

# MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

October 20, 1997 \$3.00

## TV TECHNOLOGY

### The Great Digital Divide

Broadcasters are at odds with Congress over whether HTDV or multi-casting will prevail

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Company sees a neat fit with its 'Chicago' and 'New York' titles

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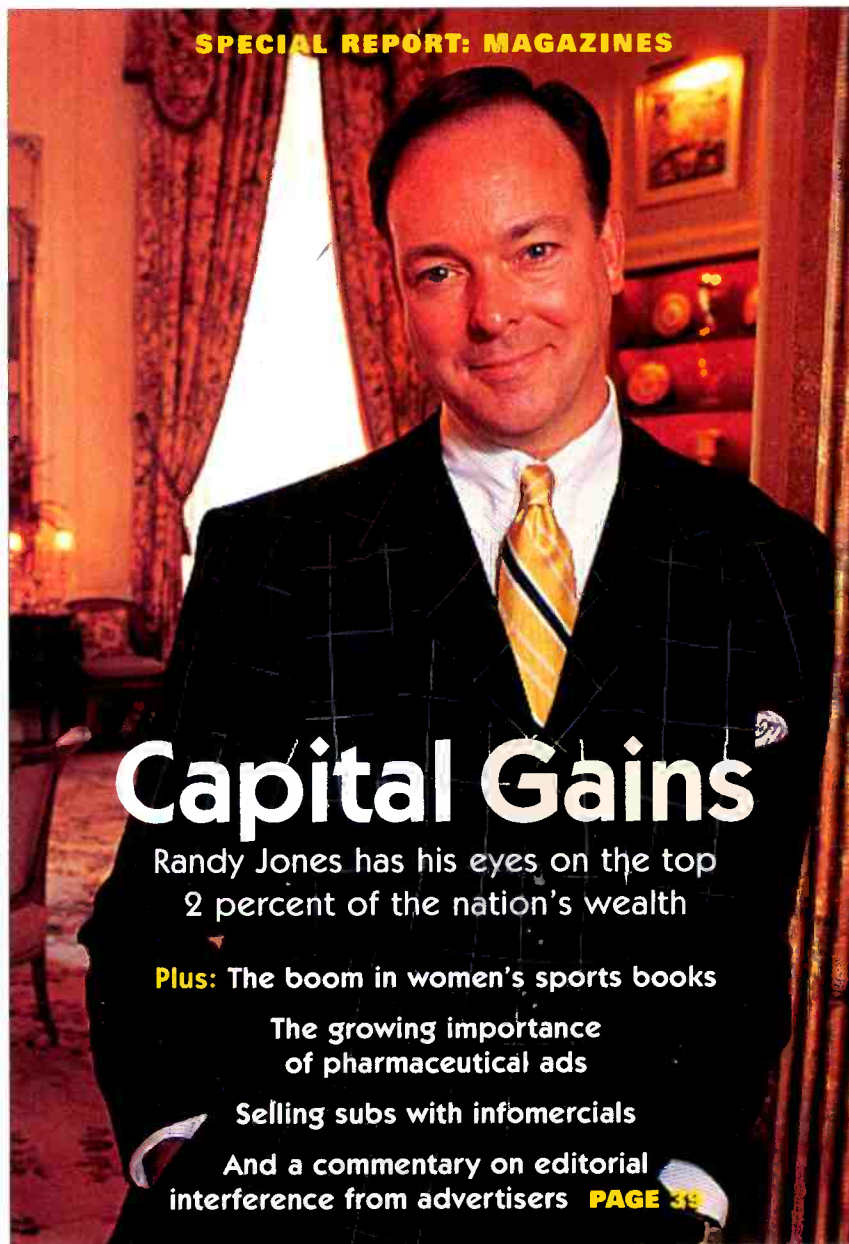
### Universal Takes a Look At USA's Ad Books

Studio is reviewing cable channels' sales performance in preparation for taking control

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## SPECIAL REPORT: MAGAZINES



### Capital Gains

Randy Jones has his eyes on the top 2 percent of the nation's wealth

**Plus:** The boom in women's sports books

The growing importance of pharmaceutical ads

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And a commentary on editorial interference from advertisers **PAGE 39**

## MARKET INDICATORS

### National TV: Slow

Fourth-quarter inventory is mostly gone; what's left is selling for 20 percent more than upfront CPMs.

### Net Cable: Slowing

The money that had been working since September has dried up, leaving holes in December inventory. CPM increases remain in the high single digits.

### Spot TV: Moderate

What little fourth-quarter inventory is left is moving because of increased World Series buys and a reinvigorated movie business. Toy buys in kids daypart are picking up. Automakers have canceled some fourth-quarter buys to reexpress in first quarter.

### Radio: Active

Telecom, autos and TV promotions continue to keep markets tight. Philly and Chicago are nearly sold out.

### Magazines: Strong

PIB says ad revenue growth hasn't been this robust since the blockbuster 1984. Auto, business & consumer services, and direct response companies are the leading categories.

## The Wile of Willes

Times Mirror CEO details bold plans for the 'L.A. Times' **PAGE 28**

**Richard C. Green, Jr.**

*UtiliCorp United, Kansas City, MO.  
43. Married.*

*"Soon, you'll buy your energy in a box off-the-shelf at Wal-Mart."*

Born with electrons in his blood. Fourth generation to work at Missouri Public Service. Apprentice lineman at 13.

*"What could be more fun than climbing a 100 ft. utility pole?"*

Rejoined company after college. CEO by 32. Embraced deregulation when others resisted. Transformed Midwest utility into diversified energy company, *UtiliCorp*. Provider of low cost energy solutions across U.S. And in 5 other countries. Introduced industry's first national brand, *EnergyOne*. 1995.

*"I want to do to the electron what Kellogg's did to the cornflake."*

*\$4.3 billion in sales, 1996.*

**Started reading Forbes as a business major at SMU in 1972.**



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Laura K. Jones OCT 20 1997

# AT DEADLINE

## Raycom Bid for LIN TV Tops Hicks, Muse

Raycom Media last week put in an 11th-hour bid for LIN Television Corp., exceeding the \$1.7 billion offer LIN accepted last August from Dallas-based takeover firm Hicks, Muse, Tate & Furst. Raycom, which owns 25 network-affiliated TV stations in small markets, is said to have bid \$51-53 per share, vs. Hicks Muse's \$47.50 per share (*Mediaweek*, Aug. 18). The bid from Raycom, owned and backed by pension fund Retirement Systems of Alabama, also concerns NBC, which had worked out a long-term affiliation deal with Hicks Muse and taken an 80 percent stake in LIN's NBC affiliate in Dallas, KXAS, in exchange for selling the buyout firm a stake in O&O WTVM in Birmingham. NBC is seen as likely to pull its affiliation from KXAS should another bidder get the company. LIN owns stations in seven other markets. Dennis McAlpine, an analyst for Josephthal, Lyons & Ross, said it is likely Hicks, Muse will bid against Raycom in an auction but also noted that LIN will have to pay Hicks Muse \$32 million if it sells to Raycom.

## Jacor to Buy San Jose's KSJO-FM

Jacor Communications has agreed to buy San Jose, Calif.-based KSJO-FM from American Radio Systems. The purchase price: \$30 million. The acquisition, subject to regulatory review, would represent Jacor's entree into San Jose. KSJO's current format is active rock. Ranked by revenue, Covington, Ky.-based Jacor is the nation's No 3 radio group.

## MediaOne Loses 2nd Top Exec

MediaOne's top programming executive, Rob Stengel, resigned last week. Though Stengel will stay on through 1997 and plans to continue consulting with MediaOne, he's the second top exec to depart the company since US West, MediaOne's parent, decided last summer to move the company from Boston to Denver. The chairman/founder of MediaOne predecessor Continental Cablevision, Amos "Bud" Hostetter, abruptly resigned in July.

## 'Content' to Pay 'Contents' Six Figures

*Content*, Steven Brill's new media magazine for consumers, and *Contents*, a 4-year-old arts quarterly based in Savannah, Ga., will likely settle their name dispute this week, said Joseph Alfieris, founder of the Georgia book. "We're on the verge of a deal," he said. *Content* will pay *Contents*, which claims to own the name, a licensing fee "in the mid-six-figures" for use of the moniker, said Alfieris. Brill could not be reached for comment.

## 'Access Hollywood' to Be Renewed


NBC Television Stations, group carrier and in-house series producer of *Access Hollywood*, is expected this week to join distributor Twentieth Television in announcing that the syndicated strip will be renewed for the 1998-99 season. Entering its second season in syndication last month, the show has been averaging a bottom-ranked 2.3 rating season-to-date nationally (Nielsen Syndication Service, Sept. 1-Oct. 5).

## Magazine Spending Continues Surge

The Publisher's Information Bureau's report for September says total magazine ad revenue for the month was up 14.3 percent, to just under \$1.3 billion; pages were up 4.6 percent, to 23,078. Year-to-date, revenue was up 13 percent, to more than \$8.8 billion; pages were up 5.2 percent, to 162,158.

## People Moving: Betsy Carter has resigned as editor of *New Woman* magazine, a post she'd held since 1994. K-III recently sold *New Woman* to Rodale Press. Executive editor Susan Kane will serve as interim editor. Mary Quinlan also departed recently as publisher; *Snow Country* publisher Laura McEwen has been named to that post... Time Inc.'s *Sports Illustrated* has replaced publisher David Long, who left *SI* for a corporate post two weeks ago, with a pair of associate publishers: Fabio Freyre, formerly New York ad sales director, and John Jay, associate publisher/marketing director, Both report to president Don Elliman.

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## MEDIA WIRE

### Chrysler Drops Requests for Review of Magazine Content

Chrysler Corp. has publicly reversed itself on its much-discussed, controversial policy requiring that it be given prior notice, in writing, of the editorial content of magazines that contain its advertisements (see related commentary, page 58). Michael Aberlich, a spokesman for the automaker, said publicly: "We don't want notifications; we won't read them." The reversal is the climax of a months-long drama about meddling advertisers and editorial integrity in which Chrysler was cast as the villain. Following an April *Wall Street Journal* article noting the company's prior-review policy, the American Association of Magazine Editors (ASME) issued a statement condemning the concept of such advance warnings, without naming the automaker. And last month, ASME and the Magazine Publishers of America issued a joint statement, for the first time specifically decrying the submission of "table of contents, text or photos from upcoming issues to advertisers." Chrysler has said it may reduce its spending in magazines, which last year totaled about \$270 million. —Jeff Gremillion

### D.C. Stations Limit Ad Time For State, Local Politicos

In a move that will likely be watched closely by broadcasters nationwide, TV stations in Washington, D.C., are heavily curtailing the amount of discounted airtime normally offered to state and local political candidates. In the midst of the debate over whether broadcasters have a public-interest mandate to provide free airtime for candidates, pols are having a hard time even buying airtime in D.C. and other glutted markets. Last week, the biggest network affiliates inside the Beltway told Virginia's gubernatorial candidates, James Gilmore III (R.) and Donald Beyer Jr. (D.), that available airtime will be cut almost in half until Election Day. WJLA-TV, the local ABC affiliate, will not sell any more time to lieutenant governor and attorney general candidates at discounted rates. "This is getting more and more widespread," said Dick Leggitt, Gilmore's media consultant. "From an economic point of (continued on page 6)

# A Digital Digression

*Broadcasters still aren't sure what HDTV will be*

By Claude Brodesser and Richard Katz

**B**roadcast television networks may say how much they like high-definition television, or HDTV, but according to a variety of broadcast network executives, the networks are now patiently waiting until they successfully launch HDTV before they pursue their more cherished goal: multicasting.

