

MEDIA WEEK

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WASHINGTON

D.C. Post Scores Scandal Story Scoop

Paper is first in the capital to get the Clinton-intern story into print

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NETWORK TV

NBC Mulls Putting Cable Nets on Air

Net thinks CNBC and MSNBC could be carried in digital TV package

PAGE 3

NETWORK TV

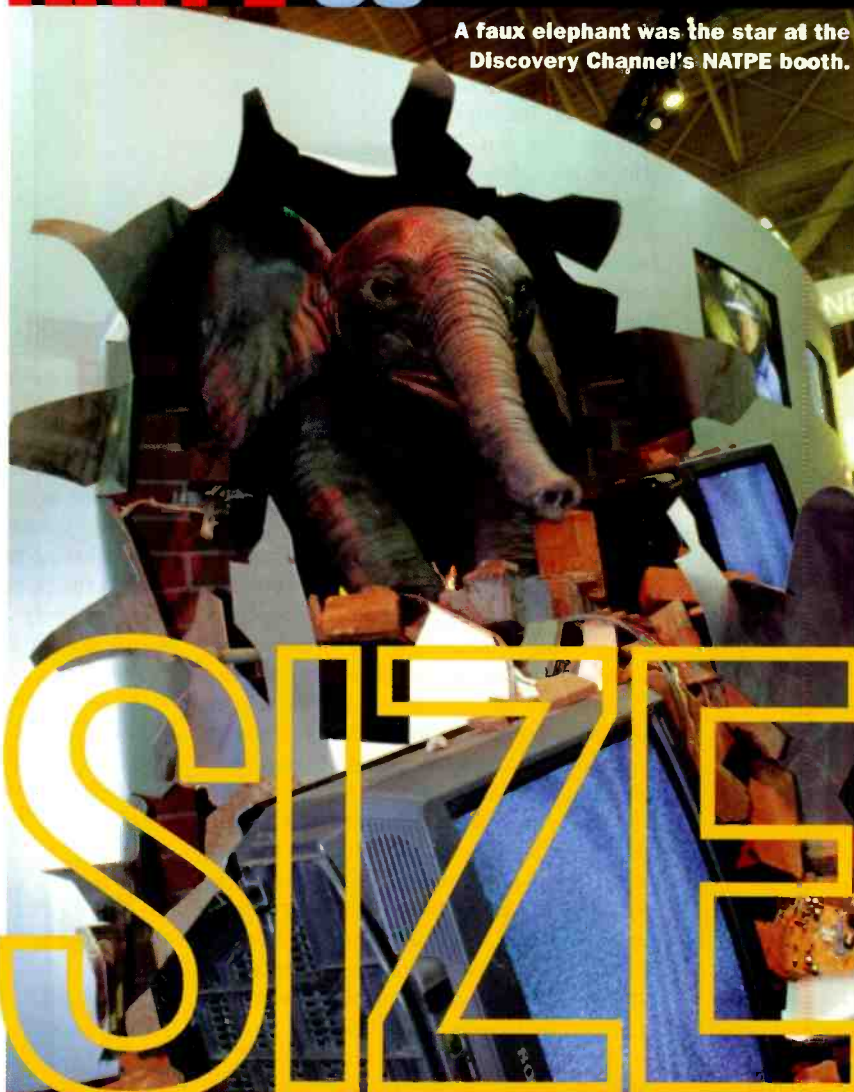
BV Development Exec Joins ABC

Michael Davies takes a newly created position to work with Tarses and Bloomberg

PAGE 5

NATPE '98

A faux elephant was the star at the Discovery Channel's NATPE booth.



SCOTT SALZMAN

MATTERS

THE BIG GET BIGGER, THE SMALL GET TRAMPLED
SPECIAL REPORT BEGINS ON PAGE 21

MARKET INDICATORS

National TV: Slow

NATPE, Super Bowl distract nets and buyers. 1st-quarter inventory starting to move faster. Large pockets of 2nd-quarter inventory remain unsold.

Net Cable: Active

Kids upfront might hold until Feb. as Fox/Family net, in the market for the first time, slows buyers. Inventory tightening in 1st and 2nd quarters as MCI makes big buys. Financial nets selling well.

Spot TV: Gaining

1st quarter seems to have had a late start. Automotive, pharmaceutical and entertainment slowly beginning to spend at moderate levels. Olympics make major markets tight.

Radio: Tightening

Telecom still very active. Valentine's Day retail buys coming down. Buyers are well into March.

Magazines: Mixed

Drugs stay hot despite new regulations that threaten to siphon off ads to TV. Detroit is slow-going for some women's service books. Asian autos are on the upswing.



Laura K. Jones JAN 29 1998

MEDIA WIRE

Sports Illustrated Pieces Set for *Globe and Mail* Run

Sports Illustrated and *The Globe and Mail* of Toronto have signed a one-year licensing deal that gives Canada's national newspaper the right to run *SI* pieces in the paper's sports section. Financial terms were not disclosed. The agreement is part of *SI*'s continuing effort to extend its brand internationally. Last September, the magazine signed a similar deal with *Diario AS*, a daily sports newspaper in Spain; under that agreement, an *SI* story runs each week in *MAS*, *Diario AS*' Saturday magazine. For *The Globe and Mail*, the *SI* arrangement is a component of the paper's effort to bolster its sports coverage. *The Globe and Mail* will now have access to *SI* stories during the same week that the issue is published. The newspaper's Monday-to-Friday circulation is 321,000; Saturday circ is 390,000. —Langdon Brockinton

Paxson's Family-Style Menu Serves Up Wrestling Fare

Paxson Communications appears to have stepped back from its promise to program wholesome "family oriented" series on its fledgling PaxNet broadcast network. In reaching an agreement to telecast exclusively produced shows of the World Wrestling Federation, Paxson proved to be one of the busier buyers at last week's National Association of Television Program Executives convention in New Orleans. Gearing up for a projected launch in late August, PaxNet also grabbed off-network rights to *Diagnosis Murder* (now airing in first-run on CBS) and *The Father Dowling Mysteries* from Paramount Domestic Television. Terms were not disclosed.

PaxNet's agreement with Titan Sports on the WWF calls for the production of a new hour-long series, *WWF 11 Alive*, which will broadcast at 11 a.m. (in all time zones) on PaxNet affiliates. While financial terms of the deal were not disclosed, the World Wrestling Federation and Paxson Communications will share in direct marketing revenue from the series. World Wrestling Federation programming currently airs in 104 U.S. markets. With the addition of the 56 newly acquired Paxson stations, World (continued on page 5)

The Story That G

'Newsweek' loses a scoop; 'The Washington

WASHINGTON / By Alicia Mundy

As what may become the biggest news story of the decade—the Clinton-intern scandal—began to break late last Tuesday night, there were clear winners and losers among the major news organizations. The biggest winner—by far—was *The Washington Post*, which got the story into its Wed. Jan. 21 edition, the only newspaper in the country to do so. "We couldn't believe we had it by ourselves," said Brian Kelly, a senior editor on the *Post*'s national desk. The story, however, did not make all editions of the newspaper, which turned out to be a good thing for the *Post*. The story was not ready until the paper's late editions. Stories that appear in earlier editions are normally picked up and distributed by wire services. Because the story wasn't ready until late in the news cycle, other newspapers and broadcasters who rely on the wires had gone to bed thinking nothing major was happening.

Newsweek had the story nailed for its Jan. 19th issue but decided to withhold publication to avoid jeopardizing an aspect of the investigation of Special Prosecutor Kenneth Starr. The magazine was roundly criticized in journalistic circles for doing so. "It's one thing to hold a story because of a national security concern, or if you don't want to upset a major criminal investigation," said a senior-level editor at the *Los Angeles Times* who would not speak for attribution. "But to hold it up for a two-bit sting operation on Vernon Jordan? No sir!"

Another factor in the decision to hold off on publication was a concern about the personal fallout from the story. *Newsweek* writer Michael Isikoff had heard the tapes in which Monica Lewinsky said that if her role became public, "I'll (expletive) kill myself." This shook assistant managing editor Evan Thomas, who had done the story on Admiral Jeremy Boorda that may have precipitated Boorda's suicide last year. "Evan was really worried, even though

most of us thought it was just an offhand comment on the tape," said a *Newsweek* reporter who would not speak for attribution.

ABC News, which could have broken the story on its *Nightline* broadcast on Tuesday

night, decided to go with the papal visit to Cuba, as had been planned. *Nightline* host Ted Koppel went on the air the following night to explain the decision not to run with the Clinton story. ABC actually had the story earlier in the day but was unable to get it together in time to run on *World News Tonight*. The news

crew decided to give the story to *Nightline* to break. But, according to ABC President David Westin, "We were in Havana, and we didn't know what all our reporters had. In retrospect, we had the story, but didn't realize it." When the *Post* story hit the wires at 12:10 a.m. Wednesday, just as *Nightline* had signed off, "There was a lot of depression here," said an ABC News producer who would not speak for attribution. ABC finally got the story on the air later that morning on *Good Morning America*.

The New York Times missed the story in its Wednesday editions, an omission that was com-



STEVE PENN/ABC

Nightline's Ted Koppel could have broken the story on Tuesday, Jan. 20.

MacManus Looks

AGENCY MEDIA / By Sloane Lucas

Agency holding company the MacManus Group plans to combine select media operations currently within D'Arcy Masius Benton & Bowles, N.W. Ayer & Partners and TeleVest into one independent MacManus unit.

The goal of the proposed consolidation, said Roy Bostock, chairman and CEO of New York-based MacManus, will be to create one of the top three media entities in the

Not Away

Post finds it and scores

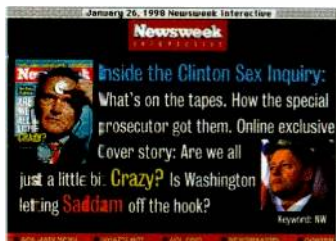
pounded by a front-page, staged-by-the-White-House color photo of a smiling Bill Clinton with Israeli Prime Minister Benjamin Netanyahu. "There was blood on the floor," at the *Times* Washington bureau, said a *Times* reporter who requested anonymity. "We were caught completely by surprise on the scope of the story." Michael Oreskes, the *Times* Washington bureau chief, was not available for comment.

The Washington Times, the conservative paper that has been full of stories on the Paula Jones lawsuit against Clinton, was also scooped.

The Clinton Administration itself may turn out to be the biggest loser of all, not because of the allegations, but because relations between the

White House and the news media have been permanently and perhaps irreparably damaged. "Reporters have had it with Bill Clinton's semantics, and they've finally snapped" said

Elizabeth Drew, who writes a nationally syndicated newspaper column and is the author of *What It Takes*, a chronicle of the first four years of the Clinton Administration. "There's been a qualitative shift in how the media covers the White House." ■



Newsweek didn't make print but got the story on the Web.

NBC May Air Cable Nets

CNBC, MSNBC could be offered for carriage on digital channels

NETWORK TV / By Claude Brodesser and Jim Cooper

NBC is considering putting MSNBC and CNBC, its two cable channels, on over-the-air, digital TV at its TV stations and affiliates, according to an executive at an NBC affiliate. The idea of broadcasting the cable channels came up in a speech by NBC network president Neil Braun, speaking about the digital future and the network's options. "The idea of affiliates carrying [MSNBC and CNBC] has been floated by the network," said Jim Hart, president of the E.W. Scripps Co. TV group in Cincinnati, which owns NBC affiliates.

The digital TV spectrum, which provides a much wider bandwidth than analog, will allow stations to transmit several programs at once in standard-definition format or to broadcast a single channel in the high-definition format. The prospect of carrying multiple programs, called multicasting, has touched off a furious debate between members of Congress and broadcasters over the use of the digital spectrum, which was given to the broadcast industry free of charge. Congress wants high-definition, at least some of the time. Broadcasters, for their part, see dollar signs in multicasting, which by multiplying their channel capacity, could also triple or quadruple ad revenue. By contrast, HDTV would cost much, but yield no profit.

"It's intriguing, the idea of creating yourself a little, mini-MSO [multiple system operation]. Will this give the broadcast networks enough pressure to force the cable operator to offer them a subscription fee? They're delivering all this audience, and

they're not getting paid a dime," said Victor B. Miller IV, a broadcast analyst at Bear Stearns in New York.

The possibility of NBC running MSNBC and CNBC on its affiliated stations digital spectrum had several cable system operators concerned that such a move would erode the value of their expanded basic service, rendering cable more expensive and possibly redundant for customers.

"If enough folks start thinking along those lines you could have networks like Eye On People (CBS) and ESPN2 (ABC) on economy basic—then what do we have left? There are a lot of people who would rather spend 10 bucks a month rather than 30," said an MSO programming vp who requested anonymity.

"The ramifications are pretty scary, that's not how we envisioned they would use their additional spectrum. I wonder if whoever had this idea is aware of what this could do contractually to every cable operator in the country," said the MSO vp.

The move also seemed curious to operators who wondered how the two cable networks would recoup the loss of license fees they get from cable. One analyst suggested that lost subscription fees normally paid to cable networks could be made up through the retention of all the local ad revenue that normally goes to cable operators.

At deadline, there was no comment from either MSNBC or CNBC. For NBC's part, "the network is considering all its options", and that it's "premature" to say how much HDTV or multicasting it will offer, said a representative of NBC. ■

to Meld Media

world, rivaling organizations such as Zenith and Carat. A task force will "put into writing a plan that we would start implementing in January 1999," said Bostock.

Several issues will be considered: which media operations specifically will be shifted from the various agencies worldwide; how to handle existing and future client conflicts; what posts key media executives will assume in the company; and whether the company will be an expansion of TeleVest or operate

under a different name. "It's a very complex set of issues that we will be dealing with on a worldwide basis," said Bostock.

The task force will be chaired by Mike Moore, currently worldwide media director of DMB&B. Moore will become director of media development for MacManus. Kevin Malloy, currently DMB&B's global client media director, will succeed Moore. Malloy will also participate on the task force. Other task force members will include: Bostock; Irwin Gotlieb, CEO of TeleVest; and Arthur Selkowitz, CEO of DMB&B.

TeleVest handles more than \$3 billion in

television media buying, including the recently consolidated \$1 billion Procter & Gamble account it won late last year. Both DMB&B and Ayer handle mostly media planning. (DMB&B's Burger King and Coca-Cola accounts will not be affected.)

Separately, Steve Farella, DMB&B director of North American media operations resigned his post last week. Farella will rejoin Jordan, McGrath, Case & Taylor in New York as executive vp of business development and integrated communications. Farella left JMC&T, where he had been media director, to join DMB&B in April 1997. ■

AT DEADLINE

Sex Allegations Stir Advertiser Interest

For perhaps the first time in history, there appears to be strong advertiser demand for commercial time adjacent to the State of the Union address, thanks to the Clinton-Monica Lewinsky story. Sales executives at NBC and CBS said ad buyers were expressing unusual interest in the Sunday political talk shows and around the State of the Union address, which is scheduled for tomorrow evening. However, most were too late. "We had already sold our time before the scandal really caught fire," said Joseph Abruzzese of CBS. "We were sold out. But there's more interest than usual."

Furman Exits ABC for Univision

Ron Furman, vp of prime-time sales at ABC, has accepted a position as executive vp of sales and marketing at Univision. Furman, who will be based in New York, begins his new job today. A 10-year ABC veteran, he also served as vp, director of sports sales at that network. At Univision, Furman will report to Tom McGarrity and Dennis McCauley, the net's co-presidents. Meanwhile, another ABC executive, Judy Kenny, also moves to Univision. A former senior account executive, Kenny becomes vp, New York sales manager, at Univision. Kenny had worked at ABC since 1990.

WB Slays Records on Tuesdays

The WB's first stab at Tuesday night proved a record-breaking success. Last week, anchored by *Buffy the Vampire Slayer* and the *Dawson's Creek* premiere, the network got a 5 rating/8 share in households, the highest rating/share in the WB's three-year history. The night delivered record numbers in every under-50 demographic as well, including a 7.7 rating/23 share among teens. Tuesday now gives the WB four nights of prime-time programming, joining Sunday, Monday and Wednesday.

Spin Turns Tables on *Rolling Stone*

Spin dashed *Rolling Stone's* hopes this week for an exclusive on the South Park gang, Comedy Central's twisted hit show. For the cover, *RS* has the real deal, with Comedy Central art furnished by the show's creators. *Spin* had its own cover art and pushed production up 10 days to ensure that the two books would hit the stands simultaneously. *Spin's* package is mostly a parody of the show, with its cover—Chef's hands covering Cartman's chest—goofing on an *RS* cover picturing a half-clad Janet Jackson. *Spin*, which used its own artwork, received a terse letter from the cable network indicating its displeasure.

Denials Persist on Anker Leaving HotWired

HotWired publisher Andrew Anker will be next to go, sources said last week, referring to the recent series of departures at the technology-centric Web site owned by Wired Ventures. The company denies any possible staff changes at the top, though sources said that most general management duties have been assumed by Beth Vanderslice, president of Wired Digital, the division that houses HotWired. Anker's next move is expected to be a venture into the new media field. Anker would be the most high-profile person to depart since David Weir, managing director, was laid off in November's reduction of 20 percent of the Wired Digital staff.

1 Million 2-Way Boxes on Order

Scientific-Atlanta last week announced it has struck a deal to supply seven cable operators with two-way digital networks and set-top boxes. The end-to-end digital system, which features the Explorer 2000 set-top box, was picked up by Cox Communications, Adelphia Communications, MediaOne, Marcus Cable and three Canadian operators. The new MSO agreements bring the number of cable companies deploying Scientific-Atlanta digital technology to nine, six of which are top 10 MSOs in the U.S. Scientific-Atlanta says the Explorer 2000 is the only two-way digital set-top with scheduled shipments for 1998 deployment to operators. About 1 million boxes are due for shipment. The boxes use open Internet protocols, HTML and JavaScript, and will comply with pending OpenCable specifications.

Media General Buys N.C. Paper

Richmond, Va.-based Media General last week announced its purchase of *The Hickory* (N.C.) *Daily Record* (19,321 daily; 19,310 Sunday) from the Millholland family for an undisclosed sum. The deal is subject to regulatory approval and is expected to close later this year. Media General also announced that it will sell its Kentucky newspaper properties, which include *The Daily Commonwealth Journal* in Somerset, Ky., and related weekly publications. "We believe in clustering our weekly and daily papers, and we were not able to purchase other papers nearby," said J. Stewart Bryan III, Media General chairman and CEO.

Correction: In the Jan. 19 issue, a photo of *Money* managing editor Robert Safian ran erroneously on page 5 where a photo of Rep. Billy Tauzin (R-La.) was meant to appear.

INSIDE



60 seconds with *Rolling Stone* m.e. Bob Love

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ABC Woos BV's Debt Vet

Michael Davies becomes Tarses' executive vp of alternative series

NETWORK TV / By Betsy Sharkey

Michael Davies looked like a man on the move as he made his way across the convention floor at the National Association of Television Program Executives conference last week. In fact, ABC confirmed late last week that the 31-year-old Brit, who has been running Buena Vista Television development, will jump to ABC in a newly created post: executive vice president/alternative series and specials.

ABC Entertainment president Jamie Tarses spoke of Davies' "unique creative perspective" as the reason they sought him out. If history repeats itself, Davies should bring a very non-network sensibility to the prime-time development process.

Davies cites the BBC and Boston PBS station WGBH's foresight in creating the popular series *Sister Wendy's Story of Painting*, drawn from the nun's extensive writing on art history, as one of the recent brilliant strokes in TV programming. "I'm blown away by what they've done with that," Davies said.

But then, Davies is the executive who dipped into Disney's pockets to develop *Win Ben Stein's Money* for Comedy Central because the concept made him laugh. *Debt*, the Lifetime game show that won a CableAce, is another Davies project. He also has some experience with ABC, having overseen reality show *Vital Signs*, which ran on the net briefly last year.

ABC's Jamie Tarses spoke of Davies' "unique creative perspective."

One of Davies' theories is that developing first for syndication and cable—a lower-budget arena—can not only give a show time to be refined and possibly make the leap to network but also provide training for new talent.

"We think *Ben Stein* will break even," Davies says. "But what is priceless is the ability to take writers and directors and get them used to working together. It's an investment in ideas and in people."

Getting creative shows that deliver ratings for less money is a big plus for networks hit hard by the escalating cost of drama and comedy. In Davies, ABC gets an executive who has put shows in the pipeline that manage to be inventive without breaking the bank. ■

Fox/Liberty Eyes Speedvision

Pair of outdoor/sports nets seeks partner to help grow distribution

CABLE NETWORKS / By Jim Cooper

Speedvision and Outdoor Life have narrowed the field of potential "strategic partners" to Fox/Liberty from a group that included ESPN and CBS/TNN, said a high-ranking executive at the company who would not speak for attribution.

"We're getting closer with our discussions with Fox/Liberty networks," the executive said, adding that a deal could be concluded within the month. The executive denied earlier reports that the move to partner was motivated by cash problems with the sister networks. "Our focus was less on cash than on distribution or programming, and it really came down to the Fox/Liberty guys or possibly ESPN," said the executive. "I

wouldn't say anything is done or dead."

The executive would not elaborate on the nature of the partnership but said it could involve Fox/Liberty taking a stake in Speedvision and Outdoor Life in exchange for providing distribution and/or programming. The networks are jointly owned by Comcast, Cox and MediaOne.

Speedvision, which reaches roughly 14.5 million subscribers, and Outdoor Life, which reaches approximately 13 million, have struggled to gain wider distribution. The bulk of each network's subscriber base comes from systems owned by the parent companies.

In an effort to increase exposure, Speedvision is dabbling in syndication with the

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Wrestling Federation coverage will expand to include nearly 200 affiliates and reach 91 percent of all U.S. TV households, according to Titan Sports. PaxNet Television president Dean Goodman says that Paxson Communications has allotted \$500 million for the acquisition of off-network and first-run series.

In NATPE-related news, Buena Vista Television confirmed that it will launch a new version of the once-popular *Let's Make a Deal* game show. Former talk-show host Gordon Elliott is set to emcee for the fall 1998 debut. BVT has also embarked on a limited-market, TV station test of *Debt*, a game show that it has been producing for the Lifetime cable network the past two years. —Michael Freeman

Primedia's New 'Point Man' Takes on TV, Licensing Effort

Former CBS Television Network honcho James Warner was named president of Primedia Magazine Group last week.

Warner will be the "convergence point man," overseeing the specialty book company's plan to branch out its magazines into new media, TV and licensing ventures, a representative said. Warner takes the top job at Primedia six months after the death of its former president, Harry McQuillen. Warner, 44, has extensive top-management experience at CBS, where he was president for the last two years of his eight-year tenure, and has held numerous senior positions at HBO. Primedia will be his first foray into print. Primedia, formerly known as K-III Communications, owns 164 titles, including *Seventeen*, *New York*, *Soap Opera Digest* and *Modern Bride*.



Warner tackles print.

"In some ways, it's a whole new world," Warner said. "But both businesses are about creating content, about serving advertisers and developing a strong relationship with your readers or viewers." Though plans for franchises are still in development, one project in the works is a youth-oriented (continued on page 6)

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television show geared for the *Seventeen* audience that would air on the Channel One Network, Primedia's school channel. —Lisa Granatstein

DirecTV Job: Ad Campaign May Hit Below the Belt

DirecTV, the nation's No. 1 satellite service with 3.3 million subscribers, is set to break a broad-based TV, print and promotion-filled brand campaign Feb. 23 in which, sources say, the company takes its biggest swipe ever at the cable industry. The DirecTV pitch, via Campbell Ewald, L.A., knocks what it calls cable's poor customer service record and rate increases. The campaign hits so hard that CBS' in-house review unit expressed concern after seeing storyboards. CE is now toning down at least two of four planned TV spots, sources said. The DBS service is expected to spend \$150 million in marketing in '98.

The campaign follows last week's settlement of allegations that DirecTV misled customers on its \$200 rebate offer. Subs prepaying for a year of DirecTV's Total Choice package were told they would receive Encore's premium networks as part of the service. But after signing on, customers found that those nets had been removed. As part of the settlement reached with 31 state attorneys general, affected customers will be offered the Encore channels and will be credited \$4—the monthly cost of Encore—for each month remaining on their prepaid agreements. —Jim Cooper and Tobi Elkin

Turnover in Media-Only Jobs Soars to Record \$4.6 Billion

About \$4.6 billion in media-only assignments changed hands in 1997, more than double the \$2.1 billion in 1996, said SFM Media Corp., a New York-based media buying firm. Procter & Gamble was the leader in assignment changes: It centralized about \$180 million in print planning and buying with Leo Burnett and later consolidated \$1 billion in U.S. TV buying with TeleVest, a New York-based agency. The second largest switch was Ford's consolidation of \$700 million in national media spending within a new subsidiary at J. Walter Thompson, called Ford Motor Media.

development of at least two shows that have been bought by several broadcast stations. The network's leap to syndication is the result of a partnership with New Line Television, which helped develop *Inside America's Courts* for Court TV. The Speedvision/New Line alliance will kick off with the creation of specials and series on Nascar's 50th anniversary this summer. "It is a unique opportunity that will get our brand out there," says Shari Leventhal, marketing director at Speedvision.

The first two shows, *The First 50 Years* and *Legends of NASCAR* will spring from



Richard Petty and Speedvision president Roger Werner

Speedvision's large automotive footage library. "We wanted to find a product that would be both sports and entertainment," said Chris Russo, executive vp for franchise program marketing.

New Line will distribute the shows to stations on a barter basis that will split 14 minutes of ad time between the stations and the syndication partners. Speedvision will use its ad time to run promos of the network. The programming will be available by the 1998 summer racing season. ■

Motley Arrives as *Life Buoy*

Within 'world of wonder,' another editor maps new direction

MAGAZINES / By Lisa Granatstein

Is it the end of *Life* as we know it? Within the span of a week, 15 employees—nearly one-third of the monthly's staff—learned they were out of a job. Those who got walking papers included the director of design, the picture editor and the chief of reporters. Other reporting and writing positions were also chopped. To cap it off, assistant managing editor and director of photography David Friend resigned. "It was wrenching," said one *Life* insider.

Staffers said they knew major changes were afoot last November when Time Inc. chiefs yanked former managing editor Jay Lovinger (now a Time Inc. editor-at-large) after only a year on the job. Lovinger was replaced with rising star Isolde Motley, the founding editor of *Martha Stewart Living* and *This Old House*. Since coming aboard Jan. 1, Motley has quickly moved to put her stamp on the magazine. She follows a long line of frustrated managing editors who tried to breathe life into a magazine that never truly found its voice after being revived as a monthly in 1978.

In its heyday in the '40s, '50s and '60s, the 61-year-old title was a cross between *Time* and *People*, with personality-driven stories and dramatic photography. After TV began to steal its thunder, *Life* stopped publishing as a weekly in 1972, but continued to publish biannual special issues during the six-year gap to keep the franchise alive. "When it came back as a monthly, it had to redefine itself as 'a world of wonder

magazine," said one Time Inc. exec. "The struggle has always been to carve out its own identity, despite being a mass-market magazine, to make it seem like it fulfilled some niche. "The magazine has had mixed success over the last two decades.

Last year was *Life's* most profitable as a monthly—\$6.5 million. The book also experienced a 5.9 percent jump in ad pages, to 628. Still, Motley's goal will surely be to strengthen the book's lagging circulation, which fell 1.56 percent, to 1.6 million in the first half of 1997.

How will she do it? Motley isn't talking. She refused to comment. But insiders say part of the plan is to save money by farming out work to freelancers. The m.e. is also making an effort to streamline the mag's typical Time Inc. structure to one more in line with classical magazines, i.e., where design and photography fall under the art department.

Although it still appears too soon to tell where *Life's* editorial fate lies, "[Motley] has said things that indicate a more uplifting formula," noted another *Life* insider, one of the several interviewed who, for obvious reasons, would speak only on the condition of anonymity. "But it would be [wrong] to assume that she will Martha Stewart-ize the magazine."

Another source put it this way: "[Motley has said] she thinks there is a 'powerful yearning in our audience for great storytelling,' and not exclusively photographic. There is room for text pieces, which *Life* used to do." ■

Don't underestimate the 9-year-old vote!



Nickelodeon gave kids the voice they deserve.
And look what happened.



Over a million kids voted for their entertainment favorites in this year's Kids' Choice Awards—while over **six million** tuned in.

More than **1.5 million** kids cast their ballots in our election-year Kids Pick the President program.

They've pledged over **300 million** hours to The Big Help—our ongoing campaign for kid volunteerism.

And, by giving us **56% of their GRPs***, they've elected Nick the leader in kids' TV.

Kids have a lot to say.

And Nickelodeon is the way they say it.

NICKELODEON

Source: Nielsen: *NHI Custom Analysis, 4/19/97, 4/20/97 and 4/23/97; **NTI, NHI 9/1/97--11/23/97, NSS 9/1/97--11/9/97.
Note: Based on K2-11, Nick Total Day and competitive kids' programming only.
Subject to qualifications which will be supplied upon request.
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Of Kids. By Kids. For Kids.

CABLE TV

Cablevision Systems Corp. last week accepted the resignation of COO Robert May. Sources say May had been pushed aside by company CEO James Dolan, who is eager to have more control at the MSO run by his father Chuck Dolan. May, who joined Cablevision in October 1996, had previously held an executive-level job at Federal Express. The MSO's operating division will now run under Dolan. Cablevision also announced a two-for-one stock split. The company's stock has moved from a low of 30 in 1997 to closing at more than 93 on the day of May's resignation and the stock split.

TNT will aim some of its Olympic programming at women next month. Turner is expecting a large female audience for its coverage. A talk show on figure skating and a Japanese cooking show will be on the afternoon schedule. The skating show, *The Cutting Edge*, will run interviews and features. Because the games are in Japan, TNT will also run *Cooking With Chef Soto*. Coverage will run from 1 p.m. to 6 p.m. weekdays from Feb. 9-20.

