



## FIRST RULE OF REPORTING: WHERE THERE'S SMOKE THERE'S A PR MACHINE.

### > LBO MADNESS STORY: WORKING OUTSIDE THE BEAT

7/15

Matt Schifrin's got hunch on story. Heard about billions pouring into some leveraged buyout funds and insane returns...80-100% when a great mutual fund returns like 30%. Industry insiders would chalk it up to genius of such and such fund manager. Red flag: if looks too good to be true, it's probably hype.

7/17

Time for Schifrin to dig. Call LBO's? They'd just give him a nice fluffy take on the industry and hope he types it up. He needs to look at these guys' numbers. Tabloid guys dig through trash. Schifrin digs through financial documents.

7/20

Bingo! Got a hold of some fund's memoranda. They're basically big marketing documents. And they've all got one thing in common - this funny math formula. Schifrin called one of the big leveraged buyout guys...told him calculations seemed hogus. He just laughed. Hello story.

> BUSINESS REPORTING AS TOUGH AS BUSINESS ITSELF >



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Laura K. Jones

NOV 17 1998

# AT DEADLINE

## NBC's Sassa, Ohlmeyer Talking to Studios

One month into his tenure as NBC Entertainment president, Scott Sassa—along with outgoing NBC West Coast president Don Ohlmeyer—last week contacted Hollywood studios in an effort to bring them back to the negotiating table. Several studios began boycotting NBC last summer when the network took a tough stance in negotiating series orders. A producer with close ties to Columbia TriStar said Ohlmeyer and Sassa “simply implied the studios can feel at ease bringing projects over and that they’ll take an open mind to negotiations.” Executives at Warner Bros., Paramount and Studios USA indicated they are amenable to scheduling series meetings with NBC for midseason and fall 1999 development projects.

## Broadcasters Await New EEO Rules

The FCC is expected to release a new set of Equal Employment Opportunity guidelines for broadcasters this Thursday. The new EEO rules, replacing the 30-year-old guidelines struck down last April by a federal appeals court, focus on minority recruitment programs instead of controversial percentage quotas. The rules are backed by FCC chairman William Kennard and Democratic commissioners Susan Ness and Gloria Tristani. But Republican commissioner Harold Furchtgott-Roth has argued that such rules are beyond the FCC’s jurisdiction.

## Kosner to Helm Sunday *Daily News*

Ed Kosner, former editor of *Newsweek*, *New York* magazine and most recently *Esquire*, was named last week to succeed Bill Boyle as editor of the Sunday edition of the New York *Daily News*. Boyle was upped to managing editor of news. Rich Rosen, deputy m.e., and Arthur Browne, managing editor, were also promoted to managing editor of features and senior managing editor, respectively. Kosner left *Esquire* a year and a half ago after a three-year tenure as editor.

## Hearst-Argyle Promotes Stolz, Fine

On Dec. 1, Philip M. Stolz will join the corporate staff of Hearst-Argyle Television as senior vp. Stolz is currently president/gm of Hearst’s NBC affiliate in Baltimore, WBAL-TV. Succeeding Stolz is William Fine, currently vp/general sales manager of WCVB-TV, Hearst’s ABC affil in Boston.

## Steele Bolts Zenith; Muller Back at Pedone

Audrey Steele, senior vp/strategic media resources for Zenith Media, will join Fox Broadcasting in December as vp of sales,

research and marketing. She will report to Serge Delgrosso, senior vp of research and marketing. In another agency shift, Valerie Muller, vp/director of media operations at DeWitt Media until last year, has returned to Pedone & Partners to head the media department she founded nearly 10 years ago. Pedone’s billings edged above \$100 million last month as the agency won \$10 million in creative and media chores for Corning’s cookware line.

## Gore Commission Sets Comments Deadline

The Gore Commission last week set a Nov. 23 deadline for members to submit comments on the commission’s proposed guidelines for broadcasters’ conversion to digital TV (*Mediaweek*, Nov. 9).

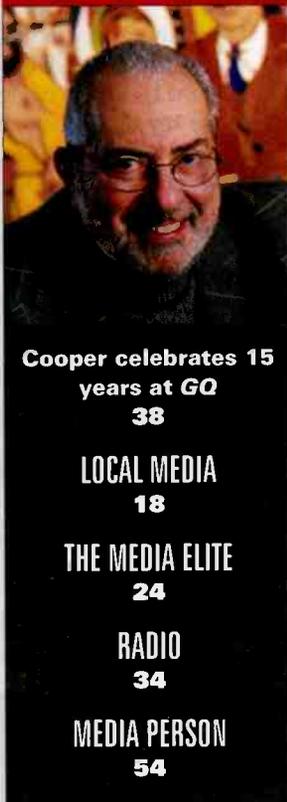
The Committee’s deadline for presenting the final report to Vice President Gore is Dec. 18.

## Primedia to Prune Four Pubs

In its latest effort at “pruning the portfolio,” Primedia plans to sell off four magazines acquired via its buy earlier this year of Cowles Enthusiast Media. On the block are *Country Journal* (163,951 circulation) and *Vegetarian Times* (335,272 circ), along with two history group spinoffs: *Early American Life* and *Historic Traveler*. The Jordan-Edmiston Group is expected to handle the sales.

**Addenda:** Fox Entertainment Group’s initial public offering came out 13 percent ahead of its asking price, opening at \$25.50 per share on Nov. 11. By offering 124.8 million shares, Fox’s stock offering raised more than \$3 billion, based on a \$24 per share average as of last Friday. The success of Fox’s IPO also spurred CBS to offer 135 million shares of its Infinity stock at \$19-22 per share...Media watchdogs Mediascope and Children’s Action Network last week released *Building Blocks: A Guide for Creating Children’s Educational Television*, a book aimed at helping broadcasters comply with a 1996 FCC educational programming mandate...National Public Radio named Kevin Klose, director of the U.S. International Broadcasting Bureau, as its CEO. He replaces retiring CEO Delano Lewis...Emmis Broadcasting chief Jeff Smulyan was elected chairman of the Radio Advertising Bureau, succeeding American Urban Radio Network’s Skip Finley...Paul Wang, an entertainment industry consultant with programming experience at NBC and CBS, last week joined Pax TV as exec vp. He will be involved in programming, marketing and merchandising...The Justice Department has ordered Chancellor Media Corp. to divest \$5 million in billboard assets in California and Arizona, citing antitrust concerns.

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## MEDIA WIRE

### Seagram Lobbies Radio To Accept Liquor Advertising

After breaking two years ago with the distilled spirits industry's ban on broadcast advertising, The Seagram Co. is pushing on with its campaign to persuade radio and television stations to run the company's ads.

Seagram this year has placed ads on 700 stations, mostly in radio, in 100 markets across the country. Arthur Shapiro, Seagram America executive vp of marketing, tried to make more headway in radio by appealing to broadcasters at last week's Radio Advertising Bureau board meeting in Rye Brook, N.Y. Shapiro said that Seagram favors radio because the medium is efficient for building brands locally and regionally.

Broadcasters have been slow to accept liquor advertising because they fear retribution from the Federal Communications Commission. FCC chairman William Kennard has expressed concerns over the ads' effect on children.

"There is absolutely no question that there is concern and that it is an issue that has to be explored," said Gary Fries, president of the RAB. "But the question is if it is for the government to stop [liquor] advertising in one leading medium when it's available on others."

One broadcaster at the RAB meeting said that his group accepts liquor ads but asked not to be named for fear federal agencies would punish his company for not honoring their concerns. Broadcasters worry that the FCC could hold up their relicensing requests or pressure operators to give more free airtime to political advertising. Or worse, they say, Seagram's push to get on the air could cause a backlash leading to a ban on all alcohol advertising. —Mira Schwirtz

### Fore: Turner to Shift Golf From TBS to TNT Next Year

Turner is shifting more than 30 hours of golf programming from TBS to TNT starting early next year, said executives familiar with the company's plans.

Turner's links coverage consists of more than 40 hours of tournament programming on both services. As of next year, Turner will move from TBS to TNT: *Senior Slam*, (continued on page 6)

# NBC Still Tops; CBS Moves Up

*Halfway through sweeps, the old order is changing*

**NETWORK TV /** By John Consoli

**A**t the midway point in the November sweeps, NBC is leading by a hair in both the household ratings race and in the key 18-49 demo, but the big winners in the minds of Madison Avenue execs thus far have been CBS and the WB. And while Fox has a chance to overtake NBC among 18-49 sweeps viewers, some agency execs see that being done more with smoke and mirrors. Ad agency TV buyers are looking for growth in regular-series programming, which is more important to them on a year-round basis than ratings for one-shot specials. Nearly all of the CBS veteran shows are being watched by more viewers during the sweeps. And the WB is the only network showing overall growth in its sweeps ratings compared to the same period in the sweeps last November. One of its staple shows, *7th Heaven*, on Nov. 9 set a WB ratings record, scoring a 6.0/9.

On CBS, about a dozen shows have produced increased ratings during the sweeps compared to the eight-week season-to-date. The Tuesday military drama *JAG* is averaging an 11.0, up from the 10.3 it has recorded for the season, and last week's episode scored a season-high 11.5/18, with a 4.4 in adults 18-49. *Everybody Loves Raymond* is averaging a 10.6, compared to a 9.7 season-to-date, while Sun-

day staples *60 Minutes* and *Touched by an Angel* have averaged 14.5 and 14.2 respectively during the sweeps compared to 12.5 and 12.8 for the season. Other veteran CBS shows *Cos-*

*by*, *Nash Bridges*, *Early Edition*, *Candid Camera* and *Walker, Texas Ranger*, along with newcomers *King of Queens* and *L.A. Doctors* are also up during the sweeps, and *Becker*, the two-week-old sitcom starring Ted Danson, is averaging a 10.1. Even *The Nanny*, which has struggled this season, is up in ratings during the sweeps.



**Fox has been relying on reality shows like *Guinness*.**

"If I were Les [Moonves, CBS Television president], I would be very pleased," said Bob Igiel, executive vp for programming at The Media Edge. "The quality of their shows is good and their audiences have remained loyal. That's the way you build steady growth."



**Promising: CBS' *Becker*, with Alex Desert and Ted Danson.**

For the first 14 days of sweeps, NBC has a 9.6 household rating, down 3 percent over the same period last year. CBS is at 9.5, down 4 percent; ABC at 8.6, down 15 percent; Fox at 7.8, down 4 percent; WB at 3.5 up 21 percent; and UPN at 2.0, down 39 percent.

In the 18-49 demo, NBC leads with a 6.0, down 12 percent. Fox is next at 5.9, down 5 percent, followed by ABC at 5.1 percent, down 16 percent. CBS is next at 4.0, down 5 percent, followed by WB at 2.0, up 25 percent, and UPN at 1.2, down 40 percent.

# No More Duck and Cover

*Basic nets ramp up counterprogramming, and so far it's working*

**CABLE TV /** By Jim Cooper

**B**asic cable continued to gain ground on the broadcast networks in household and demo ratings for the first half of the November sweeps, adding to the ratings gains it enjoyed for the first two months of the fall season.

Traditionally, cable has ducked and covered during sweeps periods, letting broadcasters roll out big programming and promotions. But the sentiment is changing as cable networks gain more programming confidence. "We pretty much used to roll over and die, but now we know that we should be out there programming because viewers don't care about sweeps," said Michael Cascio, senior vp/programming, A&E.

"We don't handle the sweeps like the big guys do and flood the marketplace, but we don't go away and hide either," concurred Doug Herzog, president/CEO of Comedy Central.

"Cable knows [it] can't afford not to program aggressively in the three sweep months," said one media buyer who declined to speak for attribution.

According to Turner Broadcasting's analysis of Nielsen data, basic cable's average prime-time household rating and delivery for the first 14 days of the November sweeps climbed to a 23.3 rating/23.1 million (a 10 percent rating

jump and a 12 percent delivery increase). Key prime-time demos also improved. Adults 18-49 are up 7 percent to a 10.6, while the delivery of 18-49ers grew 8 percent to 13.1 million viewers. In adults 25-54, basic cable's rating rose 8 percent to a 11.9, with 25-54 delivery increasing 9 percent to 13.8 million.

That said, in prime time all basic cable nets still deliver fewer viewers than, say, NBC and CBS. The two broadcasters (first- and fourth-ranked in 18-49 delivery) together delivered 13.6 million adults 18-49 so far in the sweeps. That's with NBC down 12 percent in the demo and CBS down 4 percent.

Individual networks have shown some strong prime-time performances. Nickelodeon's *Rugrats Thanksgiving Special* on Nov. 10 earned a 9.4 national rating in kids 2-11, the highest rating in the net's history. A recent A&E *Biography* episode on Harrison Ford pulled a 3.4 cume rating for its East and West Coast feeds.

Cable's newfound confidence apparently won't let up. Comedy Central will run a special *Dr. Katz: Professional Therapist* episode on Thanksgiving Day featuring actress Carrie Fisher as the animated therapist's ex-wife. Also, A&E's *Biography* this week will air a series of profiles with a "70s Fever" theme.



**A&E will look at Warhol for "70s Fever" week.**

THE ANDY WARHOL FOUNDATION FOR VISUAL ARTS

Fox has also shown some growth in its regular programming during the sweeps, but that has primarily come in its reality shows, including *Cops*, *America's Most Wanted* and *Guinness Book of World Records*. Those shows, in addition to several reality specials and Fox's usual younger-skewing dramas have resulted in the network challenging NBC for the sweeps' 18-49 demo lead.

The one trend in this year's sweeps, according to Steve Sternberg, senior partner at TN Media, is the continued decline in the number of big-budget miniseries and specials and more of a reliance on regular programming to carry the day. While this has worked for CBS and WB, it has not been as successful for ABC and NBC. The four big ABC sitcoms that have been winning their time periods this season—*Home Improvement*, *Spin City*, *The Drew Carey Show* and *Dharma & Greg*—have been flat in sweeps when compared to season-to-date. ABC did have some sweeps positives, according to Mark Berman, associate programming director at Seltel. "ABC's TGIF kidcom slate of *Boy Meets World*, *Sabrina* and *Brother's Keeper* recorded season-high numbers on Nov. 6, *Monday Night Football* recorded its second-highest-rated game of the season, and *Sports Night* recorded better retention, 93 percent, out of *Spin City*," Berman said.

NBC's Thursday block has been flat during sweeps. And last Monday's comedy block of *Suddenly Susan*, *Conrad Bloom*, *Caroline in the City* and *Will & Grace* recorded season-low ratings, Berman said.

"CBS and ABC have fostered some stability in their schedules so far," said Igiel. "NBC and Fox have some problems. Fox has to be able to introduce some new shows that can stay on the air. One-shot shows cannot solve a fundamental scheduling problem." ■

# Drug Makers Bailing on Some TV Buys

**NETWORK TV /** By John Consoli

**W**hile the broadcast networks continue to reap the benefits of relaxed government rules on television advertising of prescription drugs, bureaucratic delays at the Food and Drug Administration have prompted some drug companies to cancel their options on first-quarter ad time.

An ad agency exec for one of the big drug companies said last week that his client has had to cancel about 10 percent of its upfront commitments because the FDA has not gotten around to approving the wording of several TV commercials.

When the FDA relaxed the rules governing prescription drug advertising in August 1997, the agency stipulated that it must approve all wording in each commercial pertaining to the description of a drug and its side effects. With major drug advertisers such as Schering-Plough Corp., Pfizer and Bristol-Myers all attempting to outspend and outshout each other with a barrage of TV ads, the FDA has been unable to give approvals quickly. Since cancellation options for first-quarter advertisers must be exercised now, many drug companies have had no choice but to cancel and take their chances with available

scatter time next quarter.

With most of the networks' new shows tanking in the ratings so far this season, it would seem there should be plenty of scatter inventory available for first quarter. But most non-drug advertisers have not cancelled any of their upfront commitments, and the networks seem determined to keep scatter prices up. The nets are pricing their most-watched shows high, making it affordable to advertise in them only if buyers agree to packages including lower-rated shows.

Drug companies spent \$306 million on television advertising during the first six months of this year, according to a survey by IMS America. TV accounts for 48 percent of the drug industry's consumer ad spending.

## MEDIA WIRE

consisting of eight hours of coverage, in March; *PGA Championship Golf*, comprising 17 hours in August; and the *PGA Grand Slam of Golf*, eight hours in November. TNT already programs two hours of golf with the *Isuzu Celebrity Golf Championship* in July.

TNT's golf pickup makes sense in light of its big-event programming strategy. Also, golf on TBS runs during access hours, a time period in which the network has cultivated a teen audience—not exactly the best audience for golf. Another factor behind the move is that TBS already has a lot of prime-time sports programming, with NBA basketball and Atlanta Braves baseball. “They wanted to balance that with some entertainment programming so [TBS] is not perceived as a quasi-sports network, so golf was the obvious choice,” said an executive at a rival cable network. Turner execs declined to comment. —*Jim Cooper*

### Audit Bureau Gives Early OK To Total-Readership Plan

The Audit Bureau of Circulations board of directors has given preliminary approval to allow newspapers to report free circulation and reduced-rate bulk sales in ABC's twice-yearly Fas Fax reports that are used by advertisers.

Figures for “paid circulation” would continue to appear in the report, but a new listing combining paid, discounted and free circulation would be carried under “total distribution.” A specific breakdown of the discounted and free circulation would be included in a supplemental data report. The discounted and free circulation would be capped at 30 percent of total distribution.

The board will get comments from Audit Bureau membership between now and its March 1999 meeting, at which time it expects to vote on the measure for final approval. —*John Consoli*

### Kmart and United Healthcare Sign on as PBS Sponsors

Kmart and United Healthcare have signed on to sponsor programming on the Public Broadcasting System.

Kmart told *Mediaweek* in August that it was interested in the PBS arena, but it was only last week (*continued on page 8*)

# Profiler Will Break Early

NBC launches “sneak attack” for '99 via deal with Carsey-Werner

**SYNDICATION /** By Betsy Sharkey

**N**BC and Carsey-Werner last week made an unusual syndication deal that will deliver the network-owned drama *Profiler* into the broadcast syndie market next fall, a year ahead of schedule. Carsey-Werner will handle domestic sales of weekly reruns of *Profiler* to TV stations. NBC, which retains the show's cable-sales rights, expects to take *Profiler* into that market in 2000, as originally planned.

“We began thinking early in the summer that in this new environment, with the split-window with cable, we would bring *Profiler* out a year earlier,” said Jerry Petry, executive vp of NBC Enterprises, which handles worldwide distribution for NBC-owned product. “There's a lot of off-network programming available for the fall of 2000. This was an opportunity to sneak in, in the weekend broadcast syndication window.”

The network quietly put *Profiler*, and the “sneak attack” broadcast-window strategy, out for bid over the summer. C-W beat out 10 competitors with an offer that is said to have included an up-front payment to NBC. The network's history with the production company, via such C-W-produced shows as *3rd Rock From the Sun*, was a factor in the decision, Petry said.

Getting the broadcast rights to *Profiler* is an important strategic score for independent Carsey-Werner, whose own hit shows include

*Roseanne*, *The Cosby Show* and *Grace Under Fire*, among others. *Profiler* is the first show C-W will distribute that it does not own.

“We like this program very much, there is clearly a market, and its 18-49 numbers are very strong,” said Stuart Glickman, C-W executive vp/CEO. *Profiler*, starring Ally Walker and Robert Davi and now in its third year on NBC, is running a close second this season to CBS' *Walker, Texas Ranger* among all Saturday-

night dramas in the 18-49 demo, according to Nielsen Media Research.

Taking on the syndication sale of a drama could help change the perception of C-W's distribution capabilities. “People...only think of us in terms of half hours,” Glickman said. “This is a first step, but we are already talking to a number of other producers. This represents a plan we began putting in-

to place four years ago when we were able to get the rights to our shows back from Viacom.”

Glickman declined to estimate what per-episode fee C-W might seek for *Profiler*, which will be marketed as a straight-barter property. Terms for several other recent off-network weekend dramas, such as *The X-Files*; *Walker, Texas Ranger*; and *ER* have ranged from \$600,000 to \$900,000 per episode in national barter ad revenue. Twentieth Television's *X-Files* is the highest-rated off-net drama, having earned a 5.4 in the week ended Nov. 1. ■



Syndie clairvoyance? (L. to r.) *Profiler*'s McMahon, Walker, Davi.

# Ober Is Food's Über Man

CBS vet replaces departing Gruen; Scripps takes more active role

**CABLE PROGRAMMING /** By Jim Cooper

**S**cripps Networks moved last week to take greater control over The Food Network by installing former CBS News president Eric Ober as president/general manager. Ober replaces Erica Gruen, who relinquished her position as president/CEO last Thursday.

Both Gruen and Ken Lowe, president/

CEO of Home & Garden Television who oversees both Food Network and HGTV, said her exit was a mutual decision. “It's just our opinion that Eric is the person that we want to take Food to the next level and broaden it a bit,” said Lowe. He added that Scripps plans to spend more money on Food's programming in order to make it less studio

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that the retail giant officially announced its commitment. For a fee of more than \$300,000, Kmart will underwrite the Children's Television Workshop's production of *Elmo Saves Christmas*. Kmart's messages will air adjacent to the show in 43 selected markets starting Nov. 22.

United Healthcare has been the sole national underwriter for PBS' *Health Diary* since the show's launch in September. *Health Diary* reaches more than 65 percent of U.S. households.

"In terms of an environment where people really trust the information, public television is really the only choice," said Dick Hurrelbrink, CEO of Cash Plus, the media-buying subsidiary of Campbell Mithun Esty that negotiated both sponsorships.—Megan Larson

### Capital Publishing Pulls Benefactor Into Worth

Capital Publishing in March will fold *The American Benefactor*, its 250,000-circ philanthropy quarterly, into sister pub *Worth*. *AB*'s last issue will be shipped to *AB* subscribers by month's end. Though the magazine will cease to be a standalone, the brand will continue.

"We're going to cover the subject matter 12 times a year [in *Worth*], not four," said Randy Jones, Capital CEO. "We're also going to continue doing the *American Benefactor* 100, a celebration of the most generous Americans, the most generous companies, and now that we're changing the circulation strategy, we're going to do the most effective charities in America."

Ad pages for the 2-year-old *AB* plunged 28.5 percent through October, to 103. But advertising was not the problem, said Jones: "The issue is the nonprofit organizations."

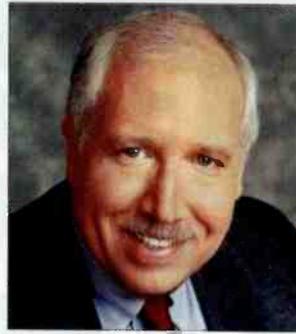
*AB*'s circulation was based on more than 3,000 nonprofits that purchased subscriptions of behalf of top donors on a first-name/first-client basis. Capital would use the list only for the purpose of delivering the issue and ensuring a reader received only one copy. The process became "almost untenable because of the bureaucracies associated with" the nonprofits, Jones said.

Meanwhile, this week *Worth* subs will receive the premiere issue of *Equity*, a new women's personal-finance magazine from Capital.—Lisa Granatstein

based. Ober's most recent position, as president of Cinetel Productions, Scripps' in-house production arm, not only prepares him for such a transition but also has given him insight into the Scripps way of doing things. "In running Cinetel for the past two years, Eric has produced a lot of programming for a lot of different networks and we

thought that variety gave him a different take on the future," said Lowe, who is based in Knoxville, Tenn., as is Cinetel. Ober's main body of experience is in news. He served as president of CBS News from 1990-1996, having had some involvement in programs such as *60 Minutes* and *West 57th*.

In her two years at Food Network, Gruen more than doubled its distribution base from 16 million to 34 million subscribers, and improved prime-time ratings as well. Gruen also established a more contemporary marketing strategy, hiring Heidi Diamond, senior vp of marketing. Gruen also brought in Eileen Opatut as senior vp, programming, but before Opatut's arrival, Gruen had already established *Emeril Live* as the network's signature show—it gets an average 0.4 household rating. Diamond and Opatut are expected to stay at



Can he cook? News vet Ober takes over at Food.

the network. "They wanted to put their own people in place, and as the acquiring company it's their right to do so," said Gruen, who said in the short term she will do some consulting work while looking for new opportunities.

"Home & Garden has done a great job, so if more of that can rub off on Food, that's good," said one region-

al cable company programming executive who did not know Ober and requested anonymity.

Scripps Networks' parent company, the E.W. Scripps Co., acquired total ownership of Food Network in September 1997 for an estimated \$185 million from A. H. Belo.

Scripps also announced a management restructuring that will have purview over HGTV, Food Net and HGTW's digital channel, DIY. Ed Spray, currently executive vp of HGTV, also takes on the role of executive vp, programming, new media and research. Judy Girard, who recently joined the company, will be the New York-based senior vp, programming and content development. HGTV COO Susan Packard becomes executive vp for affiliates sales, international and new business development. Lastly, Lowe becomes chairman/CEO of Food. ■

## Arbitron Eyes Network Biz

Programmers pushing to involve local-ratings giant in their process

RADIO / By Katy Bachman

**A**rbitron may get a second chance to challenge Statistical Research Inc. in the radio-network ratings business, thanks to a new push by executives of the networks. But this time around for Arbitron, it may be a back-door entry—literally. Some network execs are pushing for Arbitron to take over the back-office processing of the weekly data that the nets provide to SRI for its quarterly RADAR reports.

"We're committed to improve information that goes to the client to make it more reliable, and that requires two different things—audience measurement and clearances," said David Kantor, the AMFM Radio Networks chief executive who is leading the effort to bring in Arbitron.

Kraig Kitchin, CEO/president of Premiere Radio Networks, said he would be happy to offload the complicated clearances processing that costs his net several million dollars per year.

Network execs figure that Arbitron is well-

equipped to handle the monster task since the company deals with millions of paper diaries every year. The programmers also covet Arbitron's potential network sample of 1 million-plus diaries, which would far surpass SRI's current sample of 12,000. Radio's five major networks are about two years into their SRI contracts, but the deals are said to contain a yearly "out clause" that is not financially onerous.

Arbitron toyed with entering the network ratings biz two years ago when all five network contracts were up, but the company backed away, unsure of its ability to perform all of the network-ratings functions efficiently. Arbitron currently is reengineering its computer systems so it can aggregate data across markets by the end of 1999, so the local-ratings giant is more confident about its ability to handle the network business now. "It's logical for Arbitron to be in the network business, and we want to be in it," said Pierre Bouvard, Arbitron general manager. ■

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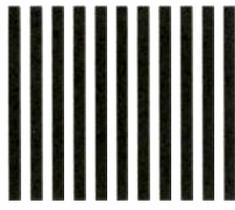
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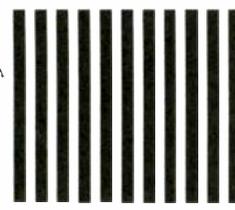


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# Weekend Solution Sought

Answer for low-rated Friday, Saturday? Program to specific demos

**NETWORK TV /** By John Consoli

**T**he networks still haven't figured out how to keep people home in large numbers on Friday and Saturday nights. The longstanding ratings slide on those nights continues, with three shows having already been canceled and several others on the respirator. The best the networks have to offer is programming targeted to individual demos, namely kids and older viewers.

Gone are the days when CBS dominated Friday nights with its block of prime-time soaps *Dallas* and *Falcon Crest* (1982-1990), which averaged a 24 rating at its peak. Or when NBC's *Miami Vice* kept viewers at home on Fridays to the tune of a 21.3 rating. Or when *All in the Family* consistently scored a 30 rating on Saturdays.

This season, ABC's TGIF block wins the Friday prime-time ratings battle with a household average of 8.5, while CBS wins the Saturday competition with an average 8 rating, according to Nielsen Media Research. But those ratings don't tell the full story of their strength in individual demos.



**CBS' Nash man Don Johnson (left); Sean O'Bryan and William Ragsdale of ABC's *Keeper***



The ABC Friday block of *Two of a Kind*, *Boy Meets World*, *Sabrina*, the *Teenage Witch* and *Brother's Keeper*, does exceptionally well among kids 2-11, with a combined 7.3 rating average, while the CBS shows on both Friday and Saturday nights do well in the 50-plus demo. CBS' Friday package of *Kids Say the Darndest Things*, *Candid Camera*, and dramas *Buddy Faro* and *Nash Bridges* averages a 7.9 in 50-plus, while its Saturday shows of *Early Edition*, *Martial Law* and *Walker, Texas Ranger*, average an 8.6 in 50-plus.

A spokesman for ABC pointed out that the TGIF package also draws competitive 18-49 demos, beating some big-name shows on the other networks on nights with higher HUT level. ABC wins Fridays in the 18-49 demo with an average 4.4, compared to a 3.4 for CBS, a 3.1 for NBC and a 2.2 for Fox.

On Saturdays, however, ABC has big problems with *Fantasy Island* and *Cupid* barely hanging on with a combined 4.6 in households and a 2.9 in adults 18-49. With its 8 p.m. *America's Funniest Home Videos* included, ABC scores only a 2.7 average in the 18-49 demo on Saturdays, last behind Fox (4.2), CBS (3.8) and NBC (3.4). Worse for the Big Three is that Fox wins the night in 18-49s with lower-cost programming such as *Cops* and *America's Most Wanted*.

How does this translate into marketplace clout? ABC executives say the network gets some premium pricing for its Friday-night TGIF block, but the ad agency community contends that it may be only about 20 percent of its inventory for that night, with the rest being packaged with programming bought on other days.

Ron Fredrick, national broadcast director for J. Walter Thompson, believes it may not be possible today to replicate past successes such as *Miami Vice* in the 1980s or *All in the Family* in the '70s. "Ninety percent of the success of television depends on what the audience flow is, regardless of the programming that's put on the air," Fredrick said. "The fact is, people go out on Friday and Saturday nights, and nothing is going to change that."

Video rentals and pay-per-view continue to bite into weekend broadcast viewership. But the networks can't compete because of the prohibitive cost of buying movies from the studios before they are sold for video or to pay-cable or pay-per-view.

John Rash, director of broadcast negotiations at Campbell Mithun Esty, suggested the networks try to experiment more with Friday and Saturday nights, airing programming that pushes the envelope. "*Fantasy Island* is an old concept, even though it's been updated," said Rash. On the other hand, he added, "*The X-Files* originally ac-

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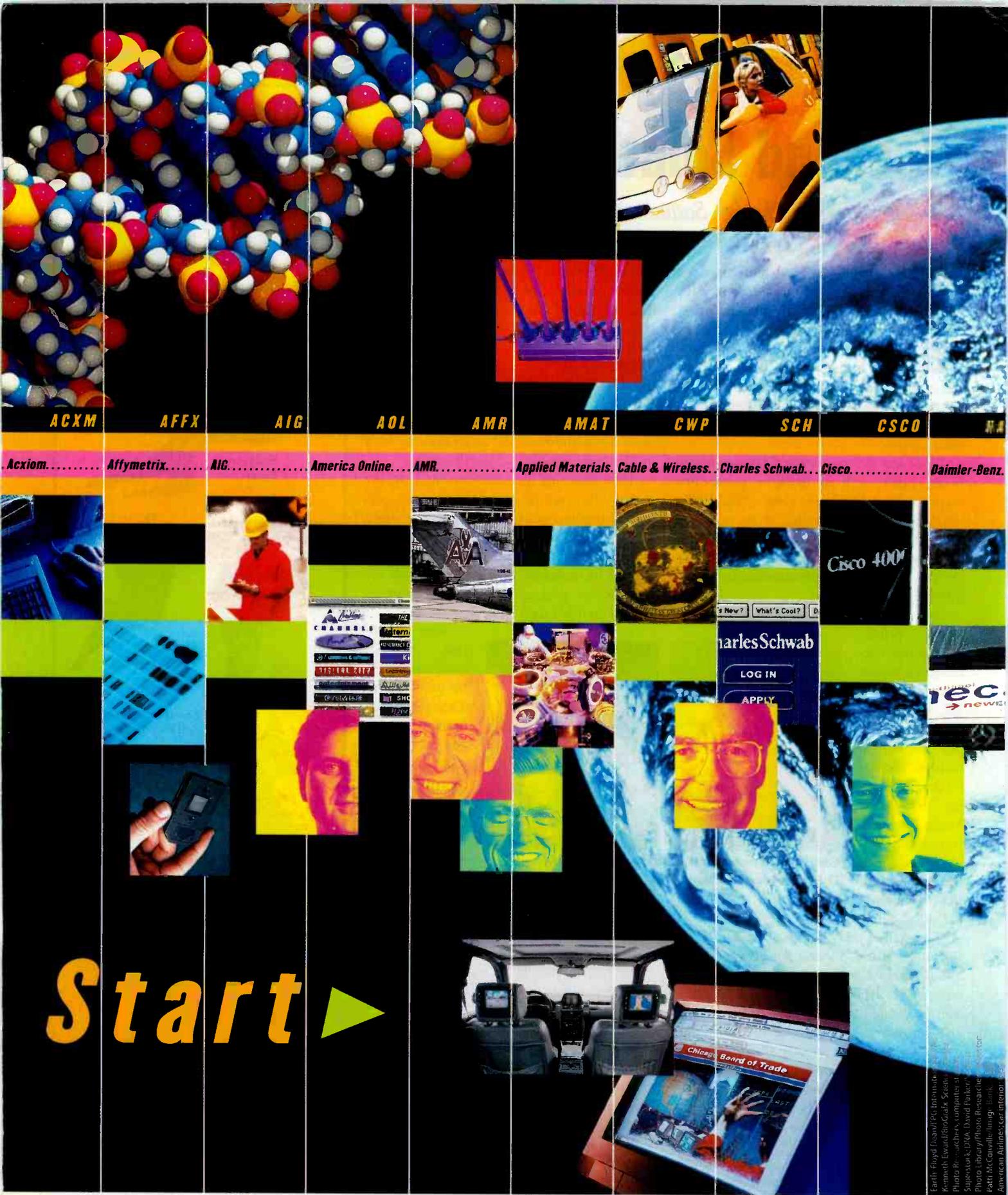
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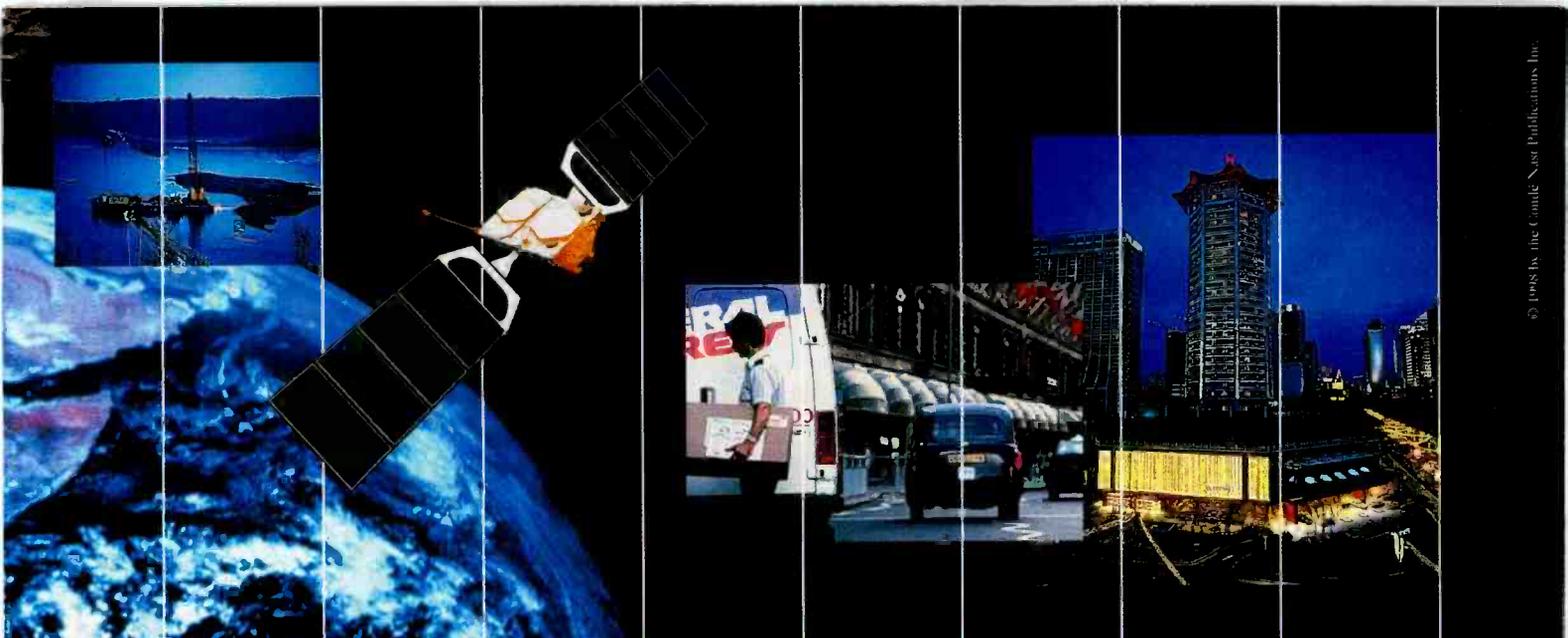
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## CABLE TV

**MSNBC's** *The Big Show* front man Keith Olberman last week decided to jump to Fox Sports Net, returning to sports news. Before his year-plus stint at MSNBC, Olberman had been a co-anchor of ESPN's *SportsCenter* with Dan Patrick—together, the wisecracking duo are widely credited with making *SportsCenter* a household name with sports fans. Olberman, who reportedly had been chafing at MSNBC's insistence that he constantly cover the Clinton/Lewinsky story, will shift over to FSN Dec. 4. In his new gig, Olberman will be anchor and senior correspondent for Fox Sports Net's signature show, *Fox Sports News*.