The reason: Congress is watching, and the spectre of spectrum auctions still looms over the digital issue like, well, a digital broadcast tower. Influential members in both the House and the Senate are committed to high-definition TV, that is, ultra-rich pictures that require nearly all the space, or bandwidth, contained in a single station's digital spectrum. The broadcasters would rather use the spectrum to make money by offering several programs at once.

The debate recently came into sharp focus at CBS, where a senior executive who would not speak for attribution said that the CEO of CBS parent Westinghouse, Michael Jordan, and the chairman of the CBS station group and Westinghouse's biggest shareholder, Mel Karmazin, had taken opposite viewpoints on the digital issue. "Michael [Jordan] was coming at this from an HDTV bias, and Mel, because of his background, was coming at this with a multiplex-

ing bias, but they have recently grown closer together" after what another executive described as "a lusty debate." The senior executive continued, "Jordan doesn't believe it's an either/or situation."

Network execs are skittish about making public comments too supportive of multicasting. For example, ABC network president Preston Padden flew to Washington in an attempt to convince the Senate Commerce Committee

that earlier remarks about the network's digital he had made were misinterpreted. "I never intended to infer or imply that we were never going to do HDTV," said Padden on Sept. 17 when he addressed the committee. And in a recent letter to Eddie Fritts, president and CEO of the National Association of Broadcasters, CBS' Jordan wrote: "CBS fully intends to live up to the spirit and letter of commitments made and understandings conveyed to the FCC and the



Westinghouse's Michael Jordan has been a strong proponent of HDTV.

GREGORY HEISLER/CBS

Congress" regarding HDTV.

But the problem of how much the conversion to digital will cost versus the potential revenue it could generate invariably leads to a discussion of multicasting. "Our affiliated stations are saying, 'It's possible we're going to be hurting unless we find another way to pay for this,'" said an executive at another of the Big Four networks, referring to HDTV.

Congress will not be moved. "If the broad-

casters abandon HDTV, there will be a quid pro quo," said Rep. Billy Tauzin (R-La.), chairman of the House subcommittee of telecommunications. Tauzin has proposed to levy fees on any broadcaster or network that performs multicasting.

Congress is ostensibly demanding that the networks provide HDTV at all costs (despite the lack of any legislation that mandates HDTV), and the possibility remains that it might take back substantial chunks of the spectrum it gave in the first place and auction it to other communications companies.

"We wouldn't have given them this much spectrum just to convert to digital—they don't need it," explained Ken Johnson, chief of staff to Tauzin.

It is not clear why Congress is so married to the high-definition picture. Multicasting could actually achieve the original intent of the Telecommunications Act of 1996, which was to foster competition. To date, it has not. But, conceivably, stations in a given market could band together and by pooling all their channels, could offer competition to cable operators by airing cable network programming directly over the air.

"Of course, such agreements would likely involve objections from the Justice Department, because the Chinese walls that separate stations may not be thick enough on matters of subscription prices and advertising rates," said Martin Franks, a senior vp at CBS Corp.

Still, the issue currently is whether the networks will opt for high-quality or simulated high-quality with multicasting capabilities. Charles Jablonski, vp/broadcast and network engineering for NBC, who noted that the network has committed to doing at least a certain amount of HDTV, said his network has yet to finalize its digital plans. "We haven't yet found the Holy Grail," said Jablonski. "We're maintaining our flexibility."

With the FCC's deadline of November 1998 looming, and considering the time it takes to build a digital broadcasting infrastructure, time is running out. Industry experts say that plans for digital rollouts must be finalized by the end of this year in order to meet the FCC deadline to begin digital broadcasting.

All the debate, however, may prove moot. Blair Levin, chief of staff for outgoing FCC chairman Reed Hundt, believes that the multicasting forces will eventually win. "Wall Street reality will trump Washington rhetoric," he said.

Another staffer at the FCC called the networks' commitments to HDTV "a 10-year-old lie" and predicted that networks would largely abandon HDTV as soon as "the danger has passed and they [Congress] can't take the licenses away." ■

## K-III Eyes 'Texas Monthly'

*High-quality regional would fit well with company's city books*

**MAGAZINES /** By Jeff Gremillion

**K**-III Communications is in serious discussions to buy independently published *Texas Monthly*, or to at least take a substantial interest in the book, according to a K-III insider. Neither K-III's corporate

spokesperson nor *Texas Monthly* publisher Michael Levy would comment on the negotiations. "We're talking to a few different people," said Levy, "but there's nothing I could tell you about that that would be appropriate."

Levy announced last month that Dow Jones, which has had an unspecified interest in the company for a decade, wanted out of the partnership. "Dow Jones thought it was a good time to cash out," said Levy. "We're trying to find someone we'd be happy with as a partner." The Jordan-Edmiston Group is handling the search.

*TM's* circulation was flat at 308,000 for this year's first half, according to Audit Bureau of Circulations data. Ad pages for the

title were up 7.3 percent, to 1,020, through September, Publishers Information Bureau reported. The book's revenue topped \$22 million for the 1996-97 fiscal year, and it has recently spun off a custom publishing unit and a Web site.

Industry watchers familiar with both Levy and K-III said that *TM* would be a good fit with the New York-based media company. K-III has recently announced its intention to focus on its core properties, including the major regional books *New York* and *Chicago*. Sources added that, as K-III and Levy are unlikely partners, K-III is more likely to acquire the critically praised magazine outright than to buy a percentage of it. "I can't see [Levy] answering

to that sort of corporation," said one source. "That would be very out of character." Likewise, it would be uncharacteristic of K-III to become a silent partner in a media venture. ■



**Circ is flat, pages are up, and reading is good.**

## Fox Nabs Tiger for Special

*Net hopes new Skins-type event will raise its profile in golf*

**TV SPORTS /** By Langdon Brockinton

**F**ox's cable sports network has cut a deal to televise in prime time a Skins-format event showcasing Tiger Woods. The Tiger Woods Invitational, to be played near Tokyo, also will feature Nick Price, Mark O'Meara and Japanese pro Shigeki Maruyama. Fox Sports Net will air a three-hour telecast of the event on Nov. 9 or 10.

Fox wants to become more of a player in golf and has sought to secure rights to events for both its broadcast and cable networks. Last May, Fox struck its first deal with the PGA Tour. Beginning in 1999, the cable sports network will televise early-round coverage of 10 tour events per year and will provide full coverage of the Nike Tour Championship. The Golf Channel, in which Fox holds a one-third stake, will simulcast the PGA Tour events.

The Woods Invitational will be staged by Nike Sports Entertainment; Fox Sports Net will produce. "It's a hot property because of Tiger—that's one reason we're airing it in prime time," said Arthur Smith, FSN executive vp of programming and production. The event will be the first in Japan for Woods, a Nike endorser. It will also be Woods' first appearance on Fox.

Fox Sports Net hopes to sell most of the inventory for the Woods event to four to six advertisers. Nike is already on board. FSN is projecting a cumulative 2.5 rating (based on two prime-time telecasts and a universe of 55 million homes).

FSN also is pitching advertisers on its coverage of the first and second rounds (Nov. 20-21) of the World Cup of Golf from Kiawah Island, S.C., and the Million-Dollar Golf Challenge from South Africa (Dec. 4-7). ■

## MEDIA WIRE

view, it's not hard to understand." Under federal law, stations are required to offer discounted airtime and "reasonable access" to candidates for federal office. Local and state candidates are not afforded the same protection. —*Nora Fitzgerald*

### New UPN Chief Upends The Fledgling Net's Schedule

New UPN CEO Dean Valentine and his even newer head of programming, Tom Nunan, wasted no time in rearranging the network's prime-time lineup. Beginning Nov. 4, UPN's *Moesha* will move back to its Tuesday at 8 p.m. time slot and *Clueless* will move to 8:30 p.m. During the November sweeps period, reruns of *Malcolm & Eddie* will run Tuesday nights at 9 p.m. (*Malcolm & Eddie*'s regular slot is Monday at 9:30 p.m.) On Wednesday, Nov. 5, the network will flip-flop its two dramas with the higher-rated *Star Trek: Voyager* moving to the 8 p.m. time period and *The Sentinel* airing an hour later at 9 p.m. According to a BJK&E Media Group analysis of Nielsen Media Research data, UPN has averaged a 3.3 rating/5 share in households compared to a 3.5/5 last year. Archrival The WB has increased its viewership 11 percent over last year by averaging a 3.0/5 for the first three weeks of the season. —*Rich Katz*

### Microsoft Said to Be Mulling \$1Bil Stake in TCI

Cable stocks surged again last week on the news that Microsoft was close to making an investment of up to \$1 billion in Tele-Communications Inc., the most influential cable operator in the country. Though neither company would confirm the reports, the previous week Leo Hindery, the president of TCI, hinted that a big deal was in the works. Microsoft's investment, if it materializes, would go toward the purchase and distribution of digital equipment, which is expensive and still somewhat experimental. —*Michael Bürgi*

### Tables Turned: 'Rolling Stone' Is Now Under Their Thumbs

Wenner Media's *Rolling Stone* will mark its 30th anniversary (*continued on page 8*)

# Uni Reviews USA Ad Sales

*Seeking better margins, studio conducts audit of nets' operations*

**CABLE TV /** By Michael Bürgi

Universal Studios, the unit of Seagram Co. that oversees Seagram's stake in USA Networks, is quietly reassessing the networks' advertising sales strategy. The effort, led by Universal chairman Frank Biondi, is designed to gauge how much more aggressive the two cable services—USA and the Sci-Fi Channel—can be in the marketplace in the near future.

The review of USA Nets' ad sales approach comes as Seagram prepares to close on its acquisition from Viacom of the 50 percent of USA that it does not already own. The \$1.9 billion deal is expected to be completed this fall.

Sources with knowledge of USA's business said that Universal is conducting an audit of the ad sales side of the operation not only to determine how USA performed in the marketplace over the last three years but also to get an idea of how much more ad revenue can be generated. Biondi has said he believes the networks have underperformed in ad sales.

Seagram, which is in due diligence on the USA acquisition, is about to conduct its own audit of the networks' sales as well.