The Weather Channel has linked with CBS New Media to offer weather information to 155 CBS affiliates via CBS.com. Network affiliates will receive weather news—including radar and satellite data, current conditions and forecasts. The affiliates will be able to select the information for their respective areas and adapt it to local weather reports.

HBO brass must have gasped in horror when Ving Rhames handed over his Golden Globe award for best actor in a miniseries or movie for television for his depiction of Don King in *Don King: Only in America* to fellow nominee Jack Lemmon, who starred in rival Showtime's *12 Angry Men*.

Addenda: *The Hunchback of Notre Dame* will have its television debut on Disney Channel in March. Disney's 34th animated theatrical, *Hunchback* grossed more than \$100 million... Charlie Brown has found a new home. Nickelodeon will carry the *Peanuts* series and specials. The network will have 63 half-hours of programming and will debut the classic shows today. —Jim Cooper

The Road More Traveled

In a survival mode, Discovery makes Travel free until 2000

CABLE TV / By Jim Cooper

Discovery Communications is offering affiliates free Travel. Not a ticket to Bermuda, but a license-fee free Travel Channel to affiliates for three years as Discovery hopes to get the network back on the map. Under terms of the new deal, both existing and new affiliates will get the network free until 2000. After 2000, a long-term fee deal will kick in.

Travel Channel, bought by Discovery last year after languishing under the ownership of Norfolk, Va.-based Landmark Communications, is going through a \$200 million revamp. Discovery is hoping that the suspension of fees will buy the company time to stabilize the network's distribution and revamp the network's programming.

"We bought a network in Travel that didn't have a lot of distribution momentum," said Bill Goodwyn, executive vp of sales and distribution for Discovery Communications, noting that many of Travel's contracts with operators have either expired or are too expensive in ops' minds to justify its carriage. Paul Kagan Associates, the Carmel, Calif., research firm, has identified Travel as one of only three cable services that actually *lost* subscribers in the past year, alongside Nostalgia and QVC spinoff Q2. "We just simplified it by making it free for three years. We didn't buy it to look at the receivables, we bought it to take to 40 million subs" from 19.6 million currently. Before the free offering, MSOs paid about six cents per subscriber.

For now, Travel Channel is also using about 300 hours of Discovery/The Learning Channel library programming as it looks to expand its slate of originals. "It is already looking better," said Linda Stuchell, vp/programming, Harron Communications.

Association with the Discovery name and access to its resources is a big plus for Travel Channel, but keeping Travel's brand distinct is also key to its survival.

Discovery's move comes as media companies struggle to gain distribution for newly acquired services or spinoffs from the mother brand. Discovery's style is to let networks stand alone, but Travel is depending on Discovery programming and cross promotion to survive in a channel-locked environment.

MTV Networks, ESPN and Turner have become the top practitioners of the discounted sale, packaging and cross-channel promotion. It's a strategy that has certainly helped TV Land, ESPN2 and Turner Classic Movies to get off the ground. But these networks are also cheap, offered free or at a discount for long periods of time. Meanwhile, paying for carriage—which held the attention of operators last year and gained Animal Planet, HGTV and Fox News Channel core distribution—has lost its sheen because operators found that upfront payoffs were quickly outstripped in a few years by large license fees.

Smaller media companies also are entering

the packaging game. Scripps Howard, which owns both HGTV and Food Network, is presently merging both networks' affiliate sales departments to simplify its sales effort, said Susan Packard, COO, HGTV. "We want to have one super affiliate department with one rep in the market," said Packard. "Operators enjoy working with Viacom or Turner because they can get a lot of work done with a lot of networks in a short period of time."

While the sales staffs will merge, Packard said programming and marketing will likely remain separate.

In what could be a future trend for branding and packaging program services, the fused HGTV/Food affiliate department will also sell three new digital services. HGTV two weeks ago announced DIY, its first digital network, which Packard said will be followed by HG Pro, a digital network focusing on a more professional audience. A similar digital spinoff from Food is expected. ■



Discovery will move originals like *Mustang: The Hidden Kingdom*.

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Sources: Audit Bureau of Circulation,
Scarborough, Belden, published rate cards.

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TV SPORTS

By Langdon Brockinton

NBA Finals in French

Canadian network enters revenue-sharing pact; XXXII redux

NBA Canada last week struck its second major television deal in the past nine months: The Réseau des Sports, a Montreal-based sports cable network that airs throughout



French Canada, signed a three-year agreement to televise NBA games. Financial terms were not disclosed. This year, RDS will carry 16 regular-season matchups, six playoff games and the NBA Finals; the French-language network also will air a prime-time special on the 1998 NBA draft.

Last May TSN, Canada's national sports cable network, signed a new three-year TV contract with the league. TSN and RDS are sister companies, both owned by NetStar Communications in Toronto.

Calling last week's deal a "revenue-sharing" agreement, NBA Canada managing director Ken Derrett said that his organization and RDS "both will be actively involved" in selling the games' commercial time. RDS, which hasn't televised the NBA since 1995, will air its first league game this season on Jan. 26 (Houston Rockets vs. San Antonio Spurs). Next season RDS will add the NBA All-Star Game and the Naismith Cup, a pre-season matchup between the Toronto Raptors and the Vancouver Grizzlies, to its pro hoops programming lineup. For next season, the network also is considering televising the World Championships, as well as additional regular-season NBA games.

Besides its cable agreements, NBA Canada also has a major TV deal with Canadian national broadcaster CTV. That three-year contract expires after this season.

Hung over from last night's Super Bowl bash? Brain cells missing in action? Liver dialing 911? THIS...WRITING...TOO...LOUD? Sorry, just one more Super Bowl XXXII story: a quick look at the sales efforts of three prescient NBC affiliates whose revenues have soared because of a Green Bay-Denver matchup.

For SB XXXII, local stations were each given nine in-game 30-second spots to sell, sources said. Mark Strachota, general sales manager at Milwaukee's WTMJ-TV, said his station began selling its Super Bowl spots six months ago, packaging the game with regular-season and postseason NFL telecasts, as well as with pregame, postgame and other Super Bowl programming. For example, during the two weeks prior to SB XXXII, WTMJ delayed the start of *The Tonight Show With Jay Leno* by 10 minutes each weeknight to air a show called *Packers Extra*. The station also priced its Super Bowl commercial time "as if the Packers would be in the game," said Strachota, declining to discuss rates. What if the Pack didn't advance? Instead of giving money back, the station told advertisers, it would apply any surplus dollars toward first-quarter spots in sports, news and/or prime time.

WTMJ also has exclusive television rights to the Packers' postseason celebration at Green Bay's Lambeau Field on Jan. 27. As of last week, the in-stadium hoopla was on even if the Pack emerged as Super Bowl losers. WTMJ will air the proceedings live via a statewide network that includes six other Wisconsin-based stations.

At WGBA-TV in Green Bay, the station estimated a local household rating "in the low- to mid-60s" for the SB XXXII telecast, said Chris Wertz, WGBA's general sales manager. Advertisers scheduled to run local in-game spots included: Ford, Buick, McDonald's, Northwest Airlines and Ameritech.

Meanwhile, Denver's KUSA-TV projected a local household rating of 60. KUSA sold out its in-game commercial time early last month, packaging the spots with, among other programming, Denver Broncos playoff matchups. If the Broncos had not reached the big game, then "we would have made adjustments," said Mark Cornetta, KUSA's general sales manager. Any ratings shortfall resulting from the Broncos' absence would have been taken care of via makegood spots in other programming. ■

Next season's roster includes the All-Star Game and the Naismith Cup.

RADIO

Two key West Coast media shops

have ditched The Arbitron Co.'s spring 1997 survey, contending that a major error occurred when the audience-measurement firm failed to factor in portions of Los Angeles and Orange counties. Arbitron has conceded the mistake. Arbitron said a subcontractor that procures residential phone numbers and addresses used to place diaries largely overlooked the new 562 area code covering L.A. and Orange counties. The oversight meant that 66 ZIP codes were underrepresented or excluded from the sample. Arbitron has insisted that the gaffe does not affect the spring survey's 12-plus demographic categories. "Our position is that numbers at the metro level [the market as a whole] are usable," said Bob Patchen, Arbitron's New York-based director of research.

But that's not how some in the market see it. Even as Arbitron prepares to research the market for spring 1998, locals are still fuming about last year. In a September memo, Western International Media in Los Angeles recommended that clients not buy against the book—a position supported by McCann-Erickson Advertising in Los Angeles. And general managers at several local stations have recently criticized Arbitron for its flawed research. "They're in a pretty indefensible position," noted Pat Duffy, vp and gm at KRTH-FM, a CBS Radio-owned oldies outlet. "Stations have wasted their money—if they can't use that book, why pay Arbitron?"

Duffy is especially miffed because, as he sees it, Arbitron's mistake has meant less leverage in generating ad revenue. He said the spring book "was better, ratings-wise, so I lose money" because the winter 1997 book will be used instead.

For its part, Arbitron hoped to halt the bad-mouthing by presenting Western—perhaps the most influential media shop in the market—with additional research substantiating its position in the course of recent phone meetings. No dice, said Western executive vp and managing director of strategic planning Cheryl Idell, who said she cut the talks short when she saw no reconciliation in sight. Western, she said, "would rather err on the conservative side...When we delete this book, it leaves us with a lot more confidence."³—Rachel Fischer

OPINION Roaming the floor at NATPE

By John von Soosten

Everything Old is New Again

Was it Yogi Berra or Casey Stengel or Sam Goldwyn who said, "It's déjà vu all over again"? That may well have been the theme of NATPE '98. Game shows are back.

Court shows are back. "Nice" talk shows are back. Movie packages are back. With *Wheel of Fortune* and *Jeopardy!* the dominant syndicated

shows for what seems like most of the 20th century, and *Dating/Newlywed Hour* continuing, no fewer than five new or revived game shows were being touted at NATPE. King World's *Hollywood Squares* was the most talked-about of the games. Others included Pearson/All American's *Match Game* and WB-Telepictures' revival of *Love Connection* and Change of Heart. And Sandy Frank is back, teamed with Summit Media for another go at *Name That Tune*.

Aiming to capitalize on its wildly successful *Judge Judy*, Worldvision will pair *Judge Joe Brown* with *Judy* or use it on non-*Judy* stations to establish court blocks (but not opposite *Judy*). Meanwhile, Rysher is getting into the legal business with *Judge Mills Lane*; you couldn't miss this stern ex-Marine's face at the convention.

In many markets, viewers can start watching syndicated talk shows right after breakfast and continue straight through 'til dinnertime. 1998 could see enough new talkers to go through a midnight snack. To the dozen returning shows, add half a dozen more. Spurred by Rosie O'Donnell's huge success and Regis and Kathie Lee's ongoing popularity, there's not a single issue-oriented talker among the new crop. The hottest talk show was the recently announced King World/NBC TV Stations talker for fall '99. With host(s) TBA, speculation was rampant that NBC's Al "never sleeps" Roker would be the host, possibly paired with actor Christopher Reeve's wife, Dana. If so, viewers could catch Roker on some NBC service—the broadcast network, MSNBC, CNBC or WNBC—just about any hour of the day. Next thing you know, GE will have him pitching lightbulbs and refrigerators.

Meanwhile, King World's other red-hot talker-to-be, *The Roseanne Show*, seems like old news, with most markets sold long before NATPE. But Roseanne herself

made headlines at the show, from her boadecked keynote speech to her mob-scene appearance at the King World booth on Tuesday. With their Elton John concert at the Superdome later that night for 6,000 of their closest friends, it seemed like Roger and Michael King owned NATPE '98.

Programming aside, TV and the computer are galloping toward one another at breakneck speed. Among exhibitors on the floor were IBM, Intel and WebTV, the latter in partnership with Microsoft with an exciting demo of the marriage of television with PCs in their interactive Windows 98-based service for TV stations or cable nets. In a similar vein, Wall Street's premiere video news service, Bloomberg, exhibited its own PC-based Internet video service. NATPE itself featured a DTV morning panel session and an afternoon Webstation Lounge each of the three days of the convention. It established a New Media Pavilion complete with Internet hookups where more than a dozen companies demonstrated the 21st century.

And as we approach the millennium, a parting thought: While worldwide concern among computer types and business executive focuses on the Year 2000 computer problem, when all PCs and computers will freeze or go back to 1900, Nielsen Media Research is worried about Sept. 9, 1999 (a Thursday). Seems that 9999 (as in the date 9/9/99) is a computer code for error messages. So the future will be here sooner than we think. Hmmm... ■

John von Soosten, a programming consultant and radio broadcaster, is a former NATPE chairman and senior vp/programming at Katz Media.

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Local Media

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HARTFORD, CONN./NEWSPAPERS

Venerable Daily Sheds Old Veneer

• THE HARTFORD COURANT'S NEW editor said the paper needs to be unwaveringly bright and thoughtful—"just like a good tabloid." That may seem like an oxymoron, but Brian P. Toolan, who spent 14 years at *The Philadelphia Daily News*, believes most newspapers could benefit from adopting a tab's mentality. "Tabloids are forced to be grinding-

effectively eliminated rate increases for clients and even offered rebates if they increased their budgets. Ad revenue in 1997 was up in every category except consumer electronics, said Aldam. All told, the *Courant's* ad revenue through November 1997 were \$93.5 million, up from \$87.3 million for the same period in 1996, Competitive Media Reporting said.

Ad buyers have also strategized creative solutions. At KGA Advertising in Middletown, Conn., vp/media director Lawrence Piretti has increased revenue from 8 percent to 20 percent for his clients in the past year by shifting most of the agency's newspaper clients from run-of-press to freestanding inserts. "The ROI pushed us to move in that direction," he said.

The *Courant* showed a slight circulation increase—from 208,844 to 210,800 daily and 302,188 to 302,859 Sunday for the six-month

period ending Sept. 30, compared with the same period in 1996, the Audit Bureau of Circulations said.

Some *Courant* editorial staffers said they will be thrilled if Toolan can repeat his Philadelphia story with single-copy sales. *The Philadelphia Daily News* derived 90 percent of its circ from street sales. In 1996, daily single-copy sales accounted for 15.5 percent of the *Courant's* circ, Sunday single-copy sales, 28.6 percent.

While Toolan's believes that the fight stretches all the way to *The Boston*

Globe, closer to home one ad buyer said the paper faces significant competition from at least a half-dozen suburban dailies. Foremost among them: the privately owned *Journal Inquirer*, a 47,318-circ. paper located in near-by Manchester, Conn. The paper, which publishes three local editions for 15 towns, realized a noteworthy 12 percent increase in classified in 1997, said vp/advertising William K. Sybert. "We're 100 percent local with a tabloid format that readers love," he said.

Toolan replaces longtime editor David S. Barrett, who was asked to step down for a job on the editorial board. Barrett refused. In an effort to improve the bottom line, top editors at Times Mirror properties have been urged to adopt more of a business approach in their news decision-making.

Toolan, for his part, said he has no problems with that mindset. "I'm agreeable to the idea that newspapers are no longer inviolate sanctums, as long as the journalism is not compromised. I think it's healthy and smart for editorial operations to feel some responsibility to contribute to the bottom line." —DP

HARTFORD, CONN./CABLE TV

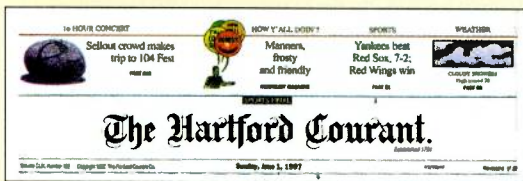
In Uptrending Economy, 'Grunt Sales' Add Spark

• MORE AD DOLLARS ARE CLICKING INTO HARTFORD'S cable market due to an uptrending economy and cable's growing sophistication in mining the small-business sector. "Cable does the grunt sales with new business like video stores and groceries, auto dealers and furniture warehouses," said one media buyer. "These guys are doing well, and they have the money to buy."

In the 1990s, when downsizing hit the city's major employer, the insurance industry, shedded employees formed a burgeoning entrepreneurial community—cable's traditional lifeblood. Displaced workers have also found



There's no "The" there: In *Courant* redesign (above), gone too are artsy reference boxes.



ly interesting and go after the news every day," said the 47-year-old Toolan, who joins the *Courant* on Feb. 9 as editor and vp.

Indeed, the Times Mirror property, "America's oldest continuously published newspaper," is undergoing a seismic overhaul. Changes include a redesign that, among other things, has cut the number of Page 1 stories in half "to convey excitement for readers," Toolan said.

New rate-cutting ad programs have also been introduced, said vp/advertising and marketing Mark E. Aldam. "They told us loud and clear, 'You're inflexible,' and we heard them." Three years ago, the paper created new programs, such as "rate deferrals," which

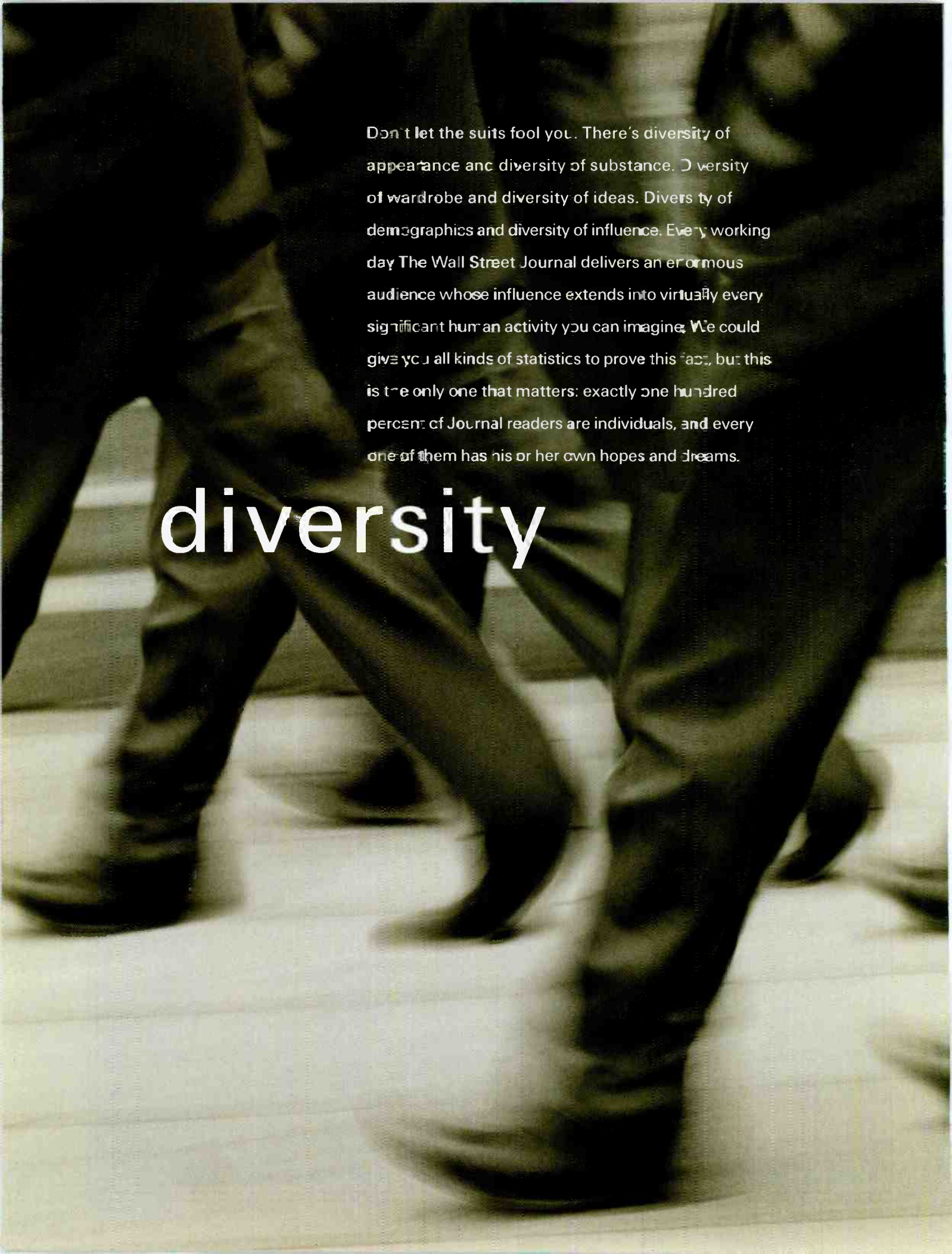


Toolan takes over next month.

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jobs at the thriving casinos on area Native American reservations. Meanwhile, hot local sports teams have also fueled a renewed interest in the city's downtown, with merchants becoming more confident about staying put.

It's a scenario that has cable-system general managers sheepishly estimating ad growth at more than 10 percent a year. And media buyers agree that cable is trending up. "Things seem to be loosening and there is more money around already in January, which is usually dead," said Jane Bradley, owner of Creative Advertising and Publishing in West Hartford.

The growing ad base for cable seems to be firmly based in local retail, banking and automotive. For example, one buyer said a client, a small bank that traditionally bought radio and newspaper, in 1997 put 15 percent of its ad budget into cable for the first time. That client is doubling its cable buying. "They enjoyed the tailored reach," the buyer said.

Cable has served itself. In addition to improved programming and updated demos, cable has answered with Connecticut Cable Advertising—a year-old "soft" nonwired state interconnect that is the clearinghouse for buyers, as well as insertions on regional and national spots for most major cable nets. "We've become more consistent and sophisticated, and people use us more," said Tom Forst, gm of the market's cluster of Cox systems and an interconnect board member.

But the gm's acknowledge that some rough spots lie ahead. Hartford is one of the nation's most fractionalized cable markets, with buyers dealing with some 20 cable operators in the Hartford/New Haven DMA, which covers most of the state. Like the city, the cable market is divided by the Connecticut River. TCI Cablevision covers west of the river. Cox has a system cluster to the east, and Comcast is in the market. "It makes buying cable very complicated, but they're getting better about helping us reach the right audience with the right system," said one buyer.

Meanwhile, consolidation in local radio and changing ownership at local television has also made cable more attractive, buyers said. Two dominant radio companies—New York-based SFX Broadcasting and Boston-based American Radio Systems—own most of the market. Consequently, they sell inventory at increasingly higher prices, buyers said.

Buyers also question whether rates will remain stable after two recent station ownership changes. CBS affiliate WFSB-TV, was purchased this year by Post-Newsweek Stations from Meredith. WVIT-TV, the NBC affiliate, became an O&O on Jan. 1; previous owner was New York-based Viacom Co.

"As long as cable continues offering effi-

ciencies, we'll look at them if we're getting squeezed elsewhere," said John Pastor, media director, Cronin and Co. —JC

HARTFORD, CONN./SPORTS

Connecticut Yankees In WBNE/WTNH's Court

• NEW HAVEN, CONN.-BASED WBNE-TV AND WTNH-TV have acquired a syndicated package of 50 New York Yankees telecasts per season through year 2000. Monetary terms of the agreement were not disclosed. The deal was struck last month between Madison Square Garden Network and Providence, R.I.-based LIN Television. LIN owns WTNH, an ABC affiliate, and through a local marketing agreement operates WBNE, a WB affiliate.

A full-power station since fall 1996, WBNE will televise most of the 50 Yankees games. In airing Yankees games for the first time, the LIN properties supplant WVIT and WTXX, which televised Yankees games in the Hartford-New Haven market last season. "We think the Yankees have strong appeal," said Greg Bendin, WBNE's general sales manager. "The Yankees are a highly successful franchise."

Last season, WBNE televised a syndicated package of Boston Red Sox games. Though the Bosox also are popular locally, WBNE opted for the Yanks, believing that they hold a

slight edge. "And they're the more successful franchise," Bendin added. (Boston's WABU holds the Red Sox regional syndication rights.)

Lots of items remain up in the air, including which Hartford stations will pick up the Red Sox and which Yankees matchups will be on WBNE or WTNH. Further complicating matters, Dallas-based Hicks, Muse, Tate & Furst has an agreement to purchase LIN—but indications are that LIN will continue to operate WBNE via the LMA.

The WBNE/WTNH Yankees telecasts will originate from New York's WPIX-TV, which, through an arrangement with the MSG cable network, airs 50 Yankees games a season. MSG's rights agreement with the Bronx Bombers runs through 2000.

WBNE and WTNH will sell commercial time for their respective Yankees telecasts. Bendin said last week that the station has just begun pitching the Yankees games, adding that "a couple of deals" have been reached. But he would not identify the advertisers, also declining to disclose pricing.

Several local ad agencies said last week that they have yet to be approached on the Yanks telecasts. John Pastor, media director at Glastonbury, Conn.-based Cronin & Co., said that although the games would probably deliver relatively small ratings—in the 2s most likely—the telecasts are a way to reach male demos. —LB

SCARBOROUGH MEDIA PROFILE: HARTFORD, CONN.

How Hartford, Conn., adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Hartford Market %	Hartford Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper (average issue)	58.8	69.6	118
Read any Sunday newspaper (average issue)	68.5	78.4	114
Total radio average morning drive M-F	25.5	27.7	109
Total radio average evening drive M-F	18.2	16.3	89
Watched A&E past 30 days	40.6	54.4	133
Watched Discovery past 30 days	45.4	57.9	128
Watched ESPN past 30 days	38.4	48.5	126
Watched Lifetime past 30 days	36.0	43.5	121
Watched Nickelodeon past 30 days	27.0	32.8	122
Watched USA past 30 days	45.5	57.2	126
Watched The Weather Channel past 30 days	42.5	67.4	159
DEMOGRAPHICS			
Age 18-34	34.1	33.2	97
Age 35-54	38.9	38.1	98
Age 55+	27.0	28.7	106
HHI \$40,000-\$49,999	14.3	17.8	124
HOME TECHNOLOGY			
Connected to cable	75.4	90.9	121
Own a personal computer	42.8	40.1	94

Source: 1996 Scarborough Research—Top 50 Market Report

WASHINGTON

Alicia Mundy*Hard News Is Good to Find*

CBS and ABC make their newscasts harder while NBC's news aims to be more relevant



About 10 years ago, an obstetrician named Leboyer started a craze in delivering babies. He said that newborns were traumatized by traditional births in brightly lit room, surrounded by chaos and cacophony culminating with a slap on the butt. He recommended the Laboyer method: a tepid bath, dim lights and gentle music to ease the babe into the world. While Laboyer's trend didn't have much impact in hospitals, it sure caught on with Andy Lack and the producers at *NBC Nightly News With Tom Brokaw*.

Well, NBC is No. 1 in network news ratings. But now Lack, president of NBC News, and other NBC news chiefs have apparently become victims of their success. As ABC's *World News Tonight* goes harder and CBS thumps its chest over its "harder is better" delivery, NBC has been charged by its competitors, by

story content, having Brokaw do a satellite broadcast to TV writers on the West Coast, and spinning, spinning, spinning.

One issue is whether "magazine journalism"—which could describe NBC's format—is encroaching on network news. Is this the future? Or are American viewers really returning to so-called hard news? CBS and ABC are betting the farm on it, but folks at both networks told *Mediaweek* that they don't know what the outcome will be. "What if NBC is right and we're wrong?" said an ABC producer. "Then what?"

The crisis has been reduced to a debate on definitions: What the hell is hard news?

"There is a definition of hard news, and I'd be glad to take a quiz on what it is," said Rather in an interview from Cuba, where the quest for the hard stuff had taken him. "It's immediate, serious... You tell people what they want to know, but you also tell them what they need to know." These days, that means foreign news.

"I want us to do more international news," Rather continued. "But we need to do it in ways that show how it affects the way we live in America."

ABC News executive producer Paul Friedman said hard news is "breaking stories, stories that could have immediate impact." The new format at ABC reflects that, Friedman added. "More stories per segment, starting with the hard news up front," he explained.

But Brokaw said, "We do interesting stories, stories that reflect the changes in American life." By way of example, he noted how his three grown daughters "all face choices my wife and I never dreamed of... We do stories that are important to how we live—sometimes that just doesn't meet the conventional definition of 'hard news.'" So stories that might be considered "features" get a lot of play, often up front, on the *Nightly News*: "lifestyle" stories on healthcare, aging, the job market.

Brokaw, veteran Washington correspondent Andrea Mitchell and the NBC public relations machine are particularly miffed by *The Tyndall Report*, a media analysis that charts which network is doing what stories. Andrew Tyndall

recently reported that NBC offered the least international news and eschewed Washington stories.