**Bravo** and Michael Moore, director of the award-winning documentary *Roger & Me*, have teamed up to produce a new series for the Rainbow-owned arts network called *The Awful Truth*. The weekly half-hour series premieres April 14 and places fictional characters in nonfiction situations. For example, Moore will take a group of "puritans" to Washington, D.C., to show Ken Starr how to conduct a proper yet affordable witch hunt.

**Addenda:** The satellite industry last week hit the 10 million-subscriber mark, according to the Satellite Broadcasting and Communications Association...FX last week picked up exclusive cable rights to 292 episodes of *Married...With Children* from Columbia TriStar for \$45.3 million, or \$175,000 per episode. —*Jim Cooper*

ming and the audience," said Goodman.

CPM increases for MSNBC, a co-venture of NBC and Microsoft, are also in the high double digits. "We have, in a very short time, established a quality upscale young news viewing audience," said Erik Sorenson, vp and general manager of MSNBC. The net plans to reach 50 million homes by Labor Day 1999.

Fox News Channel increased its adults 25-54 CPMs about 40 percent for new advertisers and about 12 percent for returning clients,

according to Rittenberg.

"We're in a very good place," said Rittenberg, who noted that the Monica story and political news out of Washington has helped the network find its focus. "Our niche has pretty much evolved into political coverage."

In tandem with its ratings growth, FNC's universe is also ballooning from its small base. Rittenberg said the network expects to have 40 million subscribers by the end of first quarter next year. ■

# Pokémon Comes On Strong

*Nintendo game-turned-cartoon is newest hot kids property*

**SYNDICATION / By Michael Freeman**

**T**he latest direct hit by the Japanese-animation invasion, which began with *Speed Racer* more than 30 years ago, is a little-known syndicated show called *Pokémon*. The below-the-radar series from distrib-

utor Summit Media Group recently has exhibited strong enough ratings growth to outscore all Monday-Friday kids programming on the broadcast and cable networks.

*Pokémon*, a Japanese fantasy/sci-fi series serving as a platform for a top-selling video game from Nintendo (*Brandweek*, Nov. 9), registered a season-high 3.2 rating among boys 6-11 and

a 2.0 rating in the broader kids 2-11 category for the first week of the November sweeps (Nielsen Television Index, Oct. 26-Nov. 1). Left in *Pokémon's* wake is Fox Kids Network's top-rated mainstay, *Power Rangers in Space* (a 1.9 rating in kids 2-11 for early November), another 5-year-old import from Japan.

Since premiering domestically in September with a 0.7 national kids 2-11 rating, the half-hour strip has grown 186 percent to its current 2.0 national average.

"Nintendo's advertising support in the spot market is what has been fueling some of the show's growth," said Shelly Hirsch, Summit's president/CEO. Hirsch de-



**Turning Japanese: Pokémon rates with kids 2-11.**

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Hearst editors on

Pumpkins

I think most young girls in America look at a pumpkin, remember Cinderella, and know that this gnarly fruit could in our wildest dreams become a beautiful coach. Pumpkins offer a lot of food for the imagination.

—Pamela Fiori, Editor-In-Chief, *Town & Country*

To me, orange represents what's happening in decoration right now. It means pushing the envelope, doing something somewhat unexpected, being a little daring.

—Lou Gropp, Editor-In-Chief, *House Beautiful*

Pumpkins symbolize a lot of things about America. Including the wonderful abundance of food. And family. And, of course, centerpieces.

—Ellen Levine, Editor-In-Chief, *Good Housekeeping*



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clined to comment on a report that Nintendo committed more than \$14 million in spot TV dollars.

*Pokémon's* ascension in the ratings comes when both Fox Kids Net and Kids WB are both down 18 percent in weekday ratings this season. More impressive, according to Hirsch, is that nearly 90 percent of *Pokémon's* 118 stations (representing 84 percent coverage) clear the show between 6:30-8 a.m.

"What's great is that this is a totally new revenue stream for some stations that were not big players in the kids arena before," added Hirsch, whose parent company, Leisure Concepts, is master licensee and three-way partner in *Pokémon* with Nintendo and Japanese animator ShoPro.

In New York, *Pokémon* averaged an 11.1

rating/46 share among kids 2-11 on Tribune-owned WPIX-TV at 7-7:30 a.m. during October. Both WBNX-TV in Cleveland (an 8.0 in kids 2-11 in October) and WPWR-TV in Chicago (3.0/11 in households so far in November) are either doubling or tripling their ratings from year-ago time periods.

Hirsch and Leisure Concepts' president/CEO Al Kahn both said they would consider upgrading to a broadcast or cable network only as a Saturday run in addition to the weekday exposure for next season. "I don't think we'd be inclined to give up any type of major [ownership] position in the show," said Kahn, who noted he has not yet held negotiations with any network. "The show is a success in its own merit [in syndication] and it will be negotiation done on our terms, not theirs." ■

## Lives' Harris Calling It Quits

Producer bidding farewell to series TV after ABC cancels sitcom

**NETWORK TV /** By Betsy Sharkey

**I**f ABC cancels the show, I'll retire." That was Susan Harris' vow in recent weeks as the network kept putting off a decision on the fate of *The Secret Lives of Men*, the struggling new sitcom that Harris created and served as executive producer on.

Harris' threat became reality last Thursday as ABC cancelled *Lives*, citing the show's continued, significant loss of viewers from its lead-in, *The Drew Carey Show*. In pricey real estate at 9:30 p.m. Wednesday behind the top-5-rated *Carey*, *Secret Lives* over its seven-episode run lost an average of 30 percent of *Carey's* audience each week. There were hints that *Lives'* fate was iffy when ABC recently ordered additional episodes of its other new comedy series, but passed Harris' show by.

*Lives'* audience slippage was particularly glaring among 18-49 viewers. Last week, *Lives'* 5.1 rating/13 share was off 35 percent from *Carey's* 8.3/21, according to Nielsen Media Research.

"Our audience is completely different, much more urban," Harris said earlier this month in comparing *Lives*—a show about three upscale, recently divorced men—to the more blue-collar *Carey*. "There is no flow" between the two shows, Harris admitted. And these days, the reality of network TV is "no flow, no go."



**Harris: *Lives* had no "flow" with *Drew Carey*.**

"We can't afford to give up one of the most valuable spots on the schedule when we're not seeing some audience growth," an ABC executive said of the cancellation.

*Lives* was already set to be off the schedule this Wednesday because of an hour-long special—*Drew Carey's House Party*. Next week, ABC will likely double-pump *Dharma & Greg*. After that, *Lives'* old slot will likely be used to introduce new episodes of *Who's Line Is It Anyway?* The comedy-improv half hour, hosted by Carey and featuring Ryan Stiles (a *Carey* cast member), performed well for ABC over the summer, holding and often improving on *Carey's* audience levels.

It's a bittersweet ending for Harris, whose legacy includes creating, writing and producing such shows as *Soup*, *The Golden Girls* and *Empty Nest*. A partner in the high-profile Witt-Thomas-Harris Productions along with her husband, Paul Junger Witt, and partner Tony Thomas, Harris was ready to leave series TV until the idea for *Secret Lives* came to her. "There was this moment when it seemed like everyone I knew was going through a divorce," Harris said. "One of my friends [a man] kept telling me these stories that were sad, and at the same time really funny."

ABC said it expects to air the remaining six episodes of *Lives* later this season. ■

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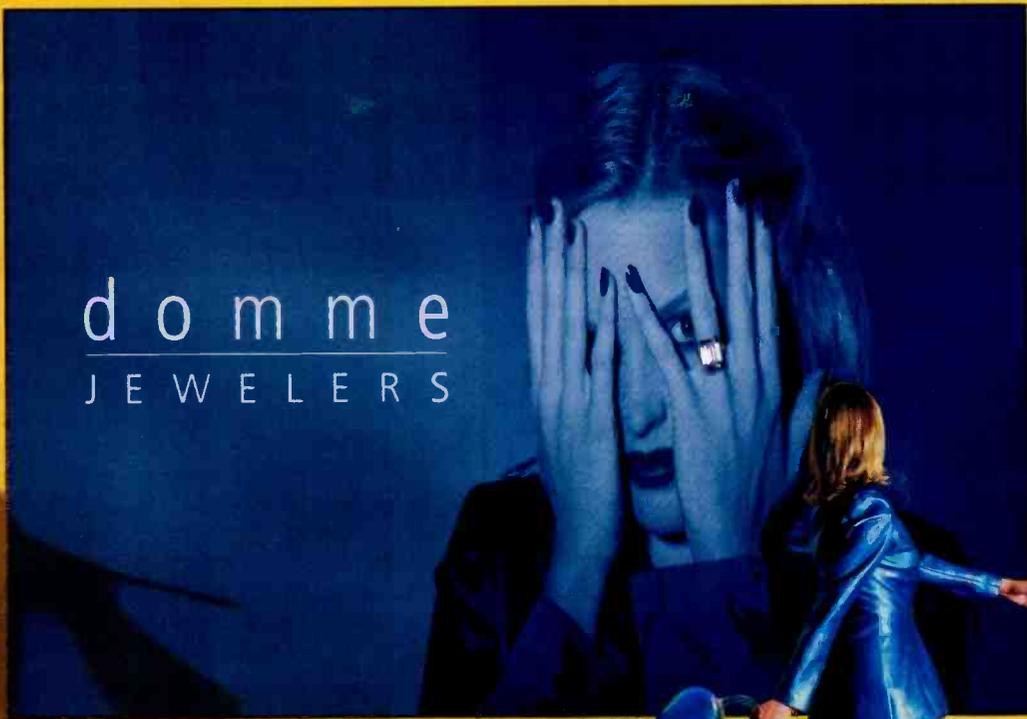
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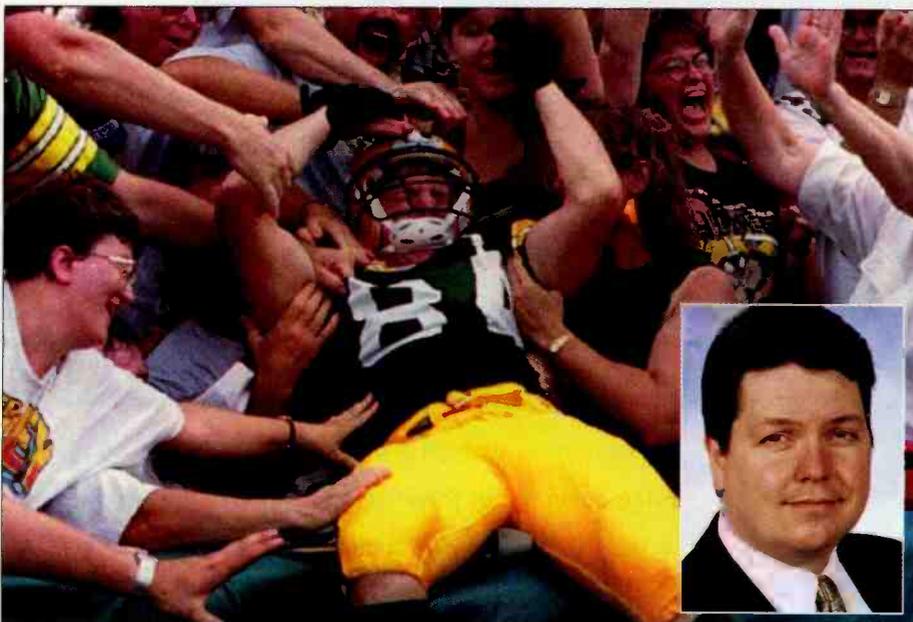
## GREEN BAY, WIS./TV STATIONS

### Taking the Chill Off of WLUK's Ratings

• AFTER FOUR OWNERSHIP CHANGES AND AN affiliation switch in the past three years, WLUK-TV in Green Bay, Wis., could easily be struggling with an identity crisis. But thanks to the steady hand of general manager

only one sales exec on board, no sports reporters and newscasts hovering at a 1 rating.

"People had this three-network mentality and did not think we could make it as a Fox," Schuessler said of those who left the station.



Say cheese-heads: Schuessler's addition of Pack-related fare has attracted viewers.

Jim Schuessler and an assist from the Green Bay Packers, the station has weathered the blitz of changes.

"WLUK had a tough time, but now it's coming back," said Greg Nathanson, president of TV stations for Emmis Broadcasting. WLUK's recent ratings growth spurred Emmis to buy the station in August from USA Broadcasting.

Nathanson credits Schuessler, who has managed WLUK for three different owners, with keeping ratings on an upswing. "Jim lives and dies for that station," Nathanson said.

Schuessler, a Wisconsin native, was hired at WLUK in September 1995 by then-owner SF Broadcasting. SF had just acquired the station from Burnham Broadcasting and had switched its affiliation from NBC to Fox. The ownership change and affiliation switch led to a wave of resignations; when Schuessler arrived, he found

For Schuessler, the most important elements in building WLUK back up were local sports, news and weather. The gm expanded news coverage from four to six hours daily with introduction of a 10 p.m. newscast and *Good Morning Wisconsin*. Pushing localism, he hired anchors and reporters familiar with the region.

"After steadily increasing news, WLUK has established itself," said Lisa Huebner, a media director at Arnold Communications in Milwaukee. "Out of all the stations in the market, you can count on it to deliver."

During the most recent sweeps period in July, WLUK's morning news block scored a 26 share from 6 to 9 a.m. in the 18-49 demo—up from a 9 share just two years ago. The station's late newscast earned an 18 share, up from a 4 in July '96, according to Nielsen Media Research.

Building on the station's broadcasts of Pack-

ers games via Fox's NFL package, Schuessler launched live pre- and postgame shows in January 1996, just before the Pack played in their first of two straight Super Bowls. In November 1997, the pregame *Sideline Live* earned a 32 share among viewers 18-49.

WLUK also hosts *Fox Friday Night Football*, a high school highlights show, and broadcasts the winter sports events including the professional Eagle River World Championship Snowmobile Derby. "Sports is a 12-month season, and to keep the engine running we need to cover what our viewers are interested in," said Schuessler. "In January, that's snowmobiles."

Schuessler's homegrown programming is catching on. "People may have started to come to the station because of the Packers," said buyer Huebner. "But they stayed because they find it to be a viable news source." —Megan Larson

## SOUTHERN CALIFORNIA/NEWSPAPERS

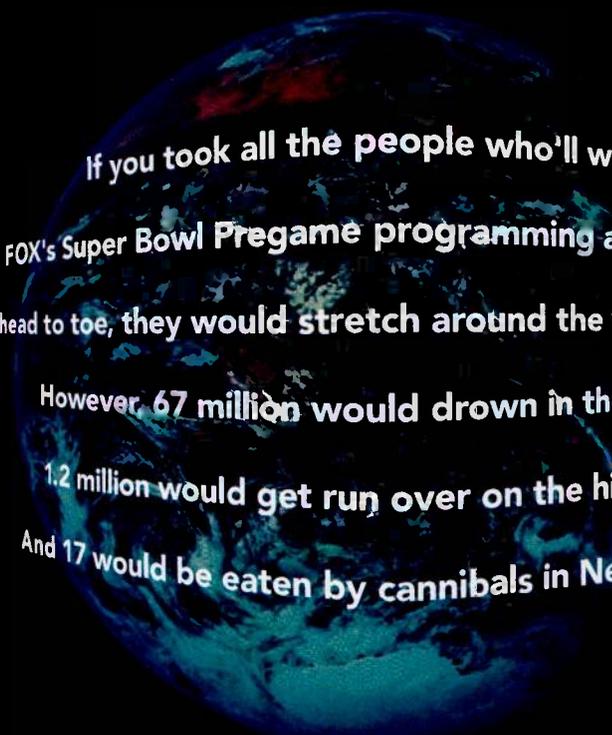
### L.A. Times' Cutbacks May Boost Suburban Dailies

• THE NEWSPAPER BATTLE IN THE LOS ANGELES Basin is heating up on the northern flank, where *The Los Angeles Times'* recent move to reduce staff at its regional editions has one competitor declaring a victory.

Times Mirror Co.'s *Times* is painting its decision this month to eliminate roughly 75 news employees from its San Fernando Valley and Ventura County editions as an adjustment that marks new strategic thinking rather than simple cost-cutting via layoffs. Most of the positions eliminated at the Valley and Ventura editions will be absorbed elsewhere at the *Times*, primarily in downtown L.A.

Executives at the *Ventura County Star* view the *Times'* realignment as a signal that they have successfully fought back the bigger daily's challenge. "We've done a little rough math, and we guess that it's a money-loser for them to be doing business in Ventura County," said John Wilcox, publisher of the Scripps Howard-owned *Star*. Times Mirror, Wilcox said, "used to spend a lot of money in our market trying to out-local the locals. But if the locals have a little junkyard dog in them, that's hard to do."

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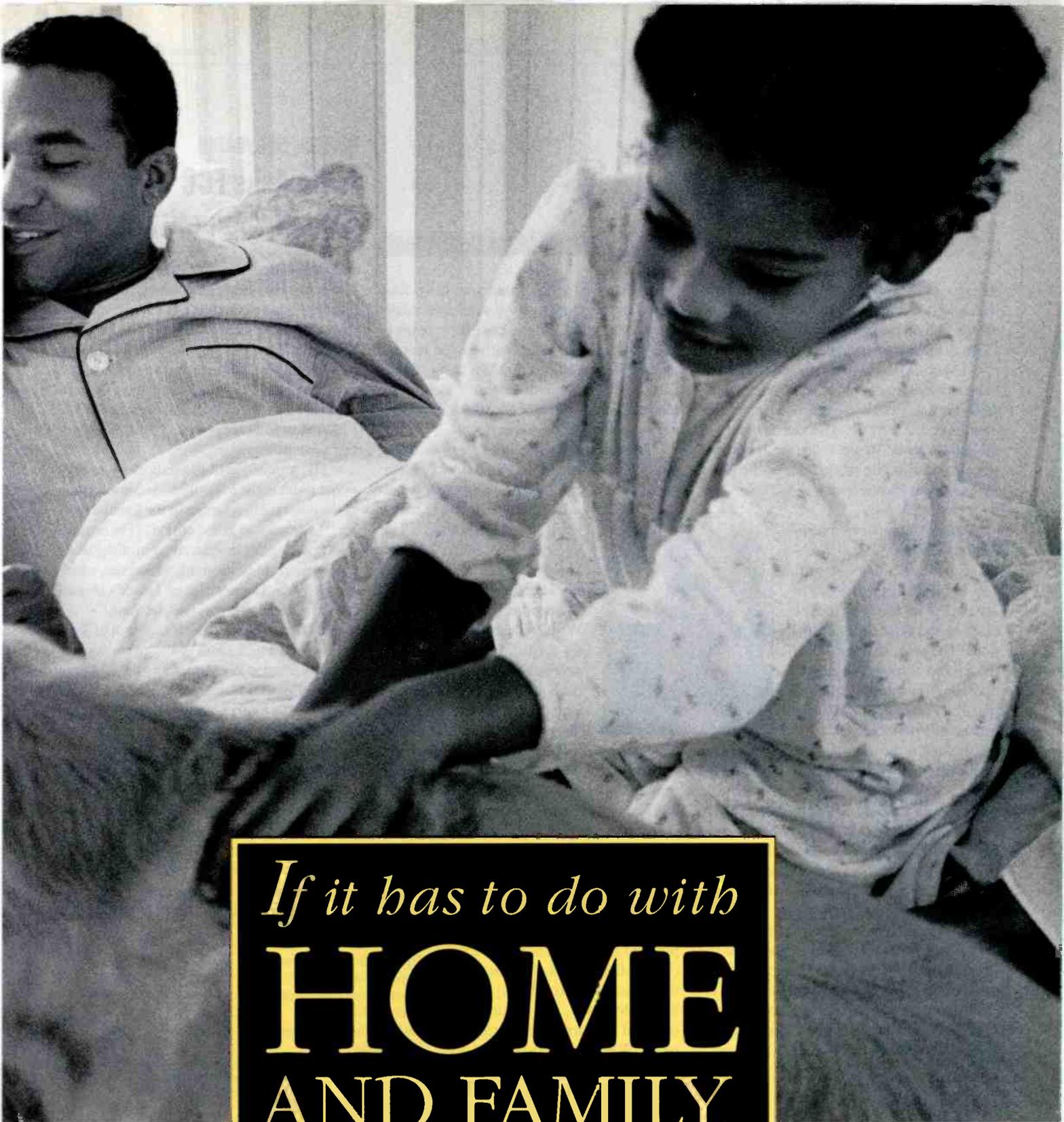
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# Local Media

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*Angeles Daily News*, publisher Ike Massey declined to comment on how the *Times'* changes might benefit the daily, published by Dean Singleton's Media News Group.

In Ventura, the *Times'* regional edition averages daily circulation of 45,000 to 50,000, while the *Star's* circ averaged 92,401 in the six months ended Sept. 30. The race is tighter in the San Fernando Valley: While the *Times* does not break out its circ there, execs at the paper said the numbers are close to *The Daily News'* daily circ of 201,107.

John Arthur, managing editor for the *Times'* regional coverage, conceded that the staff cuts in the Valley and Ventura are part of an effort to reduce costs on the daily regional editions. The goal, Arthur said, is to develop a model of a lean operation on the two editions that the *Times* eventually can expand into new regionals.

"It's not a retreat," Arthur said, citing a new focus on integrating smaller, *Times*-owned community weeklies with the daily regionals. "We now have a three-pronged strategy in all the regions—the regular edition of the *L.A. Times*, the regional editions without staff writers covering the Valley and Ventura, and community papers."

*Times* publisher Mark Willes wants the paper to grow its circ by 500,000, to more than 1.5 million, in the near-term. Arthur said the search for efficiencies in the northern suburbs is part of that push and will focus mainly on production and ways to simplify the process of blending regional news with the *Times'* national and international reports. —J.L. Sullivan

## CHICAGO/RADIO

### Shock Jock's Defection Shakes Up Morning Drive

• THERE ARE 1.3 MILLION MEN LIVING IN CHICAGO, according to the most recent U.S. Census Bureau data. For thousands of male radio listeners in the market, there are only two men that really matter.

The guys in question are the larger-than-life loudmouths and rival radio personalities Howard Stern and Mancow Muller. Stern,

the undisputed king of morning drive time across the country with his syndicated daily show, has toiled for the past four years to gain Chicagoans' favor, with mixed results. Part of Stern's ratings problem in the Windy City is Muller, a younger shock jock in the Howard mold who has become the favorite among young male listeners.

"Mancow has beaten out every syndicated personality in the market," said Chuck Hillier, gm of WKQX-FM, Muller's new employer.



**Mancow milks ratings from 18-34 listeners.**

Muller (real first name: Erich) shook up the market's ratings when he signed a \$3 million deal in July to join Emmis Broadcasting's WKQX, leaving Chancellor Broadcasting's WRCX-FM behind. With Muller aboard, formerly slumping alternative-rock WKQX instantly shot up from 22nd place in a.m. drive among men 18-34 to the top spot, according to Arbitron's summer ratings book. Stern, whose older-skewing show is carried on CBS-owned WCKG-FM, was No. 1 in the market among men 25-49.

Mancow's shift "is going to make WKQX one of the hottest stations to advertise on," said Scott Terry, broadcast traffic coordinator at BBDO Chicago.

At Muller's former home, WRCX, morning-drive ratings plunged over the summer to 23rd (the station had placed fourth in the spring Arbitron book). Since losing Mancow, the station has changed its format from rock to oldies. WRCX executives could not be reached for comment.

Like Stern, Mancow has won a following for the off-color comments and events he stages during his *Mancow's Morning Madhouse* show. Many advertisers, including beers and local car dealers, have followed Mancow from WRCX to WKQX. Some WKQX sponsors, however, have been scared off by the show.

"We're getting advertisers we absolutely couldn't get before," gm Hillier said. "If American Airlines won't advertise with us, I'm not happy with that. But Mancow has owned mornings in Chicago for almost five years." —Mira Schwartz

## OMAHA, NEB./RADIO

### Indie Asks FCC to Halt Sale of Competitor to JB

• TWO YEARS INTO A WAVE OF RADIO OWNERSHIP consolidation in Omaha, the recent sale of the market's heritage country stations has prompted one of the few remaining independent owners to seek federal regulators' help. Mitchell Broadcasting, an Omaha-based indie with four stations in the market, has petitioned the FCC and the Justice Department to block the sale of the popular WOW-FM/AM to Milwaukee-based Journal Broadcast Group.

"The acquisition of the stations by Journal would result in the impermissible consolidation of the advertising revenues in the Omaha market," Mitchell said in its petition. "The acquisition would result in Journal controlling more than 40 percent of the market revenues, which surpasses the Department of Justice's threshold for investigating radio acquisitions."

WOW is to come under the control of Journal Broadcast as a result of the group's agreement to acquire Wichita, Kan.-based Great Empire Broadcasting. The addition of WOW will give JB a total of eight stations in Omaha.

Mitchell is also facing new competition from Austin, Texas-based giant Capstar Broadcasting. Capstar last month acquired previously independent Triathlon Broadcasting, owner of four stations in Omaha that collectively control the highest share of ad revenue in the market, at 35 percent (see chart).

"Over-concentration tends to be to the

#### OMAHA RADIO AD-REVENUE CONCENTRATION

Owner	Stations	Market Share
Triathlon Broadcast Group*	4	35.0%
Journal Broadcasting**	6	25.1%
Great Empire Broadcasting	1	11.7%
Mitchell Broadcasting	4	17.9%
Webster Communications	1	9.1%
Waite Radio	1	1.0%

\*Capstar Broadcasting has an agreement to acquire Triathlon

\*\*Journal Broadcasting has an agreement to acquire two additional stations

Source: Duncan's Radio Market Guide

detriment of the advertising buyer because of higher rates," said Vincent Pepper, a Washington-based lawyer representing Mitchell. Mitchell executives declined to comment.

Omaha media buyers said they are keeping careful watch on how the consolidation will affect rates. "Competition will still be there to some extent, even though there will be only one or two companies," said Gail Wyatt, president of local agency the Marketing Shop. —MS



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## MOVERS

### NETWORK TV

**Robin Brendle** was named director of communications, CBS Sports. Brendle, previously the unit's associate director of communications, has been with CBS Sports since 1984...**Anne O'Grady** was promoted from vp, promotion marketing to senior vp, marketing and events, at CBS Television.

### CABLE TV

Court TV promoted **Dan Levinson** to executive vp, marketing and **Bob Rose** to executive vp, affiliate relations. Before joining Court TV in 1996, Levinson worked at HBO for 13 years. Rose, who has worked at the legal network since 1992, is charged with growing its distribution beyond the current 30 million-plus subscribers.

### RADIO

Radio programming distributor Westwood One has named **Kevin Hayes** as account executive for the Detroit market. Hayes, a veteran of Michigan radio who has served as local or general sales manager at several stations, was most recently local sales manager at WKRK-FM in Detroit.

### TV STATIONS

**Mike Adamle** has been named lead sports anchor and reporter for Chicago NBC O&O WMAQ-TV. The former pro football player served as ESPN's college football sideline reporter and hosted a college football show on ESPN2... WNBC-TV, NBC's New York flagship O&O, has hired **Darlene Pomaes** as general assignment reporter. Previously, she worked as a gen-

# The Media Elite

Edited by Anne Torpey-Kemph

## Time's 'First Lady'

**T**ime contributing correspondent **Bonnie Angelo** is accustomed to being first. She became the newsweek's first bureau chief in an overseas office when named head of the London bureau in 1978. Later, Angelo became *Time's* first correspondent-at-large and, more recently, she was the first woman to head the Association of American Correspondents.



**No longer toiling in anonymity: Angelo**

These are three reasons why the International Women's Media Foundation recently honored Angelo, this year celebrating her 32nd anniversary at *Time*, with its lifetime achievement award.

"We admire her because she never took no for an answer in doing her job and she never said no to an assignment," says IWMF co-founder Maureen Bunyan, a freelance TV journalist. Among Angelo's most memorable assignments: canoeing down the "piranha-infested"

Amazon River with Robert F. Kennedy in the mid-'60s. The IWMF award also recognized Angelo's principal role in gaining equal access for women on

the news beat, a rarity in the '60s which today is taken for granted.

"There was a lot of blatant discrimination against female reporters in the '60s," Angelo recalls. "I helped lead the fight to break down those barriers. I'm very proud of that."

Angelo is proud to be counted alongside such past IWMF honorees as ABC's Barbara Walters and Kay Graham of *The Washington Post*. "I was surprised [to be chosen]," Angelo says, "because there was always an element of anonymity writing at *Time* until a no-byline policy was revised in the early '90s."

For her first book, Angelo turned her pen on another presidential subject. *Bending the Twig: The Power of Presidents' Mothers* is due next year, from William Morrow. —*John Masterton*

## Shooting Star

**S**ome magazines go to great lengths to get a sensational cover image. But for *Philadelphia's* 90th anniversary issue this month, it was a great height that got the shot. The bird's-eye view of the city didn't come easy, especially for the mag's acrophobic art director, Tim Baldwin, who accompanied 59-year-old photog Peter Kaplan to William Penn's hat atop City



**A hat trick for the city mag**

Hall for the shoot. Explains editor Eliot Kaplan (no relation to the photographer): "Peter Kaplan climbs these buildings...stands on top of them and takes photos. He has a 20-foot pole with a camera attached to the end so he can get the building he's actually standing on in the photo and all the stuff around it. He's nuts! But what do I care—he carries his own insurance!" —*Lisa Granatstein*



**United Nations Secretary General Kofi Annan (far left) held court at the recent inauguration of the BBC's expanded North America bureau in Washington, D.C., which unites the news organization's radio, TV and online operations. With the Secretary General (l. to r.): BBC correspondent Stephen Sackur; Anthony Carey, counselor for the British Embassy; and Tony Blankley, contributing editor, George**

**SPOTLIGHT ON...**

**Doc Wynter**

Director of urban programming, Jacor Communications

**W**hen Doc Wynter started out 10 years ago as a programmer for black music radio stations, he had a fairly easy time tracking what was hot. Black music meant "solid gold" oldies or singers who had penetrated the mainstream. Now charged with directing programming at several top-urban-market stations, Wynter has to keep up with an increasingly mixed bag of musical forms branded as black—rap, hip-hop, mainstream urban and gospel, to name a few. "Rap used to be simply braggadocio set to music," says Wynter. "Now there's West Coast, East Coast and

the 'dirty South' influences." To determine what to play at his stations—KSOL-FM and WJBT-FM in Jacksonville, Fla. (where he has been program director since 1996); WZAZ-AM, also in Jacksonville; KATZ-AM/FM and KMJM-FM in St. Louis; WAHY-FM in Lexington, Ky., and KMCG-FM in San Diego—Wynter pores over research on each market and depends on feedback from listeners.

"Urban radio is such an intimate thing. It's more than music, it's a relationship, because our listeners are so passionate," he says. At KSOL and WJBT, Wynter draws on his own, established relationship with listeners: He's the host of the stations' afternoon shows. —*Mira Schwirtz*



**MOVERS**



**Levinson rises at Court TV**



**Adamle leads WMAQ sports**



**Gordetsky joins Time Inc.**

eral assignment reporter at WCBS NewsRadio 88, also in New York.

**PRINT**

**John McKeon**, senior vp, advertising and chief innovation officer at Long Island, N.Y., daily *Newsday*, was named senior vp, advertising at *The Los Angeles Times*. Both papers are owned by Times Mirror. McKeon will be

responsible for all retail, national and classified advertising at the *Times*. He spent the last 12 years at *Newsday* in advertising and marketing positions...**Jacki Gordetsky** has been named marketing director of Time Inc. Health, which publishes *Health* and *Hippocrates* magazines. Gordetsky was creative services director for Meredith Corp.'s *Better Homes & Gardens*.