Undetermined at this point is whether Biondi and Greg Meidel, president of Universal Television, will make any changes in USA Networks' ad sales management. The unit is currently run by John Silvestri, executive vp of ad

sales. Silvestri is said to have told colleagues that he expects to remain in his position at least another 18 months. Several sources in the cable sales marketplace said that Universal has contacted sales executives at other networks about possible positions at USA Networks.

Universal and USA representatives declined comment. One high-placed USA executive took

pains to dismiss talk of possible changes in the current ad sales management. "It simply ain't the case," said the exec. "Our ownership is on the verge of being resolved, and that's what we're concentrating on."

Seagram may still end up striking a strategic alliance with NBC or CBS, neither of which is aligned with a studio. Should Seagram partner with a broadcast network, it is likely that USA's various revenue streams would fall under that

network's purview.

Universal would like to own a broadcast network to guarantee distribution for its product. Although USA Network reaches more than 70 million homes, it cannot sustain network-level programming budgets across its schedule. Talks on a network partnership are said to be on the back burner. In addition, Seagram formally stated last week that it has no plans to sell its stake in Time Warner to finance such a deal, despite the fact that TW stock is trading at a 52-week high. ■



**Biondi believes USA can do better on sales.**

# A New Chief for Meredith TV

*Magazine publishing exec Loughlin succeeds Jones at top of group*

**TV STATIONS /** By Michael Freeman

Meredith Corp.'s broadcast group began a major transition last week with the resignation of president Phil Jones and the appointment of John Loughlin, a publishing executive, to fill the post. The departure of Jones, 53, caught some broadcasting execs off guard, given Jones' 18-year association with Meredith, including the last eight as chief of the profitable broadcast group.

Jones said he had grown weary of the 175-mile shuttle between his home in Kansas City and Meredith's headquarters in Des Moines. Jones joined Meredith in 1979 as general manager of the company's KCTV-TV in Kansas City. "I developed a really close attachment to the community that I never wanted to break," said Jones, who added that he may look for a media-related job or start his own business in K.C.

Loughlin, 40, has had direct oversight of

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## MEDIA WIRE

next month with a theme issue devoted to "Women of Rock." The Nov. 13 issue, on newsstands next Monday, features on its cover a coup of a group cover shot—Courtney Love, Tina Turner and Madonna, photographed by Peggy Sirota. "As we made our plans six months ago to celebrate the 30th anniversary of *Rolling Stone*, it became obvious to us that the major music story of 1997 was the rise of women artists," says editor/publisher/founder Jann Wenner in his editor's letter. The issue includes new Q&As with 28 of most influential women in music, including Ruth Brown, Bonnie Raitt, Chrissie Hynde, Bette Midler and Yoko Ono. —Jeff Gremillion

### Punch Steps Down, NYT Co. Names New Top Execs

He signed the memo, simply, "Punch," and with that gesture, Arthur Ochs Sulzberger, chairman and CEO of the New York Times Co. for 24 years, stepped down Oct. 16, Arthur O. Sulzberger Jr., 46, was elected chairman and will continue as publisher of *The New York Times*. The elder Sulzberger will remain on the board as chairman emeritus and will oversee the team that effects the transition. Russell T. Lewis, 50, the company's president, was named chief executive, and Michael Golden, 48, currently a company vp, was named vice chairman. The elder Sulzberger, whose grandfather founded the paper in 1896, said in a memo to employees: "The most important partnership in this institution is the relationship between the family and non-family management."

### Grey Becomes Edit Director At MacDonald Communications

MacDonald Communications has announced senior-level changes at *Working Woman* and *Working Mother*. Bernadette Grey, former editorial director of Scholastic Soho's *Home Office Computing* and *Small Business Computing*, has been named editor of *Working Woman*, replacing Nancy Smith, who resigned. Judsen Culbreth, editor of *Working Mother*, has been promoted to editorial director of the company, with oversight over both *Working* titles. —Jeff Gremillion

Meredith's *Country Home*, *Traditional Home*, *Country Gardens* and *Renovation* magazines. Although Loughlin has no broadcasting experience, Meredith president/CEO William Kerr said that Loughlin has a "very successful operating approach in all of the businesses he has led. I have every confidence he will be an excellent leader for our strong and growing broadcasting group." The new broadcast chief has led efforts to involve Meredith titles including *Ladies' Home Journal* in health-news segments on the company's 11 television stations around the country.

Kerr worked with Loughlin when both were executives of the New York Times Co. Kerr was president of the Times Co.'s magazine group from 1984 to 1991, when he left to take the same post at Meredith. Loughlin was senior vp and group publisher of the Times' women's magazine titles from 1985-93. In '93,

Kerr hired Loughlin as vp/publishing director of Meredith's publishing group.

Meredith's broadcast group had profit of \$58.5 million in the fiscal year ended June 30, up 12 percent. The group has stations in markets including Phoenix; Orlando, Fla.; Portland, Ore.; and Hartford, Conn.

Meredith as a whole tallied \$855 million in revenue for the year ended June 30 and \$67.6 million in net earnings, up 26 percent.

Despite Jones' departure, Lanny Blake, a media analyst for the New York-based investment firm Salomon Bros., said Meredith's strong earnings picture makes it an "acquiring company" in the broadcasting business. Blake said that on the day of Loughlin's appointment last week, Kerr told analysts in a conference call that Meredith is an "opportunistic company" that hopes to acquire Big Four network affiliates in the top 50 markets. ■

# College Grid Ratings Sacked

*Oversupply of telecasts, less interest among older viewers blamed*

TV SPORTS / By Langdon Brockinton

A glut of games has contributed to a sharp dropoff in college football ratings on TV so far this season. Through the games of Oct. 11, ABC's household ratings had dipped 13 percent, to a 4.1; CBS was down 9 percents, to a 3.2; and NBC's ratings for its broadcasts of Notre Dame's home games (two through Oct. 11) were off 33 percent, from a 5.0 to a 3.3.

"College football on TV is all over the place," said a broadcast network official. "It's a crowded landscape." CBS reentered the playing field last season; it carries home games of the Southeastern and Big East conferences. Cable's FX also began airing college ball in 1996. ABC, NBC, ESPN, ESPN2 and Fox Sports Net all televise extensive slates, as do several syndicators.

Notre Dame's 2-4 start has not helped NBC. And the Fighting Irish's remaining home schedule is not exactly scintillating, featuring Boston College, Navy and West Virginia. NBC's numbers are off in part because the ND-Ohio State game last September generated a strong 6.7 rating.

Some networks have suffered sharp ratings declines this season among men 50-plus. At ABC, that demo's numbers are off 27 percent for college football. Men 50-plus are watching

less TV in general on Saturday afternoons, with total viewership in the demo off 11 percent this fall. The more-coveted men 18-49 demo is flat for ABC's college games, at a 3.0.

ESPN, whose overall college football ratings are down 9 percent, is also touting its audience. "Demographically, we're having a very good year," said Artie Bulgrin, vp/director of research and sales development. Against men 18-34, men 18-49 and men 25-54, ESPN's college grid ratings are up 17, 8 and 8 percent, respectively. "We're skewing a bit younger," Bulgrin said.

The regular season is only half over, so the networks have some time to play catch-up. ABC

is optimistic, in part because it televises the strong Big Ten Conference. "There are still plenty of big games... that will drive the ratings closer to what they were last year," said an ABC representative.

**No luck: The Irish have not scored for NBC.**



CBS, whose '96 ratings got a bump from one prime-time game, is "confident we're going to have a better November this season," said vp of programming Mike Arcesco, citing such high-profile matchups as Florida vs. Florida State. "I don't think the luster is off college football. It's fragmentation, like college basketball." ■



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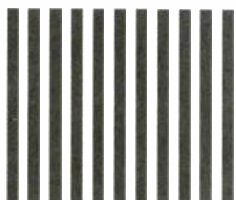
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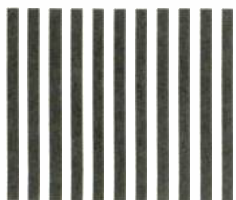
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# To Cume or Not to Cume

Any way you slice the ratings, it's slow going for new action hours

**SYNDICATION** / By Michael Freeman

**N**o matter which variety of Nielsen ratings numbers you look at—primary or cume—first-run syndicated action series are off to a slow start with viewers this season. While a handful of “franchise” properties, including Universal Television’s *Hercules* and *Xena*, are generating decent audience levels with fresh fall episodes, many other brand-name shows have been slow to catch on so far.

Some of the problem spots include: Warner Bros.’ *Police Academy* (2.2 rating/5 share), down 44 percent in share from comparable time periods in fall 1996; Buena Vista’s *Honey, I Shrank the Kids* (2.6/6), down 25 percent in share; Eyemark’s *Pensacola: Wings of Gold* (2.5/6), flat with last year; Western International Media’s *Conan: The Adventurer* (1.8/4), also flat; and All American’s *Ghost Stories* (1.7/4), flat.

The week ended Oct. 12 brought a small bit of good news for the genre, as the premiere of *Gene Roddenberry’s Earth: Final Conflict* (Tribune Entertainment), earned a 4.3/8 in Nielsen Media Research’s metered markets, the best performance of any new action show this season. *Final Conflict* was the last of 15 first-run hour series to have its premiere. The show registered an 11 percent increase in share from the time-period average last October, according to Jay Leon, Tribune vp of research.

*Final Conflict*’s opening-week average of 4.3/8 is based only on primary airings. The series’ cume numbers—including double airings in some markets—are even more encouraging, buyers noted. The inclusion of double-runs in 37 metered markets (a total of 42 broadcasts) pushed the first week of *Final Conflict* up to a 4.5/9 average, up 29 percent over time-period averages from last season.

Buyers have long debated the value of cume ratings; some charge that distributors promote the data generated by double-runs to mask low numbers for a series’ primary airings. Tribune’s Leon said he preferred to base the early returns for *Final Conflict* on the primary-run average because it “doesn’t skew the numbers and reflects how strong the show is doing in its time periods.”

Dick Kurlander, vp of rep firm Petry Tele-

vision, believes that distributors’ use of cume ratings is “legitimate.” Kurlander noted that Petry averages in second airings of a series for the first 4 to 6 weeks of a new season and then does a separate breakdown of a show’s rating by daypart starting with the completion of October ratings book.

“We isolate on the show’s performance by daypart, because TV-station programmers make their evaluations based on time-period performance alone, not cume numbers,” Kurlander said in reference to the October books. “Advertisers are buying gross ratings, not share.

In most cases, people don’t watch the same episode twice, and syndicators can make claims that there is some unduplicated viewing.”

Steve Grubbs, senior vp of national broadcast buying for BBDO, said that his agency usually is comfortable buying syndicated hours based on cume 18-49 demo ratings. However, Grubbs noted that there is “frequent”

duplication of viewers in cume ratings, and that the broadcast networks are not in the same business of double-running programs.

