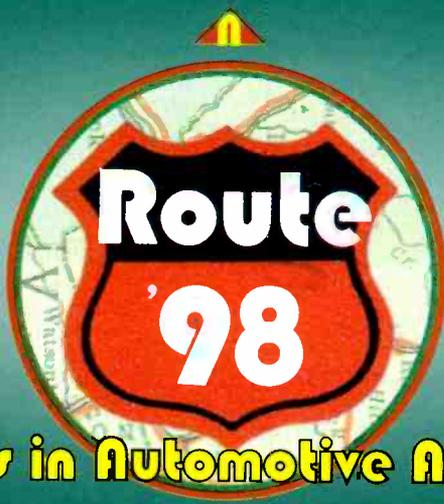
Along with promoting the new game, Wizards wanted to raise its profile, said Tony Ullo, senior account services manager at SFM Media LLC. "It wanted to become known for much more than cards, and to gain the added exposure it needed to make licensing of its images more desirable."



To accomplish these goals, Wizards planned a national advertising campaign built heavily around cable TV, which captured 70 percent of the company's total TV budget and 62 percent of its entire outlay. The balance went into syndicated and spot TV plus a national print campaign in such publications as Rolling Stone, Spin, Swing Bikini, Next Generation, Sci-Fi Universe and Alternative Press.

"Cable provided a national tool, plus an attitude and targetability by allowing us to choose specific networks, Brebberman says. "It was also far more affordable than [broadcast] network, thereby allowing us far greater ad repetition, and for our target 18-34 male audience, repetition is a most important factor."

In search of more of those game-playing males, Wizards launched its first-ever television campaign in July, kicking off with a four-week flight of 30-second spots on MTV, Comedy Central



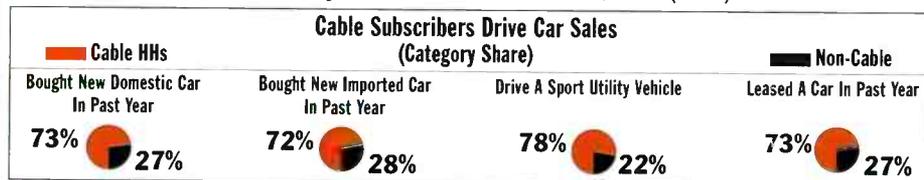
Directions in Automotive Advertising

CABLE HOMES ARE BETTER PROSPECTS FOR NEW CARS

Households subscribing to ad-supported cable television are more likely to buy new domestic and imported cars than non-cable homes, according to recent studies conducted by Mediamark Research, Inc. (MRI). Cable

subscribers, reports MRI, account for 73 percent of the nation's new domestic car purchases, and 72 percent of its imported auto sales.

In addition, cable television viewers dominate the market for leasing autos. Almost three-quarters of all new cars leased are to cable subscribers.



AUTO AFTERMARKET SKEWS TO CABLE TV HOUSEHOLDS

With cable households driving home the lion's share of the 15 million cars and light trucks sold annually in the U.S., it follows that they're also the major consumers of automotive aftermarket products and services—which encompass parts, accessories and maintenance, and

totalled more than \$151 billion in sales in 1997. According to MRI data, cable homes carve-out massive shares of key aftermarket categories, including two-thirds of all motor oil, muffler, oil filter, shock absorber and battery purchases.

More than 70 percent of all auto

servicing/repair work at car dealers and chain stores comes from cable viewers; and they're much more likely than their non-cable counterparts to invest in accessories purchased at specialty stores—such as car sound systems (74 percent).

CABLE DELIVERS HIGH REACH OF CAR AND TRUCK BUYERS

Automotive advertisers that use a broad mix of basic cable networks can reach the vast majority of car and truck buyers with or without broadcast television. A Cabletelevision Advertising Bureau analysis of Nielsen Homevideo Index data shows that a

schedule of 600 cable household GRPs will deliver 86 percent of the nation's new car prospects; 88 percent of all owners of two or more cars; and 86 percent of all new truck prospects. And this comes with the added benefit of targetability.

These findings document the fact that cable-enriched media plans generate higher and more effective reach for auto marketers than broadcast TV alone.



YOUR MOST VALUABLE CUSTOMERS STOP HERE

Speedvision. The first and only 24-hour network devoted to the millions of people who love cars, boats, planes and motorcycles and the only place where you'll see LIVE coverage of the entire 1998 Formula One Grand Prix Championship Series.

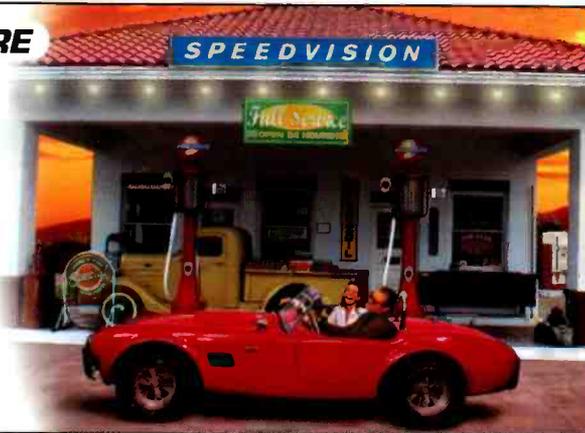
It's no wonder that some of the nation's top advertisers like GM, Chrysler, (FORO) Jaguar, US Army, GEICO Insurance, FIRSTPLUS Financial, Toyota, BMW, Shell, Purolator, have come on board.

So for high performance advertising and a wide variety of targeted marketing opportunities, call Speedvision today: Eastern Region (212) 883-4000, Central Region (312) 832-0808, Detroit (248) 594-0707 and Western Region (310) 268-2100.



Catch Us If You Can

For more information: www.speedvision.com. ©1998 Speedvision®



OLD NAVY **Shakes Up** KEY RETAIL SEASONS

Prior to 1997, Old Navy had never surfaced on national TV, focusing its advertising efforts instead on newspapers, magazines and spot TV and radio. The popular division of Gap Inc. was growing so fast, however, that it decided to include network cable in last year's back-to-school and holiday campaigns. Results have so exceeded initial expectations that Old Navy now considers cable a very comfortable fit.

The back-to-school campaign promoted a signature Old Navy product—cargo pants—in what was intended to have been a three-week flight. "Toward the end of the second week, we were asked to turn off national cable, because cargo pants were no longer available in stores," says Pam Marcus, vice president and director of national broadcast at Deutsch Inc., which collaborated with Old Navy's in-house advertising agency in creating the campaign. "We effectively sold out their merchandise."

Creative for the cargo pants campaign centered around a mock fashion show being directed by Magic, the company's canine mascot, who plays a designer in the spot. Fashion model Markus Schenkenburg fusses about what he's being asked to wear while fashion writer and Old Navy spokesperson Carrie Donovan provides commentary. Model Jerry Hall tries to work her way from the sidelines into the show.

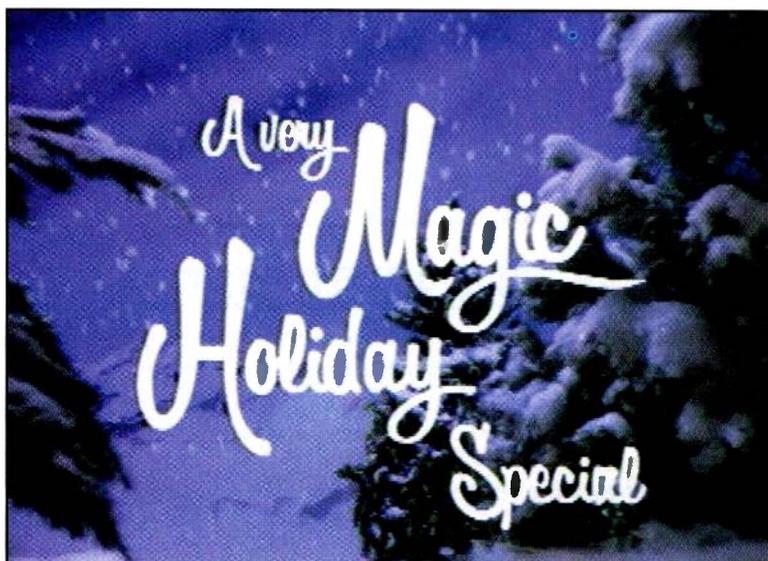
Old Navy spent approximately \$10 million on its fall cable TV campaign and \$15 million for campaigns highlighting Old Navy fleece products prior to Christmas. It put nearly all of its national TV firepower into cable because it could deliver on a number of fronts, according to Walter Coyle,

vice president, associate media director at Deutsch Inc. It provided an opportunity to build brand image, drive traffic to the local stores, which now number nearly 300, and it enabled Old Navy to expand upon and support local marketing efforts, all while reinforcing Old Navy's vision that shopping is fun again.

Cable also allowed Old Navy to "own" key programming venues and play to specific network strengths, Marcus says. "Cable let us zone in on our real core demographics. That was particularly critical when we were promoting in the midst of two of the most competitive advertising periods for fashion retailers."

Deutsch also worked with cable networks to carry its messages beyond its spots. "One of our critical missions was extending the brand essence through each cable network we selected," Coyle says.

Marcus adds that Old Navy selected cable networks



REACH WOMEN WHO LOVE THEIR LIFETIME.

#1 BRAND with women*

#1 in perceived VALUE with women*

#1 RATED with women 18-49**

#1 RATED with women 25-54**

#1 RATED with working women**

**“I love that network.”
That’s what women say
about Lifetime.**

Lifetime is the television destination for the millions of women who clamor for a network of their own.

A direct connect to the programming women identify with most, Lifetime reaches a loyal community of women you can't afford not to buy.

Lifetime
Television for Women™

* Keleman Associates, Dec. 1997

** Nielsen Research, 1Q '98 Total Day coverage area rating for ad-supported networks.
Qualification: furnished upon request.

www.lifetime.com

MILANO Expands Reach by Becoming AN EVERYDAY REWARD

When people think of indulgences, a few high-end products come to mind, like cars and electronics. But when it comes to food, it's all about sweets and chocolate. Research showed that Pepperidge Farm's Milano cookies fit the bill perfectly. In focus groups, consumers spoke passionately about their affection for the product, but its household penetration hardly reflected consumers' fervor, prompting one company official to quip: "We have some of the most recognized and least purchased products in the world."

The paradox spelled opportunity to the Milano marketing team. "We wanted consumers to think of Milano more often, so our aim was to associate the cookie with something women might do on a

We'd Like To



Share

A Percentage
With You.

regular basis," observes Geryl Breig, vice president of marketing-biscuit. "The objective was not just to reach the target audience—women aged 35 plus—but to reach them at times when a Milano cookie would be the perfect indulgence."

Within the Distinctive Cookie line, Milano represents the largest-selling confection, with \$60 million in annual sales and double digit percent sales growth over the past two years, according to Information Resources Inc. Clearly, no consumer was going to confuse an Oreo or a Fig Newton with a Milano. They were aware of the distinctive quality and character of Pepperidge Farm products—an impression that had been etched in consumers' minds during national TV campaigns in the late 1980s and early 1990s. "While that impression was accurate, over time, it left consumers with the distinct idea that the cookies were premium products meant only for special occasions," Breig said.

Saatchi & Saatchi N.Y. created the campaign to reposition and update Milano, using the tagline, "A Treasure Meant to be Discovered." The 30-second spot follows a mom who, finally having carved out a moment of peace and quiet, finds that someone has invaded the hiding place where she has stashed her Milanos.

With the goal of saturating media that reach women over 35, Campbell Media Alliance divided buys between regional print and cable, in a 60-40 ratio. The print campaign ran from November 1996 through April 1997 in such magazines as Better Homes and Gardens, Allure, Vanity Fair, In Style and Vogue. The cable campaign took an aggressive tack on 20 networks from January through August, 1997.



40%

Ratings Increase

Squire Rushnell
President & CEO

Our Business Is Booming Because
We're Invested In The *Good Life State Of Mind*.*

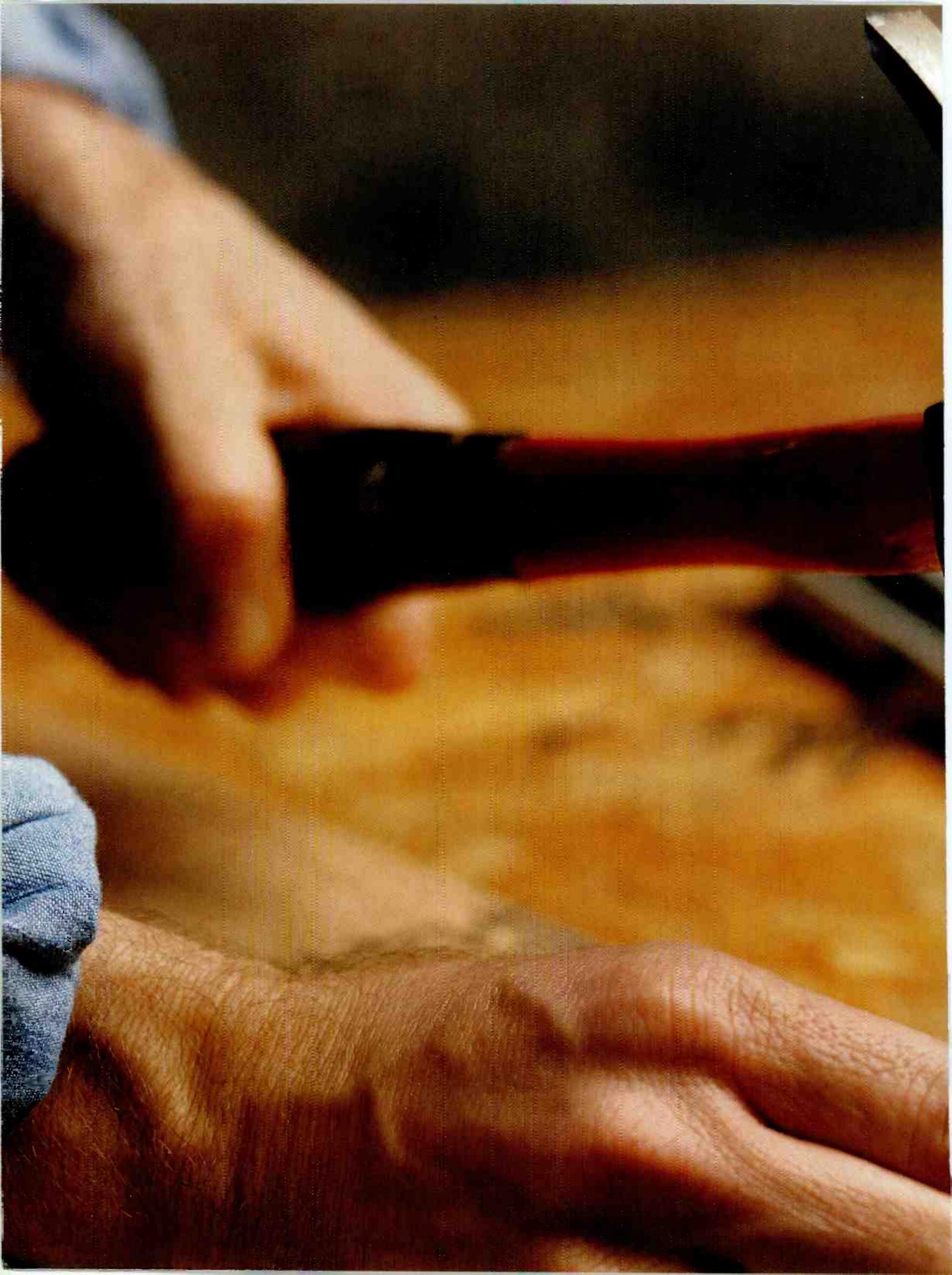
* Baby boomers and over who think of themselves as mid-thirties to mid-sixties.

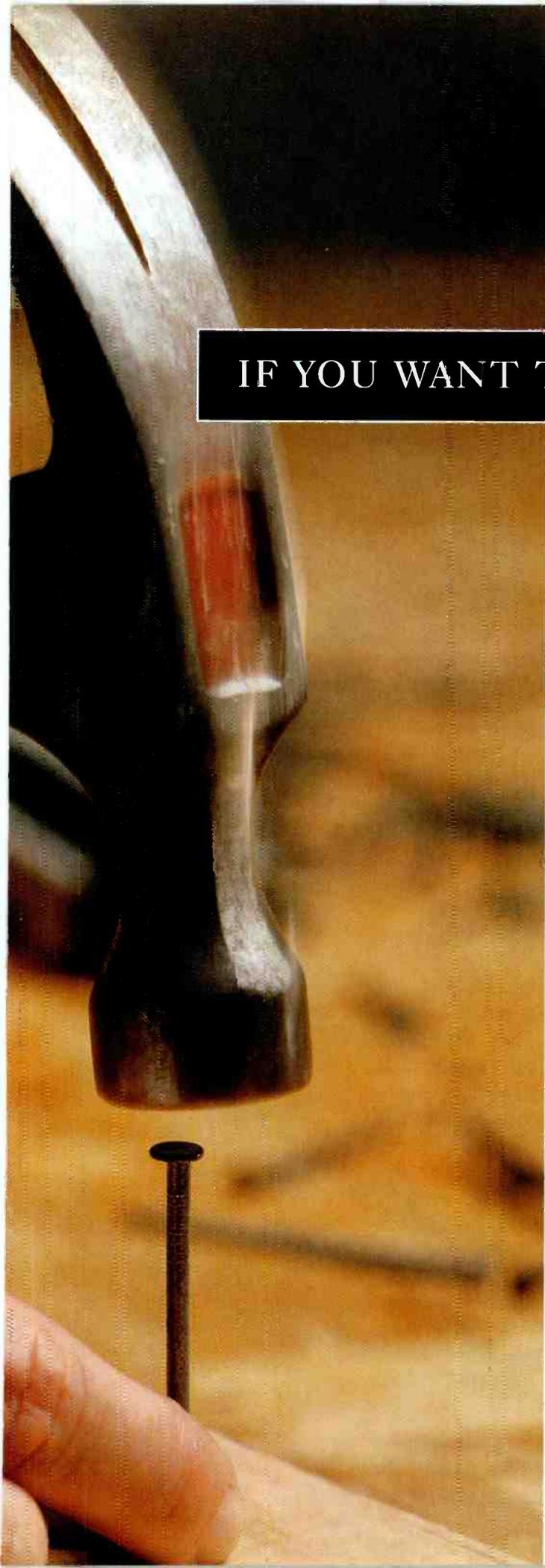
Source: Nielsen Media Research M-Su 8-11pm; Dec. 1996 vs. Dec. 1997, custom analysis. Subject to qualification upon request.

**Nostalgia
Good·tv**

Good TV For The Good Life
www.goodtv.com

Eastern Region (215) 653.7900
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IF YOU WANT TO HIT THE RIGHT DEMO,

use the right tool.

If you want to speak to the nation's 130 million home enthusiasts, you need to talk to Home & Garden Television. We're the network that helps viewers make home the place they always wanted it to be. It's your call.



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SCRIPPS NETWORKS

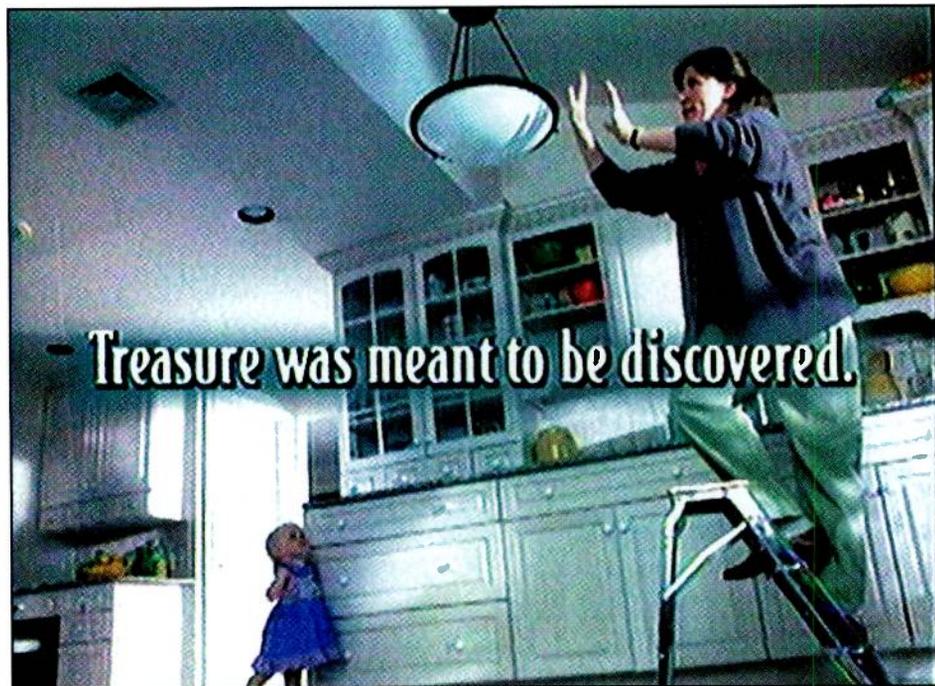
"Our strategic goal was to build a plan that not only would pay off with numbers, but a plan that tied in synergistically to the creative theme of a 'Milano Moment,'" explains Ann Meschery, senior vice president and media director at Campbell Media Alliance. "We wanted the spot to air when women were taking time out for themselves and position the product in conjunction with situations when and where it was most likely to be consumed."

Nielsen Media Research indicates that 30 percent of the Milano cable buy went to TBS, while The Family Channel, TNT and TNN also received double-digit percentages of the buy. Other networks, including A&E, BET, Comedy Central, CMT, CNBC, Discovery, FX, Lifetime, Nick-At-Nite, Sci-Fi, the Food Network, The Learning Channel, The Travel Channel, USA Network, VH1 and The Weather Channel, were also involved in the campaign in varying degrees.

"TBS has become a big reach network for us," Meschery says. "And we used such a large number of other networks because, essentially, cable was our sole TV effort and as such we needed to place the commercial on a number of networks to get a maximum reach for ourselves. By using only a few, we would have had a high frequency, but a limited reach."

Some networks developed programming to showcase the commercials. The Family Channel, for example, created exclusively for Milano a romance block of nostalgia movies aired during a month of Sunday afternoons. The heart-throbbing films included *Love is a Many Splendored Thing* and *Three Coins in the Fountain*.

Milano took a billboard position throughout



Lifetime's "Royalty Week," a seven-day package of movies and documentaries focusing on Charles and Diana. And at Comedy Central, Milano appeared intermittently in *Absolutely Fabulous*.

At Home and Garden TV, a "Reward Yourself" promotion revolved around an essay contest in which contestants were to write their descriptions of what they considered a great reward. The prize: a Royal Caribbean cruise.

For 1998, Milano plans to maintain its position in cable, but drop its print exposure in favor of network and syndication, Meschery says. "We will essentially use networks and syndication selectively with a new proprietary software program that is a combination buying and allocation system," she said.

"Cable allowed us to use the electronic medium within the constraints of a modest budget, where we would not have otherwise been able to do it," Meschery says. "It was extraordinarily effective in increasing sales volume. While many people use cable as an adjunct to broadcast schedules, we found a way to use it alone, and very effectively." •

"Cable was extraordinarily effective in increasing sales volume."

*—Ann Meschery,
senior vice president
and media director,
Campbell Media
Alliance*

Before Unleaded. Be There.

