

SPECIAL SECTION AFTER PAGE 24
INTERACTIVE IQ QUARTERLY

MEDIAWEEK

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September 23, 1996 \$2.95

Changing of the Times

Primis, N.Y. Times Co. president, resigns; Lewis named successor **PAGE 6**

CABLE TV

Time Warner Picks MSNBC

Fox insiders claim Ted Turner had a hand in choosing new news channel

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SYNDICATION

New Talkers Can't Walk

This week's crop of new shows starts slow

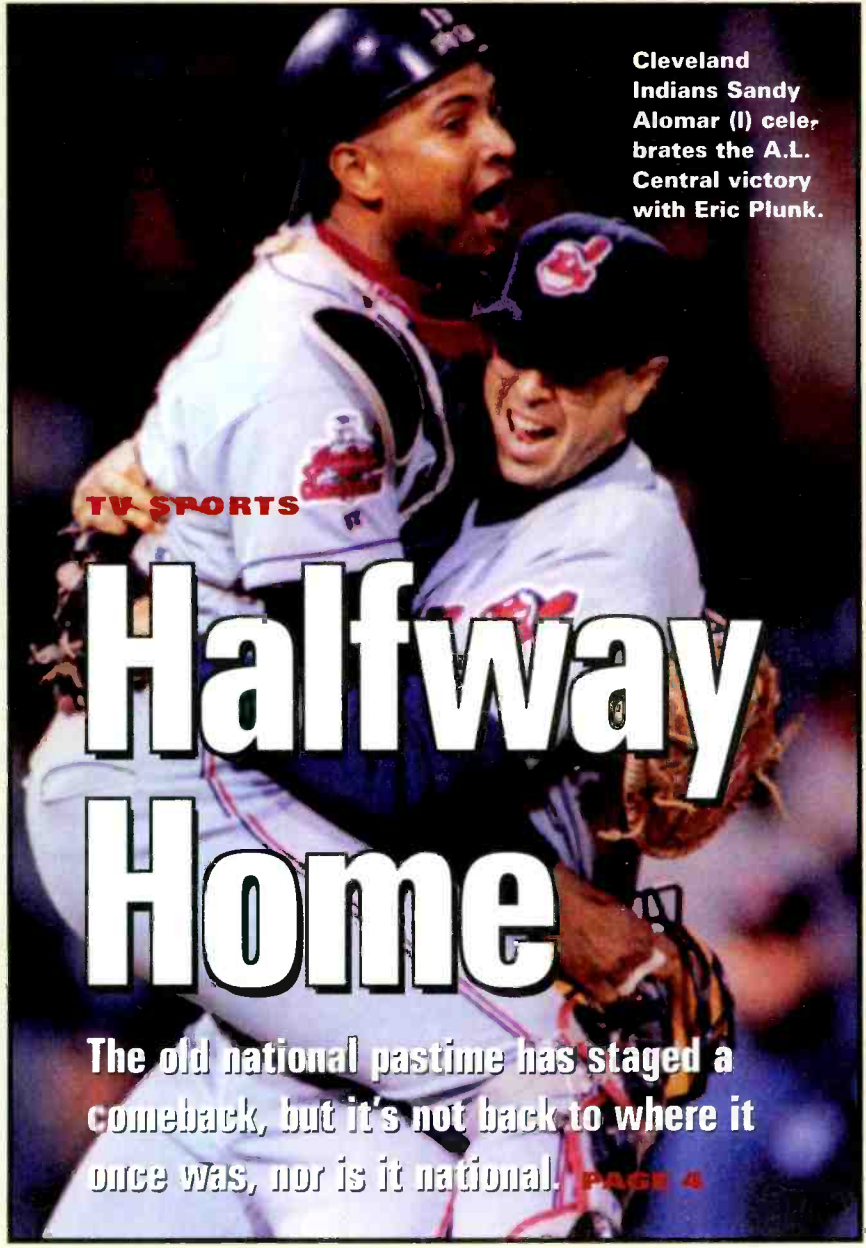
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NEW MEDIA

Hot This Xmas

Web-capable TVs hit the market

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Cleveland Indians Sandy Alomar (II) celebrates the A.L. Central victory with Eric Plunk.

TV SPORTS

Halfway Home

The old national pastime has staged a comeback, but it's not back to where it once was, nor is it national. **PAGE 4**

MARKET INDICATORS

National TV: Quiet

Money sits tight as buyers wait for deals, especially in baseball. Prime time slow. Last week's deals flat with upfront CPMs, but after Oct., prices expected to rise. News, daytime, late-night tight.

Net Cable: Muddled

General networks struggle to fill available inventory. CPM increases 2-5 percent over upfront. Sports remains tighter than ever.

Spot TV: Active

Baseball buys picking up for pennant contenders; activity reported in Dallas, Cleveland, L.A., San Diego, Atlanta, St. Louis, Seattle, N.Y. and Baltimore. Politicals proving less robust than expected.

Radio: Slow

Expected upticks haven't materialized; fourth quarter looks dim; many wondering when slump will end. Said one buyer: "This place is empty at 5:30."

Magazines: Anxious

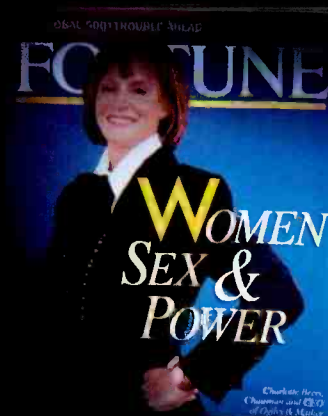
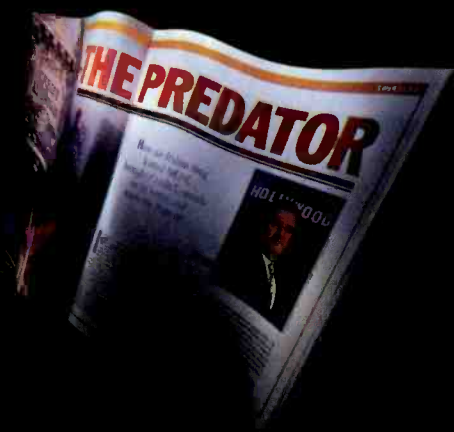
Publishers scramble for share of '97 budgets, already starting to shake out. Technology is hot; tobacco and spirits are down.

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Laura K. Jones

OCT 03 1996

AT DEADLINE

World Series Just Got \$75G Cheaper

Fox has cut the price of ad units in the World Series by \$75,000, said buyers who were pitched last week. The price of a 30-second spot was dropped to \$250,000 from \$325,000 from the first time buyers were offered spots last spring, they said. Even though the event is 75 percent sold, the market has been slow in taking those last remaining spots. "I'm holding out to see if there are cheap opportunities," said one buyer who thinks that the lower price may attract advertisers that might otherwise skip the game. Buyers said fourth-quarter discretionary dollars that might otherwise be spent in prime time are being held for baseball if prices go lower.

Perot Is Frozen Out—Again

Ross Perot's third-party Presidential campaign is crying foul over the broadcast network's reluctance to sell him blocks of time in the wake of the decision by the Commission on Presidential Debates to exclude him. Perot had asked ABC, CBS, NBC and Fox each for eight consecutive weekly half hours in prime time as well as for a 45-minute block following the Presidential debates, which have yet to be scheduled. While ABC sold the candidate four half hours (two are scheduled, Oct. 6 and Oct. 20 at 7 p.m.) and Fox sold him one half hour (Sept. 14), campaign officials claim that Perot now needs more airtime to get his message across. Fox and NBC said they are still considering Perot's request for more time. The campaign will consider time buys on cable if no agreement can be reached with the broadcast networks, officials said. He has already accepted CNN's offer for free time following the debates. The Perot campaign was already rankled by a Fox decision not to include the candidate in its free-time giveaway to candidates.

Ford Ups Ad Budget by 8% in '97

Ford Motor Co. is increasing its annual advertising budget to more than \$500 million, breaking 14 new TV spots beginning later this week. "Our overall budget for the '97 model year will be up eight percent over '96," said Gerry Donnelly, Ford division marketing communications manager. The division spent \$470 million in 1995, according to Competitive Media Reporting. J. Walter Thompson in Detroit is the global agency of record for the Ford division. TV will represent 68 percent of Ford's budget, a slight increase over past spending patterns, with cable networks getting the biggest bump.

Fewer See 'Must See' Debuts

NBC's "Must See TV" Thursday night premiere didn't deliver

the gangbuster numbers as expected. Thursday's four-network Nielsen household share was a 66, the same as Monday night and five share points behind Tuesday. NBC's Thursday night scored a 30 share, down from a 36 share last year. *Friends* scored an 18.7/31 (down two points), *Single Guy* scored a 16.8/27 (down three), *Seinfeld* earned a 22.2/34 (down three) and *Suddenly Susan* scored a 20.4/32, equal to last year's premiere of *Caroline in the City* in the same time period.

Hughes Buys Latin DBS Giant

Hughes Electronics Corp. has agreed to merge with PanAmSat, a satellite company with significant DBS holdings in Latin America and the Iberian peninsula, in a deal valued at about \$3 billion. Once the deal is completed, Hughes will own more than 70 percent of the merged company, which will be known as PanAmSat and be based in Greenwich, Conn. Hughes—which is owned by General Motors—owns the DirecTV direct-broadcast satellite service through a separate division. It counts 2 million homes in the U.S., but DirecTV is expected to remain separate.

Thompson to Sell 29 Newspapers

Conn.-based Thompson Newspapers will complete its long-term plan to consolidate by selling 29 of its 97 U.S. daily newspapers. Denver's Media News Group has agreed to buy five of them—the *Times-Standard* in Eureka, Calif.; the *Pasadena* (Calif.) *Star-News*; the *San Gabriel Valley Tribune* in West Covina, Calif.; *The Whittier Daily News* in Whittier, Calif.; and *The Evening Sun* in Hanover, Pa. Dirks, Van Essen & Associates, a Santa Fe, N.M.-based broker, will handle sales of the rest, most of which are scattered throughout the South and Midwest.

Addenda: An umbrella organization representing over 100 women's groups is protesting the recent move by TCI, the country's largest cable operator, to drop Lifetime from systems reaching 300,000 subscribers. And apparently, the move has had immediate results. TCI systems in California, Colorado, Ohio and Texas have decided not to drop the service after all, sources said... Texas-based Evergreen Media

has signed agreements to acquire San Francisco's KKSF-FM, KDFC-FM and KDFC-AM from Brown Organization for \$115 million and two Philadelphia stations, WDAS-FM and WDAS-AM, from Beasley Broadcast Group for \$103 million. So far this year, Evergreen has purchased or plans to buy 21 stations in the top 12 U.S. markets.

INSIDE



Chris Rock, wave of the future in latenight 6

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TV SPORTS / By Michael Freeman

Two years after the players' strike, Major League Baseball's ratings are getting better, but it still has

...A Long Way to Go

As the pennant races head for the home stretch, Major League Baseball teams are bringing more fans to TV sets and ballparks than they did last season. That's the good news. The sport still has a long way to go to get back to its popularity before the 1994 players' strike/owners' lockout. And it has an even longer way to go if it is ever to reclaim the mantle of America's "national" pastime.

Based on an analysis of season-to-date local TV ratings of the 26 U.S.-based baseball teams, 18 of the 30 broadcast outlets that carry these teams have done better than last year. But only 11 of those 18 have managed to creep back up to the same or similar ratings netted before the strike. That means 12 teams have lost ratings from last year and 19 have still to get back to where they were in 1993.

Nationally, the ratings picture is far dimmer, with Fox averaging a 2.8 rating/9 share (NTI, June 1-August 31), which is 20 percent lower in rating than what CBS did with its irregular Saturday afternoon telecasts (3.5/12) in 1993. Last year, The Baseball Network, the joint venture among ABC, NBC and Major League Baseball, did far better with a schedule of prime-time games and up to 14 regional splits. It averaged a 5.8/9 for its late-season slate of games (NTI, July 21-Sept. 27, 1995).

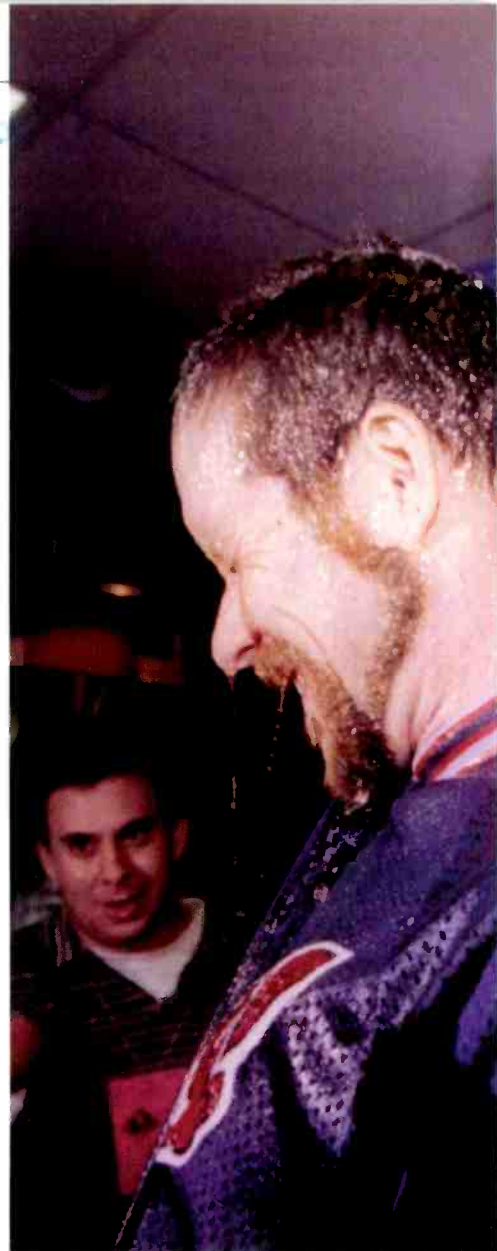
"It would appear that the ratings are up marginally over 1995 levels, but Major League Baseball has some distance to go in rebuilding its pre-strike TV ratings locally," said Neal Pilson, president of New York-based Pilson Communications and the former president of

CBS Sports. "The same thing could be seen in the attendance figures at the ballparks, where both leagues [National and American] are moving ahead of 1995 but are still behind pre-strike levels."

According to Major League Baseball figures, regular season attendance has counted 52.9 million people going through the turnstiles at 28 MLB ballparks so far this season (March 31-Sept. 8). While that number is already 5 percent ahead of 1995's entire season total (50.4 million), it is doubtful it can meet the 1993 season's final national tally (70.2 million people).

Predictably, the teams that are doing well on the field also are doing well in the ratings. Among those teams are the Indians, Yankees, Rangers, Orioles, Mariners, Braves, Cardinals and Padres. For the second season in a row, the Cleveland Indians—who clinched the American League Central division title last week—have posted the nation's strongest ratings on Malrite Communications-owned WUAB there. The Tribe, which lost the World Series to the Atlanta Braves last year, posted a 20 percent rating increase over the '95 season as well as a robust 163-percent growth track from the pre-strike '93 season. "First off, the Indians hadn't been in a World Series for over 47 years before last season and that has had a major carry-over effect into this season," said Richard Sullivan, station manager and program director for WUAB. "Also, with the [Cleveland] Browns going out of existence [moving to

Jack McDowell celebrates the Indian's victory in the American League Central division—and in the ratings.



Baltimore as the Ravens], the lack of NFL football will manifest itself in stronger ratings for us

during the August through October months."

Vanessa Oubre, WUAB's director of research, said the stations has over-delivered on ratings projections by as much as three rating points. "To be in over-delivery situation has made a lot of our advertisers happy, but there a lot of ways we'll have to figure to be compensated for that in the future," she noted.

San Diego also represents another long-suffering market where the Padres' new management has accomplished a major turnaround in the team's won-loss record as well as their TV ratings. For Midwest Television-owned CBS affiliate WFMB, which bought the TV rights for about \$2 million and leases air time for games on Tribune Co.'s KSWB as well, the nearly 50-percent increases in year-to-year and pre-strike ratings have made the Padres a relative bargain.

"What's really funny is that we only projected about a one-point rating increase from last



REUTERS/SUE OGRON/ARCHIVE PHOTOS

season," said Melanie Kartalija, a research director for KFMB. "There was some unsold [commercial] inventory at the beginning of the season, but as the Padres quickly emerged as contenders, we had a much easier sell to the advertisers. Certainly, we weren't expecting to be three rating points ahead of pre-strike levels."

New-found good fortune in some markets, however, has been offset by mixed stories in other established baseball markets. Even pennant-contending teams in Los Angeles, New York and Boston have seen their current ratings remain flat or fall below 1993 rating averages.

In the nation's top-ranked market, New York, the American League East-leading Yankees have seen their year-to-year ratings jump 35 percent on Tribune Broadcasting-owned WPIX.

"The fact that we're up significantly in the ratings from last year indicates that fans, who felt they were once or twice bitten [by player strikes], are still coming back to the Yankees," said a source at WPIX who would not

BASEBALL '96 SCORECARD: Local TV Station Ratings

AMERICAN LEAGUE EAST

Team	Station	1996 Rtg Avg S-T-D	1995 Rtg Average	Pct Change	Pre-Strike 1993 Rtg Avg
Baltimore Orioles	WJZ/	13.2	11.9	+11%	13.5 ††
	WNUV	7.8	8.2	-5%	13.5 ††
Boston Red Sox	WABU	5.2	7.0	-25%	6.7
Detroit Tigers	WKBD	4.0	4.5	-11%	13.8
New York Yankees	WPIX	5.7	4.2	+35%	5.6
Toronto Blue Jays	CBLT (CBC)	NA	NA	NA	NA
	CFTO (Fr.	NA	NA	NA	NA

AMERICAN LEAGUE CENTRAL

Team	Station	1996 Rtg Avg S-T-D	1995 Rtg Average	Pct Change	Pre-Strike 1993 Rtg Avg
Chicago White Sox	WGN	4.0	3.7	+8%	4.9
Cleveland Indians	WUAB	17.4	14.3	+20%	6.6
Kansas City Royals	KSMO	4.9 †	6.4	-23%	7.9
Milwaukee Brewers	WVTV	5.5	5.3	+4%	6.5
Minnesota Twins	WCCO	8.2	7.5	+9%	9.9
	KLGT	4.8 †	3.1	+55%	9.3

AMERICAN LEAGUE WEST

Team	Station	1996 Rtg Avg S-T-D	1995 Rtg Average	Pct Change	Pre-Strike 1993 Rtg Avg
California Angels	KCAL	3.0	4.2	-29%	3.1
Oakland A's	KRON	4.0	4.9	-22%	5.4
Seattle Mariners	KIRO	12.4	10.4	+19%	7.3 ††
Texas Rangers	KXTX/	6.9	5.6 ††	+23%	8.7 ††
	KXAS	9.8	5.0 ††	+96%	8.7 ††

NATIONAL LEAGUE EAST

Team	Station	1996 Rtg Avg S-T-D	1995 Rtg Average	Pct Change	Pre-Strike 1993 Rtg Avg
Atlanta Braves	WTBS	11.8 †	10.5	+12%	20.4
Florida Marlins	WBFS	3.9	4.3	-9%	7.7
Montreal Expos	SRC/TQS	NA	NA	NA	NA
New York Mets	WWOR	3.1	3.0	+3%	4.2
Philadelphia Phillies	WPHL	5.0	6.5	-23%	12.9

NATIONAL LEAGUE CENTRAL

Team	Station	1996 Rtg Avg S-T-D	1995 Rtg Average	Pct Change	Pre-Strike 1993 Rtg Avg
Chicago Cubs	WGN	5.7	5.5	+7%	5.7
Cincinnati Reds	WSTR	5.0	10.6	-53%	11.9
Houston Astros	KTXH	5.5	4.8	+15%	5.2
Pittsburgh Pirates	WPXI	7.2	6.1	+18%	9.9 ††
St. Louis Cardinals	KPLR	9.9	6.7	+47%	10.1

NATIONAL LEAGUE WEST

Team	Station	1996 Rtg Avg S-T-D	1995 Rtg Average	Pct Change	Pre-Strike 1993 Rtg Avg
Colorado Rockies	KWGN	9.9	11.2	-12%	10.0
Los Angeles Dodgers	KTLA	5.2	5.6	-7%	4.0 ††
San Diego Padres	KFMB/	8.1	5.5	+47%	6.2 ††
	KSWB	7.0	4.7	+49%	6.2 ††
S.F. Giants	KTVU	4.5	5.5	-18%	9.2

Source: Nielsen Sports Marketing Service, station rightsholders, competing stations.

based on local ratings data from Nielsen Station Index measurements (March 31-Sept. 18, 1996).

Footnotes: NA=Not applicable or not available.

* Canadian ratings are not comparable to U.S. Nielsen averages.

† 1996 season-to-date rating averages as of August 7.

†† 1995 or 1993 rating averages for previous local TV stations rightsholders, not those listed as current rightsholders to team broadcasts.

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Even where ratings have plummeted, TV execs are looking for angels in the outfield. In Detroit, where the Tigers have seen their ratings drop 71 percent since 1993, WKBD program director Paul Prange said the completion of a new stadium in 1998 gives the Paramount-owned station reason for optimism. "It really comes down to strong marketing, team management, coaches and players to give a team market appeal, aside from relying on long-standing tradition," Prange noted. "We're really looking forward to the new stadium being completed under our contract [three years remaining]. Whenever a team like the Tigers comes under new ownership, we all realize that the rebuilding of a baseball franchise as well as the sport is a long-distance race."

Fox is adopting a similar long-term approach toward its first season of weekly Saturday afternoon baseball telecasts. On June 1, Fox began broadcasting the first continuous game-of-the-week since 1998 when NBC last did it. CBS and The Baseball Network only offered sporadic game-of-the-week telecasts at the beginning and towards the end of the season.

Ed Goren, executive producer of Fox Sports, stressed that the CBS telecasts offer the only true "apples-to-apples" comparison with Fox's current Saturday lineup. To that end, Goren suggested that by excluding the ratings period when NBC got "huge numbers" for its coverage of summer Olympics in Atlanta last July, Fox's baseball telecast has been averaging 3.1/10 for this season. That would mean Fox is only 11 percent below CBS's weekly rating average from 1993.

"Up until the Olympics, we have been tracking ratings comparable to what CBS did in that time frame three years ago," Goren said. "I don't think anyone thought we would be this close to what CBS did, given that baseball hasn't had regular game-of-the-week exposure for close to eight years. Because of our increased number of exposures, it is evident that interest has widened in the expanded playoff format."

However, Pilson, countered that Fox's season-to-date rating average is about 30 percent below the 4.0 rating he said Fox projected to advertisers. "I am not being critical of the product Fox puts on the air, but they are just way below what they projected," Pilson said. "Their plan was to do four regional telecasts to the two done previously by CBS, thus achieving a 20-40 percent higher rating than what we got. It only worked in theory. The truth is that baseball—on a national level—has been exhibiting a continuing pattern of erosion for quite some time." ■

Times Co. President Out

Primis departs suddenly; longtime Timesman Lewis becomes coo

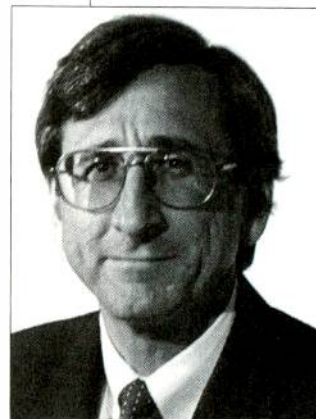
NEWSPAPERS / By Anya Sacharow

In a move that shocked many in the media business but few within The New York Times Co., the company announced that Lance Primis, its 50-year-old president and coo and a 27-year veteran of the newspaper, resigned following a regular board of directors meeting on Thursday. Russell Lewis, 49, the president and general manager of *The New York Times* newspaper, was named to succeed Primis.

People close to the company said Primis' resignation marked the end of a struggle with Arthur Sulzberger, Jr., 44, publisher of *The New York Times* and the son of Arthur Ochs Sulzberger, the 70-year-old chairman and ceo of The Times Co., over who would succeed the elder Sulzberger as ceo. Primis, who is widely respected in the newspaper business, was considered by executives both inside and outside the company to be a good candidate to become ceo, but he is not a member of the families that control the company's voting stock. He was said by people close to the Times company to have a frosty relationship with Sulzberger, Jr., who is now widely considered the heir-apparent.

Lewis, who joined the company in 1966 as a copy boy, left, and in 1977 rejoined as a staff attorney, is said by these people to

have a clear understanding with the Sulzbergers that The Times Co. succession would be determined within the family. Neither Primis nor Lewis nor the



Lewis: Started as a copy boy

Sulzbergers would comment beyond a statement issued by the company's public relations office. Under Primis' leadership Times Co. has been struggling with how to prosper into the 21st century. The company bought *The Boston Globe* in 1993 from the Globe Newspaper Co. for \$1 billion, a move that many believed has depressed the company's stock price. The Times Co. has diversified to include TV stations, cable programming ventures, new media and electronic information products and other dailies, but Wall Street is not certain how all the properties fit together or of The Times Co.'s corporate vision.

Several executives familiar with the company said that performance was not an issue in the Primis departure. Primis will remain a consultant to the elder Sulzberger through the end of the year. ■

A Minority Host for 'Later'?

NBC, syndicators looking to tap latenight for ethnic audiences

TV PROGRAMMING / By T.L. Stanley

NBC is searching for an African American to take over as host of *Later with Greg Kinnear*, Hollywood sources say. "The word is they want an ethnic male for that slot," said a source at a top Hollywood agency. "Either black or Hispanic."

The network has had discussions with comedian Chris Rock for the job, says Andy Cohen, the ICM agent who represents the former *Saturday Night Live* cast member. But

Rock has passed, Cohen says, because he already has a deal with HBO for a weekly latenight show similar to *Dennis Miller Live*, launching in January.

Other candidates for Kinnear's spot include standup comic George Wallace and former *In Living Color* star David Alan Grier, who has guest hosted the show in the past. Grier is likely to return for another one-week stint this fall after Kinnear leaves the show.

Syndicators too are beginning to look at



2.2 Million

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Mademoiselle, Elle
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Rate base increase effective with the January 1997 issue.
First half 1996 total paid circulation 2,321,665 · Source: ABC Fas-Fax June 30, 1996

Fox Insiders Say Ted Foiled Us

TW Cable Goes with MSNBC

CABLE TV / By Michael Bürgi

Sources at Fox News Channel believe it was Ted Turner, chairman of Turner Broadcasting System, who convinced Time Warner to carry rival MSNBC on its cable systems instead of Rupert Murdoch's new all-news channel.

TW's decision was a setback for the Fox News Channel, which launches Oct. 7, to some 12-million cable homes. A source at Fox said that, by mid-August, it had been very close to closing a carriage deal with Time Warner Cable. Two weeks later, Fox News affiliate relations execs said TW execs were not returning their phone calls. It was right around the same time Turner and Time Warner chairman Gerald Levin met in Montana to discuss issues related to the \$6.5 billion merger of the two companies set for next month, the Fox sources said.

Officially, Fox will not comment on the controversy. If Turner did indeed block the TW-Fox deal, it is unclear whether his reasons were personal or if he believed it would be easier for his CNN operation to compete with NBC than with News Corp.

At any rate, MSNBC is the clear winner for now. The all-news service from NBC and Microsoft was the prime beneficiary of the Federal Trade Commission ruling that required Time Warner to carry another all-news channel on at least half of its cable systems to compete with CNN. Time Warner Cable last week said it will honor its agreement with NBC to roll out America's Talking—which morphed into MSNBC this past July—to half of its subscribers by July, 1999. "We're very pleased that we've settled our differences with Time Warner Cable," said David Zaslav, president of NBC Cable Distribution.

It's not out of the question that Time Warner, the No. 2 MSO in the nation, may still give Fox News some rollout yet. But the damage may already be done. Murdoch believed he had a verbal commitment from Levin to carry the new channel and is angry about the reversal. Sources close to Murdoch said that the media mogul could seek to even the score with TW later—especially overseas where News Corp has more clout. ■

latenight as a spot to capture a new audience, namely minorities. Buena Vista Television is developing a talk show right now for former NBA star John Salley. Planned guests on the pilot include Vanessa Williams, Christopher Darden, Ed McMahon and Bob Costas. The show could launch in fall 1997. Warner Bros., meanwhile, is developing a project around actor and standup comedian Mark Curry, star of ABC's *Hangin' with Mr. Cooper*, which is produced and distributed by Warner Bros.

Not since Arsenio Hall's popular talk show on Fox was cancelled in 1992 has there been a minority celebrity at the center of a network latenight show. Though Fox is gathering an ethnically diverse cast for its planned latenight entry, *13 Bourbon Street*, set to begin in January, the big three networks have not felt the need to ethnically diversify latenight.

Warren Littlefield, NBC's entertainment

president, recently said he was interested in launching a fresh face in latenight, as he did three years ago with Conan O'Brien. "Conan was unknown in that arena at the time, but we couldn't be happier with the results," Littlefield said. "We'd like to try duplicate that kind of success with new talent."

Kinnear taped his final episodes of *Later* last Wednesday. NBC said it has enough original Kinnear episodes to last through October. After that, plans are to use guest hosts to fill in until a permanent replacement is found.

The network has been talking to just about every performer who has substituted for Kinnear—including actress Alexandra Wentworth. But it declined to say it was looking specifically for an African American to host. Kinnear left *Later*, which he also executive produced, to pursue a feature-film career. —with Michael Freeman ■

Now Here Come da 'Judge'

'Judy' courtroom show hits in Week 2, New talkers still lagging

TV SYNDICATION / By Michael Freeman

In a sign of how tough competition is getting in syndication these days, Judge Judy emerged as the top-rated of the four first-run strips debuting last week with a tiny 1.5 rating and 5 share. In Nielsen's 33 metered markets (NSI, Sept. 16-18), the reality courtroom series was flat versus year-ago and lead-in shares. Judge Judy Sheindlin nonetheless showed a 14 percent rating and 20 percent share increase (see chart) from her day-one (1.4/5) to day-three averages (1.6/6).

Rysher Entertainment's *Strange Universe* (1.5/4) did not fare quite as well. The news-magazine of the bizarre and paranormal was down 33 percent from lead-in and year-ago time period averages. Also, *Strange's* three-day average (1.5/4) represented a 20 percent share drop from its first two days on the air (1.6/5).

Though it is consigned to latenight in 19 of its 31 metered clearances, *Strange* did post strong numbers in Indianapolis (4.5/9), Minneapolis (3.5/12) and Atlanta (3.1/12).

On the talk show front, Multimedia Entertainment's *Pat Bullard* (1.3/6) turned in a disappointing early showing. With better-than-average morning and afternoon clear-

ances (almost evenly divided between affiliates and independents), *Bullard* dropped 45 percent in share from its lead-in programming (2.6/11). Also, *Bullard's* three-day average (1.1/5) marked a 17 percent drop in share from its two-day opening average (1.4/6).

MGM Television's self-improvement talk show, *The Bradshaw Difference* (0.4/2) was in danger of falling off ratings radars altogether after its first three days. Saddled with weaker morning slots on 23 independent stations in its 24 metered-market clearances, host John Bradshaw dropped 33 percent from his stations' year-ago time period average (0.8/3). Last Wednesday, only two markets (Los Angeles and Indianapolis) managed numbers above a 1.0 rating while nine metered markets posted a 0.0 rating and hash marks for shares.

What is more, the first-run strips that debuted earlier this month—*Access Hollywood* (2.9/7), *Bzzz!* (2.4/5), *In Person with Maureen O'Boyle* (2.0/8), *Dating/Newlywed Hour* (1.4/4) and *Scoop with Sam & Dorothy* (1.2/5)—showed little or no week-to-week growth in audience acceptance. ■

The New Syndicated Shows

Program	Rtg./Shr. Avg (HH)	Sept. '95 Avg.	% Chg (Share)
Judge Judy	1.5/5	1.6/6	-17%
Strange Universe	1.5/4	2.4/6	-33%
Pat Bullard	1.3/6	2.6/11	-45%
Bradshaw Difference	0.4/2	0.8/3	-33%

Source: Nielsen Station Index WRAP data (Sept. 16-18, 1996), weighted averages from 33 metered overnight markets

Zapping Onto the Internet

The big gift for Christmas: TV sets with access to the Web

NEW MEDIA / By Cathy Taylor

Those people hell-bent on creating a world where everyone willingly trolls the Internet have their sights set on a new market of potential, if more lethargic, Netizens: couch potatoes. And the way things are shaping up, those who rouse themselves from the couch to buy Christmas gifts in fourth quarter will find themselves confronting a tidal wave of products centered around the same theme: Internet access without a PC, and in most cases, from the comfort of the living room sofa.

sticking Internet access into devices and places in the home. "We're seeing a plateau of computer penetration," notes Peter Krasilovsky, a senior analyst with Bethesda, Md.-based Arlen Communications. "[Many] people don't see the \$1800 computer as worthwhile."

