

MEDIA WEEK

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THE NEWS MAGAZINE OF THE MEDIA

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SYNDICATION Ratings Aside, Studios Stuck On Talkers

This year's crop is faltering, yet more yapfests are in the offing for next year

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NEWSPAPERS Audit Bureau Mulls Bulk Circ Rule

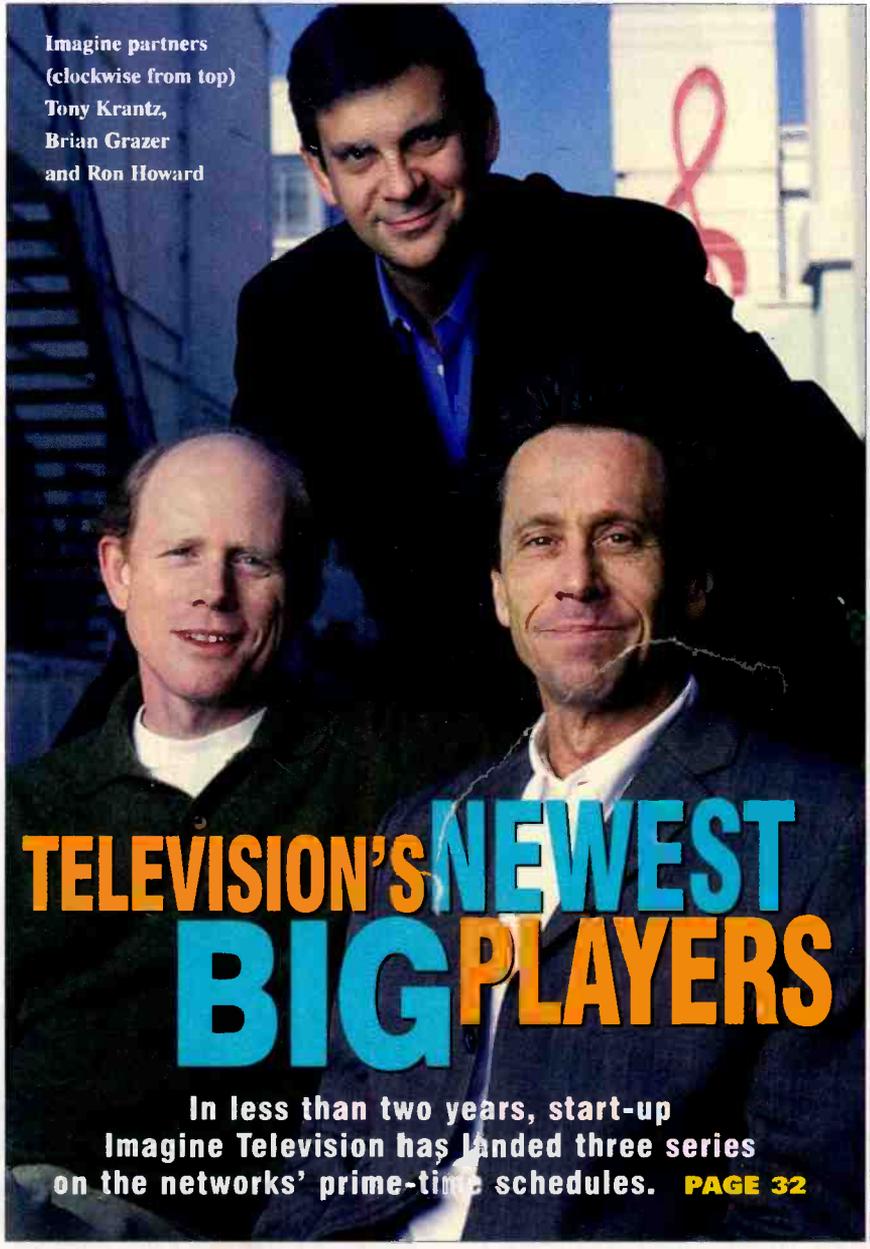
ABC may allow dailies to list discounted sales on circulation report

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WASHINGTON A Page From Clinton's Playbook

The man who helped elect the president is now helping companies sway the public

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Imagine partners
(clockwise from top)
Tony Krantz,
Brian Grazer
and Ron Howard

TELEVISION'S NEWEST BIG PLAYERS

In less than two years, start-up Imagine Television has landed three series on the networks' prime-time schedules. **PAGE 32**

MARKET INDICATORS

National TV: Active
Fourth-quarter scatter is still available. There are pockets of softness, but the top-rated shows are available only at hefty prices.

Net Cable: Steady
First quarter surprisingly tight; deadline for options passed without much action. Calendar deals may be pinched by tightness. December deadlines are being set to move NBA money to entertainment.

Spot TV: Flat
Political ads hit an estimated \$460-\$470 million. Other categories fall flat. Buyers are fleeing spot for weak network scatter prices. Fast food is hot; telecom is slowing down.

Radio: Congested
November is tight. Some spots open as stations with older adults and males give makegoods for blowing out their skeds for politicals. December looks more flexible.

Magazines: Active
Strong housing starts fueled by attractive interest rates continue to benefit shelter titles. Marketing promos and TV tie-in specials help drive the market.

An NFL Scramble

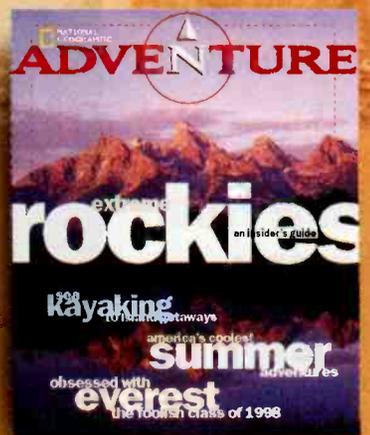
Networks struggle to keep ad prices firm **PAGE 4**





Routine is toxic.

Minimize your exposure.



Life XL

 **National Geographic Adventure** features the experiences of men and women who live beyond the boundaries of everyday life. Their search for the next great challenge is never predictable, often dramatic and always inspiring. **Premiering April 1999.** Ad closing February 1. Call publisher Chris Sachs at (212)610-5516 to become a charter advertiser.

Laura K. Jones NOV 10 1998

AT DEADLINE

Apfelbaum to Head New CBS Sales Unit

Bill Apfelbaum, president/CEO of CBS-owned outdoor unit TDI, last week was tapped to head a new sales division called CBS Plus. The new unit will "design customized, consumer-driven media and market programs for advertisers" across all CBS properties. They include the CBS broadcast network, owned-and-operated TV stations, radio stations, the Eyemark syndication unit, cable networks, TDI billboard operations and Web sites.

Cyber Stats: Net Usage Up 23 Percent

Internet usage by U.S. adults continues to climb, increasing by 9.9 million, or 23 percent, in the last six months. According to data from Mediamark Research Inc., 53.9 million people (27 percent of the adult population) now use the Net, up from 43.6 million in May. MRI New Media says 72 million Americans now have Web access, up 16 percent since May.

Miller to Market ABC Radio Nets

Kevin Miller, former marketing director for Pizza Hut, last week was named senior vp and chief market- ing officer for ABC Radio Networks. In his new position, Miller will direct all of the network's marketing efforts, including program promotion. Prior to his six-year stint at Pizza Hut, Miller worked at Hal Riney & Partners as a vp/account



ABC's Miller

director, in field marketing Coca-Cola and as an account exec at Leo Burnett.

Palmer Exits MediaOne

Jedd Palmer, MediaOne's leading programming executive and a respected cable contract negotiator, abruptly exited his job last week after only 10 months with the Denver-based cable operator. Palmer's move comes in advance of a restructuring that will eliminate his position, according to a statement from MediaOne. Palmer's duties as vp of programming will be covered by Judi Allen, MediaOne's new senior vp, video.

Recount Ranks ABC Third on Election Night

Whatever solace ABC took from last Tuesday's Election Night metered-market ratings—which ranked the network second despite production problems due to a NABET strike (*see story on*

page 16)—faded with the release of national numbers from Nielsen Media Research on Friday. Despite having the highest-rated lead-in with *Spin City*, ABC's vote coverage dropped to third place in the national ratings. CBS' *Campaign '98* won the night with an average 5.3/9, *NBC Dateline* followed with a 4.5/8 and *ABC '98 Vote* registered a 4.7/8 from 10-11 p.m. (ET), with a steep decline in the second half-hour from a 5.6/9 to a 3.8/7.

New Men's Mag From Petersen and Playboy?

Petersen Companies chairman/CEO James Dunning is to meet this week with Playboy president/CEO Christie Hefner. They are said to be discussing, among other things, the possibility of copublishing a new men's magazine along the lines of Dennis Publishing's *Maxim*. "Christie would want to talk to us about a variety of subjects—what comes out of those conversations is purely speculative," Dunning said. "We have nothing of substance on the table at the moment between us. There is nothing really for us to respond to." Playboy execs declined to comment.

Retlaw Bidding Nears Conclusion

Retlaw Enterprises, the small-market, nine-station TV group that is being sold by the estate of Walt Disney's late widow, is said to be close to a sale. Execs privy to the bidding, which closed Oct. 30, said the finalists include Fisher Broadcasting, the Ackerley Group and Benedek Broadcasting. The chairman of one small-market group suggested that Seattle-based Fisher Broadcasting "has a leg up" with a bid of more than \$200 million for Retlaw, based in Fresno, Calif. Another source close to Ackerley hinted the Seattle broadcaster may team up with an unidentified bidder to cherry-pick certain Retlaw stations. None of the interested parties would comment.

Addenda: Court TV last week picked up exclusive rerun rights to NBC's *Homicide: Life on the Street*. Court TV will strip the hour-long series weeknights at 9 beginning Jan. 1. The legal network bought the rights from Lifetime, which stopped running the show earlier this year. The *Homicide* pickup is the first move by Henry Schleiff, who took charge of faltering Court TV in September...Nielsen's rollout of TV audience-measurement meters in Raleigh, N.C.;

Birmingham, Ala.; Las Vegas; and Providence, R.I., shows that ratings for those markets' lower-ranked stations are up. In Raleigh, however, daily in-tab samples are troubling. As of last Thursday, only 362 of the target 400 households were reported, impacting key demos. African American audiences were underreported by eight households, while kids and teens were under by seven.

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MEDIA WIRE

New GMs for CBS O&Os In Philly, Baltimore, Detroit

The deck is being reshuffled at three CBS owned-and-operated stations in Philadelphia, Baltimore and Detroit. Effective Dec. 1, each station will have a new general manager. Marcellus Alexander will return to his old stomping ground in Philadelphia as vp/gm at KYW-TV. He succeeds Al Bova, who left to manage WFSB-TV, Meredith Broadcasting's CBS affiliate in Hartford, Conn. Alexander, who currently heads the Baltimore O&O WJZ-TV as vp/gm, served as station manager at KYW from 1987 to 1989.

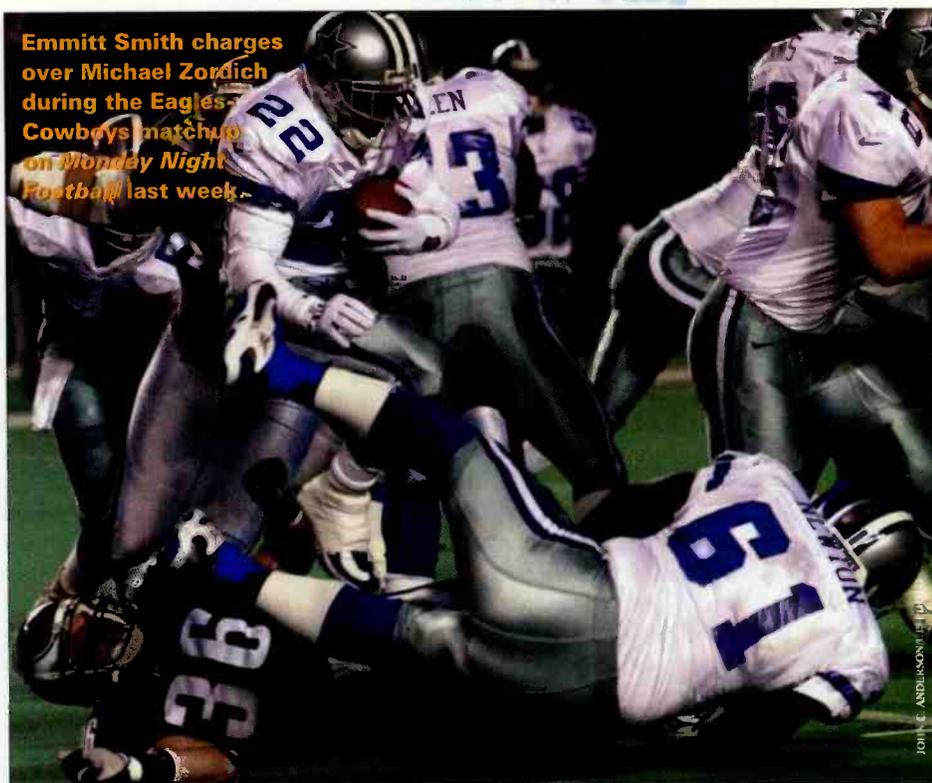
Other changes include the appointment of Jay Newman, gm of WWJ-TV in Detroit, to Alexander's post at WJZ. Succeeding Newman in Detroit is Kevin Cuddihy, the director of sales at WWJ. Cuddihy will report to Gary Cozen, gm of Pittsburgh-based O&O KDKA-TV.

The changes reflect no particular strategy on the network's part, said Jonathan Klein, president of CBS Television Stations. In Philadelphia, Klein said he believes Alexander will complement station manager Joel Cheatwood's efforts to improve KYW's news presence in the market.

Missing from this round of appointments was any word regarding the gm slot at KCBS in Los Angeles. That post has been vacant since John Caulton departed in September. Asked if he planned to hire a new gm from within, Klein responded: "We have some very good options." He said CBS plans to choose one of those options soon. —Megan Larson

What Publishing Swoon? October Ad Numbers Up

Despite subtle signs of slowing magazine ad growth, October was a good month in publishing. According to Publishers Information Bureau, magazine ad spending increased by 5.7 percent last month over October 1997 to reach \$1.3 billion. Year-to-date, revenue increased 8 percent to \$11 billion. Ad pages for the year through October grew 2.9 percent, to 194,299. Expanding budgets in nine of the top 12 traditional magazine ad categories pumped up October revenue for many magazines, (continued on page 6)



Emmitt Smith charges over Michael Zordich during the Eagles-Cowboys matchup on Monday Night Football last week.

Nets Scramble To Hold the Line

NFL pricing remains stable despite ratings

NETWORK TV / By John Consoli

At the halfway point in the National Football League season, ratings are off and demand for advertising time is relatively soft. As a result, the networks have been pushing to fill excess inventory and make good on ratings shortfalls to stave off a fire-sale mentality, according to agency buyers who have been active in the football marketplace.

CBS, Fox and ABC execs say football scatter inventory is 90 percent sold and that no discounting is taking place so far. Buyers generally agree with that assessment, but some expect that if ratings don't improve significantly, the nets will have no choice but to discount. These buyers, who would not speak for attribution, said that the networks were helped by the short Major League Baseball World Series this year, as advertisers moved money that was earmarked for what would

have been the last three Series games into the NFL, sucking up inventory that would otherwise have been sitting on the shelf.

ABC NFL scatter is running "just south of \$300,000 per :30," said a major buyer who would not speak for attribution. Fox and CBS are both selling scatter units for an average of between \$135,000 and \$150,000, with spots in national games going for considerably more, depending on the matchup.

There is some evidence that ratings are beginning a second-half upswing, which would help the nets hold the line on pricing. There are games on the schedule for the second half that have been commanding premium scatter prices, which has lessened the effect of the makegoods.

The second half of the season traditionally brings in better ratings. Last year, according to Nielsen Media Research numbers, NBC's American Football Conference aver-

aged a 9.0 rating over the first eight weeks of the season and an 11.3 for the second nine. On Fox, National Football Conference games averaged a 9.9 compared to an 11.2, and ABC's *Monday Night Football* numbers were 14.5 vs. 15.5.

So far this season, ratings for CBS' AFC telecasts are down 4 percent in both households and men 18-49 compared to NBC's coverage last season (9.1/22 and 7.5 vs. 9.5/23 and 7.8). But a CBS exec, who requested anonymity, said scatter sales for NFL have been running in the \$4 million to \$5 million range per week. The exec also said CBS is 90 percent sold out for the season, including the postseason playoff games.

"On CBS, there is some inventory available for run-of-the-mill games, with not a lot of money chasing it," said one agency buyer who did not want to be identified. "But all the big games are tight."

Fox is just about even with last season's ratings, recording a 10.1/24 in households compared to a 10.0/24, and posting the same 8.6 in men 18-49 this season as it did over the same period last year. A spokesman for Fox Sports said the network has "held the line" on scatter prices, adding, "we will not sell inventory at prices that will devalue the coverage. The NFL, week-in, week-out, still reaches more male viewers than any other type of programming. Nothing else comes close."

ABC has shown the largest drop in audience for its football telecasts this season, declining from 14.8/26 to 13.6/22 in households, an 8 percent drop, and from 12.1 to 11.2 in men 18-49.

NFL inventory on ESPN is also about 90 percent sold, and there are some last-minute discounts to be had. "There are deals to be had late each week," said a buyer who requested anonymity. "If they have a few units available and haven't sold them by Thursday, you can get yourself a discount." Buyers said pricing for scatter units is hovering between \$115,000 and \$120,000, up from \$110,000 last season. Ratings on ESPN—7.5/12 in households and 6.9 in men 18-49—are up 3 percent and 8 percent respectively over the same period last season, when the Sunday-night games were broadcast on TNT.

Beyond the regular season, Fox reports that the Super Bowl is also 90 percent sold out, with the average 30-second unit selling for \$1.6 million (compared to \$1.3 million on NBC last year). Budweiser, expected to be the biggest Bowl advertiser, is paying more than that, but that deal includes category exclusivity, according to a Fox spokesman. —with Jim Cooper ■

Everybody's Talking

Disappointing ratings are not deterring launches of more talk shows

SYNDICATION / By Michael Freeman

Hope springs eternal in television syndication. Despite the fact that four of the new freshman talk shows are hovering at 1.5 ratings nationally and most of the returning series are suffering ratings erosion, syndicators have more than two dozen series in development for the 1999-2000 season. What's most striking about the development slate is the number of talk shows being mulled and marketed despite the ratings meltdown of the current crop.

Of the 15 talkers currently cluttering the market, Studios USA's *Jerry Springer*, at a 6.3 rating season-to-date (Nielsen Syndication Service, Aug. 31-Oct. 25), is the only show exhibiting dramatic year-to-year growth, to the chagrin of advertisers. Among the current freshman crop, King World's much-hyped *The Roseanne Show* is getting a disappointing 1.7 rating this season, hitting a season-low 1.4 rating during the week of Oct. 19-25. Other new, star-driven, daytime talk shows featuring Donny and Marie Osmond (Columbia TriStar) and Howie Mandel (Paramount) are similarly ailing with identical 1.4 household ratings season-to-date.

Undaunted, syndicators are moving forward with over a half-dozen talk shows for fall 1999. For example, King World is still plugging ahead with *The Martin Short Show*, but so far has only secured one sale in a top 20 market, with KTVU in San Francisco.

Warner Bros.' Telepictures division has already secured 11 Fox-owned TV stations for its new talker hosted by Queen Latifah. CBS' Eyemark Entertainment and Tribune Entertainment have tapped their sibling station groups to vault *The Dr. Joy Browne Show* and *Richard Simmons' Dream Maker*, respectively, into the marketplace. Station reps said the road may be tougher for independent Pearson Television to get its little-known *Christopher and Camilla at the Mall* off the ground with stations.

In a medium well known for trying to clone "the next Rosie O'Donnell" or "the

next Ricki Lake," there are only two of "the next Judge Judy" courtroom projects in development. The courtroom genre has provided syndication with its lone growth trend this season. Worldvision Enterprises' *Judge Judy* continues to double its numbers, reaching a 7.5 rating season-to-date (gross aggregate average) and an 8.4 in the most recent weekly report. After her, freshmen *Judge Mills Lane* (Rysher Entertainment) and *Judge Joe Brown* (Worldvision) are posting healthy 3.2 and 2.9 ratings this season, respectively.

Warner Bros. has signed Greg Mathis, a Detroit district judge, to be a companion show to its two-year-old revival of *The People's Court*, which is averaging a 2.4. And Twentieth TV is looking to bring back *Divorce Court* with real couples rather than the fictional litigants of previous installments.

King World may have broken the decade-long jinx for new game shows, with its revival of *Hollywood Squares* (a 3.8 rating this season) holding to year-ago time period averages and scoring as the highest-rated freshman strip.

Squares' success may spawn its own imitators. Pearson Television is looking at a game show called *100%* (with radio disk jockey Casey Kasem hosting) and a revival of *Family Feud* (with comedian Louie Anderson). Buena Vista TV is bringing back *Let's Make A Deal*, with talk veteran Gordon Elliott dispensing the dough; Twentieth is mulling a revival of *Queen For A Day*; and Paramount is working with filmmaker Richard Donner (of *Lethal Weapon* fame) on *Who Knew?*, a word game.

Although the reality-based magazines have been in a state of decomposition for the last half-dozen years, MGM Television is forging ahead with the marketing of its hour-long *Daily Edition* and *The National Enquirer* block; Studios USA has launched *Free Speech*, a viewer-speaks-out home video series; and Worldvision is featuring *TAC-1: The Real Heroes*, which incorporates real footage rescues rather than reenactments.



COLUMBIA TRISTAR

Like other new talkers, Donny & Marie is struggling.

MEDIA WIRE

although some books are reflecting slowing circulation growth. The biggest categorical gains were made in cigarettes, tobacco and accessories (up 27 percent, or \$18.3 million) and food and food products (also up 27 percent, or \$16.2 million) over October 1997. Losses were recorded in three categories: automotive (down 17 percent, or \$23.6 million); computers, office equipment and stationery (down 9 percent, or \$10 million); and drugs (down 4 percent or \$3.3 million). —*Mira Schwirtz*

Radio Revenue Roaring; Strong September for Local

The roller-coaster stock market has had little effect on radio revenue, which was up 15 percent in September, the biggest monthly increase so far this year, according to the latest figures from the Radio Advertising Bureau (RAB). Year-to-date revenue was up 11 percent, tracking well ahead of forecasters' predictions that radio would end 1998 up between 8 and 9 percent.

National ad spending, up 15 percent in September and 15 percent year-to-date, had been a driving force behind radio's 1998 growth through August. But in September, local was equally strong, up 15 percent for a 10 percent increase year-to-date. Based on radio's performance so far, RAB president Gary Fries is forecasting that radio's roll will continue into next year and end 1999 up 10 percent. —*Katy Bachman*

Survey: DTV Awareness High In U.S., Higher in U.K.

The U.S. may be the most developed TV market in the world, but the British market appears to be more sophisticated. According to a PricewaterhouseCoopers Consumer Technology Survey released last week, 87 percent of Britons interviewed were aware of digital TV technology, while only 67 percent of Americans were. Regardless, few members of either group have actually experienced DTV, and 44 percent of U.S. consumers and 41 percent of Britons say they will not pay extra for a digital set. Those interested in buying digital don't plan to spend more than \$80 to \$90 (continued on page 8)

Petersen Pulled to TV

Gravity Games venture with NBC to be one of many '99 projects

SPORTS MEDIA / By Lisa Granatstein and John Consoli

Petersen Companies' strategy of building its special-interest magazines into multimedia marketing platforms shifted into high gear last week. On Friday, Petersen chairman/CEO James Dunning was expected to meet with an unidentified cable network about developing a four-hour weekly block of teen programming that would complement Petersen's titles *Teen* and *All About You!* Petersen late last week was also in talks to explore the launch of a dedicated cable channel for teens.

Dunning said that he expects Petersen to have as many as 20 branded television shows in syndication and on network and cable outlets by the end of next year. Possibilities include programs based on the company's basketball magazine, *Slam*, and a car racing series.

Petersen and NBC Sports last week formed a partnership to televise the Gravity Games, a new extreme-sports competition.

Premium sponsors will pay upward of \$2 million for multimedia packages. "We're going to be able to deliver to advertisers a powerful marketing package that will move product off the shelf," Dunning said. Sponsors will get TV spots, magazine ad pages, on-site promotion and licensing agreements for use of the Games' logo.

The Gravity Games are named for an extreme-sports magazine that is one of 14 titles in Petersen's Raw Sport Group. The unit also publishes snowboarding, skating and surfing books.

NBC will air the taped competitions on five consecutive Sundays next October from 4-6 p.m. (against NFL football on Fox and CBS). Petersen will spend \$10 million-plus to stage the events and on prizes to be awarded in 11 competitions, from inline skating to street luge.

"We recognize this will not be your father's sports," said Dick Ebersol, NBC Sports chairman. Ebersol said the Games and the partnership with Petersen will help NBC attract what he dubbed "the lost boys"—male viewers 12 to 34. "It seems that the Nickelodeons of the world get

the kids early on, and we have to fight for years to get them back," Ebersol said. "We're looking for a vehicle to introduce them into our part of the world."

Host cities under consideration are Atlanta, Los Angeles, Miami and San Diego. The October air date was selected, said Jon Miller, senior vp of programming for NBC Sports, because the net can heavily promote the Games on its broad-

casts of the Major League Baseball playoffs, World Series and Notre Dame football.

The partners plan to add winter and international versions of the Gravity Games in 2000.

Ebersol said he does not think "the Gravities" will be regarded as a copycat move by NBC of ESPN's X Games. "The vast majority of cable content is made up of repeats of shows that originally appeared on the networks," Ebersol argued. "If something works, there's nothing wrong with taking it and exposing it to more people." ■



They're game: Ebersol (left) and Dunning

Publishers Mull Circ Changes

As numbers continue slide, ABC weighs measuring discount copies

NEWSPAPERS / By John Consoli

With newspapers' paid circulation continuing to decline in most major markets, the Audit Bureau of Circulations was to meet on Saturday to discuss a controversial new reporting procedure that would allow newspapers to include discounted and complimentary copies as part of their total distribution figures.

Most publishers are in favor of the proposed procedure, saying it would give a more accurate picture of their papers' actual readership. Those opposed say a change would penalize the dominant paper in competitive markets.

John Sturm, president/CEO of the Newspaper Association of America, said the industry is looking for measurement methods that will more accurately reflect how consumers use

**THE BAD NEWS:
YOUR INTENSE LONG TERM RELATIONSHIP
WITH OUR 40 MILLION USERS
WILL NOT END
IN MARRIAGE.
(OH WAIT, THAT'S THE
GOOD NEWS.)**

Be part of the only medium where you can actually interact with consumers one on one. Build brand loyalty with the folks who actually buy your stuff. Besides, healthy relationships are built on good communication, right?

YAHOO!

The world's largest online audience.

MEDIA WIRE

above the current price of an analog set.

"There simply is not enough time for digital television to follow the normal downward price curve of predecessor technologies like the color television or VCR," said Steven Abraham, global managing partner of PwC's Entertainment and Media Consulting practice. —Megan Larson

Accord on FireWire Reached Between NCTA, CEMA

Cable TV companies and TV set manufacturers, represented respectively by the National Cable Television Association and the Consumer Electronics Manufacturers Association, last week reached an agreement on a technology to connect digital TV receivers to cable systems.

The issue, involving a connector known as the FireWire, was raised in Senate hearings this fall. It was seen as a major stumbling block to DTV-cable interface. The lack of compatibility hurts DTV sets now available in stores, because they cannot receive digital signals from cable and must rely on another antenna or satellite dish.

The tentative pact will standardize information exchanges on, for example, program guides. But it does not settle the matter of the technical protection of copyrighted programs received via cable.

The NCTA and CEMA FireWire standards were "quite different," said Michael Petricone, director of technology policy for CEMA. But, under pressure from Federal Communications Commission chairman Bill Kennard, the groups met several times weekly over the past two months, producing one of the quickest standard accords in CEMA history. The two FireWire standards are now "substantially similar," said Petricone, adding: "This was a very significant step for compatibility."

In a statement, NCTA president Decker Anstrom called the pact "a significant milestone for consumers." Anstrom said he expects DTV sets to be compatible by November 1999. Petricone said that digital set-top boxes may be available then, but he anticipates that DTV sets themselves won't be available for another two years.

Set manufacturers will vote on the pact next week. —Alicia Mundy

newspapers. "While net paid circulation figures continue to play an important role in audience measurement, when taken by themselves they provide an incomplete picture of the overall strength and reach of the newspaper industry," Sturm said. "Readership needs to be factored into the equation."

In the ABC report issued last week, covering the six months ended Sept. 30, Sunday newspaper circulation declined at 17 of the country's 25 largest dailies. In recent years, Sunday circ has held up strongly amidst steady declines in daily circulation; publishers have looked to Sunday as the one day on which consumers still have considerable time to spend reading a paper.

The New York Times, the largest Sunday paper, saw its circ drop by 31,619, to 1.6 million, in the six months ended in September compared to the same period last year. *The Washington Post's* Sunday circ fell by 19,092, to 1.1 million. At the *Detroit News & Free Press*, the combined Sunday paper fell by 25,543 to 805,405; the *San Francisco Examiner & Chronicle* dropped by 31,588 to 593,518; the *Cleveland Plain Dealer*

lost 16,450 to 492,337; and the *Miami Herald* fell by 23,450 to 440,252.



Sturm wants more than circ numbers.

In competitive markets, Scripps Howard's *Rocky Mountain News* in Denver boosted its Sunday circ by 17,453, while the Dean Singleton-owned *Denver Post* saw also gained, by 13,477. The *Post* still leads the Sunday battle by 484,657 to 432,931. The New York Times Co.'s *Boston Globe* and *Boston Herald* both reported Sunday declines, of 7,639 and 5,899 copies respectively. In New York, the market's three other dailies gained on Sunday at the expense of the *Times*. News Corp.'s *Post* recorded a Sunday hike of 56,295. *Times Mirror's Newsday* was up 6,226, while Mortimer Zuckerman's *Daily News* was up 2,617.