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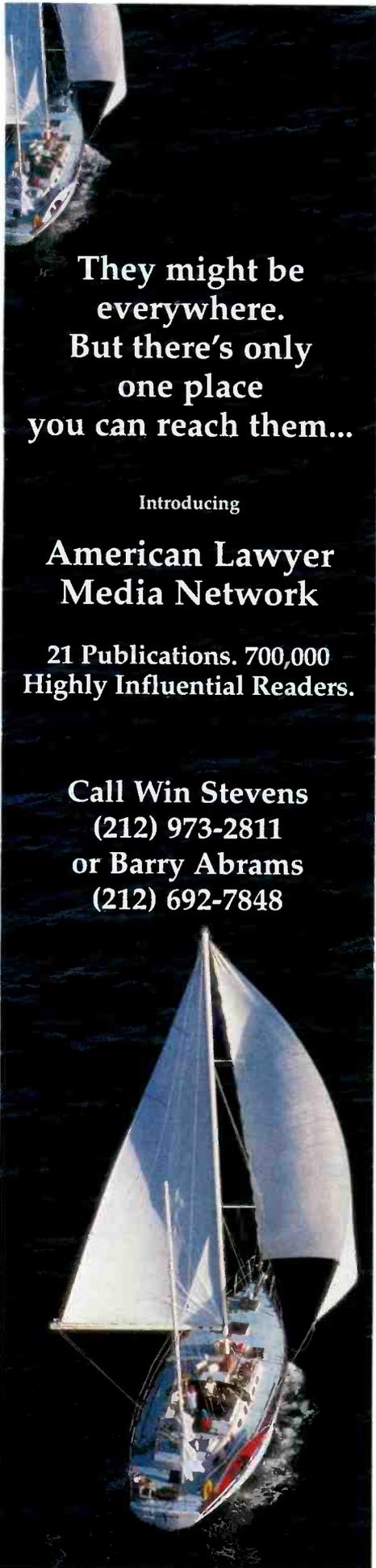
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# MEDIA DISH



*Smithsonian Magazine* recently hosted a private viewing of the Richard Diebenkorn exhibit at the San Francisco Museum of Modern Art to celebrate the magazine's piece about the artist, written by Kenneth Baker March. (Back row, l. to r.): Philip Jones, guest: Charles Schmuck, principal of *Smithsonian* rep firm Charles Schmuck Co.; Kelly Scott, Goodby, Silverstein & Partners; Ian Atkinson, guest; Michelle Ghilotti, GS&P; (front row, l. to r.) Yvonne Vega, Anderson & Lembke; Genevieve Wiersema, GS&P; Christy Morley, GS&P; and Josh Mandel, Anderson & Lembke



At the Los Angeles Convention Center during the recent American Society of Travel Agents conference, Her Majesty Queen Noor of Jordan (c.) accepted a grant from American Express and the World Monuments Fund on behalf of Petra, Jordan, one of the WMF's 100 Most Endangered Sites. Flanking her were Ed Kelly, publisher of AmEx's *Travel & Leisure*, and Laurie Beckelman, vp, WMF

In Chicago for the recent signing of a sales representation agreement between One-on-One Sports and United Stations Radio Networks (l. to r.) Bill Peterson, One-on-One executive vp/director of network sales; Rich Baum, vp sales, Midwest region, United Stations; Chris Brennan, president/CEO, One-on-One; Jim Higgins, senior vp, United Stations; and Nick Verbitsky, senior vp sales, United Stations



Panelists at YM's recent Teen Industry Experts Luncheon at New York's Le Cirque 2000 included (l. to r.) James Palczynski, vp, Needham & Co.; Stephen Kahn, president, dELiA's; Irma Zandl, president, The Zandl Group; Bari Nan Cohen, entertainment editor, YM; and Alyce Alston, publisher, YM

At New York's Jacob Javits Center for the recent VibeStyle fashion lifestyle trade show, (l. to r.): J. Alexander Martin, vp, FUBU footwear; Daymond John, CEO, FUBU; Carl Brown, co-founder, FUBU; and Mark Oltarsh, sportswear manager, Spin



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Source: NetRatings, August, 1998

# YOUR AGENCY



# IQ

INTERACTIVE REPORT

NOVEMBER 16, 1998

## Portal Plague

Portal Fever Is Suffocating the Web

## Far From the Mad. Ave. Crowd

with its USWeb Deal, CKS Settles On Silicon Valley

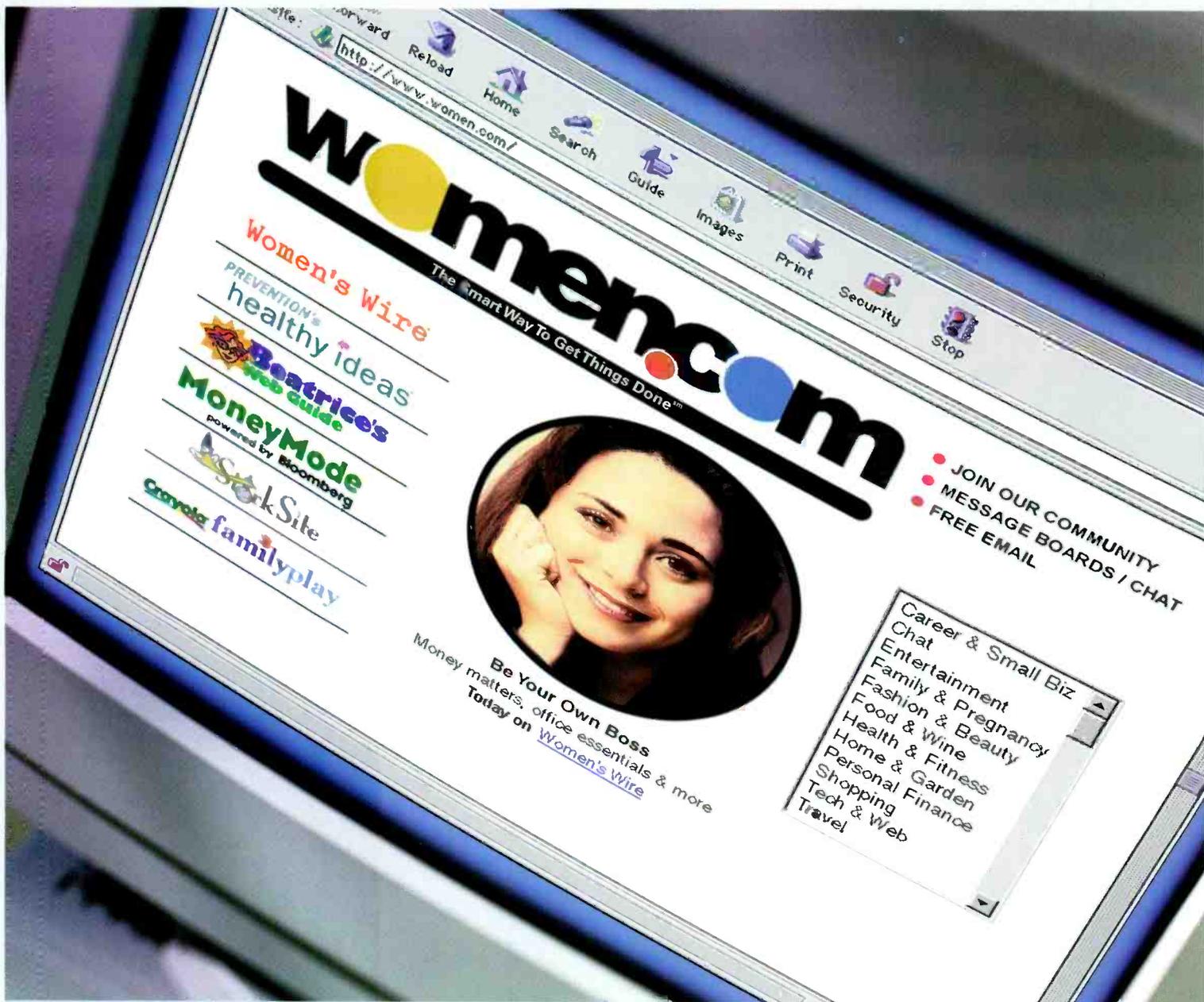
## Michael Bloomberg

Why Service Is More Important Than Technology

The IQ Q&A

By Michael Schrage

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ADWEEK'S INTERACTIVE REPORT

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In this issue's *IQ* Q&A, Michael Bloomberg, founder of financial content powerhouse Bloomberg L.P., says that technology is taking a backseat to service and branding. *Interview by Michael Schrage*

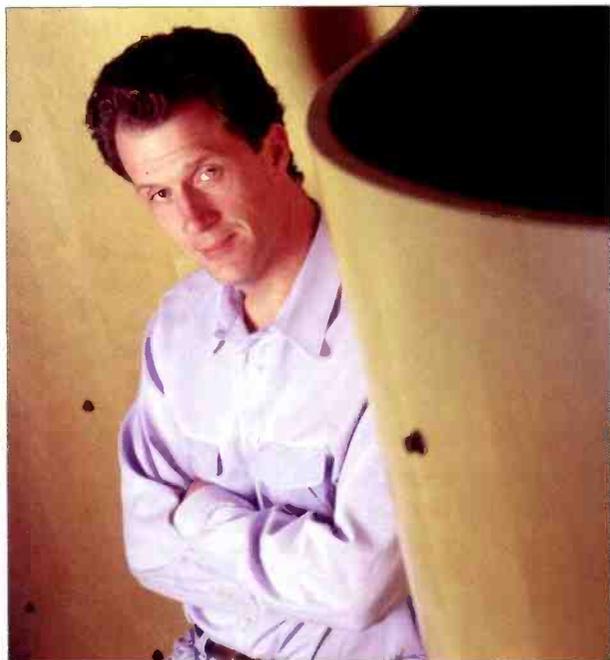
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Heads turned throughout advertising when CKS Group said in August that it would merge with USWeb, a string of Web service companies. The union signals that interactive shops are charting a new course, far, far away from Madison Avenue. *By D. Lucas Graves*

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COVER PHOTOGRAPH BY CHRIS CASABURI



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### Finder: 11.16.98

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**P**ssst. Do you want to see Myer Berlow squirm? Berlow, America Online's senior vice president for interactive marketing and the industry's preeminent deal-monger, becomes noticeably uneasy when asked to explain why the mention of his name seems to evoke a cultish, reverential reaction in some ad sales circles. In fact, the normally brash Berlow offers only a sheepish shoulder shrug in response. Given the amount of

Berlow watchers out there who marvel at the sheer magnitude of the marketing deals that bear his signature and the startling turnaround of AOL as a whole, it's even more difficult to explain his conspicuous absence from new media's endless schmooze scene.

"In terms of the camaraderie, I wish I was better at that," admits Berlow as he stuffs his fourth smoldering cigarette nub of the hour into a makeshift ash tray, an empty Evian bottle. The moment of self-assessment fades into an uncomfortable, yet oddly insightful reflection: "I never participated in team sports so I never understood how you really did that."

Partly because of Berlow, AOL has a lot to celebrate these days. The Dulles, Va.-based online service has signed up more than 400 advertisers in the past year; 55 of which spend more than \$1 million annually on the service. It is light years away from the company that stumbled into 1997 with access problems and class action lawsuits. In assessing the company's progress, Berlow looks back to early 1996—when AOL was almost wholly reliant on subscription fees to generate revenue. "We were really starting from scratch," he recalls of the initial ad sales efforts. "...We didn't have even a billing process."

Today if you enter into negotiations with Berlow—the man behind big-ticket pacts with Unilever, Barnes & Noble and online music retailer N2K—remember this: he is a paradox.

There's no AOL-branded denim shirt and khaki pants for the 48-year-old Berlow. Instead, his appearance screams Hollywood agent: dark-hued suits, neck tie optional. Slicked-back hair. Chain-smoker. Self-effacing but unmistakably confident, he has a dual degree in religion and political science from a small mid-

west liberal arts school, Kenyon College. He parlayed his degree into a 25-year stint in the traditional advertising agency business, working at McCann-Erickson and Foote, Cone & Belding in New York, among others. A strange turn of events for someone who grew up on a Wisconsin farm.

One tell-tale "Berlow-ism" is his penchant for speaking of the medium's potential in traditional media metaphors. At last month's @d:tech Conference in New York, Berlow likened broadband Internet access—anoointed by some to be the medium's most important technological innovation—to "just another feature," like upgrading from black-and-white TV to color.

"No matter what the device, no matter what the wire, AOL will be there," Berlow states. He's just as confident about how AOL will fare against @Home Network, the cable modem service that says it is chipping away at AOL's 13.5 million members. Internet users will choose AOL over @Home just as they've chosen AOL over AT&T WorldNet because AOL is a superior brand, he predicts.

Some industry wags may disagree, but then that issue of AOL's runaway success—and Berlow's—comes back around. He has swiftly risen through AOL's ranks, moving in just six months from the time he joined in 1995 as vice president of national accounts to landing a post he coveted: heading up an ad sales staff that now totals 120 people.

His AOL career highlight? "The Unilever deal was really a watershed because of who they were, because of how we did it and because of how we sold it," he says.

The man on the other end of the bargaining table, Tony Romeo of Unilever North America in New York, says Berlow was all business. "He never came across to me—and maybe this reflects his skills—as

having to make a big media buy," recalls Romeo, vice president of strategy for Unilever's North American foods business. In the end, what cinched the August deal for Romeo was Berlow's commitment to making consumers the focal point of all activities.

The Unilever deal, a coup reportedly worth \$50 million, isn't even the biggest victory for AOL and Berlow. Long distance phone company, Tel-Save Holdings, which was inked a year earlier, weighed in at \$100 million. It's enough to make some ad sales folks squirm. —Bernhard Warner

SHOCK TROOPS/ THE MEDIA

## OUT OF THE MYER

Myer Berlow has turned AOL from ad sales also-ran to runaway hit.



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**D**esign's purpose, digital visionary Clement Mok says in his 1996 book *Designing Business*, "is to create meaningful connections among people, ideas, art, and technology, shaping the way people understand their relationships with the new products of digital media." Design's purpose, he argues, is always the same. It's meant to inspire insight and evoke a response; to transform thought into action. He should know. A key member on the original Macintosh design team, Mok has made a career out of bridging the gap between human and machine.

The projects that excite Mok the most are ones that touch people emotionally. "Great design is about hitting and connecting with the human being," Mok believes. "It's not about fitting everything to a function."

He points to two projects that allowed his company, Studio Archetype, to implement this philosophy. First, the "Twenty-four Hours in Cyberspace" project—the "online experiment" that resulted in the real-time, worldwide publication of photographs and news stories on Feb. 8, 1996. For that project, SA created the information structure, graphic look and consulted on custom coding. Second, the Web site for the 1997 re-match between chess master Garry Kasparov and IBM's chess-playing computer Deep Blue, for which SA created the interface.

"What he's done for the process of designing for the Web, creating internal systems to manage that, is very new," says Guthrie Dolin, a former designer at San Francisco-based SA who started Brand A Studio in 1997.

Among graphic designers, Mok's a legend for building a successful design business in the economic desolation of the late 1980s. Clement Mok designs, which was renamed Studio Archetype in 1996. After graduating from Art Center College of Design in Pasadena and a brief stint at CBS' in-house design department, Mok landed at Apple Computer in 1982, where he was given the option of being art director for one of two teams working on prototypes of personal computers—the Macintosh or the (now forgotten) Lisa. During a five-year stint as creative director, Mok left an indelible mark on Apple. His team developed the Mac's

visual identity and marketing materials, including the expanses of white space and the spontaneous-looking drawing of the computer in a brushstroke style, known as the "Mac squiggle."

"No one else had thought of humanizing the machine like that," says Ken Coupland, editor of "Graphis Web Design Now." "He gave them a trademark style and they've never improved on it." Apple also left its mark on Mok. It's where, he contends, he got his high tolerance for ambiguity. "At Apple, being around not very stable software or hardware, you go, 'It bombed? Okay.' You expect that. A good part of my career has been built around

accepting that things are not perfect." Perhaps that ambiguity is expressed in Mok's persona, as well. Mok and his office both have a reassuring shagginess. He appears for an interview and photo shoot slightly unshaven, though wearing shoes (he likes to go barefoot in the office.) He doesn't wear a watch. The black surface of his desk is well-worn and slightly dusty. He understands questions before they're half-uttered, and he laughs a lot.

Mok, unlike other print designers, has focused on "the design of understanding." In 1992, he completed a massive project for the Mayo Clinic, converting its health databases into CD-ROM packages for consumers and professionals. With the information tightly organized in grids piqued with color and photographs, they manage to look both "scientific" and "fun." His ability to turn huge, messy masses of information into coherent, compelling wholes, has led to a client roster that includes Bank of America, E-Trade, 3COM, UPS, and IBM. He has also launched two software companies. CMCD, founded in 1994, publishes the Visual Symbol Library, a CD-ROM of royalty-free photographs of everything from people to animals to computers to

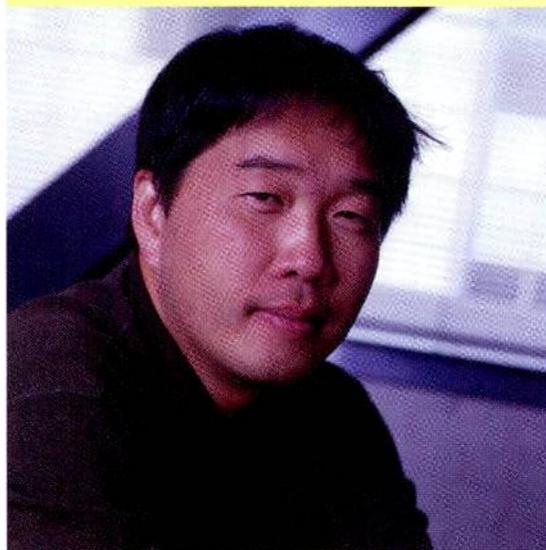
eggs. In 1995, Mok co-founded NetObjects, in Redwood City, Calif., a maker of Web authoring tools.

Mok speaks passionately about his company's culture and says it was personal values, more than technology or money, that catalyzed the acquisition of SA by Sapient Corporation, Cambridge, Mass., in August. "We had almost two dozen suitors but Sapient were the first folks to start with culture and values," he says. "We both wanted to be the best and have a great place to work and make an impact." —Susan Kuchinskas

SHOCK TROOPS/ THE AGENCY

## CLEMENT'S TIME

Studio Archetype's Clement Mok bridges the gap between man and machine.



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\* Source: November 1997 Nazca Saatchi & Saatchi Study.

THE IQ Q &amp; A:

# Michael Bloomberg

Bloomberg's founder says service, not technology, is the key to his company's success. Interview by Michael Schrage

**M**ichael Bloomberg's Bloomberg boxes have become an industry standard in a global financial services market where institutions pay a pretty premium for up-to-the-millisecond information and analytics.

Perhaps you've tuned into Bloomberg News Radio or read Bloomberg financial magazines. Maybe you've seen Michael Bloomberg's best-selling business autobiography, *Bloomberg on Bloomberg*.

Sense a pattern here? Egomaniacal excess? Or just a man who has grown to love the challenge of building a global brand equity? The answer may lie in this interview.

For a man who made his fortune as a Salomon Bros. trader, Bloomberg has a branding sensibility that the equally eponymous Martha Stewart might envy. Less surprisingly, perhaps, he has an even keener sense for market opportunities and risk. You can take the man out of the trading desk but you can't take the trading desk out of the man.

More intriguingly, Bloomberg has built a global financial news organization that rivals Reuters and Dow

Jones in terms of breadth, timeliness and quality. Bloomberg vehemently insists that his company is about "content." In fact, Bloomberg is as software-intensive and interactively enabled as a Yahoo!, an Intuit or an Amazon.com. Trillions of dollars trade every year based on the data and software analytics that flow through the ubiquitous Bloomberg boxes on traders' desks.

The key distinction? Bloomberg hasn't quite decided whether the Net is more of a threat or an opportunity. Though Bloomberg has a presence on the Web, the company's most valuable networks are proprietary. The idea of a "Bloomberg Lite" for the great unwashed—besides what is offered on the Web—is anathema. Bloomberg insists his company has no desire to become a mass conduit for financial information. His is an info-boutique that serves the wealthiest of financial service institutions.

Not surprisingly, Bloomberg is an entrepreneur whose perspectives on the intersection of technological innovation, customer service and branding bear no resemblance to the Silicon Valley or Silicon Alley crowd. What's more, Bloomberg's traffic with established media giants like News Corp. and GE's NBC gives him unique insight into how traditional media companies are adapting—and failing to adapt—to the rise of new media.

In other words, Bloomberg's own multimedia analysis is just as timely as the analysis presented on the screens of his Bloomberg boxes. His contrarian attitude may annoy a few of the newbie Internet billionaires, but then again, as a billionaire in his own right, when he talks, they listen.



**Slow and steady: Michael Bloomberg isn't cowed by young, upstart Internet millionaires or their hype.**

**He's doing it his way. "And I've been right so far."**



PHOTOGRAPHY BY CHRIS CASABURI

*Why did the name become Bloomberg?*

Probably from some customs or immigration inspector on Ellis Island who didn't understand a word the guy trying to get into the country was saying.

*But seriously.*

All kidding aside, I started out with a techie name, Innovative Market Systems [and] with a functional name, Market Master, for the name of the product. We got a trademark. A year later we got a trademark problem. It turns out somebody did use it earlier than us and when we finally discovered it, it invalidated the trademark. But by that time the marketplace had called the product Bloomberg anyway. And if you're going to call the product Bloomberg then you might as well call the company Bloomberg and you

should call every other product Bloomberg to do the cross branding. People keep saying why, and the only answer I can give you is: Explain to me why you wouldn't? Cross branding brings all benefits and no downside that I know of.

*Did it hurt sales in Saudi Arabia?*

Our sales in Saudi Arabia are just super, thank you very much. That does not seem to be an impediment. You might want to have two brands, if you have two products of very different quality, I guess would be the answer. Like if you had a high-priced Cadillac line and a low-priced Chevrolet line. In this day and age those differences are a lot less and we don't have that problem.

*What do you think about the impact that the Internet has had in getting businesses to quickly build new brands?*



I don't know. I think that we are unrealistic to think that there's a new paradigm and overnight everybody is going to change everything they do. That's not the real world. You can't say we're going up an infinite amount every second day.

*A couple of years ago I did an interview with Barnes & Noble's Steve Riggio. Back then, he was annoyed that this upstart company, Amazon.com, had a valuation that was within a few hundred million of his market cap. Today, Amazon's market cap is even bigger [than Barnes and Noble].*

But being annoyed at the public's market valuation has little to do with running a real business.

*Well, if you believe in the "efficient market hypothesis," that the market knows how to value companies ...*

That's ridiculous. There is no efficient market hypothesis. The valuation of Internet stocks is a supply/demand one. It's not a net present value of a future earnings stream. Even Amazon.com says they're not going to make money until 2003. Nobody, if you risk-adjust earnings in 2003, would give them any value whatsoever today.

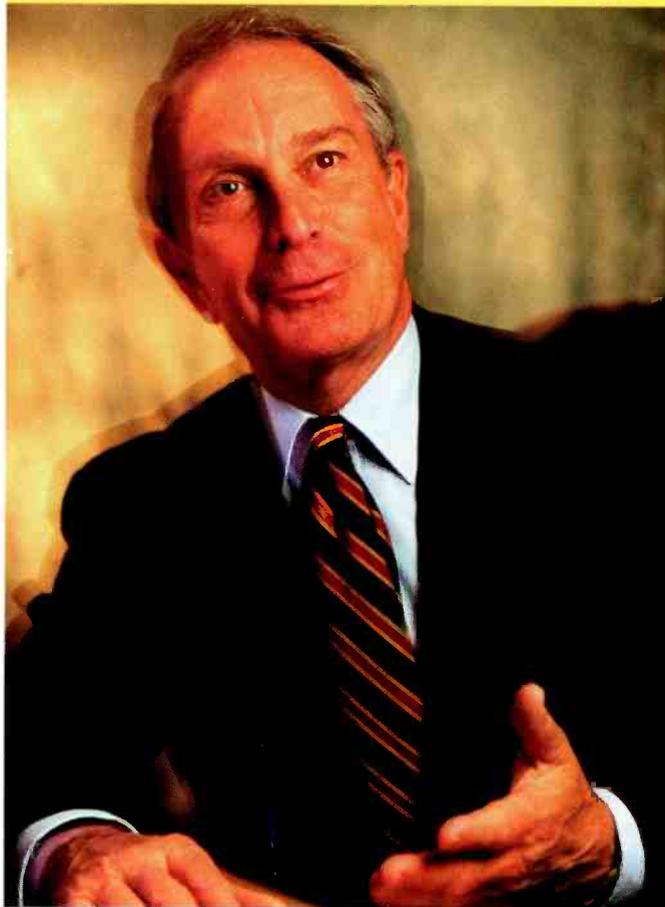
The only question is, has Amazon.com gotten some value by being first?

One of the things about technology that keeps getting proven in the marketplace again and again is, there is *zero* value to being first. Do you remember who made the first PC? Do you remember who made the first hand-held device? Who made the first cellular phone? You may remember it, but does it have any impact in the marketplace? And almost none of these guys are in business.

*So being first doesn't matter?*

One of the things about our world is that it changes so fast, and that it has this great technological component. I don't know if it's good or bad. But there is no value to being first whatsoever that I can

**"I'm paid to be nervous. I'm paid to worry. I'm also paid to not sit there and feel sorry for myself."**



see. So, when people tell me Amazon may have a great business, it may be a great company down the road, only history will tell. I'm sure they're nice people and I wish them nothing but well.

I'll bet you anything there are more

people in the book buying world that know the name Barnes & Noble or Borders than Amazon.com. What percentage of the books does Amazon sell? A small percentage. What's more, none of these guys solve the problem of the future. What's going to be solved in the future is how you deliver the books.

Amazon is a card catalog of books and print. Barnes & Noble is the same thing. Barnes & Noble has some inventory, Amazon has some inventory. They may have slightly better or worse billing systems or whatever, but that stuff gets fixed overnight. You show me somebody with the world's greatest technology and I'll show you somebody who's the next guy behind the curve. Because people always are leap frogging and playing catchup.

*So how does this philosophy affect the way you evaluate the Internet infrastructure and the Internet opportunity as a threat to your business?*

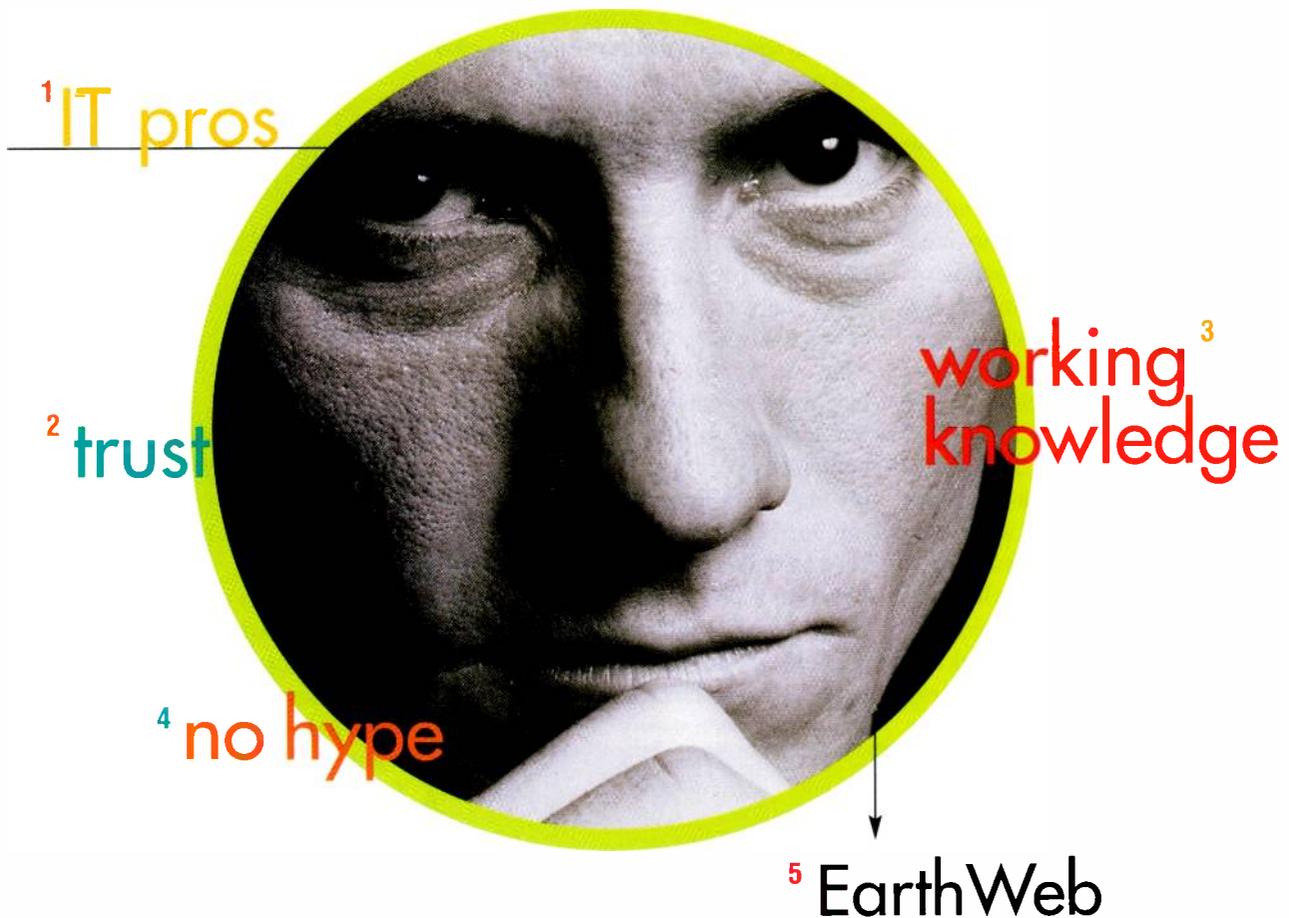
Well, we probably use the Internet as a delivery service more than anybody else. As a matter of fact, you can get 100 percent of what we do over the Internet, which is not true of any of our competitors. That's not the issue. What you're really talking about is, "Is the advertising model of giving away stuff for free viable?" We've handled electronic commerce for a long time. You can buy from L.L. Bean by calling up and saying I want this, or you can buy from L.L. Bean

by—I assume you can—e-mailing them. There are advantages and disadvantages to both.

*What's more important: the technology infrastructure or the brand?*

Well, I don't think that we are a

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technology company. We are a content company that hopefully nobody else can duplicate. I don't think you can say that about Amazon.com or Barnes & Noble. They both probably can give exactly the same thing. Nobody can come close to giving what we do and the economics are so skewed against the new guy that that's not likely to happen. So we have something special.

And the second thing is branding. That people, when they hear the name Barnes & Noble, Amazon, Bloomberg, have a view. In our case, branding is a very important thing because the quality of the content is a touchy-feely thing. News—how accurate news is, how independent and unbiased it is—that comes with a brand name. How much confidence you can put in data without double checking it yourself, which you don't have time to do, comes with a brand name. I don't know what you could say that Amazon or Barnes & Noble have that can't be duplicated.

*I want to take issue with the very way you're choosing to define your business:*

*That you, more than any other company in this space, integrate content with the software analyzing the data.*

Our users don't know the difference between a fact and a derived fact. All they know is they need a number. Let me give you an example. A price is a fact. A yield is a derived fact. They don't know the difference or care.

I would take service and content and brand name and you can define them many ways, together or separate if you want. That, as opposed to the hardware we delivered on, the network we delivered on, that's the technology part that I think is not terribly important in our case. We have better hardware than anybody else. We used to build our own up until recently. We have a better network today than everybody else, although we're gradually going toward the Internet. We have a better user interface than anybody else. That's the technology side and that's

immaterial. Or getting less and less.

*I want to still deal with this notion that you just by fiat say content is integrated.*

My name's on the door. I can do it.  
*More power to you.*

**"The economics of the television business has little to do with quality ..."**

And I've been right so far.

*Well it's interesting because you picked Bloomberg not because you were right but because that's what your customers said.*

We listen to customers. The trick is to listen to customers but to understand that customers have their own agendas. Customers aren't trying to do what's right for us, they're trying to do what's right for them. Customers are picked for doing their business, not for being analysts to explain what they do and then tell somebody else about it. So you have to be very careful and listen to customers. You do have to listen.

*But I'm just saying you may be cheating yourself in terms of the value offer by integrating analytics into ... because look at Intuit. Intuit is an analytics company for consumer personal finance.*

You put in the data.

*Now, I don't know what your opinion is of Intuit, but I could make a case that Bloomberg could extend its brand into analytics for, say, personal financial software management for ...*

Yes. We could do that.

*Why don't you?*

Number one, I'm not so sure that we don't. Number two, you can't do things overnight. Number three, you've got to pick businesses that you think you have a chance to compete in.

*You can do both—the facts and the derived facts. Why not a Bloomberg line of personal financial and invest-*

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\*Source: Greenfield Online, Spring 1998; Relevant Knowledge, Summer 1998.

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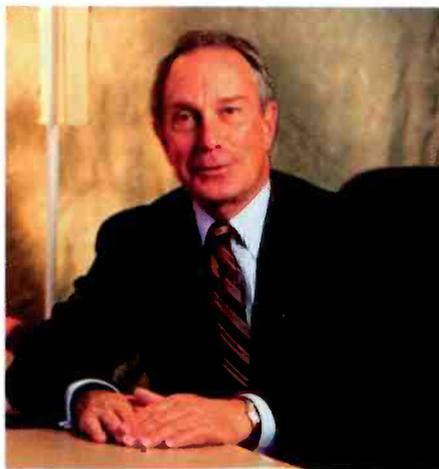
We have Bloomberg radio, Bloomberg television, Bloomberg magazines, Bloomberg telephones ...

*So why not ?*

We have bloomberg.com, which does some of that already. You can analyze your portfolio in a Bloomberg. We are going there. Keep in mind you want to go into businesses where you can make money. We are a for-profit company and our business models have basically been to service the professional with a high-end product.

We are a low-volume, high-margin political structure. We have Park Avenue offices, we have almost a full employment for life policy, our people get paid more than they could make generally any place else [and] we have the world's most expensive health care plan. We are a business that is not suited to competing in the high-volume, low-margin business ...

*So is that why you're in radio, magazines and TV?*



"I think we could do much better than CNNfn ... and CNBC."

But we have small audiences, niche markets, and it is true that those have some characteristics but they feed the rest of the business where we're not doing very well.

*Are they loss leaders?*

They are at the moment. I hope they won't be. In case you hadn't noticed we're not doing very well in some of those businesses.

*Actually, I had noticed.*

Fine. So I'm not suggesting you

gotta sit there and say we may have to do it, but I don't know that that's our core competency.

*Are they an eat-your-peas business so that you can build your brand?*

The requirement for us to go into a new business has to be No. 1, it helps the overall company. No. 2, you want it to be synergistic so that it uses a lot of the same people and technology. And, No. 3, I would like it to have some potential of being profitable. Now we do some things that are not profitable. ... Radio and tele-vision builds the brand name, gets people in to be interviewed, gives us content for our terminals.

*Is building brand going to be more important to you in the next two years?*

What is the most important thing for the next two years is to improve our customer service. Customers, for the first time in a while, will sit back and say, "OK, in the last five years I've bought lots of new paraphernalia. Do I need it all? Am I getting the kind of value I thought? Have I integrated them into my company the way I should?" And so the key word for the next few years is service, service, service.