“The only time I object to use of cume numbers is when a syndicator compares its show’s cume average against another show’s [primary] audience,” Grubbs said. “Sometimes it’s a case of alchemy—where they claim a show is doing a 2.5 rating [cume] and it is actually doing a 1.5 rating in the [primary] time period.”

While Tribune is not using cume ratings to market *Final Conflict*, the syndicator did cite a cume average earlier this season to claim that its two-hour premiere of *Nightman* turned in a 5.4/7, best among the action hours. The show averaged a 3.5/7 in primary runs. According to a Petry analysis (averaging primary and secondary runs, rather than adding secondary airings) for the three weeks since *Nightman*’s premiere (Sept. 15-Oct. 6), the show has earned a 3.2/7 average, off 13 percent from last season. ■



AVA GERLITZ/ATLANTIS FILMS

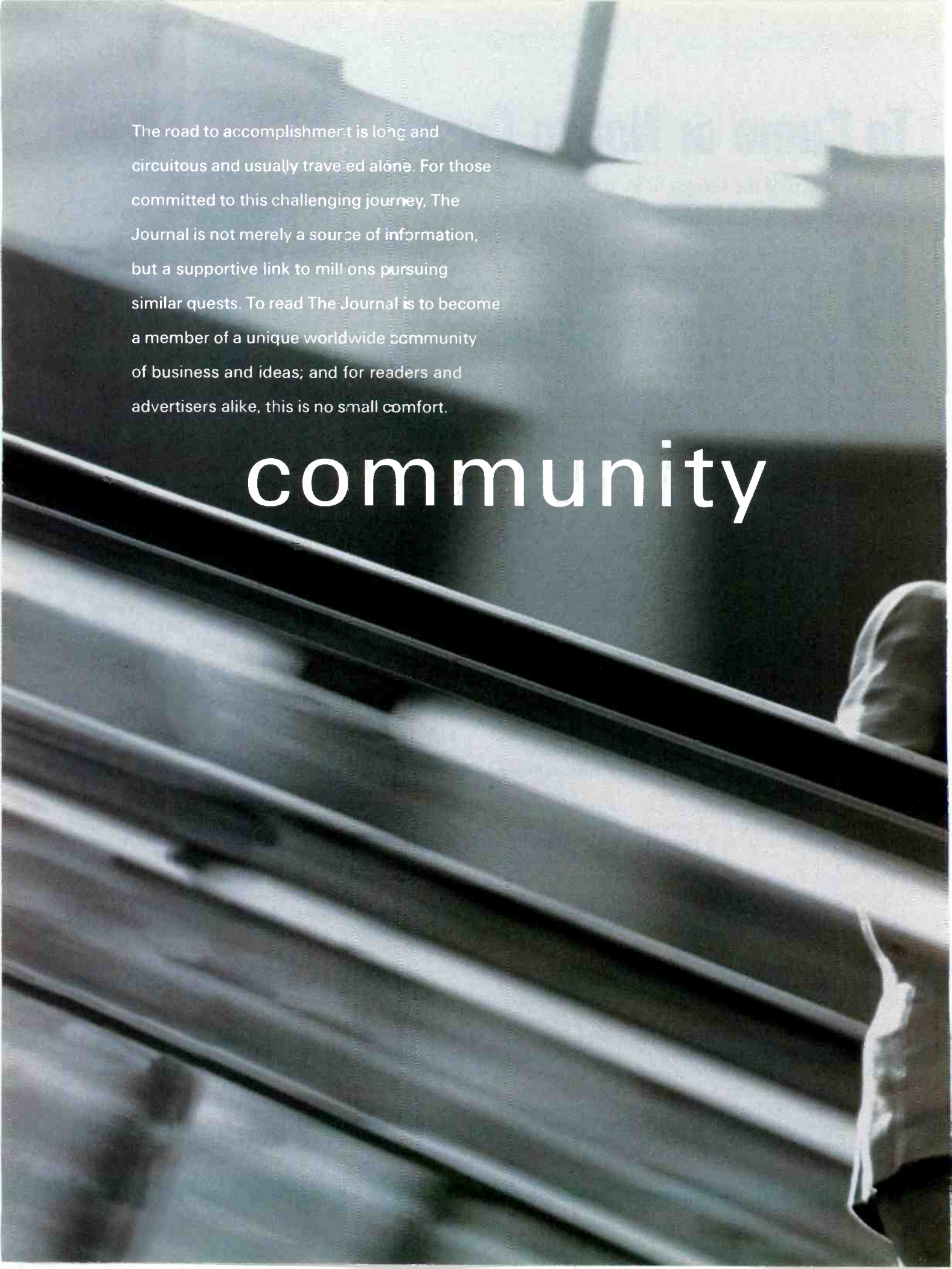
**We have liftoff: *Final Conflict* star Lenni Parker**

## SYNDICATION

**More than a month** into the new season, syndication so far lacks a true breakout first-run strip. Eyemark Entertainment’s *Martha Stewart Living* and Warner Bros.’ *People’s Court* come the closest to being called hits. *Stewart* has averaged a 2.8 rating/11 share (NSI, Sept. 8-Oct. 10) in its weekday run in Nielsen Media Research’s 38 metered markets, according to a Petry Television analysis. *Stewart* is holding even with 1996 time-period shares, but the show has had little week-to-week growth. *People’s Court* has also remained flat week-to-week, at a 2.6/9 season-to-date average. But the new hour-long version of *Court* is the only first-run strip to post a share increase (1 point) over ’96 time periods. Every other strip is at least two share points below lead-in and year-ago programming. Buena Vista’s *Keenen Ivory Wayans Show* (2.5/7) is 30 percent off year-ago averages; Eyemark’s *Gayle King* (2.2/9) is down 27 percent; Columbia TriStar’s *Vibe* (1.8/4) has registered a 43 percent decline; Worldvision Enterprises’ *Pictionary* (1.7/5) is off 17 percent; and Twentieth’s *Home Team With Terry Bradshaw* (0.9/4) and All American’s *Arthel & Fred* (0.9/4) are off an identical 33 percent in share.

**Syndication’s new crop** of off-network sitcoms is also looking somewhat lackluster so far. Paramount’s rollout of *Frasier* is the strongest, averaging a 5.3 rating/10 share season-to-date. However, since its premiere, *Frasier* has shown little week-to-week movement, and the series is only holding even with lead-in and year-ago time-period shares. Three other new off-net comedies have exhibited share erosion: Warner’s *Living Single* (3.1/6) is 17 percent behind year-ago time period levels, and Carsey-Werner’s *Grace Under Fire* (2.7/6) and Buena Vista’s *Boy Meets World* (2.7/6) are both down 14 percent.

**Worldvision Enterprises’** second-year courtroom strip, *Judge Judy*, is averaging a 3.0 rating/10 share (NSI, Sept. 15-Oct. 15), up 67 percent in share increase over 1996 programming in identical time periods. One particularly strong market is New York, where *Judy*’s 5.1/14 average on WCBS in New York at 4 p.m. marks a 75 percent share increase over-year ago and lead-in programming. —Michael Freeman



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## TV SPORTS

By Langdon Brockinton

# Isn't That Special

The long TV road to the Super Bowl is full of targeted programming

**T**he NFL and NBC are teaming up to produce *Behind the Scenes at Super Bowl XXXII*, a one-hour special that will air Jan. 24, the day before the Big Game. Royal Caribbean Cruise Lines will be the presenting sponsor

of the show; Royal is also title sponsor of the Super Bowl XXXII halftime show. *Scenes* will feature NFL Films crews tracking the two Super Bowl teams as they prepare for the event.

*Behind the Scenes* is one of at least a half-dozen post-season TV specials that the NFL is producing or coproducing. It's all part of the usual hype leading up to the Super Bowl. For the NFL, the post-season specials also are conduits to reach a variety of audience demographics: kids, teens, Gen Xers and hard-core fans.

Pontiac Bonneville has cut a deal to be the first title sponsor of *The NFL Linemen Challenge*, which will air Jan. 23 on ESPN2 at 8 p.m.

(plus a rerun the following day on ESPN at 3:30) Mail Boxes, Etc. is associate sponsor of the third edition of *Challenge*, in which AFC and NFC linemen will compete in a series of events testing agility, strength and speed.

MTV is planning to reprise its *Rock 'n' Jock Super Bowl Special*, which would air live—probably Jan. 24—from the NFL Experience, the league's interactive theme park that is set up each year at the Super Bowl site. (San Diego is home to Super Bowl XXXII.) For *Rock 'n' Jock II*, NFL players, celebrities and music stars will again compete in a flag football game.

TNT is bringing back *Super Bowl Television*, four hours of live programming on Jan. 23 (10:30 p.m.-12:30 a.m.) and Jan. 24 (9-11 p.m.) featuring pieces on Super Bowl-related activities.

In addition, two NFL Pro Bowl-related specials are returning for their second and fifth years, respectively—*The NFL Rookie Beach Bowl* (a flag football game featuring the league's best rookies) and *The Miller Lite Pro Bowl Battle of the Gridiron* (a skills competition). *Beach* will air Jan. 30 (two days before the Pro Bowl) at



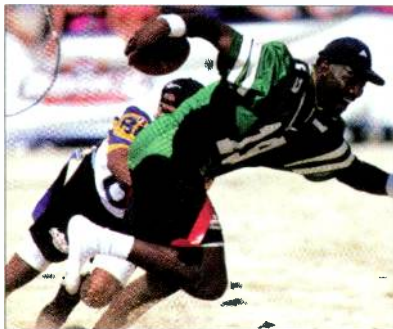
9 p.m. on ESPN. *Battle* will be broadcast Jan. 30 on ABC.

**PBS has acquired** first-run TV rights to a Bud Greenspan-produced Olympics documentary for the first time. *Atlanta's Olympic Glory*, a 3½-hour film, will premiere in December on PBS stations.

The program will be available to PBS affiliates for pledge drives in December as well as in March and August 1998, said Al Jerome, president/CEO of Los Angeles-based public station KCET-TV, which brokered the deal with Greenspan. *Glory's* underwriter is the Disney Channel, which will air a 15-second spot at the beginning and end of the film's telecasts. The Disney Channel had held first-run U.S. TV rights to Greenspan's Olympics documentaries dating back to the Los Angeles Games in 1984.

*Glory* is "more interested in the humanity of the Games than in the jock aspect," Greenspan

said. "There's more to the Games than just the victory podium." The documentary's content will be international in scope, and the film will be distributed to TV outlets worldwide. ESPN has acquired second-run U.S. rights to *Glory*.



PAUL SPINEL/MLN

**Kicking sand: NFL rookies battle in the Beach Bowl.**

Smith, the University of North Carolina basketball coaching legend who recently announced his retirement after 30-plus seasons at the school. The 100-page issue, which includes about 13 ad pages, is a compilation of pieces that have appeared in *SI* over the years. The edition will go on sale on Oct. 24 at newsstands, said Matt Barr, publishing director of Sports Illustrated Presents, the title's specialty publishing division.

