

MEDIAWEEK

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CABLE TV

Showtime Takes It To the Hoop

Pay network close to deal to run NBA "Dream Team" game in December

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Redbook Prepares For Makeover

Editor Seymour plans to add more celebs, photos to Hearst monthly

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WASHINGTON

McCain Upset Over FCC Plan For LMAs

Plans hearings on agency's efforts to revive regulations on ownership

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NETWORK TV

FOX WINS THE SWEEPS?

With a strategy of reality series, specials and stunts, Fox is within reach of winning the race for the 18-49 demographic for the first time ever. **PAGE 4**

An eye-popping contestant on Fox's Guinness World Records: *PrimeTime*

MARKET INDICATORS

National TV: Slow

Sparse fourth-quarter inventory is still available, including some NFL. Advertisers beginning to mull first-quarter scatter; buying should start mid-December.

Net Cable: Napping

Cable was in a Thanksgiving coma last week. Those still on the job say first quarter continues to tighten. Business will slow again as the industry gathers for this week's Western Show confab.

Spot TV: Content

Although some inventory is still available, fourth quarter is shaping up better than anticipated. Retail, telecom and movies are coming on strong and autos are holding steady.

Radio: Erratic

Some adult stations are hit-or-miss as Christmas season warms up. Lag in consumer confidence means retailers might not make December the usual banner month it has been.

Magazines: Thankful

Key monthlies finished up 4 percent in 1998 ad pages. Strong economy, soaring travel biz helped push travel category up 12.7 percent.

KASSA ZACHAROFF



THIS GUY'S GOING TO MAKE THE COVER
OF EVERY OTHER BUSINESS MAGAZINE.
IN ABOUT FIVE YEARS.

> Peace Love and Software story: FINDING THE NEXT BILL GATES

7/4

Josh McHugh's going forward with story on open source software. Heard about this guy Linus Torvalds. Linus is this sort of poster-child for the "freeware" movement. Did a quick name search on internet for kicks. This guy's got more hits than a movie star...but you'd have to talk to the geek elite to hear of him.

7/9

McHugh interviews Linus. Lunch at favorite cheap Thai place. This guy wrote original Linux program, but says it thrives because of work of thousands. Totally modest. Drives a Pontiac for God's sake. Love to get this guy on the cover...see something other than another glam piece on Bill Gates or the newsstand. That's the problem with running with the pack. It's so crowded that everyone puts the same joker on their covers.

7/14

Intel holds "Linux tech talk." Linus is on panel. Pretty obscure event, but there's a line out door and down block. Thousands of programmers there to see Linus. Reporters like McHugh love this stuff...they salivate over finding the guy no one's heard of and introducing him to the world. We've got our cover.

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AT DEADLINE

Bowl Is Looking Super for Fox, BBDO

Fox has sold about 90 percent of its ad inventory for the Super Bowl, and the price of a 30-second spot has been hovering around \$1.6 million, sources said last week. Last year, the price was about \$1.3 million on NBC. At least two advertisers were said to have paid more than \$1.6 million: Anheuser-Busch, which is paying extra for category exclusivity for 10 spots from Goodby, Silverstein & Partners and DDB Needham, and the World Wrestling Federation. Stamford, Conn.-based Titan Sports, which runs the WWF, is said to have paid extra because other clients do not want to be near its advertising in the game. Jim Burn, WWF senior vp of marketing, declined comment except to say, "It's definitely worth it." Apple Computer, handled by TBWA/Chiat/Day, Playa del Rey, Calif., has also bought time. The Super Bowl buy is Apple's first since 1985. The former Chiat/Day created the "1984" spot which launched the Macintosh computer in 1984, possibly the most famous Super Bowl ad of all time. BBDO Worldwide client Pepsi is expected to introduce a campaign to replace "Generation Next" with a taste message. Also expected are ads for Pepsi One. Pizza Hut is expected to unveil its Big New Yorker, an oversized pizza targeting "teens and tweens." BBDO client Federal Express has 30 seconds of airtime, and sources said ads may feature an NHL-themed spot shot in Detroit and Bolivia. Visa has bought 60 seconds. M&M/Mars will introduce M&M's Crispy. Hormel Foods will run a spot created by BBDO's Minneapolis office. Movie advertisers remain the biggest Super Bowl wild card, and could still end up being the big story of this year's ads. In particular, ads for the new *Star Wars* movie and its various tie-ins are widely expected. MGM and DreamWorks are also expected to run trailers. Jon Nesvig, Fox president of ad sales, was unavailable for comment.

AOL Reach Grows With Netscape

America Online's \$4.2 billion acquisition of Netscape last week will make it the largest Internet portal company, while its separate deal with Sun Microsystems positions the Dulles, Va.-based company as a major player in the e-commerce market. The landmark deal is a stock-for-stock, pooling-of-interests transaction, in which stockholders of Netscape will receive 0.45 shares of AOL common stock for each share of Netscape. The deal is expected to close next spring. According to audience-measurement company NetRatings, AOL and Mountain View, Calif.-based Netscape's combined reach, at nearly 70 percent of Web users, would give

them more than a clear lead in the portal market. Their audiences overlap by about 23 percent. America Online and Sun Microsystems entered a three-year strategic development and marketing alliance to enhance AOL's delivery of e-commerce solutions. The Netscape deal adds Netscape's browser service and portal, Netcenter, to AOL's properties, which include CompuServe, AOL.COM and AOL Instant Messenger.

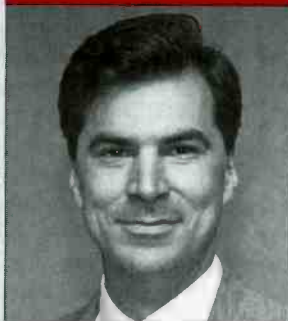
Westwood Drops Kasem Case

Westwood One has dropped its \$10 million suit against radio personality Casey Kasem and his syndicator, AMFM Radio Networks, after a Los Angeles court ruled there was no evidence Kasem illegally broke his contract with Westwood last March. Kasem broke his agreement after Westwood's failure last year to live up to a key contractual stipulation that the company sell \$6 million worth of advertising annually for Kasem's show. Westwood maintained it had sold the advertising, using a \$2.3 million infusion from a package signed with CBS Television last December. Most of that advertising, however, was slated to run in 1998, and therefore, Kasem's lawyers argued, could not be included as 1997 revenue.

Cablevision/Yanks Deal in Limbo

The on-again-off-again negotiations between Cablevision Systems Corp. and New York Yankees owner George Steinbrenner over controlling ownership of the team were off again as of press time last Wednesday. The snag, based on how much control Steinbrenner will have over the Yankees as well as the Cablevision-owned New York Knicks and Rangers, comes after widespread reports that a Cablevision buyout of Steinbrenner's 70 percent ownership stake for \$500 million-plus was all but complete. Another stumbling block seemed to be the 13 percent dip in the price of Cablevision's stock as the possible deal was reported. Sources said that while the talks had hit an impasse, Steinbrenner and Cablevision chairman Charles Dolan, two notoriously tough negotiators, want the deal to happen. Neither the Yankees nor Cablevision were commenting at deadline.

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New Magazine for Computers, Videogames

Computec Media AG, a German publisher of magazines on home computing and video gaming, will launch *MCV: The Market for Home Computing & Videogames* on Dec. 11. Like its German prototype, the magazine will cover the global market for, and development of, the \$8-billion home computing and videogame industry.

MEDIA WIRE

Succession at DeWitt: Georgeou Named President

Tina Georgeou, executive vp and director of client services at DeWitt Media, last week was named president of the New York-based media buying agency, succeeding founder Gene DeWitt, who will continue as chairman and CEO.

Georgeou, 46, who joined DeWitt a year ago and who also serves as chair of its management committee, will head a staff of 106 people at an agency that handles more than \$300 million in billings. Clients for whom DeWitt handles media planning and buying include BMW of North America, Rite Aid Corp., Reily Foods and Continuum Health Partners.

Georgeou has more than 20 years of ad agency experience. She joined DeWitt from Ammirati Puris Lintas, where she served as executive vp and managing director of business development. She also established RTA Advertising in Montreal and during her eight years there opened offices in Toronto and New York, serving clients including Air France, Kellogg's and Visa. Georgeou also spent 11 years in various positions at Ogilvy & Mather, where her clients included Seagram, Campbell Soup Co., Shell Oil, NutraSweet, General Foods and American Express.

"Tina represents everything our company and our associates value—the dedication, professionalism, integrity, candor and a sense of pride based on accomplishment," Gene DeWitt said in a statement issued last week. "We and our clients have benefited from her business and marketing sophistication and she will help us continue to evolve as a strategic agency partner to our clients." —*John Consoli*

Citadel Buys Wicks Stations, Pushes Limits in 2 Markets

Citadel Communications' agreement last week to purchase 16 stations from Wicks Broadcast Group for \$77 million proves that radio consolidation isn't over yet—it's just moving down into small- and medium-size markets. The deal would give (*continued on page 6*)

Sweeps Go To the Wire

CBS, Fox gain on NBC; cable grows most

NETWORK TV / By John Consoli

One Madison Avenue TV buyer described the just-ended network November sweeps as "the same thing as last year, only with less [ratings] numbers," and he's right. Average combined ratings for the Big Four networks going into the last two days were down 6 percent in households and 9 percent in the 18-49 demo, with total viewers down 7 percent compared to last November's sweeps.

Balancing out that negative was a positive that might make future sweeps results a bit more significant to the ad-buying community, something that places more importance on core programming than on one-shot specials. CBS ran 92 percent of its regular schedule during the sweeps, and with two days left (final sweeps numbers are to be released by Nielsen Media Research today) it was in a virtual dead heat with NBC in the battle for the lead in household ratings. NBC aired only 79 percent of its regular schedule during the sweeps. ABC aired 86 percent of its core schedule and Fox carried 77 percent.

"Most significantly," said Leslie Moonves, CBS Television president, "our strong sweeps performance was recorded without smoke and mirrors. I'm not knocking anyone for doing stunting, but I'm glad we didn't." CBS' rating for its regular programming during the sweeps (9.5) was the same as its overall sweeps rating.

And while Fox aired the lowest percentage of its regular schedule, network officials said that number was deceiving for two reasons. First, they said, the only night in which Fox aired its strong 18-49-skewing reality specials was on Thursdays, the night that's been in flux all season. Second, unlike CBS, NBC and ABC, Fox does not have a regular movie slot, so any sweeps movies that it decided to run had to preempt its regular schedule. The other nets, they said, aired



CBS Television president Moonves:
"I'm not looking for a job in cable yet."

sweeps movies on regular movie nights and considered it part of their regular schedule.

Going into the last two days, CBS and NBC were virtually tied in households with a 9.5/16 and a 9.5/15 respectively, with ABC at 8.7/14, Fox at 7.8/13, WB at 3.4/5 and UPN at 2.0/3. CBS led in total viewers with 13.7 million, compared to NBC's 13.5 million, ABC's 12.5 million and Fox's 11.9 million. And Fox

Showtime Dreams C

TV SPORTS / By Jim Cooper

Showtime and a group of current and former NBA players are close to a deal for a televised exhibition game or games in December featuring members of the 1992 and 1996 Olympic "Dream Team" basketball squads. Sources familiar with the players' plans said the pay-cable network hopes to carry the Dream Team games live from Atlantic City, N.J. The exhibitions would be available to Show-

and NBC were in a dead heat in the 18-49 demo, each averaging a 5.9/16, followed by ABC at 5.0/14, CBS at 4.1/11, WB with 1.9/5 and UPN at 1.1/3.

The sweeps race was going right down to the wire, with NBC scoring a 9.3/14 to CBS' 8.8/13 in the overnights on Tuesday (Nov. 24). The following night (as *Mediaweek* went to press) NBC aired a two-hour magic show special, CBS ran a Celine Dion special and Fox was re-airing *The Lost World: Jurassic Park*, which it had run during the first week of sweeps. Each of those shows had the potential to draw big numbers in households and 18-49.

CBS won the November sweeps in households last season in another close race with NBC, but if Fox won the 18-49 demo, it would be a first for that network. NBC won the demo in the three previous November sweeps.

NBC was far ahead in the 25-54 demo with a 6.6/16, but Fox was in second with a 5.8/14, the first time it was that high in the demo during the November sweeps.

While the networks overall were down in sweeps ratings, cable overall during that period was up. According to Horizon Media's analysis of Nielsen data through 26 days of the network sweeps, cable household ratings in prime time increased 10.5 percent over the same period last year, while 18-49 and 25-54 audiences both grew by 7 percent.

"A lot of cable's growth has come from the smaller, niche channels," said Brad Adgate, senior vp/corporate research director for Horizon. Cable nets with ratings gains in households and 18-49 and 25-54 were MTV, VH1, Sci-Fi Channel, The Learning Channel, USA and Fox News Channel.

But Moonves said the network numbers are still good enough to keep advertisers happy. "I'm not looking for a job in cable yet," he said. "Madison Avenue is still supporting network TV. As long as the advertisers are there, the revenue for us is there." —with Jim Cooper ■

es With NBA Players

time's 17 million-plus subscribers.

Showtime had no comment. The NBA Players Association, the union that represents players who have been locked out by NBA owners this season, did not return calls.

A Showtime hoops special would come as the lockout is threatening to cancel the entire NBA season. The protracted stalemate, now in its fifth month, last week took its toll on NBC, which cancelled its annual Christmas Day doubleheader

WB Outlets Sweep Up

Affiliates of growing net post strong prime-time gains in November

LOCAL TV / By Michael Freeman and Megan Larson

While most Big Four network affiliates suffered further ratings erosion to cable during the sweeps, stations carrying the WB's hot prime-time schedule were able to blunt cable's advances. A majority of WB affiliates in markets metered by Nielsen Media Research posted strong year-to-year prime-time and sign-on-to-sign-off share increases in November.

In New York, Tribune Broadcasting's WPIX was the only network affiliate not to lose share in prime time, holding steady from November 1997 with a 6.2 rating/9 share (NSI, Oct. 29–Nov. 24). WPIX's 10 p.m. newscasts during the month often relied on WB prime-time shows for story ideas, with solid results. On Nov. 9, following a heavily promoted *7th Heaven* episode that featured the shooting of

lead character Stephen Collins, WPIX's late news carried a piece on gun control in schools. Through Nov. 23, WPIX's late news was up 5 percent in share from November '97, to a 4.2/7.

"The continuing success of the WB is an important factor," said Paul Bissonette, WPIX general manager.

In Los Angeles, Tribune's KTLA enjoyed a 10 percent bump in prime time during November. The station's 10 p.m. news (5.0/9) jumped 13 percent, while Fox-owned competitor KTTV's news (5.2/9) dipped 11 percent.

telecast. Turner Broadcasting, which was to have started airing NBA games in early November, has seen its ratings tumble due to the absence of the weekly telecasts on TNT and TBS.

The original Dream Team was part of the U.S. Olympic team that competed in the 1992 Olympics in Barcelona. That squad featured Michael Jordan, Larry Bird, Magic Johnson, Patrick Ewing, Clyde Drexler, Charles Barkley and John Stockton. The '96 Dream Team in Atlanta featured repeat performances by Barkley and Stockton, who are still active. Ewing, who is president of the Players Association, has said he would be interested in a Dream Team reunion.

"The WB is driving a lot of young adult demos in the 18-34 and 18-49 categories from prime time and into our late newscast," said John Reardon, KTLA vp and gm.

WB affiliates also scored impressive gains in four recently metered markets—Birmingham, Ala.; Providence, R.I.; Las Vegas; and Jacksonville, Fla. In Providence, Straightline

Communications' WB affiliate WLWC-TV posted a 300 percent November-to-November jump in prime (to a 2.8/4 average). The station's 7-8 p.m. prime-access double-runs of Worldvision's syndicated *Judge Judy* (5.5/10 and 5.5/9) improved those time periods by 900 and 800 percent, respectively.

"The single biggest factor [contributing to the share increases] is the meters, but the WB couldn't have timed their emergence in this market any better," said Lee

Kinberg, director of programming for WLWC and Paramount's WSBK-TV in Boston, which manages the Providence station via a local marketing agreement.

In Birmingham, Sinclair Broadcasting's WB affiliate WTTO-TV improved its prime (5.7/7) by 40 percent over November '97. In Jacksonville, Media General's WB outlet WJWB-TV saw its prime time (6.2/9) jump 80 percent.

In Las Vegas, Sinclair's KVWB-TV (formerly KUPN), which last April switched its call letters and affiliation to the WB, saw its prime (3.8/5) register a 150 percent jump. KVWB's double-runs of *M*A*S*H* from 10-11 p.m. (2.3/4) were up 400 percent.

Also in Vegas, Meredith Broadcasting's Fox affiliate KVVU-TV enjoyed a 30 percent gain in prime (8.5/13). The outlet's 5-month-old 10-10:30 p.m. newscast (4.6/8) improved the time period by 14 percent over November '97. One successful KVVU news gimmick: using a "Desert Fox" Humvee, rather than the standard helicopter, to track traffic and news.

Mark Higgins, vp and gm of KVWB, said that the substantial rating increases in the newly metered markets is due to "dramatic under-reporting" in Nielsen's diary books, particularly among African American and younger-adult demos in the Vegas market. ■



Heaven-ly: Collins' shooting boosted affiliates like WPIX.

DANNY FELDOR

MEDIA WIRE

Citadel, which went public this year, a total of 135 stations and estimated revenue of \$157 million, pro forma. But if the Department of Justice can tear itself away from Microsoft for a minute, it might notice that the deal also gives Citadel more than 40 percent of the radio revenue in two markets.

Citadel will own an eight-station cluster Charleston, S.C., the No. 104 market; those eight properties last year billed \$8.1 million, or 48.6 percent of the market's radio revenue, according to Duncan's American Radio. In Binghamton, N.Y., the No. 166 market, Citadel would pick up five stations that billed \$5.35 million, or 62.2 percent of the radio revenue, last year. Also part of the deal is WWKI-FM in the unrated Kokoma, Ind., market and WMDH, an AM/FM combo in Muncie, Ind.

Citadel chairman/CEO Larry Wilson said he is not concerned about DOJ scrutiny because Citadel's purchase of the existing Wicks clusters "has no impact on the competition in the market." —*Katy Bachman*

End of an Era in Chattanooga As Wehco Buys the Times

The rivalry between the *Chattanooga Free Press* and *The Chattanooga Times* ended last week in what the *Times'* associate publisher called a "permanent truce." *Free Press* owner Walter E. Hussman Jr., chairman of Little Rock, Ark.-based Wehco Media, announced his company will buy the *Times* just seven months after purchasing the *Free Press*, putting Chattanooga in the ever-growing list of one-paper towns.

The new combined morning paper, set to launch Jan. 5, has yet to get a name, but it will include both the *Free Press* and *Times* names on the masthead. "We plan to include the best of both papers," Hussman said. "We believe there should be competition of opinion." The combined paper will have separate editorial pages to reflect the divergent views of both papers.

Hussman said he expects a circulation of 75,000 for the daily. The *Free Press'* circulation was 40,119, slightly less than the *Times'* circulation of 41,229. (continued on page 8)

A New Redbook Juggler

New editor plans design, content changes at Hearst title

MAGAZINES / By Lisa Granatstein

With the free agent market for women's magazine editors apparently settled for the moment, Lesley Jane Seymour, *Redbook's* newly anointed editor in chief, is getting ready for a makeover. Noticeable changes will begin to appear in the January issue of the Hearst monthly with a full-blown overhaul slated for April.

"My aim is to jazz up the magazine, make it more energetic and a little younger," explained Seymour, who left Gruner+Jahr teen title *YM* in September to succeed Kate White, who moved over to Hearst's *Cosmopolitan* after Bonnie Fuller bolted for *Glamour* at Condé Nast. "The average age on newsstand is 35—we're going after that." In January, more original photography and illustrations, as well as some shorter items, boxes and charts, will be added. In April, the book gets a new logo.

To help liven up *Redbook's* pages (and fill in some vacated spots), Seymour raided *YM*, recruiting style director Rondi Cooler, creative director Marilu Lopez and entertainment reporter Jeanne Wolf, who has become editor-at-large. *YM* photo editor Nadine McCarthy is also moving to *Redbook*. *Glamour's* Margaretta Northrop has signed on as executive editor.



New look at Redbook:
Lesley Jane Seymour

Seymour's plans for the magazine include a revamp of the beauty and fashion pages, which will now be a mix of studio shoots and real-life scenarios. In January, Janet Gretzky Jones, actress and wife of The Great One, models take-your-kids-to-school wear.

Throughout *Redbook*, readers will notice a heavy infusion of celebrities. "It's a huge trend," she noted. "Celebrities sell. What you want to do is be the first to recognize when that's over."

Also in the mix will be a number of polls and quizzes on everything from sex lives to screwing up. "You feel very isolated as a young mother," Seymour explained. "I want them to be heard in the magazine...it can really serve as a girlfriend."

Seymour's chief project, however, will be to enhance the book's health section. "I want *Redbook* to be a leader in the health area," she said. She plans to reintroduce a nutrition page, which had been in the magazine when *Good House-keeping's* Ellen Levine (White's predecessor) was editor. "It's the missing link," said Seymour.

Redbook's ABC-audited circulation is flat at 2.9 million (all Seven Sisters have been either flat or down) for the year's first half, ad pages are up 3.7 percent to 1261, according to the *Mediaweek* Magazine Monitor. ■

FCC LMA Plan Irks McCain

Senator threatens hearings on whether agency oversteps its bounds

REGULATION /By Alicia Mundy

The Mass Media Bureau at the Federal Communications Commission last Wednesday delivered an official staff white paper that suggests placing more restrictions on station ownership. At press time, it appeared broadcasters considered the paper a real turkey. As the paper was delivered, the National Association of Broadcasters was already hard at work trying to convince Congress that it is the FCC that needs additional restrictions.

In light of reports that the FCC will move in

a Dec. 17 meeting to end local marketing agreements between TV station owners (*Mediaweek*, Nov. 23) and curtail duopoly arrangements, Congress is considering curtailing the FCC's freedom. Senate staffers said that John McCain (R-Ariz.), chairman of the Commerce Committee, plans to send a letter to the FCC strongly urging it to back off new LMA restrictions. They said his committee is prepared to hold hearings on the jurisdiction of the FCC and whether it is overstepping the bounds of the 1996 Telecommunications Act.

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MEDIA WIRE

The deal ends 120 years of ownership in Chattanooga by publisher Adolph S. Ochs and his family. Ochs, who served as publisher of the *Chattanooga Times* until 1935, is better known for his purchase of *The New York Times* in 1896 (that paper is now being run by Ochs' great-grandson, Arthur Ochs Sulzberger Jr.).

In addition to the *Free Press*, Wehco's other newspaper holdings include the *Camden News*, *El Dorado News-Times*, *Hot Springs Sentinel Record* and *Magnolia Banner News* in Arkansas and the *Texarkana (Texas) Gazette*, along with interests in television, radio and cable. —*Katy Bachman*

Chancellor Bid for Petry Could Lead to Seltel Spinoff

In order to win federal regulatory approval of its planned acquisition of Petry Media Corp., Chancellor Media may spin off the station rep firm Seltel on its own. The idea was proposed by spot advertising firm Katz Media on Nov. 20 and was approved by Chancellor, according to several station reps with knowledge of the deal.

Chancellor owns Katz, which has operated Seltel as an independent subsidiary since 1992. Chancellor has been in a position to acquire Petry Media Corp.—the umbrella under which the rep firms Petry, Blair and Fox Television Sales operate—for some time. But at the behest of small-market stations, the Federal Trade Commission has so far blocked the deal on the grounds that it would violate the principles of antitrust law.

If Petry were to be folded into Chancellor, only the Cox Communications conglomerate (owner of Telerep, MMT and HRP) and the smaller Young Broadcasting—owned rep firm Adam Young would remain.

"It would be a monopoly leaving smaller stations little power to negotiate commission," complained one rep.

It remains to be determined what action the FTC will take on the proposal to spin off Petry. The FTC and Chancellor officials had not returned phone calls as of press time last Wednesday. —*Megan Larson*

FCC staffers said that Republican commissioners Michael Powell and Harold Furchtgott-Roth are considering a move to delay the Dec. 17 vote by the FCC on proposed new ownership rules. Both have recently come down hard on the direction the FCC is taking on ownership limits.