The predictions for the future of PC-free Internet access are rosy, which is usually the case with new consumer products. Just last week, Jupiter Communications came out with a forecast that there would be five million "Internet enabled televisions" by the end of 1998.

Two consumer electronics giants, Sony and Philips, are licensing technology from Palo Alto-based WebTV Networks to produce set-top boxes that claim to turn any TV set into an Internet-surfing dynamo. Competitors are expected to license the technology in the near future. Retailing for less than \$350, with an additional \$19.95

per month access fee, the Philips/Sony devices are designed to make the quirky Internet as user-friendly as any other product made by those two companies. "This is a technology that really isn't a technology," professes Chip Herman, vp/marketing with WebTV. Zenith has taken a different tack, creating a new TV, called NetVision, which also gives consumers Internet access and e-mail capabilities, retailing for just over \$1,000. But the consumer-friendly angle remains the same. "We look at this as not a PC-TV, but as a television set that has some computer capabilities," explains John Taylor, a Zenith representative.

That distinction is not just splitting hairs. The new machines are carefully being positioned as consumer electronic products rather than hi-tech, computer-scary gadgets. For instance, Philips, which began to ship its Internet Terminal last week, said that it would make the product available at Circuit City, Best Buy, Nobody Beats the Wiz, Montgomery Ward, Office Depot, Sears and Ser-

TVs or Not TVs

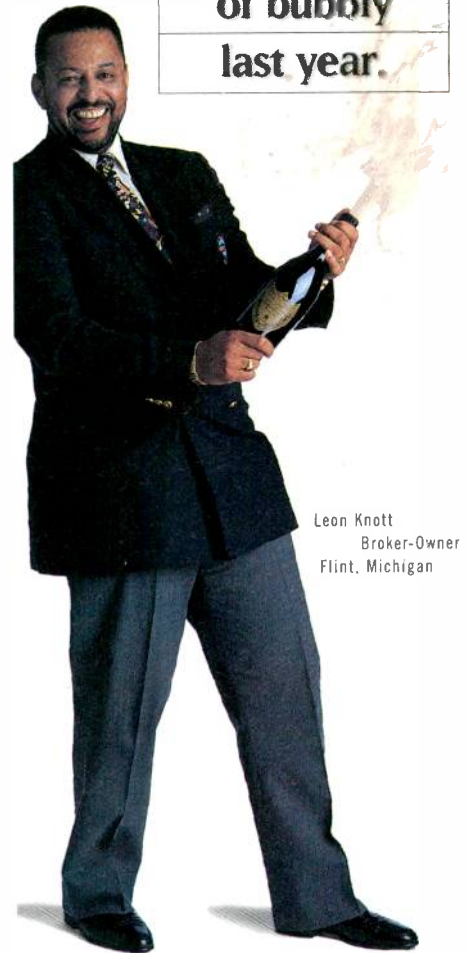
The new generation of consumer products offering access to the Internet—from the couch

Manufacturer	Product	Price	Comment
Gateway 2000	Destination	\$4,000-5,000	Combined PC-TV with 31" monitor; can run Internet and Windows applications
Philips/Magnavox	Internet Terminal	\$329.95 for box (\$19.95/mo.)	Set-top box brings Internet access to a TV; technology licensed from WebTV Networks
Sony	Internet Terminal	\$349 for box (\$19.95/mo.)	same as Philips
Toshiba	Infinia	\$1,699 - \$2,799	PC with telephone and TV; designed to look like home electronics appliance
Zenith	NetVision	\$1,099	TV with Internet and e-mail functions; comes with 28.8 modem and cable modem hookups
Sega	Saturn Net Link	\$200	Plug in to Sega game player; includes modem cartridge, phone cord and browser

But the players aren't all TV manufacturers, nor are they necessarily computer companies. Last week, Sega announced that it would sell a \$200 add-on to its game player, an Internet access product, called Net Link, that comes complete with modem cartridge, phone cord and a CD-ROM drive that holds the unit's Web browser. The entry is the most recent, and the cheapest, in a market that has been heating up for months and that includes everyone from Philips Magnavox to Gateway 2000. Many of the products assume that consumers will be happy to surf the Internet, just by using a remote control, or by utilizing new interfaces that make it possible to enter Internet addresses and other information without the use of a keyboard. However, most carry the option of buying an infrared remote keyboard as an add-on for relatively low prices.

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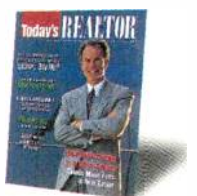
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CABLE TV

The pay-per-view industry is just fine, thank you, no thanks to cable operators. So believes Ed Bleier, president of Warner Bros. Domestic Pay-TV, Cable & Network Features, who's long been known as a strong advocate of pay-per-view but a harsh critic of the lack of attention cable operators devote to PPV. Bleier last week released fourth-quarter '96 PPV revenue projections by percentage for Warner Bros.' films. Though it's the smallest contributor, the direct-to-home (DTH) satellite industry racks up 30 percent of what Warner Bros. is bringing in, with cable operators creating 37 percent and the hotel PPV business generating another 33 percent. What's staggering about that number is that DTH counts only 2 million homes to the cable industry's 25 million addressable PPV homes. Hotels count a bit less because they charge so much more for PPV movies. "DirecTV is pay-per-view heaven," said Bleier. "It's got upscale customers who are techies and movie and sports fans." He sees the competition between DTH and cable as a good thing. Bleier has for a year now tried to derive some sort of guarantee of performance from them, offering an earlier window to those who guarantee a buy rate. But he can claim only limited success and will say only that his efforts are far from over. "This is the only business related to movies that does its business on consignment."

Home Shopping Network and Black Entertainment Television have scotched production of *BET Shop*, an experimental shopping program targeted to black consumers. *BET Shop* premiered on BET in September 1994 and will continue to air on BET through December 1996. Once digital technology becomes more entrenched in the cable industry, BET says it will contemplate launching a similar digital shopping service again.

Addenda: MTV Networks last week named Nicole Browning its new executive vp of affiliate sales and marketing, in charge of all distribution efforts for MTV, Nickelodeon and VH1 and start-ups TVLand and M2. —Michael Bürgi

vice Merchandise. Though CompUSA will also carry the boxes, it's significant that most of the distribution is at other types of stores.

And then there are the computer manufacturers, who are trying to make the PC-TV hybrids do everything but bake bread in order to justify the \$1,000-plus price tags. Toshiba, which in the past had produced only portable computers, announced a new line, Infinia, earlier this month that seems to herald a new era in the PC's place in the home—as hi-tech furniture. Not only does the line allow people to watch TV, cruise the Internet and do computing, it also has telephone features and a radio. But symbolically, what's most important is its exterior design, which is reminiscent of the sleek stuff associated with the consumer electronics market. As a company news release enthuses, "A midnight gray, sleekly styled mini-tower features silver

accents that add style to any room in the home. Toshiba's optional contoured midnight-gray monitor delivers stunning graphics, video and sound, and good looks as well." Meanwhile, Gateway 2000 has already started to ship its Destination PC. The product features a computer/TV uber-monitor that measures 31 inches.

The diverse array of Internet access choices underscores the uncertainty about this new market: it's impossible to get a handle on who will buy them. "I don't think anybody knows," admits Taylor.

"I think the standard appeal will be the early adopters to anything," predicts Bruce Frederickson, president of Channels Tactics, a Boulder, Colo.-based company that launches new technology firms. "Where there's smoke, there's fire," says Frederickson. "I think we're going to get some fire out of this thing." ■

New Look at CNBC: Familiar

Promised revamp not in the offing as O'Brien joins net vets

CABLE TV / By Michael Bürgi

In fits and starts, CNBC is reworking its prime-time schedule and chipping away at the block of paid programming that crowds the channel's weekend lineup. But the commitment to original programming that NBC and CNBC executives crowed about last spring, when Bill Bolster was named full-time president of CNBC and NBC's programming czar Don Ohlmeyer was commissioned to rework the cable net's prime-time schedule, remains in the future tense.

CNBC is adding *Late Night with Conan O'Brien* to CNBC's prime-time lineup, hammocked between the network's two strongest performers, *Rivera Live* and *Charles Grodin*. The lineup kicks off at 8 p.m. with *Politics*, followed by *Equal Time*. Conan's show will begin its CNBC run Dec. 2 at 10 p.m. Episodes will air 30 days after airing on NBC. Grodin will move to 11 p.m. *Cal Thomas*, *Al Roker* and *America After Hours*, are gone.

Ohlmeyer, Bolster and Bruno Cohen, CNBC senior vp of programming, said original shows to replace them are still being considered for the network's prime-time schedule but they were not prepared to discuss it. It's also possible that reruns of *The Tonight Show* with

Jay Leno could migrate to CNBC as O'Brien has. Again, CNBC execs were mum.

Bolster said the move is expected to lure new viewers to CNBC while drawing more attention to O'Brien's program, which will get a day-and-date promotional tag on CNBC every night. He added that O'Brien's show should draw a demographic younger than CNBC's usual 25-54.

The broadcast network version however will not mention the CNBC window. Ohlmeyer said affiliates were made aware of the O'Brien move. "The affiliates understand what we're trying to accomplish, but it's a sensitive issue," said Ohlmeyer, who admitted that the furor over NBC's promotion for post-NBA playoff shows on CNBC last season should have been avoided.

CNBC is starting to cut paid programming it runs by moving *Management Today*, *How to Succeed in Business*, *Strictly Business* and *Weekly Business* into early evening on Saturday and Sunday, and adding a new technology show, *Scan*, at 5:30 p.m. on Saturday. CNBC also has Court TV/New Line Television producing a custom-made version of *Inside America's Courts*, which will run at 11 p.m. Saturday. ■



**Reruns for Red:
O'Brien gets a prime
slot on CNBC**

NICK/LESLY WEINER

Leasing Access to Kids

A new children's TV service pays its way into homes

CABLE PROGRAMMING / By T.L. Stanley and Michael Bürgi

A small and quiet entrant into kids television has made considerable inroads at a time when channel capacity on cable systems is scarce and cable operators are looking to avoid over-duplication of services. Kidztime TV, which launched in April on a 187,000-subscriber Time Warner Cable system in Columbus, Ohio, has since branched out to nearly 9 million households in 26 markets.

The service has taken an unorthodox approach in gaining access to cable homes by buying its way onto systems' leased access channels rather than seeking its own channel slot. Not only is the service programmed just four hours a day but leased access space is easier to come by than a dedicated channel. Michael Alu, a cofounder and president of the service, said the company spends \$300,000 a month on leased-access fees.

The Columbus, Ohio-based company, formed by the husband-and-wife team of Michael and Katie Alu, so far has acquired its programming but intends to develop its own once it gets additional financial backing. Kidztime TV's "violence-free" kids programming airs four hours a day, with a preschool block in the morning and an afternoon block aimed at 6-to-12-year-olds. Kidztime TV execs intend to expand the service to eight hours a day by next fall, eventually airing 12 hours a day, seven days a week.

That's where leased access could get tough. John Walser, general sales manager at Warner Cable in Columbus, as the system is known, explains, "For a network that's less than a year old, they've had incredible growth. But it will be hard to expand their hours on our system because we have only so much time on our leased access channel."

The for-profit company, which is financed by private investors, airs *Sharon, Lois and Bram's Elephant Show*, formerly part of the Nick Jr. lineup, *New Zoo Revue* and a number of Canadian-produced kid's shows.

Having the support of Warner Cable in Columbus, from where Katie Alu hails, was "crucial" in the quick growth of the company, Kidztime execs said. Other Time Warner Cable systems have picked up the service in Akron, Ohio; Cincinnati; Houston; and New York, where it has begun running in the last few weeks.

The couple has considerable TV experi-

ence. Michael Alu helped launch Satellite News Channel and Shop Television Network. Katie Alu was a producer on ABC's *Home* and *Incredible Sunday* and Buena Vista TV's *Judge for Yourself*. The Alus, who have two young children, said they wanted to launch a company that would meet educational programming needs. "We want to do age-appropriate material that isn't *Power Rangers* and *X-Men*," said Katie Alu.

The service is trying to turn a profit on ad sales, which is handled in part as a sort of unwired network national buy and in part as a local system buy. Michael Alu said the company

will hit the break-even point when 48 percent of its ad inventory is sold. Advertisers include SeaWorld, Castle Rock Pictures, Touchstone Pictures, Kennedy Center, Barbizon, Pike's Peak and a host of local daycare centers, car dealers and retailers.

Kidztime is using unorthodox methods to raise capital. It has contracted with Capitol Funding and Financial Group, which is running radio ads in a number of major markets, including New York and Boston, soliciting investors, at \$10,000 apiece, with a goal of netting \$500,000 in each market. Capitol is being sued by another kids TV service, Chil-


dren's Cable Net, which claims the firm breached its contract and stole its idea. Capitol is countersuing. ■




Mammoth growth: Kidztime's roster includes Sharon, Lois and Bram's Elephant Show

Money

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FORUM

What are some of your favorite syndicated national newspaper features?

Kyrie O'Connor

Features Editor

'The Hartford Courant'

"I'm a real fan of World Travel Watch. It highlights travel problems around the world, gives updates on countries you can't go to and the reasons why you should stay away. I love to hear about what bridges are out in Myanmar. I just love reading about them. My favorite cartoon is a single panel called 'Off the Mark.' I like it because it's funky but has a sweet nature. We've been through a lot of comics that just seem to be overly curmudgeonly. I just really appreciate ['Off the Mark's] sweet nature."

Ron Patel

Sunday Editor

'The Philadelphia Inquirer'

"I like [humor columnist] Dave Barry a lot, and I love [the comic strip] Mutts. I actually walk into the composing room and read Mutts before anyone else in the city gets a look at it. It's a strip about dogs and cats, and people say that dog and cat comics are for stupid people. I'm blazingly stupid, then, because I love it. And I doubt many other people will mention Mutts because it's too new. We were one of the first papers to buy it. Syndicated items generally serve one of two purposes: to provide things the newspaper doesn't really have time to put together, such as TV listings, and humor. So Barry and Mutts will suit me just fine."

Bettye Anding

'Living' Section Editor

'The New Orleans Times-Picayune'

"Miss Manners is great. She's invariably funny; it's great entertainment to read her. Dave Barry is

invariably funny, too. He almost never misses, which is unusual. I hate the horoscope, but I like the crossword puzzle, especially *The Chicago Tribune* crossword. I'd say I can usually finish a little better than three-quarters of it."

Christine Jindra

Assistant Managing Editor/Features,
'The Plain Dealer' (Cleveland)

"There are two I really like. One is GeoFax—a geography graphic. It tells you all about a particular

riverbed or mountain range; it's a great graphical feature, very colorful. And then—and I hate to admit this but—I really like Martha Stewart. Sometimes she's practical, sometimes she's just absurd. She's that great combination of practicality and absurdity. I haven't really put much stuff from her column to practical use, but I have used her recipes from *Martha Stewart Living*."

Matthew Diebel

Features Editor, 'New York Post'

"I like Dave Barry, I have to say. It's always fresh, fun and always seems to hit on subjects we've all been thinking about. And what we're trying to do [at the *Post*] is go for the single-panel cartoon—'Bizarro', 'Dennis the Menace', 'The Quigmans' and 'Speed Bump'—rather than the strip, and that seems to work well for us. We're trying to appeal to a younger audience and the single-panel cartoons help. Personally, my favorite of the four is 'The Quigmans'."

"Honestly, nothing really stands out. There's no one feature I can really point to and say, there, that's my favorite."

Denis Gosselin
Sunday Magazine Editor
'The Chicago Tribune'

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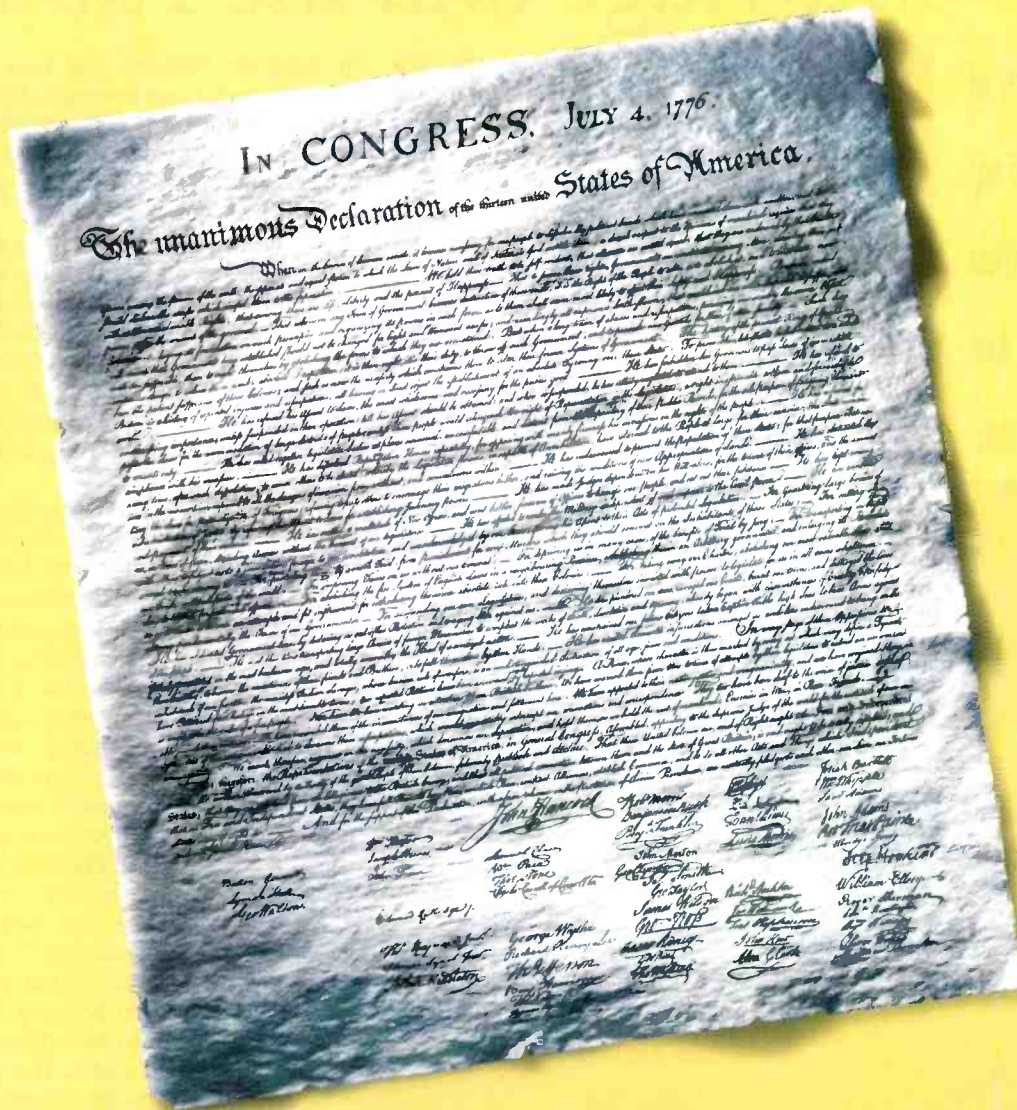
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One study of media involvement conducted by Audits & Surveys found that in 19 of 19 areas of interest, print was the prime source of information and ideas. For example, 63% of all men and 64% of all women believe print is the medium that best fits their personal needs.²

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HOLLYWOOD

Betsy Sharkey*Marriage and the Family*

The creators of
'thirtysomething'
are betting that
true romance is not
dead in the '90s



That *Relativity*, the new ABC drama from the Bedford Falls Company, spins off a line from Freud shouldn't be surprising. When television drama is sifted through the prism of Bedford Falls, the house that *My So-Called Life* and *thirtysomething's* Ed Zwick and Marshall Herskovitz built, it has a way of becoming a very non-traditional affair. "Freud says when a man and woman lie together in bed at night there are six people there," says Jason Katims, who created the show with Zwick and Herskovitz. "The man, the woman and both

by Kimberly Williams, and Leo, played by David Conrad, whose chance meeting in Rome sets in motion a relationship that simply won't go away. Around Leo and Isabel, Katims has layered a complex web of family, his and hers, suddenly faced with the prospect that like it or not, their lives are intersecting.

The themes are universal, yet the texture of *Relativity*, in the tradition of *My So-Called Life* and *thirtysomething*, manages to feel unlike other television dramas. The way it goes about laying emotions bare is in part what led ABC entertainment chief Jamie Tarses to label *Relativity* as the network's most cutting-edge new property so far this season. *Relativity* premieres Tuesday at 10 p.m. before moving into its Saturday at 10 p.m. home four days later.

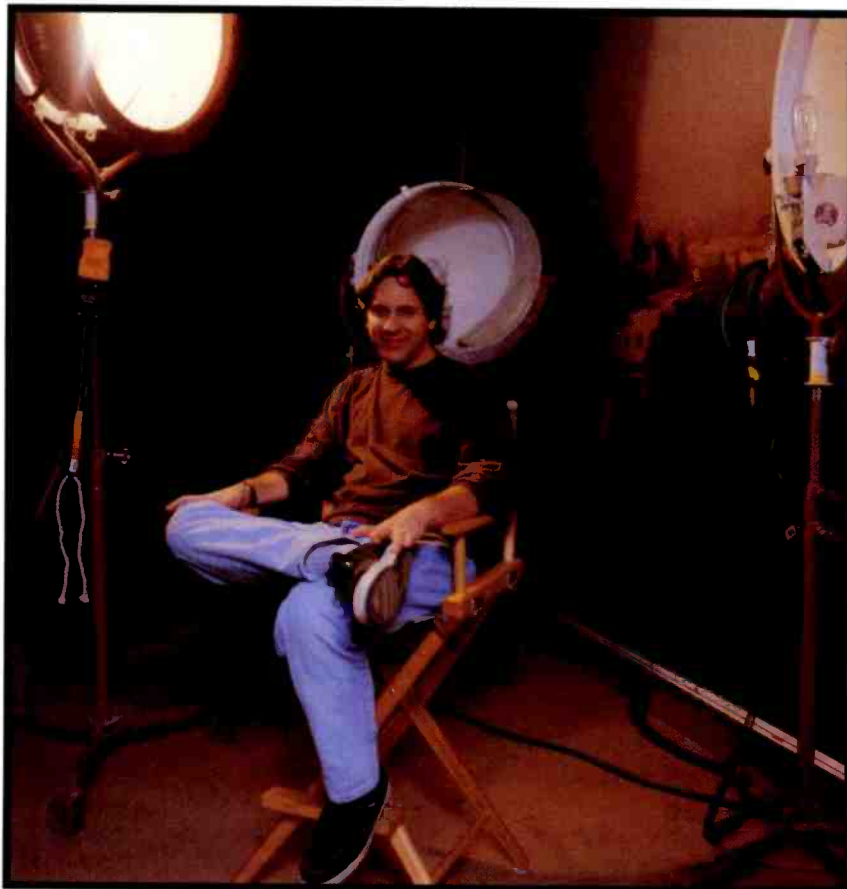
"The temptation often among writers is to write about anything other than real, true, deep feelings," Zwick said in talking about *Relativity* during the Television Critics Tour in July. "To try to talk about that thing that happens between two people that becomes sustaining and abiding and changes your life requires a certain amount of bravery in the midst of a much more cynical world.

"The challenge was how do you write about two people falling in love and make it dramatically interesting," says Katims. "No question you put David Conrad and Kimberly Williams in Rome and have them meet, that will be romantic. That we had in our back pocket because they're so great together, and Rome is Rome. But there needed to be some kind of tension to the story, some unanswered questions, some suspense."

The families will provide an ongoing set of tension-producing obstacles that the couple will have to deal with. But Isabel's fiancée, who is a decent enough guy and one who completely adores Isabel, is the initial complicating factor. Will she discard a long-time relationship that is comfortable for

Leo, the man who could be her one true love, her soul-mate? It is a show with no easy answers.

The process of settling on an idea and then creating the story began in the summer of '95 after Katims, who was a writer on *My So-Called Life*, fin-



STEPHEN SHADRACH

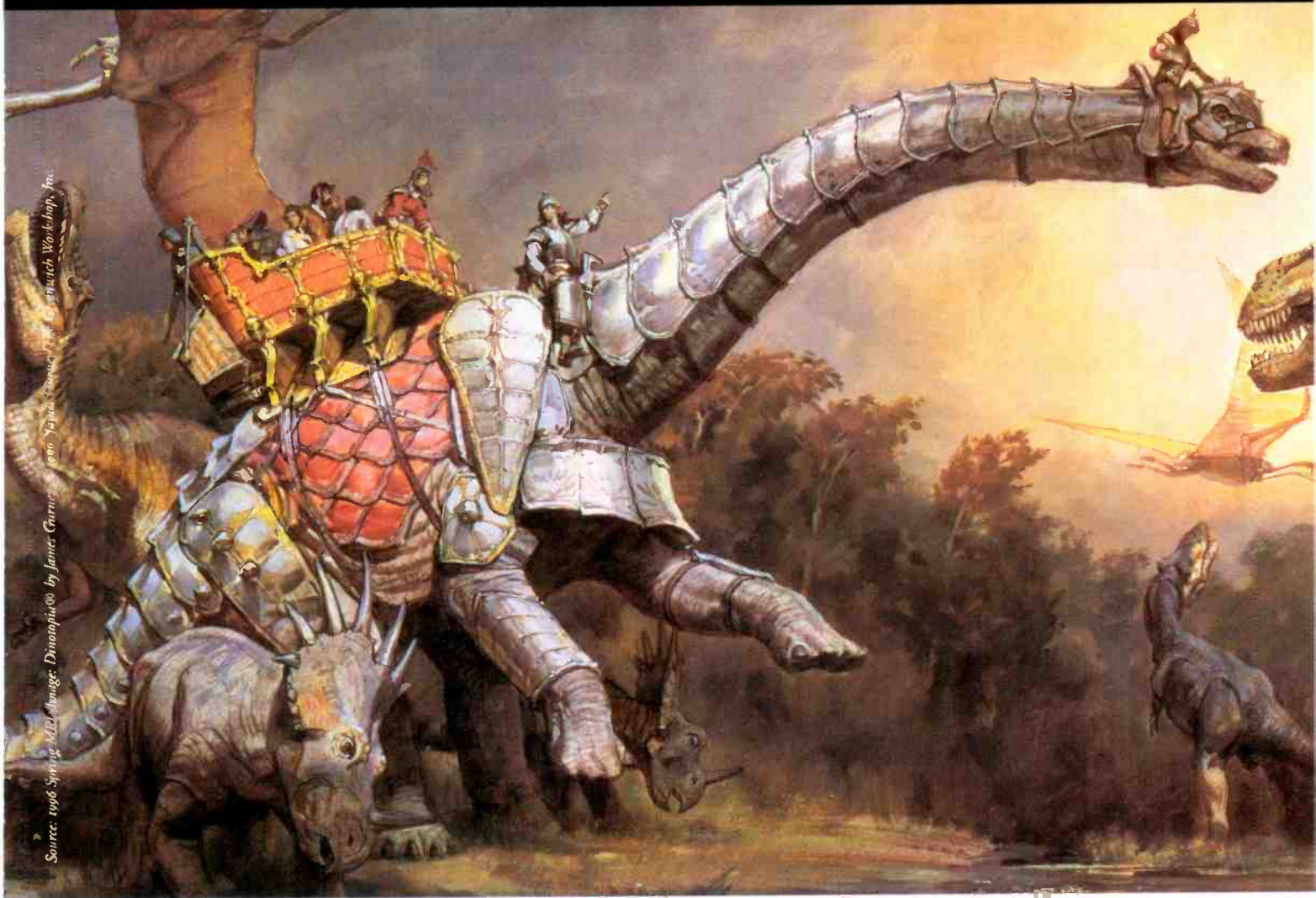
Show-runner, writer and driving force Jason Katims on the set of *Relativity*.

of their parents."

With that as the spine, Katims, who wrote the pilot and is serving as an executive producer, has built a show of extraordinary beauty, an interior piece that examines and embraces romance and passion in an era when there is little of either to be found on mainstream television.

At the center, Katims has put a couple, Isabel, played

Our pages are graced
by dinosaurs. Not read by them.



Source: 1996 Spring, *MIT Image: Dinotopia*® by James Gurney, 1996. Yale University Press. © Hutch Workshop, Inc.

"Dinotopia!" September 1995, Page 70

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HOLLYWOOD

ished working on the film *The Pallbearer*, which he co-wrote and co-produced.

"I got a call from Ed, who told me [*My So-Called Life*] wasn't being renewed. If it had gotten picked up, I had intended to come back and work on it," says Katims. But they had also talked about the fact that there might well not be a second season for *My So-Called Life*. Though the critical acclaim for the show was almost unprecedented, it struggled for ratings and in the end, though ABC entertainment chairman Ted Harbert said it was the most painful decision he had to make this season, the show was canceled.

"Ed had said he wanted to do a show that had me as

the creator and show-runner. That's one of those offers you can't refuse," says Katims. "But because we were shooting the movie, I hadn't thought about what I wanted to write about."

When Katims got back to Los Angeles in July, he and Zwick and Herskovitz had a series of meetings to talk about what kind of show they would like to do. "What interested me was doing a show about a couple in their first year of marriage," says Katims. "It sounded like something that I could write about for a long time, that there would be issues that I could see exploring."

Initially, the thought was to begin the story on the couple's wedding day. But as they talked, Katims decid-

New Yorkers have Richard Johnson's Page 6...and George Rush & Joanna Molloy, Hot Copy, The Transom, Cindy Adams and Liz Smith. Los Angeles doesn't even have a page, much less a whole crew of competing writers digging for the inside scoop on who's doing what to whom. It's an embarrassment, a tragedy really, that in a city where someone is always doing something to any number of somebodies. No one's been keeping us informed. For mere mortals, who don't count *The Hollywood Reporter* and *Daily Variety* as their primary

have Koffler and a standing feature on a weekend get-away trip provide the editorial base. Then laced throughout will be the best of "Buzz Bets," the monthly's service section on "where to" and "what to" around town.

For now, a polybagged copy is delivered to the door of 60,000 L.A. *Buzz* subscribers (there are more

the basis for the series pilot that will be written and directed by Spike Lee for Brandon Tartikoff's new production company, H. Beale Co., named for that poor TV news fellow who was mad as hell and not going to take it anymore. Last season ABC had a brief mid-season go at a similar idea with *Buddies*, from the company that created *Home Improvement*. It was a comedy about the friendship between two guys, one black, one white. Moral: It's not the story that's telling, it's the story-telling.

In a clear case of premature resignation, *Homicide: Life on the Streets* star Andre Braugher tells us now that he's leaving the show after two more seasons. Gee, whatever happened to a little mystery?

In the category of possibly

cruel and certainly unusual punishment, this week's winner is The WB. The network requires its receptionists to answer the phone with a kicker lifted from the on-air promotion: "The WWWB."

Try it. Three "Ws" in a row. Fast. Of course the first time you call, it just sounds like a mistake. But dial in on a busy afternoon and you can find yourself in the middle of a medical emergency, tongue-tied operators stuck on an endless loop of Ws.

Quick, anyone know mouth-to-mouth?

The Backlot...

source of fiber, we've had to content ourselves with whatever West Coast tidbits happen to momentarily catch the fancy of one of the Eastern columnists. At least until now.

Enter *Buzz Weekly*, a 16-page spin-off of *Buzz* magazine, which premiered earlier this month. The glossy is anchored by Hollywood's very own home grown gossip guy, Kevin Koffler. A sample from Koffler's first "Buzz Saw:" Over cappuccino at the Four Seasons, director Allison Anders lets Koffler take a glance inside the sperm bank catalogue she's perusing. Later, across town, Michael Greif, artistic director of the La Jolla Playhouse, lets Koffler in on how he's planning to restage *Rent* when the Broadway hit makes its West Coast premiere next July. The idea is to



Brandon Tartikoff will try the *I Spy* thing with Spike Lee in a new series pilot for ABC

than 100,000 in all) every Thursday. And there's an exclusive "newsstand" deal with L.A. Virgin Megastores. Finally, Hollywood culture (and we do have one) that is totally L.A., totally *au courant*.

