

MEDIA WEEK

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LAURA K JONES, ASSITANT MGR
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OCT 24 1997

126

Vol. 7 No. 38

THE NEWS MAGAZINE OF THE MEDIA

October 13, 1997 \$3.00

MAGAZINES

Brill's New Media Book Faces Test

Planned 'Content' title must deal with an existing arts book, 'Contents'

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NETWORK TV

CBS' Younger Demo Push Starts Slow

Media buyers say net's pitch of 35-54 viewer group faces uphill battle with advertisers

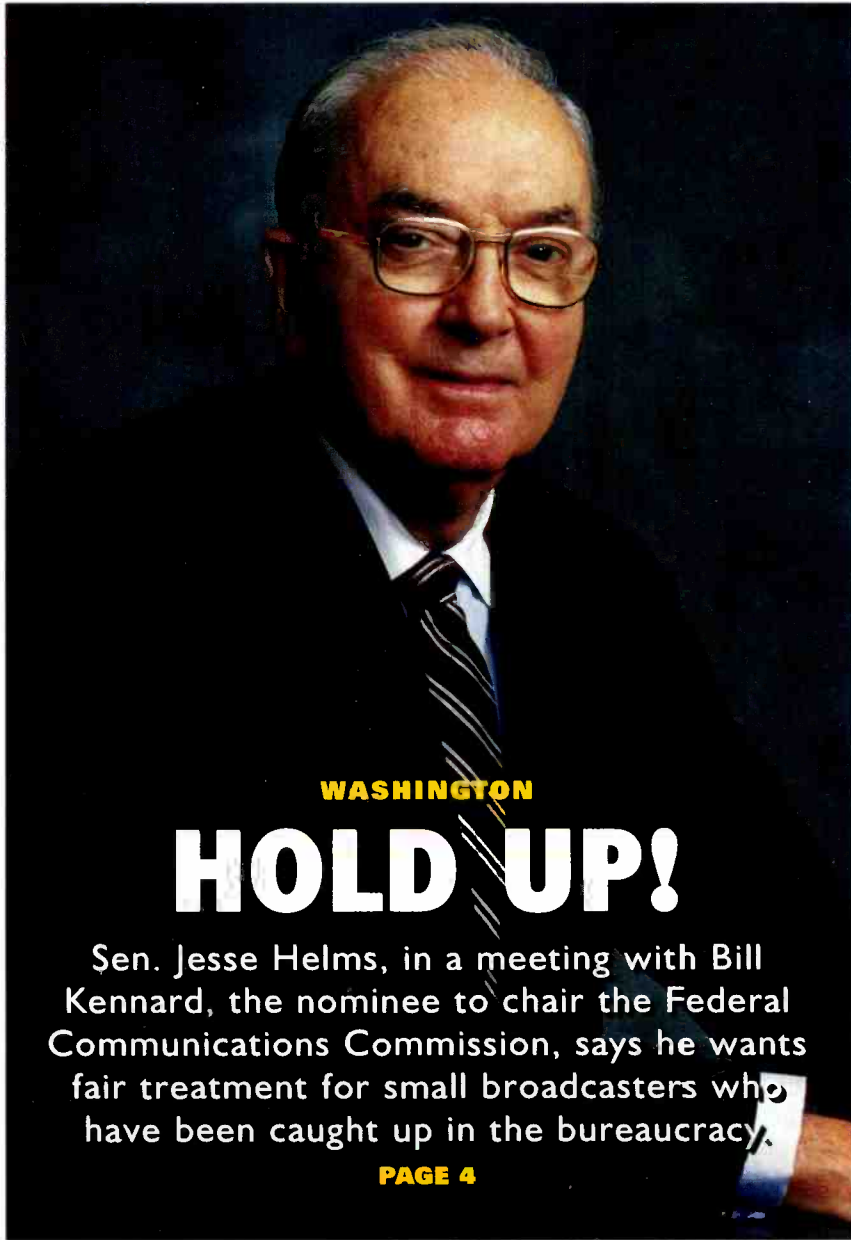
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OUTDOOR

N.Y.'s Artkraft Comes Off The Block

Billboard company now says it wants to make acquisitions and offer stock to public

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WASHINGTON

HOLD UP!

Sen. Jesse Helms, in a meeting with Bill Kennard, the nominee to chair the Federal Communications Commission, says he wants fair treatment for small broadcasters who have been caught up in the bureaucracy.

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Help on the Way?

TV networks slotting midseason shows early PAGE 5

MARKET INDICATORS

National TV: Tight

Most fourth-quarter scatter has been sold. What's available is going for up to 20 percent above upfront prices. Buyers waiting to see midseason replacements.

Net Cable: Moving

Fourth-quarter inventory remains tighter than expected, especially at big nets. Agencies move down to smaller nets with similar demos.

Spot TV: Strong

Northwest markets, particularly Oregon and Washington, are strong, pushed by high-tech, airlines and politicals. Portland gets new national retail buys. Autos, insurance and retail down in S.F. Sacramento still flat.

Radio: Tight

Chicago, Philly very tight; most larger markets are 80 percent sold for November. Cable nets primp for Nov. sweeps. Telecom, autos and holiday foodstuffs all active.

Magazines: Hopeful

Niche books, others, continue to report early interest from advertisers planning '98 schedules. Liquor and tobacco companies are active early.





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Laura K. Jones OCT 24 1997

AT DEADLINE

Merger Fever Pushes Out Media Edge Buyer

Aaron Cohen, formerly The Media Edge's top buyer as executive vp/broadcast, has left the firm in the wake of Young & Rubicam's recent merger of its media buying unit with Wunderman Cato Johnson and The Media Edge. Bob Igiel, formerly executive vp/director of broadcast buying for Y&R, now heads buying for The Media Edge as U.S. director of broadcast. "In view of the merger, I'm leaving," said Cohen, noting that few jobs as head of media buying groups now exist due to the current wave of mergers. "I'm going to look for a new challenge."

Nationwide Plans to Sell Stations

Nationwide Mutual Insurance Co., the Columbus, Ohio-based owner of Nationwide Communications, has placed the 17-station radio group on the block. Nationwide's radio group, the nation's 16th largest with revenue of \$96.5 million and 700 employees, is valued at between \$500 million to \$650 million, according to industry analysts. The NCI stations are in eight markets in Ohio, Texas, Arizona, Minnesota and California.

Paramount Expands to Spain

Paramount Worldwide Pay Television has inked a deal with Spain's Sogecable to create new networks to launch on that country's digital-television platform. Paramount will license theatrical and television product to Sogecable to run on Canal + Espana, Cinemania and Taquilla, three television services it runs. The deal also calls for Sogecable to launch the Paramount Channel on Canal Satélite Digital. Paramount has inked other global deals in recent years, including the creation of the Paramount Comedy Channel in the U.K.

'Hollywood Squares' Boxes Stations

New York-based syndicator King World Productions reported late last week that it has closed sales for *Hollywood Squares* in another 13 markets, bringing total TV station sales to 24 markets representing 40 percent U.S. coverage. The game show is scheduled to roll out in September 1998. The latest stations coming aboard include WJLA in Washington, KPHO in Phoenix, Baltimore's WBAL and WFSB in Hartford, Conn.

6 Series Get Nod for More Episodes

Six prime-time network series were given orders for additional episodes last week. NBC ordered nine new episodes each of *Just*

Shoot Me and *Veronica's Closet*; ABC committed to a full season of *Dharma & Greg*; the WB extended *Buffy the Vampire Slayer* and *The Smart Guy*; and UPN gave a greener light to its low-rated *Hitz*. Media buyers said they expect cancellations of struggling prime-time shows to begin in the next couple of weeks. Buyers said NBC's *Built to Last* (Wednesdays at 8:30) looks doomed. A source close to CBS said the network plans to keep much of its prime-time lineup intact.

'L.A. Times' Shakes Up Edit, Business Sides

The *Los Angeles Times* late last week announced sweeping senior staff changes on both the business and editorial sides.

Shelby Coffey III stepped down after eight years as editor of the Times Mirror flagship daily. Managing editor Michael Parks will succeed Coffey. Jeffrey Klein, senior vp of consumer marketing, has been named to the new post of general manager of news. Klein's promotion is seen by some media watchers as evidence of business-side intrusions into editorial content at the *Times*. Times Mirror chief executive Mark Willes, a former General Mills exec, was named *Times* publisher two months ago. Coffey has denied that his resignation is tied to the recent business-side developments at the paper.

Saturday A.M. on WB = 100% Better

The WB network's Saturday-morning Kids WB lineup scored a best-ever 2.8 rating/13 share average among the kids 2-11 demo on Oct. 4, based on Nielsen Television Index data. The Kids WB slate posted a 100 percent share year-to-year time-period improvement. Powering the 9 a.m.-noon cartoon rotation was *The New Batman/Superman Adventures*' 4.1/16 average, the highest rating ever achieved for the 2-year-old Kids WB network.

Addenda: Gabelli & Co., which holds a 12 percent stake in BET Holdings, operator of cable's BET network, has filed a complaint with the Securities & Exchange Commission, claiming that BET is shortchanging shareholders with its \$48-per-share buyback offer...Maxwell E. P. King,

editor of Knight-Ridder's *The Philadelphia Inquirer*, announced his resignation, effective at year's end...John P. Murray has been named vp of circulation for the Newspaper Association of America...In ranking their three top TV networks, college students favored Fox, NBC and MTV, according to a recent Pathfinder online survey.

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MEDIA WIRE

Digital Dawn Seen at CBS O&Os, But 'Morning' Blurred

CBS is making definitive plans to roll out digital television next year at its owned-and-operated stations. The plans were announced at a meeting held last week in New York for group owners and managers of CBS affiliate stations. Sources at the meeting said that CBS chairman Michael Jordan fully supports HDTV, and that the network plans to begin passing a high-definition digital signal through its O&O stations by fall 1998. First on line will be New York (WCBS), Philadelphia (KYW), San Francisco (KPIX) and Detroit (WWJ). The next round should come in May 1999, with Los Angeles (KCBS), Chicago (WBBM) and Boston (WBZ) passing the HD signal. In November 1999, CBS will bring up Minneapolis (WCCO), Miami (WFOR), Denver (KCNC), Pittsburgh (KDKA) and Baltimore (WJZ). Finally, in early 2003, Salt Lake City (KUTV) and Green Bay, Wis. (WFRV), will go digital. This week, CBS affiliates will meet to discuss programming and other matters with top network executives. According to one source, "The burr under everyone's saddles is *CBS This Morning*," the ailing morning news show that is regularly third to NBC's *Today* and ABC's *Good Morning America*. —Claude Brodesser

Let the Deals Begin: Turner Vaults Higher for Goodwill

As the Goodwill Games girds for competition next summer, the ad sales process continues apace. Mark Lazarus, senior vp of sports sales at Turner Broadcasting Sales, said two new sponsors have been signed and one is close to signing. On board are Johnson & Johnson and Energizer. Though he declined to identify the third, sources said MCI has almost signed on. Canon, Chrysler, Discover Card, Kodak and Swatch have also committed. Other advertising categories said to be closer to signing deals include malt beverages, gas/oil and audio/electronics. Lazarus said the Goodwill Games, to be held from July 19 to Aug. 2, have approached the halfway mark in selling out the 15-16 (continued on page 6)

Helms Stalls FCC Nominee

Wants fair treatment for 'little guys' like Zeb Lee

WASHINGTON / By Alicia Mundy

The ownership dispute involving veteran North Carolina broadcaster Zebulon Lee (*Mediaweek*, May 5, 1997) continues to hold up the confirmation of William Kennard to become the new chairman of the Federal Communications Commission. Last week, Sen. Jesse Helms (R-N.C.), who placed a senatorial "hold" on Kennard's nomination a month ago, met privately with Kennard to deal with the Lee case and several other pending radio-ownership issues. At press time on Oct. 10, the "hold," an informal device used to block nominations to federal posts under the arcane rules of senatorial courtesy, was still in effect.

According to well-placed sources on Capitol Hill, Helms told Kennard that he believes Lee was treated unfairly when the FCC revoked his broadcast license in June. Kennard assured Helms in that meeting, sources said, that he would look at the Lee matter, as well as some 20 other long-simmering radio ownership disputes, to see if there were ways to resolve them equitably. At the moment, the budget bill of 1997 mandates auctions to end these cases. But Helms, according to sources in the Senate and FCC, believes that auctions at this late date place an unfair burden on license applicants who have participated in expensive and lengthy evidentiary hearings at the agency and in court. Sources said that Helms has conveyed his concerns with the "unfairness" of the FCC actions and the auction proposal to Sen. Conrad Burns, chairman of the Telecommunications Subcommittee, and to Sen. John McCain (R-Ariz.), chairman of the Commerce Committee, who pushed the auction concept. A Commerce Committee staffer who would not speak

for attribution said Helms and Burns "think the Lee case is a bad example of how the little guys gets screwed by the government."

A spokesperson for McCain said, "We expect the issues involving William Kennard's nomination to be resolved very soon." Kennard, through a spokesperson, declined to comment on the meeting with Helms. A staffer at the



Kennard has been on hold until he finds a way to deal with the Lee case fairly.

FCC who also would not speak for attribution said: "People in the chairman's office and Kennard's office are scrambling to find some way out of this mess, either to make Zeb Lee whole, or at least to work out a resolution that doesn't seem as unfair as holding new hearings or holding an auction."

The Lee case has been lingering in the FCC since 1987. During that time, the FCC Mass Media Bureau staff ruled on several occasions in favor of Mr. Lee, who had long been an AM broadcaster, authorizing him to build an FM broadcast facility and confirming his temporary radio license in 1994. But the agency suddenly reversed itself and its professional staff in 1995, giving the broadcast authority to Lee's competitors, who include a sitting Democratic congress-

man from North Carolina, Mel Watt.

Lee's attorneys took the FCC to federal court over the matter. On Sept. 26, the court of appeals in D.C. heard arguments in the case. At one point, a judge queried the FCC lawyer: Was the FCC now contending that Lee should not have relied on the FCC staff's advice and opinions? That was correct, the FCC lawyer responded. The judge muttered, "That's absurd."

"Absurd" is the word Sen. Helms and North Carolina's other senator, Lauch Faircloth, have both used to describe what is happening to Lee. During the budget bill battle in late August, McCain proposed using auctions to end outstanding radio-ownership disputes such as Lee's, by requiring the parties to bid for the licenses. "This is a fair way to end these unresolved ownership issues," said Mark Buse, a telecom staffer for McCain.

But Helms, Faircloth and Lee's attorneys disagreed. "After 10 years in appeals and in court, and all those legal fees, now Lee and the other side are both supposed to go raise money to bid on this station?" asked Steven Leckar, one of Lee's lawyers. "That makes a mockery of all Zeb's good-faith efforts to work through the FCC and legal system over the last 10 years. It's not right."

Kennard was the FCC general counsel during the period that the FCC reversed its own staff. His confirmation as the new FCC chair is virtually assured. But Burns, at Helms' request, asked Kennard as part of his nomination process to explain certain issues in the Lee case. Last week, Kennard responded in writing. He said the Mass Media Bureau was responsible for the decisions in the Lee case. He said that his involvement was only to provide legal advice on the Mass Media Bureau's course of action.

However, sources in the Mass Media Bureau and elsewhere at the FCC told *Mediaweek* earlier this year that the general counsel's office had been deeply involved in the Lee dispute. And a 1995 document from the general counsel's office accidentally given to Lee's lawyers this year indicates that the FCC attorneys knew that in reversing the decisions that had favored Lee, they were facing legal obstacles of their own making. In addition, Kennard refused to release internal documents to Sen. Burns that would show how, when and by whom the Mass Media Bureau's pro-Lee decisions were overturned.

Kennard wrote that he didn't know about Rep. Watt's financial interest in the Asheville radio dispute until he read about it in *Mediaweek* in June. (Watt is one of the owners of the consortium that challenged Lee for the license and now operates what was Lee's station). Kennard, a Democrat, wrote that he had no personal ties to Rep. Watt. ■

Replacements Wanted

With few hits this season, the networks' call for help goes out early

TV PROGRAMMING / By Michael Freeman

With few breakout new shows this season, the networks are stirring their bullpens for mid-season backup series a bit earlier than usual. Of the Big Four networks' lengthy rosters of fall offerings, only NBC's *Veronica's Closet* and *Union Square* can safely be called hits. Retrenchment is in the air in Hollywood—particularly at ABC, where five of the network's six freshman dramas have failed to crack a 6 Nielsen rating so far this season.

Among ABC's trouble spots: Thursday 8-10 p.m., where the new *Nothing Sacred* and *Cracker* have averaged a 4.7 rating/8 share and 5.0/8 in households respectively. ABC's overall 5.8/9 on Thursday nights is down 17 percent from last season. "Viewers have rejected it," Paul Schulman, president of the media-buying Paul Schulman Co. in New York, said of *Nothing Sacred*. "About the same thing can be said for *Cracker*."

ABC has also suffered on Mondays at 8-9 p.m. with *Time Cop* (5.8/10) as well as with Saturday night's rotation of dramas—*C-16*, *Total Security* and *The Practice* (average 5.6/11).

As a result, ABC is ramping up development of several midseason dramas:

- *Prey*, a drama about a crossbreed of Homo sapiens and Neanderthals that goes on homicidal binges, is in production at Warner Bros. Television. The series, which does not have a launch date or time-period commitment, stars Debrah Messing (*Ned & Stacy*), Larry Drake (*L.A. Law*) and Adam Stork (*The Stand*).

- *ATF*, an action drama from Columbia TriStar about a female agent of the Alcohol, Tobacco & Firearms bureau, has a pilot order.

- *Push*, a ColTriStar drama about college-age Olympic hopefuls, also has a pilot order.

ABC may also elect to put sitcoms into some of the slots now occupied by struggling new dramas. Universal Television's *Something So Right*, which previously had a run on NBC, has received a 13-episode order for midseason from ABC. The network is also said to be considering bringing back Brett Butler's *Grace Under Fire*, currently in production at Carsey-Werner, during the November or February sweeps. ■

While CBS has seen stronger-than-expected performances from its Thursday 8-10 dramas *Promised Land* (10.3/16) and *Diagnosis Murder* (10.4/16), the network's Tuesday rotation of *Jag*, *Michael Hayes* and *Dellaventura* (8.7/14 average) is off 16 percent year-to-year. CBS' Monday comedy block has also shown weakness; the lineup (10.1/16) is down 20 percent from Mondays last season.

At CBS, the midseason accent is on sitcom development with recognizable stars. The Eye will have a strong promotional platform for replacement shows with its February telecasts of the Winter Olympics from Nagano, Japan. Sources say CBS is pining for an untitled Tom Selleck sitcom (from Warner Bros. and CBS Productions) to launch at midseason rather than next fall. Columbia TriStar has received a six-episode midseason order for



Something, formerly on NBC, is booked for a run on ABC.

a new comedy, *The Simple Life*, starring Judith Light. And Walt Disney Television has a 13-episode order from CBS for *Style & Substance*, a sitcom starring Jean Smart (*Designing Women*) and Nancy McKeon (*The Facts of Life*). On the drama front, CBS has a six-episode order for *The Magnificent Seven*.

As the only network to post double-digit household and demo ratings gains so far this season, Fox is somewhat less busy on replacement projects. The network does have the Universal dramas *Roar* and *New York Undercover* set to return for 5- and 13-episode midseason runs respectively. In comedy, the Fox development roster includes Damon Wayans and David Alan Grier (*In Living Color*) in an untitled project from Carsey-Werner; Vivica Fox and John Crier in an untitled series via 20th Television; standup comic Dave Chappelle in an untitled Touchstone Television pilot; Traylor Howard and David Ogden Stiers in *Two Guys, a Girl and a Pizza Place* from 20th; and Anthony Tyler Quinn in *Ask Harriet*, a ColTriStar sitcom about a womanizer who becomes a female-advice columnist.

NBC is said to have little in the pipeline other than *You Send Me*, a Warner sitcom starring Holly Robinson (*Hangin' With Mr. Cooper*), and *Late Line*, a Paramount comedy starring Al Franken, which has a six-episode order. ■

MEDIA WIRE

intended sponsorship slots. This year's sales goal is \$80 million—double the ad revenue taken in for the 1994 Goodwill Games, which lost \$39 million after all costs were tallied. Other Time Warner synergies set for New York and suburbs: a Nassau Coliseum performance by a Warner Music artist next spring, and both *Sports Illustrated* and *People* will produce viewers' guides as companion pieces to the event. —*Michael Bürgi*

Circ Slide, Mexican Press Kill El Paso's 'Herald-Post'

The *El Paso Herald-Post*, the largest afternoon daily newspaper in Texas, published its last edition on Saturday. An executive at the paper's parent company, E.W. Scripps Co., said the decision was made because of a "continuing and dramatic" decline in circulation—to 18,000 daily, down from 31,000 a decade ago. The newspaper had been the weaker partner in a 20-year-old joint operating agreement with El Paso's other daily, the Gannett-owned *El Paso Times*. The 66-year old *Herald-Post* had been operating under the JOA with the *Times* for the past 20 years. A Scripps spokesman attributed the paper's demise in part to the heavily bilingual population of the El Paso marketplace, which the spokesman said had led to fierce competition with Mexican newspapers just across the border in Juarez. Some of *The Herald-Post's* 35 editorial employees may get jobs at other Scripps papers, and the *Times* may hire others. "We know there's an intensified responsibility to cover the market now that they're gone," said *Times* president Chris Jensen. —*Claude Brodesser*

K-III Names Publishers at 'New Woman', 'Baby' Group

Laura McEwen will leave her post as vp/publisher of *Snow Country* to become publisher of *New Woman*, where she spent three years in the early '90s as ad director. In a related move at K-III Communications, Darcy Miller has been named publisher of the American Baby Magazine Group, which includes *American Baby* and (continued on page 8)

Brill Sets Plan for Media Book

'Content', scheduled for May debut, faces legal battle over its name

MAGAZINES / By Jeff Gremillion

Steven Brill's formerly tentative musings about starting a media magazine for consumers have quickly evolved into one of the boldest launch plans for 1998. The editor and media exec, who recently sold his interest in the successful legal-media properties he founded to former corporate partner Time Warner, is charging forward with plans to launch *Content* next May. The book will publish 10 times in its first 12 months before going monthly in the second year, Brill said. Initial circulation will be in the neighborhood of 200,000.

Brill was buoyed by the results of a recent 200,000-piece direct-mail effort. "We've seen interest from a broad, non-trade audience," he said. In the mailer, *Content* was described as a magazine for consumers "even remotely connected to, concerned with, or curious about, the media world."

Names for the mail drive were acquired from an array of magazines, including *The New Yorker*, *Mother Jones*, *American Spectator* and various business and news titles. Brill, who will serve as editor-in-chief of the book, said he had hoped for a response of 3.5 percent and got 6 percent. Demographic information

from the respondents suggests a readership that is "very upscale, skewing heavily male," he said.

So far so good, but there's at least one potential obstacle in Brill's path. A small arts magazine based in Savannah, Ga., has a claim on the name. Four-year-old *Contents*, circulation 50,000, is an oversized quarterly that showcases the work of cutting-edge Southern photographers, poets and essayists.

"There are discussions...with lawyers involved," said *Contents* founder and creative director Joseph Alfieris, who declined to

discuss the conflict on his attorney's advice. "We assume there will be a resolution very soon."

Brill downplayed the matter and indicated he is not concerned about legal wrangling. "A lot of magazines have 'content' in their titles," he said. Brill said he wasn't wedded to the

name until he saw the results of the *Content* mailing. "We're starting to love it," he said.

The Georgia *Contents* made a splash in New York recently when MTV distributed several thousand copies at its Video Music Awards after-party. The photography of MTV's "Video Vanguard" honoree, Mark Romanek, is featured in the issue. ■



Name game: A mock cover of Brill's book (left) and the Georgia quarterly.

CBS Boomer Pitch off Target

Buyers say positioning of new 35-54 demo is slow to catch on

NETWORK TV / By Richard Katz

CBS' new sales strategy, touting the network's strength with affluent baby boomer viewers, has so far failed to motivate advertisers to spend more dollars with the older-skewing network, according to media buyers. CBS' efforts this fall to push a new 35-54 boomer category, buyers said, is widely considered as another attempt by the network to turn its primary liability—a high proportion of older viewers—into an asset.

"You have to give [CBS] credit for knowing their demographic," said Bill Croasdale, president of national broadcast for Western International Media. "Unfortunately, they can't generate the ad dollars against those demographics."

Of course, media buyers purchase network advertising in established demographics, the most lucrative being adults 18-49 and 25-54. CBS in late September created a 35-54 demo to persuade advertisers that this boomer category—78 million Americans and 40 percent of the adult



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Healthy Kids mags. McEwen's move comes as The New York Times Co. is in the process of selling *Snow Country* to Miller Publishing. Rodale Press acquired *New Woman* from K-III Communications just two months ago. McEwen, who has worked for *Harper's Bazaar* and *Family Circle*, replaces Mary Donahue Quinlan, who has left the magazine. "I believe *New Woman* can be a leader in the active women's lifestyle field," said McEwen, "and that the magazine represents a truly modern notion for women today." Miller joined K-III in 1996 as publisher of *Stagebill* magazine. —Jeff Gremillion

Health TV Launch on Cable Is Test Tube for Consumers

Liberty Media has launched Health TV, a new cable network that is an amalgam of five separate services. The networks include America's Health Network, Kaleidoscope (in which Tele-Communications Inc., Liberty's sibling company, owns a stake), Fit TV (which is now owned by Fox Sports Net), Oasis TV and the Recovery Network. Each network occupies a timeslot on the service, which was launched as part of TCI's HITS digital tier on Oct. 1, according to sources. The brainchild of TCI president Leo Hindery Jr., the channel was created to gauge consumers' appetite for health programming. But it also serves as a promotional channel for each of the four networks, which are also carried individually on HITS. —Richard Katz

Jaffe Returns to Adweek to Lead Clio Awards Team

Andrew Jaffe, a 12-year veteran of Adweek Magazines who left the company earlier this year, has returned to become executive director of the Clio Awards, recently acquired by BPI Communications. Jaffe will supervise a staff of eight and is charged with expanding the Clio brand globally. The Clios honor excellence in advertising worldwide. Most recently, Jaffe was president/managing partner of the New York office of ConEx Management, a division of ConEx Marketing. He started at Adweek in 1985. Jaffe has also worked for The Associated Press and *Newsweek*. —Michael Bürgi

population—is a richer demo than that offered by the other three major networks, all of which skew younger. "The boomers are the dominant consumers in society," said David Poltrack, CBS executive vp/research and planning. "Marketers have recognized this, but it hasn't gotten into media-evaluation territory yet."

Still, buyers and demographers don't quite agree with the network's conclusion that marketers need to spend more money to target ads specifically at boomers. "Most of the networks are sticking with targeting the younger groups, because older people are more easily gotten," said Diane Crispell, executive editor of *American Demographics* magazine.

"People 35-54 have more disposable income, but that doesn't mean much," said Steve Sternberg, senior partner of BJK&E Media. "Advertisers look at which age groups use their [particular] products."

Why are media buyers obsessed with younger demos? "Once they established a ritualized way of doing business, to change the demos creates uncertainty and a lot of work," Poltrack said. "Also, it's an industry that has a lot of youth in it. [Buyers] tend to be more comfortable with a buying process that revolves around their peers."