Mitchell was troubled that her reports on pregnancy discrimination in the workplace were classified as "features" by Tyndall. "That's a typical white man's reaction to a Hispanic woman who was taking on the biggest corporation in her community," said Mitchell. "People want more news about their lives." David Doss, NBC's executive producer, added, "People want

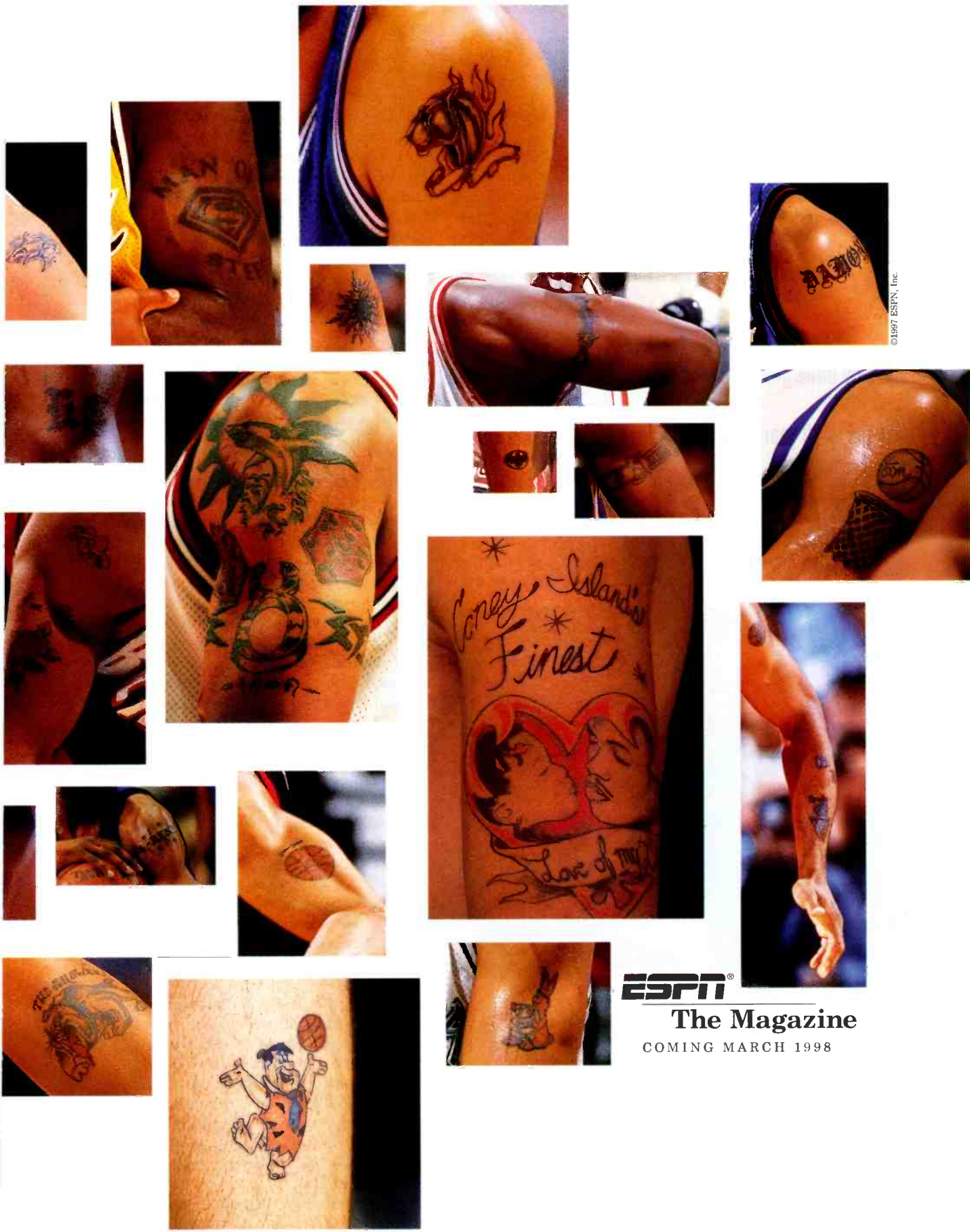


CBS' Rather: Hard news is telling viewers "what they need to know."

media analysts and by some of its own people of trading the right stuff for the light fluff.

NBC officials said that Lack and the network's top honchos are "very, very sensitive to the allegations." Upended by CBS anchor Dan Rather's comments on the wonderfulness of hard news and ABC's new ad campaign, NBC went on the offensive—offering up Lack and anchor Tom Brokaw for interviews, making news-highlight tapes available, rounding up stats on





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The Magazine

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WASHINGTON

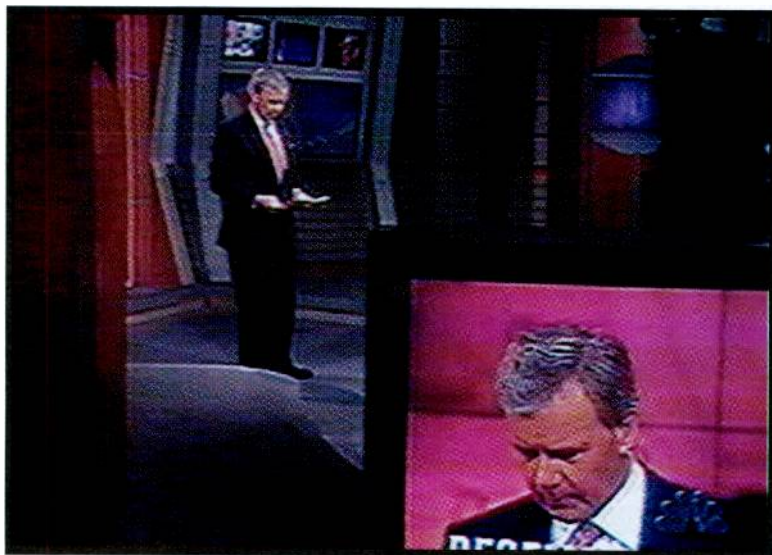
to put us in a box, using their outdated definitions of hard news."

Doss was partly responsible for the *Nightly News* magazine format, which begins each night with a laid-back Tom Brokaw before a *Dateline*-style video wall, giving a calm delivery of stories about the quotidian tedium of American life. "Andy and I looked at the network news, and we saw three guys sitting at a desk, and said, 'That hasn't changed in 30 years.' So we changed it."

The result is a high comfort level among viewers.

"We saw three guys sitting at a desk and said, 'That hasn't changed in 30 years.' So we changed it." —NBC's David Doss

But slick packaging can be deceptive. NBC hides some of its best hard news stories among warmer, cuddly reports, the way your mother probably used to hide the peas in the mashed potatoes. For example, the night before the Pope's visit to Cuba, all the anchors did lead stories from Havana (they love to



NBC's Tom Brokaw has taken a more informal approach to anchoring.

play in the field). But the best story on Cuba that night was Mitchell's Washington-based segment on the U.S. embargo of medical supplies to the island. Mitchell began by noting that "in Saddam Hussein's Iraq," which is also under an embargo, necessary medicine is more available to the poor and general public than in Cuba. She interviewed a former Green Beret leader who called the embargo cruel. And her information flatly contradicted the usual line from the White House, which the other nets bought. Another network would probably have hyped the story and given it better play.

Traditionalists will find ABC's new format very

watchable (and, thanks to a few flubs during its first week, highly entertaining. Friedman conceded "a few miscues, like having anchor Peter Jennings sitting sideways on a desk swinging his legs. He looked a little silly.") At least you know you're getting news with immediacy, like lots of Iraq stories presented by decidedly uncalm voices. ABC took a page from NBC, using a video wall behind the anchor ("We have to make that wall smaller," said Friedman). And one obvious improvement was sending Sam Donaldson back to the White House. Friedman said, "Sam is so excited to be doing this that he's bouncing up and down during his delivery." Donaldson had the best coverage of the Netanyahu visit to the White House, wryly noting that the Israeli prime minister was "not even getting a dinner."

CBS trumped competitors with pieces revealing that one of the Unknown Soldiers is known. "That's a lot of shoe leather," said Rather. "Not everyone wants to spend the time and money."

NBC does many traditional hard news stories; and some of the much-maligned lifestyle pieces, particularly a series on HMOs, are really in-depth. But in NBC's format, there are fewer stories per evening. And some timely news, such as NBC's breaking story on Iraq's germ-weapons testing, gets radically pared and sandwiched between a lead story on geriatric John Glenn's planned return to space, and features on health and work, losing all impact. David Corvo, NBC vp, explained: "Sometimes there's no justification for doing another story—like Iraq—when nothing's changed in the situation."

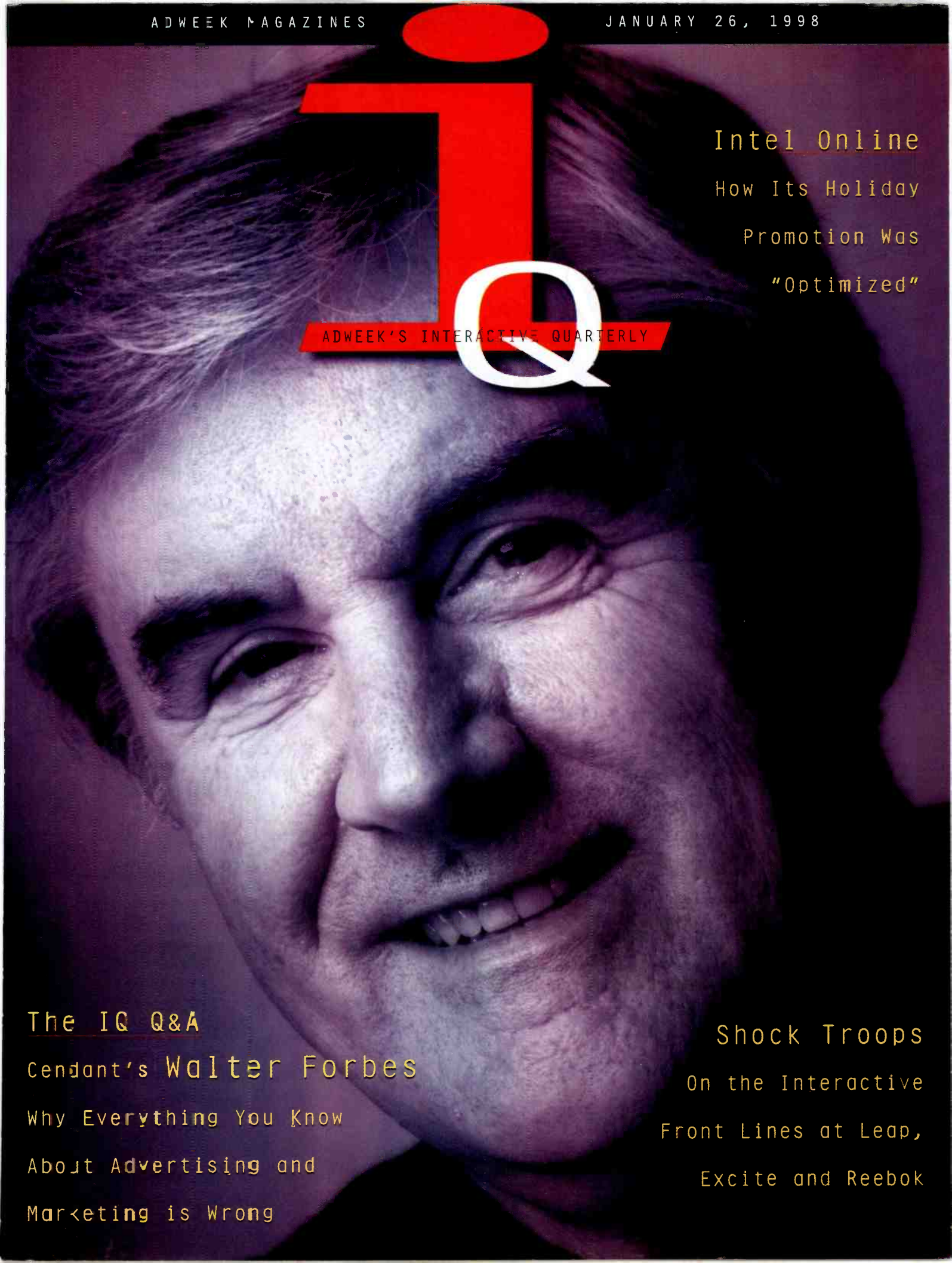
The bottom line is that you will see excellent reporting and presentation on NBC, but you won't see enough of it. Worse, you might find that you didn't learn all the news you needed.

There's one more problem at NBC: a perception by outsiders, and some insiders, that Andy Lack, a neophyte to the NBC news world, is running the news "by the numbers." NBC executives confirmed that Lack is taking a more hands-on role in news decisions than his counterparts at CBS and ABC.

In the wake of Lack's public embrace of tabloid titan Geraldo Rivera for an unspecified role in the "real news" division, Brokaw and others at NBC have made it clear, politely, there will be snow in Havana before Geraldo appears on *Nightly News*.

NBC volunteered Lack for this piece, but he became unavailable. In his stead, Corvo said, "We're trying to do less-ritualistic stories in the post-nuclear confrontation era. So we do glass ceiling, child care. We ask how we can make the news relevant to the '90s."

"NBC can't have it both ways," Rather said. "They want to tell everyone how 'different' they are in their approach to news, but then they don't like it when people call it what it is." ■



IQ

ADWEEK'S INTERACTIVE QUARTERLY

Intel Online
How Its Holiday
Promotion Was
"Optimized"

The IQ Q&A

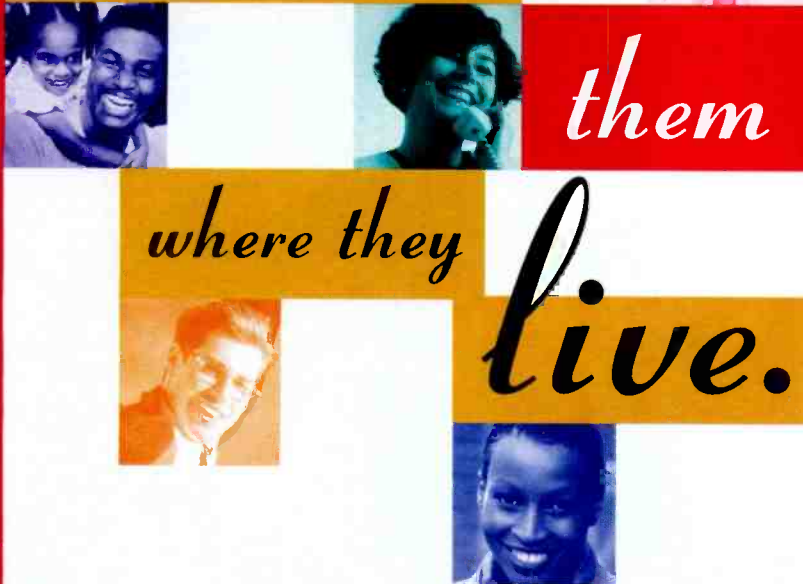
Cendant's Walter Forbes

Why Everything You Know
About Advertising and
Marketing is Wrong

Shock Troops

On the Interactive
Front Lines at Leap,
Excite and Reebok

Reach



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On the front lines of interactive projects and strategies in companies and agencies: Marvin Chow of Reebok, George Bell of Excite, and Fred Smith of Leap Group.

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For years, Intel Inside has been a dominant force as a brand campaign in print and on TV. Now the chip giant is moving heavily into Web advertising, with its "optimization" program. The first shot was fired over the holidays with a special promotion. *By Anya Sacharow*

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Put together a couple of somewhat anonymous companies, CUC and HFS, and what do you get? Only a market cap bigger than Merrill Lynch, 69 million active consumers, and scores of business franchise brands. This combination, called Cendant, is now merged and ready to roll out on the Web. As chairman Walter Forbes argues, traditional models of advertising and marketing will have to give way. *Interview by Michael Schrage*

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Predictions for 1998 on the Web come in the key of C: consolidation, commerce and commoditization. *By Eric Garland*

Reason to be excited? George Bell revs up his search engine, p6.



ROBERT HOUSER

COVER PHOTOGRAPH BY STEVE HATHAWAY



Just about every interactive agency or software start-up has its token 20-something Web visionary. A GenXer in the white-shoe management ranks of a Fortune 500 company, however, is not quite so common. But at 24, Marvin Chow, director of interactive marketing for Reebok International, has earned his bones: In his third year as the company's digital marketing pointman, Chow has conceived and assembled an interactive marketing department, overseen four site overhauls and is already on his second agency, Mindseye Technology in Boston.

Along the way, Chow has acquired a host of insights about the guts of the medium—from the evolution of HTML coding to an appreciation for the average surfers' attention threshold for online marketing.

Why does a sneaker company need an interactive guru? Because Reebok has positioned itself as the athletic shoe with engineering smarts. Chow and his personally appointed team of four (the oldest of whom is 29) are charged with translating such brand attributes into a variety of digital media, including CD-ROMs and virtual reality.

This month, for example, Chow's division jazzed up an otherwise routine event showcasing new Reebok product lines by featuring them on a CD-ROM tucked inside 700,000 copies of *Condé Nast Sports for Women* and *Slam* magazines. Rather than listing the customary price/description rundown on the shoes and apparel, Reebok and New York-based developers BrandGames, N.Y., added footage and soundbites from interviews and workouts with Reebok athletes, including Allen Iverson and Shaquille O'Neal.

Driving to establish a reputation for cutting-edge technology, Reebok was also among the first consumer brands to venture online, with the December 1994 launch of www.reebok.com. Though the site was viewed back then as an "obscure project," according to Chow, its initial objective remains—connecting the brand to fitness buffs who crave information on athletic training and workout regimens. Now, with an average of 400,000 weekly visitors, it has become a legitimate all-around sports destination.

In recognition of Reebok's track record, the company was recently asked by Intel and Modem Media, Westport, Conn., to participate in a project to develop "next generation" Web ad content. Reebok joined AT&T, Delta Air Lines, Citibank and Levi's in creating banners showcasing the chip maker's animation and graphics technology.

According to Modem's chairman, G.M. O'Connell, Chow quickly came to mind. "Marvin is incredibly passionate about this medium," says O'Connell, who is also president of TN Technologies, Modem's holding company. "He feels a need, which is important in this industry, to drive innovation."

Despite the Intel experiment, however, Reebok has stopped short of online advertising, focusing its relatively small budget on the site. Chow says unapologetically that Reebok has no online media buys planned for 1998. "I'm not averse to buying online advertising. . . . [But] people do get immune to brand campaigns online, especially when it's part of a banner," he says.

Brimming with ideas about sports, business and pop culture, Chow has a way of infecting others with his enthusiasm. He got his start at the Stoughton, Mass.-based Reebok in a kitchen, before his final semester at Boston College. After meeting Reebok marketing vp Brenda Goodell at a dinner party, Chow helped with the dishes—and struck up a conversation about one of his passions: the Internet. A few weeks later she invited him to work for the company as Reebok's first webmaster, a primitive, catch-all title that essentially meant conducting loads of research. "I really respect Reebok for taking a chance on me at the time," Chow says.

Of course, life is not all boardrooms and corporate retreats for the young interactive executive. It's not uncommon for Chow to be called into the office of Reebok chairman Paul Fireman—a notorious micro-manager—to fix a computer problem. And he still spends a good deal of time cheerleading for the digital media. "I've been working hard to educate senior management that it is the right fit," he says. "I teach them how to get on the Web. I show them around. And the more they learn, the more they get excited." —Bernhard Warner

SHOCK TROOPS/THE CLIENT

REEBOK'S GURU

Wunderkind Marvin Chow makes active wear interactive.





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George Bell was in a precarious position. In January 1996, after 15 years in top creative and management positions at ABC and Times Mirror Magazines, the 39-year-old executive had left his job at Times Mirror to become the CEO of a Silicon Valley search-engine company called Architext. The seventh-ranked engine was not exactly well-known, especially to Bell's Harvard circles back east. Architext logged fewer than 1 million page views per

day, and the staff of 17 had a median age of about 25. The offices were scattered through the San Francisco Bay Area between sister properties McKinley, a Sausalito-based search-and-navigation guide that Excite acquired, and WebCrawler, another search-and-navigation guide in San Francisco that Excite bought from AOL.

"I didn't know very much about the online world," Bell says. "I was overseeing some Web sites at Times Mirror but I didn't understand why a search engine needed a media CEO. Over time, that's become a more prescient choice."

After a crash course in geek-speak (and the establishment of a regular 7 a.m. Monday meeting), Bell set about getting his company noticed. He started by changing Architext's name to the more consumer-oriented Excite. In April, he saw the company through a successful IPO, offering two million shares of its common stock at \$17. (On par with Yahoo's IPO that same month.) A few weeks later, Excite announced investments from America Online, Tribune Media Services and CUC Investments. In May, Bell cut a deal for AOL.com's search to be co-branded and provided by Excite. Then in June an arrangement with Apple put Excite on Apple's internet connection kit for search and directory. And this month, Excite announced its acquisition of MatchLogic, an online ad services firm that will add direct marketing to the company's business plan.

This blur of activity has shouldered Excite to the front of the competitive search-engine crowd. In July 1996, Excite ranked as the fifth-most-trafficked site on the Web—bigger than Lycos and Infoseek—and the second-largest search engine, according to PCMeter (now called Media Metrix).

Francis Pandolfi, a former CEO at Times Mirror who worked with Bell and tracks Excite on his PointCast screensaver notes today's four news releases. "Every single day there's a new p.r. release, a new joint venture, new editorial content," he says. "It's an exceptionally active organization."

Despite his firm's newfound visibility, Bell prides himself on his lack of pedantry, a quality that has allowed him to make the transition from New York to Redwood City, Calif., Excite's headquarters. "You can't say: 'Now, listen everybody, I worked at Fox and this is how we did it at Fox and this is how we'll do it

here,'" Bell says. "Because you've got a bunch of people running around who know more about this than you do. You need to check your ego at the door and say, 'Well, I may be twice these guys' age and on my fifth job, but they grew up with it in their dormitories.'"

Geoff Yang, a venture capitalist from Menlo Park-based Institutional Venture Partners, one of the firms that originally invested in Excite, says Bell's expertise with media has all been applicable to the Internet. But his success has been more about him being adaptable. "It was a risk," he says. "Here's a guy who was a history major and had been in broadcast TV doing nature documentaries, then magazines. It's not like he was publishing technology stuff."

Bell seems to thrive outside of the big media environment, where, he says, he had grown cynical about growth opportunities. "I'd been through a couple of them," he adds. "It started to feel more cancerous to me."

Instead, Bell now loses sleep, writing bedside notes about mergers, competitors, AOL and MSN. As aggressive as Excite has been in cutting deals, Yahoo has been as well. Both companies are reinventing themselves as online services

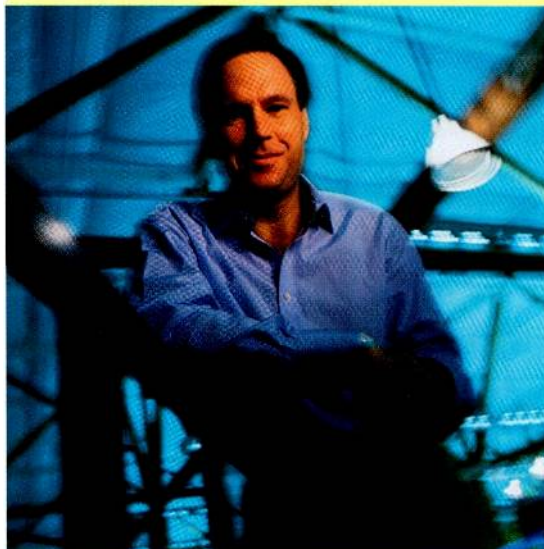
and building business models around keeping the traffic that used to only pass through their pages for search.

Bell plans on more personalization and brand-building for Excite; those people who use the network and who provide profile data will make Excite more potent even than its traditional media ancestors. "We want loyal customers rather than pass-through users," he says. "The dilemma of network TV is you're only as good as your last comedy." —*Anya Sacharow*

SHOCK TROOPS/THE MEDIA

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George Bell brings
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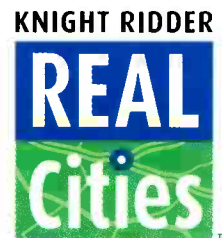
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Fred Smith, the ad man who brought the world the “Yes, I Am” Budweiser commercials, can argue the pros and cons of relationship-oriented databases and object-oriented databases with the best of them. “If you’re in [new media], everyone asks what technology you’re using,” explains Smith, former “beer guy” and president of Quantum Leap, the new media spinoff of The Leap Group. Smith has had to live and

die by the ones and zeros of digital technology ever since Leap went public in September 1996.

Although Quantam is a subsidiary of the Leap Group—traditional advertising accounts for the majority of the parent company’s business—the unit is often lumped together with publicly held interactive shops.

And lately, that is not a group you want to be affiliated with.

Like such interactive-themed agencies as CKS Group, Leap Group’s share price has staggered dramatically over the past several months. (Smith adds adjectives to describe the hit: “blasted? beaten?”) From an initial price of \$10 in October 1996, Leap’s shares have careened to below \$2.

Ironically, though, the traditional media business has been the drag on the firm. Smith, who is also acting chief operating officer of the overall company, blames the costs of cleaning up a Los Angeles outpost that had a false start.

“It was a good idea, but then we had to replace the management,” he says. Ultimately, though, he offers no excuses: “If I’m reporting losses, I deserve a beating.” He’s told shareholders to look forward to the agency breaking even by the end of this month and realizing a profit in the first quarter.

Even before launching The Leap Group with fellow DDB Needham alums Rick Lutterbach and Joe Sciarrotta, Smith was pursuing evolving forms of media, such as interactive television. In 1993, Smith, then a producer at DDB, arranged a sponsorship on an interactive in-bar network called QB2 for client Michelob.

“All those instinctual needs that clients had, I saw interactive TV trying to solve,” says Smith.

With Quantum boasting such clients as U.S. Robotics and

The Tribune Co. and interactive agency-of-record status with clients MSNBC and American Airlines, Smith is finally getting a chance to use technology to achieve every advertiser’s basic goal: reaching the target demographic with appropriate messages.

That’s where the sophisticated database marketing comes into play. When faced with the task of creating a site for *The Chicago Tribune*, for example, Smith and staff suggested developing a dynamic publishing system that would serve different pages based on standard templates to users of different

ages. Ultimately, they’d all have the same brand experience, only it would be tailored to their interests and demographics.

Smith is just as focused on using technology to make advertising easier for advertisers. In 1998, he has high hopes for two particular projects: creating kits to produce dynamically-published ads and producing a global ad manager.

On the back shelf is a video-on-demand server that began in development about four years ago to help agencies and clients instantly call up stored files of spots. After years of producing at DDB Needham, Young & Rubicam and Leo Burnett—not to mention a stint in Hollywood—Smith recalls creative meetings with clients in which both sides would make confusing references to spots. A video-on-demand system could store ads on a server, allowing those same executives to view the spot together while the idea was still fresh.

Though he often talks of using new media as a means to support traditional advertising, Smith is equally enthusiastic about the Internet, envisioning it as the new “second” medium, after television. In a recent panel on online

advertising sponsored by Microsoft, he asserted that Internet users would number 160 million in the year 2000. Coupled with the Internet’s global reach and its measurability, Smith argues, will move it ahead of print and radio in importance.

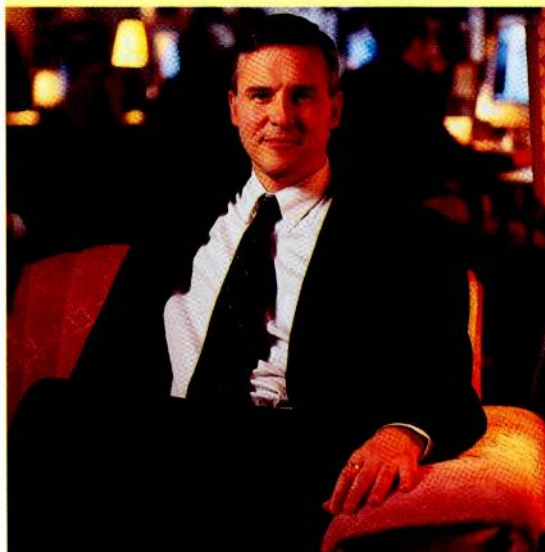
“TV will always be there, [but] when people go online for a promotion, you can get 500,000 users in 24 to 48 hours,” Smith explains. With those kinds of numbers, even a skittish Wall Street will have to take notice.

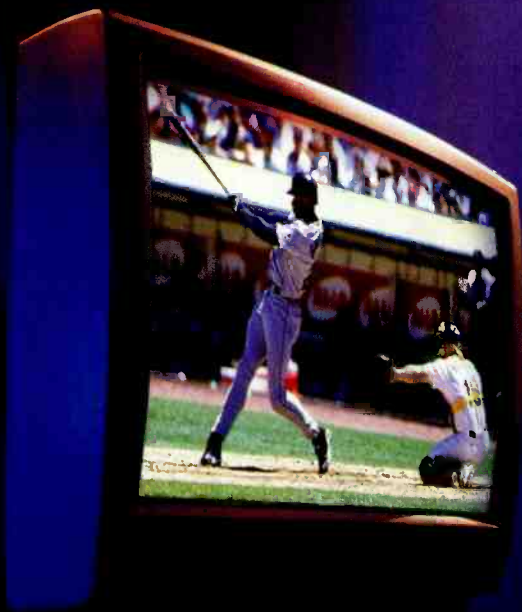
—Laura Rich

SHOCK TROOPS/THE AGENCY

QUANTUM MECHANIC

Fred Smith aims to help the Leap Group out of Wall Street doldrums





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ANATOMY OF AN INTERACTIVE AD

INTEL POWER

The chipmaking giant spent millions getting sites to show what the Pentium II can do. By Anya Sacharow

Intel marketing
chief Dennis
Carter created the
BunnyPeople to
show the world
that processing
speed can be fun.
Can he prove that
a Pentium II is
"optimal" for the
Web?



ROBERT HOUSER

HISTORY

Intel's BunnyPeople—you know, the happy chip makers in shiny colorful suits—infused personal computer brand identity with a certain humor and human presence. Intel and agency Euro RSCG Dahlin Smith White first introduced the characters during last year's Super Bowl. Since then DSW, which has handled Intel's account since January 1990, has been extending that mascot into new campaigns and building on

the power of a popular icon. There are even BunnyPeople dolls to match the characters. "The BunnyPerson has made Intel's brand recognizable to the consumer audience," says Kimball Carter, senior vice president and creative director of DSW Interactive. Last summer, when the agency and client sat down to think about potential holiday promotions for the Pentium II processor, they wanted to build on the association the BunnyPerson has with consumers. Intel also wanted a consistency in its brand message across different media.

On TV, on the Internet, in the AOL store, the fun-loving BunnyPeople reinforce the Pentium II brand. Interactive Web banners aim to make users "feel like a big kid."