New, in televisionland, is a relative concept. Premise for a "new" ABC comedy: two guys, one black, one white, try to relate across the racial divide. Sound vaguely familiar? That's

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ed he wanted to begin at the beginning. "It was a very simple idea—how the families affect this couple and how this couple falling in love would affect the families—but it was something I didn't see happening on television," says Katims. "There are half-hour shows that are similar in certain aspects, but by their nature as situation comedies, they don't go into the issues as deeply and as dramatically as we're able to do in an hour format."

When it came time to take the idea to the network, Katims began to wonder why what he believed was both an obvious and simple idea was not already on the air. And he began to worry. "I was thinking we would go in [to the network] and pitch it and they'd laugh and say, 'You don't understand, you've missed Rule No. 1,' some rule I didn't know about," says Katims.

As he and Herskovitz were waiting in the lobby before the pitch session, Herskovitz told Katims not to expect to get more than about five minutes, and not to worry if the network executives didn't react. That, he assured Katims, wasn't necessarily a bad sign.

But *Relativity* has had something of a charmed life. The meeting with ABC executives went on for 45 minutes and when Katims and Herskovitz left the room, ABC's Stu Bloomberg had given them a script order.

Over the next few months Katims worked on the script. He finally handed it in on a Friday in January of '96. By Monday the network had ordered a pilot. "My agent got really nervous, he kept telling me it never happens like this," says Katims. "I think he's worried I'll expect it to work like this the next time."

great ensemble of actors."

Though the script was not written with Williams in mind, very early on her name kept coming up as right for the role of Isabel. Williams is probably best known as the daughter in remake of *Father of the Bride* and *Father of the Bride II*. Casting Conrad took longer. Katims and Zwick and Herskovitz hadn't found Leo, and had in fact decided if they couldn't find the right person for the role they would put off filming the pilot and forego this prime-time season. Then an ABC casting director in New York shipped a bunch of audition tapes, each with about a dozen faces.

"We were bleary eyed and he was a face right smack in the middle of a tape," says Katims. They flew Conrad out and had an informal meeting with him, with Williams. "Just seeing the two of them in the room together, instantly I just knew there was something between them...They started reading from the beginning of the script and it was electric. You saw that these two people together worked."

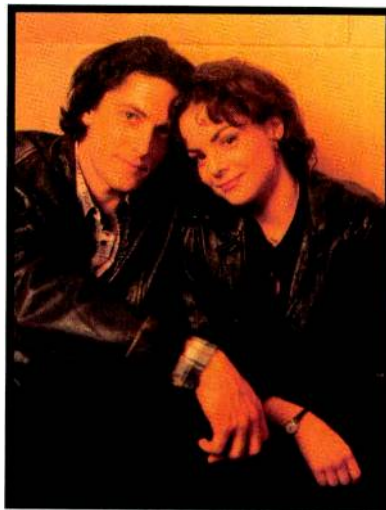
ABC gave the show a 13-episode order. Katims and Zwick, and Herskovitz when he was not tied up

his latest film, then sat down and broke the stories, determined the arc of the first 13 episodes and hammered out an outline on each. Katims has written some of the episodes himself. Others have started with the two writers on his staff, Ellen Herman and Jan Oxenberg, or freelancers, but it ultimately comes back to Katims.

"All I can do as a writer is try to make those 13 episodes the best they can possibly be and hope for the best," he says. "I don't know if people want to see romance. It's total instinct, you can only write about what you want to write about."

The show's fate will soon be in the hands of audiences. On the heels of *My So-Called Life*, Katims is aware of how difficult a task finding an audience can be. And Saturday night at 10 p.m. is not the best time to find the show's target age group, whose core runs from about mid-20s to mid-30s, at home. But most early reviews have embraced the show, ranking it as worthy to stand alongside its Bedford Falls predecessors.

"I think Jason's writing and what Mark [Piznarski, the director and co-executive producer] did is pretty extraordinary," said Zwick. "What they did, and what Kim and David did too, is to create this center, to create this investment in these two people and let it flow outward from there. In pilots people feel they have to put everything in it...we felt we gave up a certain feeling of urgency of having to develop everything," he said. "You hope that it's a long road and a deep river, and you'll have time in the course of it to develop many more things." ■



Isabel (left), played by Kimberly Williams, and Leo, played by David Conrad

"The temptation often among writers is to write about anything other than real, true, deep feelings." — TV Producer Ed Zwick

But casting was critical. Katims, who spent the first six years of his writing career in Brooklyn as a playwright, had learned on *My So-Called Life* just how important the characters become in a television drama.

"Dramatic television is sort of a hybrid between film and theater, especially when what we're trying to do with the show is make it cinematic, make it feel like a movie," says Katims. "But because of production constraints, you can't do as many scenes and you can't spend as much time on them. The characters have to carry the scenes, which means it's about dialogue and you have to get a

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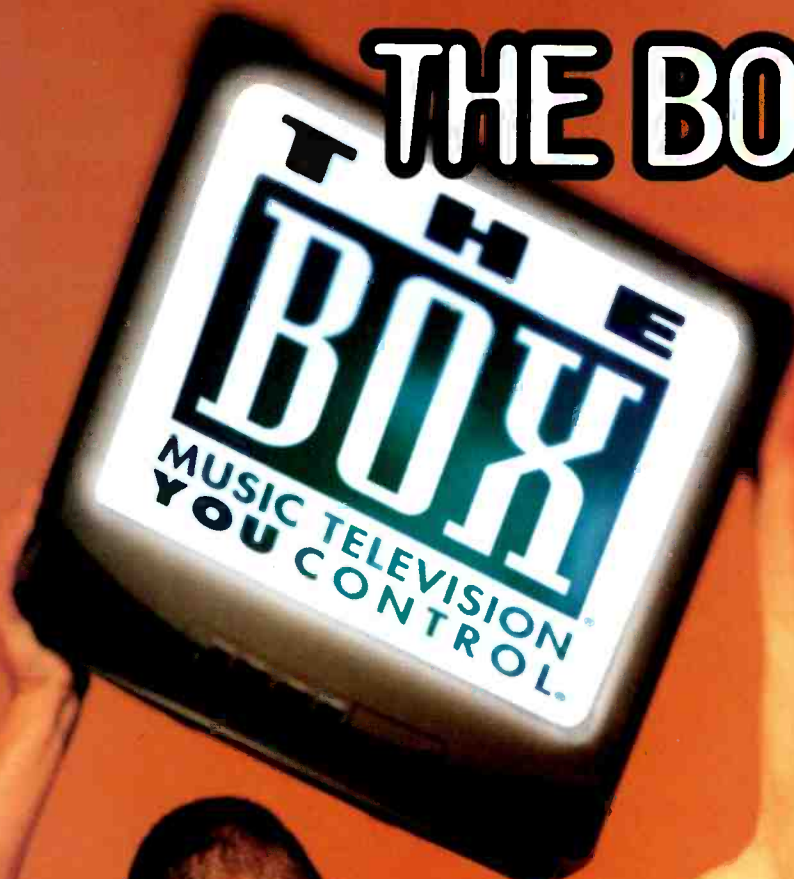
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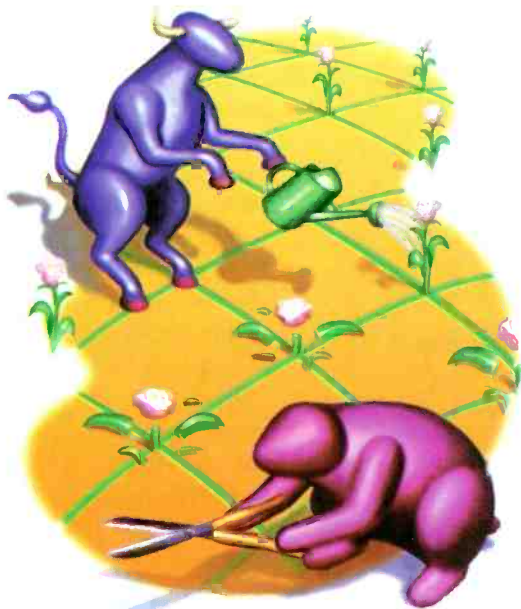
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ADWEEK'S INTERACTIVE QUARTERLY

iQ

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On the front lines of interactive projects in agencies, clients and media companies: Time Warner's Teymour Boutros-Ghali; Valvoline's Jan Horsfall. *By Cathy Taylor and Steve Gelsi*

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It just keeps going, and going—no, wait, that's another battery site. Duracell's Web home, now being "refreshed" by interactive agency Site-Specific, runs "stronger; longer." *By Laura Rich*

Finder 9.23.96

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BULLS, BEARS & BANDWIDTH 12

When the advertising industry thrived in New York, it annexed Madison Avenue. The '70s boom in broadcast TV took place up and down Sixth Ave. But where—physically—is New York's vaunted Silicon Alley? One hopeful developer thinks he's building it. *By Kevin Pearce*

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What are the models for building a new media content company? At iVillage—which has created community-oriented sites Parent Soup and About Work—chief executive Candice Carpenter and president Nancy Evans argue old media analogies miss the point. *Interview by John Flinn and Laura Rich*

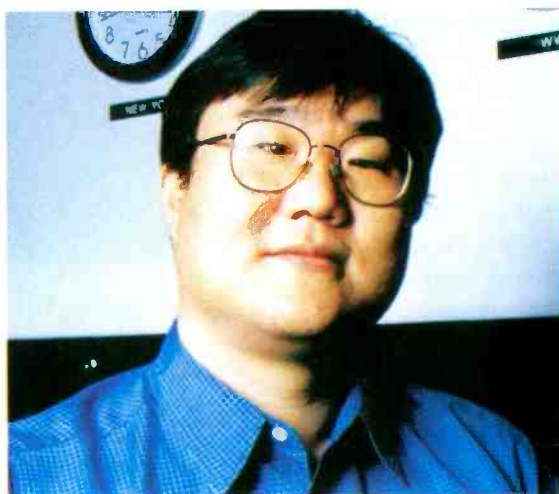
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The Internet is helping bring ad agencies and clients together for a new kind of project: intranets, internal computer networks that haven't previously been in the realm of agency assignments. *By Laura Rich*

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Even as Web advertising goes through the roof, the stock-market foundation for many new media agencies is starting to shake. *By Eric Garland*

Agency.com's Chan Suh: building intranets, p. 30



COVER PHOTOGRAPH BY JOHN ABBOTT



The 34th floor of the Time-Life building in Manhattan isn't exactly the kind of place of which digital dreams are made. Nameplates of important executives, like Gerald Levin, are mounted, carefully polished, on dark, wood-paneled walls; secretaries, mostly female, careen skittishly down the halls; and the decor seems an archaeological exhibit to publishing monoliths of the past. Bound volumes of Time Inc. magazines line the reception area, and the ceiling of the elevator bank is covered in printer's plates from company magazines of decades ago.

In other words, it's an environment that might make a reporter suspicious about the seriousness of Time Warner's jump into new media. It's a relief, then, to know the subject of the interview, Time Publishing Ventures vice president Teymour Boutros-Ghali, who is working to create on-line businesses for the entertainment conglomerate, is only up here because he's visiting from California. In San Francisco and L.A., he and other Time Warner staffers are working to transform some of the company's vast holdings into more than just shovel-content repurposed from the company's stellar array of print media.

Though that is often a criticism made of the company's Pathfinder site on the Web, the 41-year-old Boutros-Ghali has mostly toiled elsewhere, turning vertical publications such as the company's medical holdings into on-line environments. The current focus is Thrive, a health and fitness venue that is a 50-50 joint venture with America Online (of which he's ceo). His other projects include the revamping of the Virtual Garden at vg.com.

But first things first. The answer is yes: His uncle of the same last name works at the United Nations. A native Egyptian, Teymour studied electronic engineering and computer science at Cambridge University before coming to the U.S., where he studied physics and, as a seeming afterthought, got his MBA at MIT.

Still, his list of solid computer-nerd credentials obscures some early career moves as a management consultant. While consulting for Time at Boston Consulting Group, he was reminded of his days studying physics. "To find a business where there was that same richness, both of people and the actual product,

was quite a discovery," he recalls.

Thus, he soon found himself, in the late 1980s, within Time itself, as publisher of *Time International*, globe-trotting in the name of that venerable title's overseas product. "Talk about being thrown in the deep end of the pool," he says. Next, he tried to create "integrated marketing packages" with Warner once that merger became official, and then he went on to Time Publishing Ventures, where he created new businesses, including *Vibe*. Only then did Boutros-Ghali merge his own techie leanings with his publishing career.

Though Thrive, arguably his most prominent project, launched only in July, it was four years ago, as the media world became entranced with interactive television, that Time Publishing Ventures began to ask itself, "Are there ways we could create new brands and new properties in that area?"

From these years, Boutros-Ghali seems to have found an outlet for examining consumer on-line theory, which, at least in a recent interview, leads him to drawing diagrams that any MIT professor would love. Dismayed at the number of on-line experiences that don't deliver on the medium's promise, he feels that, to be successful, on-line media have to provide community, programming and productivity, each of which feeds off the others. For instance, in Thrive, people can join special-interest groups pertaining to their own physical conditions or athletic interests, visit the site during scheduled programming focusing on those interests and learn how to improve their lot by, for example, downloading tailored fitness diaries.

Furthermore, he wants to emphasize that Thrive, which aims to reach different demographics through its focus on lifestyle and healthcare issues, is a group of vertical interests being distributed via mass, for the on-line world anyway, funnels such as AOL and

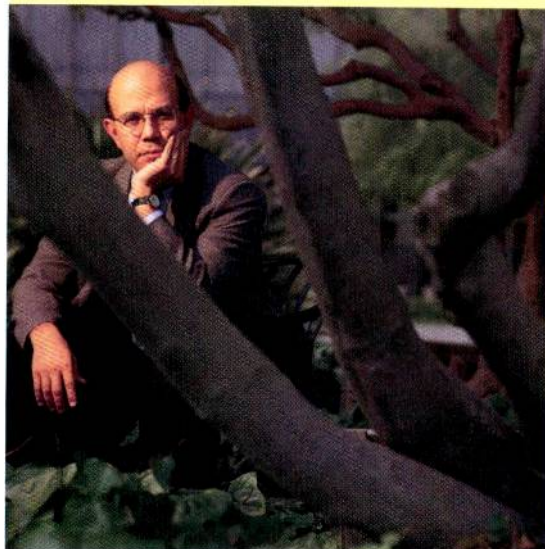
Pathfinder, with other distribution a possibility.

That "mass" orientation leads to strictures, however. He won't let his employees design for fast modem speeds, despite requests for a T1 line. If his uncle is working at one global crossroads, this Boutros-Ghali seems poised at the place where the mass audience is meeting the segmented on-line world. Talking about the Virtual Garden overhaul, he says emphatically, "I insisted everything be redesigned for a 28.8 modem. Max." —Cathy Taylor

SHOCK TROOPS/ THE MEDIA

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When it comes to the Internet, Valvoline's Jan Horsfall groups marketers into three camps. Some are still in denial, maintaining the Web is a passing fad or that it still doesn't deserve much attention. Others use it simply as an on-line brochure, with few hooks to keep customers coming back. A smaller group thinks the smart tactic is to invest in banners to hyperlink their home pages to search engines like Yahoo! and popular Web sites.

All are wrong, says Horsfall, 36, vp of brand strategy for Valvoline and a 13-year veteran of the company. He argues marketers need the Web for image building, cost-effective advertising, interaction with customers and, most of all, adding substance to their brands.

"You can't forget what this medium represents—it's still a game of content," he says. "We all need to work hard to integrate creative elements with the information our customers are seeking."

Such thinking has helped make Valvoline's Web site a model in today's Internet marketing arena and a showpiece for agency Poppe Tyson and parent company Bozell Worldwide, New York. The Valvoline Garage (and Horsfall) usually make it to the top of the list when Poppe Tyson officials are asked to name savvy clients among the sea of me-toosers. The reason for the praise: good communication between client and agency, a willingness by Valvoline to think "out of the box" and the client's trust of Poppe to translate technical jargon.

"There was a willingness on their part to form a true partnership," says Sean McKenzie, senior account manager at Poppe.Com, the Poppe Tyson unit that built Valvoline's site. "It's not a typical agency-client relationship. We're an extension of their marketing team."

Today's on-line success follows a strong start in May of '95, when Valvoline introduced the Web site in time for its most high-profile event, the Indy 500. Working from a batch of computers inside tractor trailers parked at the racetrack, Valvoline posted up-to-the-minute stats on qualifying speeds and driver profiles. By appealing to the needs of devoted race fans, Valvoline ensured customers would spend time with the brand via the Web site.

Instead of paying big bucks for banners to attract users,

Horsfall prefers swapping hyperlinks with synergistic home pages—it's not only cheaper, he notes, but it further promotes the brand. Valvoline is linking up with Goodyear, on-air car personalities Click and Clack, Nascar on-line, ESPNNet and editorial from *Racer* magazine. One new feature: a frame with the Valvoline name that stays on the screen as viewers move between hyperlinks.

In February of this year, Valvoline launched a racing game during its live cybercast from Daytona Speedway. To qualify for prizes, drivers had to complete one lap around the track by answering questions about racing history and Valvoline. The game got 270,000 hits in its first month and helped boost site traffic by 70 percent.

Horsfall champions the Web as a way to reach consumers at a fraction of the cost of an advertisement and for longer periods of time. "We love the technical angle that the Web provides," he says. "It's a halo that can cast a far-reaching and progressive image over Valvoline." It helps that Valvoline's target 18-35 demo is at the core of the Web phenomenon.

Part of Horsfall's skepticism toward ad banners stems from problems measuring true viewership of on-line ads. (Word of mouth from customers and teasers on TV ads for Web sites work better than banners, he says.) But even with a raft of modems and download times in the consumer marketplace, it's hard to predict exactly how much time people spend at a site.

"The Web is still a destination-oriented medium," Horsfall says. "People search for specific things—they're not really surfing. Ads that pull you away from your search won't work."

As more consumer brands crank up their Web efforts, Horsfall predicts agencies will recruit marketers from big brands to help with their accounts. He urges marketers

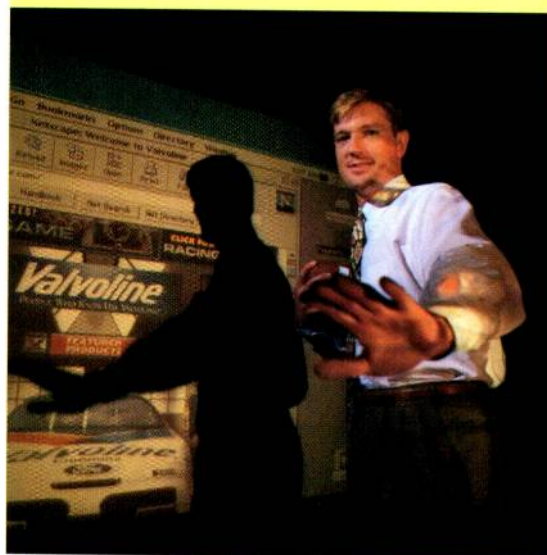
to build their own sites today rather than advertising elsewhere, swapping hyperlinks with synergistic brands to drive traffic. He also cautions against spending too much time devouring current user-counting systems, arguing the numbers aren't reliable yet.

Although some marketers may think they're behind in the cyberspace race, it's still quite early in the game, he says. "The Web is absolutely going to be the next major ad medium, just as cable TV was. Competition will heat up." —*Steve Gelsi*

SHOCK TROOPS/ THE CLIENT

LAPPING THE FIELD

Jan Horsfall drives Valvoline's brand-building Web site.



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ANATOMY OF AN INTERACTIVE AD

No Corrosion

With a soon-to-launch redesign, Duracell keeps its battery site fresh and fully charged. By Laura Rich

The Duracell home page: Though in for a redesign, navigation remains simple, with areas clearly marked.



HISTORY

Duracell is back on the Web scene. But it's not promising to "keep going and going and going" like that other battery maker. Duracell, the one with the copper top and black bottom, is returning "stronger, longer."

Last fall, Duracell made history as one of the first packaged-goods marketers to conduct an agency review for an interactive assignment—and grabbed more attention when it went outside its roster shops, rejecting even Ogilvy & Mather Interactive (O&M is its agency of record). Newcomer SiteSpecific won the assignment, with the help of interactive media buying agency i-traffic, and opened its own offices as a result.

Although SiteSpecific has never worked with O&M, those pesky Puttermans—the Duracell commercial family created by O&M—appear on the site, which launched in December. In March, SiteSpecific won a renewal and increased budget on the account for fiscal year 1997. And in May, Duracell was a finalist for the first-ever Clio awards for Web site design.

Next month, a "refreshed" site, as Duracell and SiteSpecific are calling it, will replace the existing Duracell USA (www.duracellusa.com). Di-Ann Eisnor, director of client services at SiteSpecific, says that while phase one has been about building awareness of the brand on the Web, "This time, it's about brand loyalty."

Duracell's first Web banner campaign drove the message of the Internet being "powered by Duracell," using a battery pack visual.

STRATEGY

The basic plan? Nothing too creative. Says Rick Anderson, senior product manager at Duracell, "Let's face it: It's a battery. We didn't want an agency that would attempt to take us creatively into the unknown." (Still, this being the Web, some basic Duracell tenets have been given artful executions on pages with Puttermans and spinning batteries, pumped by applications from gif89 to Java to the most basic server push.)

The group Duracell hoped to reach on the Internet was no different from the people it targeted off line. Internally, these consumers are called HBUs and FHBUs, or heavy battery users and future heavy battery users. "In the real world, [these are] young adults in the stage of brand habit-forming," explains Anderson. The former group typically consists of "professional" adults, ages 24 to 40, and the latter are college students, ages 18 to 24, according to SiteSpecific's Eisnor.

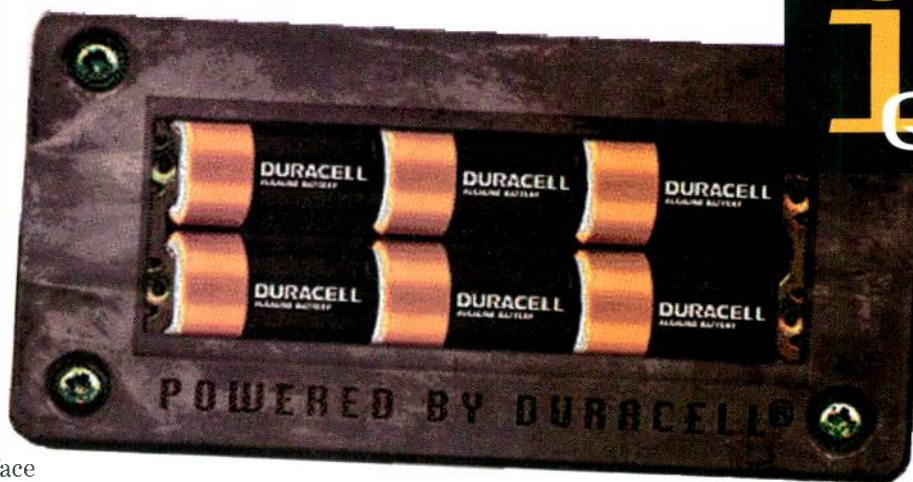
In the past year, Duracell and SiteSpecific have found out that besides this general group of consumers, a subsection of Duracell's market is on the Web and vocal about its interests. This is the science-buff group. Duracell has established its brand in the academic community through sponsorship of science fairs and through science scholarships, and these users turned to Duracell in times of need for more information on the whole electro-chemical thing.

"There's a significant level of interest in the Net

community in science and a curiosity about our products," says Anderson. "Therein lie some of the differences of our site. It's not a simple extension of our message—though we use it for that. It's a mechanism to expand our target audience."

"The Story of Packaged Power," an internal document at Duracell, was thus loaded onto the Net. With the relaunch, this area will expand to include pages for users' science projects. Meanwhile, SiteSpecific will work to maintain Duracell's strength with other segments of the population.

"The whole concept of targeting is new for Duracell," says Eisnor. A banner campaign that utilizes content from Ripley's Believe it or Not will lead users from a teaser banner to a bridge page between the media site on which the ad is located and Duracell. All of the creative makes use of Duracell's "stronger, longer" slogan and relates to content found on the sites it is sponsoring. Eisnor says the original plan was to use Guinness Book of World Records content for the campaign, but Ripley's translated better to the Web. "Duracell isn't a content developer and it has never done that. But it wanted to give something back to the user," she explains. Phase two of Duracell USA will retain the existing areas, just souped up. If any new content is added, it will be licensed or brought in from other areas of Duracell.



COST/RESULTS

One source reports Duracell's initial budget has been doubled for phase two. Phase one's budget was sufficient to launch SiteSpecific as an agency. At Duracell, a team of "more than three and less than 20" work full-time to maintain the site, according to Anderson. Though it originally began as a part of the company's domestic marketing department, that has since been modified. "We quickly looked to expand that into other divisions around the world," Anderson reports.

click a, b or c
How long was the world's longest cucumber?
 a. 3 feet, 7 inches b. 4 feet, 11 inches c. 7 feet, 3 inches

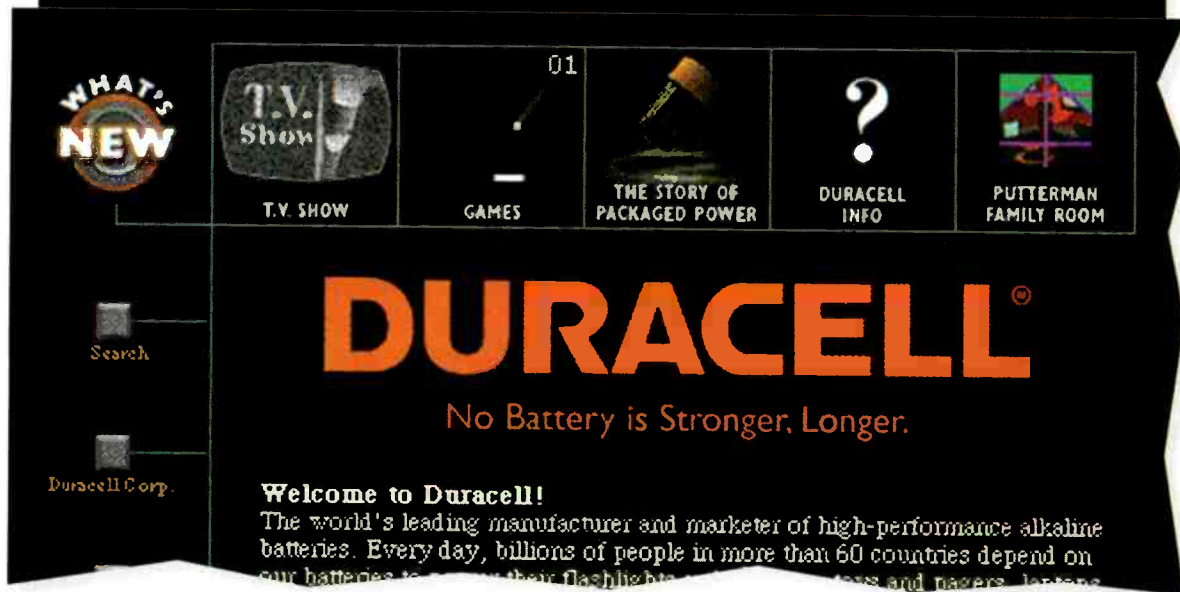


No SiteSpecific, i-traffic or Duracell staffers would talk on the record about traffic, but sources say page views are a few thousand per day. Photos have been mailed in to SiteSpecific at a rate of five to seven per day. Naturally, some sections have been more popular than others. According to Jeremy Haft, creative director at SiteSpecific, the games area, called "The Real McCoy Toy Test," has been "hugely, hugely popular."

New Web promotions use content from Ripley's Believe It or Not.



The site's original navigational bugs (top strip) and redesigned tools, below: Either way, it's hard to get lost.



DESIGN

Although the site has been recognized by the Clio awards (as a finalist) for having a look that bests others on the Web, the relaunch will be cleaner and more easily navigatable, SiteSpecific says. In the new design, a menu bar appears on every page, showing links to pages within the site and out to a Duracell corporate site.

"The animation is the navigation," quips Eisnor; referring to shifting icons that kick into motion depending on which pages are on the screen. These elements are clever; it remains to be seen whether they might also be annoying (many users have complained about the blinking images on other sites).

Still, the navigation overhaul is an improvement. The original site is small enough that it keeps users from getting too lost among the pages, but in phase two, the path is even sleeker. And should one become

lost, those blinking icons will always point the way back home.

All of this is based on two essential design elements that were mandated from the start and will continue through 1997. Black screens are balanced with a good dosage of copper lettering to keep users reminded that this is the copper-top battery's site. (Almost no pink is used on the pages. Coincidence?)

Retaining the black background of the original design keeps the site kind of "cool," no matter what Duracell's Anderson says about the science-minded types who are more likely to visit. Fortunately, Site-Specific designed the site with other consumers in mind, and a mildly arch tone—offering "snappy serial numbers for your perusal," for instance—crops up throughout the text. "Duracell was open about using humor," reports Haft. That may be too generous. But if the site lacks cyberculture irreverence, it will still appeal to most of battery-using America. ■

Reviewing the Duracell Site

FROM: Bill Nye, "Disney Presents Bill Nye the Science Guy"
 Duracell has a great diagram of a battery. It gives you an idea of how complicated an everyday thing can get. I wish it told the user clearly which end is the positive cathode, and which end is the negative anode. Also, there's a little confusion between Aristotle and Archimedes. Good-looking pictures. If you like the Duracell Puttermans (don't look at me!), you'll like the site.

FROM: Rafe Needleman, editor of c/net
 The Puttermans—they're cute. It's certainly an identifiable brand. The interface is consistent and has the feel of an application. The "Packaged Power" section has pretty complicated science explained pretty well. But what does it do? It doesn't sell batteries. It's very slickly designed, but I'd hate to use it on a modem (instead of a network) because there's a lot of animation that seems like it would be hard to load.



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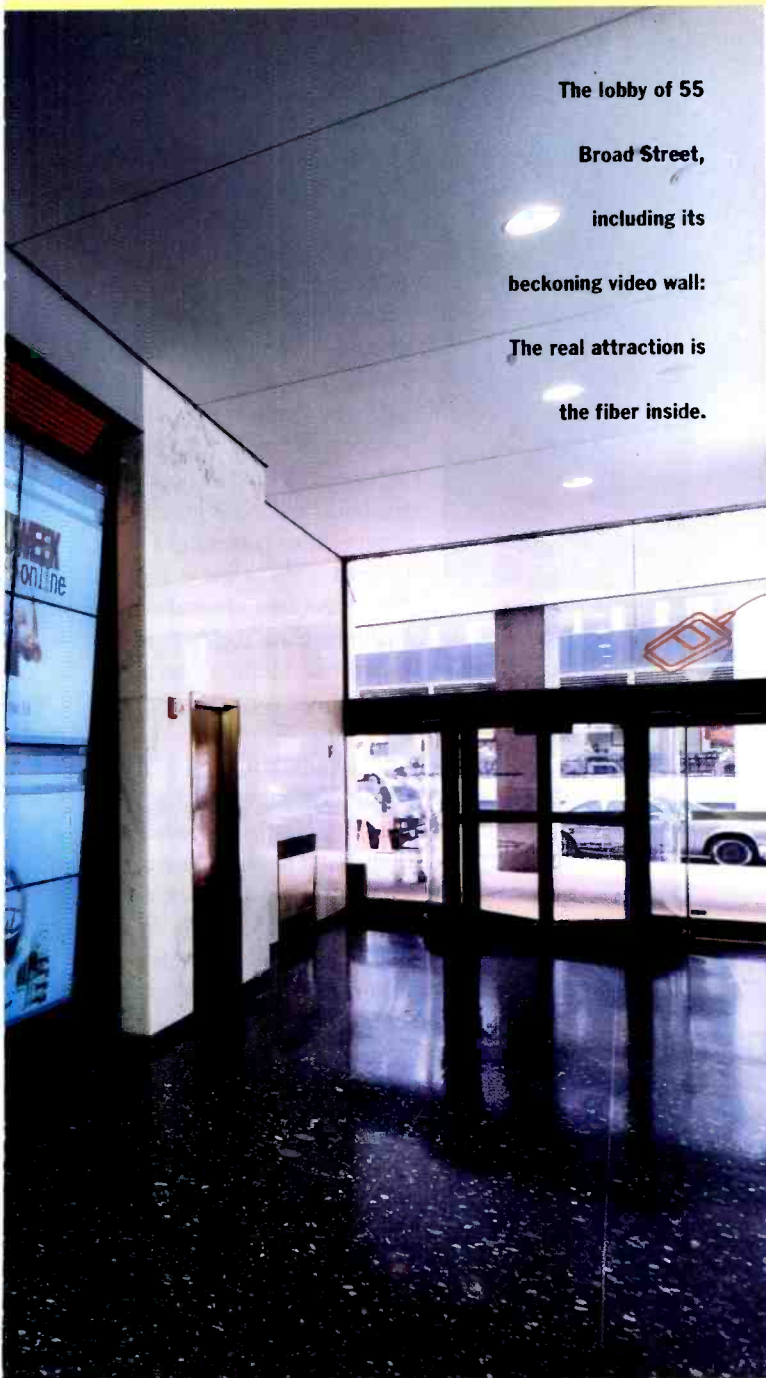
Can building
developers and the
City of New York will
into being a
new-media center to
fill Wall Street's
increasingly empty
skyscrapers?