*So now innovation, and the rate of innovation adoption, you think, is going to significantly slow in your sector?*

I wouldn't limit it to my sector.

*OK. Your business in general.*

I think that's correct. Generally, I think if you own a baseball team you are not going to add new cities, you're not going to add new rules. You're going to have to take a look at your audience and say, "There are some groups of people that aren't there, they can't afford to come anymore. How are we going to make baseball stadiums more affordable?"

*So are you branding Bloomberg as a product or as a service?*

I think the branding comes along



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with the service. In our industry we are at the point where anybody [to whom] we will ever sell our full-priced terminal, which is the guts of our business, already knows who we are worldwide. We have achieved that. But we have to make sure that the name Bloomberg means service.

*Like IBM means service. Bloomberg means service.*

You probably couldn't copyright the phrase. But we are to a great extent a partner. Our customers ask us how to solve problems as opposed to looking to us just to supply some data, some analytics or some technology. We have an enormous help desk that every day talks to a very big percentage of our customers.

*How important is that help desk?*

Service is everything, particularly for the next few years.

*Just how big is your Bloomberg terminal market?*

It's 500,000. There is no bigger market for our product that's \$750 than there is at \$1,200 whatsoever.

*Then why are you guys coming out with magazines? Why are you guys on the radio?*

You keep jumping back to this building a brand name because that's the thrust of your story. And you're right: building a brand name is a very important thing, but the question is, to whom or who do you want to have this brand name? You picture the guy in the street maybe trading on E\*Trade who buys 100 shares of a mutual fund. That's not the market necessarily that we're trying to influence. We want to influence the senior business people, executives at every company, the senior politicians, the senior entertainment people, sports people, whatever. People who we want to interview because the \$1,200 product is part of that. Interviews with these people and branding to them to get news stories for our basic business is a big part of it. The power of television and magazines and radio is enormous.

*So your other media branding buys access for your reporters?*

If [industry leaders] don't know who [the reporters] are they don't talk to

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them. It used to be that we had to have Charlie Rose do his show here to get Henry Kissinger to talk to us. Today, Henry would take our call any time. ABC calls [Secretary of the Treasury] Bob Rubin in the middle of the day and asks for a comment, Rubin would probably take our call before ABC's. He would give an interview to ABC because they give a bigger audience than we do, but in terms of the middle of the day [breaking news], Rubin would take our call.

That's all part of this so I'm not knocking the brand name, I'm not knocking making money. You want to have an absolute headline that says Bloomberg says that he's in this just for branding. That's not true. Is making money important? Yes. Is building a brand important? Yes. Is getting access important? Yes. We don't know which technology down the road is really going to be the dominant one. What I think is happening is all of these things blend together and they get recombined and they get redefined constantly. We have

a product where you can get sound and moving pictures over our terminal. You get text and numbers. You can get it wireless as well as over a fixed line. All of these things are coming together.

*Well, why not a Bloomberg Lite product on the Web to expand your market?*

It's called bloomberg.com. It gets 45 million page views a month, which is a pretty good thing. It is not a product that we believe will ever cannibalize our \$1,200 business.

*Can you be attacked from the bottom up by the Yahoos and the free Web sites?*

The difference between what you can get for nothing on yahoo.com and what you can get from them for \$100, \$200, is very small and getting smaller. So, their big problem is, how do they stay in a business where their competitor is

giving it away? That is not our problem. We have only one problem. One and a half problems, I guess. The half a problem is, we don't want somebody to catch up and give as good a product as we do. And, I think we're way ahead and we know how to do it. That's under our

"The key word for the next few years is service, service, service."

control. The other problem, the full problem we have, is that we can not control the health of the industry we sell to, and when they get in trouble and contract, we will.

*What about TV? You don't think Bloomberg could be a better brand than CNNfn?*

I think we could do much better than CNNfn and we could do much better than CNBC. The problem is distribution. The economics of the television business has little to do with quality in this day and age. It used to. It has little to do with what the public wants. It used to. Today it is the guys that control the distribution and ...

*Become friends with Rupert Murdoch. Rupert says nice things on the back of your book.*

Yeah, he does, but he wants a piece of the company. I don't need distribution that badly. I could give away our products and you'll say, "Well, you'll have infinite distribution. That's great."

*Why not give him him 20 percent for global TV distribution?*

Because in the end the technology is coming in my direction.

*Well, if the technology is indeed coming in your direction then you're going to be making money off the Web?*

I don't know when because we're doing something that nobody else is doing. The Italian market is very small. We're doing 24-hour a day Italian language business television. They

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probably have somewhere between 2,000 and 10,000 viewers in Italy. That's an expensive proposition. But we try to do whatever we can in as many different parts of the world. It's part of the overall strategy and there's nothing wrong with that. Will it make money? I hope someday it will. The magazines are profiting already. Radio is getting there. Television is getting a lot better. Will we break even next year or the year after? I don't know. I'm not that smart.

*Would you like 20 percent of your revenues to come from advertising?*

I don't think so because the potential revenues are relatively small compared to the terminal business.

*So when Disney put the Institutional Investor publications up on the block you didn't care to look at them.*

Didn't even get that far. Because Disney, I assume, thought they were worth a lot more than I would ever think they were. And we have a policy: we don't acquire, we build.

We redefine our company goals to fit whatever makes money. No company sells off something that makes a profit to reposition themselves. That's a euphemism for, "We got a terrible dog here and we gotta get rid of it, and either I or my predecessor, probably me, made a mistake."

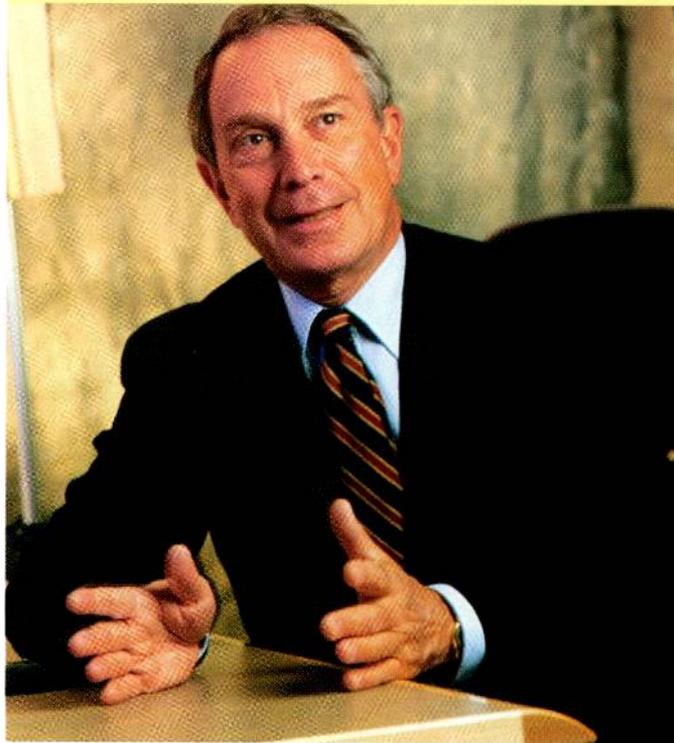
*When you do introspection about your strengths as a leader and manager, is that one of the things that you feel great about or black and white about?*

I believe in a black-and-white sense that we do not have the skills to meld technologies, to meld cultures, to protect our employees. With most of those businesses the reason it makes sense is you acquire the business and then dump excess employees. I hope to

be able to go through the rest of my life without having done that.

*What's the weakness of this culture as you look at the changing global market and the changing customer base that you serve?*

"We can not control the health of the industry we sell to, and when they get in trouble and contract, we will."



The weakness that we have is that most companies get big fast, arrogant, and believe their own press and that they get blindsided by people ...

*That's a generic statement. You're building a unique culture.*

If I thought that there was something wrong I would fix it. So, I don't know how to answer your question.

*You can say that there are certain weaknesses, there are certain strengths*

*that you have.*

With the exception that the head guy may not be as good as we could get. If there's anybody else not in the chain that I thought was weak, I should do something about it. Get them training would be the first thing, move them to a different job that they could better handle in the company would be the second thing. Or third thing, be very generous and tell them they should look elsewhere and help them.

One could make the case that in the same way some companies would instinctually choose to grow through acquisition and merger, that represents a weakness because they forego the potential benefits of internally developed organic growth. You could make the case that by not growing by acquisition that it takes us longer to get into certain businesses.

*What about using consultants?*

Generally speaking, our experience is they ain't as smart as they think they are. And every time we've ever gone outside, in retrospect it has been a mistake. ....

*How much data analysis or data mining do you and your top managers do to see what the most profitable part of your business wants from you?*

We don't have a formalized process. There's no idea that I think is any one person's idea. ... We're adding chat. We're adding a spell checker. We're adding three other new functions to the messaging thing. But the messaging thing has been around a long time.

*Not the messaging thing per se but the quality of the flow. That you see what people are asking.*

I would much rather go and talk to the users, the older guy who's sitting

# In Brief

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## NEWS OF CENTRAL VIRGINIA

taxes for the Washington Redskins if an appellate court ruling stands, the county attorney said Wednesday.

Molly C. Downing got county commissioners to spend \$2,000 on an appeal of the ruling against a Sebring racetrack that declared unconstitutional a state law exempting sports stadiums

the Ice Palace box office and Ticketmaster tickets go on sale. Wristband wearers must show their tickets at the location where they bought their wristbands. Those with wristbands will be in lining up to purchase tickets Sunday.

### Gunshot victim's condition upgraded

**CULPEPER** - The condition of a 20-year-old man who was shot late Tuesday night was upgraded from serious to fair Wednesday, said a Virginia General Hospital spokesman.

**TO DELIVER A CAPTIVE AUDIENCE, YOU HAVE TO KNOW WHAT CAPTIVATES THEM.**

The Redskins' lease for any property in the county, county aide said. Commissioner

at the racetrack with an eye on the Skins' situation. "Some bad deals" for taxpayers, said Burger, referring to the county's stadium lease with the Skins, are no reason to undo the state constitution.

the lower back injury, police said. Police officers on 10th Street and 11th Street in the late 20s, was driving a Dodge car, a Dodge stopped near the intersection and the driver was calling to Jarvie and firing two shots.

### Ex-fireman violates court injunction, police say

**CULPEPER** - A former fire captain who lost his job after domestic violence allegations was behind bars again Wednesday.

Samie M. Howard, 41, of Temple Terrace turned himself in at the Orient Road jail on Tuesday and was being held without bail.

Authorities say Howard violated a court order by repeatedly contacting his ex-wife, Roberta, and asking her not to testify in a hearing related to his arrest in court. During the conversations, sheriff's officials said, he threatened her and offered to pay \$50,000 if she did not show up in court.

Howard, who headed the fire department's K-9 search and rescue team, was fired in June after authorities

### LOUISIANA 5 hospitalized for wasp stings

**BARTON** - Four young children and an adult were hospitalized Wednesday night after being stung by wasps, authorities said.

The names of the victims were not available. A spokesman with Polk County Fire Rescue said the victims were taken to Winter Haven Hospital. The call came about 6 p.m. from 4610 San Healy Road in Bartow.

### 23-year old man dies of stab wounds

**PALMYRA** - A 23-year-old Denedin man died of stab wounds after he and his wife drove into the back of a Checkers Drive-In Restaurant on Tuesday.

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there, pays \$15,000 and uses our terminal. When you send out somebody to survey that guy, they think our interface is the most user-friendly, simplest. They love it. That's one of the things they really do. They don't know how to mouse around, they don't know what all those bars at the top mean, they don't use the Internet, that sort of stuff. Now you can tell me I'm crazy—I'm just telling you we have 105,000 customers paying \$15,000 a year, and that's what they like.

*In the next three years is the bulk of your growth going to come from taking market share away from growth of the market?*

I think it is very hard to argue that the securities and investment in finance industries that we sell to is going to grow in the next year. All the trends are a retraction, a consolidation, a downsizing in the industries that we sell to for the next year or two.

*Does that make you nervous?*

I'm paid to be nervous. I'm paid to worry. I'm also paid to not sit there and feel sorry for myself. I'm paid to do something about it, to be realistic about what the world's gonna look like and think about, "What do we do about it?"

*The first thing that you're going to do differently is a re-emphasis and refocus on the service.*

Exactly No. 1, couldn't have said it better.

*And the second?*

Keep improving our product. It is not reducing the cost of our system. I am convinced that our customer either needs it or doesn't need it. If they don't, they aren't gonna pay anything remotely like some place we could make money. And if they do, since we don't have any competition, there's no reason

for us not to charge. We could double the price of our product. Go from \$15,000 a year to \$30,000, from \$1,200 to \$2,400, and I bet you we would lose a very small percentage of our business and you would sell less but not a lot less. You could cut the price of our product in half

amount net we invest in those three will go down because the revenue is growing. Not because our expenses are going down.

*So it's a happy decrease in proportion.*

Absolutely, but I don't think we're going to go start new advertising campaigns. We haven't done any in the past. Advertising for us doesn't make any sense. The advertising will be on the cover of the magazine where others get a chance to come along. They'll pay our advertising bill if you want to think about it that way. In terms of the professional business, the terminal, we don't need to advertise.

*If NBC's Bob Wright ...*

*Smartest guy in television.*

*... comes to you and says you give us \$50 million a year and we will use the Bloomberg index instead of the Dow Jones index.*

I wouldn't pay them. And I just won't sell it to him at anything that he's willing to pay. In terms of who's got a better brand name in the industry that we sell to, General Electric, CNBC, NBC, MSNBC whatever, or Bob Wright.

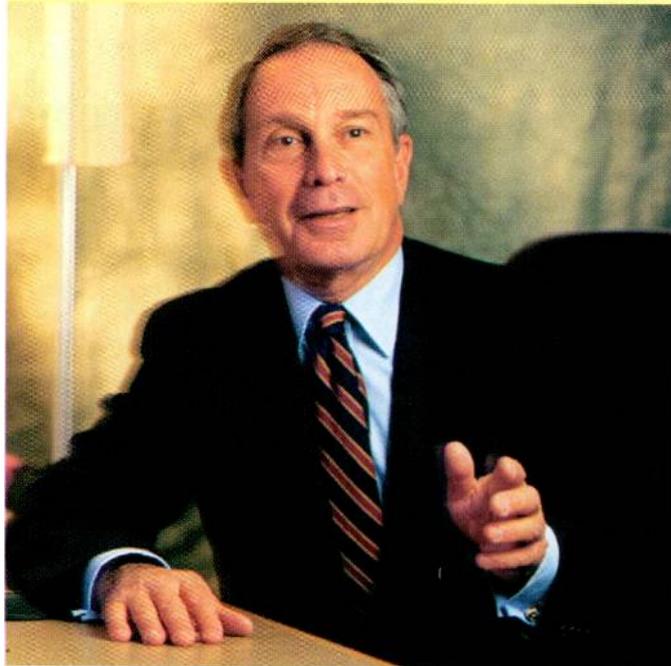
It's not a great time for networks. Network business is a shitty business, I'm sure he knows that. What's he gonna do about it? I don't know. You know, I thought

what you were going to say is what will happen if GE came and wanted to buy us. Well, the trouble is they can't afford it.

*Why would you sell?*

Well my estate's gonna have to. I think if a doctor said you're getting sick, or if I got bored, if I wasn't looking forward to coming in tomorrow morning, then I might consider it. But the fact of the matter is that's not the case. I'm not bored with it. ■

"We have a better network than everybody else, although we're gradually going toward the Internet."



and I don't believe you would sell any more whatsoever and you wouldn't stop the loss of those terminals that you're losing.

*In this environment does it make more sense to invest more in building brand?*

I don't think you walk away from building a brand, but I don't see us investing more. Our brand building is more radio, television [and] magazines to a great extent. I do think the total

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\*Source: According to studies by Media Metrix and Relevant Knowledge for June 1998. The data represents the reach for 24/7 Media based upon 24/7 Media's submitted list of site URLs to the research companies.



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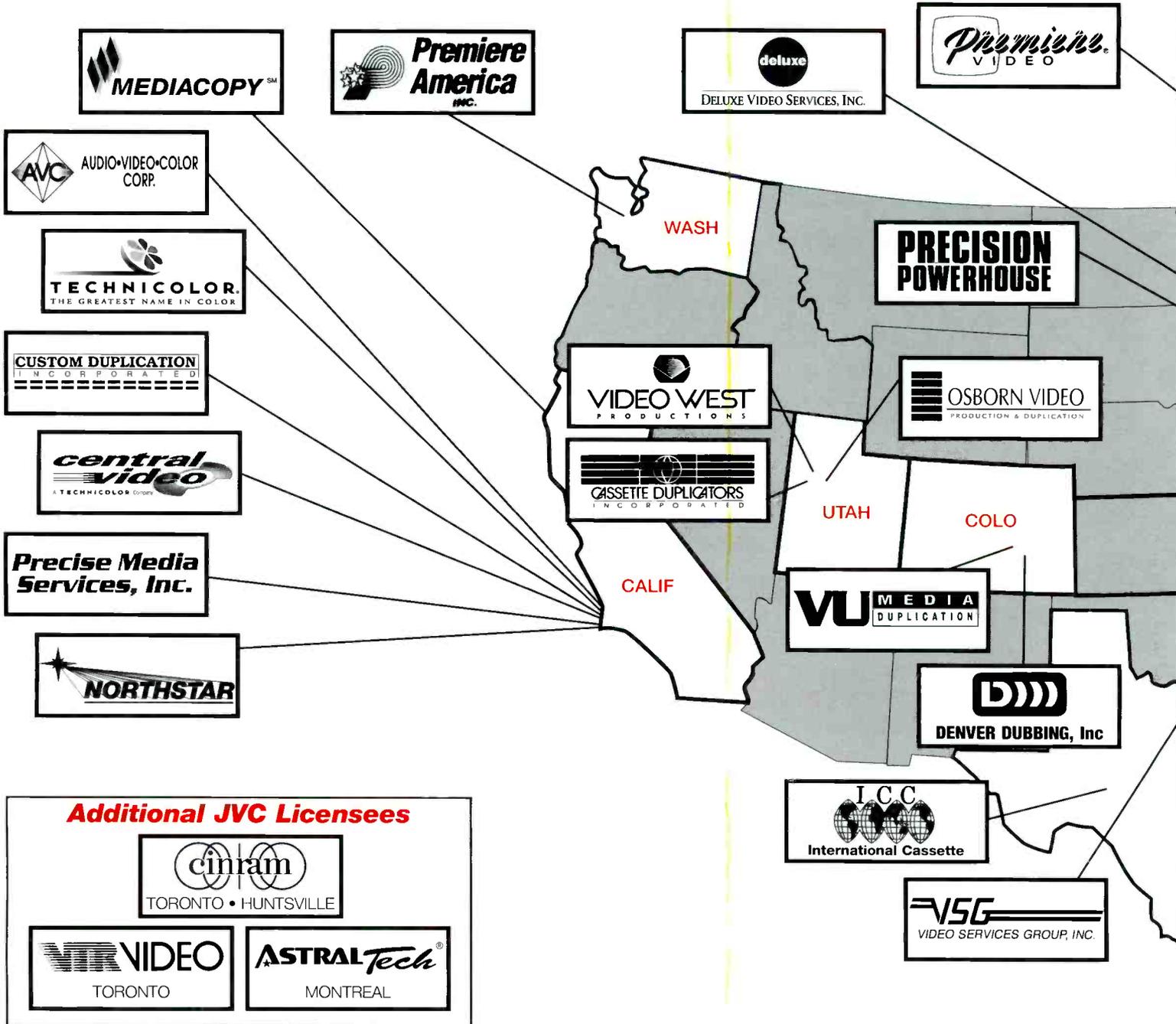
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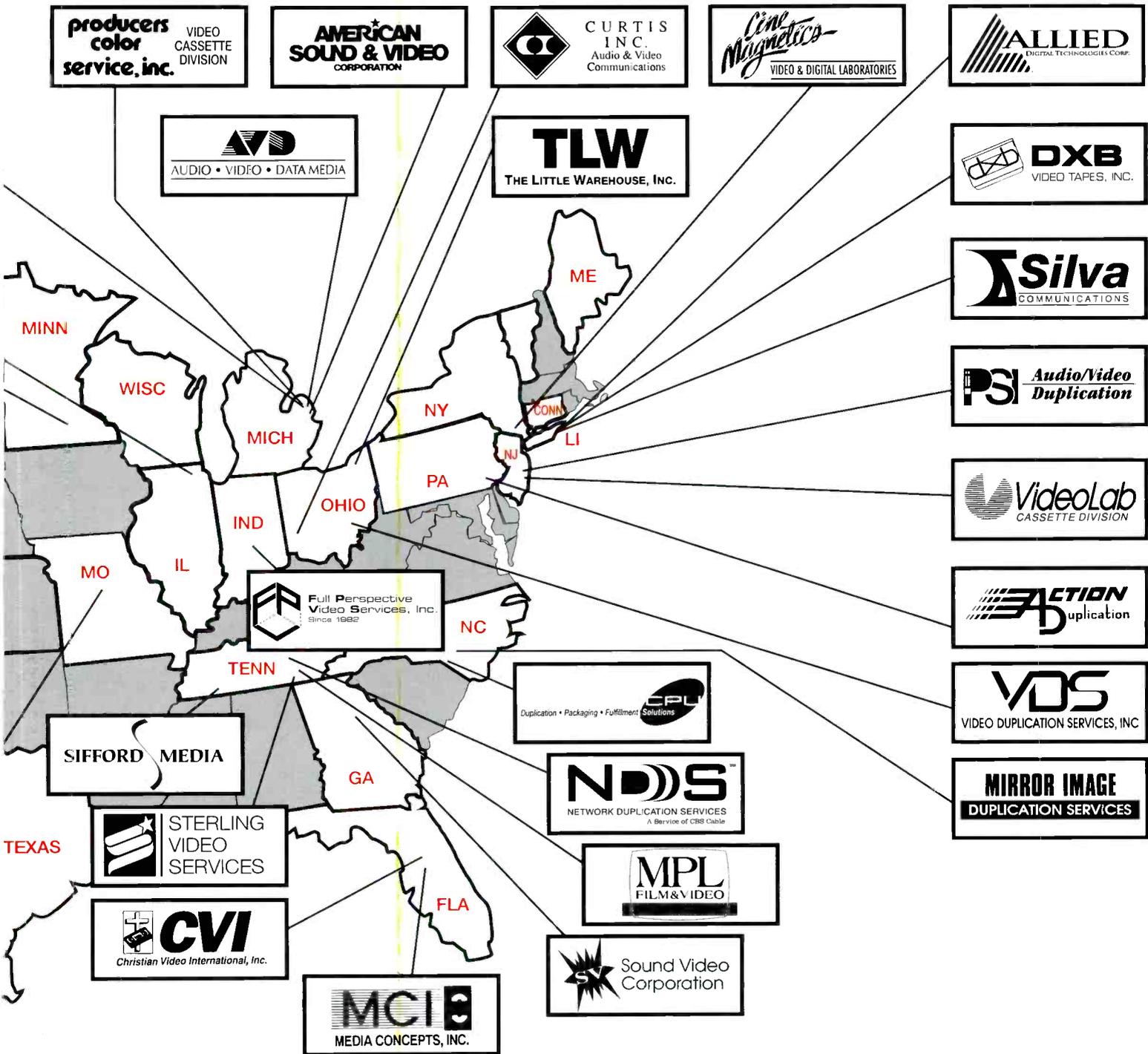
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# Trading Spaces

CKS' merger with  
USWeb shows how  
interactive shops  
are redefining  
themselves.

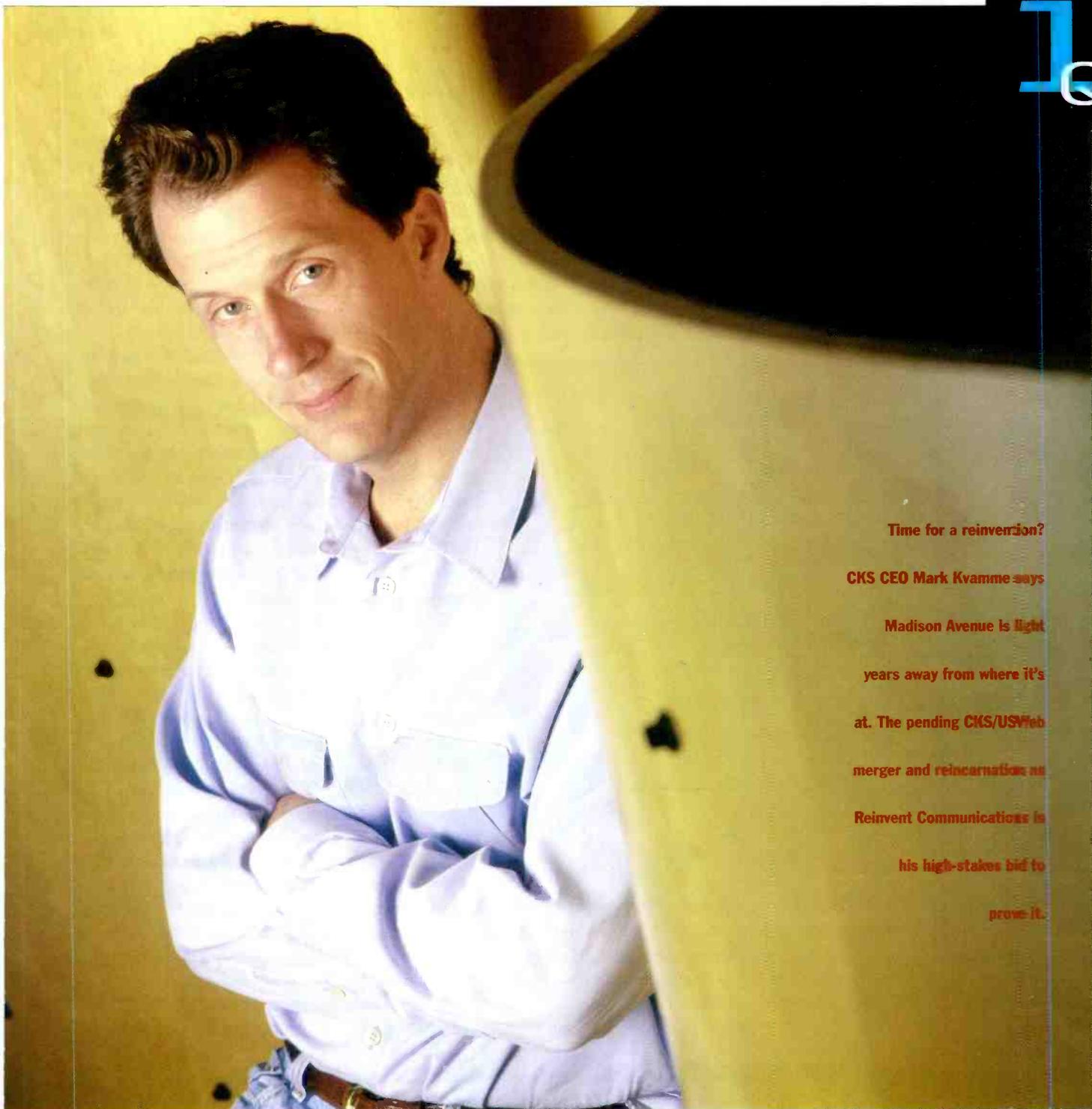
By D. Lucas Graves

**B**y now, the self-inflicted identity crisis among the firms—formerly-known-as-interactive-agencies has become a new media cliché, good for a quick laugh at Cybersuds, the monthly gathering of New York's interactive worker-bees. But after the sudden union in August of CKS

Group, the first interactive hot shop to align itself with Madison Avenue, and USWeb, the nationwide network of Web service shops, the joke may be on the skeptics.

It might have been so different. There was a time, barely two years ago, when the betting money was on CKS striking a mega-deal of a very Madison Avenue variety. Perhaps with Interpublic Group, the New York-based agency holding company that began making investments in CKS in 1995. And then there was CKS' 1997 purchase of McKinney & Silver, a Raleigh, N.C.-based traditional agency. (In fact, until recently, most of CKS' revenue came from offline work; Mark Kvamme, the Cupertino, Calif.-based company's CEO, now claims the ratio is 50-50 on an "apples-to-apples" basis.)

To those who had followed CKS' rise from little-known West Coast shop to interactive agency darling, Santa Clara, Calif.-based USWeb didn't appear to make the most dashing suitor. According to analysts, the company initially grew by snatching up smallish ISPs and Web-design outfits in



**Time for a reinvention?  
CKS CEO Mark Kvamme says  
Madison Avenue is light  
years away from where it's  
at. The pending CKS/USWeb  
merger and reincarnation as  
Reinvent Communications is  
his high-stakes bid to  
prove it.**

PHOTOGRAPHY BY JASON GROW/SABA

secondary markets, serving second-tier clients such as the local Chamber of Commerce. In other words, it's no Interpublic. It's also not a full-fledged systems integrator like Andersen Consulting. "It's a little hard to tell exactly what kind of company USWeb is," charges Mark Crumpacker, president of CKS rival Studio Archetype.

Kvamme knows how the match looked from Madison Avenue. "Many years ago, I thought if we were ever to do [a merger] it would be with a major agency group," he says. "But as the Internet fundamentally changed, it became very clear

the thing to do was to merge with a professional services company." Even before CKS's own Black Monday? The day last November when its once gravity-defying market cap dropped by about \$330 million? "Everybody makes such a big deal about the stock plummet," Kvamme maintains. "It wasn't that big of a deal. We didn't even talk to anybody [about a merger] until six months later. There was no need ... to merge other than our strategic vision. The combination of us and USWeb makes a lot of sense for our clients."

Spin or no, Kvamme's hardly alone in his insistence that



Madison Avenue is light years away from where it's at. Last month's @d:tech '98 in New York, offered as good a candidate as any for the precise moment that the obsessive navel-gazing by high-profile Web shops crossed from the abstract into the absurd. Amid the ritual back-slapping and boosterism of the show, a panel comprising CEOs from several leading agencies in this 5-year-old business managed to dedicate almost an hour to debating what exactly it is they do.

In typical new media fashion, most of the answers didn't even include the word advertising. "Branding is important. You need a big 'B' for branding. But you also need a big 'T' for technology. You can not create a worldclass Web site unless

spawned Agency.com, made the issue political: "The birth of a new category is painful and unsettling ... [but] to want to pull it down to the old standards is frankly a step backwards," he announced. "I want to create a new category of service company ... If we are just an ad agency working on the Web, then I've failed."

It wasn't the first time Suh had made that appeal. In April, someone from New York's Think New Ideas (like Agency.com, owned in part by Omnicom's Communicade unit) officially registered the Internet domain "notanagency.com"—an inside joke among Communicade shops playing off Suh's tireless insistence that Agency.com is, in fact, not an ad agency.

But that was before CKS and USWeb announced their engagement. And before Studio Archetype, the San Francisco shop founded by über-designer Clement Mok, announced that it was being snapped up by Sapient, a business and technology consulting firm out of Cambridge, Mass. Now, in addition to legions of MBAs and engineers, Sapient—whose biggest competitors are Andersen Consulting and IBM—has its own Chief Creative Officer. And all of the semantic posturing in the new media business seems a lot less, well, semantic.

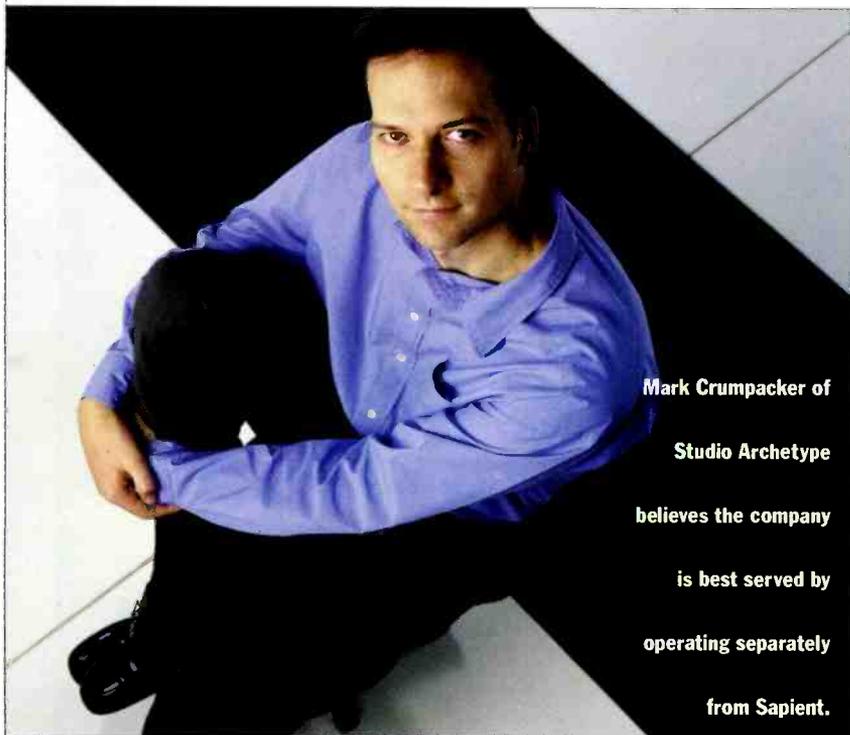
If the CKS/USWeb merger goes as planned, Reinvent Communications—a convenient name given the industry's penchant for reassessment—will come into existence later this month. And whatever Reinvent is, it's not an ad agency. Kvamme predicts his competitors will look more like Sapient and EDS (the Plano, Texas-based systems integrator founded by Ross Perot, which itself runs Dallas-based c2o Interactive Architects) than like the San Francisco and Silicon Alley startups that pioneered the interactive agency business. "The thing this panel doesn't get is that 80 or 90 percent of the Web dollars are going to companies that aren't

you have a worldclass understanding of technology," Kvamme averred, tossing in a dig at the Madison Avenue aesthetic. "Great creative in my mind is work that really resonates with the customer ... It may not be creative to what I call the PIBs—the 'people in black'—but it's creative to the client because it makes the cash register ring."

Ad veterans might have smirked to hear that line from the head of CKS. But he would get no disagreement from colleagues on the panel. Tim Smith, CEO of San Francisco's Red Sky Interactive, fairly stunned the moderator (Mike Donahue of the American Association of Advertising Agencies) by flatly denying that he had ever considered Red Sky an ad agency at all. And Chan Suh, head of Silicon Alley-

interactive ad agencies—to consultants and systems integrators," Kvamme said after the @d:tech debate. "That's why we went in this direction."

If he's right, the next question becomes what CKS's reinvention says to the rest of the interactive firms—and to the advertising industry in general. "Madison Avenue continues to believe that somehow these agencies represent the future of the advertising business, when it's not advertising at all," says Seth Goldstein, founder of SiteSpecific, one of the Alley firms CKS picked up during its own acquisition spree in 1997. "It's very symbolic that CKS, which had strong East Coast connections and strong West Coast connections, ended up merging with a West Coast entity ... [USWeb founder] Joe Firme is not David Ogilvy, he's far closer to Bill Gates."