Gains and losses in daily circ were more balanced among the top 25, with 13 posting gains and 12 reporting declines. The big winner was Gannett Co.'s *USA Today*, up 23,763 to 1.7 million. *Times Mirror's Los Angeles Times* was up 17,364, to 1.1 million. Big losers were *The Wall Street Journal*, down 34,430 to 1.7 million, and the *Miami Herald*, down 21,290 to 331,199. ■

Discord Over Political Time

NAB opposes, but others support, Gore Commission's position

WASHINGTON / By Alicia Mundy

The Gore Commission on the public interest obligations of digital broadcasters is to meet for the last time today. A draft of the report the panel is expected to issue this week circulated around Washington late last week, drawing both fire and praise. The only party who didn't make his position clear was the vice president himself.

Commission co-chairman Norman Ornstein, of the American Enterprise Institute, said: "If I get this through with a broad consensus of support, it will be a victory." But commission member Newton Minow called the report "too weak."

The unofficial draft of the report drew most comment over its position on political air time. Instead of mandating free air time for political campaigns (in return for billions of dollars in free digital spectrum), the report only suggests that broadcasters donate five minutes daily during the last 30 days of a campaign.

The National Association of Broadcasters last week launched a preemptive strike against that stance, producing a study taken on Election Day by noted pollster Richard Wirthlin

that showed 45 percent of voters think broadcasters already carry the right amount of political coverage (15 percent think there is too little). NAB's poll also showed that 61 percent oppose mandated free air time for politicians on top of unlimited candidate spending on commercials.

But Paul Taylor, director of the Alliance for Better Campaigns, thinks the commission is on the right track. "I genuinely see the glass as half full," he said. "If what emerges is a consensus of five minutes a night of candidate-centered discourse, that will be very good. If that doesn't happen, the only form of relief will be some form of regulation."

Commission panelists hope that colleague Leslie Moonves, president of CBS Television, can win over support from broadcasters who are fighting many of the mandatory recommendations of the commission. For example, if broadcasters use their allotted extra digital spectrum for multicasting, the commission's report wants them to either pay a fee or carry more educational or public-interest programs or cough up free political time. ■

Chao Plays His First Hand

In the cards for USA Nets: 8 new shows, in-house production unit

CABLE TV / By Jim Cooper

Making his first moves since becoming president of programming and marketing for Barry Diller's USA Networks in April, Stephen Chao last week announced development deals for eight new series that he hopes will be the start of USA's new mission as counterprogrammer. Chao's development slate includes two programming firsts for USA: a documentary news program and a variety show.

"We have to branch out and continue to find opportunities to program programs that, because of the scheduling opportunity or the genre, represent a strong counterprogramming move," said Chao. The series are being created for both USA Network and The Sci-Fi Channel and will premiere in 1999. For the first time, five of the eight series will be produced in-house by USA,

which is forming its own production company to handle the task.

Removing the cone of silence he's had in place since taking the job, Chao said the new slate of programming reflects his desire to improve the ratings for both USA and Sci-Fi by turning to more "daring" fare. "Hopefully there is an adventure-someness to them that would speak to USA's ambitions," said Chao.

Chao certainly is taking USA in new directions. USA is testing its first single-topic documentary news show, whose working title is the *Anderson Cooper News Project*, featuring

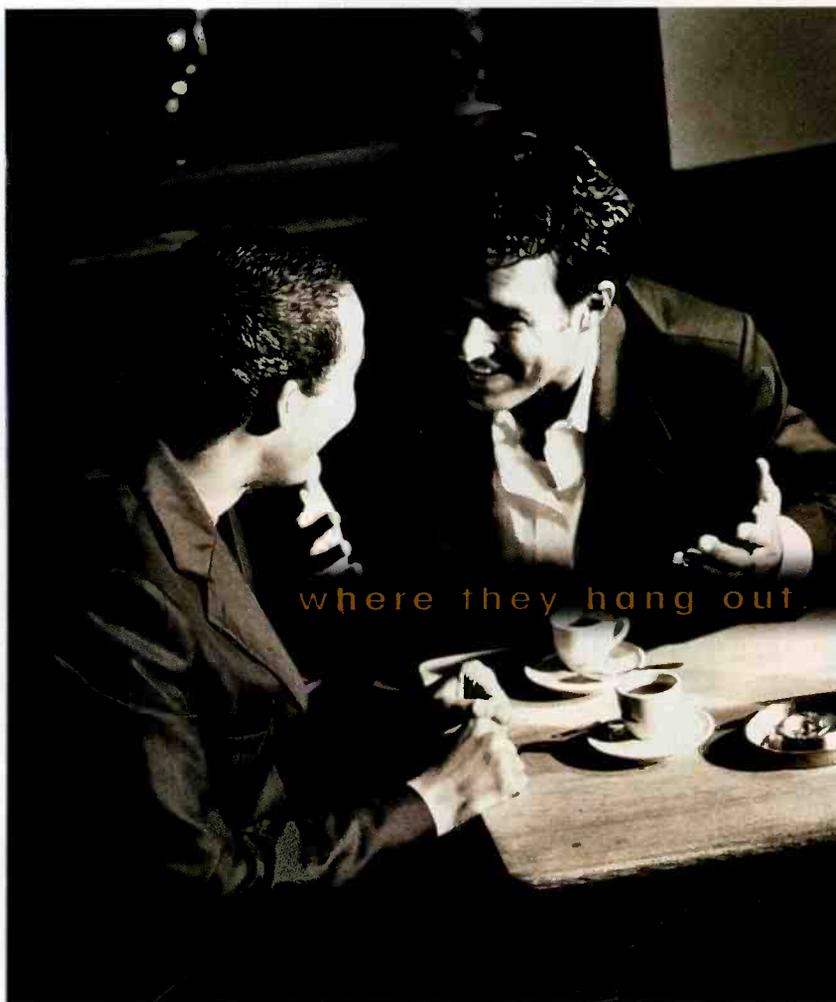
former ABC News correspondent Anderson Cooper. Another first is a variety show called *Happy Hour*. Down the line, Chao said, he would like to try a one-hour soap opera scheduled in the late afternoon/early evening.

On the more traditional front, USA Network has working: *GvsE* (Good versus Evil), in which a dead hero returns to life to help battle evil; *Love Police* teams a love goddess with a Philly cop to solve sex crimes; *Maternal Instinct* (working title) centers on a ruthless female who exploits the fragile male ego. As for Sci-Fi, the new series includes: *Invisible Man*; *Force of Nature*, a retelling of the werewolf myth from a woman's point of view; and *Metropolis*, in which two beat cops investigate the absurd and the paranormal.

In order to provide those hours, USA is reportedly spending about \$400 million on programming this year,



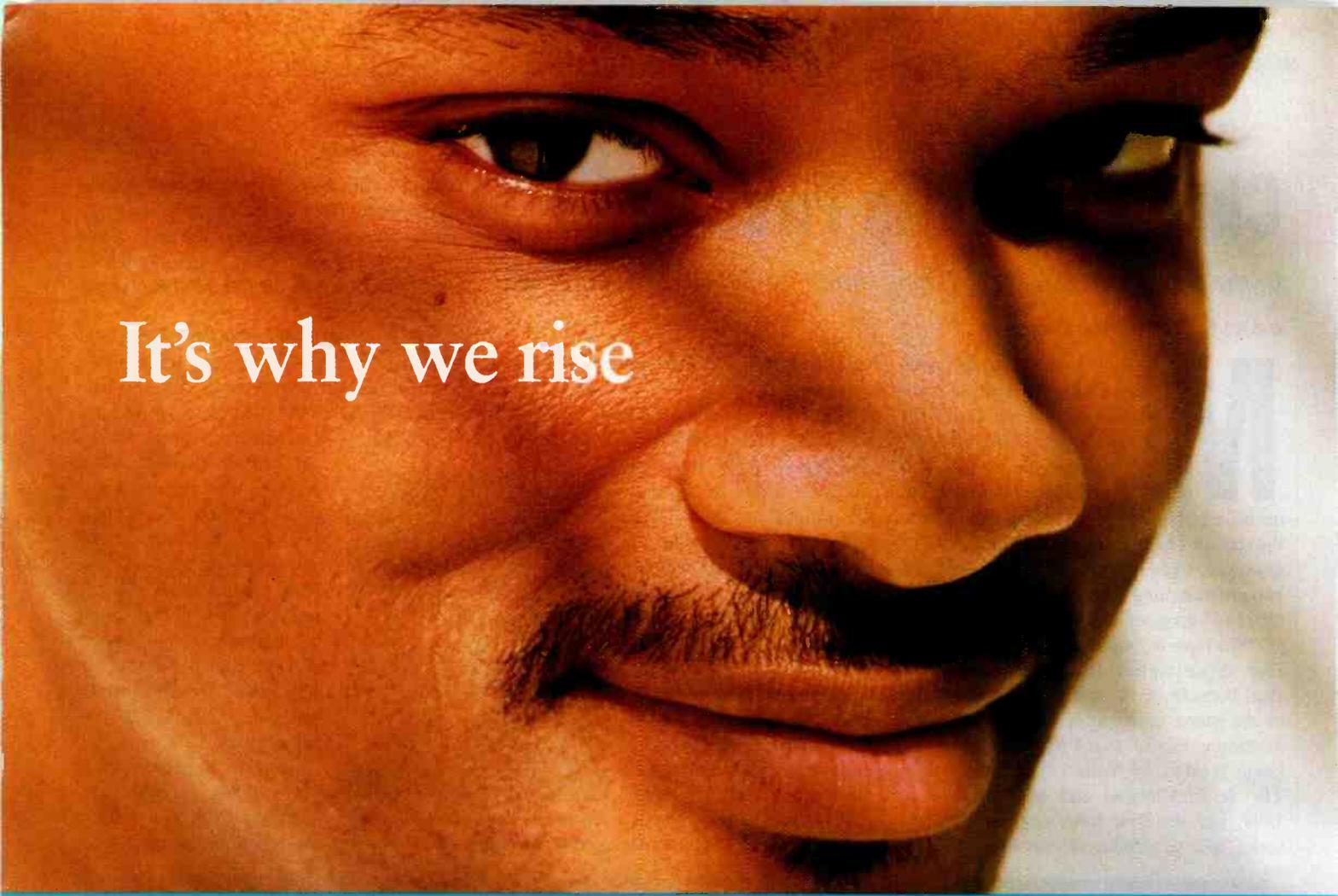
Chao: More counter-programming from USA.



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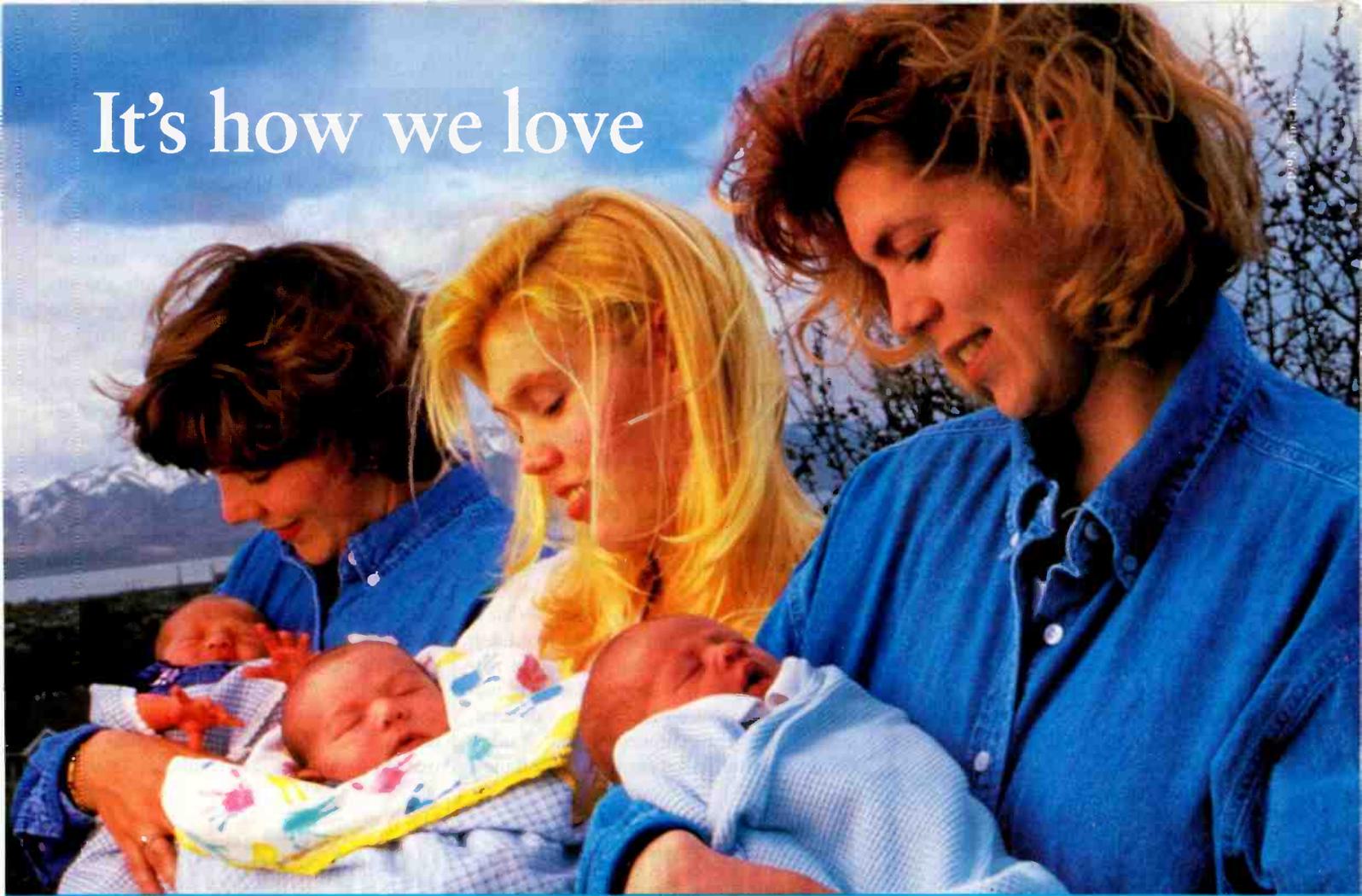
A close-up, high-angle shot of a man's face, showing his eyes, nose, and a slight smile. The lighting is warm and golden, suggesting a sunset or sunrise. The background is a soft, out-of-focus white.

It's why we rise

A woman with blonde hair, wearing a dark blue sleeveless top and light-colored pants, stands with her arms crossed by a swimming pool. She is smiling and looking towards the camera. The background features palm trees and a clear blue sky.

It's who we miss

It's how we love



Will Smith's upbeat nature and his enormously broad appeal has helped him conquer music, TV and the movies. In an unexpected labor union, sisters Karralee, Marrienne and Jennifer give birth on the same day. Princess Diana's sudden death became the defining event of 1997.

People weekly

It's who we are

(And who we've been for 25 years)

NETWORK TV

Fox execs must be smiling following the success of the network's latest "magician" special, especially in the wake of attempts by magicians' groups to get advertisers to boycott these shows. The most recent episode, *Breaking the Magician's Code: Magic's Biggest Secrets Revealed #4*, on Oct. 29 from 9-10 p.m., earned a 9.7/15 in households and a 6.3 rating in the 18-49 age demo, according to Nielsen Media Research. The 18-49 rating was second in the time period to NBC's Thursday-night comedy block. Media buyers said that based on that performance, Fox should have no problem selling ad inventory if the network decides to do a fifth installment of *Secrets Revealed*.

UPN's struggling *Love Boat: The Next Wave* did not get any tidal lift from the appearance on the Oct. 31 episode of Gavin MacLeod, Bernie Kopell, Ted Lange, Lauren Tewes and Jill Whelan, stars of the original hit *Love Boat*, which aired on ABC from 1977-1988. The reunion episode recorded only a 1.9/4 household rating and a 0.8 in 18-49, according to Nielsen, flat with *Next Wave's* season average. In its prime on ABC during the 1980-81 season, the original *Love Boat* averaged a 24.3 in households.

Frasier Crane: Get back to work. That's the advice some ad buyers have for NBC's programming department. The feeling among some agency types is that a sizable number of *Frasier* viewers are finding the series' current story line about an unemployed Crane too depressing to watch. *Frasier's* ratings are falling below *Seinfeld's* by double-digit percentages in both households and in the 18-49 demo. *Frasier* replaced *Seinfeld* on Thursday at 9 p.m. this season.

CBS' premiere episode of *Becker*, starring Ted Danson as a doctor with a caustic personality, performed well in its Monday 9:30 p.m. slot on Nov. 2. The show recorded a 9.9/14 in households and a 5.0 in 18-49, up 44 percent in households from *The Brian Benben Show*, which it replaced. Better yet for CBS, *Becker* appeared to have helped CBS' 10 p.m. drama *L.A. Doctors*, which scored an 8.4/14 (4.0 in 18-49) last Monday, its best rating since its premiere. —*John Consoli*

which will grow to \$460 million in 1999.

Cable operators contacted for this story had yet to hear details about USA's new slate of programs, and declined to comment. Though Chao said he has discussed the planned lineup with some ad agencies, few were familiar with the plans.

"It's obvious he wants to take a chance by pumping this programming onto the network immediately. What kind of effect it might have is hard to tell right now," said Kristian Magel, vp/national broadcast, DeWitt Media.

"The question has always been, 'What is USA, what do they represent?' At first blush it seems like they're trying to create a network as well as the identity for that network," says Bruce Leichtman, director, media and entertainment, The Yankee Group, a Boston-based research consultancy.



Cooper is venturing into documentaries at USA.

While Chao seems eager to try new programming, he is firmly opposed to USA getting into the sitcom business. "We're not going into the sitcom business. I think we'd be the 81st and most marginal player in that category," he said. However, Chao said he plans to make more original movies and miniseries, such as the pending *Huck Finn* original movie being produced by Hallmark Entertainment.

Chao has aggressive programming ambitions for the Sci-Fi Channel as well that go beyond sci-tech and space-oriented shows. "On our development slate you'll see a lot of stuff that's imagination-based. The fun will be stretching the boundaries of what people consider science fiction," said Chao. Sci-Fi will also get a significant boost in programming dollars, from \$60 million to \$70 million this year to \$90 million to \$100 million in 1999. ■

Roth Tunes In New 'Toons

Fox may have five animated sitcoms by spring. Is that too many?

NETWORK TV / By John Consoli

It is very possible that by the May sweeps, Fox will have five animated sitcoms on its prime-time schedule. And while Peter Roth, president of Fox Entertainment Group, agrees that too much of a similar genre might not be healthy for a network, he says he's not going to argue with success.

With two successful sitcoms—*The Simpsons* on Sunday and *King of the Hill* on Tuesday—already on the air, Fox and many in the ad-buying community are eagerly anticipating the addition of three more in the next quarter: *Futurama*, *The Family Guy* and *The PJs*.

"The three sitcoms waiting in the wings for Fox had some of the best clips we saw during the upfront," said Lee Doyle, executive vp/comedia director of Ammirati Puris Lintas. "They are three of the more exciting shows of the new season. They're edgier and more refreshing than most of the sitcoms on the air."

Fox has not had much success with its live-action sitcoms this season, having already pulled new shows *Costello*, *Living in Captivity* and *Holding the Baby* from its schedule. But it is not abandoning the genre in favor of all animation. "The goal of any network is to provide the most balanced fare possible," said Roth. "And we are looking toward putting on a bal-

anced schedule. We hope to use the success of our animated sitcoms to create opportunities on the schedule for live-action sitcoms."

Is there a risk in having five animated shows on the air at once? "Fox would probably rather be a network of many animated hits than one with shows finishing at the bottom of the ratings," said John Rash, director, broadcast negotiations, Campbell Mithun Esty. "But five at one time would probably be the saturation point."

Roth believes viewers watch shows because of story lines and characters, not because of any preference for animation over live action. "I think viewers watch a show that is well-crafted," he said. "An animated show is not a cartoon. It will succeed or fail based on the same criteria as a live-action show. [It's] good writing and whether the viewers get into the characters."

"*King of the Hill* is not a hit because it is animated," Roth continued. "It's popular because it honors the common-sense conservative."

"Demos are the primary measure we look at when buying programming," Doyle said. "To attract a sizable audience and to entertain people is what's important to the advertiser."

The Simpsons is strongest among the male teen 12-17 demo (13.4/35 season-to-date) but also does well in men 18-34 (9.3/27) and ade-

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quately in women 18-34 (6.7/20) and men 35-49 (6.8/15). *King of the Hill* is also strongest in male teens (5.7/19) and men 18-34 (5.4/19), and does a 4.5/14 in women 18-34. Those demos are certainly what advertisers are looking for.

Will Fox look at more animated sitcoms for possible inclusion on its schedule? "I won't disinvite anyone from offering us programming ideas," Roth said.

Fox isn't alone in its belief in animated series. Scheduled to join prime time early next year is UPN's *Dilbert*, which some agency execs see as an opportunity for the netlet to turn



An animated network: Fox plans to launch *The PJs* next quarter.

FOX TELEVISION

around its flagging schedule. "Dilbert is such a known cultural phenomenon that it can provide UPN with what it needs—a platform to get viewers and advertisers to take another look at the network," said Rash. "It can help arrest some of its audience declines."

The WB will also offer an animated show, *Baby Blues*, based on the comic strip. "The WB does not need *Baby Blues* as much as UPN could use *Dilbert*," Rash said. "But *Baby Blues*, if it adheres to the daily comic strip, could expose their network to a little older audience than they reach now and enhance their image in the marketplace." ■

Sinclair to Shed ABC Affils

In trimming of \$500M in assets, 18 radio stations are also for sale

BROADCASTING / By Michael Freeman

Although the stock market and economy have rebounded in the last month, banks and other major public and private lending sources have virtually closed the taps on TV and radio station consolidators in recent weeks. Sinclair Broadcast Group, one of the largest and more aggressive station groups in recent years, is perhaps feeling the pinch most acutely. The company faces mounting pressure from its lead bankers to reduce long-term debt and revive its ailing stock price by shedding some stations.

Sinclair's stock has fallen about 60 percent to just over \$13 per share last Thursday since reaching a 52-week high of \$31 last April. The company's market capitalization has dwindled from \$2.9 billion to \$1.2 billion over the same span. At an investors conference last month, Sinclair officials pledged to sell assets of up to \$500 million in order to reduce current long-term debt of \$2.4 billion.

Of the 64 TV stations and 51 radio stations held by Sinclair, the company has apparently identified up to two-dozen "nonstrategic" assets to sell; possibly up to a half-dozen TV stations and 18 radio stations (in three markets), according to top-level competing-station executives who have put out feelers.

Those execs said Sinclair—which is stocked heavily with Fox, WB and UPN affils—plans to offer up three ABC affils in such markets as Asheville, N.C./Greenville, S.C. (WLOS-TV); Greensboro/Winston-

Salem, N.C. (WXLV-TV); and Mobile, Ala./Pensacola, Fla. (WEAR-TV). Also going to the sales block are an NBC affil in Tyler, Texas (KETK-TV), and a pair of Fox affils in Tri-Cities, Tenn. (WEMT-TV), and Peoria/Bloomington, Ill. (WYZZ-TV)—where Sinclair does not have local marketing agreements to manage second stations.

The radio properties also look attractive to some groups. Sinclair is said by sources to be looking to shed 18 radio stations in three large- to medium-sized markets where the group does not currently own a TV station to do cross-promotion between media. They include New Orleans (six stations), Memphis (three) and Wilkes-Barre/Scranton, Pa. (nine).

A pair of executives from a competing group said that the normally conservative broadcast division of The New York Times Co., which currently has TV holdings in Memphis (WREG-TV) and Wilkes-Barre/Scranton (WNEP-TV), has shown interest in the Sinclair radio properties. Clear Channel Communications and Chancellor Media (a holding of Dallas-based portfolio investor Hicks, Muse, Tate & Furst) are also said to be interested in the radio and TV properties. Sinclair officials, as well as execs at the Times Co., Clear Channel and Chancellor Media, were unavailable for comment.

Taking into account lower third-quarter earnings reports and continuing world economic woes, station group execs and media analysts suggest that the three-year station-

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consolidation binge may have peaked last summer. The capper was in August, when Hearst-Argyle Broadcasting paid \$520 million for Kelly Broadcasting's NBC affiliate KCRA-TV and WB affil KQCA-TV in Sacramento, which came in at a 15 times multiple of the stations' estimated 1999 broadcast cash flow.

"In just the last few weeks, the high-yield bond market has dried up, investment grade markets are tightening and the banks are quickly changing the rules," lamented one TV group chairman, who declined to speak for attribution. "[Cash] multiples for stations are now dropping because of nervousness in the economy and Wall Street being on a

roller-coaster, which could actually lead to some attractive fire-sale items next year."

Prior to last summer, TV stations were selling at 15 to 18 times their broadcast cash flow, but since September both Young Broadcasting and Allbritton Communications pulled their groups off the block, partially as a result of declining cash multiples and less acquisition capital from lenders.

"Clearly, some of these properties have been taken off the market because of capital restraints and multiples not being as high as they wanted them to be," said Gordon Hodge, a San Francisco-based media analyst at NationsBanc Montgomery Securities. ■

Lockout Hampers ABC News

Dispute with union disrupts Election Night coverage, 'GMA'

NETWORK TV / By Betsy Sharkey

Patience was running low late last week in the 19-month-old contract negotiations between ABC and the National Association of Broadcast Employees & Technicians, after a 24-hour strike by the union and a lockout by the network disrupted ABC's coverage of Election Night on Nov. 3.

ABC suffered widespread production glitches on its election coverage, from prime time through *Nightline*. Several Democratic candidates—including newly elected New York Senator Charles Schumer—barred the network from victory parties and denied interviews because of the labor dispute. The candidates' moves, which were encouraged by NABET, forced ABC anchor Peter Jennings to explain to viewers why Democrats were not being interviewed on the air.

A ripple effect from the lockout of more than 2,200 ABC production employees continued to build last Thursday, as ABC cancelled a "road trip" to California by *Good Morning America* that had been set for this week.

Despite the glitches, ABC's Election Night coverage finished second in the ratings. With all of the Big Three networks competing for viewers from 10-11 p.m. (ET), NBC's vote coverage on *Dateline* recorded an 8.5 rating/14 share in the metered markets, according to Nielsen Media Research. ABC's '98 *Vote* scored a 7.4/13 and CBS' *Campaign '98* finished third with a 6.7/11.

An ABC representative said last Thursday that the network intended to continue the lock-

out and stay away from the bargaining table until NABET agrees to not take future strike action without a 72-hour notice (two weeks in the case of remote broadcast). A NABET rep called that demand unacceptable.

"NABET made two proposals [to end the lockout and restart talks]," the union rep said. The plans included a 30-day moratorium on any further labor action, an end to the lockout, and an expedited hearing by the National Labor Relations Board. ABC rejected the proposals.

NABET said it called the strike action following ABC's failure to release information about the Walt Disney Co. health plan, which ABC, along with all Disney-owned ventures, has been converted to.

"We have turned over an enormous amount of material [on the health plan]," the ABC rep said. "It is the same one offered every ABC employee, and every other union including AFTRA, the Director's Guild and the Writers' Guild have accepted. It has many options, and this [NABET action] is clearly just a pretext to get attention."

If that indeed was NABET's strategy, it was effective. Actor Adam Sandler, who was set to appear on *Good Morning America* last Wednesday to promote his new film, *The Waterboy*, declined to cross the picket lines. Sandler reportedly stayed away even after a personal plea from ABC News chief David Westin.

"These [actors and politicians] are in this for the long haul," the NABET rep said. "Most of the Democrats have policies that will keep them off ABC as long as this continues." ■

Politicians and celebrities honor NABET's picket lines.

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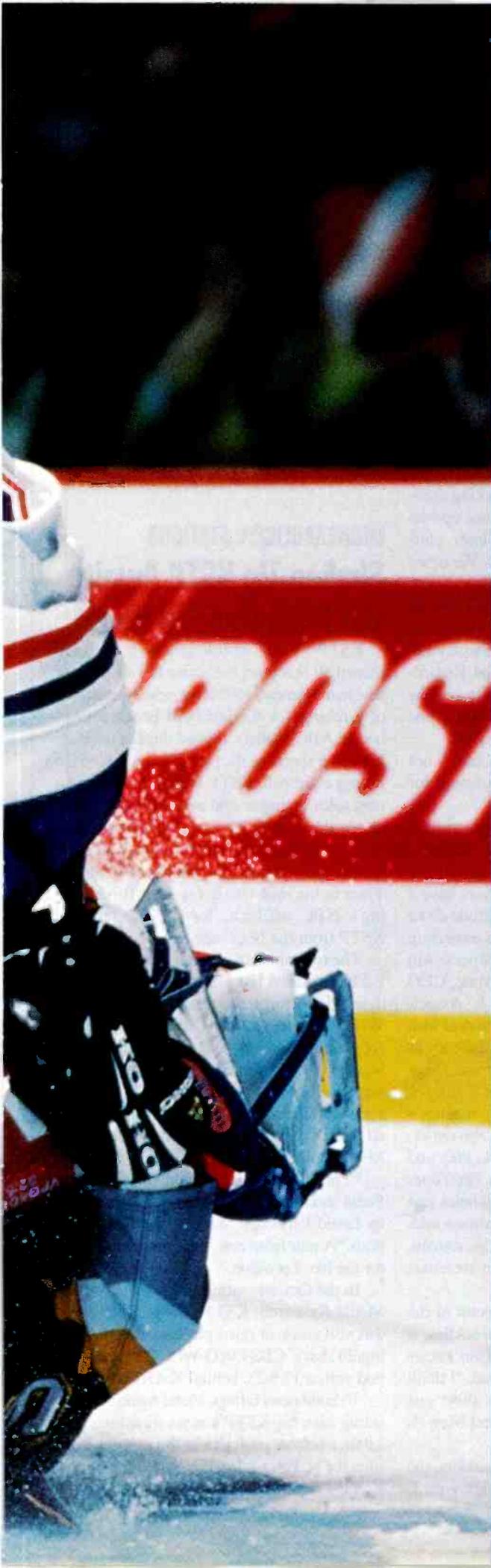
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Local Media

TV STATIONS • NEWSPAPERS • RADIO STATIONS • OUTDOOR

LAFAYETTE, LA./NEWSPAPERS

New Editor Quits Cajun Country, Raging

• MEDIA CONSOLIDATION IS IN FULL FLOWER in Lafayette, La. Eight formerly independent TV and radio stations in the market have been acquired in the past few years by broadcast group owners Comcorp and the Powell Group. This fall, the region's family-owned alternative weekly newspaper, *The Times of Acadiana*, was sold for \$14.9 million to Thomson Newspapers, which also publishes *The Daily Advertiser* of Lafayette.