Be There with The History Channel and experience history as it actually happened.

Be There with the fastest growing cable network of the '90s.

Be There to test drive some of the century's hottest vehicles.

DREAM MACHINES

**A WORLD PREMIERE EVENT
BEGINS JUNE 16, 9PM ET/10PM PT**



THE HISTORY CHANNEL.
WHERE THE PAST COMES ALIVE.

SIMMONS **Bowls**

a **Winning** **GAME ON CABLE**

Imagine being served breakfast with one of your favorite soap opera stars. That was the top prize offered in a contest E! Entertainment Television created to promote Simmons Beautyrest Mattresses.

The contest provoked enough of a consumer response to convince Simmons it had made the right move in putting its entire national TV budget into cable. "When people took the time to locate and call our corporate office for the contest phone number they'd missed on TV, I knew we had something special with cable," recalls Don Hofmann, vice president of advertising at the Simmons Co.

These are special days for Simmons, once the perennial number-two in the staid bedding market. This year, Simmons stands poised to challenge the top spot in its field in spite of an ad budget only half the size of its chief competitor's. Its image also got a youthful makeover thanks to a string of cable network promotional extras.

Simmons' campaign to grab the top spot among mattress makers began three years ago. Running five points behind the leader in market share, Simmons decided to integrate its marketing, using TV to capture consumers' interest, newspapers to help them locate the product and showrooms to enable them to try it out. "Frequency of our message was essential to our marketing strategy," Hofmann says.

At the start of its integrated campaign, Simmons split its advertising budget among broadcast network, syndication and cable. Within two years of the campaign's start, Simmons had closed to within a share point of its top competition.

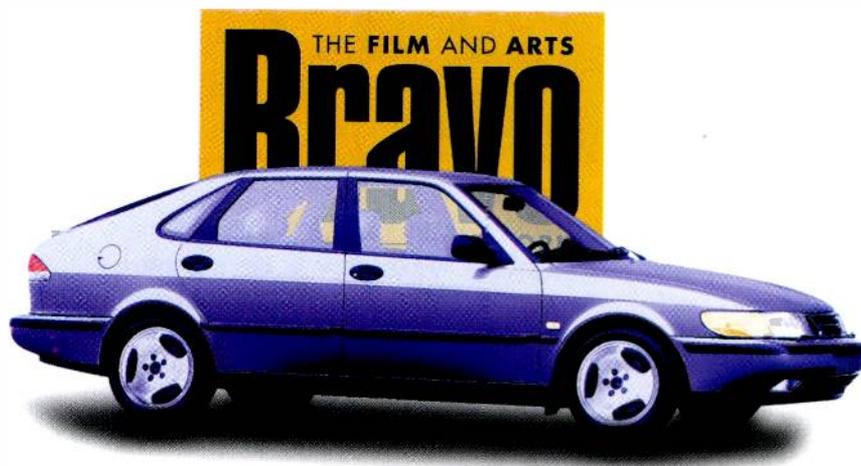
Its problem lay in the rising cost of broadcast network TV. To keep up its presence there, Simmons dropped syndication, rolling those dollars over to broadcast network.

Last year, Simmons again faced the problem of rising broadcast network costs and decreasing network viewing. "We couldn't keep up with the rising costs of advertising on national broadcast without losing the frequency of our message," remembers Hofmann.

Simmons' profits and market share were both on the rise, but its ability to keep up the momentum depended on its staying top-of-mind with consumers.

To solve this dilemma, Simmons' ad agency, WestWayne, recommended the mattress maker put all of its national TV budget into cable. The choice boiled down to this, Hofmann says: Simmons could have a 20 frequency against cable's 70 percent coverage of the U.S., or an 8 frequency against broadcast network's 100 percent coverage. "Giving up 30 percent of the market seemed like a gutsy move," says Zandra Sommer, executive media director at WestWayne. "However, we showed Simmons how cable would allow for a 16-week rather than a nine-week campaign." In addition, WestWayne's media team met with a half dozen cable networks to develop contests and promotional activities that would add to the frequency Simmons needed.

There wasn't a lot of discussion," Hofmann recalls. "We knew we had to do it. I was aware that our retail managers would be concerned about losing national TV, but when we explained that this extended campaign not only provided more primetime slots than ever before and nearly tripled their



Driving sales.

Now you can advertise on Bravo.
Television's most desirable audience.

present frequency on TV, they were sold."

Simmons' target audience is families with annual incomes above \$30,000 and skews slightly toward women. Campaign timing is critical, as mattress demand peaks during the change-of-life months between April and September, when people marry, graduate and buy new homes.

At the start of its season last April, Simmons rolled out its "bowling ball" commercial and scored an instant strike. The new commercial showed a set of bowling pins resting on a regular innerspring mattress and another set sitting on a Simmons Beautyrest Pocketed Coil Innerspring.

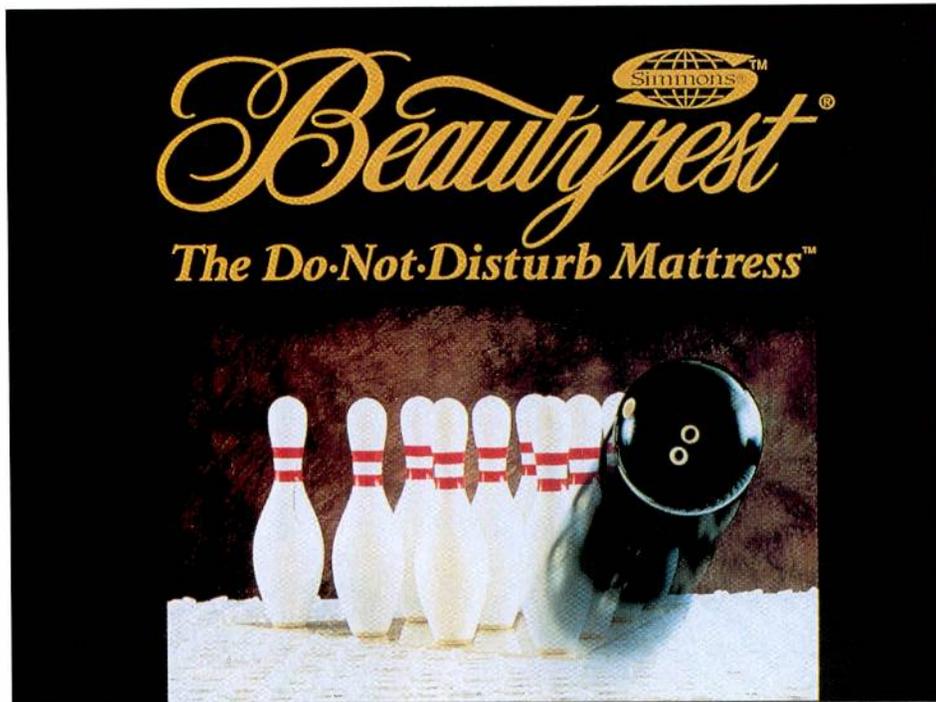
Following an announcement that "Simmons is dropping the ball on the competition," a man drops a bowling ball on the regular innerspring and its pins fall over. The camera zooms in for a tight shot of consternation and dismay on the man's face.

Next, the man drops a ball on the Beautyrest springs and the pins stay in place. Zoom to a tight shot of the man's relief and happiness before he jumps on the Simmons innerspring. The tagline: "Simmons Beautyrest, the do-not-disturb mattress."

"Cable viewers connected immediately with the ad," Sommer says. "Shoppers came into showrooms asking for the bowling ball mattress. Our research showed a 25-percent increase in buyer awareness of Simmons mattresses in cable households and sales grew at a rate twice the market increase for 1997."

Although Simmons didn't alter its target audience for the cable campaign, the promotional extras it won on a variety of cable networks gave it a hip, youthful image.

Simmons sponsored a pair of travel-related contests on The Discovery Channel, one of them, the "You View It, You Do It" sweepstakes, in which viewers won adventure vacations such as submarine travel in Hawaii or Lock Ness Monster hunting in Scotland. It also sponsored Comedy Central's "I Do" marital contest in which winners received Simmons top-of-the-line mattresses.



The E! Entertainment TV Daytime Dream Sweepstakes, which drew a big response from soap opera viewers, offered a weekend vacation to Hollywood for the Daytime Emmy Awards ceremony and breakfast with a favorite soap opera star. The Family Channel and Lifetime featured sleep and mattress segments on their daytime shows, Home & Family and Our Home, with Simmons mattresses prominently displayed on the air.

In perhaps its biggest departure from its traditional image, Simmons sponsored TNT's Rough Cuts and co-sponsored VH1's "Week-In-The-Fast-Lane Sweepstakes" in which the winner and three friends traveled with the VH1 Route 97 Rock Tour for a week.

By the end of last year, Simmons was running neck-and-neck for the top spot among mattress makers, and its market research indicated its intent-to-purchase index had increased 100 percent since moving to cable.

"We don't have the dollars our competitors have, so we get challenged every day on whether we're spending our money wisely says Hofmann. "During the past year, we proved not only the importance of frequency, but the importance of cable." •

"When people took the time to call our corporate office for the contest phone number they'd missed on TV, I knew we had something special with cable."

*—Don Hofmann,
vice president of sales,
Simmons Mattress Co.*

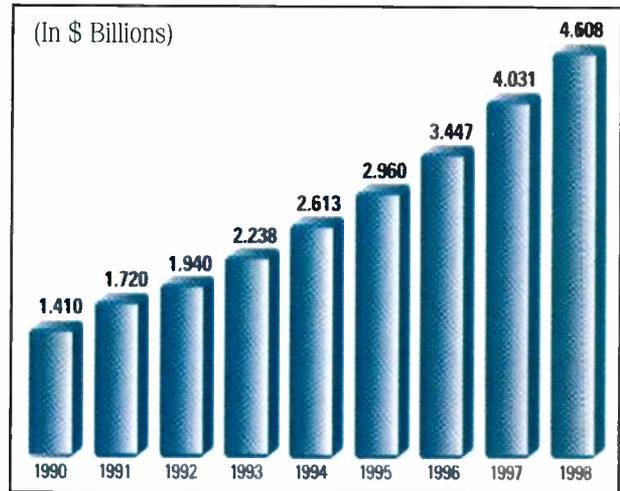
As Published In

CAB 1998

CABLE TV

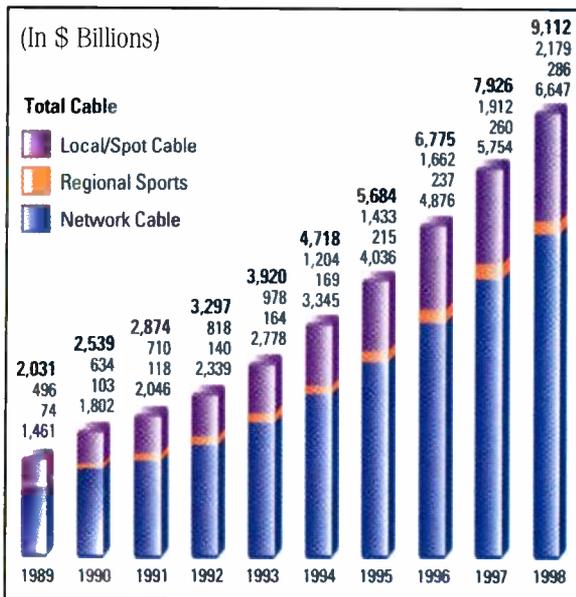
FACTS

Basic Cable Networks Will Continue To Invest Heavily In Quality Programming



Source: Paul Kagan Associates (1998 Projected).

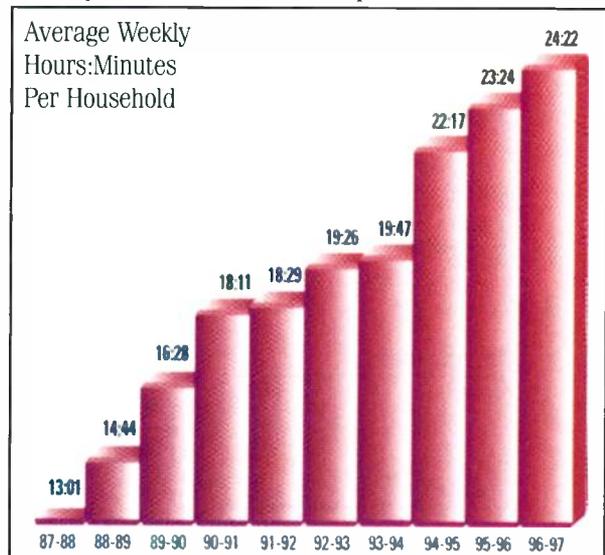
Advertising Revenues Will Top \$9 Billion In 1998



Source: Paul Kagan Associates (1998 Projected).

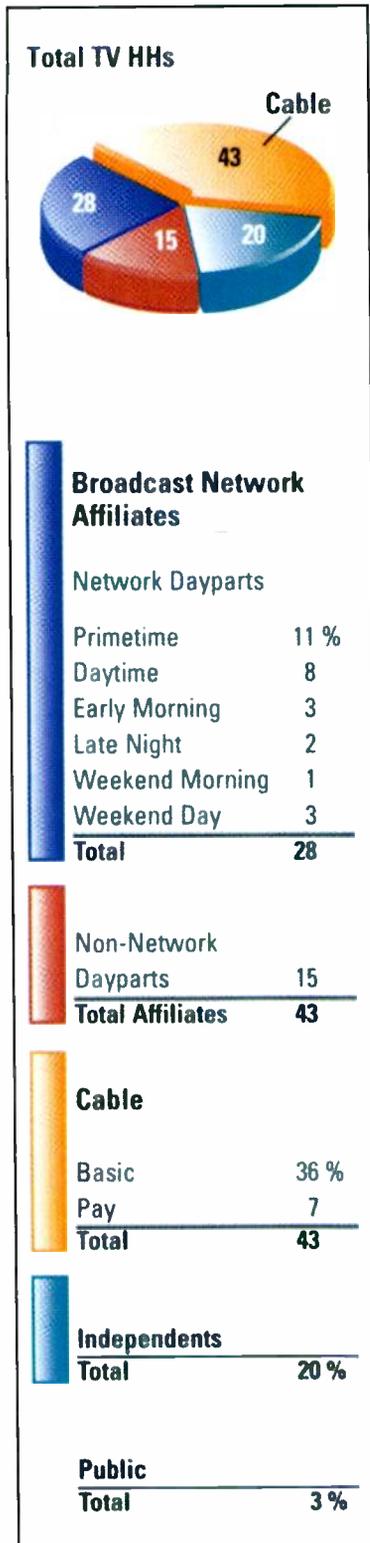
Viewing To Basic Cable Growing: Mon-Sun 24 Hours

Weekly Hours Per Cable HH Up 87% In Nine Years.



Source: NHI Monthly CSR, various B/C years.

How Viewing Time Is Divided (1996/97)

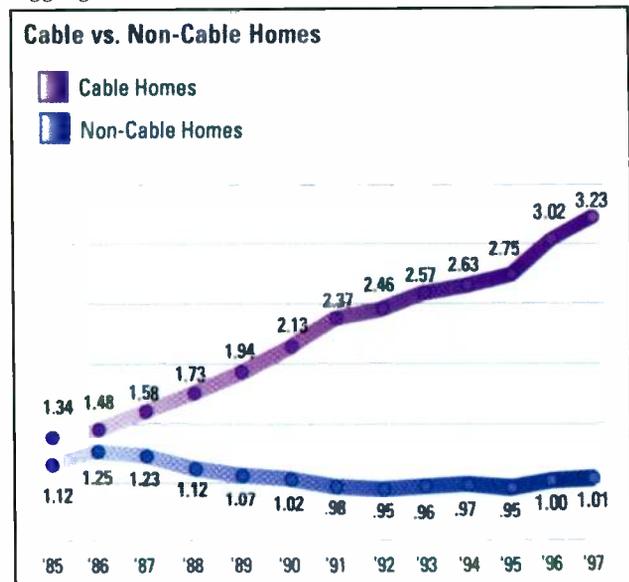


Note: Total shares exceed 100% due to multi-set usage. also, all shares for Indies include FOX.

Source: NHI Monthly CSR, B/C Year 1996/97.

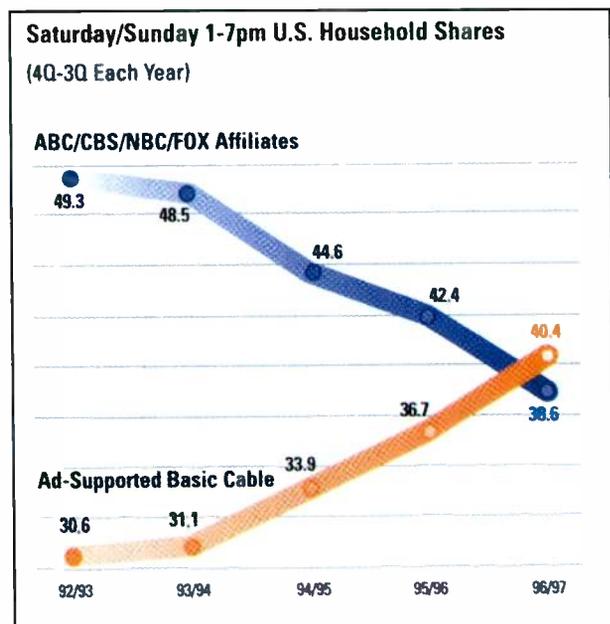
Income Gap Widens Between Cable And Non-Cable HHs

Aggregate annual U.S. household income (\$ in trillion)



Source: MRI.

The Great Weekend Crossover

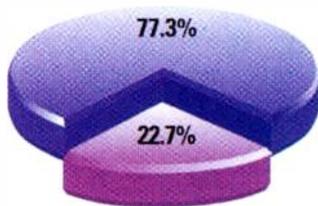


Source: Nielsen NCAR.

Cable Universe Consumes Vast Majority Of Goods And Services

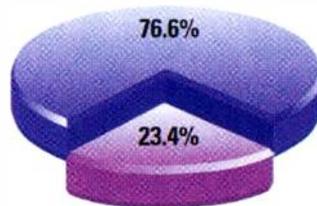
 Cable HHs
 Non-Cable HHs

Bought New Domestic Auto



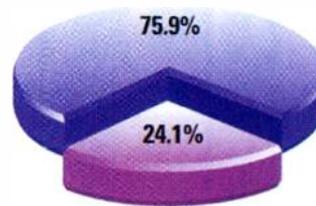
In the past 12 months, 9.4 million cable subscribers purchased a new domestic automobile.

Bought New Imported Auto



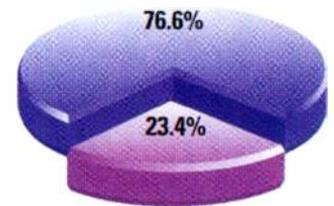
In the past 12 months, 4.1 million cable subscribers purchased a new imported automobile.

Market Value Of Securities



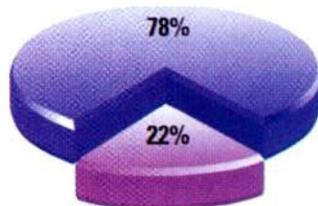
Cable subscribers control \$1.2 trillion in financial assets.

Credit Card Purchases



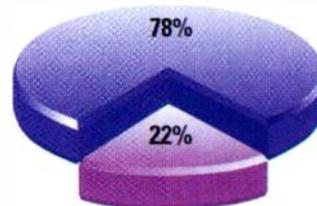
In the past 30 days, cable subscribers purchased \$17.9 billion worth of goods and services on their credit cards.

Business Nights Hotel/Motel



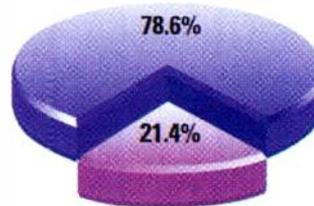
In the past 12 months, cable subscribers spent 138 million nights in a hotel/motel for business.

Car Rentals For Business



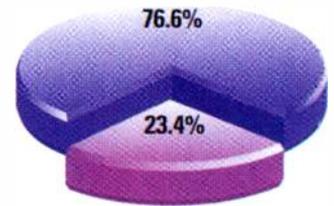
In the past 12 months, cable subscribers rented 31 million cars for business use.

Total Spent On Home PC's



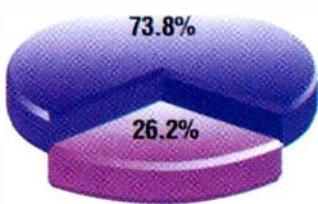
In the past 12 months, cable subscribers spent \$82.6 billion on personal computers.

Total Spent On Toys



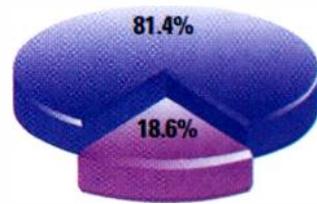
In the past 12 months, cable subscribers spent \$10.4 billion on children's toys.

Volume Diet Cola Drinks



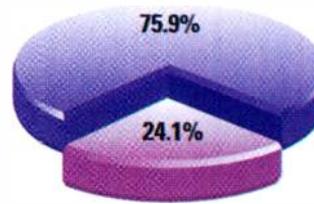
In the past 7 days, cable subscribers drank 400 million glasses of diet cola.

Domestic Air Travel



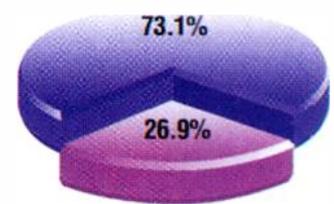
In the past 12 months, cable subscribers took 106 million domestic plane trips.

Total Spent On Jewelry



In the past 12 months, cable subscribers purchased \$11.1 billion worth of jewelry.

Family Dining



In the past 6 months, cable subscribers dined out 362 million times.

NOTE: Volumetric data based on 69.6% cable penetration.

Source: MRI Doublebase.

A Big TV Presence for A CONSUMER ELECTRONICS GIANT

Sony Electronics' Consumer Audio/Video Products Group has fine-tuned its national TV advertising strategy to deliver high visibility for a broad range of products. It relies heavily on cable TV to reach the different kinds of consumers who gravitate toward such diverse offerings as the Discman, Camcorders and Max TV home theatre components.