When he was sworn in a year ago, FCC chairman Bill Kennard said he was concerned that TV networks were trying to evade dual- and cross-ownership regulations through the use of LMAs. Incumbent commissioner Susan Ness has been outspoken about her concerns that LMA and duopoly arrangements are leading to too much market concentration by certain groups, such as Sinclair Broadcasting. Kennard and Ness have been working together to forge an assertive amendment to those existing rules allowing LMAs as part of the FCC's biannual

review of all outstanding ownership rules.

This maneuver sent several members of Congress into a frenzy. Senate aides said McCain was "very concerned" about "arbitrary limits" on existing LMAs. Billy Tauzin (R-La.), chair of the House Telecom Subcommittee, said through spokesman Ken Johnson: "We would not be pleased if the FCC now began reregulating when we intended for them to relax certain rules."

Several FCC staffers said there was a lot of disagreement on how to grandfather some LMAs. "We were trying to find a number [cutoff dates] that would include as many Sinclair acquisitions as possible, but not destroy longstanding arrangements," said one candid FCC aide. Said an aide to Kennard, "The chairman will be having many meetings with industry representatives of the industry in the coming weeks." ■

Oprah Takes Hit of Oxygen

Harpo joins Laybourne channel for women, launching Jan. 2000

CABLE NETWORKS / By Jim Cooper

Geraldine Laybourne has officially come up for air. Oxygen, to be specific. Last week, the high-profile TV executive formally announced her latest television project, the Oxygen cable network targeting women. The latest addition to her list of partners is Oprah Winfrey, whose Harpo Entertainment Group joins Hollywood production company Carsey-Werner-Mandabach.

"The time for Oxygen is now, because cable television's reach combined with the Internet's depth and flexibility enable women to fully utilize their tremendous economic power," said Laybourne, chairman/CEO of Oxygen Media. Laybourne noted that women watch three more hours of TV per day than men but three hours less of cable.

Tele-Communications Inc., the second-largest cable operator, has embraced Oxygen with wide-open arms. Leo Hindery, TCI president, has promised the new network a minimum of 7 million to 8 million subscribers over the next two years, a huge coup for an untested service in a tight market.

"I will not feel comfortable until all of my customers have this product. I'm out of channels, but I'll find room for this one," said Hindery, who added that his enthusiasm for Oxygen is not a criticism of Lifetime. Hindery said Laybourne

understands the "watch-and-surf" Internet/television programming in cable's future. "She will offer my customers a pretty seamless world of traditional television and a complementary Web experience," the TCI exec said.

Oxygen, set to launch on Jan. 1, 2000, plans to feature a daily mix of seven hours of original programming (the rest will be acquired) covering sports, news and entertainment. Carsey-Werner-Mandabach, producers of *The Cosby Show*, *Roseanne* and *Third Rock From the Sun*,

will develop the programming, contributing shows from its library. Already blueprinted: a morning talk block called *The Hive*; a midday block called *Working Lunch*, targeting working women; an afternoon block seeking teenage girls; and a prime-time comedy block that may feature reruns of C-W-M shows like *Roseanne* or *Grace Under Fire*. Harpo will contribute original programming to Oxygen as well

as reruns of Winfrey's syndicated talk show. Harpo's Oprah Online will be linked to the channel. Oxygen will also tie into online franchises recently acquired by Laybourne, including *Thrive*, *Mom's Online* and *Electra*.

Both Harpo and C-W-M are taking stakes in Oxygen Media. America Online has a small stake, as does ABC, which also owns half of Lifetime. ■



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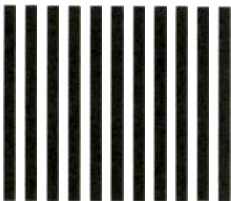
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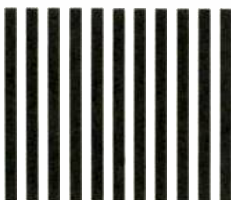
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More of Same Is Not So Bad

Newsmagazines show stamina, despite continuing proliferation

NETWORK TV / By John Consoli

The proliferation of newsmagazines in prime-time television is a trend that has not yet drawn resistance from advertisers, who said they are grateful for any programming that can produce audience in the demos they are trying to reach.

CBS is searching for a spot on the schedule to add its new *60 Minutes II*—which will feature correspondents Dan Rather, Bob Simon, Vicki Mabrey and Charlie Rose—sometime during the week of Jan. 10. But agency media buyers said the new prime-time entrant will not saturate what is already a crowded TV newsmagazine market.

In fact, they believe there is probably room in prime time for about three or four more newsmags, if the nets want to give them a shot.

“As long as truth continues to be stranger than fiction, the newsmagazines will continue to be a staple of the networks’ programming,” said John Rash, chief broadcast negotiator for Camp-

bell Mithun Esty. “O.J., Jon Benet and Monica have offered instantaneous story material that is compelling to the viewing public. Unless an advertiser has a particular need to reach only a young audience, the news magazines can be part of everybody’s ad package.”

“I don’t think anyone is saying don’t put another *60 Minutes* on,” said one buyer who declined to speak for attribution. “I can live with a newsmagazine at 9 and another at 10 each night of the week.”

“It’s the easiest, cheapest and fastest way to generate ratings on a network,” said Marc

Berman, associate programming director at rep firm Seltel. “Newsmagazines are a well-known franchise that will get numbers faster than a new drama,” Berman said. “Look at this season’s new dramas. CBS’ *Martial Law* is the top-rated new drama and it averages only in the mid-7s.”

While the prime-time newsmagazines score significantly better in the 50-plus demo than they do in adults 18-49, they still produce better rat-

Who Watches The Newsmags

Season-to-date average ratings

Program	Households	Adults 18-49	Adults 50+
Dateline NBC			
SUNDAY	9.0	4.5	8.9
MONDAY	9.8	5.5	7.7
TUESDAY	9.4	5.3	7.3
WEDNESDAY	8.4	3.5	8.4
FRIDAY	8.1	3.7	8.3
20/20 (ABC)			
SUNDAY	8.9	4.9	7.4
WEDNESDAY	10.1	5.4	8.2
FRIDAY	10.5	5.0	9.1
60 Minutes (CBS)			
	13.1	4.6	17.0
48 Hours (CBS)			
	8.2	3.1	9.1

SOURCE: NIELSEN MEDIA RESEARCH, COMPILED BY TN MEDIA.

CABLE TV

Lifetime last week said it plans to expand its original lifestyles program *Next Door With Katie Brown* to run as a 9 a.m. weekday strip starting Jan. 4. The half-hour show also will continue to run on Saturdays at 1 p.m. Lifetime reports that since its premiere in October, *Next Door With Katie Brown* has doubled its 18-34 audience. The network also plans a daytime launch of *Denise Austin’s Fit & Lite*, which focuses on exercise of both the mind and body. The weekly half-hour premieres Jan. 4 at 7 a.m.

Cox Communications’ Cox Digital TV signed up its 65,000th customer last week. Launched in October 1997 on the company’s Orange County, Calif., cluster, the digital cable system is now operating in parts of eight Cox cable markets. Cox Digital TV is enjoying between 5 percent and 15 percent penetration in those areas where Cox already offered some form of digital TV. Cox Digital TV adds 100 video channels to the top-five cable operator’s standard channel lineups.

Regional News Rep, Rainbow Media’s regional news spot rep firm, last week signed an affiliation deal with Texas Cable News, A.H. Belo’s 24-hour cable news network that serves about 700,000 homes in the Dallas area. The pact brings RNR’s regional reach to 14 million homes. RNR also reps Belo’s Northwest Cable News in Seattle and Local News on Cable in Norfolk, Va. —*Jim Cooper*

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ings in 18-49 than do many of the prime-time comedies and dramas. For example, the Monday- and Tuesday-night installments of *Dateline* on NBC average a mid-5 18-49 rating, and all three *20/20*s on ABC average low 5s. Those numbers are better than such shows as NBC's *Mad About You* and *Third Rock From the Sun* in adults 18-49, and similar to those produced by NBC drama *Law & Order* and the CBS comedy *Everybody Loves Raymond*.

"If you can replace a failing entertainment show with a newsmagazine that's not too tabloidy, that would certainly be acceptable," said Tim Spengler, senior vp/director of national broadcast buying for Western International Media. "The one danger is that you might begin reaching similar demos, but we're not there yet."

Regency Stretches Past Fox

Freshman producer has a dozen projects in the works for the nets

TV PRODUCTION / By Michael Freeman

Regency Television, a joint venture between Arnon Milchan's New Regency Productions and Fox Inc., is making good use of its corporate connections and rich coffers, developing more than a dozen projects for next season. The production company was formed in February 1998, when Gail Berman, executive producer of *Buffy, the Vampire Slayer*, signed on as president of the boutique studio. Since then, Regency has ratcheted up its production budgets for series development projects destined for Fox and other networks for fall 1999 and beyond.

One upcoming project is *Roswell High*, a sci-fi series that's being co-produced with 20th Century Fox TV. Jonathan Frakes, costar of *Star Trek: The Next Generation*, is executive producer and is working with a \$3 million budget for the one-hour series pilot for Fox, said Berman. Fox also controls front-end international and back-end domestic syndication rights to all Regency series.

"Because of this financing co-venture, we are able to make a substantial commitment to front-end production, but what we are spending on *Roswell High's* pilot will not be typical of the budget for the show when, and if, it goes to series production," said Berman. She declined to comment on reports that Milchan

Buyers agreed that advertisers on the newsmags are looking to reach the 25-54 demo and higher but are happy to also get 18-49 ratings, which happens in small doses.

Steve Sternberg, senior partner at TN Media, pointed out that the newsmags, unlike many dramas and sitcoms, generate fairly stable audiences week to week, tending to grow more than decline as the season goes on.

Of all the shows in the entire category, *60 Minutes* remains the highest-rated, averaging a 13.1 in households, a 4.6 in adults 18-49, and a 17.0 in 50-plus. Of the five *Datelines*, the Monday-night show produces the best ratings: a 9.8 in households, 5.5 in 18-49 and 7.7 in 50-plus. The best-rated of three *20/20*s is the Friday run, averaging a 10.5 in households, a 5.0 in 18-49 and a 9.1 in 50-plus. ■

and Regency have committed between \$30 million and \$50 million to the partnership with Fox. "Obviously, we are going to be defeciting series projects produced for outside networks, but with Fox we are going to get license fees comparable to what other networks pay to attached studios."

Berman, who also previously served as president of Sandollar Television (co-producers with 20th of *Buffy*), has a handful of other projects in development for Fox. Roland Joffe, director of *The Killing Fields*, is teaming with writer Todd Kessler (of ABC's *The Practice*) on a drama titled

Working on the Edge. P.K. Simmonds, an executive producer on Fox's *Party of Five*, is developing a still-untitled high school drama; and David Goyer, writer-producer of recent theatricals *Blade* and *Dark City*, is working on a futuristic suspense drama based on the novel



Beyond Buffy: Berman

Forests of the Night.

Fox isn't Regency's only client. The company is already producing and developing *Unicorn's Secret*, a two-part miniseries for NBC that is currently in production in Toronto. Nicholas Pileggi (*Goodfellas*) is writing *The Boston College Point-Shaving Scam*, for ABC. Berman is also helping Sandollar and 20th develop a *Buffy* spinoff called *Angel* as part of a 13-episode order from the WB for fall 1999. ■

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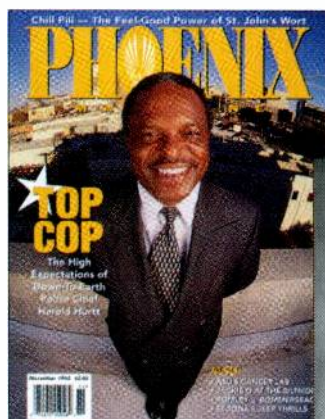
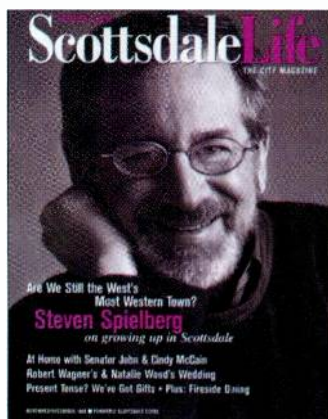
PHOENIX/MAGAZINES

Cities West Builds Print Oasis in Desert

• CONSOLIDATION HAS HIT THE MAGAZINE PUBLISHING scene in Phoenix, where Cities West Publishing expects to close a deal today to acquire 32-year-old *Phoenix* magazine from Mac America Communications. Cities West has also relaunched the suburban title *Scottsdale*

and so far I've been impressed with what Cities West does editorially. In a region where everybody wants to be a publisher—new magazines launch and fail every three months around here—this is a good thing.”

Cities West's well-financed founder and president, Bill Phalen, plans to target group ad-sales efforts at restaurants, art galleries and “non-indigenous”



Raised on radio: Former broadcaster Phalen says his new regional combo in Phoenix is more efficient for advertisers.

dale Scene, which it bought last January from the Harnett family, as the new-and-improved *Scottsdale Life*. Cities West plans to pitch advertisers on combined buys in the two titles as well as its *Phoenix Home & Garden*.

“The best way for our hometown companies to survive is to join forces to better serve our community and our clients,” said Delbert Lewis, CEO of Mac America. Mac America retains an unspecified minority interest in *Phoenix* and will function as its “marketing partner,” according to Cities West. Mac America also owns or co-owns two TV stations and two radio stations in Phoenix.

Cities West claims its new three-book combination will have the largest metro magazine circulation in the Southwest, with combined audited circ of 150,000. Phoenix area media buyers are optimistic about the new consolidation. “The general public here probably won't even realize this [merger] has happened,” said Nadine Allen, owner of Rockingwood Studio, a Phoenix advertising and PR firm. “But I stand to benefit from ad bundling,

national marketers such as airlines. Phalen, a recent entry in magazine publishing, hopes to duplicate his success in radio. He is the former owner of Western Cities Broadcasting and Prizm Radio Partners, which he sold for handsome profits to big radio groups in 1985 and 1996, respectively.

“Publishing [regional] magazines is what radio was in the '70s and '80s, before deregulation—a lot of independent family shops,” Phalen said. “I've modeled Cities West after the old radio business. I'm grouping small, niche, under-performing properties. It gives me synergies and economies of scale.”

Phalen has no immediate plans to make any staff or editorial changes at the monthly *Phoenix*, which has paid circulation of more than 55,000. However, the new owner said he will “spend a ton” on audience research to better determine *Phoenix* readers' interests.

The new bimonthly *Scottsdale Life* (circ 40,000, controlled) is “a real city magazine,” not an advertorial-type product, Phalen said. “Previously, an advertiser could literally buy

the cover,” he said. “That's not the kind of journalism I want to do.” *Life's* premiere issue features Scottsdale native Steven Spielberg.

The third title in the group, the lifestyle bimonthly *Phoenix Home & Garden*, has paid circulation of 50,000.

Media buyer Allen's only concern about Cities West is that the newly united titles could “lose their integrity as individual magazines.”

Phalen pledges to maintain independent ad-sales and editorial staffs for the books. “I really believe in product differentiation,” he said. “If they're too similar, they get diluted. I lose readers and advertisers.” The burgeoning regional publisher said he hopes to expand his company with magazine acquisitions in other markets. —Jeff Gremillion

NORFOLK, VA./TV STATIONS

New WB, Fox Affiliates Look Forward to Spring

• TWO TV STATIONS IN NORFOLK, VA., THAT recently swapped network affiliations are looking toward the introduction next April of Nielsen Media Research meters to help them establish their new brand identities in the market, particularly among media buyers.

In the Aug. 31 affiliation switch, which helped settle a larger dispute between Sinclair Broadcasting chief David Smith and Rupert Murdoch, chairman of Fox Broadcasting parent News Corp., Sinclair flipped its WTVZ-TV from Fox to the WB network. Locally owned WVBT-TV switched from WB to Fox. Both stations are taking pains to promote their new affiliations, and both have something to shout about. WTVZ is riding the wave of the WB's prime-time success this season, and WVBT is getting notice for its recently launched 10 p.m. newscast.

But without viewership data based on Nielsen meters, all stations in Norfolk (the U.S.' 41st-ranked TV market) have faced a daunting challenge in selling time to advertisers. That goes for WTVZ and WVBT as well as higher-rated stations in the market like the top-rated (in households) New York Times Co.-owned CBS affiliate WTKR-TV and LIN Television's NBC affiliate, second-

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Management	63.5	2
Purchase Involvement: Part of Formal Responsibilities	64.0	1
Purchase Involvement: Primary Responsibility	39.9	1
Job Function: Involved in Networking LAN/WAN/Networking Management	7.5	2
Purchase Involvement:		
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• Desktop/Workstations	89.9	1
• Mini/Midrange/Mainframe	24.6	1
• Computer Software	94.0	1
• Application Software	92.8	1
• Utilities/Software Development Tools	42.3	1
• Operating Systems	44.4	1
• Printers	87.2	1
• Other Peripherals	82.9	1
• Internet/Intranet Products/Services	53.9	1
Authorize Expenditures: Any Internet/Intranet Products/Services	36.2	1
Plan to Buy Desktops/Workstations	59.9	1
Plan to Buy Notebooks	26.6	2
Plan to Buy Any Printers	61.1	2
Plan to Buy Any Color Inkjet Printers	37.9	1
Plan to Buy Peripherals	65.2	1
Plan to Buy Any Data Storage/Tape Products	27.8	1
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Access Internet for E-Mail/Communications	87.0	1
Access Internet for Business/Financial Transactions	45.7	1

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ranked WAVY. A.H. Belo's WVEC-TV (ABC) is ranked third.

"Because they are not metered, it's really hard for them to price their inventory...it's hard for us to buy, because we don't know the value of it," said Susan Scrimshaw, media director at Virginia Beach-based agency Ham-bright, Calcagno & Downing.

When the Nielsen meters are introduced in Norfolk next spring, the younger viewers targeted by WTVZ, WVBT and Paramount-owned UPN affiliate WGNT-TV are expected to help lift those three stations' overall ratings. And are the three outlets already pitching buyers on their anticipated ratings gains? "Absolutely," said Ed Munson, general manager of WAVY, which operates WVBT-TV under a local marketing agreement.

So far, only WTVZ (the WB affiliate) and WGNT (UPN) have signed on for the new ratings service. The other four stations in the market are all negotiating with Nielsen.

Another tactic now being used by Norfolk's younger-skewing stations is showing buyers quantitative evidence on how recent introductions of meters in other, similarly sized markets affected stations there. "Any good buyer...wants evidence," Munson said. "We show them what happened in Birmingham, what happened in Jacksonville."

In Raleigh, Sinclair's WB affiliate WLFL-TV saw its ratings jump 23 percent in access and 42 percent in late fringe after meters launched in the market on Oct. 29. (Like WTVZ in Norfolk, WLFL recently switched its affiliation to the WB in an arrangement with Fox.) The Raleigh model could bode well for WTVZ, since it double-runs ratings-friendly repeats of *Friends* and *Frasier* at 7 and 11 p.m.

Of course, along with anticipated higher ratings from metering will come higher ad rates. "There's a little anxiety about what to expect," said David Martell, media director at Davis & Co. in Washington.

Yet Scrimshaw isn't too concerned. "The stations that demand the highest rates will be flat" in sales, the buyer predicted. Nielsen meters will allow the lower-ranked stations "to get a fair price." —Megan Larson

PHILADELPHIA/RADIO

Station Owner, Arbitron Link for Local Ad Study

• A MAVERICK PHILADELPHIA RADIO-STATION owner is testing a new advertising-effectiveness system that he claims could boost revenue

across the business. Jerry Lee, owner of the market's highly rated adult contemporary WBEB-FM, said the system should help convince advertisers that consolidating their budgets into a one- or two-station schedule will generate returns that rival those of television.

The system, called Optimum Effective Scheduling, is an idea that has kicked around the radio industry for several years. Developed by analysts Steve Marx and Pierre Bouvard (the latter is currently chief of Arbitron), the system is predicated on the idea that consumers must hear an ad at least three times before they notice it and decide whether to buy.

The conventional wisdom among radio buyers is to purchase 15 spots on five or six stations in a market to meet listener targets in reach and frequency. The OES strategy advises buyers to commit to just one station and buy all the clients' spots in a single, consolidated deal.



Lee: Preaching the power of one-station ad schedules.

"This is the first time that we will be able to determine the cause-and-effect of radio advertising," Lee said. He expects to publish the results by the end of February.

Other station owners and buyers in Philly are skeptical about OES' overall effectiveness. Advertisers have never completely trusted inquiries or surveys about consumers' radio listening habits. In addition, OES is understood to work only for short-term, sales-driven advertising campaigns when a client is getting rid of inventory, not for image-driven efforts. "For a longer campaign, reach is really important—you need to buy more than two stations, especially in a market the size of Philly," said Mary Medder, executive vp of Philadelphia-based agency Harmelin & Associates.

Yet another buyer said Lee's efforts to verify audience reach could persuade him to trust in OES. "If they are having retailers checking, then I think the idea holds a little more water," said Larry Ferenchick, media director at local agency Beach Advertising. —Mira Schwirtz

NEW YORK/RADIO

WNEW-FM: Out With the Old, Up With the Ratings?

• AFTER THREE DECADES PLAYING ROCK HITS from the 1960s and '70s, the New York radio station that helped make many of those songs into staples of the classic-rock format is gradually moving in a new direction. "A rock direction," is how Gary Wall, operations manager at CBS Radio's WNEW-FM, describes it.

This month, WNEW fired two veteran DJs who were the station's last remaining links to its glory days of the '70s and '80s. The dismissals of Scott Muni, who spent 31 years behind a WNEW mike, and Dave Herman followed the firings of three other veteran DJs this year.

Last January, ratings-starved WNEW began adding current rock hits to its playlist of aging standards. Over the summer, the station shifted Muni out of his longtime afternoon slot to a late-morning shift, presaging his departure (for an appreciation of Muni's career, see *Commentary on page 17*). Now, a variety of current chart-toppers and '80s hits are being mixed with some '70s holdovers to create what the station is calling "straight rock." Station officials hope the updated format will appeal to a broader spectrum of listeners.

Some radio observers believe that classic rock has become too narrow a niche to attract the level of ad revenue that large group owners like CBS are looking for from their outlets. "Rock has splintered so much that to be successful, you have to have a large audience to sell," noted Ed Shane, a Houston-based radio research and programming consultant.

Shane expects a difficult transition for WNEW, a station that was a music trend-setter for years and a pioneer of the progressive rock (and, later, classic rock) format. "If you mix classic rock with modern stuff, you get something that doesn't really fit," Shane said.

"WNEW had a niche format which did very well, but other stations came in and cut into it," said Susan Gottlieb, director of broadcast for Media First in New York. Among those rivals is Chancellor Media's WAXQ, which in 1993 dropped Bach for rock and has drawn to a near tie with WNEW-FM in the ratings cellar. In the spring Arbitron book, WNEW registered a 1.7 share to WAXQ's 1.6. But WAXQ has been increasing its ad revenue, according to BIA Research, while WNEW sunk in 1997 to \$13.4 million from \$14.2 million in '96.

"It's unfortunate that they had to lose two key personalities that had loyal listeners," Gottlieb said of the WNEW firings. "But management has to make decisions that hopefully increase their listenership." —MS



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Tuesday, December 1st
9pm e/p



World Premiere Movie
All Dogs
Christmas Carol
Sunday, December 6th
6pm e/p



The Christmas List
Wednesday, December 13th
8pm e/p

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This offer limited to agencies
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OF
CHRISTMAS



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The Year Without a Santa Claus
Tuesday, December 15th
8pm e/p

**'Twas the Night
Before Christmas**
Wednesday, December 2nd
6pm e/p



Little Drummer Boy
Friday, December 18th
6pm e/p



Other Holiday Favorites...

**Rudolph's Shiny
New Year**
December 2nd 7pm e/p

**Santa Claus is Coming
to Town**
December 3rd 8pm e/p

Christmas Every Day
December 4th 9pm e/p

Babes in Toyland
December 11th 7pm e/p

**Frosty's Winter
Wonderland**
December 17th 7:30pm e/p

**Nobel Concert
for Peace**
featuring
Elton John, Phil Collins,
Alanis Morissette,
and many more
December 20th 8pm e/p

and
Jack Frost
December 22nd 8pm e/p



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COMMENTARY

By Paul D. Colford

Scott Muni: A Radio Classic

A pioneering New York DJ in the 1960s and '70s becomes a victim of consultant-driven formats

On Friday Nov. 13th, Scott Muni finished his show on WNEW-FM and was told by the station manager and program director that it had been his last. Unlike so many other radio firings, this one made all the New York papers during the weekend that followed.