Buyers add that advertisers have little motivation to spend on older demos because, by buying the younger groups, any older viewers are bonus eyeballs. "If you're buying on 18-49 during the upfront, that's what the networks guarantee, so that's what you buy," Sternberg said.

In support of CBS' strategy, buyers noted that advertisers with products aimed more at older consumers—such as drugs, financial services and luxury cars—indeed value the 25-54 and even older demos.

Poltrack said that CBS has been gradually making progress in persuading advertisers to value the network's older audience. However, countered Croasdale, "it remains to be seen if advertisers will accept that the older demo is the best target."

Larry Hyams, ABC vp/prime time and sales research, believes that by emphasizing a 35-54 demo, CBS is selling advertisers something they don't want. "CBS is trying to come up with a rationale to sell the strength of the network," Hyams said. "It would be like ABC coming up with a measure for the value of kids in prime time," because ABC's "TGIF" Friday-night lineup and its *Wonderful World of Disney* on Sundays make the network popular with kids. ■

Artkraft No Longer for Sale

Unable to find buyer, company will seek acquisitions; IPO planned

OUTDOOR ADVERTISING / By Claude Brodesser

After six months on the block, Artkraft-Strauss, the large New York-based outdoor advertising company, reversed course last week. It now plans to become a buyer, and will use an anticipated initial public offering of stock next year to help finance expansion.

Artkraft had sought a buyer since early spring. Tama Starr, the company's owner and chief executive, said last week that negotiations with several interested parties had broken off. "Basically, we found that our business prospects were improving faster than the offers being made," said Starr, who declined to comment on the list of suitors.

A source familiar with the negotiations said that New York-based Image Media had been high on the list, which also included Clear Channel Communications' Eller Media and the German-based outdoor-advertising supplier Wall.

Most of Artkraft-Strauss' displays are in the New York metro area. The company is estimat-

ed by analysts to generate close to \$25 million in revenue, with a major contribution from so-called "spectaculars"—colorful, oversized, often electric display advertising, including British Airways' miniature Concorde that is currently perched above Times Square.



Starr: Business is "improving."

Starr said that Artkraft plans to expand to midsized urban markets including Cleveland, San Diego, and Portland, Ore., through a combination of acquisitions and partnerships. "Discussions are being held," said Starr, who declined to be more specific.

The stock offering to help finance acquisitions will happen "within a year," Starr said.

Because many of the "spectaculars" that Artkraft produces require lots of space, landlords often command as much as 60 percent of profits for rent, making Artkraft less profitable than some other outdoor companies, noted James Marsh, a New York-based analyst at Union Bank of Switzerland. ■

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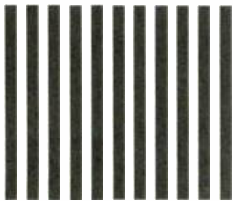
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Giving More to Keep More

Along with rate hikes, major newspapers throw in extra effort

NEWSPAPERS / By John Consoli

Newspapers, experiencing their headiest times in five years with rising revenue and profits back in the black, nevertheless don't seem to be trying to capitalize on their good fortune. Generally they're keeping rate increases modest, in the range of 4 percent to 6 percent, and many major metro and national newspapers are offering "value added" elements to accompany rate hikes.

The *Chicago Tribune*, which last month raised retail ad rates 5 percent and national ad rates 6 percent, has added a new automotive section on Thursdays with staff-written stories. Other improvements include a financial section with more space and more beat reporters, and revamped travel and book sections aimed at creating more excitement for advertisers.

Dow Jones recently announced that its *Wall Street Journal* is being enhanced to accompany a 4.05 percent ad-rate increase that goes into effect Jan. 2 for its national and several regional editions. Last month, the *Journal* added a full page of global coverage. A new, bannered "International" lead page appears daily inside the first section, with two columns devoted to World Watch—an expanded summary of global news developments. A new international equities chart appears each day on the front page of the *Journal's* Money & Investing section, which also has expanded coverage inside.

The *Journal*, in the midst of exceptional ad growth, last month also began publishing network and cable television program listings. Called "Television USA," the page—which carries three display ads—runs each day in the newspaper's Marketplace section.

Dow Jones chairman and CEO Peter Kann has described 1996 and 1997 as highly prosperous years for the *Journal*. This year, ad lineage increased 21.7 percent during the first quarter, and 8.3 percent in the second quarter.

Robert Coen, senior vp and director of forecasting at McCann-Erickson, recently revised projected 1997 newspaper ad revenue upward, from 5.6 percent to 6.2 percent. Coen pointed out that the 8.3 percent increase in overall newspaper ad revenue for the first quarter of 1997 was the best showing in more than five years. The upturn can be attributed to a strong economy translating to more ad dollar and stabilized newsprint prices.

So with all the positive developments, why aren't newspapers pursuing higher ad-rate increases? While the economy is better and costs have stabilized, circulations are still flat, and ad rates are strongly tied to readership. Also, newspapers traditionally tend to raise ad rates in times of financial trouble, not in times of prosperity. "Newspapers tend not to be opportunistic," said Jerry Tillis, vp of marketing for the Miami-based Knight-Ridder newspaper chain. "Newspapers, as a general rule, raise their ad rates only once a year, which facilitates planning for the advertisers."

Sammy Papert III, president and CEO of Dallas-based Papert Companies, which serves as ad representative for newspapers in 47

states, agreed. "Advertisers are sensitive enough about any rate increase," he said, adding that there's no need to antagonize them with hefty increases when the revenue stream is good and newsprint prices are stable—unlike two years ago when newsprint prices soared.



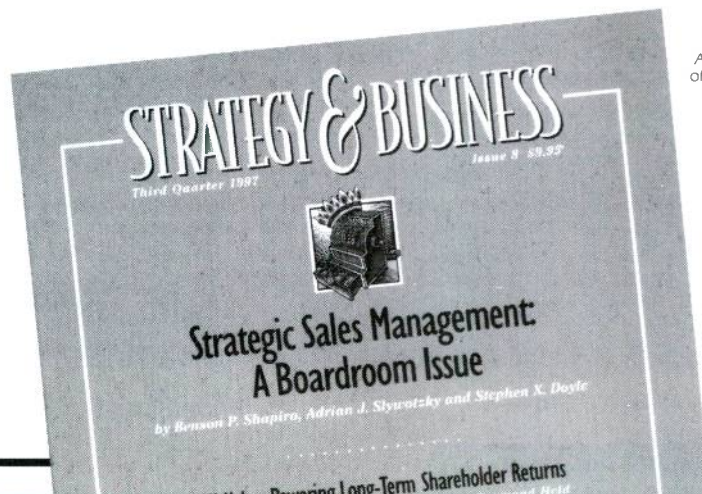
Papert: Avoid ranking advertisers.

In August, the *Atlanta Journal and Constitution* raised retail ad rates by 6 percent, but one ad exec at the paper said this was the lowest annual percentage increase in five years. "There is more normalcy to the rate increases this year than there has been in the past few years," he said.

Gannett's national newspaper, *USA Today*, has also been careful not to gouge advertisers. It will raise rates only about 5 percent for 1998 after a similar rate hike this year. The newspaper's paid ad pages and revenue each increased 30 percent in 1996, and 1997 is expected to be no different. Ad revenue climbed 11 percent in 1997's first quarter and 13 percent in the second quarter over the same periods last year. ■

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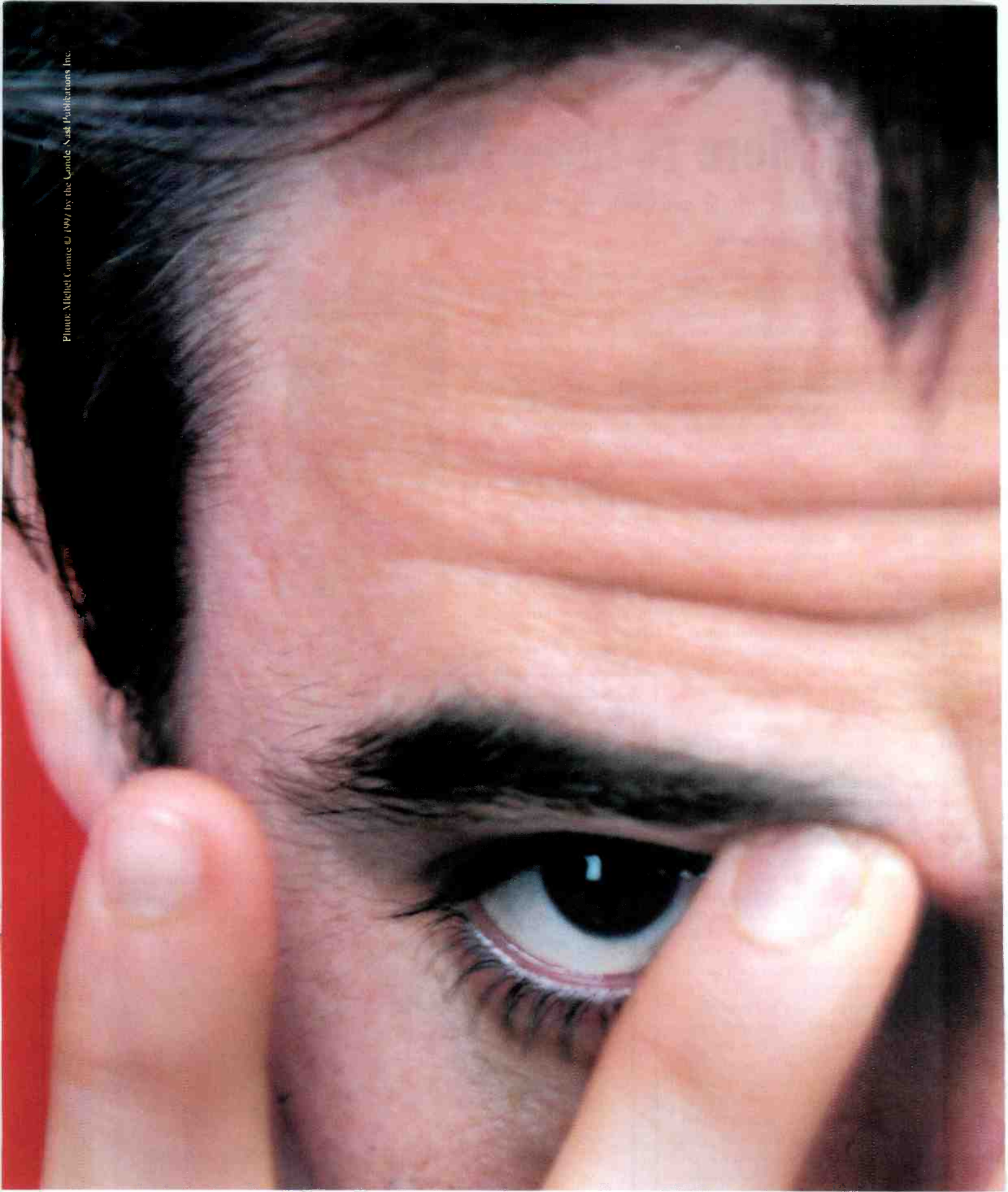
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CABLE TV

Fox Sports Net, never content to rest, last week announced the Nov. 1 launch of Fox Sports World, a 24-hour international sports service that will be available to cable and satellite distributors. Tele-Communications Inc., which is a 50-50 partner in Fox Sports through its Liberty Media subsidiary, will distribute it through its "headend in the sky" digital service. And Paxson Communications' New York station WPXN, will carry a block of Fox Sports World programming in prime time and on week-end afternoons. The service will draw from Sky Sports and Sky News in the U.K. and from Fox Sports Australia and Americas (in Latin America). Separately, at Fox Sports Net domestically, the general managers of all the wholly owned regional sports services got new stripes in their titles: corporate vp. The elevated execs include Todd Merkow (Fox Sports Arizona); Jack Donovan (FS Midwest); Clayton Packard (FS

North California Dreaming

Granite Broadcasting builds foundation with Bay Area buy

LOCAL TELEVISION / By Michael Freeman

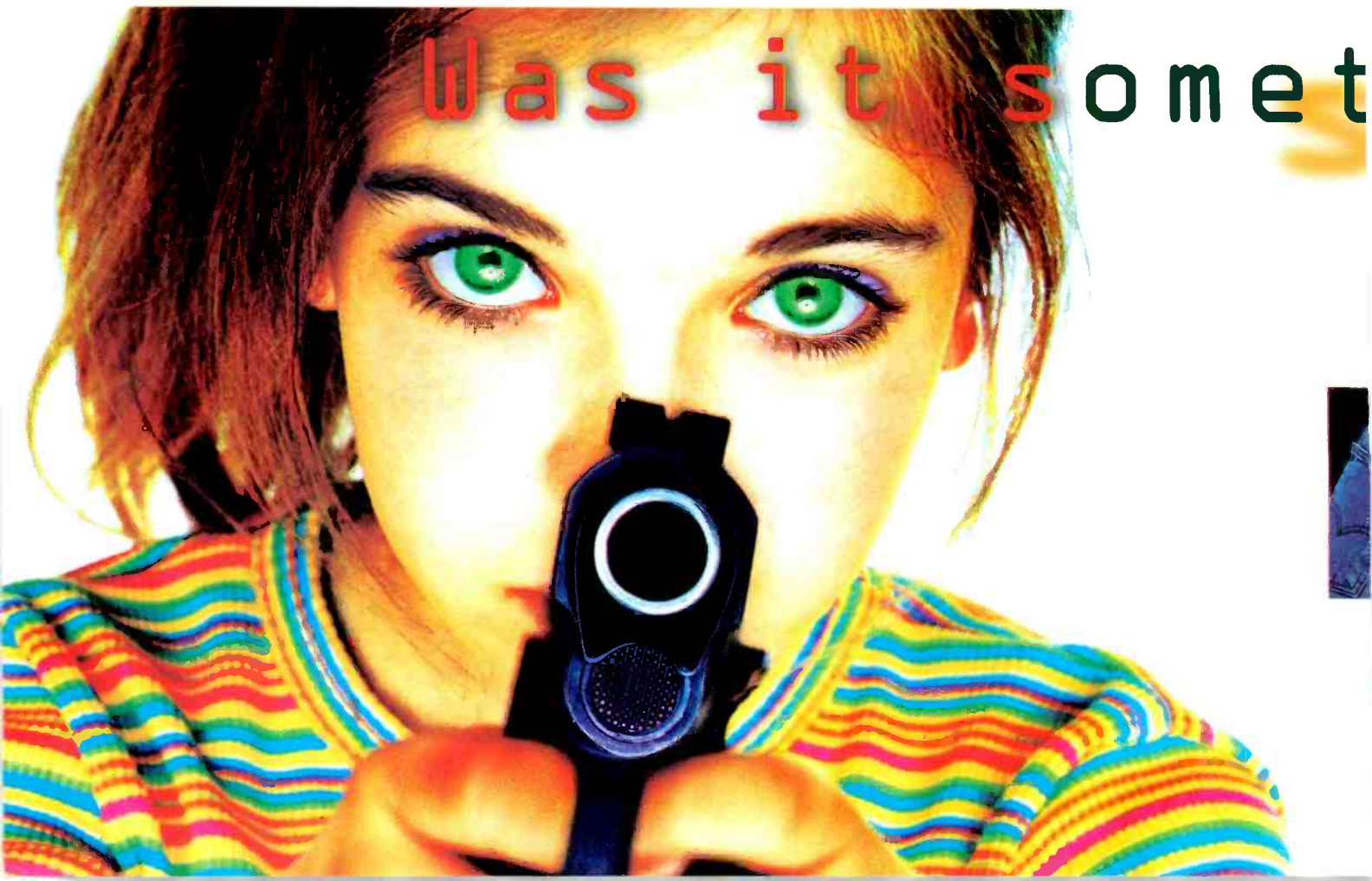
Granite Broadcasting Corp. has an ambitious plan to create a regional news powerhouse in Northern California. Granite executives said the group's agreement last week to acquire Warner Bros. Network affiliate KOFY-TV in San Francisco, coupled with its San Jose property, KNTV-TV, gives it a springboard toward penetrating the lucrative San Francisco-Oakland-San Jose DMA.

Still, Granite must overcome the regulatory hurdle of the Federal Communications Commission's duopoly rules, which prohibit an operator from owning two stations in the same market. Granite execs said they will ask for a waiver and expressed confidence of approval because of the company's standing as one of a handful of African-American, minority-owned group operators and because of the distance between San Francisco and San Jose (62 miles).

However, a competing San Francisco sta-

tion source, who requested anonymity, contends that "significant" grade-A signal overlap exists between the San Francisco and San Jose stations. "The fact of the matter is that they're going to put KNTV's news on KOFY, which would suggest that its news relates to all viewers of the same DMA," the source suggests. "They just can't do it without coming into conflict with the duopoly rules."

KOFY, which is being sold by current owner Pacific FM and founder Jim Gabbert for \$173 million, is on Granite's buy list for its news-provider potential rather than for its consistently 6th-ranked market performance, said Granite president Stuart Beck. To reach that goal, Granite is planning on utilizing KNTV's top-rated news operation for editorial staffing and production for initial launch of "regional" newscasts on KOFY once transfer of the station is approved, which is expected by the end of third quarter 1998. ■



CNN Warms to 'Cold War'

Access to world centers of power portends a series "like no other"

CABLE TV / By Michael Bürgi

Ted Turner's visions have a knack of turning into reality. After all, he single-handedly created the Goodwill Games in the 1980s out of his desire to promote world peace. Ted's latest whim-turned-reality is a sweeping 24-part series documenting the Cold War, which will run on Sundays beginning next September on CNN. Dreamed up at a breakfast with Pat Mitchell, president of Time Inc.-Turner Original Productions and co-executive producer of the series back in 1994, the series is the most ambitious undertaking in CNN's history, costing tens of millions of dollars. A telecommunications and a domestic automotive company have already filled two of four category-exclusive sponsorships.

Part of CNN's move toward more long-form programming, *The Cold War* will be narrated by Shakespearean actor Kenneth Branagh. It covers a period of history between the First World War through the breakup of the

Soviet Union, explained Mitchell and Sir Jeremy Isaacs. Turner himself lured Isaacs, best known for producing the *World at War* series (Ted's favorite series, according to Mitchell), out of retirement to co-executive produce.

"It's global and comprehensive in a way like no other series before," said Mitchell. He and Isaacs explained that they have not only received cooperation from all the world's major governments to gain access to files, documents, former heads of state and diplomats but also unearthed miles of archival footage never before seen.

Isaacs and Mitchell provided numerous examples. While researching in Germany, one producer came across a citizen who had caught on film the killing of an East German trying to escape across the Berlin Wall. There are also first-person accounts of soldiers from both the Vietnamese and U.S. sides of the Vietnam War and a woman who was run over by a Russian tank in Prague. ■

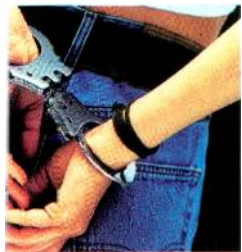
CABLE TV

Northwest); Tim Griggs (FS Rocky Mountain); Hunter Nickell (FS South); Kathryn Cohen (FS West and FS West 2); Jon Heidtke (FS Southwest), and Jim Liberatore (Sunshine Network). Corporate vp/gms will be named later for Detroit and Pittsburgh.

Marcus Cable, a Dallas-based cable operator with 1.3 million subs, plans to sell some systems representing 200,000 subscribers that are not in its major clusters. The systems are in Virginia, Delaware/Maryland, Connecticut, Mississippi, Louisiana, Illinois, Oklahoma and the Texas panhandle. Marcus could raise up to \$400 million, but it won't necessarily come from one buyer, said Andrew Armstrong, president of Waller Capital, which represents Marcus in the sale. Several buyers are interested, he said, but "no one cable company fits perfectly with the geography of the systems." —Michael Bürgi

ing we said?

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TV SPORTS

By Langdon Brockinton

Pop Goes the Pac-10

Conference taps beverage maker; Nike signs NBA Canada deal

Dallas-based Dr Pepper/Seven Up is expanding 7 UP's marketing/media tie-ins to collegiate sports. That move is one component of the company's efforts to reach 7 UP's primary target demographic, the 18-to-34-year-old set. The soft drink marketer has bought commercial time for its 7 UP brand on ESPN's 1998 edition of Championship Week, in which the network will televise a slew of NCAA postseason conference basketball tournaments from March 1-8. Dr Pepper/Seven Up also plans to launch two major promotions linked to Championship Week, company officials said. A watch-and-win sweepstakes top prize will include the chance to hobnob with ESPN anchor Dan Patrick (a 7 UP spokesman) and the rest of the Sports-Center gang. Also, an instant-win game will be tied to purchases of 7 UP product.

Furthermore, Dr Pepper/Seven Up recently signed a multiyear deal with the Pacific-10 Conference, making 7 UP the first "official soft drink" of the Pac-10, which comprises UCLA, Southern Cal, Arizona State, Oregon State, Washington State, Stanford and the universities of California, Arizona, Oregon and Washington. Besides its Pac-10 sponsorship agreement, the soft drink marketer has secured ad time on Fox Sports Net's coverage of the Pac-10 Conference. Coverage includes exclusive telecasts of Pac-10 football and basketball, as well as an assortment of other Pac-10 athletic events. Major markets within the Pac-10 territory represent about 23 percent of 7 UP's total U.S. sales.

In addition, Dr Pepper/Seven Up executives say that the company soon will cut similar deals with two other major collegiate conferences, identities of whom the execs declined to reveal.

Nike is the latest advertiser to strike a deal with the National Basketball Association for commercial time on games airing this season on TSN, Canada's national sports cable network. As part of a new three-year television rights deal with TSN, NBA Canada is selling



the network's NBA advertising inventory. Meanwhile, according to NBA Canada managing director Ken Derrett, *NBA in the Paint* is the name of the new "magazine-style" series airing on TSN this season. TSN will televise the weekly half-hour show on Mondays at 5:30

p.m.; repeat broadcasts will run twice during the week as well.

NBC has acquired broadcast rights to the World Skiing Championships (Nordic and alpine) from 1999 through 2005, sources said. Both events, whose rights previously were held by ABC, take place in 1999, 2001, 2003 and 2005.

The asking price is between \$700,000 and \$800,000 for a sponsorship of *Tiger and Friends*—a proposed two-hour CBS Christmas Day special in which Michael Jordan, Kevin Costner and Ken Griffey Jr., would team up against Tiger Woods in a round of golf (*Mediaweek*, Sept. 28). Producer International Management Group is pitching *Tiger and Friends* to a handful of sponsors via packages of eight 30-second spots at \$700,000-plus apiece, sources said. The show would be taped in early December for a Christmas-afternoon airing.

Marketer seeks 18-to-34 demo.

Addenda: MasterCard has struck an agreement with CBS to advertise on 1998 and 1999 PGA Championships broadcasts, sources said. CBS is looking to sell the events' commercial time to only eight advertisers... Dexter Shoes, a maker of bowling footwear, has cut a deal with the Marquee Group to buy ad time on six Professional Bowlers Association events airing on ESPN this fall. Marquee, a New York City-based sports marketer, is handling the PBA's television, marketing and sponsorship sales. ■



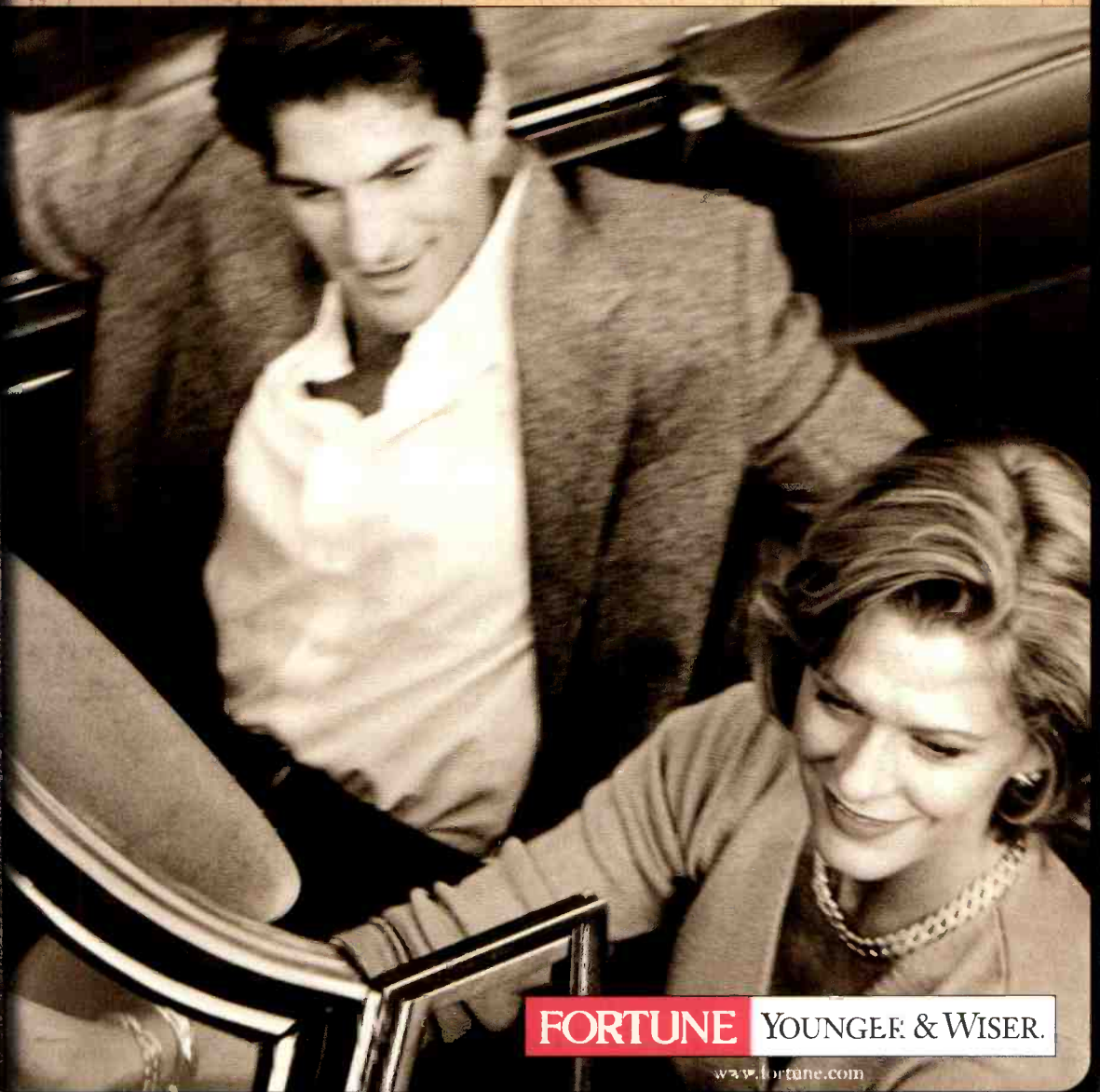
TV PRODUCTION

20th Century Fox Television continues to roll when it comes to dramatic series, with freshman series *Ally McBeal* receiving a full-season order of episodes from Fox Broadcasting Co. Since its premiere, *McBeal's* 5.0 rating/12 share average at 9-10 p.m. on Mondays has represented a 72 percent ratings increase over the year-ago time period average (a 2.9/7 average with *Party Girl* and *Lush Life*). *McBeal*, starring Calista Flockhart, is an hour-long drama with lots of humorous interludes about the ups and downs of life as a female attorney. It is produced by David E. Kelley Productions (*Chicago Hope*, *The Practice*, *Picket Fences*) in association with 20th Century Fox Television.