The sale of the *Times* came as a big surprise to Harris Meyer, a Chicago-based freelance journalist who moved to Lafayette in late August to become editor of the weekly. Meyer heard about the sale on his very first day on the job. Meyer said that officials of Stamford, Conn.-based Thomson assured him that the editorial independence of the 33,000-circulation *Times*—an edgy, liberal tabloid—would continue. Right after the sale, Meyer

even ran an editorial titled "No Need to Mourn: The *Times* Will Remain the *Times*."

But almost immediately, Thomson executives, led by *Advertiser* publisher John Miller, "renege on the agreement," Meyer said. "Miller excoriated me and one of my reporters for an hour," Meyer said, over a *Times* article that alleged an inappropriately cozy relationship between Miller and local government officials. The piece, titled "Sleeping With the Enemy," was published in the same issue that announced the *Times*' sale to Thomson. Meyer said he later battled with Miller about the content of an editorial cartoon. After two weeks under the new ownership, Meyer resigned and went back to Illinois.

"People looked to the *Times* to tell the truth, to be sassy and entertaining, to tackle sacred cows," the former editor said. "Now

there's an organization of dubious journalistic integrity running both papers in town."

Miller did not return calls seeking comment. Tom Hay, the Thomson senior vp who oversaw the acquisition of the *Times*, calls Meyer's account "absolutely false. We never asked for anything [in terms of editorial content], and we didn't change anything." The vp says the content disputes were challenges by management to inaccurate or otherwise inappropriate material. Regarding Meyer's departure, Hay said: "Some people... just want to be martyred."

Thomson has not named a replacement for Meyer.

While *Times* staffers are upset about their new editor's hasty departure, local media buyers have a wait-and-see attitude about how Thomson's ownership of the two papers will work. Julie Calzone, CEO of Calzone & Associates, hopes the deal will bring more efficiency as the *Advertiser* and *Times*

offer joint ad packages.

Calzone noted that the weekly reaches a more affluent audience than the *Advertiser*, which has daily circulation of 43,000 and reaches 52,000 readers on Sunday. The *Times* also has been an outlet where agencies can "use their most creative stuff," Calzone said. It's important that those distinctions remain, "but I'm sure the folks at Thomson are smart enough to realize that," she added.

Richard Karpel, executive director of the Association of Alternative Newsweeklies, is not so sure. "I don't think Thomson knows what it has" in Lafayette, Karpel said. "I think they'll end up devaluing what they just bought." Karpel called the sale and Meyer's exit "discomforting."

The sale of the *Times* by its founders, the May family, also included two highly prof-

itable classified-ad "shoppers." As the *Advertiser* has a similar shopper of its own, Thomson now controls most of the classified-ad vehicles in the region. Local media observers say the shoppers probably accounted for at least half of the purchase price. —Jeff Gremillion

MINNEAPOLIS/TV STATIONS

Shaken-Up KSTP Awaits Lift From Ratings Hole

• KSTP-TV IN MINNEAPOLIS MAY HAVE turned 50 this year, but under the auspices of new management, 1998 has marked something of a rebirth for the Hubbard Broadcasting-owned ABC affiliate, ranked third in the market. After spending the past 11 years behind the ratings eight ball, KSTP this year has hired a new sales manager and news director and a new lead anchor for its 6 and 10 p.m. newscasts.

For more than three decades, KSTP sat comfortably atop the Minneapolis ratings. Then in the mid-1980s, Gannett Broadcasting's NBC affiliate, KARE-TV, bumped KSTP from the No. 1 slot.

The revamping of the station is being led by Ed Piette, hired last January as general manager. Piette formerly was gm at Fox O&O WDAF-TV in Kansas City. While Piette's rebuilding effort has yet to pay off in the ratings, ad buyers are encouraged so far. "All they are doing can do nothing but improve their perception in the market," Kathy Badger, a vp at ad agency Nemer, Feiger and Associates in Minneapolis, said of KSTP.

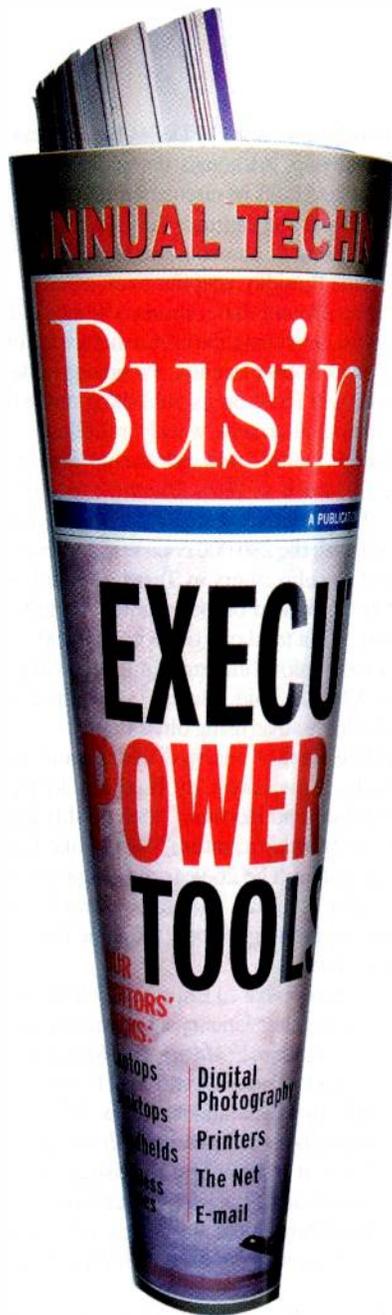
"They are doing the right thing," added Paula Adams, media buyer for Minneapolis-based Periscope Marketing Communications. "A year from now, I see them competing for the No. 2 position."

In the October ratings book from Nielsen Media Research, KSTP's 10 p.m. newscast was still stuck in third-place with a 10.7 rating/20 share. CBS O&O WCCO ranked second with a 12.9/23, behind KARE's 14.4/26.

To build news ratings, Piette made an interesting hire for KSTP's news director: Scott Libin, a former professor at the Poynter Institute, the St. Petersburg, Fla.-based think tank. KSTP's reputation for newscasts filled with



The cheeky weekly has long fired barbs at Thomson, its new owner.

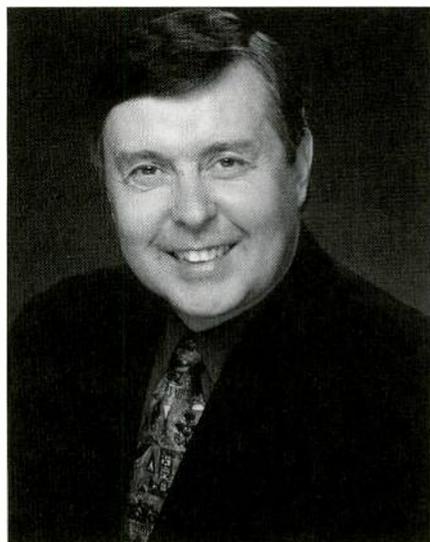


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Local Media



Watching and waiting: Piette says he didn't expect overnight success.

sensationalist traffic accidents and tear-stained victims has taken on a more responsible tone under Libin.

"We're trying not to get involved in the hype," Libin said. "We've spent a great deal of time on enterprise reporting... we have people devoting a significant amount of time to the stories they're working on."

Piette also wooed popular reporter Colleen Needles away from WCCO to lead KSTP's 6 and 10 p.m. news casts. The teaming of Needles with nine-year KSTP veteran Randy Meier is seen as a key element in the station's effort to revive its news ratings. Over the past few years, KTSP lost appeal with many once-faithful viewers by hiring unfamiliar anchors from parts unknown.

"This is a sleepy old midwestern town," said Nemer, Feiger's Badger. "What we find is that out-of-towners don't make it."

Piette said all his changes will take awhile to register with viewers. "Any time you put in new people, it takes time to maximize collaboration and efficiency," he said. "Right now, we're bumping into each other trying to find the bathroom door." —Megan Larson

TEXAS/MAGAZINES

Like Everything Else in Texas, Business Is Big

• *TEXAS MONTHLY* MAGAZINE, THE HIGH-PROFILE chronicle of upscale living in the Lone Star State, is out to make itself an authority on big-bucks Texas business as well. Emmis Communications Corp.-owned *TM* recently acquired the name and subscriber list of *Texas Business*,

a bimonthly published by Dallas-based Presidio Media Group. Although the year-old *Texas Business* had built its circulation up to 40,000, stirrings over the summer that *Texas Monthly* was preparing to launch a business book of its own made Presidio receptive to an offer.

"*Texas Monthly* has a strong presence in the state—we didn't have the infrastructure to compete," said Robert Bennett, Presidio president. Presidio will focus on its publishing mainstay, *The Met*, an alternative weekly in Dallas.

Emmis plans to relaunch the business magazine in March as *Texas Monthly Biz*, a quarterly. The premiere issue of *Biz* will be polybagged with the 280,000 copies of *TM* that are mailed to subscribers in Texas and with the 25,000 issues sold on newsstands around the country, for a total circ of about 300,000.

A four-color, full-page ad in *Biz* will cost about \$26,000, said Jalaane Levi-Garza, the publication's advertising director.

While weekly business newspapers published by American City Business Journals serve Dallas and Houston, "their quality is not of *Texas Monthly's* stature," said Mike Levy, *TM* publisher. The 26-year-old magazine has won eight National Magazine Awards, and Emmis is planning to apply the same high editorial standards to *Biz*.

Indianapolis-based Emmis, which acquired *Texas Monthly* last January, also owns three city books: *Cincinnati Magazine*, *Indianapolis Monthly* and *Atlanta Magazine*. The company also holds 16 radio stations and six TV outlets.

"Emmis bought *Texas Monthly* because we considered it a franchise publishing operation," said Gary Thoe, chief operating officer of Emmis Publishing. With *Biz*, "we're going to try to do what we've done with *Texas Month-*

ly in Texas business."

Biz's editorial mix will be broad-based, for a more general-interest reader than consumers of the investment and management strategy served up by *Forbes* and *Fortune*, said *Biz* editor Evan Smith. The rapid growth of Texas-based companies like Dell Computers and Compaq is making business a hot local topic, Smith added. "It's what everybody's talking about—besides George W. Bush and the Dallas Stars hockey team." —Mira Schwirtz

TOPEKA, KAN./TV STATIONS

Sotir Seeks to Keep WIBW on Mountaintop

• A RATINGS POWERHOUSE THAT SCORED A 32 share for its 6 p.m. newscast in the July ratings book, WIBW-TV looms large above Topeka, Kan., from its perch atop Menninger Hill. The Benedek Broadcasting-owned CBS affiliate shares the hilltop with the Menninger Clinic, the famed psychiatric hospital of choice for many celebrities.

Yet signs of stiffer competition are lurking below for Gary Sotir, who took over last week as WIBW's new general manager. Sotir previously was vp/gm at Benedek's KAUZ in Wichita Falls, Texas.

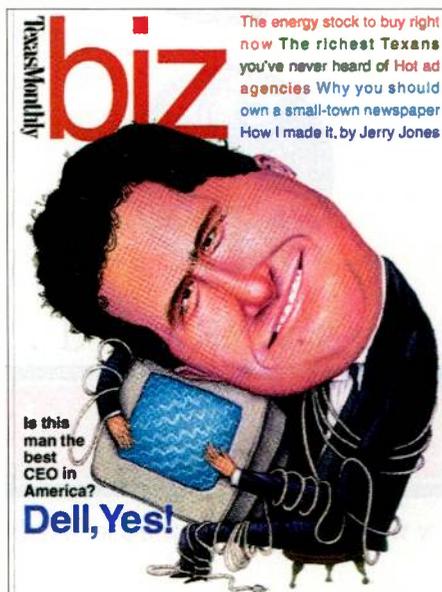
"If [Sotir] had stepped into this job in 1970, he probably wouldn't have had any work to do, until now," said Michael Murphy, a media buyer at the Callahan Creek agency in Topeka. Being gm of WIBW "was a cushy job for years, but now the market is changing," Murphy said. Topeka is DMA No. 139.

Lee Enterprises' NBC affiliate, KSNT-TV, is starting to chip away at WIBW in the news ratings. KSNT earned a 17 household share for its 6 p.m. news in July, according to Nielsen Media Research, and the program is doing particularly well among the younger demos. Brechner Management Co.'s ABC affil, KTKA-TV, remains a distant third, with a 7 share.

Advertising rates are traditionally higher on WIBW (at an estimated \$310 per 30-second spot for the late news at 10 p.m.), but the extra cost is worth it, said Judy Potter, a media buyer at the Patterson Advertising agency.

But with KSNT on the rise, Callahan Creek's Murphy isn't so sure the Benedek outlet is the must-buy it once was. "There was a time when you couldn't buy around WIBW, but now you probably could," he said.

Sotir is determined to keep WIBW on top. "We're a station of long-standing tradition," the new gm said. "The main challenge is to remain No. 1...we must maintain our identity in the community." —ML



A prototype of the new book's cover.



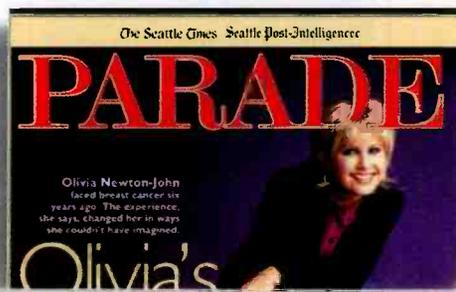
When you're putting together a media plan, shouldn't this be the moment you plan for?

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MOVERS

CABLE TV

Alan Smith has been promoted to vp of marketing for TBS Superstation, responsible for all sports marketing. He will be based in Atlanta and report to Constance Barkley-Lewis, senior vp of marketing. Smith joined TBS Superstation as director of sports marketing in 1997...**Stephen Kabler** has been named director of business and legal affairs for National Geographic Channels Worldwide. Kabler's duties will include negotiating programming acquisitions, coproduction deals, and distribution and affiliation agreements. Kabler had been an associate of the Washington, D.C., law firm of Hogan & Hartson, where he represented Tele-Communications Inc., Sky Latin America and Liberty Media.

AGENCIES

Darla Dackiewicz has been upped to vp/media director for Wolf Group's Cleveland office, responsible for overseeing planning and buying for all accounts. She had been group media director at the Toronto-based agency.

TV STATIONS

At WEYI-TV, the NBC affiliate in Flint, Mich., **Don Wiggins** was promoted from local sales manager to general sales manager and **Ken Frierson Jr.** was upped from regional sales manager to national sales manager.

PRINT

Amy Fread has been promoted to vp of creative services for *Parade* magazine. Fread was the Sunday magazine's creative services director...**Leslie Alphen Picard** has been promoted

The Media Elite

Edited by Anne Torpey-Kemph

Not for the Demo-Obsessed

In the best "Don't deny your age, defy it" tradition, Diane Frolov and Andrew Schneider, the executive producers of the ABC Saturday-night drama *Fantasy Island*, managed to slip into a recent episode a dig at the 18-49--demographic obsession of media buyers.

"This show is wide-open, everything's game," says Frolov of the '90s remake. And so it appears. In the final scene of the episode, the camera panned in on septuagenarian actors Fyvush Finkel (Fisher) and Sylvia Sidney (Claia), who run the travel agency that books folks into *Fantasy Island*. Claia is lamenting the departure of one of her favorite actresses from the TV show she is watching.

Claia: "She coulda been a hit."
Fisher: "Nobody's interested

in your opinion."

Claia: "What's that supposed to mean?"

Fisher: "I got news for you, sister. You're not the target demographic. 18-49, that's all they care about. As far as the network's concerned, you might



Agents against age-ism: Fantasy's Finkel and Sidney

as well be dead."

That was the episode's parting shot.

"As television producers we're ruled by ratings and demos, and having these two 70-plus people, we thought we could have some fun," says Schneider.

But how did the network, which does after all pay the bills, feel about the demographic bit? "We scripted it and then we did check with the network about the '18-49...you might as well be dead' line," Schneider says. "We were willing to soften it if it bothered them, but they said [it didn't]."

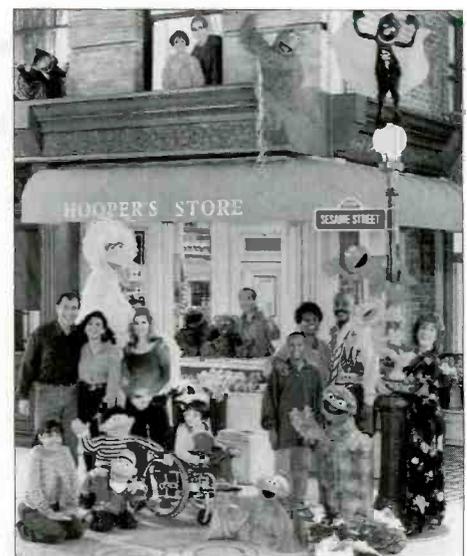
In fact, one ABC executive, who declined to be named, offers: "Everybody thought it was hysterical. We shouldn't always take ourselves so seriously." —*Betsy Sharkey*

At 30, *Street* Looks Fresh-Faced

Though Big Bird still has all his feathers and Ernie and Bert show no signs of age, *Sesame Street* turns 30 tomorrow, and the standard-bearer for kids TV will celebrate by kicking off a new season on PBS next Monday with some fresh stuff. New characters Dorothy the goldfish and Mr. Noodle (played by Bill Irwin) will join the cast of the Children's Television Workshop-produced show as part of "Elmo's World," a new 15-minute segment that will air at the end of the hour-long show. It will look at the world through the eyes of 3-year-olds, who'll be given a "take home" message each day, explains Michael Loman, executive producer.

The first 45 minutes of the show will feature just the core characters Big Bird, Bert and Ernie, Telly and Elmo, with a few others rotating in each day. And Alan Murarka will come on board as the operator of Mr. Hooper's store.

"*Sesame Street* has always experimented," says Loman, adding that the changes indicate "where the show should go in the new millennium." For Dorothy's sake, let's hope it goes swimmingly. —*John Consoli*



Neighborhood ways: The *Sesame Street* gang will soon get two new co-stars.

TV Luminaries, Lobbyists Mix at D.C. Event

The Media Institute hosted a gotta-be-there dinner in D.C. on Oct. 28 packed with TV and radio moguls. Lobbyists bought \$5,000 tables at the Four Seasons banquet room, where they could rub elbows with key telecom leaders—and just as important, with their aides. The occasion was an award for Rep. Tom Bliley, the Virginia gentleman from the GOP who chairs the House Commerce Committee. Bliley's former advisor, Harold Furchtgott-Roth, now an FCC commissioner, was among the guests. But the only FCC speaking role went to commissioner Susan Ness, who was applauded for her leadership on digital TV issues (and who will be a crucial figure when the FCC deals with broadcast ownership rules in December).

Les Moonves, president of CBS Entertainment and member of the Media Institute's

board, deftly fielded questions about CBS CEO Michael Jordan, whose departure had just been announced that afternoon. NBC's government liaison in Washington, Bob Okun, skirted past references to the departure of Warren Littlefield, president of NBC Entertainment. One person who didn't have to avoid questions about personnel changes was ABC's president for government relations, Preston Padden.

The emcee was telecom lawyer and former FCC chair Richard Wiley, who actually found a way to work humor into references to digital TV. Wiley got a laugh when he referred to the FCC as "the public interest incarnate."

Freedom of Speech Awards went to Moonves; Bob Decherd, CEO of A.H. Belo; and Steve Case, chairman of America Online. —Alicia Mundy

MOVERS



TBS promotes Smith in sports



Wolf ups Dackiewicz



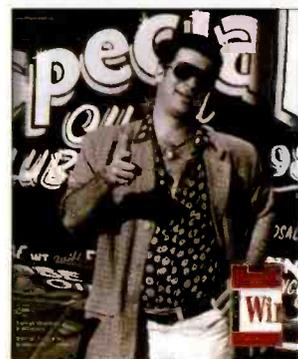
Fread marches on at Parade

to the new position of corporate advertising director at Condé Nast Publications. Picard had been ad director at CN's *Vanity Fair* since 1997... **Phyllis Sparrow** has been named publisher of MacDonald Communications' *Working Woman*, a new position. Sparrow had been group publisher of Scholastic's *Parent & Child* and *Early Childhood Today* magazines...

Rodale Press has tapped **Jill Herzig** as executive editor of *New Woman* magazine. She joins from Condé Nast, where she was senior articles editor at *Glamour*... **Natural History** has named **Mark Furlong** as publisher. Furlong joins the monthly, published by the American Museum of Natural History, after serving as ad director at A&E Network's *Biography* magazine.

Brill Inhales

Steve Brill gets a nod for honesty for his comments at the recent Magazine Day, presented by the Magazine Publishers of America in New York. In a question-and-answer session following Brill's keynote address, the editor and publisher of startup *Brill's Content* was asked if there are any ads he has turned down or decided up-front that he would reject. Said Brill: "Not yet. We've wrestled with the tobacco question—that's the one we've thought about the most—and we've basically come down to: It's a legal product, this is an adult magazine... and we need the money." Well, where there's smokes, there's ad revenue.



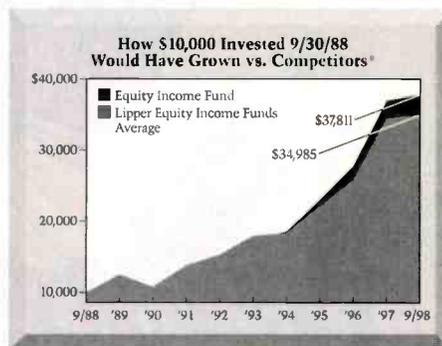
Tobacco ads might be controversial, but, hey, they help pay Brill's bills.

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Brothers Burfoot Bond in Just Under 4 Hours

For Amby Burfoot, the recent New York Marathon was a big deal not so much because it was his third in a month, but because his brother Gary joined him on the course. Burfoot, editor of Rodale Press' *Runner's World*, is a regular marathoner, but Gary hadn't gone for 26 miles since shortly after the brothers' high school days, when they ran track together.

"Emotionally, the race meant a lot to me because I ran with my brother, his first marathon in 20 years," Amby Burfoot said.

The brothers' Sunday-morning trek through the five boroughs of New York City, in three hours and 52 minutes, marked the end of a much longer haul for the 52-year-old Amby: He ran *five* other marathons this year, including the events in Chicago and Boston. The *RW* editor said he owed it to his brother to compete in the Nov. 1 race in New York because Gary had run the last 16 miles of the Boston Marathon earlier this year in support of Amby, who won the event in 1968. —*Mira Schwirtz*

TWI Took NYC Marathon Job and Ran With It

Given the plum assignment of producing the live telecast of the New York Marathon for ESPN2 and local station WPIX-TV, Trans World International looked at the race from just about every conceivable angle. The New York-based producer/distributor mobilized an armada of camera crews to cover the Nov. 1 event—including seven in helicopters, five on motorcycles, one in a lead car and 22 others at various posts throughout the 26-mile course.

One of the biggest challenges was depicting "the race within the race," said TWI executive producer Brian Williams, referring to the Five-Borough Challenge Cup competition among five runners—one from each of New York City's five boroughs—to mark the 100th anniversary of the boroughs. To tell that story, Williams dedicated separate motorcycle and helicopter crews to shadow a microphoned runner, Tim McLoome, a 16-year veteran of the NYC Marathon, as he caught up with the representative runners. "We gave cell phones to the runners so Tim could locate them for the interviews," Williams explained.

Another technical innovation employed by TWI was the "tethercam," a remote-controlled camera suspended from a dirigible hovering over the finish line in Central Park. To offset the tethercam's cost, TWI got retail Web site stuff.com to sponsor it.

The TWI production, with all its bells and whistles, earned impressive numbers for WPIX, scoring a 6.1 rating/16 share. Its 9.4 rating for the last half hour (1-1:30 p.m.) even topped WNYW-TV's broadcast of the New York Giants-Washington Redskins football game.

In TWI's plans for next year: the high-tech, fast-sliding "railcam," which will follow marathoners along the last 1,000 feet of the race. Calling all sponsors... —*Michael Freeman*



Marathoner McLoome (r.) was outfitted to do interviews on the run.

Hey! Sponsor the hottest kids' show on PBS.

SEASON PREMIERE! November 16 1998!

Highest-rated show on PBS for kids ages 2-11

14 million viewers each week

Winner of the 1998 Emmy Award for Outstanding Animated Children's Program

Fantastic CPM: just 65 cents!

SEE IT ON PBS

Arthur

— Nielsen Television Index 7/98

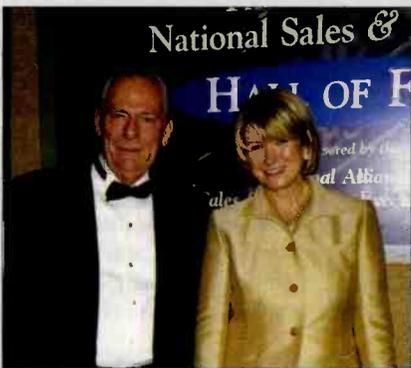
For sponsorship information, please contact Peter Greene at the PBS Sponsorship Group, 212-708-3035.

Sponsorship at its best. PBS.

MEDIA DISH



On hand for the *Discover* magazine-sponsored 3-D premiere of *T-Rex* at New York's Sony Imax theatre (l. to r.): Kevin Beldin, director of marketing, *Discover*; Mark Miller, manager of corporate advertising, Texaco; Liz Stauber, star of *T-Rex*; and Brett Leonard, director of *T-Rex*

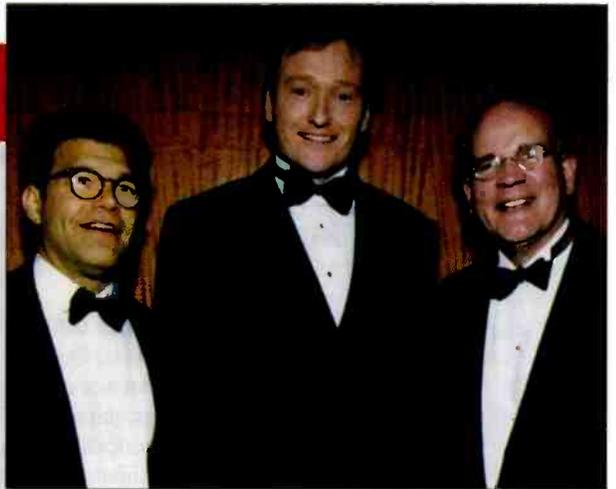


At New York's Marriott Marquis for the National Sales & Marketing Hall of Fame Awards Gala, inductees Herb Kelleher, president/CEO, Southwest Airlines; and Martha Stewart, chairman/CEO, Marha Stewart Living Omnimedia



At Caroline's Comedy Nation in New York to celebrate *Newsweek's* "Perspectives" double issue (l. to r.): Nancy Telliho, NY ad sales manager, *Newsweek*; Stuart Finkelstein, associate media director, Grey Advertising; Matt Cooper, *Newsweek* Washington correspondent; and comedian Eddie Brill, who performed at the event

(L. to r.) Al Franken, host of NBC's *Lateline*, and Conan O'Brien, host of NBC's *Late Night With Conan O'Brien*, joined network president/CEO Bob Wright at a recent dinner at the New York Hilton where Wright received the Annual Trustees Award from the National Academy of Arts & Sciences.



An [alternative] SPIN on the usual DETAILS.

We have more than twice as many 18-34 year-old readers than *Spin* and *Details* combined. Our CPM is at least 30% less than either magazine. Understand? Neither do we.

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Sources: *Details* and *Spin*—MRI; *AWN*—International Demographics

CALENDAR

Women in Cable & Telecommunications will present a program entitled "**Gender Differences, Leadership and Influence**" Nov. 19 at the HBO Training Center in New York. Featured speaker will be Billi Lee, syndicated columnist and radio commentator. Contact Laurie Empen, 312-634-2353.

The International Council of the National Association of Television Arts & Sciences on Nov. 23 presents the **26th Annual International Emmy Awards**, to be held at the New York Hilton & Towers. Contact: 212-576-2700.

The International Radio & Television Society Foundation will present a **news-maker luncheon focusing on Wall Street media analysts** Nov. 24 at the Waldorf-Astoria Hotel in New York. Contact Marilyn Ellis at 212-867-6650, ext. 306.

The Cable Television Administration and Marketing Society will hold a pre-Western Show workshop entitled **New Tools for the New Rules** Nov. 30-Dec. 1 at the Anaheim Marriott in Anaheim, Calif. Featured speakers will include Judi Allen, MediaOne; Don Mathison, Media General Cable; and Chris Moseley, Discovery Networks. Contact: 703-549-4200.