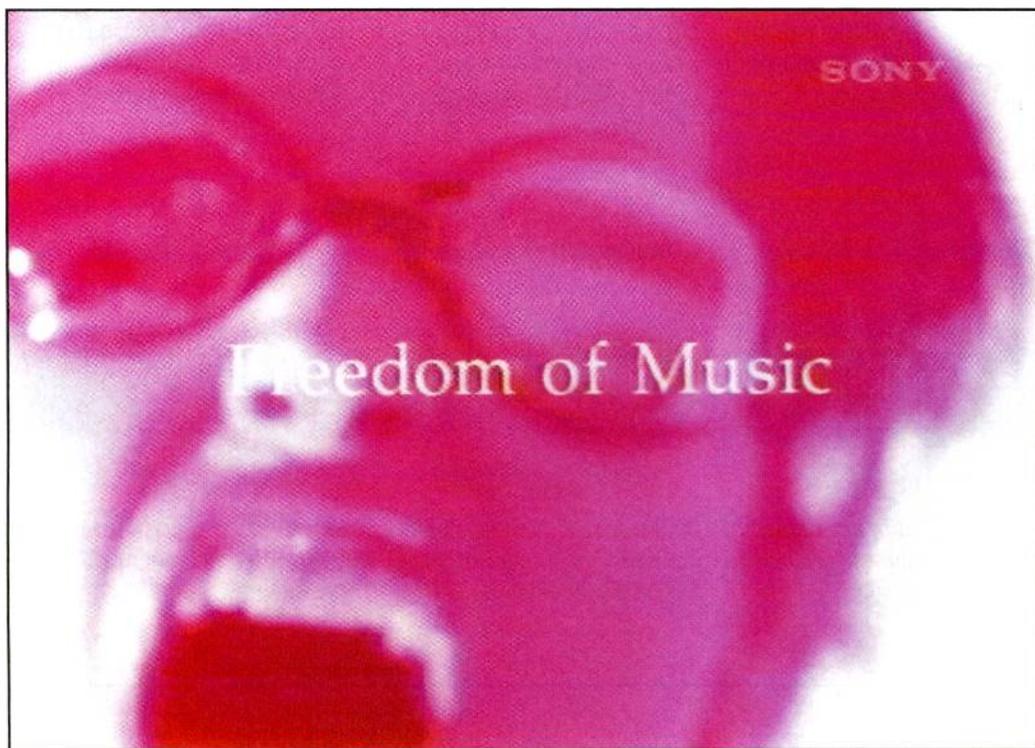
Cable captured the lion's share of the Consumer A/V group's national TV budget in 1997 and remains the foundation of its national TV strategy this year, says media director Donna Campanella. "Given the array of products for which we are responsible, cable fits well with a number of different brands. It will be an integral element of our sustaining effort for MiniDisc, an important product initiative 1998."

Key to Sony's cable strategy are extensive billboarding and in-program product placements, which boost its visibility well beyond what it captures with its commercials. The company also seeks an "ownership" position in many of the shows it sponsors. "Our goal has always been to have highly visible sponsorships," Campanella says. "Particularly on cable, we strive for maximum

billboard exposure, vignettes and also to have a focused presence in key targeted shows."

When it sponsored MTV's popular Video Music Awards special, for example, Sony worked with MTV and 25 top-market radio stations to build a major promotion, in which disc jockeys from the stations appeared in the Radio Music Hall event. "Five days prior to the telecast, each station promoted its VMA presence, and mentioned Sony a specified number of times throughout its broadcast day," Campanella says. "That proved to be a valuable example of grass roots spin-offs from a national cable promotion."

Interstitial product and program tie-ins also help to amplify Sony's message. It participated in



Lifetime, TNT, E! Entertainment Television, Sci-Fi Channel and the Travel Channel.

Because it targets so many different demographic groups, Sony's Consumer Electronics group tends to "mix and match" its commercials with different kinds of cable networks. "We use the broad cable networks for national coverage and we complement that presence with smaller, targeted channels such as Travel and E!," Campanella says.

"We used Discovery Channel's Shark Week and Raging Planet specials to reach specific, upper-income potential customers. To reach women, we positioned the camcorder on Lifetime's Intimate Portraits and Martha Stewart Living."

Sony commercials have also appeared in E! Entertainment's Behind the Scenes, On E!, Coming Attractions, Celebrity Bio, and E! News. In Coming Attractions, Sony created a sweepstakes, in which program hosts appeared holding the camcorder and telling viewers how to participate.

To promote its high-end Max TV home theatre product line, Sony created extensive promotions that plugged both the products and the shows in which commercials appeared, according to Elissa Goldman, executive vice president and director of broadcast buying at Lowe & Partners/SMS. A TNT campaign centered around a contest

with a grand prize of a trip to the February NBA All Star Game in New York. Commercials told viewers that "Max TV is the best way to watch the NBA on TNT."

"We also told FX viewers that Max TV was the best way to watch that channel, and, during a series of James Bond films, that "Max TV was the best way to watch Bond on TNT," Goldman says.

To support its national TV effort, Sony adds campaigns on local TV, radio and print. This mix is critical, Campanella says, because the commercials must do more than convince consumers to buy Sony.

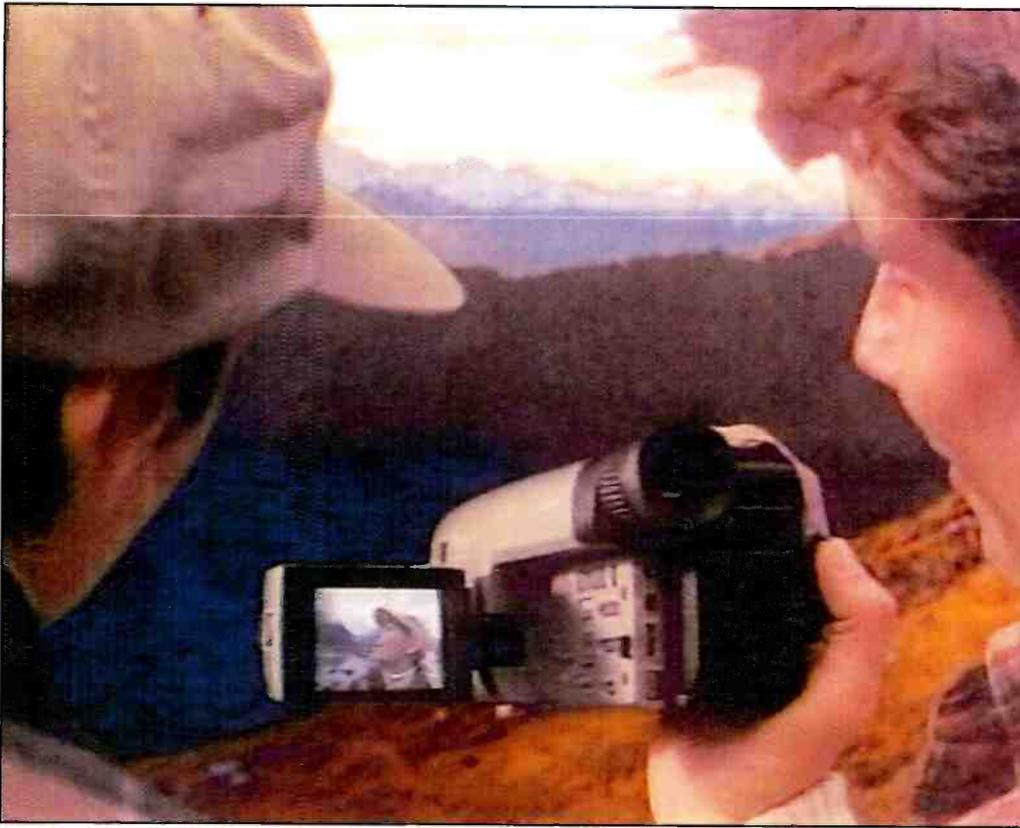
"The retailer is very key to us," she says. "We can never forget that consumer electronics is quite different from package or commodity goods in blister packs. With consumer electronics products, the retailer, who's likely working on commission, must also be convinced the product is worthy of his or her support. Otherwise, a customer's initial enthusiasm can be turned toward someone else's goods. It's the classic push-pull."

Sony tags all local promotions with the names of its dealers, Campanella adds. "We simply must have both a pre-disposed consumer and an excited retailer. Otherwise, the promotions aren't likely to work."

As it looks to upcoming campaigns, Sony would like to forge more sophisticated relationships with cable networks, Goldman says. "Working with our agency, we now sit down and seek out non-traditional ways to solve Sony's marketing objectives. "Cable has always been more flexible and receptive to added value and product placement opportunities than the broadcast networks."

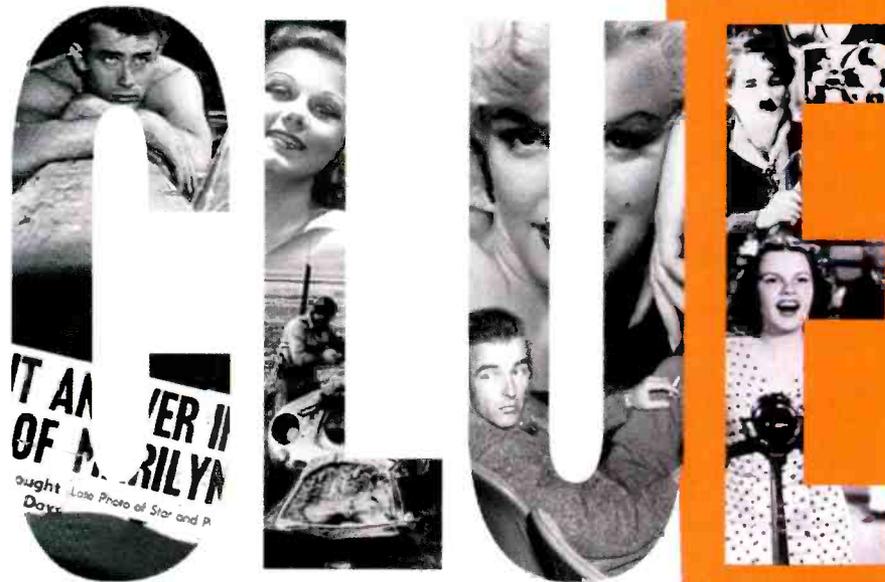
Cable's ability to reach many different kinds of consumers has made it the bedrock of Sony's national advertising strategy, Goldman says. "It's cable's targetability that lets us meet very specific objectives. Cable gives us an innovative platform to reach all of our consumers at different life stages and life styles. It clearly works very well for us." •





"Cable has always been more flexible and receptive to added value and product placement opportunities than the broadcast networks."

—Elissa Goldman, executive vice president and director of broadcast buying, Lowe & Partners/SMS



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SUBWAY Brands With A SMILE AND A BITE

At ad agency Hal Riney & Partners, staffers joke about two pictures hanging on their office wall: one is a great big smile and the other is of Mike Tyson biting Evander Holyfield's ear. They represent the essence of the agency's "Smile and Bite" campaign for Subway.

The successful campaign boosted awareness of the Subway brand substantially with a creative approach that combined an upbeat image campaign with aggressive comparisons to Subway competitors. Its unanticipated star, however, was cable TV.

There's a lot to smile about these days at Subway, the fastest growing fast food franchise and the only one that's experienced real growth during the past few years. Success was not without concerns, however, and Subway marketers knew theirs was a lack of strong product identification. McDonald's had its Big Mac and clown and Burger King had its Whopper, but Subway had neither sandwich nor style that distinguished it from the rest of the industry.

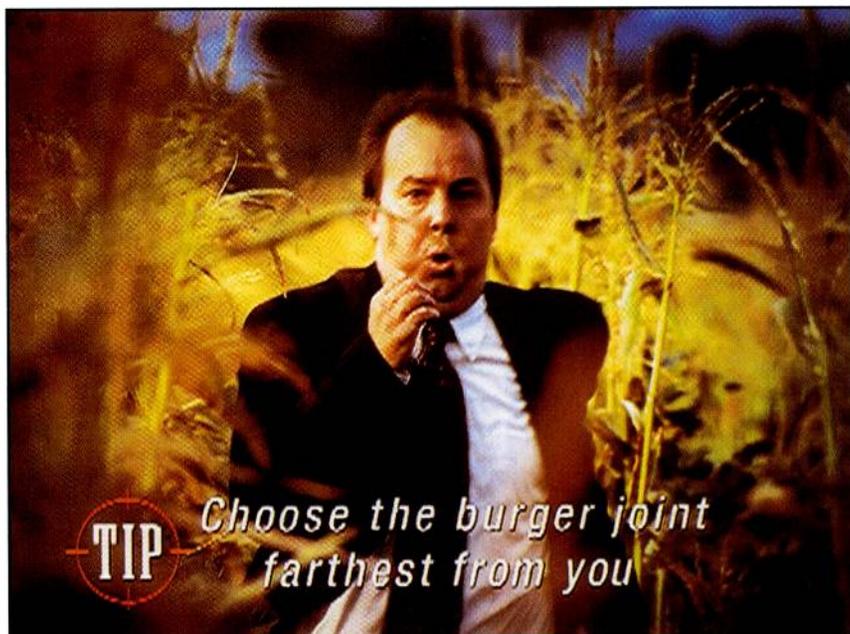
Subway turned to Hal Riney in part because of its legendary reputation for branding. It had transformed Gallo wines' image from comic to sophisticated in the 1980's and it had created the mystique of the Saturn automobile in the 1990's.

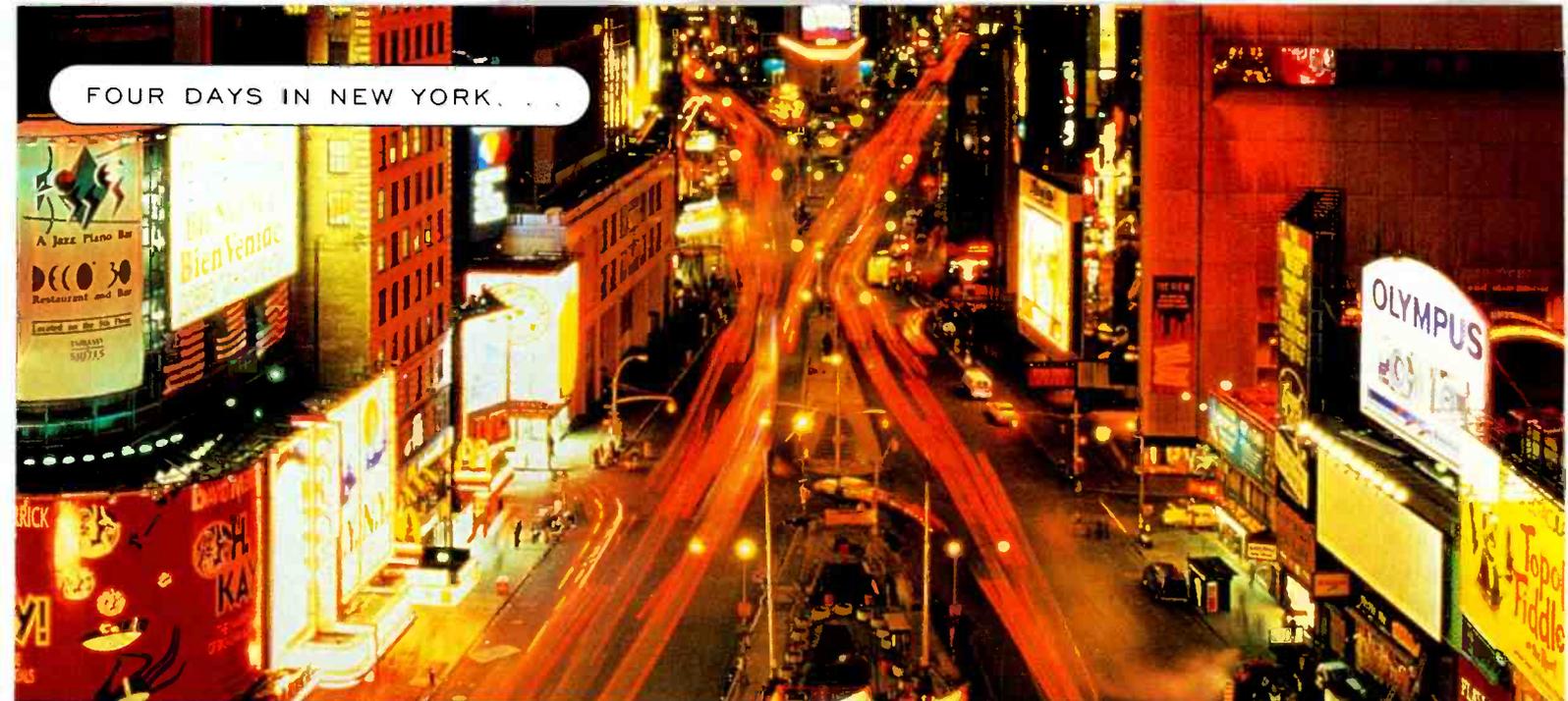
For Subway, the agency set up an umbrella, "Smile and Bite" strategy. "It's basically two campaigns that work together," explains Doug Seay, senior vice president at Hal Riney.

Smile is a branding campaign designed to promote long-term sales and build Subway's image. Bite is a short-term sales or promotion-driven campaign that's more aggressive. It often addresses the competition's vulnerabilities and offers Subway as the positive solution.

What really made Smile and Bite work, however, was Riney's use of cable TV, Seay says. Prior to this campaign, the agency had used cable more as a complimentary medium, rarely putting more than 20 percent of a TV budget into the medium. "We always recognized the value of cable," Seay says. "After all, a third of TV's audience is watching cable during primetime. But we never thought of cable's segmented nature as a strength until we began executing the S & B campaign two years ago.

"When the smile campaign rolled out on Nick-at-Nite, we were surprised at how the flow from show to commercial and back to show seemed so natural," Seay continues. "We became aware that we could compartmentalize our message with our market. We





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CLIO
AWARDS

Subway Brands With A Smile And A Bite

had a medium where we could target the right audience with the right message with laser-like accuracy. The Smile commercials, like Subway's "Ingredients," worked with any Nick-at-Nite show or, for greater reach, with any of the family shows on Turner and USA."

In "Ingredients," Subway presents the people who grow food surrounded by scenes from America's heartland and the gently measured intonations: "It's the way the sun makes things grow. It's the way bread begins as an ocean of wheat. It's the way we make over a million people their sandwiches every day."

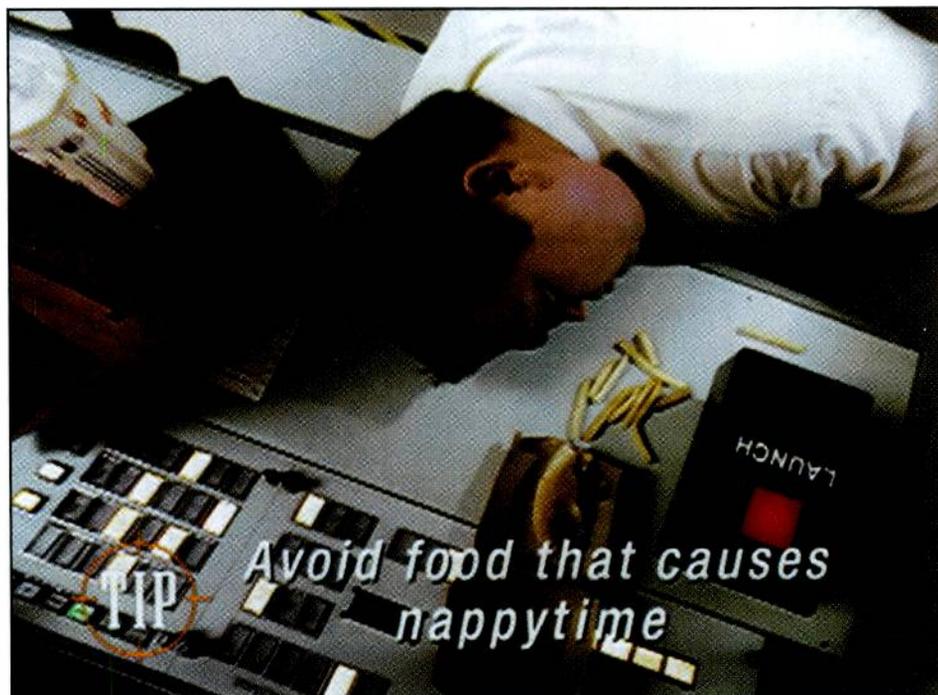
The Bite commercials are 15- or 30-second up-tempo spots like Runner, in which a slightly rotund junior executive races out of an office building and sprints across town, passing marathon runners all the way, in order to burn up the fat calories he's about to consume with his burger. As he runs, a voice-over compares the 30 grams of fat in a Big Mac or a Whopper with the six grams of fat available in seven of Subway's sandwiches. "If you want to counteract the effects of a fat-filled lunch," the commercial says, "choose the burger joint furthest from you and run there. Or choose Subway."

Riney's pairing of the upbeat Smile with the stinging Bite enabled the campaign to overcome consumers' general dislike of comparative advertising, Seay says. "When you tie comparative advertising to a positive image campaign, it works."

The combination also quadrupled awareness over that achieved by Subway's previous, promotion-only campaign. "The campaign is effective for a number of reasons," Seay says, "but there's a dynamic that happens when you tell an audience how nice you are and then hit them hard with competitive advertising. It's very effective."

The Runner and spots like it aired on ESPN, Turner Sports and Comedy Central. "There's nothing better than running those grams-of-fat commercials in the middle of ESPN's triathlons," Seay says. "The people watching know you have to be healthy. It's really synergistic with the message."

Kevin Armstrong, marketing director at



Subway, adds that the two-pronged campaign gave the fast food chain a new level of flexibility in its advertising. "Smile and Bite addresses the reality of the fast food business: being friendly and aggressive," he says.

It also enables Subway to react quickly when competitors roll out new campaigns. "With S & B, you don't have to reinvent the wheel," says Armstrong. "If research shows the need for comparative ads, they are already in your arsenal. If you need more smile, you already have them too. And we have the networks that can deliver the message. For example, if we need a more female audience, we can increase our frequency with VH1 or if we need more reach, either S or B will work with Turner and USA networks."

When Subway adopted its Smile and Bite strategy, it increased its cable budget by 8-10 percent while keeping overall advertising spending about the same, Seay says. Subway won't divulge results of the campaign except to say that awareness rose dramatically. Another sign of the campaign's success lies in franchisees' reaction to it, says Seay. "S & B works because franchisees know what we're doing and they see it work." •

"We had a medium where we could target the right audience with the right message with laser-like accuracy."

*—Doug Seay,
senior vice president,
Hal Riney & Partners*

WESTERN UNION

Fine-Tunes ITS MESSAGE

Promotionally-speaking, the Money Transfer Division of Western Union has a very special mission: "We continually remind consumers that when they need to send money quickly, Western Union is always there," explains Kevin Carroll, vice president of Domestic Money Transfer.

Research shows customers frequently rely on Western Union to send funds to their families or to receive emergency cash for themselves.

Cable has proven highly effective at targeting these consumers, says Elissa Goldman, executive vice president and director of broadcast buying for Lowe & Partners/SMS. The company has been using cable networks as part of its TV advertising mix, which also includes broadcast network and syndication, for several years.

Last fall, it took some incremental funds and added a schedule on the Prevue Channel. Agency research shows that Western Union's target audience tunes frequently to Prevue, so Lowe & Partners worked with the network to create a series of 60-second pods that would both mention Western Union and spotlight key programming.

Shown hundreds of times during a three-week, fourth quarter 1997 campaign, the spots "allowed us to drive our audience to shows where we advertised," Goldman explains. The spots also permitted Western Union to "capture our target's attention in a unique way," Carroll added.

The format created for Prevue opens with a five-second Western Union billboard, followed by a 20-second program promotion, such as a short take from *In Living Color* or another Western Union-sponsored show. Next comes a 30-second Western Union Money Transfer ad, and then the pod wraps up with a five-second billboard closer. "We were the sole advertiser in that time frame," Goldman says, "so it isolated our message."

The Prevue Channel assembled the pods, which spotlight programming on a dozen different cable networks. "These spots are a great way to capture the attention of viewers who'd prefer to navigate through a comprehensive program listing instead of just randomly channel surfing," explains Robert Fields, account executive at The Prevue Channel, which reaches 50 million homes.