Yoram Gross-Village Roadshow Pictures, the Australia-based animation house, has entered a coproduction alliance with EM.TV & Merchandising AG of Munich, Germany. They have agreed to jointly develop and coproduce 10 animated half-hour series (26 episodes each) within an \$80 million production slate over the next five years. Village Roadshow Pictures Television, the Los Angeles-based distribution arm, will partner in the financing and worldwide distribution (including the U.S.), while EM.TV will handle territory sales and licensing in Germany and other European countries. The first two series to be identified are *Flipper* and *the Miltihune*, an animated version of the former live-action dolphin series, and *Tabaluga*, a fantasy tale about a little green dragon.

Granada Entertainment USA, the recently formed domestic TV production company, has signed Jon Cowan and Robert Rovner as executive producer/writers. They will spearhead production of telefilms and miniseries for worldwide distribution by BRITE, the overseas sales arm of U.K.-based Granada Media Group. Partners since 1991, Cowan and Rovner have produced long-form telefilms for The Pollone-Winer Co. (formerly a division of Hearst Entertainment). Among the alliance's projects is a plan to adapt the novel *Claw* as a made-for-TV movie for ABC. —Michael Freeman

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LETTERS

Broadcast vs. Cable, Continued

In your Sept. 29, 1997, edition, the Cabletelevision Advertising Bureau issued a response to Tom Cosgrove's earlier reasoned commentary on the fact that audience fragmentation is now a fact of life for all television, including cable. The CAB's response contained some misleading statements that must be challenged in the interest of providing a true picture of what's going on in television today.

1. The CAB denies Cosgrove's assertion that the more established basic networks are suffering audience erosion. **FACT:** In the first half of the 1996-97 season, the 14 largest cable networks—the only ones available in the full cable universe and the ones accounting for perhaps 90 percent of advertiser dollars—were up only 1 percent in total audience. Half of them were *down* versus '96-97, and without Nickelodeon, total audiences for the group would have declined. These trends continued in the second quarter; while most cable networks were up in third quarter against broadcast reruns, the trend for the full season will be the same as in the first half.

Where, then, is cable's growth coming from? From the *undergrowth*—the cable networks cleared in less than the full cable universe, which as a group grew a remarkable 38 percent in the period. The problem with these new networks, from an advertiser's point of view, is that they are too small to be of use in reaching a mass audience. Of the 24 new networks that have made their debuts since 1995, only three have exceeded 30 million subscribers (and one of those is an infomercial network); the rest average less than 8 percent of U.S. homes. With at least 48 more wannabe networks striving to start up in 1997 and 1998, it's clear that more erosion lies ahead for cable's largest networks.

These facts are clearly understood by national advertisers; the weakness in the major networks was the underlying reason why cable CPMs were up far less than either network of syndication in this year's upfront. It's also why several major cable networks spent most of the summer providing makegoods.

2. Basic Cable is inherently a reach medium. Various studies have demon-

strated that cable can achieve broad reach. However, its tiny average ratings (roughly one-tenth of syndication and one-twentieth of network on a total-day basis) and niche-oriented programming mean that it is primarily a frequency medium—that is, *it builds frequency a lot faster than reach*. Further, cable's total reach is limited to the cable universe of 74 percent of the U.S., vs. the 99 percent reach of the broadcast media. The simple truth is illustrated, for example in ASTA's 1997 Cume study, which shows network prime cuming to an 85 HH reach (4 weeks/500 GRPs); early-prime syndication to 83; cable in *all* dayparts to just 57.

3. ...“recency” planning [will] place an even greater emphasis on basic cable.” ‘Recency’ theory puts the emphasis on reach and continuity. While cable's low cost may allow a brand to achieve continuity, reach is another matter. Erwin Ephron, of Ephron Papazian Ephron, says that “the practical way to build a reach-oriented media plan is to use a medium up to the point where you are adding frequency more quickly than reach.” For basic cable, that point is reached far more quickly than for broadcast. That's why broadcasting—and that means network and syndication—remains the primary reach medium for national advertisers.

With audience fragmentation a fact of life for all TV media, ASTA strongly believes that it's time to stop handicapping television as a simple horse race between basic cable and broadcast. Basic cable is not a single, buyable entity for a national advertiser; neither is broadcast, which comprises four major and two minor networks, plus more than 150 syndicated series. What's at issue is the long-term ability of any given programming entity to attract audiences big enough to generate advertiser support. That's a complex issue which shouldn't be reduced to “cable's up/broadcast is down.”

Tim Duncan
Executive Director
Advertiser Syndicated Television Ass'n.
New York, N. Y.

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CHARLOTTE/RADIO

Meet the New Bosses: CBS, Capstar

•TWO RECENT GROUP DEALS WILL BRING MAJOR new players to the Charlotte radio market—and more changes may soon follow. Through its pending acquisition of American Radio Systems, CBS will become the top owner in Charlotte, with seven stations and a 40 percent share of ad revenue in one of the U.S.' fastest-growing radio markets. Also poised to enter Charlotte is Capstar, the unit of Hicks, Muse, Tate & Furst that will become the market's No. 2 owner via its acquisition of SFX Broadcasting.

The moves by CBS and Capstar in Charlotte have put the market's third-largest radio group, Jefferson Pilot Communications, into acquisition mode as well. "When the right opportunity comes along, we want to move quickly," said Clarke Brown, president of Jefferson Pilot's radio division, which currently owns three sticks in Charlotte. "We think [Charlotte] is a great growth market."

Radio ad revenue in Charlotte jumped almost 25 percent in 1996. Local station executives forecast an additional 10-12 percent increase this year, to more than \$77 million.

While Capstar and CBS are new to Charlotte, Jefferson Pilot has been in the market for 75 years. JP's WBT-AM is one of the country's five oldest stations, according to Rick Jackson, vp/gm for JP's Charlotte radio properties.

The market's fourth major player is Potomac, Md.-based Dalton Group, whose only two radio properties are Charlotte's WWMG-FM and WEND-FM. David O'Donnell, vp/gm of the stations, vowed that the company plans to stay in the game. "We're looking for select properties" to add in Charlotte, he said.

Market leader ARS, whose acquisition by CBS is expected to be completed by next summer, owns five FMs and two AMs in Charlotte. WGIV-AM, a simulcast of the urban AC-formatted WBAV-FM, will change into a gospel

station within the next few months, said Gary Brobst, market manager for ARS/Charlotte.

Over at SFX, Reta Thorn, gm of the company's Charlotte stations, figures that the Capstar deal will be good news for the market's top morning program, the *John Boy and Billy Show*. Originating from WRFX-FM, the program currently airs in about 60 markets, primarily in the Southeast and Southwest. The purchase of SFX by 371-station Capstar should get *John Boy and Billy* on more stations and boost the show's appeal to sponsors, Thorn said.

A sports-mad town, Charlotte is home to

two relatively new pro franchises—the NFL's Carolina Panthers and the NBA's Charlotte Hornets. To cash in on the market's enthusiasm for the Panthers, ARS/Charlotte this season is hosting advertiser-sponsored tailgate parties on game days on leased property right across from Ericsson Stadium. —LB

CHARLOTTE/TV STATIONS

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SCARBOROUGH MEDIA PROFILE: CHARLOTTE

How Charlotte, N.C., adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Charlotte Market %	Charlotte Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper (average issue)	58.8	59.2	101
Read any Sunday newspaper (average issue)	68.5	66.4	97
Total radio morning drive (weekly cume)	25.5	23.2	91
Total radio evening drive (weekly cume)	18.2	15.9	87
Watched BET past 30 days	8.0	10.6	132
Watched Discovery past 30 days	45.4	42.0	93
Watched ESPN past 30 days	38.4	47.2	123
Watched MTV past 30 days	23.6	21.9	93
Watched TNN past 30 days	25.0	36.3	145
Watched The Weather Channel past 30 days	42.5	57.3	135
Subscribe to any online service	16.2	12.1	75
DEMOGRAPHICS			
Age 18-34	34.1	33.3	98
Age 35-54	38.9	40.1	103
Age 55+	27.0	26.6	99
HOME TECHNOLOGY			
Connected to cable	75.4	78.4	104
Connected to satellite/microwave dish	3.7	6.5	176
Owens a personal computer	42.8	34.4	60

Source: 1996 Scarborough Research—Top 50 Market Report



Bobbi Brown

*Bobbi Brown Professional Cosmetics.
40. Married, 2 sons.*

Grew up on Chicago's North Shore. Raided mother's cosmetic drawer at 5; painted self, walls and sink. Earned degree in theatrical makeup, 1977. Brought natural look to high-gloss fashion industry. Opportunity: Couldn't find lipsticks natural enough. Created her own.

"I made them for myself, but models began asking where to get them."

Put up \$10,000 with partner to form Bobbi Brown Essentials: 10 lipsticks, nude to neutral. Started with accessory table at Bergdorf Goodman. Grew into leading cosmetics line in 5 years. Acquired by Estée Lauder, 1995. Wrote best-seller: *Bobbi Brown Beauty*. Unfazed by fame.

"My idea of a good time is being in my kitchen in big socks making soup."

Estimated 1996 sales: \$40 million.

Picked up her first copy of Forbes at cover shoot in 1986.

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gling property afloat. These days, new dollars are flowing into the station from A.H. Belo Corp., the Dallas-based media giant that acquired WCNC last February from Providence Journal Co. While WCNC still has problems, its future is more secure—Belo is committed to spending millions to acquire stronger news lead-in programming, build new studio sets and hire talent, according to execs at the station.

WCNC is a distant third in the local news race, rarely cracking a 2 in the Nielsen ratings. One telling example of the station's woes: On Sept. 25, NBC's live *ER* averaged an 18 rating/29 share in households on WCNC. But the station's 11 p.m. news tumbled to a meager 6.4/14, while competitors' news shows gained share from their 10 p.m. network lead-ins.

Because there are NBC affiliates in neighboring markets including Greenville and Asheville, N.C., and Spartanburg, S.C., WCNC has stiff competition for viewers at 11 p.m. Rick Keilty, WCNC general manager, said that the station plans to use Belo's investment in part to staff up and provide more news coverage of outlying areas to attract some of those viewers.

The station has hired additional producers, photographers, reporters and anchors, including recent arrival Sonja Gantt, previously an anchor at WGN-TV in Chicago. Keilty said that the number of news hires would "increase to double digits" by next year.

WCNC's evening newscast also is struggling, with an average 1.3 rating in July. That news report should get a boost next fall, when *The Rosie O'Donnell Show* is scheduled to join WCNC's afternoon lineup. *Rosie* currently airs on WCCB, a Fox affiliate owned by Bahakel Communications of Charlotte.

Belo's big investment in WNCN may take a while to pay off. "It's going to be a long battle, and a costly one, to show any [news] ratings increase," said Judy Kaufman, president of Media Power, a Charlotte buying firm. Costly indeed: Jefferson Pilot's CBS affil in Charlotte, WBTB, spends close to \$6 million per year on news, said station president John Hutchinson.

Fox affiliate WCCB is feeling pressure from the network to jump into the local news race. The station currently airs a 10 p.m. newscast that is produced by Cox Broadcasting's WSOC, the ABC affiliate in Charlotte. "[Fox] is asking that local news be something we begin planning for in the next year or two," said Cullie Tarleton, WCCB gm.

Bahakel's current affiliation contract with Fox expires at the end of 1998. A source familiar with the talks said that while the network is "not bringing out a hammer" about its desire for local news on WCCB, Fox prefers to award 10-year deals in exchange for strong commitments to local news by affiliates. —CB

CHARLOTTE/NEWSPAPERS

For New 'Observer' Chief, Nothing Could Be Finer

• THE CHARLOTTE OBSERVER WILL GET A NEW publisher on Jan. 1, when Peter Ridder will succeed Rolfe Neill in the top slot at North Carolina's largest newspaper. Neill, 65, is retiring after 22 years as publisher of the *Observer*.

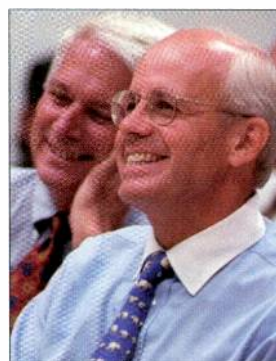
In contrast to his older brother Tony, who is chairman and CEO of the Miami-based Knight-Ridder chain, Peter Ridder prefers to focus on one newspaper at a time. "The best job is running a newspaper," said Peter Ridder, 51. "I like being in the community. I would not want to be in headquarters—that's my choice."

Ridder, most recently president and publisher of Knight-Ridder's *St. Paul* (Minn.) *Pioneer Press*, is already in Charlotte, working on the paper's 1998 budget. Over the next three months, Ridder plans to spend a few days in each of the newspaper's seven bureaus around the state as he learns about the market.

While the *Observer* (daily circ 238,216) does not have any head-to-head competition in Charlotte proper, the paper has many smaller rivals in the region's fast-growing suburbs. Ridder is used to competition, having banged heads for five years with Cowles Media's Minneapolis *Star Tribune* in the Twin Cities. "There are seven or eight dailies within a 50-mile radius of Charlotte," noted Ridder, who will push to increase the *Observer's* circ outside the city limits. The paper currently has seven zoned "Neighbors" editions serving the suburbs.

"Our circulation is looking better than most papers', and the market is growing," Ridder said. "But we still have to be aggressive, promote our product better and expand our penetration." The new publisher also hopes to form marketing partnerships with other media outlets in Charlotte, including TV and radio stations and Internet sites.

The *Observer* is the sixth Knight-Ridder paper that Ridder has worked for; all of his posts have been on the business side. Ridder said he plans to have less direct input into editorial than his predecessor, who initially rose through the company's ranks on the editorial side. Ridder noted that the *Observer* has a strong editor, Jennie Buckner, who has been with the paper since 1993. Buckner is a former vp of news for the Knight-Ridder chain.



Changing of the guard: New publisher Ridder (right) with retiring Neill

"My idea is to work in Charlotte for many, many years, hopefully to retire there," Ridder said. —John Consoli

AUSTIN/TV STATIONS

Fox Said to Weigh Adding Prime-Time News at O&O

• FOX BROADCASTING IS CONSIDERING ADDING an hour-long newscast to the prime-time lineup of KTBC-TV, its station in Austin, Texas. "There has been talk [by Fox management] of expanding news to prime time here," said a source at KTBC who requested anonymity.

The station currently is without a general manager. Fox last month dismissed KTBC's top executive, president and CEO Craig Millar. The station has had four general managers in the past five years. Fox expects to hire a new gm within a month, said Tom Hurwitz, executive vp of Fox Television Stations Group.

Hurwitz declined to comment on any plans to add an hour of news. KTBC currently airs the two-hour Fox network prime-time slate from 7 to 9 p.m., followed by an hour of syndicated programming that leads into the late local newscast at 10 p.m. Fox execs believe that replacing the syndicated fare with an hour of news would lift KTBC's ratings from 9-10 p.m.—when the station competes against the third hour of network prime time aired by its competitors—and also expand the audience for KTBC's late news.

In last May's sweeps, syndicated reruns of *The Simpsons* at 9 p.m. and *Seinfeld* at 9:30 posted a 6 rating/10 share and a 7/12 respectively on KTBC. Those numbers have not helped the station's 10 p.m. news, which posted a 5 rating last May. Three years ago, before Fox acquired the station from New World Communications and switched its affiliation from CBS to Fox, KTBC's late news averaged a 16 rating.

KTBC also has had difficulty with its 5 p.m. newscast, whose ratings have eroded from an average 9 in households in May 1994 (pre-Fox) to a 5 last May. The 5 p.m. news did fare somewhat better with viewers in the key 18-49 demo, where the show's 2 rating last May placed it in a four-way tie with the market's other network affiliates in the time period.

"Basically, early fringe in this market just sucks," said Joann Yue-Hollett, a media supervisor at DDB Needham's Spot Plus buying service in Austin, citing the current shortage of quality early-fringe programming. —CB ■

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WASHINGTON

Alicia Mundy

EnDowd With a '90s Vision

The 'New York Times' pundit makes it clear that politics within the Beltway isn't limited to the familiar chambers of government



At a recent wedding at which members of the Washington media elite were in over-abundance, someone raised the topic of *The New York Times*' Maureen Dowd. And immediately, the questions swirled: Is she still "in?" Is she still edgy? What about her hair? Is she getting paid by the Republican Party? And why does she write only about personalities?

These are not light questions in the corridors of power. Dowd is coming into her fourth year as a pundit at the *Times*, covering mostly Washington in a biweekly column entitled "Liberties." She remains "in." She has lost a little of her edge. She is *not* paid by Republicans (although Bill Clinton probably thinks she should be). And her hair, a mass of darkness with a preternatural red aura, is still the stuff of Naomi Wolf nightmares.

But it is wrong, oh *so* wrong, to say that Dowd only does personalities. Or that, as James Wolcott wrote in a *New Yorker* profile, she trains herself on politicians' "personal foibles and lapses in appearance, ...snickers at easy targets...playing to an in-group snideness." Yes, it's true that her bite provokes rectal fusion and bitter cries in Clintonland. Yes, her vitriol could pass a saliva test in the guys' locker room. Dowd has probably written more Clinton jokes than Leno and Letterman combined.

But the crucial lesson of the Clinton era, which Dowd understands better than almost anyone writing in Washington today, is that the personal has become the political. The winners/losers paradigm doesn't matter anymore in a world where Harold Ickes finally faces paybacks but where Fred Thompson can't get his face on the evening news. Issues are *not* "in." Policy wonks are spinning their wheels but *spin doctors* are writing their autobiographies.

Dowd could be dissecting the tesseræ and errata of the balanced-budget bill. But she doesn't because she's willing to say what a lot of Washington's elite hate to admit: It's a joke. A terrible joke, to be sure, all these life-and-death matters being treated as so much election fodder. About the only things that affect the business of the nation are the bizarre blips on the personal radar screens, and the channel surfing on the cultural cable.

Andrew Ferguson, senior editor at *The Standard*, a conservative weekly, adores Dowd for her unique view of the wasteland. "If you want to write about politics in any sociological way—you know, how it follows the "I feel your pain" tactics—you have to trace it back to Clinton. This therapeutic approach to politics, wallowing in personal experience, has suffused not just

politics, but the entire culture.

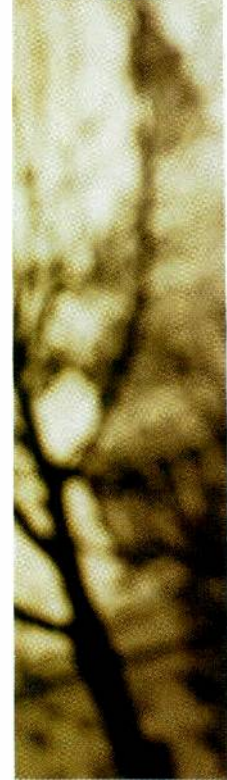
"Maureen Dowd really understands that better than almost anyone," says Ferguson, a former George Bush speechwriter, "how Clinton talks around problems, how he behaves, how he whines—these things will have a more enduring effect. Thirty years from now, this will be defined as the Clinton era, and the profound interrelationship between politics and culture won't have much to do with campaign reform. Maureen is like an anthropologist: She doesn't concern herself with the superficial stuff. She's writing from a larger perspective."

It is not certain whether Howell Raines intended Dowd to become the Dr. Jane Goodall of the D.C. chimps. When Howell left the *Times*' Washington bureau for New York and the stultified air at the Grey Lady's op-ed pages, he thought of making a columnist out of Dowd, who had just finished the 1992 campaign. Anna Quindlen was looking for greener pastures in fiction. There was a women's gap. And someone had to be found to balance William Safire, the GOP's suicide bomber. At this moment, Anna Quindlen is still missing and there is still a women's gap, and on days when Safire's column runs, the front section tilts so far to the right it takes three hands to hold the paper.

Maureen Dowd's inclusion has not fixed any of the problems it was expected to remedy. But she is more capable than most journalists of cutting to the bone. After John F. Kennedy Jr. chided his cousins for their bad behavior in *George*, Dowd took out The Hunk in a column meant to resemble his editor's letter to readers, entitled, "Too Sexy For My Views." About the lack of gravitas in his soft-focus mag, she wrote, in Kennedy's voice: "I've heard about substance abuse, and I'm staying away from substance." Has anyone captured so succinctly the essence of why *George* magazine is a non-player in the political arena?

When Congresswoman Susan Molinari leaped to *CBS Saturday Morning*, did anyone else so deftly vivisect "the perky pixie"? Writing as Molinari introducing her news show lineup, Dowd suggested that

Stand-up columnist: Dowd "has probably written more Clinton jokes than Letterman and Leno combined."



Suzy would bring on her “answer to Martha Stewart, Senator Kay Bailey Hutchison, who will show us some low-cost nutritious menus for those moms we finally kicked off welfare.”

Cheap shot? You bet. But it was the *right* shot to take. Molinari has found it too easy in recent years to work both sides of the street—moderate/conservative, women’s voice/male token, professional and mom, mom, mom. In a pithy thousand words, Dowd cut a chunk out of Molinari’s credibility that the hand-wringers of the *Columbia Journalism Review* can only envy.

There are a few tiny troubles: You can tell when her energy lags because the column’s wit sometimes seems forced. And, though she’s one of the most dogged fact-finders in Washington, Dowd doesn’t do as much reporting for her columns as she could

(unlike, say, Safire, who is gunning for a Pulitzer for investigative reporting). And, there’s a little femme bitchiness that flashes its claws occasionally: Earlier this year, she launched an ad-feminam attack on Naomi Wolf, author of *The Beauty Myth*. She called Wolf’s latest book, *Promiscuities*, a poignant look at the pain of

“Maureen is like an anthropologist. She doesn’t concern herself with the superficial. She writes from a larger perspective.”

teenage girls, “hilarious.” And she ripped into Wolf for telling fans at a recent reading that “a certain area of the female body was only discovered in 1976.”

Wolf is married to a White House speechwriter and former *Times* editor, has cachet in Washington and, like Dowd—who is 40-plus and unmarried—has looks that make tough men whimper. But no one expected Dowd, with her self-described “Sharon Stone side,” to give up her “hottest babe” gig to a postmodern feminist and arriviste. After that column, a female lobbyist for a movie/TV conglomerate said: “Remind me never to invite Maureen and Naomi to the same event.”

You can, however, invite her to anything with Michael Kinsley, Michael Kelly or Leon Wieseltier, three of her closest friends. *New Republic*’s Wieseltier declined to talk about her. Kelly, just fired as *New Republic* editor for writing Dowd-like pieces on Clinton, thinks she’s the best reporter in Washington. Kinsley, editor of the online magazine, Slate, couldn’t be raised. (Neither could Dowd, over a two-week period of trying.) But Walter Isaacson, editor of *Time*, was willing to weigh in. “I always read her. She’s funny as hell, always provocative. I think she has great credibility, great impact. But, she can be tough.”

Which she proved again last week, refusing to go easy on the 600,000 Promise Keepers coming to Washington to renew their vows to wife and deity. “I would like to start a women’s movement called the Promise Takers. We would extract promises from the men in our lives, and we wouldn’t settle for not cheating... They will have to pledge that they will give up weak and chatty for strong and silent.”

Anna Quindlen, the *Times*’ darling of the ’80s, might have cautiously praised the Promise Keepers for acknowledging their fragility, their failures, their faithlessness, their need for a father-fix. She probably would not, as Dowd did, ask them to “stop exploring the holy mysteries of their gender” and “shut up already.” Maybe the time has come for the weak and chatty to give way to the strong and silent. ■



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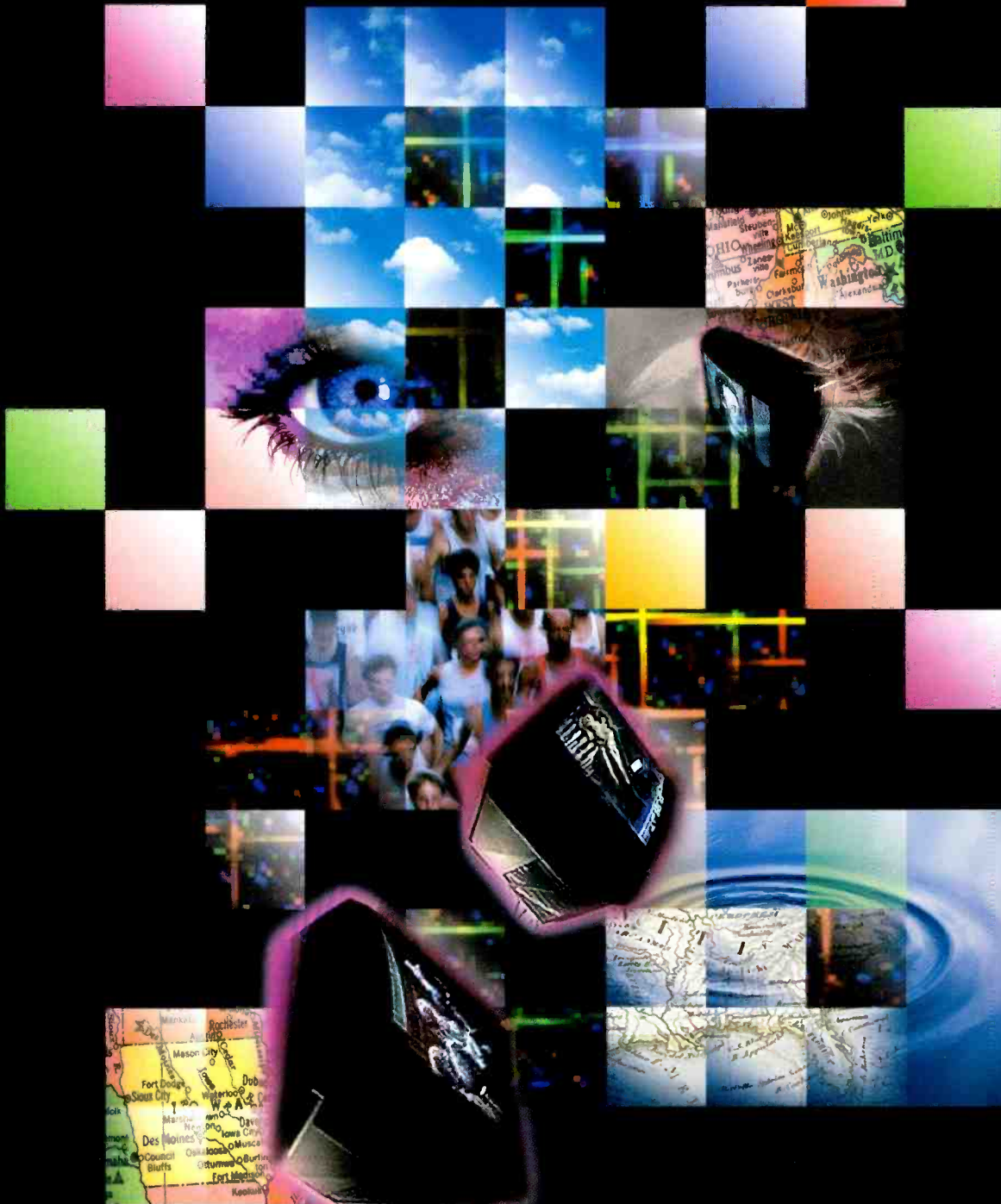

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Use Spot TV Strategically, Not Tactically

by Jon Mandel, Senior VP, Director of National Broadcast, Grey Advertising

In order to properly use the television medium, it must be analyzed both from a strategic and a tactical perspective. In order to develop a proper media plan and/or media buy, every form of television must be considered. Unfortunately, there seem to be recent signs that those who choose advertising vehicles are becoming lax in their job of proper analysis. How else can one explain the exponential growth of national cable advertising without concurrent growth in local spot broadcast advertising by national advertisers?