"I've been better and I've been worse," Muni told me on Nov. 21. "But it doesn't get much worse than this." He was sure that most of his listeners had missed the newspaper reports, so it bugged him that they would tune in to WNEW and hear no reason for his absence. Muni said that he did not see it coming.

At the same time, Muni, who is in his late 60s, probably should have left the station much sooner, and on his own proud terms, instead of being ousted after 31 years by an outlet that has long been unable to reach a 2 share and ranked 21st in the important spring ratings book. Then again, Muni's indomitable presence, his gravel-voiced presentation of rock 'n' roll, may have been one of the few reasons that fans of the music continued to tune in to WNEW at all.

So this is not to bury Scott Muni, but to praise him. Like all broadcasters with a singular timbre and a patented flair, such as Larry King, Casey Kasem or Andy Rooney, he was easily parodied—and often is, notably by the comedy writer Rob Bartlett on radio's *Imus in the Morning*. The imitation amused Muni, he told me a few years ago, but he winced those times that he heard Bartlett sift through the dust of the ages and impersonated the DJ rapping heavy about Sopwith Camel or another rock obscurity.

After all, Muni's enduring contribution to pop culture, lost in the recent news coverage of his ouster, is that he did not trade in obscurities. He popularized some of the best music and made it matter, both on the air and for many years as the program director, too. Long before media types spoke of brand-building, his consistency and dedication to the music helped turn the call letters WNEW-FM into a widely recognized brand for progressive rock.

The Louisiana native started rocking in New

York on the old WINS and defected in 1962 to WABC, the Top 40 monster that ran up double-digit shares of the market. But WABC's hourly repetition of the day's biggest hits, especially Louis Armstrong's "Hello, Dolly" in 1965, irked Muni and led to his exit that same year. He went first to the short-lived WOR-FM and then to WNEW-FM after the launch of its album format in 1967.

Muni once said that his early years at WNEW were like going into a mine each day and coming up with great stuff every time. He would finish a four-hour air shift and still have maybe a dozen new albums at his feet that he had yet to play. The next day would bring a dozen more.

Jonathan Schwartz, a fellow originator of WNEW-FM (and now heard on New York's WQEW-AM), calls Muni "a significant figure in the evolution of rock 'n' roll. He really had an instinct about Dylan's music early on, and that British hour he did on Fridays ("Things From England") was must-listening."

Denis McNamara, a former mainstay of Long Island rocker WLIR-FM and now vp for international A&R at Polygram, recalled: "Scott played a lot of the great music first, and he supported many of the great acts who are now the heritage artists of the format. I'm talking about Van Morrison, the Who, the Allman Brothers, even Led Zeppelin. Strange as it seems now, some of those guys were really daring acts to play in the beginning."

Of course, the license that Muni and his colleagues once enjoyed has long since given way to the dictates of consultants and playlists and radio-by-corporation. As stations sold for vast sums, one sure way to maintain the ratings, which dictated the ad rates paid by beer brands and car makers, was to play the safest rock of Jethro Tull, the Rolling Stones and other acts who were comfortably familiar to that coveted 25-to-54 demo. Muni's role, it seemed to me, was simply to be there, growling in his kind of verbal shorthand, often dispensing with verbs ("Stones, Aerosmith, on WNEW-FM"), and

giving the old sounds a credibility they otherwise would have lacked.

"Classic rock didn't die—it was murdered by the consultants," Muni said the other day. "Instead of playing a hundred of the great things that the Stones have done, they would pick five and wear them out."

For a long while at least, what WNEW-FM had lost in surprises, it reaped with satisfactory ratings and huge revenue. At the station's 25th anniversary in 1992, it was tied for ninth in the New York market with a 3.6 share. In 1993, the station's estimated ad revenue was \$17.8 million. But it's been downhill since then, as WNEW-FM nervously fiddled with classic rock, added new rock, flipped to classic rock again and on and on. According to BIA Research, WNEW sunk to \$13.4 million in ad revenue in 1997 from \$14.2 million the year before.

Surely these sorry numbers have anguished Mel Karmazin, a former general manager of WNEW-FM and now its superboss as CBS Corp. president and chairman-in-waiting, especially as he prepares to spin off the network's radio stations in a public offering. It's hard to imagine that the ultimate bottom-liner could justify paying his old friend Scott a salary reliably put at around \$1 million a year under such desperate conditions.

Muni said he had not spoken to Karmazin about his termination. "I'm sure he knew about it," he said. Muni will continue to be paid until his contract runs out in January.

Though shocked and embittered by his ouster, Muni is just as clearly eager to get back on the air. He spoke of "a couple of opportunities, one of which is sports." One possibility is doing color, call-in work or pregame talk on CBS' New York sports station WFAN.

Radio has become so rigid, the music so predictable, that disc jockeys seem to do little anymore but read canned blather and weather forecasts. WNEW, which once was so hip that it broadcast Bruce Springsteen live from the Bottom Line at the red-hot moment in 1975 that *Born to Run* was vaulting him to superstardom, most recently has tied itself in to local appearances by Kiss. Muni is better off gone.

"I don't know where they're going," Muni said of his radio home for three decades. "But I want to get back on the air." ■



Muni's dismissal marks the end of an era.

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MOVERS

NETWORK TV

Sheraton Kalouria was promoted to vp, marketing and promotion for ABC Daytime. He was director of marketing for *The Wonderful World of Disney* and ABC Children's Programming...**Lou Bortone** has been promoted to senior vp of marketing and advertising for Fox Family Worldwide, which counts Fox Kids Network, Fox Family Channel and Saban Entertainment among its holdings. Bortone had been vp of marketing and advertising for Fox Family Worldwide and Saban.

RADIO

ABC Radio has named **Amy Waggoner** president/gm of its three-station cluster in Minneapolis. Waggoner was station manager of the cluster, which includes FM outlets KQRS and KXXR and the company's "Zone 105" trimulcast, aired on FM stations KZNZ, KZNT and KZNR...Entercom Broadcasting has promoted **Joel Gray**, program director at '40s-format KKSJ-AM and oldies-format FM, to program director/operations director of those stations as well as a third Portland, Ore., station, top-40 hits KRSK-FM.

PRINT

Lissa McCauley has been named marketing director at *Marie Claire*. She joins the Hearst title from Aeffe USA, where she was PR manager...At *Gourmet*, **Will Schenck** has been promoted to executive travel director from senior account manager...**Barbara Zawlocki** has been upped to publisher of *Detour*. She had been the fashion monthly's vp and group ad director.

The Media Elite

Edited by Anne Torpey-Kemph

Station Break

Nancy Lindemeyer might seem a bit out of her element in New York's Grand Central Station, but that isn't stopping her from getting out there to build the *Victoria* brand. The editor of the Hearst magazine that describes itself as "a breath of relief in this fast-paced world" will be smack in the middle of commuter insanity over the next



She's fair-minded.

few weeks as she mans a booth selling *Victoria*-style merchandise as part of the landmark station's annual holiday fair.

"*Victoria* has established a very intimate contact with its readers," says Lindemeyer, "and I do a lot of going out about the

country meeting them." She is hoping the masses will stop and sample the Chintzware, china, Christmas ornaments and other bygone-era items *Victoria* is offering for the holidays.

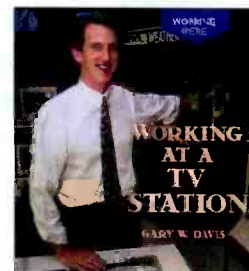
Lindemeyer will be in the booth every Thursday till Dec. 28 to meet and greet and sign the more than 40 books on arts and

crafts published under the *Victoria* imprint. This year's fair is the second for *Victoria*, which counts

nearly 1 million readers, and the first holiday fair at Grand Central since its two-year refurbishment. —*Mira Schwartz*

WFOR, by the Book

Miami's WFOR-TV could be in for a big ratings spike among younger viewers. The CBS O&O is the subject of a new book called *Working at a TV Station*, from the "Working Here" series published by Children's Press, a division of Grolier. The 32-page book, replete with pictures of CBS4's control boards and crew,



Undercover: CBS4

details the inner workings of a TV station via brief descriptions of station jobs and operations. The book is currently being delivered

to libraries and elementary schools across the U.S.

WFOR anchor Khambrel Marshall figures the inadvertent publicity can't hurt as the station strives to increase audience share in a town where Univision's WLTV is No. 1. "You can't overlook the benefit of having this done at Channel 4," said Marshall. "Hopefully [kids who've seen the book, and their parents] will tune in during a ratings period." —*Megan Larson*

Charity Cases

In this season of giving, the "American Benefactor 100" list of the nation's most generous ranks media moguls Ted Turner and Michael Bloomberg 43rd (\$70 million) and 46th (\$60 million) for cumulative lifetime giving. No sign of publishing deep-pockets Sulzbergers and Hearsts, nor worldwide media baron Rupert Murdoch.



RICHARD LORELL

Essence Communications co-founder Clarence Smith (second from right) received the Joseph Papp Racial Harmony Award from the Foundation for Ethnic Understanding at its recent annual benefit in New York. With Smith (from left) were fellow honoree Danny Goldberg, president/CEO, Mercury Records Group; special guest Diana Ross; and Rabbi Marc Schneier, president, FEU.

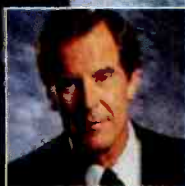
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CALENDAR

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

Women in Cable & Telecommunications will host an **executive member reception** on Dec. 2 at the Anaheim Marriott. Contact Becky Miller at 312-634-2330.

New York Market Radio (NYMRAD) will host its annual Christmas party on Dec. 4 at the New York Marriott Marquis Hotel, Broadway Ballroom. Contact: 212-808-4330.

PaineWebber's annual media conference, this year focusing on how companies are responding to the shift in the basic media model, will be held at the McGraw-Hill Building in New York Dec. 7-11. Contact Melissa Kessler at 212-713-9716.

International Radio and Television Society Foundation will present a **Christmas benefit** Dec. 16 at the Waldorf-Astoria featuring New York City Swing. Contact Marilyn Ellis at 212-867-6650, ext. 306.

The Association of Local Television Stations will hold its annual convention on Jan. 25 at the Morial Convention Center in New Orleans. Contact the ALTV at 202-887-1970.

Radio Advertising Bureau will hold its annual market leadership conference Feb. 4-7 in Atlanta (location TBA). Contact: 212-681-7210.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

ABC Starts Labor Talks

ABC and a pair of striking unions, the National Association of Broadcast Engineers and Technicians (NABET) and the Communications Workers of America (CWA), today will begin negotiations to resolve a labor dispute under the auspices of the Federal Mediation and Conciliation Service in Iselin, N.J. The agreement comes on the heels of the National Labor Relations Board overturning filings by NABET and CWA that ABC acted improperly in locking out union members in October and of failing to negotiate in good faith. However, over the last two weeks, ABC had reached separate labor pacts with the International Association of Theatrical and Stage Employees (IATSE) and local wardrobe unions (in Los Angeles). For the latest round of mediation, all three parties have agreed to maintain a news blackout.

AMFM Wins Derby Rights

In the network radio horse race, AMFM Radio Networks, along with Host Communications, has snagged another prize—the exclusive rights to air the Kentucky Derby on May 1, 1999. The Derby rights have been with ABC since 1980. AMFM's plans to expand coverage include a Spanish-language broadcast, race-day updates, vignettes in the weekdays leading up to the event, and a new two-hour call-in show. Chancellor Media-owned AMFM recently stole music-countdown king Casey Kasem from ABC Radio Networks.

Dr. Laura Spots Go to Court

Syndicator American View Inc. (AVI) filed a lawsuit last Monday in Los Angeles Superior Court against Premiere Radio Net-

works over AVI's right to air 520 Dr. Laura Schlessinger vignettes that aired between 1983-1986. AVI purchased the vignettes from Normal Baer Productions in late summer and offered to sell them to Premiere in October. Premiere passed on the sale and questioned whether AVI had the right to air them. Now, AVI is calling Premiere's hand and is seeking a declaratory judgment to settle the dispute.

Edmiston Joins AdMedia

Mark Edmiston has joined AdMedia Partners, a New York-based investment banking firm, as managing director. Edmiston will focus on consumer magazines and new media mergers and acquisitions. For the past six years, Edmiston was a principal in the investment and consulting firm Jordan Edmiston Group, where he was responsible for deals involving Cowles Enthusiast Media, Rodale Press and the Reader's Digest Association. Edmiston left the company in June. Edmiston is said to be in

discussions with president/CEO Wilma Jordan to remove his name from the company. Jordan says she has no plans to change the company name.

WSJ, Barron's Lay Off 118

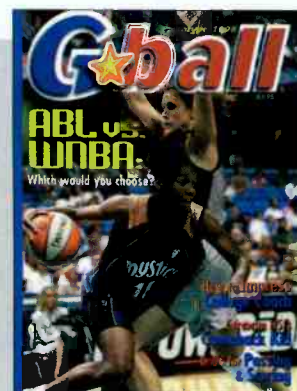
The Wall Street Journal and *Barron's* will outsource their subscription telemarketing operations, effective today, resulting in the layoffs of 118 full-time employees at nine locations in eight U.S. states. Parent company Dow Jones will take an after-tax charge in the fourth quarter against earnings of about \$2 million for severance and office closing. Among the vendors Dow Jones will contract with are Martin Agency of Richmond, Va.

Hoops Find Home on Pax TV

Pax TV has sold for \$1 million 96 two-hour blocks of airtime to a new men's professional basketball league, the CPBL, scheduled to begin play in November 1999. The new Collegiate Professional Basketball League will use the time to air

Gball Set for June Tip-off

Gball, *The Girl's Basketball Magazine*, will be launched by Ithaca, N.Y.-based Momentum Media as a bimonthly in June 1999. The magazine will be targeted to girls ages 10 to 17 who play basketball, and specifically for those ages 15-to-17 who play competitively. *Gball* will have a controlled circulation of 150,000, going to AAU girls' basketball participants, girls from 96 summer basketball camps, and YWCA basketball programs. Subscriptions will also be available for \$11.95 per year.



A prototype is being shopped by Momentum.



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Media Notes

CONTINUED

its inaugural season's games on Saturday afternoons and will sell and own all of the ad revenue generated by the broadcasts. An independent producer will be hired by the Lexington, Mass.-headquartered CPBL to produce the telecasts. The new league will have teams in eight markets: Boston, Chicago, Cleveland, Detroit, New York, New Jersey, Philadelphia and Washington, D.C. As part of the deal, Pax will get to put up promotional signs in each of the arenas. Butch Beard, former New York Knicks player and former coach of the New Jersey Nets, is the director of basketball operations for the CPBL.

DreamWorks Set on New Site

DreamWorks SKG, after years of contentious civil litigation and delay, has closed a deal to become an anchor tenant for a Playa Vista development site in Los Angeles that once served as Howard Hughes' aircraft assembly plant. To facilitate the deal, which often encountered environmental and monetary obstacles, the 4-year-old studio is paying \$20 million for 47 acres to a consortium of Wall Street investment banks and a local developer. Plans for the new facility call for eight sound stages and 1.5 million square feet of space ready for TV, film, interactive media and music production by mid-2001 or early 2002. It will be the first new major studio complex to be built in Los Angeles since Warner Bros. moved into its Burbank facilities in 1934.

Seelig Tapped as VF Ad Chief

Jill Seelig has been named advertising director of *Vanity Fair*. Seelig had been national sales manager for *Self* magazine.

Both monthlies are owned by Condé Nast Publications.

Z-D, U.S. News Confer

Ziff-Davis and *U.S. News & World Report* will jointly produce the Millennium Conference Series, which will bring together leaders in the private and public sectors to discuss the impact of the Internet and technology on society in the new millennium. The series will feature four events in 1999: Sustaining Growth in the Internet Age, in March (Washington, D.C.); Transactions, in June (New York); The Next Generation: Technology Empowered Education, in September (Washington, D.C.); and Health Care and the Internet Revolution, in December (Boston).

Evans Moves to Movieline

John Evans has been named president and COO of *Movieline*, a national magazine covering the Hollywood and film industry. Evans makes the move after just over a year as president of *Detour* Inc., which publishes an urban fashion magazine by the same name. *Detour* founders Jim Turner and Luis Barajas left the 11-year-old independent magazine this past summer as a result of creative differences with Evans.

Sarnoff to Develop Fox Series

Ellen Levy-Sarnoff, most recently vp of children's program development for United Paramount Network, has signed a first-look production agreement with Fox Family Worldwide. Levy-Sarnoff will develop and produce series for Fox Family Channel and Fox Kids Network. While at UPN, Levy-Sarnoff oversaw the development and production of such

kids series as *Jumanji* and *The Incredible Hulk*. Prior to that, Levy-Sarnoff served as senior vp of development for Saban Entertainment, where she was a producer of the studio's mainstay hit, *Mighty Morphin Power Rangers*.

Adlink Signs Six More Nets

Los Angeles-based Adlink, the nation's largest digital interconnect, announced it has added six new cable networks to its commercial insertion system. With the addition of HGTV, Sci-Fi Channel, Bravo, TBS, Animal Planet and the History Channel, Adlink now inserts ads on 30 networks in the Los Angeles area. Ad inserts will start on the networks in April next year. More than 300 national and regional advertisers, including General Motors and Kraft, use Adlink to reach targeted consumers in the Los Angeles market.

BTV Planning Big Break

Buena Vista Television is developing *Your Big Break*, a musical talent show that currently airs in 13 countries, for a possible fall 1999 U.S. premiere. Being mulled as an hour-long weekly series, *Your Big Break* is similar to the long-running *Star Search* syndicated talent series, with each episode featuring contestants made up to look like their favorite singing stars and performing their idol's greatest hits for a studio audience that votes for the best performer.

WNET Looks At NYTV

In conjunction with the National Academy of Television Arts and Sciences, New York's PBS outlet, WNET-TV, on Dec. 14 will launch *NYTV: By the People Who Made It*. The brainchild of

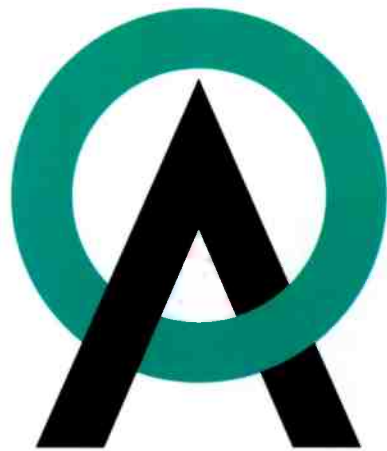
WNET president Will Baker, the two-part documentary details the history of television in New York via interviews with the likes of Sid Caesar, Charlotte Rae and Rod Steiger. In a first-time partnering with WNET, KeySpan Energy serving Queens and Long Island is sponsoring the show for an undisclosed sum.

Taylor, Teufel to Be Honored

Susan Taylor, *Essence* editor-in-chief and vp of *Essence* Communications, and Robert Teufel, Rodale Press president/CEO, will both receive the 1998 Henry Johnson Fisher Awards, the magazine publishing industry's highest honor, for lifetime achievement. Taylor has been *Essence's* top editor since 1981 and is the author of three books, most recently *The Spiritual Wisdom That Has Shaped Our Lives*. Teufel began his career at Rodale in 1961 and became president in 1979. Teufel has served on several boards, including that of the Magazine Publishers of America, which he chaired in 1992.

MJ Guide Goes to Gear Expo

Men's Journal will feature its *1999 Handbook & Buyer's Guide* at Essential Gear Expo at the Mall of America in Bloomington, Minn., from Dec. 1-23. The *Men's Journal* guide highlights the best new products and equipment currently available. The expo will showcase the products and will include demonstrations, workshops and seminars, including a biking clinic held by Tour de France winner Jeff Pearce (who is also an *MJ* sales exec). *MJ* will also produce counter-card signage featuring a "where to buy" list of retailers in the Mall and will showcase each advertiser and their ad in the *Buyer's Guide*.



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Adlink is the innovative approach to television advertising that will help you reach more of the audience you really care about—the customers most likely to buy your products. With Adlink's digital interconnect that links 24 cable networks offering top programming across more than 70 cable headends, you can actually segment the enormous Southern California market. Now you can tailor the buy and your creative mix. Geographically, demographically and psychographically. And you can reach the entire cable market simultaneously with one buy, one tape and one invoice. It's as close to direct marketing as the medium and the technology allow. It's Targeted TV.

IT'S TARGETED TV

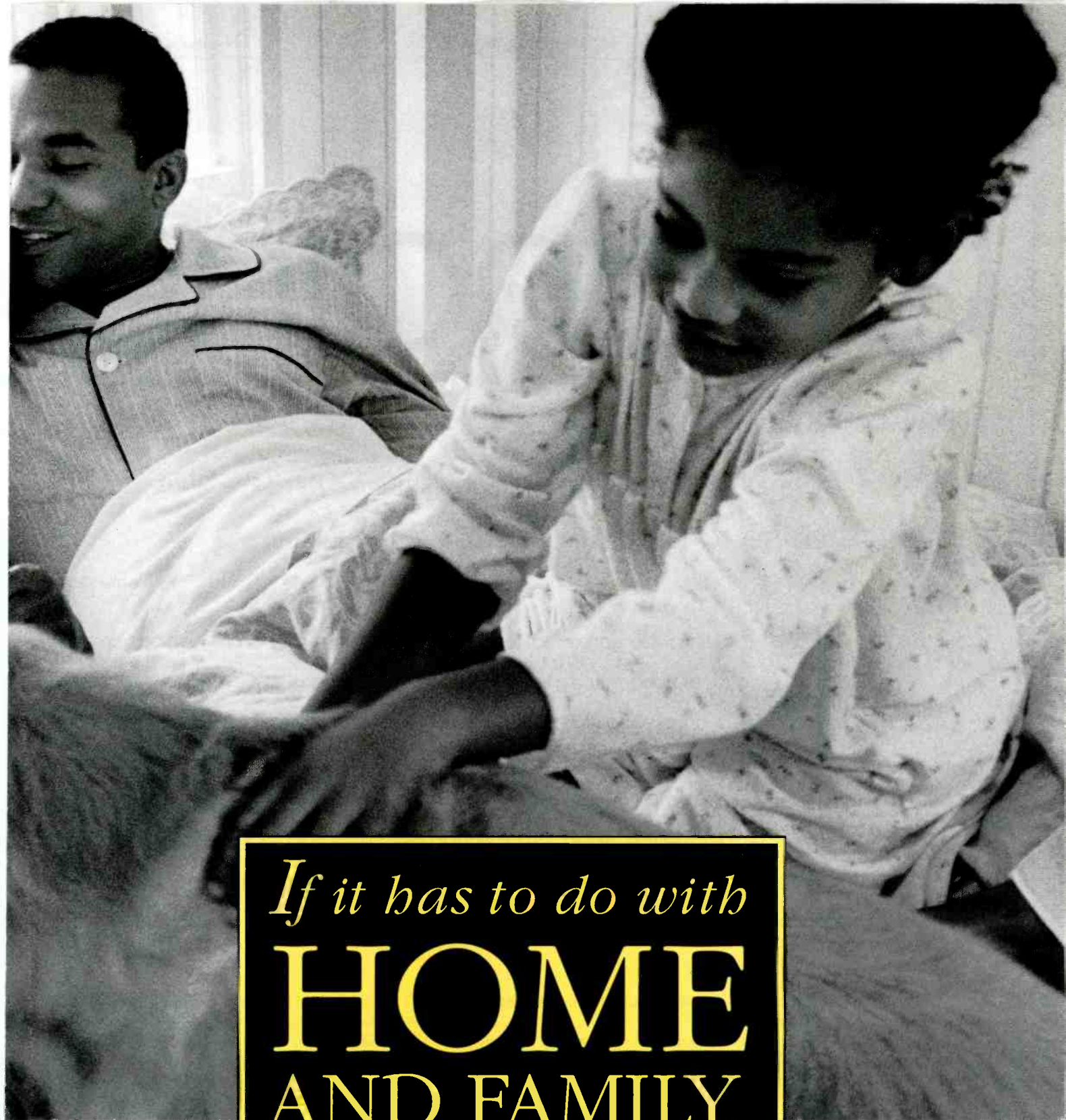
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Changing

Digital technology will allow cable systems to carry many more networks. But will these new outlets do to cable what cable has done to broadcast? Quite possibly.