By Kevin Pearce

PHOTOS BY BERND AUERS



rs & Bandwidth



The lobby of 55
Broad Street,
including its
beckoning video wall:
The real attraction is
the fiber inside.

Way down in lower Manhattan, in the shady canyons of Wall Street—among food courts, beeper stores and a few of the world's great financial institutions—is what might be the trendiest building in New York City. It doesn't really look like much. In its favor, it does have a signature TV wall, 16 40-inch screens in perpetual motion, running "welcome" applets and surfing the Web at god-knows-what speeds. But for the most part, it looks like what it is: a drab, thirtysomething Wall Street office building. What makes 55 Broad Street cool is what's in its guts, running up its spine, up to the roof. It's fiber. High-speed copper. DS-3. T1. Ku-band satellite feeds. It's what cutting-edge new media companies crave, what they can never get enough of. It's what will make the Internet live up to its hype and what could eventually make the





Internet obsolete. It's bandwidth.

Unglamorous as it sounds, bandwidth—huge information pipes going to every floor—has lured some of new media's fastest rising stars away from the hip lofts of SoHo and Tribeca and into the 9-to-5 rabbit warren of downtown Manhattan. These companies hope one day to use the building's big pipes to finally deliver the good stuff to consumers: CDs you can download on demand, live audio, live video—"fat media" that combines the whole new media kit and caboodle.

With all this activity, the New York Information Technology Center at 55 Broad Street is destined to foment a yeasty creative community in this downtrodden part of town. Other buildings will be jacking in, too, forming an "IT District." Thousands of jobs will be created. Billions will pour into the economy. New York will become the world leader in information technologies, and 55 Broad will be its nerve center.

That's the idea, anyway.

THE NEW YORK INFORMATION TECHNOLOGY CENTER didn't exactly spring up organically around the creative community. In fact, up until a few years ago, 55 Broad was ground zero for a different revolution altogether: It was the headquarters of the junk-bond purveyor, Drexel Burnham Lambert.

When Drexel collapsed and other financial powerhouses left the fabled Wall Street area for cheaper pastures, some of the city's heavy hitters (NYNEX, Con Edison and IBM among them) came up with the idea of seeding the downtown area with denizens of the information industry. A few tax and power breaks, quite a few miles of fiber optic cable, and voilà! A technology center is born.

Whether an industry can actually be seduced—or jawboned—into a self-proclaimed "hub" is anyone's guess. But in taking a tour (a real one, although a virtual version is offered on the building's Web site, www.55broadst.com) there can be

no doubt that a lot is going on here, and everyone is excited.

"LOOK AT THAT!" erupts Billy Rudin, one of the owners, high-fiving John Gilbert, chief technology officer and probably the only other guy in the building wear-

ing a tie. "I can't believe this! We've got to get *Architectural Digest* in here." Rudin has been away for a month and he seems almost surprised that new tenants are really moving in. "We had to take a building that was modern in the '60s and turn it into this . . . loft space that these companies want."

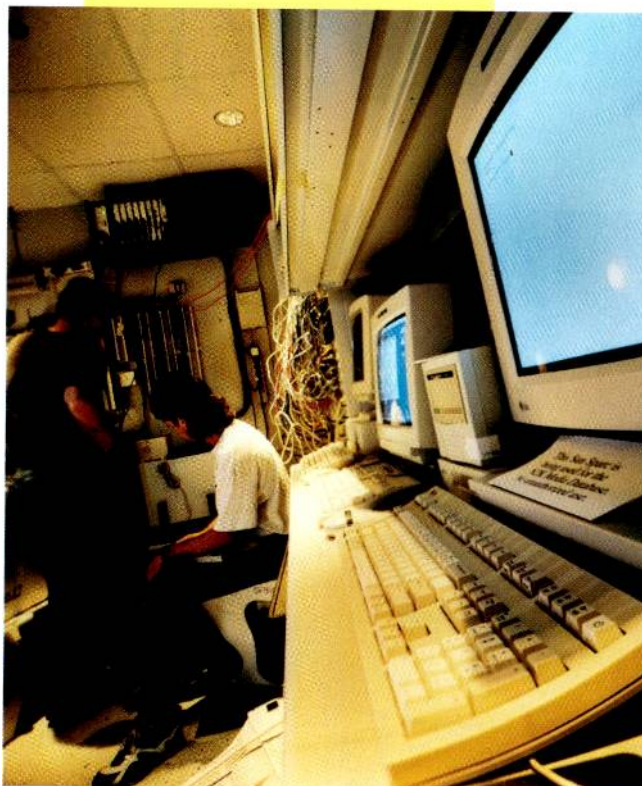
The tenant under discussion, a year-old on-line entertainment company called Netcast, just moved in two days ago. There are ladders everywhere, workers all about. ("Everyone in the building is just getting set up," the company's PR person had warned. "The official signage is a Post-It note.") In the half-finished server room, where the computers are, Gilbert gets a little moony.

"We have two steerable Ku-band uplink-downlinks, New York's first full digital uplink-downlink facility," he says. "We took a picture of everyone hugging the satellite dish."

With his combed-back hair and striped shirt, Gilbert could fit in with the Wall Street crowd outside, but his sleeves are rolled up and in his back pocket is an organizer with a wireless modem, sort of an e-mail walkie-talkie. "Technology. What the f--- is technology?" he muses in the elevator. "Publishing, advertising, music, theater, finance, law, architecture—there isn't a single industry out there that isn't going to need bandwidth, that isn't going to be communicating on line.

"We're not here to tear down SoHo. That's not the Rudin way," says Gilbert. "We're New Yorkers first. There are huge

roles for companies that are not going to move into this building. But you look at companies like N2K, which started out at 4,000 feet and is now at 20,000 feet, they hit the wall. They couldn't find all that space in a wired work environment in a single building in SoHo. It doesn't exist."



The server room at N2K: A veteran of 55 Broad, the content creators moved downtown in January.

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WELL, IF THE ARTIST CAN'T GO to the funky neighborhood, the funky neighborhood can come to the artist. At N2K, designers livened up the decor with a beaded curtain in the art room, along with a mirrored disco ball. "It is kind of bizarre, walking in a herd of suits," says senior interactive designer Greg Genrich of his new neighborhood. "But it's kind of cool, too. Every artist wants to stand out. It's not hard down here."



get artist's recommendations, reviews and entire discographies. They can download song samples, enter contests, play games. They listen, live, to a Sex Pistols concert and download a special Web-only song release from David Bowie.

Perhaps most importantly, at every mention of a record, users can click a button to order the CD. And it's just a matter of time, says Adam Zelinka, director of site programming, before the next logical step. "As bandwidth increases and compression schemes improve, it's not going to be long before you're downloading records and recording them on your DVD and getting billed over the Internet," he says.

Everyone plays their own music in the N2K office. Downstairs, Legos are stacked on a table marked "Spacial Problem Solving." And the art

department does have that Studio 54 flair. But N2K isn't a site run out of someone's dorm room or garage, it's a big operation. As part of the first generation of real content businesses, they're about to find out what advertising and media companies have been wondering for a couple of years: Is the Internet for real?

Sitting in his jazz-filled office, seeming relaxed in a denim shirt with a golf appliqué, Zelinka describes an environment in which the Internet Big Dogs are

Netcast's

Felipe

Burgaz

(front): the building

"adds credibility."

N2K was the first tenant of 55 Broad. And in many ways, they could be a case study: The State of Ad-Supported Businesses on the World Wide Web, 1996 edition.

In January, they moved into a big duplex here; altogether, the company now employs about 200 people (not all of them in one place). The company's last main office was a two-bedroom apartment in Brooklyn.

N2K produces a group of ad-supported Web sites dedicated to music. Their most established, Jazz Central Station, is probably the Web's most comprehensive jazz address; they also operate a pop and rock "city" called Rocktropolis, and have created sites for Prince, David Bowie and the Rolling Stones. They're launching a classical site in November.

Like many occupants of the Technology Center, N2K's work is hard to describe but easy to understand when you see it. Navigating their sites (at www.musicblvd.com), users can

separated from the puppies. "The reality is, to make a real business of it, people have to be able to get information that's updated every day, with new things happening every day," he says. "Links to a store where you can make purchases with secure credit-card transactions. Systems that tie into product fulfillment. This company is as big as it gets for an Internet-only company. One hundred percent of our staff focuses on this site."

That doesn't mean, Genrich says, they've lost touch with their "Here's a paper clip, a Q-Tip and 10 megs, go make a home page" roots.

"All of the pluses on the business side are coming through," he says. "Funding. A good business plan. But on the art side, they still want to hear your wacky ideas. I hang out with the vice presidents on a daily basis and shoot the breeze. In a big corporation, you never go near those guys."

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A FEW FLOORS UP, at Netcast, marketing vice president Felipe Burgaz is preparing for a demonstration. "One of the great things about this place," he says, over the noise of the construction, "is that at our old place, you couldn't crank up the volume."

Closing the door he sparks up the Netcast software, and soon the Stones' "Waitin' on a Friend" comes flooding out of the speakers. "The sound is pretty amazing," he shouts. "We're partners with AT&T, using their compression technology to make sure all the sound comes through in a portable size."

Netcast is a free on-line service that uses its own technology to deliver live audio, combined with multimedia, over the Net. You select a program, "alternative rock," for example, or "sports talk," from a long list and something that sounds a lot like a radio show comes out of your computer. "But we're way beyond just radio on the Net," Burgaz says, "because of interactivity. If you're listening to a song, you can check out the lyrics, you can order the CD, you can order the concert ticket, maybe check out a review of that particular album..."

"You can talk to other people who are listening to that same song," continues Sharon Crowe, director of sales. "You can talk to the bit-jockey. You can talk to the host of the show or a particular guest." Or if you don't feel like talking, the program can run while you're working on something else.

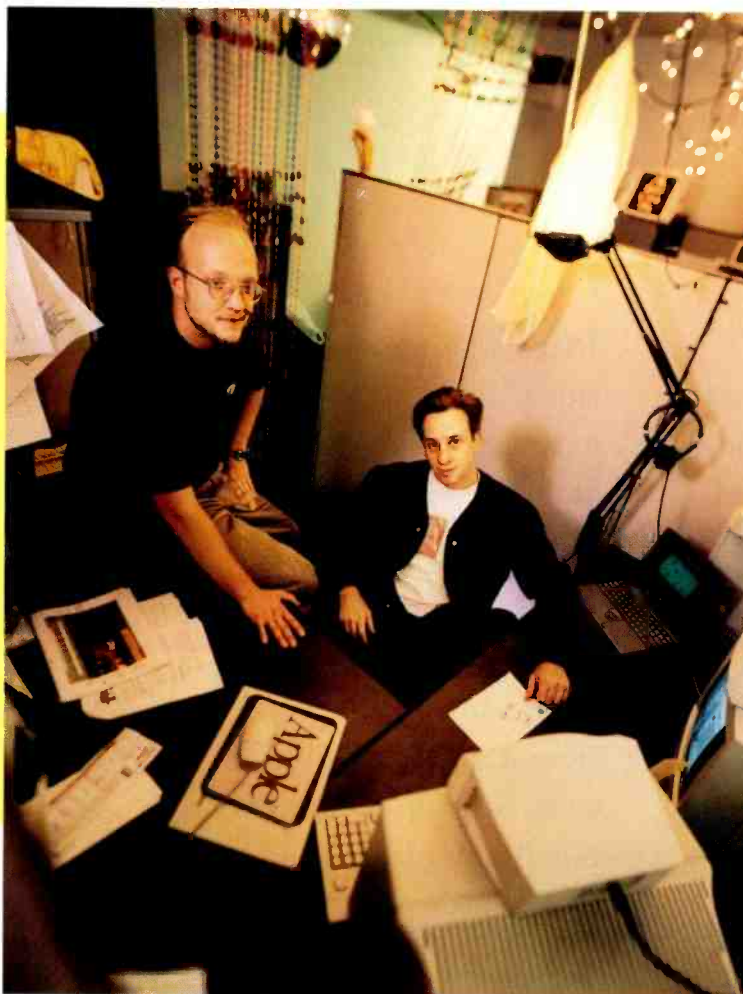
A closely held, venture-backed company, Netcast is aiming for a limited rollout this fall, with revenue coming from audio advertising. Advertisers can actually use existing radio spots or record something new at the Netcast studio. "Whether users are at their computers or at the printer," Crowe says, "they're hearing that streaming audio."

Like everyone else, the folks at Netcast are anxious for consumers to have access to more bandwidth. You can get the service with a 28.8 modem, but to get all the bells and whistles you need high-speed access: a direct Internet connection,

ISDN or a cable connection. Because of this, Netcast has been focusing on the college market, the small office market and the heavy weekend/evening users who pay a flat fee for Internet access.

KPMG Peat Marwick will provide third-party verification for the ads delivered. "We're telling advertisers, 'You will reach only the target demos you want to reach,'" Crowe says, as Eric Clapton's "If I Could Change the World" comes streaming out. "The people that I've spoken with have been very excited. Sometimes they have to let it sink in, because it's

not something they're used to." Snapple is an initial sponsor.



N2K's Greg Genrich (left) and Scout Stevenson in a funky design cubicle: making their own style.

For Crowe, who came from the corporate culture of Katz Media, the "let's use my uncle's barn and put on a show"

nature of new media was something of a jolt. "Suddenly I walked into our first office, which was this huge loft in Tribeca, and we were sitting at folding tables. I was sitting right across from the president. It was a total shock."

As with N2K, making the move to the NYITC has meant moving beyond funky start-up stuff. "In my opinion, it adds credibility to our venture," says Burgaz. "Some universities have incubator programs. I wouldn't say we're in exactly the same mode, but there is a sense of camaraderie here. We're all working with similar technologies. There is definitely a kind of synergy."

"A lot of people have asked where we were moving," adds Crowe. "When I tell them, they all say 'Ooooh, 55 Broad



Street.' Everybody knows this is the building."

"COMMUNITY IS THE MOST IMPORTANT THING we sell here," John Gilbert says. He is in the control room for the giant TV wall, navigating 55 Broad's extensive Web site. "You know, we were having a cyber-lease signing; it was a press event. And I saw these two guys talking. They walked outside, had an animated conversation and shook hands. I asked the one I knew best, 'What was that all about?' He said, 'We just made a deal.'

"All of a sudden I realized, 'community,' this warm and fuzzy, cozy, let's be nice to each other stuff—that's not what it's about. It's about deals."

As it turns out, The New York Information Technology Center at 55 Broad street might be less about T3 lines than it is about Wall Street money. For new media companies that want to move into the next phase, the game has gotten a lot more expensive, and this isn't a bad place to be looking for cash.

TAKE THE CASE OF K-2 Design. Up until a few months ago, the Web design, marketing and advertising firm worked out of three different floors in the 150-year-old St. Dennis Hotel building on lower Broadway. "We had wires running out the window and across the roof," says Matthew de Gannon, K-2's president, "and huge dust balls everywhere."

Now, their 45 employees work on one floor at 55 Broad, and they're looking to expand next door. "Toys R Us, Chase, IBM, America Online—there's a huge list of clients we've landed because they've walked through that lobby and they've seen these offices," de Gannon says. "Because there's no doubt in their minds that this is a stable company."

"From a tactical point of view, it was the right thing. Our clients are not grunge clients. They want to see offices. They want to see real car-

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peting. They want to see a real building.”

“They want to see people with shoes on their feet,” pipes in Doug Cleek, K-2’s creative officer.

To fuel their geometric growth, to remain on top of an increasingly sophisticated industry, earlier this year K-2’s principals decided it was time to float a public offering.

“You have to realize,” says the Technology Center’s John Gilbert, “that access to the capital markets

is as important as creating a good product. Every one of these companies, if they’re not public already, has a plan to go public. The beautiful thing is here, you’re a block from the stock exchange. You’re a 9-iron to the Nasdaq.”

Even cybersuds, the monthly gatherings organized by the New York New Media Association (which also has offices at 55 Broad), has become a big money schmooze-fest. “You see a lot more people in Hugo Boss suits,” de Gannon says. “There are people there from CBS, from Universal, from Leo Burnett. To some extent it’s lost its sense of community. I don’t want to be cold, but there’s too much money at stake to indulge.”

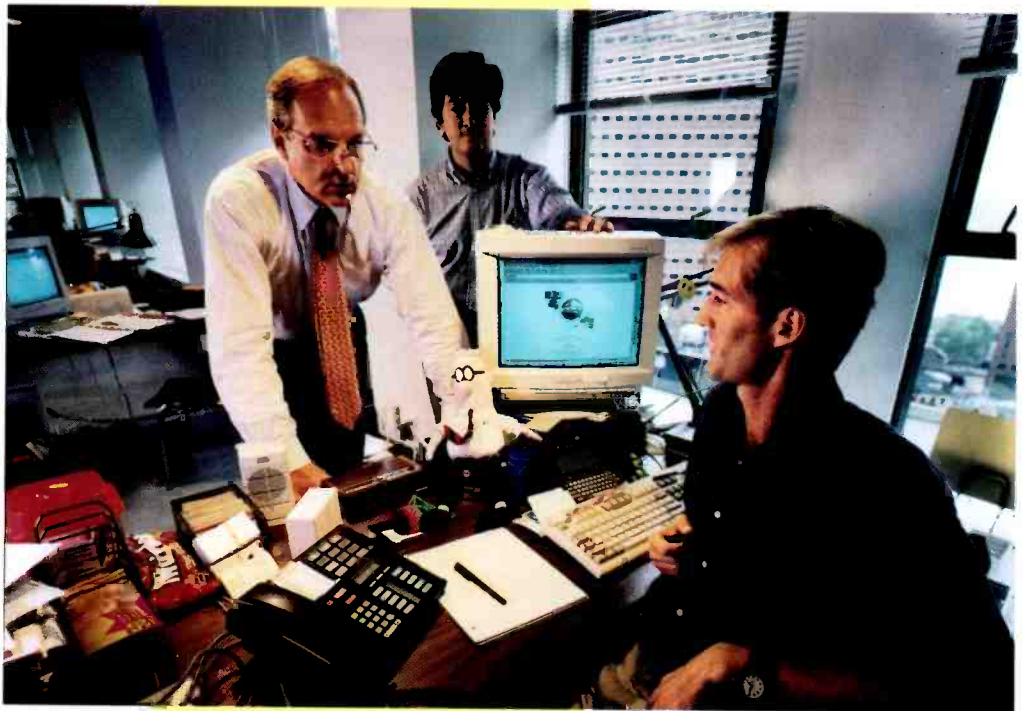
HANGING OUT FOR A WHILE at 55 Broad Street, the only words you hear as often as “bandwidth,” “broadband” and “connectivity” are the words “House of Blues.” The pioneers here are aware that Wall Street is not known for after-hours dining or movies or good coffee or cheap housing, or any of the trappings of artistic communities.

The list of new projects slated for downtown—a restaurant by Tony Goldman, a brewpub in the Delmonico’s building and, yes, a House of Blues on Wall Street—is repeated again and again by the hopeful settlers, weary of Burger King, Au Bon Pain and street dogs. But these minor inconveniences are invariably brushed off by the faithful.

“When Wes Rudin first called and told me about this concept,” remembers Brad Szollose, one of K-2’s founders, “I said, ‘I think it stinks!’ But now, I find it enjoyable. Our people walk out to get lunch and all these people are in suits. We’ve brought our culture here, our family here. We feel we enrich

the neighborhood.”

De Gannon adds: “When we moved down here, two of the artists said, ‘My god, we’re going to be in karma hell. We got Milken’s ghost walking around here.’ You wanna know something? Down here at night, it’s a blast. It’s this quiet sort of cool environment. There’s no difference down here, except we’ve got more space, we’re in great quarters and we’ve got connectivity.”



On site: Netcast’s chairman, Bill Grimes (l.), Burgaz and president Jim Butterworth.

Can 55 Broad really be the center of new media in New York? In this uncentered town, probably not. But if it’s not the hub of Silicon Alley—the imaginary new media boulevard that includes SoHo, Tribeca and the Flatiron District uptown—it might well be its cul-de-sac.

The same forces that created the NYITC are moving ahead with plans to expand the concept into an Information Technologies District. (The alliance has even hired K-2 to design a Web site for the nascent district.) “The city has really loosened up. No one cares how they rent it anymore; zoning is out the window,”

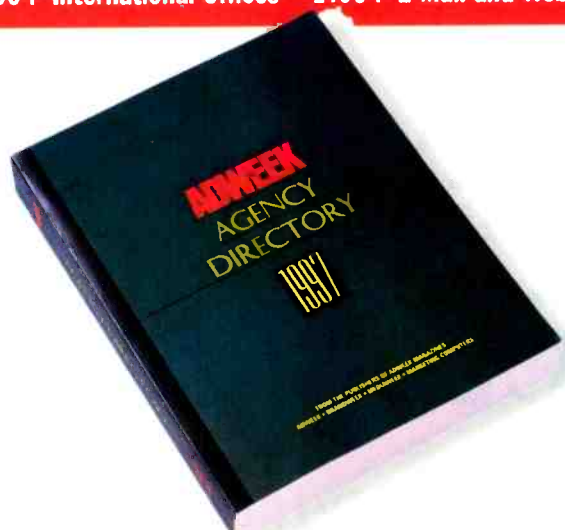
says K-2’s de Gannon. “They’re saying, ‘Get people down here. Get money down here.’”

New media activity in Silicon Alley already generates over \$1 billion in gross revenues each year, according to the New Media Association. It predicts the addition of more than 40,000 new media jobs in the area within three years. If they could just find a place to deliver pizza, it might be even more. ■

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THE IQ Q & A:

NANCY EVANS & CANDICE CARPENTER

iVillage is building virtual communities for grown-ups to call home on the Internet.

The Internet began as a way for small communities of people with like interests—first, scientists and defense contractors—to communicate and share information. Its of-the-moment incarnation is iVillage, a New York-based

on-line content/marketing company creating themed virtual communities. Parent Soup and About Work—the first two “networks” from iVillage, with areas on America Online and sites on the World Wide Web—offer original content and expert opinion but are mostly places for parents and office drones to congregate, commiserate: chat. iVillage is notable for its investors—AOL, Telecommunications Inc., Tribune Co. and venture firm Kleiner Perkins Caufield & Byers—and its management team. Chief executive Candice Carpenter launched Q2, Barry Diller’s short-lived upscale QVC shopping channel, after running Time Life Video and Television (and spending seven years at Outward

Evans (left) and Carpenter are rarities: women at the top of a new media venture. But don't call it a "girl company."





PHOTOGRAPHY BY JOHN ABBOTT

Bound). President Nancy Evans was the founding editor of *Family Life* magazine and former president of Doubleday. (Robert Levitan, the third founding partner and now senior vice president of market development, was a new media entrepreneur).

Adweek's John Flinn and Laura Rich recently talked with Carpenter and Evans about creating a new kind of media.

One of the things interesting about your company is the range of people who bought into it in pieces. Any one of those partners often just comes in and takes the whole thing.

Carpenter: We wanted that particular balance. First of all, we wanted all strategic partners. And we wanted what each one of them had to offer. We wanted the broadband future that TCI brings to us. We wanted the current eyeballs that AOL brings. We wanted a classic media company, which Tribune represents. And then we had to have [venture capital firm] Kleiner, Perkins.

Evans: They had made a rule at that point that they were going to try to stay with businesses on the West Coast. We came back from a meeting with them and we said, "We have to have them with us." It was the sensibility.

Which of your partners are you learning the most from?

Carpenter: We actually have very different relationships with each partner. TCI has been enormously helpful, making us a preeminent partner with @home [its multimedia cable venture] and creating a lot of deals inside the TCI world and the cable world in terms of broadband. Tribune's been active in local deals and helping us with acquisitions. Kleiner has been a great window into that entire world, all the Internet companies, all the relationships. And AOL—we have learned so much from AOL. It's popular to bash AOL, but they're one of the only consumer brands in cyberspace, to this day, and they also understand that community is at the core of the whole phenomenon.

Are you doing more locally?

Carpenter: We'll expand each of these brands locally, but we're doing it in a grass roots, organic way. We're building it off the brands and letting the members rise up in each community and say they want to drive this.

Evans: In Parent Soup, for instance, we just put up a coast-to-coast message board. In the few days it's been there it's already hugely popular. It came out of the fact that parents would come in from Texas and say, "Anyone know a babysitter?" This way they can go right into their own local board and help each other find what they need.

Carpenter: We are creating a next generation of community tools that are going to be important to the local extension. There have been so many search tools and browser tools, but now there has to be a whole new generation of tools to make communities function better. We're packaging them in a way they can be handed to a community, a local group of people who can then invent a version of Parent Soup around their community.

What are those tools?

Carpenter: The tools are a form of searching—in the same

way that I can now go on a browser and search for a certain set of information that I'm interested in. With these tools, conversations, discussions, member-generated text, all those things will be made available to me and even downloaded on my hard drive. So I know at any given moment in time there's a conversation on foreign adoptions going on over here, there's a conversation for people who just lost their job in a big company over here. It's personalized and customized, but it's around member



Carpenter:

"People told us, 'You will not get men in Parent

content, which really hasn't existed before.

Is there a contradiction between personalizing the Web experience and building community?

Evans: Personalizing takes you to your community. To say, "I'm out of work," that is personal to me as of 10:32 this morning, when I got fired. At that point I might then say, "I need a community of other people who are out of work," and this would take you right to that.

Carpenter: We've thought a lot about this distinction, it's an important one. Part of community is that it is a place that's ongoing, like the corner bar or like the church. You may come in and out of them, but they're a stable place to go to at all times. If you look at Firefly, they're doing something based more on temporary clusters of people around a momentary interest. Which is great. But we're trying to create stable places of community that you will come in and out of as your life evolves in different directions. The personalization is to key you to some-



thing that's happening in the community you've chosen.

Is that how people are using the Web right now, or are those your expectations?

Carpenter: We already have people—and so do many other communities on line—who are fiercely loyal to their community. They may be a member of many communities, but to each one of them in a certain way, a certain role. They're not using them as information sites. They're using them as places. Don Davis, an

Evans: The demographics are median age around 37, household income \$60,000-70,000 and up, highly educated. It's a great demo. Psychographically, the Web and AOL are very different. I'll use Parent Soup as an example, since that's the brand out there the longest. On the Web side they're much more involved in current events, more political, more interested in the issues of cyberspace as they affect kids, for instance, and parental controls. AOL is much more practical, common sense—much more the back porch, looking for advice, talking to the neighbors.

Both men and women?

Carpenter: Yes, in fact.

Evans: We are not a girl company. We designed this place for men and women.

Carpenter: I can't tell you the people, advertisers and other content companies, that told us, "You will not get men in Parent Soup." It's filled with fathers. Fathers use it actively.

Do you think men and women use the service differently?

Evans: It's funny, in Parent Soup I don't see them using it differently. If I were to look at the whole big Web, I've always thought women cut much more to the chase. They're utilitarian, wanting to get information, wanting to get something done, and less likely to be cybersurfing for the fun of it.

Carpenter: We created the company because we thought community was going to be the central issue of what we wanted to do and that the baby boomers were going to be our core audience. We wanted to leave the Gen Xers to everyone else. We feel that baby boomers will come on line—already are, in droves.

Evans: That's changed since we started the company. When we first started, there was less of our demographic on-line; certainly at AOL they have seen the median age go up. It's much more baby-boom now.

Carpenter: Ultimately we are creating these sites that will become networks, but over time, because community is such a great theme, we hope that *ivillage.com* will be a destination that deals with all of these core issues.

How did where you came from—video and print, respectively—shape the way you designed iVillage?

Carpenter: When we started the company, Ted Leonsis [of AOL] would always say, "Oh great, we're investing in our media goddesses," and he would laugh. But six months later he said, "OK, now tell me the truth: I bet 80 percent of everything you knew before has been useless." On the creative side, he was 100 percent right. Absolutely throw it all out and just try to be like a newborn and see it totally fresh. In fact, I think the analogies aren't even media analogies; community structures are the most useful. But when you get to the branding, the business infrastructure, the relationships and deals, then our experience is incredibly valuable.

Evans: We couldn't have built this business without that. On the creative side, we had said, having worked at large companies, that to do this right, this had to be our core business. This could not just be a subsidiary spinoff of a large media company.

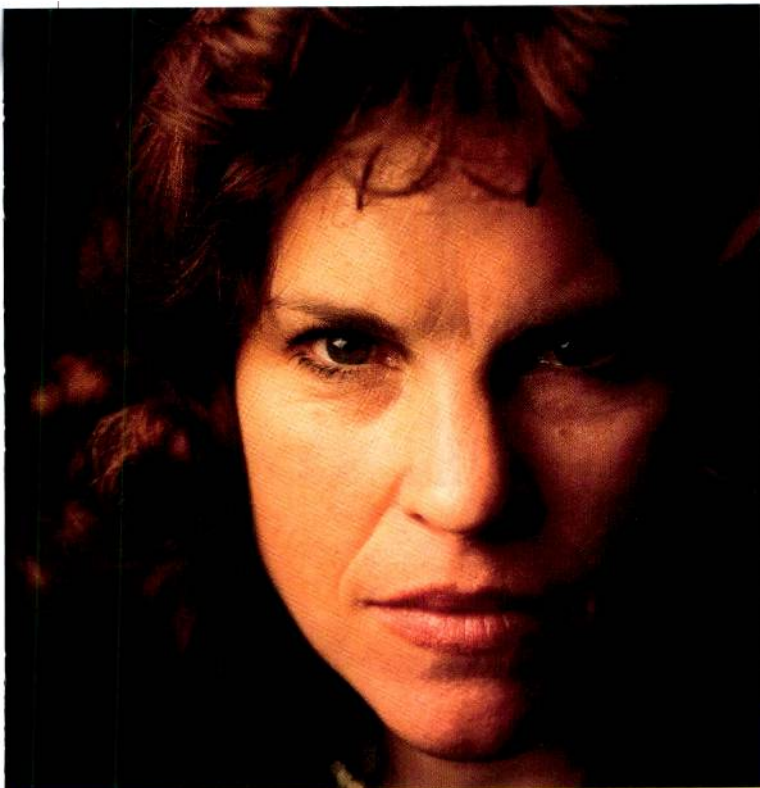
Do you think that's why the successful communities have come out of nowhere as opposed to coming from Wenner and Turner and . . .

analytical guy who runs Tribune Ventures, calls what we're doing creating destinations of the heart. It's a place where you have an emotional resonance, where you belong.

Evans: We were working with Modem Media for some advertising we're doing this fall. We went on line at 11 in the morning into one of the chat rooms in Parent Soup, and the Modem Media guys asked, "What's the thing you like best about Parent Soup?" And the people in the chat room said, "Us." They got that the best thing about our community is them. Not this article over here or not this service, although they may use those things and they like those things.

Carpenter: What we're trying to do is create extremely targeted communities so you can get into the conversation you want to be in right away. Serendipitous things may happen along the way, but you won't spend a lot of time wandering aimlessly trying to meet up with people like yourself.

What are your demographics? Who is using your services?



Soup.' It's filled with fathers."



Evans: Think about a day in the life, when you're at a traditional media company. It's not that you don't have the wherewithal to come out with a great site, but it is just one meeting on your calendar that day. It is one of the many deals you make for subsidiary rights. It is not your core business. And even if you put some bodies against it, it's still not the business that you wake up in the morning and go to bed at night thinking about.