The California Cable Television Association presents the **Western Show** Dec. 1-4 at the Anaheim Convention Center in Anaheim, Calif. The event will include sessions on marketing, technology and the Internet. Cable operators and programmers will attend. Contact: 510-428-2225.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Quorum Hits Great Trail

Boston-based Quorum Broadcasting last week announced plans to acquire three Great Trail Broadcasting Corp. stations for an estimated \$65 million. The Great Trail outlets include NBC affiliate WHAG-TV in Hagerstown, Md. (in the Washington, D.C., DMA); Fox affil WFFT-TV in Ft. Wayne, Ind.; and KSVI-TV, the ABC outlet in Billings, Mont. Quorum will also take on KHMT-TV, the Billings-based Fox affiliate, via a time-brokerage agreement. The stations were acquired from the Midwest Holding Partnership, which had previously agreed to purchase the group. The purchase would bring Quorum's properties to 11 TV stations.

Chase Tennis on MSG

MSG Network will carry 20 hours of coverage of next week's Chase Championships, the annual season-ending event on the women's pro tennis tour. The cable network will run early-round singles matches from Madison Square Garden in prime time from Nov. 16-20, as well as the semifinals on the afternoon of Nov. 21. ABC will carry the singles final on Nov. 22. The tournament will feature the Corel WTA Tour's top 16 singles players, including Lindsay Davenport, Martina Hingis, Venus Williams, Monica Seles and Anna Kournikova.

Leeza: Yesterday's News

NBC is canceling its *Leeza* [Gibbons] morning talk-show strip to make room for an hour-long expansion of its highly-rated *Today* show as well as develop a new soap opera for the 1999-2000 season. This season, *Today* has been averaging a best-ever 5.2 rating in households. NBC is

also developing a soap opera called *Passions* as a possible 10-11 a.m. vehicle. Meanwhile, *Leeza*, which has been averaging a 2.1 rating season-to-date on NBC, will reenter first-run syndication next season via Paramount Domestic Television.

Three Promoted at Bates

Bates USA promoted three execs in its media and new technologies department. Bonnie Recca, senior vp/group media director, was named director of media planning for all corporate accounts. Rosemarie Ombres, vp/director of national broadcast, was promoted to senior vp for the same area, overseeing all national broadcast, media buying and planning for Bates clients. Kara Lazarus, network supervisor/national broadcast, was promoted to vp/national broadcast.

More Fun for Rosenbloom

Family Fun publisher Glen Rosenbloom has been promoted to group publisher for Family and Children's Magazines for the Buena Vista Publishing Group. Rosenbloom will be responsible for the ad sales and marketing for *Family Fun*, *Disney Magazine* and *Disney Adventures*.

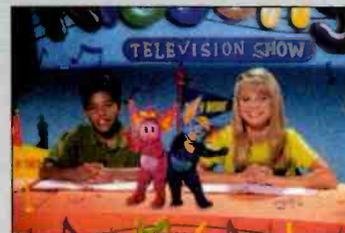
Teen Gets Latin Accent

Petersen Companies and Ideas Publishing Group, an international Spanish-language publisher, have entered into a long-term licensing agreement to launch a Spanish-language edition of *Teen* magazine. The first issue will be available in March 1999, and will be distributed monthly in 22 Latin American countries and the U.S. with local content and Latin celebrities.

Biggles Everywhere

Billy and Ruby Biggle, brother-and-sister stars of public television's *The Kidsongs Television Show*, are singing and dancing their way through 10 new original episodes of the live-action series for the 1998-99 season. The Biggles are also making their first appearance in toy stores this fall via a new merchandising deal with Bradford Licensing Associates, which also handles characters from the kids show *Homer's Workshop*.

Kidsongs, now in its fourth season, is produced and distributed by Los Angeles-based Together Again Video Productions in association with public station WTTW-TV in Chicago and Sony Wonder. The series, which is set in a working TV studio, follows kids as they produce their own weekly TV show with the help of the Biggles. Stations will mix in the 10 new half-hour installments this season with selections from *Kidsongs'* 70-episode library.



Big-gle time: *Kidsongs* returns for another 10.

DEAN HENDLER

A woman in a white dress and hat stands with her arms raised in a large, dense crowd of people. The background is filled with many other people, some with their arms raised, creating a sense of a large-scale event or concert.

An entire generation is listening.

Are you saying anything?

Imagine if you could reach the hearts and minds of an entire generation, through the magical experience of live entertainment. Not as a musical artist. But as a marketer. Now, for the first time ever, you can. Introducing SFX Live—the marketing opportunity of a lifetime. With over 70 stages, 11,000 events and 30,000,000 fans, only SFX Live can let you speak to precisely the people you want to reach in the one place they come to actually listen. Doesn't that sound good?

To hear more, call Pam Spevak at SFX Live, 212-407-9180.

REACH YOUR TARGET AUDIENCE
WHERE THEY REALLY LIVE.

SFXTM
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Media Notes

CONTINUED

The domestic version's title will be *Teen en español*. Specific regional editions are being created for South American countries, as well as in-market titles for *Teen Argentina* and *Teen Mexico*.

Winfrey to CBS O&O

Miami CBS O&O WFOR-TV last week cut a two-year deal with syndicator King World Productions to carry *The Oprah Winfrey Show*, effective fall 2000. The show has been running in Miami on Post-Newsweek's ABC affiliate WPLG-TV since 1986. Terms were not disclosed. The move comes despite reports that CBS chief Mel Karmazin has been cutting spending at his O&Os. "The network's responsiveness was paramount" to the negotiations with King World, said Steve Maudlin, WFOR gm. "Mel stepped up to bat here." *Oprah* will air Monday-Friday from 4-5 p.m. WFOR has also acquired the rights to Martin Short's new daytime show scheduled for fall 1999.

Nick Renames Kids Channel

Nickelodeon has renamed its proposed digital kids channel from Nickelodeon Games & Sports to Nickelodeon GAS. The network is set to launch in first quarter 1999, along with Nick Too and Noggin, and is part of MTV Networks' Suite of 10 digital networks. The network will televise games and sports programming from Nickelodeon's library of kids-first game shows such as *Global Guts*, *Double Dare*, *Wild & Crazy Kids* and *Figure It Out* and sports-related shows *Sports Theatre With Shaquille O'Neal* as well as shows about video and electronic games. The network will also premiere an original

series about the coming-of-age of the members of a kid's soccer team called *Renford Rejects*.

People Who Promote People

People magazine president Ann Moore has been named president of the People Magazine Group. In her new role, Moore will continue to oversee all business operations for *People Weekly* and its spinoffs *In Style*, *Teen People* and *People en Español*, as well as the development of new businesses with the People Group. Also promoted were *People* publisher Nora McAniff, who becomes president, and associate publisher/advertising Peter Bauer, who inherits McAniff's old title, publisher.

Regency Rolls Miniseries

Regency Television, formed jointly by New Regency Productions and Fox Television Studios last April, has begun principal photography on its first miniseries, *The Unicorn's Secret*, for broadcast on NBC next season. Based on a nonfiction novel by Steven Levy, the telefilm traces the life of Ira Einhorn (played by Kevin Anderson), the late 1960s compatriot of Jerry Rubin and Abbie Hoffman who also founded Earth Day. The four-hour miniseries, which is shooting in Toronto, also stars Tom Skerritt and Naomi Watts.

Kimball Signs With Kilborn

Billy Kimball was named executive producer of *The Late Late Show With Craig Kilborn*, who will take over next year as host from Tom Snyder. Kimball will take over for Peter Lassally, executive producer of the current show with Snyder. Kimball most recently was a writer for NBC's short-lived *Lateline* prime-time comedy last season.

CMR TOP 50

A ranking of the top 50 brands' advertising in network prime time

Week of Oct. 19-25, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	63
2	MCDONALD'S	G320	36
3	K MART--SALES ANNOUNCEMENT	V590	26
4	MONEY STORE MORTGAGE CO.--CNSMR SVC	B124	21
	TACO BELL	G320	21
6	JC PENNEY--SALES ANNOUNCEMENT	V490	19
	SEARS--SALES ANNOUNCEMENT	V490	19
8	NISSAN AUTOS--ALTIMA LEASING	T112	17
9	DISCOVER CARD--CREDIT CARD	B111	16
10	HOME DEPOT	V376	15
	INFINITI AUTOS--G20	T112	15
	MARIE CALLENDERS--FRZN DNNRS&ENTREE	F260	15
	MAZDA AUTOS--PROTEGE	T112	15
	U.S. POSTAL SERVICE--CP	B313	15
15	NEW LINE--PLEASANTVILLE MOVIE	B660	14
	OLIVE GARDEN	G320	14
	U.S. ARMY	B313	14
	WARNER BROS.--SOLDIER MOVIE	B660	14
19	1-800-COLLECT	B221	13
	ALMAY ONE COAT--COSMETICS	D190	13
	AT&T LONG DISTANCE--RESIDENTIAL	B221	13
	BUENA VISTA--WATERBOY MOVIE	B660	13
	CLARITIN--ALLERGY RX	D560	13
	COLGATE TOTAL--TOOTHPASTE	D211	13
	DURACELL ULTRA--ALKALINE BATTERIES	H310	13
	HOPE FLOATS--VIDEO	H532	13
	PALMOLIVE ULTRA--ANTIBCTRL DSHWSH LIQ	H410	13
	ULTRA SLIM FAST--RTS DRINK	D543	13
	VASELINE INTENSIVE CARE--LOTION	D110	13
30	BOSTON MARKET	G320	12
	SNICKERS--CANDY BAR	F510	12
	TYLENOL--EXTRA STRENGTH GELTAB	D511	12
	WENDY'S RESTAURANT	G320	12
34	ADVIL--PAIN RELIEVER LIQUI-GEL	D511	11
	AETNA U.S. HEALTHCARE--MEDICAL INS	B412	11
	CARNIVAL--CRUISES	T412	11
	FLAIR MARKETING INTL--SPRT GDS DR	V851	11
	LION KING II SIMBAS PRIDE--VIDEO	H532	11
	MCI WORLDCOM LONG DIST--RESIDENTIAL	B221	11
	NATIONAL BUS EMP WEEKLY	B621	11
	OFFICE OF NAT'L DRUG CONTROL	B329	11
	SONY PLAYSTATION--CRASH BNDCT WRPD	G511	11
	VICTORIA'S SECRET STORES--WOMEN	V311	11
44	ARRID XX ULTRA CLEAR--SOLID ANTIPERS	D260	10
	DIEHARD--AUTOMOTIVE BATTERIES	T141	10
	FORD AUTOS--TAURUS	T111	10
	FORMULA 409--ALL-PURPOSE CLEANER	H430	10
	HAGGAR--MEN'S SPORTSWEAR	A141	10
	KODAK MAX--CONVENTIONAL FILM	G143	10
	MASTERCARD--GOLD CARD	B111	10

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

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- 2. Build a plush new corporate headquarters downtown.**
- 3. Raise your prices every year...**
after all, you're the leader...they'll pay it.
- 4. Keep making your product the same way...**
same sizes...same styles...and keep selling it in the same old distribution channels.
- 5. Continue to explain to your CEO why 1 - 4 above are so critical.**
- 6. Ignore history...its lessons don't apply to you:**
 - Zenith's stock sold for over \$300 a share.
 - Sears' sales used to be larger than its next two competitors' combined.
 - Schlitz was the best selling premium beer.
 - Korvette was the leading discount store.
 - Dow Jones' *Journal* used to have 2.1 million circulation and was a monopoly.
 - Chevrolet was the #1 car in America.
- 7. Follow the herd.**
Blow your budget on an expensive image campaign in the same old publications showing declining readership. Go only for mass reach even when it costs you 200% to 300% more, in terms of effectiveness, and when more efficient new choices are available. Since few companies accurately measure image campaigns or test them in competing media, you'll never know exactly how much money you blew...or why your sales and earnings are slipping.
- 8. Explain all of the above to the new CEO...and the new ad agency.**

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Investor's Business Daily

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BRIAN DAVIS



made by hand: "We hopefully have a level of attention to detail that, by definition, a studio can't have," says Krantz (center, flanked by Howard and Grazer) of the company's approach to producing TV shows.

Three Men And a Baby

Big movie-business players Ron Howard and Brian Grazer partnered with former agent Tony Krantz to try their hands at TV. Now, their Imagine Television is one of the fastest-growing 2-year-olds in Hollywood.

By Betsy Sharkey

Here's a typical Imagine Entertainment moment. Brian Grazer, one of Hollywood's most prolific film producers, is in his office chatting with the actor Steve Martin. Martin and Grazer have known each other for years and worked together on the 1989 film *Parenthood*, produced by Grazer and directed by Ron Howard, Grazer's partner in Imagine.

At one point, Grazer casually asks Martin if he would ever be interested in a television project. Martin, who has a fairly steady schedule of movie work and penning humor columns for *The New Yorker*, says he just might. Grazer and Martin stroll into Tony Krantz's office down the hall. Krantz is the former Creative Artists Agency television-packaging impresario who approached Grazer two years ago with the concept for a small, highly individualized TV production company, which quickly evolved into Imagine Television.

The outcome of this impromptu get-together: Imagine Television will produce Steve Martin's first venture for series television. Martin is developing a concept for a sitcom set in an acting class. It's expected that he will coproduce and star in the show, which Imagine hopes to have ready to pitch to the networks for next fall.

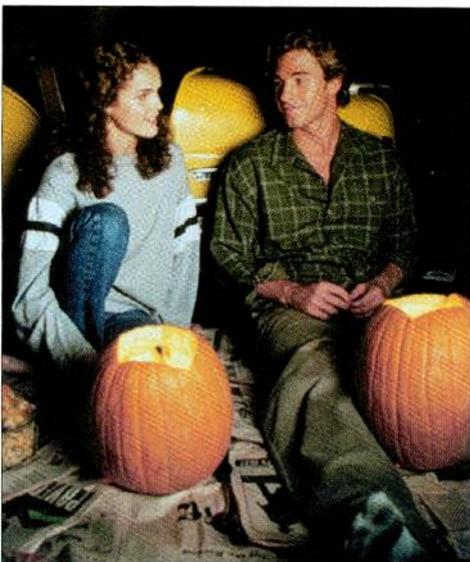
The Martin project is just one example of how momentum is continuing to build for Imagine in just its second development season. In its first season, Imagine produced three pilots, all of which were picked up as prime-time series: the drama *Felicity*, which airs on the WB at 9 p.m. on Tuesdays; the sitcom *Sports Night*, on ABC Tuesdays at 9:30; and *PJs*, a stop-motion animated comedy featuring the voice of Eddie Murphy that will join the Fox schedule at midseason, possibly at 8:30 on Tuesdays following *King of the Hill*.

Imagine's current success in TV is all the more surprising considering the partners' history. "Brian and I sort of stepped away from television after we had a couple of experiences that weren't creatively satisfying," says Howard, recalling the early-1980s period during which he made the transition from actor to director/producer. "But we never took our eye off TV."

Howard, of course, spent a good part of his younger years on the other side of the camera, first as Opie Taylor on *The Andy Griffith Show* (CBS, 1960-68), then as Richie Cunningham on *Happy Days* (ABC, 1974-80). He is currently in postproduction on *Ed TV*, a feature he directed (set for release in March) that tracks the chaotic life of a video-store clerk after he agrees to let a TV executive film him for 24 hours.

Grazer got his start in TV in the early 1980s by writing pilots. His early television work included the film *Zuma Beach: A Day in the Life*, starring Timothy Hutton and Roseanna Arquette. Grazer was about midway through a project with NBC based on adapting each of the Ten Commandments into a contemporary morality play when the big screen beckoned. "It wasn't spectacular," Grazer says of his first time around with television all those years ago. "I never found a way to do a show that had the level of quality that I wished it could have. Because of that, I went into movies."

At Imagine, Grazer and Howard have had an extraordinary run in films, producing and/or directing hits including *Splash*, *Cocoon*, *Backdraft*, *Apollo 13* and *Ransom*. Neither partner intends to retreat from that arena; they



LARRY WALSON/WB

Casting treat: *Felicity's* hard-to-find Russell with costar Scott Speedman.

just decided after hooking up with Krantz that they had found the right partner and the right moment to attempt a comeback to TV. In fact, the box-office success of Imagine's movies "has afforded me the luxury to re-enter television in a different way," Grazer says.

The partners have set up Imagine Television as a hands-on operation in which the company is intimately involved in all steps in creating prime-time shows. The trio operate as co-chairmen, with Krantz most deeply involved day-to-day.

"There are a handful of major studios that tend to warehouse talent, and so they find themselves in the business of managing the flow of these writers and producers rather than really digging in deeply into the creative content," Krantz says. Imagine chose not to set up any overall deals with writers but rather to work with them on a per-project basis.

"Since we're not in the same level of volume business the studios are," says Krantz, "we are the right size to get greatly involved in the shows. We hopefully have a level of attention to detail that, by definition, a studio can't have."

The TV operation got a jump-start from Grazer and Howard's long skein of relationships within the film industry and their reputation for increasingly high-profile, quality projects. Howard's long history as a TV actor didn't hurt either.

For the longtime friends, who began working together in their teens, television is no longer an afterthought. And television hasn't forgotten them, either. In January, Howard and Grazer will be honored at the National Association of Television Programming Executives' annual convention in New Orleans with the 1999 Creative Achievement Award for their work in film.

"Television has always been extremely interesting to both Brian and me," says Howard. "A lot of great work gets done there, and there are some aspects that are very appealing—the dynamic and existence of constant deadlines. For many of us who find our way into features, you find you miss that urgency."

Howard has spent much of the television division's first year at a distance, directing *Ed TV* for Universal. While he has no immediate plans to direct a TV project, Howard doesn't dismiss the possibility.

"I have never counted that out," he says. "There are certain kinds of projects, certain art forms that are in play, that make more sense [for television]. It's unique in many ways...so much more character-driven, having the narrative reach of a series. It can be an exciting place to go."

Most of Imagine's TV projects so far have sprung from the company's unusual intersection of film and television. While Grazer and Howard's relationships in the industry are primarily in film, Krantz's 14 years as a packager of TV shows offers a wide-ranging knowledge of the talent—particularly writers and producers—in that medium. The partners are using this confluence of contacts and resources to develop the Steve Martin project.

"What Tony wants to do, as he did on the other shows, it to find the right creative structure...the right people to maximize Steve's genius and also service the show on a minute-to-minute basis," says Grazer. The critical move for the venture will be recruiting a showrunner who can work effectively with the multi-talented Martin, an accomplished screenwriter and playwright.

Making sure all the creative pieces are in place is central to how Imagine Television goes about its business. It's the model the company

has used on *Sports Night* and *Felicity*.

Felicity, created by boyhood friends J.J. Abrams and Matt Reeves, is a case in point. "I've known J.J. since right after he sold *Regarding Henry* [the 1991 theatrical film], and always wanted to work with him, but he was always so hot and busy we were never able to get together," Grazer says. Then Abrams' *Felicity* script landed at Imagine.

Krantz picks up the story. "The script had a purity of writing," he says. "It wasn't trying to be something—it in fact was that something. There's a very subtle distinction between those two things...but you can feel it and you know it when you see it. It doesn't have any artificial push about it."

Everyone at Imagine read the script overnight. The very next day, a deal was in place with Abrams and Reeves, who directs the series. Then it became a matter of finding the right actress to play *Felicity*.

"We must have seen over 100 women for the role, and we were very concerned we might not find the right actress, until Keri Russell came in and we knew we'd found *Felicity*," says Grazer. "We would not have made the pilot with the wrong actress. A virtual unknown, Russell had appeared in supporting roles on shows like the Disney Channel's *All-New Mickey Mouse Club* and the Aaron Spelling prime-time soap *Malibu Shores*.

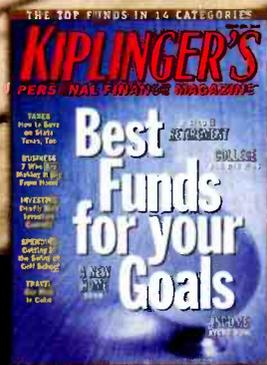
"The script was so good, the possibility of the show was so huge, that to do damage to it by putting the wrong person in simply because you want to get a pilot made, because you want to be in the game, would have been a mistake," Krantz says.

Only after Russell had signed on did Imagine begin talking to the networks. The partners ultimately decided that the sensibility of the show and the WB's commitment to it—particularly as a complement to shows like *Buffey*, *the Vampire Slayer* and *Dawson's Creek*—made the network the proper home for *Felicity*.

In the case of *Sports Night*, the folks at Imagine are big fans of Aaron Sorkin's work. Sorkin's credits include writing such films as *A Few Good Men*, *The American President* and *Malice*. During a long stint in a hotel room doing a rewrite on one of his movie scripts, Sorkin found himself tuning in nightly to ESPN's *SportsCenter* and other late-night scoreboard shows. Sorkin hit on the idea of creating a series set at such a show, a series that like his film work would blend comedy and drama.

Howard believes Imagine has something extraordinary in Sorkin's creation. "I'm fiercely proud of all three shows," he says. "But *Sports Night* is very ambitious in that it breaks some of the rules." The series is produced single-camera, and it recently won a battle with

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"I'm fiercely proud of all three shows," Howard says of his current network projects. "But Sports Night is very ambitious in that it breaks some of the rules." It's shot single-camera and without a laugh track.



Keeping score: *Sports Night's* Peter Krause (left) and Joshua Malina.

ABC (at least for the time being) to run without a laugh track. The network recently ordered nine additional episodes of the show.

"We're doing television in the same way we do movies," Grazer says. "We just let our interest and our taste guide us. If we're interested in the idea of *Sports Night* and the pedigree of the people involved, we do it."

The Steve Martin project is just one of about a dozen Imagine has in the works for next season. There is a comedy/variety show starring Paul Rubens (the former Pee-Wee Herman) in development for NBC; a David Lynch drama for ABC; a drama with author Larry McMurtry for the WB, set in Texas in the mid-'50s, the setting McMurtry drew upon for *The Last Picture Show*. There is also a soap opera/comedy in the *Mary Hartman, Mary Hartman* vein for ABC, with Ben Stiller as executive producer; and a sitcom with screenwriters Lowell Ganz and Babaloo Mandel (*Splash, City Slickers*), also for ABC.

While the pace of this company that intends to keep itself small seems a bit breathless, the slate of projects gets larger nearly every time Grazer or Howard meets with someone on a film project. *PJs* grew out of Howard's long-time desire to do a movie or TV show involving puppets and a conversation he once had with Murphy about his interest in such a project. Grazer became intrigued with the idea of a puppet-based show while on the set of *Apollo 13*, where he and Howard watched clips of the 1960s series *The Thunderbirds* (which featured marionettes) between takes.

"Eddie said, 'I've always wanted to do a puppet show where the puppets were really physical,'" says Grazer, who produced Murphy's *The Nutty Professor*. "Tony and I decided this

really lends itself to being a TV series because the characters are so well-defined and they don't really seem to have an end in sight. And there was the visual excitement we thought would occur from the whole puppet thing."

Although *PJs* is a firm go for January, the Imagine principals know that the trip from concept to pilot to series on their other new projects will likely not go as smoothly as it has in their first year out. "We have no belief that we will be able to have that same batting average," Krantz admits. "We got lucky. The shows were really good, and the people working on them, incredible."

And while ideas for TV shows are easy to come by in Hollywood, it's execution that makes the difference between a series that has staying power with viewers and one that is canceled after two seasons. Krantz says Imagine will really have a hit when one of its shows logs enough episodes on a network to be sold in syndication.

A key element in Imagine's early winning streak in TV has been the company's long relationship with Walt Disney Co., on films including *Ransom* and *The Nutty Professor*. Disney has a financial stake in Imagine Television and serves as the division's studio home. Not long after Howard, Grazer and Krantz talked about the prospect of working together to create a television company, Disney got involved.

"Brian arranged for us all to be in a room with [Disney CEO] Michael Eisner and Joe Roth [who runs Disney's film studio], where we proposed this idea to them," Krantz recalls. In addition to movies, Grazer and Howard previously had worked with Disney on the short-lived TV series *Hiller & Diller*, which Krantz

helped package. "We talked about creating a small production company that would be in partnership with Disney to make projects not in a quantitative way but in a qualitative way."

Lloyd Braun, chairman of Disney's Buena Vista Television Productions, says Imagine Television "is an enormous asset to the company, and they are incredibly passionate about what they do." Krantz and Grazer say Braun has helped build Imagine's relationship with Disney-owned ABC, which is picking up more Imagine projects than any other network.

Having made the leap into television, the Imagine threesome are now looking at other ways to extend the company's brand, with everything from sports to merchandising to the Internet.

"We're really lucky we've only been around a year and a half and we've already got these shows on the air," Grazer says. "From my vantage point—I don't live it minute-by-minute, which Tony does—it just seems blessed. I know it's going to be a roller-coaster. The good news [is] the partnership is built on a foundation of desire and not of need. [Imagine Television] was based on desire, and that's a very luxurious place to be."

Adds Krantz: "If we fail, I want to fail being true to ourselves rather than fail having sold out on something we didn't believe in." That's essentially the message Krantz gives each day to the small team of development and production executives—led by executive vp Nena Rodrigue—that he has assembled at Imagine. As Krantz tells the troops: "I'd rather go up in flames or down in flames, because I want us to be on fire." ■



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DAVID FUSHEK/ACTO

Media on Media: Does the Public Really Care?

What little evidence exists suggests people are not as obsessed with 'The Industry' as it is with itself. By Paul Colford

The cover story is "Media Narcissism: How the Press Became Its Own Favorite Subject." It describes the trend among *The New York Times*, *The Wall Street Journal* and other leading news outlets to elevate coverage of their own business by committing greater resources to the media beat and showcasing the goods in discrete media sections. Topical as it seems, the cover story is from 10 years ago, written for *7 Days* by Andrew Sullivan. And hindsight illuminates other ironies. One is that *7 Days* itself was a busy outlet for media buzz before owner Leonard Stern folded the unprofitable New York weekly in 1990.

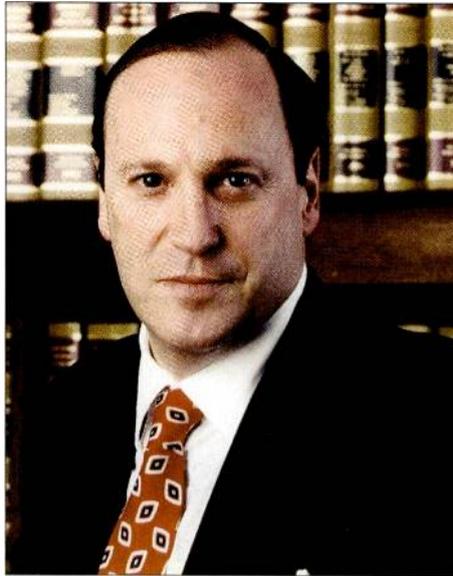
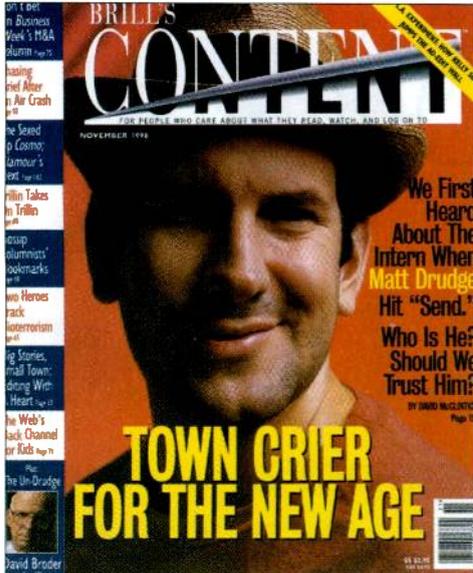
Another is that Sullivan, who detected in all the media coverage "the absence of any suspicion that there's something faintly phony about this self-conscious ego trip," would himself undergo sometimes snidely critical media attention during his five subsequent years as editor of *The New Republic*. But surely the most striking irony is how little has changed.

In 1988—which was two years into the life of media-obsessed *Spy*, one of the hottest magazines of the decade—*The Wall Street Journal*

introduced a Media and Marketing page and the *Times* followed in the spring with Word and Image (on media content) and The Media Business (on media deals). Since then, of course, the two papers have further expanded their efforts in tracking the schmooze of media figures and the moves of media companies. And they now have a crowd of competitors.

The New York Post belies its roots as a tabloid tattler by going after any and all media stories with the appetite of a junkyard hound.

"We're the only research—we're it.
We're the only empirical evidence that
people want this material."
—Steve Brill



The New York Observer is the putative heir to *Spy's* media absorption. At *The Washington Post*, media columnist Howard Kurtz is a one-man cottage industry of breaking stories and analysis, also as cohost of CNN's *Reliable Sources*. In addition, the *Daily News* early last year shamelessly copied the media focus of the *New York Post's* business section by renaming its own section "Media Business" (but with far less commitment to the game). And there's the *New York Press*, a 10-year-old freebie, whose editor-in-chief and publisher, Russ Smith, goes on at mind-boggling length in his "Mugger" column each week to hammer, dissect and occasionally even praise the recent work of everyone from Graydon Carter at *Vanity Fair* to *The Nation*.