STRATEGY

Intel's goal was to communicate the benefits of its new machines and engage Web users in online interactivity. Specifically, Intel wanted to raise awareness and preference for the Pentium II processor and boost chip sales for the fourth quarter. The key interactive part of the ad was to make users ask for something in the spirit of the holiday season. At the same time, Intel wanted to use the BunnyPeople to keep it all consumer-friendly and humorous.

"We wanted to evoke the same feelings as when you were a kid with a new toy," says John Raftrey, director of corporate Internet marketing at Intel. "But now you're a big kid."

The central focus of the holiday push was an online campaign that ran from Thanksgiving through New Year's Day. A portion of Intel.com, one of six major sites that Intel maintains on the Web, was devoted to "the art of asking for a Pentium II processor," a four-part activity that showed users how to create a letter to be emailed to someone else who might give a Pentium II as a gift for the holidays.

The Web page included links to five reasons why a Pentium II processor would make a great gift. Users were to select the reasons they liked, choose a greeting and a closing, and send off the email to their would-be Santas. "To ask for something during the holidays is appropriate," Raftrey notes. "At the same time we were also poking fun at ourselves and getting



across the idea that you should buy."

Intel ran a flight of banner ads to drive traffic to its promotion. Fifteen different Web sites targeting families, gamers and the general-interest PC user were chosen, including Yahoo, Disney and Parent Soup. Intel also bought search engine keywords such as "Pentium", "Christmas" and "holidays". America Online, because of its mainstream consumer audience, was also a big component for the strategy. Intel ran banners on AOL with links to the holiday promotion, and AOL sold Intel's Bunny People dolls in its online store netMarket. Intel also ran six holiday-themed sponsorships on other sites—MTV, MPlayer, Hot Wired, Hollywood Online, Interzine and Gamespot—to demonstrate multiple uses of the Pentium II. Interzine ran a Sports Tip of the Week; Hollywood Online broadcast Movie Previews; Mplayer offered a Pentium II Gaming Pavilion. These sponsorships, executing different multimedia applications, each linked back to the holiday promotion on the Intel site.

COSTS

Industry sources speculate that Intel's commitment to online media buying—sponsorships and banners, not including site construction and maintenance—ran at about \$300,000 per month for the first half of last year. Online spending ramped up to about \$500,000 a month or more for the second half of the year. For this campaign, a two-month buy that included banners, sponsorship, Web pages and BunnyPeople merchandise, sources estimate a \$1.2 million price tag. The holiday promotion came out of Intel's overall online yearly spending budget. Intel



would not release specific traffic numbers, but said the sponsored sites delivered more than twice the number of guaranteed impressions. Hotwired confirmed this, citing 290,000 unique visitors in December to the Intel-sponsored RGB Gallery on its site. Click-through rates for banner ads both on the Web and on AOL were about 2 percent.



TECHNOLOGY

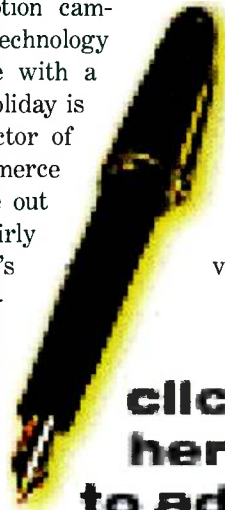
For those surfers unschooled in the "art of asking for a Pentium II processor," Intel offers online assistance.

The audience for the holiday-promotion campaign varied from novice users to the technology heat seeker, someone very comfortable with a Pentium II. "The perfect guy for this holiday is my brother," says Sandra Morris, director of Internet marketing and electronic commerce at Intel. "He's on AOL and can't figure out how to send me an email yet. He's fairly comfortable with being connected. But he's not going to dig deep into the inner workings of the PC. His kids would have sent a letter to him." Intel and DSW had to figure out how to deliver the message to users of older browser technology as well as users capable of viewing just about everything on the Web.

DSW and Intel addressed the technology issues by building browser detectors into the promotion. The promotional pages on Intel.com were small in kilobytes so the pages could load fast on any platform; the design was also geared toward smaller screens. Banner ads generated HTML tables that pulled down to list the reasons why someone would want a Pentium II for the holidays.

For the sponsorships each site used technology to deliver a rich multimedia experience. The sites featured what Intel calls "optimized content," or content that the company says looks and performs better on a Pentium II processor-based PC.

MTV incorporated Javascript that tied into their music and live shows. Hollywood Online incorporated Macromedia's Shockwave and Flash and streaming technologies



click here to add to your letter

to cybercast a preview of the week. HotWired's RGB Gallery showcased three-dimensional virtual reality artwork created for the Internet. Intel also linked these six sites together by creating a Javascript-based mini site (or sitelet) that explained each sponsorship and served as a navigation vehicle to get from site to site.

The sitelet was capable of sniffing out if the online user had a Java-enabled browser. If so, the sitelet launched with Java as a page on top of the page already on screen. If not, an HTML page loaded onto the screen as its own full page. The minisite also linked to Intel's letter-writing promotion. Intel has received criticism within the industry for pursuing its "optimized content" strategy, which risks alienating

Web surfers. Some Web publishers argue that the higher-bandwidth content brings the Web closer to nothing but a frustrated wait. But an Intel spokesperson said that the sponsorships do not slow down Web access, because the content scales to the processor. Each machine will render as much as it is capable of rendering. The sponsored content did carry the tag line "Content on this page benefits from the performance of the Intel Pentium II processor." It's safe to assume that anyone with slow access or an older browser would not be able to view anything that would underscore that message. ■



Looking Inside Intel

"It sounds like a fairly innovative campaign and this is the kind of imaginative execution that advertisers and agencies are working toward. But any ad that is work for a consumer to experience is not good. Consumers don't want to go out of their way to view ads, plug stuff in, wait and have their machines crash. I think that getting users to interact with the brand, in this case compose an email saying why the brand is so great, is a good idea, if you can get users to do it. I wouldn't do it."

Peter Storck, group director, online advertising, Jupiter Communications.

"What this does is provide many levels for the consumer to have an experience with Intel. It embodies the spirit of successful traditional media efforts that integrate TV with direct response with print, a fully integrated campaign like a McDonald's that might do something in-store, on TV and radio. This is the same thing using the Internet as a base and using banners, the store and a microsite."

Scott Schiller, vice president, advertising and sponsorship sales, Disney Online

THE IQ Q & A :

WALTER FORBES

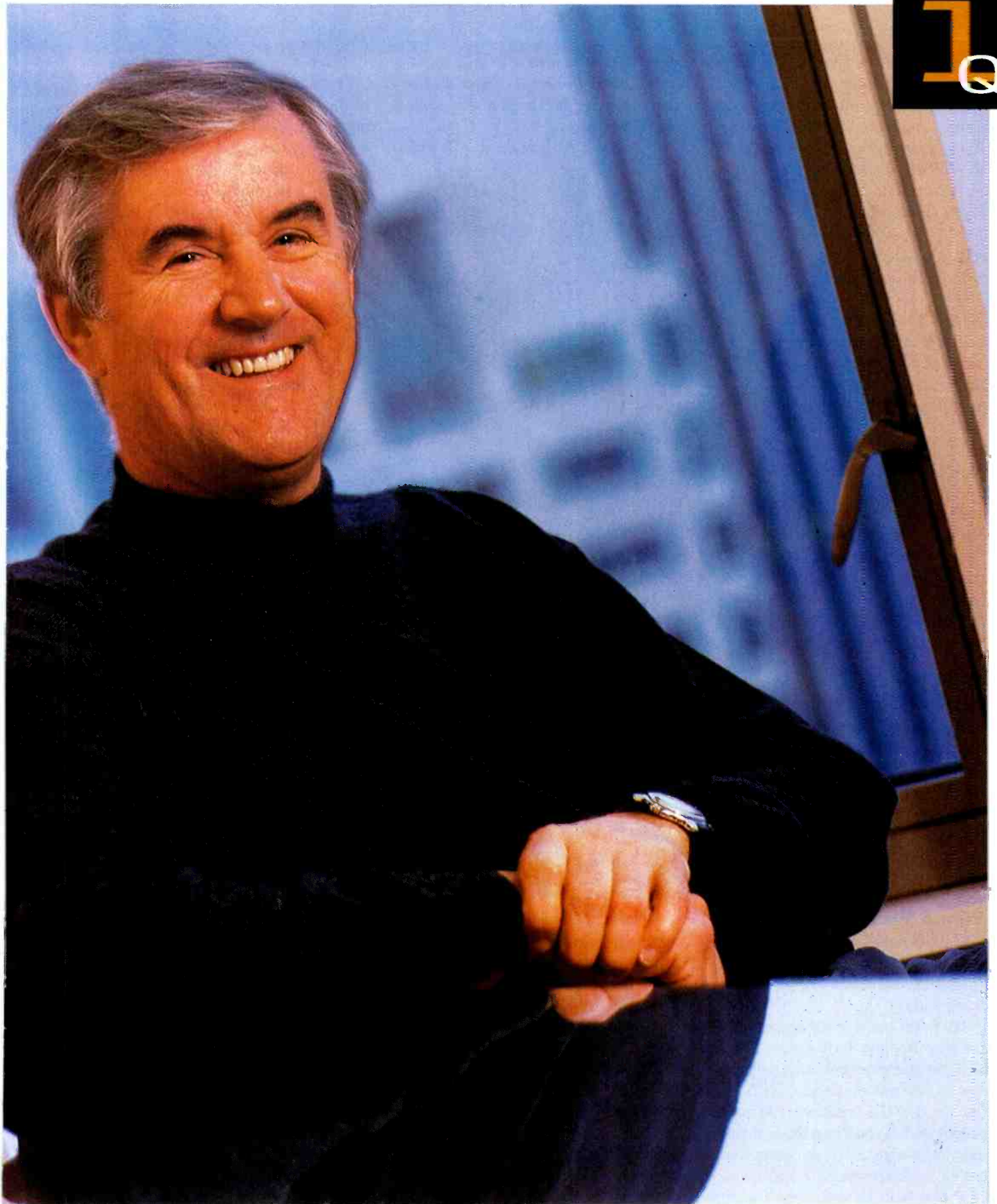
What's Cendant? Only the world's newest and biggest consumer marketing company, and ready to roll on the Web. Interview by Michael Schrage

A

s chairman of Cendant Corp., the new multibillion-dollar marketing powerhouse that merges his CUC International Inc. with Henry Silverman's HFS Inc., Walter Forbes pauses only briefly on what seems a fundamental Web axiom. Forbes can't quite decide whether to snicker or sneer at the notion that "content is king" on the Internet. Instead, Forbes opts for the energetic presentation of his own business model—a model that mocks the easy truisms of brand building and traditional direct marketing in favor of membership and data-driven cross-selling. Together with Silverman and HFS brands like Days Inn, Ramada, Avis, Coldwell Banker and Century 21, Forbes believes they are building a truly awesome infrastructure for "virtual" retailing. CUC, founded in 1973 as a modest telemarketing outfit, brings the heft of its 69 million consumer members and the savvy of its unparalleled database marketing skills to the enterprise; HFS, cobbled together in the 1990s by dealmaker Silverman, offers business-to-business prowess and leveragable franchise assets. The potential for cross-marketing between brands and memberships, Forbes asserts, is immense and not yet appreciated by the Internauts. What

Oh say can you CUC? And HFS? Out of the alphabet soup merger in December, Forbes and his partner, Henry Silverman, now lead a company with 69 million consumer members and scores of business franchises.





PHOTOGRAPHY BY STEVE HATHAWAY

Forbes vibrantly argues is a virtual vision that should make traditional brand managers, direct marketers and ad agencies more than a little nervous. The Internet is just another medium for his business model. Could it be the most important? These are the sort of questions the Harvard Business School graduate deftly handles as he explains why HFS's franchise business model and CUC's membership model will create thorny barriers of entry for traditional retailers and Internet entrepreneurs. Officially merged in December 1997 under the Cendant name, the double-headed giant is now poised to roll out its ambitious plans to reinvent marketing for the next century. Forbes is serving as chairman, Silverman as chief executive and president. After two years, they will switch the titles.

Why did you agree to merge CUC with HFS?

We chose to merge because our companies are really the same. We're a membership for consumers, and Henry [Silverman of HFS] is a membership for business—a franchise membership program for business. Both are membership-driven models. But what really matters is all those names, to get those names.

How many names do CUC and HFS have, and how active are you in leveraging them?

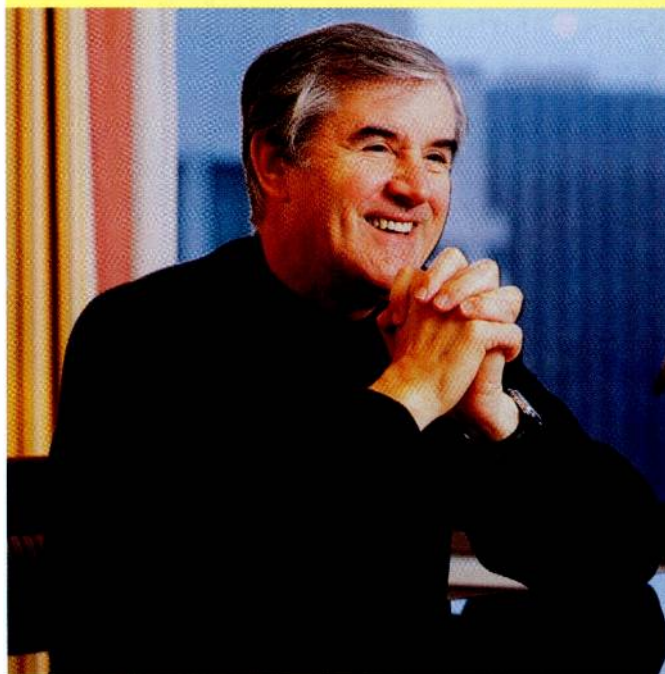
We're the number one or number two company in every business we're in. In terms of consumer contacts, we're seen now by 200 million people. HFS's system in the U.S. reaches 100 million people and is touching them three or four times a year. We are everywhere, but no one knows we're there.

You've built up this incredible organization that few media people really

know. How important is the notion of brand equity to you? I wouldn't say you're brand insensitive but almost brand neutral.

I think our brands are horrible

"We don't feel advertising on the Internet is working. The cost of banner ads is coming down like a rock."



(laughing). CUC does have brands, but it doesn't spend any advertising dollars to market them. So if you go for our Entertainment brand [a membership program that offers discounts on services and goods], in terms of local discounts, it's a huge brand. People line up to get that. Entertainment is a brand in search of a useful purpose.

I agree. But your "brand" is literally the product and the byproduct of what you do. But don't you have anybody in your organization who is in charge of what most people would call your brands?

No, but this brand equity thing on the Internet is a joke. Here's what's happening: People are saying, "I'm building my brand, I don't need to make money now, my brand will bail me out." That's questionable in our minds. Hopefully it will for their sake, but eventually you have to make money. We make money every day, and we are building Internet brands. NetMarket is already becoming a brand name, and I can't tell you how powerful it is.

What's the best description of NetMarket?

It's our gateway into all the products and services that we offer. NetMarket represents a partnership in the sense that you as a consumer are allowed to buy everything at the best possible price. It's there now. Nobody else can execute it, even if they did believe in it. It will be interesting to see what happens in the next two or three years.

How big how fast?

We had 142,000 people going to our online services in December alone. We charge \$70 [membership fees]; we make \$14 the first year, \$50-plus every year thereafter. I would guess that in one month of offering memberships, we've made more money on the Internet than any other retailer by far. Because nobody else is making any money.

How important is the Internet to your business right now?

It's critical because of what it can be and what retailers miss. It's so obvious this is not just another channel distribution. When I go to the Internet, I can do three things I can't do anywhere else. I can give complete assortment—I can show, for instance, every TV model. I can give perfect information, and I can lower the price because my costs are lower. So now you have a channel distribution that can take a product or a ser-



vice with the same quality as anywhere else but offer it for less. I've never seen anywhere in the history of retailing where that channel doesn't take huge market share. Look at what Wal-Mart did by taking a good product at a lower price. They got huge share.

Do you want to be the Wal-Mart of the Web?

Well, we're very different from Wal-Mart. We're much more comprehensive because our vision is to sell everybody everything.

How does the HFS merger make that easier?

We did it in the first place because HFS generates names from all its businesses, and CUC markets to them. The fundamental synergy of HFS is that we're going to have a file which is already at 35 million names but will end up being 80 million names. And for the first time, the membership division of CUC actually owns and controls those 80 million names. We believe that just marketing to those names creates a business that will do \$400-600 million pre-tax [earnings] in the next four to five years.

You can actually quantify the synergy of cross-selling out to \$400-600 million?

That's the range. That creates a value of about \$7 or \$8 billion [in the stock market]. Of which we took no risk to get, because HFS got us the names and CUC is just a marketing sheet; you put a name in front of it and it decides what to do. The thing that's really neat about that is we're putting out, at the cost of about \$180 million, computer systems to every franchisee in the [HFS] hotels and also eventually all the real estate offices.

So how does that happen?

The most important thing from a marketing standpoint is you grab the name in real time. You check in, we grab the name and within days it's sitting there to be marketed. We can call you back and say, "How did you enjoy your stay at the Ramada?" Nobody's got that kind of list. That is the synergy.

So what are the two things American Express can learn from you that they are not doing? When Harvey Golub calls ...

I don't think anybody can look at a name with as much sophistication as we

can and then sell them the right service and get the hit ratios we do.

Tell me what your hit ratio is.

We don't give anybody that information. That area is under lock and key. Taking data off our mailings in the U.S., in Europe and South America, and manipulating things on the fly—it's a highly sophisticated, analytical system.

So just how broad are your product and service offerings to consumers?

When you think about where we are today, we sell about 30-35 percent of everything the consumer would buy. We need to get to about 90-95 percent in a couple of years, and we're doing it fast. We're filling in all the blanks.

How important is advertising to Centand in driving growth?

I don't believe advertising is very useful. We would have never built our company if we thought advertising was helpful. And I think much of what companies spend on advertising has no value. It has value only in that it decreases profits. To build a brand by going out and buying big ads saying we are whatever, our business model wouldn't have worked.

But Century 21 does, Avis does. Are they going to be throttling back, or are you going to be coming up with clever ways of integrating the Avis ads?

Just the opposite. You want to build those brands, just as, say, Citibank builds its brands.

But there are opportunities to integrate their brands with your direct marketing.

Not really.

Why not? Why not put an 800 number on the ads? Why not build on your back-office capabilities?

Because it's better to take that name, understand it and then do your traditional direct marketing to that person. If I look at you and you've never rented a car, never gone to a hotel and don't use airlines, I'm not going to sell you travel. That's the key to our business.

In the brand department, NetMarket has to become a brand. People are starting to talk about NetMarket. So, by definition, although we're not going to advertise in that market, we're going to buy advertising to build it. It's creating a brand name. It's consumers we're talking about.

Are you going to advertise as aggressively online as, say Amazon.com?

We don't feel that advertising on the Internet is working. The cost of banner ads is coming down like a rock. Do you know why?

You can make them for nothing.

Yes, and somebody eventually is going to say, it's not a scarce resource. I could say our membership is growing so fast online that maybe you never have to market it. This whole advertising concept on the Internet is overwrought. It's amusing to us when people say the Internet's going to be advertising based and subscriptions will never work. And yet we're the only people making money doing what?

Subscriptions. Now, "membership" is an interesting semantic nuance of "subscription." How are you going to add value, not just in an economic sense but in a community or an affiliation sense to the word? How important is content in this context?

Look, we have sporting goods, for instance. There are a lot of little specialty sporting goods sites out there, and all of them are saying they're going to have a lot of editorial. We have no editorial. What we do have is a complete assortment [of goods], all the facts and the best price. Maybe customers will read their sites, but where do they buy? At our site. You have to understand what your role is. The more editorial you put in, the less likely you're going to be able to make money because in this world price can be changed with a click.

Editorial is overhead in this world.

If I go on to the Internet, I get perfect information. If you think about it, the worst nightmare of a retailer is perfect information, so why would they embrace the Internet? A store creates a brand basically to charge too much for whatever product they've got relative to someone who doesn't have it. It says the price that somebody's paying for that product or service is higher than it needs to be. Now some people need that. But it's a very small percentage of people. And very few need it when they can just go click and see the price differently. You show me someone who's going to "build a brand" on the Internet versus us, and I'll show you someone who doesn't have the same price we do.

So are Jeff Bezos [Amazon.com] and Steve Riggio [Barnes & Noble] full of sound and fury, signifying nothing?

I don't think they're signifying nothing. I think they're betting they can create an atmosphere or a brand that will pull people into their stores and keep them there, even though their prices won't be as low as people can get elsewhere.

What about community marketing tactics like book clubs?

As soon as you provide community and you provide chat, that adds cost, your prices go up, and do people really want that? Most people just want to go into Barnes & Noble.

I can read books and get cappuccino in Barnes & Noble. They haven't suffered by investing in environment, by building a brand. Maybe you're too

obsessed with price.

I could be, but the reason I'm not too worried about it is there's no software technique we can't do. We're putting up our new bookstore on February 1. And I have to say Wall Street falling in love with [online] books has caused all of us to know more about books than we really care. It's not even that big a market. We just decided to elevate the book wars, and in the physical world you'd never do that. Where are you going to build more stores? But to us, how hard is it to put 4.5 million books out on NetMarket? Not that hard.

So you see the Internet driving consolidation in retailing?

Here are my numbers. Catalogues took 5 percent [of retail sales], and then I read a few reports saying that's all the Internet can do. Of course that misses the value proposition. Catalogues didn't change the value proposition. My guess is [online] sales this Christmas were much greater by far than all the research people said. I expect online sales to get to 20 percent of the U.S. retail market. You pick the date; doesn't matter.

You began as an electronic retailing visionary. You were literally a generation ahead of your time, and what you were doing with CUC was seen as a fallback and retrenchment. Since your vision didn't work out, you were reduced to doing direct marketing.

You know what amazes me? At the same time nobody understood it or believed it, we were hitting the numbers, boom, boom, boom. Our earnings were magical and unrelated to our

idea, so nobody really competed with us. Those that did, we bought a lot of them and gained market share. Now we have so much scale that you can't try to build a company the same way.

Let's talk about Microsoft's Car Point and Auto-by-Tel. What do you think of those models? Microsoft's pockets are almost as deep as yours...

They're both essentially copies of our AutoVantage service. I've run through this cycle of competitors before, and they eventually go away. I won't lose a lot of sleep with the Auto-by-Tels. Even if they're successful, are they really going to affect us if we execute? No. Car Point has some neat technology, but it still doesn't have the value.

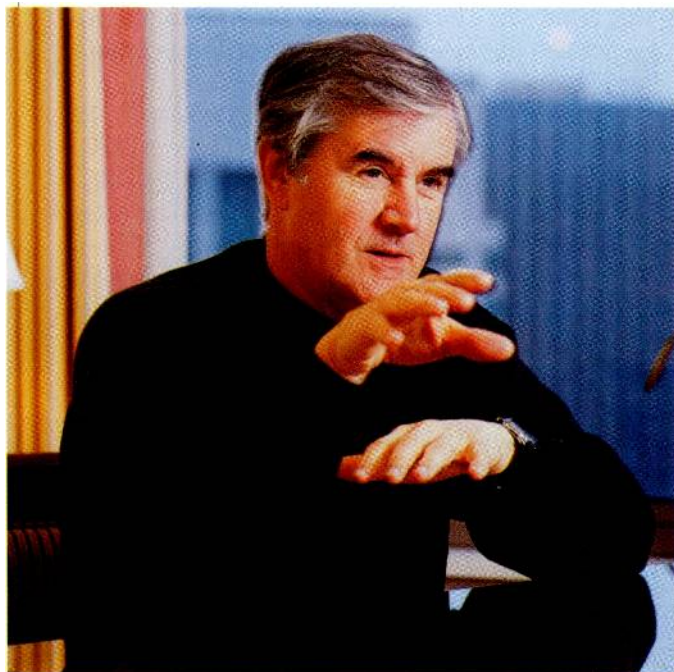
Is Microsoft a competitor, a rival, a client, a complement, or what?

Well, every businessman in America fears Microsoft, so why would we be any different? We're a partner with Microsoft on Sidewalk. We're creating the local value there through our sales force by putting up the local retailers, value, the local discounts. Obviously, Microsoft doesn't like to tell me what they're doing. But I can't see why Microsoft would want to build a phone room, build customer service and start delivering refrigerators.

Why not?

If you want to win commerce on the Internet, you have to think a little more broadly. I'll tell you what the Internet strategy is: It's not as simple as saying I'll sell a TV. In order to win commerce, you have to have a NetMarket type concept, which is all the stuff you think about buying. Then you have to win three other things. You have to win real estate, because real estate by itself makes a lot of money. And if you buy a home, you do 17 major transactions. We are already catching them at the other end because we own Welcome Wagon and CompleteHome. Now we're getting in on the front end, and we want to do all of those transactions. We want to be the phone service, we want to sell the appliances, we want to do it all.

Second, you've got to win classified because classified, again, is a huge part of commerce. As a member goes to buy



"The way to get mind share is frequency of visit. If we're doing 30 or 40 transactions for you, you're in the market."



something online, you can come in in real time and say, "I see you're going to buy a used car, why don't you get the auto service from us and the financing from us?" That's why we're spending so much money buying classified companies and why we have a partnership with Microsoft.

Then, you have to win local discounts, which we've won with Entertainment. An Entertainment user goes into that book 25-35 times a year. If you have a [virtual] marketplace that doesn't give you a discount on your local dry cleaner or your local movie theater or local restaurant, you're not getting what you need. You're missing a big part of life.

Here's Amazon, they're doing books, there's Car Point, they are cars. Vertical slices, category killers. You've gone the integration route. The big gamble is that nobody else has that breadth of offerings; you can aggregate in a way that they can't. Does aggregation matter more than focus?

Right, but on the Internet, 80 percent of the business is going to go to a few places. There's no role for the niche players. You've got to get mind share, and we think the way to get that is to get frequency of visit. If we're doing 30 or 40 transactions for you, you're coming into that market. If you come in for the bookstore, you may see there's a travel agency and you may go there, too.

Can you be unbiased when you're dealing with Century 21? Somebody using another Cendant service may not want to be associated with that. It's the classic investment bank situation, where they are being accused of favoring their own funds.

Not true. In our travel service, if you want to rent a car and you want a Hertz, we're happy to sell you a Hertz. We don't push anything in that side of our world. I don't care what you do. We just say, here are the prices.

So are you cutting prices to gain more memberships or raising them to grow margins?

We are raising our prices now. We are basically on new membership campaigns

[in traditional programs] from \$49 to \$59. On the Internet we're at \$69, and it's working. We're one of the few consumer companies raising its prices now, so the value proposition is there. But we never raise prices unless we test it in the renewal mainstream 900 different ways. Because you can market it on the front end, but if you don't get a renewal, you

What is the single most misunderstood thing about Cendant?

I think Cendant is well understood. Henry and I have been out there talking to Wall Street.

Not in the financial community, but in the media community, with traditional brand managers, people who buy ads, sell ads, manage brands, oversee media marketing campaigns. What do these people need to understand about you?

Why would I want them to understand anything?

You don't want close ties with the best brands?

We are calling on most of them already. And I think our proposition to them is straightforward. We have tens of millions of consumers who want to buy your product. Help us provide it at the best price. It's a simple conversation at that level. In terms of how we direct market, and why we don't use advertising, it's the power of market share. People don't understand when someone pays you; a small amount of money changes the relationship.

That's what the Price Club is all about.

Well, yes. That's an example of flipping the relationship. We flip the relationship. And we flipped it a little more than they did because they still have inventory. They need to sell what they've got on the floor, but they moved in that direction. We've gone the whole way by saying we don't have anything on the floor, so we don't care what you buy, but

we want you to feel good about it. And that's misunderstood.

How is the merger going to change your way of running CUC?

I think what's fun about Cendant is it's the largest consumer business service company in the world—our market cap is about \$28 billion—but it's also the most virtual. We'll have about \$2.5 billion in free cash flow. All that cash flow is tremendously unleveraged, so Cendant can pretty much do what it wants in terms of developing businesses or buying businesses. You'll see a lot of acquisitions. ■

The AVIS Galaxy website features a navigation menu with sections like 'The World of Reservations' (Worldwide Fleet, Reservations and Rates, RENTAL) and 'The World of Information' (Find Us, Talk to Us, Travel Agents, Corporate Information, Negotiated Rate Plans). Below the screenshots is a quote: "Forbes expects online retailing to swell to 20 percent of total retail sales in the U.S.—with Cendant competing in virtually all areas."

The netMarket website is titled "Welcome to netMarket Your Site for Savings on the Web" and lists various services: Shopping, Auto, Travel, Complete Home, Local Discounts, Auction, Grocery, Fine Market, Classifieds. It also includes a "Click here to get your FREE" offer and a "Savings Book" promotion.

have no business. We know we can move up another \$10 over the next two or three years because we have enough value.

How do you know that your value proposition will justify those future increases?

Nobody understands how our marketing works. It's not intuitive what makes direct marketing work. We look at other companies out there and see what they're talking about and we're still seeing the old demographics and psychographics. In our opinion this is old news, in terms of what makes somebody buy or not buy.



I F / T H E N

THE 1998 "C" CLASS

A letter guide to what's
ahead on the Web.

By Eric Garland

On the Web this year, the three C's should come to the fore: consolidation, commerce and commoditization. That perennial favorite, content, doesn't come close as a factor—except in generating continued losses for its proponents, reaching marginal, ill-defined audiences, and creating little that is truly innovative in applying the interactive, real-time powers of the Web to journalism. Those are problems (or opportunities) that will take a few more years, and lots more bandwidth and investment, to solve. So be it. Let's focus on the drivers that will matter on the Web in 1998.