Western Union's TV budget includes cable as a strategic tool to deliver creative messages—with high impact—to an elusive audience, Goldman says. "We know who the prime users of Western Union Money



Western Union Fine-Tunes Its Message

Transfer services are, and cable allows us to target our messages directly to them."

For its cable buys, Western Union focuses on two programming categories—entertainment and sports, with extensive added-value elements to enhance their presence.

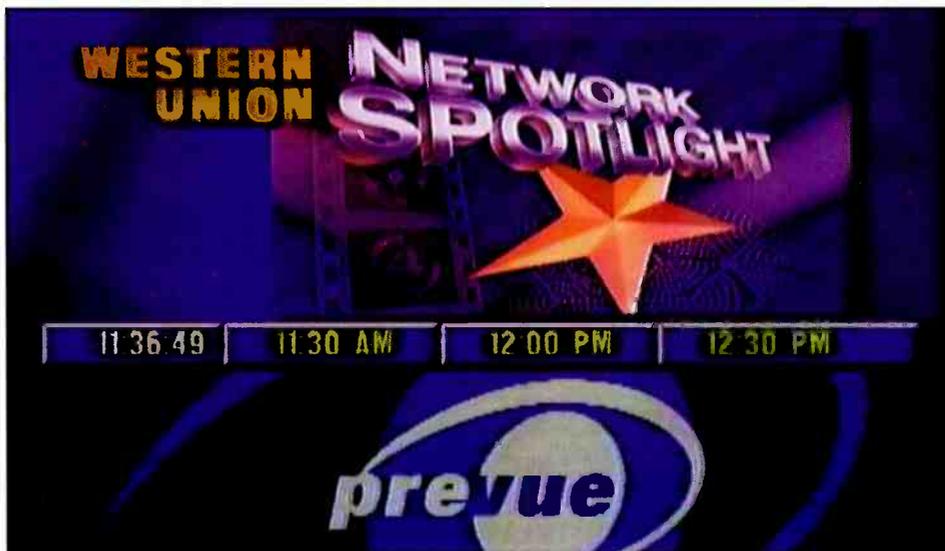
In the entertainment category, BET exemplifies Goldman's determination to "use cable networks not just to ensure reach, but to aggressively add value to our advertising's impact." The company sponsored special programming in conjunction with Black History Month. During third quarter, it will run four One-to-Watch segments on BET's music show, Planet Groove.

Western Union also bought time on FX, which created an In Living Color marathon for the advertiser.

A wide mix of traditional sports have also carried Western Union messages. "Basketball, boxing and baseball did best," Goldman says.

On ESPN, Western Union has bought boxing, baseball and Sports Center. On TBS, it has bought Braves baseball and on Fox, "we sponsored national pre-game shows that aired prior to live local events."

In keeping with its tagline, "the fastest way to send money worldwide," Western Union seeks out speed- and/or time-related sponsorships. On TNN, Lowe negotiated to



have Western Union on display on the championship time clock. The advertiser also promoted the "fastest cash lap" on TNN's Motor Mania and on USA, it purchased boxing matches and sponsored segments comparing each boxer's "fastest knockout statistics."

Western Union is in the process of reevaluating its strategy for the upcoming year, but Goldman said she would consider using Prevue Channel again. "There was a real synergy there," she notes. "It offered an environment that let us direct our message precisely to the niche audience we seek to reach."

"We know who are the prime users of Western Union Money Transfer services, and cable lets us target our messages directly to them."

—Elissa Goldman, executive vice president and director of broadcast buying, Lowe & Partners/SMS

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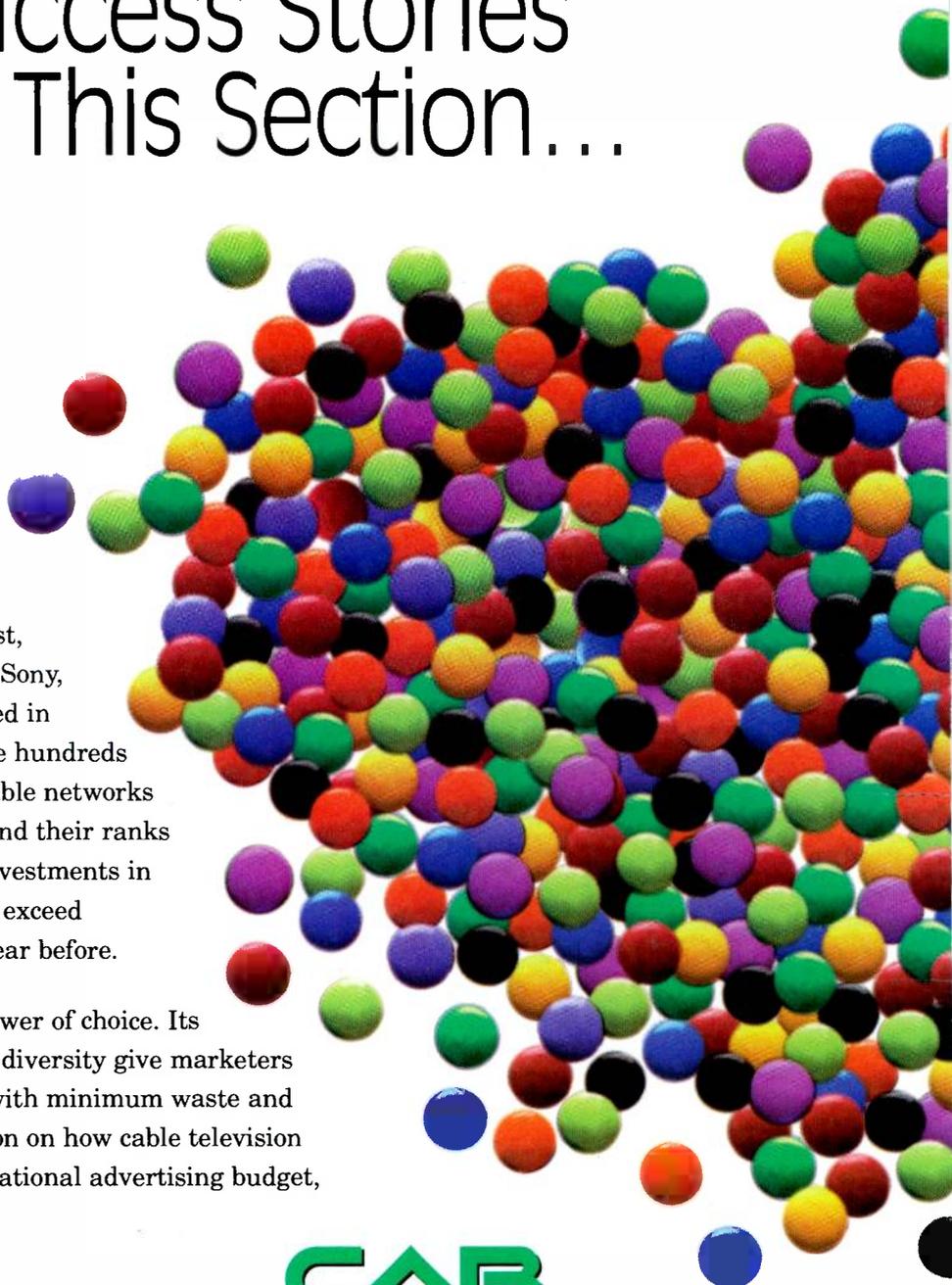


If This Represents The Cable Advertising Success Stories In This Section...

Here Are The Rest.

CIBA Vision, Kraft, Wizards of the Coast, Old Navy, Pepperidge Farm, Simmons, Sony, Subway and Western Union—all profiled in this special section—are just nine of the hundreds of major advertisers who are making cable networks an integral part of their media plans. And their ranks are growing faster than ever. In fact, investments in national cable network advertising will exceed \$6.6 billion in 1998, up 16% from the year before.

Cable offers national advertisers the power of choice. Its unparalleled programming quality and diversity give marketers the power to target desired audiences with minimum waste and maximum impact. For more information on how cable television will increase the effectiveness of your national advertising budget, call Don Stump at (212) 508-1200.



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Magazines

By Lisa Granatstein

Spinoffs and startups aimed at Hispanic readers are growing in concert with the demo's spending power

Spanish Spoken Here

Almost two years after the heady launches of *Latina* and *People en Español*, the titles show no signs of slowing down. The books have enjoyed steady growth in advertising and circulation, and both have increased their publishing schedules. Their success stories have not only spurred the development of other Spanish-language and Spanish-culture magazines but also have infused this broad category with a growing credibility among both readers and advertisers. ♦ "Our spending [on Hispanic consumers]

is running ahead of our general-market budget in terms of year-to-year increase," notes Ian Beavis, a marketing manager for Ford's Lincoln-Mercury division. "Part of the reason we're spending more money

at this point is downright foolish," says Christy Haubegger, founder/publisher of *Latina*.

"There was this stereotype that we Hispanics don't read, and nobody had a product that showed yes, we do," says Isabel Valdes, president of Market Connections Group of CulturalAxis-Worldwide, a California-based firm that worked on the development of *Latina* and *People en Español*. "Now there are enough success stories to demonstrate that we do."

The 29-year-old Haubegger founded national bilingual women's magazine *Latina* in 1996 with partner Essence Communications. "I want my little girl to read about a Mexican American astronaut," Haubegger says. "I didn't have that growing up. I don't want another generation to miss that." Launched as a quarterly, *Latina* went monthly last fall; its paid circulation of 175,000 is expected to climb to 250,000 by year's end. The book's ABC audit, applied for last fall, is pending.

Unlike the Spanish-language *People* and Condé Nast's *Glamour* (which launched two months ago with a U.S. circulation of 65,000),

Latina is predominantly English. "We're a completely original product that reaches the second generation," Haubegger says. "We cover Gloria Estefan, not Spanish soap stars. We look at topics other women's magazines cover, but through the prism of an Hispanic woman's experience."

While *Latina* is not yet audited by PIB, Haubegger says ad pages have averaged about 37 per issue, with clients including Ralph Lauren, Tommy Hilfiger and Chevrolet.

Over at Time Inc., the concept of a Spanish-language edition of *People* had been kicked around for a number of years. Then the March 1995 death of TexMex pop phenom Selena became the magazine's wake-up call. *People's* Selena cover sold out instantly, and a subsequent tribute issue sold 1 million copies. "Her death propelled this magazine," Quiroz says.

PE was launched as a quarterly in 1996, with original features on celebrities and human-interest stories pulled from its English-language sibling and other Time Inc. books. "In order to reach the broadest swath of Latinos in the country," Quiroz says, "we chose to publish in Spanish."

The title has an average paid circ of 206,000, according to an initial ABC audit for the first six months of 1997. In February, *People en Español* expanded from quarterly to 10 issues per year. The June/July issue will carry 64 ad pages, the title's highest number this year, Quiroz says.

Other books that have helped build the category are Gruner + Jahr's parenting/baby bimonthly, *Ser Padres*, and independent Hispanic Publishing Corp.'s *Moderna* and *Hispanic Magazine*.

Another up-and-comer, *Urban the Latino Magazine*, was launched just over three years ago out of co-founder/publisher Jorge Cano-Moreno's loft in New York City. The hip-hop bimonthly now has a regional circ of 45,000, with plans to go up by 10,000 next month. The magazine is preparing to file for an ABC audit.

Cano-Moreno, 27, aims to build *Urban* on his own grassroots terms,

reach] these consumers is because we realize there are some top-quality magazines. There's been a maturing of the medium."

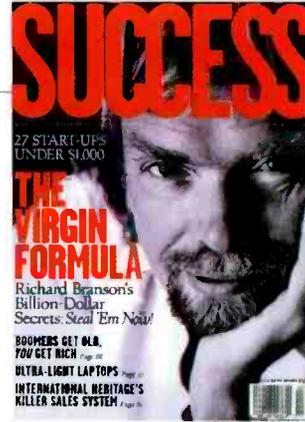
Lisa Quiroz, publisher of Time Inc.'s *People en Español*, notes that as more magazines targeted to Hispanic readers get audited "and really show their numbers, you'll see more advertisers get into this market aggressively."

While the U.S. Hispanic population has reached 30 million and has a spending power estimated at \$348 billion, it has taken a long time to convince some publishers that Latinos want magazines of their own. "Anybody who ignores the Hispanic market in this country



3's not a crowd: Considering the growth of these books, there's room for more.

Magazines



How to be rich: Taking flight with Branson.

Success' new formula kicks off in the current April issue, led by a cover story on British gazillionaire Richard Branson's vision and formula for success. The issue introduces a new look, with an up-

dated red logo, shorter articles and meatier visuals courtesy of new art director David O'Connor (formerly of Mademoiselle) and the Roger Black design firm.

In May, the magazine will present its first annual Success 100, which will profile the leading entrepreneurs around the country. And in July, the title plans to offer inspirational stories of business owners who have succeeded, failed and come back in a new annual package dubbed the Phoenix 50.

Must-Reads

A compendium of noteworthy articles from recent issues:

"The Education of Marc Andreessen." Steve Hamm explores the Web wunderkind's new prospects at Netscape. *Business Week*, April 13

"The 1998 Power List." Who can score a table at Morton's pronto and, well, who's on the waiting list. *Premiere*, May

Barbara Lamprecht visits architect Albert Frey in **"Frey's Frame,"** *Wallpaper*, March/April

looking to hip-hop indie magazine *The Source* for inspiration. "We're not trying to push out 200,000 issues and go monthly while the market is still developing," he says. "It's going to take us longer than magazines like *People en Español*, but we're going to be around for a while."

Biz Book Adds Service

A New Dress-Up For Success

Success is in a spring-cleaning mode. The 101-year-old entrepreneurial magazine is sprucing up its pages and making some changes in its editorial approach. After years of being a magazine of inspiration and motivation for small-business owners, Success has added an element of service. "We wanted to add a sense of how to do it—how to build and grow a busi-

ness," says editor-in-chief Steven Sloan, who joined the title six months ago from Rodale Press.

The redesign is taking place following some disappointing numbers in '97; Success' ad pages dropped by 3.5 percent to 536 in the last half of the year, and paid circulation was flat at 451,914, according to BPA. Newsstand sales were up 20.2 percent, however. One competitor in the business-owner category, *Entrepreneur*, saw its newsstand sales plunge by 20.8 percent last year, while total paid circ was up by 2.2 percent, to 521,262. *Entrepreneur's* ad pages dropped by 6.7 percent, to 1,768. Another rival, *Inc.*, was flat in circ last year, holding at 663,247.



Given its editorial mission, it's no surprise that *Success* is aggressively expanding its brand. The magazine, which has upped its frequency this year from 10 times to monthly, has spun off a quarterly called *Working at Home*, with an initial paid circ of 300,000, and a special, stand-alone edition devoted to franchises called *Franchise Success*.

Bon Appétit Special
They Went to London
For the Food

Bon Appétit swings through London for its ninth annual special collector's edition this month, checking out the city's food scene and debunking its bad rep for poor taste. London's culinary status "is booming," says *BA* editor-in-chief William Garry. "It's had a form of

craftsman immigration—French, Italian and Swiss—who are bringing skills that weren't necessarily there before, as well as a group of maturing English chefs."

BA's May issue, which took 18 months to assemble, used mostly homegrown writers in an effort to capture London's local flavors. "We focused more on people," Garry says. "There's an aspect of fun and youth, which is all part of the scene." The issue profiles 15 chefs, who offer a wide range of epicurean delights, everything from Mediterranean to updated traditional English, which, Garry swears, "is not overcooked crap anymore."

Publisher Lynn Heiler anticipates the issue will sell like hotcakes, topping out at about 230,000 copies, up 6 percent over last May's look at the Italian countryside. Ad pages weighed in at 122, up 38 percent from last year. ■

60 SECONDS WITH...



Michael Hirschorn
 Editor-in chief, *Spin*

Q. Were you shocked to earn a National Magazine Award nomination for General Excellence? **A.** It was an exceedingly pleasant surprise. I had absolutely no expectations, because we had only done three magazines last year after the purchase. I was assuming we'd have to slog through a full year before we got a recognition. **Q.** Has your editorial direction veered sharply from Bob Guccione Jr.'s? **A.** We're building on the cool stuff that Bob did and introducing a lot of other elements. We're not so much changing it as trying to build the magazine from just being a music-industry bible to also being a youth-culture bible. **Q.** Now that *ASME* has finally acknowledged *Spin*, why the pending redesign? **A.** We hope to do something in the next six months. We'll be reorganizing some of the sections, the fonts will be updated and improved, and we may do something with the logo as well. Everything is in play. **Q.** Luckily, it's not all work at *Spin*. I hear you have an entertaining diversion outside your window. **A.** One of the most exciting things about spring is the return of the "dungeon mistresses" who take their cigarette breaks on the roof. They're amazingly Gen X-looking, which leads me to believe that maybe the masochists of the world all read *Spin*. It's either a good thing or a bad thing—I don't really know.

something we said?

Back when satellites tracked only troop movements and the occasional ICBM, *Scientific American* wrote of a more peaceful use for this technology. The ability to locate one's own automobile and plot its progress on a map.

Anywhere. We went on to say that this ability would find its way into the auto industry in ten short years. We were wrong. It was more like eight. Today, a Global Positioning System is offered by just about every major auto manufacturer as an option. What new concept will the auto industry adapt in the 21st century? It's

difficult to say. But with articles about cars capable of automated highway travel guided only by sensors, it should add new meaning to the saying, "look ma...no hands!" *Scientific American*.

SCIENTIFIC AMERICAN

For more information, contact Kate Dobson at kdobson@sciam.com

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MOVERS

CABLE TV

CNBC has tapped John Brine as manager of media relations, responsible for publicity activities for the network's prime-time and weekend programming. Brine had been an account supervisor at New York communications firm La-Force & Stevens.

PRODUCTION

Brooke Karzen has been named vp, development, for Buena Vista Television, responsible for creating and developing first-run programming for syndication, cable and network TV. Karzen most recently held the same post at Dick Clark Productions, where she helped develop and produce CBS' Saturday-morning series *The Weird Al Show*, among other projects.

TV STATIONS

Thomas Cury has joined CBS' Baltimore O&O WJZ-TV as national sales manager, replacing Al Turner, who moved to CBS sister station WBZ-TV in Boston. Cury had been an account executive at Denver CBS station KCNC.

AGENCIES

Horizon Media has upped Gabrielle Magnani from vp, account supervisor to senior vp, account supervisor, and Louise Lauter from senior TV buyer to broadcast group manager...At DCA Advertising, Randy Novick has been named senior vp, media director. Novick joins from Greenstone/Roberts, where he worked on the Domino Sugar account. DCA has also hired Bill Taylor, for

(continued on page 30)

The Media Elite

Edited by Anne Torpey-Kemph

Sajak Buys Letters W,N,A,V for \$2Mil

Pat Sajak is returning to his roots—the radio business—this time as a station owner.

The well-known host of syndicated game show *Wheel of Fortune* has agreed to pay a little more than \$2 million to Encore Broadcasting of Maryland for 5,000-watt WNAV-AM in Annapolis, where Sajak lives part-time.

"I've been on the other side of it," said Sajak, who started as a newscaster for WEDC radio in Chicago in the mid-1960s and continued doing on-air gigs for several years before switching to TV in the mid-'70s. "So it's going to feel a little funny knowing I can call all the shots now."

Sajak admits his timing could have been better—the radio industry is going through unprecedented consolidation, causing station prices to skyrocket. "I must be nuts," said Sajak. "Not many years ago you could pick up stations for a dollar-fifty."

But Sajak has no designs on becoming the next Mel Karmazin (president/COO of CBS Corp.). "I want to see how this goes before I buy anything else," he said. Nor does Sajak plan to tinker much with WNAV, which is sandwiched between Washington, D.C., and Baltimore and carries a mix of adult-contemporary music, Navy football games and local news and talk.

"We'll fiddle around the edges a bit, maybe add a bit more local high school sports coverage," the *Wheel* man said. "But I'm generationally challenged at 51. I wasn't allowed to even say 'damn' when I was on radio, so I'm a little shocked sometimes when I hear what goes on now." —Michael Bürgi

SPOTLIGHT ON...

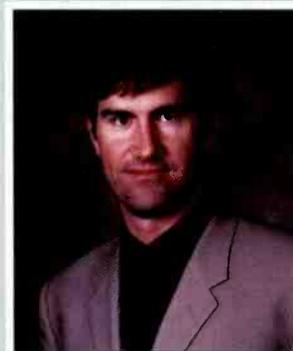
Martin von Ruden

Senior vp/general manager
AMC's Romance Classics

Marty von Ruden was a little nervous as this piece went to press. He was hoping the reporter wouldn't do a hatchet job on him, perhaps make a crack about a man running a network for

women. After 11 years of setting up countless executive interviews, this is the first time *he's* the subject of a profile.

In a rare career trajectory, long-time PR guy von Ruden



PR paved the way to his latest romance.

earlier this month switched over to the "client" side, becoming head of AMC spinoff net Romance Classics. He started his career in 1987 as manager, corporate communications, for MTV Networks, then jumped to AMC in 1995 as vp, public relations, a job he says broadly exposed him to the business.

"I've worked with every aspect of this company," says von Ruden, who recently co-executive produced *A Salute to Film Noir*, part of AMC's film preservation campaign, while he was still handling the net's PR.

Applying that experience in his new post, von

Ruden in July will introduce Romance Classics' first original programming: a travel show called *Romancing America*; something called *Wednesday With the Clueless Guy*, which will instruct men on the finer points of romantic films; and an as-yet-unnamed romantic lifestyle show.