*SI* will produce more than 400,000 copies of the Smith tribute; roughly half will be distributed in North Carolina and the balance will be

## CABLE TV

**Turner Broadcasting System** went on another movie-buying tear last week, locking up broadcast-window rights to some 70 films from studio siblings Warner Bros. and New Line Cinema as well as from PolyGram. The PolyGram deal gives Superstation TBS first crack after the pay-television window to *The Game*, starring Michael Douglas and Sean Penn. The Warner Bros. product includes *Conspiracy Theory*, with Mel Gibson and Julia Roberts, and *Contact*, starring Jodie Foster. Movies under the New Line deal include *In Love and War* and *Feeling Minnesota*.

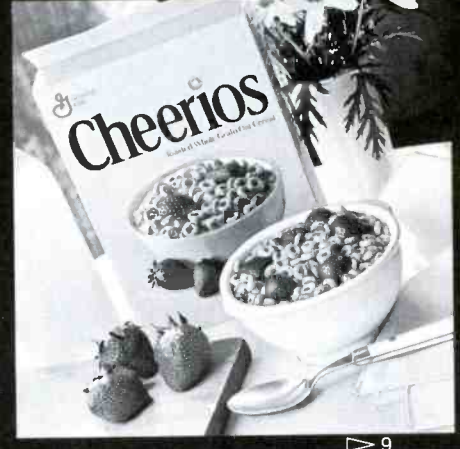
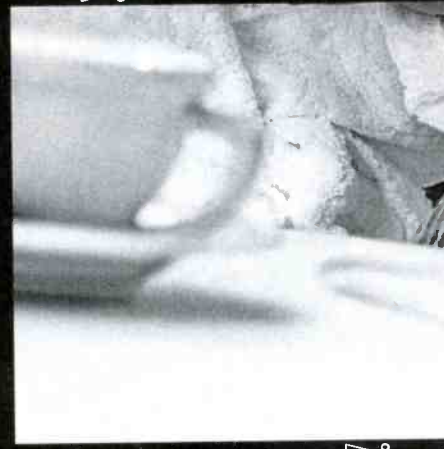
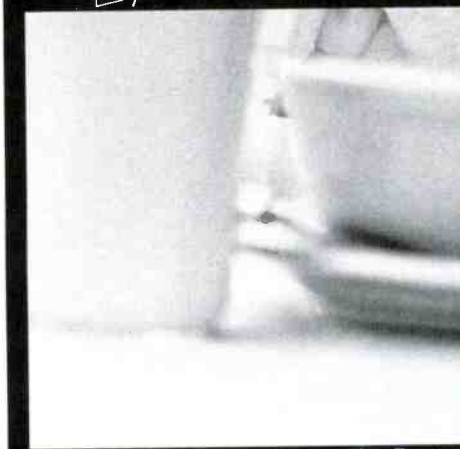
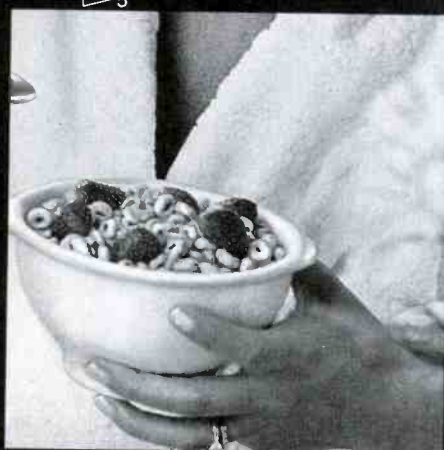
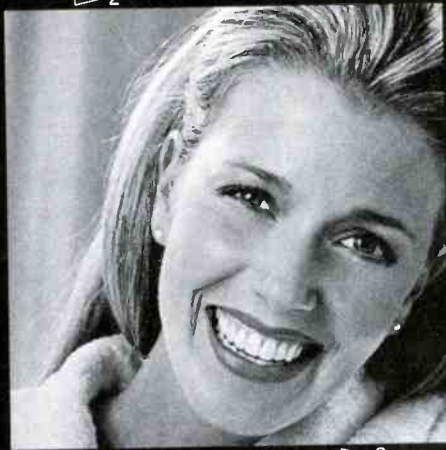
**CNN** had a relatively good summer, thanks in part to the abundance of bad news around the world, including Princess Diana's death. Despite competition from MSNBC and Fox News Channel, third-quarter ratings for CNN were up over the same period in 1996, when the two competitors were not measured. According to Nielsen Media Research data, CNN grew 18 percent in prime-time in household delivery during the third quarter, to 766,000 homes. CNN's total-day delivery grew 5 percent, to 389,000 homes. Less impressive was Headline News, which saw its prime-time delivery drop 2 percent to 208,000 homes and total day drop 8 percent to 179,000. CNN surged 19 percent in prime time delivery of adults 18-49, while HLN ticked up 2 percent. In adults 25-54, CNN's delivery grew 12 percent in the quarter, while HLN grew 2 percent.

**The Sci-Fi Channel** on Nov. 2 will run an adaptation of an H.G. Wells story simultaneously on the cable network and on its Dominion Web site. Starring Leonard Nimoy and several cast members from the more recent *Star Trek* incarnations, the production of *The First Men on the Moon* will be carried live from the Museum of TV and Radio in LA.

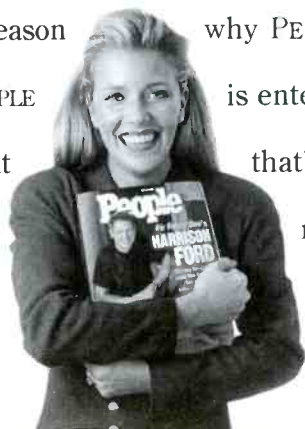
**Two top cable operators** announced new service rollouts last week. Cablevision Systems Corp. introduced high-speed cable modem service to its 200,000 Connecticut subscribers. Optimum Online will retail for \$19.95-\$34.95 a month, depending on the level of service. Separately, MediaOne said it began testing digital TV to subscribers in Detroit suburbs last week. —Michael Bürgi

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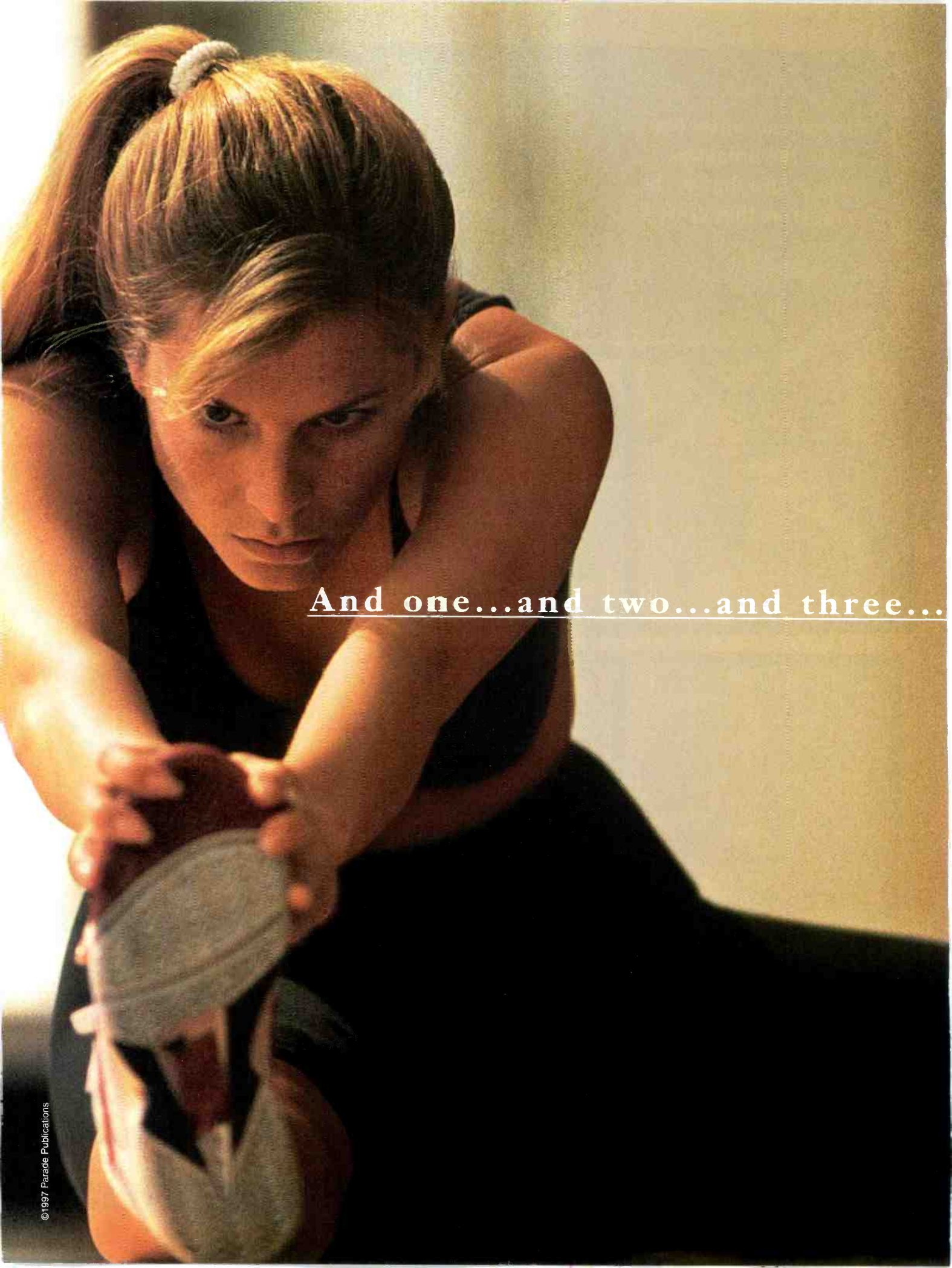
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## LETTERS

**More on Broadcast vs. Basic**

**B**ravo to Tom Cosgrove ("Eye[ball]s on the Prize," Letters, Sept. 22). His statements that recent Cabletelevision Advertising Bureau claims are "conveniently ignoring" key facts and "center around an irrelevant and misleading summary statistic" are right on target. The industry picture painted by the CAB is akin to claiming that America's most populous states are Texas and Florida...if you exclude California and New York. The statement is not incorrect, but it is also not without distortion.

*Ave Butensky  
President  
Television Bureau of Advertising  
New York, N.Y.*

**A Letter About Our Ad**

**B**efore Dennis Holt starts to believe this own press, let's set the record straight (*Mediaweek* promotional ad campaign, #3 in the series). Dennis Holt, while doing more to promote the growth and acceptance of independent media buying services than any of us, did not start the "world's first media service in 1964." Although I cannot definitively state who in fact was the first independent service, RDR Associates, doing business as Time Buying Services and currently as TBS Media Management, was incorporated in 1960. I think it is safe to say we are the oldest, if not the first, independent media service operating in America today.