**Mark Crumpacker of Studio Archetype believes the company is best served by operating separately from Sapient.**

**A BRIEF HISTORY OF CKS >>>**

**1987**  
CKS founded in Silicon Valley

**January 1995**  
Interpublic Group makes an investment in CKS

**November 1995**  
CKS files for IPO

**June 1996**  
CKS acquires New York-based technology-focused agency Schell/Mullaney

**September 1996**  
Omnicom Group forms new media unit, Communicade

**January 1997**  
CKS acquires New York-based information design shop Donovan and Green

**February 1997**  
CKS acquires traditional agency McKinney & Silver



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If that assessment comes as a surprise to Madison Avenue, though, it's hardly news among the interactive agencies themselves—even those who emphasize creative work over technological heavy-lifting. At San Francisco's Red Sky, which doesn't pretend to handle "legacy integration" or "back-end" systems design (and which has yet to acquire anyone or be acquired), president Quincy Yu concedes that the firm will never compete with the Andersen Consultings of the world. "We choose not to play in that arena," she says.

But Yu still presents the firm as more of a consultancy than a creative shop. "We bring intellectual capital to the equation with our clients—that's where the strategy comes in," she claims. "We are not an agency. We are a firm that offers planning, creative and technology services to clients focusing on the interactive arena." At the @d:tech panel, Smith argued that because Internet technology will evolve with the computer industry, it's impossible to be a straight-ahead creative shop. "What we do is consulting with a focus on creative. But we also do an awful lot of engineering," he said. "It's very difficult to separate the creative from the engineering right now."

Thus, despite the world of difference between, say, a Red Sky and CKS, all of the well-known interactive firms today make the same basic pitch: Inspired design work and marketing savvy buttressed by strong technical skills and—this is increasingly important—some flavor of strategic business analysis. "The consulting component of our industry is going to become a larger and larger percentage of what we do," says Larry Kopald, president and chief creative officer of the Los Angeles office of Think New Ideas, an agency that has produced big-budget TV campaigns but bills itself as equal parts technology, consulting and marketing. "So much of it is discovery-oriented and research-oriented and strategy-oriented—it's not all execution."

So even if the last five years haven't produced a prototypical Internet agency, they've created a single, interactively correct vocabulary. This month Forrester Research of Cambridge, Mass., completed a detailed survey of 32 leading interactive shops. A significant finding, reports analyst Harley Manning, is that agencies are aware that they need to "play" in four areas: design, marketing, systems work and business consulting.

Agencies, typically well versed in the art of presentation, are usually able to convince prospects they possess the skills. "I think a client has a less than even chance of getting a good measure of one of these interactive agencies from their presentation," Manning notes.

To hear the agencies tell it, the reason for redefinition is simple: clients. Kvamme says the advent of e-commerce has fundamentally changed what clients expect from their Web investments, and in the process created a new marketing discipline not understood by the traditional agencies. "Before it was all brochure-ware. There was no sales cycle—we'd walk in and they'd say, 'We gotta have it.' I miss those days, it was kind of nice," he laughs. "Now you absolutely have to show a return on investment or you won't get the business."

"There's the market positioning of what we call ourselves, and there's the true taxonomy of what we do. At the end of the day we're redesigners," says Mok. "Brand wasn't the hot thing four years ago; now you have to say brand, you have to say strategy." Yet, Mok maintains the agency couldn't handle projects it was undertaking without dedicated technical skills. "We were partnering [with systems integrators], but we were finding the solutions we came up with were crippled

by the time frame, or by not having a clear understanding of what was possible and what was doable," he says. "The more we hired, the larger the universe we realized we were stepping into." Hence the union with Sapient.

Of course, interactive agencies fall squarely into the so-called "Internet economy." At least for the public shops, like CKS, the demands of the marketplace can take second place to the inscrutable calculus of Internet stocks. In the two years leading up to Nov. 10, 1997—when its stock lost about two-thirds of its value in a single day—CKS leveraged its high-flying financials to pick up six firms, from the online direct marketing startup SiteSpecific, to research outfit Capital Consulting & Research, to McKinney & Silver.

It's hard to find anyone outside CKS who'll say its shopping spree was dictated by the demands of the marketplace rather than the pressures of being public. "What CKS was doing was just buying revenue. A real skeptic would say it was a pyramid scheme," says one Silicon Alley veteran who worked

"The ad agencies haven't been tremendously successful on the Internet," says Studio Archetype's Mark Crumpacker.

**May 1997**  
CKS acquires New York-based interactive shop SiteSpecific

**May 1997**  
Fergus O'Daly joined CKS as president of eastern region

**October 1997**  
CKS stock trading in mid-\$40s per share

**November 1997**  
CKS stock plummets to \$13 per share, losing 63 percent of its value in one day

**May 1998**  
SiteSpecific founder Seth Goldstein leaves the agency

**August 1998**  
Sapient acquires Studio Archetype

**September 1998**  
CKS is acquired by USWeb; merged company to be re-named Reinvent Communications

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for a CKS-bought shop. "What was SiteSpecific at the time of that deal? A handful of programmers and HTML designers." (Kvamme denies that claim. "You can't just buy revenue, you have to show growth year over year," he responds. But he also admits that CKS had difficulty integrating its various purchases, at least early on.)

Even Seth Goldstein, who maintains that the SiteSpecific buy "sent a message to New York that they [CKS] were serious," concedes that consolidation is as much about Wall Street as it is about clients. "Wall Street wants certain financial structures, certain levels of revenue, certain growth curves. There's one thing you say to the client, and another thing you say to Wall Street."

Other interactive shops have remained private, or stayed out of the acquisition game, for that very reason. "Overall, I think the trend toward consolidation is 75 percent stock-driven and 25 percent that clients are looking for these integrated solutions. I don't need shareholders breathing down my neck telling me to find new businesses and new revenue streams," says Jonathan Nelson, CEO of San Francisco Web shop Organic. "The more services you put under one roof, the more stuff you've got to integrate. The high-wire act is getting designers and engineers and marketing consultants to work together."

Still, even private shops like Red Sky and Organic balk at being called creative shops or, God forbid, ad agencies. "A strong strategy is the root from which all communication must grow," Organic's Web site proclaims. "Organic Strategic Services creates innovative, insightful strategies that allow us to guide, inspire and prioritize Internet tactics."

With or without shareholders to please, interactive agencies want to maximize their margins. On the Internet, where there are no *Seinfelds* or Super Bowls, that means convincing clients they're paying for big-think strategies and technical savvy rather than creative work.

"The highest margins are the tech consulting margins," Goldstein says. "You can send out a graphic designer for \$100 an hour or a database programmer for \$200 an hour." Forrester's Manning thinks at least some clients demand one-stop service, but he agrees that the breadth-of-service claims are the result of Web shops chasing steeper margins. "Take a look at what a big consulting company charges for business reengineering, then take a look at a systems integrator, then take a look at a Web design shop. Two of the three businesses are an order of magnitude ahead of the third."

That differential may explain why a business that seemed the natural province of ad agencies—witness Omnicom's early investment in Agency.com and other Alley outfits—now attracts dollars from the likes of a Sapient. And why CKS, which had suitors among traditional agency groups (Kvamme won't say who, though he says the deal didn't make sense for Interpublic), ultimately cast its lot in with USWeb.

"In my opinion, one of the mistakes CKS made [early on] was putting themselves on the ad agency side of the line," says Studio Archetype's Crumpacker. "The ad agencies haven't been tremendously successful on the Internet, and that's cost them."

Still, rejecting Madison Avenue hardly amounts to a coherent strategy. Before they define some new class of Web business

consultancy, both Reinvent and the Sapient-Studio Archetype offspring will have to prove that their wholes are greater than the sums of their parts. "It's going to be a tricky merger for Sapient and Studio Archetype," predicts Nelson. "You're taking one of the best graphical design shops and putting them together with an IT organization."

That is, unless the two companies don't really merge. Crumpacker says Sapient and Studio Archetype will continue to operate as separate entities, but will leverage each other's expertise wherever possible.

"We believe the primary cultures of the two companies are different, and valuable," he says. Naturally, Kvamme considers that a short-sighted strategy. "You've got to fully integrate or you'll have this us/them culture," he explains. "I think highly of Studio Archetype and Sapient but I think in the long term that's a flawed strategy."

Still, for Reinvent the challenge may be greater, even though the merging companies have more in common. Kvamme says CKS brings marketing savvy to the union and USWeb offers deeper technical skills. But unlike Sapient, USWeb was always a Web shop, or rather a chain of Web shop franchises, not a true systems integrator.

"People were saying that it didn't take a lot to be a USWeb franchise," recalls Manning, though he says Forrester improved its assessment of USWeb recently. Either way, if Reinvent wants to be a one-stop Web systems shop for Fortune 500 companies it will have to strengthen its technical credentials.

If the Fortune 500 is interested, that is. Some of the major systems shops with ties to elite corporate clients—companies like Cambridge Technology Partners of Cambridge, Mass.—have been upping their Web design and marketing resources. And hard as it might be for creative types to hear, it's a lot easier for a technical outfit to build in some design and mar-

"The combination of us and USWeb makes a lot of sense for our clients," says CKS' Mark Kvamme.

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keting expertise than the other way around. "It's not that marketing doesn't make a huge difference, but the barriers to entry are a lot lower," says Manning, who claims CTP has managed to establish respectable marketing capabilities fairly quickly by hiring in new talent.

It's also possible that the market doesn't need a Reinvent.

After all, clients who have become sophisticated enough to demand real ROI instead of corporate vanity sites, as Kvamme claims, might also be sophisticated enough to work with more than one firm to engineer their Web efforts.

That's what Fergus O'Daly is counting on. O'Daly left CKS right before the USWeb union to found a Web consulting outfit that coordinates all of a client's dealings with Web vendors, precisely so they don't have to hire a Reinvent. "If you're a client, you go to a big Internet development firm for a meeting and you've got eight people sitting there," he says. "You have to ask yourself: 'Do I need to be paying for all of these people?'"

O'Daly claims that most of the major Web sites have been built; the future is in smaller maintenance and renovation projects by specialized outfits. "The Poppes and

CKSes and the larger firms like that who want to combine technology with creative and business strategy will find companies that want to hire them to do big projects, but not to the extent they used to," he says. "At least 75 percent of this work a year from now will be divided among specialized independents, not big monolithic shops."

Like most prognostications in the interactive agency business, that's a highly self-serving forecast. But all of the players agree the coming year will help reveal which mergers are going to take, and which agency models are going to survive going forward. "I think if 1998 was the year of consolidation, 1999 will be the year of the shakeout," says Nelson. "In the year 2000 this is going to be a radically different industry." ■

"If we are just an ad agency working on the Web, then I've failed." —Chan Suh

# It took some tireless effort to finally put the wheels in motion.

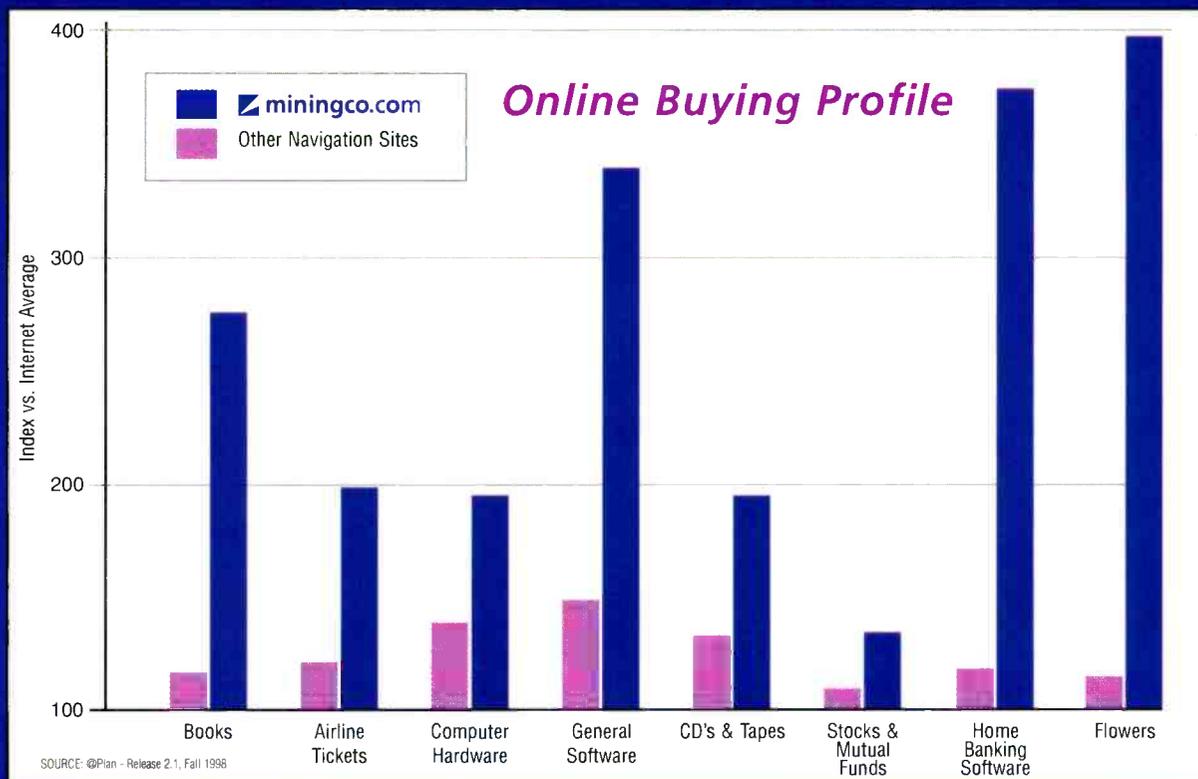


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# Chore Competency

An ex-interactive  
ad man confesses  
why agencies can't  
hack the Internet.

By Len Ellis

**B**y inviting a cross-section of the interactive industry to its recent whither-online-advertising summit, Procter & Gamble made one truth clear: ad agencies have no special keys to unlocking the

promise of the Digital Age. Although this is surprising, ad agencies have many difficulties with this medium, from the superficial and obvious to the fundamental and obscure.

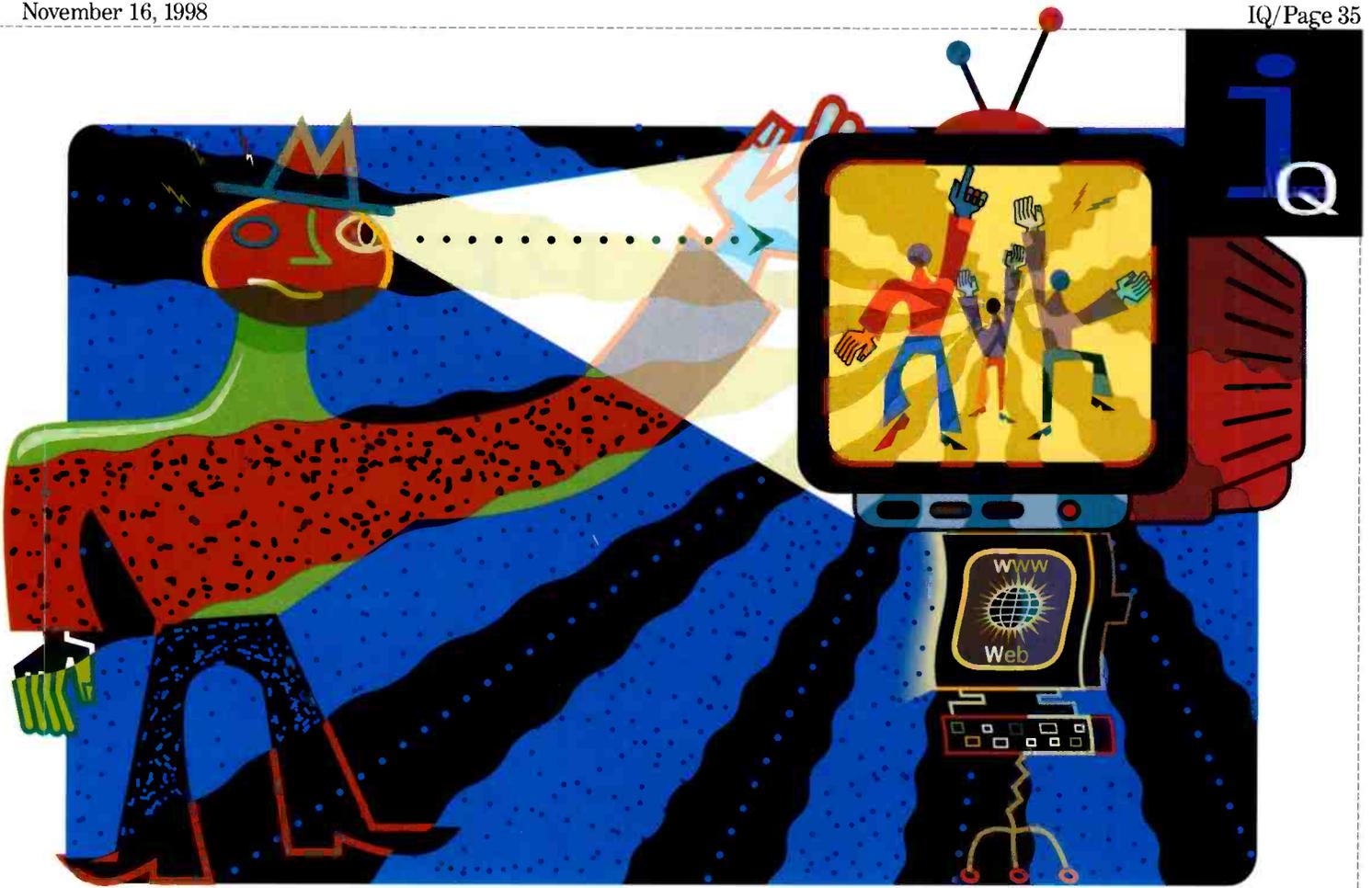
In-house digital units have a credibility problem. Despite their capabilities, they are no longer handed assignments by agency clients, as was the case in the mid '90s. To the contrary, clients doubt a below-the-line service could be a core competency, and in an era of unbundled services, in-house units almost always compete against digital boutiques for the interactive work of their agencies' clients. A few in-house units are even leading edge, having pioneered online commerce, database-driven sites, distributed content-management systems, interactive ad banners and other technological solutions. But that's not enough to stop agencies from being second-class citizens in the digital media arena.

Much of the blame, rightly or wrongly, is placed on agency creatives who take the heat for the shortcomings of a client's site, because they won't play the interactive game. At traditional agencies everywhere, creatives tend to reject the medium, despite the attempts of their interactive groups to secure input from creative teams. Face it, making a Web page synergistic with a traditional campaign isn't nearly as much fun as doing a 30-second bit of film starring Cindy Crawford. And, such efforts can't boost a career like a Super Bowl spot can.

But the real reason creatives abstain is they're not good at it. Creatives specialize in storytelling, not architecture; in representation, not interaction; in stimulating desire, not enabling action. That doesn't mean they have nothing to offer their interactive kin, it's just that their contributions fall into a more limited sphere than they do in traditional advertising. Creatives who are lured into the process by focusing on their strengths, can create more entertaining digital works.

Take the site of International Paper, a client of my previous agency, Messner Vetere Berger McNamee Schmetterer/Euro RSCG. We designed a corporate site that had all the traditional elements, such as the company's annual report and product lines. But, it was all too typical. A new section called "Treedonia" was recently added which offers a virtual, educational tour through various forest environments. It's a user-friendly, entertaining interactive feature that does something for the visitor and something for the corporate brand. It was born with the help of members of the agency's creative team.

Research indicates that creative, interactive and other added values yield disproportionate increases in online



advertising's effectiveness, and agencies could easily seize this low hanging fruit if it were worth it.

That's where the middle range issues of money and management come in to play. Compensation arrangements mean that agencies are not media neutral. Interactive revenues are insignificant compared with traditional media and not worth management attention unless executives see a future there. For those who do see one, getting there requires allocating resources—often the agency's best resources—away from current, often urgent matters, to ventures with questionable benefits. Revenue from interactive efforts will not be seen for several years, until interactive television takes hold. However, for agency visionaries, charting a course now is prudent.

Some agency holding companies, like Omnicom, have done well to secure stakes in top high-tech companies and garnered an early jump in the interactive arena. But if you are a visionary, you don't want to segregate interactive functions. Rather, you want to integrate the discipline throughout your shop. Some agencies are tiptoeing toward this, such as DDB, which last month at least managed to combine its three autonomous Web agencies into DDB Digital. But such unions don't go far enough. Even new compensation schemas that promise to eliminate media bias would not address the still deeper root issues—the mission and vision of most ad agencies.

Whatever the mission(s) to which agencies aspire, most get paid to make things—commercials and advertisements. Unlike a spot or an ad, a site is never finished because it is also a medium itself—one through which to create, manage, nurture and optimize ongoing virtual relationships with and among

visitors/users as well as with other nodes in the network. Few agencies take a role in managing relationships in the physical marketplace. But that is the main event online and most agencies would have to expand their missions to address it.

They also need to adjust their vision. Most shops see the Internet as a mass medium in its infancy. It's normal to see new media, at first, in terms of old media: photography in relation to painting, film as a new form of theater, television as radio with pictures. Certainly the Internet is being used as a test bed for this future but whatever that future is, the Internet today is an elite medium with few mass market attributes. Rather than being for everyone, the Net's users are an attractive and new super-segment of society, the "information haves."

It is being built by and for this group, and not one of them logs on to be any marketer's target. Instead, they log on to implement, secure, advance and even institutionalize their own interests in the work, civic, community, leisure and personal spheres. Advertising agencies simply do not have enough languages to address these different stakeholder groups and cannot manage all the perceptual equities of an enterprise within this virtual version of real-world heterogeneity—much less in ongoing, unmediated two-way relationships.

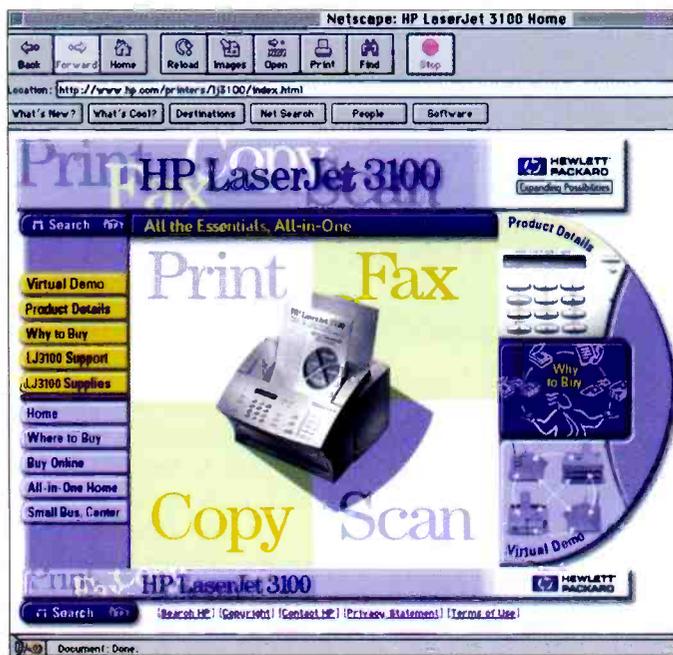
How agencies, or any other industry, will be able to cope with a unique, new societal group is anybody's guess. But we won't see that or other alternative futures coming if we don't stop looking in the rear view mirror to replicate the past and start addressing this new reality in its not necessarily noble historical particulars.—*Len Ellis is managing director of Interactive Consulting for Burson-Marsteller*

ANATOMY OF AN INTERACTIVE CAMPAIGN

# Fit to Print

Hewlett-Packard's LaserJet 3100 campaign shows why "rich media" has such a buzz. By Adrienne Mand

Goodby,  
Silverstein &  
Partners used  
rich media tool  
Enliven HardCopy  
to produce  
banner ads for an  
HP campaign.



## HISTORY

"Rich media" could be nominated as the most overused online advertising buzzword of 1998. But the moniker has been adopted by dozens of companies which have jumped into the business of providing streaming video, audio and other enhancements to the sometimes-staid banner ad.

Printer manufacturer Hewlett-Packard is no exception. The Palo Alto, Calif.-based company, like industry leader Intel, has evangelized the use of rich media through its technologies and advertisements.

When HP ran a banner campaign from June to August for its LaserJet 3100 all-in-one printer—which prints, copies, faxes and scans—the goal was to illustrate the functionality of the product in a way that used the latest rich media innovations. The interactive arm of its agency, Goodby, Silverstein & Partners, San Francisco, worked with San

Francisco Interactive to create a campaign using Enliven HardCopy, a rich-media tool HP co-developed with Waltham, Mass.-based Narrative Communications that allows users to print from the ads.

"We really think [rich media] is a way to make advertising information instead of just noise," says Holly Higgins, rich media program manager at Hewlett-Packard.

Before the advent of the new technologies, consumers often encountered banner ads that were not very user-friendly. If a user chose to click on an ad, they were whisked away to a separate Web site, so that they would have to return to what they were viewing.

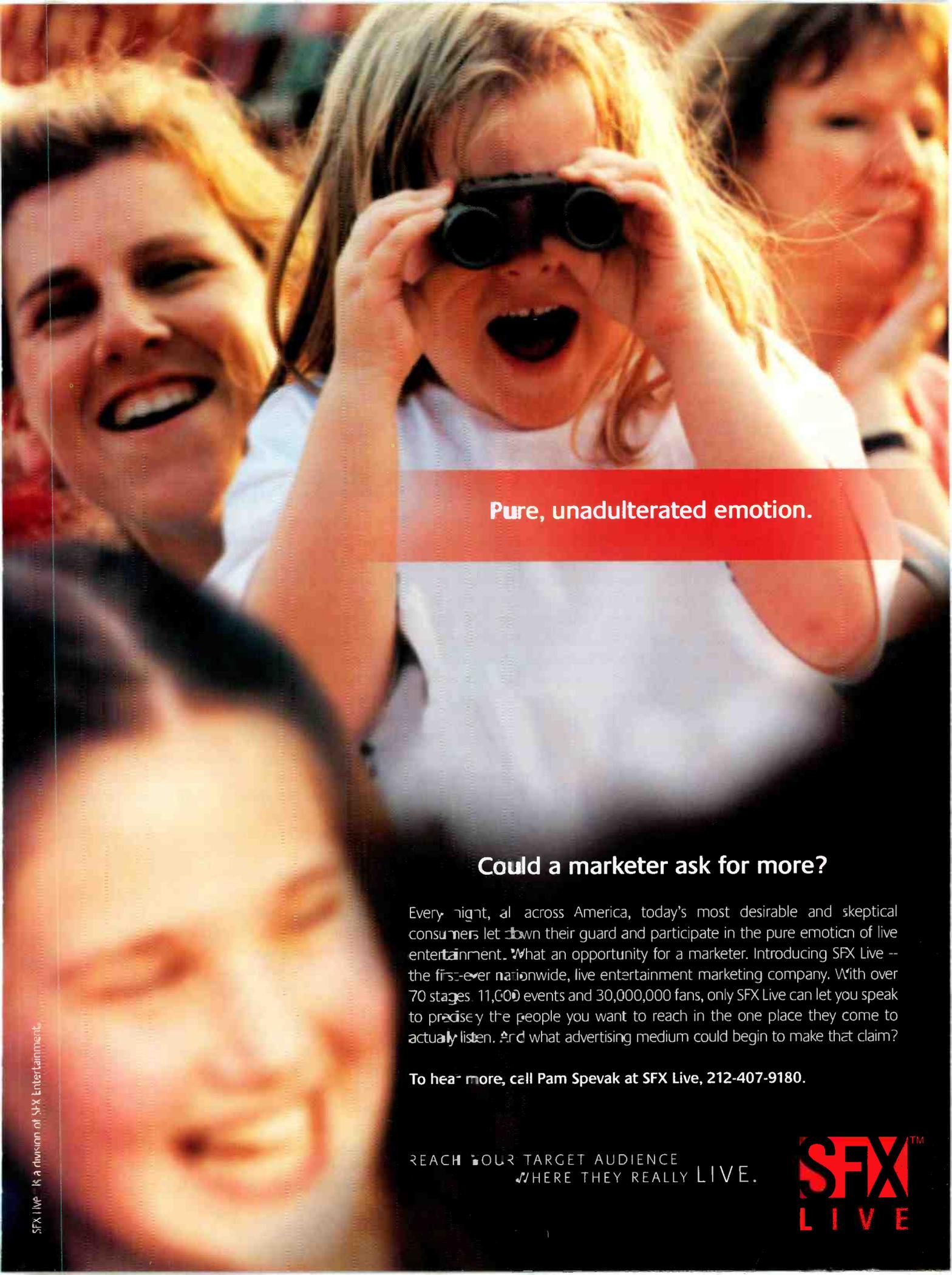
It became clear that in order for online advertising to be effective, it had to offer users something enticing, rather than annoying, within its own framework. But

adding bells and whistles for their own sake doesn't always enhance the experience.

HP lived up to its rich media mantra by running banners that allow users to print one-page product specifications listing the different functions of the 3100.

"Everyone [who creates online ads] has been so focused on the monitor, and they're forgetting that everyone leaves the monitor," Higgins says. "In many cases, it makes sense to leave the customer with something in their hand."

"The key ... is really using the technology in a way that makes the brand message stand out in a way that you could not do in traditional online media," says Rex Briggs, vice president of Internet services at research company Millward Brown Interactive. "The really exciting dimension [of rich media] is the ability to remind and reinforce advertising that consumers may have seen on the television with the brand in an online space."



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## STRATEGY

A key element of the campaign was a virtual demo (right) showing the 3100 can print, copy, fax and scan.

Goodby, Silverstein & Partners created a print campaign for the 3100 that was running in consumer magazines, including *Fast Company* and *Fortune*, at the time of the online launch. “[We were] trying to communicate that it’s an all-in-one product,” says Rob Middleton, head of Goodby’s interactive division.

The print campaign and banners included the tagline, “All of your letters receive equal treatment, all with the same HP LaserJet quality.”

“The challenge to us is to translate the idea of that campaign in an interactive banner without making it ineffective, to prove some point with interactivity without being completely literal in translating,” says Bruce Carlisle, president of San Francisco Interactive. The user interface in the banner also is the same as the one on the machine.

Without leaving the banner, users were able to learn about the 3100’s capabilities and print a copy of specifications about the product. The ads ran on ZDNet, HomeArts Network, and computer sites.

Carlisle says a key component was “inviting people in” through calls to action, such as the phrase,

## COSTS

According to HP and Narrative, more than 75 percent of the people who chose to click on the ad made a printout. “We thought if 10 percent did we’d be pretty happy,” Higgins says.

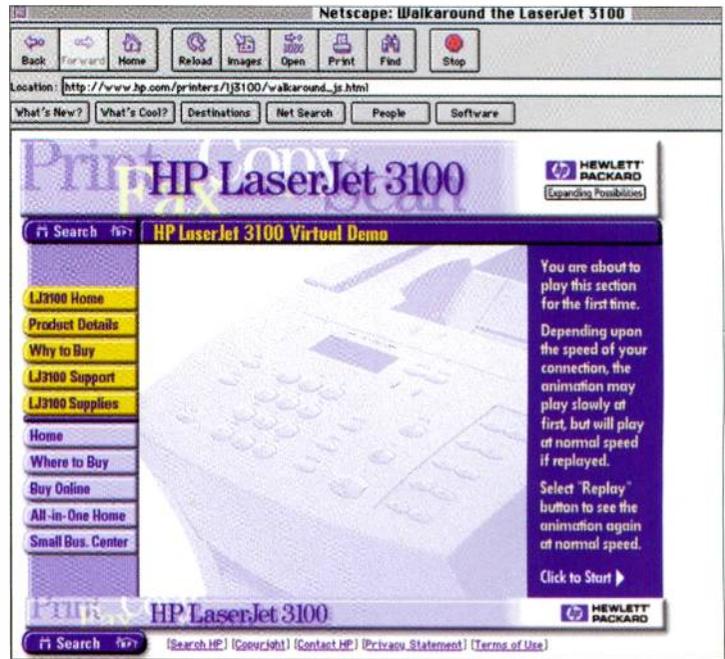
Fifteen percent of those who saw the banners initiated some sort of activity with them, ranging from clicking on them to printing out specs.

Hewlett-Packard spent \$500,000 on the 3100 campaign and two other Enliven campaigns for other products created by Modem Media. Poppe Tyson, Westport, Conn., and White Horse Studios, Portland, Ore.

The 3100 banners cost \$15,000 to produce, as opposed to \$2,500 for a GIF banner, but the click-through rate was much higher than the 1 percent average for most banners, Carlisle says.

According to InterMedia Advertising Solutions, New York, Hewlett-Packard ranked 15th in spending among online advertisers. It spent \$1.38 million in the first quarter of 1998, an increase of 261 percent over the same quarter the previous year.

Banners such as this one ran on computer-related Web sites, ZDNet and HomeArts Network.



“Really, print from here.”

“It’s a way of empowering the consumer,” Higgins says.

“We weren’t shy about telling people that this was an interactive banner,” Carlisle says. “Other [ads] are too conceptual and too presumptive about the level of sophistication of the audience.”

The print capability illustrated the quality of the HP product, as well as uses of rich media, Higgins says.

Higgins says the 3100 campaign was not only successful at raising awareness of the product, but it was a practical use of the Enliven technology.

She suggests future usage could include printing pages of a book, celebrity photos or local movie listings. “If more than 75 percent of the people who interacted with the banner wanted a printout, that gives us more information than if they played a game,” she says. “We’re trying so hard to get their attention that sometimes we forget what the end goal is ... if this is really going to translate to a sale.”

The experience bodes well for the future; Hewlett-Packard will continue to experiment with rich media applications in upcoming ad campaigns, Higgins says.

Carlisle adds, “I think things like this really are the future of online advertising.”

In an unsolicited endorsement of the concept, a user wrote in an email to the site that served him the ad: “This really caught my attention, and I followed the ad right along. Afterwards, I felt like I had almost built a personal relationship with HP and their products ... I will also buy an HP printer when I need one.”



## TECHNOLOGY

Rich media has been praised for its potential to reach Web users. A study released last month by @Home Network and Intel as part of their joint Rich Media Advertising Program found rich media advertising models outperform static banners. The enhanced ads are 10-15 percent more likely to be remembered. They also are 20 percent "more interesting and entertaining" and have double the potential for click-through.

Despite the positive findings, technological problems, including delays in loading images, have made many sites, especially large portals, reluctant to accept the ads. A key contributor to the delay in relaying rich media banner ads is that Macintosh computer systems and some browsers do not have the ability to efficiently process Java programming, says Lori Dustin,

vice president of marketing at Narrative. "Eighty percent of browsers [now] are Java capable. The industry has finally found a solution with broad reach."

Narrative, whose Enliven HardCopy was used in the 3100 ads, and has spent the past year working to improve the delivery of its products. It lets consumers browse, demo products and make purchases directly from the banner without having to travel to a client's site.