First, the pace and scope of consolidation. This is happening on the Web, as in general industry, because of the cheap cost of capital sloshing around the markets (both equity and debt) and the urge to keep top-line growth revved up. The Web is different in that the traditional boundaries between types of businesses are collapsing. On the Web, who is simply a manufacturer, a medium, or a retailer? Because the Web blurs those distinctions, much of the cost of reaching and retaining customers is reduced. That's the good news. The drawback is that those customers are increasingly demanding to be compensated, with lower prices or more value for their attention. This part of the Web equation puts tremendous pressure on margins. Thus the need to bulk up and spread out the risk. Those who fail to consolidate or match up with a suitable partner will find themselves on the outside looking in (or on the inside of the Web, looking out in vain for steady visitors).

So while the Web is still wide open for entrepreneurs, the barriers to entry are getting higher. Big names may still stumble, but small or unknown or undercapitalized names have to work much harder to get noticed. As a result, more and more alliances and outright sales are taking place: Yahoo! with MCI

as a gateway, Microsoft with e-mail provider HotMail, Excite with ad server MatchLogic. Most of these deals are stuck to aggregate or leverage Web traffic and to position the companies involved more securely in that collapsed Web marketplace.

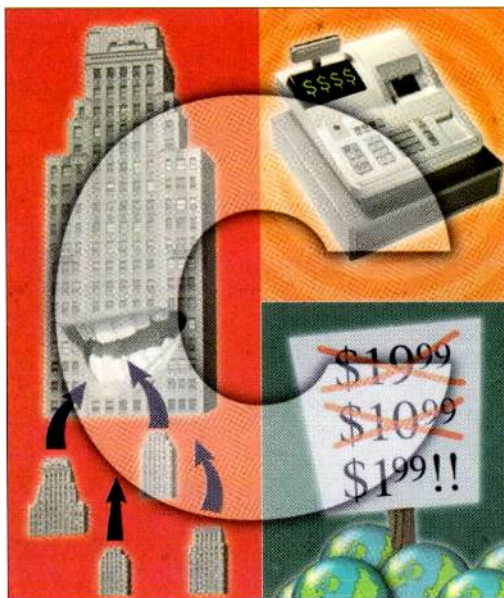
On the agency side, consolidation is under way as Web site demands get more complex. Many of the startup agencies are hitting the wall as they expand and need more capital to finance new hires, pay for technology, underwrite research and take a few clients to lunch. The startups also need to offer more diverse services and, in most instances, could use more seasoned management. The result: expect many deals as large agencies, such as McCann-Erickson, Grey, Omnicom's Communicate group and the like go hunting for prospects.

Search engines, ISPs and the telcos are also on a collision course. Add in a rejuvenated cable industry, and the bring-the-Web-to-your-door gang has a steady flow of transactions in the pipeline. The announcement of digital subscriber line (DSL) technology to jump-start the Web over ordinary phone lines will no doubt increase the deal-making. The higher speeds and usage to follow will in turn ratchet up consolidation pressures on Internet publishers and agencies. When the crowds arrive, the hosts better have plenty of ice on hand.

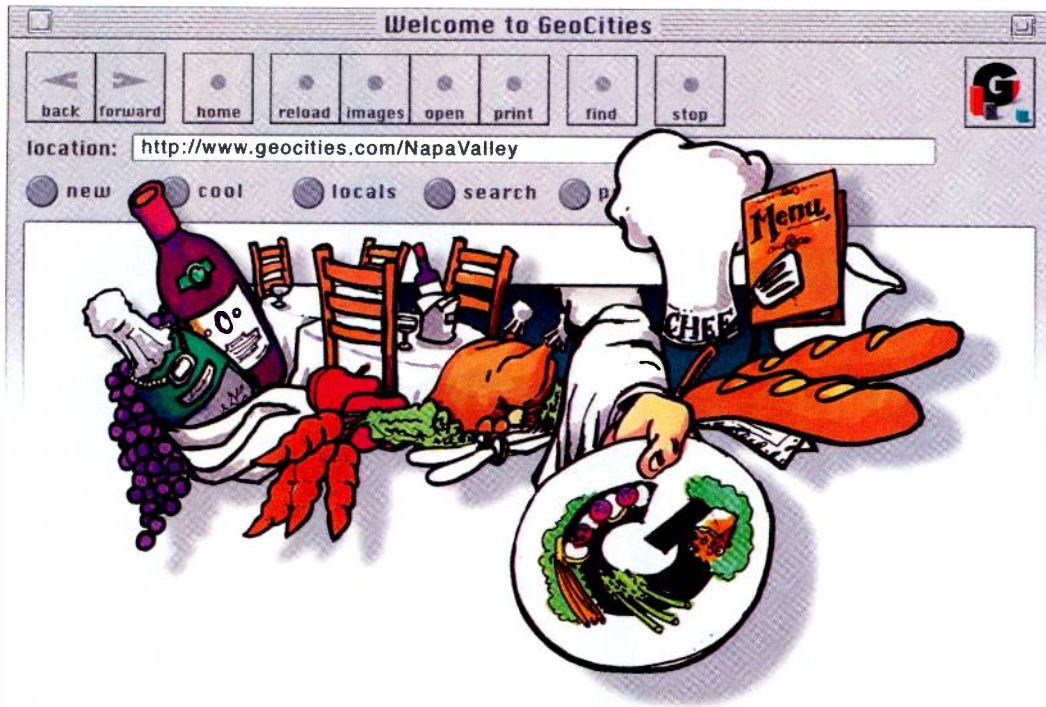
With traffic comes the commerce explosion. As CUC's Walter Forbes says in his interview in this issue, analysts perhaps underestimated the surge in online spending over the holidays. He's in a great position to know, even with his own NetMarket just out of beta. But commerce is the killer app this year. Everything from stock trades to flowers to books to cars and well beyond. The for-sale markets are emerging on two powerful levels: nationally via the large retail sites and locally on the regional guides. These will be supplemented in turn by the continued migration of

classified ads to the Web. With the huge, vested interests in classified lineage held by newspapers and Yellow Pages companies, the elbowing to establish commerce in this way will be fierce. Your local newspaper publisher is no doubt pushing sales reps to sell space on the Web to their classified prospects.

Finally, these pincer movements of consolidation and commerce will spur the third C, the dreaded commoditization. The Web is the perfect mechanism to enforce market discipline in every part of the chain, since it provides all the links, from awareness to price and feature information to transaction. It rewards those who are the low-cost, quick turnaround providers, punishes those who fail to execute. This does not mean life on the Web is a dull landscape of generics and cut-rate items. But you will be commodified, in the sense that your competition can come from anywhere, at any time. Not a comforting thought. ■



When your ideas get too big for their banners.



Web Study #1

Visa®, BBDO, and GeoCities create Restaurant Row, a robust GeoCities community devoted to all things Epicurean.

How do you advertise and/or market on the Web?

You've taken the standard approach. You've built a Web site. You've placed banner ads on other people's Web sites.

You've learned a few things in the process. Like, a lot more people seem to prefer other people's Web sites to your own. And, while a 468 X 60 pixel banner can be engaging and, hopefully, effective, in the end, it's just not a whole lot of space.

So, how do you fully exploit the Web's unique potential? How do you build meaningful online customer relationships?

At GeoCities, **one of the Web's Top 5 most popular sites,*** we're answering that question.

Of course, we're expert at targeting and tracking banners through our 40 special-interest neighborhoods. But, we also work with some of the world's leading marketers and advertisers to create solutions that facilitate more **intensive brand/customer interaction**. Solutions that push the envelope, and even win awards.

Over the next few months, we'll share our experience with you. We'll tell you how companies like **Visa®** and others have **broken out of the banner** at GeoCities in inventive and unique ways, with remarkable success.

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 A logo for the National Association of Television Program Executives (NATPE) 1998 convention. The text "NATPE '98" is displayed in a bold, sans-serif font. "NATPE" is in red and "'98" is in light blue, all set against a black rectangular background.


 A photograph of actress Roseanne Barr speaking at a podium. She is wearing a bright yellow top and has her mouth wide open as if in the middle of a speech or shout. The background is dark, and the lighting is focused on her.

This Year's MODEL

Roseanne

In the television business these days, "one year is a long-term plan," says Leslie Moonves, president of CBS. That sentiment could be felt to the bone at last week's National Association of Television Program Executives convention in New Orleans. It was played out at almost every turn on the convention floor, where more than a few people bumped into Barry Diller, who made the rounds along with his new TV *compadres* at what will soon become a much-expanded USA Networks: Universal Television Group chairman Greg Meidel, Universal Television president Ken Solomon, and Kay Koplovitz, chairman of USA Networks. As the foursome strode the floor together, their message was clear: We're going to change things. Syndication clearly has come of age. Roseanne, whose new talk show produced by King World came to the convention with most markets in the country locked up, put it all in perspective. "I always wanted to do a talk show," the star of the long-running ABC hit *Roseanne* told the assembled masses at the convention's opening session. "But they said I had to do a series first." —BS (Report continues on page 24)

Big stars have replaced also-rans, big groups have eclipsed small stations and everyone, it seems, now speaks with an accent.

PHOTOGRAPHY BY SCOTT SALTZMAN

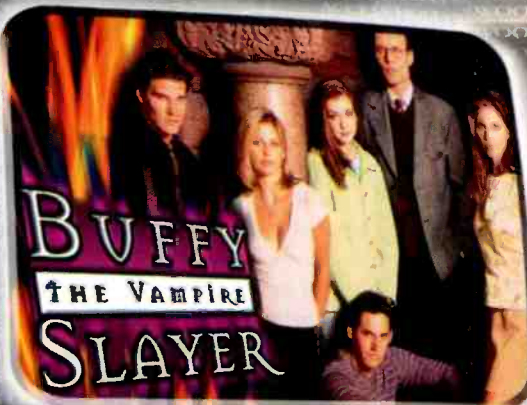
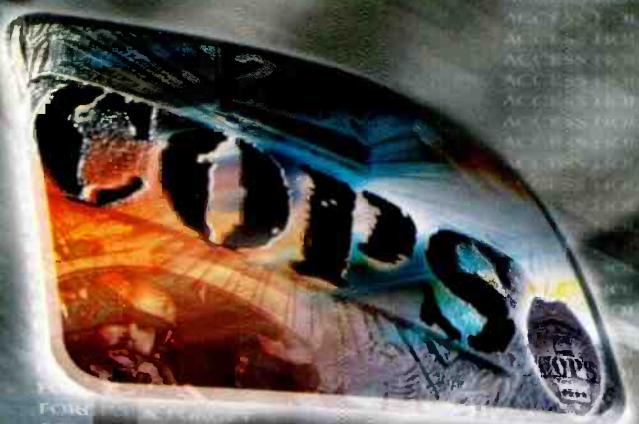
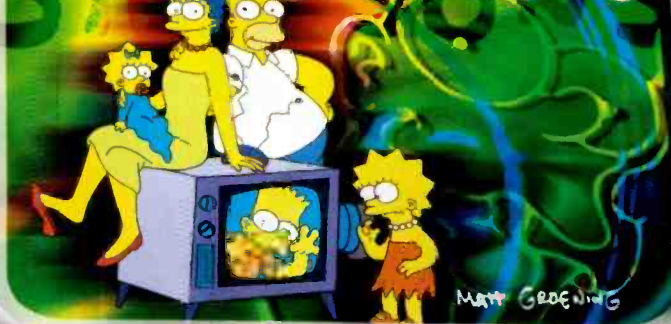


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NATPE '98

The stars now have syndie in their eyes

By Betsy Sharkey

Networks. Pilots. Network pilots. Creative control. Those words go a long way to sell stars and filmmakers on the idea of taking on a syndication project. What began last season with Rosie O'Donnell, and is now being underscored by Roseanne and Whoopi Goldberg's new association with syndication via shows set to launch this fall, has done much to lend a new legitimacy to the cash/barter flea market that Hollywood's A-list talent once disdained. That's not to say that the stars are beating down syndication's door. But they aren't slamming it shut anymore, either.

It was all about the role and the control, according to Goldberg, who will anchor King World's new *Hollywood Squares* as the "center square." *Squares* is a half-hour strip designed to play more as a prime-time network sitcom than a game show, a strategy that held appeal for its star. Goldberg will have a real creative impact on the product, she promised, unlike starring in a movie, where the ultimate vision lies with a director.

"For a movie star, a syndicated show gives them the ability to control their own creative destiny," says Rob Kenneally, president of creative affairs for Rysher Entertainment, which is working with the noted movie producer Jerry Bruckheimer on *Soldier of Fortune Inc.* "We're constantly having conversations with stars, and more are seeing [syndication] as an avenue for their creative energies."

"We have a tremendous amount of creative freedom," adds Bob McCullough, an executive producer of *Soldier of Fortune*, which will begin its second season this fall. "[Syndicated] shows are bought for a season at a time, and there's one less layer of executives to talk to."

McCullough's executive producing partner, Greg Strangis, says that without network brass looking over their shoulders, they have been able to find and use "new talent, new writers, new directors, people with no contacts, no relatives in the business—and the payoff is great, fresh ideas."

That room to move, and the ability to get a commitment from the outset to produce an entire year, at a minimum, has become a key drawing card for top filmmakers such as Oliver Stone, whose series *Witchblade* will land either on cable or syndication, and Francis Ford Coppola, whose sci-fi drama, *The First Wave*, has a 22-episode commitment (a full year of financing) from international partners and will begin shooting before U.S. sales negotiations are completed.

"When you can say to a filmmaker, 'If this sells, you get 22 episodes and you don't have to make a pilot,' which consumes enormous amounts of energy, it outweighs the 'Oh, gee, but it's syndication' argument," says David Tenser, Creative Artists Agency's syndication chief. CAA packaged the Bruckheimer show and is working



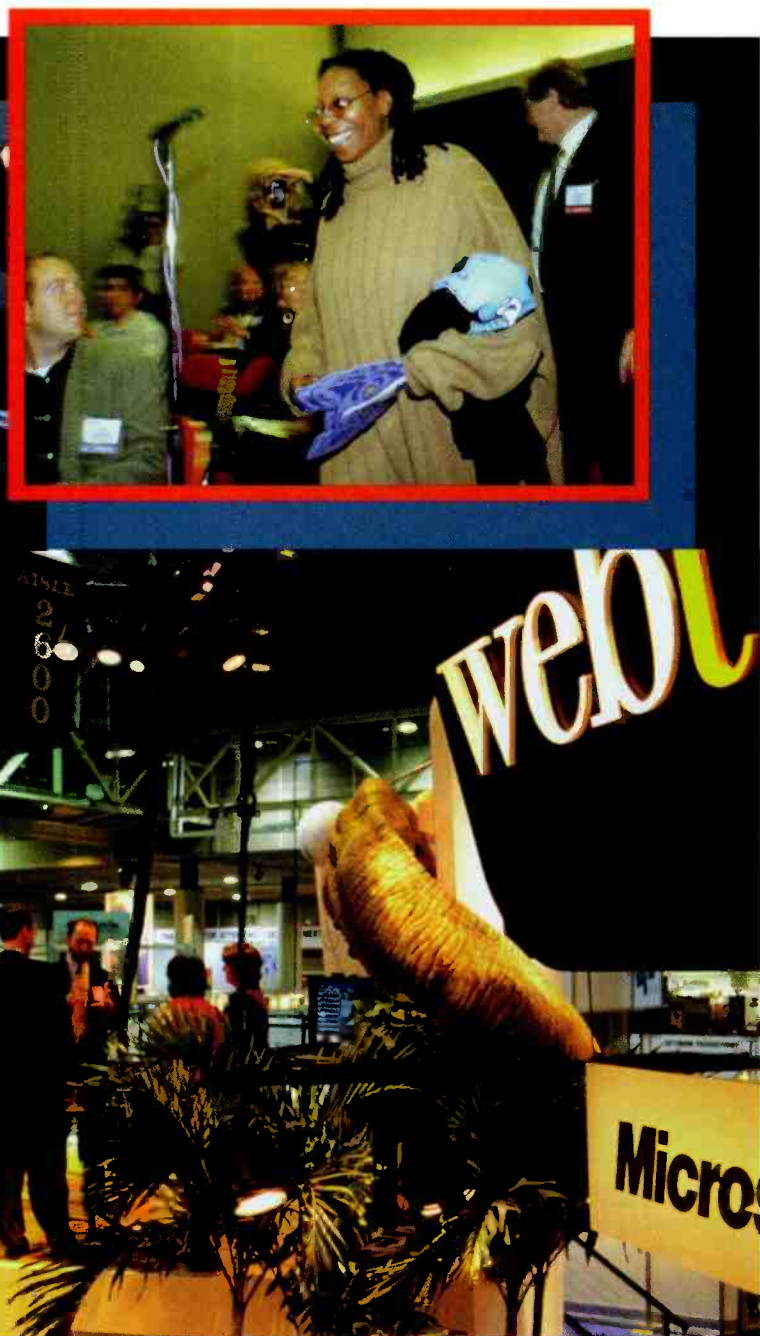
SCENES FROM THE FLOOR (clockwise from top left): Magic Johnson holds a court of a different sort; Whoopi squares off with the press as King World announces she'll be the center *Hollywood Square*; Microsoft's WebTV booth; and David Woods of WCOV and WDFX notes the changes that have swept small station operators from the limelight.

on both the Stone and Coppola projects.

If the money is there, the creative talent will follow. Dick Wolf, a top-drawer network producer whose series include *Law & Order*, *New York Undercover* and *Players*, says for him it's an issue of the quality that money allows. "If it was the right project and I could get \$2 million an episode, which is what I hear *Soldier of Fortune* is getting, then I would do [a syndicated show] in a second," Wolf says. "But if you're working with half that budget, then the quality is just not possible and you can't get what you need visually."

Big-ticket projects like Bruckheimer's *Soldier* are still the exception in syndication, not the rule. The reality for most syndicated shows is a budget far less than a network can, or will, ante up. Still, the lure of creative freedom is sometimes enough to offset a smaller financial package, as it is for screenwriter J.F. Lawton, whose credits include *Pretty Woman* and *Under Siege*.

"There is so much interference on the network level, and to go



ing to Jim Paratore, Warner Bros. Telepictures Productions president, who worked on the development of *The Rosie O'Donnell Show*.

"Rosie was a fan of the genre. She understood daytime, she understood the audience—it was something she specifically wanted to do, and that's unique," says Paratore. "If you're just in it for the money, your chances for success [in syndication] are limited."

Increasingly, Solomon says, Universal's attitude in developing shows is to start with a project the studio believes in, then figure out the best distribution platform for it. In the case of *Sliders*, when the Fox network canceled it, Universal chose to move the drama into the syndication market rather than let it die. To make *Sliders* work in syndication, though, meant finding a way to reduce the budget by about 30 percent without losing the show's creative edge. Solomon believes that has been done successfully.

"If it's a property we believe in," says Solomon, "network is not the only viable option."

Buena Vista Television's Michael Davies, senior vp of development, counters that despite the new inroads and options available, syndication is still the second, or third, choice on most talent's creative wish list. "I don't think it's an easy conversation," says Davies. "We do discuss whether someone is ready for syndication, and that usually means are they at a point in their career where they're not getting the kind of movie roles they once were, or has their network career peaked, or in rare cases like Rosie, when it was a time in life when it made perfect sense. I do think the success of Rosie has more people thinking about it."

A better strategy, Davies believes, is to invest in ideas that can perhaps move from one platform to another, like Bill Maher's *Politically Incorrect*, which began life on cable's Comedy Central before moving into ABC's late-night lineup. The months on Comedy Central gave the show time to work out its kinks. "*Politically Incorrect* would have died on ABC if it had started there," Davies believes.

Davies is employing a similar strategy for a number of Buena Vista shows. *Win Ben Stein's Money*, which was developed for and quickly became a hit on Comedy Central last year, was being offered to stations at NATPE, and *Debt*, a game show currently airing on Lifetime, is also being shopped in syndication.

"My hope is that we get back to the point where the idea is king," Davies says. "If something is clever and creative, the deals will come." From the looks of this year's NATPE, syndication is increasingly likely to be a venue for those deals.

Surprise: bigger groups get better deals

By Michael Freeman

nATPE might still be a show of TV shows, but for many station executives in New Orleans last week, the convention was less about programming than about major changes in distribution strategies, and about who will control the largest distribution stakes in the approaching digital broadcasting world.

Emerging networks used the show to press forward with initiatives designed to offer new outlets for programmers. The WB network's cable clearance strategy, the WeB, boosted its credibility as a potential distribution outlet by signing its first outside program suppliers to carriage deals. United Paramount Network was close to getting the Disney-Kellogg kids programming alliance to abandon syndication for a daily network clearance. And Paxson Communications executives pushed their efforts to get the Aug. 31 launch of a

straight to a 22-episode commitment was great," says Lawton, who will write and executive-produce the new Pamela Anderson Lee project *V.I.P.* with Columbia TriStar Television. "I can do development hell in features."

Russ Krasnoff, who moved from network development to head up Columbia TriStar's syndication development unit, says he has yet to find talent, whether writer/producer or actor, that is not interested in at least sitting down and talking about syndicated projects.

"With each success comes greater openness," says Universal Television president Ken Solomon, whose studio works with filmmaker Sam Raimi, executive producer of two syndication hits, *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*. "One of the biggest impediments is that [network TV series] producers often don't understand first-run and don't see the great opportunity there."

That understanding—not just of the opportunities, but of the specific demands of syndication—is critical to creating a success, accord-

NATPE '98

new broadcast network, PaxNet, taken more seriously by the broadcast and financial communities.

Sinclair Broadcast Group, one of the largest and fastest-growing group owners with 45 TV stations, is looking to take the early lead in the introduction of high-definition and high-speed, compressed digital channels. At a panel session focusing on what broadcasters will do with their new digital channels, David Smith, chairman of Sinclair Broadcast Group, announced that the company's flagship station, WBFF-TV in Baltimore, plans a test in late February of a 10-channel digital service.

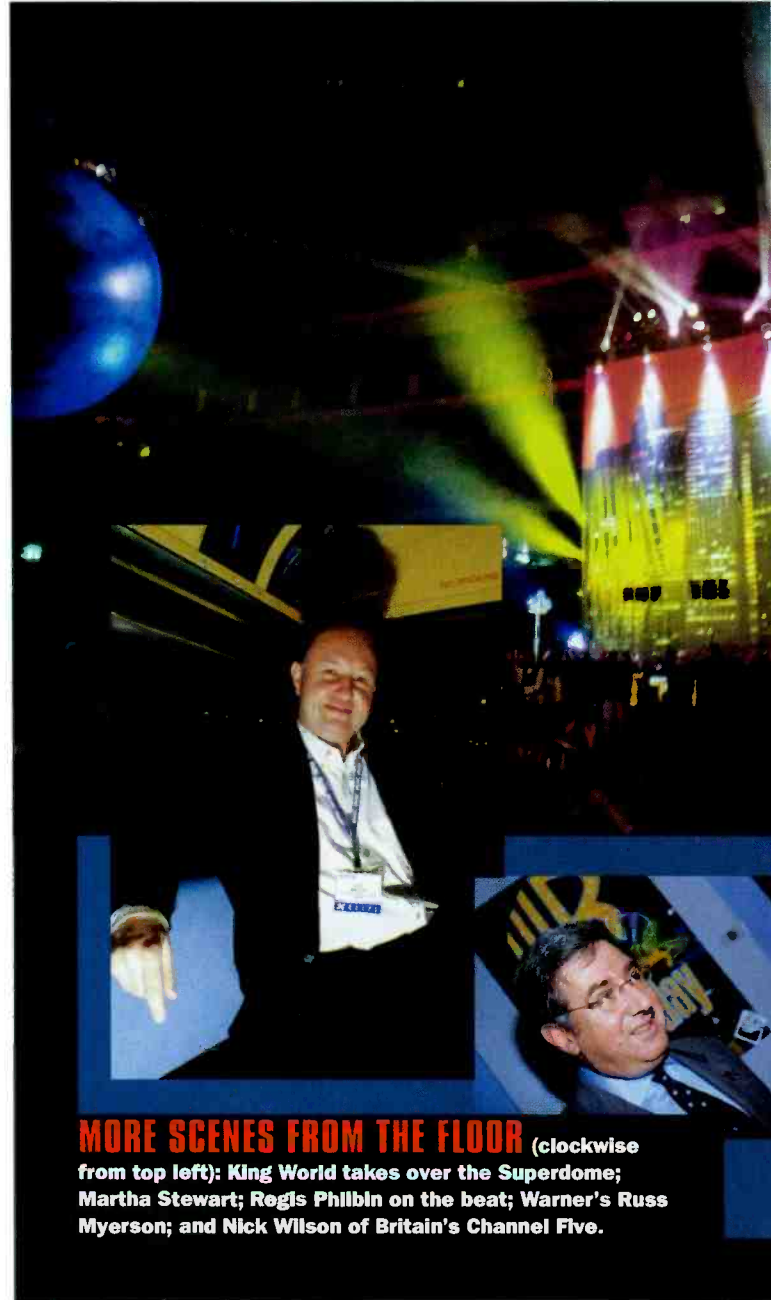
Smith said the immediate goal of the "multichannel, multicomputer" test will be to impress invited guests from Wall Street, Madison Avenue and Silicon Valley with the potential of multicasting. "We [will] demonstrate the fundamental architecture and our ability to deliver program content and data within the digital realm," he said. "Whether it is the simulcast of 10 newscasts at one time, a demonstration of multiple computer services or time-shifting existing broadcast network signals, we're just trying to show what can be done in digital." Smith added that a similar demonstration may be done at Sinclair's Las Vegas station, KUPN, during the National Association of Broadcasters convention in April.

For station executives, one of the hottest distribution topics at NATPE was the potential defection of a major player from the troubled kids syndication arena. The Disney-Kellogg alliance, once known as The Disney Afternoon, was in talks with UPN for weekday and strip carriage on the network beginning this fall. The current Disney-Kellogg alliance in syndication is set to expire after the current season.

Disney and UPN officials confirmed that they are discussing a Saturday clearance by the network of the currently syndicated series *Disney's Hercules* and *Disney's Doug*, the latter of which is already cleared on ABC's Saturday-morning lineup. The proposal is said to include a split of episodes between UPN and ABC. *Disney's Doug* and *Disney's Duck Tales* are also being considered for an hour-long weekday programming block on UPN beginning this fall.

A programming deal with Disney would make UPN a major player in the kids business, although the network's late entry for the fall season could make it difficult to secure major upfront advertising commitments against entrenched kids broadcast players Fox Kids Network, Kids WB and ABC—plus full-time kids cable channels such as Nickelodeon, Cartoon Network and Fox Family Channel. But a venture between the two companies appears to be a natural, with recently installed UPN chief executive Dean Valentine having served previously as president of Walt Disney Television for many years.

The WB network's WeB cable distribution plan, set to launch in August, also made significant progress at NATPE by luring several kids syndicators to provide programming for the service, which is being cleared on cable systems in markets 100-210 across the coun-

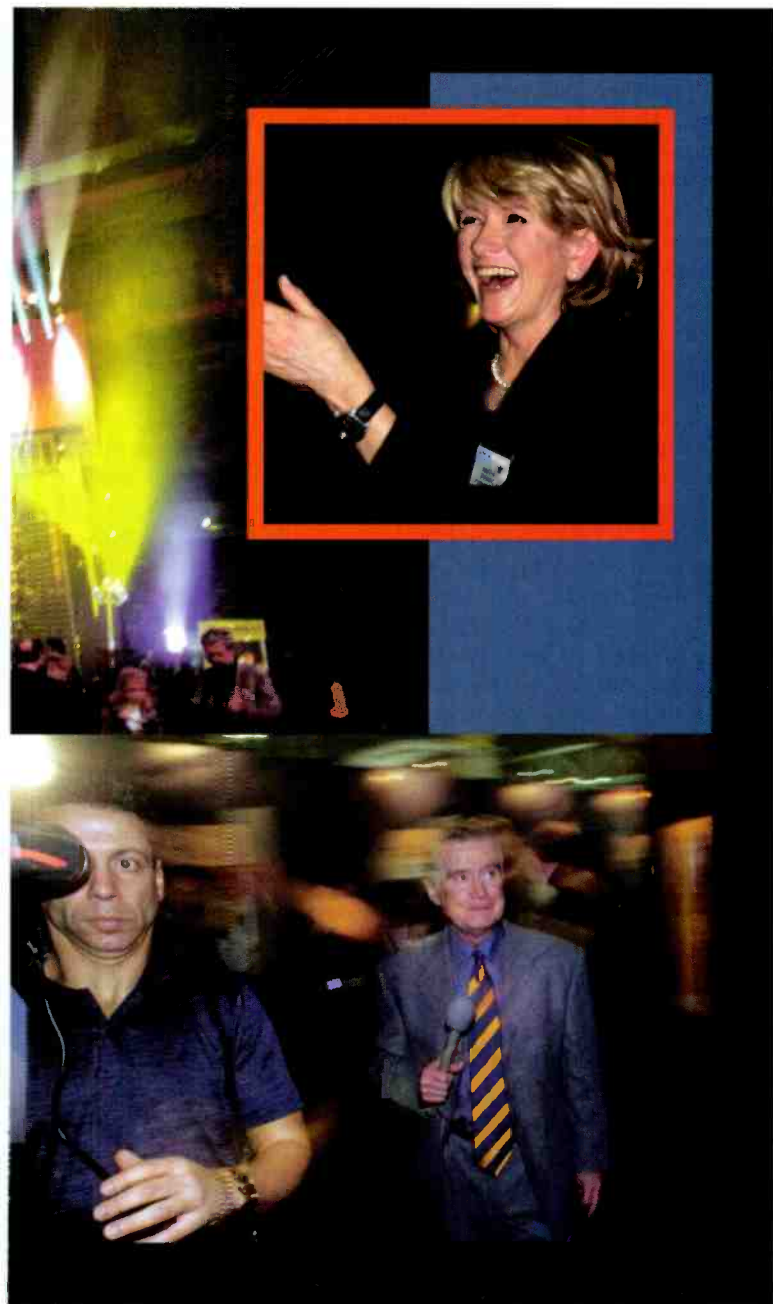


MORE SCENES FROM THE FLOOR (clockwise from top left): King World takes over the Superdome; Martha Stewart; Regis Philbin on the beat; Warner's Russ Myerson; and Nick Wilson of Britain's Channel Five.

try. Russ Myerson, president of WeB, said that Bohbot Kids Network's *Jumanji* and *The Mask*, Cluster Television's *Beast Wars* and *The Lion Hearts* and Kelly News & Entertainment's *Click* and *Peer Pressure* will move out of syndication in the bottom 100 markets, joining the Kids WB lineup on WeB channels.