Most national advertisers use local television as a tactic rather than relying on it as the excellent strategic resource that it can be. Most advertisers do an analysis of the local media delivery of their national plans versus the contribution to brand sales in each local market. Local weight is then purchased to compensate in markets where sales are stronger than media delivered. This is a strong, time-proven tactic.

However, many of these same advertisers underutilize the local broadcast medium because of their disregard for the power and draw of the local television station to its viewer. What is worse is that they ignore what those local viewers represent nationally.

Please understand that I point this out from the perspective of an agency that places more money in national cable advertising than any other. We also are one of the biggest purchasers of local television in the world. There is no hidden agenda here (unlike sales pieces like *Media in the Millennium*), only a plea for this industry to do it right.

Most planners and buyers fall into a trap of looking at the big successes of cable television. They ignore the fact that the top rated regularly scheduled show in cable, other than children's programming, is the TBS Sunday Movie, which ties the 301st rated broadcast show, ABC's *Winnie the Pooh*. That is on a national basis.

But what about other ways to get the

so-called broad reach of cable? If local spot broadcast is considered properly, the answer can be obvious. While a spot in the top rated movie on WTBS delivers slightly fewer women 18-49 than one spot on WNBC in New York only, the vast majority of an advertiser's schedule runs in the average primetime on WTBS. It only takes two spots in Philadelphia on WPVI to deliver more women 18-49. People seem to like the "power and delivery" of FX's primetime. Yet,

Below are the top 10 rated programs for over-the-air and cable television within a total TV HH universe for the randomly selected week of March 10 - March 16, 1997. It is only when comparing apples to apples that we can be assured of a level, fair and accurate playing field.

Top 10 Over-the-Air Programs Top 10 Basic Cable Programs

Seinfeld	NBC	21.6	The Hunchback	TNT	3.4
Friends	NBC	18.7	Rugrats - Tue.	NICK	3.0
Suddenly Susan	NBC	17.7	Rugrats - Mon.	NICK	2.9
Naked Truth	NBC	17.0	Rugrats - Thu.	NICK	2.9
Touched By An Angel	CBS	15.7	Hey Arnold - Mon.	NICK	2.8
60 Minutes	CBS	14.5	World Champ. Wrestling	TNT	2.7
Law And Order	NBC	14.4	Rugrats - Sun.	NICK	2.7
Dateline NBC - Tues.	NBC	13.7	Rugrats - Wed.	NICK	2.7
Primetime Live	ABC	13.4	Doug	NICK	2.6
20/20	ABC	13.1	My Brother And Me	NICK	2.6
Source: TVB Analysis of Nielsen Media Research Data (NTI Total TV HH Universe)					

buying one spot locally on both WRIV in Indianapolis and WLWT in Cincinnati will deliver a 30% higher national rating against women.

In the case of E! in average primetime, all it takes is one spot on KNSD in San Diego to deliver a higher national rating for either men or women 18-49.

When confronted with the facts, the cable industry screams that you must consider all of cable cumulatively. Well, it is thus logical to also include all of spot, and all of network.

Yes, cable is a valuable tool in our arsenal. But only after other media types are fairly considered. If you still don't buy the valid argument above, you are doomed to only use media tactically and hamper the life of your brand. If you choose to do that, just remember to compensate with local broadcast for the massive cable underdelivery in Dallas, St. Louis, Minneapolis and other top markets.

But that is another article.

TV and the Evolving Auto Retailer

by Ramsay H. Gillman, President, National Automobile Dealers Association

It seems as though every day there is another announcement about how yet another new retailing scheme is going to revolutionize the car-buying experience. First it was the big used-car superstores that were going to put us retailing dinosaurs on the endangered species list. Then it was the whole issue of public ownership of new-car dealerships and, most recently, plans announced by Ford Motor Co. to buy out and consolidate dealerships in Indianapolis and Salt Lake City.

What do all these changes mean for the future of auto retailing? More importantly, how will these changes affect the long, close relationship between



franchised new-car dealers and TV stations? So far, very little. Auto dealers continue to rank second — behind only restaurants and fast food drive-ins — on local

Improved customer satisfaction.

A Yankelovich survey of new-car buyers, conducted for NADA this spring, showed nearly 80 percent reported that their recent dealership experience was better than the last time they purchased a vehicle. These findings, which compare well with the best

retail stores, are consistent with similar surveys conducted by Strategic Visions, J. D. Power and Associates and even *Consumer Reports*.

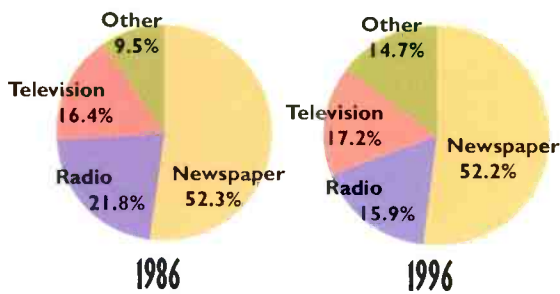
Record used-vehicle sales.

Franchised dealers sold a record 19.2 million used vehicles last year. So much for getting run out of town by used-car superstores! In fact, most of the increase in dealer advertising expenditures last year was on used

vehicles. It's risen from a 24 percent share in 1988 to 33 percent in 1996. All dealers now recognize that used-car operations should be run in the same courteous and professional manner as new-car departments.

ADVERTISING EXPENDITURES BY MEDIUM

Percent of total



Source: NADA Industry Analysis Division

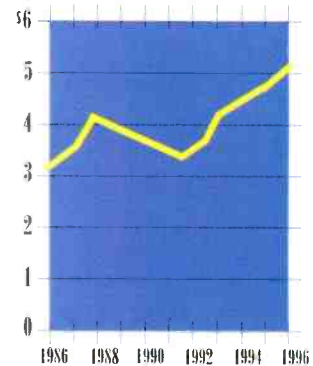
television advertising. Last year, the nation's franchised new-car dealers spent a record \$5.1 billion in advertising. Of that total, 17.2 percent was spent on television advertising, up from 16.4 percent in 1986. I'd say that still makes for a pretty healthy partnership.

For the future, the retail automobile industry continues to hold promise for both dealers and television advertising executives. Most franchised new-car dealers will survive very well, with or without public ownership and in spite of major new competition in both the new- and used-vehicle businesses. The entrepreneurial spirit that has succeeded so well in the past will continue to make us viable and competitive because we are evolving with a fast-changing marketplace.

Strong new-vehicle sales. The nation's franchised new-car dealers sold some 15 million new vehicles each of the past three years and we should do about the same this year, which tells me we're doing a pretty good job. Contrary to some reports, this is a retail distribution system that is competitive and highly

TOTAL DEALERSHIP ADVERTISING EXPENDITURES

In billions of dollars



Source: NADA Industry Analysis Division

efficient, adding immense value as measured by any number of consumer surveys.

One thing is certain, however: The retail landscape is changing, and, with it, the relationship between dealers and advertisers. The bar has been raised for all businesses, and local dealers are increasingly relying on TV ad reps for fresh ideas to help us build a better identity and market our products in this competitive market. We are constantly looking for more innovative ways to reduce our costs and add value for the customer. But make no mistake, there is still plenty of opportunity left in the retail automobile business, especially for television advertising.

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Rank	Show	Women 18-34
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#2	ROSIE O'DONNELL SHOW	.243
#3	JENNY JONES SHOW	.234
#4	JERRY SPRINGER	.223
#5	MONTEL WILLIAMS SHOW	.205
#6	OPRAH WINFREY SHOW	.199
#7	SALLY JESSY RAPHAEL	.191
#8	MAURY POVICH SHOW	.178
#9	GERALDO	.138
#10	LIVE-REGIS & KATHIE LEE	.128



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Source: NSS, 9/9/96 - 9/7/97.

Advertisers Ponder the Future of National Spot

By Kathy Haley

National spot TV should stage an annual "upfront" presentation for advertisers and their agencies, explaining what's new in the medium and showcasing upcoming programming and special sponsorship opportunities. It should stop selling itself as a commodity and focus instead on what it can do for



"Marketing products to the consumer is very expensive. The shotgun approach used to work, but it doesn't anymore because of the cost of media. The rifle approach works better at getting the right message to the right person."

-Steve Sturm, manager of corporate marketing for Lexus.

advertisers. And TV executives need to consider carefully how to market high definition television to advertisers, who are intrigued with its potential, but wary of possible costs.

These are some of the highlights of a series of interviews TVB conducted with major advertisers on the subject of market-by-market advertising and where it's headed.

All of the advertisers interviewed plan to boost their national spot TV spending next year, and all see marketers in general placing a bigger emphasis on geographic targeting.

"Marketing products to the consumer is very expensive," explains Steve Sturm, manager of corporate marketing for Lexus. "The shotgun approach used to work, but it doesn't anymore because of the cost of media. The rifle approach works better at getting the right message to the right person."

Claude Caylor, vice president of media services at Pizza Hut, adds that advertisers "are getting much better at figuring out how to allocate funds," in part because of the wealth of information to which they now have access. In fact, Caylor says, some advertisers now use return on investment as a tool for deciding where to place local funds. "It's much better to do it that way than with the old brand development and category development index models," he says. "If you have margins by store and margins by market, you can look at profitability and total sales and figure out where to spend your money that way."

Julia Adamsen, senior vice president of marketing at Cleveland-based KeyBank, believes local targeting is becoming especially important for service industries, such as banking, health care and telecommunications. "To effectively communicate points of difference vis-a-vis your competitors, you have to be able to target locally," she says. "You have to make your message relevant to customers, and they're different from market to market."

KeyBank uses its database of 6 million customers plus Scarborough data to pick the right TV shows to reach potential customers in each of the 38 markets where the company has outlets. "We are using information we have on our customers and applying it to all sorts of media to leverage being relevant and being able to really pinpoint our



"Advertisers are getting much better at figuring out how to allocate funds," in part because of the wealth of information to which they now have access.

-Claude Caylor, vice president of media services at Pizza Hut

customers," Adamsen says. "We aren't afraid to use information to make media decisions."

Caylor expressed concern about media fragmentation and the difficulty advertisers face in reaching the big audiences they once captured routinely through broadcast television. "It's very difficult to reach a lot of people," he says. "PUT (People Using Television) levels on local stations have dropped, on average, from a 40 in 1994 to a 30 this year."

Most of the missing viewers moved over to cable, Caylor says. "When you add cable in, the PUTs drop from a 40 to a 38. There's a shift in viewing to cable, particularly in early fringe and primetime, and it needs to be addressed.

"TVB raised some important questions when it chose 'Survival Beyond 2000' as the theme for its convention this year," Caylor says.

Adamsen maintains that national spot TV could do a much better job of marketing itself to advertisers and suggested the industry put together an annual presentation that could be given to the top 15 agencies and any advertisers who'd like to sit in. "Speakers could talk about what advertisers need to think about that's exciting for 1998," Adamsen says. Such a presentation could open up a valuable dialogue among agency, advertiser and station executives, she says. "The agency knows things that I don't know, I know things the agency doesn't know and stations know things that I and my agency don't know."

Such a presentation could help national spot get away from selling itself too often as a commodity, Adamsen says. "National spot needs to market the real value of its medium and think about how to create a good use of that medium," she says. "TV is so strongly visual. The big challenge for the industry is to think about the future, between technology and the Internet and high definition TV. Where should leading clients be? How do you make sure you're successful in this new environment? With share going down in terms of viewership, how do we make it exciting so that it is the people's choice of how to spend their time?"

"Stations are so preoccupied with selling space, they're missing the fact that their market is leaving, and they have the content," Adamsen says. "To me, they're not leveraging the content that they have."



"To effectively communicate points of difference vis a vis your competitors, you have to be able to target locally. You have to make your message relevant to customers, and they're different from market to market."

-Julia Adamsen, senior vice president of marketing at Cleveland-based KeyBank

As information about sales and customer behavior becomes more rapidly accessible, advertisers are able to place their spot buys much later than in the past, a trend they value for the flexibility it gives them, Sturm says. "Advertisers buy spot to reflect the most current business conditions. Because network times are restricted and there are only a limited number of network hours you can buy, you have to buy it early or pay a premium. Spot is a more direct means of reaching the market. It can be used in a more proactive manner and

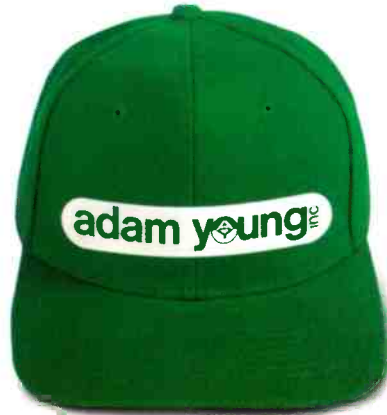
timely to the market conditions."

None of the advertisers interviewed has found that consolidation in station ownership has negatively affected doing business in national spot TV. In fact, both Caylor and Adamsen predict that consolidation might lead to cost savings at stations and that those savings could be passed along to advertisers in the form of small or negligible increases in the cost of time over the next few years.

All three advertisers believe it will be many years before enough consumers have high definition TV sets to make a difference for advertisers, but Sturm and Adamsen both expressed interest in high-resolution spots. "I think (HDTV) will be spectacular for us in terms of being able to produce commercials that reach out of the screen toward you," Sturm says. "I've seen it in Japan and at the consumer electronics show. You can make great car ads in terms of showing performance and everything else. The real issue is getting costs to an affordable level so consumers can buy the sets."

Adamsen believes much of HDTV advertising's allure will depend on the way stations decide to market it. "There's tremendous opportunity in that area," she says. "The question is: how is it that a station can maximize this technological improvement? I don't think there's been enough discussion about that, or enough energy put behind it."

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Direct Buying Yields No Price Advantage

Survey finds most stations believe advertisers get the same level of service going through reps as they would buying direct.

By Kathy Haley

TV stations charge the same rates to national advertisers buying their time directly as they do advertisers who go through reps, according to a new survey by the Television Bureau of Advertising. Survey respondents also maintained that national advertisers get the same amount of service and promotional support going through a rep as they do going direct.

The TVB survey, which was completed in August and drew responses from 100 stations, appears to contradict the impression among a number of advertisers and agencies that buying direct yields lower rates and/or better service. Nearly \$2 billion in national spot time is being placed directly this year, according to the TVB.

All 99 of the station managers responding to TVB's question about rates said there is no price advantage to going direct – that they grant comparable rates and availabilities to both clients buying through reps and those negotiating directly. Virtually all station managers also agreed that national reps can arrange all the services and follow-through that a client needs, including promotional support.

Asked why they sell time directly, 74 percent of respondents said they do so because they are threatened with loss of business if they insist on negotiating through their reps. 80 percent said their policy strongly discourages accepting direct business.

Respondents believe the reps need to do a better job of promoting the benefits of their service. The reps must be more proactive in their approach, a respondent said. Often the only time they're positioning the benefit of using the rep is when a switch

is pending – too late at that point.

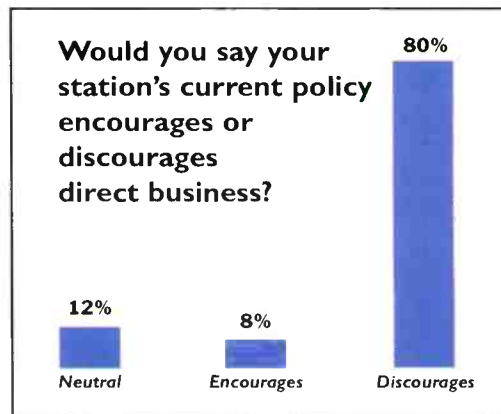
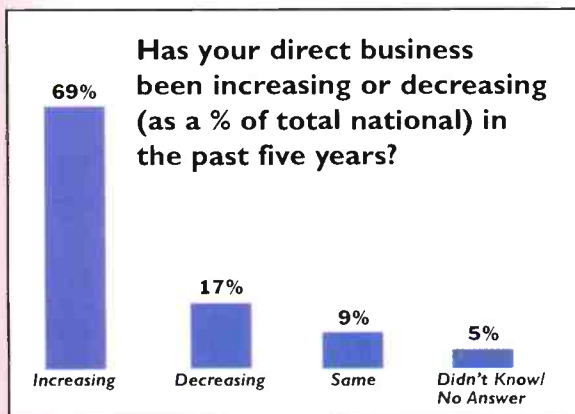
Tom Tilson, senior vice president and director of sales at TeleRep, said that the reps today provide advertisers with a higher level of service – including proprietary research, promotional opportunities and the electronic transfer of orders – than ever before. These tools and the person-to-person service a rep can provide enable agencies to make better decisions on behalf of their clients, he said.

Tim McAuliff, chairman and CEO of Blair Television, added that advances in technology have further enhanced the selling process, allowing better and quicker service to agencies, customers and station clients.

A number of local broadcast supervisors at major agencies suggest that, in some instances, account executive training has suffered since a wave of consolidation swept the rep industry three years ago. Several of these same supervisors admit, however, that training has suffered on the buying side as well.

A vice president in charge of local buying at one major agency maintains that buying through the reps most often achieves a better result for clients. You get much better service going through a rep and it's much more efficient, especially when you're buying for a client that has to get on the air quickly, she said.

And I don't believe the rate structure is better either, the vice president said. We've done rate comparisons and we don't see a differential. It comes down to the individual station and who is controlling the inventory and strength of the buyer to negotiate.



Get Ready, Here Comes Digital

Ave Butensky, president of the Television Bureau of Advertising, recently had a conversation with Joel Brinkley, *The New York Times's* man on digital and the author of the definitive book on HDTV, *Defining Vision*. Here are some excerpts from that discussion.

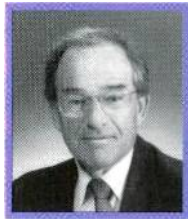
AB: What are the implications to advertisers with regard to this digital age, as you see it?

JB: Well, first let me tell you why I think the advertising people aren't in this yet. Until recently digital television was in a laboratory; it was a political question and not a reality. It seems to me it is where we were with personal computers in 1979. Everybody felt that PCs – they weren't even called PCs yet – were going to take over the country. But nobody really knew what to do with them; nobody had found the killer app. And the reason was that PCs were still in the hands of engineers, not marketers. Lotus 1-2-3 had not been invented or any of the other kinds of applications that are on these PCs right now.

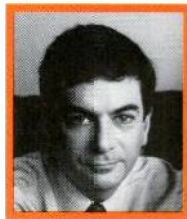
Digital television is at the same place. Digital television has been in the hands of the Grand Alliance Consortium of Engineers and now in the private product development laboratories of the television manufacturing companies and the computer companies. It has not yet been given to the marketers who are going to find the killer application, both for programming and for advertising. The opportunities are so manifold, the universe for digital television applications is so vast, they will be found...they just have not been found yet.

AB: What will come first?

JB: One of the first things that will benefit both broadcasters and advertisers is interactive advertising. Consumers will see an ad and click on a little box and have something sent to them. That is easy, and that will come very quickly because it is to the benefit of everybody. Then you are going to see even more creative things come along rather quickly. My own idea would be to put a little thermal printer into a TV. Thermal printers cost \$100. You can put one in the



Ave Butensky



Joel Brinkley

side of a cabinet and people wouldn't even know it is there. Then you have a Domino's commercial, you click on a button and get a \$2-off coupon. TV can offer coupons, think about that. That's a pretty exciting opportunity. I don't see anything stopping that. And, you know, I am an English major, not an engineer. But I am utterly confident that once this is out there, it is just going to explode.

AB: Would you say that as each station tries out various formulas, the format will evolve?

JB: Oh, I think so.

AB: A leadership kind of a thing?

JB: Oh, absolutely. One station in Tulsa or someplace is going to find some wonderful application for multichannel or interactive programming in advertising, and it will be copied around the country until somebody else finds some other killer application. It is going to evolve because this is a new frontier, and whatever application we find in 1999 will be superseded the next year by another one we haven't even thought of.

AB: What do you tell the skeptic who says, wait a minute, data failed, big screen thin wall TV failed, interactive certainly has failed so far?

JB: The VCR didn't fail, the cell phone didn't fail, the fax machine didn't fail, color TV didn't fail. But the most important thing to keep in mind with digital is that this is not a discretionary transition. This is not like moving from the LP to the CD. This is something that is mandated by the government and must occur.

The entire transcript of this conversation has been posted on the TVB Web site. Visit the site at

www.tvb.org

and click on "Resource Center."



TVB'S TV BASICS

Television is Now the Top Advertising Medium

Newspapers had been the number one ad medium in the U.S. since 1776. In 1994, the advertising community, voting with their dollars, made TV number one for the first time. Since then, TV has widened its lead over newspapers to \$4.1 billion in revenues.

MAJOR MEDIA 1996	(In Millions)
Television	\$42,484
Newspapers.....	38,402
Direct Mail.....	34,509
Radio.....	12,269
Yellow Pages.....	10,849
Magazines.....	9,010

Stations are TV's Top Revenue Producer

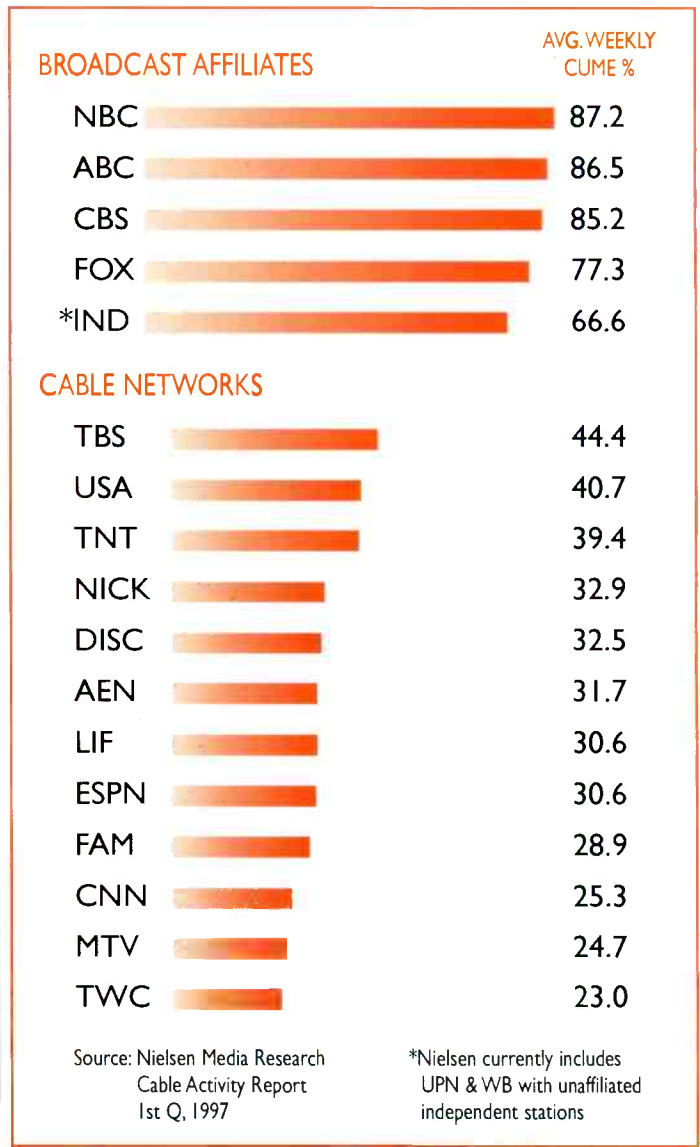
The largest component of the television portion of U.S. ad volume comes from Local Stations, and it has since 1964.

TELEVISION COMPONENTS 1996	(In Millions)
Station TV	\$20,747
Network TV.....	13,081
Cable TV.....	6,438
Syndication TV.....	2,218

Source: McCann-Erickson

Television Reach: Broadcast vs Cable

While cable penetration of TV households currently stands at 67%, no individual cable network comes to anything near that by the end of an average week. TBS and USA are the only two topping 40%. By contrast, 3 of the 4 major network affiliates reach over 85%, while FOX reaches a significant 77.3%.



TV BASICS 1997-1998, TVB's report on the growth and scope of television, can be read in full at www.tvb.org.

Click on "Resource Center."

Magazines

By Jeff Gremillion

Directing music coverage at 'Rolling Stone' is one of the tougher jobs in the business

A Hot Seat for Editors

October is turning into a busy month for Wenner Media. For starters, company flagship *Rolling Stone* last week appointed a new music editor for the third time in less than three years. Joe Levy, former senior editor in charge of arts and entertainment coverage for *Details*, replaces Mark Kemp, who had held the post for just a year. Kemp, who will become an *RS* contributing editor and feature writer, succeeded Keith Moerer, who left the magazine after less than a year as music editor. ♦ "It's a difficult job," *RS* managing editor Sid Holt said of the post. It's highly stress-

ful—it can burn a guy out." Holt said Kemp is "a very strong editor" who was not comfortable with some of the management aspects of the position.

Levy "has a wide familiarity with music and a very good reputation for working with writers," Holt said. The m.e. added that while he has encouraged Levy to bring in new writers to *RS*, he does not expect major changes in the title's coverage of music.

"We've been covering more R&B, rap and electronic music," Holt noted. "That will continue." Holt said that *RS*' editorial moves in music have nothing to do with Miller Publishing's new music-mag

combo of *Vibe* and *Spin*, both of which have new editors who are turning up the competitive heat.

Levy, who ran *Details*' arts coverage for three years and produced the title's annual music issue, said that he looks forward to "deepening the music section's pool of writers" at *RS*. He also hopes to bring "a sense of rock 'n' roll fun" to the magazine's

music coverage. Prior to his stint at *Details*, Levy served as music editor of *The Village Voice* for five years; he also was a senior editor at *Spin*.

RS has just wrapped its 30th anniversary issue, themed "Women in Rock." Wenner is keeping details about the issue, which will hit newsstands at the end of the month, close to the vest. The release of a new book about women rockers, *Trouble Girls*, will coincide with publication of the female-friendly issue. Barbara O'Dair, editor of Wenner's *Us*, edited the book, a Random House title.

The November issue of *Us*, which hits stands this week, is another example of Wenner's current fascination with Girl Power. On the cover appears a nearly nude Courtney Love, the icon O'Dair chose to illustrate the entertainment title's first "CrazySexyCool" style issue.

"We thought she would be a surprising choice," O'Dair said of Love. "She's a great interview, very quotable, and she in so many ways represents what style is really about in Hollywood—transformation and glamour." O'Dair said she hopes the style issue will become an annual event.

Us, like the other top entertainment magazines, has steadily expanded its fashion coverage, taking note of the increasing overlap between fashion and showbiz. "We've been talking about this intersection for a few years now," O'Dair said. "I

don't see that trend going anywhere anytime soon, and we owe it to our readers to cover it."