A fan of old, mainly dramatic, movies, von Ruden

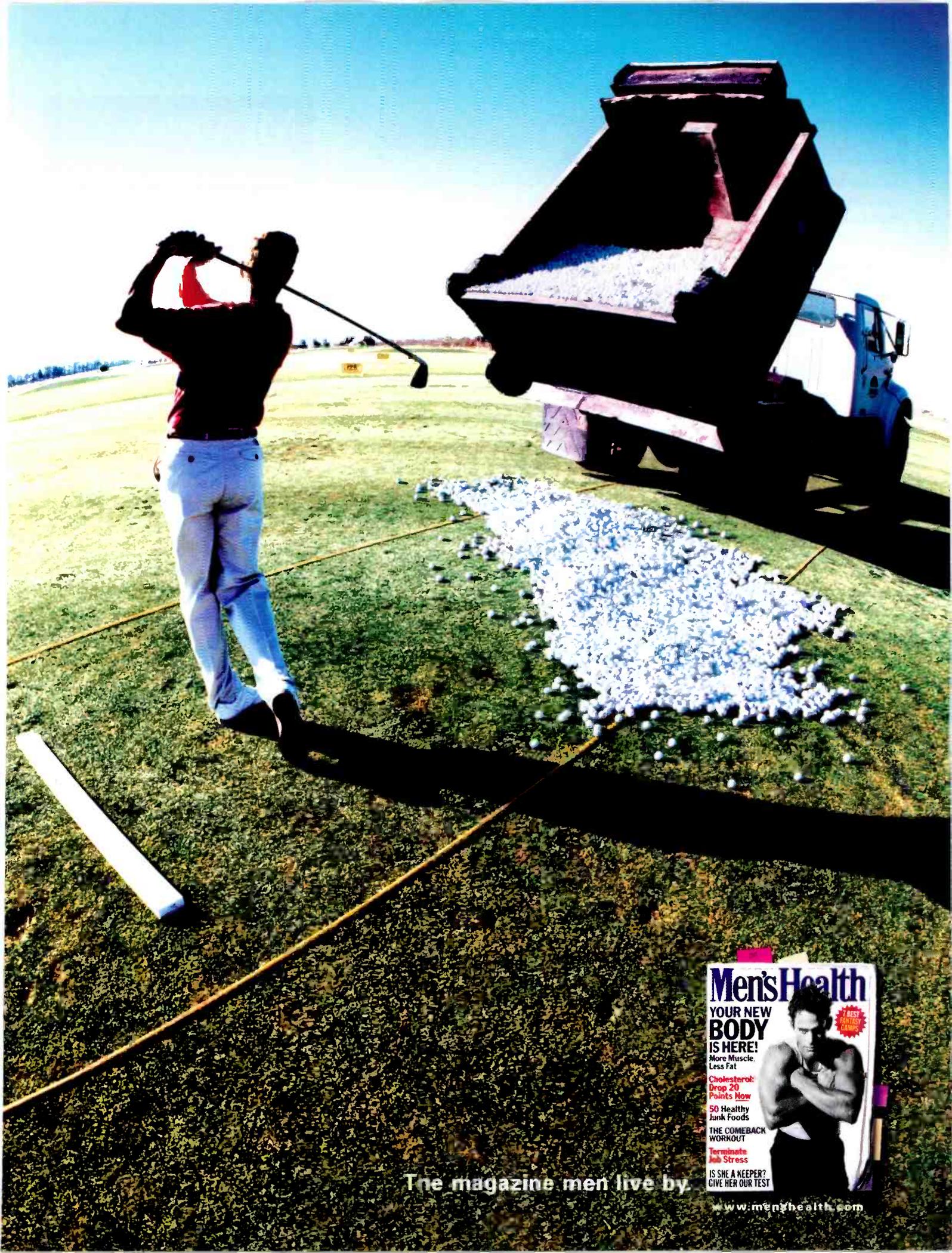
counts *A Summer Place* and *Breakfast at Tiffany's* among his favorites. "I have to confess, I love schmaltz," he says.

While developing content to put the romance in

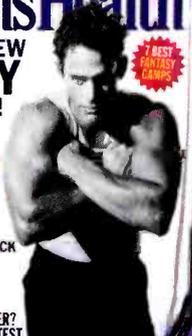
Romance Classics, von Ruden is also working the business side to grow the net's share of the \$20 billion "romance industry" and boost viewership, currently at 13 million. Here's where von Ruden shows his roots: He has come up with a promotional idea called *The Big Toss*, a bouquet-throwing event that will travel to malls across the country, starting June 3. The Toss has already attracted 26 sponsors, including Carnival Cruise Lines and American Airlines.

"That's a big indication to me that this is a *business*," says von Ruden.

—Jim Cooper



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WINNING WAYS

A roundup of recent awards

Hearst Magazines president Cathleen Black received the **Iphigene Ochs Sulzberger award** at Barnard College's recent annual awards dinner at the Waldorf-



Hearst's Black

Astoria. The award, named for Barnard alumna and influential daughter of *New York Times* founder Arthur Ochs Sulzberger, recognizes "professional and civic achievement that reflects independence of thought and judgement"...**Martha Stewart**, chairman of Martha Stewart Living Omnimedia, has won top honors from the **American Marketing Association** as one of two winners of the **Edison Achievement award**, which recognizes business executives who have made significant and lasting contributions to marketing...The National Association of Broadcasters inducted **Bob Keeshan**, creator and

star of the original *Captain Kangaroo* show, into the **NAB Hall of Fame** at the group's confab in Las Vegas last week. *Captain Kangaroo*, winner of several Emmys, three Gabriels and two Peabody awards, is the longest-running network children's show ever...The Associated Press has named **The Philadelphia Daily News's** sports section one of the top 10 in the country. The AP singled out *Inky* columnists Les Bowen and Sam Donnellon for their contributions to the section...Two Media General newspapers were recognized in the 1998 print quality contest run by the **Southern Newspapers Association**. The **Tampa (Fla.) Tribune** and the **Winston-Salem (N.C.) Journal** placed first and third, respectively, in their circulation categories... New York ad agency **Cliff Freeman & Partners** took top honors in the **American Association of Advertising Agencies 1998 O'Toole Creative Awards** competition for agencies with billings above \$30 million.

MOVERS



Karzen named vp at BVTV



Pepe promoted at Time Inc.

(continued from page 28)

merly an associate creative director at Ammirati Puris Lintas, as senior vp, creative director...Pat Cote, Bill Harmon and Fran Wager have been named media supervisors at DDB Needham Chicago. Cote had been a media planner at the agency since 1982; Harmon joined in 1996 as a media planner; Wager, a 15-year veteran with the agency, was most recently media services manager.

PRINT

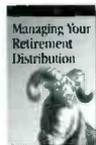
Time Inc. has tapped **Michael Pepe** as president of the Business Information Group, which encompasses *Fortune*, *Money* and *Your Company*. Pepe had been serving in a similar capacity as group publisher since September 1994...**Ken Klee**, who previously covered banking for *Institutional Investor*, has joined *Newsweek International* as senior editor in charge of international business...The Baby Publishing Group has upped **John Knecht** from eastern advertising manager to national ad manager, a new position...*Inc.* has named **Amy Jaeckel** Northwest account manager, based out of the San Francisco office. She had been an account manager at Wenner Media's *Rolling Stone*...Cowles Business Media president **Daniel McCarthy** has been appointed to the new position of senior vp of marketing and development at Primedia. McCarthy will oversee development of new business and marketing initiatives across Primedia's product lines and its other media brands. Primedia recently acquired the Cowles Enthusiast and Business Media units from Cowles Media...**Marc Z. Kramer**, a vp and general counsel at the *New York Daily News* since 1993, has joined *The New York Times* as vp, labor relations.

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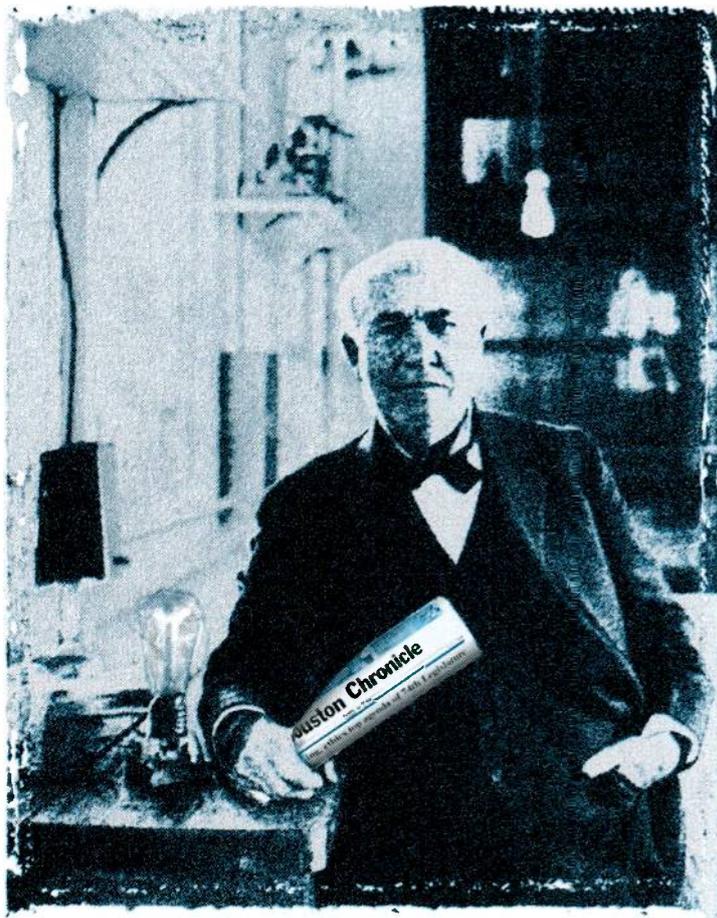
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How many Internet years are there in three months? To this observer, who has been on maternity leave since mid-January, it seems like a decade's worth of net years, as a number of ventures, including the New Century Network, Word, Charged, and The Hub, all went to that Big File Server in the Sky since the beginning of the year. Is this apparent shakeout bad news? I'd prefer to think of it as necessary news, as the Web figures out its role in the media constellation. —*Catharine P. Taylor*

@deadline

Firefly to Microsoft

Microsoft last week agreed to acquire **Firefly Network**, Cambridge, Mass. Firefly is a privacy and personalization software company. The acquisition speaks to Microsoft's commitment to consumer privacy issues, but also to its commitment to software rather than online media. Firefly will relocate to Redmond, Wash., Microsoft's headquarters. At press time, it was undecided if the company would continue as a separate company or be subsumed into Microsoft.

Tweens Games

Darwin Digital, New York, created a new gaming section called Powaplay Park on the **General Mills**, Minneapolis, You Rule School Web site, www.youruleschool.com. With more challenging games that will integrate brands including Cheerios and Cinnamon Toast Crunch, Powaplay Park is geared toward 'tweens,' middle-school-aged children who are not quite teens. You Rule School was created by **Rare Medium**, New York. Darwin is the new media division of **Saatchi & Saatchi Advertising**.

Civ-Nick-Minded

Kiddie cable channel **Nickelodeon**, New York, is promoting Big Help Week (April 18-24) on its Nick.com Web site. The volunteer program asks kids to collect food, clean parks, visit the elderly and perform other cause-worthy tasks. Kids who visit the site can also sign up for the program there.

Eye on Reisfield: New CBS Web Chief Plots Strategy

By **Bernhard Warner** and **Anya Sacharow**

The executive considered the primary architect of CBS's high-profile SportsLine and MarketWatch joint ventures has been given control of all new media ventures at the network.

Derek Reisfield, who will hold the newly created title of president of the New Media Group, is charged with plotting more mergers, navigating an initial public offering for CBS MarketWatch and, as his primary task, building the nascent CBSnow into a major online news property.

Dean Daniels, vice president and general manager for CBS New Media, will continue in his role and will report to Reisfield. Reisfield will oversee business development for CBS SportsLine, CBS MarketWatch, a joint venture with Data Broadcasting Corp., and CBSnow, the network of local news sites pooled by the CBS affiliates.

Reisfield was mum about other online partners for CBS, but added any such deals will initially be struck to support the growth of news, sports and finance properties. As for MarketWatch, in which CBS owns a 50 percent stake, Reisfield said he had no timeline for a public offering, but he did compare its business plan to that of SportsLine, which had its IPO in Novem-

ber, eight months after the CBS investment was finalized.

CBSnow, the most recent venture to launch, will be Reisfield's primary focus as he concentrates on building traffic and revenue streams

for the online news network. "We're still trying to figure out how to leverage the assets and the relationships with the affiliates. We want to make them as successful as possible," he said, adding that the media company will continue to promote all online properties heavily in its traditional media programming.

For now, Reisfield has not

indicated an interest in TV/PC convergence projects. "The question is, how do you make it a real business?" he said. "We'll experiment cautiously. But when we try something, we'll understand what the financial model is."

Since 1996, when CBS chief executive officer Michael H. Jordan brought Reisfield into what was then Westinghouse Electric, the New Media Group has grown from three people with a budget for a single election-coverage site to an operation with a staff of about 300. Today, SportsLine alone is an asset worth more than a \$100 million to CBS, and Reisfield figures CBS MarketWatch "is potentially more valuable for us." ■



Derek Reisfield plans more new media mergers for the network and an IPO for CBS MarketWatch.

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[BMG DIRECT BULLISH ON NET p. 34](#) | [BIGYELLOW IN FLUX OVER BELL ATLANTIC p. 34](#) |

[DEBBIE CRAIG: OLDSMOBILE'S REBEL p. 35](#) | [INTERNET TV CONVERGENCE? MAYBE p. 38](#) |

bits

▶ **GTE SuperPages**, Dallas, purchased the directory and trade name for **BigBook**, San Francisco. BigBook will remain in the network marketing business, but the www.bigbook.com site is now owned by GTE.

▶ A rotation of three condensed, graphic-rich banner ads for **The Station@Sony.com** appeared on the Web late last week. Developed in-house by **Sony Online Entertainment**, New York, the 10 kilobit java-enabled files are considered a new generation of Web media and require just a version 3.0 browser of **Netscape Navigator** or **Microsoft Internet Explorer**.

▶ **NetRatings**, Milpitas, Calif., and **Relevant-Knowledge**, Atlanta, released their latest Web measurement statistics last week. **America Online**, Dulles, Va., issued a statement that both companies misreported membership figures for the AOL proprietary service. The Web measurement companies report usage numbers for the AOL.com Web site, and not the AOL service.

▶ According to a new report by **ASI** and **Grey Interactive**, New York, banner advertisements are recalled well by users, as are persuasion measures that include simple messages with single objectives. Bigger ads, such as interstitials, are more effective than small ads, and interactive ads have almost double the click-through rate of static banners, the study found.

▶ **Organic Media**, San Francisco, a division of **Organic**, landed **Avis** and **The Gap** as new clients, increasing the company's billings to \$35 million since its inception in September. **Avis**, Garden City, N.Y., hired Organic to direct its online media strategy and planning. For **The Gap**, San Francisco, Organic will direct all research and placement of **Gap.com** ads to drive traffic to the retailer's online store. Other Organic clients include **Nike**, **Toys 'R Us** and **Sun Microsystems**.

▶ In other news... **CitySearch**, Pasadena, Calif., and **Zip2**, Mountain View, Calif., are merging to become one company called **CitySearch**. The deal is valued at more than \$300 million. The new company called **CitySearch** will be located in Mountain View... **Excite**, Redwood City, Calif., acquired **Classifieds2000**, Sunnyvale, Calif., in a transaction valued at \$48 million. **Excite** will incorporate **Classifieds2000** functions throughout its channels and the classifieds will also continue to run on the **Classifieds2000** site (www.classifieds2000.com).

Rhapsody in BMG: Music Service Expands Online

BY ANYA SACHAROW—BMG Direct, one of the biggest direct mailers in the country, has begun shifting more of its music club business online.

The evolution to using the Internet as a more central distribution mechanism comes after two years of the net being used as an alternative to the direct mail distribution of **BMG Music Service**, a consumer music club. The service initially sells 12 CDs for the price of one to enrollees, and then offers new selections on a continuing basis.

"For the foreseeable future direct mail will still be powerful," said Elizabeth Rose, senior director, strategic development, **BMG Direct**. "But I think there will be an interesting shift in how much business is direct mail verses the Internet."

The Music Service club has about eight million members now; 400,000 of those are online. Since www.bmgmusic.com relaunched last January, the site has been adding about 100,000 members a month, according to Rose.

The music club "is one of the most important divisions of **BMG**," Rose added.

Conducting club business on the Internet has many advantages. The online club includes 12,000 titles from **BMG**-owned labels such as **Arista** and **RCA Records** as well as other major labels and several inde-

pendents. The entire music catalog is too long to send out regularly through direct mail, but can be presented on the Web site. The site also offers an advantage for **BMG** because users can buy music more often. Direct mail, which is usually sent out every three weeks, only offers club members the chance to buy music when the mail

comes. Online club members have been buying more CDs than club members participating through direct mail.

Rose anticipates that an online club would be more economical to operate than direct mail, and says the company will slowly expand its online staff as the number of online music club members grows. "We are still a small piece of the music service," Rose said. "We're seeing great results, but we can't get a disproportionate share of people or resources. It's almost a pay as we go sort of thing. As we prove it adds to the business, we'll add people." ■



The online version of the **BMG Music Service** has been adding 100,000 people per month.

Bell Atlantic Rewrites the Book on BigYellow

BY BERNHARD WARNER—**BigYellow**, a top online yellow pages directory, is undergoing a restructuring as its adoptive parent **Bell Atlantic** continues to sort out its megamerge with **Nynex**. The slow-moving overhaul led to the departure late last month of **Bell Atlantic Electronic Commerce Group** president **Bill Wise**, who oversaw daily operations at **BigYellow**. It has also delayed approval for an online media budget that has hovered around \$2 million each of the past two years.

As part of the **BigYellow** shakeup, the directory will be absorbed into the **Reston, Va.**-based **Bell Atlantic Internet Solutions** division and will be overseen by **Bob Beran**, president of the division. He continues to report to **Mat Stover**, a founder of **BigYellow**, stationed in **Middleton, Mass.** A company spokesperson said the online marketing budget for **BigYellow** will be the same

amount, if not more, than the 1997 outlay. All existing advertising contracts will be re-evaluated as they expire.

Bell Atlantic's inertia comes at an inopportune time, as the nascent online yellow pages category is abuzz with mergers and acquisitions. Last week, **BigYellow's** primary competitor, **GTE SuperPages**, Dallas, gobbled up the hobbled **San Francisco**-based **BigBook** directory. **Englewood, Colo.**-based telco **US West Communications** had also been interested in **BigBook**, as was **BigYellow**. In recent weeks, smaller competitors **Zip2**, **Mountain View, Calif.** and **CitySearch**, **Pasadena, Calif.** merged in a \$300 million-plus deal and **Excite** purchased **Classifieds2000** for \$48 million. "It's become an extremely competitive marketplace," said **Tim DiScipio**, president of **Easton Media**, the **Connecticut**-based firm that handles **BigYellow's** ad buying. ■

Neutrogena Splashes Online

Neutrogena Corp., the Johnson & Johnson division that spent over \$67 million in traditional media last year, will make its Web debut later this month with its inaugural site. The Los Angeles-based marketer is aiming to use the Internet to not only pitch skin and hair care tips to its core market of teenaged boys and women, 12-34, but to offer product samples and spotlight celebrity endorsers.

With a total online budget well below \$1 million, the company hasn't yet formulated plans for promoting the site launch other than listings on search engines and other directories. Cindy Zielinski, marketing director at Neutrogena, said the URL, www.neutrogena.com, will be tagged in print ads this spring.

Neutrogena has focused the bulk of its advertising on teen and Generation X-themed buys such as MTV, Fox and magazines *YM* and *Seventeen*. The ads typically highlight product attributes and emphasize the brand's recommendation by dermatologists. Neutrogena's advance into online marketing is viewed simply as a "new way to target" their core market, Zielinski said. Developed by its Web agency of record, Zentropy Interactive, Los Angeles, the site will feature skin care tips, plus monthly chats with dermatologists and celebrities.

Zentropy, which boasts such clients as Kenneth Cole Productions and Dreyer's Grand Ice Cream, won the Neutrogena business eight months ago because of its ties with movie studios and record companies including Twentieth Century Fox Pictures, and PolyGram Records. "We want to try to bring that celebrity component to the site," said Steven J. Voci, executive vice president of business development at Zentropy.—*Bernhard Warner*

IQ movers

Career Mosaic, New York, has appointed **Matthew Bass** senior vice president and general manager. Bass was formerly vice president and general manager for the New York region of USWeb Utopia . . . **Jennifer Friedberg** has joined Nicholson NY as senior vice president, business development and marketing. Friedberg was formerly senior partner at OgilvyOne, New York . . . 24/7 Media, New York, has named **Susan Storms** vice president of northeastern regional sales and **Angela Beristain** director of business development. Storms was vice president of interactive ad sales at Yoyodyne Entertainment, Irvington, New York, and Beristain was a senior account executive at AOL/Digital City, San Francisco.

PHOTO COURTESY SCHADE DESIGN, INC.



INSIDER

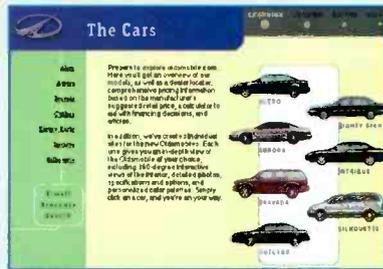
REVVING UP OLDS

By Bernhard Warner

Debbie Craig has heard what her colleagues say about her: "Of conventional. Rebel. They'll call me just about anything around here," the 35-year-old interactive marketing manager for Oldsmobile says with a muted sense of pride.

Actually, Craig revels in her role as renegade marketer. After all, her top task is to use the Internet to build brand loyalty for undoubtedly the most staid American car brand. And, getting retirees, Olds' primary market, to kick some tires online requires a good deal of unconventional wisdom.

As the carmaker's first interactive marketing executive, Craig and interactive agency Giant Step, Chicago, essentially turned what Oldsmobile considered a part-time endeavor (the content of an Oldsmobile CD-ROM from the fall of 1995 **Bucking conventional wisdom, Oldsmobile's Craig uses the Web to connect to retirees.** served as the guts of the first Olds site) into a blueprint for selling cars.



So far, Craig seems to have figured out how to use HTML to sell cars to a generation that can barely program their VCRs. "The Internet is the most effective lead management channel that we have at Oldsmobile. More than auto shows, direct mail or 800-numbers," Craig states.

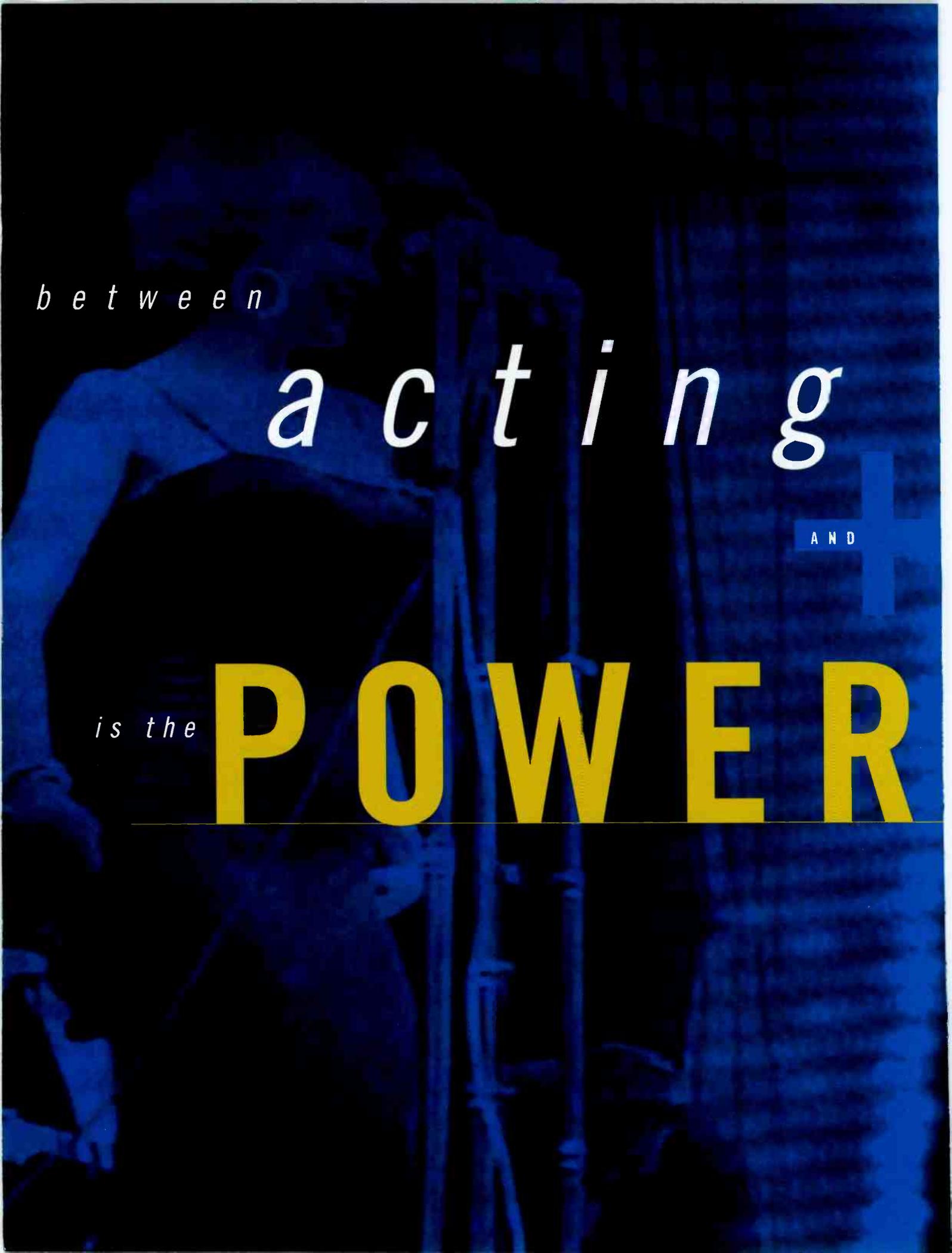
Craig attributes the early results in part to Olds' decision to introduce seven individual sites, one for each car model, over the past year. "There is a correlation between people who check out our brochures online and buying a car. I

don't know if they've been influenced by other media. But it's a lot more measurable online," says Craig, a self-described numbers junkie.