On the radio, morning mouth Don Imus often sounds as if he's presiding over an invitation-only club of media heavies, such as Frank Rich; Dan Rather; and Andrea Mitchell, who seems to spend more time yakking with the irascible I-Man than she does laying out news stories on NBC. One can only wonder how *Imus in the Morning* registers with those listeners tuned to his affiliates in the heartland when the host chews on (and rants about) this big-city columnist, that MSNBC newscaster, and any number of mid-level book-publishing functionaries whose names are unknown outside certain Manhattan office buildings. (I have received Imus' blasts and blessings, and the

remarks always are picked up by any number of media colleagues who loyally listen each morning.) Although the major TV networks' newscasts historically have given little time to coverage of the media, as if the subject were too esoteric for their wide mass of viewers, *The NewsHour With Jim Lehrer* on PBS recently added Terence Smith, an alumnus of CBS News and *The New York Times*, as the program's media observer. Charlie Rose often brings a Security Council seriousness to his nightly roundtable on PBS when discussing the fate of Tina Brown, the evolution of men's magazines and other portentous media issues of the day. On cable, CNN's *Reliable Sources* turns what it calls "a critical lens" on the media each weekend, as does the Fox News Channel's *Fox News Watch*, hosted by Eric Burns.

"I try to see as much of the coverage as I can, but there is a level of fatigue that sets in," said Tom Goldstein, dean of the Columbia University Graduate School of Journalism. "Ten years ago, when I was writing about media, it was much easier. I'd look at the *Times*, the *Village Voice*, the *Journal* and other papers. The world was much more finite. I don't know how people who cover the media today can do their jobs with the confidence that they haven't missed something."

Yes, it's a time in which *Time* devoted six pages in its July 20 issue to Tina Brown's exit

from *The New Yorker*. *Newsweek* reprinted editor Michael Kinsley's e-mails to friends and colleagues describing his strange weekend-long dance with S.I. Newhouse Jr., who first wooed and then rejected him as Brown's successor. Read all about it (again) in Carol Felsenthal's new *Citizen Newhouse*, which is the second unauthorized biography of the Condé Nast chairman published in the past four years.

Indeed, the increase in coverage of the media by the media reached a crescendo with one of the most-talked-about media developments of the past decade—the launch in June of *Brill's Content*. Unlike former *New York Times Magazine* editor Edward Klein's "Newsplay" and current *New York Times Magazine* editor Adam Moss' "The Industry"—two media magazines conceived during the past 10 years that never made it off the drawing board—*Brill's Content* was an idea whose time had come.

Its initial cover story, in which editor-in-chief and chairman Steven Brill assessed the frenzied early reporting about Monicagate, drew more sustained media attention than Brown's segue to Miramax, which still merited placement in the *Times* not only on Page 1, but above the fold, alongside the paper's lead story.

But *Brill's Content* still leaves miles of media territory for others to explore. Just as the startups of MSNBC in 1996 and the Fox News Channel in 1997 dramatically expanded the menu for news junkies, so, too, the proliferation of online magazines (such as *Salon* and *Slate*), Web sites (such as those updated daily by *Mediaweek* and *The Industry Standard*) and daily e-mail newsletters has multiplied the already dizzying amount of media buzz.

David Smith was an editor on the Metro Desk of the *Times* in the late 1980s and early 1990s when the competition for such local stories as the World Trade Center bombing included not only the *Daily News* and *New York Post* but the defunct *New York Newsday*. Now, seven months into Smith's stint as media-news editor at *The Times*, he concludes: "This is a lot more competitive." Besides the other national newspapers, he pointed to *The New Yorker*, *Variety*, the newsweeklies, *Fortune*, *Mediaweek Publishers Weekly* and still other sources of media news.

Sure, there may be an overabundance of this coverage, but why? Outside of journalistic, entertainment and advertising circles, how many readers care to know who was lurching with Tina Brown and what was said at the American Magazine Conference in

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David Smith was an editor on the Metro Desk of *The New York Times* in the late 1980s and early 1990s... Now, seven months into his stint as media-news editor, Smith concludes: "This is a lot more competitive."



"I wouldn't say there's hard data that I can point to [that readers want heavy doses of media news]... It's more qualitative—the feedback from readers, people writing about us and the buzz we've generated."

—Xena Antunas, New York Post

Orlando? Who among the straphangers and suburban soccer moms really wants to keep straight all the recent editor and publisher switches at Hearst and Condé Nast magazines? What market need in August prompted the *Post* and the *Observer* to go on for hundreds of words each about the palace maneuvers within Condé Nast to replace the company's director of communications, a

position with little apparent bearing on what people read in the company's magazines? And what was one to make of the *Times*' discovery in September of a trend that rated the front page of its Sunday "Styles" section, which noted that "the all-consuming Presidential crisis has delivered a flood tide of punditry-spouting press reporters before the hot television-studio lights"? That's right, magazine writers are appearing on TV! And some of these ink-stained souls are even wearing makeup!

Is the media's coverage of the media so much navel-gazing? A "self-conscious ego trip," as Sullivan put it? Or does the number of stories in, say, the *Post*, the *Observer* and *Vanity Fair* (whose "New Establishment" feature annually ranks the power of Rupert Murdoch and other media titans) represent, as some suspect, a calculated bid to hook readers who work in news or magazines, so that their influential buzz about the publications might signal to agencies and media buyers where to spend their clients' money?

True, there are any number of ongoing stories that the media would be lax to ignore, such as the colonizing of the Internet by major media companies, the impact of a 24-hour news cycle on Washington's ability to govern and the thinning of the wall between editors' decisions and advertisers' expectations. At the same time, it is difficult to find much measurable evidence to indicate that the public's thirst for media information preceded, or has grown with, the heavier flow.

Asked if the *Post* had quantitative proof that its readers want the heavy doses of media news that they've been getting in recent years, deputy editor Xena Antunas said: "I wouldn't say there's hard data that I can point to... It's more qualitative—the feedback from readers, people writing about us and the buzz we've generated." Brill said: "We're the only research—we're it. We're the only empirical evidence that people want this material." Brill pointed to the better-than-typical 4 percent response he received to an initial mailing of 3.2 million subscription pieces, as well as the 4,000 to 10,000 blow-in cards being sent in from each issue. In late October, with four issues behind him, Brill said that he has about 130,000 subscribers and would raise his rate base by 75,000, to 225,000, starting with issue No. 5.

"The rap always has been that only journalists are interested in the media," he added. "But in our subscription base, only about 5 percent are journalists." Brill agreed that the number of subscribers who work in the media would go higher if he also were to count those employed by book publishers, ad

agencies and such.

On the other hand, two respected institutions, the Media Studies Center in New York and the Pew Research Center For The People & The Press in Washington, offer anecdotal evidence that the public's interest in the media may be quite low.

The Pew Center's ongoing survey of public attentiveness to major news stories since 1986 shows that the bigger developments involving the media or media personalities have drawn the greatest interest among small numbers of people. Put another way, big media stories have been among the least closely followed.

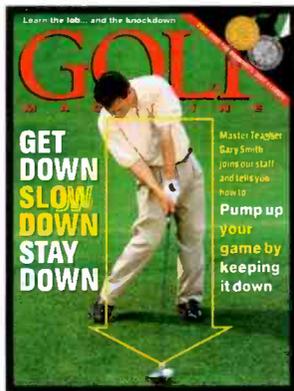
For example, 80 percent of respondents in July 1986 said they followed the explosion of the space shuttle Challenger "very closely," 54 percent in September 1997 followed the death of Princess Diana very closely and 34 percent kept a very close track last February of fresh allegations that President Clinton had had an affair with Monica Lewinsky.

Compare the Challenger, Diana and Monica to these stories: The end of *Seinfeld*: only 13 percent followed it very closely (April 1998); Disney's purchase of Capital Cities/ABC: 9 percent (August 1995); CBS' firing of Connie Chung: 8 percent (June 1995); and the merger of Time Warner and Turner Broadcasting: 6 percent (September 1995).

"Generally, we stick to the main stories in our survey," said Andrew Kohut, director of the Pew Research Center. "The more abstract of subject matter, such as media coverage in general, I can't ever remember testing." But Kohut added: "The public is not interested in politics and policy, and its interest in the media that cover these things is pretty low... Yet there is no group more interested in the media than the media itself."

According to a poll conducted by the Media Studies Center at the end of September, most Americans "have heard little or nothing" about recent questionable reporting incidents at *The Boston Globe*, *The New Republic*, the *Cincinnati Enquirer* and CNN. Quite a discovery, considering the healthy amount of coverage given to each of the incidents. Awareness of CNN's retracted report about the use of nerve gas by American forces during the Vietnam War was highest. Forty-two percent said that had heard "a lot" or "some" about the story. "But more than half (58 percent) said they had heard 'little' or 'nothing' about the story," the center noted. Nearly eight in 10 respondents said they had heard "little" or "nothing" about *Boston Globe* columnists Mike Barnicle and Patricia Smith, both forced to resign for putting

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wallets, it's going to be
a long afternoon.*

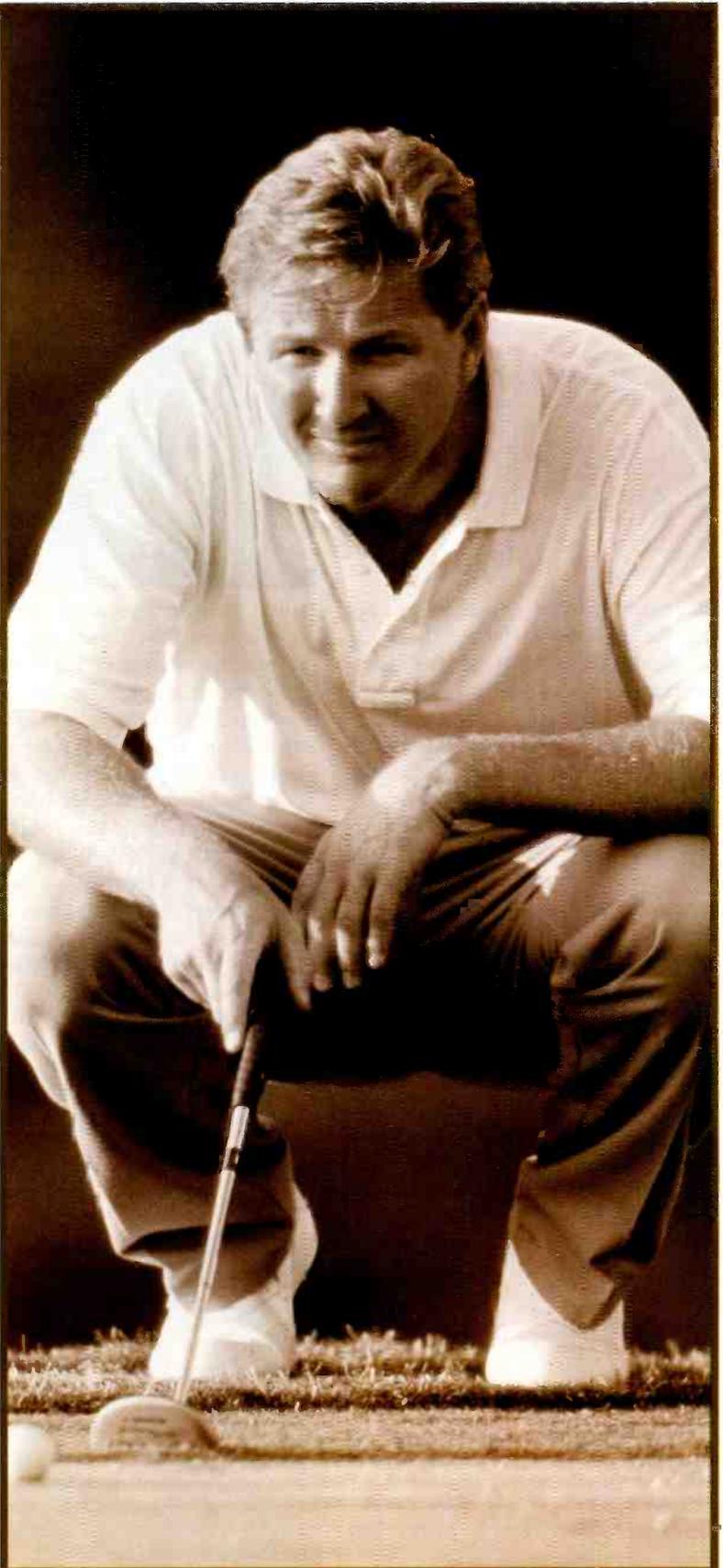


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"Gossip about figures in the media can be fun, but it's pretty useless in the grand scheme of things."

—James Ledbetter

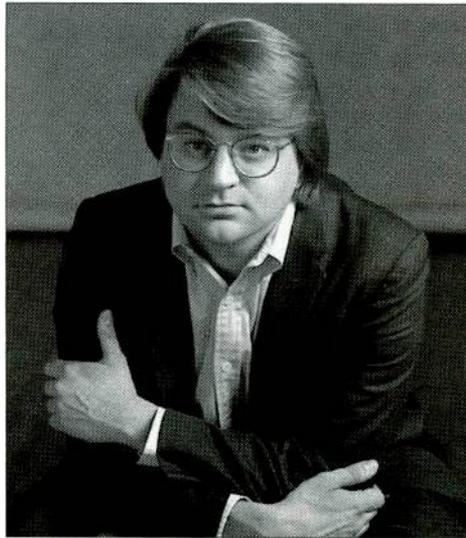
unsubstantiated material into print. Nine out of 10 had heard little or nothing about *The New Republic's* dismissal of Stephen Glass for fabricating stories or the *Enquirer* episode, in which a reporter obtained information on Chiquita Brands by intercepting voice messages left on company phones. (In separate polls done in Boston and Cincinnati, awareness of the *Globe* and *Enquirer* incidents was "very high," the center found.)

That's not to say that the media can't draw a crowd when looking in the mirror. In its Saturday-evening time slot, *Reliable Sources* has a 0.6 rating (476,000 households), which is slightly higher than CNN's year-to-date average of 0.5, according to the network. The show's rebroadcast on Sunday draws an additional 368,000 households. Not bad for what is usually an earnest discussion among reporters about the latest White House scandal coverage and such topics as Barnicle's long flameout at the *Globe*.

"I think it's incestuous," James Conniff, a

"The public is not interested in politics and policy, and its interest in the media that cover these things is pretty low... Yet there is no group more interested in the media than the media itself."

—Andrew Kohut



retired journalism professor who has written for *The New York Times Magazine*, says of the media's interest in the media. "I don't know when I see these stories if the writers aren't looking too closely at their bellybuttons to look sideways and see what's really going on in the world." David Shenk, author of *Data Smog: Surviving the Information Glut* and currently a U.S.-Japan Foundation fellow in Tokyo, said that the gossipy who's in/who's out stories about Condé Nast or the TV networks that pop up from time to time say more about the celebrity culture than anything truly media-oriented. However, Shenk added, in an e-mail response, that he thinks the general coverage of the media is warranted: "We have entered an age where the media is us, where the proliferation of information has forced nearly everyone to become a very self-conscious media consumer." On a similar note, Brill added: "I don't think we've reached a saturation point at all. Everyone is just realizing that nonfiction media is a huge,



huge force in our society, affecting commerce, our family lives and our entertainment... We're operating on the premise that the key product in the next century will be information. So we are the business book about the most important business of the next century."

Certainly the need for information right now among those working online is acute.

"Gossip about figures in the media can be fun, but it's pretty useless in the grand scheme of things," said James Ledbetter, the former media columnist for the *Village Voice* and author of a book on public broadcasting ("*Made Possible By*") who now covers online developments for *The Industry Standard* and its Web site. "At the same time, there can be a kind of market usefulness from learning about what deals are being made. In the online universe, where no one knows what the magic bullet is yet, you don't want to be behind on these things."

The burgeoning online sector has generated volumes of additional media coverage in recent months, much of it conveyed quickly and conveniently by e-mail and Web sites. *The Industry Standard* operates like a newspaper that publishes various daily editions. It posts breaking stories on its Web site (the-standard.com) and among the e-mail newsletters that it sends free on request is the daily Media Grok, that—you guessed it—reviews what other media are saying about Internet activity.

The cyber-surfer with an appetite for more can read Jon Katz' media criticism on the Freedom Forum's Web site (freedomforum.org), or go further still by sampling such media-hip Webzines as *Salon* and *Slate*, whose "Today's Papers" roundup is available free at slate.com.

"Today's Papers," prepared by Scott Shuger, may not be as prominent as *The CBS Evening News With Dan Rather*. But as further evidence that the media continue to watch their own, the daily roundup has received feature-story treatment in *The New York Times* and a recent column-long valentine from none other than William F. Buckley Jr.

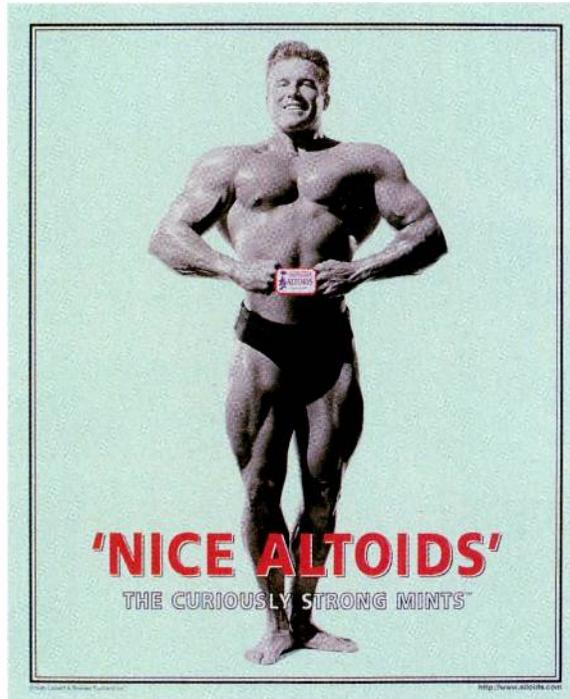
Whether the public likes it or not, then, it seems it is going to get more news about the media than it may want. And even though the media may regard its own as stars of sorts, the public still holds them in about the same esteem as they do shoe salesmen.

As for Sullivan, he is no longer with *The New Republic*. He is the author of a new book, *Love Undetectable*, which has nothing to do with the media. And he barely remembers his 7 Days piece. ■

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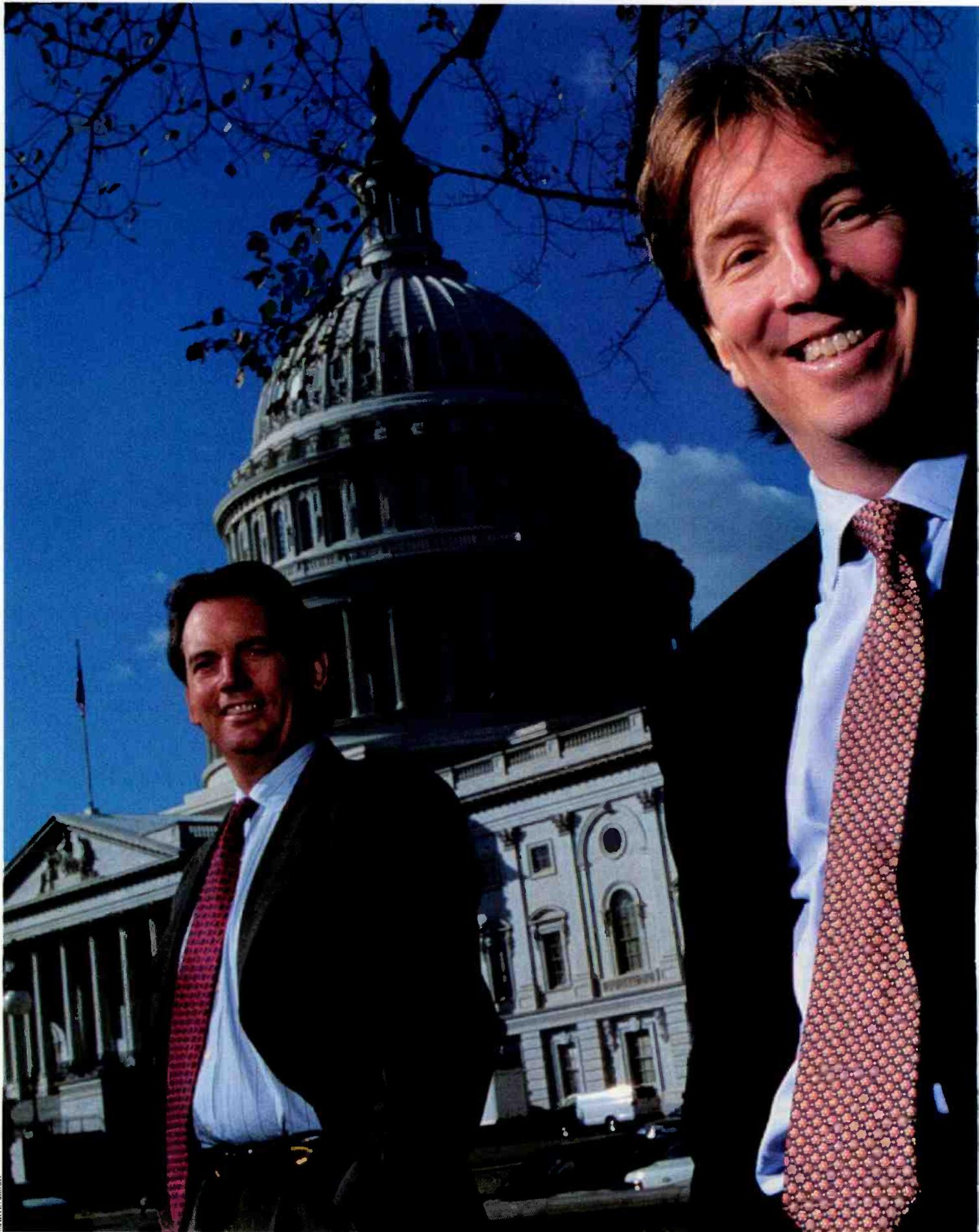
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MARTIN SIMON



Corporate Communication, Clinton Style

Taking a page from the president's political playbook, Carter Eskew is teaching companies how to stay on message and sway the public on issues such as tobacco, antitrust and regulation.

By Alicia Mundy

It was September 1997 when a top lawyer from the haute legal lobbying firm of Verner, Liipfert, Bernhard, McPherson and Hand called on former political consultant Carter

Eskew. He asked Eskew, a Democrat, if he would consider doing some "image" work. "We have a client, we can't tell you who it is.

It involves a controversial issue. We can't tell you what it is."

After a quick game of Twenty Questions, Eskew had it figured out—the client was the tobacco industry and the issue was the proposed settlement with the states and federal government. Two weeks later, Eskew was called again and asked if he could show up at the Verner Liipfert offices on McPherson Square that afternoon. The crowd included big names at the firm: Bob Dole, Ann Richards, Berl Bernhard. With them were several CEOs of tobacco companies. They were worried that the deal wouldn't be accepted by Congress and wanted a marketing campaign,

Carter Eskew (right), along with Jamie Sterling, is teaching companies how to use advertising to bend the public—and Congress—to their way of thinking.

“[Senator] Lieberman whispered to me, ‘Turn around. Take a look at real power.’ Carter Eskew had just walked in.”

not unlike a political campaign, to sell it to policy makers and the people.

“One of the issues was whether the industry had any credibility to do this,” says Eskew. “They knew the kind of ads I like to do—when a client has problems, I don’t tend to hide them.” Eskew was back a couple weeks later with about a dozen ads. They weren’t soft.

They included a litany of what cigarette makers would give up in order to get the deal. “They said, ‘We’re the tobacco industry. We’re gonna make some promises to you. No more vending machines. We won’t use cartoon figures, no Joe Camel.’” For effect, one ad showed a clip of one of the most famous cigarette commercials ever, and a voiceover intoned, “No more Marlboro Man.”

It was an uncomfortable moment for the CEOs. “You know, it’s one thing to tell the client what he has to do. It’s another to rub his nose in it,” said Eskew. “I mean, there it was—their future. They gulped. Then they said okay.”

Unfortunately, Congress and the White House didn’t. By March 1998, it was clear the tobacco settlement bill in the Senate, backed by the Clinton administration and various anti-smoking groups, was going to demand more than the companies were willing to give. That’s when they came back to Eskew and asked if he’d be willing to undertake a different mission: Kill the bill.

In less than two weeks, Eskew had 14 new ads on the air. The media buy was enormous, about \$50 million over three months. The rest is history.

If you’re not a political junkie, you might not know just who Carter Eskew is. John Fox Sullivan, publisher of *The National Journal* in Washington, uses a story to describe Eskew’s standing: “I was having lunch in the Senate dining room with Joe Lieberman (D-Conn.). I heard a little commotion and Lieberman whispered to me, ‘Turn around. Take a look at real power.’ Carter Eskew had just walked in. And suddenly senators were jumping up and leaving their tables to go over and say hello to him. When a senator goes over to someone else, that tells you who counts. Lieberman told me, ‘Carter has done about ten of their election campaigns. They owe him their lives.’”

Eskew used to be the partner of Democratic political consultant Bob Squier (the man who gave us candidate Bill Clinton as family-values defender in the 1996 election). He’s run elections for Chris Dodd (D-Conn.), Lieberman and Al Gore, among others. His ads, some of the most polished of

political commercials, are overtly emotional. “I try to put the candidate’s character out front—who he or she really is.”

Now Eskew’s pushing corporations, not candidates. He’s got a new partner—True North, through BSMG Worldwide, the international public relations unit of True North’s Bozell. His company, Bozell Eskew Advertising, is just a tiny, 20-person division of that corporation. But that little sideshow represents a new wave in corporate lobbying—a new way to use the media for major corporate refurbishing. And though his shop is barely 3 years old, those 20 people will bill about \$150 million for 1998. Much of that money will come from the folks people love to hate: Big Tobacco, Big Cable, Big Pharmaceuticals, and the biggest of the big—Microsoft.

Boyish, blondish and vegetarian, the 44-year-old Eskew keeps a load of political memorabilia in his D.C. office to remind him of what it is he is doing. There are three key players besides Eskew in the firm—in New York, there’s general manager Thomas Blim and partner/creative officer Susan Armstrong. Armstrong came from Sawyer Miller in Washington, a lobbying/public relations group bought by Bozell several years ago. Blim has been with different parts of Bozell for nine years. And in Washington, there’s media director Jamie Sterling, who won a *Mediaweek* Media All-Star Award for TV spot buying in 1996 for his carefully strategized, \$100 million campaign to reelect Clinton.

Armstrong says what Eskew does is different—or at least more stressful—than what she and Blim had done before. “Typical advertising campaigns take months to plan—they’re glaciers in terms of speed,” said Armstrong, sitting in the agency’s Fifth Avenue offices. “But you don’t have that luxury with what we’re doing. It’s a different mentality.”

It’s the application of campaign warfare to corporate image problem-solving. In the past several years, this has become a new outlet for political consultants, as many major companies have found themselves in battles with the government, advocacy groups and regulators. For instance, last year Procter & Gamble hired Squier when it was trying to get its fat-free oil, Olestra, past negative publicity put forth by the Center for Science in the Public Interest. “Corporate image ads is now a crucial part of the lobbying game in Washington,” says Alex

Castellanos, a highly successful Republican campaign strategist who also handles several corporate clients. “The paid communications is the air cover.”

“You need to reach the opinion makers,” said Bill Knapp, of Squier Knapp and Ochs, Eskew’s old firm. Though Squier and Knapp are now working on ads for the anti-tobacco coalition, Knapp has a lot of respect for the way Eskew managed the pro-tobacco ads. “They were prime Carter Eskew in that they were effective. They were emotional and they got to a core of the argument.” Knapp also says they were a creative approach to “old-fashioned lobbying.”

Eskew’s strategy was to send the message to the hinterlands and let it bounce back to



Armstrong, an advertising veteran, says the pace is far faster at Bozell Eskew.

Washington from the public. For those who didn’t live in one of the 65 media markets saturated by this advertising attack, here’s how it worked. Starting in mid-April, Bozell Eskew ran 14 ads. One of the most prominent showed a panoply of “average Americans” (played by actors), shaking their heads over Sen. John McCain’s (R-Ariz.) tobacco bill and the half-trillion fund it would create. One ad began: “Americans speak out on a half trillion-dollar tax increase on tobacco.” Cut to the typical “man on the street,” who says, “It’s a lot of money. It’s a lot of zeroes.” The ad paraded a passel of “little man” types—men in overalls, nurses, mothers, home-business owners, and the perfect percentage of minorities. They had a common theme: The tobacco bill would mean a new tax, and it would fall on the shoulders of working people.

The results came fast. Within days of the first spots, members of Congress were swamped by phone calls and letters. Sen. Kit

Every ad should get such
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Every week, in numbers greater than for Forbes, Fortune and BusinessWeek, our readers march to the newsstand for a copy of Barron's. Then, for 2 1/2 hours on average, they tune out everything else while they scour our pages. They read the ads (76.9%). And after they've read the ads, they advertise the ads. Bringing them to the attention of colleagues (14.1%). And discussing them with friends and family (28.6%). So if you're an advertiser trying to reach an affluent audience – and then some – Barron's is the ideal instrument.

“What Carter understands is that messages and advocacy are not just about regulators and policy makers.”

Bond (R-Mo.), who was facing re-election, was the recipient of more than 25,000 calls and letters by the day the bill came up for a vote, June 17, according to a member of his staff. Bond had supported the tobacco bill. But after the coalition spent more than \$1.5 million in Missouri TV markets (in which the ads made more than 1700 appearances), he voted against.

The ads were prominent in the Washington market, although Eskew avoided buying in Los Angeles and New York. But they were also aired in the home states of “swing” votes for the Senate. Data compiled by *The National Journal* shows that the ads concentrated on states where Senators were up for re-election. They ran 1,113 times in Atlanta, for a cost of more than \$1.5 million (Georgia is home to Paul Coverdell, a Republican incumbent). Other states targeted included Alabama, Arizona, Illinois, Ohio, Louisiana, Maryland and Pennsylvania. Sen. Bill Frist, a Republican and a physician, had voted for the bill in the Commerce Committee. The tobacco coalition spent almost \$2 million in Tennessee markets trying to change his vote. They spent more than \$2.3 million in Michigan trying to change Spence Abraham’s vote, too. Neither did.