Narrative's server is now capable of determining what operating system a user has, what browser they're using and which version of the browser it is before serving rich media content.

"The really mass market sites aren't taking on this technology, but I think over time [agencies and advertisers] are going to find that it is the best way to do advertising online," says Carlisle.



**Users who clicked on the 3100 banner ads could print a list of product specs (right).**

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—Peter Spengler, VP Marketing Services, Bristol-Myers Squibb Company

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—John Costello, Senior Executive Vice President, Sears, Roebuck & Company

*"Jack Myers has brilliantly distilled 20 years of inside information, astute observations and innovative theory resulting from his unique role as witness and provocateur to the profound changes the telecommunications industry has undergone in the U.S. market."*

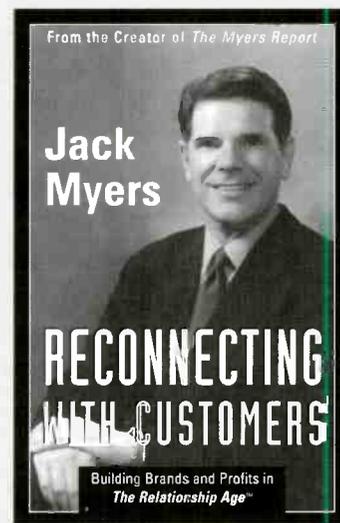
—Whitney Goit II, Executive Vice President, A&E Networks

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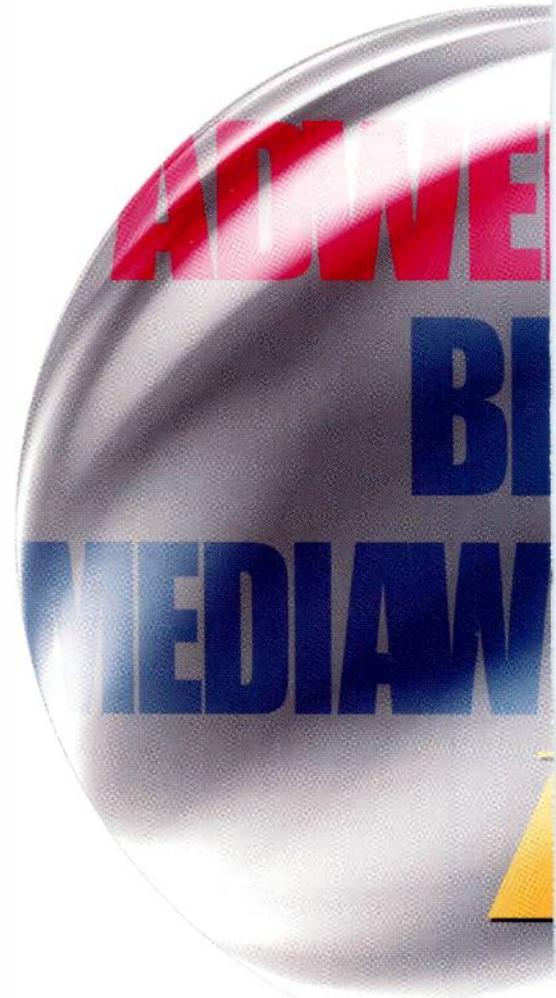
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## CALENDAR

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

### Twentieth Seeks Divorce

Twentieth Television last week confirmed the first-run syndication rollout of a new version of *Divorce Court*. According to a Twentieth representative, the show has already signed the 22 Fox Television Stations (including WNYW-TV in New York, KTTV-TV in Los Angeles and WFLD-TV in Chicago), giving it 40 percent U.S. coverage. Twentieth is offering the series on a cash/barter basis, with stations retaining 5.5 minutes of local ad time while the syndicator holds 1.5 minutes for national sale.

### Yankee Group's Take on DTV

Results of another study on consumer attitudes toward digital television were released last week, this time by Boston-based consultancy The Yankee Group. In the survey of 2,000 respondents, informed that DTV promises to deliver cinema-quality TV reception, 86 percent who subscribe to cable said they are satisfied with the picture they currently receive. Of those who get their TV signals through direct broadcast satellite, 96 percent said they are satisfied with their picture. Only 36 percent said they feel the need for a better picture.

### AFP Under More Fire in Fla.

The office of the Florida Attorney General last week broadened the scope of its year-old civil suit against American Family Publishers. One of the country's biggest sweepstakes companies, AFP was accused last week of targeting the elderly through deceptive magazine sales and of selling the names of those who enter the sweepstakes to operators of other contests. The company, which is part-owned by Time Warner, was also accused

of double-billing practices and using collection agencies to collect unenforceable debts. Robert Butterworth, Florida's attorney general, initiated the suit last year, accusing AFP of deceptive practices.

### King World's License to Grow

New York-based syndicator King World Productions has named veteran entertainment executive Kevin Allyn as president of the company's newly expanded merchandising and licensing division. Allyn, president of 23-year-old Allyn Entertainment (a personal manager for several musical acts), will be charged with running licensing and product development for King World's new children's, teen and family programming projects, which will include future TV and movie projects based on *The Little Rascals*

library. Also joining the new licensing/merchandising division at KWP is Bill Teitelbaum as vp of licensing and Holly Stein as vp/sales and marketing.

### Go Sing It on the Mountain

*Mountain Stage*, Public Radio International's nationally distributed live-music program, yesterday taped performances by the Saw Doctors, Junior Brown and Robert Earl Keen. The two-hour program, taped at Cultural Centre Theatre in Charleston, W. Va., will air on *Mountain Stage's* 110 affiliated radio stations during the week of Jan. 15. Charleston-based West Virginia Public Radio, producer of *Mountain Stage*, reports that the cume audience for the weekly show grew by 8 percent in the last year, to more than 190,000 listeners. Financial supporters of *Mountain Stage*, now in its 15th

## Designing X-Promos

Lifetime Television's original drama *Any Day Now* has made friendships and bonds a principal theme, which the show's co-star Annie Potts is taking to heart. Potts took the lead in coaxing former *Designing Women* co-star Delta Burke to guest star in the Dec. 8 installment of *Any Day Now* (at 9 p.m.). The reunion between Burke and Potts will also provide a strong cross-promotion platform for Lifetime: The network owns off-net rights to *Designing Women* and plans to run on-air promos touting Burke's appearance on the new drama. In keeping with past cross-promo efforts, Lifetime will feature a bio on Burke on its *Intimate Portraits* series, which will also run on Dec. 8, at 3 p.m.



Reunited: Potts (l.), Burke on the set of *Any Day Now*.

CRAIG T. MATHEW/LIFETIME

# Media Notes

CONTINUED

season, include Warner Bros. Records, Ashland Inc. and General Seafood.

## USA, Sunrise Deal in Dakotas

TV stations in the Dakotas appear to be hot properties these days. Barry Diller's USA Broadcasting last week closed the sale of two stations in South Dakota, while Dallas-based investor Hicks, Muse, Tate & Furst's Sunrise Television group completed the acquisition of five North Dakota stations from Meyer Broadcasting for \$63.7 million. Terms were not disclosed in USA Broadcasting's sale of Fox affiliate KEVN-TV in Rapid City, S.D. (the nation's 172nd-largest market), and satellite station KIVV-TV in Lead-Deadwood to Mission TV, which also owns stations in Santa Barbara, Santa Maria and San Luis Obispo, Calif. Given final FCC approval, Sunrise TV now counts 14 stations with the pickup of Meyer's NBC affiliates KFYZ-TV in Bismarck, N.D., KVLV-TV in Fargo, KUMV-TV in Williston, KMOT-TV in Minot and KQCD-TV in Dickinson.

## Hoak Buys Trinity's U.S. Pubs

Trinity Holdings, a Monroeville, Pa.-based newspaper and shopper publishing company owned by British newspaper company Trinity, plc., was purchased last week by Hoak Communications Partners. Trinity's five U.S. holdings include: PennySaver Publications of Pennsylvania; Gateway Press; Buckeye Publishing; Midland Communications and East Central Communications. Together the companies publish one daily, 18 weeklies, two total-market coverage products and a direct-mail shopping publication. The purchase price was not disclosed.

## American Lawyer's Ad Net

American Lawyer Media has established the American Lawyer Media Network, the first national consumer advertising network targeted specifically to the country's legal professionals. The network includes newspapers and magazines, now merged under the American Lawyer umbrella, whose readers account for more than 70 percent of the 723,000 practicing attorneys in the U.S., according to ALM. American Lawyer is comprised of 21 daily, weekly and monthly titles.

## A&E Serves Bio To Go in Dec.

A&E's *Biography* will belly up to America's fast food titans during a special *Biography To Go* week running Dec. 6-11. *Biography* will profile the man behind Kentucky Friend Chicken, Col. Harland Sanders on Dec. 6. *Bio* then looks at burger barons Ray Kroc (McDonald's) Dec. 7 and Dave Thomas (Wendy's) Dec. 8, followed by hotel magnate J.W. Marriott on Dec. 9. A&E will close out the week with a repeat profile of the Coors family on Dec. 10 and a rerun of the Sanders installment on Dec. 11.

## Suburban Newspapers Moves

Tom Bradlee, president/CEO of Chesapeake Publishing Corp., Elkton, Md., was elected president of Suburban Newspapers of America, the trade association of smaller newspapers. Other officers elected include: Gay Nuttal, Washington Suburban Press Network, Reston, Va., as first vp; Rick O'Connor, Lower Mainland Publishing, Surrey, British Columbia, second vp; and Harrison Cochran, Aurora Publishing, Aurora, Colo., as secretary/treasurer.

## CMR Top 50

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

Week of Oct. 26-Nov. 1, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	67
2	MCDONALD'S	G320	37
3	KFC	G320	35
4	PEPSI ONE+DIET SOFT DRINK	F442	27
5	MAZDA AUTOS—PROTEGE	T112	25
6	NISSAN AUTOS—MAXIMA	T112	23
7	PALMOLIVE ULTRA—ANTIBCTRL DSHWSH LIQ	H410	21
8	COLGATE TOTAL—TOOTHPASTE	D211	20
9	HBO CABLE TV	B642	19
	TIME LIFE—VAR RECORDINGS DIR RES	V871	19
11	DISCOVER CARD—CREDIT CARD	B111	18
	GONE WITH THE WIND—VIDEO	H532	18
	LION KING II SIMBAS PRD—VIDEO	H532	18
14	10-10-220 LONG DISTANCE—RESIDENTIAL	B221	17
	JC PENNEY DEPT—JEWELRY/OPTICAL	V410	17
	JEEP VEHICLES—GRAND CHEROKEE	T117	17
	SEARS DEPT—MULTI-PDTS	V490	17
	TACO BELL RESTAURANT	G320	17
19	COCA-COLA CLASSIC—SOFT DRINK	F441	15
	KONAMI—METAL GEAR SLD GM SOF	G511	15
	PIZZA HUT RESTAURANT	G320	15
22	BUENA VISTA—WATERBOY MOVIE	B660	14
	DURACELL ULTRA—ALKALINE BATTERIES	H310	14
	OFFICE OF NATIONAL DRUG CONTROL	B329	14
	VOLKSWAGEN AUTOS—BEETLE	T113	14
	WENDYS RESTAURANT	G320	14
27	AMERICA ONLINE	B541	13
	COLOMBO—YOGURT	F311	13
	NASONEX—NASAL SPRAY	D521	13
	SNACKWELLS—COOKIES	F343	13
	U.S. ARMY	B313	13
32	1-800-COLLECT	B221	12
	HOME DEPOT HOME CENTER	V376	12
	KLEENEX COLD CARE—FACIAL TISSUE	H332	12
	LEE—JEANS MEN	A142	12
	NESTLE CRUNCH—CANDY BAR	F510	12
37	ETHAN ALLEN FURN STORES	V375	11
	INTEL—COMPUTER COMPONENTS	B522	11
	OLIVE GARDEN RESTAURANT	G320	11
	ROLAIDS—ANTACID TABLETS	D531	11
	STP VISION BLADE—WINDSHIELD TRT MNT	T142	11
	WERTHERS ORIGINAL—CANDY	F510	11
43	AMERICAN EXPRESS—BUSINESS SERVICES	B129	10
	COTTON INC—CP	A920	10
	FORD AUTOS—ESCORT	T111	10
	LOREAL FERIA—HAIR COLOR	D310	10
	MCI WORLDCOM LONG DIST—RESIDENTIAL	B221	10
	PEPCID AC—CHEWABLE HEARTBURN TABS	D531	10
	PILLSBURY HOMESTYLE—REFRIG BREAD DGH	F141	10
	SEARS—PORTRAIT STUDIO	V450	10

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



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# Radio

BY KATY BACHMAN

## Show Us the Listeners

Advertisers are challenging the radio business to improve accountability

**W**hile consolidation in the radio business has raised red flags in Washington and advertising rates in many local markets, it is turning out to be a plus for many national advertisers. The concentration of station ownership among ever-growing groups has simplified the ad-buying process for many advertisers and has brought radio, traditionally a local medium, new clout on the national advertising scene. ♦ “Consolidation is the best thing to happen to radio,” Mike Neavill, director of media services for AT&T, told a group of industry executives at last week’s Radio Advertising Bureau board meeting in Rye Brook, N.Y. “[Radio] may be more difficult to negotiate, but if I don’t like the price, I have other alternatives.” AT&T is a big believer, having spent more than \$33 million last year to advertise on national spot and network radio. ♦ Neavill was just one of sev-



AT&T’s Neavill

eral advertisers and agency executives at the RAB meeting to sing the praises of radio’s new advantages as an advertising medium. Their remarks offered evidence that the bureau’s 6-year-old push to drive more marketing dollars to radio is paying off.

Yet the advertisers’ upbeat message last week to radio came with a forthright caveat. For broadcasters to continue to enjoy the benefits of consolidation, they will have to take more responsibility for improving how advertising time is sold and bought. If radio does not develop more accountability, there are other buying options—including satellite radio and the Internet—in the wings, along with the other traditional media. Will greater accountability cost broadcasters some mon-

ey? Yes. But it could be a small price to pay for increasing the value of the oldest electronic medium.

At the outset of deregulation in the mid-1990s, many advertisers and agencies warned that the growth of powerful station clusters would lead to skyrocketing rates and high-pressure selling tactics. Today, many of these same advertisers are backing the consolidation trend.

AT&T’s Neavill is upbeat about using radio’s local appeal in national buys. “The resurgence of networks in major markets will have greater reach, more control over affiliates and better clearances,” he said.

Large station groups now have the ability, through their clusters of stations across

many markets, to develop marketing programs linked to advertisers’ promotions, noted Steve Farella, executive vp and director of business development and integrated communications for Jordan McGrath Case & Partners.

The numbers support radio’s emergence as a viable national advertising medium. National radio revenue is up 16 percent so far this year, according to the RAB, surpassing all projections. “National advertisers are looking for an alternative to national TV,” said Farella. The Jordan McGrath exec believes that radio has the potential to double its national revenue over the next five years.

Yet while most signs are pointing up for radio, advertisers are urging the industry to

**“Consolidation is the best thing to happen to radio,” says Mike Neavill, director of media services for AT&T. “[Radio] may be more difficult to negotiate, but if I don’t like the price, I have other alternatives.”**



M E M O R A N D U M

RE: NEW PRIME TIME PROGRAMMING

Starting December 1, 1998, a reinvigorated COURT TV will launch [REDACTED]

[REDACTED] With compelling [REDACTED] our new prime time lineup [REDACTED] provocative [REDACTED] ! [REDACTED] reality. At 10pm, [REDACTED] emotionally riveting [REDACTED] useful and important [REDACTED] faster paced [REDACTED] less highbrow [REDACTED]

[REDACTED] Advertisers recognize the differentiated value [REDACTED] distinctive programming that entertains and informs [REDACTED]

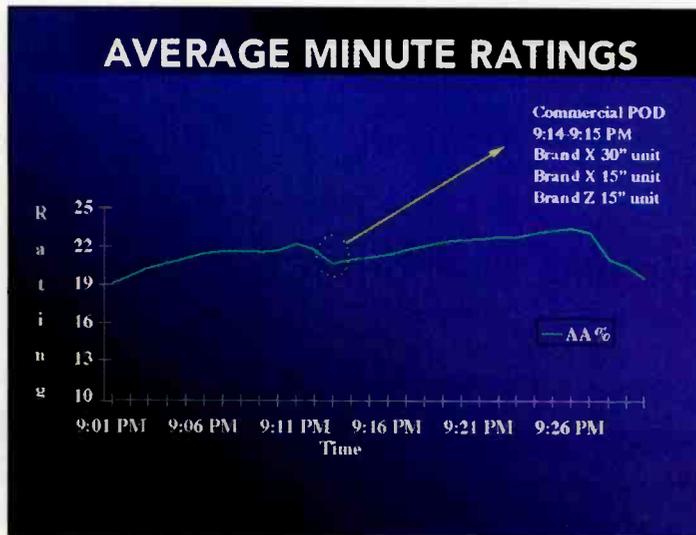
[REDACTED] This is a firm commitment to [REDACTED] on the new COURT TV.

ROUTING stamp with fields for NAME, DEPT, OK BY, and DATE. Includes handwritten signatures and the date 10-20-98.

600 Third Avenue, New York, NY 10016  
Phone: (212) 692-7859 • Fax: (212) 692-7878

NEW PROGRAMMING

Full Disclosure  
December 1



**Do-it-yourself audience research: Jordan McGrath's Farella tracked a N.Y. radio outlet minute-by-minute and found high commercial loads and advertiser messages buried in a blur of station promos.**

make some changes if its flow of ad dollars is to continue—changes that broadcasters so far have been reluctant to embrace. “There’s more scrutiny on accountability than ever before,” said Farella, whose agency handles buys for such major radio advertisers as Tele-Communications Inc., SmithKline Beecham, Welch’s, Quaker Oats and the Procter & Gamble brands Zest, Safeguard and Bounty.

Like all agencies, Jordan, McGrath is facing mounting pressure from clients that want demonstrated results from their radio buys. Farella warned that without improved accountability, advertisers who have been giving radio a larger share of their budgets may elect to leave the medium after two or three years.

Farella also challenged radio to tackle two tough issues in order to attract more advertising dollars—cutting down on commercial clutter and improving radio’s antiquated audience-measurement systems.

Commercial clutter is increasing on the airwaves as stations, in their zeal to reach lofty revenue goals set by their group owners, are selling more and more spots per hour. “A major portion of 1998 [revenue] growth is from increased inventory,” RAB president Gary Fries admitted at last week’s board meeting. One example: Total radio revenue shot up 15 percent in September over September 1997. But the heavier commercial loads make radio “look greedy,” Fries warned.

Advertisers want more information on clutter, Farella said. “The sad fact is, we don’t know how cluttered radio is,” he said, noting that no one in the business is studying the problem. As a result, advertisers have no way to gauge how heavier commercial loads affect their individual messages. Clutter “needs to be

documented in order to get more national advertisers and ensure that our commercials clear in targeted environments,” Farella said. “How can we know what we’re buying?”

Farella noted that advertisers have plenty of information about clutter on television, referring to data such as the annual joint study by the 4As and ANA. “TV is more cluttered than ever, and therefore it is a less effective advertising vehicle,” Farella said.

To make his point, Farella turned to his own anecdotal study of radio clutter. The Jordan McGrath exec monitored one 45-minute block on CBS-owned WXRK-FM (K-ROCK) in New York. During the period, the station had a 9:20 commercial stopset, which included two station promos. Buried in the middle of the stopset, in unattractive pod positions, were two advertising messages from Ebay and Tops.

“Excessive inventory loads is something that needs to be addressed,” agreed Kim Vasey, vp and associate director of local broadcast for Young & Rubicam’s Media Edge, which handles national spot radio buys for AT&T. Without quantified research available on clutter, Vasey said, she resorts to anecdotal evidence by personally monitoring stations.

While broadcasters who attended the RAB meeting did not offer any concrete solutions, they agreed that advertisers are entitled to more data about their commercial loads. “TV at least has analytical research,” said Judy Carrough, executive vp of marketing for the RAB. Television has “owned up to” a clutter problem, Carrough noted. “We need to know more.”

Farella’s advice to radio executives was to take lessons from television. “There’s more clutter and more fragmentation [in TV], but there is also more measurement and better accountabil-

ity,” he said. Of course, there is no debate about which medium gets the big bucks.

“Measurement in radio is still like 30 years ago,” said Farella, who took Arbitron to task for its diary methodology on station-audience measurement and Statistical Research Inc., producer of the RADAR reports on network listenership, for relying on unsophisticated telephone interviews. Although Arbitron has improved its response rates and increased its sample size and while SRI has increased the frequency of its RADAR reports from twice a year to quarterly, it’s still not enough for advertis-

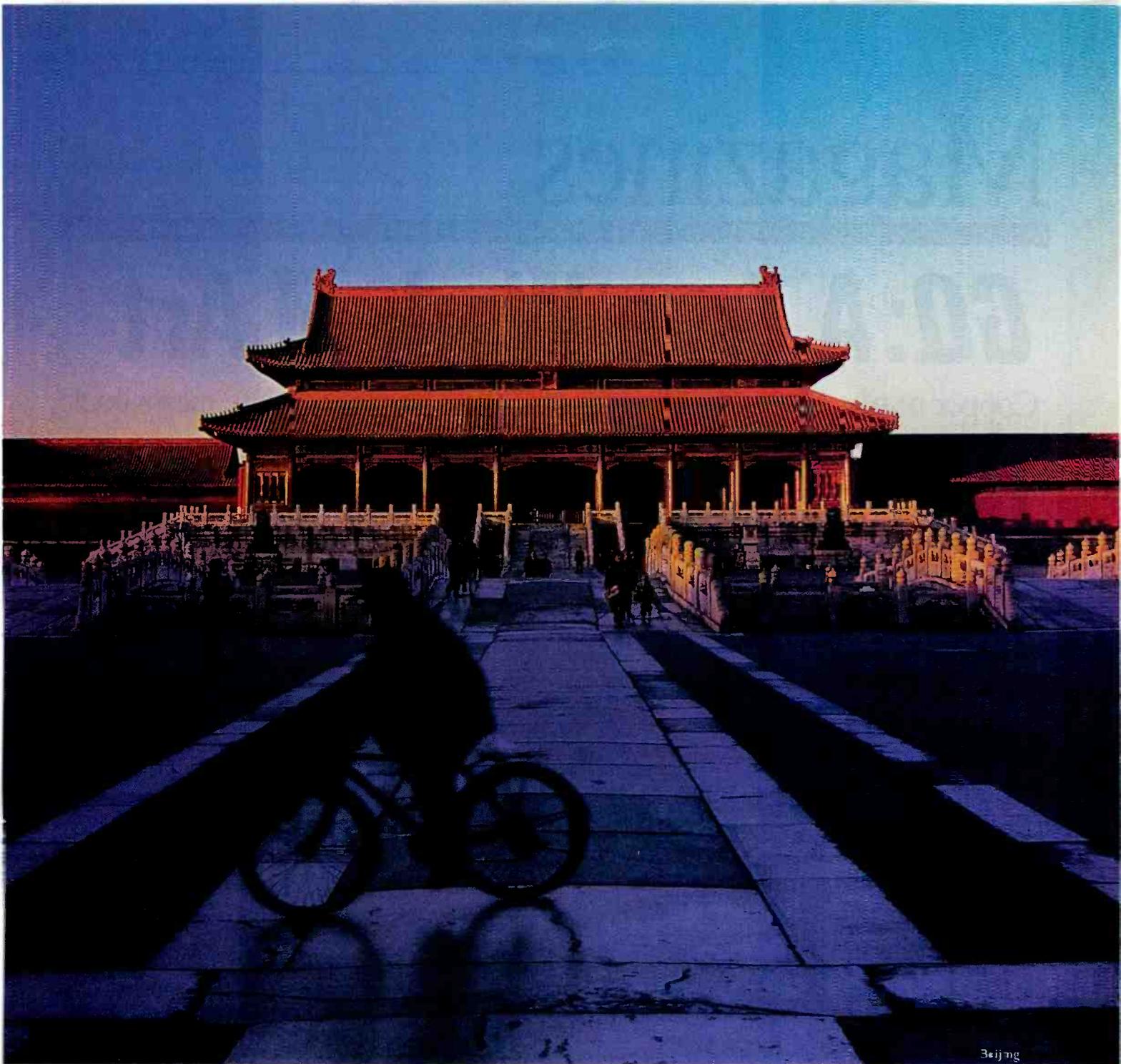
ers, Farella said. Clients are pushing for more frequent, electronic measurement.

“If we improve measurement, we can improve the posting process,” Farella said, noting that TV stations can do a post as early as the next day. In radio, advertisers have to wait three months after a quarter ends before finding out if they got what they paid for.

For its part, Arbitron last year actually offered more frequent measurement in the form of limited monthly data for broad dayparts and demos. Yet broadcasters shot down the plan, fearing the numbers would be used by advertisers to grind down rates. The RAB was a particularly vocal opponent of Arbitron’s monthlies proposal, expressing grave concerns about sample size and reliability.

“The issue of more measurement is something we hear all the time, but broadcasters have concerns,” said Pierre Bouvard, general manager of Arbitron. “Monthlies are possible. But is this how broadcasters want radio portrayed? What would overnights do for radio? TV has different shows every night, but radio formats are the same.”

As for electronic measurement, Arbitron is currently experimenting with a people meter in Manchester, U.K. The test of a 50-person sample will be followed by a 300-person test in the first half of next year. With the latter test, Arbitron will be able to study the impact meters have on radio ratings. At that point, Bouvard said, the company can develop a business model for a potential U.S. people meter in concert with the industry. “We won’t roll out people meters in the U.S. without a partnership with the industry,” he said. The Arbitron exec added that the first application of people meters likely will be a national sample. ■



Beijing

## ANNOUNCING 2 MORE ISSUES IN 1999.

**N**ATIONAL GEOGRAPHIC TRAVELER will publish eight issues next year, which means two more opportunities for advertisers to reach nearly four million readers. So, more than ever, TRAVELER is the travel magazine of choice for smart, active men and women. For them, TRAVELER is where the journey begins.

NATIONAL GEOGRAPHIC  
**TRAVELER**

Source: 1998 Spring MRI;  
Photographer: Macdulf Everton

# Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

## GQ: A True Work of Art

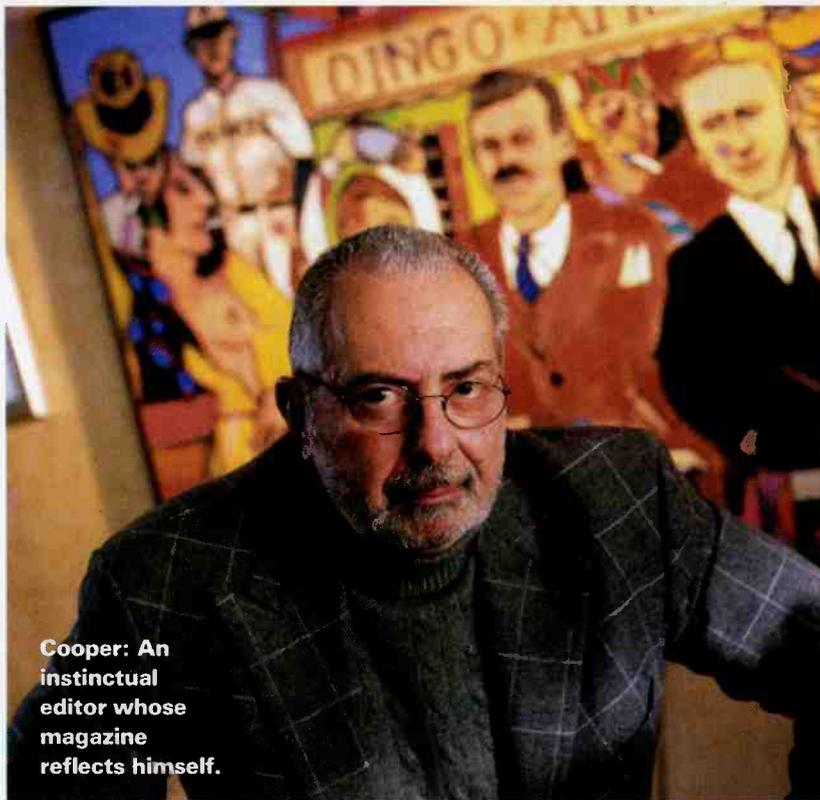
Cooper marks 15 years at the top of Condé Nast's premiere men's book

It's hard to imagine now, but there was a time when few men readily admitted to poring over *GQ*—a men's fashion magazine that featured “the lemon meringue shirt” and recipes for strawberry mousse. But in the fall of 1983, the Dow peaked at 1,287, the Orioles were World Series champs, *Details'* editor-to-be Michael Caruso was cutting classes, and Condé Nast chairman S.I. Newhouse Jr., lured Art Cooper to helm what was then called *Gentlemen's Quarterly*.

Within nanoseconds of his arrival, Cooper turned the men's monthly on its head, adding A-list writers and columnists (David Halberstam, Anthony Lukas and Mordecai Richler), that gave the magazine journalistic credibility.

Cooper, who is celebrating his 15th anniversary at *GQ*, became the longest-reigning editor this summer at Condé Nast when Ruth Whitney retired as editor of *Glamour* after 31 years. (Technically, *Architectural Digest's* Paige Rense holds the record for longevity with 28 years at the top, but she came with its acquisition by Condé Nast in 1993).

Cooper joined *GQ* from the editor's office at *Family Weekly*, the Sunday newspaper magazine that later became *USA Weekend*. His résumé also included *Penthouse* editor, *Newsweek* cultural critic and *Time* correspondent. “What I wanted to do was to add personalities, celebrities and athletes to give the magazine more immediacy,” says Cooper. “I wanted a magazine that would be known for its reporting and for the elegance of its writing.” The key would be to highlight the good life by



**Cooper: An instinctual editor whose magazine reflects himself.**

and the good life.

And under the stewardship of former *GQ* publishers Steven Florio (now president/ceo of Condé Nast), Michael Clinton (Hearst senior vp/chief marketing officer) and Richard Beckman (*Vogue* publisher), guaranteed circulation shot from 450,000 to 650,000 and is still climbing. In January, *GQ* will increase its rate base to 700,000. Its paid circ grew to 700,244 in the first half of this year, according to the Audit Bureau of Circulations; Ad pages have climbed through October to more than 1,500 pages, according to the Publishers Information Bureau. For three years running, Cooper has made *GQ's* Men of the Year Awards

offering readers a men's general interest magazine with a focus on fashion.

Out went the strawberry tarts and in came columns and departments such as “Grooming” and “Guy Food,” and beginning next year confessional essays dubbed “In the Company of Men.” Under Cooper, features have earned *GQ* 20 nominations and three National Magazine Awards. Peter Mayle's account of his life in Provence in *GQ* was later made into the book and BBC film *A Year in Provence*. “And that's the formula he has stayed with,” explains David Granger, who before becoming *Esquire's* editor worked at *GQ* for five years. “I don't think Art ever got the credit he deserved because he made it look so easy.”

Men instantly had a real alternative to the legendary *Esquire*, which for decades had a lock on men interested in literary journalism

into a TV extravaganza.

Still, *GQ* is not immune to competition. *Esquire* is in the midst of a revival after nearly sinking into irrelevance. In just over a year, Granger caught some buzz with David Brock, the former *American Spectator* writer who penned an open letter apologizing to the Clintons for triggering the Paula Jones brouhaha, and most recently for October's well-timed world-economic-crash cover. Wenner Media's *Men's Journal* (566,943-circ) is also proving to be formidable. But it's perhaps the new wave of men's titles that has shaken up the category and cluttered newsstands. In the past few years there's been an explosion of younger slick men's magazines—Freedom's *P.O.V.*, Bob Guccione, Jr.'s *Gear*, Dennis Publishing's *Maxim* and even Condé Nast's *Details*—that

CHRIS CASABURI

# HOW TO LOSE YOUR POSITION AS A #1 COMPANY

- 1. Keep telling yourself how good you are.**
- 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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## IBD'S GUARANTEE:

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If you're a national corporate image advertiser, willing to carefully measure your ad results based on equal space in each publication, we guarantee you will pull at least 100% more inquiries with *Investor's Business Daily*, per dollar spent, than in *The Wall Street Journal*, any national business magazine or regional newspaper. IBD also guarantees a lower cost per order than cable or network TV.

83% of IBD's audience do not read *The Wall Street Journal*, according to Readex Inc., June 1998.

# Investor's Business Daily

*"For People Who Choose To Succeed"*

# Magazines

are nipping at *GQ*'s heels. Cooper, however, believes these particular men's books "are going after a much less sophisticated audience," and doesn't think "there is a reader in the country deciding whether they want *Maxim* or *GQ*. If *Maxim* were a movie, it would be *Dumb and Dumber*."

What many see as having helped keep *GQ* in top form is the Cooper Cult of Personality that exists within its pages, and with both his

current and former staff. "Art is one of the great instinctual editors in history," notes Eliot Kaplan, *Philadelphia* editor-in-chief and Cooper's number two for eight years. "He really goes with his gut and I think that's getting rarer and rarer today. Magazines are getting so prefab and formulated."

As Cooper celebrates his anniversary, Florio has this to say: "It has been an absolute pleasure and privilege to work with Art Coop-

er for these past 15 years. He continues to take *GQ* to higher and higher levels of editorial excellence as well as great business success."

"*GQ*'s success is really based on the fact that excellence can triumph," Cooper explains. "If you do it well—not just your fashion, but particularly the writing, the reporting—then you can do a magazine that people really want to read and relate to."

Sounds simple. —Lisa Granatstein

## Newsweek's Whitaker Era

**N**ewsweek's routine editorial meeting last Tuesday turned out to be anything but. With more than 50 staffers crammed into the conference room, editor-in-chief Richard Smith broke some eagerly anticipated news—and some new ground—naming managing editor Mark Whitaker, 41, as *Newsweek*'s new editor. "Mark is a very thoughtful, brilliant, competitive editor," said Smith, "and I think he's just the right person to lead a team of very bright creative people at the top of the magazine."

Also promoted were Washington bureau chief Ann McDaniel, 42, and national affairs editor Jon Meacham, 29, who will share managing editor responsibilities.

The promotions signal a new era both for *Newsweek*, providing the title with a younger edit team, and for the category overall—Whitaker becomes the first African American editor of a newsweekly; McDaniel is the first woman to hold the m.e. title in the category and Meacham is the youngest m.e. ever appointed.

While Whitaker's first priority will be to keep covering the big news stories aggressively, some subjects will be brought into sharper focus. "You'll see an even stronger emphasis on science and technology and how they're changing our lives," he noted. "I'm very interested in family issues, education, child development and the way people invest and prepare for retirement." Even so, Whitaker promises that the magazine will not be overrun by boomer stories: "I have a very strong personal commitment in keeping *Newsweek* relevant to younger readers."