By Verne Gay

Here's a little game that just about anyone can play and—judging from the recent boom in digital cable TV channels—just about everyone is. Name a channel you'd like to see? One devoted only to the musician Beck? (*Why not!*) A channel dedicated exclusively to past Knick games. (*Yesss!*) A channel on floral arrangements? (*A bloomin' great idea!*) Now, if you happen to run MTV, MSG, and the Home & Garden Network, would you still want to see these channels if a.) they could potentially dilute ratings for your respective mother network? and b.) You would have absolutely no idea for years whether anyone out there was actually watching these splendid creations?

The answer—if sanity is your governing principle—is no. Game over.

But, in fact, the game is just beginning. Virtually every major cable program provider is launching, or plans to launch, new networks specifically designed for the expansive digital bandwidth that the cable industry is just now embracing. These suppliers, like Discovery, MTV Networks and A&E, seem to be spawning new networks at the rate a cell divides.

In November, Arts & Entertainment launched two new digital networks, Biography Channel (a spinoff from the popular series) and International History (for anyone who *must* know about the history of political turmoil in, say, Kuala Lumpur.) Early next year, Nickelodeon will launch Noggin (incorporating the libraries of both Nick and the Children's Television Workshop) and Nick GAS (games and sports). Fox Family Channel will spin off Boyz (for boys) and Girlz (for guess-who). In August,

MTV kicked off MTV Digital Suite, a batch of digital music channels designed for very specific tastes. Lifetime, ESPN, Bravo, Disney and (yes) Home & Garden also have digital network plans.

Meanwhile, programming giants like TBS and parent Time Warner (which already has digital HBO and Cinemax feeds) also have a diverse stable of digital networks in development.

One of the joys, and perils, of the digital cable revolution is that it gives real meaning to that old phrase "anything is possible." As the cable industry begins to reap the benefits of digital technology—interactivity, telephony, and a virtually unlimited capacity for programming—the cable program business has entered the most exciting time in its history, or at least since the late '70s and early '80s, when cable's greatest brand names were launched. But as the new channel pace accelerates, the question arises: Are cable programmers, in fact, reaping

Channels

the whirlwind?

Mark Stewart, executive vice president, media director North America, McCann-Erickson World Group, says benefits for advertisers in the emerging multi-channel universe may be extraordinary, but adds: "The only certain thing is uncertainty in this whole thing."

Which leads to the question: If the risks for programmers are so great, the costs so high, and the audiences so minuscule, why has the cable programming industry seemed to have lost its collective marbles? As it turns out, there are good and prudent reasons behind the new boom in digital cable networks, say cable executives. The question no one seems able to answer, however, is how this boom will ultimately impact audiences of the mother networks, and what, conversely, the impact on advertising and media costs will be.

How so? Technology, business alliances and regulatory issues shift on a daily basis. There well may not be one simple answer. But consider the huge challenges before cable networks and advertisers as this high-stakes game gets under way:

- While cable program executives argue that this is not presently a concern, they do admit that there is little guarantee that one day the offspring will not siphon off viewers from the mother networks—a sort of cannibalization effect that could lead to the dilution of a valued brand. Moreover, there appears to be widespread disagreement over the scope of resources that should be poured into the new digital offspring. The dilemma for cable executives is obvious: Why spend enormous sums on niche networks that very few subscribers can see now or in the foreseeable future? This leads naturally to a second concern: how much should the content of the new digital network duplicate what is already on the analog one? It's a crucial issue because cable subscribers are unlikely to bond with a new digital network if it only airs repeats of programs that can be seen elsewhere.

- Most advertisers are excited about the explosion in new channels but are also concerned because this could lead to an explosion in media costs. If more networks means increased fragmentation of audiences—as they most assuredly will—that could lead to decreased efficiencies. And that, of course, means higher costs. There is a flip side too. If the new channels deliver very specific audiences—defined by, say, interests and income rather than the traditional standards of age and sex—then the added costs may well be justified. As Stewart

notes, "clearly we're moving away from traditional marketing target groups to affinity groups, meaning people who share values and interests as opposed to demographics. A 34 year-old and an 18-year-old watching the Food Network may have more in common than a 34-year-old and 18-year-old watching MTV or ESPN2." Digital, he adds, could potentially "enable us to better target our customers and minimize waste."

Indeed, there seems little doubt that the boom in digital cable channels will be a boon for the cable subscriber. Imagine a fully-interactive cable system that more closely mimics the World Wide Web than the familiar channel-specific delivery system that currently exists. The subscriber will seek out interests via a search engine, and then he or she will program a digital set-top box according to those interests. You want to see only networks devoted to comedies? Or you want only networks about tigers (or the Detroit Tigers)? A snap—or at least hypothetically a snap.

Cable programmers speak of the new world of digital technology in terms of expanded shelf space. Because the shelf space could one day be unlimited, why not begin to fill it now?

Mark Rosenthal, president of MTV Networks, says that in a typical cable home, "channels become destinations, or home bases, for people. It's an overlooked but definite truism about how people process information." As channels have proliferated, he says, the average viewer doesn't necessarily spend more time viewing, but more time with a handful of specific channels.

He says that "there will be a proliferation of digital channels, and add to that the proliferation of the Internet [when convergence takes place], and you will have not 45 options, not 230 options, but an infinite number of options. And with an infinite number of options, people will no doubt do what they have done over the last 20 years—which is look for brands as being the guideposts, the buoys."

Jonathan Rodgers, president of Discovery Networks—which has been the most aggressive digital programmer—says that "the way we like to understand it is that when you look at television when it first started, it was all things to all people, with a limited number of choices. *We* controlled what you saw and when you saw it. And then, all of a sudden comes cable, and it was category specific, and all of a sudden, the viewers had more choice and they were also able to see what they wanted

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essentially when they wanted to. The stage we're at now is, we want to position our digital platform to give [cable subscribers] the ability on a 24-hour basis to see what they want to see, when they want to see it."

Not everyone, naturally, agrees with this assessment. TBS has developed plans for digital networks, but has declined to launch them and it is unclear when it will. In published interviews, TBS chairman Terry McGuirk (who could not be reached for comment) has said that the economic return on such networks is unproven—in part because penetration is so small and advertising interest so limited.

A TBS representative said that "even without digital, fragmentation [of audiences] is a major concern," adding that "digital [networks] will dilute attention and resources." But TBS will likely launch new digital networks when penetration of digital set-top boxes reaches a critical mass.

And when will that be? Again, no one is entirely sure. So rather than create brand new networks, programmers are—to use the currently vogueish term—"re-purposing" content on established networks into digital offshoots. As Ron Schneier, senior vice president of sales for A&E says, "For someone to go from scratch and create an idea with the [current] digital economics is pretty much impossible to do. So it makes sense that the early success will come from the brand extensions."

Or, as MTV's Rosenthal puts it, "we think it's in our best interests to be in digital early, provided—and maybe because—we can do it at very low, low, low incremental costs." The Suite from MTV Networks, or the digital Suite as it's called,

encompasses new music channels M2, MTV "X" (hard rock), MTV "S" (Spanish language for U.S.), VH1 Country, VH1 Soul, and VH1 Smooth. The new kids networks also fit with the Suite: Noggin, Nick GAS, and Nick Too (a time-shifted version of Nick for the West coast.) They launch early next year.

There is controversy in that strategy as well. Some industry critics argue that the new digital channels are merely warmed-over replicas of the mother channels, and that digital will have little appeal for subscribers until the product is more compelling. It is partly for this reason that networks like Discovery have built elaborate Web sites for the new offerings—imbuing them with an added cachet and heightened identity.

So how did the cable industry get to this curious fork in the road? The simple answer is competition. Direct-broadcast-satellite suppliers like DirecTV have grown rapidly at the expense of cable because their digital-based technology has given subscribers a huge number of program choices—up to 200 channels, in some cases, with significant pay-per-view options. The average cable system currently has just 45 channels. To meet the challenge, Tele-Communications Inc. and Cox Communications, which are among the most aggressive operators in

rolling out digital, are rapidly upgrading their systems, but so far, only an estimated 2 million homes are using digital set-top boxes. (TCI's Headend in the Sky delivers nearly 160 channels to these subscribers.)

So what's the problem? In part, cost. A Paul Kagan Associates' report last April warned that "if subscribers have to pay more each month to get digital services, we think [it] won't grow as fast as industry optimists project, at least in the short run."

Those growth estimates vary, but many believe that about 7 million homes will have digital tiers by the year 2000, and by 2006, when the magical "critical mass" threshold is surpassed, a total of 34 million are expected to have digital.

These estimates also appear to be predicated on the assumption that subscribers will have enough options to make digital *desirable*. That is why the cable industry is working frantically to make "convergence" between TV and the Internet a reality, and why programmers like Discovery—owned in part by TCI—are working frantically to fill the pipeline. As Discovery's Rodgers' puts it, "a good proportion of this is to help cable operators sell the boxes, and that's all to our collective advantage."

Discovery has no fewer than seven digital channels—Home & Leisure, Civilization, Science, Kids, Wings, Health, and En Espanol. But ratings are minuscule, and it is unclear whether these have had any impact on Discovery's mainline analog networks, like Discovery, Animal Planet or The Learning Channel. Rodgers says dilution is a "valid issue," but, at least for now, irrelevant. "Our highest rating on Discovery is a 4.5 in our universe, which means there are still 96 or 95 percent [of viewers] who didn't see this show. If I can repurpose this, and put it on digital channels, then more and more viewers get the opportunity to see the program next time. It's not like I'm getting a 60 share: We produce programs that have legs, and that don't expire after they air twice."

With the burgeoning new world of digital, "one of the issues" for advertisers, says McCann's Stewart, "is that it will potentially cost more" to buy the fragmented networks, with their fragmented audiences. "But with more options, we'll potentially have more negotiating leverage on behalf of our clients, and if I'm getting more of the people I want, and eliminating waste, I may be prepared to pay a little more for the people I want."

Dilution of audiences and measurement complexities could "mean we have to put more effort into [cable buying] but at the same time...there are some technologies we can use to help manage it, like EDI [Electronic Data Interchange.]"

And so cable enters the brave new world of digital—with tinier and tinier audiences and virtually no assurances that one day, great brands like A&E, MTV and Discovery will face the same dilemmas that great brand names like ABC, CBS and NBC are currently facing.

"Our business," says Rosenthal, "is really about being where the audiences are, and serving them with brands that they know and trust."

And so in the game of digital TV, a little dilution just might be a price well worth paying. ■

"Our highest rating on Discovery is a 4.5 in our universe, which means there are still 96 or 95 percent [of viewers] who didn't see this show. It's not like I'm getting a 60 share: We produce programs that have legs and that don't expire after they air twice."

— Johnathan Rodgers

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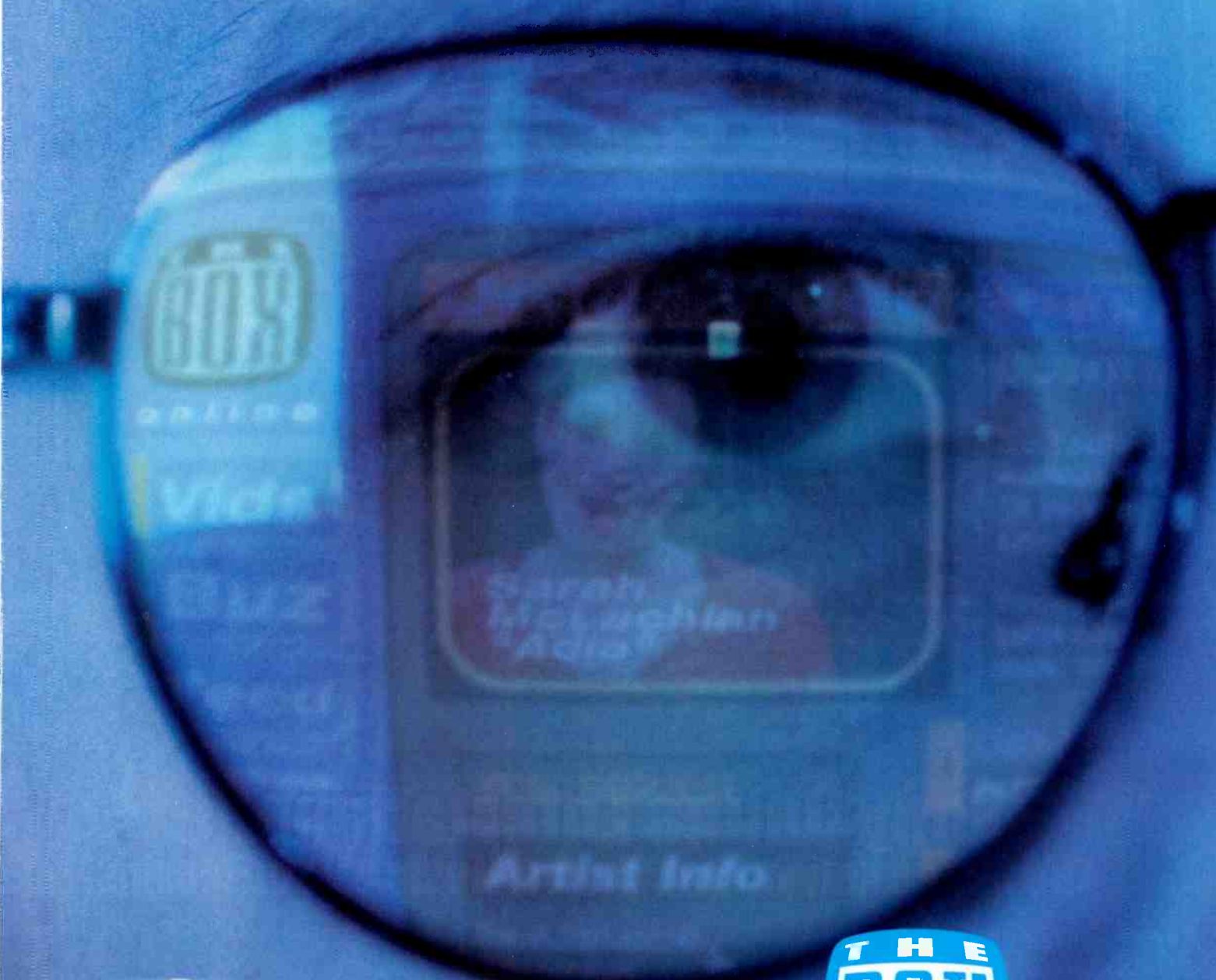


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Given that the long knives are out for Microsoft these days, the deal struck last week among America Online, Netscape, and Sun Microsystems is being seen as a response to Bill Gates & Co. It is—but the strong undertow beneath that partnership is e-commerce, which has also driven Amazon.com stock to record highs and caused Amazon's competitors to huddle under the umbrella site ShopperConnection. Move over e-mail. The Net's next killer app has arrived.—Catharine P. Taylor

@deadline

Sony Adds Advertisers

Eighteen advertisers, including **American Express**, **Ford Motor Co.**, **Lego**, **3Com** and **CDnow**, have made six-figure commitments to the **Sony Online Entertainment** network, New York. The new campaigns will appear on the network's sites, which include areas devoted to Sony's movie and TV properties, music sites from Sony Music Online and online gaming site **The Station@sony.com**.

Be An Egghead, Too

Egghead.com, Seattle, is planning to launch an affiliate marketing network in December, modeled after similar programs by **BarnesandNoble.com** and **Amazon.com**, as it seeks to expand its product line beyond computer software and hardware. Earlier this month, the online merchant launched a \$3 million-plus ad campaign to promote its new commerce site, which was designed by **Digital Pulp**, New York.

Get The Point, Globally

PointCast, Sunnyvale, Calif., today launches two more foreign editions, for the United Kingdom and Germany on Nov. 30. They join existing Japanese and Canadian editions. U.K. and German users will receive the 60 U.S. channels, plus content from local providers, including **The Economist** and **Independent Television** in Britain, and **Deutsche Presse-Agentur** and **Berliner Morgenpost** in Germany.

Euro E-Comm: Giant Bertelsmann Tests Site

By Adrienne Mand

Taking another step toward entering the online bookselling business, Bertelsmann AG tomorrow will launch what it is calling "the external beta version" of its Bertelsmann Online site, created by New York-based Concrete Media Construction.

Referred to by the Internet industry by its Web address—**BOL.com**, during its pre-launch phase—the online venue of the Munich-based publishing giant will be an international book site with a 5 million title database that will launch in five languages. Bertelsmann scrapped its plans for an American version in October when it bought a 50 percent stake of competitor **BarnesandNoble.com** for \$200 million. Bertelsmann and Barnes & Noble each are contributing \$100 million to further bolster the **BarnesandNoble.com** site to compete against early industry leader **Amazon.com**.

BOL.com will debut in the United Kingdom, Germany, France, Spain and the Netherlands, with expansion to other countries expected throughout 1999. Concrete Media Construction, the new name of online content company Concrete Media's Internet services business, designed the site. However, sources close to the project said Bertelsmann this week will announce that **Pixelpark USA**, a division of Germany's **Pixelpark**—in which Bertelsmann owns a 75 percent stake—is planning to take

over the project. CMC president Aaron Cohen said the agency's contract was done, though it plans to "play a strategic role" in **BOL.com**. "I definitely think it's the right business move on Bertelsmann's part," he said.

CMC created **BOL.com** with a one-store structure that is customized by language and local content by staff in each country. It offers personalization and community features. "The issue for us as the architects of this site and as the builders of it was really to come up with a design that was global with initial designs ... and had flexibility to localize," said CMC executive producer Kit Cody.

Chip Austin, president and CEO of **BOL**, a unit of Bertelsmann's multimedia division, said the company plans to leverage its existing customer base of 25 million book club members, as well as its local editorial

expertise in Europe and its supply and delivery chain infrastructure. "It's the first step in a long-term strategy overall," he said.

To promote the site, Bertelsmann has formed exclusive relationships with **America Online** (its equal partner in the **AOL Bertelsmann Online Europe** joint venture) and **AOL-owned CompuServe** for two years, plus a three-year deal with **Lycos'** properties in Europe, valued at \$20 million. Off- and online advertising, including direct marketing, will launch when the site goes live in early 1999. ■



Bertelsmann is set to beta test retail site **BOL.com**.

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[THINK NEW IDEAS SCORES A TOUCHDOWN p. 38](#) | [GARRICK: FLYCASTING FOR IDEAS p. 40](#)

[SPECIAL: INDUSTRY CHAT p. 42](#) | [HOLLYWOOD AND THE NET: A ONE-NIGHT STAND? p. 46](#)

bits

• **Blue Dingo Digital**, New York, the interactive division of Grybauskas Beatrice Advertising, has launched a Web site for hip hop label **Tommy Boy Music** that offers a promotion with **NFL Films**. Visitors to the site can purchase the new album *The Power and the Glory: The Original Music and Voices of NFL Films*, which features 32 tracks of classic NFL film music, game action and narration. The album is being co-promoted at the NFL site.

• **Microsoft**, Redmond, Wash., has signed an agreement making **Amazon.com** the premier music merchant on the MSN Shopping channel, the MSN.COM portal page and other selected properties in the MSN network of Internet services. Seattle-based Amazon.com will have a Buy Music Quick Link, as well as other promotions.

• **BigStar Entertainment**, New York, an online movie store, has selected **iballs Internet Media**, New York, to launch a series of targeted marketing campaigns through the end of the year and beyond. The campaign will revolve around its "Every Day is Free Video Day at BigStar.com" promotion, which gives visitors a free copy of such movies as *Armageddon* and *Good Will Hunting* with purchase and other offers.

• **@Home Network**, Redwood City, Calif., signed four new e-commerce advertisers to run rich media ad campaigns during the holidays. The advertisers are: clothing retailers **Bluefly.com**, New York, and **Eddie Bauer**, Seattle, digital video purveyor **DVD Express**, Los Angeles, and music seller **EveryCD**, Stamford, Conn.

• **SmarterKids.com**, Needham, Mass., an Internet reseller of children's educational products, has named Saatchi & Saatchi's online arm **Darwin Digital**, New York, as its marketing partner for its first national consumer awareness campaign. The assignment follows a review involving four other undisclosed agencies. The introductory marketing budget is expected to be \$5 million. The campaign involves print, broadcast and online advertising, including placement on portals, search engines, women-targeted sites and education-focused sites.

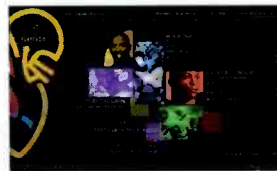
• **USWeb**, Santa Clara, Calif., and **CKS Group**, Cupertino, Calif., have scheduled a merger close date of Dec. 16. The combined company will temporarily use the name USWeb/CKS because the planned name, Reinvent Communications, is subject to a legal claim.

Think New Ideas Tackles Relaunch of NFL Players' Site

BY BERNHARD WARNER—Players INC, the for-profit marketing arm of the National Football League players' union, has hired Think New Ideas, New York, as its interactive agency of record. In so doing, Think will do for Players INC what it did for the Major League Baseball Players Association: build a Web site that generates exposure for NFL athletes and, equally as important, revenue streams in the form of advertising and content syndication packages.

But unlike its baseball counterpart, Players INC will launch its new site next month with significant sponsor support, primarily from Wilmington, Del.-based MBNA Corp.

MLBPA had auspicious sponsorship plans for its site, **Bigleaguers.com**, which was to be leveraged to attract sponsorship deals, especially with technology and Internet companies. In July, a full year after its launch, Think struck a distribution deal with community site Tripod and its parent, Lycos, to give **Bigleaguers.com** assistance attracting visitors and advertisers.



A page from nflplayers.com.

Players INC executive vice president and chief operating officer, Pat Allen, said she is interested in negotiating similar distribution deals, but added no such talks have begun. Ron Bloom, chief executive officer at Think, said a big priority for Players INC is to sell syndicated content—much of which is reports from the players themselves—to a variety of sports or entertainment-themed sites. Think will also sell sponsorship and ad package deals plus design, maintain and host the site.

Players INC was formed in 1994 with a focus on cultivating corporate sponsorships for the NFL Players Association's retired and active players. An NFL players site, with some advertiser support, was launched three years ago that was hosted and maintained by CBS SportsLine. This year, Players INC budgeted to expand its Web presence to give its players more visibility off the field. "This is a great avenue to highlight the players as personalities," Allen said. ■

On Sony, On CNET, On Lycos, Comet Distributes Its Cursors

BY ADRIENNE MAND—Sony Music Entertainment is looking to make a branding impact with fans in an otherwise overlooked piece of real estate: the cursor. Beginning today, parts of the Sony site will function with a Sony branded compact disc cursor rather than the pedestrian "arrow," courtesy of technology specialists Comet Systems, New York.

"We see the cursor as a very powerful point of focus as far as the real estate on the screen is concerned," said J. David Waldman, vice president of new technology and business development for the New York-based Sony division. "We intend to develop the cursor for specific artist sites," with different cursor icons for each, added Waldman, though he declined to name the artists or what shape the cursors would take.

A message on the Sony Music site indicates the new cursors will be available on the homepage, and other sections of the site labeled Lab and CD Extra, plus on pages dedicated to the label's top artists Mariah Carey, Will Smith, Cypress Hill and *South Park ChefAid*, the soundtrack

for the cable show.

The Comet Cursor is a patent-pending technology that allows Web sites to display a static or animated graphic or brand icon in place of the traditional arrow cursor on a Web browser. Other Comet Systems clients include Comedy Central and Mattel, which has used the faces of Cabbage Patch kids as cursors on its site.

Comet Systems will also offer a free holiday kit today in which users can download Christmas and Hanukkah-themed characters. The kit, which features characters such as Santa Claus, his reindeers and menorahs, will be available for download via Lycos and CNET's download.com, plus through ads by CNET. Also today, Comet Systems will introduce Comet Cursor Version 1.1, which allows users to select a favorite cursor icon and make it their personal desktop cursor.

"We actually think that this is going to open up another advertising channel on the Web ... [The cursor] is going to be the 42nd Street and Broadway of screen real estate," said Ben Austin, director of marketing at Comet Systems. ■

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Join the Conversation.