Carpenter: I taught mountaineering for seven years; I took groups of people in the mountains and they formed little tribes. I think about that experience a lot. I'm in AA, I think about that experience a lot, too. There's a sort of leaderless structure that's persisted for 50 years and is now all over the world, and yet there's no mogul of AA. It's like a complete democracy with structures that make it strong—and facilitated, but in a way that's subtle. That is the essence of what we're doing.

What can't the medium do right now that you would love for it to do?

Evans: In a chat room we might have a group of people talking about something. Right in that chat room we would like to allow them to access articles we have related to that topic. . . .

Carpenter: To look at it as a group. Someone could say, Dr. Sears had something great to say about that, let's pull that up and we'll look at that and we'll talk about it.

Does that happen in their conversations?

Evans: It does. That's what so frustrating.

Carpenter: They talk about products a lot. In fact, there's an area called Parents' Picks that is the heart of our commerce strategy. It's really peer review and peer recommendations, and it's the same thing. What you would like is for them to be able to talk about something and then pull up pictures of it, and pull up pictures of two different things and compare them.

How are you integrating advertisers into the services?

Evans: We did not want our members just clicking on a banner and going out into cyberspace. Candice and I thought that was rude. We wanted the advertiser to be the good-guy store on the block who you could count on, who was a part of that community and not just trying to sell you something.

For instance, Nissan is the sponsor of the American Youth Soccer Organization, which I happen to know because I'm a soccer coach. We mentioned to



I think I love Jennifer Kalnit. Well, I know I want to be more
I live on pepperoni pizza. I got an A+ in history,

the Nissan agency, it would be great if they would come in and talk to parents about soccer and be a sponsor of our sports area, and that's what they did with us. In each case, it was to link them in to a particular part of our community.

You currently have a Tide ad banner up that takes you out of Parent Soup.

Carpenter: Yes, there are some. You have advertisers in all places in this evolution. You have people who built a big Web site and then thought, "Wow, I wish we hadn't done that, that was stupid." When we started this a year ago, the prevailing wisdom was that you had to do banners and short-term sales. Nancy and I had people tell us, "You guys are going out of business in two seconds if you don't get with the program." We thought, this can't possibly be true. The industry is about a minute old, it can't be there's only one way to do this.

Evans: I also think the companies who came in added to our trust factor, because they were part of identifying our community. Someone like Polaroid, with their self-esteem campaign, which they were just thinking about when we went knocking on their door. That's something that made sense for us. We got involved with them in creating their area on-line.

Carpenter: And we have our site branded on their entire print campaign. That's happening more and more. We want to build long, multiyear relationships. . . . The spirit of it is, we're building a new medium, let's do it together: Robert Levitan, who is the third founding partner and runs this part, deserves 100 percent of the credit. Here's a guy who had never sold advertising in his life—and I'm sure that's why he was able to do this. His head was not filled with all these things he couldn't do. He just went out there and he did it.


What about transactions on line for advertisers?

Carpenter: They're interested and we can do it, but they're taking a step at a time. The big marketers doing transactions as part of this kind of relationship is maybe six to 12 months off.

"We want the advertiser to be part of the community, not just trying to sell something."

how'd that happen. I'm thinking of piercing my ear, my dad will freak.
 than just friends. Blading takes my mind off things.

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They're still exploring how they converse with the community and how they want to use this in the total marketing mix, how to combine it with their print campaign and off-line.

Evans: We sell some Starbucks coffee products in Parents' Picks. In About Work, there was a program where you could have coffee delivered to your office. We thought that was cool. So we're trying that there.

Carpenter: The thing about this medium and commerce that's striking to me is that so many people just put malls up. Like, what were they thinking? Little storefronts, the whole thing, like it was a real mall. Then everyone says, "Why is no one shopping on line?" Then, just in the last six months, there have been promising sites like Amazon.com and Preview Travel and what we've just launched. People have stopped to think about how people really want to buy things and what this medium is good at that the physical world isn't as good at, and how we can harness that to make it compelling.

Is the key to that context?

Carpenter: We think it's organized word-of-mouth. When I was at Q2, all the research we looked at on shopping said that people were disgusted with the shopping experience—in record numbers saying, "We hate to shop. We don't trust the people who run the stores. We often walk in the stores to buy something and have it in our hand and end up walking out without buying it because the entire experience is so terrible." Information is such an important part of buying, and you have stores where the salespeople don't know things. And people more and more don't trust single authorities. People trust each other. That's a whole phenomenon that was showing up in the shopping data.

When we first started talking about demographics, Nancy said, "We're not a girl company." But two of the three top executives are women, most of upper management is women. What's wrong with being a girl company?

Evans: Let me refine that. What Candice and I both advocate is that we create things for men and women. That every channel we create is co-ed. That's actually been true through our whole careers—everything we've ever done. In terms of being a girl company, there are lots of great things about it.

Carpenter: Our lives and our families and our work, we could make that a little more seamless. Yesterday my daughter showed up, I wasn't expecting her, and she came in and sat on my lap during a meeting and no one even. . . . If someone has to leave to go do something with their family, that's not notable. We know they'll be working until 3 a.m. anyway, so what's the difference? And actually, when anyone goes to Bergdorf's and buys something and brings it into a meeting, all work stops.

Evans: We should bring Robert Levitan in so he can talk

about what it's like being the boy at iVillage.

Carpenter: And we make all kinds of rude comments about male biceps and all that—the flip side of all this football and golf that we've had to be exposed to. We dish it right back out. We just have different pastimes that now dominate the culture of the company. . . . We're also pretty tough. We refer to ourselves as cyber-bitches [laughs]. This is a serious window that everyone has, to create great assets. There are going to be big winners and big losers, and the stakes are high.

What kind of difference do you think it makes in the Web community being women, either in creating the sites or on the



"This is a serious window to create great assets. The stakes are high."

marketing side?

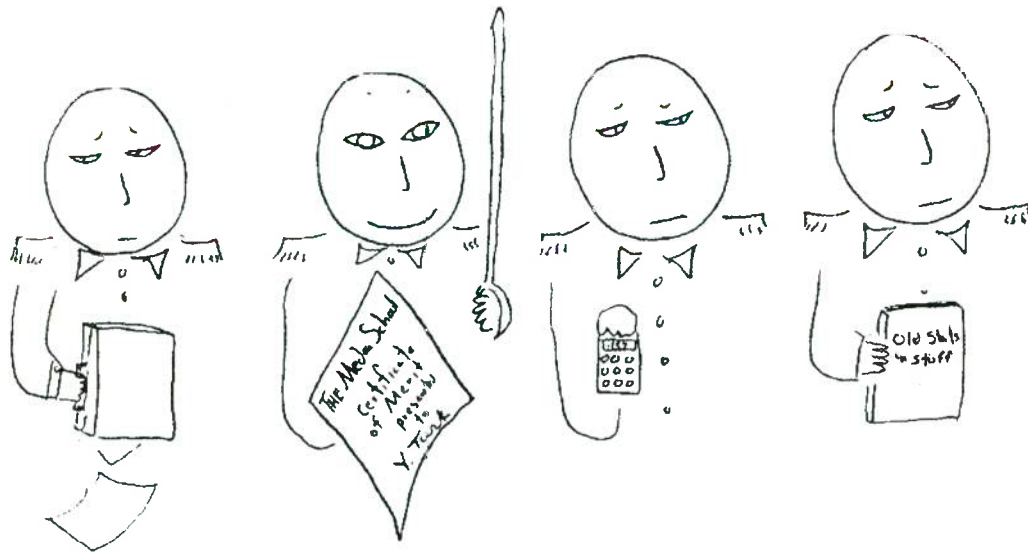
Evans: Maybe the integration of it. To even think of the ways that we've been putting the advertisers and the commerce in our place, and to do it so it's not offensive either to us

or to our members. That takes a real sense of the fine line. A real sense of trust. A real eye to detail.

Carpenter: I have one example. We're in the process of closing an acquisition of a community that was important to us, a major community on the Web. We were up against another company that wanted to acquire them—a major player; has public stock, more money. It was interesting, the style in which we approached this group of people. We invited them into our company and talked about how they would be a part of it, talked a lot about their lifestyle, because we know that's real important to them, it's important to us. The other company, which is a lot of flashy guys—our counterparts in our old lives—did kind of a road show with them. It didn't work at all. This whole "Look how cool we are. We're so slick and amazing. Come with us." It didn't happen to work, and what we did was much more inclusive.

Evans: Inclusive is a good word for everything we're doing.

Carpenter: The sponsors feel it. We have that relationship with them. Let's do this together. It's collaborative. If there's anything about a girl company, which I've never been a part of before, it would be that that becomes the dominant culture. ■



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Inside D

Internal computer networks—
intranets—are bringing agencies
and clients closer. By Laura Rich

A first visit to Agency.com in Manhattan makes it instantly clear this is one of those renegade new media shops that have cropped up in New York and San Francisco to serve the digital needs of all kinds of clients. Getting there is the easy part: Take an elevator straight to the top floor, where a sign reads “Agency.com” and points left down a plywood-plastered hallway. Are the directions to be trusted? There’s sawdust on the floor, exposed light bulbs in the low-hanging ceiling, unfinished floors and walls, and no other offices in sight. This is a building still messily in the middle of its conversion from warehouse to new media office space. A turn of the knob on the Agency.com door, however, reveals the (finished) offices of a bustling, fairly well-organized company thriving amidst

buzzing computer terminals and busy staffers. The only remaining incongruity is the mental picture a visitor gets of the exceedingly corporate marketing executives, from the most established of companies, who typically take this adventurous route: the Agency.com client roster includes American Express, GTE and Hitachi.

Since the Internet emerged as a dollar-worthy part of most companies’ marketing mix, old world brands have been mingling with new world cyber companies to the extent that this scenario is becoming standard. Now, there’s a new category of business that brings them closer than ever: the intranet, an internal (usually company-specific) computer network that uses Internet software and hardware to link the company’s remote locations on the network.

Intranet is already a popular buzzword in the information services departments of most major corporations. But the concept is just gaining popularity among clients as an appropriate project for their advertising agencies, even those devoted to interactive technology. Agency.com boasts three intranet assignments; Modem Media is currently working on one for a roster client; Poppe.com and Messner Vetere Berger



eadls

passes some top sites on the Web). More than a typical Web site development project, an intranet requires that agencies become familiar enough with a client's organization, philosophy and overall modus operandi that it can mirror the operation in a wide-reaching network made accessible to every office and every cubicle in the entire business.

The GTE assignment was driven by a need to create order out of the chaos of jumbled pages and inconsistent graphic styles that appeared on an existing, partial intranet. The impetus came out of a grassroots movement by the employees, according to Suzanne Neufang, communications technologist at GTE.

Self-contained intranets for each division have been in operation, but many staffers sought a company-wide intranet that would allow for more inter-departmental communication and "a common gateway for everyone," she says.

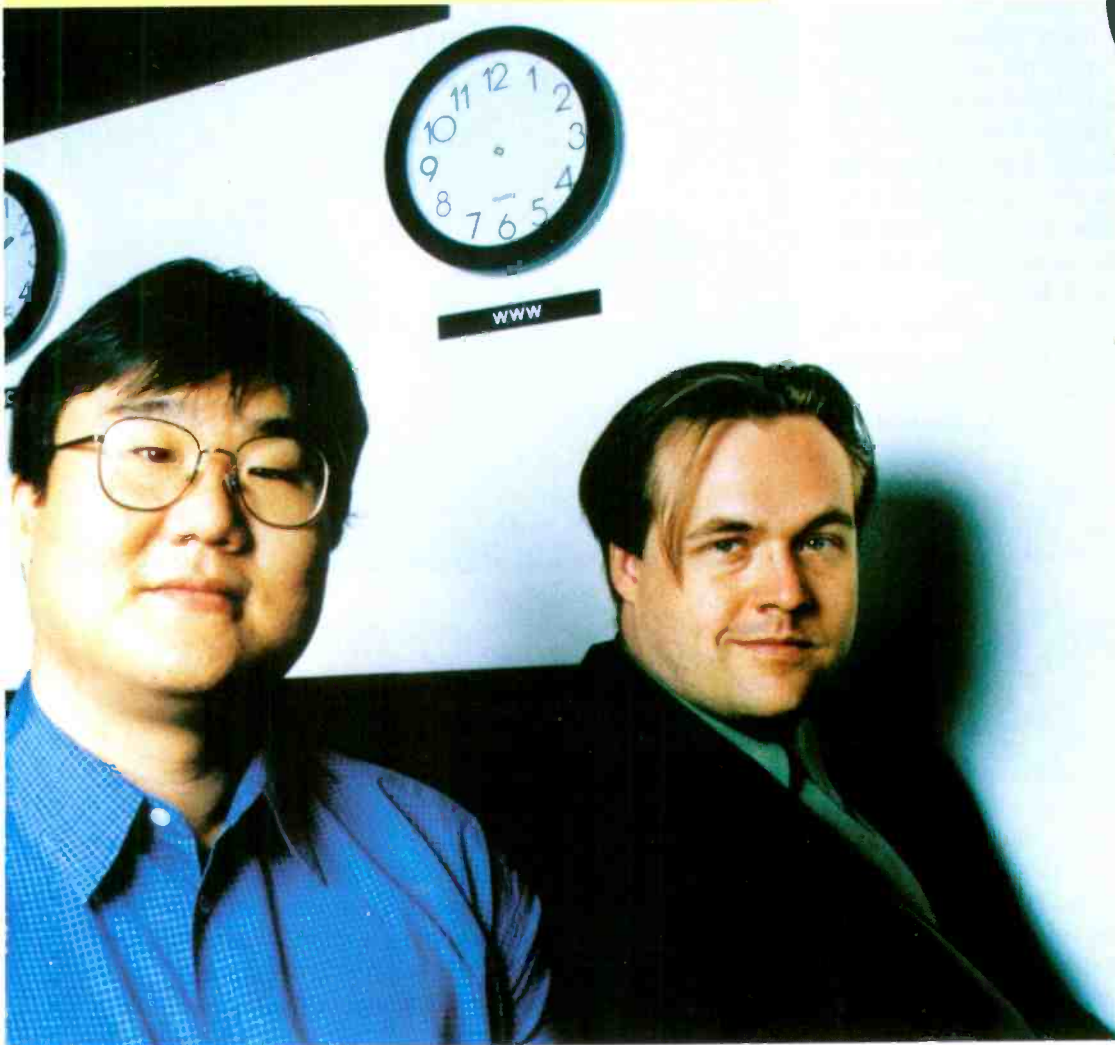
"It's the original sort of global village," says Agency.com principal Chan Suh, who reports the GTE intranet was built in part to create a social center in cyberspace. "You need to give employees a place they can congregate, even if it's virtually."

The budgets for these endeavors are substantial enough to attract agencies' attention. According to *Network World* magazine, many corporations are now allocating 25 percent of their information technology budgets to intranets. Funds can be funneled into a larger intranet pool from a number of divisions, since intranets, by their nature, involve sharing information and expertise across all aspects of a compa-

ny's business. As part of the process of conceiving GTE's new intranet, Agency.com became privy to far more internal memos and had access to more corporate execu-

tives than most agencies involved in a traditional marketing campaign could ever expect.

Learning a client's business isn't all that unique, of course, in new or old media advertising. John Rootenberg, director of client services at Poppe.com, points out that in many cases, clients and agencies do get fairly close. He describes Poppe executives' approach as "metaphorically living with the client."



LISA BENTIVEGNA

Agency.com principal Chan Suh, left, with partner Kyle Shannon, says the GTE intranet was built in part to create a social center in cyberspace for employees.

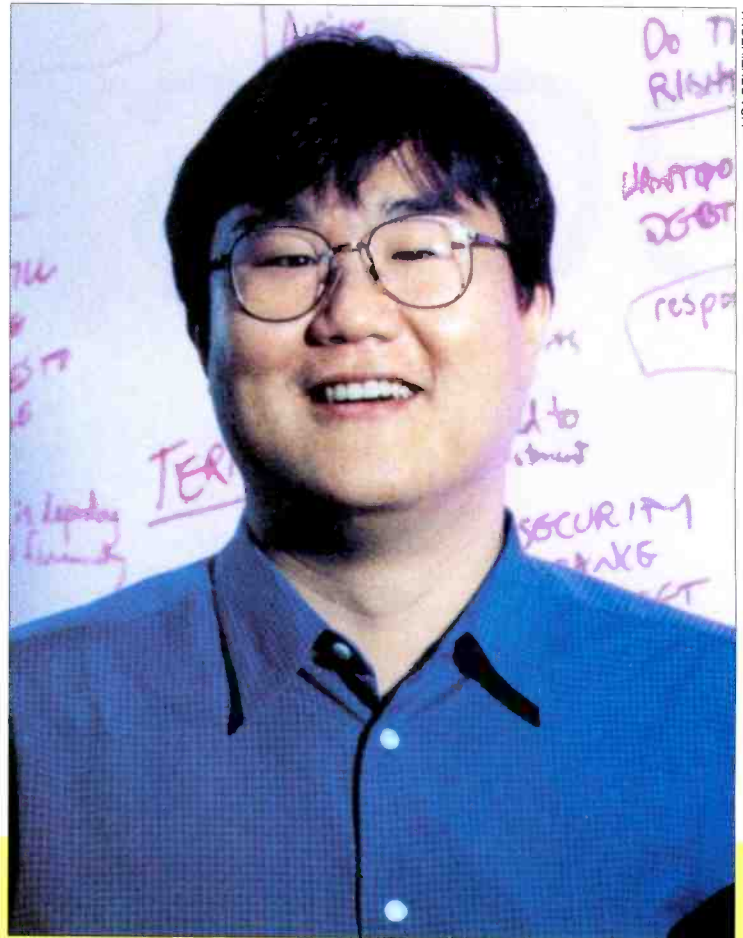
McNamee Schmetterer/Euro RSCG each have a similar project under way, and Leo Burnett's Giant Step will begin an intranet project in the fourth quarter.

Most of these assignments came during the past year. Agency.com this month completed an intranet project for GTE, which is set to wire together its 15 business units and 200,000 employees worldwide (that's a guaranteed viewership that sur-

An intranet project, however, takes this concept a giant step forward and makes greater use of the information gathered from the client.

Despite the apparent access to information and client contact, agencies may still have trouble figuring out how intranets can mean work for them. But the skills required for intranets are often the same ones tapped for straight advertising work. Lesli Horowitz, senior producer at award-winning design firm R/GA, echoes an oft-heard element of a typical Web site assignment when she talks of the shop's intranet work for IBM: R/GA was asked to "attract as many people as possible to the site." The "site" is IBM's internal network, which features hundreds of thousands of Web-based pages, not unlike a typical Web site on the Internet. R/GA redesigned the home page in the hopes of drawing employees together and creating a regular center for distributing company information. Templates were created by R/GA for all divisions to use to keep the site current and consistent in content and design.

Horowitz says there was some branding involved in the project, but not with quite the same verve as an external Web execution. "We certainly used the IBM logo, but the mission was not to make it heavily branded," she explains.



LISA BENTIVEGNA

Employees can customize intranet pages to change what they see, notes Suh.

Still, R/GA wouldn't have done its cheerleading job right if it hadn't recognized other brands that are important to the employees of IBM—like the internal newsletter, called Think Online, for example. The home page opens with this newsletter, which will be updated daily by Think Online staffers.

By putting a happy face on the front pages of sites dealing with internal company news and divisional assignments, agencies are lending their marketing and design skills to the corporate workplace. In return, there's more than the modest fee at stake. There's the potential for new business that results from the experience of sharing virtual close quarters with the client. At some of the largest corporations, communicating with staffers and maintaining good relations are equally as important as a branding campaign. If agencies do their jobs right, intranets could land them future assignments—externally as well as internally.

For their part, clients have different motivations for turning to agencies to rescue them from text-only screens of corporate data. IBM's was an effort to bring consistency to an extensive intranet that wasn't realizing maximum utility, since each division had its own, freestanding approach. Pages were

being formatted differently and tacked on to various parts of the site in no particular order. "It caused navigational problems," explains R/GA's Horowitz. Before it landed the intranet assignment, R/GA launched the "Other Voices" section of IBM's main Internet Web site. The area pertains to—what else?—network computing, a category that includes intranets. That work helped R/GA land the internal assignment.

For Web designers, of particular appeal is the wider parameters afforded on an intranet. Programmers don't have to take into consideration the many kinds of telephone lines, modems, computers and browsers that are involved in the viewing of Web pages on the open Internet. An intranet's self-containment assures Web designers of consistent levels of technology available to the viewers—a.k.a. employees. They are freer to employ more complex authoring tools such as Java and Shockwave. Ultimately, this makes pages on an intranet more interesting, even entertaining, and also better able to accommodate data manipulated in a variety of ways.

At its most basic, Agency.com's GTE intranet project isn't all that different from what R/GA did for IBM: Agency.com created a navigational structure and some design templates



that can be used to construct future pages. Agency.com also built the site with cookie software that lets employees customize pages and the kind of data they see each day. For instance, Suh explains, an employee at Hawaii Telesis, part of GTE's West Coast division, might set up his page with links to information about the West Coast company news, corporate news, and internal job postings.

A big selling point for intranets is their ability to save money. And, for agencies, to emerge a hero for doing so. Agency.com helped GTE cut costs by putting personnel and accounting forms on line, reducing the amount of paper used and shipping costs involved in distributing documents to offices far and wide.

One traditional agency executive is certain that an intranet can cut costs and also move product. He has proposed to implement an intranet for a cosmetics client that he says would realize as much in product sales through a \$500,000 investment as a \$20 million media campaign would. He argues that by increasing internal communication, departments can alert one another of instances of overstocked shelves or a lack of promotion in key markets, for example.

"It's the back office that is all a mess," he says. "If you fix that, you can be much more productive." To capture this assignment, he's going after pure ad dollars—in an effort to further prove his point that an intranet is just another channel for advertising agencies to demonstrate their expertise in moving product.

While this executive's idea of saving a client money by building an intranet is slowly spreading among agencies, it generally originates on the client side. Perhaps this has something to do with the agency sacrificing that \$19.5 million for an assignment that may grant higher visibility and lead to a long-term relationship—or may not. Evidence has already surfaced that this could be a risk worth taking.

In May, Proxima, a McLean, Va.-based interactive agency, was awarded the task of building an intranet for General Electric's corporate office. It beat out CKS Partners, Cupertino, Calif., in the review. Two months later, the intranet was launched, featuring the usual company news and forms from the accounting and human resources departments. The system also allowed other divisions a gateway to the main GE site. It seems enough people were using the main pages from all over the company that division heads recognized a need to step up their intranet efforts, too. Fourteen of those divisions contacted Proxima about developing additional areas.

At GTE, the interest and attention to the intranet has come from all levels of the organization. "[Employees] are

crying for more—they're asking for a more efficient way to communicate," says Suzanne Neufang, communications technologist at GTE.

Unfortunately, such widespread enthusiasm often becomes the equivalent of having too many cooks in the kitchen—an expression used frequently by those interviewed for this article. Intranets reach everyone in the company, so there tend to be more people who need to be involved. "It's a little harder, logistically," asserts R/GA's Horowitz, with some exasperation. Agency.com's Suh reports that he and other staffers met with representatives of most divisions of GTE in preparation for the production of the intranet pages.

It used to be that the marketing or advertising director was the primary agency contact for most interactive work. That

Proxima's intranet for GE corporate prompted 14 divisions to consider initiating projects.

standard model, associated mainly with a straight branding assignment, gets tossed out like old hard drive files when it comes to the Internet, and even more quickly when it comes to an intranet. While at first it seemed to many clients that these two areas were the domain of the information systems department, they have since decided otherwise. For example, Web sites with transactional capabilities have brought others, like the retail department, to the table. An intranet diffuses this multi-point contact further; and agency executives often find themselves dealing with most or all division heads.

A barrier or an opportunity? The interactive arena will likely only continue to grow, and there are many clients yet to get involved. When they do, many will look to integrate existing computer networks, and still others will turn to the Internet as a way to incorporate this element into the selling process. Agencies that want to be involved at every stage will need to endure unforeseen bureaucratic turns down sawdust-strewn, unfinished hallways with signs pointing one way toward "client." ■



IF / THEN

BEWARE OF BEARS

What happens when a hot market gets a cold?

By Eric Garland

On a particularly blustery day in the stock market, the crop of new media companies can reach fanciful heights. Brash outfits like The Leap Group, Eagle River Interactive and CKS Group (the wizened veteran of the bunch, having gone public way, way back in December 1995) will sport market caps of \$150 million and up—which approaches the value of all shareholder equity in stick-in-the-muds Grey Advertising or True North.

Which is, of course, absurd.

On a bad day or week, however, these same companies can find their market values shredded, as go-go investment fund managers peel out of one new media area and pour into another. This downdraft has struck a few times over the spring and summer, with a slight recovery so far in the fall. The next direction is anyone's guess, and several new media IPOs currently on the sidelines—TN Technology, Poppe.com, Modem Media and others—will have to wait for the all-clear signal from their investment bankers and brokers.

So the unpredictability, volatility and plain piggishness of the equity market around such stocks is a given. The challenge for the managers of these firms—and for the clients who have entrusted them with their first steps into the interactive age—is to keep focused on the marketing objectives, not the stock market's giddiness.

"We'd be lying if we said we didn't keep our eye on the ticker," admits David Centner, chief executive of K2 Design, which did a small (\$6 million) IPO in July to help finance growth and equipment costs. "But we weren't an inflated issue. The

firm is real, our business is real." As for the company's stock price—hovering around \$8, after it opened at \$6—he says he "wants a slow, steady climb," not a skyrocket. Says Centner, "The Protestant work ethic is what we believe in," surely the first time that 19th-century philosophy of capitalism has been applied to the Silicon Valley get-options-quick mindset of the 1990s.

There's no doubt the business is growing rapidly. CKS, for instance, reported six-month revenues of \$22.9 million, on top of the \$35 million it did for all of its prior fiscal year. It even netted \$2 million. Similarly, Leap showed revenues of \$7.2 million for its current fiscal first half, which is within \$1 million of its entire take last year. These are real monies from real clients.

But real clients, remember, like to switch agencies. And despite the bashing mainstream agencies take from the upstarts for their lack of high-tech smarts, most of them will develop an interactive practice for their clients. "All of the existing [agency] brands have a better chance at being a client's Internet company than the startups," says the principal of one new media agency that has carved out a solid chunk of business. "Interpublic's agencies, for instance, have the accounts, the relationships, the experience [with clients]. They figured out

TV. They can figure this one out." Likewise, IPG's rival Omnicom will play its new media hand this week, announcing deals with a half-dozen or so new media specialists around the country.

Not that all such investments will pay off (for both sides), or that entrepreneurs will fit into an agency culture where the ceo isn't on e-mail and the client is controlled through layers of account managers. Yet a shakeout does seem to be coming for the vast number of new media wannabes. They may be tempted by the instant wealth of the stock market, and they may indeed have faster, better and cheaper ways to put a client on the Web. But they will not have the staying power or roster diversity to withstand their first down quarter or major client firing. Most of them will have to retreat to production-style shops, much like the skein of rep firms, directors and producers long in place for TV commercials.

Several will break far ahead enough with clients to become the Ogilvys, DDBs and Ammiratis of their era. As long as they can withstand the whirlwind of the market, they should do fine. "I don't think most companies go to market to become a speculative Off Track Betting issue," says one potential survivor. "Most want a relationship with investors and liquidity. This is not about making a killing." Or ending up dead. ■



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- 12:30-2:00 General Session
- 2:15-3:45 General Session
- 4:00-6:00 Networking Reception in New Media Marketing Pavilion

Tuesday, October 8

- 9:30-10:30 Keynote Address
Dan Kaufman
COO, DreamWorks Interactive
- 11:00-12:15 General Session
- 12:30-1:45 Roundtable Luncheon
- 2:00-3:15 Breakout Sessions
- 3:00-6:00 Networking Reception in New Media Marketing Pavilion
- 7:00 "Billboard Live" Off Site Party

Wednesday, October 9

- 9:00-10:15 General Session
- 10:30-noon Breakout Sessions

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WASHINGTON

Alicia Mundy

We'll Not Be Cowed!

The political spin-
masters lead
reporters to water,
but they can't make
them think



On any given day, the papers are pockmarked with obituaries for Bob Dole. *The New York Times* writes a story that begins with Dole's three attempts in one campaign swing to actually explain his economic program, portraying a man who is either unable to talk without bumbling or whose economic plan is truly inexplicable. *The Washington Post* heralds Dole's "pollbearers," and totes up three weeks of plummeting numbers, suggesting that any Republican who values his or her life this election should be out on the hustings saying "Dole Who?"

Despite such odds, GOP media man Alex Castellanos has signed on apparently to conduct the dance band on the Titanic—take over the Dole media attack. What he, his GOP brethren and sisters, and a key Democratic counterpart in the Clinton campaign have to say about the situation, (supported by a few amusing anecdotes) offer a lesson in how the spinners go about spinning the media, and how they often succeed.

This summer's election antics, including the conventions, show how the manipulators the press claims to despise and ignore find ready acceptance among the most cynical of reporters, especially when news is scarce. Take the sixth of about a dozen "Dole Camp Shake-Up" stories that ran between April and September 15 this year. The day of Dole's much-anticipated acceptance speech at the San Diego convention, reporters were told that their perfunctory pre-speech briefing had been postponed. Word leaked out that there was a deep division in the Dole camp over the content of the speech by Mark Helprin, the novelist cum *Wall Street Journal* scribe. Should Dole go for warm fuzzy big ideas, or should he reel off a laundry list of economic and family values objectives that GOP stalwarts wanted? Meanwhile, there were serious, seemingly true rumors that Dole's communications guy, John Buckley, had been pushed out or fired. "Is it true, is it true?" reporters shouted, bumping into each other on their way to "top secret" sources they all shared. Let's start there.





**MASTERED THE PHILOSOPHIES
OF SUPPLY SIDE ECONOMICS.**

**STUDIED THE THEORIES OF ECONOMIST
LUDWIG VON MISES TO ENLIGHTEN HIS MIND.**

**RELISHED THE INTELLECTUAL
CHALLENGE OF DEBATING TAX REFORM.**

ARM WRESTLED AIDES TO DECIDE POLICY DISPUTES.

—AS REPORTED BY
NEWSWEEK'S TOM MORGANTHAU

Jack Kemp is a man who always enjoys a challenge, whether on the gridiron or in the political arena. And, as Newsweek writer Tom Morganthau reported, he occasionally finds the combination of the two even more stimulating.

No one knows the candidates like Newsweek writers. That's why every seven days nearly 21 million readers turn to us for award-winning journalism that scrutinizes the world and the people who shape it.



WASHINGTON

"Word leaked out." What? From a dripping faucet? Here's how it went, according to three GOP Dole consultants and two RNC officials. GOP veterans with better access to Dole than his newer media advisors were pushing the "laundry list" option. Dole began to lean in their direction. The other side promptly called sympathetic reporters (at *The Los Angeles Times* and *The New York Times*) who began churning up the waters about a Dole civil war. The veterans responded with calls of their own (*The Washington Times*, *The Wall Street Journal*). The TV stations picked up the scent (well, the sight

Reed. When the dust settled, Buckley was still there.

Ironically, a story in the *Post* a few days later mentioned that Murphy had been chastised for putting out the rumor on Buckley in the first place. And that *Post* story was, of course, a plant by the Buckley-and-Reed supporters to demonstrate who was in charge. Is it any surprise that just a couple weeks later, Murphy and his partner, Don Sipple, were gone? Not if you read the signals.

That kind of arcane, byzantine use of semaphores to send messages through the media may seem like so much insider nonsense to the average voter. But the consequences—as the games-players themselves know—are enormous. The leaking and counter-leaking were engineered to get Dole and the top GOP leaders working with him to deal with the major crisis inside the Dole camp—a lack of message, theme and game plan. Since the folks at the top weren't fixing the mess, the only way to provoke their involvement was to let the problem surface in the press.

That dilemma over the presentation of the Dole proposal to cut taxes and balance the budget and make it all crucial to voters, especially women voters, is driving the Dole team crazy. That's because the Dole message has to get also to the media. And the press seem disinclined at this point to re-visit the Dole economic strategy.

So here's how the Dole camp is now trying to

"As long as Clinton's the young lion, people are willing to forgive him a certain amount of indiscretion." — GOP's Alex Castellanos

of print reporters actually at work on the *morning* of the scheduled speech gave them away). Into this mix, a tug of war between media man Mike Murphy and John Buckley went to full alert. A few GOP "insiders" and reporters were told that Buckley was out.