Armed with a degree in economics, a master's in management and more than a dozen years experience as an engineer, the 16-year GM veteran is fond of cost-benefit analysis models.

"You can't tell me I sold 10 more cars because I advertised on the last episode of *Seinfeld*," she reasons. "But if I spent that much interactively I can tell you how many cars I've sold."

Maybe it's her zeal for charting new waters or perhaps it's her background as an engineer working on new technologies, such as hydrophobic windshields, that has made Craig such an ardent proponent of online marketing. "I think [the Internet] absolutely will turn upside down any traditional model for sales, service and marketing," she predicts. Imagine doing your car shopping at home—from pricing an in-dash CD player to choosing between a black onyx and arctic white exterior—and never setting foot in a dealership, says Craig, quickly adding that the dealer's role won't be eliminated. "It's reinventing the way we do business." ■



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A Question of Convergence

Ballyhooed Internet/TV merger still has the media mystified. *By Anya Sacharow*

It's been one year since Microsoft decided to buy WebTV Networks in a deal that, at the time, was heralded as the shot heard 'round the convergence world. But that hasn't ensured that WebTV, which delivers Internet access via

out its service in St. Louis on May 1. And the cable operator-backed @Home Network, one of many cable-modem initiatives, is slowly building its subscriber base, with 50,000 subscribers reported at the end of last year.

The situation is currently creating headaches for TV programmers and advertisers. For media such as the broadcast networks, the challenge is to not only produce something capable of being received via a variety of different technologies, but also to make hybrid Internet/TV content compelling enough to please a potentially vast, wired audience. But, with so many hurdles still to be cleared, advertisers aren't yet committing marketing dollars to what remains an untested branch of digital media.

Still, with the potential that millions of eyeballs will one day spend quality time tuned into converged media, some media and advertisers are already feeling compelled to create converged content.

"Here's the thing that may haunt the networks," says Alan Brody, founder of e:TV World, an Internet TV convergence conference. "They're acting defensively. They have the game to lose. It's unclear what they have to win. They've seen red ink in Web sites. There has got to be a dreaded fear of what it costs to develop this programming. It ain't cheap."

NBC has been the most active of the broadcast networks. The Peacock Network is hoping to cover all its bases by forming content for interactive TV company Wink Communications, Intel's InterCast, InterVu, a video service on the Internet, and a new broadcast PC product being launched by Microsoft.

"Our intent is not to make a bet as to what will win," says Edmond Sanctis, senior vice president and general manager, NBC Digital Productions, a unit of NBC Interactive. "It's to figure out what users and advertisers want and extend that



set-top box to TV, will be the dominant delivery platform for the convergence of TV and Internet programming.

As another evolution in the convergence story, Intel and Microsoft last week announced the two companies will integrate Intel's InterCast software, which delivers TV signals to PC monitors, with WebTV for Windows 98. Other companies in the mix, such as WorldGate Communications, would have Microsoft and Intel's convergence plans derailed by offering an Internet/television hybrid through standard cable. WorldGate rolls

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1. OFFICIAL RULES: No purchase necessary to enter or win. Complete the official entry form including the answers to the sweepstakes questions and select one advertiser category from the list on the entry form. The answers can be obtained by watching the PBA Tour on Saturday, April 18, 1998 at 2:00 PM (Eastern Daylight Time) on CBS. Mail your completed entry with a 1" copy of the national advertiser's 30 second commercial you want to be aired if you win to: PBA Tour Sweepstakes, P.O. Box 9170, Medford, NY 11763-9170. Only one entry per national advertiser accepted. Sweepstakes begins 4/18/98; ends 5/1/98. Sponsor is not responsible for entries that are lost, late, misdirected, damaged, incomplete, illegible or postage-due. All entries, including videotapes sent with entries, become the property of sponsor and will not be acknowledged or returned. 2. 4 winners will be determined in separate random drawings on or about 5/8/98 from all eligible entries

In each category to award one prize per category. Drawing will be conducted by an independent judging organization whose decisions are final. Winners will be required to sign and return an Affidavit of Eligibility/Liability - Publicity Release and permission to broadcast so it is received within 14 days of date printed on notification or he/she will be disqualified and an alternate winner will be selected at random. If prize notification letter is returned as undeliverable, the prize will be awarded to an alternate winner at random. Prize will be awarded within approximately 60 days of receipt of executed affidavit. It is the responsibility of each national advertiser to receive clearance by the CBS network's standard and practices for the commercial prior to submitting it for entry. Commercial subject to PBA's reasonable approval, the network's approval and subject to modification required to comply with network standards. Winners must meet all criteria in these rules or

face forfeiture of prize, based upon the decisions of the judges. Winners may not substitute, transfer or redeem prize for cash. The sponsor reserves the right to substitute prizes. Except where prohibited by law, entry constitutes permission to use winner's name and/or agency's name, address(es), quote(s), utterance(s) and likeness(es) for promotional or business purposes without further compensation. All taxes, if any, on prize are the responsibility of each winning advertiser as are any costs associated with the airing of each commercial, such as talent costs, etc. 3. 4 Prizes (one awarded in each of the following advertising categories: Automotive, Gasoline & Motor Oil, Telecommunications, Life Insurance): Broadcasting of 30-Second Commercial Spot on the PBA Tour on CBS. Estimated value: \$30,000 per spot. Total estimated value for all prizes: \$120,000. Time and date spot airs is at the sole discretion of the PBA. Sponsor is not responsible for any

pre-emption of commercial airtime out of its control or failure of advertiser to obtain CBS clearance. 4. Open exclusively to advertisers and advertising agencies. Only employees who, prior to 4/18/98, were actively involved in the selection of advertising media at either an advertiser or advertising agency may enter on behalf of their employers. Odds of winning are determined by the total number of entries received. Circulation of this offer is not to exceed 170,000. This promotion is sponsored by: PBA, 1720 Merriman Rd., Akron, OH 44334-0118. Employees of sponsor, and their advertising and promotion agencies and the immediate families of each are not eligible. All federal, state and local laws and regulations apply. Void wherever prohibited by law. 5. For winners' list (available by 7/1/98), send a self-addressed, stamped envelope by 5/1/98 to: PBA Tour Sweepstakes Winner, P.O. Box 9223, Medford, New York 11763-9223. ©1998 PBA

ADVERTISERS ARE WINNERS EVERY WEEK ON THE PBA TOUR



On the Web, NBC has produced a spinoff of its Pretender TV series.

across platforms that make sense. It's get in the game and be early in terms of testing opportunities for programming and new revenue streams."

Intercast, for example, is one platform where NBC has learned about what does and doesn't work.

Viewers are meant to watch TV and at the same time digest whatever is coming across Web

pages that are transmitted through the VBI (vertical blanking interval) signal. So far, sports and financial programming seem to be desirable when the supplemental Web pages are statistics or information that function as background.

NBC Intercast programming has included the NFL, the NBA, and the 1996 Atlanta Olympics; sister unit CNBC Intercast tracks investments and customizes news and financial information and portfolios.

But the problem arises with entertainment programming. NBC, for example, has experimented with *Homicide: Life on the Street* and *The Tonight Show with Jay Leno*.

"Entertainment is harder," Sanctis says. "If you've got a powerful story going on and you want to add a layer of value there, it's more challenging. ... how do I add a layer that doesn't distract you?"

NBC has to some extent solved its own dilemma by making its online programming a spinoff, rather than running it simultaneously with its TV programs. NBC.com's spin-off shows, *The Pretender Adventure* and *Homicide's Second Shift*, allow users to solve mysteries and cases and interact with characters from the shows.

It's a sort of convergence that, given the relative availability of Internet access, has made the Web a safe place for advertisers to explore new advertising forms. Pontiac integrated its Grand Am into one segment of *Second Shift*. Also on NBC.com, Levi's and NBC produced an online extension of the former's "They Go On" \$90 million TV campaign that involved the same characters from TV.

For Intercast, advertiser EDS (Electronic Data Systems) ran a smart commercial where related text and graphics for the ad were embedded in the VBI. On the whole, however, NBC's Intercast programming hasn't been advertiser-supported because, though commercially available, NBC doesn't know the size of its audience. "Unless there's an audience it's pointless," says Scott Heiferman, chief executive officer and president of i-traffic, which devises online media plans for advertisers.

WebTV and the @Home Network seem closer than any content companies to successfully chasing ad dollars for convergence. WebTV charts 300,000 subscribers and has developed advertising for Columbia TriStar, General Motors, Honda,

Volvo, British Airways, Colgate-Palmolive and N2K. @Home has advertiser involvement from Clorox, Lipton, Procter & Gamble and General Motors.

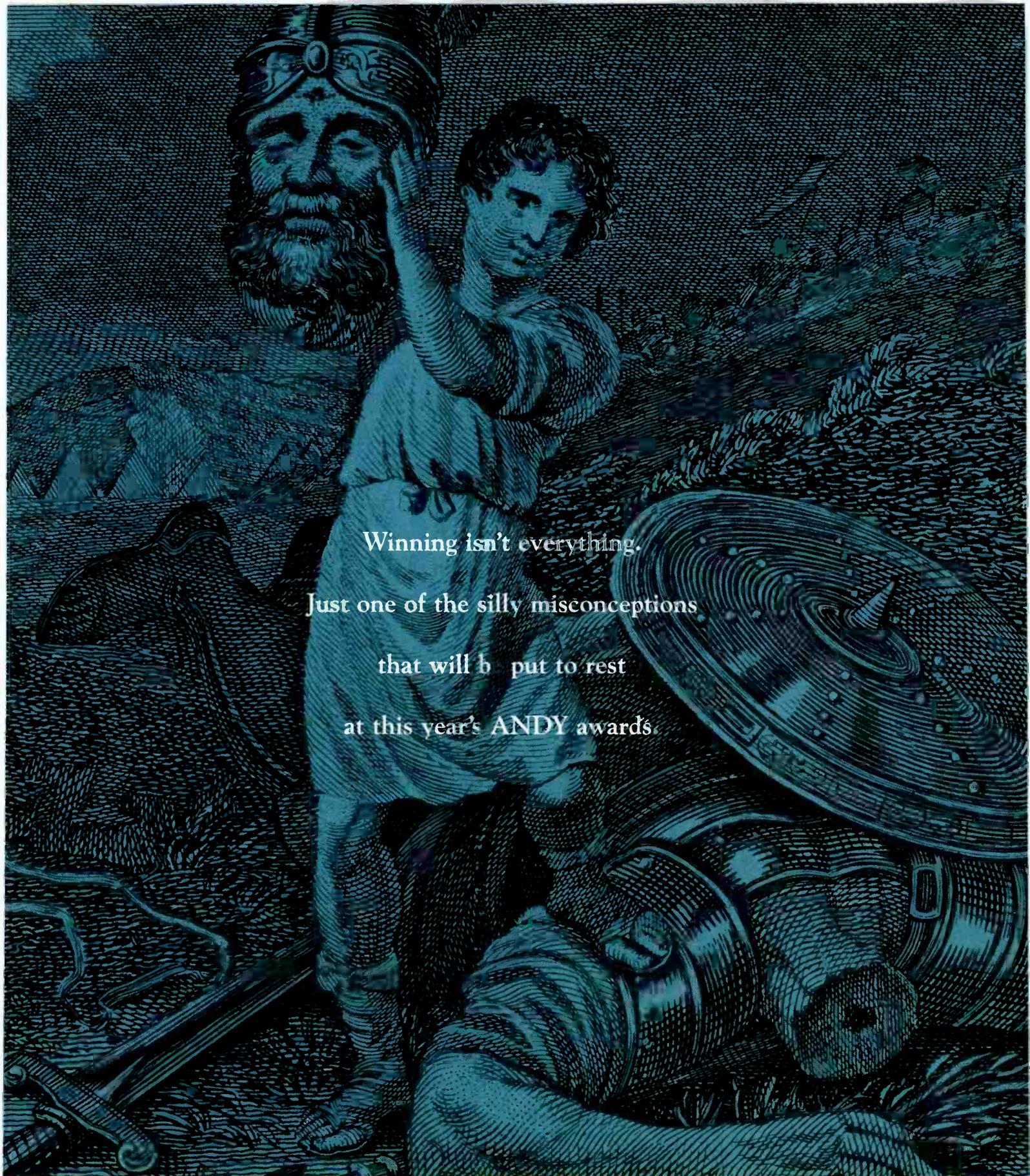
David Hamlin, associate manager of new media technologies for Clorox, has been experimenting with testing out online commerce through @Home for Brita water filters. The objective for Brita is to see if consumers are interested in ordering replacement filters online and generate money without alienating retailers.

"Convergence is not about you taking a break from TV to play the Tide stain game," says i-traffic's Heiferman.

"There isn't any hesitancy on our end to invest in convergence technology," Hamlin says. "But we're still trying to prove any investment will move a bottle of bleach at the end of the day."

Heiferman envisions convergence for advertisers meaning more interaction with consumers. "You'll see an ad for a car and if you are enabled to do so through the hardware, you'll get a message that says press the blue button to get more info on the VW bug," he says. "And then some email will pop in your box and you can learn more about the VW bug that'll feed into getting a test drive, price quote or buying a car. Who will enable that interactivity to happen, I don't know. But convergence is not about you taking a break from TV to play the Tide stain game."

Only those serious about converging need apply. ■



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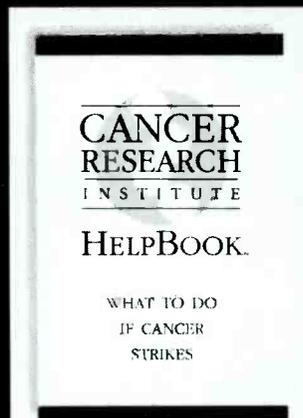
Don't miss the chance to see how your creative fared at this year's show. Wednesday, April 29, 1998.
Cocktails, 6:00 p.m., Laura Belle, NYC. Awards Show, 7:30 p.m., Town Hall Theatre. Party, 9:00 p.m.
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EXPLORING THE BODY'S IMMUNE SYSTEM AS A WAY TO PREVENT, CONTROL, AND CURE CANCER.

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 4/6/98

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-Soap 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

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending April 6, 1998

This Week	Last Week	Days in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	New	3	Lost in Space	20,154,919	20,154,919
2	1	108	Titanic	11,533,480	530,406,538
3	New	3	Mercury Rising	10,104,715	10,104,715
4	2	10	Grease (reissue)	5,466,763	20,132,531
5	3	17	Primary Colors	4,702,920	28,944,755
6	5	17	Wild Things	3,617,127	23,649,384
7	4	24	The Man in the Iron Mask	3,507,255	49,047,279
8	6	104	As Good As It Gets	3,330,431	136,381,511
9	7	122	Good Will Hunting	3,169,473	126,001,553
10	9	10	The Newton Boys	2,303,889	7,571,210
11	New	3	Barney's Great Adventure	2,203,865	2,203,865
12	8	31	U.S. Marshals	2,180,893	52,918,384
13	13	10	Ride	1,412,575	4,479,424
14	11	52	The Wedding Singer	1,178,282	72,880,931
15	14	199	L.A. Confidential	1,063,576	61,178,262
16	10	17	Mr. Nice Guy	961,084	10,964,561
17	12	10	Meet the Deedles	947,854	3,408,666
18	17	31	Everest	814,368	1,328,441
19	16	110	The Apostle	559,567	18,689,891
20	15	31	The Big Lebowski	485,749	16,018,437
21	19	108	Mouse Hunt	368,000	60,871,489
22	42	52	Sphere	311,797	36,509,212
23	21	236	The Full Monty	274,665	45,241,058
24	23	45	Mrs. Dalloway	258,111	1,941,968
25	20	52	The Borrowers	229,980	21,578,472
26	25	31	Love & Death on Long Island	212,359	1,444,523
27	18	31	Twilight	202,755	14,634,771
28	30	38	Dark City	170,787	14,096,581
29	24	45	Dangerous Beauty	158,359	3,587,949
30	51	12	A Price Above Rubies	157,834	218,516
31	26	108	Tomorrow Never Dies	157,771	123,130,108
32	New	3	The Butcher Boy	135,606	135,606
33	27	38	Caught Up	130,791	6,471,332
34	67	66	Deep Rising	130,324	11,031,118
35	New	3	The Spanish Prisoner	124,011	124,011

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CULTURE TRENDS

MTV Around the World

Week of 4/6/98

MTV Europe

Artist	Title
1. Will Smith	Get Jiggy Wit It
2. Madonna	Frozen
3. Hanson	Weird
4. Spice Girls	Too Much
5. Celine Dion	My Heart Will Go On

MTV Latin America (North Feed)

Artist	Title
1. Alana Davis	32 Flavors
2. Eric Clapton	My Father's Eyes
3. Madonna	Frozen
4. Plastilina	Mr. P Mosh
5. Natalie Imbruglia	Torn

MTV Brasi

Artist	Title
1. Savage Garden	Truly Madly Deeply
2. Charlie Brown Jr.	Probida
3. Green Day	Time Of Your Life
4. Spice Girls	Too Much
5. Gabriel	Cachimbo Da Paz

MTV Japan

Artist	Title
1. Madonna	Frozen
2. Van Halen	Without You
3. Foo Fighters	My Hero
4. Eric Clapton	My Father's Eyes
5. The Rolling Stones	Saint Of Me

Billboard's Top 15 Singles

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

April 11, 1998 Provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	3	All My Life	K-CI & JoJo
2	6	2	6	Frozen	Madonna
3	2	2	4	Let's Ride	Montell Jordan Feat...
4	10	4	9	Too Close	Next
5	4	1	7	My Heart Will Go On	Celine Dion
6	7	1	19	Truly Madly Deeply	Savage Garden
7	3	1	12	Nice & Slow	Usher
8	9	7	10	Gone Till November	Wyclef Jean
9	15	9	9	Romeo And Juliet	Slk-E. Fyne Featuring Chill
10	11	9	18	Deja Vu	LordTarriq&Peter Gunz
11	8	1	7	Get Jiggy Wit It	Will Smith
12	5	3	20	No, No, No	Destiny's Child
13	New	13	1	Sex And Candy	Marcy Playground
14	13	12	8	Body Bumpin' Yippe-Yi-Yo	Public Announcement
15	16	15	9	You're Still The One	Shania Twain

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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.

April 11, 1998 Provided by *Sound Scan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	New	New	Semisonic	Feeling Strangely Fine
2	1	65	Barenaked Ladies	Rock Spectacle
3	4	3	Fastball	All The Pain Money Can Buy
4	2	3	Jimmy Ray	Jimmy Ray
5	3	9	Dixie Chicks	Wide Open Spaces
6	New	New	God Lives Underwater	Life In The So Called Space Age
7	10	39	Limp Bizkit	Three Dollar Bill, Y'all
8	New	New	Sylk-E. Fyne	Raw Sylk
9	7	7	Mono	Formica Blues
10	6	6	Jagged Edge	A Jagged Era
11	9	7	Beenie Man	Many Moods Of Moses
12	8	13	Sevendust	Sevendust
13	New	New	Lil' Keke	Commission
14	New	New	Reverend Horton Heat	Space Heater
15	11	6	David Kersh	If I Never Stop Loving You

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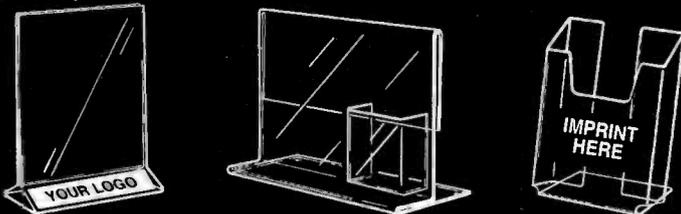
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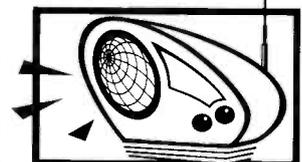
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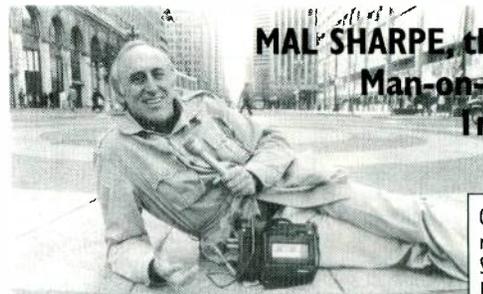
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All copy must be submitted in writing.

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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.

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We are seeking a creative and strategic-minded individual to lead the account services group in our ad agency headquarters. You will be responsible for the development and execution of new business strategies and cross-company presentations as well as building new and current client relationships. Ideal candidate will possess strong account management experience in an agency setting; 10+ years marketing background; account planning and new business development skills; demonstrated leadership skills; strong writing, oral and presentation skills.

Please fax or mail your resume to:



CADMUSCOM

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EOE

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FAX: (203) 977-2117

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School of Continuing Education

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Requirements: Bachelor's degree or equivalent combination of education and experience, 3 years' writing and advertising experience in a public relations or advertising environment. Excellent written communications and interpersonal skills, knowledge of word processing and spreadsheet software, and ability to meet deadlines required. Knowledge of electronic media and its applications in advertising and public relations preferred.

Please forward cover letter, resume and salary requirements, no later than **April 24, 1998** to:

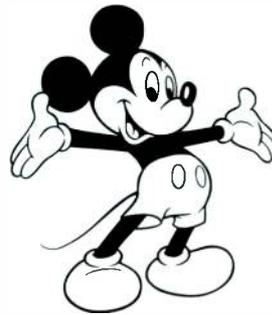
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Liz Sharp

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No Print Production Please!

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Needs to do it all - from conceiving the big picture idea to finishing a logo design. Must know the right tools and programs.

COPYWRITER

Someone who can go deep into a subject, synthesize information from various sources and write strategic copy for print, video and electronic communications.

PRODUCTION ARTIST

We're looking for a detail-oriented, self-starter able to handle several projects at once who is well-versed in Quark, Photoshop and Illustrator.