In a unique management arrangement that is a window on how things will change in the digital world, the local WeB cable channels will be managed by broadcast partners recruited by Warner Bros. In one such deal, Benedek Broadcasting has signed on to oversee and handle advertising sales for the WeB in 22 markets. Warner has lined up similar arrangements for 93 markets, Myerson said. With cable-carriage deals in place with the country's top two multiple system operators, Tele-Communications Inc. and Time Warner Cable, Myerson claims the WeB now has about 80 percent cable coverage in the lower 100 markets.

In gaining its first outside suppliers, the WeB (which also will be



Proverbs I: the small shall inherit the dirt

By Rachel Fischer

david Woods, owner of two small-market TV stations in Alabama, hides the frustrations that come with his job pretty well. Woods—think Michael J. Fox with a Southern accent—moves quickly around the NATPE convention floor, stopping frequently to exchange greetings with the many programming and station executives who call out to him. This is Woods' 12th or 13th show—he can't recall the exact number—and he plays the NATPE game well. But when the only two properties you have are in Montgomery (WCOV-TV, a Fox affiliate) and Dothan (WDFX-TV, also Fox), Ala., it's tough to compete with powerful groups in the syndicated-programming game. Sometimes Woods wonders how long a small owner like himself will even be invited to play. "It's becoming more difficult to acquire programming because of group deals," he says. "When I first started [in 1985], there were a zillion mom-and-pop shops. Not anymore."

While larger broadcasters puzzle over how the coming digital revolution will affect their operating budgets, the small-market David Woodses of the world are fighting to stay in business. As station executives from the country's bottom 100 markets tell it, NATPE can be a daunting trip for small-towners. Every season, these underdogs go into the syndication market with the knowledge that no matter how much they may pine for a particular show, no matter how certain they are that the program will be a smash in their hometowns, the project will never reach the air without commitments from top 20-market station groups. Says Perry St. John, co-owner of KQEG-TV, a UPN affiliate in 128th-ranked La Crosse-Eau Claire, Wis.: "You're a bottom-feeder."

Ron Bartlett, operations manager for WLTZ-TV, an NBC affiliate in Columbus, Ga., laments the many times he has lost out on getting an potentially high-rated show because the big groups have not shown enough interest to attract advertisers to the project. "I've had my feelings hurt a number of times on that issue," says Bartlett, whose station is owned by Lewis Broadcasting of Savannah.

"If I make an offer for a certain product, I'm emotionally committing. So I don't even make an offer anymore unless I'm sure it's going to fly [in the rest of the country]," adds Larry Manne of WBAK-TV in Terre Haute, Ind., a Fox affiliate owned by Bahakel Communications.

Many small-market stations are determined to find new ways to compete in a distribution environment that is increasingly controlled by the big boys. In addition to the traditional challenge of competing with group-owned broadcast outlets for product, stations in markets below the top 100 are facing an imposing new challenge from Warner Bros.' cable-distribution strategy, The WeB, which is locking out small-market broadcasters from bidding for upcoming Warner off-network properties such as *Friends* and *ER*.

"I equate it to building a rock garden," David Carfolite, vp and general manager of WFXB, a year-old Fox affiliate in Myrtle Beach, S.C., says of his lot. "Your hands get bloody every day, but in the end, you feel it's worth something."

Carfolite accepts that he has to work hard to gain the trust of syndicators. The gm has resigned himself to not getting a chance to bid for many special-interest shows that might do well in his market but are not likely to get the green light for national rollout because they lack broad appeal.

Nevertheless, Carfolite enjoys a few small-market pluses. There

heavily loaded with Warner Bros.-produced programming such as *Friends*, *ER* and *Rosie O'Donnell*, as well as the WB network's prime-time lineup) may be gaining credibility as a new outlet for syndicators. However, it remains to be seen if competing studio syndicators will view WeB favorably for distribution of mainstream adult series, at the risk of alienating local broadcasters in the lower 100.

"The WeB has definitely got its foot in the door with some syndicators," said Chuck Larsen, a former president of MTM Television Distribution who now operates October Moon, a Los Angeles-based syndication consulting firm. "There are still a lot of questions about the 30-40 percent [household] penetration they will be missing with cable, and how much this will affect syndicators' ad rates if they don't have traditional broadcast outlets. I just don't think any of these studios see this as the one-stop shop Warner Bros. is talking about." Maybe not, but WeB certainly is picking up steam as one of a growing number of new distribution alternatives.



is immediate feedback from local advertisers about his station's effectiveness. And the small number of competitors in Myrtle Beach has meant that such proven successes as Buena Vista Television's *Live With Regis and Katie Lee* were available when WFXB launched.

Smaller broadcasters' success in the new era of the megadeal is closely linked to how well they understand the particular quirks of the viewers in their markets and how deep their relationships with the programming distributors go. "You are at a disadvantage as a smaller market, but it does come down to personalities," notes Woods. A telling example: Woods' meeting on the NATPE floor with a Warner Bros. sales exec regarding the purchase of the sitcom *Martin* for his Dothan, Ala., station (market rank: 177) is much closer to a gossip-fest with an old friend than a hard-line negotiation.

Woods is among a minority of smaller-market TV execs who advocate the idea of stations banding together as ad-hoc groups to compete more effectively for product. Yet despite his support of such take-back-the-power strategies, Woods admits that many small operators would prefer to run outlets "with more eyeballs and more impact." More than ever in the syndication business, there is power in numbers.

"There are friends of mine [at NATPE] who don't feel successful because they only have three stations," Woods says. "It's a strange business when you have guys with \$25 million in equity not feeling successful. They're not leaders, and they want to be. In the sea of broadcasters, we're just a speck of dust."

Where do you put the umlaut in "syndication"?

By Claude Brodesser

While more and more domestic distribution deals are getting done in advance of NATPE every year, leading some major syndicators to question the meeting's continued relevance, the international market at the convention is exploding. The floor of last week's show was chock-full of buyers from foreign networks, and the pavilions of British, French, Italian and other international distributors were larger than last year and filled with shoppers. Panel sessions on overseas markets were filled to overflowing. For U.S. syndicators, a key group of program buyers has arrived—their speech sprinkled with accent and idiom and their pockets loaded with cash.

"We've come to smell the mood," says Bibianne Godfroid, head of Canal Plus+, the French pay channel that serves all of France, Belgium and Switzerland. Syndicated action hours, currently in oversupply in America, were high on Godfroid's shopping list at NATPE. Due to French regulations that prohibit TV channels from airing U.S.-made films on weekend nights—an effort to protect the

French film industry—Canal Plus+ is looking for action hours as an alternative to movie packages. "*Xena: Warrior Princess* has been doing very well on [competitor] TV France 1," Godfroid notes. "So now all the French are looking for action-adventure." Shortly before the convention, Canal Plus+ made a deal for Atlantis Films/Tribune Entertainment's *Earth: Final Conflict*, and the company hoped to pick up other action hours at the show.

For Germany's ARD, that country's largest (and state-owned) channel, the marketplace already is full up with action hours, says Klaus Lackschewitz, managing director. ARD is in talks with U.S. distributors for TV movies and miniseries; it had meetings at NATPE with Saban Entertainment and NBC, among others. ProSieben, a privately owned German pay TV channel, is looking for event programming; the company recently aired Hallmark Productions' *Titanic* telefilm and attracted 7 million viewers. "It was the biggest thing we've ever done," said Rüdiger Böss, vp of feature film at ProSieben.

Of course, not all foreign channels have the budgets to support the acquisition of such high-profile projects. Many German, British and Spanish networks are making their own miniseries and made-for-TV movies, either by themselves or as coproductions. "We're learning to make our own television," says Pilar Ortega Espejo, a coproduction and sales executive for Spain's Canal Sur Television. Ortega Espejo, who until recently was the channel's head of acquisitions, says that things recently got so bad with one U.S. syndicator "that we had to take 500 B movies to get one new feature."

The international markets' growing appetite for distinctive, non-mainstream fare from the U.S. has translated into increased business for smaller syndicators. "We'll take programs from Saban and Disney, but if you want to make your channel different, exciting and quirky, you need the indies," says Nick Wilson, head of children's programming at Britain's recently launched Channel Five.

Wilson agreed to let *Mediaweek* sit in on a pitch meeting he had at NATPE with New York-based Sunbow Entertainment. In the breakfast room at New Orleans' Monteleone Hotel, Wilson met with Sunbow's Janet Scardino, senior vp for international sales and coproduction, and Ken Olshansky, director of creative affairs. The first pitch came for a preschool product—Scardino lobbed Sunbow's *Salty's Lighthouse*, a show for kids 2-5.

Wilson's take: "Too soft—not really quirky enough." He believes that the same can be said about most U.S.-produced fare for preschoolers. Scardino pitches Sunbow's *Potato Head Kids*, to no avail. She fares much better with a renewal proposal on *Deep Water Black*, a *Lost in Space*-esque vehicle for teens that Wilson notes does "really great 14-to-16-year-old numbers, the hardest to get" in the U.K. He orders "at least eight more episodes" of the series.

Flush with her success, Scardino deftly suggests that Wilson's Channel Five advertising sales team charge a premium on *Deep Water Black*. Wilson smilingly admits he's already doing this.

Scardino keeps it moving. She asks Wilson if he knows of a channel in the U.K. that might take a chance on a Sunbow animated adult series in development, *Zippy the Pinhead*, based on comic-strip author Bill Griffith's cult-fave character. "It's [like] the *The Simpsons*," Sunbow's Olshansky enthuses. "We've got writers from *The Simpsons* and *Seinfeld* interested in working on it."

Wilson has heard enough. To the Sunbow execs' surprise and delight, he says that Channel Five might be game for *Zippy the Pinhead*. He asks that a script be sent over to him immediately, and the participants agree to meet again later that afternoon. In the rapidly growing arena of international TV distribution these days, time waits for no one. ■

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Magazines

By Jeff Gremillion and Lisa Granatstein



OD uses a no-type cover. Spreads often feature top models.

A thriving regional, 'Ocean Drive', considers national distribution as it makes a move into local TV

Models Over Miami

Here's one from the beyond-the-Big-Apple file: South Beach, Fla.-based *Ocean Drive*—a splashy, oversized monthly first noted in this space more than a year ago for its unconventional, no-type cover design—is emerging as a successful model of regional publishing. With an innovative business plan, and several high-profile partners, *OD* is catching on—and cashing in. The January issue, which celebrates the title's fifth anniversary, is *OD*'s heftiest to date, weighing in at 478 pages. It is, in fact, among the thickest of all magazines, national or not, published this usually slender month.

Editorially, *OD* not only covers extensively the local nightlife and restaurant scene (with listings in the back comparable to other city books) but also includes in each issue fashion spreads, health and beauty tips and celebrity fare only tenuously linked to its locale. Cover subjects (they are always women) include supermodels such as Cindy Crawford, Naomi Campbell and Claudia Schiffer, all photographed by top fashion shooters such as Herb Ritts, Mario Testino and Patrick Demarchelier. The idea is to give the book a sexy South Beach vibe while making it of interest to a larger, affluent audience—a national fashion/lifestyle magazine coyly disguised as a hot regional.

"I was in Miami for a weekend

and some friends said, 'Let's go down to South Beach,'" says publisher Jerry Powers, describing his magazine's origin. "I didn't even want to go. I had been to South Beach years earlier and remembered it as grandmothers in rocking chairs on the front porch. But the place was booming—lots of young people, models, actors, photographers and artists. It blew my mind.

"I wanted to create a magazine that was reflective of the fashion and art and entertainment of the area," continues Powers, a former Manhattan advertising executive who used \$25,000 of his own money to produce the premiere issue of *OD* in 1993. "I was fed up with New York, anyway. It was time for a change."

The book's rise, more obvious in its ad billings than its circulation of

83,000, has been more methodical than meteoric. Powers says that *OD*, which isn't monitored by Publishers Information Bureau, billed more than \$4 million last year; he says the book billed more than \$1 million for the January anniversary issue alone.

Initially, the 40,000-circ title was distributed free to locals in South Beach and Miami, through high-end boutiques and restaurants, and it was given to first-class passengers on flights into the area. "We had models on Rollerblades distributing the book in front of the hottest clubs," says Powers. "If we had relied on normal channels of distribution, it would have taken years to build up enough circulation to be useful to advertisers."

Last year, *OD* struck a deal with Warner Publishing Services, a division of Time Warner, to distribute an additional 43,000 copies of the magazine internationally. The Warner copies are festooned with cover lines and go for \$3.95 in U.S. dollars at bookstores and airport newsstands. But the local print run (still 40,000) remains devoid of messy words and is still distributed free.

Delivering affluent readers (average net worth \$600,000, according to Simmons research), Powers and co-publisher Jason Binn have focused on advertising as the primary revenue stream. Blue-chip fashion advertisers, including Cartier, Hugo Boss and Giorgio Armani, as well as beauty companies such as Revlon and Prescriptives, are currently on board. So are automakers BMW and Aston Martin.

Further expansion plans on the drawing board include a weekly one-hour *Ocean Drive* TV show, to be produced by Silver King Broadcasting, owned by frequent South Florida visitor Barry Diller. The program, which will include celebrity interviews and fashion features, is set to premiere in April on WYHS, Silver King's Miami station. The magazine is also making plans to launch a Web site as a joint project with Cox Newspapers. As for the core product, Powers says that *OD* "might evolve into something not tied to one place,"

hinting at a more national focus. "But we will never relocate to New York."—JG

Investigative Reporting **Good Housekeeping Pokes Into Scams**

Hearst's *Good Housekeeping* hopes to sweep away competition by adding a dedicated investigative reporting team to its staff. Jeanie Russell and Bob Trebilcock joined *GH* this month to aggressively cover consumer news. The team will help readers stay smart about the latest medical and financial scams.

"Having an investigative team 'who belong to us' is something we've wanted to do for a couple of years," says Diane Salvatore, a *GH* deputy editor. "[Consumers] understand that there are very sophisticated cons going on, but they have very few places to turn to for reliable current information. We want to be that place."

First up for Russell, who until recently was a writer for Time Inc.'s *Fortune*, is an examination of the world of high-tech pregnancy procedures. Trebilcock, a Clarion Award winner, will file an exposé of the latest charity frauds. Both pieces will appear this spring.

Breaking consumer news stories may be part of the magazine's effort to boost its circulation, which fell nearly 8 percent, to 4.64 million, in the first half of 1997. In recent years, there has been a trend of declining circ among mass-oriented women's service titles as the market has fragmented. *GH's* ad pages for 1997 climbed 15.5 percent, to 1,347, against a dismal '96.

Are the editors a little concerned that the new consumer news section will scare off advertisers? "We've turned away hundreds of thousands in ad money over the last year because products and ad claims don't stand up to the rigors of [The *Good Housekeeping* Institute's] testing," says Salvatore. "We're not squeamish about being aggressive."—LG

60 SECONDS WITH...



DOUG GOODMAN

Robert Love

Managing editor,
Wenner Media's *Rolling Stone*

Q. How's the new gig? (Love was recently upped from articles editor.) **A.** *The transition has been smooth and easy. We've done four issues already, and we're working on [an issue whose cover features cable hit] 'South Park' now.* **Q.** Any editorial changes afoot? **A.** *I'm asking our editors and critics to be aware of the news value of what they're doing. The competition is all around us, and they're sharp.* **Q.** There's been speculation that, because your background is in literary journalism, you might steer the book in that direction. **A.** *Hopefully we'll have the same lively mix of sex, drugs and rock 'n' roll...I want to blend my background in literary journalism into the mix, but the features won't be crowding out the music.* **Q.** Are *RS'* readers as disinterested in politics as the general public has been lately? **A.** *We try to keep 'em interested. [We cover] the politics of things that matter—where the tax dollars for national defense are going, the recent wave of legislation aimed at punishing young [drug] offenders...* **Q.** Is the liberal, anti-establishment take passé? **A.** *P.J. [O'Rourke] is very conservative, and we think our readers respond to our variety of points of view. But, no, we don't think the liberal point of view is dead. It appeals to young people more and more.* —JG

Black History Month

AL Celebrates African American Heroes

February is Black History Month, and to mark the occasion *Forbes' American Legacy* will honor "Heroes for All Times," the cover story of the spring issue, hitting newsstands on Feb. 3. In the feature, celebs name their African American heroes.

"We sent a letter to over 300 individuals last fall and received numerous responses," explains Rodney Reynolds, publisher of the quarterly devoted to black history. Respondents include lawyer Johnnie Cochran (who names his father) and former President George Bush (who offers retired Gen. Colin Powell). Reynolds' own hero is Earl Graves, founder of *Black Enterprise* magazine. The issue also includes Carl Anthony's interview with President Clinton in Arkansas, which took place last September at a celebration of the 40th anniversary of the integration of Little Rock's Central High. Reynolds says he was

moved by the president's comments about "how he was taught [by his family] to oppose racism."

American Legacy, a 2-year-old partnership of Reynolds' RJR Communications (no relation to the food and cigarette giant) and American Heritage, a division of *Forbes*, has a circ of 500,000, most of which is controlled. The book is primarily distributed free through African American churches and cultural institutions and has a paid circ of 45,000. The small title has seen solid growth in ad pages recently, from 22 pages last February to 33 pages for the "Heroes" issue—the thickest *AL* to date. New advertisers include Hyatt Hotels and Denny's, the subject of several racial discrimination suits in the early '90s.

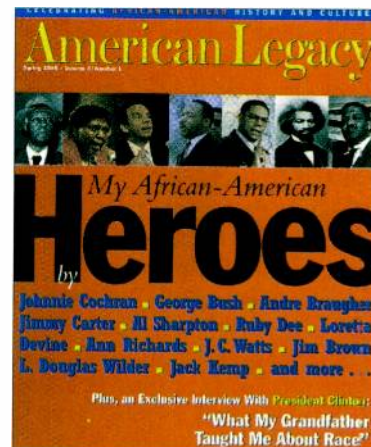
"The focus of our magazine is to educate the African American communities," says Reynolds, who hopes his magazine will ultimately be of interest to all Americans. "It's a history for everyone."—LG ■

Writer's Block

A sample of great writing from a recent issue:

"The two outsiders [Unabomber suspect Ted Kaczynski and the hero of Albert Camus' *The Outsider*] have much in common. And yet the really interesting thing about them is a contrast between them: not a contrast in how they are but in how they are perceived. Camus presents Meursault as a hero, the judicial process as a villain. Today, it is the other way around. The question currently asked about the Kaczynski trial is how a court can judge a madman. Camus preferred to ask how a mad (or at least a very bizzare) man might choose to judge a court."

—The Economist
expounds on the villain du jour in the Jan. 17 Lexington column



Clinton, Bush and Cochran name their all-time heroes.

MOVERS

TV STATIONS

Gregg Kelley has been named vp and general manager of WFXT-TV, Boston's Fox O&O. Kelley moves to the nation's sixth largest market from his post as vp/gm at Fox's WTTG-TV in Washington, D.C....**Michael Galik** has been named director of engineering for the West Virginia Public Television system, comprised of WNPB, Morgantown; WPBY, Huntington/Charleston; and WSWP, Beckley. Galik was chief engineer at WNPB since 1983.

PRINT

Scott Parmalee has been promoted from associate publisher to publisher of Mariah Media's *Outside*, succeeding Lawrence Burke, owner and publisher since 1979. The promotion of Parmalee, who joined the title in 1987, marks only the second change in publisher in *Outside's* 20-year history. Burke contin-



Outside's Parmalee

ues as editor-in-chief and will focus on brand-building the *Outside* name...**Pamela D. Henson**, formerly vp of advertising for Knight-Ridder-owned Leshner Newspapers, has been named vp of advertising at *The Baltimore Sun*...At Hearst Newspapers, **George B. Irish**, previously group executive, has been named general manager, succeeding the retiring Robert J. Danzig, 65...At *USA Today*, **Lori Spano-Erdos**, previously travel advertising director, has been named director, ad sales. She joined Gannett in 1993 as senior vp/sales for the outside advertising division.

The Media Elite

Edited by Anne Torpey-Kemph

Blue Notes 100th Episode

Filming a 100th episode is a rare and momentous thing in TV land. For ABC's *NYPD Blue*, that milestone happily coincided with the recent Television Critics Associ-

ation meeting in Pasadena. Cast, crew and execs from ABC and show distributor Twentieth Television celebrated at Fox's studio backlot with all New York fare, from hot dogs to pastrami.



Milestone makers (l. to r.): NYPD cast members Gail O'Grady and Gordon Clapp, producers Milch and Bochco

"I think this show still has a lot of creative legs," said Steven Bochco, who "founded" the show with David Milch.

That hope is no doubt shared by ABC Entertainment chiefs Stu Bloomberg and Jamie Tarses, who pointed to *Blue* as a bright spot on the net's schedule.

Emmy-winning actor Dennis Franz,

who plays *Blue's* Det. Sipowitz, had one lament: that the stories are rarely going home with him the way they did in the series' early years, when he was battling alcoholism on-screen and off. "I like that softer side of Sipowitz," he said. —*Betsy Sharkey*

N.Y. Times Names Media Editor

David Smith, 44, the editor of the City Weekly section of *The New York Times*, has been named media editor of the newspaper, a post that has been vacant for about a year. Smith, who is slated to assume his new position sometime in the next month, will be charged with running coverage of TV, magazines, newspapers and book publishing for all sections of the *Times*. Among the writers reporting to Smith are Bill Carter, Robin Pogrebin and Geraldine Fabrikant. Smith joined the *Times* in the sports department in 1983. He later moved to the metro desk in 1985, where he served in various positions. He has been editing *City*, a Sunday section distributed in New York's five boroughs, for the past two years, first as deputy editor and later as editor.

WW Serves Up A Model a Month

Weight Watchers has cooked up a clever promotion to keep the title top of mind for marketing and media types. Some 3,000 participants in "The Look of '99" will receive a new Ford-Model photo each month in 1998, then guess which one will be the cover girl for the Southern Progress title in January '99. Correct guessers get entered in a sweepstakes to win a \$25,000 New York shopping spree and 100-odd other prizes, including cruises and dinners for two.

"We now have 30 percent of our editorial mix dedicated to fashion and beauty," says publisher Jeff Ward. "We thought that this would bring that idea to life."

Ward says the total cost of the promotion, including fashion shoots and prizes, will approach \$250,000. The promotion, he adds, will be an annual event. —*Jeff Gremillion*



One of the artifacts in a special exhibit at the Newseum in Arlington, Va., marking the 150th anniversary of The Associated Press is the rosary that former AP chief Middle East correspondent Terry Anderson (left) made from carpet string and stolen wire while in captivity in Lebanon. He handed the rosary to AP president/CEO Louis D. Baccardi during the kickoff last week of a yearlong anniversary celebration that will include industry gatherings and publication of a book of historic AP photos.

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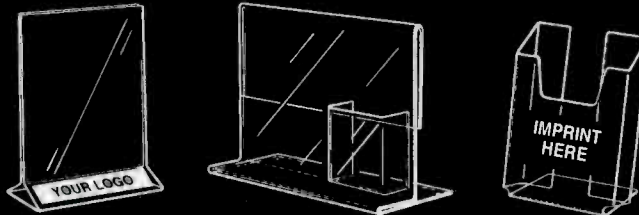
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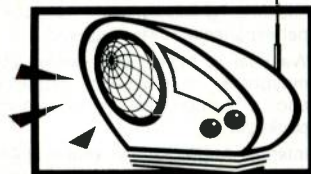
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Art Director - 3+ years of experience; heavy broadcast. Great book/ reel of course.

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Resume and samples to:
Bill Fitzgerald, CJRW
303 West Capitol, Little Rock, AR 72201.
FAX: 501-975-4241.
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Gannett Co. Inc.

703-558-4613
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Arlington, VA 22234

or E-Mail cfrey@gcl1.gannett.com
EOE

SENIOR ACCOUNT MANAGER

Upstate New York agency seeking advertising executive with 15+ years. Should be proficient with media, direct marketing, and sales promotion disciplines. Packaged goods experience a must. Fax resume with cover letter and salary requirements to:

Human Resource Manager
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HELP WANTED

Find a home for your talents at Princess House

Princess House is the leader in the development, marketing, sales and distribution of tabletop and other home decor products in a direct selling environment. Our offices will be moving in February to Taunton, MA, conveniently located off Route 495. Over the last two years, we have experienced a sales growth of over 20% per year. We are currently looking for the following individuals to join our dynamic team:

Art Director

In this key position, you will create magazine, catalog, brochure, newsletter, Internet and packaging layouts. Qualified candidates will have 5-10 years' experience as an art director, an understanding of marketing and sales concepts, and experience managing designers; technical proficiency on the MAC and with Quark, Photoshop, Illustrator and other design related tools. The ability to work within a set budget and knowledge of print production process and costs required. Experience with event and set design, the ability to make illustrations, and/or knowledge of Microsoft Word are pluses.

Product Manager

In this key role, you'll identify, research and develop new exclusive and unique products/lines (crystal, tabletop, home enhancement and giftware) from independent suppliers and licensed and/or Princess House-manufactured products. Requires a BA/BS in Business Administration, International Business, Marketing, and/or a technical manufacturing discipline; 7+ years' Marketing and Product Development experience; and good knowledge of raw material relationships/product manufacturing as well as federal packaging, labeling, functionality and marketability requirements; also, strong project management, analytical, communication, presentation, organizational, teambuilding and interpersonal skills.

Product Designer

The selected individual will design and develop new product concepts for the Princess House product line. You must be able to conceptualize, model (including specs and blueprints on computer), produce working drawings and specifications, and supervise prototype fabrication. 5+ years of related experience, advanced CAD and Windows-based software skills, knowledge of manufacturing techniques in a variety of materials (i.e. blown and pressed glass, ceramic, polyresin, metal, textiles) and a degree from an accredited 4-year design school are all required.

To learn more about these opportunities within the Princess House team, please send a resume with salary history to: Princess House, Inc., 455 Somerset Avenue, N. Dighton, MA 02754. Attn: Eileen Stanton. Fax: (508) 880-1376. email: phhr1@concentric.net

EOE/M/F

PRINCESS HOUSE®



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In this new role you will influence our future market success by implementing a worldwide TV advertising production strategy. Chiefly, you will be responsible for coordinating the production of TV commercials across categories and countries to ensure best practices, process efficiencies, adherence to corporate standards, and sensitivity to global needs. You will also evaluate ad agency recommendations and supplier bids, and provide guidance and production training to brand management teams.

The effective candidate will have at least 7-10 years of experience in TV production, as either a Producer or Business Manager of a National Ad agency or film company, and knowledge of international production estimating and international production. Experience with legal compliance would be an asset.

For consideration, please send your resume, salary requirements to: **Hasbro, Inc., Human Resources, A-951SN, 1027 Newport Avenue, Pawtucket, RI 02862.**

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Secret agency with strange lamps in parlor, national clients on roster, will help you do the best work of your career. Send minimum 3 print samples/reel and 1 good reason to fly you in for an interview. Please have 3-5 years agency experience and don't try to fool us.

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EOE

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LONG ISLAND BASED

Professional in Trade Show/Exhibit coordination needed for commercial supply division of fast growing national embroidery equipment distributor. Knowledge of sales promotion and catalog production a big plus. Familiarity with computer design also desirable. 30% travel. Please forward resume along with salary requirements to: **Dept TS, Hirsch International Corp, 200 Wireless Blvd., Hauppauge, NY 11788. Fax: 516 436-7696. EOE M/F/D/V**

hirsch international corp.

FIELD MARKETING MANAGER

La Madeleine French Bakery & Cafe is currently searching for a Field Marketing Manager based in the Washington, D.C. market.

The ideal candidate will possess the following skills: minimum 3 years experience in a marketing or public relations position, preferably in the restaurant or retail industry; degree in marketing or public relations; currently networked in D.C. area with local media and associations; any French background a plus. Salary commensurate with experience.

Please fax resume and salary history to:

**Director of Marketing
 La Madeleine French Bakery & Cafe
 (214) 696-0485**

La Madeleine
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AD SERVICES ASST. MANAGER

Publisher of Rolling Stone Magazine seeks detail-oriented indiv w/min 2yrs magazine ad production or ad services exp to handle layout & ad positioning, perform paging & revenue analyses, etc. Knowledge of magazine layout & understanding of ad sales req'd. WP and Lotus a +.

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CEO needs self-confident, assertive, high energy, outgoing, bright, mature college grad. Will be my right hand person--maintain computer database (in Filemaker) of prospects to general office work: appointments, travel arrangements, ordering supplies, interfacing with vendors, filing etc.

MAC computers only--Word, Filemaker, and Excel.

Salary open depending on experience. No phone calls. Min 2 years office experience. Cover letter must accompany resume.

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

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or send to:

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★ ★ ★ Classified Advertising M. Morris at 1-800-7-ADWEEK ★ ★ ★

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Princeton Partners, Inc., an integrated ad agency with exceedingly high standards and a record of strong growth seeks talented professionals who share our passion for the business. We are looking for kindred spirits — who disdain mediocrity and bureaucracy — to fill the following positions:

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Senior AE: 7-10 years of diversified experience, ready for real responsibility.