Besides pleasing readers, the stepped-up style coverage has also tickled advertisers' fancies. Almost across the board, entertainment-oriented titles have seen their fashion ad pages grow in direct proportion to their increased fashion editorial.

'Veranda' vs. 'Accents'

Circ Race Tightens for Southern Shelter Titles

A fierce competition is shaping up in one of the most genteel corners of the industry. Southern Progress' *Southern Accents*, the 20-year-old bible of home and garden for Dixie's blue bloods, is facing a significant challenge from independently published *Veranda*, a similarly well-heeled Southern shelter book.

In the first half of this year, *Veranda*, an Atlanta-based quarterly, saw its total circulation jump 24.8 percent, to 304,471, according to the Audit Bureau of Circulations. Circ for Birmingham, Ala.-based *Accents*, a bimonthly, slipped 4 percent, to 305,781. *Accents* will "drive" its rate base to 325,000 in January, said publisher Bill Carey. Both *Veranda* and *Accents* claim that more than 25 percent of their readers live outside of the South.

Veranda's readership is notable for its wealth. According to the latest Mendelsohn survey, readers of the title have a "median asset value" of \$998,800, higher than any other magazine in the affluence survey.

"We're doing what we love, and people seem to be responding to it," said *Veranda* editor Lisa Newsom. While the book's content is similar to *Accents*—lots of lush photos of exquisite interiors and grounds—*Veranda* casts its net a bit wider, incorporating food stories and recipes.

Veranda, which is not audited by PIB, is doing robust ad business, Newsom claimed. New advertisers—including luxury-goods companies Cartier and Hermès—recently have



Love her style: The rocker/actress leads *Us*' first fashion special issue.

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Magazines

joined the book's core ad buyers, which are regional home-furnishings companies.

The competition between the books is not just business—it's personal. Newsom helped start *Accents* and worked there for eight years. She left in 1985, a few months before Southern Progress, a Time Inc. unit, acquired the title. "The financial rewards weren't coming my way," she said of her decision to leave.

Veranda publisher Sims Bray Jr. formerly held the same post at *Accents*, and garden editor Tom Woodham earned his green thumb as an *Accents* garden writer. Art director Chuck Ross, who cofounded *Veranda* with Newsom, also formerly served as art director of another competitor, Condé Nast's *Architectural Digest*.

Accents is regrouping, having in August replaced longtime editor Katherine Pearson with former second-in-command Mark Mayfield. The company said that the change allows Pearson to focus on *Coastal Living*, the startup whose launch she oversaw last spring.

"We have to be aware of what [*Veranda*] is doing," Mayfield said. "But we don't take our lead from them." Mayfield added that *Accents* will "update certain areas" of its content and design in the near future. The November/December cover will be a full-page bleed photo, a first for *Accents*, whose cover shots are usually framed in white à la *Architectural Digest*. Mayfield said he will also add more travel coverage.

Through July, *Accents* was up 4.7 percent in ad pages, to 414, according to PIB. The September/October 20th anniversary issue is, at 420 total pages, the fattest ever of any Progress title.

'Minnesota Law & Politics'

The Lighter Side Of Legal Publishing

The cover shot is an attractive blonde woman with windblown hair on a pink background. The cover lines include "A Flatter Tummy, a Happier You" and "What Men Really Want and How to Make Sure They Never Get It." The magazine is, of course, *Minnesota Law & Politics*.

Publisher Bill White, a lawyer, launched the offbeat legal monthly (slogan: "Only our name is boring") seven years ago to offer attorneys a break from the dry journals that make up most of their required reading. *ML&P*'s covers, like that of the June "Special Women's Issue," described above, are parodies. The cover of the July "Criminal Law Issue" featured a drag queen shoplifting the June issue from a newsstand.

Inside the regional book, "we say, 'but seriously, folks,'" says White. Recent articles have included a piece on the latest in forensic evidence and profiles of colorful attorneys—a real-life Matlock, for one, and a transsexual.

This month, White is expanding, launching the similarly oddball *Washington Law & Politics* in Seattle. The publisher is considering other cities whose jurisprudence communities might adapt to his editorial style. White's efforts are well funded, thanks to a \$1 million cash infusion last year from legal-publishing mogul Vance Opperman. ■

60 SECONDS WITH...



Michael Clinton

Senior VP/Chief Marketing Officer, Hearst Magazines

Q. After 13 years at Condé Nast, how do you make this high-profile transition to Hearst? **A.** It's all about the editorial products. Hearst is one of those companies that really has terrific products. **Q.** Are you worried about how your business relationships will transfer? **A.** There's a

lot of movement at a lot of media. Advertisers are used to it. At the end of the day, it's your job to represent the products that your company produces. That's what you have to sell.

Q. With you, a former 'GQ' publisher, now on the Hearst corporate staff, and David Granger and several other former top 'GQ' staffers on the editorial side at 'Esquire', is it fair to wonder how much Hearst might resemble Condé Nast down the road? **A.** This is big-magazine publishing. Big-magazine publishing has become big talent and big entertainment and big business and big brands. Many big companies resemble each other because of the kind of business they do. **Q.** Where do you expect to have the most impact at Hearst? **A.** [Hearst Magazines president] Cathie Black wants to create a state-of-the-art corporate marketing [strategy], to really put Hearst in a state-of-the-art position. That includes everything from sales to marketing to promotion to research. That's my mission. **Q.** Which office has the better view, your old one or the new one? **A.** [laughs] I'm so used to working that I never noticed the view. **Q.** Yeah, right. **A.** No, really. That's so strange—I never looked.

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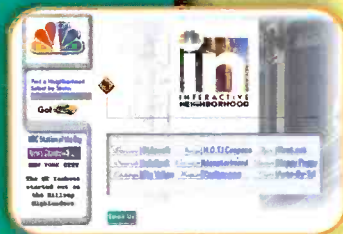
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MOVERS

CABLE TV

Lee Lazerson has joined Sunshine Network as national sales manager, based out of the regional sports network's Ft. Lauderdale office. Lazerson had been local sales manager for KOAT-TV in Albuquerque, N.M.

AGENCIES

Bates North America has named Perianne Grignon executive vp, director of media and new technologies, effective Oct. 20. Grignon was media director, marketing communications at AT&T...Philadelphia-based Tierney & Partners has promoted Molly Kuehn Watson from vp, associate media director, to senior vp, director of media services. In her new role, Watson will also serve as the key media liaison to outside media vendors and agency partners...Robert M. Clark, former marketing director for *The New York Times*, has joined Claritas as vp of print media for the marketing firm's media & communications group.

RADIO

Michael Gorman, executive vp and director of sales for One-on-One Sports network's new Chicago station, AM 950, has taken on added responsibilities as the station's gm.

PRINT

Scientific American has upped Thomas Potratz from corporate ad manager to Eastern sales manager, a new position...Gail Brunstad has joined *Snow Country* as marketing director. She had been director of special events for the National Equestrian Federation.

The Media Elite

Edited by Anne Torpey-Kemph

SPOTLIGHT ON...

Dale Hopkins

Senior vp, marketing
E! Entertainment Television

I always had to scream the loudest to get noticed," says Dale Hopkins, one of the youngest in a family of nine children. "Hopefully, those skills I learned early on have translated into the E! branding methods."

Since joining the network in 1992, Hopkins, 41, has forged strategic partnerships to cross-promote the E! brand with an array of companies, including NBC, Westwood One, *People, Us, Rolling Stone*, Planet Hollywood and several airlines. The most recent alliance is with Universal Studios' theme parks in Orlando, Fla., and Hollywood, where E! studios will open in Octo-



Brand E!xtender: Hopkins is thinking shirts, not unitards.

ber 1998. "There's going to be a 53-foot [E!] sign outside," says Hopkins. "This was an opportunity to partner with a place that will have 15 to 20 million people pass through it each year. That's destination marketing."

Perhaps Hopkins' proudest achievement is the creation of E! Online, a year-old Web site that *Entertainment Weekly* last week

named "best entertainment news source" on the Web. It's a collaboration with C/NET, with Hopkins honchoing on the E! side. Not just repurposed E! network material, the site has its own staff, generating news, gossip and celebrity fare.

For her next branding venture, Hopkins is mulling an E! apparel line. One idea (from a fan) that won't make the cut: black, Catwoman-style jumpsuits for all E! on-air hosts. —Michael Bürgi

Lalli to Untie the 'Modern Bride' Knot

Cele Goldsmith Lalli, editor of *Modern Bride*, will retire next June after 32 years with the first newsstand bridal magazine, publisher K-III announced last week.

Lalli, known for her highly personal style of advice and guidance for brides, says today's weddings have "less involvement of the bride's mother, and more involvement of the groom. And because couples are a little older and have developed their own sense of style, weddings are more personalized, less traditional."

Lalli has been through four parent companies—*MB* founder Ziff-Davis, CBS, Cahners and K-III—and five publishers. She began her career as an editorial assistant at Ziff's *Amazing Science Fiction Stories* in 1955 and was promoted to editor before

moving to *MB*. "What's more amazing than planning a wedding?" she says. (Lalli and her sci-fi staff never dreamed Ziff would become a high-tech icon.)

Lalli's successor, still to be named, will start several months before the veteran leaves to assure a smooth transition. Says Lalli: "I want it to be someone who accentuates the fun and reduces the angst" of wedding planning. —Jeff Gremillion



Bridal guide: Lalli (r.) offers encouraging words.

New Yorkers Wake Up With Hank Hill

New Yorkers are now getting breakfast suggestions from Hank Hill, courtesy of Fox Broadcasting's new *King of the Hill* ad campaign utilizing the latest in outdoor-advertising surfaces: coffee carts. Aiming to endear the prime-time star to Manhattanites, Fox has Hank recommending "a schmear with that" from the sides of some 50 coffee-and-bagel kiosks throughout the city. "We wanted this unique medium for Hank's unique message," explains Vince Garza, Fox's director of national media planning. Economics of the buy: \$120,000 for 50 carts for three months. Free coffee refills included. —ATK



"Read a newspaper with your kids every day, and just watch them get rapped up in their future."

I bet parents sometimes shake their heads and wonder what's waiting out there for kids. Plenty. I started rapping when I was pretty young. And I can tell you, they'll need a lot of smarts to make it big, whether they want to be rappers or anything else.

Luckily, my grandfather read with me every day...books...magazines...and especially the newspaper. So when I went out there in the world, I knew what was going on.

Read a newspaper with your kids every day, and just watch them get rapped up in their future.

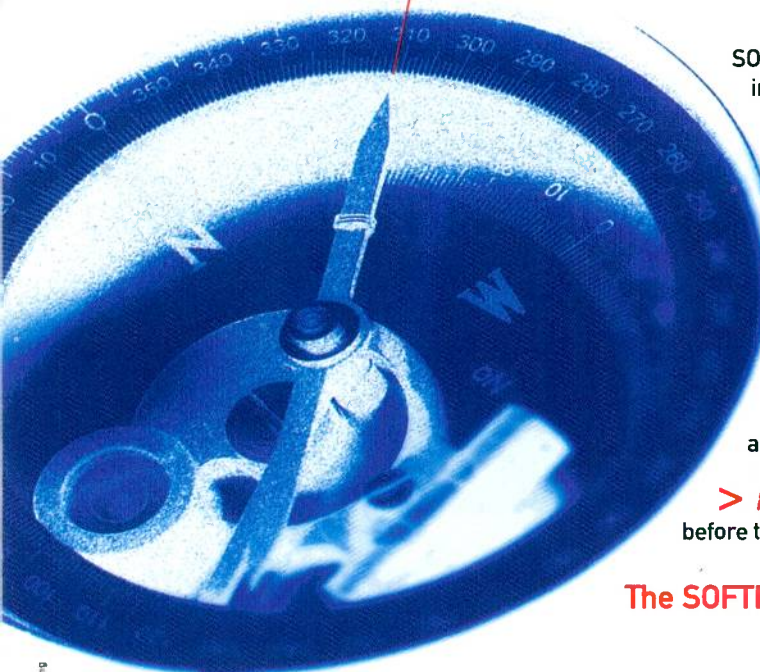
—LL Cool J, *Entertainer*

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In the case of Internet-related lawsuits, some filings look like sour grapes. Take GTE, which has filed suit against five Bell operating companies, along with Netscape and Yahoo, claiming that the RBOCs have conspired to monopolize the Internet yellow pages market by securing premium space on Netscape Guide by Yahoo. Web-savvy companies have known for several years that prime spots on Netscape are a result of negotiation. If GTE doesn't know to get in the game, it should reassess its Web strategy, not look for a solution in the courts.—Catharine P. Taylor

@deadline

Absolut Internet

Four agencies pitched to **Absolut**, Stockholm, Sweden, last week in a review for the next phase of Absolut Visionaries, the initial Web site created by **Troon**, Los Angeles. The four agencies are **Organic Online** and **Red Sky Interactive**, both San Francisco-based Communicade shops; **Spray Interactive**, Stockholm; and **Digital Evolution**, Santa Monica, Calif. A decision is expected before the end of the month for the estimated \$200,000 assignment. The winning shop is expected to work closely with **TBWA Chiat/Day**, New York, Absolut's lead agency.

Banners Up on MLBPA

After a long stretch, **Major League Baseball Players Association** has signed up charter advertisers **CBS SportsLine** and **Netscape** on its 3-month-old players' site, **Big Leaguers**. Banners for both advertisers are expected to make their debut on www.bigleaguers.com before the start of the World Series. More advertisers are to come, said officials.

Getting Credit for Ads

CyberGold, Berkeley, Calif., which pays users for looking at ads, has teamed up with **Visa** and **First of Omaha** to give users more credit. The relationships allow users' CyberGold earnings to be converted into credit on Visa accounts at First of Omaha.

Thrive Set to Launch Custom-Published Health Areas

By Anya Sacharow

With sponsorship becoming an important growth segment in Internet advertising, Thrive Online (www.thriveonline.com) is jumping aggressively on the bandwagon. The health-oriented joint venture between America Online and Time Inc. New Media is set to announce \$500,000 in sponsorships and advertising, which will underwrite three new custom-published Thrive Web sites. Alternate versions of the sites will also be available within AOL.

The three sites, which will be unveiled in the next several months, are the G.O. (or "get out") Guide at www.go-guide.com; Cover to Cover at www.coverto-cover.com; and Health.com at www.health.com. Advertisers paid anywhere from \$20,000 to \$200,000, to cover commitments ranging from two months to one year.

The G.O. Guide, which will cover outdoor adventure, will be sponsored by Microsoft's Expedia, an online travel agent. Expedia has signed on for one year, and the site is slated for a mid-November launch. The Expedia deal will also involve revenue sharing, but Microsoft, which has just begun to license the

property, has not yet worked out those details.

The sponsorship is evidence that Microsoft and America Online think it beneficial to form alliances, despite the competition between Microsoft Network and the AOL online service, which is several times as big as MSN.

Cover to Cover, which launches December 1, will focus on health-related books, offering book reviews and other information. The site will launch with a major undisclosed book retailer as the sponsor.

The third site, Health.com, is planned for an end-of-year debut with numerous advertisers, some of which bought banner advertising and some of which have signed on for sponsorships. "The key is to be flexible to meet the clients' marketing challenges," said Chris Farlow, director of business marketing and sales for Thrive.

The Health.com sponsors will underwrite focused health areas that deal with such conditions as asthma, depression and osteoporosis. Advertisers and sponsors include Match.com, Union Bank of California, Marion Merrell Dow, The Gap, Intuit's InsureMarket, Avon, US Net, Hickory Farms and Chesebrough-Pond's. ■



The G.O. Guide, focusing on outdoor adventure, is one of three new sites to be launched by Thrive.

Macy's and Clinique to Launch a Webby Christmas

BY BERNHARD WARNER—With the crucial holiday gift-giving season looming, Macy's and Clinique are both launching their largest-ever online direct sales initiatives next month.

Macy's kicks off year two of its online holiday presence with a new look at www.macys.com that includes gift-giving suggestions. Dubbed "Bright Ideas," the area will offer products that will only be available through the Web site.

Macy's plans an online promotion campaign that includes banner buys on Yahoo! and possibly other search engines as well as sites targeted to women, said Susan Finkelstein, vice president of special services at Macy's West. The demographics of those who purchase gifts online is a roughly equal split between men and women—a vastly different scenario from the female-dominant shopping mix offline, Finkelstein said.

On Oct. 15, the retailer plans to expand its "e-ssentials" program, a Web-based shoppers' club begun earlier this year where members can get select merchandise such as men's shirts, underwear and hosiery shipped to their homes on a regular basis. Beginning next year, the program will be expanded, likely to include jewelry, gifts and kid's items, said Finkelstein.

Macy's is eyeing the Internet as a means to bolster its interaction with consumers, and not necessarily mimic the plans of Wal-Mart and J.C. Penney, which offer nearly

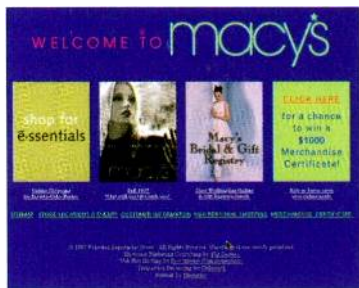
identical inventories online and off. Instead, the focus of macys.com will be to provide shopping tips and product-replenishment programs, Finkelstein added.

In conjunction with Macy's, cosmetics company Clinique goes live in November with "Clinique's Busy Women's Guide to a Hassle-free Holiday," a Web-based platform that features gift-giving ideas and special packages that can be ordered directly from www.clinique.com. The fulfillment will be handled by Macy's.

The two first partnered a year ago with the cosmetics marketer providing editorial content on Macy's wedding site, www.macysbridal.com. In June, Clinique made available 50 products for inclusion in Macy's "e-ssentials" club.

"We haven't suddenly changed our mind and said we're going to be selling online widely," cautioned Angela Kapp, Clinique's vice president of special markets and new media. The direct-sale program will only be available through Christmas and will be promoted beginning next month on Yahoo! and through emails to some 125,000 of Clinique's online registrants.

The program includes areas called "Merry Makers," "Wish List" and "Above and Beyond." Respectively, they offer time-strapped shoppers gift ideas, a registry for the shopper that permits each participant to submit email addresses of up to three gift-givers and suggestions for places to go online to shop for hard-to-find gifts. ■



The Macy's Web site will offer gifts that can only be bought online.

bits

► **Hoover's Online**, Austin, Texas, has teamed with **Delta Airlines** to create a travel microsite on the financial information site, www.hoovers.com. Created by **Modem Media**, Westport, Conn., "Delta Business Travelers Guide" will recommend cities' sights to business users.

► **Yahoo!** has cut deals with **Gateway** and **Compaq** to package the online directory into the desktop software of both manufacturers' PCs starting in the fourth quarter. As part of the deal, Gateway PCs equipped with **Microsoft Internet Explorer** will have customized access to Yahoo!'s personalization areas.

► **The Internet Advertising Bureau** said advertisers spent some \$214 million online in the second quarter of this year, according to the latest survey by **Coopers & Lybrand** on behalf of the IAB. The figure tops the first quarter's \$162 million, bringing ad revenues reported by publishers so far this year to \$376 million. In the same quarter last year, advertisers spent just \$52 million, the IAB said.

► **MatchLogic** last week launched TrueCount, tracking and analysis software to give publishers and advertisers a way to count pages delivered to users by proxy servers. Proxy servers lie behind corporate or online service firewalls and store copies of Web pages that are shown to multiple users. Therefore, many Web sites have not been able to accurately count their actual audience.

► **Timberland** launched its first site, www.timberland.com, last week. Developed by **CKS Partners**, Cupertino, Calif., the site features clothing tips, a store locator and product information.

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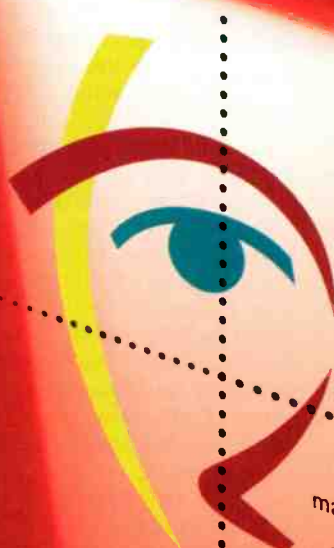
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Anheuser-Busch Puts Online Ad Budget in the Hopper

BY BERNHARD WARNER—Hey, Internet, this Bud's for you!

Anheuser-Busch, a company that spent \$285 million in 1996 to advertise its beer brands, is finally adding the Internet to its media war chest in 1998. As it assembles its media plans for next year, A-B has earmarked a preliminary figure for buying online media. The proposed dollars would be specifically intended for online advertising. While the amount itself has yet to be

areas targeting young adults. However, as other ad categories started to buy banners and other online media, most of the major brewers' online budgets remained devoted to site construction and maintenance, with very little dedicated to online media buys.

A-B made a handful of banner buys this year to promote certain brands and brand sites. For example, it purchased banners on www.nhl.com and www.hockeynews.com to promote a hockey trivia game on www.budice.com that coincided with the professional hockey league's All Star Game in January.

The company also placed an interstitial campaign for www.budweiser.com on the popular online game show, "You Don't Know Jack,"

which runs the commercial-like ads while players wait for the game to download. Those dollars came from surpluses in non-online budgets, Macauley said. It also got the equivalent of free media space on www.pga.com for Michelob and on Lycos for Budweiser.

Likely investments next year would include banners (and probably more interstitials) and sponsorships that "focus on areas that are key to the Bud demographic," said Macauley, referring to the core 20-something crowd. More specifically, buys would probably be "on sports areas, music and entertainment" sites, he added.

As with traditional media, buying has been handled by Busch Media. Think New Ideas, New York, one of the shops in Omnicom's Communicade new media division, is responsible for online creative on the A-B brands. ■

bits

►The latest ad rate study from **Focalink Communications** reported that the average rate on the Internet had increased to \$39.26 per thousand impressions in September from a \$39.11 CPM in August.

►**America Online's** new lineup of "channels," 21 static links to areas inside the online service, launches today, as part of the first release phase of AOL 4.0's fourth quarter roll-out. Also, AOL Today will act as a six-times-daily updated front page and channel guide to new content posted throughout the day.

►Clarification: Last week's *IQ News* noted that both Jennifer Sokol and Jennifer Kramer had joined Darwin Digital. Sokol, née Kramer, has joined Darwin.



Internet surfers should start to see Bud banners like this one in more areas of the Internet, as A-B beefs up its online budget.

approved, the move marks the first time the brewer has ever identified a line item for "online advertising possibilities," said Bob Macauley, A-B's senior manager for entertainment and interactive marketing.

"It's not an amount of money that will cause the whole industry to jump up and down," Macauley said. "But it is an indication that we see [the Internet] as a viable medium." He declined to specify how much A-B might earmark for buying online media.

Even if the eventual allocation is small, the recognition by A-B that the Internet bears further marketing attention could signal a milestone for the online efforts of the major brewers. A-B, Miller and Coors were all early adapters in terms of building Web sites: Coors launched a site for clear malt beverage Zima in 1994; Miller and Budweiser soon followed with their own

IQ movers

CNET, San Francisco, has appointed **Gregory Osberg**, former associate publisher and vice president of advertising, *Newsweek*, as president, sales and marketing. . . . **Carolyn Grossman** was named senior vp, marketing, at Ikonix, San Francisco, from marketing consultant. . . . **David Turnbull**, formerly business development manager at Avalanche, has taken a similar position at Rare Medium, both New York. . . . Red Sky Interactive, San Francisco, has named **Chris McCarthy** strategic services director. McCarthy was president of Stir Associates, New York. . . . **Curtis Giesen**, vp, sales and marketing, Attitude Network, Glendale, Calif., was promoted to senior vp, business development in the New York office.

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Sprint Internet Passport to Aim for High-End Users in Internet Access Race

BY BERNHARD WARNER—In its efforts to woo more die-hard consumer Web users, Sprint next week is kicking off its most auspicious acquisition campaign to date for Internet Passport, the company's entry in the crowded Internet service provider market.

Supported by a \$5-10 million campaign beginning next Monday, of which as much as \$1 million will be dedicated to an online recruitment effort, the Kansas City telecommunications company is vying for Internet users who might be inclined to pay more than \$19.95 a month for enhanced service and a reliable Internet connection. Sprint executives envision such users as those who want dependable access at home and at work.

"The next generation of [Web] users in particular will be those professionals who are motivated" by ISPs that can guarantee performance and time-saving capabilities, said Jim Dodd, vice president, Sprint Internet Services. "The marketing in the future will focus on those that use online services at work and at home."

In identifying a potentially lucrative market in high-end users, Sprint becomes one of the first ISPs to buck the plain-vanilla, flat-rate \$19.95 service plan that is the product promoted by most of its competitors. A relative newcomer to the ISP business, Sprint lags its traditional competitors AT&T and MCI in the race for subscribers and companies whose core product is Internet access, such as Erols Internet.



Sprint's Dodd sees a market in high-end Internet access.

In addition, some members of the online service market, including behemoth America Online, also charge subscribers \$19.95 per month, for both Internet access and proprietary content.

As a result of the intense competition, Sprint has been upgrading its service to distinguish itself in the cluttered marketplace and eventually enable it to break out of low-margin, flat-rate Internet access. The addition of a premium service, however, does not mean that its current Internet access plans will

be discontinued. Sprint still plans to offer its current flat-rate plan and another payment plan, in which subscribers pay \$1.50 per hour.



With media buys slated for national and regional newspapers and high-trafficked online directories and business-related sites, the centerpiece of the campaign will be the promotion of two new Passport features: a connection guarantee and a support staff. The "Get Connected" guarantee stipu-

lates that if a Passport user cannot access the Internet, they will receive a \$5 rebate, or a free week's worth of access. The support crew plan, dubbed Sprint Internet Personal Trainers, will be tested this fall and will be available commercially during the first quarter of 1998. Sprint eventually plans to make Internet Personal Trainers a premium service, for which Internet Passport subscribers will pay an extra fee.

The focus on high-end consumers marks a shift from the initial recruitment tactics used by Sprint.

Earlier this year, the company's commercial launch was supported by a national television campaign that centered on the recruitment of a broad base of consumers. It then introduced a customized ISP offering called Private Passport tailored to potential customers' entertainment and professional preferences.

It also expanded a crucial distribution network for Passport with a variety of partners that included Blockbuster and Simon & Schuster. More recently, Sprint announced it will participate in a test program for Intel's Quick Web technology which is supposed to hasten the download time for graphics.

The efforts have helped Sprint amass an estimated 110,000 subscriber base. However, that number still lags significantly behind its rivals. AT&T's WorldNet service has approximately 950,000 subscribers, while MCI, which calls its service MCI Internet has nearly 500,000 subscribers. Meanwhile, pure online rivals have subscriber bases in the millions, with AOL leading the pack with more 9 million subscribers. ■

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NBC Interactive Neighborhood Launches With Mazda as First National Sponsor

BY LAURA RICH—The local Internet market just got a little larger. Last week, NBC launched Interactive Neighborhood: Your Hometown Homepage, an online network that will supply content from NBC to its affiliates in exchange for national ad space.

Mazda has signed on as the charter national sponsor and is the exclusive advertiser in the automotive category. Mazda banners will rotate throughout the network during the fourth quarter.