The Mining Co. Opens Stores

Figuring that human interaction will make a clear difference in the overcrowded e-commerce marketplace, The Mining Co., New York, is expanding its guide concept—in which people give Internet recommendations to Mining Co. visitors—to the selling of goods on the Web.

The concept launches today with the company's first "guide stores" which will offer consumers buying tips on videos from as many as 620 of its Web consultants. The launch of the guide video stores—as they're currently being called—will eventually be expanded to include other product categories such as books, music and computer software. The initiative proves that The Mining Co. is becoming less reliant on ad revenue, as it pursues income from electronic commerce.

The expansion into books, music and software will probably come after Christmas, a company spokesman said. The 70 or so guide video stores are linking to individual guide sites which reside on The Mining Co. site. Videos were the first product category available, primarily because of a deal struck recently between The Mining Co. and Web-based video retailer, BigStar.com.

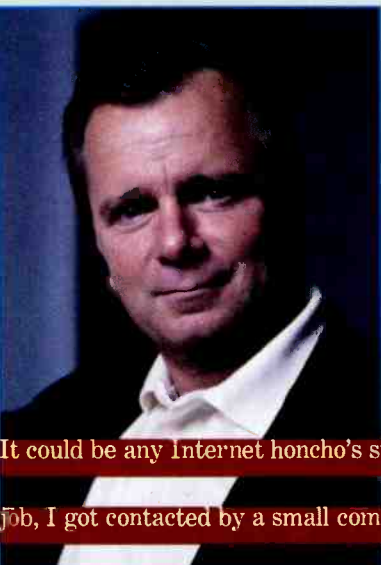
As to the roles the guide will play, each will offer consumers recommendations on titles that pertain to their area of expertise on topics such as health, computing and travel in exchange for a bounty or flat fee from BigStar.com that will be shared with The Mining Co. Similar deals are being pursued with Web merchants like BarnesandNoble.com and CDnow, a Mining Co. company spokesman said.

—Bernhard Warner

Movers

Michelle Madhok has been named director of women's programming at America Online, Dulles, Va. She was director of entertainment marketing at CBS New Media, New York ... **Wolf Boehme**, formerly of Bloomberg Financial Markets, New York, has been named chief operating officer of marketing company Xceed, New York ... **Webstakes**, New York, has named **Daniel Payomo** director of partnership development, Western region, while **Darren Port** will serve as the director of partnership development, Eastern region. Payomo was a manager of advertising sales at AOL. Port was promoted from manager at Webstakes ... **Mark D. Thompson** has joined OgilvyInteractive, New York, as technical design manager. He was a senior software developer with @radical.media, New York.

DANIEL ARSENAULT



Insider

THRILL SEEKER

By Susan Kuchinkas

It could be any Internet honcho's story: "When I was interviewing for my first job, I got contacted by a small company I'd never heard of, but the top guys were only a couple years older than I was. They wore jeans and long hair and drove

Porsches. And they were excited about what they were doing."

Only in George Garrick's case, it was 1977 and the breaking technology was bar code scanning, not digital communications. With degrees in math and engineering, plus an MBA from Purdue University, Garrick hadn't been contemplating a career in market research. However, he found plenty to keep him interested, first at Management Science Associates, and then at Chicago-based Information Resources Inc., the first market research company to use electronic data collection. In his 15-year career at IRI, punctuated by a four-month stint at rival A.C. Nielsen Marketing Research, Garrick rose to the top, becoming president and CEO of IRI North America in 1993.

But the thrill was gone. He had realized that the Web could allow the truly quantitative, results-oriented approach to marketing that was frustratingly elusive in conventional media. In May, he joined the online ad sales company Flycast Network, San Francisco, as president and CEO. His wife, Lainie, and their two children are still in Chicago, awaiting the birth of a third child.

Flycast gives Garrick the chance to put his new ideas into practice. "I've always believed there should be a more quantitative, results-oriented approach

to marketing," he says. "What's great about the Internet is, it's undeniable, real-time feedback. I've got 20 years of pent-up frustration in not being able to apply these techniques, and now we can."

A top dog in business for most of his working life, the head of Flycast Network is precisely groomed on the knife edge between hip and money. It's not that hard, though, to break through the carefully polished veneer. Just ask him to name a quality people miss seeing in him, and he answers without hesitation, "I may not seem like the most warm and fuzzy person, but I really am."

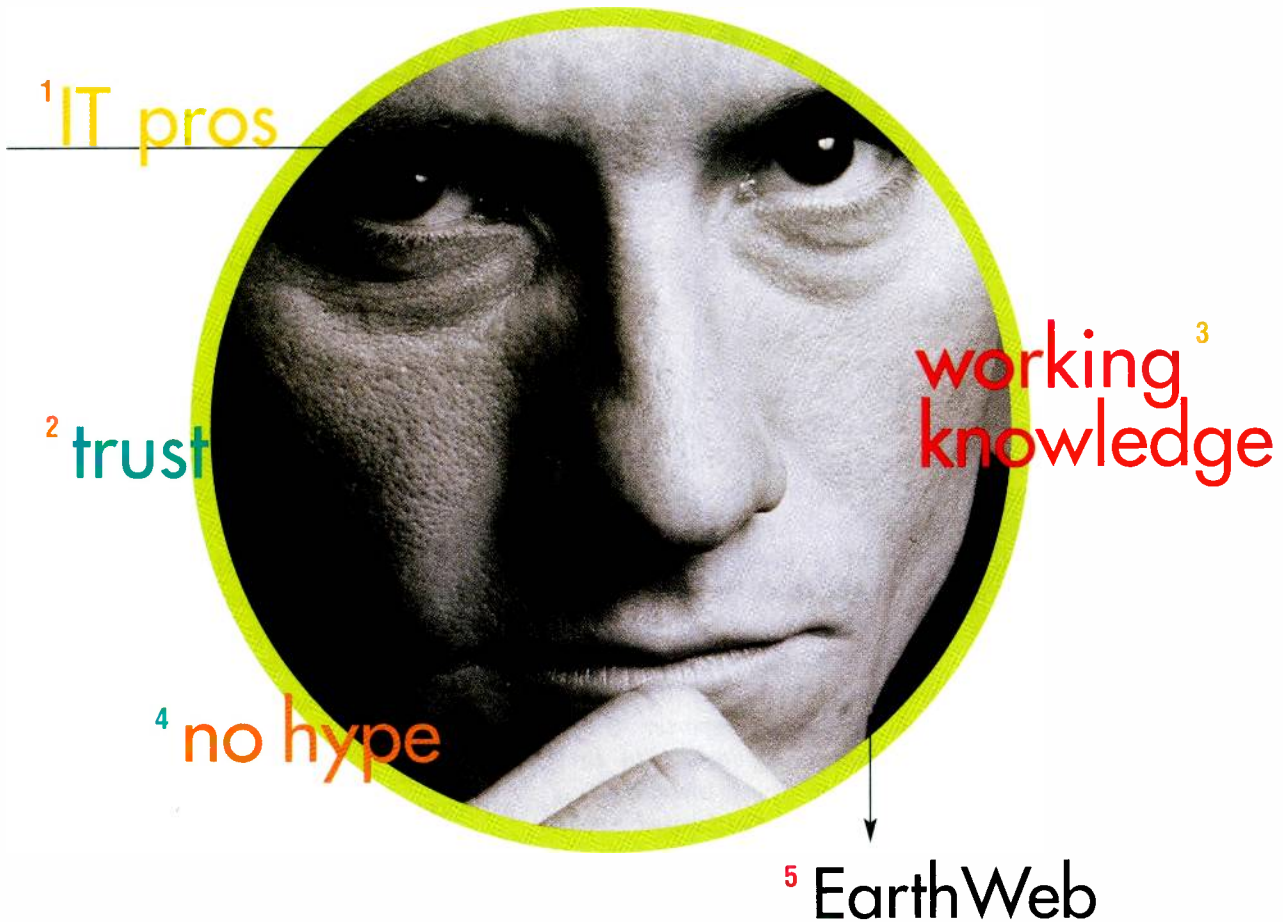
As if on cue, his cell phone rings. His 4-year-old son is on the line. Sweet chat about tickling and tucking in ensues. This is a man who'll stop a business meeting to say, "I love you," to his son.

"Having a family moderates how I spend my time," he laughs. "And how I handle other people who need to leave or can't come in. I think it makes a positive difference." Having his own family half a continent away makes for a tough week-end commute.

"But if we're successful," Garrick says, "there will be plenty of recreational time in the future." When that time comes, he adds, "I want to look back at this industry and feel that I played a small part in it. But I want to look back at it from a beach, with a jet plane." ■



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Chat



People Who Need People

In the first of an occasional series of chats with industry leaders, IQ asks why Web site executives are enamored with online communities.

Ahh, community. It's an Internet buzzword that is right up there with "portal" for its overuse in online media press releases and conference chatter. But to people actually running Web sites, what impact does the concept of building community have on creating a vibrant site?



In this first in an occasional series of IQ-sponsored chats with industry leaders, IQ News San Francisco reporter Susan Kuchinskas sat down with Brett Bullington, vice president of Redwood City, Calif.-based Excite; Malcolm CasSelles, chief technology officer of black online community NetNoir; and Erik Lundberg, vice president of sales for online gaming service Total Entertainment Network (TEN).

The group met at Kuleto's, a hopping Italian joint in Burlingame, Calif., to discuss whether community is simply this year's version of push media or a concept that will have the longevity of the sitcom in the annals of online media.

IQ: I thought we could start by defining community. What is it? How do you build it?

CasSelles: Community is essentially a metric of traction ... Think of your Web site business as having two components: recruitment and retention. Recruitment's where you spend all your marketing dollars for a brand and retention is the experience people have when they get there. Community is the metric for retention.

Bullington: I think ... every metric you have is retention whether it's community or whether it's content. You want to retain people, you want them

to come back, you want a compelling consumer experience. That's what retention's about. Whether you only have a news service that has no community with it or you have stock quotes that has no community to it, retention is still your home.

CasSelles: Right. But the thing is, if people come back on a regular basis, that's some indication of community. The level to which they participate is not necessarily a metric.

IQ: Well, Brett, how do you define community?

Bullington: The way I look at community is, it's an interaction that exists where people want to participate with other people. I think a community takes place where you create a forum for interaction.

Lundberg: I'll give my definition of community on the Web. For a site to have community on the Web, it seems to me that you need a two-way dialog. So you need significant user interaction. I would tend not to define an editorial site like the Wall Street Journal as community. ... What I would argue that community drives more than anything is hang time. It's increased session time, which can lead to increased sponsorship and advertising revenue. And I would say that's why you see portal companies such as Excite or Yahoo! acquiring community companies, launching new community sites, launching online game sites, etc., etc. Our online game sites have average session lengths of 50 minutes or so, whereas the average portal session length is between five and 10 minutes now.

Bullington: I think the point of all this is that you want to provide a basis by which people can really effectively communicate with each other, because they've got common interests.

IQ: Now at TEN you have people who want to play games together. Do you work to try to extend that, to make it more of a community?

"... every metric is retention whether it's community or whether it's content," says Brett Bullington of Excite.



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“What I would argue that community drives more than anything is hang time. It’s increased [online] session time ...” says TEN’s Erik Lundberg.

Lundberg: We’re doing a lot to cultivate the community. We have a staff of guides who are volunteers. We give special privileges, [we] come online and talk to people, answer questions. And we actually have paid staff members who even do that at a higher level. And if anyone is having a community issue, anyone’s ever being abusive or what-ever, we can respond to that.

Bullington: What you really want to do is you want to try to find the right level of vibrancy and right level of commitment from the paid people or not paid people to create the right level of community.

Lundberg: Now what are you finding as far as advertisers and sponsors? How interested are they in your editorial content area versus your community area?

CasSelles: It really depends on how sophisticated the advertiser is. Some advertisers can only think along the lines of content. Other advertisers realize there’s a benefit from being site-wide, because we have ... strong demographics site-wide.

Lundberg: You know, you hit on a great point, and it’s something that’s really been driving me crazy. ... An auto advertiser wants to buy an auto site, a travel advertiser wants to buy a travel site, a financial advertiser wants to buy a financial site. But they all buy *Seinfeld* because they understand it’s an entertainment medium and those programs have those demos. So it would be great to get your opinion on when, if ever, do you think the Internet is going to take that jump and people will go, “Oh, I understand that people on NetNoir or Excite or TEN are mass market consumers,” and you have the data that 50 percent of them are buying mutual funds online?

CasSelles: I think people who are thinking ethnic media don’t quite look at it that way. They say, OK, we want to reach African Americans, affluent African Americans, male, female, whatever age range. They come to NetNoir because they realize this is the channel that gets them. ... Now the thing is, for a company that sort of

branded itself along the lines of people interested in games, I think it’s a lot harder for those media companies to think beyond that.

IQ: Do you guys feel every site wants to be a community?

CasSelles: Every site wants this economic where they’re spending less and less to get more and more participation from their customers ... they view community as a vehicle to do that.

Bullington: The best communities are going to be built by finding the right dynamics that attract the right consumers. Then they’ll find a way to monetize that traffic.

CasSelles: And that I think ultimately comes down to your community having a high enough value proposition that people are willing to give up data.

Bullington: But they do. If you look at Excite ...

CasSelles: Oh no, of course they do, but that’s the challenge for people reading this article and saying, “What is community and how’s it gonna work for me?” The very first thing is, how do you deliver enough value so it’s worthwhile for somebody to give up their data?

Bullington: There’s three types of data you want to get, right? There’s user-contributed data, which is really important; data they contribute to, which is communities; and user-inferred data, data you learn from people’s behaviors.

Lundberg: We just took down a user survey and one of the most amazing things to come out of that ... [was that] 43 percent of our users have already purchased products or services online. I looked it up and that is double the Internet average. ... What I think it is, is that to join one of these community sites you have to create one of these profiles, right? Choose a screen name, give us your e-mail, choose a password, tell us your age and sex. So you’ve just filled out a form online. [That’s] halfway through making an online transaction. So that’s the other advantage I think community sites have—it’s a great place to find people who actually will buy on the Internet as opposed to just searchers.

CasSelles: Fifty-six percent of our audience has already bought online. And the women represented a much higher degree of shopping response.

Bullington: Wouldn’t you expect that?

CasSelles: If there’s anything I’ve learned about the Internet, it’s that it’s never what you expect. So go back and verify. ■



“Community is essentially a metric of traction ...” says NetNoir’s Malcolm CasSelles.



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Analysis

Who Oughtta Be in Pictures?

Net companies set their sites on "You've Got Mail." By Bernhard Warner

When Nora Ephron, the writer/director best known for the 1993 film *Sleepless in Seattle*, hit upon the idea of a contemporary remake for the 1940 romantic comedy *The Shop Around the Corner* in which two competing store owners fall in love, it's said she didn't immediately turn to Hollywood for creative advice or promotional bucks. Instead, she got the ear of America Online's

movie tie-in racket. Warner Bros., in keeping with the film's theme, has amassed what until now had been a mostly untapped category of movie promo partners: Internet-focused companies including AOL, 1-800-Flowers and E*Trade which are lined up for the film's release on Dec. 18.

"I think this is going to do much more business than *Sleepless*," predicts Myer Berlow, AOL's senior vice president of interactive marketing. Berlow stopped short of defining *how big* in terms of dollars, but he's confident the promo partners, which he helped amass, will mean a strong showing at the box office. In a promise to Warner Bros., Berlow convinced AOL commerce partners 1-800-Flowers, E*Trade and Kodak to sign on with the studio to promote the movie. Each is believed to be contributing the customary amount of over \$1 million apiece to market the flick in exchange for the rights to use pieces of the film to promote their own businesses.

But this is not a case of advertisers ponying up millions for gratuitous promotional purposes, Berlow cautions, sounding very much like a veteran Hollywood marketer. "It's all authentic. It's not a clunky, paid-for product placement," he says.

For its part, AOL has constructed a *You've Got Mail* site on the service with a variety of games and promotions giving users a chance to win prizes ranging from a Fragrance Counter shopping spree to the grand prize of a \$10,000 account on E*Trade. However, AOL recently decided to forego a TV spot that would have highlighted its role in what it's referring to as YGM "for fear it would cheapen" the movie, Berlow says.

It used to be that movie studios had the best luck inking deals with purveyors of soft drinks, fast food and salty snacks. The prevailing logic is that moviegoers have a high preference for junk food. A movie tie-in then is viewed as impetus to spur incremental sales of Happy Meals and movie-themed collector's cups. With the arrival of AOL and



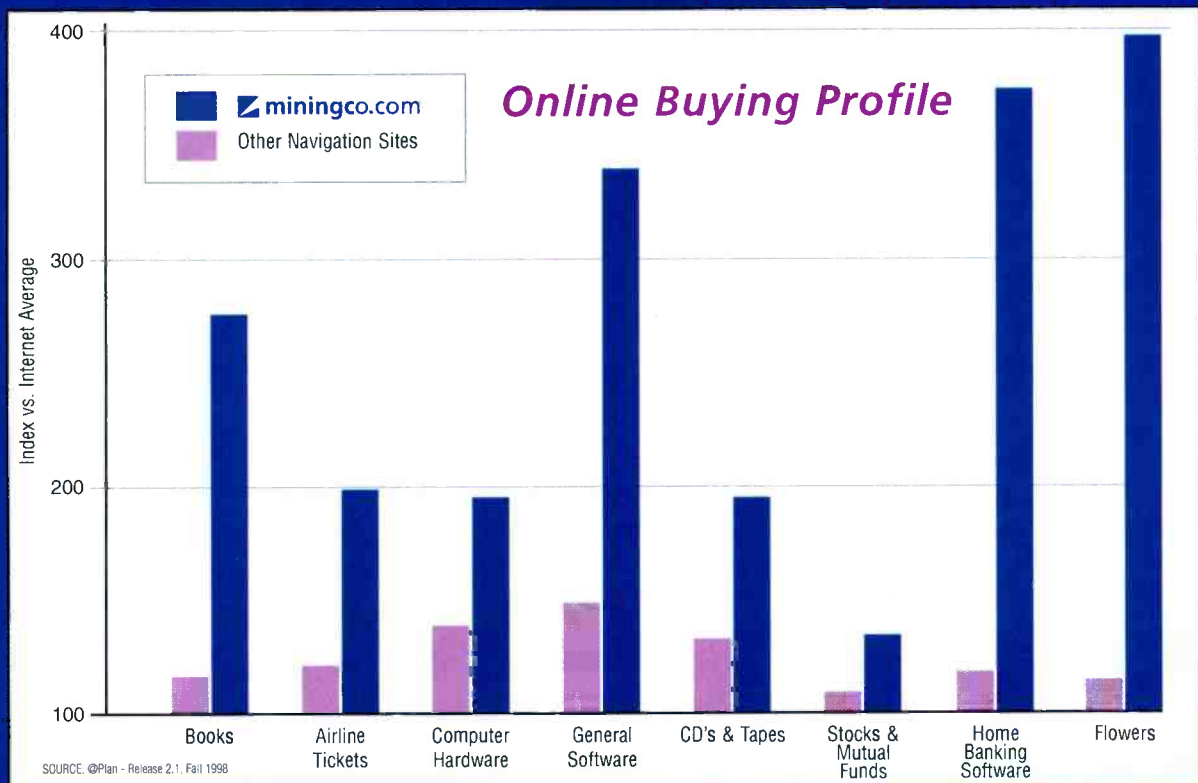
Fishing for new accounts, E*Trade bets on star power for a You've Got Mail contest.

president and chief operating officer Bob Pittman to cast AOL, the planet's largest online service, to star beside Tom Hanks and Meg Ryan in next month's Warner Bros. release, *You've Got Mail*, the first ever romantic comedy set partly in cyber space.

Like many promising child actors, the Internet's first major comedic role will be judged at the box office. However, the stakes may be even higher for movie studios interested in casting notoriously frugal Internet companies as promo partners and there's no indication they will re-sign for a sequel.

So far, however, all those Net companies responsible for promoting *You've Got Mail* are saying the right things despite their relative newness to the

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E*Trade, does this suggest Hollywood is interested in a more sophisticated audience? Possibly.

E*Trade's Jerry Gramaglia is no stranger himself to movie tie-ins from his years marketing decidedly more mainstream brands Sprint and Taco Bell. He saw in the deal an opportunity to bring some new faces to his site, Destination E*Trade. As senior vice president of marketing and sales at the Palo Alto, Calif.-based online broker, Gramaglia's primary task is accruing 1 million new accounts with a \$150 million marketing budget. Given the mainstream nature of investing and the boom of online trading, Gramaglia figures a movie tie-in can lend some excitement and, more importantly, credibility to the E*Trade site in trying to win over new recruits. And the star power of Hanks and Ryan can't hurt.

Earlier this month, E*Trade launched the second of its celebrity challenges. This time Hanks and Ryan face off in a fictitious stock-picking contest. Visitors can try their luck against the stars too. "It's a relatively small part of the marketing mix but it adds vitality to the [stock picking] game," Gramaglia says. The YGM tie-in is similar to a deal Gramaglia cut last year while at Sprint, tied to Sony's *Men In Black*. In that deal, customers who signed up for Sprint long distance got free tickets to *MIB*. It's all about generating accounts while reducing churn, he says.

Although his first and only Internet-related client has been E*Trade, Mark Owens, senior vice president at Santa Monica, Calif.-based Davie-Brown Entertainment—a firm that specializes in entertainment marketing and product placements—says Hollywood and the Net are a logical fit. Simply stated: "Studios are looking for exposure to their properties in non-traditional media. And Internet companies have educated, active and very loyal customers ... I think you can get their attention at a better cost per thousand, if you will, than if you were buying mass media."

Given the amount of wired sci-fi buffs, for example, does this mean we'll see ISPs or portals clamoring for the chance to pony up the dough to tie in with the newest round of *Star Wars* flicks?

For now, especially in Hollywood, the answer seems to be, "Why not?" Mark Workman, senior vice president of strategic marketing for Sony

Pictures Entertainment, Culver City, Calif., says as long as a tie-in partner can add elements that enhance the plot (as AOL's chat provides the backdrop for uniting Hanks and Ryan in *You've Got*

"It's not a clunky, paid-for-product placement," says Berlow of AOL's role in *You've Got Mail*.

Mail) and, of course, marketing dollars, then he'd welcome doing more work with Net companies.

It's the price tag though, that likely will prevent most Net marketers (who have a reputation for trying to negotiate deals in terms of banners instead of hard cash) from courting Hollywood. Jim Hoenseid, director of promotions at Lycos, Waltham, Mass., has worked with New Line

Cinema on *Lost In Space*, *Blade* and *Rush Hour* as a secondary tie-in partner, trading space on the site for getting Lycos branding in theaters and record stores.

But official tie-in partner? "That's a high ticket item," Hoenseid says. "I don't have the money to go out and promote a movie as an official partner. Financially, it wouldn't make a lot of sense."

Brian Swette, senior vice president of marketing at San Jose-based online retailer eBay, concurs: "I think it's a ways away just because of [Internet marketers'] priorities and budget constraints." Swette, the former chief marketing officer at Pepsi-Cola Co., thinks there is value in movie promotions for all consumer-oriented brands, based online or off. That's why he has kept in touch with his Hollywood connections. But there's nothing on the horizon, he says.

Even Berlow, with considerably larger pockets, says AOL will never be this involved in a movie again. "This is not a harbinger of things to come for movie promotion," Berlow says. "We'll probably do product placement. We'll probably do some form of promotion but nothing like this ever again."

Berlow says it's not the price tag that is the issue. Rather, he feels as if *You've Got Mail* is a once-in-a-lifetime opportunity to capture AOL in cinematic terms as a budding pop culture phenomenon. "This is about all our lives and you can only say that once." ■



Myer Berlow says

the movie tie-in is

a rare opportunity

AOL may not

see again.



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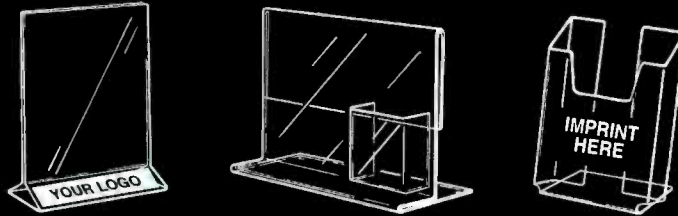
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The Other Guys Charge You A Bundle To Cover The Cost Of Their Big Space Ads.
Our Productions Sound Great, Too.
But When You Hear Our Prices, They Sound Unbelievable.
800/789-RADIO
Sounds Almost Too Good To Be True.