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PR Division:

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Web Designer- You know the web, you're unbelievably creative, you're not strategically out-of-control.

Forward the usual stuff to:

President, Princeton Partners, Inc., 2 Research Way, Princeton NJ 08540



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- Jr. & Sr. Art Directors

Send resume (with non-returnable samples for creative positions) to: Dept. BS, Austin Knight Chicago, 303 West Erie, Suite 210, Chicago, IL 60610.

www.austinknight.com



eo.e.

TRAFFIC MANAGER

Print Operations



Showtime Networks, Inc. a leading supplier of premium television programming is currently seeking a Traffic Manager for their Print Operations Department.

This position will serve as the focal point for all work flow through Print Operations and Creative Services (approx. 1400 jobs per year), will assure timely, understandable and thorough input from Project Manager or Client when work is originated. Chosen applicant will keep all concerned informed on the current status of all jobs in progress with regular frequency (i.g., will alert concerned parties to possible creative or production lateness, ensuring projects come in within client budget or advise if more money is needed). Additional responsibilities will include the issuing of schedules and estimates for all print operations jobs, as well as overseeing the Traffic Supervisor.

The qualified candidate must possess excellent organizational, interpersonal, computer and communication skills, as well as the ability to work well under deadline pressures and a heavy workload. Four plus years experience in advertising agency traffic management is required, with a college degree preferred.

We offer an excellent salary and benefits pkg. For confidential consideration, please forward your resume which **MUST** include salary history to: Showtime Networks, Inc. ATTN: Dept. JC, 1633 Broadway, 15th Floor, New York, NY 10019. No phone calls please.



We are an equal opportunity employer & advocate of workforce diversity.

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HELP WANTED

Senior Art Director

Hartford, CT shop seeking senior level AD with a great book and a strong knowledge of TV production. If you have 8 plus years experience and don't mind working in an environment that's fun, friendly and stimulating, send your resume along with five non-returnable samples to:

O'Neal & Prelle
P.O. Box 1139
95 Elm Street
Hartford, CT 06143-1139
Att: Creative



As the world's largest games and puzzles manufacturer, Hasbro continues to experience tremendous success with the Milton Bradley and Parker Brothers Brands. If you're looking to join a growing leader, look into our opportunities with Hasbro Games Group in East Longmeadow, MA (a suburb of Springfield, MA).

ASSOCIATE BRAND MANAGER

Responsibilities:

- Manage multi-functional product teams to develop and launch new products from inception to market
- Identify and recommend new products based on analysis of the toy industry and the marketplace
- Participate in the evaluation of new product concepts and graphic design of assigned brand
- Prepare financial analysis of product line and identify areas for margin improvements
- Aid in forecasting product sales, set shipping goals and monitor profitability through data analysis
- Participate in product line presentations

The successful candidate will have a BS/BA and a minimum of 3 years' experience in marketing/advertising.

Please send resume or apply in person to: Director, Human Resources, Global Brands, Milton Bradley Company, Dept AW126, 443 Shaker Road, East Longmeadow, MA 01028. No phone calls, please. An Equal Opportunity Employer M/F/D/V.

**ADVERTISING SALES**

NE/MID ATLANTIC Account Manager for number one business magazine in its market. Exceptional opportunity to join growth oriented multi-publication company. Flexible work location. Must be consultative marketer with a minimum of five years print advertising experience and an outstanding track record. Experience in the consumer packaged goods industry a plus.

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Industry-leading interactive agency looking for talented writer with strong conceptual and hands-on writing experience. Experience with interactive communications, advertising/copywriting, and industry-specific experience (telecommunications, banking, automotive, small-business) helpful. Send resume and non-returnable samples of your best work through US Mail to

3255 Grace Street, NW
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Attn: C

VICE-PRESIDENT MARKETING AND SALES

A young and aggressive manufacturing company in the SF Bay area is looking for a seasoned executive with a superb track record of success. This position is responsible for developing, directing and coordinating sales and marketing for the company.

Qualifications include a degree in marketing and a Masters degree and/or a minimum of 10 years of experience in marketing and manufacturing sales. Experience in product launches, IPO establishments, merchandising, distribution and pricing policies.

A superior compensation and benefit package includes competitive salary, full medical coverage and executive benefit package.

Submit your C.V. and cover letter including your compensation history and requirements to:

VP Marketing and Sales Position
1470 N. Fourth Street, San Jose, CA 95112 or Fax: 408-453-9303
Deadline to apply is: February 9, 1998.

EOE

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, publishing or marketing services experience a plus. Salary, commission, benefits.

Fax resume and salary history to:

212-536-5353

SR. MEDIA PLANNER WORK from HOME

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Personnel 718-416-0608

MEDIA PLANNER

Work on major sports equipment account that includes exposure to Internet Media. Top media management co. is seeking a person with one to four years of experience. Report to Assoc. Media Dir. with opportunity to grow to Supervisor level. Computer skills a plus. Please fax resume and salary requirements to:

Mr. Lynn at 212/632-0250

We offer an excellent compensation package and full benefits.

Advertising Sales Rep

National newspaper seeks highly motivated sales person with a minimum of 2-4 years of experience. Strong knowledge of publishing/media industry is needed. Excellent organization, writing & online skills are required. Please send resume to: USA TODAY, Attn: Heather Holcomb, 1000 Wilson Boulevard, Arlington, VA 22229. Fax: (703) 558-3808.

USA TODAY

ART DIRECTOR

needed for prestigious manufacturer of Invitations and Greeting Cards. Must be an exceptional Graphic Designer & versatile on the Mac. Exp. working with freelancers. Good salary & bnfts. Send/fax resume with samples of work to:

ENCORE STUDIOS

Attn: Art Director
Box 4000, 17 Industrial West
Clifton, N.J. 07012
Fax: (973) 472-3264

ADVERTISING SALES

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

Fax resume to Pam at 956-5961.

ADVERTISING SALES REPRESENTATIVE

A leading newspaper advertising firm seeks an advertising account executive to sell advertising space in daily newspapers. Must have a minimum of 2 years ad sales or agency media experience. Please fax resume and salary requirements to:

Ben Zangara
(212) 218-1159

INTERACTIVE MEDIA PLANNER/BUYER

position available at leading interactive advertising agency. Requires 2+ years experience with Internet advertising in an ad agency or sales position. Individual must be detail oriented and aggressive, with excellent communication and organizational skills. Responsibilities include planning, negotiation, execution and oversight of clients' online campaigns. High-growth opportunity. Must be willing to relocate to DC area. Please forward resumes to:

jed@webnet-marketing.com
Fax: (301) 656-2454

CATCH A CREATIVE GENIUS USING ADWEEK CLASSIFIEDS

HELP WANTED



NetStakes is a proven leader in specialized interactive marketing. We have several opportunities for energetic, client focused professionals to lead our new media sales efforts. We require individuals

with Internet related job experience, strong communication, analytical and writing skills, and a bachelors degree. Please forward resume and salary requirements to the E-mail instructed below or fax to 212-447-0833.

Internet Related Job Experience A Must

Director of Sales

Seasoned sales talent with 5+ years experience in conceptual and strategic sales management with strong initiative, a passion for interactive media and a successful history of developing and leading a sales staff. Email:salesjobs@netstakes.com

Account Executive

Individual with 1-2 years of Internet sales experience with exceptional ability to develop business opportunities within new media. Email:repjobs@netstakes.com

Account Manager

Individual with 2-4 years of agency account management background to help maintain and grow our business with the ability to exceed clients' expectations, analyze clients' businesses and identify additional opportunities. accountjobs@netstakes.com



Asia
Society

DIRECTOR, NEW PRODUCT DEVELOPMENT

Our Marketing and Communications Division is seeking a Senior level Manager for this newly created position. Reporting directly to the Vice President and working in close collaboration with senior staff the position will require a unique combination of strategic skills and business development acumen along with a keen ability to work as a team player in an entrepreneurial nonprofit setting. The Director's mission will be to extend the Society's "brand" and educational mission in new and innovative ways, widen audiences and develop new revenue sources. Responsibilities include: identify, initiate, execute and manage projects/products that extend the Society's brand and educational mission. Areas of development include trade and electronic publishing, television, film and video, licensing, games/toys, packaging. Will work with the Society's store and galleries staffs to develop products and licensing arrangements. Qualifications: College degree, Business Admin preferred; 5-7 yrs exp in brand/marketing management, marketing communications and new business development. Proven track record of project management and entrepreneurial achievement; be highly motivated with enormous energy and creativity, strategic insight, superior interpersonal and negotiating skills. Preference will be given to candidates with background in Asian studies and interest in Asia. For consideration, please send cover letter and resume, which includes salary history to: **The Asia Society, Box NP, 725 Park Ave, NY, NY 10021.** We are an eoe m/f/v/d.

Make the team that's gonna make history!

A global entertainment industry leader is creating a new Category Management Team. This elite team of specialists will serve as marketing consultants for one of the leaders in retailing, providing recommendations on every aspect of the sales/marketing continuum, from consumer research and space allocation to merchandising and purchasing.

Category Manager Marketing

Requires 5 years' marketing experience and expertise with Nielsen database. Must also possess experience with Syndicated Data Services and planogramming software; knowledge of video industry consumer marketing, store operations/design, and selling to mass merchants; and the ability to analyze data & recognize implications. Strong communication/presentation skills required.

Director Category Management Sales

Requires 5+ years' experience with a multi-divisional company that includes cross-functional teams, vendor-managed inventory, in-store merchandising, logistics, financial analysis. Also need knowledge of video industry, consumer marketing, store operations/design, and selling to mass merchants; solid negotiation/analytical/presentation/project management skills.

Category Manager Product Supply

Requires 4 years' experience with multi-divisional company and knowledge of all functional areas stated above, as well as video industry and store operations/ design. Must also have strong analytical/presentation skills and ability to develop findings/implications.

Manager, Logistics and Information

Requires 5 years' experience in small systems computing, 2 years in database design and Microsoft VB (or similar). Must have expertise with computer-generated inventory management software based on a host mainframe in a consumer products company. Must also be able to set, enter and refine model clusters with a computer-based inventory system, as well as gather information, draw logical refinements, make inferences and implement decisions.

All positions require a BA/BS degree. MBA preferred.

Please submit your including salary history to: **Confidential Reply Service, Code: ES/CMT/AW 11755 Wilshire Blvd., Ste 1600, Los Angeles, CA 90025. Fax: (310) 312-6031. EOE**

We Need A Great-Fitting Suit.

Talented creatives at fast-growing Raleigh agency seek help. We want to produce better work, and need someone on the client management side to help make it happen. Insight, brains and a backbone are a must. 4+ years experience with some financial background desired. No hand-holding required.

Send cover letter and resume to:

Crittenden Advertising, Inc., 3100 Smoketree Court, Suite 803, Raleigh, NC 27604

HELP WANTED

Market Yourself For Success

Commonwealth Telephone Enterprises is one of the leading telecommunications company in the U.S. As we continue to grow, so does our need for superb talent to contribute to and share in our success. If you are a super achiever, bring your talent and experience to our leading-edge organization in the following Dallas, PA-based opportunity.

Manager Marketing Communications

The proven marketing professional we seek will focus on developing, implementing and supervising customer marketing communications for our current as well as various emerging product categories. Working with internal product management and external advertising service groups, you will create, supervise and execute marketing communications programs and materials to achieve sales/revenue goals.

Your 8-10 year background will include experience in consumer advertising, market planning, advertising development as well as promotional planning and execution. Packaged goods marketing and advertising experience is highly desired. Telecom marketing/advertising experience is helpful. Excellent communication skills are crucial as is PC proficiency, including desk-top publishing.

We offer a competitive salary, as well as comprehensive benefits. For immediate consideration, please fax or send your resume, including salary requirements, to: Commonwealth Telephone Enterprises, Human Resources/AW, Attn: Susan Hosage, 100 CTE Drive, Dallas, PA 18612; Fax: (717) 675-6058. EOE, M/F/D/V.



ASSISTANT PRODUCTION MANAGER

Major weekly magazine seeks experienced person--department about to launch direct-to-plate system. Responsibilities include edit and ad trafficking and tracking, general clerical duties. MAC and PC knowledge a must. Immediate hire.

Fax resume to 212-536-6550

PHARMACEUTICALS

HIGH-PROFILE

Amazing optys, extremely promotable! Due to growth, the following are available in NY & NJ for dynamic indivs w/both pharmaceutical & agency exp.

- EDITOR.....To \$38,000
- TRAFFIC.....To \$45,000
- ACCT EXEC.....To \$50,000
- ACCT SUPVR.....To \$70,000
- MGMT SUPVR.....To \$100,000

Please Fax to: Kim Tannu
212-818-0216 or call her at
212-818-0200

ACCOUNT MANAGERS

NYC based interactive advertising agency seeks experienced account managers with proven abilities. Strategic ability (brand, corp. ID, consumer) and interactive experience required (web dev., banners). Excellent organization, communication, presentation and people skills needed. Financial, pharmaceutical, telcom exp. a plus. Proficiency on MS apps (PowerPoint, Excel, etc.) Salary mid-\$40's. Fax resume & cover letter to:

212-301-8801
Att: VP Acct Service

GROWTH OPPORTUNITIES WITH GROWING AD AGENCY

If you want the challenge of working in a fast-paced, high energy environment with a talented team of advertising professionals, we're Laughlin Marinaccio & Owens Advertising, a leading marketing communications agency based in Arlington, VA with the following opportunities available:

Senior Account Executive. Candidate must have at least three years experience as an AE in a full-service agency who thrives on hard work, possesses outstanding strategic thinking and executional skills. Must be a team player/leader and possess strong verbal, written, computer and interpersonal skills. Must be well-organized and capable of juggling multiple faceted projects.

Account Executive-Direct Marketing. Candidate must possess strong working knowledge of all aspects of direct marketing and lead processing/fulfillment activities. Must have excellent verbal, written, computer interpersonal and presentation skills. Should be detail-oriented and very buttoned up.

Art Director. TV, print, collateral, client contact. Must be able to conceptualize, present and execute projects through completion. Must work well as a team member. Minimum 5 years experience. Mac-based Quark and Photoshop skills.

Interested candidates may e-mail cover letter and resume to humanresources@lmo.com, fax or mail to: Ron Owens at (703) 875-2199/Laughlin Marinaccio & Owens Advertising, 2000 North 14th Street, Suite 380, Arlington, VA 22201.

**Laughlin, Marinaccio
& Owens** ADVERTISING

AN EQUAL OPPORTUNITY EMPLOYER



- you draw well.
- you play with mice.
- you eat cereal.
- cartoons fascinate you.
- you surf digitally.
- you understand color.
- children inspire you.
- you send your resumé.
- you send your samples.
- you get our attention.
- and you do it soon.

MagnetInteractive

design director
3255 grace street nw
washington, dc 20007
www.magnet.com.

Copy Editor/ Desktop Publisher

We are a leading Long Island based Corporation seeking a motivated copy editor/desktop publisher for our Internal Communications and Publications area. Our ideal candidate has a solid marketing and/or publications background and can work with copy as well as with layout. You also have a Bachelor's degree, 3-5 years experience in publications, employee communications and/or mar com, strong copyediting and desktop publishing skills. Quark Xpress a must! and the ability and desire to work in a fast-paced, deadline-oriented environment. On-site fitness center. Please send/fax your resume and salary requirements to:

DEPT # 242
902 Broadway/10th Floor
New York, NY 10010
Fax: 212-358-8477

EOE M/F/D/V

FILM & TV JOBS

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

HELP WANTED

STEIN ROGAN + PARTNERS

**Wanted:
Demon Writer
from Hell**

You're a hell raisin' writer with concepts we'd sell our soul for. You're good. Really good. Fast. Really fast. Smart. Really...ok you get the idea. Print, online, DM, collateral. Everything. Anything. We're an agency that's raisin' plenty of hell ourselves. Growing fast. Great work. Cool environment. Pay well. Blue chip accounts in media, technology, entertainment, online. Do a deal? Send letter, resume, salary requirements and 3 hellish samples.

440 Park Avenue South • New York, NY 10016-8012

Stein Rogan+Partners is an Equal Opportunity Employer

ICON

THOUGHTSTYLE

Magazine for Men

Account Manager

ICON is a rapidly growing national consumer men's magazine. We are currently seeking an experienced, independent, creative advertising sales professional to manage and expand our market share in the following categories:

- Corporate/Financial
- Consumer Electronics
- Domestic/Import Auto

Relevant sales experience will be *strongly considered*. Excellent writing and communication skills are required. Send or fax resume to:

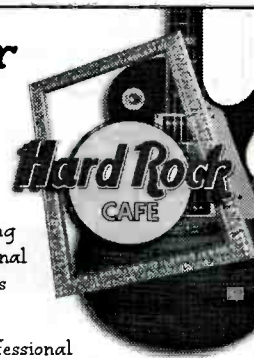
Jessica Godfrey
ICON Thoughtstyle Magazine
595 Broadway, 4th Floor
New York, NY 10012
fax: 212.219.4045

HORIZON
MEDIA INC.

The Marketing Driven Media Services Company

Join one of the fastest growing media service companies in the country. We are seeking one full time Assistant Account Executive and one part time Assistant Account Executive to help support our Account Management team. Candidates should have at least six months experience in any media discipline. Strong computer skills including Excel and Word are required. We offer a formal job training program and complete benefits package. Please fax resume to 212-916-8685.

**National Director
of Publicity
New York City**



You love rock-n-roll and aren't afraid to tell the world about it! That's why you belong at the legendary Hard Rock Cafe, the original theme restaurant and haven for music lovers around the globe!

Right now, we're looking for a dynamic professional to support our aggressive goals and phenomenal growth through the strategic planning, direction and coordination of all national and international public relations efforts. Activities will include developing, coordinating and directing corporate/brand recognition campaigns; overseeing the press relations function; preparing news releases and feature articles; and arranging interviews between company executives and media reps. You may be qualified if you possess 5+ years of publicity experience and a serious network of key print, radio and television contacts.

Get your resume rollin' because these rockin' benefits are now up for grabs...top pay, 3 weeks paid vacation (after 1 year), 100% paid family medical/dental insurance, 401K, ongoing professional/personal development opportunities, and real advancement potential! Please contact: Ms. Kris Preissel, Recruiting Manager, Hard Rock Cafe, 5401 Kirkman Road, #200, Orlando, FL 32819. Fax (407) 370-5125. No phone calls, please. EOE. Only the best hearts and minds need apply!

ADVERTISING SALES

LI trade publishing company seeks aggressive salesperson. Candidate must have a minimum of 2 yrs sales experience/ad sales A PLUS! Some travel required. Salary, commission and benefits. Send resume and salary reqs. to: Dept. SP&D, Cygnus Publishing, 445 Broad Hollow Road, Melville, NY 11747 or fax: 516/845-7109 - Attn: KS/Studio Photography and Design. EOE

AD SALES

National Accounts

Very innovative, non-magazine print medium seeks very creative, proactive salesperson. Ad sales or ad agency exp required. Salary, plus comm, full benefits. Fax resume,

Att: Ad Sales
(212) 575-1040

HELP WANTED



STAR AGENCY'S
STAR MEDIA
TEAM NEEDS
MORE STARS.

We're on the lake. We're on the Mag Mile. We're experiencing explosive growth. As an agency. As a department. As a matter of fact, we've grown so much in the last year, we have openings for **FIVE** media planners and supervisors. Could we use you? Let's find out. Fax your resume and salary requirements to Pat Banaszak, **Euro RSCG Tatham**, 312.337.3898, or snail mail to 980 N. Michigan Avenue, Chicago, IL 60611.

**WE GREW 50% LAST YEAR.
HOW'D YOUR PLACE DO?**

CREATIVE DIRECTOR

This is an extraordinary opportunity to make an impact on one of Philadelphia's most creatively-dynamic, award-winning ad agencies, and help take it to national prominence. If you're a great writer or art director of print and TV, with management skills, and a proven track record of results, your talents can, and will, make a difference here. You'll create "unique brand fingerprints" for national and regional accounts, from sports to consumer to B-to-B. And you'll work in one of the most livable cities in the country. Please send book, reel, resume and salary requirements to **Marc Brownstein, President**, at:

THE BROWNSTEIN GROUP
ADVERTISING & PUBLIC RELATIONS

215 SOUTH BROAD STREET PHILADELPHIA PA 19107



DON'T BE JUST ANOTHER #.™

Fax: 215.735.6298 • 4tbg@voicenet.com • www.brownsteingroup.com

ADVERTISING MANAGER

Time Out New York seeks high-energy, assertive individual to manage the day to day operations of its exceptional Advertising Sales team. Manager will have heavy interaction with all the departments in the magazine. As such, the manager will be responsible for the team's performance; meeting monthly targets; promoting superior client relations and reporting on the team's successes. Successful candidate will have at least 3-5 years sales and management experience in a magazine environment. Must be a clear and effective communicator; have strong negotiation skills and be able to work in a fast-paced environment. Excellent opportunity for anyone looking to grow with a successful and energetic company.

Please fax cover letter, resume, salary history and requirements to:

M. Aleman
212 673-8382

MEDIA

Growing media buying service, billing over \$200M, seeks agency professionals to service new and existing business.

Senior Account Executive

Provide A+ service to clients. Turn marketing objective into media objective and strategies. Develop innovative media plans, write recommendations, evaluate media buys, maintain budgets. 10+ years media experience required; trade and direct response experience a plus.

SALARY: \$75K - \$85K.

Senior Media Person

Media professional to develop innovative media plans for all media, present plans/rationale to client in exciting ways. Solid research background (retrieval and interpretation) a must. 10+ years media experience required, DR a plus.

SALARY: \$75K - \$85K.

Media Person

Media professional to develop creative media plans in all media, negotiate print and out-of-home media, meet with reps; issue I/O's, pull research. 3-5 years media planning experience required.

SALARY: \$35-\$45K.

DRTV Buyer

Knowledgeable DR buyer with 2-5 years experience in spot and cable.

All positions require comprehensive knowledge of Excel, Word & Powerpoint on IBM
Fax resume and salary history, noting position applying for, to:
212-977-7049

All interviews will require that you bring business writing samples and references.

help define and build
an entirely new breed of agency.

the leading online agency for e-commerce is growing.

building the team at all levels, including:

- media planning/buying
- strategic account planning
- data mining
- creative
- administrative assistance and billing

must be friendly.

swanky soho quarters
entrepreneurial spirit



www.i-traffic.com/team • team@i-traffic.com • 212.219.0050

ADVERTISING SALES

Growing custom publishing firm is seeking an intellectually curious, self sufficient and well spoken salesperson to take on and grow existing projects. We work with top consumer business publications and web sites.

Strong written and presentation skills are a must. Applicants must be proficient with a laptop. Very fast paced environment. You must be an enthusiastic, high achieving team player.

We offer a generous compensation package, 401K, and benefits. You must be able to work from our Somerset, NJ office--only 50 minutes from Manhattan on NJ Transit, or Rte 287, exit 12. Light travel in the northeast is required.

Please fax resume to:

Hemisphere Inc., 732-764-0255

No phone calls please.

HELP WANTED

MULTIMEDIA PROJECT MANAGER

wanted to join dynamic and rapidly growing marketing and communications firm based in Norwalk, CT. Salary from \$60's to \$70's based on experience and skills. Ideal candidate will be able to lead the development of multiple multimedia and web projects simultaneously utilizing a thorough understanding of the front-end and database technologies such as push/streaming, HTTP, HTML, UNIX and NT servers, Lingo, Shockwave, Flash, CGI, Java, and Javascript. Responsibilities include managing a team of internet/multimedia developers, project workplanning and budgeting, client needs assessment and presentation, and high level multimedia/internet/intranet/extranet design.

Please forward your resume and cover letter to:

Fax: (203) 840-4985 or Email: devink@usa.net

THE RIGHT WRITER

The Lunar Group, a full-service, sky-rocketing, NJ-based advertising agency, seeks **Senior Copywriter** with ability in all media. Experienced. Fast. With big ideas and well-chosen words. Work as part of a strong creative team.

Is this you? Tell us about it -- briefly -- with the right letter (and samples) to:

The Lunar Group, Inc.

9 Whippany Rd., Whippany, NJ 07981

Phone: (973) 887-3500 Fax: (973) 887-3722

ad@lunargroup.com

ATTN: CORPORATE COMMUNICATIONS PROFESSIONALS

Fascinated by what makes business run? Tired of having clients drive the creative process? Interested in new challenges? As more and more corporations go global, corporate marketing & communications programs are critical to their success. We are looking for a **Sr. Creative Writer** & a **Designer** interested in joining our corporate communications agency & contributing to that success by thinking through issues & coming up with solutions in all media: print, video, CD-ROM, newsletters, brochures, multimedia presentations & websites. The individuals we seek really like the world of business, will welcome dealing directly with senior managers at our Fortune 500 clients, & are Mac literate. To find out more, please fax resumé to: EK, **212.826.3115**.

MODE MAGAZINE

seeks two **Administrative Assistants**. One to assist Publication Directors. Second to assist Advertising Dept. Ideal candidates must be enthusiastic, articulate and possess exceptional organizational, phone and interpersonal skills. Both positions involve heavy phone work, follow-up, appointment scheduling and client contact. Must be detail oriented, well-organized and able to multitask in a fast-paced environment. Proficiency in MS Word is a must, knowledge of ACT1, QuarkXPress, Excel and Powerpoint a plus.

We offer competitive salaries with excellent benefits. For immediate consideration, forward your cover, indicating position preference, and resume with salary requirements to:

Wendy Sipple, HR Manager, MODE Magazine

22 E. 49th Street, 5th Floor, New York, NY 10017

FAX: 212-328-4041 e-mail: wlsmodemag@earthlink.net

ASSISTANT ACCOUNT EXECUTIVE

Excellent growth opportunity for an Assistant Account Executive to work on national OTC package goods account at a growing mid-size, 4A's advertising agency. Ideal candidate should possess at least one year agency experience. Previous package goods or media experience a plus.

If you're looking for a dynamic position where you can learn and grow, we're looking for you!

Send resume and cover letter to:

ADWEEK Classified, Box 3844

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

ACCOUNT SUPERVISOR**TBWA Chiat/Day - DC (Reston Office)**

ACCOUNT SUPERVISOR: We're looking for a dependable team player with agency account experience, production skills, good working knowledge of all agency departments, and the desire to work in a progressive and dynamic environment! (Automotive experience is a plus.)

Interested? Please fax resume and cover letter to:

TBWA Chiat/Day

Attn: Tammi Martray

(310) 396-1273

*No calls, please!

**CLASSIFIED
ACCOUNT
EXECUTIVE**

American College of Physicians, a medical membership association, is looking for an individual to work with physician recruiters and their advertising agencies in order to sell classified display advertising and special projects for our publications. The primary responsibility will be telephone sales contact and written presentations. Candidate will manage logistics and various needs of multiple and simultaneous, deadline-oriented projects. Personal sales contact will also be required. Must maintain professional contact with industry leaders, coordinate and present statistical data, and network at industry functions. We require a Bachelor's degree in related field, plus relevant work experience in a Sales environment.

We offer a competitive salary and comprehensive benefits package. Interested candidates please send resume to:

American College of Physicians

Attn: Human Resources

Independence Mall West

6th Street at Race

Philadelphia, PA 19106

or Fax to (215) 351-2449

EOE M/F/D/V

INTERN for ADWEEK/MEDIAWEEK/BRANDWEEK ONLINE

We need an intern in the New York office. Duties include: assisting in daily editing and spot checking, assisting in ad campaigns and mailers, maintaining customer support, assisting in various web site development projects.

If you are into Adweek, Mediaweek or Brandweek Magazine, the internet, and if you're eligible for college credit for the *internship*, then give us a call. We want college interns who are energetic, willing to learn, and ready to have a good time.

Call Sarah at (212) 536-5215

or e-mail: sburke@bpicomm.com

PARTNER/CREATIVE DIRECTOR

Top Westchester marketing communications firm (handling collateral-product launches etc. for world's largest corporations) seeks dynamic "agency owner" type to co-run Agency and Creative Direct. Must have "current"/leading-edge design style; some hands-on design req. Receive all partnership benefits: excel. salary, profits, 401K etc.

Fax resume and design samples to: 914-747-1685

PHOTO REP

Seeking college grad with outside sales experience to represent successful NYC commercial photographers. Salary + bonus. Fax resume to 212-925-3799.

Attn: S. Anderson

ART DIRECTOR

Seasoned AD/Designer for fast-paced and fast-growing W 57th St print agency specializing in high-end. Candidates will have 8+ yrs experience, Completely MAC literate. Team player. Fax resume and salary requirements to:

Human Resources

(212) 582-4684

**Graphic Designer/
Project Manager**

Responsible for managing out-of-house packaging design projects, as well as doing hands-on design & production of packaging and related materials. Must be detail-oriented, a team player, and able to juggle multiple deadlines. B.A., 2+ years design exp. required. Job Code: GDPM-AW126

Graphic Designer

Responsible for hands-on design & production of packaging and related materials, plus some out-of-house project management. B.A., 2+ years design exp. required. Job Code: GD-AW126

Send resume, salary requirements, and **DESIGN SAMPLES** to: Candant Software, P.O. Box 2961, Torrance, CA 90504, Attn: (job code).

**DEDICATE YOUR
CREATIVITY TO
CLASSIFIED**

Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees. Call 1-800-7-ADWEEK and get the details.

CALL 1-800-7-ADWEEK

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 1/12/98

Artist/Group: **Space Monkeys**
Song/Video: **"Sugar Cane"**
Director: **David LaChapelle**

Space Monkeys played their first gig at the famous Hacienda in Manchester, England in November of 1995. A week later they were signed to a six album deal with Interscope's Factory label. In May of 1996 while everyone was scrambling to find the next Oasis, they released *Keep On Tripping On*, a classic house record littered with guitars. Although the music press ignored it, the DJs didn't - it entered the U.K. club charts at number ten. Now, they - like so many of their fellow countrymen before them - have crossed over the pond to show us Yanks how it's really done.