Walter Isaacson, 46, made this youth movement a pet project when he became



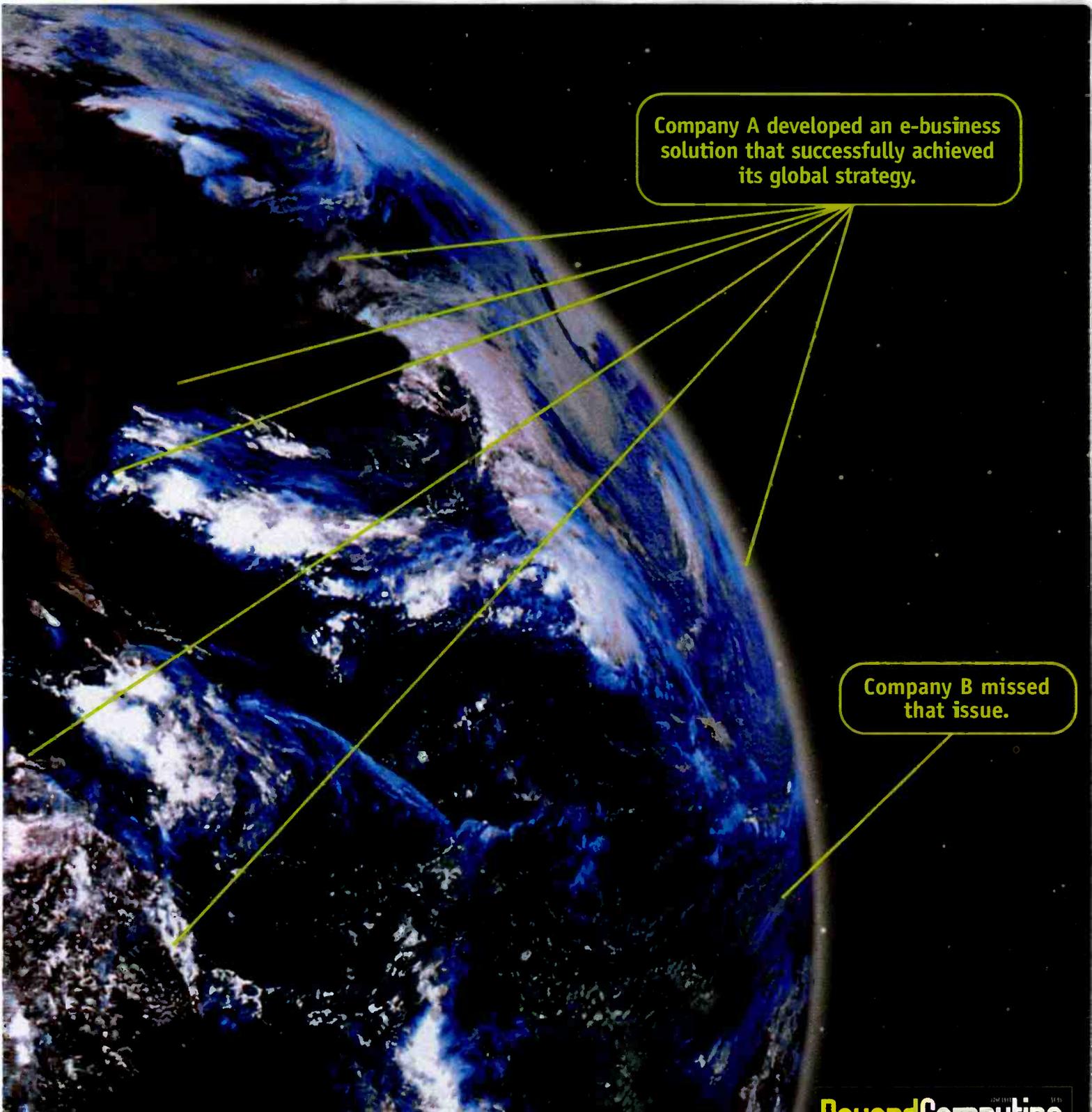
The new guard (l. to r.).  
McDaniel, Whitaker  
and Meacham

*Time*'s m.e. nearly three years ago. "Instead of going out and hiring veteran journalists who are already established, we decided to shift the resources to bring in a new wave of writers in their '20s, and have a group of people in their '30s who are in top-level editing jobs," Isaacson said. "I think we've got to push it. I think people appreciate a magazine that feels younger, even the older readers."

Since joining *Newsweek* 21 years ago as an intern, Whitaker has risen through the ranks to become chief deputy to longtime editor Maynard Parker, who ran the magazine for 16 years. For the past year, that position included taking charge of the magazine's daily responsibilities during Parker's battle with leukemia and after his death last month of complications from pneumonia.

Despite the seamless transition, some staffers are quietly concerned about where the magazine is headed. "I think a lot of us don't know much about Mark because he's not a gregarious person," admitted one staffer. "I assume he has his own guiding philosophy but I think a lot of us are waiting to see what it will be."

Whitaker and crew will have some challenges in the year ahead—*Newsweek*'s advertising pages are down by 4.1 percent to 1,959 through October, according to the Publishers Information Bureau; and paid circulation for this year's first half is down 1.5 percent to 3.3 million; *Time* and *U.S. News & World Report*'s circulations remained flat at 4.1 million and 2.2 million, respectively. —Lisa Granatstein



Company A developed an e-business solution that successfully achieved its global strategy.

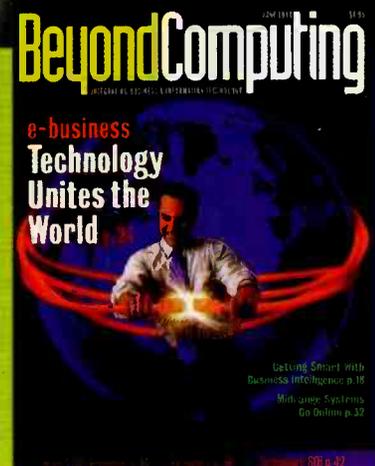
Company B missed that issue.

***Beyond Computing* is about more than just the future of *technology*. It's about the future of *business*.**

To succeed in today's competitive world, top corporate and IT executives need to know both technology and business in equal parts. That's why they're turning to *Beyond Computing*. It's the magazine that focuses on successful business solutions enabled by technology. Solutions that help save and make money. No wonder *Beyond Computing* attracts an audience that's 92% senior corporate and IT management — leaders for whom the only thing more important than understanding technology, is achieving success.

Get your brands in the hands of people who have the power to buy. Advertise in *Beyond Computing*. For more information, call 1-800-669-5599. [www.beyondcomputingmag.com](http://www.beyondcomputingmag.com)

***Beyond Computing*. Where Technology Means Business.**



# Magazines

## Asian Flu Spurs A Tech Virus

### Spending on ads falls as hardware makers suffer

Although economic jitters from the Asian flu and recent stock market "corrections" seem to be fading, the displacement may have helped take a big bite out of high-tech advertising in trade and consumer magazines. No one seems to think the sky is falling, but Competitive Media Reporting has tracked 1998 ad spending declines in most of the 18 high-tech ad categories it monitors (see chart, lower right). Through October, CMR-tracked high-tech spending in 233 Publishers Information Bureau titles has slipped in seven of 10 months, with the steepest losses in the economically difficult summer months. Year-to-year, ad pages have fallen each month in 1998.

For the short term, at least, the news is even worse for the Big-Three computing info trade magazine publishers. According to Adscope Inc., Ziff-Davis Publishing and CMP Media—both of which went public in the past year—posted double-digit third quarter ad-page declines; ad revenue slipped 8.58 percent at ZD and 11.7 percent at CMP. International Data Group came out best, down 5.69 percent in third-quarter ad pages and 6.88 percent in ad revenue even as it concluded its best fiscal year ever. For the three combined, however, it is easily the worst advertising quarter in years and it comes as they battle the migration of some types of ads to mainstream magazines.

For now, publishers hope the bad news is just a blip on the screen. "There's certainly been some nervousness about the general economy," says *Forbes* publisher Rich Karlgaard. "But I think much of that is melting now, as evidenced by the rebounding stock market and Japan's apparent willingness to straighten things out economically."

Still, Karlgaard thinks some computer trades face problems that could spell an end to their perennial advertising gains. "Short term, they've been hurt by declines in some PC sales," he says. "A bigger long-term problem could be consolidation among vendors."

But IDG president Kelly Conlin thinks the trades' woes are being overstated. "The Asian flu certainly had a psychological impact when the whole economy hit the pause button," he says. But record earnings announced by chip maker Intel last week is the type of uplifting

### 60 SECONDS WITH...



#### Dan Brewster

President, CEO, American Express Publishing Corp.

**Q.** There's some concern in the industry about what happens if the economy goes south next year. How will your books, which specialize in luxury goods, be affected? **A.** You know everybody's been saying that the economy is going south, and

I really regret that some of the people saying it are leaders in the industry. It's not been our experience yet. In fact, December *Food & Wine* over last year was up 11 percent, December *Travel & Leisure* was up over 54 percent, and December *Departures* was up over 26 percent. When you speak of the downturn in the Asian economy, it's had the effect of redirecting some of the dollars into luxury-goods marketing from that region to this market. That's probably helped us.

**Q.** Do you have any spinoffs slated for next year? **A.** We're really focused on continuing the momentum of our core properties, and nurturing the supplement *Travel & Leisure Family*, and our freestanding magazine *Travel & Leisure Golf*, which will increase to six times next year. **Q.** While reading your bio I was surprised to see you were once on-air talent for CNN. When did you make the decision to hop the fence from CNN on-air talent to a business exec at Time Inc.'s Life? **A.** It was after a Nieman Fellowship at Harvard. I had started in magazines and then I moved to television. I got a phone call one day from this familiar voice who asked if I could come see her, purportedly to be from Barbara Walters. I called her back, I thought my friends were playing a joke on me. I ended up as her reporter/writer in Washington, and then I went on to CNN as a congressional correspondent. Then I took the fellowship. **Q.** And after that you moved to the publishing side: the money was better, huh? **A.** Ahh...[laughs] the money was better back then. Also, it seemed to me that ultimately it was more interesting to run a business than to be told what to do every hour of the day. —LG

### High-Tech Slowdown — A Five-Month Trend

CATEGORY	JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER
<b>Computers/Systems</b>					
1998	\$15,991.40	\$9,041.80	\$16,275.30	\$14,763.20	\$16,200.00
1997	20,831.10	17,322.90	18,617.90	26,221.60	22,231.90
<b>Computer Components (Excl. Printers)</b>					
1998	13,076.00	7,046.60	8,239.40	11,293.80	15,409.10
1997	19,363.70	13,882.60	11,768.00	16,744.70	19,100.50
<b>Video Equipment/Accessories (TVs/VCRs)</b>					
1998	2,441.50	2,713.60	1,495.20	2,274.00	3,633.10
1997	4,497.80	4,161.40	3,506.90	4,928.50	5,739.20

SOURCE: COMPETITIVE MEDIA REPORTING



**OUR AUDIENCE INVESTS IN THE MARKET.**



The stock market *and* the supermarket. Because upscale households buy more. Securities *and* soap suds. Munchies *and* mutual funds. And NBC Nightly News has more upscale households than any other newscast: **17% more A25-54, HHI \$75K+ than any other evening newscast. And 24% more among professional/managerial households (A25-54, HHI \$50K+, HOH POM).**

NBC Nightly News. Buy the power.



*NBC Nightly News with Tom Brokaw*



# Magazines

news that encourages Conlin.

As for digital products like cell phones, pagers, and DVD, *Rolling Stone* associate publisher Jeffrey Ahl expects big things for 1999 after gaining 25 pages in the category in 1998. Early next year, the biweekly introduces a new section pitching digital products to its young-skewing readership. *RS* considers itself "the first jumping-off point for a lot of consumer electronics companies once they get past the trades," Ahl says.

*Playboy* publisher Richard Kinsler acknowledges some concern over Asian flu but says his book is a little ahead in digital and PC game business for January and February. "If you hear enough about economic worries, it could become a self-fulfilling prophecy," he warns. "I don't think we'll know for sure until the second quarter next year." —John Masterton

## Gruner + Jahr Studies Ads Publisher to Examine Effectiveness of Print Ads

Gruner + Jahr USA Publishing will launch a sweeping study next week that will ultimately aim to help its advertisers get more bang for their buck. The publisher of *Parents*, *Fitness* and *McCall's* recently hired media consulting company Ephron Papazian Ephron to conduct a two-phase initiative that will attempt to offer a little extra on the matter of proving print ad effectiveness. "We're looking at the quality of the creative," explained John Heins, Gruner + Jahr president and CEO. "How well is the creative prepared, and what can be improved to make it more effective by testing [ads] in advance." Results of the study, which are expected to be unveiled in March, will be offered to both G+J's advertisers and to the publishing industry.

While advertisers spend tons of time and dollars ensuring that their TV creative hits the mark, the same is not true of print. "Television never goes on air without lots of research beforehand; you evaluate different campaigns and you figure out what's going to work and then you put it on," explained Barbara Zack, G+J's research director. "In print, advertisers say well, this is it—maybe we'll Starch it and see how it did." (A Starch Report evaluates the contents of a magazine after it's been published.)

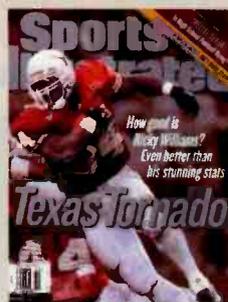
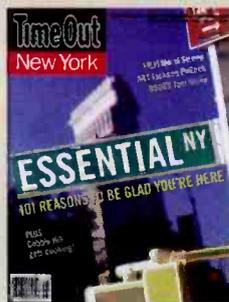
Phase one of the project will be an all-

encompassing survey that examines to what extent advertisers in print and on TV use creative pre-testing and how it works in their planning process. Phase two will be to evaluate various methods of print creative testing and the firms that provide those services. Some established services will be analyzed, such as ASI, which evaluates mocked issues, as well as pioneering firms that examine brain wave creative tests for TV and how they can

be applied to print.

For the past five months G+J has also been building its "Advertiser Ad Information Database," a bank of research and feedback from readers. "Out of that we hope to cull some truths so we can say this type of execution in this type of book has more impact than something else," Heins explained. "The more effective we can help make their print, the more print they'll do." —LG

## Mediaweek Magazine Monitor



**Weeklies**  
November 16, 1998

It would have been understandable if people had expected *Newsweek's* "The Loser" election-coverage cover to bear the likeness of the investigation-hobbled president. Instead, Newt Gingrich carried the unenviable label when he quit after the Republican performance on Election Day. But *Newsweek* was no loser in the battle of covers; Gingrich also made *Time*, but a minimalist design with the Speaker cut off below the chin made some wonder if the entire thing was a typo.

No such questions surround *Time Out New York*, whose cover package on "The Essential New York" is the latest in a string of cover successes from president/editor-in-chief Cyndi Stivers and crew that have the 3-year-old title motoring at a +34 percent ad-page clip.

Other than relative newcomer *TONY* and the redesigned *Sporting News*, however, the weeklies tracked here are flat in issue-to-issue cumulative comparisons and up only 3.73 percent on the year.

	Issue Date	Current Pages	Issue Date Last Yr.	Pages Last Yr.	Percent Change	YTD Pages	YTD Last Year	Percent Change
<b>News/Business</b>								
Business Week	16-Nov	147.69	17-Nov	116.49	26.78%	3531.86	3503.98	0.80%
The Economist	7-Nov	56.5	8-Nov	89.94	-37.18%	2536.3	2456.75	3.24%
Newsweek (regular issue)	16-Nov	76.73	17-Nov	100.39	-23.57%	2161.14	2278.36	-5.14%
Newsweek (Fam. Computers)	16-Nov	5.88	17-Nov	6.78	-13.27%	5.88	6.78	-13.27%
People	23-Nov	135.5	24-Nov	112.35	20.61%	3565.27	3548.91	0.46%
Sports Illustrated	16-Nov	63.53	17-Nov	84.97	-25.23%	2358.6	2434.88	-3.13%
TimeE	16-Nov	70	17-Nov	77.14	-9.26%	2373.92	2311.53	2.70%
U.S. News & World Report	DID NOT REPORT							
<b>Category Total</b>		<b>555.83</b>		<b>588.06</b>	<b>-5.48%</b>	<b>16,532.97</b>	<b>16,541.19</b>	<b>-0.05%</b>
<b>Entertainment/Leisure</b>								
AutoWeek	16-Nov	24.33	17-Nov	22.8	6.71%	1341.85	1239.06	8.30%
Entertainment Weekly	13-Nov	42.29	14-Nov	47.26	-10.52%	1609.52	1592.11	1.09%
Sporting News	16-Nov	18.41	17-Nov	13.58	35.57%	738.45	609.15	21.23%
Time Out New York	11-Nov	87.5	12-Nov	60	45.83%	2873.7	2145.3	33.95%
TV Guide	DID NOT REPORT							
<b>Category Total</b>		<b>172.53</b>		<b>143.64</b>	<b>20.11%</b>	<b>6563.52</b>	<b>5585.62</b>	<b>17.51%</b>
<b>Sunday Magazines</b>								
Parade	15-Nov	18.34	16-Nov	17.93	2.29%	551.12	592.28	-6.95%
USA Weekend	15-Nov	15.47	16-Nov	16.36	-5.44%	536.54	596.06	-9.99%
<b>Category Total</b>		<b>33.81</b>		<b>34.29</b>	<b>-1.40%</b>	<b>1087.66</b>	<b>1188.34</b>	<b>-8.47%</b>
<b>TOTALS</b>		<b>762.17</b>		<b>765.99</b>	<b>-0.50%</b>	<b>24,184.15</b>	<b>23,315.15</b>	<b>3.73%</b>

E = ESTIMATED PAGE COUNTS. NOTE: 1998 YTD TOTALS FOR EW AND SI ARE Mediaweek ESTIMATES.

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# CULTURE TRENDS

## MTV's BUZZWORTHY

BUZZWORTHY are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos that MTV designated as BUZZWORTHY, the vast majority have been certified gold or platinum.

Week of 11/9/98

Artist/Group: **New Radicals**

Song/Video: **"You Get What You Give"**

Director: **Evan Bernard**

Pop culture, the record biz, society as a whole, a landscape so filled with cowardly leaders, Pamela Anderson pornos, vague dismissals of real issues- all amidst an arsenal of soulless fake punk, wannabe icons who tug at the pant leg of mainstream consciousness. Curiously, kids still look down, only to see melodyfree careerists with huge media profiles and music so hyped, yet uninspired that said "icons" are household names barely peek to platinum. Is it because the kids want to buy videogames? Is it because they all fled to rap? Or is it because...they smell a rat? Well the New Radical smell it too and there here to show us the light!

Artist/Group: **Shawn Mullins**

Song/Video: **"Lullaby"**

Director: **Roger Pistole**

Shawn Mullins honed his craft the old fashioned way: writing songs that can be played on an acoustic guitar and working them out in front of live audiences more than 200 nights a year. With the arrival of **Soul's Core**, his latest album and first on major label, Shawn Mullins is no longer Atlanta's best kept musical secret. While he's playing larger rooms and making bigger bucks, Shawn's not planning on changing his music or his outlook on life.

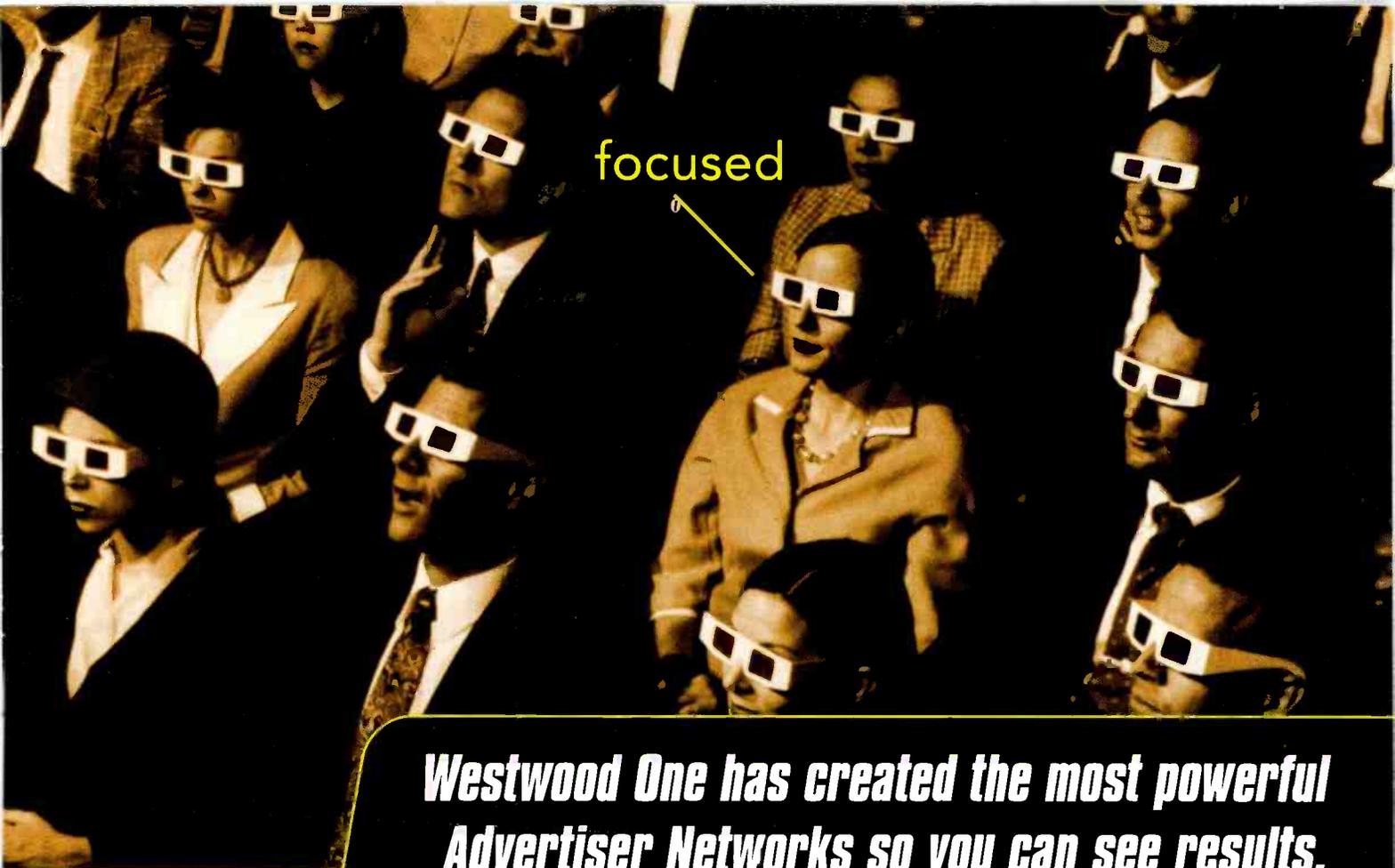
© 1998 MTV

## The Hollywood Reporter's Box Office

For 3-Day Weekend ending November 7, 1998

This Week	Last Week	Picture	3-Day Weekend Gross	Days In Release	Total Gross Sale
1	New	The Waterboy	39,414,071	3	39,414,071
2	New	The Siege	13,931,285	3	13,931,285
3	2	Pleasantville	5,593,743	17	26,184,082
4	4	Antz	5,564,148	38	75,000,988
5	New	The Wizard of Oz	5,354,311	3	5,354,311
6	28	Living Out Loud	4,319,745	10	4,573,934
7	3	Practical Magic	4,074,422	24	39,650,970
8	1	John Carpenter's Vampires	3,916,254	10	15,578,518
9	New	Belly	3,454,776	5	4,803,817
10	6	Rush Hour	3,322,424	52	127,044,896
11	5	Bride of Chucky	2,002,215	24	29,721,905
12	8	Beloved	1,477,904	24	21,137,134
13	9	What Dreams May Come	1,467,445	38	52,914,130
14	7	Soldier	907,390	17	13,287,611
15	14	There's Something About Mary	865,917	117	169,579,292
16	18	Life is Beautiful	837,093	17	1,704,031
17	10	Apt Pupil	747,507	7	7,962,235
18	13	A Night at the Roxbury	704,927	38	29,426,505
19	11	Urban Legend	645,737	45	36,006,412
20	16	Everest	589,123	248	49,417,759
21	12	Ronin	539,582	45	40,762,065
22	46	The Mask of Zorro	516,952	115	92,103,521
23	15	Saving Private Ryan	448,234	108	190,373,184
24	26	Freeriders	318,380	20	957,248
25	New	Velvet Goldmine	301,787	3	301,787
26	New	Elizabeth	275,131	3	275,131
27	21	Simon Birch	252,304	59	17,516,285
28	17	The Mighty	243,583	31	2,382,973
29	20	Armageddon	243,544	131	201,046,133
30	25	Ever After	226,555	101	64,927,688
31	30	American History X	153,225	12	433,359
32	23	One True Thing	152,750	52	23,058,395
33	39	T-Rex: Back to the Cretaceous	148,315	17	434,091
34	35	Africa's Elephant Kingdom	132,640	192	2,686,717
35	31	The Parent Trap	130,029	103	65,995,614

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**SOURCE MAX** The SOURCE MAX Network is the largest young adult network made up of powerful stations including: WXRK-FM, WNEW-FM, KROQ-FM, KLSX-FM, WCKG-FM, WYSP-FM, KITS-FM, WBCN-FM and WPGC-FM.

**NBC** The NBC Network delivers a large audience of adult female listeners on great stations including: WCBS-FM, KTWW-FM, WODS-FM, KVIL-FM, WZGC-FM, KRTH-FM, WUSN-FM, WOGL-FM, KFRC-FM and WYCD-FM.

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# CULTURE TRENDS

## Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. November 14, 1998

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	NEW	1	Doo Wop (That Thing)	Lauryn Hill
2	4	6	10	Lately	Divine
3	1	1	14	The First Night	Monica
4	2	2	7	One Week	Barenaked Ladies
5	5	7	7	Because Of You	98 Degrees
6	3	3	6	How Deep Is Your Love	Dru Hill/Redman
7	6	4	20	Crush	Jennifer Paige
8	10	17	7	Nobody's Supposed To Be Here	Deborah Cox
9	8	8	35	This Kiss	Faith Hill
10	9	9	8	I'll Be	Edwin McCain
11	7	5	11	I Don't Want To Miss A Thing	Aerosmith
12	11	11	15	Touch It	Monifah
13	12	12	3	Come And Get With Me	Keith Sweat/Snoop Dogg
14	13	14	5	The Power Of Good-Bye	Madonna
15	14	13	7	Westside	TQ

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## MTV Around the World

Week of 11/9/98

### MTV Europe

Artist	Title
1. <b>George Michael</b>	Outside
2. <b>Lauryn Hill</b>	Doo Wop
3. <b>Jennifer Paige</b>	Crush
4. <b>Stardust</b>	Music Sounds Better With U
5. <b>Alanis Morissette</b>	Thank U

### MTV Latin America (North Feed)

Artist	Title
1. <b>Garbage</b>	Special
2. <b>The Cardigans</b>	My Favorite Game
3. <b>Alanis Morissette</b>	Thank U
4. <b>Natalie Imbruglia</b>	Wishing I Was There
5. <b>U2</b>	Sweetest Thing

### MTV Brazil

Artist	Title
1. <b>Spice Girls</b>	Viva Forever
2. <b>Backstreet Boys</b>	Quit Playing Games
3. <b>Hanson</b>	The River
4. <b>AllSaints</b>	Never Ever
5. <b>Natalie Imbruglia</b>	Wishing I Was There

### MTV Japan

Artist	Title
1. <b>Marilyn Manson</b>	The Dope Show
2. <b>Korn</b>	Got The Life
3. <b>Hole</b>	Celebrity Skin
4. <b>Madonna</b>	The Power Of Goodbye
5. <b>Lauryn Hill</b>	Doo-Wop

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# CULTURE TRENDS

## MTV Around the World

Week of 11/02/98

### MTV Asia

Artist	Title
1. Anggun	Show On The Sahara
2. Aerosmith	I Don't Want To Miss A Thing
3. Boyzone	All That I Need
4. Garbage	I Think I'm Paranoid
5. The Moffatts	Miss You Like Crazy

### MTV Latin America (South Feed)

Artist	Title
1. Shakira	Ciego, Sordomunda
2. Los Piojos	Desde Lejos No Seve
3. Alanis Morissette	Thank U
4. Dividos	Sobrio A Las Pinas
5. U2	Sweetest Thing

### MTV India

Artist	Title
1. Chori Chori	Karreb
2. Khandala	Ghulam
3. Pyar To	Pyar To
Hona Hi Tha	Hona Hi Tha
4. O Jaane O Jaane	Piar Kiya To Dama Kya
5. O Jaane O Jaane	Piar Kisi Se Hota Hai

### MTV Australia

Artist	Title
1. Smashing Pumpkins	Perfect
2. Powderfinger	Day You Come
3. Aerosmith	I Don't Want To Miss A Thing
4. Barenaked Ladies	One Week
5. Hole	Celebrity Skin

## Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.  
November 14, 1998 Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	13	Wide Open Spaces	Dixie Chicks
2	6	2	15	A Little Past Little Rock	Lee Ann Womack
3	2	2	16	How Do You Fall In Love	Alabama
4	5	4	17	Forever Love	Reba
5	3	3	13	You Move Me	Garth Brooks
6	12	6	14	It Must Be Love	Ty Herndon
7	11	7	14	We Really Shouldn't Be Doing This	George Strait
8	4	1	17	Honey, I'm Home	Shania Twain
9	10	9	22	I Wanna Feel That Way Again	Tracy Byrd
10	8	2	18	Don't Laugh At Me	Mark Wills
11	14	11	8	Husbands And Wives	Brooks & Dunn
12	7	1	19	Where The Green Grass Grows	Tim McGraw
13	13	13	10	Let Me Let Go	Faith Hill
14	15	14	12	You're Easy On The Eyes	Terri Clark
15	17	15	13	Someone You Used To Know	Collin Raye

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## Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.  
November 14, 1998 Provided by SoundScan.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	5	Jay-Z	Vol. 2... Hard Knock Life
2	NEW	1	Dru Hill	Enter The Dru
3	NEW	1	R.E.M.	Up
4	2	10	Lauryn Hill	The Miseducation Of Lauryn Hill
5	3	52	Shania Twain	Come On Over
6	NEW	1	Faith Evans	Keep The Faith
7	4	32	'N Sync	'N Sync
8	NEW	1	Phish	The Story Of The Ghost
9	5	7	Soundtrack	Rush Hour
10	9	64	Backstreet Boys	Backstreet Boys
11	10	40	Dixie Chicks	Wide Open Spaces
12	6	5	Outkast	Aquemini
13	7	17	Barenaked Ladies	Stunt
14	27	24	Soundtrack	Hope Floats
15	8	5	Sheryl Crow	The Globe Sessions

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EAST

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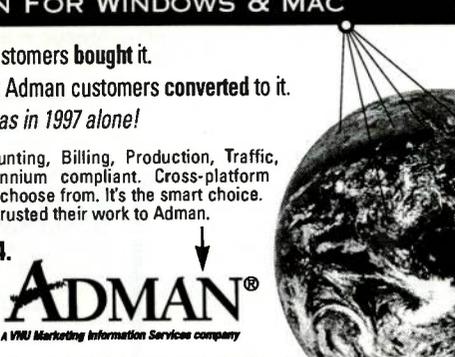
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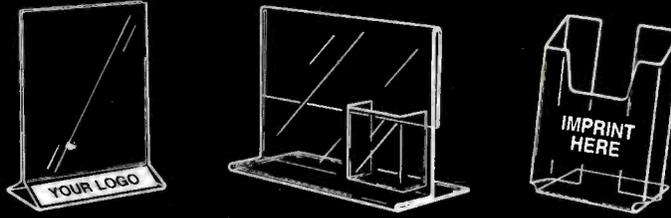
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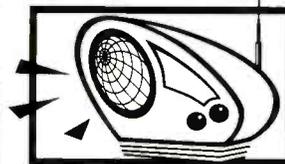
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 (Are?)  
 Now this spelling looks right.

dick orkin's radio ranch. tinker-free radio.  
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**RADIO PRODUCTION**



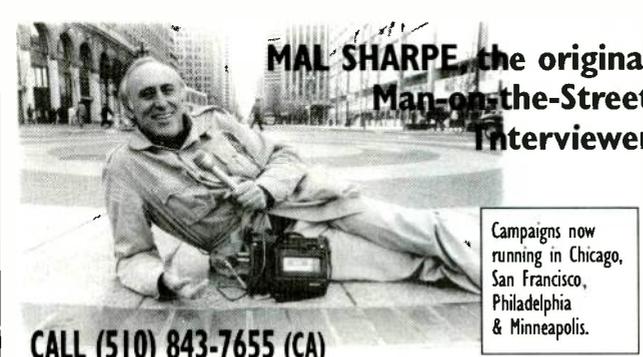
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Because of the Thanksgiving holiday, some of our Classified deadlines will be earlier than usual.

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

### Year-End Suit Spectacular!

#### DC's leading ad agency

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Manage daily work-flow and facilitate communication among Account Service, Creative and Production teams on major national accounts. Ideal candidate must be detail/deadline-oriented, be able to juggle multiple tasks, possess excellent communication skills, and be fearless when working with Account Service and Creative teams. Mac skills, print experience a plus.

We offer an excellent compensation and employee benefits package. Please fax your résumé indicating position of interest, to:

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- 1 - D.R. - T.V. Media Buyer
- 1 - Assistant D.R. - T.V. Media Buyer
- 2 - 4 D.R. Media Planners
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**FOR CLASSIFIED ADVERTISING CALL  
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### RATES for Employment and Offers & Opportunities

**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.

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

### Classified Asst: Michele Golden

**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

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Requirements include a minimum of 3-5 years marketing management experience, strong writing skills and computer literacy; MAC skills a plus. A relevant college degree preferred.

We offer a competitive salary and excellent benefits plus outstanding advancement opportunities. For consideration, please forward your resume and salary requirements to:

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E-mail: joan.daviau@dowjones.com

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Fax resume and  
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EOE

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EOE M/F/D/V

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Growing mid-size New York agency looking for seasoned professional with 5+ years experience to manage all aspects of production, including vendor selection, trafficking, scheduling, estimates, and actualizing billing. Must have commitment to quality, and ability to handle multiple tasks in a fast-paced environment. Mac literate, strong initiative and attention to detail a must. Competitive salary and benefits.

For consideration, send resumes  
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[brian@actionworld.com](mailto:brian@actionworld.com)  
or fax to (415) 538-8355

Sales experience a plus, but not required, willing to train. Full benefits and salary.

EOE

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DMB&B NY is seeking a **Business Affairs Executive** with 3-5 years ad agency experience. Responsibilities include: negotiating with talent and talent agents for TV/Radio commercials and print models, composing written agreements between agency and talent, and generating scale contracts. Must have working knowledge of SAG, AFTRA, and AFM contracts.