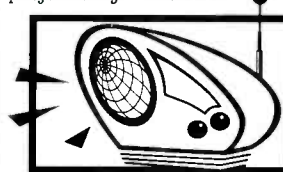
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Catch a Creative Genius
ADWEEK CLASSIFIED

RADIO PRODUCTION

LIFE IS HARD. RADIO IS HARDER.

It's a strange beast, radio. Hard to get right. Our all-star team of radio experts will make your project easy - and fun!



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HOLLYWOOD

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213.957.3399 Fax: 213.957.7050
E-mail: wadio@wwwwadio.com
Visit our web site: wwwwadio.com

PROMOTIONS

Is the U.S. Hispanic Market part of your media plan?

SEE THE LIGHT!

Don't leave 20% of your sales potential in the dark.



Latin-Pak's three cost effective programs get results.

LATIN-PAK HANG IT UP!
Door Hangers

Your insert or sample is delivered to high-density Hispanic neighborhoods.

LATIN-PAK CO-OPERATE!
FSI Co-op

Ride with popular Spanish language newspapers across the U.S.

LATIN-PAK GET DIRECTION!
Direct Mail

Complete turn key process! List rental, printing, mailing and more. Launching February 1999, Latin-Pak Mail Co-op.

WE'VE GOT BRIGHT IDEAS!

For more information call:

LATIN-PAK
1-310-457-5846
www.Latinpak.com

EASTERN SERVICES & RESOURCES

RADIO PRODUCTION

Okay, put "much" back. *"Militant" word*
~~Many~~ advertising *Try "hurt."*
 (Are?) is destroyed by *Try "hurt."*
compulsiv tinkering.
 Now this spelling looks right.

dick orkin's radio ranch. tinker-free radio.
 phone (323) 462-4966 fax (323) 856-4311
 doranch@aol.com www.radio-ranch.com

RADIO PRODUCTION

Duh!

Who Swept the '98 IBAs?

Call for our radio demo! 323-969-9767 • Fax: 323-969-9343

Sarley, Bigg & Bedder
Radio at its best

RADIO PRODUCTION

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Campaigns now
 running in Chicago,
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CALL (510) 843-7655 (CA)

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radio assignment.

▼

We have an award-winning radio creative and production company > You want your radio to be as good as it can be. > We want our radio to be as good as it can be. > You call and ask for our reel. > We send it to you, along with our rate sheet. > You love the reel. > We talk. > You fax us a brief, or we generate one for you. > You approve it. > We send you a timeline. > You approve it. > We develop a range of ideas to present to you. > You approve a direction. > We send an estimate of what it will cost to produce. > You approve it. > We cast in LA or New York or wherever. > You approve it. > We produce in LA or New York or Portland (depending on the job). > You come to the session or get patched in by phone. > We make it perfect. > You approve it. > We ship it. > You love it. > We get paid. > You win awards. > We get a mention. > Everybody's happy. > Repeat.

Los Angeles (213) 938-9287
 New York (212) 337-9800
 Portland (503) 224-9288

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Print Ads Suck! Hear what you're missing at www.usradioworks.com

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 Sandra Van Delinder 888-903-0416

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For Us, Radio Is Just Like Sex;
It Only Lasts 60 Seconds And We Keep Getting Laughed At.

Looking for a good time?
 Call **1-800-776-OINK** for our latest demo. **OINK INK RADIO INC.**
www.oinkradio.com  **New York**

**JOBHUNTERS:
 Log Onto Adweek Online Today**

Get Help Wanted ads from all six classified regions of

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- Brandweek
- Mediaweek

Visit our Website at: <http://www.adweek.com>

Call 1-800-641-2030 or 212-536-5319

e-mail: adweek@adweek.com

**THREE AUDIENCES
 FOR THE PRICE
 OF ONE**

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIaweek Classified.

THREE FOR ONE . . . not a bad idea.

Call M. Morris at 1-800-7-ADWEEK

or just Fax it to: (212) 536-5315

OFFERS & OPPORTUNITIES

BUSINESS OPPORTUNITIES

RECRUITMENT

What's the Next Step? Build and manage a local office in your city and share in the profits. Leading New York City based agency seeks expansion to new markets. Acquisitions also considered. Contact Peter Posner, President, 1-800-486-1250 Ext 118 e-mail: pposner@npm.com

NPM Advertising
300 East 42nd Street
New York, NY 10017

PARTNER WANTED!

Full service Advt'g Agy in Brooklyn with billings of 1 mil looking to merge with either Multimedia/Internet Company, PR Firm or Ad Agency. Pkg design, photography, print production & retouching. Fax requests to: 718.998.9158 in confidence.

EMPLOYMENT

BUSINESS AFFAIRS EXECUTIVE

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

Fax resume to:
BP at (212) 468-4160

BRAND MANAGER/ SR. BRAND MANAGER

for major Health & Beauty company in Fairfield County, CT. MBA required. Call Susan Harris, Executive Recruiter, 203-227-5700 and fax resume to: 203-227-5688 www.susanharris.com

WANTED Entrepreneurial Adman/AE

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

SHARE SPACE

CO-LEASE WANTED

Co-leasing arrangement wanted by growing advertising media business seeking shared office space in NYC. We are interested in 3 to 4 offices and sharing conference rooms and receptionist. Occupancy ASAP.

Please call:
Joe DeGrosso at 202-544-4900, ext 406

ACCOUNT EXECUTIVE
-New York-

SRDS, a major publisher of media information, is seeking a detail-oriented and aggressive Account Executive to join our growing Sales Department.

You will be responsible for selling display and online advertising in the Interactive Advertising Source. The ideal individual must possess 5 years of advertising space sales and/or media buying experience. Position requires proven new business development skills. Candidate must feel comfortable with cold calling to build business in a high potential territory. Familiarity with interactive media highly desirable. Excellent written/oral communication skills are essential. Expertise with PowerPoint and ACT! along with SRDS product knowledge and/or advertising agency experience a definite plus. Travel required.


We offer a competitive salary and attractive benefits package. For immediate consideration, please mail, fax or e-mail your resume and salary history, in confidence, to:

SRDS
Attn: Human Resources
1700 Higgins Road, Ste. 500
Des Plaines, IL 60018-5605
FAX: 847-375-5291
E-mail: tmphrs@srds.com
www.srds.com

EMPLOYMENT

OMNIPOINT
A Pioneer in PCS Wireless Communications

Omnipoint Communications Services, LLC, a subsidiary of Omnipoint Corporation (traded on Nasdaq: OMPT), is revolutionizing the wireless communications industry. As a leader in the PCS wireless industry, we offer exceptional opportunities with tremendous growth at our Headquarters in Northern NJ.



This key leadership role requires a successful marketing professional with a proven track record and superior analytical & verbal/written communication skills. Use your creativity, vision and drive to excel in an exciting environment where you can make significant contributions.

SHAPE THE FUTURE OF ONE OF THE MOST INNOVATIVE PCS WIRELESS COMMUNICATIONS SERVICE PROVIDERS IN THE WORLD.

ADVERTISING PROGRAM MANAGER

You will use your expertise and knowledge of advertising and marketing to plan and manage advertising agency assignments for multiple regions; and work closely with regional marketing/sales directors to develop hard hitting advertising and media programs.

REQUIREMENTS: Bachelor's degree and 5+ years of account management and 1-2 years supervisory experience in a strategically-oriented advertising agency. Experience with high-tech, telecommunications and/or wireless/paging industry desired. Strong media, production and retail advertising skills, or similar marketing background a plus.

We offer career advancement, competitive salary and generous benefits, including stock options, 401(k) plan and PCS service discounts. Submit resume, PREFERABLY EMAIL, which MUST include salary requirements to: Omnipoint, HR DEPT ADVM/ADWK, 16 Wing Drive, Cedar Knolls, NJ 07927, FAX: 973-290-2902, EMAIL: job163@careers.omnipoint-pcs.com

We screen candidates for a drug-free work environment.
Check out our website: www.omnipoint.com

OMNIPOINT
100% Digital. 0% Hassle.™ EOE

LICENSING COORDINATOR

A&E Television Networks is seeking a dynamic, multi-tasked, detail-oriented team player to support and coordinate our Consumer Products Licensing department activities. Individual we seek must have a minimum 2-3 years experience in licensing, manufacturing or retail marketing. Candidate must be well organized, a self-starter, with the ability to prioritize and handle a multitude of tasks as well as, excellent communication skills. Must possess computer experience in MS Word, Excel and Access. Prior experience in cable/entertainment industry is preferred.

Those who do not meet minimum requirements need not apply. For immediate consideration, please forward your resume with salary requirements:

Mail: A&E Television Networks
Attn.: HR Dept./CLIC
235 East 45th Street
New York, NY 10017
Email: sharlotte.torres@aetn.com
Fax: (212) 907-9402
NO PHONE CALLS PLEASE
EOE M/F/D/V



RATES for Employment and Offers & Opportunities 1-800-7-ADWEEK Classified Manager: M. Morris Classified Asst: Michele Golden

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

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

HELP WANTED



WANTED: One VP/Account Supervisor, STAT

BVK/McDonald needs a capable account management professional to work on a national healthcare account in Philadelphia. In-depth hospital and advertising agency experience required. You are marketing savvy, a strategic thinker, have strong client skills (good bedside manner), creatively intuitive, have excellent writing skills, are well organized, and willing to respond to emergency situations. BVK/McDonald is a well-known marketing communications firm recognized for our healthcare expertise. We offer an entrepreneurial, positive work environment for high energy, hands on individuals who understand leadership and teamwork. Our compensation and benefits package will keep you healthy. Send or fax cover letter and resume with salary history to:

**BVK/McDonald, Personnel,
250 W. Coventry Court,
Milwaukee, WI 53217
FAX 414-228-4646. STAT.**

SALES COORDINATOR/ ADMINISTRATIVE ASSISTANT

Successful entertainment marketing company needs exceptional coordinator to assist 4 salespeople with word processing, presentations, database management, graphic design, invoicing, internet research, video tape dubbing and general office support. Must be familiar with Word, Excel, Adobe Photoshop and Powerpoint. Salary in \$30's. Full benefits.

Send resume with cover letter to:

**EMCI
24 Richmond Hill Ave.
Stamford, CT 06901
or fax to: 203-327-3676**

Want to be an Innovator?

We're NKH&W, a fast growing business and consumer agency in Kansas City. Our clients are national brands who welcome smart thinking. If you believe in innovating and integrated marketing communications, send your resume to Human Resources, NKH&W, Inc., P.O. Box 410977, Kansas City, MO 64141, or e-mail us at nkhw@nkhw.com.

Account Supervisors or Senior Account Executives who can be Account Supervisors. Must have business-to-business or consumer experience and strong planning skills.

Media Planners/Buyers who are energetic and can utilize our state-of-the-art tools for clients who demand smart media.

No Phone Calls Please

Facsimiles are acceptable at 816-842-6340

**NKH&W
INC.**

An Equal Opportunity Employer

MARKETING MANAGER

Hadassah, the nation's largest Women's and Jewish non-profit membership organization has a high visibility Marketing Manager position available. We seek a "hands-on" team player with a proven track record in developing and implementing strategic marketing programs. This account manager candidate should be capable of working with internal clients on their membership and fundraising campaigns. The ability to keep abreast of market research trends and identify potential new members/donors is essential.

Candidates must possess a degree in Marketing or a related area and 3-4 years of solid marketing management experience in an advertising or communications organization; non-profit and/or membership organization and MBA helpful. Excellent creative, communication and presentation skills are a must.

Attractive compensation and benefit package commensurate with the challenge. For consideration forward your resume with salary history/requirements in confidence to:

HR Manager-AW/MM

HADASSAH

50 West 58th St., NY, NY 10019

FAX: 212-303-8226

(By Appointment Only.)

EQE MIF/IV

Production Specialist

From cutting-edge causes to individuals helping each other on a case-by-case, person-to-person basis, the 33-million member AARP is enriching the experience of life's journey for every American.

A large circulation publication seeks a person to coordinate and implement the magazine's complex regional and selective bindery programs. Acting as a liaison with advertisers, data processing, and printer, responsibilities will include compiling detail documentation and print instructions; reviewing all insert bluelines and establishing print quantities for insert printing; tracking/logging all editorial materials, bluelines and cromalin proofs submitted to the printer. Qualified candidates will have 4 years related experience in a publishing environment; working knowledge of offset/gravure printing and bindery technologies essential. Excellent organizational/communication skills, and PC proficiency using Word and Excel a must.

We offer excellent benefits including medical/dental, pension plan, 401(K), and much more. Please send resume to:
**AARP, Job Code: HRD-EW2889-WC
601 E. Street, NW, Washington, DC
20049; FAX (202) 434-2809,
E-mail: resumes@aarp.org EOE/AA**



RECRUITMENT ADVERTISING

*Business is flourishing.
You can too.*

If you've been in the recruitment advertising business for any length of time, you know the drill. Unpredictable hours, crazy Thursdays, looming deadlines & the ever-present challenge of new creative & new Internet solutions to age-old problems.

There are those among us who thrive in this hectic environment. If you're one of them, consider making a career move to BSA. Here you'll find talent on a national level for creative, web design & Internet products. If you share our customer-first mindset, there's no limit to where your talent can take you. Sales opportunities have opened up for those with sales or client service experience - who can feel the rush from a new biz win.

We've built an impressive national & int'l presence while remaining true to our core values. Members of the BSA team enjoy competitive compensation/benefits & an open-door management style. Learn more about us by sending a letter of intro/resume to:



**wresume@bsa.com or call
1-800-BSA-4ADS
and ask for Wendy Surkis**

PRODUCTION MANAGER

Creative Solutions is a cutting edge direct advertising agency. The company offers a challenging environment to work with creative, insightful and resourceful teammates dedicated to helping many of the world's Fortune 500 companies improve market results.

Strong Project Management skills are required in this Production Manager role. The candidate should have 3-5 years' production agency experience, managing multiple printing production and pre and past press initiatives

Experience and Proven Track Record of increased responsibility in meeting intense deadlines; developing printing specifications; competitive estimating; proofing; on press; data processing and lettershop supervision. This growing position requires an aggressive, highly energetic individual who enjoys the fast pace of direct marketing advertising.

A competitive base salary, bonus plan and health benefits will be provided commensurate with experience. The position is located in the agency's New York office located in Massapequa, Long Island.

Send resume to:

**Creative Solutions
International Inc.
728 Yorklyn Road
Hockessin, DE 19707
Attention: Administration**

EXEC. ASSIST TV SYND NYC

Yes there is admin. work. Yes there is paid OT. You will be working with the Director of Communications for this top notch TV Syndicator. In addition to admin duties you will monitor the daily trades, consumer press, internet etc. for items pertaining to the co specifically and the Synd biz in general. A great growth opportunity.

OUT OF HOME MEDIA SUPERVISOR

3-5 yrs exp. as Planner/Buyer. Should know the ins and outs of outdoor, transit etc.

MEDIA BUYER

Emphasis on radio.
2-3 years experience.

**ALL FAXES MUST INCLUDE
SALARY HISTORY TO BE
CONSIDERED.**

**Contact: Lee Rudnick
DBI Media, Executive Search
PH: 212-338-0808 Ext 5
FAX: 212-338-0632**

Visit our Web site at <http://www.dbi.com>

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

HELP WANTED

PUBLISHER LUXE MAGAZINE

Be part of one of 1998's most exciting launches!

This is a unique opportunity in the publishing world to sell the way you've always wanted to sell. Published quarterly by ADWEEK Magazines, *Luxe* is a year-old business-to-business magazine dedicated to the coverage of products and services within the luxury marketplace. If you are fascinated with the art of marketing to upscale consumers, this is the opportunity for you.

RESPONSIBILITIES:

- Sell and manage the entire sales and marketing activities of the publication.
- Coordinate with Circulation, Production, and Editorial staffs.
- Report to Executive Vice President of ADWEEK Magazines.

QUALIFICATIONS:

- Proven sales ability (either trade or consumer media sales preferred).
- Previous sales management experience.
- An affinity with luxury brands and the retail environment in which upscale consumers shop helpful.
- Good time-management skills, self-starter, well-organized, high energy level preferred and excellent presentation skills are required.

We offer an excellent compensation package commensurate with experience and qualifications. This is an outstanding opportunity to work with talented people on a new magazine for a unique marketplace. Moderate travel required. Reply to:

Michael Parker, EVP/Group Publisher
ADWEEK Magazines
1515 Broadway, 12th Floor, New York, NY 10036
FAX: (212) 536-5353
E-mail: mparker@adweek.com

Travel the same road long enough, and you're bound to develop a sense of "highway stare." Due to several new business partnerships, we'd like people who want to see a new horizon join our mid-sized Manhattan agency's talent group.

DIRECT MARKETING MANAGEMENT SUPERVISOR and ACCOUNT SUPERVISOR

The ideal candidates are strategic and tactical (design the projects and get them implemented with attention to detail), and have a "hands-on" approach. Self-starters, with proven people skills on the full media mix. Rx/DTC experience a plus. Excellent interpersonal skills are a must. A strong understanding of which medium to use and how to make it work is key.

DIRECT MARKETING ACCOUNT EXECUTIVE

Minimum of 4 years' experience working directly with Clients. The AE knows direct mail, print, collateral, promotion, and loyalty programs inside and out, and is highly detail-oriented. Rx/DTC experience a plus. Fun environment without control freaks.

PRODUCTION/TRAFFIC MANAGER

At least 5 years' production expertise is essential for this superior project/production manager to manage the agency's deliverables. Multi-media, multi-task role for a great organizer and detail manager.

COPYWRITER and ART DIRECTOR

We're seeking an experienced writer and art director with a complete understanding of offer-based direct marketing on a wide range of media and collateral, with out-of-the-box ideas that get results. Rx/DTC experience a plus. At least 7 years' experience.

If you want to work in a great area (Gramercy Park), in a truly non-political environment, where people respect one another's talent, simply enjoy working together, and have fun--and you can still join us in time for the very best holiday party in the industry--then this is the company for you!!!

Send your resume, including details of measured results, and salary requirement to:

FAX: (212) 460-9475 or E-mail to: babsryan@hotmail.com

CUSTOMER RETENTION MARKETING MANAGER

This position maximizes revenue contribution of customer retention programs including both strategic planning and tactical program development and implementation. You will develop comprehensive annual plans for all customer and balance retention programs: direct the timely implementation and resolution of key business and programmatic issues of all customer and balance retention programs; and evaluate program results and overall portfolio trends and make recommendations for improvement. Qualifications:

- Undergraduate degree required: MBA preferred
- 5+ years of broad marketing management experience in a multi-product, multi-channel credit card or related business
- 3+ years of direct program and/or product management experience in the consumer financial services industry
- Excellent customer focus and a proven track record for developing and maintaining high levels of customer satisfaction
- Excellent communication and interpersonal skills

PRODUCT LIAISON

You will lead a cross-functional team focused on the acquisitions-related efforts for specified card products. Responsibilities include interaction with Product Managers in the definition of acquisitions strategy, establishment of campaign matrices, evaluation and recommendation of various acquisitions channels, communication of information to both internal and external team members, and facilitating the execution of acquisitions efforts. Qualifications:

- Undergraduate degree required (Marketing, Communications, Management, Business Administration, or Finance); MBA preferred
- 3-5 years of credit card/financial service marketing experience required; emphasis on operational aspects of direct mail and alternative channel acquisitions campaigns
- Strong team orientation, detail orientation and analytical skills required
- Computer literacy (Excel, Word, PowerPoint)
- Excellent verbal and written communication skills

MARKETING PROJECT MANAGER

In this key role, you will manage special analysis marketing projects which have broad impact across business segments. You will also serve as a liaison between business segment leaders and other functional support groups to resolve issues; develop and maintain marketing MIS which incorporates input from business units; and assist in the preparation of departmental Monthly Business Review. Qualifications:

- BS degree in a related discipline (Business, Marketing, Finance); MBA preferred
- 1-3 years of project management experience
- Strong interpersonal and communication skills and ability to interpret data and analyze results
- Strong knowledge of financial drivers of the credit card business
- Solid PC spreadsheet and presentation skills

MARKETING MANAGER - LIST PROCESSING

The successful candidate will manage the development and execution of information processing for all prescreened and unscreened account acquisition marketing efforts. You will be responsible for daily interaction with the credit bureaus and list processing partner to ensure accurate bureau extraction, list hygiene, record suppression and selection, and file creation strategies are carried out within required timeframes. Qualifications:

- Undergraduate degree required (Marketing, Economics, Management, Business Administration, or Finance); MBA preferred
- 3-5 years of credit card/financial services experience with an emphasis on credit bureau/list processing; direct marketing experience strongly preferred
- Strong project management and analytical skills
- Strong verbal and written communication skills
- Computer literacy required, including competency with spreadsheet, word processing and presentation software packages (MS Word, Excel, PowerPoint)

Please send resumes, indicating position of interest and salary requirements, to: Fleet Credit Card Services, Human Resources, Attn: M. Kane, Mail Stop: PA HR 601D, 101 Gibraltar Road, Horsham, PA 19044; Fax: (215) 672-6693.



Ready When You Are

Fleet values diversity. We are an Affirmative Action/Equal Opportunity Employer: M/F/D/V.

HELP WANTED

MARKETING MANAGER

Lifetime Television, the dynamic cable network, seeks qualified individual to support brand marketing and promotion efforts for Lifetime Networks.

Specific responsibilities include development/execution of strategic promotional programs that provide Lifetime unique marketing presence and off-air exposure, overseeing the preparation of marketing plan/strategic goals/budget preparation, and managing collateral stewardships, events, off-air video projects/tapes and merchandising. Additional duties involve monitoring of the competitive marketplace especially in the areas of off-air events, trade-show marketing, on-line promotion, and serving as primary liaison on projects such as national ad sales, affiliate relations, programming, public affairs, creative services and operations.

Position requires 5-7 years experience in consumer marketing, to include some in the entertainment field, television/cable preferred. Account management background in an advertising agency a plus. Ideal candidate will be creative, analytical, a proven administrator, with strong organizational and communication skills.

Lifetime offers a competitive salary and a comprehensive benefits package. For confidential consideration, please forward your resume with salary requirements to:

LifetimeTM
Television for Women

LIFETIME TELEVISION
Human Resources Department
Marketing Manager 644
309 West 49th St, New York, NY 10019 EOE MF

ASSOCIATE VICE PRESIDENT FOR UNIVERSITY ADVANCEMENT & DIRECTOR MARKETING & COMMUNICATIONS

University Advancement
Bowling Green State University

Provides direction to the development and implementation of a strategic marketing and communications plan to: (1) enhance program and service offerings, by examining, re-engineering, and integrating all customer systems and processes in an effort to improve the University's relationship with its core constituencies; and (2) increase the visibility of and enhance the image of BGSU to its key internal and external constituencies through media, community outreach, targeted marketing and public relations initiatives. **Qualifications:** Bachelor's degree in communication, marketing, or a related field. A minimum of 10 years of leading and managing marketing and communication initiatives within a complex organization is required with demonstrated increased management responsibility. Knowledge of and experience with marketing communication, and public relations principles, development and execution of strategic marketing and communication plans, methods, strategies and tactics; print and electronic media; publication development; and new communication technologies are critical. The successful candidate must also demonstrate and possess a successful track record advising and guiding senior leadership; experience handling media relations, managing communication crises, and serving as institutional spokesperson; extensive experience with budgeting, planning and personnel; and a basic understanding of academic media environments, and the goals of a public university. Full-time administrative staff position. Administrative Grade level 21, minimum salary \$60,420. Salary is commensurate with education and experience. Full benefit package available. **Submit letter of application, resume and names/addresses/telephone numbers of three professional references postmarked by January 11, 1999 to: Ofc. of Human Resources (Search M-097), 100 College Park Ofc. Bldg, Bowling Green State University, Bowling Green, OH 43403.**

BGSU is an EEO/AA employer/educator.

Director of Partner Marketing

The Columbia House Company, the largest direct marketer of home entertainment products, has an opportunity in our E-commerce business for a Director of Partner Marketing.