Billed by NBC as a “coast-to-coast network” in the style of the first nationwide broadcast network in 1951, NBC-IN is a comprehensive service that will be accessible through NBC affiliates’ own sites. It launched with 50 affiliates, which together reach roughly 50 percent of U.S. households. “

In TV, convergence is the world of the future,” said Tom Rogers, president of NBC

Cable and an NBC executive vice president, at a press conference in the New York studios of *Saturday Night Live*. While on-air promotions will drive traffic to the local sites,

Rogers said he also expected the sites to drive audiences back to their television sets.

To create NBC-IN, the network signed deals with publishers who will offer repackaged content. For example, BigYellow’s link on NBC-IN will lead to an opening page carrying local city information. Sidewalk, the local

entertainment guide owned by Microsoft (NBC’s partner in the MSNBC cable and online news service), will offer local entertainment listings.

Marty Yudkovitz, president of NBC Interactive, teased those gathered at the press conference last week by saying that NBC-IN planned for “more integration among NBC properties,” including

MSNBC.com. Microsoft sources said they weren’t aware of any new developments, and an NBC representative later denied such plans were in the works.

The sites of NBC affiliates will be fitted with the NBC-IN template, where a menu bar will link to NBC-IN pages tailored to specific markets. At the top of each of these pages will be one national and one local ad, which local affiliates have the right to sell.

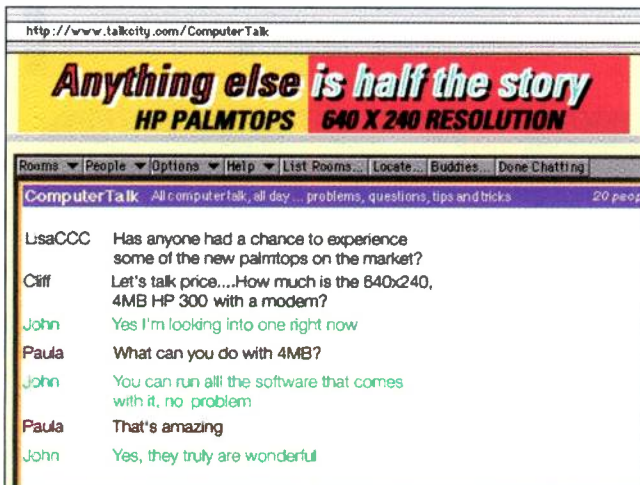
Patricia Karpas, vice president, interactive advertising and client marketing at NBC Interactive, said that existing sales staff, which have marketed customized sponsorships on NBC.com, will also offer NBC-IN to advertisers.

The launch comes several months ahead of the expected debut of Warner Bros. Online’s CityWeb, a venture that, according to some industry insiders, prompted NBC and the other TV networks to rope their affiliates into online ventures. WB Online has been actively recruiting local TV stations, regardless of their broadcast affiliation, for a service that will offer local content along with syndicated programming from Time Warner properties. ■



NBC-IN will combine local and national content in a network of affiliate Web sites.

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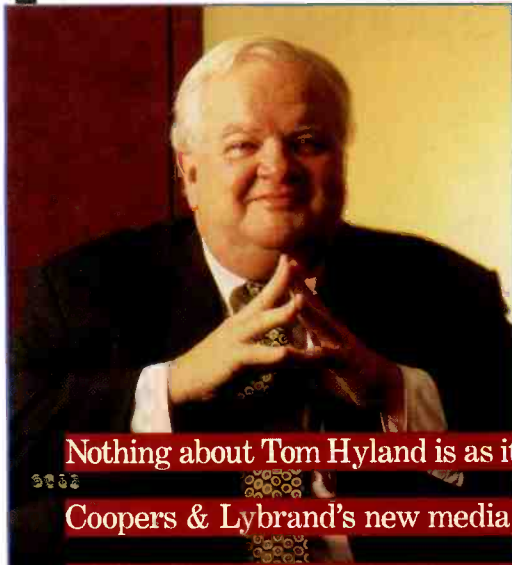
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CHRIS CASABURI

INSIDER

HYLAND'S NEW PHISH-ING EXPEDITION

By Bernhard Warner

Nothing about Tom Hyland is as it appears. At 52, the chairman of Coopers & Lybrand's new media group is a fixture at many of Gotham's new media shindigs. He hasn't missed the U.S. Open in

four years—the snowboarding event, that is. Having spent a number of years working with sports and music clients, he confesses to a fondness for Vermont hippy rockers, Phish. And he's proud that his three teenaged children come to him to learn what's cool on the Internet.

Still, in an industry filled with relentless spotlight-seekers, Hyland prefers to be the man behind the scenes.

That is starting to change in new media circles. With the company's move into Internet auditing, Hyland and Coopers have become top-of-mind for a number of new media companies and traditional advertisers looking for credible online yardsticks.

Coopers' first online assignment came last year from the Internet Advertising Bureau, for which it compiles a closely watched quarterly ad spending figure. Because the IAB survey, which just released the figure for the second quarter last week, asks publishers to quantify their ad revenue on an anonymous basis, it is widely considered to be the most accurate barometer of online ad spending.

And, with a recent assignment from Microsoft, for which it will audit ad delivery, Coopers has begun its effort to extend 99 years' worth of number-crunching to online companies. Coopers signs off on online publishers' claims that they are delivering banner

ads as promised and are in fact attracting the numbers of visitors they say they are. "In terms of the credibility of the medium, I think we have a lot to contribute," Hyland says.

But Coopers' role goes beyond those services. For every bumper crop of new media companies, there are a number of entrepreneurs who need assistance with basic business skills such as organizing payroll. "They're all very intelligent people to be working with, but most of them haven't been on the planet as long as I've been with the firm," Hyland deadpans.

If the online world presents a new challenge to Hyland after nearly 30 years, he feels that his history of working with clients in high-profile industries suits him for the task. "Maybe that goes back to my music roots . . . I find [new media executives] extremely interesting," he says. ■



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Chat's Challenge

Advertisers find risks and rewards in online chatter. *By Bernhard Warner*

Earlier this year, a Moore, Okla., man posted the following request on a cyber bulletin board: "looking for that special real blonde . . . you know who you are) :) Send me a picture of your favorite dream. Maybe you can watch a few videos and get the IDEAS."

When compared to the explicit dialogue that has made private chat areas on America Online so popular, the Oklahoman's submission may seem tame. But considering that it was posted, and remains today, on Anheuser-Busch's "Bud

interests. More importantly, the audience is spending quality time with the brand that few other activities, online or off, can replicate.

However, a commitment to chat, bulletin boards or both requires vigilance on the part of the advertiser. A-B's Bob Macauley says he has personally spent "ridiculous amounts of time" patrolling the Bud Boards and the once-active Bud chat area looking for inappropriate postings that include offensive language, chatter from underaged drinkers and allusions to irresponsible drinking.

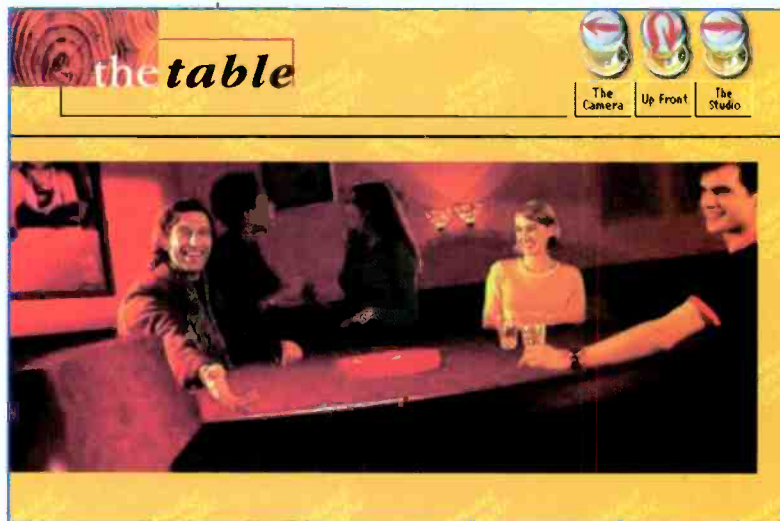
"We try to recognize the fact that these are all supposed to be adults," says Macauley, senior manager, entertainment and interactive marketing. "It's got to be pretty overt. If it gets into any permutations then yeah, we're going to take care of it."

In the case of the Moore, Okla., man's posting, the subject matter, while suggesting the rants of a smut dealer, was deemed too innocuous to delete. "If it's not something that's overt, is it fair for us to make that editorial decision?" Macauley reasons.

Despite a somewhat liberal policy on bulletin boards, A-B was forced to take a hard-line attitude toward the chat area on the site, pulling it down eight months after it launched in Nov. 1995. Unfortunately, the popular area's dialogue consistently became "inappropriate and insensitive," according to Macauley. However, because it was also a hit, A-B is looking to resurrect it should the company find a capable filtering device.

Prurient messages aside, a more immediate concern to marketers is whether free-flowing dialogue can tarnish a brand's reputation.

For that reason, all consumer comments submitted to sites for Brown-Forman's spirits brands Southern Comfort, Canadian Mist and Early Times are read first, cleaned up if needed and then posted. The reason for such vigilant policing, according to Bob Hausladen, vice president and marketing director for Canadian Mist, is to ensure the site is in keeping with the mind-



At www.amstel.com, visitors can log in to "The Table" and other themed chat areas in order to converse with like-minded souls.

Boards" on www.budweiser.com, the message raises questions about the risks advertisers take with their Web sites, and their reputations, when they permit loyal constituents to sound off on whatever they want to.

Still, from Ralph Lauren to Items International's renegade footwear brand, Airwalk, to Mexicana Airlines, chat and bulletin boards are becoming increasingly visible components of advertisers' online marketing arsenal. There are plenty of reasons why. For a relatively small investment, the platforms keep surfers in one spot interacting with other folks that share the same



set of the brand's core over-40 audience. "One of the reasons we stayed away from unregulated [dialogue] is that it's still our site. If the chat that goes on there is offensive, it's our brand" that people will associate it with, he observes.

A-B's Macauley says he realized that with all the Bud-bashing by micro-brew aficionados floating about the Internet, the company could open itself up to potential attacks on its home turf in cyberspace. This concern became especially pointed when the company launched an ad offensive last year suggesting that Boston Beer Co. might not be as wholesome a brewer as it claims. As fans of Boston Beer's Samuel Adams brew voiced their displeasure on budweiser.com, A-B discovered that Bud loyalists spoke up on the site on behalf of Budweiser, eliminating the need for the company to intervene.

Molson Breweries has had similar experiences. Brian Flanagan, an Internet supervisor for the brewer, monitors the www.molson.com site for postings that are racist, homophobic or sexist. However, he has found that he also can rely on what he calls his "eyes and ears" repeat visitors who stop by the site regularly. Such users alert him to any potential red flags, such as underage visitors, in the site's chat areas.

But there's more than embarrassment to face if a marketer is inattentive to what visitors post. As content providers, advertisers may face legal issues that their counterparts at such online hangouts as America Online don't. Legally, these entities are "passive conduits" that resemble phone companies more than publishers. Therefore, they could be

granted more protection from the courts should the dialogue become racy, says Linda Goldstein, a partner with law firm Hall Dickler Kent Friedman and Wood in New York. And, since advertisers' Web sites deal with less traffic than an Internet service provider, advertisers could be perceived by the courts as being better able to monitor content, says Goldstein. "You leave yourself potentially exposed [to litigation] if you don't."

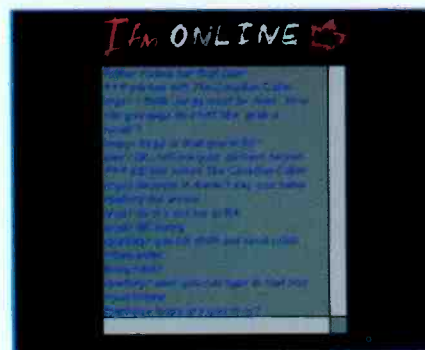
Such concerns have done little to dampen some marketers' enthusiasm for turning their sites into social venues. Interaction is an obvious ingredient with brands "that are trying to play in the lifestyle arena," says Andrew Shakman, president and CEO of CyberSight, a Santa Monica, Calif.-based interactive agency for such companies as Stolichnaya Vodka and Molson Breweries. Rather than simply allowing advertisers to extol a product's virtues or allow visitors to exchange jokes, chat and bulletin boards give marketers invaluable feedback.

"If [a posting] gets into any perversions, then, yeah, we're going to take care of it," says A-B's Bob Macauley.

A-B's Macauley enjoys the opportunity to get unsolicited feedback from visitors on topics such as the last Bud Bowl promotion. Molson's highly interactive site has gathered a membership base of 35,000 to 40,000 registrants and an average of more than 5000 daily visitors during its first two years. Molson's Flanagan attributes the steady traffic flow to chat. "We're a bit more democratic than most corporate sites," he says. "We use user input to drive a considerable amount of what we're doing."

For online marketers, talk is becoming valuable, not cheap. ■

Molson and Brown-Forman's Canadian Mist (at right) are among the many liquor brands that sponsor online chat areas. The marketing information gathered from these sites can be invaluable.



CULTURE TRENDS

MTV's Buzz Clip

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

Week of 10/6/97

Artist/Group: **Radiohead**
Song/Video: "**Karma Police**"
Director: **Jonathan Glazer**

Is Radiohead picking up where Led Zeppelin left off? The backdrop for their new album, Q.K. Computer, is St. Catherine's Court, set in a secluded valley just outside Bath, England. Described by the band as the perfect environment to escape from outside influences, the band made use of the various rooms and atmospheres throughout the house. For instance, the band would perform in the ballroom, with the producer recording in the adjacent library. Other songs were recorded in the stone entrance hall for an eerie, ominous effect. Don't you wonder what Jimmy Page would say?

Artist/Group: **Busta Rhymes**
Song/Video: "**Put Your Hands Where My Eyes Can See**"

Director: **Hype Williams & Busta Rhymes**
From the man who brought the term "WOO-HAH!" into our lives. As an alumni of the groundbreaking group of Leaders Of the New School (LONS), Busta Rhymes never knew any way to be but straight up - and now he stands ready with The Coming as one of the most charismatic fixtures on the entire rap scene.


Artist/Group: **The Verve**
Song/Video: "**Bitter Sweet Symphony**"
Director: **Walter Stern**

After a much-publicized breakup in 1995, the British group The Verve is back with Urban Hymns. A fierce affirmation of the power of music, this record recognizes the enormous potential which first became evident over the course of the band's two previous albums and scores of concert dates worldwide. Bitter Sweet Symphony elevates drowsy irony and projects it on a symphonioscope, crystallizing the deeply personal themes which link the album's 13 tracks.

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Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

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CULTURE TRENDS

MTV Around the World

Week of 10/6/97

MTV India

Artist	Title
1. A R Rahman	Maa Tujhe Salaam
2. Asha Bhonsie	Jaanam Samijha
3. Various Artists	Wajah Muskarane Ki
4. Alka Yagnik	Saare Sapne
5. Stereo Nation	I've Been Waiting

MTV Europe

Artist	Title
1. Elton John	Candle In The Wind
2. Chumbawamba	Tubthumping
3. Puff Daddy	I'll Be Missing You
4. Will Smith	Men In Black
5. Mariah Carey	Honey

MTV Asia

Artist	Title
1. Backstreet Boys	As Long As You Love Me
2. 911	Love Sensation
3. Mariah Carey	Honey
4. Aqua	Barbie Girl
5. Jewel	Foolish Games

MTV Japan

Artist	Title
1. Oasis	D'You Know What I Mean
2. Mariah Carey	Honey
3. Hanson	Where's The Love
4. Mary J. Blige	Everything
5. Filter/Crystal Method	Trip Like I Do

MTV USA

Artist	Title
1. Mariah Carey	Honey (Remix)
2. Jewel	Foolish Games
3. Puff Daddy	It's All About The Benjamins
4. Foo Fighters	Everlong
5. Boyz II Men	4 Seasons Of Loneliness

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending Oct 11, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	New	1	1	Candle In the Wind	Elton John
2	1	1	3	4 Seasons of Loneliness	Boyz II Men
3	4	3	17	How Do I Live	Leann Rimes
4	3	3	8	You Make Me Wanna	Usher
5	2	1	5	Honey	Mariah Carey
6	5	2	16	Quit Playing Games	Backstreet Boys
7	7	4	15	Semi - Charmed Life	Third Eye Blind
8	6	1	11	Mo Money Mo Problems	Notorious B.I.G
9	10	2	46	Foolish Games	Jewel
10	8	4	9	2 Become 1	Spice Girls
11	9	1	18	I'll Be Missing You	Puff Daddy & Faith Evans
12	12	12	7	All Cried Out	Allure featuring 112
13	13	13	6	Building A Mystery	Sarah McLachlan
14	11	11	14	All For You	Sister Hazel
15	14	12	14	Invisible Man	98 Degrees

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Billboard's Heatseekers Albums

Best selling titles for the week ending October 11th by new artists who have not appeared on the top of Billboard's album charts.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	8	Days of the New	Days of the New
2	New	New	StereoLab	Dots And Loops
3	4	20	Lee Ann Womack'	Lee Ann Womack
4	Re-entry		Organized Konfusion	The Equinox
5	New	New	Rich Mullins	Songs
6	2	31	Sneaker Pimps	Becoming X
7	5	18	Our Lady Peace	Clumsy
8	9	11	Michael Peterson	Michael Peterson
9	3	11	Trio	Da Da Da
10	7	14	Robyn	Robyn Is Here
11	New	New	Somethin' For the People	This Time It's Personal
12	11	3	Chely Wright	Let Me In
13	8	25	Daft Punk	Homework
14	6	9	98 Degrees	98 Degrees
15	12	60	Jaci Velasquez	Heavenly Place

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CULTURE TRENDS

Billboard's Top 10 Video Rentals

For Week ending October 4th, 1997

Title	Label
1. The Devil's Own	Columbia Tri Star
2. Donnie Brasco	Columbia Tri Star
3. Sling Blade	Miramax Home Video
4. Murder at 1600	Warner Home Video
5. The Saint	Paramount Home Video
6. Dante's Peak	Universal Studios Home Video
7. Father's Day	Warner Home Video
8. Absolute Power	Warner Home Video
9. Crash	Paramount Home Video Warner Home Video
10. Scream	Dimension Home Video Buena Vista Home Video

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Nielsen's Top 10 Syndicated TV Programs

These are the top 10 Syndicated programs for the week ending Oct 9, 1997

Program	Rating
1. Wheel of Fortune - SYN	11.1
2. Jeopardy	9.0
3. Home Improvement	7.7
4. Oprah Winfrey Show	7.4
5. NFL ON TNT 97 Reg Season	7.1
6. Seinfeld-SYN	7.1
7. Entertainment Tonight	5.8
8. The Simpsons	5.6
9. Star Trek: Deep Space Nine	5.2
10. Xena, Warrior Princess	4.9

Source: Nielsen Media Research

Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending October 11th, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	New	1	1	Boys II Men	Evolution
2	2	1	3	Leann Rimes	You Light Up My Life
3	1	1	2	Mariah Carey	Butterfly
4	7	4	2	Brooks & Dunn	Greatest Hits Collection
5	4	1	5	Master P	Ghetto D
6	6	1	6	Fleetwood Mac	The Dance
7	3	3	2	Busta Rhymes	When Disaster Strikes
8	5	1	10	Puff Daddy & the Family	No Way Out
9	New	9	1	Elton John	The Big Picture
10	11	10	3	Aqua	Aquarium
11	17	11	2	Soundtrack	Soul Food
12	10	4	5	Trisha Yearwood	Songbook
13	9	4	85	Jewel	Pieces Of You
14	13	5	30	Matchbox 20	Yourself Or Someone Like You
15	12	1	34	Spice Girls	Spice
16	New	16	1	EPMD	Back In Business
17	16	1	13	Soundtrack	Men In Black
18	8	8	2	Jars of Clay	Much Afraid
19	20	12	14	Sugar Ray	Floored
20	15	12	2	Usher	My Way

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Amusement Business Top 5 Concert Grosses

Top 10 North American Concert Grosses reported through 9/29/97

1. James Taylor.	\$630,880	New York, N.Y	Sept. 10-11, 13.
2. Alan Jackson, LeAnn Rimes.	\$369,157	Indianapolis, Ind.	Aug. 15.
3. Mary J. Blige, Bone Thugs-N-Harmony, Dru Hill, Ginuwine, Aaliyah.	\$347,945	Auburn Hills, Mich.	Sept. 5.
4. Alan Jackson, LeAnn Rimes	\$329,182	Worcester, Mass.	Sept. 11.
5. BoDeans, Kate Schrock	\$233,750	Rosemont, Ill.	Sept. 12-13.

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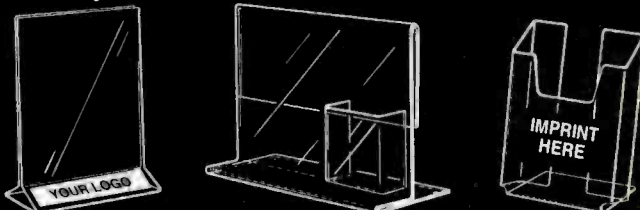
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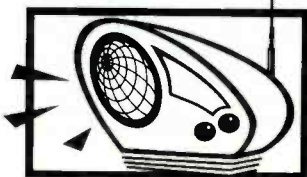
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EMPLOYMENT



**Senior
Meeting/Event
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We Are: A 30 year old, creative international marketing communications company with unlimited opportunity for growth.

We Produce: A wide variety of corporate communications including meetings, collateral, video, tradeshows, multimedia, and web sites.

We Need: An experienced producer with 3 plus years in producing corporate events.

You Are: An all-around great person, with experience with production of all types of meetings and events for audiences ranging in size from 100-1200. You are also familiar with a variety of media including video, speaker support, multimedia, etc. And maybe you even believe that tight schedules, multiple projects, and travel are the key to maintaining your youthful demeanor.

If this interests you, please write (don't call):
Human Resources, Attn. SMEP, Envision/Caribiner,
270 Congress Street, Boston, MA 02210

We know the SCENT of a GREAT
**CREATIVE
DIRECTOR.**

We're looking for a CD with conceptual, copywriting and managerial skills. Are you interested? Then cut out this ad, and **RUB IT ALL OVER YOUR BODY** then send it to us. Who knows, you may have the essence we're looking for. Send reply to: Richard Cyr, Cyr & Knowles, One Cate Street, Portsmouth, NH 03801.

RUB HERE

Then send your resume, samples and salary desires to us FAST! Also, we happen to be located in a very artistic, forward thinking seaside town.

**Assistant
Brand Manager**

MCI Telecommunications is seeking an Assistant Brand Manager to support one of the leading telecommunications brands in the country. Responsibilities will include product positioning, developing pricing strategy, launching new products, and ensuring consistent brand messaging in various sales channels.

Successful candidate will have 3+ years of product marketing experience, preferably in brand management. Ability to develop and execute overall strategic objectives, and top notch communications skills are required. Position is located Arlington, VA.

Please forward resume and salary requirements to:

**Brand Marketing
MCI Telecommunications**
1200 S. Hayes St., Dept 3234/082,
Arlington, VA 22202
or fax to (703) 418-7782
or email 2013310@mciemail.com



**SENIOR MEDIA
PLANNER/BUYER**

2+ yrs. planning exp. -- print & b'cast. A self-starter. Famous nat'l accounts. Knowledge of MRI, CMR, IMS and computer skills. Heavy client contact/make presentations. Great benefits. Great people. Growth potential.

Fax resume to:
212.973.0989

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If you're looking for a great opportunity in buying, this is it! Ideal candidate will have 3-5 years network buying experience and will be responsible for supervising the group and the negotiating of the buys for a number of our diversified accounts. Candidates interested in working in a fast-paced, exciting work environment, should send/fax a cover letter and resume to:

J. WALTER THOMPSON
Attn: Molly Walters - NS
500 Woodward Ave.
Detroit, MI 48226
Fax: (313) 964-3191

EOE

M/F/D/V

**MEDIA
PLANNER**

Wilton, CT. research co. seeks planner with 2-3 yr. experience to help develop media planning products. Must have fundamental understanding of media planning principles for all media and be highly PC literate. Packaged goods planning experience a plus.

Please send/fax all resumes to:

**Human Resources
MMA/CARAT INC.**
15 River Road
Wilton, CT 06897
FAX: 203-834-3370

**JR MEDIA PLANNER
Fairfield County**

National Media Management Company based in CT seeks media professional with 1+ year experience to service national retail and beauty accounts. Basic knowledge of syndicated research (MRI/Simmons) and systems (IMS) a plus. Fax resume and salary requirements:
JMP (203) 857-3457

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$158.00, 1/2 inch increments: \$79.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

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

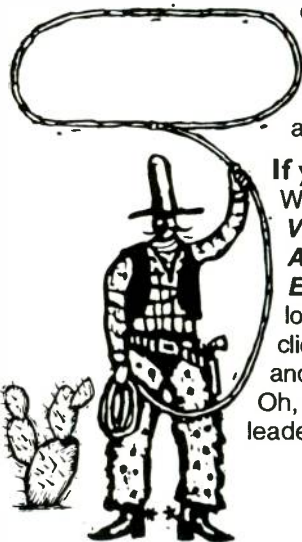
HELP WANTED

Welcome to the last frontier.

Health care is exploding with new challenges and where are you? Finishing up another toilet paper campaign, and wondering if that's where your career is also headed?

We're looking for a new leader. In fact we'll take a dozen.

Medicus is dedicated to leadership; for our client and our selves. (We're the world's leading health care communications network with 40 offices in 12 countries.) So if you're a non-conventional thinker ready to lead and break a few old rules, we should talk.



If you're an account person. We have positions available for **Vice President Account Director, Account Supervisor, Account Executive.** Obviously we're looking for experience, agency or client side. Strong strategic thinking, and high energy initiative are critical. Oh, and did we mention huge leadership abilities.

If you're a creative person.

We have positions available for **Vice President Group Creative Supervisor, Copywriters, Art Directors.** We're looking for true inventors. New thinking, versatile style and voice. A good reel with some warmth, and humanity could land you at Medicus very fast.

Medicus offers a 401k, a full range of benefits, competitive salary, and a tremendous opportunity for growth, advancement, global relocation and leadership training.

Opportunity doesn't knock, it faxes. Fax or snail mail your resume and cover letter indicating desired position and salary requirements to:

Medicus Communications
ATT: Emilie Schaum
Human Resources
1675 Broadway
New York, NY 10019
FAX (212) 468-3212



MEDICUS

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SUCCESSFUL MEETINGS ADVERTISING SALES DIRECTOR

Successful Meetings, a leading business publication written for 75,000 corporate and association executives who plan off-site meetings, seeks an aggressive, experienced Advertising Sales Director to lead a team in our fast-paced environment. A minimum of 8-10 years advertising sales experience with a solid track record, excellent communication and presentation skills, proven leadership characteristics and an ability to think "beyond today", are the traits we seek.

Based out of our New York office, you will be responsible for budget planning and controls, managing our sales staff, developing sales strategies and representing Successful Meetings at industry conventions.

We offer a competitive compensation package commensurate with experience, a comprehensive benefits package and the opportunity for professional growth and future advancement.

For confidential consideration, please send your resume and salary requirements to:

Bill Communications
355 Park Avenue South, New York, NY 10010
Att: Dept. JTM.