While about \$6 million went to full-page ads in newspapers nationally, it really was the TV campaign that did the trick, explained Scott Williams. The TV ads ended with an 800 phone number to call to complain about the “tax increase.” Callers were then forwarded to congressional offices, or given the option of “signing” telegrams to their representatives and senators.

Six of McCain’s GOP colleagues and one Democrat who had all voted for the bill on April 1 switched their votes, and took other members with them. Those switchers included Trent Lott, the Senate Majority Leader. And Kay Bailey Hutchison, R-Texas) after a \$1.7 million buy in Texas markets. A staffer in Sam Brownback’s (R-Colo.) office says the senator got about 50,000 calls and telegrams against the bill (the coalition spent about \$1 million in Denver markets). In late April, according to a Senate Commerce aide, Brownback told McCain as they were walking down the halls of the Senate side at the Capitol, “We’re getting a lot of calls and letters. This is a problem.” The aide now says, “You could see the fear in his eyes.”

Bozell/Eskew people are reluctant to release specific figures, but they estimate that

their TV and radio campaign ads generated perhaps 2 million calls and letters to Congress opposing the bill. (The tobacco lobby used a figure of about 500,000 calls, but an aide to McCain calls that figure low.) At any rate, the famous ‘Harry and Louise’ campaign against the Clinton health-care bill generated only about 300,000 calls.

Now, months after the bill was pronounced dead, an unhappy McCain says, “The media campaign was tremendous. We didn’t see it coming, and it swamped us.”

The rules of engagement are slightly different for the battles for Microsoft and the National Cable TV Association. There’s no one pending bill that provides a focus. But one could crop up at any time, and it’s best—from a political point of view—to have the public on your side when dealing with Congress. In the old days (read: pre-Bill Clinton), there were between 3,000 and 6,500 “elite” whom corporations and industries needed to “educate,” explains Michael Deaver, former aide to Ronald Reagan and now a partner with Edelman Communications, which works with Microsoft and Eskew. Now, companies and their advisers are taking a page from the 1992 Clinton campaign’s so-called War Room. Hit hard and often, stay on message, and poll incessantly. “Carter knows how to take Beltway talk and translate it outside. He’s showing policy makers *and* the people why Microsoft is important to you—look at all the people it touches.”

Originally, the campaign was supposed to run only in Washington. Eskew produced a series of ads using a family-friendly slogan: “Where do you want to go today?” Yep, from farmers to fishermen, every working American can use a little dollop of Microsoft to make their day run smoother. One shows a young boy nearly blind, who has been helped by specialists at Microsoft and can use a computer to read and write. Yes, it’s an unabashed tearjerker. But it succeeds.

“They have a ‘morning in America’ feeling,” says Deaver, referring to the Reagan ad that Deaver helped create that is considered one of the greatest and most emotional political ads in modern history. “His ads speak to Microsoft’s heart.” And Deaver agrees it’s all part of the “new” lobbying. “What Carter understands is that messages and advocacy are not just about regulators and policy makers. It’s about telling us who the company is,

wrapping it in a larger context.”

The ads were so well-received that Microsoft changed its plans. It had taken Eskew two years to get Microsoft to decide to do any image ads aimed at policy makers. After Microsoft saw the results this summer, they opted for a 20-city buy costing close to \$9 million.

“I think they should plaster the country with those ads,” says Knapp. “They can’t change Joel Klein’s mind (the assistant attorney general at the Department of Justice who calls Microsoft a monopoly and is prosecuting it in federal court for antitrust violations). “But they need to position Microsoft as a company that does some good. That’s going to be important if Congress at some point decides to consider legislation regulating Microsoft. They need to get people thinking “Monopoly, Schmonopoly! Listen, this is a company that can afford this. A 20-city buy is just on the margins. And this is life and death.”

If Microsoft has image problems, cable TV is an admaker’s nightmare. Rate hikes are driving voters to call their politicians, and putting the brakes on cable is about the only thing uniting partisan members of Congress. To top that, now the industry is being portrayed as dangerous Luddites single-handedly stopping the transition to digital TV. Last Christmas, as the satellite TV industry began pushing its holiday packages, designed to free consumers from their coaxial cable chains, the National Cable TV Association called Eskew. He developed a series of emotional ads about the little guy who put up the first cable so folks could get TV in rural areas. In black and white (like those Microsoft specials), the ads look like film from the Depression era. It’s another “fanfare for the common man” theme. Even if you want to fire your cable company, you have to love these ads. Expect more of them—many more—as the Federal Communications Commission prepares to rule on must-carry obligations for cable. And as March 31, 1999, draws near, the date when Congress must deregulate cable or put some rate controls in effect.

“This is part of the future of lobbying,” says Eskew. “If done right, it combines the creativity of Madison Avenue-produced commercials with the quickness and precision targeting of political campaign ads.” And the secret to them, he says, is simple. “When you’re planning the ad, never forget the policy maker is also a consumer. Hit *that* button.” ■



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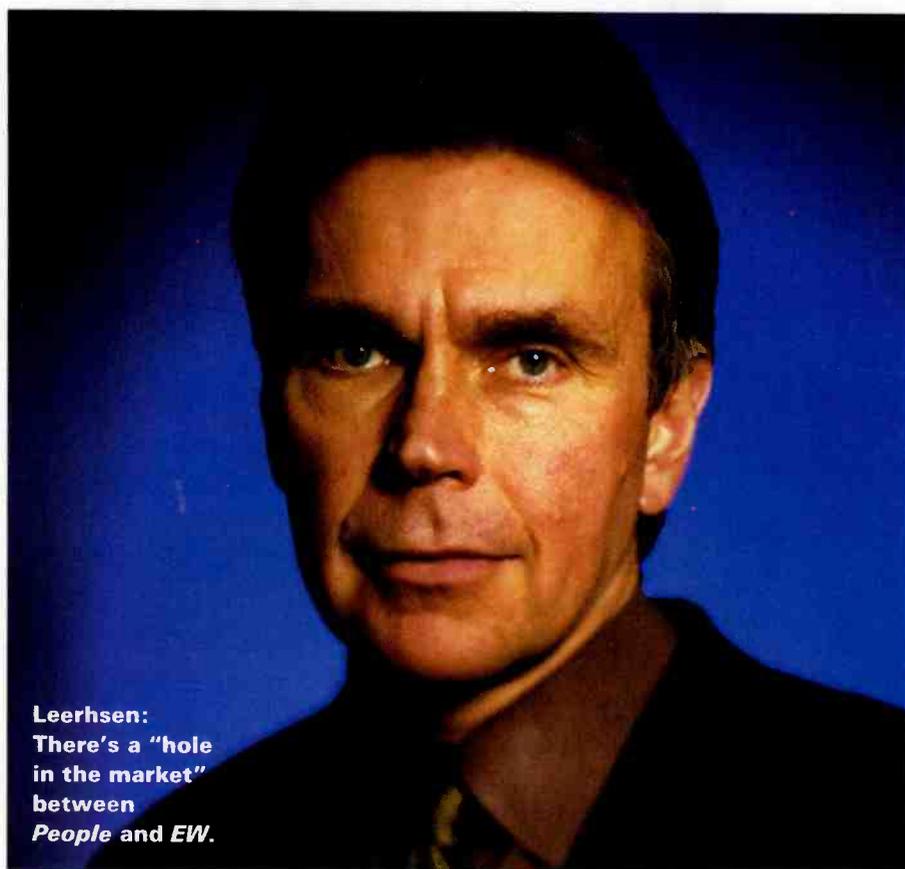
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Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

An Objective Case for *Us*?

Wenner's Brownridge says circulation will drive the title as a weekly



Leerhsen:
There's a "hole
in the market"
between
People and *EW*.

BRAD WILSON

By John Masterton

With the public's seemingly insatiable appetite for entertainment news and celebrity dish, the monthly *Us* recently announced that it would look seriously at switching to weekly publication sometime in 1999 or early 2000. The news drew raised eyebrows (and even a few catcalls) because the Wenner Media title, launched as a biweekly in 1977, retreated to monthly frequency during the recession in 1991. Going weekly now would put it directly in the path of two Time Inc. behemoths, *Entertainment Weekly* and *People*, in a battle few expect *Us* could win. Moreover, the move would quadruple costs such as paper and production and require at least a doubling of editorial staff.

But long odds are no bother to Kent Brownridge, Wenner's longtime senior vp. "We've

given this a lot of thought," he says, "and we're convinced it's a business plan that can work. We're prepared to go with or without a publishing partner."

Even so, there's a lot of work ahead for Brownridge and newly installed *Us* publisher (and four-time New York Marathoner) Larry Burstein. Besides getting the financing in place—the sought-after partner has yet to materialize—*Us* must sell the strength of its circulation as the cornerstone of weekly frequency.

Early signs are encouraging. Under editor Charlie Leerhsen, who arrived from *People* in May, Wenner-supplied newsstand-sales numbers have shot up a cumulative 30 percent for issues published between July and December.

This is important both because single-copy sales are usually more profitable than subscriptions and because *Us* draws nearly 40 percent of its sales from the newsstand, a very high proportion for a consumer magazine in its circulation class. (Rate base was just lowered by 100,000 to one million with the November issue.)

"The response has been instantaneous," Leerhsen says. "Now we have to show the ad community that these numbers aren't just a flash in the pan." (Print planners treasure single-copy sales because readers spend more money and time on the magazine.)

Leerhsen thinks he can reach circ goals by exploiting a "hole in the market" between what he calls *People's* older-skewing coverage of everyday people in extraordinary circumstances and *EW's* "product-oriented" approach to entertainment.

But not everyone believes *Us's* circulation is all it's made out to be. Some competitors and media planners criticize sometimes razor-thin margins on hitting rate base and the recent appearance of bulk and post-expiration copies on *Us's* statement of paid circulation (accounting for a combined 13.8 percent of its total for the



first six months of this year).

Brownridge is unfazed. "Bulk circ is good because it reaches public places with high readers-per-copy counts," he says. "And I see nothing wrong with

arrears copies because your best customer is the one who subscribed last year."

One rival isn't so sure about the wisdom of going weekly. "To run a good weekly business, you must prove you can generate significant, sustained consumer circulation revenue that we don't see in *Us* right now," says John Squires, who was Time Inc.'s highest-ranking circulation executive before becoming *EW* president in February.

Squires thinks *Us* would need about \$40 per reader to sustain weekly frequency. In its latest Audit Bureau of Circulations pink sheet, however, *Us* reports selling discounted subs to 74.2 percent of its file (one-year basic sub for 12 issues: \$19.94). By contrast, *EW* discounted 63.9 percent of its file with a basic rate of \$51.48 for 50 issues.

Another concern is the book's thin margin of victory on circulation guarantees. In its last statement, *Us* reported hitting only 0.1 percent above its then 1.1 million rate base. For the second half of 1997, the "bonus" was zero, leaving no margin for error.

Although Brownridge attributes this to good rate-base management, others see it differently. "Magazines that come that close to rate base often have actually missed it," says Roberta Garfinkle, senior vp/director of print media at McCann-Erickson. "The problem is you usually don't realize it until months later when the actual audit comes out."

Garfinkle says media buyers remember when a book comes up short, as *Us* did in three of four second-half-1997 issues in which she had placed a client. "There are plenty of media options," she says, "and when there are questions about circ, it's easy to cut a book from the schedule." *Us* ad pages are down 23.89 percent through November, according to the *Mediaweek* Magazine Monitor.

But other planners have no gripes. "We tend to buy into a lot of their special issues," says Anthy Price, senior vp/media at Universal Studios Marketing. "They tend to do well on circulation and it works for us."

And Brownridge swears weekly will work for Wenner. "We're going to make it work based on circulation," he vows. "It will pay for itself as a profitable publishing venture based on circulation strength. Advertising will be gravy."

60 SECONDS WITH...



Lou Cona
Publisher, *In Style*

Q. Ann Jackson was recently promoted to group publisher. When did you get the call? **A.** About a month ago. But I had been with *In Style* even before it had become a magazine. I was originally on the test team when it started out of *People* magazine, and I have actually been running the advertising

for the entire time we've been in business. **Q.** When it launched, *In Style* was more of a shelter book. When did it begin to put more focus on beauty and fashion? **A.** Well, the book's grown. If you look at the number of shelter pages we've done, it hasn't changed, it's just that the magazine has gotten bigger. About 10 percent is home and then fashion and beauty is over half the book. The paparazzi stuff, some of the parties we do in "The Look" section has expanded too because it is so popular. We're seeing a ton of emulation in the marketplace right now, everyone is putting celebrities on the cover. The September *Vogue* had a piece on celebrity fashion, and guess what? We've been saying that for four years. **Q.** What are your plans for *In Style* next year? **A.** Sell more pages! Sell more copies! We're going to repeat August's Runway to Reality, which showed the fall collection clothes at the time when women were actually out shopping for them. What a concept! Mr. Armani sponsored the whole thing, and bought 10 pages of advertising. Next year we'll put out another special issue, topic TBD. The Secrets of Style special issue, which is still on newsstands, had four sponsors. And we'll be doing our first network TV show. For the past two years on Lifetime we did *Celebrity Weddings In Style*. In January, it will move to ABC for a one-hour special, and it will coincide with our February celebrity weddings issue. —LG

Auditing All A Book Does

BPA to measure exposure beyond just circulation

In recent years, many magazine publishers have touted the "total audiences" they serve beyond the mere printed page. Through such line extensions as Web sites, newsletters and trade shows, publishers—particularly in the business-to-business markets—say they cover the waterfront when it comes to their specialty niches.

The problem: They can't always prove it. That could change if a new package developed by trade magazine auditor BPA International takes root. Billed as the industry's "first integrated media

audit," the service is intended to reflect a marketing approach favored by BPA clients including Cahners Publishing, Penton Media and Advanstar Communications—a pitch that includes a property's entire business universe, not just magazine ad pages and circulation.

"We want to be able to provide verification services for those who are trying to sell whole markets, not just magazines," says Peter Black, BPA senior vp of marketing. "We think this method can help publishers document total audience reach."

Black describes the integrated audit as a combination of auditing services that BPA already provides. (The organization currently audits 1,820 business titles, 450 consumer magazines, 264 Web sites, and seven trade shows.) Pooling all this information, Black says, will give advertisers a bigger picture of what a publisher has to offer.

The first publisher to sign up for an integrated audit is the jew-



Peter Black

Magazines

elry group of San Francisco-based Miller-Freeman, publisher of *National Jeweler* and *Europa Star*.

The goal, of course, is to facilitate the buying and selling of integrated media packages. "Our new audit can validate the total reach of an integrated buy," Black notes. "We can package audited audience data to show incremental and cumulative reach, purchasing power and frequency of contact as it impacts brand-building and decision-making."

Miller-Freeman hopes the audit can swing media decision-makers in favor of its jewelry titles. "Many of the programs we sell today, especially to larger advertisers, integrate a variety of media," says Don Pazour, Miller-Freeman president.

"For most buys, we look to the media companies to give us integrated solutions," notes Richard Notarianni, group media director for DDB Needham, which makes buys in business titles for Amana, Lockheed-Martin and Reuters. "Our goal is multiple points of contact with our target market, plus greater efficiency."

BPA's Black hopes the integrated audit will help business publishers sell the total-audience approach. While publishers traditionally have sold multiple-title ad packages in print, "selling tools like integrated audits can help broaden the scope of their media brands to capture new markets," he says. —John Masterton

Therapy for Psych Today

The new focus is on
How people behave

Attempting to shake itself out of its academic slumber and wake up to contemporary issues, *Psychology Today* is remaking itself from a solemn research-focused journal into a modern-day guide to health and human behavior.

"We made it much more relative to today rather than the timeless book it was before," says publisher Lawrence Rose. One of his boldest steps, Rose adds, was hiring former *Time* health editor Anastasia Toufexis as the magazine's editor-in-chief last May.

Toufexis says she interpreted the dictate to modernize the magazine to mean putting an analytical spin on current events. "I define psychology basically as behavior, what people do and why," she explains. "So it allows you to stick your nose into anything." An example of

Toufexis' imprint is August's cover story "After Infidelity," featuring a photo of Hillary Clinton. In addition to discussing the topic's psychological aspects, the story offered advice to the First Lady.

Illuminating the machinations of the Ego and Id through current events, as well as connecting mental health to overall well-being, Toufexis says, is the way to return *Psychology Today* to the popular status it enjoyed during its

infancy two decades ago.

"The '70s was its hottest decade," agrees Marty Walker, president of Walker Communications.

"Psychology was hot; then sex, fitness, and food became more



New American Homestyle

G+J's Renovated Shelter Pub Pays Dividends

American Homestyle & Gardening, a Gruner + Jahr USA Publishing title that offers readers home-decorating and accessories tips, has been in the midst of its own remodeling effort this year.

In January, the bimonthly shelter magazine hiked its rate base to 1 million (of which 20,000 copies are distributed free to trade professionals); the February issue kicked off its move to a 10-times-yearly publishing schedule; and its June issue, the first to be edited entirely by Douglas Turshen (who left his post as creative director of G+J's *Family Circle* in December), unveiled the magazine's redesign.

Since purchasing *AH&G* four years ago from The New York Times Co., "The thought was to bring it to the level of a competitive mid-market, practical decorating and remodeling magazine for women," says John Grant, *AH&G* publisher. "We made the move for a mass circulation and have made that happen."

More Pottery Barn than Ralph Lauren, the magazine has a suburban sensibility that provides consumers with an affordable and less aspirational approach to home design.

But this determined effort to bump up its numbers came at a price. *American Homestyle*'s 1 million paid circ is flat through June, and single-copy sales have fallen by a whopping 31.6 percent to 102,200 (subscriptions, however, are up by 5.5 percent to 902,743). Compare *AH&G*'s numbers to one com-

petitor, Hachette Filipacchi Magazines' 10-times-yearly *Home*, whose paid circ climbed by 1.6 percent to 1 million, and whose single copies grew by 4.9 percent to 115,680. Grant attributes the flat paid circ and newsstand troubles to the increase in *AH&G*'s frequency. "That's what happens when the shelf life is shorter," Grant explains. "We knew we'd give a little bit back initially."

To improve newsstand numbers, Grant says the magazine recently invested in greater distribution at major airports, and adds that he is currently in talks with two home-related retailers to set up free-standing magazine displays in their stores.

On the advertising front, *American Homestyle*'s page count soared as a result of its frequency hike, climbing by 62.1 percent to 450 pages through October, according to PIB. New advertisers this year include General Foods,

Ford, Chrysler and Home Depot.

Perhaps *American Homestyle*'s biggest ad coup this year has been its Dream Remodeling program, which tracked the various remodeling stages of a house in Lancaster, Calif. Four advertorials in the magazine generated about 80 pages of advertising, says Grant. The home improvement project also appeared on the magazine's Web site, and aired on the Fox Family Channel as five half-hour specials in June and August. This month, the house will be given away via a national sweepstakes contest in stores of the retail sponsors. —Lisa Granatstein



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important.”

To recoup lost ground, Rose began a major overhaul of the bimonthly three years ago. Up-front columns on current events and trends were added, paper quality was upgraded and advertisers that didn't "enhance" the magazine were pushed out. He claims the results have been a 15 percent growth rate in ad revenue over the last two years with ads averaging 35 to 40 pages a month. According to the Audit Bureau of Circulations, however, the magazine is growing its readership slowly. Paid circulation increased a modest 2.8 percent to 375,002 during the first half of 1998 while newsstand sales remained flat at 92,280. —Mira Schwartz

National Geo Hits Stands

Geographic Society seeks 150,000 single-copy sales

Breaking with more than a century of tradition, the National Geographic Society has put its yellow-trimmed flagship on a limited number of newsstands. "We are still a membership organization," says Scott Crystal, NGS vp/publishing director. "This is a way to expose people in major cities and urban areas to the magazine and to incent them to become members."

Up to 150,000 copies of the monthly are now being offered in 80 U.S. and Canadian markets at a cover price of \$3.95 (a one-year membership in the Society, which includes 12 issues of the magazine, rings in at \$27). And while the number of copies distributed on newsstands may even increase next year, it's a very small percentage of the Society's 6.6 million U.S. circ.

The concept of selling *National Geographic* on newsstands is not entirely new. The book has performed sporadic newsstand tests in isolated markets on some half dozen issues with thematic editorial over the past two years, the most recent a test of 20,000 copies of the August issue in New York. Another test the Society may have eyed was *NG's* sellout on newsstands abroad. Of seven new foreign local editions, issues in Spain, Greece, Italy and Israel flew off the stands.

National Geographic's 14-year-old sister publication *National Geographic Traveler* has been on newsstands since 1991, and its youngest sibling, *National Geographic Adventure*, will hit stands next spring. —Lisa Granatstein

Mediaweek Magazine Monitor



Weeklies
November 9, 1998

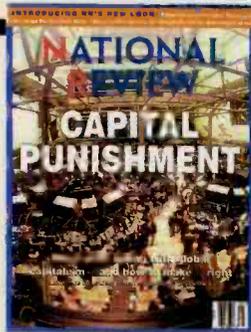
As computer magazines post some of the worst third-quarter numbers in years, high-tech subjects continue to drive editorial in weeklies and biweeklies alike. *Newsweek*—which is expected to soon name a successor to recently deceased editor Maynard Parker—went with "The Hottest Tech Cities" even as *Fortune's* Nov. 23 issue touts "The Best Cities for Business" in its cover package (both books laud Austin, Texas). Last week, *Business Week* went with "The InfoTech 100" on its cover. —JM

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
News/Business								
Business Week	9-Nov	119.76	10-Nov	115.71	3.50%	3384.17	3387.49	-0.10%
Economist	31-Oct	57	1-Nov	47.01	21.25%	2400.25	2446.36	-1.88%
Newsweek	9-Nov	67.95	10-Nov	66.74	1.81%	2084.41	2177.97	-4.30%
People	16-Nov	116.45	17-Nov	126.51	-7.95%	3429.77	3436.56	-0.20%
Sports Illustrated	9-Nov	71.45	10-Nov	93.51	-23.59%	2295.07	2349.91	-2.33%
Time ^E	9-Nov	80.3	10-Nov	98.89	-18.80%	2303.92	2234.39	3.11%
U.S. News & World Report	DID NOT REPORT							
Category Total		512.91		548.37	-6.47%	15,897.59	16,032.68	-0.84%

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
Entertainment/Leisure								
AutoWeek	9-Nov	35.32	10-Nov	23.33	51.39%	1317.52	1216.26	8.33%
Entertainment Weekly	6-Nov	61.07	7-Nov	43.11	41.66%	1567.23	1544.85	1.45%
Sporting News	9-Nov	16.58	10-Nov	9.94	66.80%	720.04	595.57	20.90%
Time Out New York	4-Nov	89	5-Nov	62	43.55%	2786.2	2085.3	33.61%
TV Guide	DID NOT REPORT							
Category Total		201.97		138.38	45.95%	6390.99	5441.98	17.44%

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
Sunday Magazines								
Parade	8-Nov	13.85	9-Nov	11.56	19.81%	532.78	574.35	-7.24%
USA Weekend ^E	8-Nov	14.16	9-Nov	12.92	9.60%	518.72	579.7	-10.52%
Category Total		28.01		24.48	14.42%	1051.5	1154.05	-8.89%
TOTALS		742.89		711.23	4.45%	23340.08	22628.71	3.14%

^E = ESTIMATED PAGE COUNTS. NOTE: 1998 YTD TOTALS FOR EW AND SL ARE MEDIAWEEK ESTIMATES.



Biweeklies
November 9, 1998

Inclusion of the March launch of *ESPN The Magazine*—for which no 1997 comparisons exist—boosted 1998 year-to-date ad pages by 15.36 percent; without it, the sector posted 8,662.26 ad pages, a more down-to-earth 3.8 percent clip. Newest addition to the biweekly club is William F. Buckley Jr.'s *National Review*. *NR* has a new energy infusion and redesign from 30-year-old rookie editor Rich Lowry. —JM

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
BUSINESS/ENTERTAINMENT								
ESPN, The Magazine	2-Nov	77.5	N.A.	N.A.	N.A.	964.91	N.A.	N.A.
Forbes	2-Nov	237.59	3-Nov	247.15	-3.87%	N.A.	N.A.	N.A.
Forbes (Buyers Guide) [#]	2-Nov	23.02	N.A.	N.A.	N.A.	N.A.	N.A.	N.A.
Forbes (Total)		260.61		247.15	5.45%	3829.89	3880.63	-1.31%
Fortune ^E	9-Nov	175.92	10-Nov	214.89	-18.13%	3151.58	2911.34	8.25%
National Review	9-Nov	29.33	10-Nov	16.91	73.45%	477.74	357.43	33.66%
Rolling Stone ^{##}	12-Nov	81.23	13-Nov	149.2	-45.56%	1680.79	1553.3	8.21%
Total		624.59		628.15	-0.57%	9627.17	8345.27	15.36%

[#] = NO BUYERS GUIDE IN 1997. ^{##} = RS PUBLISHED DOUBLE ISSUE ON 11/13/97.

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Source: NetRatings, August, 1998

YOUR AGENCY



A test of smart cards ended last week, with the 100,000 participating New Yorkers spending only 83 cents in digital cash per month during the 14-month trial. Just as it was with New York's subway Metro Card, the smart card purveyors forgot that technology has to make life easier: In the Metro Card's case, it was only after it could be used at any subway station that it made sense to buy one. Since most transactions require cash, who would go to the trouble of loading up a card with digital cash? —*Catharine P. Taylor*

@deadline

Clicks That Pay Back

Online cost-per-click advertising company **ValueClick**, Santa Barbara, Calif., today will introduce a new payout structure that doubles the rates it pays to Web publishers who host ad banners for its advertisers. Previously, ValueClick paid publishers on a sliding scale ranging from 6 cents to 12 cents. The new plan offers payouts starting at 12 cents per click-through and climbing to 16 cents or more for high volume publishers.

Permanent Eyeballs

Web 21, Palo Alto, Calif., host of the 100hot.com list of popular sites, today will launch 100hot Surfboard, a service for online advertisers that installs a company's logo and link directly into the permanent toolbar of a Web user's browser. Participants include **Ameritech** and **Hotel Discounts**. The service works with current versions of Netscape Navigator and Internet Explorer.

Software Co. Goes Live

Annuncio Software, Los Altos, Calif., today will launch the beta version of its flagship product, Annuncio Live, scheduled to ship mid-1999. Annuncio Live automates the Web marketing process, allowing marketers to define, deploy, track and analyze campaigns. Annuncio has formed a strategic partnership with **Oracle**, Redwood Shores, Calif., to integrate its application into Oracle Front Office products.

Have a CD and a Smile: Coke Sets Web Promo

By Bernhard Warner

While Coca-Cola discusses online media duties with two Web agencies (*IQ News*, Nov. 2), the Atlanta-based soft drink behemoth is prepping to launch its biggest online promotion ever for Coke Classic with the help of Martin Interactive, Atlanta.

The Christmas-themed promotion could launch as soon as this week, a company spokeswoman confirmed. While the full details weren't available at press time, sources said Coke is teaming with CDnow and EMI Records to make a Coke-branded compact disc available for order exclusively on a promotional site linked to coke.com.

The promotion will be supported on-product with the promotional Web address and details of the CD offer, which will be tagged on 20-ounce and 1-liter bottles of Coke, sources added. No online or offline media buys tagged to the promotion have been planned.

Angling for the teen market, the promotion will combine the draw of top EMI artists such as Dandy Warhols, Everclear and Boyz II Men, with streaming audio technology. Traditional Christmas tunes such as "Little Drummer Boy" will be performed by the artists and portions of the songs can be sampled on the Web site. The expected price tag of the CD is around

\$5 and order-fulfillment and delivery will be handled by Jenkintown, Pa.-based CDnow. According to a source familiar with the project, visitors can have the CDs sent as gifts.

Also, coke.com visitors can craft an electronic greeting card, replete with holiday tunes, for delivery to others.

Martin Interactive, a division of the Richmond, Va.-based Martin Agency, is Coke's interactive agency partner. The shop also created coke.com. Agency executives referred calls to Coke.

This marks the third year Coke has done a holiday promotion. Each time, the company has dressed up its site for the Christmas season, using the North Pole and a holiday party as themes.

The Coke spokeswoman confirmed that talks are ongoing between the company and New York-based interactive shops Thunder House and Blue Marble ACG about possible future assignments, but she declined to go so far as to call the process a review. Both are units of Coke traditional shops—McCann-Erickson and MacManus Group—respectively. She would not confirm what the assignments might involve and stressed the talks won't necessarily lead to a greater commitment by Coca-Cola to online advertising. ■



Coke is set to launch its biggest ever Web promo, which will spinoff coke.com, pictured above.

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[EXCITE OPENS ITS VIRTUAL WALLET p. 60](#) | [DDB DIGITAL NOW THREE IN ONE p. 62](#)

[GOOD CHEER FROM CDNOW.3COM p. 64](#) | [WEBWARD HO! NEWSWEEK, TIME RENEWED p. 66](#)

Excited About E-Comm: Portal Launches Online Wallet Plan

BY SUSAN KUCHINSKAS—Just in time for the holiday season, Excite, the Redwood City, Calif.-based portal currently engaged in a branding and commerce push, is launching a virtual wallet program called Express Order. It launches today in Excite's online Holiday Shoppe.

First-time shoppers can obtain a virtual wallet from any Excite merchant, by entering their billing and shipping addresses and credit card number, and

picking a user name and password when they order. The information is stored on the user's hard drive, and made available for future orders on Excite's ongoing Shopping Channel.

According to Andrew Halliday, Excite vice president of commerce, registration information will not be used to target ads. "Right now," he said, "our MatchLogic division does targeted ad serving and does it with greater science than we could

through the information we get through registration." Halliday said information on consumer purchases would be stored for use by both the shopper and Excite, adding, "Ultimately, we think that will be one of the key ways we understand what [users are] interested in."