This exciting position reports to the VP of Electronic Media and is responsible for directing all activities with on-line advertising partners and affiliates. Responsibilities include the development and execution of action plans that increase the effectiveness and value of all on-line advertising, as well as seeking, negotiating and managing new opportunities for both our websites TotalE.com and Columbiahouse.com. The ideal candidate must be a self-starter and have a thorough knowledge of the internet in general and E-commerce in particular. The position requires an MA/MBA with a minimum of 5-7 years of experience in media/entertainment marketing.

Please send resume and cover letter with salary history/requirements to: **Director, Recruitment and Compensation, COLUMBIA HOUSE COMPANY, 1221 Avenue of the Americas, New York, NY 10020-1090. EOE.**



AD SPACE SALES

Leading Fitness publisher seeks account manager for East Coast. Must be team player with ad sales experience and a passion for fitness. We offer competitive salary, bonuses, major medical and 401k.

Fax resume to:
212-251-0641 Attn: CMS

CALL 1-800-7-ADWEEK

DIRECTOR OF ADVERTISING

Notorious magazine seeks a Director of Advertising who is an aggressive "media maverick" to procure and manage a portfolio of high end accounts for our newly established magazine. Our "maverick" has 3-5 years minimum experience in print and on-line consumer advertising. Competitive salary, commission, benefits and equity potential.

Please fax your resume to 212-685-7831, Attn: Nancy Hunt

HOSPITAL/HMO

ADVERTISING

DIRECTOR OF SALES/ MARKETING

Agency seeks professional with proven marketing and new business development ability to manage current hospital accounts and grow healthcare division. Will also consider acquisition. Fax resume with cover letter / salary history to (212) 818-0083, attn: IF-AW.

NPM Advertising
300 East 42nd Street
New York, NY 10017

SALES

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

Fax resume ASAP:
312-461-9142

SENIOR DESIGNER/ CREATIVE DIRECTOR

Innovative Silicon Alley New Media Agency seeks senior designer/creative director. Must have experience in brand maintenance and management in online and print media. We offer competitive compensation, a fantastic environment and talented colleagues. Send resumes to:

Maria Grimaldi
Reset
38 West 21st St, NY, NY 10010
or to jobs@reset.com
NO CALLS PLEASE!!

BIRD DOG WANTED

Hot, full-service NY agency seeks new business bird dog. Candidate will be part entrepreneur, part account supervisor and part egomaniac. Is this you? High commission for success.

Fax resume to:
RVM 212-727-1218

NATIONAL SALES MGR

Candidate must have 3-5 years of experience in National Rep or Regional Local sales. Candidate must possess sound judgement, strong organization & leadership skills and a prominent comprehension of research.

Send cover letter and resume to: **Jon Hitchcock, General Sales Manager, WTNH-TV, 8 Elm Street, New Haven, CT 06510.**

No faxes or phone calls please.

Final Selection for this position will not be made before December 7, 1998.

EOE.

AD SALES

James G. Elliott Co., leading national magazine sales firm, seeks experienced salesperson for New York office. Exciting account list in various categories for national magazine.

Please fax resume and cover letter to:
212-588-9201

Copywriters, Creative Director

Louisiana's oldest advertising agency seeks copywriters and a creative director. Low cost of living. Great weather. Broad and interesting client base. Nice people. Easy environment. Send resume to: **Gus Weill, Incorporated, PO Box 82009, Baton Rouge, LA 70884.**

Call M.Morris
1-800-7-ADWEEK

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GROW WITH US!!!**Opportunities of a Lifetime for Promotion Professionals**

B-12 seeks an Account Director and Account Executives to manage growing business. Located in SoHo, B-12 is a highly innovative, super creative, completely unstoppable, strategic promotion agency that is poised to redefine the industry.

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We're looking for one confident, talented, and experienced person to manage our account services department. This person must be a good planner, an undeniable leader, an incredible motivator, a great juggler, and an excellent communicator. Ideal candidate will have 6-8 years agency or client marketing experience.

Account Executives

Do you understand brands? Are you ready to develop ideas and promotions that will stand out in the sea of mediocrity? We're looking for passionate, well-educated executives that will partner with our clients to offer the full range of services for all of their marketing needs. We offer an exciting "team" environment with a great deal of upward potential. You'll need to be quick, multi-talented and dedicated.

If you have the energy and drive to be part of the future, here's your chance. Please fax or mail your resume and salary requirements to:



your daily marketing supplement

B-12
Human Resources
561 Broadway 7th Floor
New York, NY 10012
Fax: (212) 625-1360
No Calls Please

UNITED STATES TENNIS ASSOCIATION

The U.S. Tennis Association, the White Plains - based national governing body for tennis and home of the U.S. Open, has an immediate opening for the following positions reporting to the Director of Advertising and Promotion:

ADVERTISING MANAGER

responsible for the development and execution of national and regional advertising and collateral materials for the Association in addition to the managing of relationships with internal departments and external promotion and ad agencies. Requirements include a bachelor's degree, a minimum 3-5 years' experience in consumer product marketing or ad agency account services. Must have previous budget administration responsibility, agency/client interaction and an understanding of print and broadcast production. In addition, candidate must have strong decision-making capability and communication skills. PC literacy is a must.

RESEARCH MANAGER

to assume responsibility for centralizing all research activities at the USTA and to develop a research plan that supports the USTA's strategic plan. In this newly created position, this individual will act as a research resource for all departments in recommending research studies, managing their implementation and interpreting results in coordination with external research suppliers. This position requires a bachelor's degree and a minimum 5-7 years of research experience.

Qualified candidates should send their resumes, along WITH SALARY REQUIREMENTS to:

USTA

Human Resources/ADN
70 West Red Oak Lane, White Plains, NY 10604
Fax: (914) 696-7173 E-mail: duran@usta.com

We will only contact those candidates whose experience most closely meet the position requirements.

No phone calls, please.

For Classified Advertising Rates

Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

Director of Marketing

Advanced Financial Services is a growing mortgage banking firm with a 15-year record of success. We have a challenging position for a qualified visionary to lead us into the new millennium and continue our long history pioneering innovative business practices and products in the financial services industry.

Reporting to the President, this seasoned individual will be responsible for current marketing project maintenance as well as new project design and implementation to sustain a supply of bona fide leads to our sales force.

Specific duties include acquiring, mining, modeling and soliciting prospective customers; creating and maintaining creative and effective marketing strategies to increase call volume; using innovative techniques to ensure high probability of repeat business. In addition to leading a staff of marketing associates, you will be expected to provide Senior Management with regular updates, including recommendations for improvements. Also under your direction are the development of customized alternative Personal Marketing Strategies for 100+ business development professionals and developing our website as a business development medium.

To succeed in this position you must have an absolute minimum of 5 years' experience in marketing management including direct mail, television advertising and Internet marketing. MBA in Marketing and demonstrated creative abilities (samples required) essential. Finance industry experience a definite plus.

Submit resume to Corporate Recruiter, AFS,
25 Enterprise Center, Newport, RI 02842;
fax (408) 851-5524; call 1-800-333-3004;
or email: recruiter@afsi.net

AFS is an Equal Opportunity Employer

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The Company That Puts People First

SYNDICATION/INTERNATIONAL TV ACCOUNT MANAGER

The Hollywood Reporter, the leading daily entertainment trade publication is seeking an experienced advertising account mgr. to sell syndication and international television accounts on the West Coast. The ideal candidate will have 2-4 years advertising sales or publishing experience selling to television accounts, preferably in syndication. The Hollywood Reporter offers a competitive compensation package.

Mail resume, cover letter and salary history to:

Human Resources
The Hollywood Reporter
5055 Wilshire Blvd., Ste. 600
Los Angeles, CA 90036
Attn: THR Ad Director

Or fax to:

213-931-0096/THR Ad Director

THE HOLLYWOOD REPORTER

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HELP WANTED

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Please answer the following:

- Are you a writer? Do you know direct marketing?
- Do you have a great book? Love big accounts? Big budgets?
- Do you like glamour? A nice office with a comfy chair?
- How about soft drinks for a quarter? Want to be a star?
- How about a wannabe star? Are you focused? Under control?
- Are you quick? Confident? Flexible? Ego in check?

If you answered "yes" to all these questions, and want to work for the #1 agency in the Southwest, send resumes and nonreturnable samples to Betty Tapella, General Manager of Creative Resources, 201 E. Carpenter Freeway, Irving, Texas 75062.

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ON-LINE MEDIA MANAGER

Exciting, Manhattan-based on-line game company seeks an On-Line Media Manager. Responsibilities include the management of all on-line advertising, including placement, tracking and analyzing results. Additional responsibilities will include maximizing penetration among search engines and coordinating various weekly newsletters. Candidate must have college degree, strong analytical skills and extensive knowledge of the internet is a must. HTML and/or RealMedia Advertising Server knowledge is a plus.

If you're interested in joining a creative and dynamic company, please send resume to

jennifer@actionworld.com or Fax: (212) 387-8021

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STUDIO PLUS

Looking for individual with 2 to 3 years experience in the entertainment and/or still photography industry. Photographer, Photo Assistant, Production Personnel and/or model booker. Organized, Self-motivated and confident, proven professional to run a full operating studio for still photography, video and run model castings. Be hands on to handle the use and repair of HMI/flash lighting, and equipment. Experience in sales to market the use of the studio as well as the rental and sales of the MHI/flash lights and equipment. Must be able to be on-call, mobile and/or be willing to travel.

Please call us 714-969-8759 or fax your resume to 714-969-8728

CASTING COMPANY

Seeking professional, highly motivated individual to assist our casting staff. Experience with digital photography, and digital videography as well as working knowledge of Windows 98, PhotoImpact, that involve editing would be helpful. Need to have great phone skills, be able to negotiate rates as well as plan travel itineraries. Need to be organized, confident and driven to market new clients with this service. Bilingual German a plus. Must be able to be on-call, mobile and/or willing to travel.

Please call us 714-969-8759 or fax us a resume to 714-374-2028

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**USE ADWEEK MAGAZINES
TO GET NATIONAL EXPOSURE**

Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

The Sporting News News

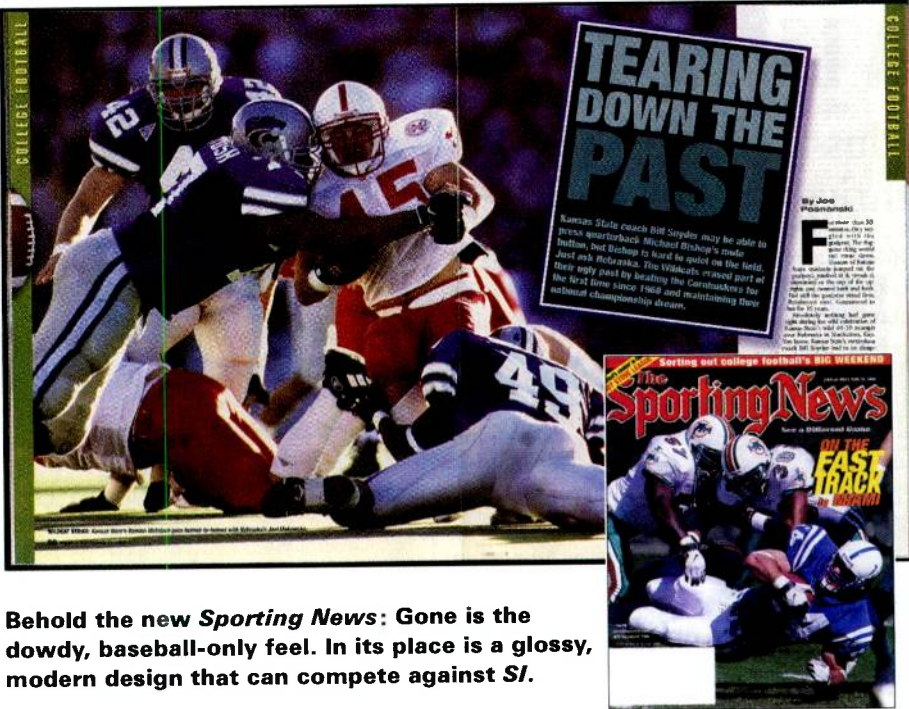
Makeover for the once staid weekly leads to gains in readers, revenue

A year after its redesign, *The Sporting News* is seeing something of a revival. The decision last December to spruce up the weekly's look, from a tabloid newspaper format to a glossy, bound, oversized magazine, couldn't have been more timely. Simply covering the core sports—basketball, baseball, hockey and football—for the true fan was clearly not enough. With *ESPN The Magazine* waiting in the wings, slick niche upstarts gaining ground, and *Sports Illustrated* handily dominating the category, many industry insiders

thought the sleepy, 112-year-old sports title had had its day. To make matters worse, the *Times Mirror* weekly had recently seen its paid circ fall, and the continuing growth of ad pages had become "an uphill battle," says *TSN* publisher Francis Farrell.

But its new look—complete with easily navigable color-coded sections—and an aggressive business plan have led to quick results. Paid circulation grew by a modest 3.4 percent to 540,110 through June, and single-copy sales have increased an astounding 38.4 percent to 38,808, according to the Audit Bureau of Circulations. Ad pages through mid-November are up by 21.2 percent to 609, according to *Mediaweek Magazine Monitor*.

At the heart of the matter was the look and feel of the magazine. Focus groups had told *TSN* that those who read the magazine believe "this is for guys who take sports seriously and understand what's happening in the



Behold the new *Sporting News*: Gone is the dowdy, baseball-only feel. In its place is a glossy, modern design that can compete against *SI*.

field," explains Farrell. "But those who didn't read it had said, 'It's just for old guys who read about baseball.' There was a real disconnect." Readers expect to see magazines printed on better stock, more four-color photography, and they want it bound," Farrell adds. And that's exactly what *The Sporting News* did with its redesign.

Another factor in *TSN's* rebound this year was a newsstand push: The mag increased its cover price 25 percent to \$2.99 last December, but stepped up pre-weekend delivery. In July, *Sports Illustrated* announced plans to cut its cover price from \$3.50 to \$2.95.

The magazine's aesthetic improvements helped draw new advertisers. While *TSN* had lost business because some top-shelf advertisers were uncomfortable with its old newspaper stock, the revamp has attracted new names including DeBeer's, Absolut and

a handful of Asian car imports. "People are taking us seriously for the first time," says Farrell.

Meanwhile, as *TSN's* numbers rise, the category's 800-pound gorilla, Time Inc.'s *Sports Illustrated*, has enjoyed better years. *SI's* 3.3 million paid circ is flat and ad pages fell by 3.1 percent to 2,435, according to MMM. Among monthlies, Petersen's *Sport* saw circ drop by 4.8 percent to 751,059, but it will be beefed up in January to a 1 million rate base (by folding in the 700,000-circ *Inside Sport*, which Petersen acquired in June) and a redesign of its own; and *ESPN's* 500,000 rate base will increase to 700,000 in January.

It remains to be seen how a cancelled NBA basketball season might impact *TSN*, which focuses one-quarter of its editorial on the sport. The NBA lockout has already led *TSN* to scrap its annual *Pro Basketball Yearbook*, and its *Official NBA Guide and Regis-*

Magazines

ter, which was already printed, will likely be a writeoff, says Farrell. TSN itself will enhance coverage of college basketball.

Another potential growth area for TSN is television. The magazine has already helped develop cable and broadcast syndication programs such as this year's *Super Bowl Preview* show, and TSN is currently in talks with a network to do a series of specials. First up: a program based on TSN's book, *Baseball's 100 Greatest Players*. —Lisa Granatstein

Publishing A La Mode

Plus-size fashion book thrives in a new niche

Mode magazine is moving full-speed ahead. Launched with great fanfare as a 250,000-circ quarterly in February 1997 by co-publishing



directors Julie Lewit-Nirenberg and Nancy LeWinter (with backing from Freedom Communications), the plus-size beauty/fashion title became a monthly in August; in October, the founders announced a 38 percent rate-base hike to 500,000 to begin in March (its first ABC

statement will be released in June).

"We didn't expect to [increase the guaranteed circ] so soon," admits LeWinter. "But it really came about through the subscriptions. We have about 70 to 80 percent renewals from the first devotees of Mode."

That "500,000 magic mark," Lewit says, will be a definite plus in attracting new advertisers, particularly the larger beauty companies. Even at the current circ, she notes, *Mode* has already been luring high-end beauty to its pages, including Chanel, Clinique and Estée Lauder. Moreover, the monthly recently added Ford to its roster.

On the edit side, the magazine appears to be going through some growing pains after losing editor in chief A.G. Britton, who moved to California in September to develop LFP's *Code* (Larry Flynt's fashion monthly aimed at black men, due to launch in the spring of 1999). Executive editor Corynne Corbett now has the top edit job at *Mode*.

Mediaweek Magazine Monitor

December 1998



Magazine publishers are crossing their fingers that this time next year they'll be looking back fondly at a '99 as good as—or better than—the year that's wrapping up with these December ad-page counts.

Although there is some trepidation that next year could see a slowdown in a four-year ad-spending spree, it is just as possible that some very strong year-end tallies charted in these pages could give publishers good first-quarter momentum. Moreover, continuing advertiser concern about fragmented network TV audiences, which have shunned the fall lineup, could spell good news for other media,

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
DO-IT-YOURSELF								
Family Handyman	1,100,000	1,126,939 ^a	51.03	45.88	22.7%	623.24	601.26	3.66%
Today's Homeowner ¹⁰	950,000	955,067 ^a	42.42	31.81	33.0%	507.46	4.66	9.68%
Category Total			93.45	77.69	20.29%	1,130.70	1,063.92	6.28%
ENTERTAINMENT								
Premiere	600,000	602,791 ^a	93.13	91.62	1.65%	731.32	786.59	-7.03%
Source, The	400,000	402,040 ^a	144.80	109.80	31.88%	1,393.18	1,076.22	29.45%
Spin	525,000	535,392 ^a	111.53	100.27	11.23%	1,027.25	0.43	0.67%
Us [#]	1,100,000	1,101,222 ^a	72.20	59.66	21.02%	592.31	4.4	-21.50%
Vibe	600,000	606,237 ^a	140.82	130.47	7.93%	1,132.39	1,027.01	10.18%
Category Total			562.48	491.82	14.37%	4,876.45	4,665.59	4.52%
ENTHUSIAST								
Audio	None	100,370 ^a	62.48	74.66	-16.3%	621.94	830.69	-25.13%
Automobile	600,000	610,346 ^a	89.13	91.92	-3.04%	981.91	1,070.18	1.21%
Backpacker	255,000	274,708 ^a	82.40	62.67	31.48%	724.09	643.97	12.44%
Bicycling ^{10y}		100,661 ^a	32.48	64.77	-49.85%	616.24	733.33	-15.97%
Bike ¹⁰	130,000	123,264 ^a	65.87	86.49	-23.84%	522.52	611.94	-14.61%
Boating	None	208,814 ^a	106.91	92.68	15.3%	1,541.54	1,369.95	12.53%
Car and Driver	1,200,000	1,219,708 ^a	143.59	141.02	1.82%	1,434.06	1,483.17	-3.31%
Car Craft	75,000	385,499 ^a	44.52	27.35	62.78%	654.62	583.38	12.21%
Chevy High								
Performance	175,000	188,419 ^a	76.60	71.26	7.49%	989.67	988.30	0.14%
Circle Track	130,000	130,016 ^a	80.22	73.00	9.89%	1,038.00	1,042.04	-0.39%
Cruising World	146,000	147,095 ^a	104.29	112.02	-6.90%	1,360.83	1,306.04	4.20%
Cycle World	310,000	323,854 ^a	80.01	76.78	4.21%	957.67	833.04	14.96%
Dirt Rider	.000	179,979 ^a	197.52	156.34	26.34%	1,256.55	1,235.88	1.67%
Flying	None	308,654 ^a	80.10	66.21	20.98%	934.95	794.08	17.74%
Four Wheel								
& Off Road	350,000	377,317 ^a	117.60	98.31	19.62%	1,235.97	1,269.87	-2.67%
Golf Digest								
Golf Magazine	1,400,000	1,469,078 ^a	101.02	73.48	7.48%	1,369.24	1,171.6	16.83%
Hot Rod	750,000	818,010 ^a	94.1	67.73	39.10%	1,092.15	801.80	36.21%
Motor Boating								
& Sailing	None	124,470 ^a	120.87	102.69	17.70%	1,805.03	1,892.35	-4.61%
Motorcyclist	240,000	240,599 ^a	54.56	50.08	8.95%	768.11	673.13	14.11%
Motor Trend	1,150,000	1,188,863 ^a	109.60	105.16	4.22%	1,165.07	1,125.13	3.55%
Organic Gardening ⁸	600,000	659,820 ^a	24.17	32.30	-25.17%	226.26	283.80	-20.27%
Peterson's								
Photographic	200,000	202,308 ^a	114.68	112.62	1.83%	1,146.85	1,060.84	8.11%
Popular Mechanics	1,400,000	1,425,396 ^a	76.39	87.06	-12.26%	786.73	746.46	5.39%
Popular Photography	500,000	454,741 ^a	217.43	207.29	4.89%	2,064.76	1,969.00	4.86%
Road & Track	735,000	737,362 ^a	46.64	139.61	5.04%	1,407.47	1,488.84	-5.47%
Rod & Custom	130,000	136,060 ^a	127.65	94.17	35.55%	1,163.24	1,105.79	5.20%
Sailing World	60,000	60,138 ^a	40.59	42.16	2%	460.06	485.57	-5.25%
Salt Water Sportsman	0,000	150,354 ^a	48.72	53.59	9%	973.35	886.38	9.81%
Ski ⁸	400,000	418,332 ^a	125.23	138.68	-9.70%	843.20	867.80	-2.83%
Skiing ⁷	400,000	401,303 ^a	105.19	120.92	-13.01%	691.42	699.76	-1.19%
Skin Diver	200,000	200,169 ^a	55.45	99.67	-40.32%	865.58	1,061.07	-18.42%
Sport	50,000	751,059 ^a	29.87	39.48	-24.34%	388.78	404.94	-3.99%
Sport Truck	200,000	200,259 ^a	143.60	76.53	87.84%	1,104.89	1,026.79	7.61%
Tennis ¹¹	775,000	775,935 ^a	63.59	61.13	4.02%	695.48	762.59	-8.80%
Video ¹⁰	250,000	250,328 ^a	52.45	68.63	-23.52%	405.06	52	-23.14%



Monthlies

magazines included.

On the year, 18 of 20 publishing categories broken out in these listings posted ad-page gains over 1997. Ten gained 5 percent or more. While the year was already progressing nicely, three-quarters of our 20 sectors had a positive December, thereby boosting year-end tallies.