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Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For Info., Entertainment Employment Journal:
www.eej.com (888) 335-4335

ADVERTISING OPPORTUNITIES

Rapp Collins, a \$1.2 billion global advertising agency is currently seeking to enhance our staff by filling the following positions:

ACCOUNT EXECUTIVE

To excel in this demanding environment, you must have 1-3 years related experience in Direct Marketing as well as effective presentation and writing skills as demonstrated in writing samples. The ability to juggle multiple projects and work under minimal supervision are also essential.

ASSISTANT ACCOUNT EXECUTIVE

This is an opportunity to learn all aspects of account work and grow on a team. A years experience as an AAE, along with direct marketing experience, effective interpersonal, communication and organization skills are also essential. Proficiency in MS Word, Excel & Powerpoint is advantageous.

We offer comprehensive benefits, a competitive salary commensurate with experience, and the opportunity for professional growth. Send resume with salary requirements to: Rapp Collins Worldwide, HR Dept/AE, 488 Madison Avenue, New York, NY 10022. Only resumes sent with salary requirements will be considered. We are an equal opportunity employer.

Looking for the perfect job?
ADWEEK CLASSIFIED

HELP WANTED

Advertising

**ASSISTANT
ADVERTISING
MANAGER**

Seiko Corporation of America, a premier distributor of precision timepieces, has an opportunity for a strategic, well-organized and energetic person to direct the development, production and implementation of sales support materials and sales promotion programs. You will also have the opportunity to assist in the execution of national and local advertising efforts. We're looking for a great sense of design and print production expertise, outstanding interpersonal skills, and the ability to guide and facilitate multiple projects simultaneously. You should also possess the skills for effectively managing and motivating a team.

If you have a minimum of 5 years advertising/sales promotion and supervisory experience, consider joining our advertising team. We offer a competitive salary and benefits package.

If interested, please forward your resume, including salary requirements, to: **SEIKO Corp. of America, Code AMPL, 1111 MacArthur Blvd., Mahwah, NJ 07430. Fax: (201)512-7679, SCA** is an equal opportunity employer m/f/d/v. We appreciate your interest but we will only respond to qualified candidates.

SEIKO**Seminar Instructor**

Are you independently employed with a well rounded media background and have good communication skills? Strong planning and buying skills in print and broadcast are required. Client media management a plus. Limited travel. Send resume to:
**The Media School
P.O. Box 110
Ardmore, PA 19003**

**RECEPTIONIST/
ASSISTANT**

Looking for a receptionist/assistant to join our agency team. Responsibilities include: phones, company travel, and general office services. Requirements: someone who is cheerful, energetic, self-motivated, and has strong organizational skills. Please send resume and salary requirements to:

**BLUM/HERBSTREITH
37 West 28th Street, 7th Floor,
New York, NY 10001
Attn: Val Laskos**

**Run Away
And Join
The Circus.****W A N T E D**

**Art Director/Graphic Designer/Master of the Trapeze
Elephant Driver/Contortionist/Clown**

Are you a creative person who's quick to get into the swing of things and who can handle mammoth projects with flexibility and a sense of humor? Then here's your chance to work under the Big Top and leave the big city behind.

Trainer Associates—a national, full-service, three-ring Advertising, Marketing, and Public Relations firm in upstate New York—is seeking a high-powered art director/graphic designer with a minimum of 3 years agency experience to perform in our New Hartford venue. Successful candidate must have a demonstrable mastery of Quark, Illustrator, and Photoshop, as well as first-rate conceptual and design skills from roughs to finals. Not to mention a love of animals.

Send resume, salary requirements, 3 samples of work, favorite drink recipe, and photo of anything bizarre to:

Attn: Mark Proud
Creative Director
Trainer Associates, Inc.

135 Oxford Road, New Hartford, NY 13413

(Please note: Well-rounded repertoire of callope songs is helpful, but not required.)

ADVERTISING PRODUCTION MANAGER

Hip downtown magazine seeks assertive and dynamic performer to join fast paced environment. Position requires exceptional ability to handle multiple tasks under rigorous deadline pressures. Will oversee all ad trafficking functions for growing weekly entertainment guide.

Successful candidate will be a positive and clear communicator with strong problem solving, information management and organizational skills. Must be detailed-oriented, have great customer service skills and the ability to coax the best out of every situation. Previous related experience required. Will consider candidates with media trafficking experience. Great growth opportunity for stellar individual. Send cover letter, resume and salary requirements to:

H.R. Manager

PO Box 129, 61 East 8th Street, New York, NY 10003

TELEMARKETING

Leading media barter company seeking people for telemarketing dept. You will be contacting senior management in Fortune 500 companies under the direction of a senior account executive. We are looking for aggressive self-starters interested in high income potential. Fax resume and salary history to:

**SVP, Business Development
Fax #: 212-755-6312**

EDITOR/REPORTER

Your chance to shine! Leading weekly advertising trade publication is seeking ambitious self-starter. Excellent opportunity for an organized individual with an interest in reporting, editing, data management and possible Web site development. At least one year's experience in media planning or media sales essential.

**FAX resume with
salary requirements to:
(212) 421-0921**

**Wanted: Account Director
for Fast-Growing
Computer Company Account**

Like to see your ideas turn into results? Want to work with a winner? Then this high-profile position may be right for you.

Our interactive agency, a leader in the new media field, is responsible for one of the hottest Web sites around—a site setting the pace for online marketing and selling. Now there's a once-in-a-lifetime opportunity for the right candidate to lend his or her expertise to our client's business and build on the astounding success we've already had to date.

Your skillset: You know the computer business cold. You're familiar with the Internet and how to use it as a sales tool. You're a polished presenter and a natural leader. And you've worked at least ten years in advertising or related fields in positions of increasing responsibility.

What we offer: Nothing short of stardom. As well as terrific benefits and an aggressive salary commensurate with experience.

Sound good? Want to know more?

Then send a letter and resume in strictest confidence to: **ADWEEK Classified, Box #3605, 936 Merchandise Mart, Chicago, IL 60654**

We are an equal opportunity employer

**PRODUCTION
ARTIST**

Ad agency seeking F/T production artist for fast-paced, in-house studio. Right candidate needs 3-4 years' exp., must be MAC-based, using QuarkXpress 3.3, Adobe Illustrator 6.0, Adobe Photoshop 4.0. Ideal candidate should be sharp with exceptional skills. Must handle several projects at same time and turn them around fast. Fax your resume w/salary req. to:

Studio Mgr. 212-358-8210

*Resumes without salary req.
will not be considered.*

**ACCOUNT EXECUTIVES/
SR ACCT EXECUTIVES**

Fast growing advertising agency focused on information industries looking for Senior Account Executives and Account Supervisors. Online brand experience a plus. Must be a multifaceted, strategic and have a creative point of view. Salary commensurate with experience.

Fax resume & salary requirements to:

**Marianne Moore
212-779-7305**

Classified Advertising
1-800-7-ADWEEK

HELP WANTED

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**HELP CREATE A MORE SECURE
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Fidelity Institutional Retirement Services Company (FIRSCo) provides retirement savings plan products and services to companies of all sizes, and is the nation's number one provider of 401(k) retirement plans. Join us and you'll join the best and brightest minds in the industry, making the best investment choices for our customers, and for your career.

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Provide consulting services to help develop and deliver strategic communication plans designed to meet the specific communication objectives of your assigned clients. Participate in the acquisition of new clients by effectively positioning the full range of FIRSCo's communication services during presentations. Support cross-sell opportunities as appropriate. Excellent project management, client interface, negotiation and writing skills required. Strong presentation skills, solid knowledge of print production and an understanding of e-channel communications and recordkeeping highly desirable. Travel will be required. BA or BS and a minimum of 6 years' experience in communications, consulting or financial services.

HOW TO RESPOND

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National media action offers excellent career move for the experienced media professional. Join our freshly re-organized, award-winning in-house direct response agency. Interact with seasoned creative teams, manage fast-paced media projects across a wide spectrum of functions.

Requirements: Four-year degree or higher from accredited school in related field. Minimum 5 years planning and buying for national DR clients. Must be familiar with all forms of print. Broadcast and interactive experience a plus. Excellent communicator with proven track record, strong negotiation, consumer account service and team skills. Web, Microsoft Office and Windows 95 essential. Knowledge of magazine circulation, direct mail, book marketing, print production, DRTV all definite pluses. Some testing.

Rodale Press is a leading direct mail publisher with rapidly expanding domestic and international presence (<http://www.rodalepress.com>). Home corporate campus is located in suburban PA approx. 1 1/2 hours from Philadelphia and 2 hours from NYC. Perks include excellent health care options, 401K, on-site daycare, gym, track, advancement opportunity and bonus potential.

Email, mail or fax qualifications to:
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RODALE PRESS, INC.
33 E Minor Street, Emmaus, PA 18098
FAX: (610) 967-9209

www.rodalepress.com

EOE

VIA Marketing & Design is about doing things differently.

About providing an environment where the most talented writers, designers and strategists can push the boundaries of communication. About shaping and clarifying the way international, business-to-business companies share ideas and ideals. ViA is about a process that leads to innovation in identity development, branding, advertising, collateral systems, web sites and more. ViA is the way to solve real business challenges through the art and skill of integrated marketing communications. We are looking for people to fill positions in each of the four ViA offices; individuals who will work as part of collaborative, multi-disciplinary teams. ViA offers competitive salaries, profit sharing, 401K and full health benefits.

Be Curious.



Communications Principal

You love words and use them to solve marketing communications problems. You create and set direction from a communications perspective while inspiring, building and guiding a team of writers. Your experience managing teams and consulting with clients, proven track record and outrageous standards set you apart. ViA's offices are led by a team of three principals: a strategist; a designer; and a writer. As a Communications Principal you work seamlessly with strategy and design peers who, like you, are masters of their crafts. This is a leveraged position within ViA, so the salary potential is boundless.

Design Director/Senior Designers

You are driven to bring form from chaos, clarify, educate and explore. You work directly with writers and strategists to solve complex business problems. You are a master of your craft and have that rare ability to guide, educate and inspire both internal teams and clients. For you, design is a life choice not a job choice.

Strategic Account Executive

You have worldly business/life experiences, are masterful with client relationships, analytical, charming and full of big ideas. You will be primary interface and the business brain for a multi-disciplinary team dedicated to helping our clients succeed.

Production Manager

You ensure that the results of creative work see the light of day. Duties include generating and managing quotes, specs, schedules, budgets, files, proofing, press checks, vendor relations, photo shoots and fulfillment. As the business grows, you will help build and manage a team of production professionals.

Copywriter

You excel at doing primary and secondary research and then magically weaving this information into crisp, lucid, emotion-stirring copy. You will produce copy in true collaboration with designers and strategists. Your work will grace collateral systems, direct mail, advertising, electronic media and the web.

Portland, ME
New York, NY
Columbus, OH
San Mateo, CA

Send your resume, desired position, location and salary requirements to:

ViA Marketing & Design
Attention Maria Corkery
34 Danforth Street
Suite 309
Portland ME 04101
fax 207.761.9422

HELP WANTED

Arnell Group

BRAND CONSULTING

NY-based award-winning brand consulting agency is looking to expand our exciting team.

Openings include, but are not limited to:

Senior Brand Manager for a high tech account. Complete knowledge and understanding of the computer marketplace is crucial. Position located in San Jose, CA.

Seasoned Brand Manager who is well-versed in telecommunications market. Position located in NYC.

Ideal candidates for the above positions will have a minimum of five years industry experience combined with a strong account service background in advertising/marketing.

Jr. Media Planner to work on a variety of accounts. Must have a minimum of 2 years experience.

Assistant Media Planner to assist busy Media group. College grads with strong interest in media are welcome to apply. Great opportunity in a growth-oriented position.

All candidates must be detail-oriented, possess high energy and be totally focused. Excellent presentation and skills a must, as is a sense of humor.

We offer competitive salaries, an excellent benefits package, and the opportunity to be part of a cutting-edge team that produces amazing work.

Please send resume and salary history to:

Arnell Group Brand Consulting

130 Prince Street, 5th floor
New York, New York 10012

Fax: 212-343-5858

email: hr@arnellgroup.com

No calls please. Resumes without salary histories will not be considered.

ADVERTISING SALES NEW YORK

The Reporter

Leading entertainment trade paper seeks experienced Salesperson to sell cable & TV accounts. Candidate must have minimum 3-4 years publishing & industry experience. Fast paced, hectic, deadline driven environment. Great career opportunity. Salary, commission, benefits.

FAX RESUMES, ATTN: H.R.: 213-931-0096

COME ADVERTISE YOURSELF TO US!

ACCOUNT SUPERVISOR SENIOR ACCOUNT EXECS ACCOUNT EXECS

ASSISTANT ACCOUNT EXECES

We're looking for focused, dynamic, detail-oriented, hard-working people to join our account management group. Who are we? We're one of the most dynamic, fastest-growing agencies in the Southeast, with a long-standing reputation for award-winning, strategically focused advertising. If you're excited by this great opportunity and have agency experience, please send, fax, or e-mail your resume and salary requirements, along with a letter convincing us that you're the right candidate to:

Verna Conway
Trahan, Burden & Charles
1030 N. Charles Street, Baltimore, MD 21201
(410-986-1298 or e-mail conway@tbcadv.com)

DIRECTOR OF MARKETING

Leading NY based International film and photo library seeks Director of Marketing. Candidate must have a minimum of five years experience marketing business-to-business products or services on a national basis in the broadcasting, publishing or new media industries. Responsibilities include the further development, refinement and implementation of a strategic marketing plan to include trade advertising, direct mail, trade shows, public relations, market research, and the exploration of on-line marketing opportunities, including the Internet. International experience and technical competency a plus.

Fax resume to: 212-620-0607

BROADCAST BUSINESS MANAGER/TALENT

Top Baltimore ad agency has an exciting opportunity for an individual with experience in talent/payment procedures. Background MUST include working with SAG, AFTRA, AFM contracts AND experience in processing payroll accordingly. Production casting knowledge a plus. If you are detail oriented and thrive in a fast-paced, challenging environment send your resume with salary history to:

W. B. Doner, Attn: Human Resources
400 E. Pratt St., Baltimore, MD 21202
or FAX: 410-385-9754
NO PHONE CALLS. EOE.

ACCOUNT EXECUTIVE

Top 4A LI ad agency seeks an ACCOUNT EXECUTIVE with 5+ years agency experience to work on major accounts. Must be a proactive & detail oriented team player with excellent communication & presentation skills. Please send resume & salary history in confidence to:

GREENSTONE ROBERTS/H.R.
1 Huntington Quadrangle, Melville, NY 11747
Fax (516) 249-6641
EOE. No phone calls please!

ADVERTISING SALES

Publisher of two computer magazines, SunExpert Magazine and WebServer OnLine, offers a unique ad sales opportunity for an experienced sales person.

Opening for a Regional Manager in Northern California based in the Bay area. Must have computer publication experience.

Send resume to:

Computer Publishing Group
Attn. S. Henry Sacks
320 Washington St.
Brookline, MA 02146
NO PHONE CALLS PLEASE.

ADVERTISING SPACE SALES

Major trade magazine publisher seeks dynamic, energetic self starter with proven sales record to sell in the NY metro area. Good presenter, quick thinker who thrives in a team environment. 3 yrs experience required. Salary, commission, benefits.

Fax resume and salary history to:

212-536-5353

ADVERTISING PRODUCTION MANAGER

Award-winning national magazine seeks advertising production manager in our Santa Fe office. Traffic ad materials, negotiate advertising positioning request, maintain sales reports and billing information, assist with magazine makeup. Position requires extensive contact with all sales offices, ad agencies and clients. Liaison with Production, Editorial, Circulation and Accounting Departments. Previous magazine production or advertising experience required. Experience with Excel, Word, and Filemaker Pro preferred.

Fax resume to:

Scott Parmelee, 212-949-7538

PUBLIC RELATIONS

PR Agency near Albany, NY area has opening for Senior PR Account Executive. Min. 5 yrs agency or corporate experience on national and international, product-related publicity including planning, writing, media relations. Business-to-business and plastics industry experience a plus.

Write Blass Communications,
Drowne Road, Old Chatham, NY
12136 or fax 518-766-2445.

SALES ASSISTANT

Small Ad Sales office of start-up national cable network seeks motivated person w/excellent communication & interpersonal skills. Skills required: administrative, clerical, computer, phone, proactive thinking, organization, attention to detail. Assist on client calls, agency presentations. Unique growth opportunity for self-starter. FAX resume to:

212-692-0531

HELP WANTED

Digital City Inc. is Growing by Leaps & Bounds**Advertising Sales Producer**

Seeking creative self-starter to traffic work flow through fast-paced ad production department for Digital City New York. Design and create online advertising areas and oversee rotation of advertiser areas through AOL and Web-based pages. Excellent project and people management skills; strong communication skills; team player. Photoshop, Illustrator & HTML experience all required; familiarity with AOL proprietary tools a plus as is media or advertising agency experience. BS/BA with 4-6 years of experience.

Manager of Creative Advertising

Media Savvy individual who works with creative talent and sales team to develop concepts and content for national advertisers. Must have a full understanding of major/national account selling process including marketing and media research, presentation skills and senior client level skills. BS/BA with 5+ years experience preferred.

DCI offers a comprehensive benefits package. All responses will remain confidential. For immediate consideration send resume to Digital City, Inc., 8615 Westwood Center Drive, Vienna, VA 22182, Email: DCIResume@aol.com, Fax 703-918-2995. No phone calls, please. EOE.



DIGITAL CITY INC.

FCB/SF Announces a Media Event of Major Importance

At least to media professionals it is.

It's not every day you'll see an ad in Adweek for the most desirable position for a Media Strategist this side of the Mississippi. Work for the most successful agency in the west and the most wonderful client in the world (Levi's). The winning candidate will have major brand experience in all media with 3-5 years experience in National Broadcast Print and at least 2 years as a Supervisor. Send a very persuasive letter with your resume to:

Foote, Cone & Belding
733 Front Street
San Francisco, CA 94111-1909
or e-mail sevieric@fcb.com.

That is, if it's important to you

**NEGOTIATION**

It's an artform.

Everyone can do it. But those that do it well are considered artists. If you're high-powered and driven, and you thrive on negotiating big deals, Circuit City Stores, Inc. may have the opportunity for you.

MEDIA MANAGER - Responsibilities for this new position include participating in marketing strategies, supervising teams, network and local buying, media planning and other duties. Candidates must be an excellent negotiator, have a minimum of 8-10 years agency or in-house media planning and buying in a large company, and previous supervisory experience.

MEDIA BUYER - Our Media Buyers negotiate and place all broadcast media for Circuit City Stores and CarMax in a variety of markets nationwide. Buyers will also generate post buy analysis on markets and coordinate added-value promotions and sponsorship packages. Candidates must have at least 2 years broadcast media buying experience, superior negotiating skills, and bought spot TV in multi-markets. College degree in marketing, mass communications, advertising or related field is highly desired.

MEDIA BUYER TRAINEE - We want to teach you how to buy our commercial TV and radio airtime. To train to be a Media Buyer with us, you'll need experience in marketing, mass communications, advertising, or a related field (5 years preferred); a degree in these fields is highly desired. Candidates must have the ability to be effective in a deadline sensitive and detail oriented environment that is fast paced and aggressive.

Circuit City is the 8th largest mega-brands advertiser in the U.S. and one of the largest in-house buying groups in the country. If you are an experienced Media professional or looking to break into the media buying field, send your resume to find out more about our growing Media Buying Department. Don't just buy from the best, buy for the best!

1-888-800-4628

All positions to be based in Richmond, VA

Circuit City Stores, Inc. / Staffing & Planning / Attn: AD8364M / 9954 Mayland Dr.
Richmond, VA 23233 / Fax: 804-527-4086 / E-mail: cc-jobs@ccnotes.ccity.com

We promote a drug-free workplace. EOE.

CIRCUIT CITY®

ACCOUNT EXECUTIVE

Fast paced web development firm needs a plug and play account executive to handle digital projects. Candidate should be detail and results oriented, capable of managing multiple projects/clients. Ability to take projects from pitch through production with little or no hand holding a must. Candidate should also have online and 3+ years agency experience.

Fax resume with cover letter/salary requirements to
212-358-8085

Classified Advertising
1-800-7-ADWEEK

KIRSHENBAUM BOND & PARTNERS IS HIRING MEDIA MINDS!

kb&p, a mid-sized Soho based advertising agency, offers a fast paced entrepreneurial environment to people who seek to change the way advertising media happens.

MEDIA SUPERVISOR NEEDED:

We are seeking a Media Supervisor with a minimum of 3 years experience. Experience should include some supervisory responsibilities and guerilla media exposure. We need people with enthusiasm and lots of creative media ideas.

ASSISTANT PLANNERS NEEDED:

Are you organized, hard working, and out-going? Are you Web savvy and love Media? We are seeking Assistant Media Planners. Candidates must develop both on-line and off-line media programs for clients whose products are web based.

If either of these jobs sound like they're for you, please send a cover letter with salary history and resume and indicate which position you are applying for to:

Human Resources/Media
Kirshenbaum Bond & Partners
145 6th Avenue, New York, NY 10013
Fax: (212) 463-8643 www.kb.com

EOE

mlf/dlv

HELP WANTED

Landor

Senior Branding Consultant

Landor Associates, the world's leading branding consultancy and design firm is seeking an experienced Brand Consultant to join our Cincinnati office.

We would like to hear from you if you have 7-10 years of related experience and the skills we need:

- Identify, qualify and make initial contact with potential new clients
- Conceptualization, information gathering and production of proposals, presentations, and case histories
- Ability to communicate, articulate and promote branding strategies to executive management and to direct implementation of these strategies
- Management of client activity, schedules, budgets, suppliers, and creative teams
- Brand management, account management and/or client service experience from a creative field (Advertising or Corporate Marketing Communications) with a Bachelor's degree and MBA preferred

Interested candidates please send resume and salary expectations to: Landor Associates, 1001 Front Street, San Francisco, CA 94111. For more information on career opportunities with Landor world-wide, please visit our web site at: www.landor.com. EOE



ADMINISTRATIVE ASSISTANT

Major talent agency is seeking an administrative assistant for a position with the commercial department. Responsibilities include general assistant's and secretarial duties: 55+ wpm typing, computer proficiency, phone work, filing, good organizational skills and attention to detail. Excellent communication and interpersonal skills. Must be a team player. Familiarity with the entertainment industry a plus.

Please fax resume/cover letter to:
212-556-5603

Equal Opportunity Employer

MEDIA PLANNER

Renowned international company seeks Media Planner for NYC office. Ideal candidate should have approx. 2 yrs exp. in national & local print media. Responsibilities also include budgeting, plan analysis & revisions. Background with luxury products a plus. Must be computer literate & can travel. Competitive salary & excellent benefits. Send resume WITH salary requirements to:

ADWEEK Classified, Box 4032
1515 Broadway, 12th fl.
New York, NY 10036

SALES REPRESENTATIVE ADVERTISING

USA TODAY is seeking an experienced advertising sales professional for its New York sales team. Minimum of 2-3 years experience. Entertainment industry experience a plus. Individual should be self-motivated, highly organized, and a strong presenter. Competitive salary and benefits package. Please mail or fax resume (no phone calls) to:

Roberta Reissman
USA TODAY
535 Madison Ave., NY, NY 10022
FAX: 212-371-0241

ART DIRECTOR

Glamorous agency with obedient, sexy, shoot-in-Hawaii accounts needs an art director experienced enough to know how much of this is true. Send some samples to The Dan Rosenthal Co., 3 Bethesda Metro Center, Bethesda, MD 20814.



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We're Baltimore's fastest-growing ad agency. \$25MM in 2 years. Great clients. Great people to work with. Come grow with us. We need to fill the following positions ASAP.

BROADCAST COPYWRITER/PRODUCER
TV reel a must.

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Smart, ready to move up fast.

PUBLIC RELATIONS ACCOUNT EXECUTIVE
Proven track record in media relations.

M · G · H

Send your resume (no phone calls!) to:
ANDY MALIS-PRESIDENT-MGH ADVERTISING

1777 REISTERSTOWN ROAD SUITE 365 BALTIMORE, MD 21208

ADVERTISING ACCOUNT EXECUTIVE

Digital City, Inc. is Growing by Leaps & Bounds

Digital City, Inc., an America Online company, is a nationwide network of localized content. We need creative talent like you to start selling local advertising.

Successful advertising sales representative needed to sell interactive advertising to local businesses such as: automotive, real estate, retail, entertainment, etc. 2-4 years successful local advertising sales and online experience preferred. We offer salary and commission based compensation.

Digital City, Inc. has opportunities in:
Atlanta.....Boston
Dallas.....Denver
Detroit.....Los Angeles
Minneapolis.....New York
Philadelphia.....San Diego
San Francisco.....Seattle
& Washington, DC

DCI offers a comprehensive benefits package. All responses will remain confidential. For immediate consideration send resume to Digital City, Inc., 8615 Westwood Center Drive, Vienna, VA 22182, Email: DCIResume@aol.com, Fax 703-918-2995. No phone calls, please. EOE.



DIGITAL CITY INC.

COLLATERAL & ADVERTISING/ MARKETING COPYWRITER

-Princeton, N.J. based-

Bloomberg L.P., the leading financial information provider that spans the globe, currently seeks a copywriter to work closely with the marketing/sales departments based in NY and our in-house Creative Services department in Princeton. You will be responsible for editing/writing concise, accurate copy for financial products for ads, brochures, magazines, direct mail, sell sheets, and newsletters. You must have excellent researching skills and the ability to handle numerous projects and deadlines. Knowledge of financial markets is a plus. Regular travel to our NY headquarters is an absolute must.

We offer a pleasant suburban working environment plus excellent benefits which include 401K, tuition reimbursement and company sponsored meals. For consideration, please send resume and cover letter, indicating salary requirements, to: **Bloomberg LP., HR Dept. SR-M-CW, 100 Business Park Drive, P.O. Box 888, Princeton, NJ 08542-0888. Fax: (609) 683-7523; e-mail: ptoncareers@bloomberg.com** No phone calls please. EOE M/F/D/V.

Bloomberg
FINANCIAL MARKETS
COMMODITIES
NEWS

HELP WANTED

Associate Director, Strategic Planning & Research

Bozell Worldwide Chicago seeking strategic thinker with strong research skills and the ability to turn data into meaningful and actionable marketing and communications plans. Will be responsible for the day-to-day research and strategic planning needs of the agency's key account. 5-7 years of agency research and/or research supplier experience needed. Send or fax (212-436-8419) resume with cover letter indicating salary history to our **New York office: Bozell Worldwide, Box CPB, 40 West 23rd Street, New York, New York 10010.**

No Phone Calls.

EOE/AA/M/F/H/V

**ASSOCIATE PRODUCER
TBWA Chiat/Day - New York Office**

We're looking for an Associate Producer in NY to also oversee our Mid-Atlantic and Jacksonville offices. If you're interested and have 3-4 years agency experience, please fax your resume to:

TBWA Chiat/Day

Attn: Tammi Martray
(310) 396-1273

****No calls, please.**

Agency's innovative environment and team work atmosphere offer a great opportunity for qualified candidate!