We offer a passionate, team-focused environment, excellent benefits, competitive salaries and a chance to do great work for Fortune 500 clients. Visit our web site at TuckerKnapp.com

Send resume and non-returnable samples to:

Tucker Knapp IMC
1301 Basswood Road
Schaumburg, IL 60173
Attn: Linda Tillson

**ACCOUNT EXECUTIVE
-NEW YORK-**

SRDS, a major publisher of media information, is seeking a detail-oriented and aggressive Account Executive to join our growing Sales Department. You will be responsible for selling display advertising in the Business Publication Advertising Source and the Interactive Advertising Source. The ideal individual must possess 5 years of advertising space sales and/or media buying experience. An understanding of business to business publishing and Internet marketplace is essential. Proven prospecting skills as well as excellent written/oral communication skills a must. Expertise with Powerpoint/Act along with SRDS product knowledge and/or advertising agency experience a definite plus. Travel required.

We offer a competitive salary and attractive benefits package.

For immediate consideration, please mail, fax, or e-mail your resume and salary history, in confidence, to:

Attn: Human Resources, 1700 Higgins Road, Ste. 500, Des Plaines, IL 60018-5606.

Fax 847-375-5002. e-mail: tmphrs@srds.com EOE M/F/D/V

SRDS®**LOOKING FOR A CHALLENGE?**

We have a job for you. Arbitron, a leading media research firm, needs an Account Supervisor for our NYC Marketing Communications department. Your responsibilities? Contribute articles for client newsletters; write brochures, ads, press releases; work on conferences; serve on corporate teams, and more. If you can juggle multiple projects, work in a team environment and offer solutions for marketing challenges, we want to meet you. Ideal candidate: 3-4 years experience in marketing communications, marketing or PR; excellent project management, writing and PC skills. Arbitron is an equal opportunity employer.

Forward resumes to:

Diane Streckfuss, Manager, Marketing Communications
The Arbitron Company
142 West 57th Street, New York, NY 10019-3300
Phone: 212-887-1318 Fax: 212-887-1558
E-mail: diane.streckfuss@arbitron.com

ARBITRON
An Equal Opportunity Employer

**MEDIA PLANNER/
BUYER**

Rocky Mtn "Hi" Nat'l auto agency expanding and seeking Media Planner/Buyer with 2+ yrs experience in TV, Radio, and Print. Computer skills in MM+, MS Office a must. Work in an energized, team environment and play in the outdoors of the Rockies. Forward your resume today, with salary requirements to:

Media Director
525 Communications Circle
Colorado Springs, CO 80905
Fax 719-635-7071

**ACCT SUPERVISOR
INTERACTIVE**

CKS-Washington DC, a leading interactive marketing agency, is seeking an AS with 5+ years of account service and 2+ years of interactive experience to manage a key automotive account. Need strong research, analysis, strategy, communication and project management skills, dedication to client service, and deep knowledge of Internet environment.

Fax resume to Pat Fitzgerald
(202) 822-9645
or e-mail: fitzgerald@cks.com.



The Weather Channel is one of the most trusted sources of weather information to consumers in the U.S. and abroad. In addition to being one of the top five U.S. cable networks we have developed an award winning website, and are expanding into other interactive services. Our tremendous growth has created two exciting opportunities in our Trade Marketing group.

AFFILIATE MARKETING MANAGER

This position, reporting to the Director of Trade Marketing, is responsible for leading the strategic and tactical development of all marketing programs targeted to our affiliate customers. Primary responsibilities include promotion development and execution, budgeting, managing agencies, analyzing results, and developing marketing plans.

AD SALES MARKETING MANAGER

This position, reporting to the Director of Trade Marketing, is responsible for leading the development and execution of marketing programs to assist our aggressive Advertising Sales team. You will be responsible for developing and executing the annual marketing plan, managing agencies, budgeting, analyzing results, and creating great ideas that win in the marketplace.

The ideal candidate for both positions will possess a BS/BA degree, and 3-5 years' marketing (or related) experience. Strong communication, leadership and follow-through skills are essential. Industry experience is a plus. Located in Atlanta, Georgia, we offer a team based work environment along with a competitive salary and benefits. **Qualified candidates should send their resume to: THE WEATHER CHANNEL, Attn.: Evelyn Newton, P.O. Box 724554, Atlanta, GA 31139. EOE M/F/D/V.**

VOICE

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

HELP WANTED

WE NEED SOME GENERALS IN DIRECT

Growing Atlanta-based agency is looking for a few good people to help grow the agency even more. Recent wins have made this a top priority.

CREATIVES:

Mid-level Art Directors. Need a minimum of 5 years experience, preferably in direct but will consider all with a solid book and a good eye for detail. From concept to production you will do it all.

Senior Art Directors. Looking for those with 10 years of agency experience either here in Atlanta or across the country. A good book (some direct won't hurt), technical skills and a great personality can win you a spot on our team.

Senior and Mid-Level writers. I need folks with the right stuff. Good at concepts, short and long copy, and headlines that hit hard have to be in your book and in your mind. I know you're out there.

MAC STUDIO:

Senior, Mid-Level, and Junior Mac Artist. Have to know all the technical aspects of the Mac. Software, hardware and what's new on the market. Must also be able to design and do layouts with the best of them. If you've got the desire to go far you could even become our next Art Director.

MEDIA:

Media Buyers. To work on national brand accounts. Candidates must have 2+ years experience in spot television buying. Direct media buying experience a plus. Smart+ knowledge preferred.

Assistant Media Buyers. Entry level positions available for folks who want to learn all there is to know about general and direct response media buying. Personality, computer skills and an interest in a media career will land you a job.

Please send or fax resumes to: **Judy Perdeu**

Bennett Kuhn Varner

2964 Peachtree Rd., Ste. 700, Atlanta, GA 30305

Fax: (404) 233-0302

WE'RE SELLING OUT . . .

on the streets of New York and want another great salesperson to help.

Structural Graphics is the leading producer of 3-dimensional print communications in the U.S. (y'know, like those pop-up books when you were a kid) Our clients are the nation's top advertisers and their agencies. We want another dynamic salesperson to compliment our existing account management team in the NY area.

We'll train you then send you out on your own, in control of your own schedule and income. You'll prospect, cold call, make presentations, manage current accounts - and your own new ones. We'll help with an aggressive marketing program, and technical, creative and production support. To succeed with us you'll need excellent communication skills, client servicing experience and overall good judgement. Prior advertising/marketing or print production experience is a plus.

If you have the entrepreneurial spirit, experience, smarts, enthusiasm, and professional discipline we're looking for, we probably can't afford you. Not to worry, our generous draw/commission plan will allow you to earn what you want. Honest!

Let us hear from you.

Fax to our Mr. Cogsley in our CT office at **860-767-2451**

or mail us at **Structural Graphics**

80 Plains Road, Essex, CT 06426

Calling will reflect as a big zero in the "judgement" category.

FIELD MARKETING MANAGER

Arby's is a national roast beef chain with over 3000 restaurants that is developing innovative and aggressive growth plans to build sales on top of a strong current trend. The Arby's Franchise Association is a unique full service marketing organization that works closely with Arby's and develops and executes marketing plans, advertising, promotions, market research and communications for the entire system. We are seeking an experienced Field Marketing Manager, in the Washington, DC/Baltimore area and in the Denver area, to work with a field based Director of Field Marketing to provide in-market contact with franchisees to offer marketing leadership, direction and support.

Responsibilities include:

- Assisting the Director of Field Marketing in providing ongoing direction and leadership to specific DMA co-op's and franchisees in the development and execution of marketing and media plans.
- Assisting the Director of Field Marketing in managing and strengthening local advertising agencies.
- Develop new unit grand opening plans, LSM plans, downstore and competitive intrusion plans.
- Managing regional marketing projects and initiatives.

This salaried position requires 3-5 years of experience in retail marketing or advertising and an Undergraduate Degree in Marketing, Advertising, or related field. Restaurant marketing, agency, and/or media experience is preferable. 50% travel required.

Please fax resume to (404) 262-2731

Attn: Human Resources-FMM or send resume with salary history and requirements to:

AFA Service Corporation, ATTN: Human Resources-FMM

3495 Piedmont Road N.E., Building 11, Suite 720, Atlanta, GA 30305

NO PHONE CALLS OR RECRUITERS, PLEASE

COPYWRITER

• NEW YORK •

SRDS, THE LEADING PUBLISHER OF MEDIA INFORMATION IS SEEKING A CREATIVE PROFESSIONAL TO JOIN OUR TEAM.

The ideal candidate will possess 3-5 years of strong promotional writing experience. This key position works closely with our sales and marketing teams to create targeted advertising, collateral, direct mail and sales presentations for SRDS and our advertisers. Must be able to thrive in a fast-paced environment, handle multiple projects & meet tight deadlines.

For immediate consideration, please mail, fax or e-mail resume, with salary history to: **SRDS, HR., 1700 Higgins Rd, 5th floor, Des Plaines, IL 60018.5605**

fax: 847.375.5002

e-mail: swalk@srds.com

SRDS®

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MEDIA PLANNERS

DMB&B is looking for Media Planners with at least 2 years regional and/or national experience. Candidates must have strong writing and communication skills. Positions are available on a variety of accounts. Be part of a team of strong media professionals and learn from the best. Your career growth is important to us.

Please fax or e-mail your resume to:

Barbara Messink

DMB&B NY

1675 Broadway, NY, NY 10019

212-468-4160

messinkb@dmdb.com

EOE

MEDIA SUPERVISORS

DMB&B is looking for Media Supervisors with strong local planning experience to work on Coca-Cola in NY and LA. Regional Fast Food or Beverage experience is preferred. If you have 5+ years experience in planning and buying, please fax or e-mail your resume to:

Barbara Messink

DMB&B NY

1675 Broadway
New York, NY 10019

212-468-4160

messinkb@dmdb.com

EOE

HAL RINEY & PARTNERS

INCORPORATED

AE WANTED

We are looking for a dynamic, experienced and creative driven AE with 2-3 yrs. agency exp. to work on a major brand account. If you think you have what we are looking for and are committed to great advertising, please rush resume to:

Hal Riney & Partners, Inc. / Attn.: Sal Triano

One Park Avenue

New York, NY 10016

or FAX to: (212) 592-2970

BROADCAST BUYING

Looking for a buyer with 5+ years experience to buy a top 10 market. Experience in both TV and Radio a must. We have an excellent client roster, good benefits and very competitive salaries.

Please send resumes to:

Carvel Mansour

McCann-Erickson

1360 Post Oak Blvd., Suite 1900

Houston, Texas 77056

Fax: 713-850-1720

ENTRY LEVEL SALES POSITION

If you have 3-5 years experience in media planning, preferably on a newspaper intensive account, and have been thinking of switching careers, we'd like to talk to you. In a letter, tell us what you've been doing and why you think you'd make the best sales person on the planet. Fax the letter along with your resume to the Ad Director, 212-532-1710.

HELP WANTED

**FCB/SF and FCB/Dallas
are looking for Media
Professionals who love tacos**

Foote, Cone & Belding needs three media stars to work on its exciting, high-profile Taco Bell account.

San Francisco

Media Supervisor (Local Media): The ideal candidate will have 5+ years experience, with an emphasis on Spot TV and Spot Radio planning, excellent presentation skills, and the proven ability to thrive in a fast-paced environment. Prior experience handling local media planning for a fast food client is a real plus. The Supervisor will be responsible for all media activity for 10+ markets in Northern California, Nevada & Washington. Some travel required.

Media Planner (National Media): The ideal candidate will have 2+ years experience, with an emphasis on National TV planning, and a solid knowledge of MRI, StrADegy, and Ad*Views.

Dallas

Media Planner (Local Media): The ideal candidate will have 2+ years experience, with an emphasis on Spot TV and Spot Radio planning. Responsibilities include planning local media for 20+ major markets in Texas and surrounding states.

If you're committed to smart, creative media plans, please rush your persuasive letter and resumé to Taco Bell Recruitment, Foote, Cone & Belding, 733 Front St., San Francisco, CA 94111 or fax (415) 820-8087. No phone calls please.



EDE

Small, highly creative New York agency is growing and needs to find the right people for three terrific career opportunities!

QUARK WIZ WANTED

If you're a Quark expert, know something about layout and design, and are an ace at getting materials ready for the production process, we've got a pretty fast Mac waiting for you. 2-4 years experience required.

TRAFFIC COP WHO KNOWS PRODUCTION

If you know traffic (the agency kind) and have production management experience, stop right here. We need someone who can get us organized, oversee the production process and get the traffic moving on time! 2-4 years experience required.

COMPTROLLER

We are looking for someone to manage the books. Agency experience ESSENTIAL. You must be able to manage A/R, A/P and General Ledger. Must understand the balance sheet and handle everything from paying the bills to generating the P&L's. If you are ready to run the whole show, this is the job for you. Experience with AdMan or other agency-oriented software a plus. 3-5 years experience required.

All salaries commensurate with experience.
Please fax resume and a cover letter with salary history and requirements to:
Muriel at (212) 227-9819.

**SALES PROFESSIONAL
NEEDED**

Leading magazine company has a top sales position open for a dynamic, energetic self-starter. 2-4 years selling experience; an understanding of consumer magazines and marketing services companies a plus. Creative thinker, great presenter, hard worker and proven go-getter all required. Travel required. Generous pkg. of salary & comm & benefits.

Fax resume & sal. history to:
Craig at (212) 536-5353

"For Marketing Professionals, It's Like Heaven On Earth."

Why CA? Just ask any of our 10,000 employees in more than 40 countries and they'll tell you why. We're the world's leading independent business software company, offering more than 500 software products from systems management to database and application development to all kinds of business applications like manufacturing and financials. We make more kinds of software for more kinds of computers than any other company in the world. Immediate opportunities exist in our ISLANDIA, NY office.

Writers We are looking for talented writers for our corporate marketing department. Must have experience writing compelling copy for all types of marketing collateral -- annual reports, brochures, product literature, direct mail, etc. Ability to turn assignments around quickly and a good eye for design are advantages. A minimum of 3 years experience writing promotional copy and a bachelor's degree are required.

We offer a generous compensation package with a long list of benefits that nobody else can match, including 401(k) and profit sharing plans, company-paid medical and dental coverage, on-site daycare and fitness centers, tuition reimbursement and tremendous growth opportunity. Please call or send your resume today.



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Or visit our Web site at: www.cai.com

Equal Opportunity Employer M/F/D/V. All product names referenced herein are the trademarks of their respective companies. © Computer Associates International, Inc., Islandia, NY 11788-7000.

WANTED -- REAL LIVE -- IN NEW JERSEY.

A fast growing Fort Lee agency is looking for a few good creative people to work on a variety of regional and national accounts.

Art Director--Five plus years experience, must be proficient in Quark, Illustrator and PhotoShop. DM experience a plus. Good sense of humor a big plus.

Junior Art Director--One to two years experience. Mac experience. Good sense of design. Willing to pitch in and help on a variety of accounts and learn at the same time.

Writer--Three to five years experience. Able to concept. Able to work in team environment. Retail and DM experience a big plus. Needs to be flexible. Willing to work hard and enjoy a few laughs along the way.

Traffic--Entry level. Organized, motivated. Help us keep the work moving. Computer skills. Word, Excel.

Fax resume and salary requirements to:
201-346-1186

Looking for the perfect job?
ADWEEK CLASSIFIED

HELP WANTED

**PRO MEDIA
BROADCAST MEDIA BUYER**

Responsible for evaluating, estimating and negotiating a variety of national and local spot radio and television markets. We are looking for an extremely detail oriented, organized person who is able to handle multi tasks. A minimum of two years broadcast media buying experience is required. Computer expertise essential. Please provide a list of your experience, including medium, markets and accounts.

MEDIA PLANNER

Responsible for planning on consumer broadcast and print accounts. Experience on both national and local broadcast is important. A minimum of two years media planning experience is required. Computer expertise essential. Please provide a list of your experience.

Non-smoking office. E.O.E. Please mail or fax resume and cover letter indicating which position you are applying for to: **Marie Lowre, Pro Media, Inc., 12 Mercer Rd., Natick, MA 01760.**

FAX 508-651-5223

No phone calls please

NATIONAL ACCOUNT MANAGER EAST COAST

Publisher of 10 national magazines seeks an experienced Account Executive to sell co-op mail programs delivered to subscriber base of over 13 million readers. Responsibilities include new business development and retention of current client base with the packaged goods industry on the east coast. Position requires travel and occasional trade show attendance.

Ideal candidate will offer a bachelor's degree in business or sales/marketing and at least 5 years direct sales experience. Knowledge of packaged goods industry, strong communication and organization skills, energy and enthusiasm required.

We offer a competitive salary and excellent benefit package including but not limited to profit sharing and 401 (K) savings. Send resume and salary requirements in confidence to: **Human Resource Dept., Reiman Publications, 5400 South 60th Street, Greendale, WI 53129.**

SALES PRO A/S

Full-service CT Sales Promotion/Marketing Communications Agency seeks experienced, resourceful, dynamic professional to supervise Fortune 200 and other accounts. Strategic focus, writing and presentation abilities.

Fax resume and salary history to:
(203) 380-3831

**CAREER
SURFING?**

www.rga-joblink.com

**Roz Goldfarb Associates
(212) 475-0099**

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FOR THE PRICE
OF ONE**

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THREE FOR ONE . . . , not a bad idea.

Call M. Morris at 1-800-7-ADWEEK
or just Fax it to: (212) 536-5315



JOIN THE FCB/TACO BELL TEAM!

Foote, Cone and Beidling, one of America's leading agencies, is currently seeking energetic, self-motivated account management professionals with fast food experience to join the team on the Taco Bell account, servicing more than 100 markets nationwide. If you love the fast food business and want to help make Taco Bell #1, we want to hear from you.

We are looking for new talent to fill the following positions:

**ACCOUNT SUPERVISOR
FCB/Dallas • FCB/San Francisco**

**ACCOUNT EXECUTIVE
FCB/Chicago • FCB/Dallas • FCB/New York • FCB/San Francisco**

Please fax your cover letter and resume to

(714) 432-1108, attention Human Resources.

Please indicate the position and city you are interested in.

No phone calls, please.

EOE

**MEDIA
SUPERVISORS
/PLANNERS**

We are looking for creative, hard working, thinking media professionals. Ideal candidates will have fast food and/or retail experience. Direct marketing experience is a plus. Candidates should have excellent written and oral presentation skills, the ability to run businesses, a strong knowledge of spot broadcast, and a desire for ongoing career development. We offer a great working environment, competitive salary and benefits package. EOE.

Send resumes with salary history to:

Attn: Human Resources

P.O. Box 22399

Baltimore, MD 21203-4399

**JUNIOR BUYER
POSITION AVAILABLE**

Media-Barter Co. seeks Assistant/Jr. Buyer with 1-2 years Broadcast experience. Barter experience a plus. Salary commensurate with experience. Great hours, ideal location, positive atmosphere! Fax resumes to:

212-297-0104

**MEDIA BUYER
\$20 MIL SHOP - D.C. AREA**

National Automotive client. Seeking strong Media negotiator & planner. Knowledge of MRP or similar media software a plus. Excellent package including paid medical + profit sharing. Send resume and salary requirements to:

**ADWEEK Classified, Box 4062
1515 Broadway, 12th fl.
New York, NY 10036**

CALL 1-800-7-ADWEEK

EXPERIENCED ART BUYER WANTED

Ideal candidate will have 3-5 years agency experience in producing photography and illustration. Must possess strong knowledge of global talent pool. Should have good negotiation skills and the ability to handle a heavy workload within strict deadlines.

Please fax or mail resume with salary history/requirements to:

Amy Moorman, Director of Art Buying

TBWA Chiat/Day

340 Main Street, Venice, CA 90291

Fax: (310) 399-1576

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

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

ADWEEK

DIRECTORIES

'98 Editions Available Now

Are you using up-to-date data? The new 1998 editions of **Adweek's Agency Directory, Major Media Directory and Client/Brand Directory** are coming off the press. Containing over 20,000 Advertising, Marketing and Media Companies and more than 90,000 personnel.

If you've been using that "other reference," you'll be pleasantly surprised by how much more user-friendly we are. Listings are arranged so you can find all the data you need the first time. You can search by brand, by agency, by company name. And there are indexes to help you search by geographical location, by category, by type of business or type of media. Backed by the resources of **ADWEEK, BRANDWEEK, MEDIaweek, and MC.**

Also, if you're a client looking for someone to build a Web site, an agency with a multi-media need, or a developer in search of digital alliances, you'll find all the answers you need in **ADWEEK's Directory of Interactive Marketing.** Listing over 3,000 interactive companies, this invaluable reference can save you hours of research.

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ADWEEK

DIRECTORIES

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Or call toll-free 1-800-468-2395

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- 1998 Agency Directory @ \$295
- 1998 Client/Brand Directory @ \$295
- 1998 Major Media Directory @ \$295
 - Any 2 of the above for \$475
 - All 3 of the above for \$600
- 1998 Directory of Interactive Marketing @ \$225

STANDING ORDER OPTION. Check this box and your directories will be automatically renewed for you next year.

Charge my: VISA MC AMEX

Check enclosed for \$ _____

U.S. and Canadian residents please add \$12 for shipping and handling. All other non-U.S., add \$45 per directory. Add applicable sales tax in CA, FL, GA, IL, MD, MA, NJ, NY, OH, TX & CANADA.

ADAD3498

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 - All 3 of the above for \$600
- 1998 Directory of Interactive Marketing @ \$225

STANDING ORDER OPTION. Check this box and your directories will be automatically renewed for you next year.

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U.S. and Canadian residents please add \$12 for shipping and handling. All other non-U.S., add \$45 per directory. Add applicable sales tax in CA, FL, GA, IL, MD, MA, NJ, NY, OH, TX & CANADA.

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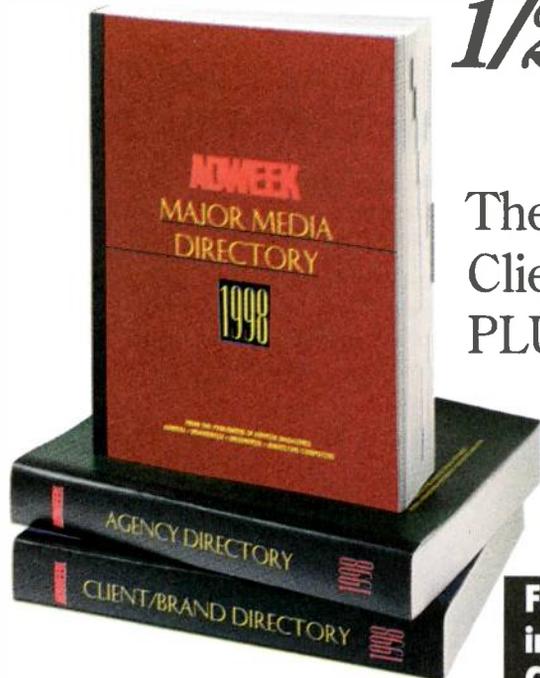
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CALENDAR

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.

New York Women in Communications will present the 1998 Matrix Awards at a luncheon on April 20 at the Waldorf-Astoria Hotel in New York. This year's recipients include Rochelle Udell, editor-in-chief, *Self* magazine; Phyllis McGrady, executive producer, ABC's *PrimeTime Live*; and Janet Robinson, president and general manager, *The New York Times*. Contact: 212-880-8286.