Now such a rumor often is spread to insure its veracity—say that Buckley's out, and he has to go. But Buckley had a few media resources of his own, at *The Washington Post* for example, who were in a position to ask tough questions of Dole's campaign manager, Scott

Below the Beltway...

Why did Dick Morris get so many stories about his call-girl, and Roger Stone get almost none about his alleged sexual escapades on the Internet?

According to *The New York Post*, Stone and his second wife, Nydia, advertised themselves on the Internet, looking for a male to form a threesome while they were staying in San Diego. The *Post* ran pictures apparently taken from the Internet ad. And it mentioned that Stone and his wife had also looked for threesomes in a magazine for spouse swapping called *Swing Fever*. The *Post* had confirmed that Stone's credit card had been used to purchase the Internet spot and that it was his post office box on the net.

Stone insisted that he had been the victim of a nasty prank. But a colleague of Stone, who likes Stone, told *Mediaweek*, "If we had this much evidence and it had been Clinton, Morris

or another Democrat, you know what we'd say... the stupidity—advertising to meet someone during the convention he was supposed to be working at. It would be like Morris taking his call girl to Chicago."

Now Stone is not in the same position as Morris, and certainly not close to Bob Dole. But he is the long-term partner of Paul Manafort, who was managing the GOP convention, the family-values convention, in San Diego.

Stone denied the story on *Fox News Sunday with Tony Snow*, one of the only news outlets that didn't give him a free pass. However, the papers that ran with the Morris story—*The New York Times* and *The Washington Post*—barely mentioned Stone's little mess. Stone insisted that the pictures of him in a body-building pose and his wife in a low cut top with raised leg and thigh-high stockings were

lifted and used without his permission. But Stone couldn't shake the embarrassing situation completely. His line to Snow that what married couples do in private is no one's business didn't help the values platform of the Republicans, said panelist Laura Ingraham, a conservative lawyer. Snow says, "The reason Stone's had so little press compared to Morris is that Morris was the chief advisor and Stone's only a camp follower."

Sally Quinn, the former reporter for *The Washington Post* and spouse of its former editor, Ben Bradlee, scored big last Sunday by skewering the D.C. male hierarchy and its penchant for using women for whatever purpose they deem necessary. In a piece in the *Post's* Outlook section, she trashed men who have tried to rationalize and downplay former Clinton guru Dick Morris' year-long fling with a hooker. She also skunked feminists and political wives who have looked the other way. The piece was the talk of the town last week.

spin things: "We've got the classic case of the young-lion syndrome," says Castellanos. "Clinton is perceived as the young lion who will take care of the pride, see that they're fed. Dole is seen as older. Will he be able to provide for the herd? As long as Clinton's the young lion, people are willing to forgive him a certain amount of indiscretion, dishonesty, lack of discipline, recklessness."

And the press, as much as the voters, will go along with that perception. "That's why getting the press to focus on the character issue might be secondary to getting them to examine and focus on Dole's economic strategy. Feeding the pride, that's the first priority. So that's where we go."

The newest Dole economic ad has a more concise message—the Dole Tax Cut. Keep more of your paycheck. Coincidentally, a Dole campaign veteran says that the candidate is being "coached" to refer to the Dole Tax Cut, and to the paycheck scenario—easy images that work for media soundbites, and that may hold off another story in *The New York Times* such as "By Fits and Starts, Dole Presents His Tax Cut." A top member of the Clinton media team says this strategy "could have worked had it started a couple of months ago, but it's too late now." He adds, "I think the media has already had too much of Dole's faltering here, and even if he fine-tunes his message and makes beautiful ads, it won't catch hold."

"We have the media focus right now," he explains. "We've survived Whitewater, Paula Jones and Dick Morris. As long as Americans feel that Clinton has stabilized their economic situation, it will take a lot to change their minds. And the media stories have to reflect this comfort level, no matter what Dole does. So our job is to make sure that the media sees that the general public goes with Clinton." How? "Well, the photo ops on his train trip. Americans with jobs. All that works."

"The press helps by forcing Dole to answer questions about his specific tax cuts, spending cuts, Medicare... We invite them, we *urge* them to ask Dole to name names and list numbers. And as long as they do that, it just confuses the public. So the general feeling remains that Clinton has helped the economy."

The Democrats are not alone in that thinking. A staffer who works for Greg Stevens (a long time Republican strategist who just joined the Dole team), a former Dole consultant, a top RNC official and Castellanos all reluctantly agree.

"Dole has been on defense and they've been on offense on the main issue of the campaign, the future of the economy," says one of them. "It's been that way since 1994 for the GOP."

"The press ask Dole where he will cut and how much it will hurt Americans. He needs to get away from that question and go to how much Clinton's spending will *cost* America. But he keeps getting hung on the reporters' questions and letting them, and Clin-

ton, set the agenda."

Castellanos says Clinton has pretty successfully used his power as President to make the election a referendum on GOP extremism. An example is abortion, where Dole was caught in a quagmire over incest, rape and every possible exception to an anti-abortion stance.

But the most troubling for the GOP, which could lose the House if Dole keeps sinking, is the "extremist" positions on Medicare, Medicaid, Family Leave and other social programs. By forcing Dole to explicate and defend every possible consequence of trimming welfare and Social Security cost of living raises, Clinton and the media have painted Dole into the "Gingrich" corner. As long as Dole lets himself get hung up on intricate questions about the details of his plans, it doesn't matter if he's talking about how little his cuts will hurt—he's still talking about the fact that they will hurt. And that hurts *him*.

"Americans hate politics. And Clinton is the best at the thing they hate worst." — Castellanos

What can the new media team do? Well, Castellanos says that it's important to show that Clinton is not the underdog this time. "Americans love the David and Goliath story, and we need to show that Clinton is the Goliath here and Dole is little David, the plain-spoken Kansan."

"Americans hate politics. And Clinton is the best at the thing they hate worst. He's terrific. Time for Dole the doer, not the talker, to re-take the stage and remind the press that he is not Bill Clinton, instead of trying to be as slick as Clinton," says Castellanos.

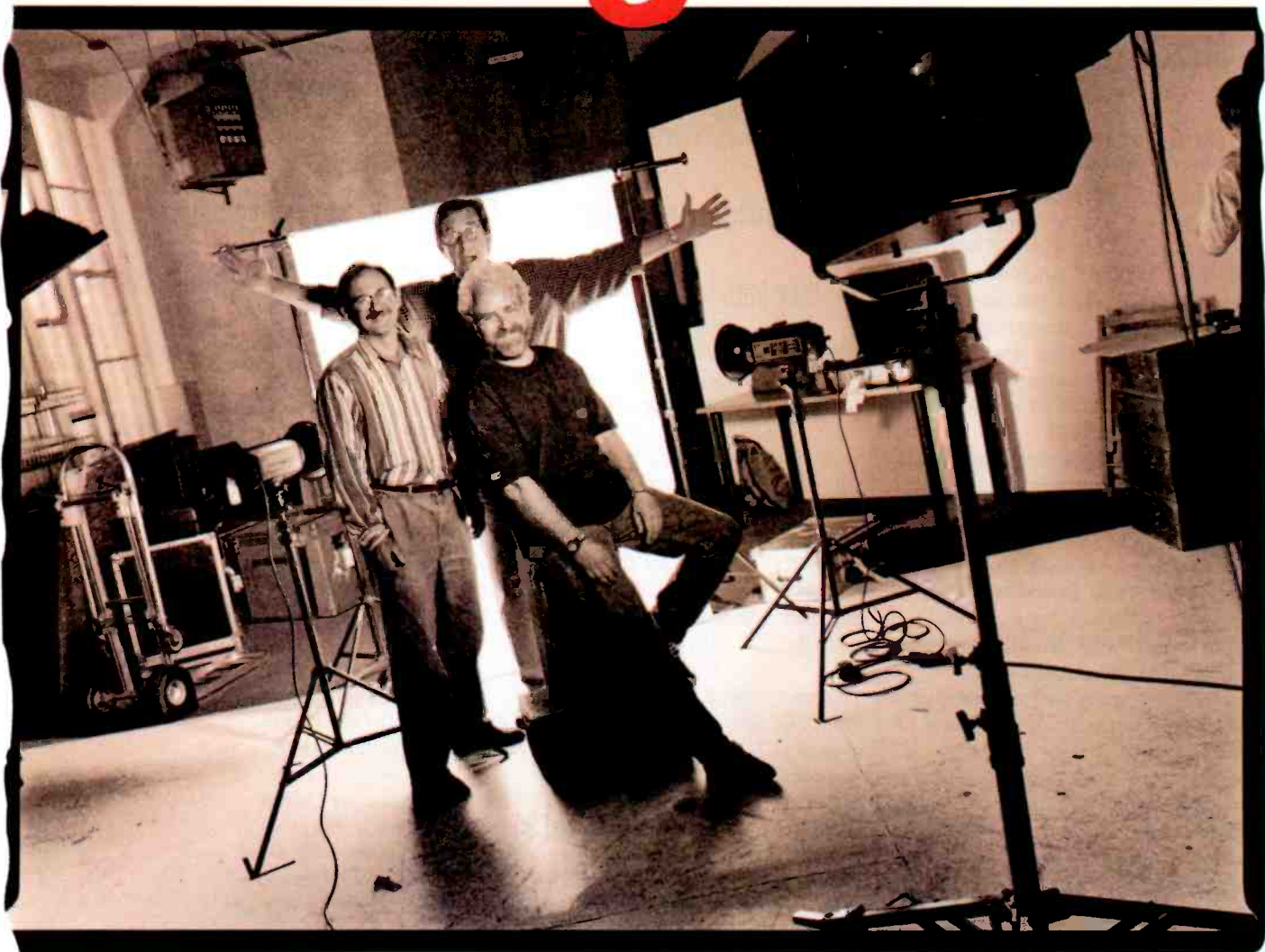
Will the press buy it?

A longtime columnist at *U.S. News & World Report* says it will be hard. "Clinton's people have capitalized on the relative contentment of the public and I don't think Dole can get to the point where his 'big picture' will get much attention now."

That's why, he concurs, the Dole acceptance speech at the GOP convention was a benchmark in the problematic campaign. "If you go out and give a specific list of issues instead of a good, general speech on themes, you're going to get asked about those items, one by one. And the Clinton people are feeding the questions to the media because they know Dole can't get beyond them. Murphy and the others were right to fight Dole's inclination to do the laundry list, because they knew where it would lead. And now Stevens and Castellanos are going to have to deal with the same problems. As long as the media play this game, Dole can't win. Dole has to get them to ask him *his* questions."

Will we? "Not now," the columnist says. "You know how hard it is to change the direction of a herd once it's started moving." ■

Pity the po selling tacos

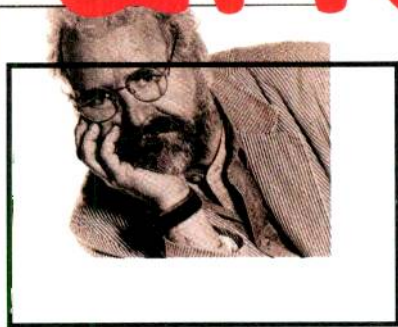


photography by Harry De Zitter

ANDERSON & LEMBKE started working for IBM Sweden in 1973. Back when computers scared people. When they came to the US 14 years ago, they decided to concentrate on business to business, "something US agencies considered dog work at the time."

Today, they're deep "inside the tornado," helping transform the category with a growing roster of high profile high tech clients. Call it love. Call it masochism. But it's a great ride.

Dr bastards and bleach.



Steve Trygg
Chairman and Executive Creative Director

Look at us. We're three technology geriatrics. But we've stayed young. We've found the fountain of youth.

We don't have clients who just want to increase business a point or two. We have clients basically screaming "Blow up the world for me!" We don't work on projects that are due in a couple of weeks or months. Time is collapsed. Everything is now.

So, where is it going? By the year 2000, I think it'll be more like fashion advertising. Simple and brand oriented. But even as we strive for simplicity, we can't be afraid to convey information.

It never gets easy.

*Today, you have to be smart, quick and flexible. Just to stay the same, you have got to change. And **PC Magazine** really has evolved very well.*



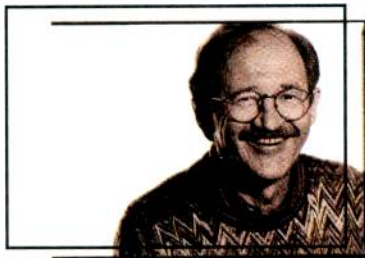
Hans Ullmark
President and CEO

We've done cars too - Volvo and Saab, of course. And what worked for cars in 1964 will probably work again. Technology is different. There's no book of case histories. The Macintosh 1984 launch will not happen again.

The market changes, the product changes, the people at the client change. In the end, you develop your relationship with the brand. Then you try to create that relationship for the buyers.

You live with technology. It's binary, zero or one, you're in it or you're out.

I was reading a list of the 100 top magazines the other day, and I noticed that number 9 is



David Yoder
Media Director

PC Magazine. That's

well ahead of all the traditional business books like Business Week and Forbes. That's quite a testament to the power and relevancy of the category. It proves technology is now a vital part of the mainstream conversation.

It's also quite a testament to the power and relevancy of the magazine.



**THE
BENCHMARK**

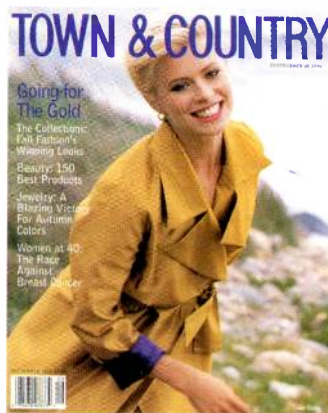
Magazines

By Jeff Gremillion

Well, maybe not, given that this is the magazine business. But three majors are celebrating big birthdays.

Many Happy Returns

There are two themes in many of the press releases I've been getting lately: big and birthday. Several magazines have published their fattest issues ever in the last few months, and many are celebrating important anniversaries. Two of the most impressive milestones are Hearst titles. *Town & Country* turns 150 with its October issue, which hits newsstands tomorrow. And *House Beautiful*, the original shelter book, turns 100 in November. "Hearst has six magazines that are over 100," boasts company president Cathleen Black. "We're celebrating the anniversaries of two very American institutions."



Venerable institutions: McCall's turns 120 years-old; House Beautiful turns 100, and the oldest, Town & Country, is 150.

Among the others Black refers to are *Harper's Bazaar*, *Good Housekeeping*, *Cosmopolitan* and *Sports Afield*, all of which are more than a century old.

Billed as America's oldest continuously published general-interest magazine, *T&C* is better described as the trade magazine for the rich. It covers the grace and elegance of their international social community with a sophistication and knowledge that befits the best city books.

The book launched in 1846, then called *National Press*, as "a social chronicle and a cultural beacon, leading its readers out of provincialism," according to its credo. It eventually changed its name to *Town & Country*, reflecting a trend among the wealthy of owning two homes. Hearst, as in William Randolph, bought *T&C* in 1925.

The magazine's roster of creative talent over the years is staggering. Its contributing writers have included Edgar Allan Poe, Evelyn Waugh and Henry Miller. Artists including Salvador Dali, Andy Warhol, Man Ray and Richard Avedon have been featured.

Recently, Hearst tested the limits of the magazine's strength with its readers, 90 percent of whom subscribe. In August of last year, the cover price was raised from three to four dollars; and last November *Town & Country's* rate base was slashed from 475,000 to 425,000. Readership has dropped only slightly and advertisers are flocking to the book, despite the rate base cut. *T&C's* ad revenues are up more than 35 percent from where they were last year, according to Hearst.

"It is a bible for the affluent mar-

ket," says publisher Molly Schaefer. "It sets a wonderful standard for style." Schaefer says the focus of the magazine has shifted a lot over a century and a half, because the focus and makeup of the affluent has shifted. "The money is out there, but it's not as flamboyant."

In many of today's affluent homes, both husband and wife work. So the magazine is less about decadence and opulence and more about high standards and style in design, fashion, jewelry. There's a manners column. And there's now a "service" element. Of course, we're not talking about how to drop five pounds before Friday. *T&C* advises on selecting good nannies and boarding schools.

"*Town & Country* has pointed the way toward the best life has to offer, which is, more often than not, beyond what mere money can buy: exquisite taste, precious moments, generosity," says editor Pamela Fiori. "As we head into the next millennium, these enduring qualities will remain our guiding light."

House Beautiful's November issue will mark that book's centennial. Its mission at start-up was to introduce the virtues of design to the middle class—to show that beautiful homes need not be the private preserves of the wealthy alone. To make the point, *HB* founder Herbert Stuart regularly published an illustrated column, "The Poor Taste of the Rich."

Stuart died aboard the ill-fated S.S. Lusitania soon after he moved *HB* from Chicago to New York in 1910. In 1934, Hearst bought the magazine. *HB's* many historic notables include doing business with many first-ever national advertisers such as Cadillac and Ivory Soap, and publishing the first photo essay on Frank Lloyd Wright and his work. Over the first several decades, *HB* repeatedly turned to Frank Lloyd Wright as having the pulse of American architecture.

Editor Louis O. Gropp, who was editor of Condé Nast's *House & Garden* for seven years in the '80s, says

was the only "classic" monthly shelter book on the market when the category started bursting during *H&G's* absence. "We have stayed true to that coverage—decorating, design, architecture, garden and food," he says. "We haven't tried to be a traditional book or an urban book or a hip book."

The book has shifted a bit upscale of late because, says Gropp, design in general has moved in that direction. The other overlapping trend followed by the magazine is one toward simplifying one's life and owning less stuff—"fewer things but nicer things," says the editor. He adds that there is one design trend that has never died: "There's always been this fascination with the old and the foreign. At the same time, there's a desire to be modern. There's an

interest in the latest thing, but also interest in history, in connecting to the past."

HB's ad revenue isn't as strong as that of its older sibling, *T&C*. In fact, *HB's* figures are down about seven percent from this time last year. The magazine's rate base is a hearty 850,000, which it is delivering a bonus on, Hearst says.

The other book celebrating a triple-digit milestone this fall is *McCall's*, which turns 120 with its November issue. The 4.2 million-circ women's book launched in 1876 as a four-page advertorial promoting the McCall family's garment-pattern business. Contributors have included F. Scott Fitzgerald and Eleanor Roosevelt, who wrote a column there for more than a decade. Another first lady, Barbara Bush, also has a connec-

tion to the Gruner + Jahr title: her father was once president of its former parent company.

If I Were a Rich Man 25 Years of Giving Fuels 'Lifestyles'

A magazine that has been called the Jewish *Town & Country*, incidentally, is marking its silver anniversary this fall. *Lifestyles*—the always fat, always positive bimonthly chronicling the intellectual and philanthropic pursuits of the wealthiest and best-known Jews—turns 25.

Its sweetly iconoclastic publisher, Gabriel Erem, a Hungarian immigrant who lost most of his extended family in the Holocaust, has a sense of mission about the magazine.

"The Jewish community needed a classy voice," he says of launching the book, "to demonstrate to the country the Jewish contribution to the world."

Because of its soft touch and association with charity work, *Lifestyles* has been given access to the usually hard-to-reach in business, media and entertainment. Bette Midler, Bob Tisch and Ruth Bader Ginsburg have all graced recent covers. CIA director John Deutch appears on the anniversary cover. Stephen Spielberg is talking with the magazine about a second cover-story profile this winter. The cover portraits are always elegant and traditional, while the inside design is no-frills black-and-white.

Lifestyles has no sales staff and isn't rated or audited by any outside firm. And why should it be when most of its advertisers, including top luxury-item merchants such as Cartier, have been with the magazine for more than 20 years?

Erem estimates his circ at about 156,000, and says his readers' average income is around \$500,000. ■

Numbers Crunch

The newest data from PIB and Competitive Media Reporting suggests that family values are not just campaign-speak. Books with "family" in their titles are scoring in ad sales, as the following percentages—reflecting annual growth in ad pages—attest:

Family Circle

+11.7 %

Family Fun

+25.9 %

Family Handyman

+2.1 %

Family Life

+66.5 %

Family PC

+71 %

60 SECONDS WITH...



Adam Moss

The New York Times Magazine editorial director; founder of the oft praised, now defunct *7 Days*; formerly of *Esquire*

Q: This column has an anniversary theme this week. *The New York Times Magazine's*

third of three centennial issues comes out Sunday. How does it feel to preside over this milestone? **A:** In a medium that sometimes seems to be dying, it feels good to affirm a publication's life.

This magazine has never compromised its essential mission, which is to take the stuff on the front page of the newspaper and bring it to magazine life. **Q:** Your magazine, because of the way it's distributed, doesn't have to scream, "buy me!", but I guess it still has to scream, "read me!" **A:** We're not competing on the newsstand, but we're competing for readers' time. We don't have to sell it with an image or put a movie star on the cover. We're idea-driven. Our covers are the most interesting editing task we do. How do you take a complicated idea and distill it into something simple and compelling? **Q:** What's the deal with New York weeklies? All these editors are on the block. Is anyone safe? **A:** We're a New York weekly, and we don't have anybody on the block. It's scary out there. The weekly is a different proposition, and it's hard to get right. Owners are nervous, trying to figure out how to position their magazines. **Q:** Oh, by the way, have you been offered the *New York* job? **A:** [Laughter] You thought you were just gonna slip that in? No, I haven't. **Q:** Do you want it? **A:** No. This game is so silly. You have all these speculations, and this guessing goes on in the press. If you look at the track records of the guessers, they're pretty awful. But still the game continues. I'm flattered to be mentioned in this context, but I love my job here.

Network TV

By Scotty Dupree

The first three days of the new season were kind to the broadcast nets. But can they sustain these ratings?

So Far, Real Good

The Big Three networks plus Fox plus The WB plus UPN owned America's TV sets during the early part of last week, which again proves that when people are interested in network TV, they watch it. Based on Nielsen Television Index numbers for five networks and a Nielsen 33 market overnight share for UPN, Monday's network viewing was a 76 share of homes; Tuesday's share went up to a 77, but Wednesday's share dropped to a 74. With the anticipated blockbuster night NBC was expected to have on Thursday (see page 3), the broadcast networks were looking stronger

than they did this week last year.

The *Cosby* ratings were no surprise, but the halo effect was: *Cosby* kicked off the night with a 17.3/27, the highest 8 p.m. premiere in 10 years, says CBS. But the audience seemed to stick around for the rest of the evening, with *Pearl* earning a 16.7/23; *Murphy Brown* a 15.5/23, *Cybill* a 14.4/21, and *Chicago Hope* a 12.6/21. The household shares looked a lot like the mid-20 shares that CBS got with original episodes of *Murphy* and *Cybill* last season.

ABC's biggest bet, *Spin City*, seemed to have popped with viewers. On Tuesday the show easily won its time period with a 17.0/25, that coming off an 18.2/27 for *Home Improvement*, but the combo was so strong that they were the No. 1- and No. 2-rated shows for the night and

Fox, the actor, started strong on ABC's *Spin City* last week. Many see the show as the net's biggest new hit.

probably will end up in the week's top shows. They beat NBC's combo of *Frasier* (14.7/22) and *Caroline in the City* (13.2/20) in household viewership. But while ABC had a not-bad ratings night, NBC won the night in households and won the power block at 8 p.m. with the team of *Mad About You*

(14.6/23) and *Something So Right* (14.2/22) out-rating *Roseanne* (12.8/21) and *Life's Work* (11.7/18).

NBC's *Men Behaving Badly*—the network's most heavily promoted new show during the Olympics—jumped nearly two rating points from its lead-in to score a 10.5/16 on Wednesday (from *News Radio*'s 8.8/14).

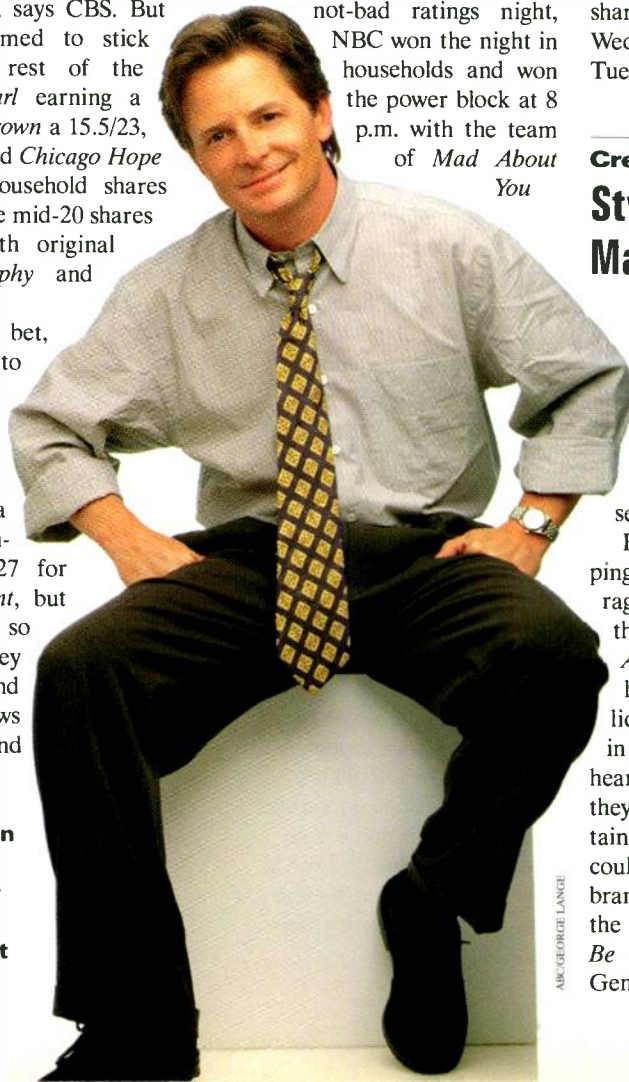
The publicity surrounding *Ellen*'s possible coming-out-of-the-closet last week didn't seem to push that show's ratings; the program premiered with an 8.9/15, finishing second in homes behind CBS' *The Nanny*, which earned a 10.9/19.

But Wednesday, as programmers had predicted, is perhaps a bit thin. With the six networks on the air, none averaged higher than a 20 household share (CBS averaged a 20 on Monday and NBC averaged a 22 on Tuesday). And network shares were lower all around on Wednesday than on Monday or Tuesday.

Credit Where Credit's Due Stylish Sequences Make a Comeback

Just as the networks were trying to edge out credit sequences in prime-time TV, Hollywood comes along and puts the sparkle back into what many consider a show's creative crown jewel: the opening sequence.

From the *Brady Bunch*'s popping squares, to *Hawaii Five-0*'s raging waves and jolting music, to the snapping fingers of the *Addams Family*, producers learned long ago that a quick lick gets an immediate reaction in living rooms. When viewers hear the start of the theme song, they either settle down to be entertained or change the channel. Some could even argue that The Rembrandts' *I'll Be There For You* and the Bodean's *Everybody Wants to Be Closer To Me* have attracted Gen-Xers to *Friends* and *Party of*



ABC/GEORGE LANZA

Five.

While the point behind the music and graphics is to alert the viewer, it's a producer's pride, and to many, a work of art. "Producers feel [show openers] are a signature," said Joanne Curley-Kerner, producer of *Cosby*. "It's part of the identity of the show," explained Curley-Kerner, who said that the motivation behind the bits is a need to communicate a show's style and flavor in that 20 or 30 seconds. But it's the execution that's getting attention this season. Bill Cosby, who was known for his attention to opening sequences (*The Cosby Show* in the 1980s featured elaborate productions with deliberate and carefully crafted music season after season) worked with producers to put together a montage portrait of the Queens neighborhood where the show takes place. The gritty, minimalist, black-and-white treatment and Cos dancing is entertainment in its own right. Other creative opening sequences on tap this year include *Ellen's*, in which the show's producers decided to continue the sequence gag with celebrity cameos. The show's premiere featured Ellen DeGeneres doing a gymnast routine with a ribbon to John Tesh's Olympic-style commentary; when she was done, the judges held up signs that spelled out *Ellen*. In the weeks to come, DeGeneres' opening sequences will feature Wolfgang Puck, the Captain & Tennille, and clogging and flamenco dancing. Carsey-Werner has graced Brett Butler in her *Grace Under Fire* opening credits with a classic car in still photos stylishly done in black and white with soft under-hues. Then there's *Men Behaving Badly*, taking hits up front in a montage of old films of women slapping men to the tune of the Beatles song *Behave Yourself*; and *Roseanne*, which uses the same morphing-photos montage as last year, pokes fun at its star with an acting credit that lists her as: Roseanne Barr Pentland Arnold Thomas.

Unsolicited Advice

Sunday night at 7 p.m. may become this season's biggest battlefield, as NBC and Fox try to solve the decades-old dilemma of how to prevent the post-game reach for the remote. Despite years of trying to be diplomatic in this trying time slot and broaden the appeal into the family hour—as well as appease the FCC with family-friendly programming at 7 p.m.—little has worked, except of course, **60 Minutes**. Here's what would work: Toss out the fire-fighters and the newsmagazines; the answer is already on the schedule. It's just in the wrong place. Fox's **Big Deal** is the perfect post-football fare. The game show has floundered in the ratings since it was put on the air as a short-term fix because it hasn't gotten the promotion it needed. But it's fun. It's simple. It's not necessarily offensive. And after six hours of football, it's a great release for sports fans and will draw other household members, appealing to their "I can't believe they're doing that on TV" sensibilities. NBC needs to borrow Wednesday night's philosophy and give it to men on Sunday. **Men Behaving Badly?** What could be better than hanging out drinking beer with your buddies all day on Sunday—and *they never leave!* And since when do sophomoric comedies such as this not appeal to younger members of the family? The show is lost in its current time period because most 10-year-olds are in bed by 9:30 p.m. It'd be the next best thing to **Dumb and Dumber**, week after week.

Women on TV Women Where Prime Time Is a No-Man's-Land

TV's most popular characters are favorites because viewers identify with them. Which says something about who we are as a society. But it's also often a chicken-and-egg question: Did hip-huggers come back because we saw them on MTV or did MTV squeeze their veejays into the belly-barers because that's what they saw on the street?

The question as applied to many of this season's new and revamped TV shows is: Was the 'modern woman' always so prevalent but we're now just beginning to see her, or are women just now getting comfortable living lives not focused on finding a man?

This season, Brooke Shields, Leah Thompson, Christine Taylor, Cybill Shepherd, Ellen DeGeneres and Nancy Travis all star in sitcoms about women sans significant others. And the shows' story-

lines aren't necessarily about these women landing a man.

"The new focus is on the real woman," said Helen Gurley Brown, editor-in-chief of *Cosmopolitan* and the reigning expert on the modern woman. While balancing love and work is always a *Cosmo* girl's priority, establishing a strong self-identity is equally important. "It's the next logical step. Men are no longer the bread winners; women have great careers and don't depend on men anymore," said Brown.

So if these shows about modern women work, it'll be because they present a funny but fair characterization of people with whom viewers can identify. And strong identity works. Even Maureen McCormick, who played Marsha Brady on *The Brady Bunch*, once admitted to rushing home on Friday nights to watch the double whammy of *The Brady Bunch* and *The Partridge Family*, "and I wanted to be Laurie Partridge soooo bad," she said in an interview on *Fox After Breakfast*. ■

Syndication

By Michael Freeman



Is Disney ready to bring Wink Martindale's *Debt* to broadcast TV?

As talkers
take a dive,
syndicators are
game to see if the
quiz show can
make a comeback

Quiz Shows A-Go-Go

The somewhat disappointing debut ratings for Columbia Tri-Star's *Dating Game/Newlywed Hour* game-show block isn't giving syndicators second thoughts about all the new and revived game shows in the works. At least a dozen game-show projects are being mulled by syndicators right now—largely as alternatives to daytime talk shows that have come under heavy attack from Washington. On the flip side, there are little more than a half-dozen new talk-show prospects surfacing. “The last time I can recall this many game shows in development was about six years

ago, and that was when all five or six died in one season,” says Ron Martzolf, vp and director of programming, Petry Television. “Even though the current cycle favors game shows, they're still going to have shelf space problems [on TV stations] in early fringe and prime access.”

Having acquired Mark Goodson Productions for about \$100 million last year, All American Television has dug into the producer's library to revive up to five game shows.

Two of the strip projects, *Match Game* and *Card Sharks*, are being readied for a midseason 1996-97 launch with distribution partner Tribune Entertainment Co. Then comes *What's My Line?*, which All American is partnering with first-time TV player Miramax Films for a projected fall 1997 launch. Other “backup” projects All American is considering include *Tattletales* (with Tribune) and *To Tell the Truth* (as a stand-alone project).