More than 25 merchants are participating in the Holiday Shoppe, many of them print catalogs operated by Weehawken, N.J.-based Hanover Direct, including



Domestications home furnishings and decorations, Gumps high-end art and decor, Tweeds clothing for men and women, Toys "R" Us and Peets Coffee. Partner MasterCard International, Purchase, N.Y., will support holiday shopping on Excite with a television and print campaign to launch Nov. 16. In addition to the Holiday Shoppe, Excite will offer a "Decorate Your Home for the Holidays" area and a contest to win a Ford Explorer and digital cameras. ■

Commerce In Store for Levi's

BY BERNHARD WARNER—One of the Web's first advertisers, Levi Strauss & Co., is finally joining competitors The Gap and Bugle Boy in electronic commerce. The San Francisco-based clothing manufacturer is expected to launch an online store Nov. 23 featuring Levi and Dockers apparel. Levi Strauss officials refused comment except to say a sneak peak would be available to the media this week.

Even though Levi's was mum about the launch last week, comments by company executives in the past demonstrate how badly it wants to sell direct to consumers, and vice versa. Former Dockers marketing director Heidi Oestrike, who recently moved to Nike Apparel USA, told *IQ News* last year that the No. 1 wish of those e-mailing dockers.com is that they be able to buy Dockers online.

The delay thus far for Levi Strauss & Co., sources said, has stemmed from legal issues that forbade the manufacturer from setting prices for its products in the U.S. ■

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bits

- **PointCast**, Redwood City, Calif., which distributes customized news and information services via the Internet and intranets, has promoted two executives. **Robert J. Sofman** adds marketing to his former title of senior vice president, business development and international operations; and **Donald L. Albert** is now senior vice president, advertising sales and e-commerce. Albert was formerly vice president of affiliate development and strategic sales.

- **Microsoft** has acquired San Francisco-based ad network **LinkExchange** in a \$250 million stock deal. The Redmond, Wash.-based company will add the small-business focused network to its MSN group of Internet products and services.

- **The Perrier Group of North America** has named **OgilvyInteractive**, New York, its online agency of record. Other agencies that participated in the review included: **Think New Ideas**, New York; **Strategic Interactive Group**, **ISL Consulting**, **Novo/Ironlight** and **Red Dot Interactive**, all San Francisco. Ogilvy will develop a unified Web strategy for all 14 Perrier brands.



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The Birth of DDB Digital: Is This The End of Sibling Rivalries?

BY ADRIENNE MAND—The creation late last month of DDB Digital out of three often fractious Web agencies did more than just put a clever new nameplate on the Omnicom Group interactive operation. It was an acknowledgement by Madison Avenue executives that the fend-for-yourself theory of incubating a Web agency business isn't tough love, it's fiscal suicide.

"Our feeling was that by having three separate interactive agencies ... the individual ones didn't look that strong, so we weren't able to put as much resources [toward it] as we could," said Ken Kaess, president of DDB Needham Worldwide's North American operations. DDB Digital "wasn't designed to replace these individual operating units, it was designed to enhance them."

The DDB interactive triumvirate—previously known as Beyond DDB—will now be called DDB Digital with new recruits from other top Web agencies and from within Omnicom. The urgency to form the unit may

stem from the fact DDB has been eclipsed in the online arena by its counterparts in Omnicom's Communicade unit of interactive shops, most of which have surpassed DDB in terms of revenue and certainly in reputation.

DDB Digital's creative department will be led by former Modem Media.Poppe Tyson vets John Young and Matt Freeman. DDB also hired Steven Marrs from Blue Marble ACG and promoted Paul Ahern and Bob Habeck to managing partners of the unit. Ahern said the focus is on winning more agency-of-record assignments. He added: "We basically have been doing it without a corporate strategy."

Under the old structure, the interactive offices in Dallas, Chicago and New York each managed clients and operations autonomously. New York clients include Lockheed Martin

and Amtrak; Dallas has Pepsi-Cola and FootAction USA; and Chicago has Anheuser-Busch and Clorox. There was little communication between the offices then; how they intend to work together in the future is yet to be worked out.

"I think there was a lot of pride in those offices," said Mike Knaisch, president of DDB Interactive in Dallas before moving in August to client Level 3, a Colorado

telecommunications company. Knaisch later recruited DDBI creative director Chris Hess. He described the intra-office relationship as a "healthy competition, but one if we were going to grow as an agency we would need to

overcome." Kaess countered: "It wasn't so much competition, I think, as a lack of communication."

Last week, the Dallas office named George Campbell, formerly of Brierley and Partners, a managing partner. Mike Heronime, from Temerlin McClain, Irving, Texas, was hired as the new creative director. Melanie Angermann, formerly of DDB Dallas, is the new director of client services. ■



Ahern, Marrs: members of the DDB Digital team.

bits

- **Modem Media.Poppe Tyson**, Westport, Conn., has named **Joe McCambley** as worldwide executive creative director. McCambley joins MM.PT from his post as president of **Thunder House**, the interactive division of McCann WorldGroup. He also was Modem Media's creative director from 1994 to 1996.

- **StraightUP!**, San Diego, Calif., has launched an Internet tracking and reporting application that reports actual sales, post-sales, net revenues and lifetime value of customers. The software also can integrate the results of offline advertising and promotional efforts.

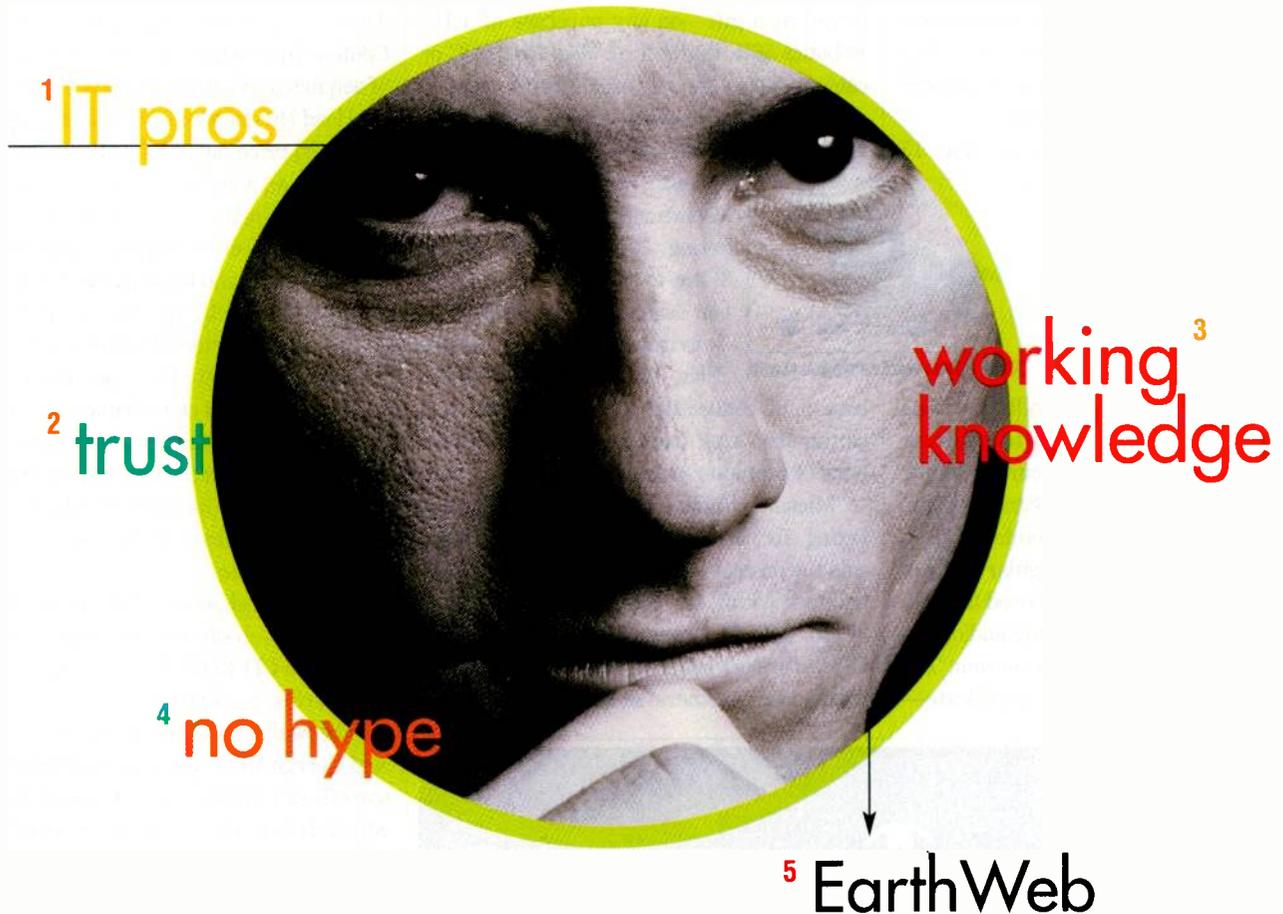
- **@Home**, Redwood City, Calif., provider of high-speed cable Internet services, has entered into a content development and promotional relationship with **MTV Online**, New York. MTV Online will be a premier music and content provider on Pop Arts, @Home's entertainment channel, where subscribers will gain access to both existing programming from MTV Online and enhanced content, including a search tool and links to www.mtv.com.

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'Tis the Season for 3Com, CDnow Web Xmas Promotion

BY ADRIENNE MAND—Four Points Digital, Chicago, has designed an online holiday promotion for 3Com offering users who buy modems a \$50 gift certificate for music purchased from Web retailer CDnow.

The promotion, to run from Nov. 15 through Jan. 31, will be plugged in newspaper, television and radio ads, as well as banners on portals, including Yahoo!, AOL.com and Infoseek; entertainment sites such as Billboard Online,



3Com, CDnow team on modem promo.

broadcast.com and the Rolling Stone Network. "We're really trying to intercept the consumer at the right point to really motivate that purchase," said Giana Pisellini, account director at Four Points Digital, which has been assigned regular project work from Santa Clara, Calif.-based 3Com.

The banners, using streaming audio, link to 3Com's holiday site, www.3com.com. The promotion offers a virtual gift certificate—

which can be redeemed by the user or transferred as a gift—on any purchase of a US Robotics 56K, BigPicture, MegaHertz PC or cable modem. The site also directs users to different online resellers of 3Com products.

"We know that music has a universal appeal," said Neil Clemmons, 3Com's vice president of marketing. The promotion allows 3Com to "show off elements of our modems in a risk-free ... [environment]," he added. Plus, 3Com gets the added benefit of connecting with consumers in a clutter-free area that doesn't play host to a bevy of computer-related products.

Michelle Rubin, director of online marketing for Jenkintown, Pa.-based CDnow, said the promotion will be supported through banners within its online newsletter. Also, 3Com will be among the sites listed in CDnow's "cool links" section and on CDnow promotional partners' sites. ■

DVCI Buys Two Neighbors

In an effort to expand beyond its New Jersey roots, Morristown-based Dugan Valva Contess Interactive (DVCI) is in the process of acquiring two Web specialty shops, Muffin-Head Productions and Visient Corp., for a combined price tag of over \$10 million.

DVCI, an arm of promotional marketing specialists Dugan Valva Contess, will now have a Web business that measures \$12 million in revenue and boasts a client base that includes Coca-Cola, Toys "R" Us and AT&T, among others. Visient, Parsippany, N.J., is a high-end technology firm specializing in training personnel on information technology matters, and building corporate intranets and databases tied to electronic commerce. Visient provided the order-fulfillment capabilities for Toys "R" Us' new transactional site.

Muffin-Head, a New York design shop, has built a Web site for JVC Digital and kiosks and CD-ROMs for The Beauty Shoppe and Clarins, respectively.

The deals should be finalized by Dec. 1, said George Valva, president and chief executive officer of Dugan Valva Contess. He added that the three companies would eventually be consolidated. Further deals could be in the works as DVCI seeks to expand across the country and generate more business from clients interested in site construction plus commerce and online promotions. DVCI recently developed ARIES, a new technology for exhibiting "rich media" ads on broadband Internet services such as @Home Network.

Dugan Valva Contess, a promotions marketing shop with \$250 million in capitalized billings, has fed DVCI a number of its clients including AT&T and Pfizer. Only online music retailer CDnow has anointed DVCI its online promo shop of record. Angling for more AOR clients, DVCI has begun collaborating with its new partners on business pitches, said Paul Ivans, president of DVCI.

The acquisitions will give DVCI some expertise pitching new types of clients, including financial brokerage firms and cosmetics and fashion companies through Visient and Muffin-Head, respectively, Ivans said. With the acquisitions, DVCI expands from 30 to nearly 100 employees.

—Bernhard Warner

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News You Can Browse

At a fork in the Web, Newsweek, Time choose their paths. **By Steve Ditlea**

The October launch of a site by *Newsweek*, the last of the major print newsweeklies to embrace the Web, and the almost simultaneous de-emphasizing by Time Inc. New Media of The Netly News, an early Web news brand devoted to technology, may seem to make different statements

about the major newsweeklies' attitude toward the Web—one that its audience was finally ready for the Web, and the other that its online audience wasn't ready for too much technology talk.

In fact, the two events meet on common ground. Both underscore that the Internet has moved well beyond the early adopter era and into the age of significant overlap between the print and online audi-

ences. But to understand why requires a brief history of both publications' Web ventures.

Web watchers may have been surprised to learn that the Oct. 4 launch of *newsweek.com* wasn't a redesign; it was the first go-round by Washingtonpost.Newsweek Interactive, the electronic publishing subsidiary of *Newsweek* owner The Washington Post Company. While the site waited for its official unveiling, *Newsweek* may have missed a great online news opportunity—all the while *Newsweek* reporter Michael Isikoff was drawing attention to *l'affaire Lewinsky* in Washington and driving Web traffic to a placeholder site that couldn't benefit from the attention. What was management thinking?

Slow and steady wins the race. "At the

Washington Post Company the thinking is strategic," says Michael Rogers, editor and general manager of the Newsweek Interactive division. "It's a 5- to 10-year vision of new media, with no sense that you have to jump into things."

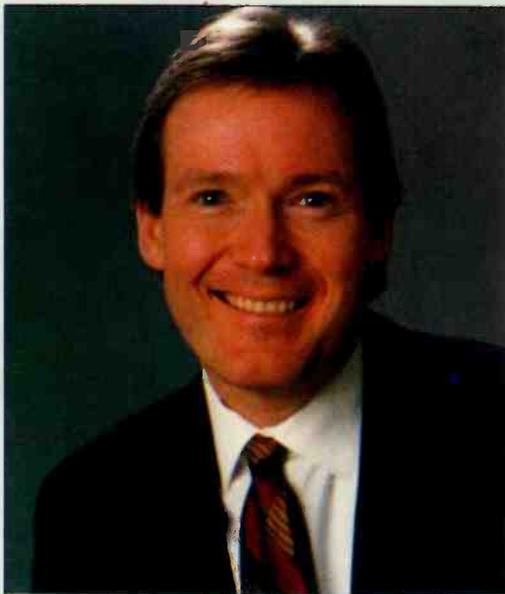
Nonetheless, *Newsweek* and Rogers have been digital pioneers; in 1989 he headed *Newsweek's* first attempt at interactivity, a combination of videodisk and Macintosh hypertext software and he was responsible for its trail-blazing CD-ROM special editions, which launched in 1992.

When the Web emerged, the firm's limited new media resources first went to building a first-rate site for *washingtonpost.com*, because company brass saw the newspaper as being most at risk from other news brands on the Net; only recently did management find the *Newsweek* audience to be equally comfortable with print and with the Web.

Hence *newsweek.com* posts 100 percent of the content of *Newsweek's* domestic and international print editions, plus it has Web-only features, including hyper-annotation of names and concepts in each week's cover story—linked to articles from the Encyclopedia Britannica Online, a gallery of photos with narration, and a personalized business news portfolio to reflect a reader's investment interests.

Its initial advertisers are telling as well, including such print sponsors as Compaq and Lockheed Martin. The appearance of such advertisers in both media reinforce the perception that the newsweekly's print readership, largely upper management types, now routinely surfs the Web.

Time Inc. New Media came to a similar realization in its apparent decision to fade out of The Netly News in favor of launching its Time Digital Online site (www.timedigital.com) on Oct. 7. Time Digital is a Web extension of the semi-regular print consumer-oriented supplement on personal technology that goes primarily to selected Time subscribers. "Time Digital Online is the technology



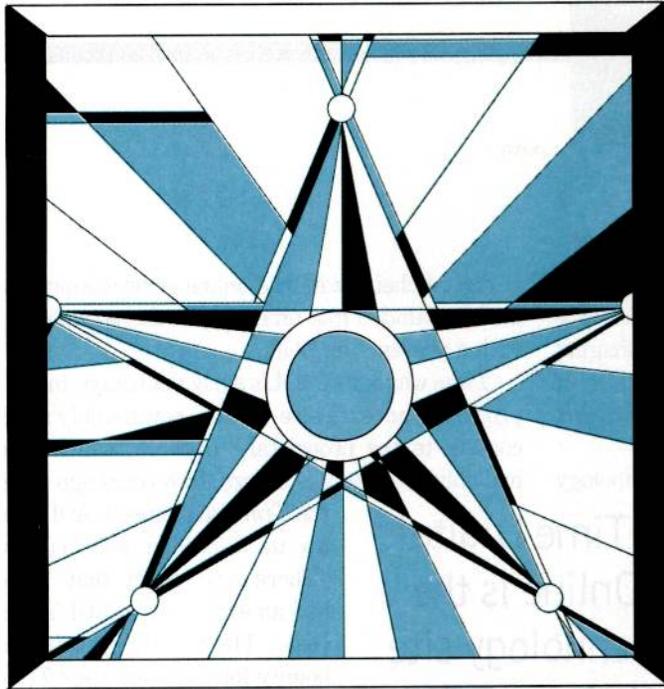
Newsweek

Interactive's

Michael Rogers

says strategic

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site I've wanted to start for two years, but the Web audience was not quite there yet for Time readers," explains Janice Castro, assistant managing editor at Time Inc. New Media and editor of Time's Web sites. "Now a substantial part of our readership is interested."

While offering up daily doses of technology news, Time Digital Online is not aimed at industry insiders, a departure from the "Web-ier" than thou attitude of its predecessor, The Netly News. To online mavens, the big news at launch was the apparent putting out to pasture of Netly. Though no one at Time Inc. will say exactly what the fate of the section is, it is now a mere mention on the Time Digital Online homepage. At consumer media monolith Time Warner, there may have been an inherent contradiction in a publication that chronicled the startup environment of the Web from the inside. "With the Time Digital name we ... rein in a wider audience," explains Castro.

Now, the industry developments previously reported by *Time* technology columnist Joshua

of digital chairs with the online service king, and in this round, *Time* emerged as the newsweekly with a presence on AOL.

Time was one of AOL's early mainstays, in 1993 providing an exclusive on the newsweekly's full content to the proprietary network, which then had only 300,000 subscribers. Two years ago when the *Time* deal lapsed, AOL was up to 5 million subscribers. "There's no doubt that *Time* had an early role in AOL's success. They were getting a bounty for each new user *Time* brought in," recalls Peter Krasilovsky, vice president of Bethesda, Md.-based new media consultancy Arlen Communications.

After the bounty disappeared, *Newsweek* tied the knot with AOL in an exclusive for its content online, but that partnership ended three weeks after the newsweek.com launch. *Time* quickly stepped in to fill the breach, signing a new deal with AOL for the imminent return of the newsweekly as an anchor tenant in an arrangement that also includes the transfer of virtually all of *People's* contents off the Web and onto AOL. "Their experience with AOL has gotten *Newsweek* and *Time* to rethink their role online," says Krasilovsky. "Their new Web sites are reconceived to take advantage of the values of the Internet."

That looks as though it will include a time when newsweeklies will no longer be newsweeklies. At newsweek.com, one of Michael Rogers' key notions is of a Web site's "frequencies," the different periods over which repeat visitors tend to space their return. A closer examination of the site reveals features for real-time fans (breaking news), daily visitors (Today's Newsweek), weekly aficionados (*Newsweek's* print content), and even once-every-three-weeks special-interest types (fresh Web-only features on health, money and technology). "When Dan Rather was roughed up on Park Avenue and asked, 'What's the frequency?' it was actually a very profound question about new media," Rogers concludes, only half-joking. ■

"Time Digital Online is the technology site I've wanted to start for two years," says Time Inc. New Media's Castro.

Time keeping: Time

Digital Online

took over from

The Netly News

on Oct. 7.



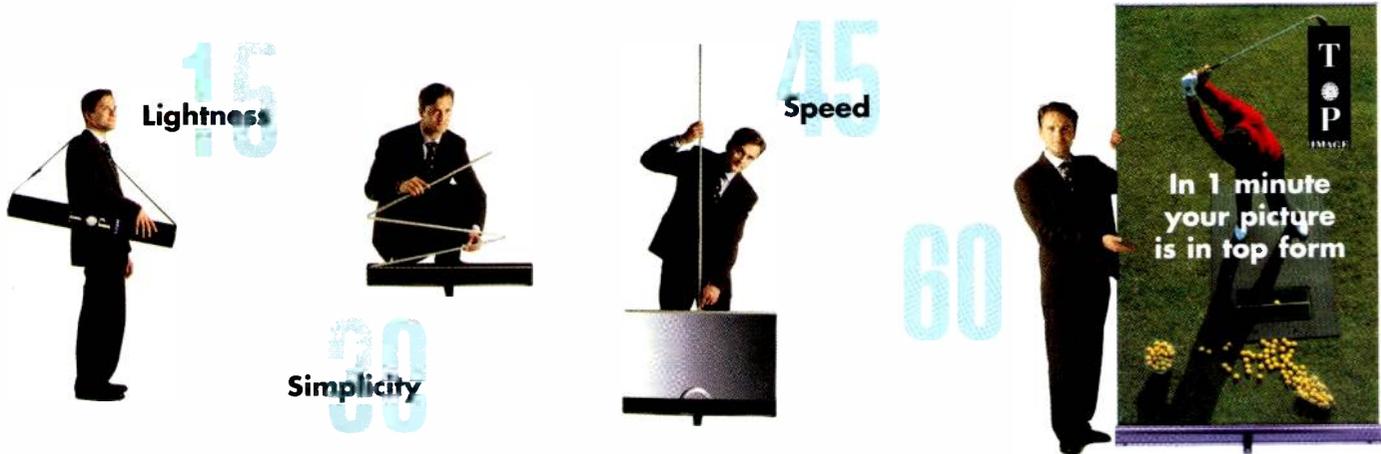
and live coverage of technology events.

If the launch of the new online ventures from *Time* and *Newsweek* represent a coming of age for the Web, there may be no greater indication of the maturation of the online audience than both publications' flirtation with 13.5-million member behemoth America Online. Coincidentally with the unveiling of their new Web sites, *Time* and *Newsweek's* online divisions played another round

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The Hollywood Reporter's Box Office

For 3-Day Weekend ending November 03, 1998

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	J. Carpenter's Vampires	9,106,497	3	9,106,497
2	1	Pleasantville	6,879,604	10	18,294,728
3	2	Practical Magic	5,352,047	17	33,652,824
4	3	Antz	4,511,865	31	67,794,867
5	4	Bride of Chucky	4,033,545	17	26,799,175
6	6	Rush Hour	3,799,380	45	122,428,446
7	5	Soldier	2,824,653	10	11,217,310
8	7	Beloved	2,656,117	17	18,712,389
9	8	What Dreams May Come	2,284,940	31	50,547,986
10	9	Apt Pupil	1,728,808	10	6,491,135
11	11	Urban Legend	1,231,896	38	39,703,745
12	12	Ronin	1,124,695	38	39,703,745
13	10	A Night at the Roxbury	1,111,889	31	28,291,334
14	13	There's Something About Mary	1,019,511	11	168,257,374
15	15	Saving Private Ryan	568,678	101	189,658,496
16	16	Everest	546,589	241	48,203,380
17	17	The Mighty	530,053	24	1,914,443
18	36	Life is Beautiful	459,634	10	651,832
19	14	Holy Man	428,207	24	11,245,093
20	8	Armageddon	282,269	124	200,662,652

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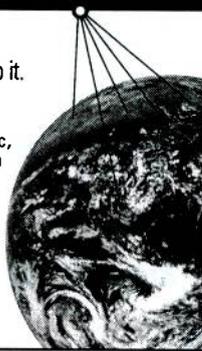
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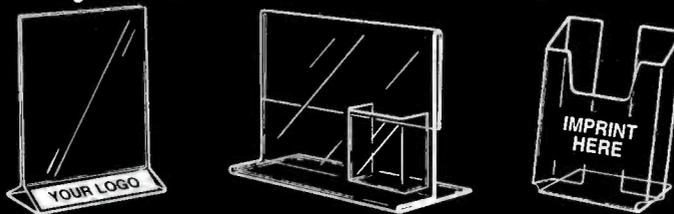
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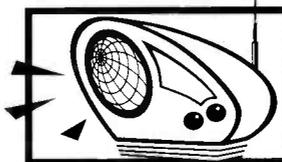
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USE THE CREATIVITY AT HAND!

We know from experience that our advertisers get better response from our readers when they send their own artwork. A creative ad stands off the page and gets noticed. When placing an ad, send it camera ready!

BUSINESS OPPORTUNITIES

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to join forces with creative adman in search of business. Possibilities unlimited. DG @ 212. 213.5333.

NOTICE

EARLY CLASSIFIED DEADLINE

Because of the Thanksgiving holiday, some of our Classified deadlines will be earlier than usual.

The deadline for December **Services & Resources** ads will be **Thursday, November 19, 1998 at 3:00 pm.**

The deadline for **Offers & Opportunities and Employment** ads in the **November 30th issue** will be **Tuesday, November 24, 1998 at 4:30 pm.**

For more information, please call **1-800-7-ADWEEK** in the West, call **888-8-ADWEEK**. Thank you and have a great holiday.

EMPLOYMENT

We're looking for a few more Pluses.

We're **Communications Plus**, a fast-growing Madison Avenue direct marketing agency with first-rate clients. We have a number of positions open for talented individuals who want to join our staff of smart, energetic professionals. If you think you could be a Plus to our team, tell us why. Fax our HR Dept. (include salary requirements) at **212-686-9687**. Or email us at cp@commplusny.com

Account Execs: 3-4+ years DR agency experience. Detail-oriented/strategic thinker w/excellent project management skills. Financial/telecomm exp. a plus.

Art Directors/Jr. Art Directors: Top-flight A.D.'s with great books and DR experience. Conceptual with excellent sense of design and type. Mac proficient with solid knowledge of production. Good presentation skills.

Mac Artists: Proficient in Quark, Photoshop and Illustrator. Able to handle multiple projects/work under pressure.

Traffic Manager: 1+ years direct marketing or agency experience. Detail-oriented/self-starter w/excellent organization and communication skills.



COMMUNICATIONS PLUS, INC.

ADVERTISING · DIRECT MARKETING · EVENT MANAGEMENT
102 MADISON AVENUE, NEW YORK, NY 10016-7417

EMPLOYMENT



While celebrating our 100th anniversary, and continued growth, Cramer-Krasselt is looking for over-achievers who want to live in the South, work for the nation's third oldest agency, and have agency experience. You'll have the opportunity to work for a nationally recognized, integrated marketing communications firm. And, of course, join the celebration.

ACCOUNT EXECUTIVE

Minimum 3 to 5 years experience. Strategic planning a must. Tourism and international experience a plus. Send resume' and salary requirements to Kim Blaylock at 407-425-6137 or kblayloc@c-k.com.

PUBLIC RELATIONS ACCOUNT EXECUTIVE

Minimum 5 to 7 years public relations experience. Well-rounded practitioner and strategic thinker who can assist in new business development. Excellent writing skills, media relations, special events and community relations a must. Send resume' and salary requirements to Jackie MacKay at 407-425-6137 or jmackay@c-k.com.

MEDIA PLANNER/BUYER

Minimum 3 years experience to work on regional and local accounts. Need good critical thinking skills and experience in planning and buying. SmartPlus, Word, and Excel experience will make your transition easier. Send resume' and salary requirements to Rich Melin at 407-425-6137 or rmelin@c-k.com.

All responses will be held in confidence.

COPYWRITERS

Full service advertising agency wants to build list of freelance copywriters. We're looking for experienced and flexible talent in all industries but most immediately those specializing in medical and financial. Send writing samples to: **Signature Advertising, 908 So. Meriden Rd., Cheshire, CT 06410 (attn: Maria).**

ART DIRECTOR, Jr., wanted by Japanese publication agency in Manh., to formulate concepts for Japanese mkt using research & knowl of Japanese culture to create layout designs. Must have Bach. in Visual Communication or Art. Respond to: HR Dept, U.S. Japan Publication N.Y. Inc, 317 Madison Ave, Ste 715, NY, NY 10017.

RATES for Employment and Offers & Opportunities

1-800-7-ADWEEK Classified Manager: M. Morris

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$164.00, 1/2 inch increments: \$82.00 week. Rates apply to **EAST** edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$20.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** **1-800-723-9335 Fax: 212-536-5315.**

HELP WANTED

ACCOUNT EXECUTIVE

USA TODAY, the Nation's Newspaper is looking for a highly motivated Account Executive for our New York office. The successful candidate will sell advertising space to national advertisers and develop effective strategies and proposals which meet client marketing and advertising objectives.

You will also facilitate the strategic initiative of improving bottom line results by utilizing a comprehensive knowledge of the publishing/media industry and a thorough understanding of USA TODAY's competitive advertising environment. Requires a minimum of 3 years of experience as a sales/marketing representative with a Bachelor's degree in Business Administration, Marketing or Journalism.