*Frank Muratore  
President/CEO  
TBS Media Management  
New York, N.Y.*

**The Devil's in the Demos**

**R**ichard Katz's article on CBS' Boomer strategy (*Mediaweek*, Oct. 13) was marred by some critical errors both of omission and commission. We'd like to take this opportunity to set the record straight. First, throughout this piece, the author seems to believe that CBS has defined its core demographic as 35-54, to the exclusion of all others. We have made quite clear, and it has been well understood elsewhere, that 35-54 is a supplemental demographic that we are introducing to help our clients better target a key audience group, one

which we believe to be the most affluent and influential. We continue to sell against, and to report, 25-54 (our primary demo), 18-49 and even the 18-34 segment of the population—even though that group is undoubtedly the least populous, least affluent and least loyal of any viewer segment. We do so because we believe that all demos are important to advertisers, each of whom has a different product to bring into the marketplace and different customers to address with its advertising. For our part, we at CBS will continue to present a schedule of programming that attracts viewers from all segments of the population, in the true broadcast tradition. By focusing part of our effort on the 35-54 sub-segment of the core 25-54 age group, we believe we're helping to provide advertisers with the broadest collective network television coverage of the adult audience. What remains a mystery to us is why any advertiser not completely hide-bound to the past would not support this strategy. It is difficult to see how it is in the best interest of clients for all of the networks to exclusively continue to produce a series of must-see clones in search of the shrinking and relatively impoverished adults 18-34 audience. The argument that these viewers form loyalties at this young age that last throughout adult life is too shopworn and unsubstantiated at this point to require comment. It is simply received wisdom without supporting evidence. Your subtitle states that the "new 35-54 demo is slow to catch on." We just began reporting this demo two weeks ago. The adults 35-54 segment of the population will continue to grow in numbers and in market power during the next decade. When it comes to the eventual acceptance of the value of this segment of the populations by advertisers, we are much more patient than *Mediaweek*. This is a long-term, not a short-term strategy for CBS. Anyone who remembers Paul McCartney's first group should wish us well.

*David Poltrack  
Executive VP, Planning and Research  
CBS Television  
New York, N.Y.*

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, Mediaweek, 1515 Broadway, New York, NY 10036 or fax to 212-536-6594 or e-mail to [bgloede@mediaweek.com](mailto:bgloede@mediaweek.com). All letters are subject to editing.

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# Local Media

LOS ANGELES • NEW YORK

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## LOS ANGELES/TV STATIONS

### Spot TV Dollars Not Raining on SoCal

• THE LOS ANGELES SPOT TV AD MARKET tumbled 8.5 percent through August this year, and stations are scrambling to try to make up some of the shortfall in the fourth quarter. Local broadcast execs cite several factors in the downturn, including an anticipated rollback from 1996's political and Olympics-related spending; a strong radio marketplace, the networks' record upfront last spring; and surprising weakness this year in several ad categories.

"I've never seen such a lack of sales activity at our station in 10 years," the general sales manager of one L.A. station said last week.

1996 was a banner year for most outlets in the market, as more than \$50 million in spot spending flowed in support of the Olympics alone. California was a hotly contested state in the presidential election—more than \$15 million was spent on political ads last October, and close to \$7 million was spent in the first week of November 1996, according to one general sales manager.

This year, third quarter was down about 6 percent; early fourth quarter is tracking down about 4 percent, buyers said. The year is expected to wind up flat or slightly down.

Autos and telecommunications, two traditionally strong spot TV categories in Southern California, never got untracked this year. "They looked like they were going to spark," said Michael Coleran, general sales manager at KABC-TV, the ABC O&O. "Then, without any warning, they started taking a reverse turn."

Independent KCAL was among several stations hit hard by third-quarter problems. Owner Young Broadcasting, which derives about 35 percent of its broadcast cash flow from KCAL, has said that it expects to report a \$2-\$3 million decline in its third-quarter revenue, a drop that will have a negative impact on the company's quarterly earnings. Young

executives declined to comment.

Because some advertisers had smaller budgets this year, cable and radio have become more of an option in L.A., buyers noted. "A lot of our clients are playing the radio game," said Cindy Borges, senior vp and management supervisor at New York-based KSL Media.

With the market so soft, buyers have been able to negotiate some attractive deals for advertisers with L.A. TV outlets. "The stations don't want us to assume they are booked," said Dawn Sibley, president of Western International Media's spot buying division. "They don't

want a cancellation in the fourth quarter, since that's when they close their books."

Good deals are available, echoed Cindylynn Hermann, assistant broadcast manager at DMB&B. "Stations are getting more aggressive," Hermann said. "They're willing to go the distance to get a larger chunk of money." —CB

## LOS ANGELES/RADIO

### Major Group Owners Target New Advertisers

• HAVING BOTH EXPANDED THEIR ARSENAL OF L.A. radio stations, CBS and Chancellor Media are poised to test their newfound strength in

## SCARBOROUGH MEDIA PROFILE: LOS ANGELES

How Los Angeles adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Los Angeles Market %	Los Angeles Market Index (100=average)
<b>MEDIA USAGE</b>			
Read any daily newspaper (average issue)	58.8	53.8	91
Read any Sunday newspaper (average issue)	68.5	61.7	90
Total Radio average morning drive M-F	25.5	26.6	104
Total Radio average evening drive M-F	18.2	19.1	105
Watched BET past 30 days	8.0	7.3	92
Watched Discovery past 30 days	45.4	41.3	91
Watched Lifetime past 30 days	36.0	26.3	73
Watched TNN past 30 days	25.0	19.0	76
Watched USA past 30 days	45.5	37.2	82
Watched The Weather Channel past 30 days	42.5	16.3	38
<b>DEMOGRAPHICS</b>			
Age 18-34	34.1	39.1	115
Age 35-54	38.9	38.2	98
Age 55+	27.0	22.7	84
Commute to work one hour or more one-way	4.9	6.4	131
<b>HOME TECHNOLOGY</b>			
Connected to cable	75.4	69.0	92
Connected to satellite/microwave dish	3.7	3.2	86
Owns a personal computer	42.8	44.3	104

Source: 1996 Scarborough Research—Top 50 Market Report



Brooke Shields, winner of Cosmopolitan's first Fun Fearless Female Award, 1996

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Then came  
Sports Illustrated's  
Swimsuit  
Issue.

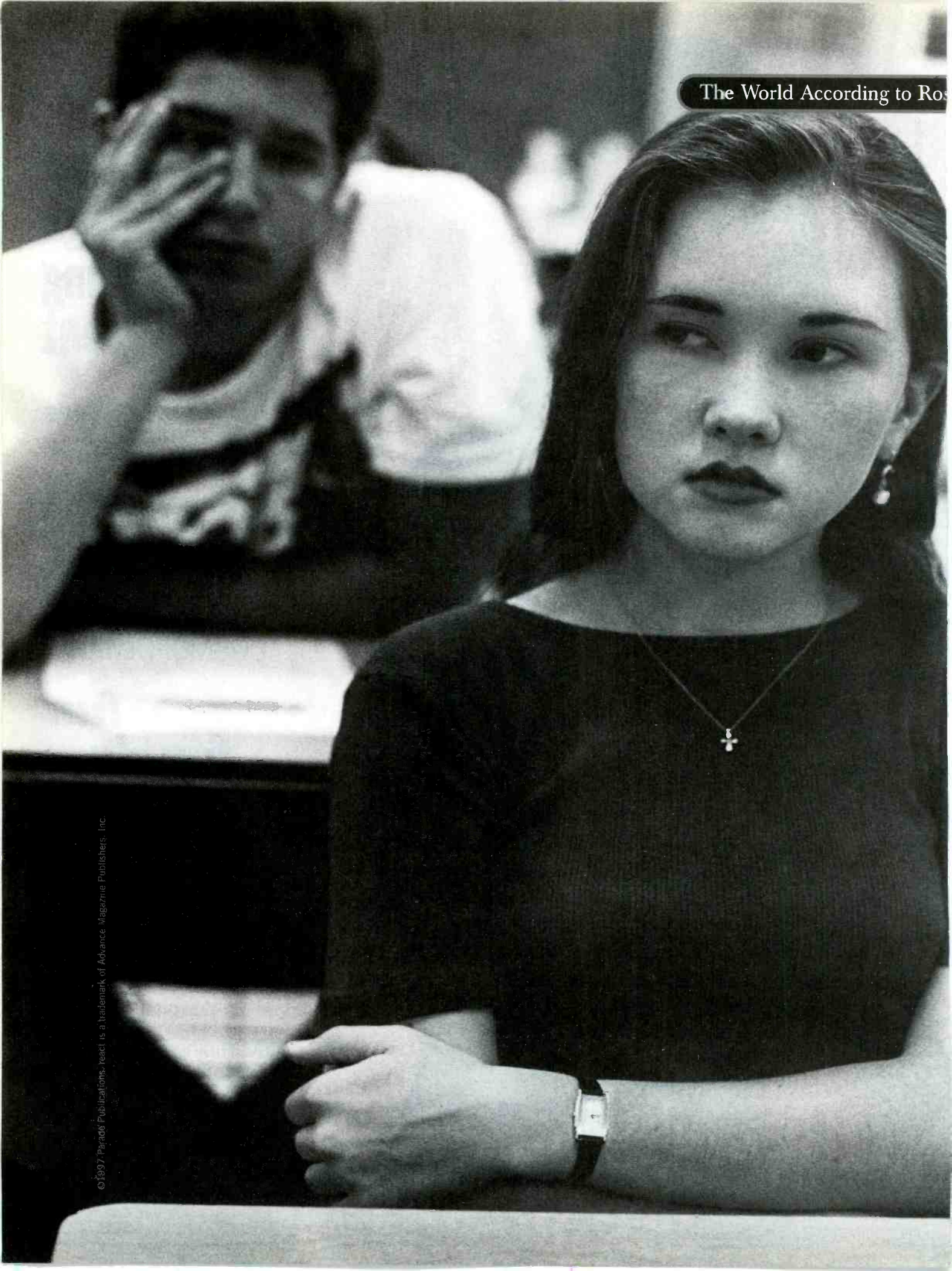
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COSMOPOLITAN'S