At a recent press conference unveiling in Los Angeles, Dick Askin, Tribune Entertainment president of syndication, stressed that ColTri-Star's *Dating Game/Newlywed Hour* is being produced not as traditional game shows but as “relationship” shows. “Their success would help all of us,” said Askin. “But failure won't necessarily hurt any of us, either.” *The Dating Game/Newlywed Hour* has been averaging a 1.5 rating/5 share nationally.

“Certainly, stations will be judicious about what they're going to look at for daytime,” Askin said. “But we believe they are going to look upon some traditional and new game-show formats as strong alternative programming for the female demographics.”

Apparently, there are a lot of syndication executives who share Askin's view. Buena Vista Productions has a couple of game-show projects in the works.: a revival of *Make Me Laugh* (which had only a three-month run on ABC in 1958) from Four Point Entertainment (producers of *American Gladiators*); and the potential expansion of its year-old *Debt* game show, hosted by Wink Martindale, from the Lifetime cable network to an additional run in broadcast syndication.

Still seeking a first-run strip hit, MCA TV also is said to be looking at two new game-show formats: *Be My Date*, a half-hour strip that rep sources characterized as *Love Connection* meets *Candid Camera*; and *Grill Me*, a pop-culture trivia show being tested now on cable's USA Network.

Quincy Jones is reportedly pitching syndicators on yet another updated version of *Name That Tune*, which could be paired with a remake of *Treasure Hunt*. Warner Bros., which has a first-look deal with Jones and partner David Salzman, has passed.

A number of other major syndicators have included game shows in their development slates, but many of them remain very iffy. Twentieth Television has *Your American Pop Quiz*, a pop-culture quiz show created

and produced by Brett Hudson (the youngest of the Hudson Brothers comedy act), Warner Bros. has acquired the broadcast rights to *You Don't Know Jack*, a best-selling computer-trivia game, and Worldvision Enterprises has licensed the broadcast rights to *Pictionary*, a "charades with a pen" game to be executive-produced by Richard Kline (formerly of *Win, Lose or Draw*).

Looking to take advantage of the popular new style of "soft" talk shows ushered in by Warner Bros.' *The Rosie O'Donnell Show*, syndicators are gradually introducing a new crop of "advertiser-friendly" series.

Eyemark Entertainment, the recently formed CBS syndication division, is coming out next season with a "lifestyles-driven" block featuring *Martha Stewart Living* and the introduction of *The Gayle King Show*. Tribune Entertainment has plans for a fall 1997 rollout of *What About You?*, an interactive talk/game show hosted by Holly Robinson Peete, a regular on ABC's *Hangin' With Mr. Cooper* (and the wife of NFL quarterback Rodney Peete).

Of the more traditional talk shows, All American is joining KNBC in Los Angeles to launch *Arthel & Fred*, a fall 1997 talker co-hosted by Arthel Neville (formerly of *Extra*) and Fred Roggin (a sports anchor at KNBC). In the same vein, Rysher Entertainment will launch a talker hosted by singer Naomi Judd.

Several other syndicators are contemplating jumping on the bandwagon, say rep sources. King World Productions is looking over several daytime prospects, including Pat Lawrence, the wife of comedian Martin Lawrence (and star of Fox's *Martin* sitcom), and stand-up comedian Katsy Chappel.

Fictional series development for fringe time periods is heating up as well. Rysher is taking Peter Engel

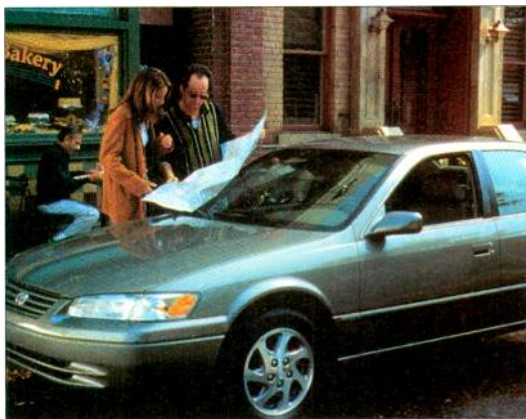
Productions' and NBC Productions' teen-oriented *USA High* for rollout in fall 1996. Chris-Craft/United Television Productions and Grosso Jacobs Productions are said to be teaming on *27th Precinct*, a soap opera described by one rep source as *NYPD Blue* meets *Young and the Restless*.

'Total Recall: The Series' Action Game Gets New 'Team' Players

There's no shortage of development action in big-budget weekly action series. This genre also appears to be firing on all cylinders. The latest entry is *Total Recall: The Series*, an adaptation of the hit Arnold Schwarzenegger movie being offered by the new Team Enter-

The *Total Recall* producers aren't alone. There has been a flurry of big-name movie producers jumping into the TV arena. Neufeld/Rehme Productions, producer of the hit movies *The Hunt for Red October* and *Patriot Games*, has secured a syndication deal with Tribune Entertainment for the comic strip adaptation of *Terry and the Pirates* for fall 1997. Simpson/Bruckheimer Films, producer of box-office hits *Beverly Hills Cop* and *Top Gun*, has created an action series based on stories from *Soldier of Fortune*, the magazine for self-styled mercenaries, to be distributed by Rysher Entertainment.

Tribune Entertainment also has two other high-profile projects in development for multiple venues (syndication, cable or broadcast network): *The Night Man*, from Glen Larson (executive producer of *Magnum P.I.*, *Knight Rider*, *The Fall Guy*); and *Battleground Earth*, a 20-year-old script concept written by *Star Trek* creator Gene Roddenberry.



Mad players Ann Ramsay and John Pankow appear in Toyota contest promos

tainment Group of Los Angeles.

Team Entertainment was formed by Drew Levin, a 20-year production veteran and owner of the former DSL Entertainment (producer of PBS' *Future Quest* series), and former Zodiac Entertainment founder and kids animation veteran, Peter Keefe. Levin says the TV rights to *Total Recall* were acquired for \$1.2 million from Carolco Pictures, now in bankruptcy. Team signed Ron Shusett, the writer/producer of the theatrical feature, to helm production of the series.

'Mad About You' Sitcom Preps Camry Giveaway

Columbia TriStar Television Distribution has closed a major cross-promotional tie-in with Toyota Motor Sales U.S.A.

and Time Warner's *People* magazine for its recently launched *Mad About You* off-network sitcom. As part of a watch-and-win contest starting Oct. 7, viewers of the Paul Reiser-Helen Hunt sitcom will be eligible to win one of 20 Camry LE model automobiles from Toyota.

On-air, 15-second promotional spots will begin airing Sept. 30 on *Mad's* 219 client TV stations (representing 99 percent coverage). They are timed to coincide with full-page insertions running in *People* magazine. ■

MOVERS

NETWORK TV

Kathleen Fenady has been named director of affiliate promotion for Fox Broadcasting. Fenady had served as director of affiliate research and marketing since October 1995. Fenady joined Fox in May 1994...Also at Fox, **Michael Yorick** has been named vp of international for the Fox Kids Networks Worldwide. Yorick had been vp of programming and acquisitions for Warner Bros. International Channels...**Angelique Febles Bell** has been named manager of NBC news media relations, responsible for *Dateline NBC*. She will also oversee publicity for *Today*, weekend edition. Bell was an associate producer with *Dateline*.

PRINT

Jonathan Markey has been promoted to president and coo of *The Record*, a New Jersey daily newspaper. Markey has been with the paper since October 1992. He was most recently executive vp of manufacturing and sales...**Gloria Ricks** has been appointed deputy director of corporate communications of Hearst Corp. She had been serving in this capacity on a part-time basis since 1993, spending most of her time as vp and director of public affairs for the magazine division...Also at Hearst, **John Glascott**, formerly a partner and publisher at Meigher Communications, has joined the company as senior vp of corporate marketing and sales. Glascott succeeds **Mark Goldschmidt**, who has been named senior vp of advertising and marketing for Hearst International.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Keeping Old TV Alive

Growing up in Brooklyn, Ira Gallen was the grade-school geek who watched a little too much TV. Now 46, Gallen, who calls himself the "ultimate baby boomer," has built a career out of an obsession. Gallen's company, Video Resources Inc., owns some 100,000 old TV commercials, shows, film clips and newsreels dating from 1896. Just about every network licenses clips from Gallen for news stories, talk shows or feature pieces.

A film and TV archivist, toy connoisseur and public-access talk-show host, Gallen is a media-frenzied Renaissance man. His weekly show, *Biograph Days*, *Biograph Nights*, on Manhattan's cable-access channel 16,

just celebrated its 17th anniversary. He's been interviewed by Cokie Roberts and Peter Jennings for ABC News and by Leonard Malten for *Entertainment Tonight*, to name a few, about commercials, toys or boomer-era TV.

Gallen works out of a Manhattan Upper West Side office decorated with floor-to-ceiling Barbie dolls, vintage cereal boxes (empty), old TV sets, *Star Trek* memorabilia and cans and cans of film footage piled alongside shelves of videotape.

Last week Rosie O'Donnell needed a 1957 clip of Rosemary Clooney on *The Edsel Show* for the singer's appearance on Rosie's show. This week O'Donnell wants a Dan Aykroyd cone-

head doll. CBS' *This Morning* needs the "More Parks sausages, Mom" commercial with pans of sizzling, greasy links, for guests Franco Harris and Lydell Mitchell, former NFL running backs who just bought the sausage company. And there's this terrific 1976 commercial for a Jody the Country Girl doll starring a young Yasmine Bleath, long before she surfaced on *Baywatch*. Gallen wants \$1,250 for that one. "It was [on] the *Tonight Show*," he says. "Real TV wants it badly, but they don't want to pay."

Though Gallen seems happily diversified, he longs for a network show of his own. "The network I want to go to bed with is MSNBC," he says. "They need me. I have one of the largest collections of NBC archives in the country." —AS



ROBERT MUNN

Hackers Are Over The Pam Thing, Man

Who's news on the Internet? People Magazine Online wanted to know, so they asked online users to vote for their favorite Web celebs. We'd tell you who won, but, like everybody else, we have to wait for the results of the first annual Icon Award competition to be announced next week at the mag's Cool Site of the Year Awards. Onliners were given two weeks to pick from a list of 100 Web personalities, from Demi Moore to the

Japanese cartoon character Sailor Moon. The top 20 were voted on for the next two weeks to yield the final five: Meg Ryan, Rosie O'Donnell, Sandra Bullock, Gillian Anderson and Teri Hatcher. According to Hala Makowska, *People's* new media director, longtime favorites such as Pamela Anderson Lee didn't fare as well

as expected, while more quirky performers—such as Lucy Lawless of the syndicated TV show *Xena: Warrior Princess*—scored big. Almost as fascinating as the results has been watching the hackers, says Makowska: "One person voted for Teri Hatcher more than 600 times... And Lucy had 22 people hacking on her behalf in the second round."

The Cool Site Awards will be presented at New York's Webster Hall Oct. 3.

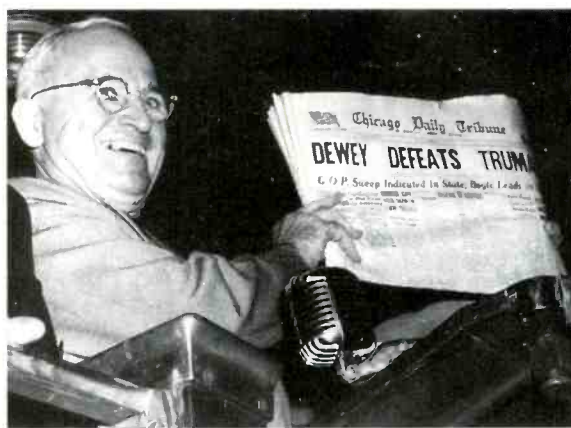


FOX/MICHAEL GRECCO

X-Files' Gillian Anderson and Rosie rate with onliners



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AP/WORLD WIDE

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The famous "Oops" edition of the *Chicago Tribune*, held aloft by then-President Harry Truman, stands as a stark warning against journalistic smugness. Want to see what the most embarrassing newspaper screwup of modern times looks like up close? A rare original copy went on display last week at the Pierpont Morgan Library in New York. The *Trib's* election-night "exclusive" giving the White House to Thomas Dewey in 1948 remains exclusive.

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MEDIA DISH

PentaCom Hosts Media Reps at Forest Lake CC



SANTIA FABIO

M. John MacDonald, vp marketing, Chrysler (l), and David C. Martin, president and ceo, PentaCom (r), at PentaCom's end-of-summer party at the renowned Detroit country club. PentaCom plans and buys media for Chrysler.

Milt Lieberman Bows Out of 'Parade'



Milton Lieberman, senior vp of marketing for Parade Publications (second from left), marked his retirement recently at New York's Sky Club. Distinguished well-wishers included (from left): Alan Beer, vp of media, the Franklin Mint; Lieberman; S.I. Newhouse, chairman and ceo, Advance Publications; Carlo Vittorini, publisher and ceo, Parade; and John Beni, president, Parade.

'Angel Times' Living on a Wing and a Prayer

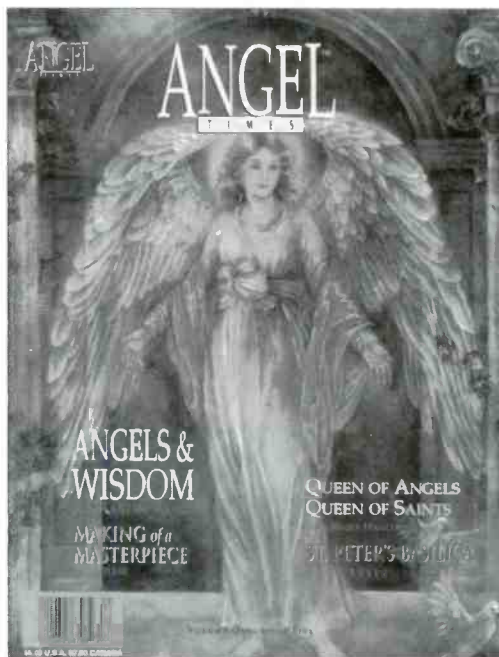
Appropriately, *Angel Times* was born of prayer. *AT* owner, publisher and editor-in-chief Linda Vephula says she would "literally cry over the pain and violence on the evening news. I prayed, wondering how to promote love in the world." The answer came to

interviews about angels or angel-related topics—Della Reese, star of CBS' *Touched by an Angel*, for example.

"We believe that angels will appear to you and don't wear a label," Vephula says. "I think it's a unifying theme of all religions. They are truly extensions of God, sent to help us."

For *AT* writers, contributing is a labor of love. The magazine doesn't pay for the articles it publishes because it gets so inundated with submissions that Vephula can pick and choose, she says.

AT's circulation is mainly through bookstore sales, and the magazine has about 6,000 mail subscribers. A full-page color ad goes for around \$2,700. Vephula will not say if the magazine is yet



Here's an idea that's taking off—a magazine solely for the angel-obsessed

her in June 1994, and by October of that year, *Angel Times* was a reality.

The quarterly publication, based in Atlanta with a circulation of 50,000, *AT* deals with all things angelic—angel encounters, stories about angels, celebrity

profitable—but it sounds like she's close.

Vephula has had her own experiences involving angels, she says—two appeared to her in visions and one in human form. "They were sent to help me in a stressful situation," she explains. She refuses, however, to elaborate on those encounters.

According to Vephula, the angel business has taken wing. It's a \$5 billion-per-year industry, she claims, the sum of all the money people spend on angel *tchotchkes* such as jewelry, statues, fountains and, yes, quarterly magazines. "We created the magazine to promote love," she says, "but it stands to be a real profitable venture too."

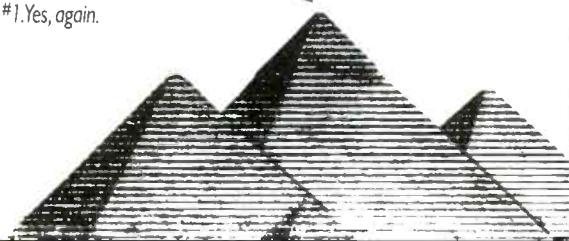
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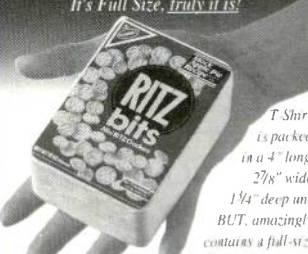
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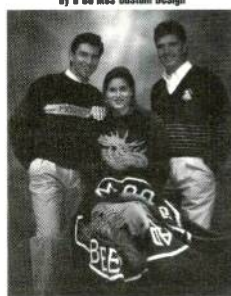
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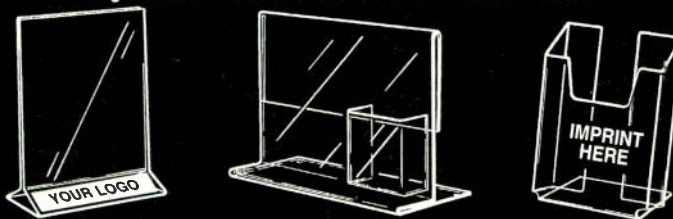
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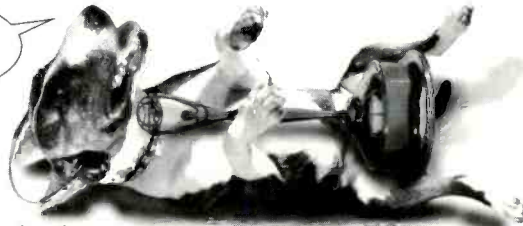
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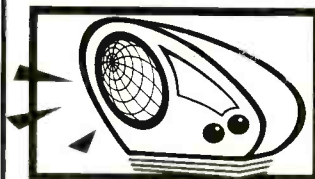


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Skills: ability to write about complex health care issues; comfort with the press; good with clients; creative; energetic.

Compensation: ≈\$35K to \$50K.

IR ACCOUNT EXECUTIVES

Responsibility: be part of our rapidly-growing investor relations team.

Skills: IR or corporate communications experience at or serving public companies; organized; personable; comfortable with financial community.

Compensation: ≈\$30K to \$40K.

Fax or mail your resume - no calls, please.

**F E I N S T E I N
P A R T N E R S**

FEINSTEIN PARTNERS INC.
DEPT. AW
245 FIRST ST., CAMBRIDGE, MA 02142
FAX: (617) 577-8985

PROMOTION MANAGER

New York City Advertising Sales office seeks a Promotion Manager for three high profile youth magazines including America's largest youth publication. To succeed, your promotions experience must demonstrate innovation and creativity, and your background must include excellent organization, writing, communication and computer skills. Knowledge of Microsoft Windows, QuarkXPress, WordPerfect and Excel a must. Applicant should have analytical skills with the ability to translate research data into a presentable format.

If you are an energetic self starter, quick learner, able to handle multiple projects simultaneously and can convince us that your 1-3 years experience will help you hit the ground running, **fax resume and cover letter why we should consider you to:**

212-889-4513

Competitive salary and benefits.

**HAL RINEY & PARTNERS
INCORPORATED**

We Need to Make an Investment

In you. (If you have what we're looking for.) We seek Account Supervisors with at least 2-3 years of financial experience who specialize in investment knowledge and products including mutual funds, stocks, bonds, CD's and annuities, etc. Interested? Please rush resume to:

Human Resources
Attn: Mary Kelly/FB
Hal Riney & Partners, Inc.
735 Battery Street
San Francisco, CA 94111

ACCOUNT EXECUTIVES

Seeking Jr. and Sr. AE's for small dynamic Marketing Communications shop specializing in reaching the African-American consumer. If you're a detail-oriented PR person or mktg prof w/college degree and 3-5 yrs exp, E-mail resume: **CorrectC@AOL.com**.

**ACCT SUPERVISORS/
ACCT EXEC'S & ASST'S**

Tons of new biz at top 10 agency has provided extremely promotable optys for dynamic indivs w/agency bkgd. Packaged Goods, Entertainment & Interactive accts available. Fax resume to: **Attn: Advertising Mgr., 212-818-0216**

**Announcing
Media Openings In The
Hottest Market In
The Country.**

(In fact, just yesterday it was 92° in the shade.)

Spot Broadcast Buyer

Candidate should have a minimum of 2 years buying experience in Spot Television, Radio and Cable. Must be organized, detail oriented and a tough but fair negotiator. MM+ experience preferred but will train. Ideal candidate should also be proficient in Microsoft Word and Excel.

Media Planner

Candidate should have a minimum of 1-2 years of well-rounded planning experience in Television, Radio, Newspaper, Magazine and Outdoor. Must be detail oriented, good communicator, assertive and a team player. Strong problem solving skills required. Ideal candidate should be proficient in Word, Excel, and PowerPoint.

Please mail or fax resume and salary requirements to:

HMS/McFarland & Drier

1201 Brickell Avenue · Miami, FL 33131 · FAX (305) 358-7008

Attn: J. Eric Bethel

RESEARCH MANAGER

Bethesda based Discovery Communications Inc. seeks a research manager to perform audience analyses to help formulate programming, marketing and affiliate sales strategies as well as create audience estimates. Four years experience in television audience analysis and familiarity with Nielsen ratings required. Strong report writing and mathematical abilities and communication skills a must as well as proficiency in word processing, spreadsheet packages and graphics software. Send cover letter, resume and salary requirements to:

Discovery Communications, Inc.

c/o Ingrid Gorman Andrews

Director of Research

7700 Wisconsin Avenue, Bethesda, MD 20814

No phone calls accepted.

**DRTV AGENCY SEEKS MEDIA BUYER
WHO THINKS LIKE AN ACCOUNT EXEC.**

International DRTV agency seeks multi-talented media buyer who works well with clients. Min/5 yrs. experience.

DRTV planning, buying, media analysis, client contact.

Fax resume to 212-226-0974 or e-mail media@go-direct.com

**BROADCAST
NEGOTIATOR**

Washington D.C./Boston

Major US advertising agency seeks 2 broadcast negotiators for a major wireless Communications account. Five + years experience with all mediums. Includes promotions and remotes.

Fax resumes to:
(212) 468-4160

**CREATIVE TEAM
NEEDED**

Top notch creative team needed for our growing agency. Fashion experience a must. Other industries a plus. Send information to:

**ADWEEK Classified, Box 3893
1515 Broadway, 12th fl.
New York, NY 10036**

HELP WANTED

Kick-ass
creativeSpots that **blow away**
the competition**Risk-taking** concepts**Dynamic** production –**That's all we ask.****Writers, Producers, Art Directors,
Creative Directors, Designers****If you are:**

- a team member who wants to produce high-profile promotions
- a strategic thinker
- a professional with network, ad agency, or production experience

And you seek:

- an atmosphere that nurtures the creative process
- other great stuff like Showtime's competitive compensation and benefits packages

Then you should:

- forward your resume and salary history and requirements for confidential consideration to: Showtime Networks Inc., Attn: Human Resources Department (80), 1633 Broadway, New York, NY 10019.

*We appreciate your interest, but can only respond to those we feel are qualified.
We are an equal opportunity employer and an advocate of workforce diversity.*

SHOWTIME®**IMMEDIATE MARKETING OPPORTUNITY**

Well capitalized NYC start-up consumer services co. launching high volume direct marketing and consumer advertising business seeking senior marketing executives who will report directly to EVP, Marketing. 10+ years experience mandatory. Equity opportunity a real plus. Timing requires current New York Metro residence.

•**VP, Marketing:** overall product management responsibility plus oversight of multi-million dollar ad budget agency relationship. Skills should include strategic planning. Must be a self starter with track record of business building. Client and/or agency experience appropriate.

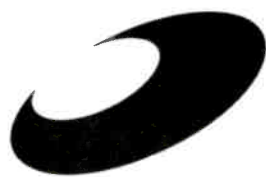
•**VP, Direct Marketing:** oversight of this critical communication tool and budget. Will manage agency relationship. Skills should include: data base development and analyses; strategic planning; list management; creative and production experience; and familiarity with call center and reward operations.

BA/BS required, advanced degree preferred.

FAX resumes to: 718-438-0094 or 510-652-9051

EOE

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**



SOFTBANK
Interactive Marketing Inc.

A world leader in interactive media sales and marketing programs seeks high energy, motivated professional.

Account Manager

Manage the collective selling and servicing activities of a sales team in a regional market. 5+ years outside sales and marketing experience. Computer, print or online sales preferred. Extensive experience in territory management. Strong established relationships with buyers of traditional media and new media. 4 years college degree and excellent computer skills required. Locations: San Francisco, New York, Chicago.

Account Executive

Work with Account Manager and Sales Coordinator as a member of a sales team for ad sales on the Internet. 2+ years inside sales exp. Computer print publishing and online sales experience a plus. Extensive sales planning and proposal work, customer service and detail oriented. 4 year college degree and excellent computer skills required. Locations: Los Angeles, Chicago.

Sales Coordinator

Support sales team in research, proposals, telesales, lead qualifications and sales coordination for ad sales on the Internet. Ability to handle multiple tasks simultaneously, excellent organizational skills and strong administrative and computer skills required. 4 year college degree preferred. Locations: Boston, San Francisco.

Internet Strategist

Develop and maintain clients for interactive/Internet related programs. 4 year college degree and 3+ years proven sales exp. in promotional programs. Knowledge of promotional process from concept development to execution, Internet experience preferred. Locations: New York, Chicago, Los Angeles.

Program Manager, Internet Strategies

Create and manage interactive programs from concept development to execution. Knowledge of rules, guidelines and legal requirements. Candidates must be detail oriented, able to handle multiple projects at once and possess excellent communications skills. 4 year college degree, 2+ years exp. and excellent computer skills required. Location: Los Angeles.

Public Relations Director

Coordinate all corporate communications. Work directly with media and corporate spokespersons to manage industry communication. 4 year college degree, 5+ years PR experience, strong media contact (interactive media exp. a plus), strong communications and media planning exp. Location: Los Angeles.

Director, Ad Operations

Manage the US wide Traffic Operation. 5+ years traffic experience in advertising or interactive media and systems development. Proven ability to manage staff and develop trafficking systems. Excellent computer skills required. 4 year college degree. Location: Los Angeles.

SOFTBANK Interactive Marketing Inc.

Human Resources, Dept 09/23

2361 Rosecrans Ave., El Segundo, CA 90245

Fax 310.643.2670 / E-mail Majadi_Pruitt@simweb.com

ASSOCIATE MARKETING DIRECTOR

Rapidly expanding, nationally renowned marketing consultancy seeks entrepreneurially-minded professional to manage ongoing marketing effort for multiple divisions. Candidates must possess over five years of product and service marketing experience, preferably in an agency environment. Packaged goods experience a plus. Reporting directly to the corporate President, this position offers excellent salary and benefits, with bonus tied to individual productivity. Send resume and cover note to:

Paul Jacobson

The Greenfield Consulting Group
274 Riverside Avenue, Westport, CT 06880

(No calls please.)

HELP WANTED

NEW PRODUCT DEVELOPMENT

Nationally renowned new product development and qualitative research firm seeks an extremely smart/creative strategic marketer interested in a career conducting qualitative research among the general and Hispanic markets. Fluency in Spanish is required; others need not apply. Must have excellent thinking, writing, presentation and interpersonal skills-able to deal effectively and efficiently with strategic marketing issues. Ideal candidate would have experience in Hispanic marketing across a wide range of product categories, while being a motivated self-starter with a minimum of eight years in a corporate or agency environment. Excellent salary, benefits, profit sharing and bonus. Send resume with writing samples to:

Ms. Nicole Russitano

The Greenfield Consulting Group

274 Riverside Avenue, Westport, CT 06880

(No calls please.)

SALES REPS AND FREELANCE EDITORS

Needed for *Cigar Lifestyles Magazine* in ALL major U.S. and Canadian cities for our quarterly publication. Editorial responsibilities include obtaining cover personalities, attending cigar dinners and parties and writing local editorial copy. Ideal candidate would fill both positions.

Fax resume to the Publisher at:

847/446-1699

ADVERTISING SALES

Established weekly NY newspaper looking for a sales pro to develop new business, deliver effective presentations, handle existing accounts & call on key accounts & ad agencies. Qualified candidate should possess strong communication skills, be aggressive but not overbearing. Computer & previous newspaper skills a plus. Salary, commission & good benefits package. Send or fax resume along with salary history to:

Richard Waloff

The Jewish Week

1501 Broadway, Suite 505
NY, NY 10036

Fax: 212-921-8420

ACCOUNT REPRESENTATIVE

Atlanta office of major agency seeks Regional Account Rep for National account field service. Eight state district is based in Philadelphia area. Position requires 2+ years agency account service, media experience, or event marketing. Must have effective writing, presentation and marketing skills. Send resume and salary requirements to:

J. Walter Thompson/TFK

950 E. Paces Ferry Road
Atlanta, GA 30326
fax (404) 365-7333

EOE/M/F/D/V

Catch a Creative Genius
ADWEEK CLASSIFIED

PUBLIC RELATIONS

Seeking exp PR prof, with background in hospitality/travel to lead corporate communications for golf country clubs in Mid-Atlantic region. Excellent writing skills, customer & community relations; knowledge of advertising and collateral production; solid regional and nat'l print and broadcast media contact. Proficient word processing a must & desktop publishing a+. Submit resume and sal history to:
**Director of Human Resources,
Forsgate Country Club, Forsgate
Dr, Jamesburg, NJ 08831, fax
908-521-0687, or call
908-656-8922 EOE**

**SALES REPRESENTATIVE
ADVERTISING**

Prestigious visitor market publication seeking exp. Sales Professionals in Washington DC area. Minimum five (5) years outside selling experience, a proven record of developing new business/markets and exp. selling multiple products required. Ad sales and/or publishing experience are a plus. Excellent compensation and benefits. Send/FAX resume with salary history to:

**Human Resources Dept., Guest
Informant, 21200 Erwin St.,
Woodland Hills, CA 91367
FAX (818) 716-7583.**

ADVT'G SALES REP

for publisher of computer mags. Min 2 yrs outside sales exp, PC exp a plus. Salary, comm & bnfts. Mail or fax cover ltr (incl salary history) & resume to Bedford Communications, 150 Fifth Avenue, NY, NY 10011, Attn: Adv. Director FAX: (212) 807-1098

**DIRECT MAIL/CLIENT SERVICE
FALA DIRECT MARKETING**

Has opening for Client Service Rep with min. of 2+ years exper in Direct Mail Production, Data Processing, Personalization & Lettershop. Candidate will be working in a fast-paced environment & must be a team player with excellent communication and customer service skills; ability to deal with all departments.

Send resume w/sal. req. to:

Personnel/CSR

75 Marcus Drive, Melville, NY 11747

No phone calls will be accepted.

**DIRECT MARKETING
ACCOUNT EXECUTIVE**

If you are well grounded in the fundamentals of direct marketing and have at least 3+ years of account management experience working on a technology/telecommunications account, please write or fax

Mary Ready

JMCT/Direct

445 Park Avenue, New York, NY 10022

Fax (212) 326-9629

**"DESPERATELY SEEKING"
TWO ART DIRECTORS**

New Jersey ad agency must find two wonderfully talented art directors with fashion backgrounds. One will have extensive graphic design experience with retail fashion catalogs; the other will bring television and print advertising know-how with agency experience. Staff or full-time freelance. Salary equal to New York, but without the hassle. Both openings are immediate. Fax your resume:

Att: Personnel Dept.

908-356-3019

Copywriter

Mid. to senior level w/ medical agency experience. Requires excellent conceptual skills and demonstrated ability to bring strategy-based creative thinking to medical advertising.

Art Director

Mid. to senior level with excellent conceptual, design and presentation skills. Medical agency experience and Quark/Photoshop skills required.

Thriving, 45-person, So. California medical agency with long-term ties to corporate clients offers excellent compensation and benefits. Send resume, salary requirements and non-returnable samples to:

Creative Director
PACIFIC COMMUNICATIONS
575 Anton Blvd., Ste. 900, Costa Mesa, CA 92626

**CONSUMER MAGAZINE
OPPORTUNITIES**

Executive recruiter with immediate positions open in NYC:

- Ad Sales.....all levels
 - Promotion Art Director.....\$50-65K
 - Promotion Copywriters.....\$35-50K
 - Assoc. Circ. Directors.....\$85-100K
 - Renewals Managers.....\$50-75K
 - Circ. Promotion Mgrs.....\$38-65K
 - Database Marketing.....all levels
- Prior consumer magazine experience required. Fax Resume (914) 524-9834, Attn: MRG, phone (914) 524-9335.