Growing Florida Agency

seeks **MEDIA BUYER**-Broadcast Exp. req. Computer Literacy and **STRONG** negotiating skills a must. **ACCOUNT COORD.**-Detail oriented, quick learner. Excel & Power Point req. *Excellent growth potential!*

FAX resumé & references to: 904-255-6932

AD SALES REP

Largest health & fitness publisher in the country seeks an East Coast advertising sales representative. Media or sales experience a plus. Base salary plus commission. Please fax resume to:

Todd A. Simons at (818) 716-5626

CALL 1-800-7-ADWEEK

ADVERTISING SALES

The Magazine Antiques seeks an experienced advertising sales manager to lead our professional sales staff and increase the magazine's market share. The qualified candidate will have a minimum of 2-3 years sales management experience, highly developed interpersonal skills, the ability to work independently, an entrepreneurial spirit and a strong interest in fine art and antiques.

Please fax all resumes and inquiries to:

Irene Priwall

Fax: (212) 941-2927

ADVERTISING SALES

Tired of paying high New York rents? Fed up with the push and shove of the subway? Are you longing for the feel of green grass? **OPPORTUNITIES KNOCK!**

America's largest weekly magazine, TV GUIDE, is seeking a senior Advertising Representative to cover Mid-Atlantic and/or Southeast regions. Position could be based in either Washington, D.C. or Atlanta. Accounts include: large national advertisers, local television stations, chain retailers, packaged goods, pharmaceutical and more.

If you are a self-starting entrepreneur with outstanding verbal and written skills, a great juggler with 1-5 years of advertising sales experience, and have a proven track record, fax us your resume. EOE. 212-852-7323 ATTN: PHR



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212.253.7500 ask for Mark DiMassimo

Senior Copywriter

Retail/Real Estate writer with minimum 5 yrs experience. Excellent opportunity to make a difference.

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IF ONLY PROSTATE CANCER COULD BE MORE LIKE BREAST CANCER.

Remember when breast cancer was something people didn't talk about? We've come a long way since then. There's no question that the increased awareness of the disease has increased women's chances of surviving it. But when it comes to prostate cancer, our society still has a long way to go. Today we know that early detection and treatment can result in the long-term survival of thousands of men each year. So the Cancer Research Institute and the American Cancer Society have developed **The Prostate Cancer Initiative** — a national clinical research, patient care and public education program. It's time to end the silence. To learn more, call 1-800-ACS-2345 or write The Prostate Cancer Initiative, 681 Fifth Avenue, New York, NY 10022.



CALENDAR

Condé Nast's *GQ* presents its "Men of the Year" awards, honoring men of distinction in 17 categories, Oct. 15 at Radio City Music Hall in New York. Dennis Miller will host; David Bowie headlines. Contact: 212-880-7289.

The New York Press Club presents "The Conference on Journalism in the '90s," Oct. 18 at Columbia School of Journalism, New York. Panelists include Pete Hamill, former *Daily News* editor. Contact: 312-634-2353.

Condé Nast will hold its "Clothing Collective" used-clothing drive during the week of Oct. 20 at participating ad agencies in New York, Chicago, Los Angeles, San Francisco and Detroit. Contact: 800-899-0089.

The Magazine Publishers of America and the American Society of Magazine Editors will present **The American Magazine Conference** Oct. 23-26 at the Scottsdale Princess Hotel, Scottsdale, Ariz. Featured speakers include Katharine Graham, chairman of the executive committee, the Washington Post Co.; and Sen. John McCain (R-Ariz.). Contact: 212-872-3700.

The John A. Reisenbach Foundation Gala will be held Oct. 28 at the Sony Lincoln Square-Loews Theatre in New York. Program includes preview of Warner Bros.' upcoming film *Mad City*. Contact: 212-935-1840.

The California Cable Television Association presents **The Western Show** Dec. 9-12 at the Anaheim Convention Center, Anaheim, Calif. Contact: 510-428-2225.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Nelson New 'Civilization' Prez

Fred Nelson, vp of corporate sales for Capital Publishing, has been named president of the company's *Civilization*. Nelson will be responsible for expansion efforts on the drawing board, including a spinoff TV show, a music series, book series and a children's magazine.

'Fortune' Aims Younger

Time Inc.'s *Fortune* has launched a new trade/consumer ad campaign. Minneapolis-based Fallon McElligott created the print effort, which carries the tagline "Younger & Wiser." The ads seek to set *Fortune* apart from rival *Forbes* as a book for more energetic, nontraditional wealthy people. "Our readers are driven. Not chauffeured," says one ad. The ads will run in media and media-business magazines, *The New York Times*, *The Wall Street Journal* and several other papers and magazines.

Forbes Unit Plans Specials

Forbes Special Interest Publications, a new Forbes division, has announced several new projects. The unit will produce in the next few months the quarterly, Key-Corp.-sponsored *KeyStrategies*, focusing on corporate financial strategies. The division will also publish three titles for the New York Convention & Visitors Bureau and a book for the Massachusetts tourism department, in addition to the four other custom titles it already publishes.

Nielsen to Meter More

Nielsen Media Research said it plans next year to expand its local metered markets from a current 38 markets to 43, which will represent 62 percent of the 98 million TV homes in the country. The markets will be

rolled out one after another, including Greensboro, N.C., in April; Jacksonville, Fla. (June); Las Vegas and Birmingham, Ala. (October); and Providence, R.I. (November).

Next Century Hires Clients

Next Century Media has hired two former clients for marketing positions. Wes Dubin, formerly senior vp/director of electronic ventures for DDB Needham, will become vp of marketing. Dubin will report to Peter Harris, a former top marketing executive for Nissan

Motor Co. and a founder of the Addressable Advertising Coalition, who has joined as senior vp of worldwide marketing. Next Century Media is an independent agency involved in the creation and placement of addressable TV advertising.

CNBC Set on 'Center'

CNBC will launch what it hopes will become its signature business program, *Business Center*, at 7 p.m. on Oct. 14. Designed to compete directly with CNN's business-wrap program, *Moneyline With Lou Dobbs*, *Business*



Chuck Barris and his star prop make a comeback.

'Gong' Bongs Again

The Game Show Network tonight begins re-running one of the strangest game shows ever made, the wildly popular *The Gong Show*, which had its heyday in the late 1970s. The show will run weekdays at 10 p.m. Hosted in a most unorthodox way by Chuck Barris, a creator of game shows, *The Gong Show* was a sort of precursor to *Star Search*, except that its contestants weren't necessarily talented—they simply had to be entertaining. On the show, guests vied for a grand prize of \$516.32 before a panel of celebrity judges that included Jaye P. Morgan, Jamie Farr, Buddy Hackett and occasionally David Letterman. The show became so popular that it spawned a 1980 film called *The Gong Show Movie*, starring Barris.

Media Notes

CONTINUED

Center is cohosted by Maria Bartiromo and Tyler Mathisen, executive editor of *Money* magazine and money editor for ABC's *Good Morning America*.

CN Sponsors Indie Film Tour

Condé Nast and Dockers Khakis are the sponsors of a traveling film festival dubbed "Fuel," which will hit 11 cities this month. The traveling festival will feature low-budget independent films. CN called the event, inspired by the Lollapalooza rock-concert tour, "a radical new concept in film distribution." Other sponsors include the Independent Film Channel, Philips Magnavox and *Filmmaker Magazine*.

UPN Commits to 'Good News'

UPN said that last week that it has ordered nine additional episodes of its comedy series *Good News*, constituting a full 22-episode pickup for the 1997-98 season. The series, which premiered Aug. 25, airs Mondays at 9 p.m. (ET/PT). Last week, the show averaged a 3.1 rating/5 share in households and a 1.5/4 in adults 18-49. *Good News* revolves around a young pastor designated as a temporary replacement at the Church of Life. Despite a wary congregation, he must settle into the role as the church's leader. The MTM Enterprises production stars David Ramsey, Roz Ryan and Jazmin Lewis.

NBC Re-Ups With Lederman

NBC has signed Nina Lederman to a new multiyear contract to continue as vp/production for NBC Studios. Lederman supervises the startup and day-to-day production of all prime-time comedies and Saturday-morning series, specials and first-run

syndicated programs produced or co-owned by NBC Studios.

PentaCom Hires TV Buyers

PentaCom, the media planning and buying company formed as a partnership between BBDO Detroit and Chrysler Corp., has hired Patricia Madigan as assistant network buyer and Pamela Savoy as assistant cable buyer for its broadcast group. Both are recent college graduates.

Silverman Joins TBS Media

TBS Media Management has hired Paul Louis Silverman, former associate media director of Saatchi & Saatchi/Pacific, as vp/general manager of its L.A. office.

United TV Buys WRBW

United Television, a subsidiary of group station owner Chris-Craft Industries and partner with Viacom on the United Paramount Network, has acquired UPN affiliate WRBW-TV in Orlando, Fla. Terms of the deal were not disclosed. The agreement to buy the 3-year-old UHF affiliate, owned by Rainbow Broadcasting Ltd., marks the first major station acquisition by the Chris-Craft/United group in more than six years (the company bought WWOR in New York from MCA in 1990). The buy in Orlando (the 22nd-ranked U.S. market) gives Chris-Craft ownership of UPN affiliates in nine markets.

Cartoon Net in First Ad Tie-In

Cartoon Network for the first time has tied one of its original cartoons into a promotion with an advertiser, sort of a right of passage in the competitive world of kids programming. *Dexter's Laboratory*, the highest-rated original cartoon on the network,



More accessible: The new international edition of THR.

is going," said *THR* publisher and editor-in-chief Robert Dowling. The book is put together by a separate editing staff, led by editor Matt King and managing editor Scott Collins. It also reads differently from the daily. "It puts news in context, in perspective, with a point of view," Dowling said. Circulation is between 36,000 and 37,000, compared with a circ of approximately 25,000 for the daily. A four-color bleed ad page sells for \$8,717.50 at the open rate. *THR* is published by BPI Communications, which also publishes *Mediaweek*.

will help sell kids meals in 4,800 Wendy's restaurants in the U.S. and Canada from Oct. 20 through Nov. 23. Premiums in the kids meals include a color-change straw, a pen and stand and a "glo-monster." Wendy's will support the promotion with local TV spots, in-store point-of-purchase displays and kids meals bags with a *Dexter's Lab* theme.

Kricfalusi Heads for Web

John Kricfalusi, the creator of Nickelodeon's *Ren & Stimpy Show* and founder of Spumco Productions, has created one of the first animated cartoon sites for the Internet. The *Goddamn George Liquor American* show bows on the "Spumco Network" Web site (www.spumco.com) on Oct. 15. Last July marked the launch of another weekly animated Net strip called *Whirl Girl* by Visionary Entertainment (www.whirlgirl.com).

TeleCom Towers Buying Vista

TeleCom Towers LLC, a joint venture between Atlanta-based Cox Enterprises and TeleCom Towers, has reached an agree-

A New 'Reporter'

The *Hollywood Reporter*, the Los Angeles-based daily chronicle of the entertainment industry, last week began publication of a newly redesigned weekly international edition. Incorporating the news report of the daily, the new magazine will be published each Tuesday for a global audience. "The world is where the market

ment to acquire Las Vegas-based Vista Telecom, Ltd.—its first acquisition. Terms of the deal were not disclosed. TeleCom will seek to make purchases in other major markets to provide wireless broadcast services for radio and television. TTI provides antennae site locations for more than 800 companies nationwide.

Producer Named for '2000'

The Times Square Business Improvement District (the BID) and Countdown Entertainment have signed Smith-Hemion to produce *Times Square 2000*, the New Year's Eve countdown to the new millennium. Being pitched to broadcast networks as a 24-hour special to commemorate the start of the millennium, *Times Square 2000* will feature live remotes from points around the globe. New York-based Smith-Hemion, led by producers Gary Smith and Dwight Hemion, is best known for producing the presidential inaugural galas in 1985, 1993 and 1997, as well as the annual *Tony Awards* and *Liberty Weekend*.

Students Talk Back

(ENTHUSIASTICALLY)



“I thought the pace and level of detail gave me a great overview...in addition the instructor’s industry experience aided immensely in his use of examples.”

D.J. VIOLA, ASSISTANT BUYER,
GM MEDIAWORKS

“Great class! Learned a lot! Thanks!”

ASHLEY NEWMAN, MEDIA COORDINATOR
LOEFFLER KETCHUM MOUNTJOY



“The Media School provided me with a solid foundation for developing effective media plans and analyzing media buys.”

KARLA HUFF, MARKETING MANAGER
NIKE

WHO SHOULD ATTEND?

AGENCY – Media Planners, Buyers, Media Directors, Account Executives, Account Managers...

CORPORATE – Advertising Directors, Media Managers, Marketing Directors, Brand Managers...

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OUR TEACHERS

Our teachers paid their dues at agencies like J. Walter Thompson and DDB Needham. They translate media jargon into English and share their professionalism with you.

EXTRA-PRESENTATION SKILLS WORKSHOP

Add an optional third day and practice organizing and presenting a real media plan. We'll help make you a star.

Ask about our On-Site training for groups of 10 or more.

COST 2-DAY – \$750 30-DAY ADVANCE REGISTRATION.

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| <input type="checkbox"/> NEW YORK, DECEMBER, 4, 5 | <input type="checkbox"/> LOS ANGELES, DECEMBER 9, 10, 11 | <input type="checkbox"/> CLEVELAND, MARCH 12, 13* | <input type="checkbox"/> NEW ORLEANS, MARCH 17, 18 |
| <input type="checkbox"/> CHICAGO, DECEMBER 10, 11, 12 | <input type="checkbox"/> WASH. DC, MARCH 25, 26, 27* | <input type="checkbox"/> LOS ANGELES, MARCH, 31 & APR. 1 | |

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THE MEDIA SCHOOL

mediaschool@juno.com

BIG DEAL

Frito-Lay Chips

Advertiser: Frito-Lay
Agency: DDB Needham, N.Y.
Begins: January
Budget: \$60 million
Media: TV, print

Frito-Lay's new chip introductions begin with a \$10 million-plus Super Bowl XXXII launch of Lay's Deli Style Potato Chips pegged to a football theme, continuing with a \$15 million launch of Doritos 3D's and the much-anticipated, \$35 million national rollout of its olestra-based Wow! chips, expected to be the center of Frito's 1998 plans.

Despite failure to renew its longtime NFL sponsorship this year, Frito is nonetheless using the sport's biggest game day as launch-

ing pad for its new Deli Style chips.

The new TV campaign for Deli Style is part of Frito's estimated \$40 million brand campaign for Lay's, "Let's do lunch," the first in four years for the overall brand, which received only \$1.5 million in media

for 1996 and \$865,000 through June of this year, according to Competitive Media Reporting. The spots begin airing during national network coverage of the Tostitos Fiesta Bowl Dec. 27 and a special ad to tout the new Deli Style Potato Chips will debut during the Super Bowl Jan. 25.

In addition to its increased emphasis on Lay's, Frito Lay is also putting heavy TV, radio and Internet ads against the national launch Dec. 2 of its Doritos 3D's.

To reach younger school kids, who research shows strongly influence moms' purchases, a relaunch in January of small-bag variety packs of Lay's, Doritos, Cheetos, Fritos and Ruffles will be supported with TV and print ads. —Karen Benzra



Chips ahoy!: New Lay's to be launched

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SNICKERS

Advertiser: Mars
Agency: BBDO, N.Y.
Begins: January 1998
Budget: \$10 million
Media: TV

Having already targeted "extreme" consumers this year, Mars will aim at sports-loving couch potatoes in 1998 with an instant-win game for its Snickers brand backed with an estimated \$10 million in advertising.

The promotion, which kicks off around Super Bowl time, piggybacks on the "Hungry? Why Wait?" campaign theme. The grand prize is a Sony home entertainment center including a big-screen TV with VCR, DirecTV, a Surround Sound system, a La-Z-Boy recliner, and ancillary goodies. The effort continues Mars' use of promotional lures to drive sales. The new Snickers promotion seems to go after the house-bound, instant-gratification crowd, with heavy ads placed against major televised sports.

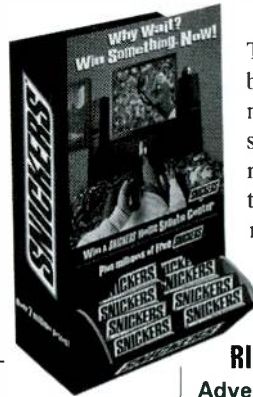
Through July, Mars spent \$24.6 million on Snickers advertising, per Competitive Media Reporting, projected to be slightly higher than last year.

In the year ended Sept. 14, Snickers had \$284.9 million in sales, up 3.8 percent from year before, per Information Resources. —Sean Mehegan

CHURCH'S CHICKEN PARTY PACK

Advertiser: Church's Chicken
Agency: Levenson & Hill, Dallas
Begins: November
Budget: \$3 million
Media: TV

Church's Chicken will launch a \$3 million ad campaign next month to back its new "Party Pack" to-go container featuring humorous commercials with stand-up comic Pablo Francisco. The promotion fits AFC's Church's push to get its chicken to consumers in as many creative ways as possible, be it through convenience stores, fast-food outlets, co-branding or standard take-out.



Bars for the house-bound

The promotion will run from November through Christmas and will promote fried chicken meals as well as spicy wings. The television ads will run in 40 markets on spot TV at all times of day and on cable in some markets.

Church's annual budget is \$12 million. —Shannon Stevens

RICOLA ECHINACHEA DROPS

Advertiser: Ricola USA
Agency: Swiss agency (name unknown)
Begins: December or January
Budget: \$5 million
Media: TV, print

Ricola USA will spend \$5 million on advertising for the upcoming cold and flu season, a portion of which will support two new echinacea-based drops that will compete directly against entries from Warner-Lambert.

The echinacea drops come in honey lemon and orange spice flavors and are line priced with other Ricola products, a switch from other manufacturers, who typically charge more for echinacea, believed to be effective as an immune-system booster. Ads for the entire Ricola line break in late 1997 or early 1998, via a Swiss-based agency. Spots will continue on the "Swiss heritage" theme, featuring rustic, mountain types ingesting the drops. A voiceover may mention the new echinacea line.

"We believe Ricola consumers have been herbal consumers all along," said Pamela Hehl, marketing coordinator at Ricola USA, Morris Plains, N.J. "This is just one more herbal product we produce."

Warner-Lambert is also introducing a line of echinacea drops this fall under the Celestial Seasonings brand halo. That product and a companion line of zinc lozenges are getting \$5 million in ads. Ricola is not planning to market a zinc lozenge in response.

In the year ended Sept. 14, Warner-Lambert's Halls led the \$420 million cough drop category with \$117.6 million in sales, per Information Resources, followed by private label at \$45.3 million and Ricola \$39.7 million. The figures do not include c-store sales. —Sean Mehegan

CMR Top 50

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

Week of Sept. 22-28, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	51
2	ISUZU TRUCKS--RODEO	T118	28
3	COCA-COLA CLASSIC	F221	26
4	NIKE--MEN'S SNEAKERS	A131	21
5	KFC	V234	19
6	LITTLE CAESAR'S	V234	18
7	PRINCE MATCHABELLI UNRULY FRAGRANCE	D113	17
	TOYOTA AUTOS--COROLLA	T112	17
	VISA--PLATINUM CREDIT CARD	B150	17
10	AMERICAN DAIRY ASS'N--MILK	F131	16
	HOME DEPOT	V345	16
	HONDA AUTOS+ACCORD	T112	16
	ZANTAC 75+HEARTBURN PILLS	D213	16
14	ADVIL+PAIN RELIEVER TABLETS	D211	15
	OLIVE GARDEN RESTAURANT+	V234	15
	RADIO SHACK ELECT STORE+	V341	15
	RED LOBSTER RESTAURANT+	V234	15
18	BENADRYL ALLERGY+SINUS HEADACHE GLCP	D212	14
	CERTS+MINTS	F211	14
	DENTYNE ICE+GUM	F211	14
	DREAMWORKS+PEACEMAKER MOVIE	V233	14
	IBM CORP+CP	B314	14
23	1-800-COLLECT+	B142	13
	3 MUSKETEERS+CANDY BAR	F211	13
	M&MS+CANDIES	F211	13
	MICROSOFT+VAR SOFTWARE	B311	13
27	TYLENOL+EXTRA STRENGTH GELTAB	D211	12
28	ALPHA HYDROX+FACE CREAM&LOTION	D111	11
	ARM & HAMMER+SOLID AP/DEOD	D124	11
	KELLOGGS+CRISPIX CEREAL	F122	11
	LISTERINE+MOUTHWASH	D121	11
	PLANTERS--VARIOUS NUTS	F212	11
	US ARMY	B160	11
	WRIGLEY'S--DOUBLEMINT GUM	F211	11
35	BOSTON MARKET	V234	10
	CAMPBELLS--SOUP	F121	10
	DENTAL CARE--EXTRA WHITENING PASTE	D121	10
	DOVE--SENSITIVE SKIN MOIST BODY WASH	D122	10
	INTEL--COMPUTER COMPONENTS	B311	10
	MCI LONG DISTANCE--RESIDENTIAL	B142	10
	NEOSPORIN--OINTMENT	D216	10
	PAYLESS SHOE SOURCE--FAMILY	V313	10
	SATURN AUTOS--SPORTS SEDAN	T111	10
	SEARS--MULTI-PDTS	V321	10
	SLEEPING BEAUTY--VIDEO	H330	10
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	10
47	AT&T LONG DISTANCE--RESIDENTIAL	B142	9
	CLARITI--ALLERGY RX	D218	9
	FORD AUTOS--VARIOUS MODELS	T111	9
	GLAXO WELLCOME PLC--STOP SMOKING	D218	9

GANT MEN'S APPAREL

Advertiser: Phillips-Van Heusen

Agency: TWBA Chiat/Day, New York

Begins: November

Budget: \$6-8 million

Media: Print

Phillips-Van Heusen is putting \$6-8 million behind men's apparel brand Gant, its first foray into major advertising.

The irreverent campaign was created to compete with—yet distinguish the brand from—such casual “lifestyle” players as Polo, Nautica and Hilfiger through a two-page image campaign by TWBA Chiat/Day, New York. Print runs in November and December issues of *Fortune*, *Premiere*, *Men's Health* and eight other magazines. Three others carry a multi-ad insert.

Previous work at POP and in catalogs has been fairly product-specific, with models in outdoor settings, such as the golf course, to convey the brand's Ivy League heritage.

Separate outdoor will also begin in November. The opening of Gant's flagship on 5th Avenue will be publicized in New York, while creative in other cities will be product specific.

In close to 500 Gant shops at Nordstrom, Lord & Taylor and other department



Gant goes bold for its first campaign.

stores, the brand is presented as a collection, to better help men 25-55 combine elements for a casual look. “It's the sophisticate's Garanimals,” said Peter Corritori, Gant president.

After bankruptcy, Gant was purchased by PVH in 1995. —Becky Ebenkamp

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

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Zens & Zensibility

FORGET PROMISE KEEPERS. PROMISE KEEPERS ARE over. No real staying power. Promise Keepers had their week in the media and went home. Let's just hope they keep their promises and stay there. (Their fatal problem: No celebrity PKs! Plus the membership is desperately uncool. Homer Simpson would join the Promise Keepers, not the guys on *Friends*.) ♦ No big loss, because a much sexier religious trend was waiting for its turn in the spotlight: the Buddhists! Buddhism has everything: star power, occult mysteries, bald gurus, fortuitous connection to a colorful land of suffering under the boot-heel of a ruthless oppressor and ritual chanting easily adaptable to Western rhythms. *Bu-ddha! Bu-ddha! Bu-ddha!* That is why Buddhism is on the cover of *Time* (actually, Brad Pitt is, but in his latest movie he plays a guy who meets a Buddhist) and the Unitarians aren't.

Many readers have long suspected that Media Person is a Buddhist monk. Wise, inscrutable, with an air of mystical holiness, yet given to mischievous pranks such as suddenly shouting, "Shut up, fool!" MP sits serenely on his *sofahh* (couch) in a position best described

as a cross between the lotus and the fetal, making cryptic pronouncements on the television programs passing before him. To many, he appears to be the living reincarnation of a two-toed tree sloth. To others, he is just a simple man who, having stripped away all worldly goods and desires and, subsisting solely on *The New York Times* and *Seinfeld*, has managed to achieve a higher plane of consciousness known as *Napvana* (pronounced napvana) which, to the uninitiated, is indistinguishable from sleeping but, when accomplished by a master like Media Person, is profoundly transcendental, even though while in it he occasionally drools.

But this, like everything else—including you—is mere illusion. The real Media Per-

son, like the Internal Revenue Service, is unknowable.

Buddhism's easy to know, though, at least in a shallow, totally superficial sense, which is fortunately the only sense any of us care about over on this side of the Himalayas. Skim the next few paragraphs and you'll be able to chime in brightly whenever the subject arises in conversation, as it almost certainly will for at least another two weeks.

Seagal proves that you can tread the lotus path without having to give up worldly practices such as breaking people's arms at random.

Basic Vocabulary: Pepper your conversation with these key Buddhist expressions and people will think you're one hot lama. *Dharma:* A delicious Buddhist snack of hot rice, walnut paste and yak butter wrapped in thin rolled pastry. *Karma:* The influence of an individual's past actions on his or her future lives. Example of usage: "You got such bad karma you ain't gettin' a bite of my dharma." *Zen:* A general compliment in use in this country since 1961, when it replaced "existential." Example of usage: "That's very zen, man, but don't do it again." *Koan:* A Buddhist joke. Example: Guy walks into a bar, says to the bartender, "What is the sound of one hand clapping?" Bartender says, "I don't know." Guy says, "Aha, having admitted that, you are

on the road to enlightenment, my friend! Now how about a free beer?" Bartender kicks his ass into the street, says, "Now you're on the road to enlightenment!" (This always gets a big yuk at any Buddhist monastery.) *Sunyata:* Emptiness. The feeling you get when nobody laughs at your koan.

Celebuddhists: Top of the totem pole is Mr. Big himself, the Dalai Lama, awesome but affable, hipper than the Pope, even deeper than Ted Koppel, yet able to banter with Jay Leno. Exiled from his native land but unbowed, he's an inspiration to all. Anything happens to this spiritual dude, not only is Elton John singing at his funeral, but two of the three remaining Beatles as well. Never far from his side is No. 2 Buddhist Richard Gere, known to believers as The Anti-Heston and available for photo ops against a dramatic background of Himalayan peaks. (Please, no autographs while he's meditating.) Fastest-rising Buddhist rookie: Stephen Seagal, scowling Buddhist avenger, recently recognized by Buddhist holy men as the reincarnation of Victor Mature. Seagal proves that you can tread the lotus path without having to give up worldly practices such as breaking people's arms at random. Not yet a Buddhist: Parker Posey, named America's most famous unknown movie star by *New York* magazine three weeks ago; however, a team of monks and Hollywood publicity men are negotiating the deal as MP writes this.

Buddhist Concepts (optional reading): Essentially, Buddhism is karma and the awareness and transformation of the mind. It is the understanding of The Four Noble Truths which, of course, we don't have the space to go into here, and the concept of Emptiness, which can best be explained as follows: Say you are stranded in the Sahara Desert with no entertainment whatever and your only companion is Tony Danza. Now you know the true meaning of Emptiness.

In closing, Media Person reminds you that Buddhism is a great, noble philosophy that has inspired multitudes over thousands of years and whose future depends mainly on how that Brad Pitt picture grosses in its first week. ■



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FOR THE VIETNAM WAR.
NOW SHE'S A COLLEGE GRADUATE.**



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