The IRTS Foundation will present a newsmaker luncheon focusing on "The Art of Branding in Changing Times," April 28 in the Grand Ballroom of the Waldorf-Astoria Hotel in New York. Contact Marilyn Ellis at 212-867-6650.

The American Business Press will hold its spring meeting May 3-6 at the La Quinta Resort in La Quinta, Calif. Contact the ABP at 212-661-6360.

IDG will present an all-day "Global High-Tech Marketing Briefing" for marketers and ad agencies May 12 at the Marriott Marquis Hotel in New York. The agenda includes sessions on Internet messaging, international marketing strategies and emerging markets. Contact Volker Heistermann at 888-755-5283.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

SAG Strike Averted

It took sidelining key issues of basic cable and foreign TV residuals for producers and actors to reach a tentative agreement and avert a work slow-down or strike that could have crippled Hollywood television and film production. In a joint statement released late Sunday, April 5, after a week-end of negotiations, the Screen Actors Guild, the American Federation of Television & Radio Artists and the Alliance of Motion Picture & Television Producers agreed to study the dicey television revenue issues and use the results for the next round of contract negotiations in 2001. The three-year contract, if it is ratified by the guild's memberships, will go into effect July 1. Few details of the tentative agreement were released, but the base residuals for actors should undergo a modest increase.

Meyerson Moves to *TNR*

Condé Nast House & Garden ad sales vet Marti Meyerson has joined *The New Republic* as associate publisher. Meyerson will oversee *TNR*'s New York sales office, where she will be responsible for developing and implementing the Washington D.C.-based magazine's national ad sales, marketing and promotional strategies. Meyerson will focus on the New England and New York sales regions.

Petersen Taps Augustine

Petersen Companies has promoted *Photographic* publisher/editorial director Jackie Augustine to the position of executive publisher of the new Photo Group. Augustine will head up the development of new properties and other projects as well

as continue to work on the 26-year-old "how-to-shoot" monthly. Petersen Companies also publishes *Motor Trend*, *Hot Rod*, *Teen* and *Sport*.

Papers Run Series by Peres

The Los Angeles Times Syndicate on April 5 launched a series of articles by former Israeli Prime Minister Shimon Peres. "Reflections at Century's End" will appear in 12 installments over two years and include conversations with prominent world figures such as Bill Gates, Margaret Thatcher and Nelson Mandela. Participating papers running the series include the *Los Angeles Times*, *The Boston Globe* and *Seattle Post-Intelligencer*.

VH1 Tour Rocks On

On April 18 VH1 will kick off its third annual VH1 Rock Across

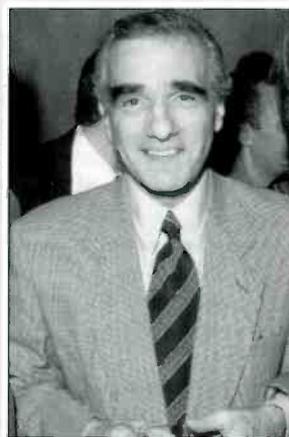
America tour in New York's Central Park, with Cheap Trick performing. The concert tour, featuring national and local talent, will run through the summer and hit several cities. Highlights will be featured on *VH1 Top Ten Countdown* beginning June 22. Sponsors include New Balance, Blockbuster, Hyundai, National Pork Council, 1-800-COLLECT, Subaru and Simmons Mattress. Tour partners include the Rock and Roll Hall of Fame and Museum, Harley-Davidson, Planet Hollywood and Fender Custom Shop.

M2 Rocks Florida Broadband

MTV's offspring network M2 last week announced it is teaming up with MediaOne in Jacksonville, Fla., to hold a free concert that will promote both M2 and MediaOne's broadband services. The event celebrates the

ABC Signs Scorsese

Legendary film director Martin Scorsese will make a major move into TV via a two-year deal with ABC that should yield a drama series, a TV movie and a miniseries. The deal, brokered by Creative Artists Agency, also includes the writing/producing services of Nick Pileggi, the screenwriter on two Scorsese movies (*Casino* and *Goodfellas*) and currently an executive producer on the CBS drama *Michael Hayes*. The drama series is not expected to be ready for ABC until next mid-season. Scorsese's film directing credits include *Taxi Driver*, *Raging Bull*, *The Last Temptation of Christ* and recent Oscar nominee *Kundun*.



The film-world legend turns to the small screen.

Media Notes

CONTINUED

first major-market broadband analog carriage of M2, which launched to 70,000 cable homes in Jacksonville last December. The M2/MediaOne Tech Jam will go off on April 19 at the University of North Florida arena. Featured artists are Tonic, Our Lady of Peace and The Interpreters. In support of the show, M2 designed a special Web site (www.techjam.com) that will let fans reserve tickets and direct them to information about MediaOne's high-speed Internet access and cable-modem service.

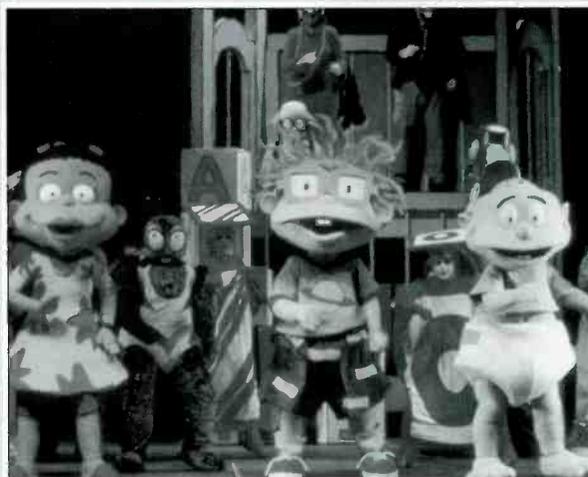
Imagine to Launch Biz Title
Brisbane, Calif.-based Imagine Media, publisher of six monthly consumer tech titles including *PC Gamer*, *boot* and *MacAddict*, will launch *Business 2.0* in July with a paid circ of 125,000. The new business-themed consumer book will focus on the ideas, people and companies that drive the New Economy.

Discovery Tunes Int'l Radio Net
Expanding into radio, Discovery Communications last week announced it will create and distribute Discovery Channel Radio to stations outside the U.S. The network is an English-language weekly radio anthology and the latest push by Discovery to take the brand global. Discovery Channel Radio will be a joint venture with World Sport Broadcasting Ltd., a division of Television Corp., a London-based media company. The advertiser-supported format will debut as a half-hour weekly program. In other news from Discovery, the company's networks fared well in the recent EquiTrend study of brand quality perception. In its first time being included in the study, DC's Animal Planet

network ranked among the top 25 television brands in overall quality, coming in at No. 18. The new net ranked 22 out of the 63 print and TV brands included in the Top Media Brands in Overall Quality category. Discovery Channel retained its top rank in that category for the second year in a row. The Learning Channel placed third on that list. Discovery and TLC also ranked No. 1 and 2 respectively in the Top 25 Television Brands in Overall Quality. EquiTrend is an annual study conducted among 2,000 U.S. consumers by Total Research Corp.

TW, Cablevision Swap Systems
Time Warner Cable and Cablevision last week agreed to swap ownership of cable systems in New York and Connecticut. The latest in a series of clustering efforts on the part of top 10 MSOs, Time Warner's Litchfield, Conn., system, serving about 27,000 subscribers, will be exchanged for Cablevision's system in Rensselaer, N.Y., and an undisclosed amount of cash. The Rensselaer system serves about 29,300 cable homes. By clustering systems geographically, operators aim to speed delivery of new media technology to their customers.

HGTV Frames 40 Million
Home & Garden Television last week announced it has hit the 40 million-subscriber mark. The 3-year-old network is one of the fastest-growing in cable, growing by 15 million homes year-to-date and adding almost 1 million subscribers in March between cable and satellite carriage deals. The network topped 40 million on March 31, when Los Angeles-based Century



TWC funded a special performance of *Rugrats Live*.

Rugrats Sell Out Hall

Time Warner Cable of New York City last week donated 5,000 tickets worth \$250,000 for an exclusive performance of Nickelodeon's *Rugrats: A Live Adventure* at Radio City Music Hall. The April 8 performance was arranged for disadvantaged NYC public school students who otherwise would not have been able to see it. The live version of Nickelodeon's popular kids show has sold out 24 shows and has become the second-longest-running show at Radio City Music Hall after the Christmas show. The NYC Board of Education chose fourth- and fifth-graders to be guests of various city council members and other community leaders.

Communications launched the network in 160,000 homes in Los Angeles.

Cuba News Sited by Herald
The *Miami Herald* has launched an Internet site for *Cuba News*, its popular print newsletter, at <http://www.cubanews.com>. The Web site will feature articles about economic, political and commercial trends within modern-day Cuba.

Nick Awards Rate a Record
Nickelodeon's 11th annual *Kids Choice Awards*, which aired April 4 from Los Angeles, captured the show's highest ratings ever, averaging a 3.4 national household rating during its 8-9:30 p.m. telecast. Hosted by Rosie O'Donnell with appearances by celebs including Madonna and Hansen, the awards attracted about 7.6 million viewers. The show has kids vote in categories ranging from

favorite movie (this year's winner was *Titanic*) to favorite dresser (Sean "Puffy" Combs). The show was also the most-watched of the night among kids 6-11 and earned its largest teen audience ever, averaging a 5.4 12-17 rating, a 145 percent jump from the previous year.

NAA Campaign Continues
The Newspaper Association of America today launches the second flight of its national ad campaign to increase newspaper literacy. The effort, including cable and spot TV, trade publications and NAA-member papers, features the tagline, "Encourage your child to read the newspaper every day." Among the spokespeople appearing in the ads are former first lady Barbara Bush, NBA star Grant Hill, rapper LL Cool J and supermodel Christy Turlington. The effort will run through May 9.

BUYING & SELLING

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- Panel: Women on the Web.
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Investing in the Future of the Internet. Vinod Khosla, Kleiner Perkins Caufield & Byers.

The Interactive Revolution. Walter Forbes, Cendant Corporation.

Cyber Economy Goes Main Street...or does it? High Tech to Madison Avenue. Denis Beausejour, Procter & Gamble; Marianne Caponnetto, IBM Worldwide; Ann Lewnes, Intel; Larry Lozon, GM Cyberworks. Moderated by Chuck Martin.



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BIG DEAL

DIVX VIDEO FORMAT

Advertiser: Digital Video Express
Agency: Arnold Communications, Boston

Begins: Late May

Budget: \$100 million

Media: TV, print, Web

Digital Video Express (DVE), a startup backed by retailer Circuit City, will position the new Divx video format as a convenient and easy-to-use solution to the frustrating lack of title availability at the local video rental store.

First-year support for the launch will include TV, print and Web ads, plus POP. Tie-ins and promo partners are likely.

Divx allows consumers to buy nonreturnable, specially encrypted digital versatile discs (DVD) for \$4.50 each allowing



New video format gets big push.

them to view movies at home for two days with further play options at extra charge. DVE has set the San Francisco Bay Area and Richmond, Va., Circuit's base, for a late May launch of Divx, with national rollout probably by late summer.

The campaign will address low price, never having to return discs to the store, ability to stop/start movies at will, viewing them when you wish, and not encountering out-of-stock situations, said marketing director Jeff Palmer. "We're not going to be negative about the rental business," he said. "We are a convenient way of watching movies at home." While stopping short of describing Divx as "video on demand," the ads will position the technology as the most convenient way to buy and watch movies at your leisure, for about the cost of a two-day rental, Palmer said. —*Tobi Elkin*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SNAPPLE

Advertiser: Triarc
Agency: Deutsch, N.Y.

Begins: May

Budget: \$20-25 million

Media: TV, radio

For its summer campaign, Triarc's Snapple brand will move away from its "New Yawk" origins in favor of humorous, homespun vignettes that showcase the wide variety of regular and diet flavors.

The campaign is seen as crucial to the new age leader's continued turnaround.

Four TV spots are in the can, including one for the diet line and another for this summer's "Win Nothing Instantly" consumer promotion. A fifth was being shot earlier this month for the new Whipper-Snapple smoothies line. Radio spots also are planned.

Snapple mascot Wendy Kaufman, who appeared in Deutsch's first work for the client last year, doesn't appear in this campaign but continues to work consumer events.

Though neither Deutsch CEO Donny Deutsch nor Triarc execs would comment, the new tag apparently retains some elements from the long-running "Made from the best stuff on earth." —*Andrew McMains and Gerry Khemouch*

COMFORT INN

Advertiser: Choice Hotels International
Agency: Gray, Kirk, Vansant, Baltimore

Begins: April 22

Budget: \$17.3 million

Media: TV, print

Choice Hotels International is scrapping its 14-year-old, trademark umbrella advertising campaign featuring celebrities popping out of suitcases, as the company launches a divergent ad strategy giving each of its lodging brands a distinct creative approach, starting with a Comfort Inn campaign.

New Comfort advertising will take a "slice of life" approach, one targeting the leisure traveler and one business. In coming months new creative will hit the airwaves for Choice's Clarion, Quality and Econo Lodge divisions as well, as Choice implements a company-wide plan to clarify each lodging brand's identity and better target the business and leisure travelers who frequent those hotels.

Comfort spent \$14 million in media last year, Econo Lodge and Quality Inn \$7.3 million and \$7.5 million, respectively, according to Competitive Media Reporting. The company also operates the Clarion, Sleep Inn, Rodeway Inn and MainStay brands, which will also get their own programs under substantially smaller budgets.

The Comfort campaign will run on network and cable TV, heavily around news

shows, as well as college football come fall. The business traveler spot will get heavy rotation this month and next, with leisure ads getting more media weight this summer.

Also to lure families, Comfort will offer a coupon



book with \$1,000 worth of discounts on brands including Alamo, Hertz, Merry Maids, Hard Rock Cafe and Pearl Vision as well as theme park and movie passes. Additionally, kids will stay free from June 15 through July, an offer it will make with a print run, the brand's first, in *Parade* magazine. —*Shannon Stevens*

THOROUGHBRED RACING

Advertiser: National Thoroughbred Racing Association

Agency: Merkley Newman Harty, N.Y.

Begins: This week

Budget: \$10 million

Media: TV, radio, print

The National Thoroughbred Racing Association, an industry consortium, this week launches its first creative efforts in a \$10 million national ad campaign. The tagline devel-

CMR TOP 50

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

Week of March 23-30, 1998

Rank	Brand	Class	Spots
1	MCDONALD'S	G320	80
2	BURGER KING	G320	44
3	KFC	G320	33
4	VOLKSWAGEN AUTOS--BEETLE	T113	30
5	FRONTLINE--FLEA & TICK KILLER	G640	26
6	SATURN AUTOS--VARIOUS	T111	23
7	RADIO SHACK	V372	21
	SEARS--WOMEN'S APPAREL	V410	21
9	NEW LINE--LOST IN SPACE MOVIE	B660	20
	WENDY'S	G320	20
11	JC PENNEY--SALES ANNOUNCEMENT	V450	19
12	PIZZA HUT	G320	18
	POLAROID--VARIOUS CAMERAS & INSTANT FILM	G141	18
14	ISUZU TRUCKS--RODEO	T118	17
	MGM/UA--SPECIES II MOVIE	B660	17
	UNIVERSAL--MERCURY RISING MOVIE	B660	17
17	CREST--EXTRA WHITENING PASTE	D211	16
	TARGET--WOMEN'S APPAREL	V510	16
19	ALLEGRA--ALLERGY RX	D560	15
	MAZDA AUTOS--MIATA	T112	15
	MENTADENT--TOOTHPASTE	D211	15
22	COLGATE TOTAL--TOOTHPASTE	D211	14
	DISNEY--LITTLE MERMAID VIDEO	H532	14
24	ALAMO RENT-A-CAR	T151	13
	COLUMBIA--MY GIANT MOVIE	B660	13
	HOT POCKET MEALS	F260	13
	SATURN AUTOS--VARIOUS LEASING	T111	13
28	EVEREADY--ENERGIZER BATTERIES	H310	12
	REVLON--MOISTURE-STAY LIP COLOR	D120	12
30	1-800-COLLECT	V156	11
	20TH CENTURY FOX--NEWTON BOYS MOVIE	B660	11
	AQUAFRESH--WHITENING TOOTHPASTE	D211	11
	JELL-O--PUDDING SNACKS	F142	11
	MAYBELLINE--TRUE ILLUSION LIQUID FNDTN	D140	11
	NESTLE--FLIPZ CANDY	F510	11
	PEPSI	F441	11
	SEARS--SALES ANNOUNCEMENT	V450	11
	SPRINT LONG DISTANCE+RESIDENTIAL	B221	11
39	APPLE--MACINTOSH POWER G3 COMPUTER	B511	10
	COLDWELL BANKER RAL ESTATE	B450	10
	DIRT DEVIL--VACUUM CLEANER	H223	10
	GREYHOUND BUS LINES	T419	10
	MARS--VARIOUS CANDIES	F510	10
	MAXWELL HOUSE--COFFEE	F411	10
	OLDSMOBILE AUTOS & TRUCKS--VARIOUS	T114	10
	PRIMESTAR--SATELLITE SYSTEM	H514	10
	VISINE--ADVANCED RELIEF EYE DROPS	D555	10
48	3 MUSKETEERS CANDY BAR	F510	9
	CARNIVAL--CRUISES	T412	9
	ECCO DOMANI--WINE	F620	9

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

oped for the pitch: "Go Baby Go." Ads will appear on network and cable TV, radio and in major magazines. A 10-panel betting guide will run in *Sports Illustrated*. Dues from local racetracks will help pay for the campaign, which is designed to promote the sport rather than individual events. The NTRA is looking to put advertising and marketing for horse racing on a par with major pro sports leagues. —Chuck Stogel

TECHNICS

Advertiser: Panasonic Consumer Electronics

Agency: Grey Advertising, N.Y.

Begins: September

Budget: \$2 million (est.)

Media: Print, Web

Aiming to establish a more visceral, emotional connection with consumers, Panasonic Consumer Electronics has sharpened the positioning of its Technics home-audio components brand to play up the "pure sound" offered by its home-theater systems.

A new campaign will showcase the 30-year-old brand's first makeover in four years by emphasizing its quality as a home theater brand. The longtime tagline, "Technics, the science of sound," will be augmented with the concluding words, "pure sound," to "crystallize the emotional experience of the performer to the consumer," said national marketing manager Jonas Tanenbaum.

Four or more print ads, still in development, will feature an impressionistic water-color motif with passionate images of musicians honing their craft. Copy will note improvements to Technics products while emphasizing the brand's key attribute of pure sound.

With research indicating that Technics appeals to adults ages 20 to 40 and skews surprisingly more female than previously, the 20 or so publications in the media plan likely will extend beyond audio-enthusiast books to consumer lifestyle books such as *Premiere*, *Men's Health* and *Verge*.

Also under consideration is a national promotion that would offer chances to win trips to music venues, such as Preservation Hall in New Orleans, that epitomize Technics' evocation of "pure sound." Such a promo likely would include a Web tie-in and possibly equipment giveaways. —Tobi Elkin

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Tom and Jerry

TELEVISION WAS PRETTY BORING LAST WEEK SO Media Person read a lot. There wasn't anything real-

ly wrong with the two Toms, that is Tom Hanks' HBO moonshot series and A&E's *Tom Jones* series, the week's high-hype, high-quality specials, outside of their being boring enough to put MP to sleep. Astronauts were done better in *The Right Stuff* in 1983 (even though its progenitor, the third Tom, that is, Wolfe, had to lie to us and pretend astronauts are interesting—but he did it so well) and *Tom Jones* was done better in 1963 (if you've never seen the Albert Finney movie, stop reading this and go rent it and watch it immediately—and if you don't like it, never come back), and thus both new shows were completely unnecessary and would never have been made in a sane world, i.e., one in which Media Person decided what gets on the air.

The problem with reading, though, was that most of the news these days seems to be about television. All Media Person kept reading about was *Seinfeld* and *Springer*. Yes, you got it, the two Jerrys.

Seinfeld is going off the air soon (have you heard?) and so the media, quite naturally, are obsessed with such questions as: What will Jerry do next? Well, the May *Vanity Fair* had a cover story on Jerry that dealt with this pressing concern. Media Person's issue hadn't arrived yet—his mailman is currently hospitalized, having suffered a crushed spine after attempting to deliver the 408-page April *Vanity Fair*—but fortunately the newspapers were all running stories about what was in the *VF* article.

The *New York Times*' advertising column, for instance. It reported that one of the ideas *Seinfeld* "is mulling over for his life" is starting his own boutique agency. "He truly loves advertising," says the writer of the *Vanity Fair* piece, Lynn Hirschberg, who also discloses that when *Seinfeld* watched the NBA All-Star

Game (apparently she closely monitored this activity), he seemed more interested in the commercials than the game.

Now there's a switch. Everybody in advertising secretly hopes to quit some day and write a big-money novel, screenplay or TV series and *Seinfeld*, co-creator of the best sitcom of the decade, wants to go into advertising. Personally, Media Person believes this is a mild fit of insanity which in time

The May 14 Final Episode is shaping up as a National Media Frenzy, the kind of berserk overkill occasion that can make you hate a show.

will pass. Jerry, as would anyone in his position, is probably having trouble dealing with the depressing realization that after *Seinfeld*, the rest of his life is essentially going to be all downhill.

Meanwhile the May 14 Final Episode is shaping up as a National Media Frenzy, the kind of berserk overkill occasion that can make you hate a show, even one you've loved for years. At least three magazines—*People*, *TV Guide* and *Entertainment Weekly*—will put out special *Seinfeld* issues. And the grand finale itself, MP read, was taped in conditions of Manhattan Project—secrecy, with the entire crew being executed after the taping to ensure that no one would leak the gags to the *National Enquirer*. Ad rates for the show will be so

high that, immediately afterward, the NBC network will retire to a condo in Florida.

On the other hand, there was the bad Jerry, that is, *Springer*, a show you've hated for years—or at least everyone claims to, even though the papers say it has somehow become the No. 1 daytime program. Oddly, the more Media Person kept reading in the papers about how unredeemingly barbaric the wretched spectacle has grown, the more he felt an overpowering urge to revisit it after an absence of several years. Question: What does this tell us about human nature? Answer: Nothing good.

It turns out that what the fiendishly brilliant *Springer* had done was combine two forms, the daytime talk show and pro wrestling. Previously, Media Person recalled, a diverse group of guests, combining cretins and imbeciles as well as morons, all of them involved in grotesquely failed relationships, would scream out their rage at each other onstage while the audience hooted and jeered. Now the mild-mannered, wavy haired, bespectacled host has taken the next logical step. He lets them go for the throat. Literally.

Watching, in some disbelief, a typical segment titled "I Share My Lover," Media Person saw two young women involved in a domestic triangle with the same ape-like Darwinian throwback (one pregnant with his child) charge each other and grapple, scratching, pulling hair and tossing awkward haymakers. Cries of "bitch!" "slut!" and "liar!" filled the air as three burly crew members leapt in to pull them apart and the studio audience (apparent average age: 17) ecstatically chanted: "Jer-ry! Jer-ry! Jer-ry!"

Putrid, yes, sickening, true, but does this daily outrage signal the beginning of a new Dark Age, as some overexcited observers have alleged? Actually, yes, it does. Afraid so. We're definitely descending into a millennium of barbarism in which civilization as we know it crumbles into a long night of ignorance, cruelty, fear, superstition and low mutual-fund yields. But there is an upside: At least television won't be boring. ■

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