We offer a competitive salary and an excellent benefits package. If interested, please fax your resume to (212) 715-5530 or mail to: USA TODAY Advertising Office-EG, 535 Madison Avenue, 29th Fl. New York, NY 10022.



To learn more about our brand, visit our website at www.usatoday.com

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Tom
at 212-779-7305

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Small, successful Fairfield City, advertising/direct response firm with great portfolio and nationally known accounts seeks experienced, self-motivated individual to help expand business. Unlimited \$\$\$ potential, flexibility, and a wonderful opportunity to get out of the rat race. Tell us why you'd be perfect.

Fax to: 203-454-5933

CALL 1-800-7-ADWEEK

ACCOUNT EXECUTIVE

New Jersey AAAA's ad agency seeks strategically-minded, highly-organized can-do AE. The successful candidate must be proficient in both written and oral communication skills and have at least 5 years experience in day-to-day client management.

We can offer you an excellent compensation/benefits package in an exciting work environment.

THE LUNAR GROUP, INC.
Attn: Human Resources
9 Whippany Road, Whippany, NJ 07981
Fax: 973-884-1734

TRAFFIC MANAGER

The region's largest direct response advertising agency is looking for a manager with 3-5 years of print traffic experience. Ideal candidate must be detail oriented, energetic, able to handle multiple accounts, and have previous supervisory experience. Direct mail experience a plus. We offer a comprehensive benefits package, great working environment, competitive salary and growth opportunities.

Send resumes with salary requirements to:
Human Resources
Doner Direct
400 E. Pratt Street
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FAX: 410-385-9754

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or Email: als155@aol.com

Chili Pepper

Small marketing communications firm: direct mail, lots of collateral, some web design. Creative based in Boston, clients in New York.

Senior AE/new biz
5 to 7 years experience; work out of our New York office.

Light travel to Boston. Send resumes to Chili Pepper, 222 Newbury Street, Boston, MA 02116.

No calls please.

COMMERCIAL PRODUCTIONS SALES EXECUTIVE

APTN's (Associated Press Television News) Commercial Productions Department seeks a Sales Executive with a minimum of 3 years experience selling television production services to the corporate community.

The ideal candidate will have some knowledge of video production and satellite distribution. A proven sales track record with a strong existing client base is highly desired. Interested candidates should fax cover letter, resumes, and salary expectations to:

APTN
1995 Broadway
New York, NY 10023
Attn: June Appel
(212) 496-1269

Director of Account Services

Looking for the right strategic executive who is confident they can contribute to the growth of a management team of seasoned professionals serious about success. Minimum of 10 years experience with national broadcast clients. Contact David Henry, Henry Gill Advertising, Denver with resume and salary history. Fax# 303-296-3410.

Marketing/Research Analyst

CFO Magazine has a vacancy for a Marketing/Research Analyst who will report directly to the Marketing Director.

Key responsibilities will be to provide support to CFO's advertising sales staff in areas of proprietary and syndicated research, analysis of market and category trends, development of sales stories, and presentation writing.

The ideal candidate will have a minimum of 3 years of experience working in a media company or advertising agency research department. Knowledge of business-to-business syndicated surveys is advantageous. The applicant must possess excellent analytical, organizational and communications skills and demonstrate the ability to handle multiple priorities. A minimum BA/BS is required.

CFO, a division of the Economist Group, has an excellent compensation and benefits package. Please send resume to: Marketing Director,

CFO Magazine
111 West 57th Street, 11th Fl
NY, NY 10019
or via fax (212) 459-3007

Opportunity's Knocking

Austin Lawrence Group, a Stamford, CT agency has 4 openings in Adv/DM/PR and Admin. Competitive salaries, perks & growth opportunities.

- **Ad Sr AE** - must have 4+ yrs agency exp, excellent comm and org skills. Handle multiple-accounts, know media, creative, and production.
- **Direct Marketing Account Executive** - Enthusiastic candidate has agency exp, is eager thinker, knows production, has strong computer, org and writing skills.
- **Exec Asst** - Help prez w/ new biz, projects and admin. Must be organized, energetic, and intelligent. College degree required.

Fax resume and salary requirement to:
Ad Director

203-969-0266

Austin Lawrence Group

Graphic Designer wanted by Japanese Publishing Co. in Manh., to design art & copy layouts for material to be presented in Japanese newspapers, using Quark Xpress, Adobe Photoshop & Adobe Illustrator. Must have Bachelors in Mass Comm, Graphic Arts, Advtg or Communication Arts. Knowledge of Japanese language required. Respond to: HR Dept. Yomiuri America, Inc. 666 Fifth Ave. New York, NY 10103.

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www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

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HELP WANTED

Director of Traffic

WestWayne, the premier advertising agency in Atlanta is in need of an experienced Traffic Director. We are looking for an enthusiastic and dependable traffic candidate with 5+ years of ad agency traffic and management experience. The ideal candidate will demonstrate superior verbal communication and project management skills and be able to manage multiple projects and deadlines while providing leadership and direction to the team. Interested candidates should forward a resume with salary history to:

WestWayne, Inc.

1100 Peachtree St., Suite 1800
Atlanta, Georgia 30309

ATTN: Director, Human Resources

SALES MANAGERS

Major magazine publisher, specializing in business/technology, seeks Regional Advertising Sales Managers. If you are creative and dynamic and are looking for a new and challenging opportunity, please mail or fax your resume to:

CurtCo Freedom Group
Attn: Human Resources

29160 Heathercliff Road, Suite 200
Malibu, CA 90265
Fax: 310-589-5078

East Coast Sales: Talking Chips

Leading West Coast Talking Chip Company is seeking Manhattan-based sales person to call on Ad Agencies, Sales Promo Cos., Publishers, and Printers. Applicant must have 5 yrs+ exp. in advert.-related field. Will work out of Manhattan and report to L.A. HQ.

Fax resume to Ned at Clegg:
(310) 768-2026

Graphic Designer

wanted by California Advtg & Graphic Dsgn Agency for office in Edgewater, NJ. to design art & copy layouts for Japanese publications using Japanese graphic design s/ware. Must have Bachelors w/major in Graphic Dsgn/Design or related field. Respond by resume to: Japan Graphic Corp, 202 S. San Pedro St, Los Angeles, CA 90012.

BE A DOER

Advertise in ADWEEK classifieds, and you'll be rewarded with responses. And maybe more than that. Be a mover and a shaker with ADWEEK classifieds. Call NOW!

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Classified Sales Manager
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Looking for a place where the cream always rises to the top?

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ART DIRECTOR Responsible for: conceiving and designing fresh, innovative and strategically appropriate visual communications; managing photo shoots, supervising the development of targeted mail packages, magazines, advertising, Web sites and more. **Required:** 8+ years' experience in advertising or marketing, solid graphic design background; BA or BFA in visual communications. An eye for layout and typography. The ability to concept both with and without a writer. Presentation skills a plus.

ASSOCIATE ART DIRECTOR Responsible for: strategically appropriate visual communications; art directing photo shoots, supervising press runs and more. **Required:** 4+ years' experience in advertising or marketing; solid graphic design background; Mac computer skills, BA or BFA in visual communications.

PROJECT MANAGER/TRAFFIC Responsible for: overseeing all day-to-day job activity between account service and creative departments including the training and management of process, procedures and agency workflow. **Required:** 4+ years' experience in traffic/project management, strong work ethic and detail orientation combined with superb organizational, time management and multitasking skills; bachelor's degree.

STUDIO SERVICES SUPERVISOR Responsible for: establishing and maintaining quality assurance procedures; managing a studio; supervising preparation of files for press, color correction of images, photo manipulation; troubleshooting software issues and overseeing software training for all creative services. **Required:** 8+ years' experience working in pre-press houses; thorough understanding of prepping files for press; strong management skills; working knowledge of commercial printing; bachelor's degree.

PRE-PRESS SPECIALIST Responsible for: accurate preparation of Mac files for printing, including building electronic mechanicals and making copy edits; coordinating with art directors and traffic to ensure projects are completed to specification and on time; overseeing quality assurance procedures in the Studio Services group. **Required:** 2+ years' experience prepping files for press; advanced Quark skills; general ability to use Photoshop and Illustrator; devotion to detail; proficiency at troubleshooting files, experience working with art directors and printing vendors; bachelor's degree.

PRODUCTION MANAGER/DIRECTOR High-growth opportunity to lead growing direct mail production department. Responsible for: overseeing vendor selection, pricing, scheduling and quality control for agency's lettershop and print production services; managing people and process. **Required:** 8+ years' print and mailshop management experience, including sophisticated knowledge of complex database-driven mail programs; direct mail, catalog and print ad expertise; strong client management skills, outstanding project and people management skills; bachelor's degree.

Oh about the barn: we work and play in a century-old, four-story barn, updated with sauna, fitness club, outdoor barbecue and much more.

If you're among the cream of the crop, with high energy and a passion for your work, please submit your resume and a cover letter with salary requirements to the address below. Applicants for creative positions should also include three non-returnable samples and explain your role in their development (copies OK)



PreVision Marketing
Attn: Human Resources
490 Virginia Road
Concord, MA 01742
Or fax to 978-371-0515.
No phone calls please. EOE.



Broadcast Media Planner

We are a growing co-marketing agency in Fairfield County looking for a seasoned broadcast media planner with some print experience. Here's your opportunity to apply strategic and creative thinking. Must be a team player, extremely organized, detail-oriented, able to multi-task and possess great communication, presentation and analytic skills. Requires Mac proficiency in Word, Excel and FileMaker. PowerPoint a plus. Salary commensurate with experience.



Fax resume to >> (203) 761-0046
no phone calls, please

Senior Media Planner/Buyer

Washington, DC ad agency needs a top flight media buyer/planner who is ready to advance to the position of a hands-on Associate Media Director. Must have strong strategic planning & buying skills, proven in a variety of industries incl. retail, business-to-business & fast food. Creative negotiation of value-added merchandising & promotion a plus. Minimum of seven yrs exper. necessary. Send resume & salary history to Wendy Weaver, VP/Media Director.

Goldberg, Marchesano, Partners
1700 Wisc. Ave., NW
Washington, DC 20007
Fax (202) 298-3400 EOE

Sr. Art Director Wanted

Fast-paced, mid-sized, Manhattan ad agency seeks one outstanding art director with 5 to 10 years design experience, lots of imagination and unlimited energy. Must have the ability to develop strong visual concepts and handle tight deadlines. TV experience is required. On-site freelancers may apply.

Fax resume (without samples please) to:
Director of Creative Services
212 561-9397

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We're International Home Foods, Inc., a fast-growing manufacturer of such nationally known brands as Chef Boyardee, Bumble Bee, Polaner Golden's and PAM. We have high profile leadership roles for energetic pros whose records reflect strong strategic, financial, analytical and management skills.

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— Parsippany, NJ/Chicago, IL/Los Angeles, CA/Dallas, TX

Develops category partnerships with key customers; handles promotion planning/evaluation and does fact-based selling.

3+ years of category management or data analysis experience essential, direct selling background preferred. Must be proficient in industry tools associated with category management.

CUSTOMER MARKETING MANAGERS

— Parsippany, NJ location

Creates trade promotion strategy and is strategic and tactical link between Marketing and Sales; enhances enterprise wide communications and achieves competitive positioning of products.

3-5 years in either Trade Marketing Sales Management or Product Management essential.

Positions require excellent oral/written communication skills, PC proficiency, good analytical and decision making skills and the ability to work independently in a fast-paced environment.

We offer a competitive salary and comprehensive benefits. Please send/fax/E-mail resume, indicating preferred position and salary requirements, to:

Lisa Annunziata
International Home Foods, Inc.
1633 Littleton Road
Parsippany, NJ 07054
Fax: (973) 254-5473
E-Mail: Annunil@IHFP.com

No Phone Calls, Please!

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This exciting role requires a professional with the creativity to design/layout promotional & collateral materials. You will be responsible for creating newsletters, brochures, retail promotional materials & much more. As the key contact for all design projects, you will ensure that all logos, trademarks and overall brand image meet corporate guidelines.

To qualify, you must be proficient in Mac QuarkXpress, Adobe Illustrator and Photoshop and possess superior verbal/written communication skills. The ability to juggle multiple projects and meet deadlines in a fast paced environment is essential. Over-time is required. Knowledge of print production, including electronic prepress and copy trafficking for collateral material is a plus.

We offer CAREER ADVANCEMENT, COMPETITIVE SALARY & GENEROUS BENEFITS, including STOCK OPTIONS, MATCHED 401K and PCS SERVICE DISCOUNTS. Submit resume, PREFERABLY EMAIL, which MUST include salary requirements to: Omnipoint, HR Dept MKT-GD/ADWK, 16 Wing Drive, Cedar Knolls, NJ 07927

EMAIL: job123@careers.omnipoint-pcs.com

FAX: (973) 290-2902

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EOE



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ADVERTISING SALES REPRESENTATIVE

The U.S. Chamber of Commerce seeks an Advertising Sales Representative based in **New York** to sell display advertising for *Nation's Business*. Successful candidate must possess 10+ years national magazine advertising sales experience.

Base salary plus commission with excellent benefits. Fax cover letter and resume to (202) 463-5328 or send to:

U.S. CHAMBER OF COMMERCE
Human Resources Department
1615 H Street, N.W.
Washington, DC. 20062-2000

www.uschamber.org



SENIOR ART DIRECTOR

LEADING ENTERTAINMENT AD AGENCY IS LOOKING FOR THE BEST OF THE BEST. IF YOU HAVE STRONG CONCEPTUAL SKILLS, GREAT TYPE DESIGN, ARE PROFICIENT IN PHOTOSHOP AND QUARK AND WANT TO WORK IN ONE OF THE MOST USER-FRIENDLY WORK ENVIRONMENTS IN TOWN, CONTACT US. YOUR ASSIGNMENTS WILL INCLUDE HEAVY TV GUIDE, NEWSPAPER, MAGAZINE, OUTDOOR, CONSUMER AND TRADE. SENSE OF HUMOR IS A MUST. SEND RESUME, 3 SAMPLES AND SALARY REQUIREMENTS TO:

ALEXA NOEL AT

B.D.FOX & FRIENDS, 1111 BROADWAY,
SANTA MONICA, CA. 90401

OR FAX 310-394-2546. NO CALLS PLEASE!

Strong Freelancers Needed

Demanding, quality-driven agency beefing up its freelance files. If you are a top-drawer **Senior AD, Designer, Copywriter, Strategic Marketing Planner, Webmaster, Project Manager, PR Pro or Publicist**, forward your essential info and printed samples (where relevant) to:

ADWEEK Classified, Box 4092
1515 Broadway, 12th fl., NY, NY 10036

HUNTER WANTED

New business sharpshooter wanted for NJ agency. Bring us the big game clients; we'll deliver on your promises with great creative and attentive account service. *Generous commission-based compensation.*

Call 609-397-4242

or e-mail us:

ideas@oxfordcommunications.com

Jr Account Executive

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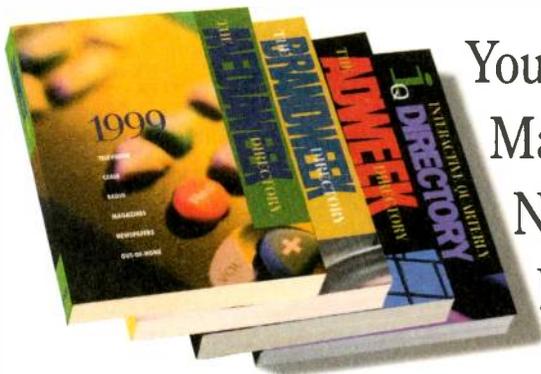
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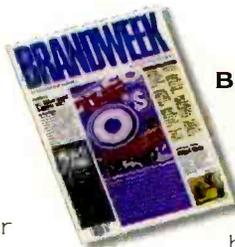
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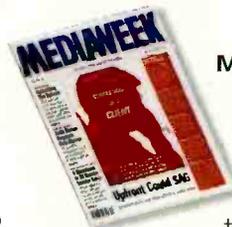
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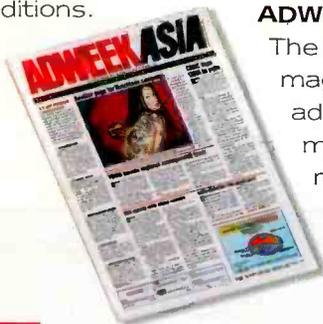
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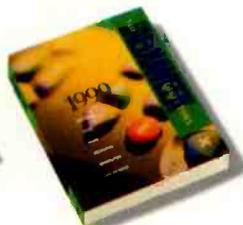
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Definitive industry guides — companies, people, addresses, phone numbers, statistics, resources, rankings and much more.

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AN



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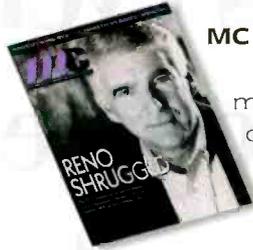


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The quarterly journal of luxury marketing.



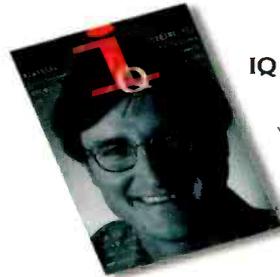
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ICON AWARDS -
The Editors of MC Magazine celebrate the best of technology advertising and marketing.



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MEDIWEEK Editors pick the best media buyers, planners and directors.



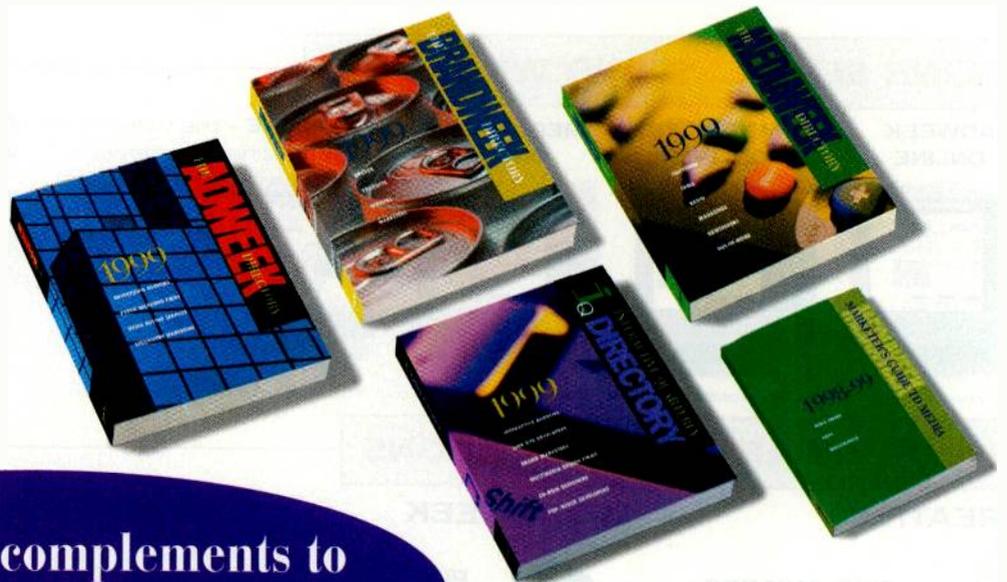
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E-Mail: morano@qba.com
URL: <http://www.sunbeambread.com>

Brand Name, Brand
Marketer, Address, Telephone, Fax,
URL, Headquarters/Parent Company,
Product/Service Category, Media
Expenditures, Leading Ad
Agency/Contact, Key Personnel

Brand Established: 1942
Product/Service Category: Food
Media Expenditures:
\$0,000
Media Expenditures By Medium:
\$500,000, Syndicated TV - \$350,000,
\$500,000, Spot Radio - \$100,000,
Newspapers - \$350,000, Trade Publications - \$100,000, Outdoor - \$175,000, Interactive - \$100,000
1998 Media Budget: Up 10%
1997 Sales: \$401,000,000 exact
Budget Set: Mar.
Lead Advertising Agency/Contact:
QBA Advertising & Communication
Greenwich, CT (203) 532-3244
Morano, Vice Pres.
Additional Advertising Agencies:
Calvert & Co., Upper Montclair, NJ
(973) 783-0600 Dale Calvert
Dewitt Media, Inc., New York, NY
(212) 512-2220 Bob Florentino

MEDIAWEEK Directory

Entertainment Weekly

Time Inc.
1675 Broadway
New York, NY 10019
Phone: (212) 522-5600
Fax: (212) 522-0074

Frequency: Weekly
Total Circulation: 1,200,000
Audit: ABC
Single Copy: \$1.50
Editorial Personnel:
popular culture
the people
increasing

Address, Telephone, Fax, Format,
Demographics, Representation, Circulation,
Personnel, Rates and more for...Radio,
Broadcast TV, Cable TV, Daily Newspapers,
Magazines and Out-of-Home

Target Readers:
active and involved entertainment enthusiasts
Mng. Editor: James Van Der Beek
Pres.: Michael J. O'Connell
Pub.: Michael J. O'Connell
Vice Pres., Ent. Mktg./Bus. Devel.: Michael J. O'Connell
Vice Pres., Consumer Mktg.: Michael J. O'Connell
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Financial Services/Banks/Savings &
Food, Retail Stores/Chains

Agency Name, Address,
Telephone, Fax, E-mail, URL,
Services Offered, Fields Served,
Annual Billings, Billings by
Medium, Key Personnel,
Major Accounts/Clients

Employees: 55
1997 Billings: \$36,002,300
1997 Billings By Medium: Network TV - \$6,128,041, Cable TV - \$891,130, Radio - \$5,793,183, Newspapers - \$5,710,400, Trade Publications - \$1,038,411, Direct Marketing - \$274,104, Other - \$3,843,904, Collateral - \$3,843,904, Other - \$3,843,904 (Pub. Rel./Sales Promotion)
1997 Fee Income: \$36,002,300

Address, Telephone,
Fax, E-mail Address, URL,
Key Personnel, Services
Provided, Ad Specifications,
Accounts, Strategic alliances,
Company Profile

IQ Directory

Company Profile: We are a premier Internet/Intranet service provider with an in-house staff of artists and programmers.
Primary Accounts: America Floral Services (www.americafloral.com); Vernon (www.lillianvernon.com); New Century Network (www.newcentury.net); Silly Classix (CD-ROM); Telelogic Alliances: Apple Computers; Bell Atlantic; Microsoft; UPN-Paramount Channel 20.
Site Developed By: In-House.
Ad Placement Contact: Jim Hatch, Dir., Mktg.
Base: Flat Fee.
Screen Sizes in Pixels (width x height): 468x60, 640x480, 800x600, 1024x768, 125, 120x240, 120x90, 120x60, 88x31.
Maximum File Size: 50 Kilobytes. File Formats: GIF, JPEG, PNG, SWF.
Sponsorships Available: Yes.

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Project Mgr. Harry Widoff
Mktg./Sales William Corsa
Programmer Joseph Gonzalez
Animation Dir. Steven Speer
Year Established: 1989 Employees: 10
Operations: CD-ROM Development, Consulting, Multimedia Video/Graphic Design, POP/Signage Development.
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Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Clothe Your Eyes

AS HE DOES EVERY YEAR ABOUT NOW, MEDIA Person is sitting here contemplating the three most important, influential and intensely studied periodicals of our time. He refers of course to the holiday catalogues from Land's End, L.L. Bean and Eddie Bauer. As his eyeballs fondle their rich abundance of apparel that is simultaneously practical yet exotic, MP imagines himself draped from pate to piggies in Polartec, Thinsulate, Gore-Tex and Primaloft (all duly patented, registered, licensed, trademarked and copyrighted), the silk and satin of the common man.

Media Person suspects the chief attraction of all this field & suburb finery (or should he say flannelry?) for the average person is that it makes you feel like Roald Amundsen on his way to discover the South Pole even if the most exertion you ever manage is a hike to the mailbox and you rarely have to contemplate eating your dogs. There is also the implicit promise that if you play your credit cards right, you will never experience cold or damp again. This covenant has great appeal to Media Person, though he spends 98 percent of his life indoors. You

never know when the heat may fail or the ceiling leak. Beyond that chilling specter lies the trauma of Media Person's tragic childhood spent largely in the vast, impenetrable, icy gulag known as Upstate New York. We had coats in that primitive, pre-fleece era, yes, but they were made of now happily forgotten inauthentic materials such as wool, cotton, canvas and cheesecloth. After barely surviving one particularly cruel blizzard that left the hapless young MP buried up to his nostrils for 23 days, he struck a Scarlett O'Hara-esque pose and vowed, "I will never, by God, be frostbitten again." He then began burrowing southward till he reached the warmth of Manhattan, where he remains to this day.

But let us not forget the obvious gift factor inherent in the LE, the EB and the LLB. The finest presents, as Media Person once pointed out in perhaps the most profound insight of his or anyone else's career, are the ones you give yourself. Because first of all, who knows better what you really want? And secondly, if 'tis truly better to give than to receive, as the old saw would have it, isn't it best of all to do both? While only the very young believe in

The finest presents are the ones you give yourself. After all, if it is truly better to give than to receive, isn't it best of all to do both?

Santa Claus, everyone believes in the UPS man and the Fed Ex lady. Not only do they arrive at a decent hour and take no interest in whether you've been naughty or nice, they venture forth more than once a year. And if you order enough stuff or are slightly absent-minded, you don't even sacrifice the thrill of the surprise package.

Oh, sure, there are other catalogues. For only \$15,000, you can get a golf cart that is a perfect replica of the Model T Ford from Sharper Image to tool around your country estate. You can order Victoria's Secret's \$5 million ruby- and diamond-encrusted Dream Angel bra (do not machine wash!), though not, unfortunately, the blond modeling it. For gifting people you're not really sure you like,

Williams-Sonoma provides a fruitcake "baked by Trappist monks in the foothills of the Ozarks" (\$29). You can get pears the size of watermelons from Harry and David and an electronic, palm-sized book from Levenson (\$499, leather case extra) for the literature-crazed robot on your holiday list. Staples will send you staples and if you want them fired into your kid's book report or your ex-spouse's head by a nuclear-powered miniature howitzer, Hammacher Schlemmer can probably provide that, though Media Person has temporarily misplaced their catalogue among the 16,000 that arrived yesterday afternoon. All these catalogues are fabulous beyond the most fevered dreams of ancient potentates, but they are not the Big Three, which is where MP spends the bulk of his lavish self-gifting budget.

Ah, the choices! How on earth to narrow it down to just two or three hundred items? How to decide which make and model of each garment? Being a middle-class American is not easy, no matter what some self-pitying Bosnian or Rwandan may tell you.

Say you want a nice toasty-warm, sleeveless vest to don as outer wear on a nippy fall day or to layer between your stormproof shell and your moisture-wicking thermals on

winter's worst. Do you go for LE's middle-weight Polartec 200 water-repellent, soil-resistant DriOff finish that comes in 10 colors

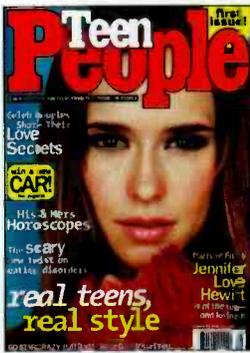
including Charcoal Heather, Mallard and Sun Orange? Or LLB's Polartec *Super* 200 that's ultrasoft and extra durable and comes with a zippered chest pocket? Or EB's quilted vest insulated with Premium Bauer Goose Down and 100 percent ripstop-nylon shell with flannel-lined handwarmer pockets? What a dilemma!

And then there are the existential doubts. Can you really buy pants from a catalogue and not be cursed by God? Will you ever have any real need for the Leatherman Pocket Survival Tool? Why would you want *anything* in Sun Orange? Isn't there more to life than flannel-lined chinos and brushed-jersey mock turtleneck pullovers?

All things considered, probably not. ■

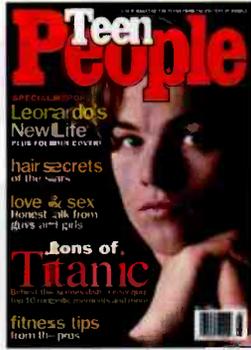
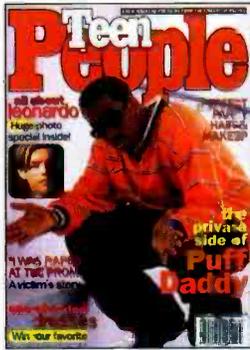
1998 CIRCULATION*

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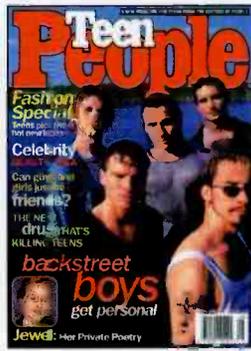
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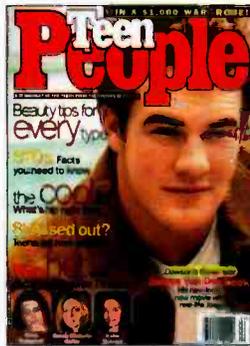
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1,148,732



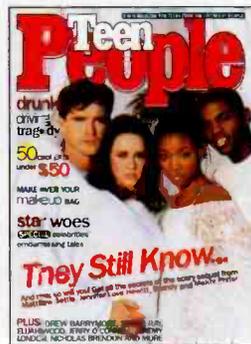
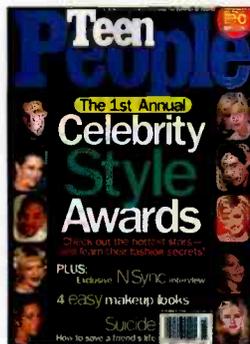
1,325,423

1,258,086



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First Anniversary Issue (February 1999)
AD CLOSE: November 20, 1998

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In a word: wow.

The Seal is like a mattress tag:



**it contains specific
instructions for not
getting ripped off.**

Andrew Simon
Saatchi & Saatchi
Los Angeles

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