*fun  
fearless  
female  
issue.*

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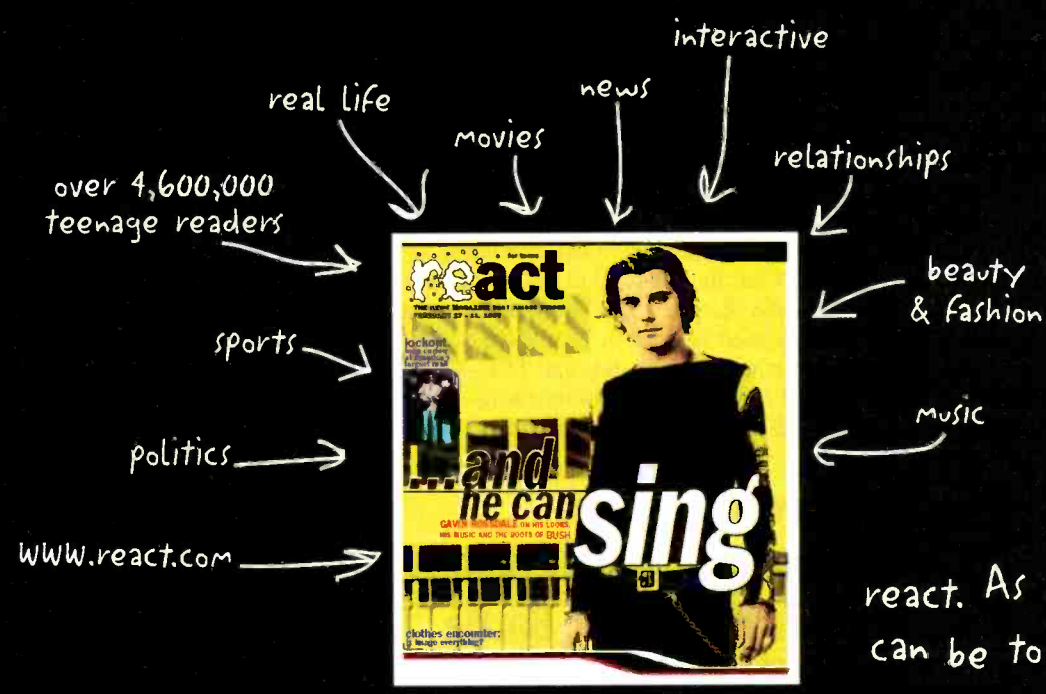
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the country's top market in radio revenue.

Market leader CBS owns eight L.A. sticks and generates nearly 40 percent of the market's radio ad dollars. CBS recently appointed Earl Baer to the new position of director of business development for the L.A. properties; Baer will try to attract major advertisers that have not traditionally used radio. "We now have the mass to compete against television and newspapers," said Pat Duffy, vp/general manager for CBS' KRTH-FM. "We'll target heavy newspaper [advertisers]," added Tim Pohlman, vp/gm for KTWV-FM, another CBS station in L.A. The business-development effort will seek to package all or most of the eight stations together as a vehicle for reaching 25-to-54-year-olds. "We'll present the eight under one umbrella," Pohlman said.

Chancellor, the No. 2 player in the market with five stations, by the end of the year also plans to begin approaching advertisers that now spend little or no money on radio. In particular, Chancellor will target clients of *The Los Angeles Times*, said Craig Wilbraham, senior vp/gm at KKB-T-FM and acting gm for KBIG-FM and KLAC-AM.

Local station executives forecast that the market's radio ad revenue will end the year up 7-8 percent, to nearly \$535 million. Telecommunications has been a particularly strong category in 1997, execs noted.

In Los Angeles radio, "it's drive time all the time," said CBS' Duffy. Angelenos spend a lot of time in their cars (often with the radio on) driving to and from work, or just getting from Point A to Point B in the sprawling market (see *Scarborough chart on page 20*). The average workday commute is about 70 minutes round-trip, according to Gordon Mason, president of the Southern California Broadcasters Association. About 80 percent of those commuters drive alone, increasing the likelihood that their car radios are on while traveling.

In addition to CBS and Chancellor, the market's other major players are ABC (three stations) and Cox Broadcasting (four). In late August, ABC's KTZN-AM switched its format from lifestyle-oriented talk to the kids programming of Radio Disney. KTZN is running a campaign with TV and outdoor ads to promote the change. "We will also do events at area schools," said Maureen Lesourd, president and gm for ABC's L.A. radio properties.

In another format change, ABC's KLOS-FM recently switched from active rock (aimed at listeners 18-34) to adult mainstream rock (targeted at the 25-49 demo). Lesourd said that the station wanted the rest of its programming to be "more compatible" with its *Mark & Brian Show*, one of market's most popular morning programs. —LB

## LOS ANGELES/OUTDOOR

### Ban Proposed on Boards For Tobacco and Alcohol

• THE LOS ANGELES CITY COUNCIL IS CONSIDERING proposals to ban outdoor advertising of alcohol and tobacco products. Michael Feuer, councilman for the city's Ninth District, is one of the sponsors of the measure. "Children can't be shielded from this form of advertising," said Carmel Sella, a deputy to Feuer.

The council is expected to vote on the proposals by the end of the year. The effort is similar to action taken by the city of Baltimore, which has banned all alcohol and tobacco outdoor ads.

In L.A., a study conducted by Feuer and councilwoman Rita Walters found that there were almost three times as many tobacco and alcohol outdoor ads in low-income, minority neighborhoods, including the Ninth District.

A ban on alcohol and tobacco boards could wipe as much as 30 percent of outdoor ad revenue in the market, said Frank Sandusky, a manager in the L.A. office of TDI. Officials of Phoenix-based Eller Media, which controls almost half the outdoor business in L.A., did not return phone calls seeking comment.

L.A.'s outdoor market is also tightening up on the beaches. The state coast commission in August denied long-term permits for dozens of ad-supported sun shelters operated by New York-based TDI.

TDI "said [the shelters] were to provide relief to people," said Stanley Wisniewski, director of L.A. County beaches and parks. "But it was really for ads, and the commission did not want to see the beach commercializing."

TDI has until the end of the year to tear down the shelters, which are located on 22 heavily used beaches in L.A. County. The decision will cost the state and TDI—which shared revenue from the advertising—more than \$300,000 per year each in revenue. —CB

## NEW YORK/NEWSPAPERS

### Sunday Is No Day of Rest In Tabloids' Circ Battle

• THREE WEEKS INTO A HEATED SUNDAY CIRCULATION price war, New York's *Daily News* and *Post* are seeing readership gains of 75,000 to 80,000 copies each per Sunday. Executives of

both tabloids plan to continue their lower cover prices indefinitely.

The Mort Zuckerman-owned *News* moved first, slashing its Sunday newsstand price from \$1.50 to \$1. The Rupert Murdoch-owned *Post* followed soon after, dropping its already low Sunday price from 50 cents to a quarter.

The Sunday *News* is a more substantive package, with two sections plus a TV book, color comics and freestanding ad inserts. The *Post* originally launched its no-frills Sunday edition in April 1996, with a slightly larger

news hole than the daily. In conjunction with the latest price cut, the *Post* began carrying coupon inserts packaged with a new, eight-page TV listings tab.

For the period ended March 31, the *News*' Sunday circ stood at 854,815 and the *Post*'s at 290,532, according to the Audit Bureau of Circulations. The *News*' Sunday circ has been declining over the past several audit periods, and a decision was made last summer to go with a more radical attempt to stop the bleeding. A

July test of the \$1 cover price in Brooklyn and Queens "got a significant increase in circulation, with no promotion," said Les Goodstein, *Daily News* executive vp. Based on that test, the *News* decided to go to \$1 everywhere.

"Lowering the price was the best form of promotion that our money could buy," Goodstein said. "It's a reallocation of promotional dollars." Some of the money normally used to promote the newspaper in other ways will now go toward offsetting the revenue lost short-term from the price cut, Goodstein added.

*Post* publisher Martin Singerman said that while the his paper had a Sunday price cut "on the table" for a while, the *News*' action "did trigger our reaction." With the 25-cent price, the goal is to get the *Post* into the "most hands in the shortest period of time," Singerman said. The paper hopes to eventually lift its Sunday circ to 500,000.

The price war has escalated the ongoing war of words between the two tabs, of course. "There's not much else they can do, short of giving it away for free," the *News*' Goodstein said of the *Post*. "Obviously, [25 cents] is what they feel the product is worth."

Singerman countered that the *News*' recent introduction of four-color to its news pages will have no effect on circulation. "Color presses do not necessarily sell more copies of a newspaper," Singerman said. "*New York Newsday* is a great example of that." —John Consoli ■



**The *Post*'s Singerman:** 25-cent cover price will generate more sampling.

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## HOLLYWOOD Betsy Sharkey

# A Man Ahead of the Times?

A conversation with  
Mark Willes, who is  
mixing business  
and journalism at  
the 'L.A. Times'



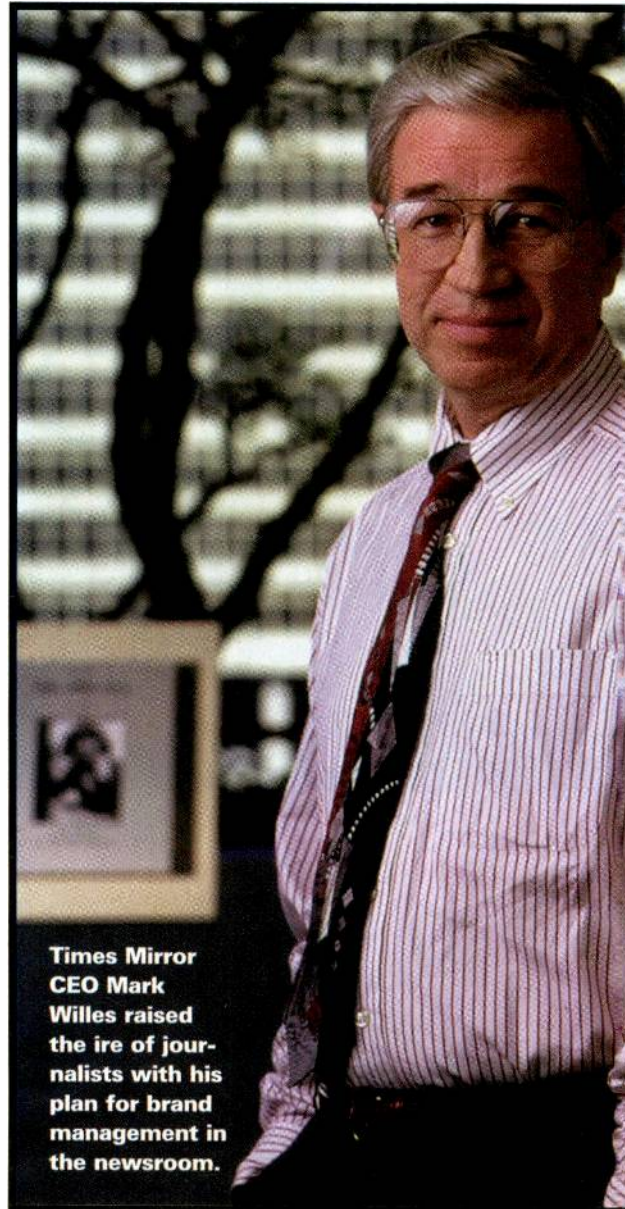
Mark Willes, for two years the chairman, president and CEO of Times Mirror Co. who in recent weeks added publisher of the media conglomerate's flagship enterprise, *The Los Angeles Times*, to his list of titles, expected there would be a strong reaction to the sweeping reorganization he had in mind for the newspaper. What Willes didn't expect was the emotional, professional and ethical firestorm the move has sparked. The changes are unconventional—some say they led Shelby Coffee III, editor for the last nine years, to abruptly resign little more than a week ago—and they are drawn from lessons Willes learned over 15 years as a packaged-goods marketer at General Mills, where he spent the last three years as vice chairman before joining Times Mirror in 1995. Under his plan, both editorial and sales staffs will be more directly responsive and reactive to the wants and needs of the reader. To get to that point, the two sides will, for the first time in a formalized and structured way, talk. Each section of the paper will have a business manager and, borrowing from the corporate world, Willes will deploy them much like brand managers, with profit-and-loss responsibility for their sections.