Fax resume to:

BP at (212) 468-4160

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\$400-million agency network needs a director of client service in its growing Rochester, NY office. Candidate must have strategic integrated marketing skills. Must know the retail environment; package goods a plus. Expect hands-on involvement with clients. Please fax resumé to Ann Gilzow. 716.454.1575

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GROUP**

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Competitive salary  
+ Commission

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Deadline: 25/11/98

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or [jsparber@dca.dentsu.com](mailto:jsparber@dca.dentsu.com)

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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

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Leading national TV production/media marketing company seeks sports-oriented TV advertising sales representative to be based in Atlanta headquarters. Fortune 1000 sales experience a must. Major TV network background a plus. Generous compensation package.

Fax resume to Mr. Bonner at  
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You will develop and implement work flow systems, procedures and production schedules for our Advertising Department, as well as coordinate, budget and track project costs. To qualify, you will need to be a detail- and deadline-oriented team player with a broad knowledge of production requirements in all print media, at least 4 years of advertising traffic experience, and proficiency in MAC/PC. Creative Services experience a plus.

**PRODUCTION MANAGER**

You will be responsible for quality color advertising production in media such as: outdoor, catalog, packaging, in-store visuals, signage and magazines. This will include specifications, bids, estimates and budgets; as well as developing and producing seasonal color ad campaigns in collaboration with our Creative Department. To qualify, you will need to be a highly organized and resourceful self-starter with advanced education or a degree in Graphic Arts and a minimum of 5 years of experience in high quality color advertising production. Background must include MAC/PC proficiency in Word and Excel along with familiarity with Quark, PhotoShop and Illustrator.

**MEDIA PLANNER**

Our full-service in-house ad agency produces some of the most innovative campaigns you'll see anywhere. That's where you come in...a media planning professional with at least 2 years of experience and a demonstrated flair for seeking out creative print and local marketing opportunities. Ad agency and/or fashion experience a plus. Excellent computer, organizational and communication skills a must.

We offer a competitive salary and benefits package. For consideration, mail or fax resume, which must indicate the position for which you are applying and salary requirements to: HR Director, **Kenneth Cole Productions, Inc.**, 2 Emerson Lane, Secaucus, NJ 07094. FAX: (201) 583-8677. We can only respond to candidates selected for consideration. No phone calls, Please. An equal opportunity employer.

**COME GROW WITH US**

**Promotional Professionals Wanted**

Our rapid growth for clients such as VISA, Seagram's, S.C. Johnson, has created a need for seasoned Account Executives to join our team. We are a strategic marketing services company located in a growing suburb of Philadelphia specializing in full service marketing consulting, strategic alliances, account specific marketing, and co-op marketing. We seek marketing professionals who have the desire to win; and who can help national clients meet their objectives.

The successful candidate must have four years+, of advertising or marketing service agency experience, be strategically and tactically proficient, possess excellent communication skills, able to use Office 97. Ability to lead and motivate clients is critical. We offer high growth opportunity and competitive benefits.



**SAI MARKETING**  
INCORPORATED

Send, fax or e-mail resume with salary requirements to:

SAI Marketing, Inc.  
Attn: Alan Davis  
The Pavilion Suite 920  
Jenkintown, PA 19046

FAX: (215) 884-7222  
E-Mail: info@saimarketing.com

**CONNECT WITH THE BEST.**

**Sprint PCS.**  
**We're**  
**America's**  
**only 100%**  
**digital,**  
**100% PCS**  
**seamless**  
**technology**  
**wireless**  
**network.**

If communicating with people is what you do best, join the team redefining the art. We're seeking sharp people to help us connect an ever-growing customer base with the next generation of communication technologies. It's a career that's about more than outstanding money. It's about giving talented people the opportunities and rewards they deserve. Sprint PCS - America's only 100% digital, 100% PCS wireless network. We have excellent opportunities in New York City for:

**Marketing Assistant - Merchandising**

This position coordinates the timely and accurate delivery of national collateral items to all points of distribution. Assesses collateral/communication needs of local sales channels and meets those needs on a timely basis and within budget. Assists the Sprint PCS store channel in properly and consistently merchandising each store in ways which effectively present the brand and its benefits. **Job Code: MAM**

**Marketing Assistant - Advertising**

This position coordinates the local co-op advertising/media process. Delivers the necessary creative and works with Indirect Account Executives to ensure timely and effective use of all co-op funds. Coordinates the third-party advertising tagging process and ensures that changes and advertising updates are executed on a timely and accurate basis. Evaluates third-party/retailer marketing proposals. **Job Code: MAA**

Qualified candidates for the above positions will be detail oriented, highly organized and possess project management skills. Must have good verbal and written communication skills, as well as knowledge of retail merchandising. A BA/BS degree is required. The successful candidate will be a strong team player. Preferred qualifications include 1-2+ years marketing communications experience on the client and/or agency side.

If your career goals include flexibility, growth and excitement, then Sprint PCS invites you to shape the future with us. We offer an outstanding compensation and benefits package. Interested candidates should send their resumes, specifying job code, to: **Sprint PCS, 1545 Rt. 206, Bedminster, NJ 07921, FAX (908) 470-2003.** We are proud to be an EEO/AA employer M/F/D/V. Also, we maintain a drug-free workplace and perform pre-employment substance abuse testing.



**Sprint PCS<sup>SM</sup>**

**The Clear Alternative to Cellular<sup>SM</sup>**

**FOR CLASSIFIED ADVERTISING CALL  
1-800-7-ADWEEK**

## HELP WANTED

## Account Executive

## Fast Growing Regional Agency

L.I. agency needs an account superstar to service our growing client base. This position takes a detail oriented marketing wizard who knows how to get things done. 3 to 5 years advertising agency A/E experience required and a degree in marketing helpful. Interactive and web experience a plus. We offer an outstanding compensation and incentive package, benefits and a chance to work with talented and energetic people in a creative environment. If you're bright, hard working A/E looking for solid opportunity, call Sandra Packert at (516) 674-2472, fax at (516) 674-8256 or email to: sandy@erinedwards.com

**ERIN EDWARDS**  
Communications, Inc.  
Two Oaklawn Avenue, Glen Head, New York 11545  
www.erinedwards.com

### CREATIVE DIRECTORS SR. ART DIRECTORS SR. DESIGNERS

Min 7 years professional experience. Solid design portfolio demonstrating creative problem solving ability. Management experience required. Please forward resume, cover letter, and salary history to 212-358-9365.

**Pls Ref: 181053TT**

24 East 23rd St., 2nd Flr, NYC 10010

**portfoli**

For more information visit our site at  
www.portfolio.skill.com

### AD SALES

Leading publication serving the graphics, pre-press, and desktop publishing market is looking for an experienced sales rep to grow existing special section and develop new business with technology savvy advertisers. 3+ years related advertising sales experience required. Excellent compensation, benefits, 401K.

Fax resume to

HR at (203) 332-0724

### SALES

East Coast: An eight-year old in-store televised network targeting teenagers, seeks a motivated New York sales person. The position requires hard work, but ample opportunity to have fun and make money.

Please fax resume to:  
(312) 461-9142

## 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!

### Can manage the production and the clients?

If you enjoy coordinating and tracking all of the details of projects; negotiating with vendors; hiring and managing writers, designers and mechanical artists; trafficking it all and interacting with the client, then mail your resume, 3 sample projects you've managed, and 5 references to studio A, 584 B'way, #907, NYC 10012 (no drop bys please)

### 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.

PERFORMANCE MEDIA  
A The Media Company

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

### Past Present

**Rep**  
TEMPS, INC.

**Media Staffing Network**  
Finding • Placing • Training

Same great service with a better name!

Nationwide temporary & permanent placements exclusively in media

• Entry-level to Senior Management Positions  
• Entry-level Training Program  
• Customized Seminars

312.944.9194

### NEW BIZ/ ACCT MANAGEMENT

L.I. based marketing communications/ad agency with offices in Melville, NY and Dallas, TX seeks senior level account person with a desire to do great work. Must be a proactive strategic thinker experienced in managing major client relationships. If you want to play an important role in account management and business development and be part of an award winning team that takes technology to the limit, then we're looking for you... but only the brilliant will do. Send resume and salary requirements to:

Dept. AW, P.O. Box 1522  
Melville, NY 11747 or email to:  
scott@scottcooper.com

### NEW BUSINESS DIRECTOR

NYC based brand identity, packaging, corporate communications and industrial design firm seeks new business leader.

Must have contacts, partnership potential.

Fax resume to 212-447-0020

### Writer. Writer. Writer. Copy?

Intelligent, smart guy/gal who wants to get out of the city and move into a big office in NJ.

We're an award-winning creative shop doing great work for a lot of really big clients. You'll work on pharmaceutical, corporate and retail stuff.

This versatile candidate must be a trailblazer and have an excellent portfolio. Fax resume and samples to 973-984-3633.

We're looking for the best so if you don't fit this profile don't bother. Copy?

### 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

### ASSISTANT ACCOUNT EXECUTIVE

Our small, creative ad agency is looking for an experienced AAE ready to be promoted to work on an established account. Must have 3 years exp. in a general ad agency. If you seek a fast-paced, quick turnaround account with lots of client contact, we want to meet you.

Please fax resume to  
(212) 620-7149

Only resumes with salary requirements will be considered.

### ADVERTISING SALES

Multi-Title Midtown Magazine Publisher seeks savvy, energetic Sales Rep. Entrepreneurial passion and the ability to wear many hats. Exciting account list in various categories. Growth opportunity for career minded go-getter. 1-2 years agency and/or sales experience necessary. Fun atmosphere-Excellent package.

Please fax resume to:  
(212) 764-6292  
Attention M.M.

### SR. MEDIA PLANNER

Have fun, work hard, and enjoy evenings and weekends off! Growing full-service agency, with offices in NYC and Miami, seeks a team player who is an organized self starter to handle luxury goods accounts. Position involves heavy media and client contact with the possibility of travel. 2 years minimum print planning experience and excellent writing & presentation skills a must. Knowledge of real estate marketing a plus.

Fax resume with salary requirements to:  
212-582-4684  
Att: Media Dept.

Looking for the perfect job?  
**ADWEEK CLASSIFIED**

## HELP WANTED

**Media Services Director**

**You know what you need to do,  
and you know how to get it done!**

You're a seasoned, savvy decision maker with a strong entrepreneurial turn of mind, a talented pro with the multiple skills to handle this fast-paced, multidimensional role at International Home Foods, Inc. We're a dynamically expanding manufacturer of such nationally known brands as Chef Boyardee, Bumble Bee, Crunch n Munch, Pam and Gulden's.

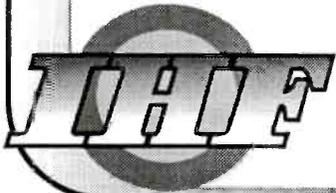
Responsibilities involve supervising the planning, buying and billing of our media budget that is divided among three agencies. You'll also lead the coordination between creative/planning agencies and buying AOR.

The position requires 7-10 years of media planning, a consumer packaged goods planning background and excellent communication and coordination skills.

We offer a competitive salary, bonus, stock options and a 401(k).

For consideration, please send/fax/E-mail resume and salary requirements to:

**Lisa Annunziata**  
International Home Foods, Inc.  
Dept: MSD  
1633 Littleton Road  
Parsippany, NJ 07054  
Fax: (973) 254-5473  
E-mail: Annunzi@IHFP.com  
EOE M/F/D/V  
No Phone Calls, Please!



## Copy Supervisor ACD Level

San Francisco Bay Area

Corporate in-house ad agency has an excellent opportunity for a seasoned pro. Working closely with the Creative Director, you will be responsible for copy leadership, guidance, mentoring and quality standards through all phases of the creative process. You should have 10+ years' experience in an ad agency or marketing environment including significant staff supervisory experience along with superb conceptual and executional skills. Excellent compensation and benefits package. Send a cover letter and resume to:

World Savings, Attn: 50-134-98, 1901 Harrison Street, Oakland, CA 94612,  
FAX: (510) 446-3072. Equal Opportunity Employer.



**WORLD SAVINGS®**

## DIRECTOR OF COMMUNICATIONS

Cape Cod-based international animal protection and conservation organization seeks qualified communications professional to lead its U.S. and international press/media operations. Strong background in media advocacy work a must. Experience in environmental, biodiversity and animal welfare issues preferred. International work experience a definite plus. Resume and salary history to:

**Mr. Amed Khan**  
International Fund for Animal Welfare  
411 Main Street  
Yarmouth Port, MA 02675  
Fax: 508-362-5841

**HIGH-VOLTAGE  
JERK-FREE  
ZONE**

At **CYRK**, it's no mystery why we're number one. Our "no jerks allowed" policy and "do whatever it takes" attitude have set us apart from the competition and propelled us to the top of our industry. **CYRK, Inc.**, is the world's leading provider of promotional products and integrated marketing services to Fortune 100 companies. We design and manufacture millions of promotional products for some of the world's most recognized brands.

### DIRECTOR OF CREATIVE SERVICES

Manage the operational/administrative aspects of the design department focusing on the growth, improvement and day-to-day activities within the department. Ultimately institute and direct Creative Services Department quality, standards, hiring, training, equipment acquisition and budgetary performance. Requires 8+ years of business unit management experience within a creative department as well as solid organizational, written and oral communication experience. **Code DCS**

### PRINT PRODUCTION MANAGER

Manage all aspects of print production projects, including all print collateral, direct mail programs, and product packaging. Responsibilities include daily interaction with staff and vendors, scheduling, establishing and maintaining project budgets, purchasing, quality control and on-press supervision. Requires 3+ years of experience in all phases of print production. **Code PPM**

Get charged up about your future at **CYRK**. We provide a competitive salary and benefits package, and great growth opportunity. Send your resume, with **Job Code**, to: **CYRK, Attn: Frank White, 3 Pond Rd., Gloucester, MA 01930**. Fax: (978) 282-0639. Check out our web site at: [www.cyrk.com](http://www.cyrk.com) for additional opportunities. EOE.

**CYRK**

**HIGH-IMPACT  
Promotional Programs**

## SNICKELWAYS INTERACTIVE

a developer of e-commerce websites, seeks the following:

**ART DIRECTOR:** Seasoned pro to conceptualize, design and execute great work. 5+ years design firm or agency experience creating first-class work for a variety of clients is essential. Fertile imagination, excellent type design, keen attention to detail and client skills required. Will work closely with Chief Creative Officer to expand and supervise a busy department. Must be proficient in Photoshop, Illustrator. Internet development experience preferred but not essential. Competitive salary.

**GRAPHIC DESIGNER:** Responsible for design and production of marketing and commerce-related websites. Must have BFA and formal art/design education, with 2+ years as a professional graphic designer. Great portfolio, top-notch skills and a burning desire to achieve creative excellence are key. Expertise in Photoshop and Illustrator is mandatory. Internet design experience preferred. Competitive salary.

Email resume with salary requirements to:

RebeccaT@snickelways.com (preferred) Fax: (212) 366-6456  
Attn: HR Manager, Snickelways Interactive  
180 Varick Street, 9th Floor, NY, NY 10014  
EOE

## Opportunities with Bromley, Aguilar + Associates exist!

The following positions are currently available in Account Service:

- **Senior Account Executive** - 2 years of related account management experience...strategic and analytical...excellent execution of campaigns
- **Field Account Manager** - 4 years of field management experience...excellent communication and organizational skills...strengths in building relationships
- **Account Supervisor** - 6 years of related account management experience...excellent leadership skills...able to grow accounts...strong supervisory skills

All positions require a BA in advertising, marketing or a related field and bilingual fluency (Spanish/English). Salaries commensurate with experience. Benefits and relocation packages available. Send resumes to: **Attn Human Resources, 401 E. Houston, San Antonio, TX 78205**. Fax: (210) 244-2404 Ph: (210) 244-2300, email: [noriega@bromley-aguilar.com](mailto:noriega@bromley-aguilar.com) EOE

**Classified Advertising Call M. Morris at 1-800-7-ADWEEK**

**HELP WANTED**

**ADVERTISING**

**MANAGER**

The Hertz Corporation, a world leader in the transportation service industry, currently has an excellent opportunity available for an Advertising Manager at our Corporate Headquarters in Park Ridge, New Jersey.

Working in our Advertising Department, responsibilities will include developing advertising strategy, planning and implementing advertising campaigns, participating in the design and creation of collateral materials, identifying and recommending sponsorship opportunities, as well as managing media plans and monitoring marketing budgets.

To qualify for this challenging position, you must possess a Bachelor's Degree in Marketing, a minimum of 5 years experience in marketing communications, familiarity working with outside agencies and vendors, as well as excellent communication and analytical skills. Additional requirements include solid knowledge of the advertising process including strategic planning, development and execution of ad campaigns and media strategy. Supervisory experience preferred.

Hertz offers a competitive salary and flexible benefits package. Please send your resume, which MUST include salary history and requirements, to: **The Hertz Corporation, Dept LD, 225 Brae Boulevard, Park Ridge, New Jersey 07656.** An Equal Opportunity Employer. (NO PHONE CALLS OR FAXES PLEASE).



Responses will ONLY be made to qualified applicants who supply the requested salary information.

**THE ADVERTISING COUNCIL  
NATIONAL OUTREACH MANAGER**

The Advertising Council is a non-profit organization dedicated to creating and promoting public service announcements. We seek an Outreach Manager whose primary responsibility is to increase national exposure for our campaigns with emphasis on national print and outdoor media. Prior print media experience and the ability to reach target audiences are essential. Candidate must have excellent communication skills and be a team player.

We offer a competitive salary and excellent benefits package. EOE

Send/fax resume with salary requirement to:

Judy Giberstone

**The Advertising Council**

261 Madison Avenue, 11th Floor  
New York, NY 10016  
Fax (212) 922-1676



AD SALES OPPTY

**GROW WITH LANDON  
AS LANDON GROWS AGAIN**

The nation's largest newspaper advertising sales and marketing company is searching for two outstanding sales people to join its expanded and new corporate and sales headquarters in NYC. If you are a college graduate with a minimum of three years in media sales, AE or media buyer at an ad agency or a national advertiser, send your resume and salary requirements to

**Robert Keim, President, Landon Associates, Inc.**

805 Third Avenue, New York 10022

FAX: (212) 832-8802

\$6.00 No phone calls please.

**WANTED: SALES PROMOTION /  
MARKETING ACCOUNT SUPERVISOR**

6-8 years experience, fine wine/spirits/beer background a plus, organizational skills and enthusiasm a must, entrepreneurial environment, some travel required, fast growing company with lots of upward potential, salary negotiable based upon experience. Send resume and salary history to:

Personnel Dept.

Strategic Marketing Resources Inc.

66 Fort Point Street, Norwalk, CT 06855

FAX: (203) 866-2589 Email: ebull@smrlnet.com

**SRI STRATEGIC RECRUITING, INC.**

**INTERACTIVE MEDIA.....\$45-150K**

Buy, sell, plan or manage in NYC or CT with world-class cyber stars.

2-10 yrs new media exp. Ad sales, account, media and web design pros needed.

**ACCOUNT DIRS & SUPVRS.....\$70-200K**

All major cities, all disciplines! Adv, PR, Corp ID, Events, etc. Large and small shops w/ flagship clients in hi-tech, credit, pharma, finance, auto, and more.

Call Kim Tannu for more details at 212-922-1650

(Fax) 212-922-1654 Email to: mattsri@hotmail.com

**ACCOUNT PLANNERS WANTED**

Love advertising? Passionate about growing brands? Top creative advertising agencies need **account planners** with crackling intelligence, passion, creativity and out-of-the box strategic thinking to develop brand building advertising strategies. 3-10 yrs, \$45-200K, SF, LA, NYC, Chicago, Boston, Minneapolis.

Ada Alpert, Alpert Executive Search  
212-297-9009 Fax: 212-297-0818  
alpertsearch@worldnet.att.net

**BUSINESS  
DEVELOPMENT  
DIRECTOR**

for national media trade organization. Dynamic industry needs like individual to spearhead market research and category growth.

Do you thrive on a challenge?

Do you love to win?

Do you have energy to spare?

Can you prove it?

If so, qualifications to

212-752-1687

**AD SALES**

Multi-title consumer magazine publisher seeks creative, energetic ad sales rep. 1-2 yrs agency and/or sales experience. Base salary + commission + full benefits.

Please fax resume to:  
(212) 986-6755 Attn: JM

**SALES REP  
PRINTING**

Sales representative with a following in New York market. Top represent 4-color sheet fed-printer in Boston area. Contact Leo Phalen at (617) 389-0076 or fax at (617) 394-9340. All conversations strictly confidential.

**ACCOUNT EXECUTIVE**

Encore Media Group's International Channel needs an AE for development of nat'l broadcast cable ad sales. Responsible for targeting nat'l & ethnic ad agencies, ethnic owned corps. & ethnic targeted businesses. Must have excellent communication skills, college degree and 2 yrs min. media/ad sales experience, MS Office exp. Travel required. Send resume to:

570 Lexington Ave, 36th Fl.

New York, NY, 10022

Attn: S. Barrie

Fax: 212-527-9915

Successful candidate subject to drug test. EOE.

**PR ACCOUNT  
SUPERVISOR**

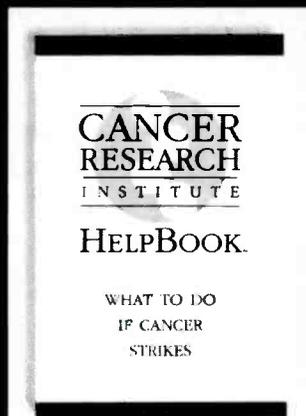
Need highly motivated A/S with 6-8 years exp. Candidate should have excellent media placement, account management skills. Agency experience preferred. Growth potential. Salary commensurate with exp. Good benefits.

Alan Taylor Communications.

Fax resume to 212-695-5685

or email ataylor@ix.netcom.com

# WORDS TO LIVE BY.



Few things can change a person's life as profoundly as hearing the words "you have cancer." Dealing with cancer, or helping a loved one through it, presents serious challenges. But having the right information can help improve the odds. So the Cancer Research Institute provides a HelpBook that offers explanations of terms and answers to important questions patients ask. It also contains a resource directory containing information that just might help you or someone you know live a longer, fuller life. Write to the **Cancer Research Institute HelpBook**, F.D.R. Station, Box 5199, New York, NY 10150-5199. Include \$2 for postage and handling.



EXPLORING THE BODY'S IMMUNE SYSTEM AS A WAY TO PREVENT, CONTROL, AND CURE CANCER.



**DON'T HIRE A PERSON WITH A DISABILITY  
BECAUSE IT'S THE RIGHT THING TO DO.**

SUSAN HAS MULTIPLE SCLEROSIS. BUT SHE DOESN'T WANT YOUR SYMPATHY. AND JUDGING FROM HER JOB PERFORMANCE, SHE DOESN'T NEED IT. MOST PEOPLE WITH DISABILITIES ARE EXCELLENT EMPLOYEES. 19 OUT OF 20 MANAGERS GIVE EMPLOYEES WITH DISABILITIES A "GOOD" OR "EXCELLENT" RATING. AND IF AN ACCOMMODATION IS NEEDED, HALF THE TIME IT'S UNDER \$50. SO HIRE A PERSON WITH A DISABILITY. IT'S THE SMART THING TO DO.

**ONE THING PEOPLE WITH MS CAN COUNT ON.**

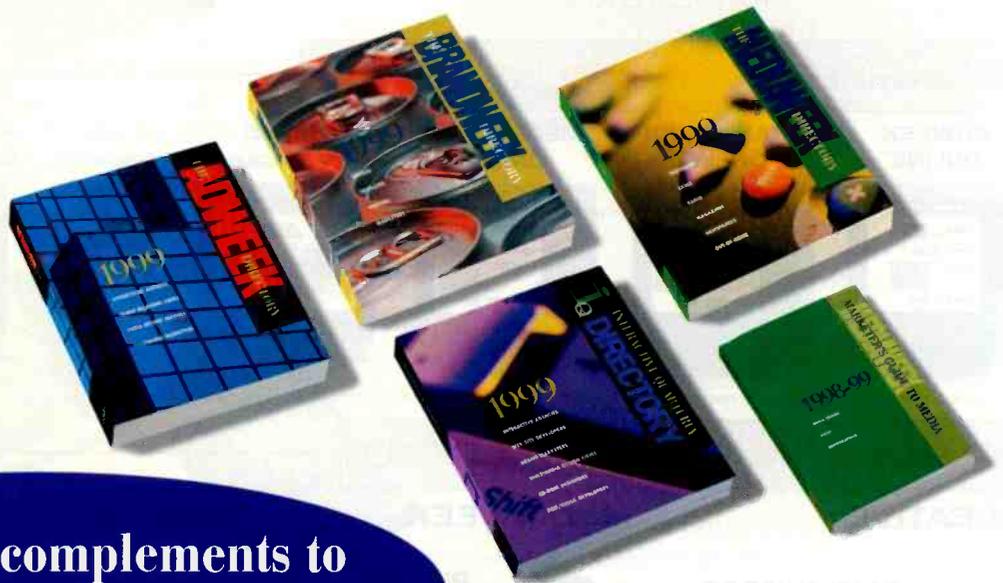


**NATIONAL  
MULTIPLE SCLEROSIS  
SOCIETY  
1-800-FIGHT-MS**

**IT BEGAN TWENTY YEARS AGO WITH  
ONE SMALL MAGAZINE. . .**



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us every week...  
now rely on our  
directories every  
day.



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These "must have" references are for anyone working in the world of advertising, marketing and media. Whatever your responsibilities, having these directories at your fingertips, gives you the information and data needed to get the job done quickly and accurately. With comprehensive data on Agencies, Brand Marketers, Media and Interactive/New Media Marketing, ADWEEK Directories is the only reference library you need.

*The 1999 editions are on press now.*

Call 1-800-468-2395 For Details and To Order

# BRANDWEEK Directory

## SUNBEAM BAKERY PRODUCTS

Quality Bakers of America, Inc.  
70 Riverdale Ave.  
Greenwich, CT 06831  
Phone: (203) 531-7100 (203) 532-3244  
Fax: (203) 531-1406  
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 Publica-  
tions - \$175,000, Outdoor - \$175,000, Inter-  
active - \$0  
Media Budget: Up 10%  
1997 Sales: \$401,000,000 exact  
Budget Set: Mar.  
Lead Advertising Agency/Contact:  
QBA Advertising & Communicatio  
Greenwich, CT (203) 532-3244  
Morano, Vice Pres.  
Additional Advertising Agencies:  
Calvert & Co., Upper Montclair, N  
(973) 783-0600 Dale Calvert  
Dewitt Media, Inc., New York, N  
(212) 445-2720 Bob Flo

# 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 Profile: Popular culture, the people, increasing  
Target Readership: Active and involved entertainment ent  
Address, Telephone, Fax, Format,  
Demographics, Representation, Circulation,  
Personnel, Rates and more for...Radio,  
Broadcast TV, Cable TV, Daily Newspapers,  
Magazines and Out-of-Home

Mng. Editor: James V.  
Pres.: Michael J.  
Pub.: Michael J.  
Vice Pres., Ent. Mktg./Bus. Devel.:  
Vice Pres., Consumer Mktg.:  
Circ. Dir.:  
Dir., Finance/Admin.: George  
Assoc. Pub.:  
Prodn. Dir.: Carol  
Assoc. Pub.: D  
Dir., Promo./Pub. Affairs:  
Dir., Mktg. Devel.:

Rates:

# ADWEEK Directory

## Eric Mower and Associates

360 Delaware Ave.  
Buffalo, NY 14202  
Phone: (716) 842-2233  
Fax: (716) 842-6676  
E-Mail: first initial last name@mower.co  
URL: <http://www.mower.com>

### Type Of Organization

Agency, Public Rel  
Ultimate Parent Co  
Eric Mower and A  
Syracuse, NY  
(315) 466-1000  
Services Offered: B  
\*Consumer Advert  
Marketing, Media  
Public Relations, Sale  
Interactive/Internet Services, Event  
Management/Marketing, Out-of-Hom  
Advertising, Strategic Planning/Mark  
Corporate Communications, Producti  
Fields Served: Automotive, Entertainm  
Financial Services/.Banks/.Savings &  
Food, Retail Stores/.Chains

Employees: 55  
1997 Billings: \$36,002,300  
1997 Billings By Medium: Network T  
\$6,128,041, Cable TV - \$891,130, R  
\$5,793,183, Newspapers - \$5,710,44  
Publications - \$1,038,411, Trade Pu  
\$274,104, Direct Marketing - \$756  
Collateral - \$3,843,904, Other -  
(Pub. Rel./Sales Prom  
1997 Fee Income

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

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

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# Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

## What About Bob?

THOSE OF YOU TRYING TO MAKE SENSE OF THE GOP news out of the nation's capital are to be congratulated for fleeing in barely suppressed panic from the prattling

pundits and nattering newsmags and coming directly to Media Person. Because the moment that MP, with his usual acuity, perceived the confusion being generated by the typically out-of-touch media on the semi-

crucial topic of "What's Up With Those Wacky Republicans?," he boldly, decisively, yet smoothly switched the entire subject of this column from "Why the *Prince of Egypt* Web site Is Really Cool" to the

hotter issue. Moses has been around for 5,000 years; he can wait another week. Let us go then directly to post-Republican-comeup-pance Washington and address such mystifying questions as:

*Who the hell is Robert Livingston and why should I give a rat's buttock?*

Robert Livingston, who last week nobody ever heard of, is this week the third-highest official of the United States government. Or perhaps MP should say third-highest unofficial until January when he officially if not officiously replaces Newt. Everyone knows Newt,

who with his great fame and popularity has always enjoyed the lowest approval ratings since Jimmy Carter. Newt is the Speaker of the House, a title he won because he talks more than anyone else. He got fired, although he insists he quit. He is the GOP's leader, but he got fired by his followers. No one was more surprised by Newt's firing than his enemies, the Democrats, because they hated Newt so much they figured that his friends, the Republicans, must adore him for that reason alone if nothing else. Overjoyed, the Democrats began singing, "Ging gong, the grich is dead, the dread Gingrich is dead." (Democrats can be quite silly at times.) Actually, the pundits were more surprised than the Democrats because everything that happens surprises the

pundits, since they are too busy going on television to pay attention to politics.

*Why did Newt get fired?*

Newt got fired because he was too confrontational and uncompromising in his struggle against the Democrats, although he also got fired because he became too moderate and quick to make deals with the Democrats. Newt got fired because he wanted to impeach Clinton and the public didn't, although all the

**Livingston is sure to provide many moments of media merriment, though perhaps not as many as the president and Monica.**

other Republicans also wanted to impeach Clinton. Newt got fired because the Republicans can't agree on anything except that Newt is to blame for their problems. Newt got fired because the Republicans lost the Congressional elections, even though they still control both houses of Congress. Are you following this? Because it's perfectly clear to Media Person. When you lose an election, you have to change your leadership. Only an ignorant person would think that you might change your program. However, if the Republicans should lose two elections in a row, they'll try that, too. Should 2000 go poorly for them, Republican candidates may have to come out for higher taxes, bigger government, less military spending, more abortions and fewer

favours to the tobacco and gun lobbies. Don't laugh; It might just work.

*What is the essential thing to know about Robert Livingston?*

The most important thing to understand is that even though he seems like a typically boring Republican (white, middle-aged, glasses, nickname: "Bob") who was born to go on *Meet the Press* and put you to sleep, Livingston is actually quite an interesting lunatic who is sure to provide many moments of media merriment for our delectation and delight, though perhaps not as many as the president and his friend Monica. For example, he has a fascinating habit of going berserk under pressure. He gets very red in the face, flails his arms and screams. Then he switches back to bland, pretends all is normal and chuckles mischievously. This is true, by the way. Livingston has promised that from now on he's not going to lose his temper anymore. Of course you can believe him because he's a high-ranking politician. Livingston can also play the trumpet while driving a car, but Media Person will save the details on that one for a slow news week.

*How does "Bob" Livingston stand on impeachment?*

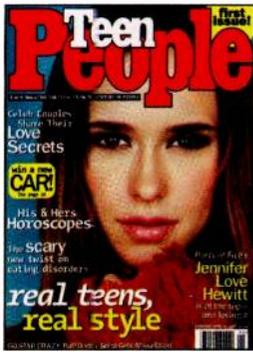
Having successfully impeached Newt, he loves it. As for Clinton, the Republicans know that one's over but they still have to pretend to go through with the impeachment proceeding for several weeks or their right wing will hold

its breath until it turns blue and refuse to vote ever again. As of now the strategy is for all the House Republicans to denounce Clinton loudly and continuously but when it comes down to the actual vote they all call in sick with the flu. "Bob" Livingston thought that one up himself.

*How does George W. Bush figure into all this?*

He is the GOP's real leader, its shoo-in presidential candidate, the most important up-and-coming political force in the country today and almost certainly our next president. He is the governor of Texas and the son of a former president with a very similar name. Outside of that, nobody knows the first thing about him. ■

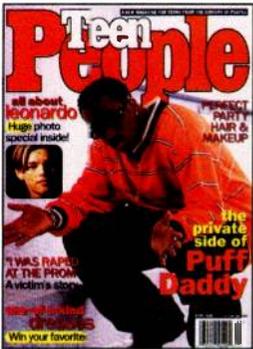
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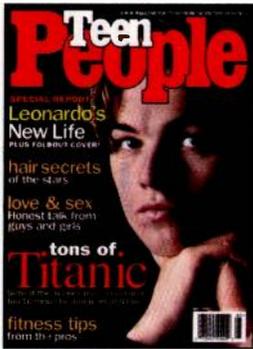
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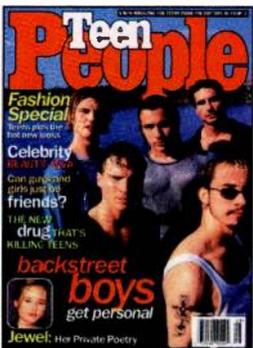
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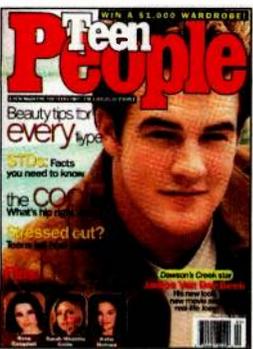
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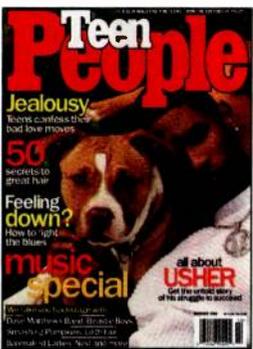
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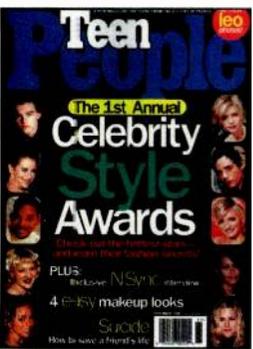
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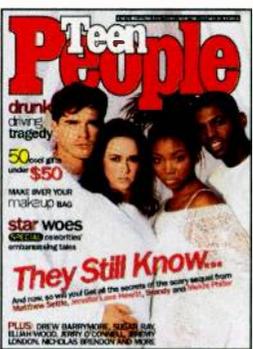
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