We already know that, for the second year in a row, *Glamour* has claimed the ad-page crown in its perennial two-horse race with arch-rival *Cosmopolitan*. Although each book has hurled insults at the other, all we know is

continues on page 52

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Yachting	None	132,341 ^a	113.81	108.42	4.97%	1,660.86	1,699.2E	-2.26%
Category Total			3,333.51	3,176.88	4.93%	35,954.15	35,436.15	46%
FASHION/BEAUTY								
Allure	750,000	799,373 ^a	79.46	101.63	-21.81%	1,330.79	1,370.6E	-2.91%
Cosmopolitan	2,300,000	2,581,985 ^a	156.91	156.91	15.41%	2,009.61	1,892.9E	6.16%
Elle	900,000	941,770 ^a	204.83	186.58	9.78%	2,119.09	2,169.42	-2.32%
Essence			DID NOT REPORT					
Glamour	2,000,000	2,208,926 ^a	201.01	164.28	22.36%	2,079.11	1,940.62	7.14%
Harper's Bazaar	700,000	726,582 ^a	124.20	124.20	8.78%	1,561.58	1,532.2E	1.91%
Mademoiselle	700,000	1,158,274 ^a	116.70	120.62	-3.25%	1,324.62	1,317.66	0.53%
Marie Claire		734,841 ^a	123.05	90.82	35.49%	1,260.44	1,213.14	3.90%
New Woman ^x	1,750,000	1,181,080 ^a	47.30	56.80	-16.73%	664.90	972.45	-31.63%
Vogue	1,000,000	1,125,585 ^a	186.28	210.47	-11.49%	2,672.53	2,782.44	-3.95%
Victoria	950,000	959,599 ^a	59.33	61.91	-4.17%	541.63	532.01	1.81%
W	400,000	420,727 ^a	186.70	188.60	-1.01%	2,001.50	1,880.20	6.45%
Category Total			1,520.85	1,462.82	3.97%	17,565.80	17,603.88	-0.22%
FOOD/EPICUREAN								
Bon Appétit	1,000,000	1,059,028 ^a	129.77	105.40	23.12%	1,167.56	893.65	30.65%
Cooking Light ^{10y}	1,350,000	1,423,400 ^a	90.80	134.02	-32.25%	995.32	978.14	1.76%
Food & Wine	775,000	883,381 ^a	98.75	89.94	9.80%	940.65	845.09	11.31%
Gourmet	50,000	879,331 ^a	123.38	136.72	-9.76%	1,269.51	1,244.98	1.97%
Category Total			442.70	466.08	-5.02%	4,373.04	3,961.86	10.38%
GENERAL INTEREST								
At antic Monthly	450,000	462,035 ^a	1.62	59.44	-13.16%	537.65	5.2	-4.34%
George	400,000	419,214 ^a	62.62	78.50	-20.23%	692.05	717.07	-3.49%
Harper's	205,000	215,266 ^a	29.83	32.49	-9.19%	336.24	331.99	1.28%
nStyle	900,000	1,151,024 ^a	168.68	150.61	12.00%	1,790.77	1,340.39	33.60%
National Geographic			ID NOT REPORT					
Reader's Digest [#]	1E,000,000	14,675,541 ^a	96.44	82.41	17.0%	1,019.03	1,086.59	-6.22%
Smithsonian	2,000,000	2,088,299 ^a	79.26	73.77	7.44%	717.11	728.22	-1.53%
Vanity Fair	1,000,000	1,118,895 ^a	188.66	211.29	-10.71%	1,882.73	1,696.96	10.95%
Category Total			488.45	477.22	2.35%	5,092.85	4,788.21	6.85%
HEALTH/FITNESS (MEN)								
Flex	150,000	152,687 ^a	174.16	137.83	26.36%	1,740.30	1,503.72	15.73%
Men's Fitness	300,000	321,364 ^a	54.34	60.26	-9.82%	708.93	753.00	-5.85%
Muscle & Fitness	None	452,452 ^a	143.50	124.82	14.97%	1,542.00	1,452.89	6.13%
Runner's World	455,000	492,881 ^a	29.43	34.65	-15.06%	479.50	516.85	-12.32%
Category Total			401.43	357.56	12.27%	4,470.73	4,256.46	5.03%
HEALTH/FITNESS (WOMEN)								
American Health								
For Women ⁹²	1,000,000	1,004,672 ^a	66.52	33.37	99.34%	517.94	434.07	4.64%
Fitness ¹⁰	9,000	1,004,391 ^a	65.00	44.00	47.73%	750.79	696.09	7.86%
Prevention	3,000,000	3,152,814 ^a	65.50	63.32	3.28%	976.35	916.58	6.52%
Self	1,100,000	1,149,506 ^a	54.00	102.99	-18.44%	1,350.78	1,355.00	-0.34%
Shape	1,100,000	1,106,785 ^a	57.30	73.83	-22.39%	910.77	1,008.89	-9.73%
Category Total			338.32	317.51	6.55%	4,506.63	4,471.89	0.78%
KIDS								
Boys' Life	1,300,000	1,370,247 ^a	10.40	9.40	1.64%	148.92	120.52	23.56%
Contact Kids ¹⁰	300,000	312,249 ^a	2.75	3.25	-15.38%	46.08	53.25	-13.46%

Continued on page 52

Magazines

Adding some color to the beauty pages is Jacqueline Bertholot, a Fairchild veteran, who has signed on as its beauty editor. "[Readers] will see the same sensibility as in fashion, the inclusionary, colloquial way of speaking to women," explains LeWinter. Clare McHugh, former editor in chief of Rodale Press' *New Woman*, is acting as a consultant to *Mode*.

Girl magazine, *Mode's* teen fashion spin-off, will be published four times in 1999 with a circulation of 250,000. —LG

Parade Aims For the Young

With react, Vittorini tries to buck trend

Can a Sunday newspaper magazine aimed squarely at the youth market help newspaper publishers stem or reverse a long-running circulation decline that this year has seen a Sunday



Just kidding: Vittorini

fallout in 17 of the nation's 25 largest newspapers?

It remains to be seen, but Carlo Vittorini, chairman/publisher of *Parade* and its youthful spinoff *react*, says recent frequency and distribution changes should improve the odds for the 3-year-old Advance Publications title and the 182 newspapers that distribute it.

"They say kids don't read," Vittorini says, "but our research shows a strong reaction to *react* in the 12- to 17-year-old market." As evidence, he cites a toll-free reader feedback line that fields 58,000 calls a month from *react's* estimated 3.7 million young readers.

That's part of the pitch to newspaper publishers, who, Vittorini explains, are now targeting *react* to local households with kids to help boost the Sunday home-delivery business.

Among the recent changes, *react* next year will trim frequency from year-round to 39 times a year to be more closely aligned

Magazines

60 SECONDS WITH...



Sally Lee
Editor in chief
Parents

Q. You've certainly made the rounds of *Gruener+Jahr* titles...

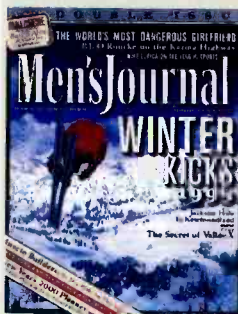
A. Yes, I'm an old-timer. This is my third book. And it's funny because the G+J tagline is "a magazine for every stage in a woman's life." Someone the other day said it should be 'a magazine for every stage of Sally Lee's life.' Actually, each stage really has mirrored the changes in my life. The first one was *YM*, and I was really young when I went there as editor in chief, so that was appropriate. Then I developed a passionate interest in fitness and took up marathon running, which segued into *Fitness* really nicely. Then, of course when I had the baby, all bets were off, and I became very focused on my kid, so here I am at *Parents*. **Q.** What are you doing to shake things up at *Parents*?

A. I don't want to shake things up, since we enjoy being No. 1 in the category. But as a new editor, I will put my own stamp on the book. I'm going to increase our advocacy role, to do many more reports on issue-oriented topics such as childcare and health and safety. We are also going to be redesigning *Parents*, producing more feature spreads. There will be some exciting changes in the visuals and design. We hired a new photo editor, Clare Lissaman, and a new creative director, Jeffrey Saks, who made the move with me from *Fitness*. People will see a change in the cover with my first issue in February. The logo will not change. It's a very important part of our brand and we protect it fiercely. **Q.** The controversial book *The Nurture Assumption* questions whether parents really matter. What's your take?

A. The research had something to teach us about the importance of peers, but it put far too much emphasis on the role of peers and took parents too much out of the equation. Researchers are already beginning to pick apart that researcher's methodology. I find the message that as parents we have very little shaping to do after a certain age rather depressing and I really don't think it's true. **Q.** And this theory, if it were proven to be true, probably wouldn't help your magazine's mission much. **A.** It would put me out of business [laughs]... We could do a magazine called *Peers*. —LG

Mediaweek Magazine Monitor

continued from page 51



that both had banner years and that neither did anything to hurt its status as chief revenue earner at Condé Nast and Hearst, respectively. In such a buoyant economy, it comes as little surprise that food/epicurean and travel magazines both posted year-end gains above 10 percent. Aided by a 15 percent rise over last December, Hachette Filipacchi's *Travel Holiday* coasted to a 29 percent gain this year. *Travel & Leisure*'s 54 percent spurt in December brought it home for the year up 9 percent.

Some people think rap is just noise pollution,

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
KidCity ¹⁰	250,000	255,279 ^a	3.75	5.25	-28.57%	39.58	42.25	-6.32%
Sports Illustrated for Kids ⁺	950,000	1,027,703 ^b	37.50	28.64	30.94%	295.58		6.32%
Category Total			16.90	17.90	-5.59%	234.58	216.02	8.59%
LIFESTYLE								
Details	475,000	476,290 ^a	113.00	115.30	-1.99%	1,124.22	1,083.27	3.78%
Detour			DID NOT REPORT					
Esquire	650,000	672,073 ^a	85.50	61.45	39.14%	806.90	597.82	34.97%
Gentlemen's Quarterly	650,000	700,244 ^a	164.83	156.75	5.15%	2,029.58	1,830.97	10.85%
Men's Health	1,450,000	1,587,573 ^a	83.44	76.02	9.76%	897.83	848.09	5.86%
Men's Journal	550,000	566,943 ^a	126.25	115.87	9.06%	985.13	822.57	19.76%
Penthouse			DID NOT REPORT					
Playboy	3,150,000	3,151,495 ^a	62.63	73.85	19%	572.33	576.15	-0.66%
Category Total			635.65	599.24	6.08%	6,415.99	5,758.87	11.41%
MATURE MARKET								
New Choices ¹⁰	600,000	611,441 ^a	33.04	44.21	-25.27%	428.57	479.82	-10.68%
Sunset	1,425,000	1,464,559 ^a	84.61	74.26	13.94%	1,145.92	1,078.40	6.26%
Category Total			117.65	118.47	-0.69%	1,574.49	1,558.22	1.04%
OUTDOORS								
Bowhunting ⁹	160,000	160,348 ^c	38.05	48.12	0.93%	378.76	386.80	-2.08%
Field & Stream	1,750,000	1,757,543 ^c	50.31	49.25	2.15%	868.17	711.57	22.01%
Guns & Ammo	575,000	597,570 ^a	51.76	46.79	10.62%	470.07	491.89	-4.44%
Handguns	150,000	160,829 ^a	33.40	35.37	5.57%	349.05	358.84	-2.73%
Hunting	350,000	350,633 ^c	54.93	50.02		431.30	525.55	-17.93%
Outdoor Life ¹⁰	1,350,000	1,368,023 ^a	40.70	39.15	3.96%	583.76	562.72	3.74%
Outside	525,000	541,242 ^a	105.00	114.74	-8.49%	1,278.03	1,220.94	4.68%
Sports Afield ¹⁰	450,000	453,292 ^a	59.90	54.13	10.66%	555.31	640.02	-13.24%
Category Total			434.05	437.57	-0.80%	4,914.45	4,898.33	0.33%
PARENTING/FAMILY								
Baby Talk ¹⁰ (Dec/Jan)	1,500,000	1,503,382 ^b	49.48	43.53	13.67%	432.54	432.94	-0.09%
Child ¹⁰⁺	832,500	932,958 ^b	79.11	107.33	-26.29%	624.49	716.38	-12.83%
FamilyFun	1,035,000	1,064,789 ^a	138.16	100.78	37.09%	815.66	2.65	12.87%
Family Life	400,000	403,659 ^a	88.09	87.32	0.88%	660.38	529.54	24.71%
Parenting ⁺	1,250,000	1,321,207 ^a	165.05	137.00	20.47%	1,236.57	1,252.45	-1.27%
Parents ⁺	1,725,000	1,843,100 ^a	145.47	131.51	10.62%	1,468.31	1,410.82	4.07%
Category Total			665.36	607.47	9.53%	5,237.95	5,064.78	3.42%
PERSONAL FINANCE								
Kiplinger's Personal Finance	1,000,000	1,064,461 ^a	78.17	71.10	9.94%	908.10	934.40	-2.81%
Money	1,900,000	1,935,014 ^a	101.55	178.69	-43.17%	1,191.71	1,362.32	-12.52%
Mutual Funds	750,000	742,492 ^a	48.00	52.00	-7.69%	522.00	565.00	-7.61%
SmartMoney	700,000	724,495 ^a	111.89	145.85	-23.28%	1,226.68	1,141.33	7.48%
Category Total			339.61	447.64	-24.13%	3,848.49	4,003.05	-3.86%
SCIENCE/TECHNOLOGY								
Discover	1,200,000	1,206,745 ^a	40.99	52.00	-1.17%	521.31	518.19	0.60%
Popular Science ¹⁰	1,555,000	1,562,353 ^a	75.95	66.41	14.37%	615.55	694.76	-11.40%
Scientific American			DID NOT REPORT					
Spectrum, IEEE	None	304,430 ^c	46.72	67.97	-31.26%	535.35	668.94	-19.97%



Monthlies

but advertisers think it's music to their ears. That's why both *The Source* and *Vibe* had a strong month as each topped 1,000 ad pages for '98, with the smaller-circ *Source* on top.

One surprise is an apparent falloff in the personal finance category. In this recently red-hot sector, three of the four titles tracked here lost ground in December. Only *SmartMoney* gained on the year, although it was unable to fulfill its stated mission of overtaking Time Inc.'s *Money*, the perennial leader. There's always next year. —John Masterton

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
Wired	400,000	415,256 ^a	166.30	163.80	1.53%	1,336.00	1,336.00	0.00%
Yahoo! Internet Life	400,000	403,923 ^a	133.11	65.88	102.05%	719.80	440.48	63.41%
Category Total			463.07	416.06	11.30%	3,728.01	3,558.37	1.90%
SHELTER								
American HomeStyle/ Gardening #10	900,000	1,004,943 ^a	23.34	35.05	-33.41%	542.67	314.90	72.33%
Architectural Digest	750,000	818,185 ^a	152.72	103.68	47.30%	1,597.50	1,327.33	20.35%
Condé Nast House & Garden	550,000	580,864 ^a	61.57	49.87	23.46%	918.72	752.91	22.02%
Country Living	1,600,000	1,669,609 ^a	96.46	108.70	-11.26%	1,166.16	1,184.11	-1.52%
Home10	1,000,000	1,024,238 ^a	97.40	109.55	-11.09%	1,202.95	1,221.98	-1.56%
House Beautiful	850,000	864,585 ^a	69.77	83.26	-16.20%	951.47	936.28	1.62%
Martha Stewart Living	2,100,000	2,235,723 ^a	161.00	159.00	1.26%	1,372.00	1,200.00	14.33%
Southern Living	2,450,000	2,470,000 ^a	117.87	110.07	7.0%	1,520.58	1,537.42	-1.10%
Category Total			790.13	759.18	2.76%	9,272.05	8,474.93	9.41%
TEEN								
All About You ¹⁰	325,000	337,777 ^a	28.43	13.45	111.38%	232.69	77.33	200.91%
Seventeen	2,300,000	2,437,194 ^a	96.90	105.00	-7.71%	1,406.90	1,310.40	7.36%
Teen	1,850,000	1,850,436 ^a	43.98	47.09	-6.60%	625.81	599.86	4.33%
Teen People (began publication 2/98)	650,000	974,894 ^c	94.71	N.A.	N.A.	720.09	N.A.	N.A.
YM	2,150,000	2,170,687 ^a	47.00	48.00	-2.08%	653.25	561.95	16.25%
Category Total			311.02	213.54	45.65%	3,638.74	2,549.54	42.72%
TRAVEL								
Condé Nast Traveler	750,000	789,628 ^a	89.08	89.94	-0.96%	1,427.52	1,294.81	10.25%
Travel & Leisure	925,000	1,013,327 ^a	133.51	86.65	54.08%	1,549.71	1,417.86	9.30%
Travel Holiday ¹⁰	550,000	558,610 ^a	163.69	55.20	15.38%	622.49	481.77	29.21%
Category Total			286.28	231.79	23.51%	3,599.72	3,194.44	12.69%
WEALTH								
Robb Report	None	101,314 ^a	223.00	217.00	2.76%	1,507.00	1,494.00	0.87%
Town & Country	425,000	435,423 ^a	197.80	162.26	21.90%	1,431.31	1,298.57	10.22%
Category Total			420.80	379.26	10.95%	2,938.31	2,792.57	5.22%
WOMEN'S SERVICE								
Better Homes & Gardens	7,600,000	7,616,114 ^a	156.28	142.29	9.83%	1,937.01	1,925.28	0.61%
Family Circle	DID NOT REPORT							
Good Housekeeping	4,500,000	4,517,713 ^a	128.89	132.76	-2.92%	1,422.57	1,346.40	5.66%
Ladies' Home Journal	4,500,000	4,521,970 ^a	109.40	141.30	-22.58%	1,508.00	1,473.00	2.38%
McCall's	DID NOT REPORT							
Redbook	2,800,000	2,854,448 ^a	139.81	118.72	17.76%	1,260.89	1,216.27	3.67%
Woman's Day##	4,050,000	4,079,707 ^a	121.43	149.80	-18.94%	1,703.77	1,828.77	-6.84%
Category Total			655.81	684.87	-4.24%	7,832.24	7,789.72	0.55%
MEDIAWEEK MONITOR TOTALS			12,307.52	11,748.57	4.83%	131,205.37	126,184.51	3.98%

FOOTNOTES: ALL RATE BASES ARE FOR JAN.-JUNE 1998; 11 = PUBLISHED 11 TIMES IN '98; 10 = PUBLISHED 10 TIMES IN '98; 9 = PUBLISHED 9 TIMES IN '98; 8 = PUBLISHED 8 TIMES IN '98; 7 = PUBLISHED 7 TIMES IN '98; # = PUBLISHED EXTRA (13TH) ISSUE IN 1997; A = AUDITED BY ABC; B = AUDITED BY BPA; C = NON ABC/BPA TITLE; X = N/N HAS NOT ACCEPTED TOBACCO/LIQUOR ADS SINCE RODALE ACQUIRED IT FROM PRIMEDIA IN MID-1997; Y = DOUBLE ISSUE LAST YEAR; Z = DOUBLE ISSUE THIS YEAR+ = TOTAL CIRCULATION INCLUDES NON-PAID QUALIFIED CIRC.; ## = AH&G PUBLISHED FOUR FEWER ISSUES IN 1997.

with the school year. Vittorini says some summertime distribution missed the mark because kids were either on vacation with their parents or just being kids.

More importantly, the title has a distribution arrangement with Newspapers in Education that puts 700,000 copies of *react* into the nation's schools each time it publishes.

"Reaching them while they're young is a great way to build readership," Vittorini says. —JM

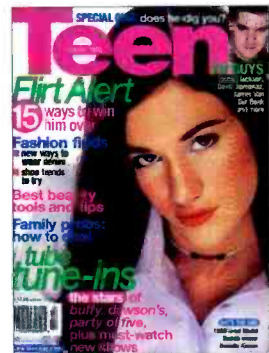
Stalking the Wild Teenager

Petersen teams with MRI to gauge covers

With about 1,000 magazines introduced each year and nearly twice as many titles on newsstands as there were 20 years ago, publishers look for every edge they can get. That's why Petersen Publishing's *Teen* signed up to be the first magazine client for a new interactive service from Mediamark Research Inc. that replicates the look and feel of a magazine rack using a kiosk-based computer system.

To help *Teen* gauge how teenage girls see, browse and select one magazine over another, MRI set up virtual newsstand kiosks in shopping centers in 30 major metro areas. MRI personnel let 620 survey subjects examine a range of digitally displayed titles (including rivals *Seventeen*, *Teen People* and *YM*) and answer survey queries by touching the screen.

Questions included what role photos, cover lines and story subjects play in newsstand selection. *Teen* also examined when a celebrity is hot or cold, and chose the Beastie Boys over Leonardo DiCaprio for its September cover.



Media Person

BY LEWIS GROSSBERGER



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Charlomania!

AS A LONGTIME STUDENT OF THE REHABILITATION of public images, Media Person is fascinated by the spectacular comeback of Britain's perpetual man-in-waiting, Prince Charles. Only a year ago, Bad-Time Charlie was universally reviled as a cad, a twit, a wimp, a dork, a nerd, a geek, a bounder, a rascalion, a blackguard and a whining, villainous, obsolete, floppy-eared, mama-whipped, plaid-skirt-wearing, granola-eating, tree-hugging, cold-hearted, passive-aggressive, anal-retentive, parasitic fuddy-duddy with a frightening girlfriend. Today all those unpleasant adjectives are gone and he is a new man—at least according to the media, which is of course the only judgement that really counts. Cover boy for two major U.S. publications last week, Charles was labeled “The Fresh Prince” by *The New York Times* Sunday magazine and “New and Improved” by *People*, all of which made him sound like the latest formulation of some popular laundry detergent.

Indeed, so far back up the greasy pole has the Windsor wunderkind clambered that *People* even described his leathery paramour, Ms. Parker Bowles, as having “cut a positively glamorous figure” at his 50th birthday party. If that's not a sign of Chuck's return to favor, nothing is.

How did he do it? What was Charles' secret? How did he flip-flop his negatives and claw his way to the top of the approval charts? Media Person believes that an analysis of the royal-image-turnaround strategy can be useful for all of us. Whether you're Jack Kevorkian, O.J. Simpson, Linda Tripp, ex-newlywed Dennis Rodman or just Jane or Joe Every schmuck, you can't help but use a little image-polishing now and then. So let us learn. Here are the key elements of the Power Prince Popularity Plan. Memorize these precepts and follow them diligently:

1. Get a Good PR Firm. This is step uno, the bountiful *piñata* from which all goodies

flow. After years of being advised by slightly out-of-touch gentlemen clad in knee breeches and powdered wigs, Charles traded them in for a hot London PR outfit run by a fugitive from Madison Avenue, a Cockney billiards shark and a former Lebanese gun runner. They made all the difference. First piece of advice: Stop calling that tiresome old Queen “mummy.” It's really nauseating.

2. Wear Tight-Fitting, Double-Breasted

How did he do it? What was Charles' secret? How did he flip-flop his negatives and claw his way to the top of the approval charts?

English Suits Even If They Look Kind of Goofy on Your Particular Body Type and Then Stand Around in Them With Your Hands Clapsed Behind Your Back. Media Person isn't sure what the theory is behind this tactic, but it works for Charles. MP does know that grooming, dress and posture are vital because the media will be sniffing around you (see step 3) and you want them to be able to write things like “The Prince was elegantly dressed in sharply creased spotless flannels when he greeted this reporter at the gangplank of his sumptuous yacht” instead of “The Prince sprawled drunkenly on the filthy floor in greasy, tattered jeans and a smelly, sweat-stained T-shirt, the sight of which frankly induced projectile vomiting in your faithful correspondent.”

3. Suck Up to The Media. Hold numerous press conferences and distribute free snacks and drinks. Invite reporters to follow you around during a hard day's ribbon-cutting. When they do, pretend they are as good as you. When traveling on your plane, occasionally wander back to the cheap seats and joke with reporters. Leak your big scoops first to newspapers that habitually trash you. You may think the media will see through this transparent flat-tery and treat you with the contempt you deserve. You are wrong.

4. Use self-deprecating humor. Unfortunately, this is all too easy for the insecure Charles, who tends to start muttering over and over, “Drat, I've made a fool of myself once again” in public until Camilla cracks him sharply across the buttocks with a small cat-o'-nine-tails she carries in her purse for this purpose.

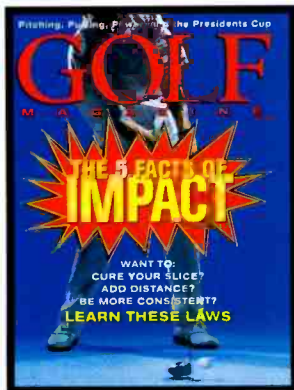
5. Hobnob With Celebrities. Their charisma will rub off on you. Have a birthday bash at which an ex-Spice Girl and several movie and TV stars entertain. They will make jokes at your expense. Correct reaction: Hearty laugh. Incorrect: Order them killed.

6. Keep attractive children around you and display affection for them whenever cameras are present. If necessary, rent or borrow them. Kidnaping could be counterproductive, however.

7. Set Up an Official Web site. This way your fans can be treated to exciting photos with captions such as “The Prince greets the crowds as he goes walkabout in northern Romania” or “The Prince opens the first purpose-built nursery in Argyll and Bute.” Not only that, they can keep up with all your important utterances such as your speech at the 1998 Soil Association Organic Food Awards banquet at which you boldly come out in favor of maintaining the quality of produce.

8. If There Is Someone Associated With You Who Outshines You, Get Her to Die. As the British magazine *The Spectator* recently noted of the quickly fading Diana cult phenomenon, “Celebrities do not survive undimmed without the oxygen of regular publicity.” On further consideration, perhaps this should be elevated to the No. 1 spot on the list. ■

*It's about a cup, cup
and a half on the right.
Slightly downhill.
Just pick a spot, line it up
and don't forget to
follow through.
Right in the heart.
Better hang on to your
wallets, it's going to be
a long afternoon.*



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has its place.*

Just not here.



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