Artist/Group: **Cornershop**
Song/Video: **"Brimful of Asha"**
Director: **Phillip Harder**

Cornershop's Anglo-Indian line-up knows how to straddle its cultures, and with their third album *When I Was Born for the 7th Time*, they've mastered the art of fusing them together to create a catchy, finely crafted LP. The band's line-up, including a guitarist, tambourist/key-boardist, percussionist, drummer and sitar player/keyboardist, provides the perfect means to produce brilliant East-West instrumentation that's very easy to listen to.

Artist/Group: **Eric Sermon, Keith Murray & Redman**

Song/Video: **"Rapper's Delight"**
Director: **Steve Carr**

Priority Records has taken the early days of rap to the next level by creating the most highly anticipated hip hop album ever, *In The Beginning...There Was Rap*. For the first time in rap history, the biggest names in contemporary hip hop dug in the crates and picked their all time personal favorite tracks to record. The first single to hit the street is a phat new school version of "Rapper's Delight," executed by the Def Squad (a.k.a. Eric Sermon, Keith Murray & Redman). *In the Beginning...There Was Rap* will be in stores on Nov 25th.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending January 19, 1998

This Week	Last Week	Days in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	1	32	Titanic	36,014,544	242,748,914
2	2	46	Good Will Hunting	13,707,525	37,301,061
3	New	4	Fallen	10,401,566	10,401,566
4	3	28	As Good As It Gets	10,028,920	66,831,247
5	New	4	Hard Rain	8,009,024	8,009,024
6	New	4	Half Baked	7,722,540	7,722,540
7	4	26	Wag the Dog	6,472,817	17,975,187
8	5	32	Tomorrow Never Dies	6,336,656	111,815,560
9	6	32	Mouse Hunt	5,490,106	52,033,203
10	10	41	Amistad	3,341,031	35,032,339
11	New	4	Star Kid	2,958,768	3,033,609
12	7	11	Firestorm	2,132,917	6,992,799
13	8	26	Jackie Brown	1,981,608	36,609,405
14	9	39	Scream 2	1,939,119	93,597,728
15	44	26	Kundun	1,620,041	1,948,423
16	13	20	The Boxer	1,440,865	3,920,507
17	12	55	Flubber	1,225,541	87,190,216
18	15	39	For Richer or Poorer	1,060,495	27,974,735
19	24	160	The Full Monty	1,034,175	36,845,342
20	17	39	Deconstructing Harry	961,049	8,043,175
21	16	67	Home Alone 3	882,283	27,377,404
22	19	26	Anastasia	823,303	55,266,948
23	14	123	Mr. Magoo	804,280	19,008,523
24	11	95	An American Werewolf in Paris	797,499	24,714,735
25	20	26	L.A. Confidential	764,784	39,967,977
26	49	67	The Devil's Advocate	723,700	59,845,350
27	18	55	The Postman	431,958	17,313,406
28	22	74	The Jackal	330,615	54,081,165
29	21	60	Alien Resurrection	305,053	47,055,595
30	23	60	The Wings of the Dove	289,153	9,516,010
31	27	39	The Sweet Hereafter	226,771	1,692,658
32	25	179	Mortal Kombat Annihilation	201,272	35,671,645
33	--	60	Les Boys	199,774	3,718,600
34	32	67	Air Force One	117,992	172,500,454
35	26	27	The Rainmaker	117,818	44,948,423

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CALENDAR

The Magazine Publishers of America and *Folio*: magazine will jointly present a full-day "Event Marketing Conference for Magazine Executives" Jan. 28 at the McGraw-Hill auditorium on Avenue of the Americas in New York. Contact Jeanine Moss at the MPA, 212-872-3723.

Cosmopolitan will present **Cosmo's Fun Fearless Female of the Year** awards (main honoree to be announced) at a Feb. 2 luncheon at the Waldorf-Astoria in New York. Contact Kate Parente at 212-649-3304.

The Graphic Communications Association will present **Primex '98, the Print Media Executive Conference**, Feb. 11-14 at the Biltmore Hotel in Coral Gables, Fla. Opening-session keynote speaker will be Efrem Zimbalist III, president, Times Mirror Magazines. Contact: 703-519-8167.

The American Association of Advertising Agencies will present its **Media Conference and Trade Show** Feb. 11-13 at The Disneyland Hotel in Anaheim, Calif. Speakers include John F. Kennedy Jr., editor of *George*; author Ken Auletta; and Reid Horowitz of the U.S. Department of Justice. Contact the AAAA at 212-682-2500.

International investment bank **Schroders** and *Variety* present their annual **conference on the media and entertainment industry**, "The Business of Entertainment: The Big Picture," March 31 at the Pierre Hotel in New York. Contact: 212-492-6082.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Record Growth in Mag Revenue

Magazine ad revenue grew by nearly \$1.5 billion in 1997, to \$12.8 billion, the largest year-to-year increase in 13 years, according to Publishers Information Bureau. Ad pages, which jumped by 5.2 percent to 231,371, the highest ever. The top spending category continues to be automotive (\$1.8 billion), which grew by 22.8 percent, followed by toiletries and cosmetics (\$1.1 billion) at 13.3 percent, and direct response companies (\$1.1 billion), which increased by 11.3 percent. Magazine ad revenue in December 1997 also continued month-to-month growth over December 1996, increasing by 8.9 percent to \$1.2 billion. One of the most dynamic growth categories for the year was drugs & remedies, up 27.2 percent, to \$816 million. For the month of December, however, d&r was down 5 percent, to \$46.5 million, the first decline in the category in some time. The slip could be the result of new FDA rules making it more feasible for drug companies to advertise on TV.

CNN Launches Newsstand

Three new programs that will be a collaborative effort between CNN and Time Inc.'s *Time*, *Fortune*, *Money* and *Entertainment Weekly* magazines will start airing this spring in prime time. *CNNNewsstand: Time* will be anchored by Jeff Greenfield and Bernard Shaw and is slated to air on Sundays. *CNNNewsstand: Fortune/Money*, to be anchored by CNN correspondent Stephen Frazier, will air Wednesdays; and *CNNNewsstand: Entertainment Weekly*, to be anchored by CNN correspondent Judd Rose, will air Thursdays. The weekly, hour-long programs were announced last week by Tom Johnson, presi-

dent and CEO, CNN News Group, and Norman Pearlstine, Time Inc. editor-in-chief.

ESPN Int'l Names SVPs

ESPN International has appointed two to the newly created post of senior vice president. Minard Hamilton, who had been vp/programming since July 1995, is now responsible for worldwide programming and advertising sales and oversees ESPN's four channels in Latin America. He will divide his time between the network's New York and Bristol, Conn., offices. And William Burkhardt, former vp of strategy, business development and administration for Turner Broadcasting, joins as senior vp, responsible for overseeing operations in Asia, the Pacific Rim, Canada, the Middle East and Africa, as well as ESPN's worldwide syndication business. Burkhardt will work out of the network's New York office.

Source Plans Sports Spinoff

The Source plans to launch a sports title in September titled *The Source Sports*. The spinoff of the independent, 10-year-old hiphop music and culture title will also have an urban hiphop orientation, marrying sports and celebrity-based content, said a *Source* representative. Targeting the 14-24 demo, the title will publish quarterly in 1998 with plans to go monthly in 1999. Chris Wilder, senior sports editor for *The Source*, will be executive editor of the new book.

Military Channel Deploys

After years of struggling to get off the ground, The Military Channel will launch in July. The Louisville, Ky.-based service will target those in active duty and veterans, a group the network counts at 50 million. The 24-hour network will seek both domestic and international distribution near large military installations and bases. Programming will

Tiger on Tap

MTV Productions and Showtime have started work on *The Tiger Woods Story*. The made-for-TV film chronicles Tiger Woods' life and rocketing professional golf career. The special will run on April 12 under the Showtime Original Pictures for Kids banner and in conjunction with the Masters Golf Tournament.



Media Notes

CONTINUED

include documentaries, movies and news with a military theme, derived from what the network says is the most comprehensive privately held military film and video library in the world.

LIN Reports '97 Revenue

LIN Broadcasting, a Providence, R.I.-based station group that operates seven network affiliates and four LMAs, has reported that its revenue for full-year 1997 grew 6.6 percent to \$291.5 million while its cash flow for the same period grew 11.6 percent to \$145.5 million. Gary Chapman, LIN president/CEO, said the growth exceeded that of a particularly strong second-half '96, which was driven by political ads and Olympic-related revenue.

Stagebill Sold to Tarter

Primedia has sold *Stagebill*, a live-theater guide, to Fred B. Tarter, the private entrepreneur and TV producer who owns a majority interest in the cinema-screen advertising network Screenvision. Terms of the deal, which was effective Jan. 1, were not disclosed.

Time Inc. Ups Young

Jacob Young has been named development editor at Time Inc., replacing Isolde Motley, who has moved to *Life* as managing editor. Young, most recently assistant managing editor in charge of development at *People*, will explore licensing, syndication, joint venture and new launch opportunities that serve the purpose of expanding Time Inc.'s magazines internationally.

Dallas Daily Ups 3

The *Dallas Morning News* has appointed three to officer-level positions. Gilbert Bailon, 38, former executive editor in the news

department, becomes vp and executive editor. Jeff Beckley, 33, who joined the paper in 1993, moves up from circulation manager/ planning and analysis, to vp/circulation. And Barbara van Pelt, 43, formerly a senior field auditor with the Audit Bureau of Circulations, has been named vp/development, responsible for directing a continuous improvement process across all areas of the paper.

PBS Airs Travel Pilot

PBS breaks its own tradition on Wednesday by airing the pilot for a proposed series. *Morocco With Pia Lindstrom*, to air Jan. 28 in prime time in most major markets, is hosted by the Emmy award-winning former entertainment editor and culture critic for NBC flagship WNBC in New York. The show, designed to be the first of a travel and culture series titled *Pia's World*, was produced by Kaufman Film & Television, a leading producer of film and video for the magazine publishing industry.

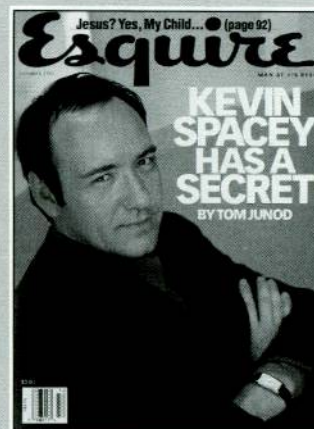
Minority Program to Launch

The Robert J. McCormick Tribune Fellowship Program, a year-long fellowship program that starts in February to train minority leaders in the media, has announced its first class. Chosen to participate in the program's New Directions for News roundtable at the University of Missouri in Columbia are: Charles L. Cammack, human resources director, *Gary Post-Tribune*, Gary, Ind.; David P. Pego, director of educational services, *Austin American-Statesman*, Austin, Texas; Charlene H. Li, director/publisher, Interactive Media, Town Online.com, Needham, Mass.; and Edward E. DeBerry, producer, NBC News

Enews Honors Mags

Electronic Newstand, an online retailer and Web site devoted to magazine commentary, presented its first annual Readers Choice Awards last week. *Vibe* grabbed the Most Outrageous Cover of 1997 for its revealing shot of the scantily clad chanteuse

Toni Braxton. *Time* and *Newsweek* took honors for Overall Journalistic Excellence. And the winner of the Sy Hersh Award for Irresponsible Journalism was *Esquire's* Tom Junod, for his controversial "outing" of actor Kevin Spacey last October. Electronic Newstand (www.eneas.com), supported by advertisers including Microsoft, LL Bean, American Express and *The New Yorker*, receives more than 1 million hits a month.



Tom Junod's cover story earned dubious distinction.

Channel, Charlotte, N.C. Everton J. Weeks, vp/advertising, *Democrat and Chronicle*, Rochester, N.Y., and Catherine Shen, vp news & new media, Horvitz Newspapers, Bellevue, Wash., will attend programs sponsored by the Newspaper Management Center at Northwestern University in Evanston, Ill. W. Faye Butts, promotion manager, broadcast, 13 WMAZ, Macon, Ga.; and Steven Malave, news director, KUVS-TV/Univision Television Group Inc., Modesto, Calif., will attend the National Association of Broadcasters Management Development Seminar for Television Executives.

Western Buys HZI

The Interpublic Group, in conjunction with its media subsidiary Western International Media, has purchased advertising and media consultancy Herbert Zeltner Inc., announced Western CEO Dennis Holt last week. Under terms of the agreement, HZI will remain autonomous and continue to be headquartered in North Salem, N.Y. HZI founder and leading ad/media industry authority

Herb Zeltner will assume a wide variety of advisory functions within Western, including serving as chairman of its new Strategic Review Board.

Campaign Boosts Papers

The Newspaper Association of America has announced results of a survey to assess recall of the group's literacy-campaign ads. While only 18 percent of respondents recalled seeing the ads in daily papers, compared with 75 percent recall of the campaign's TV ads, the NAA is encouraged. "We've pretty much gone from ground zero to that figure," noted an NAA representative. Approximately 600 adults 18-49 in Chicago, Houston, Cincinnati and San Francisco participated in the phone survey. The literacy campaign will resume in April.

Publicitas Takes FT Ad Sales

Publicitas/Globe Media will now handle advertising sales for the *Financial Times*, which will invest more than \$150 million in global expansion over the next five years. The paper launched its first U.S. edition last September (circ 48,000).

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BIG DEAL

Honeywell Brand and Products

Advertiser: Honeywell

Agency: TBD

Begins: July

Budget: \$6 million

Media: TV

Honeywell is looking to focus \$6 million in brand and product-specific advertising this year, a large chunk of which will go toward a renewed push into the burgeoning water-filtration products category.

The company, currently in the midst of an agency review after dumping Houston Herstek Favat, Boston, plans to break a new network TV campaign for its water filtration products in July, likely spending at least \$5 million.

Competitor Recovery Engineering will spend \$40 million in advertising and promotion this year for its Pur filtration products, while appliance giant Sunbeam will spend \$10 million on its entry starting next month as they look to carve out a hunk of Brita's 75 percent share of the \$350 million market. Brita launched a \$30 million campaign earlier this month.

Most of Honeywell's budget will go to the category, which it entered last year with the purchase of FilterCold, a high-tech company that marketed a line of countertop water filtration products. At first, Honeywell simply slapped its own name on FilterCold's existing products, but this year it will come out with several new products, including a replaceable countertop unit in March and a faucet-mount system in May. The products will feature carbon block technology, which, Honeywell claims, removes lead, chlorine and microbiological cysts.

Honeywell has narrowed the eligible agencies down to a few, and should make a decision within two months. "We're looking for an agency with strong creative skills but one that can focus on specific product-based advertising," said Michael Kitz, vp/marketing. "We prefer someone with experience in durables." Kitz added that Honeywell is using Chicago-based Eicoff for a direct-response effort for Honeywell thermostats.

The company spent \$1.5 million on advertising through October 1997, according to Competitive Media Reporting. —Sean Mehegan

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

GEOBOOK NOTEBOOK

Advertiser: Brother International

Agency: Milton Samuels Advertising, N.Y.

Begins: Late March

Budget: \$3 million

Media: Print, radio, TV

Brother International in late March will attempt to broaden the demographic for its GeoBook notebook computing "appliance" with a \$3 million campaign that tags the firm's first color units as "Mass Transportation for the Information Superhighway."

For the first time, the Bridgewater, N.J., firm is moving beyond business and PC titles to run in *Playboy*, *Details* and other general-interest and lifestyle books.

The color GeoBook, at \$799, targets students, road warriors and novice PC users with e-mail, full-size keyboard, enlarged screen, Web browsing and fax capabilities.

The first print ad breaks in late March with a four-color, full-page advertorial in *USA Today*, followed by other major dailies. Two other print ads hit April lifestyle, in-flight, business and home office magazines. And after enjoying the ride its P-Touch labelmaker got on Howard Stern, Brother returns to radio by buying that show's top 10-15 markets for GeoBook. The firm also plans spot cable buys starting in May on CNBC, the Weather Channel and others. —Tobi Elkin

FLAMEHEAD COMICS, WIDE-LEG JEANS

Advertiser: JNCO

Agency: In-house

Begins: Fall, March

Budget: \$2-4 million

Media: Print

Banking on the popularity of its merchandising mascots among its young demo, wide-leg jeans pioneer JNCO will market a comic book at retail this fall while broadening its advertising to include fashion mags.

Flamehead Comics, aimed at boys, will retail for \$7 at many of the 5,000 department and specialty stores that carry the brand, as well as at JNCO's Melrose Avenue shop in its base city of Los Angeles. JNCO's marketers

saw an opportunity to extend Flamehead and other characters—each a sort of mascot that's featured on an item of JNCO clothing—after receiving a strong favorable reaction to them on the company Web site.

Historically, the company has spent its sparse ad budget mainly on action sports books. This year's sharply increased budget, up 600 percent, opens opportunities in fashion books.

In *Teen* magazine, a 10-page ad that pitches the juniors line is modeled after a comic book with live girls in a cartoon background chasing a villain who has stolen the JNCO supply. Research from the company's

Web site showed the demo views the JNCO girl as smart and independent.

Ads for the Five-0 line (a reference to the width, in inches, of the leg opening) also will mix animation with real-life models in two- and four-page ads in *Detour*, *Paper*, *Spin* and *Swing*.

Funky Basics, a new line with more mainstream appeal, will be advertised in *Men's Health*, *Paper*, *Detour* and *Spin*.

—Becky Ebenkamp



JNCO : Taking a comic approach

Men's Health, *Paper*, *Detour* and *Spin*.

SAUZA HORNITOS TEQUILA

Advertiser: Domecq Importers

Agency: Cliff Freeman & Partners, N.Y.

Begins: Late February

Budget: \$2.5 million

Media: Outdoor, print

Domecq Importers is betting \$2.5 million that an offbeat ad blitz of the crucial California market can recruit a large base of Anglo consumers to join the previously targeted Hispanic base for its high-end Sauza Hornitos tequila.

Outdoor ads adopt a tone of irreverent fun consistent with the Cliff Freeman's "Life is harsh" campaign for the core brand.

CMR TOP 50

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

Week of Jan. 5-11, 1998

Rank	Brand	Class	Spots
1	COLGATE---TOTAL TOOTHPASTE	D121	47
2	BURGER KING	V234	34
3	SUBWAY	V234	23
4	LITTLE CAESAR'S	V234	22
	OLIVE GARDEN	V234	22
6	MIRAMAX--PHANTOMS MOVIE	V233	20
7	BLOCKBUSTER--VIDEO RENTALS	V341	19
	HONDA AUTOS--ACCORD	T112	19
9	PIZZA HUT	V234	17
10	CADILLAC AUTOS--DEVILLE	T111	16
	MITSUBISHI TRUCKS--MONTERO SPORT	T118	16
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	16
13	RED LOBSTER	V234	14
	TACO BELL	V234	14
	TOYOTA AUTOS--CAMRY	T112	14
	TWIX--CANDY BAR	F211	14
	VICTORIA'S SECRET STORES--WOMEN	V311	14
	VISA--CREDIT CARD	B150	14
19	FORD AUTOS--TAURUS	T111	13
20	ADVIL--COLD & SINUS CAPLETS	D212	12
	FEDERAL EXPRESS AIRFREIGHT--CP	G561	12
	MCI LONG DISTANCE--RESIDENTIAL	B142	12
	PAYLESS SHOE SOURCE--FAMILY	V313	12
	REVLON--COLORSTAY HAIR COLOR	D141	12
	SEARS--SPORT/TOY/HOBBY	V321	12
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	12
	ULTRA SLIM FAST--RTS DRINK	F123	12
	UNIVERSAL--HALF BAKED MOVIE	V233	12
29	AMERICAN PLASTIC COUNCIL	B512	11
	AT&T LONG DISTANCE--RESIDENTIAL	B142	11
	CHILDREN'S ADVIL--PAIN RELIEVER LIQUID	D211	11
	KODAK--FILM PROCESSING	G230	11
	MAYBELLINE--VOLUME EXPRESS MASCARA	D112	11
	OFFICE DEPOT	V215	11
	SPRITE	F221	11
	TYLENOL--TYLENOL FLU MAX. STRNGTH GLCP	D212	11
	UNIVERSAL--THE BOXER MOVIE	V233	11
	VASELINE--INTENSIVE CARE LOTION	D111	11
39	CARNIVAL--CRUISES	T412	10
	ELECTRASOL--DISHWASHER DETERGENT	H411	10
	KINKO'S COPY SERVICE	V429	10
	LITTLE DEBBIE--CAKES	F162	10
	MIRAMAX--GOOD WILL HUNTING MOVIE	V233	10
	PURINA--PURINA ONE DRY DOG FOOD	G531	10
	SPRINT--RESIDENTIAL	B144	10
	WARNER BROS.--FALLEN MOVIE	V233	10
47	ALLSTATE--AUTO INSURANCE	B220	9
	BUICK AUTOS--VARIOUS	T111	9
	CAMPBELL'S--SOUP	F121	9
	GLADE--PLUG-INS	H243	9

The campaign was developed after strong sales suggested that Hornitos is crossing over into demos other than Mexican Americans. Last year's sales were 60,000 cases, up 25 percent from the year before and five times the segment's growth in a state that accounts for nearly 25 percent of U.S. tequila consumption.

The two-stage effort opens with nine teaser ads that highlight key Hornitos qualities. Phase Two, in April, unveils the bottle. The ads will likely move beyond California in '99.—*Gery Khermouch*

NFL-LICENSED "RADIO" JACKET

Advertiser: Fruit of the Loom's Pro Player brand

Agency: NA

Begins: Fall

Budget: \$2 million (est.),

Media: TV, print, outdoor

Fruit of the Loom's Pro Player, the brand behind some of the top-selling licensed jackets in recent years, will launch one later this year that includes a Sony Walkman-type radio/cassette player with earphones that extend through the garment's hood.

Being launched exclusively with Foot Locker for back-to-school, the \$110 "Radio Jacket" is exclusive to the NFL and will be available for all 30 teams. Pro Player has been negotiating with NFL corporate sponsor Thomson and two other firms to provide the electronics.

The industry's initial reaction? "[1997] had such a dismal outerwear season, maybe we should put a TV in every jacket next fall," said Tom Shine, president/CEO of Logo Athletic, Indianapolis. —*Terry Lefton*



Wear the jacket, hear the game.

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

Injurious Duty

BAD NEWS, FAITHFUL READERS. THIS WEEK'S scheduled subject, *Those Shocking Internet Reports About Bill Clinton and the Spice Girls*, has been canceled, due to an utterly monstrous disruption of Media Person's life. MP was "summoned" (*shanghaied* would be a more apt description) by tyrannical authorities of a corrupt judiciary system and forced to fritter away the precious time needed for Spice Girls research and analysis sitting on hard benches in a poorly ventilated courtroom listening to self-important lawyers yammering inanely about torts, which, it turns out, are not even pastries, as MP had always believed.

The jury system in this town (New York, NY, Rudolph M. Giuliani, Mayor; Jaywalking Punishable By Death) used to be wonderfully fair and efficient. Anybody able to prove the slightest connection with white-collar respectability was quickly excused, leaving only a small pool of retired subway conductors and office cleaning women, who had nothing else to do anyway. Patient, enthusiastic, and above all experienced, they did a bang-up job. Then came naive and ill-considered "re-form" and all is a shambles. The system is now full of amateurs, many of them, like Media Person, unused to harsh privations such as getting up in the morning, leaving one's home, being denied access to one's own bathroom for hours at a time, and worst of all, deprived of television, radio and other life-sustaining media. How is Media Person supposed to keep up with Court TV when he is forced to be in court?

Things have gotten so bad that even celebrities, the great engine that drives our Showbiz economy, are dragooned into captivity. Imagine Media Person's dismay to see, of all people, Woody Allen, skulking about the jury room in his usual army surplus wardrobe (including obligatory baseball cap) pretending—as strict Manhattan etiquette demands—not to be famous, and being

faithfully abetted in this attempt by his equally decorous fellow conscripts, all of whom furtively stared at him while politely feigning to bury their faces in *Posts and Wall Street Journals*.

It was shameful. Here was a genius who should be at work, providing us as only he can with cinematic art interpreting the obsessions of neurotic, middle-aged, Jewish males who chase much younger women, not

If you can't slander a hamburger, next thing you know you won't be able to tell lawyer jokes.

wasting his talents on trying to decipher legalistic mumbo-jumbo. Media Person could only be thankful that the great director was called to a different case than MP so he would not have to witness Woody's discomfort at being asked, as jurors invariably are during pre-trial selection, "Have you ever been involved in any legal actions?" One can only shudder.

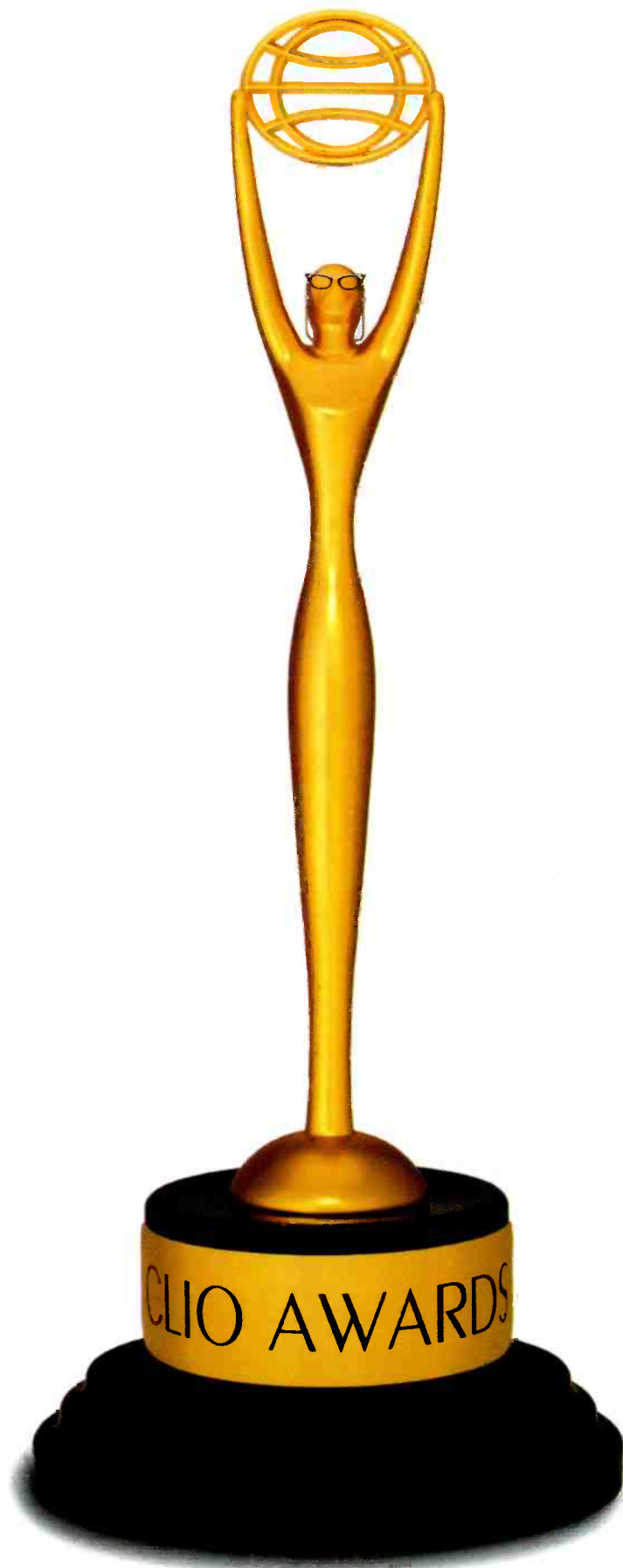
Still, the day wasn't a total media washout. We the jury were indoctrinated with a videotape narrated by two refugees from *60 Minutes*, Ed Bradley and Diane Sawyer. (And of the latter, it must be asked, once again: If the blue of this cloying woman's eyes were just a few lumens less vivid, would she be employed by a major net-

work news organization?) The show, which traced the history of the jury system, featured all the annoying tics of standard network news production, such as the correspondents being directed to amble, for no apparent reason, from here to there while they recite their lines.

Media Person's favorite part was the re-enactment of trials during the Middle Ages to show how much better things allegedly are today. As an actor with bound arms was being pitched into a river by two fellow thespians in medieval garb, Ed Bradley was explaining the older legal system: If you float, you're guilty; if you sink, you're innocent. Perhaps not as fair, one might argue, but certainly quicker, cheaper and more efficient than present-day justice and far more entertaining as well. Would it not have been better to have heaved Bill Clinton and Paula Jones into the Potomac (and now we can toss in Monica Lewinsky too) side by side and have settled that odious case once and for all rather than the endless death by a thousand leaks and pinpricks that have followed?

Anyway, Media Person got on a trial despite his best efforts. (He's not supposed to talk about it, so don't ask.) It's not the trial he wanted—that, of course, would be Oprah vs. the Texas Cattlemen—and if Media Person were placed on that jury, the entire meat gang would soon be wearing black hoods and readying their pleas to the governor for last-minute clemency. These food-libel laws are preposterous. If you can't slander a hamburger, next thing you know you won't be able to tell lawyer jokes. But you can't pick the case you want, another flaw in the system.

Oddly enough, most people going through the process seem to *want* to be chosen for a jury. The main reason for this is that the court people have set up the system so that if you don't get selected, you feel as if you've flunked out of school and the other kids are laughing at you. It is fiendishly brilliant. Media Person hopes his trial doesn't last too long. He already needs a nap. Real life can really be annoying. ■



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