**SR ACCT EXECUTIVE
HEALTHCARE
NY METRO REGION**

Agency seeks professional with proven sales ability to manage current hospital accounts and grow healthcare division. Will also consider acquisition. Please mail or fax resume with cover letter and salary history to 212-818-0083, attention F.W.

NPM Advertising

300 E. 42 Street, 2nd Floor
New York, NY 10017

Sales representative

Petersen Publishing Co. has an immediate opening for one (1) Ad Sales Representative for SPORT and GOLFING Magazines in our NY office. Successful candidate must be highly motivated w/excellent communication skills, proven track record in ad sales. Min 6 years sales exp. req'd and bachelor's deg pref'd, or equivalent combination of educ/related work exp. Salary commensurate with exp. E/O/E.

Send/fax resume w/salary hist to:
Petersen Publishing Co. - JD
6420 Wilshire Blvd., 2nd Flr
Los Angeles, CA 90048
f: (213) 782-2467

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

On a quest for the perfect **tattoo**

I immediately found an ideal viper motif on the [Tattoo Resource Page](#), yet I was curious what [Maximillian's On-Line Tattoo Parlor](#) might

suggest – which actually expanded my thinking into the pterodactyl realm.

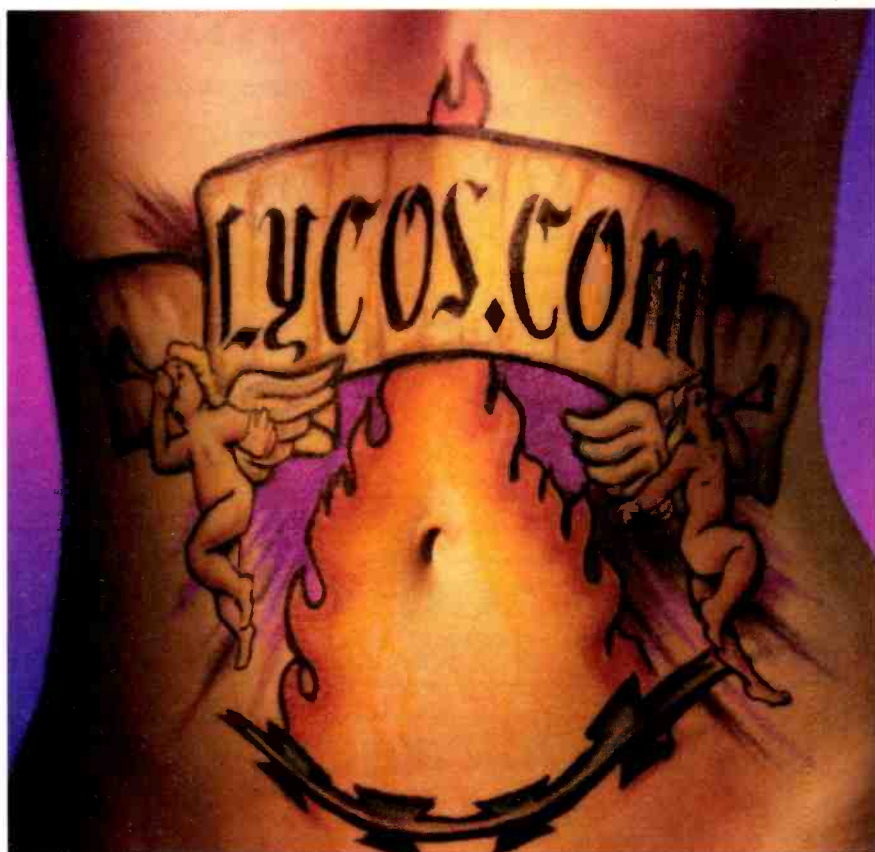
Intrigued, I went on to peruse the [Design Your Own Tattoo Page](#) and –

influenced by a well-stenciled midriff from the Bowery on the [History of](#)

[the Tattoo Web Site](#) – came up with something no one had done before.

In fact, everyone on the [TattooTalk](#) chat page was going ga-ga over

it. So I started thinking tattoos



might be my calling, when I scrolled down to a site for the [Ministry of the Tattoo](#) in Monterey, where the entire parish is visibly tattooed. Just one potluck dinner and

I ended up finding God.

Picture and sound searches. City Guide. Bonus rewards. This is no Web index.

This is the all new Lycos at www.lycos.com. Lycos. Where will **Go Get It** get you?

Click our GO GET IT button and find something that will etch itself into your memory forever.

HELP WANTED

**EVENTS
TELEMARKETING**

Growing NY based Adv/Mktg Agency seeks highly organized, experienced telemarketer to supervise reservations team, coordinate direct mail. Salary to low 30's.

Fax resume to:
(212) 741-6932
ATTN: Reservations Mgr.

MUSIC REP

Top NYC commercial music production co seeking second rep. Must have advertising agency experience. Knowledge of music a plus.

Fax resumes to:
212-447-9534

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., **Entertainment Employment Journal:** (800) 335-4335 (818) 901-6330

CALL 1-800-7-ADWEEK



Do you have 6+ years agency/client marketing experience?

Do you believe promotion can help build brand image?

If you answered "YES" to all of the above, we should meet.

We are a Princeton-based promotion marketing agency whose new client wins require us to add several new senior account supervisors.



*No calls, please. Send resume to:
QLM Marketing (PAW), 470 Wall Street, Princeton, NJ 08540,
fax to 609-921-8847, or e-mail to: accountpaw@qlm.com.
QLM is an equal opportunity employer.*

Sr. Account Planner

We are looking for a Senior Account Planner with at least 5 years experience in recognized creative agencies to work at a top West Coast ad agency on it's highest profile account. Interested? Please send resume to:

Attn: APJ
110 Pacific Avenue
P.O. Box 297
San Francisco, CA 94111

ACCOUNT EXECUTIVE

Midtown, mid-sized, full service ad agency seeks account executive for busy retail-oriented account. Two years of agency experience in account services required. Familiarity with direct response, collateral, outdoor media a plus. Send resume with salary requirements to:

Account Services Director
PO Box 916
Murray Hill Station
NY, NY 10156-0916

ATTN: FREELANCERS

ADWEEK can offer you the exposure you need in our **Services & Resources** section. If you need to get your service out to the people who matter, you need to advertise now. Call for info 1-800-ADWEEK.

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WITH ADWEEK MAGAZINES**

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USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

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BRANDWEEK
MEDIWEEK**

CLASSIFIED MANAGER: M. MORRIS

MAIL TO : ADWEEK CLASSIFIED 12TH FL.

1515 BROADWAY, NEW YORK, NY 10036

PHONE: 1(800) 7-ADWEEK OR FAX (212) 536-5315

REGION: East ___ New England ___ Southeast ___

Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

*FREQUENCY: 1x ___ 2x ___ 4x ___

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

PAYMENT

CHECK MASTERCARD VISA AMER.EXP.

Signature _____

Cardholder's Name _____

Card # _____

NAME _____ ADDRESS _____

PHONE _____ FAX _____

CALENDAR

Columbia Business School Alumni Club/New York Media Committee presents an evening seminar, "The Future of the Magazine Industry," Sept. 25 at Hotel Intercontinental in New York. Contact: 212-872-3700.

Magazine Publishers of America presents a seminar, "Internet Publishing Operations, Strategy and Management," Sept. 26 at MPA's New York headquarters. Contact: 212-872-3700.

The Association of National Advertisers will hold its annual meeting Oct. 4-8 at the Ritz Carlton, Amelia Island, Fla. *Brandweek* magazine will present the Marketer of the Year Awards. Contact: 212-697-5950.

IM '96 West: The 8th Conference and Expo on Interactive Marketing will be held Oct. 7-9 at the Century Plaza Hotel and Towers in Los Angeles. Contact: 800-538-5053.

The American Magazine Conference, sponsored by the Magazine Publishers of America and the American Society of Magazine Editors, will be held Oct. 13-16 at the Southampton Princess, Bermuda. Contact the MPA at 212-872-3700.

The Broadcasting & Cable 1996 Hall of Fame Dinner will be held Nov. 11 at the Marriott Marquis Hotel in New York. Contact Steve Labunski at 212-213-5266.

California Cable Television Association presents The Western Show Dec. 11-13 at the Anaheim Convention Center. Contact: 202-429-5350.

Media Notes

NEWS OF THE MARKET

'TV Guide' to Do TV

After being courted for years by a number of suitors, *TV Guide* has taken the plunge into television in an alliance with sister News Corp. division Twentieth Television. *TV Guide* 20th Productions plans to develop specials and series for network, cable and syndication. "TV Guide brings credibility and depth of information," said Peter Faiman, Twentieth TV's president of programming and production, who will help spearhead the new venture. "And we can deliver a substantial creative arsenal." The new unit already has three one-hour specials in development for USA Network—*TV Guide Looks at Christmas*, *TV Guide Looks at Sci-Fi* and *TV Guide Looks at Cops*—along with a magazine strip and several network specials.

Landmark's Weathering Heights

Landmark Communications, Inc., which owns Atlanta-based The Weather Channel, last week acquired a 50 percent equity stake in Pelmorex, the Canadian owner of several weather services in Canada and overseas. Though it will hold only a 30 percent voting stake, Landmark intends to jointly pursue overseas weather programming services, though The Weather Channel already programs in the U.K., Scandinavia and Benelux, and has investments in a German-language weather network serving Germany, Austria and Switzerland. TWC also will be launching a Latin American service on Oct. 1. Pelmorex, based in Mississauga, Ontario, operates The Weather Network and MeteoMedia, English and French weather services based

in Montreal, Quebec. Pelmorex also has investments in La Chaîne Météo in France, The Weather Network in the U.K. and The Weather Network Italy, which launches later this year.

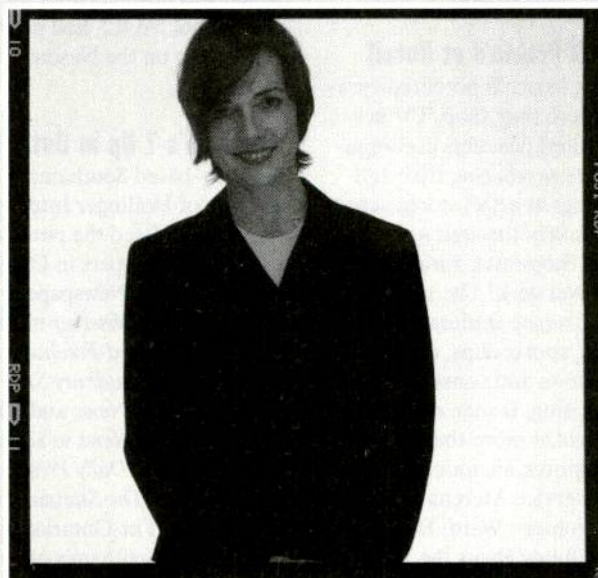
Calnan's Electri-fied

Geoff Calnan, the highest-ranking promotions executive at Fox Broadcasting, has joined a Santa Monica-based entertainment marketing firm called Electric Ideas. Calnan was at Fox for seven years, helping build the network from two nights of programming a week to seven and launching successful series such

as *The Simpsons*, *In Living Color*, *The X-Files* and *Melrose Place*. Calnan becomes a senior executive at Electric Ideas, where he will report directly to the founder of the company, Ted Eccles. Calnan is one of a number of Fox executives expected to leave the net in the wake of John Matoian's recent departure as entertainment head.

Kuralt on the Road Again

Veteran TV newsmen Charles Kuralt will go back on the road starting this winter, as host of *An American Moment*, a series of 90-second TV profiles that are being pitched to TV sta-



Mary Jane Fahey is making Black marks on *MH*

Rx for 'Men's Health'

The Roger Black design factory has cranked out another redesign, this time for *Men's Health*. Mary Jane Fahey, vp and design director of Roger Black Inc., led the effort. Fahey said her changes will improve the book's pacing and texture. Black's design group has coordinated redesigns for *Time*, *Newsweek*, *Esquire* and *Premiere*. Most recently, Black overhauled *Snow Country*.

Media Notes

CONTINUED

tions around the country. Kurlalt, who captured the best of America in his long-running, award-winning *On the Road* and *Sunday Morning* broadcasts for CBS, will again focus on the nuances of life in the U.S. Five of the 156 segments already have been shot, said Neal Spelce, president of Ninth Wave Production. Among them are stories on a blacksmith, a cook and cowboy hats and stone walls. "What appealed to [Kurlalt] about the series was the idea to once again explore the nooks and crannies of what's good about America and to talk about it in a form and style that is uniquely his," Spelce said.

Fall TV Promo'd at Retail

Trying to reach potential viewers where they shop, TV networks and production companies are promoting their fall offerings at retail stores across the country through a service called Stopwatch Entertainment Network. The service, a mix of movie trailers, music videos, sports clips, celebrity interviews and consumer advertising, is seen on television sets at more than 1,550 retail stores, including Circuit City, Service Merchandise, Montgomery Ward, Best Buy and Nobody Beats the Wiz. This season, Showtime, CBS, All American Television and Paramount Television are promoting their shows on the service, which has been used in prior years by ABC and Fox.

NBC Secures *Caroline's Guys*

Fred Barron and Marco Pennette, executive producers of the NBC series *Caroline in the City*, have signed a deal to create sitcoms for the network's

production division. NBC Studios execs said they want Barron/Pennette Productions to create "sophisticated comedies" for its Must See TV franchise. Before *Caroline*, the two writer/producers worked together on CBS' *Dave's World*. Barron also was executive producer and writer on *The Larry Sanders Show*, and executive producer for the launch of *Seinfeld*. Pennette's other credits include *Dear John* and *Kate & Allie*.

America Online Moves to NYSE

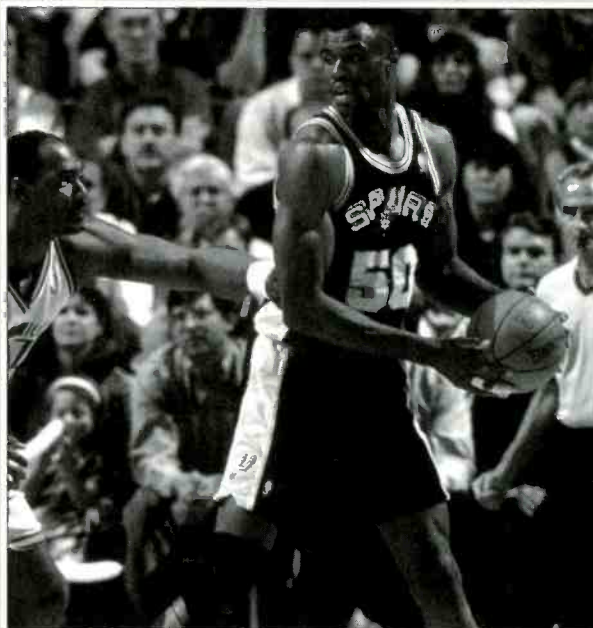
Online service America Online last week moved its common stock listing to the New York Stock Exchange. The stock, which will now be listed under the symbol "AOL", had previously been on the Nasdaq exchange.

Southam's 7 Up in Ontario

Toronto-based Southam, an affiliate of Hollinger International, completed the purchase of seven newspapers in Ontario from Thomson Newspapers. They are: *The Observer* in Sarnia; *The Standard-Freeholder* in Cornwall; *The Sudbury Star*, *The Chatham Daily News* and *The Northern Daily News* in Kirkland Lake; *The Daily Press* in Timmins and *The Standard* in Elliot Lake. The Ontario papers fit well with Southam's other major dailies, including *The Vancouver Sun* (Vancouver), *The Gazette* (Montreal) and *The Ottawa Citizen* (Ottawa).

Paramount Poaches 'Coach'er

Paramount Network Television has lured *Coach* executive producer Barry Kemp to its stable of talent with a four-year overall series deal. Kemp and his Bungalow 78 Entertainment company have been based at Universal



NBA PHOTO/RONALD C. MOORE

NBA's David Robinson: from Spurs to spokesperson

Center of Attention

NewsTalk Television, a division of Gannett Co.'s Multimedia Entertainment, scored David Robinson, San Antonio Spurs center, as a spokesperson for the first segment of its *Education in America: Pass, Fail or Incomplete* series. Robinson, a graduate of the Annapolis, Md., U.S. Naval Academy, stressed the importance of education in promotional spots that aired last week. The series ran panel discussions with leading national education experts Joan Dykstra, president of the national P.T.A., and Richard Riley, U.S. secretary of education. Topics included technology in the classroom, preparing for the 21st century work force, bilingual education and overcrowding of schools. The series will continue through 1997.

Television for the past nine years. Kemp, who has created a dozen TV series and has had a hit in prime time for 17 consecutive years, will relocate his production shop to Paramount but will continue to be involved with ABC's *Coach* through its run. Kemp brings with him a 13-episode commitment from CBS.

Brown to Edit MSNBC Site

Merill Brown has been named editor-in-chief of the MSNBC site on the World Wide Web. Brown, who had been serving as acting managing editor of the site since its debut in July, has held a number of prominent media jobs, including serving at *The Washington Post* as a business writer,

as editor-in-chief of *Channels* and as a founder and senior vp of Court TV. MSNBC is the joint cable and Internet news service of Microsoft and NBC.

E-mail Gamer Re-prices Ads

Yoyodyne Entertainment has initiated a click-through pricing strategy for its advertisers. The company, which conducts games over the Internet via e-mail, will charge advertisers 50 cents per click-through when it launches a new game, Get Rich Click, in November. Advertisers can participate in the sweepstakes game for \$35,000, receiving refunds on users that don't click through to their Web site.

THE PRESTIGIOUS CANNES LION

COULD NEVER BE BOUGHT.



(NEVERTHELESS, WE'LL BE HAPPY TO SELL IT TO YOU.)

You can't find an award show with more integrity. Out of thousands of entries from all over the world, only eighteen Gold Lions were awarded. But while the distinguished panel of international judges didn't buy most of the commercials they screened, you can buy the gold, silver and bronze winners they actually chose. On these reels you'll see 90 minutes of the spots that have been judged the best in the world. So order your Cannes showreels today. For while the commercials that won at Cannes were practically high art, we're all in this business to sell.

- Send me the 1996 Cannes Festival Showreel for \$499 F O R M A T
 Send me the 1995 and 1996 Cannes Festival Showreels, both for \$799 3/4" VHS

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COMPANY: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

CHECK ENCLOSED FOR TOTAL \$ _____ BILL ME, P.O.# _____
NY RESIDENTS ADD 8.25% SALES TAX.

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BIG DEAL

RADIO SHACK and SPRINT

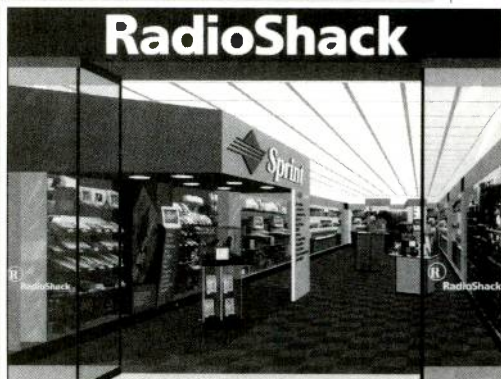
Agencies: Lord Dentsu & Partners, N.Y., for Radio Shack; J. Walter Thompson, San Francisco, for Sprint Corp.; Hal Riney & Partners, San Francisco, for Sprint PCS

Begins: November

Budget: \$300 million-plus

Media: Radio, TV

Radio Shack and Sprint Corp. will collaborate on a \$300 million-plus marketing effort through the turn of the century to position their in-store alliance as America's quintessential telephone store. The Shack will leverage its 6,800 stores nationwide to establish the Sprint-RS brand of telecom products and services, including a Sprint PCS line of digital handsets, pre-paid



Prototype of Sprint-RS store

phone cards, Internet access, paging and local and long-distance services.

Roberts said the first ads, by Hal Riney & Partners, will break in November with the Sprint PCS line of digital personal communications service tagging RS and Sprint's PCS Centers as the retail outlets. All Sprint offerings will be available by year-end, said a Sprint rep, but the store-within-a-store "Sprint@Radio Shack" format won't roll until third quarter 1997. At that time, a heavy national media blitz will roll featuring the concept using TV and radio spots. The creative will likely be handled jointly by Lord Dentsu & Partners, N.Y., and J. Walter Thompson, San Francisco. According to Sprint, RS will be tagged in upcoming Candice Bergen "Dime-a-Minute" ads as the exclusive Sprint retail outlet. —Bernhard Warner

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

TOYOTA MOTOR SALES USA

Agency: Saatchi & Saatchi Pacific

Begins: Sept. 26

Budget: \$60-80 million

Media: TV, print

LOS ANGELES—Toyota Motor Sales USA tries to get more personal in its advertising for the launch of the redesigned 1997 Camry sedan.

The new campaign by Toyota agency Saatchi & Saatchi Pacific in Torrance, Calif., marks a significant departure from past Toyota work. The eight new TV ads for the Camry feature a more conversational tone, and greater emphasis on music, special effects and other expensive production values. Toyota will spend an estimated \$60-80 million in advertising over the next year to support the campaign. The redesigned sedan is the first new Camry model in five years.

The campaign will run heavily on network, spot and cable TV. Print ads, a new CD-ROM and cross-promotional tie-ins with Columbia TriStar Television support the ads.

—Michael McCarthy

SARA LEE-HILLSHIRE FARM

Agency: Ammirati Puris Lintas, N.Y.

Begins: January

Budget: \$5 million

Media: TV

Seeking to attract both harried and health-conscious consumers, Sara Lee's Hillshire Farm unit today unveils a line of pre-cooked gourmet sausages under the Savory Fare sub-brand and plans to back the product with \$5 million in ads starting early next year.

Savory Fare comes in six flavors that bear little resemblance to the usual offerings found in refrigerated meat cases: chicken sausages with sun-dried tomatoes and parmesan cheese, beef and turkey links with Southwestern salsa seasoning, and turkey sausages with scallions and herbs. The condiments and seasonings are packed right into the products, which retail for about \$5.

"These are unique flavor systems we've built into these products," said Orinda

Tims, marketing director, new products for Hillshire Farm and Kahn's in Cincinnati. "This is something we haven't done before and no national marketer has done before."

Ads for Savory Fare break in January, with network television serving as the primary medium. National FSIs and in-store demonstrations are also planned.

As the latest entry into the \$648 million dinner sausage category, Savory Fare seeks to capitalize on two major lifestyle trends at work today: a move towards lower-fat items and greater consumer demand for pre-cooked—yet fresh—dinners.

"There's a keen consumer interest in pre-cooked convenience meats," said Kathleen Horner, vp, retail marketing for Hillshire Farm and Kahn's. "We feel this product addresses those concerns of a quick solution to dinner."

Hillshire Farm is also seeking to out-flank rival ConAgra, which owns Armour Swift-Eckrich. In the year ended July 14, ConAgra was the category leader with \$111 million in sales, up 52 percent from the year before, per Information Resources Inc. Hillshire Farm was No. 2 with \$95 million in sales, although officials said that IRI data doesn't track its sales from the deli counter. —Sean Mehegan

PACIFIC WORLD

Agency: Miles Advertising, Santa Monica, Calif.

Begins: February

Budget: \$3 million-plus

Media: Print, spot TV

Pacific World will head into 1997 armed with 22 new nail-care products, higher prices and a \$3 million-plus advertising budget, 30-40 percent higher than what the company is spending this year.

The Costa Mesa, Calif., company will unveil 10 new products under the Nailene artificial nail brand and 12 SKUs under its Professional Solutions natural nail flag. On the Nailene side, the company is introducing a professional nail glue, gel kits and acrylic kits. Professional Solutions products boast vitamins, antioxidants and UV protection for a natural position the company expects to sell big.

Ads break in February in such books as

CMR TOP 50

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

Week of September 2-8, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	64	1,420
2	BURGER KING	V234	42	932
3	SATURN AUTOS	T111	31	688
4	MITSUBISHI ECLIPSE	T112	21	466
5	DISCOVER CARD	B150	20	444
	KFC	V234	20	444
	MASTERCARD GOLD CARD	B150	20	444
8	MUPPET TREASURE ISLAND VIDEO	H330	17	377
	TYLENOL EXTRA-STRENGTH GLTB	D211	17	377
	ZANTAC 75	D213	17	377
11	DURACELL	H220	16	355
	JC PENNEY	V321	16	355
13	1-800-COLLECT	B142	15	333
	LEVIS JEANS FOR MEN	A116	15	333
	RICH MAN'S WIFE	V233	15	333
16	BOSTON MARKET	V234	14	311
	BURLINGTON COAT FACTORY	V311	14	311
	EXCEDRIN EXTRA STRENGTH TAB	D211	14	311
	M&Ms	F211	14	311
	SNAPPLE	F223	14	311
	TACO BELL	V234	14	311
22	1-800-CALLATT	B142	13	288
	AT&T LONG DISTANCE INT'L	B142	13	288
	BULLETPROOF	V233	13	288
	OLIVE GARDEN	V234	13	288
	U.S. ARMED FORCES	B160	13	288
27	NICOTROL NICOTINE PATCHES	G120	12	266
28	AMERICAN HOME	D218	11	244
	AXID AR	D213	11	244
	DIRT DEVIL	H215	11	244
	KRAFT MACARONI & CHEESE	F125	11	244
	LITTLE CAESAR'S	V234	11	244
	MONISTAT 3	D216	11	244
	NICODERM CQ PATCH	G120	11	244
	NINTENDO GAME BOY	G450	11	244
	PIZZA HUT	V234	11	244
	SEARS TIRES	V321	11	244
	SPRINT LONG DISTANCE	B142	11	244
	U.S. POSTAL SVC PRIORITY MAIL	B612	11	244
40	FORD ESCORT & ESCORT WAGON	T111	10	222
	L'OREAL	D141	10	222
	RED LOBSTER	V234	10	222
	ROLAIDS	D213	10	222
	SEGA SATURN	G450	10	222
45	ALL CONCENTRATED DETERGENT	H412	9	200
	BOGUS	V233	9	200
	CLOROX LIQUID BLEACH	H420	9	200
	FACT PLUS PREGNANCY TEST	D222	9	200
	MCI ONE SERVICE	B144	9	200
	MILLER LITE	F310	9	200

People, Glamour and Cosmopolitan.

The company will also use spot TV. In the year ended July 14, Nailene had \$28.8 million in sales, good for about 19 percent of the \$155 million artificial nail category, per Information Resources Inc. Solutions had \$300,000 in sales during the same period. —Sean Mehegan

PFIZER—BAN DE SOLEIL

Agency: HMC Consumer, N.Y.

Begins: Early 1997

Budget: \$4 million

Media: TV, print

One year after purchasing the brand, Pfizer will overhaul its Bain de Soleil suntan lotion with new products and packaging, a \$4 million advertising outlay and higher prices.

Starting early next year, Pfizer will roll seven new Soleil line extensions under three sub-brands: Madamoiselle, Le Sport and Apres Soleil. Those items will spearhead a portfolio-wide price increase of as much as 20 percent.

The new products will also look different from the shelf. Unlike the current earth-toned packages, Madamoiselle and Le Sport will appear in purple and blue containers, respectively. Cornerstone Design Associates, N.Y., created the new look. All of the products, with the exception of two Apres Soleil SKUs, will appear in cardboard boxes, a break from current practice.

Beissel added, however, that the effort isn't complete. "We want to have a high-tech focus with the brand and explore new technology and products," she said. "We're looking at different approaches [in order to] take care of the brand long-term."

In the year ended July 14, Soleil had sales of \$27 million, down 14 percent from the year before, per Information Resources Inc. Schering-Plough's Coppertone and other brands had \$119 million in sales for almost a third of the \$400 million category.

Some industry watchers question whether Pfizer's efforts will pay off, considering the stranglehold that Coppertone has on the category. "It's a very tough challenge," said Ted Taft, partner at Meridian Consulting, Westport, Conn. "In suncare, there's one big guy, Coppertone, and an 'all other' group." —Sean Mehegan

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index=1308, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Taking a West

AT LEAST ON THE SITCOMS, NOBODY GETS KILLED.

Though come to think of it, a take-no-prisoners, scalp-hungry, non-politically correct Cheyenne war party could only have a beneficial effect on a leaden, formulaic show such as, say, *Pearl*. It's hard for Media Person to remember as far back as college, but he's fairly certain that never in four years did he take a course consisting primarily of the professor exchanging insults with one of the students. To think that CBS plans an entire season of this supposedly snappy badinage between Rhea Perlman and Malcolm McDowell (lucky his droogs can't see him now!) would be enough to make one flee to the Donner Pass in a blizzard.

Then there was *Cosby*. Media Person will give it this much: the first four minutes were good. Bill was funny griping about dry cleaners that clean everything on your pants except the stain that was the very reason you brought the pants there in the first place.

After that it was standard hubby-wife bickering, which is to say, tedium. *Cosby* is supposed to be an old curmudgeon in this incarnation, but he's also adorable. If there's anything MP hates it's a cute curmudgeon. And if you're going to accidentally set a turtle on fire for a laugh, have the guts to let the parboiled pet end up dead. *Abfab* would. *Seinfeld* would. *Cosby* plays it safe.

(And by the way: Are we supposed to be sympathetic to *Cosby*'s pseudo-curmudgeon for getting downsized by the airline he worked for for 30 years? This screwup should've been canned sooner! Maybe it would have prevented TWA Flight 800.)

Of course, Media Person's dissing won't stop CBS from cleaning up on *Cosby* for the man is widely beloved. So be it. American TV watchers are not noted for their good taste, much like Charlie the Tuna, who

Perlman likened to Captain Ahab in a purportedly brilliant classroom turn that made MP retch.

On the Media Person rating scale, sitcoms are either Unwatchable or Pretty Good, with about 96 percent of them falling into the former category. Interestingly, you can usually tell in the first three minutes. All it took in the case of NBC's *Something So Right* was 26 sec-

On the Media Person rating scale, sitcoms are either Unwatchable or Pretty Good. About 96 percent fall into the former category.

onds and Media Person was back in *The West*. There is a certain giveaway shrillness, a static flatulence as two characters stand there in sterile repartee while canned laughter shriek hysterically at insult jokes that aren't funny.

Okay, it wasn't fair pitting the feeble sitcom world against Ken Burns' mournful birth-of-a-nation epic, but hey, it wasn't Media Person who wrote the schedule. And that Burns thing was always sitting there on PBS waiting, beckoning like the Grand Canyon. MP would think, "I really ought to check out *Murphy Brown* because Lily Tomlin's showing up as her boss tonight." But then he would think, "What!? And miss the Alamo?" Poof!

There went Lily Tomlin.

(Please do not bring up the phrase VCR. You know perfectly well there are only 16 people in the world whose VCRs allow them to watch one show while taping another on a second channel. Media Person is not one of them.)

The only real problem with *The West*—powerful, haunting, unforgettable—is that after watching it you want to kill yourself. History is just one long bloodbath, it reminds you. Here is one hideous tragedy after another, people starving to death, succumbing to plagues, floods and blizzards, driven mad by grief, torturing and slaughtering each other without mercy. Great scenery, though.

That melancholy Indian chanting brokenheartedly at the beginning of each episode was itself enough to send you racing for the Prozac. The tragedy pattern was established so early that every time Peter Coyote began the saga of another heroic pioneer family starting out on the Oregon Trail, MP would scream, "No! No! Go back! The wolves will be munching your bones by 9:45!"

Still, it was hypnotic and momentarily dwarfed such concerns as whether Ellen will come out. This is the question currently bedeviling Sitcomland. Fortunately, it's easy for Media Person to take a position on whether outing the lead character would benefit the show since he never thought *Ellen* was funny straight. Couldn't hurt, says MP.

On Tuesday, Media Person finally found a non-nauseating sitcom. ABC's *Spin City* was, well, pretty good. Kept MP in the East a full thirty minutes. He didn't laugh much but that was probably because he'd already read every joke in the show in the fall-preview sections.

Meanwhile, back in the West, the California gold miners, having run out of gold to mine, were keeping themselves busy selling Indian children into slavery and hacking their parents to death with pickaxes. Or had Media Person inadvertently switched to *Men Behaving Badly*? ■



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(ATLANTA '96)
- B) NBA FINALS
(FEATURING MICHAEL JORDAN)
- C) 1995 WORLD SERIES

ANSWER:

THE WORLD SERIES

(AND THIS YEAR IT'S ON FOX!)



MALES 25 - 54 RATING

Source: NTI 10/21-10/28/95 vs. 7/19-8/4/96; All Prime Telecasts



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