Willes has put in motion a makeover of the entire newspaper with the mandate to create a more visual product that from Page 1 on "grabs the readers and pulls them in," one that considers how and why each reader comes to the paper and what can be done editorially to draw them through other sections. He expects the redesign, which will include more color, more graphic cues for readers to help them navigate the paper, bigger headlines and more arresting use of photography, to be in place by early 1998. It won't be like *USA Today*, Willes says, though he believes it is folly not to look at and draw from what the national daily learned about reader preferences.

Another of Willes' goal is to increase circulation by roughly 50 percent—from a daily base of a little more than a million subscribers to a million and a half. Willes believes this will require new ways of thinking. But a day after he announced the restructuring, Willes found himself at the center of an ethical debate that cast him as the misguided gatekeeper who was letting the barbarians stampe through the newsroom.

Amidst charges that he has single-handedly ripped asunder the sacred veil that separates journalists from the business side—a wall erected eons ago to protect and ensure the integrity of a free and unbiased press—and risked compromising the sanctity of the *L.A. Times* editorial staff in the process, the 56-year-old Columbia Ph.D. and former Wharton professor sits bemused and somewhat stung by the criticism.

"I'll confess, it's one thing to have an intellectual exercise and think there's a risk people are going to misunderstand and another to face this onslaught of press," says Willes, a Salt Lake City native who with his careful manners and crisp, blue-striped shirt looks anything but revolutionary. "Two things I've found exceptionally puzzling. One is that for an industry that prides itself on looking out on the world and reporting on that world, there seems a remarkable resistance to learn about it. The attitude that 'We can talk about them [institutions such as corporations] write about them, but they have nothing to teach us,' I find odd. The second, which has been more troubling to me, is that if you try to understand the sentiment being expressed, it comes across to me as the only way one can be qualified



Times Mirror  
CEO Mark  
Willes raised  
the ire of jour-  
nalists with his  
plan for brand  
management in  
the newsroom.

to make judgments of integrity and morality is to have 30 years of journalism experience. Heaven forbid if you didn't come up as a journalist, how could you ever understand the importance of journalism, could you ever make the decisions that are required? I find that a little offensive."

The man ultimately in the editorial and ethical hot seat will be just-named editor, Michael Parks, a Pulitzer-prize winning journalist who has been at the *Times* since 1980, primarily as a foreign correspondent, then deputy foreign editor. Parks immediately pulled from the ranks and named four managing editors who will, like their business counterparts, run specific sections. The overall editorial vision of the newspaper now lies with Parks, who reports directly to Willes. Though Willes is extensive in his praise

of the current editorial product, the subtext of what he says makes it clear that he's not entirely satisfied with it. "I started saying fairly early on, much to the consternation of some, that we may have a divine right or at least a First Amendment right to write whatever we want to write," he says. "We don't have a divine right to be read. Unless what we write is compelling and exciting and interesting, we may want to say it, but nobody's going to want to read it."

Willes wanted to understand why 500,000 female readers who showed up on Sunday dropped off during the week. If the newspaper could keep them during the week, that alone would boost circulation, which currently hovers just above 1 million, by the 50 percent he has set as a target.

**"We may have a divine right or at least a First Amendment right to write whatever we want to write. We don't have a divine right to be read."**

He wanted to know why roughly 100,000 small business owners in the market do not read the *L.A. Times*. He wanted to attract more Hispanic readers, more Asian readers; to look at all the market niches represented within a diverse city, target them, write for them, market to them. It is a strategy that is not sitting well with some in the editorial ranks, both inside and out.

Last week Willes listened to protests from the news staff about a plan to create a section devoted to the Hispanic community—a move that was publicly dissected as a concrete example of business encroaching on editorial. The argument was that the strategy would marginalize and set apart a key ethnic group within Los Angeles. Coverage, if it was deemed important, should be integrated into the main body of the paper. That is missing the point, Willes argues. "When I first started talking about how to reach female readers, I got the same reaction," he says. "They said, 'You're going to ghettoize women, we don't need another section. What we need is women represented more throughout the paper.' My first reaction was, of course we need more representation of women throughout the paper, that's not the issue."

How Willes chose to proceed is typical of his management style. With the problem identified, he went to research, which identified two key issues for female readers. They had more time on the weekends to read and they liked the editorial content in the Sunday edition better. These same time-pressed women, though, did make time during the week to read magazines and watch television. "It is time, but it is also content that is there on Sunday and not there the rest of the week that is sufficiently compelling for them to make reading the *Times* a priority," he says.

Willes is not a typical newspaper publisher, having spent little of his career in the publishing business. He



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[ it's no longer a matter of ...the critical question is





## HOLLYWOOD

began his professional life as an academic at Wharton, and that measured sensibility, that sort of clinical analysis of problem-solution still informs his very pragmatic management style. Before joining General Mills, Willes spent about a decade in the Federal Reserve System as first vp of the bank in Philadelphia, then as president of the Federal Reserve Bank of Minneapolis. While it was not in the halls of journalism, he argues that he has been tested.

**"I'm sure if what we do is successful, some of the newspapers who are criticizing us may decide they might do something like it themselves."**

"Having been president of a Federal Reserve Bank where I found myself publicly dissenting from the policies that were being followed, being a minority of one, I know what it's like to stand up and be counted, to say what you believe even if it goes against the grain of the organization of which you are a part," says Willes. "So for people to suggest that I'm not sensitive to the notion of freedom of speech shows they know nothing about me."

"In any organization, you can spend an enormous amount of time and energy resisting change, especially if you have some very legitimate concerns," he says. "But if you think you're fundamentally right, not in the details but in the direction, you're far better off simply implementing change and letting people spend their time and energy in trying to figure out how to make it work, rather than trying to keep it from happening."

For two years, Willes focused on the corporate issues at Times Mirror, making a series of choices to shore up stock prices and increase profitability, none more controversial up to now than his decision to shut down *New York Newsday*. That decision, some say, forever put him at odds with the more traditional journalism establishment. But when it came to Los Angeles, he kept coming back to the brand management concept. He believed it might be a way to make sense of the diversity of the city. As he envisioned it, such a business structure would help the newspaper replicate what emerged and existed in the Calendar section, which covers the cultural side of L.A. with a focus on the city's film industry. "If you look at the Calendar section, which is just magnificent in terms of content and the way it reaches a very specific market niche and the vehicle it provides for the advertising which is directly linked to the content and the people who read the section," says Willes. "That was very much in the spirit of a brand management kind of organization."

What worries insiders and outsiders alike is how those kinds of conversations will be conducted. Can they take place without an unhealthy interference from the business side? Willes is convinced they can. "People talk about the wall between editorial and business side, and it reminds me of the Great Wall of China, a magnificent architectural edifice but it never proved to get in the way of anything," he says. "A wall is both to deny yourself the advan-

tages of having conversations within various parts of the paper and it denies the basic integrity and backbone of the people who make decisions."

What won't happen, he says, when business managers sit down with editors, is any talk of what will or will not benefit specific advertisers. Reporters will still be expected to investigate, uncover and write about corruption even when the target of the probe is a huge advertiser. On the other hand, reporters will be encouraged to come forward with ideas that may help the newspaper financially, so long as the idea would not compromise the integrity of the newspaper.

As an example, Willes cites a recent encounter during which one veteran reporter, whom he declines to name, approached the business side with an idea that might pull in an under-represented category of advertiser. "He is as independent as they come and doesn't feel a bit prostituted because he happened to have an idea on advertising," says Willes. "But here's a reporter that no one would have guessed would have any interesting ideas on advertising who had an idea and felt free to express it."

The more traditional news sections, like Metro, are a tougher nut to crack, where Willes concedes there is no clear link between content and advertising. "Is there a way to rethink what we do so we could in fact have in the Metro section advertising focused directly on downtown Los Angeles," Willes asks. "It's not a question that's easy to ask until you start thinking about the Metro section as a business. But it's precisely the questions we'll start asking and that will cause us to find new solutions to the problems...The editorial vision will come from the editor, which it should, but on the business side it's an important question," says Willes. "How in the face of all of these individual sections going after specific markets, how to you make sure they feed together in such a way that's consistent and meaningful, and the honest answer is I don't know how I'm going to do that."

If Willes and his newly constructed organizational vision for the L.A. Times works, he believes that others will follow. "I'm sure if what we do is successful, some of the newspapers who are criticizing us may decide they might do something like it themselves," Willes says. "It all goes back in a very fundamental way to the importance and meaning a newspaper brings and it's one reason why a lot of criticism we're getting—are we're going to let advertisers determine what's in the newspaper, are we going to cross over some line of editorial integrity—is so completely misplaced. The power of the brand derives completely from the trust people have that we're telling the truth. If we ever did anything to damage that trust by shading what we do, by withholding the truth, by slanting the truth, we would damage the very basis for the power of our brand."

For now, much of Willes' vision remains an intellectual exercise. The question still unanswered is what will happen once the reality of this uneasy marriage between business and editorial settles in. ■



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## MOVERS

### NETWORK TV

At the WB Network, **Bill Morningstar** has been promoted from account executive in national advertising sales to vp/sales marketing; and **Rob Tuck**, account executive in the media sales department, adds the title of vp/sales planning, overseeing revenue forecasting, sales pricing and inventory control.

### CABLE

**Susan Werbe** has joined The History Channel as director, historical programming. Formerly with CBS Eye on People as senior producer for *I Remember With Charles Kuralt*, Werbe will oversee and supervise some of the original productions in development for THC's new season, including the network's signature series *In Search of History...* **Lee Heffernan** has been named vp/marketing for Lifetime Television. Heffernan joins from WBIS-TV in New York, where she managed marketing and promotion for the consumer audience, ad sale and affiliates...The Food Network named several staffers to vice president positions last month. **Karen Grinthal**, director of eastern regional sales, is now vp/eastern regional sales. **Colleen Griffin**, formerly Western regional sales manager, is now vp/western regional sales. **Peter Corl**, formerly director of new market distribution, is now vp/new market distribution and international. And **Christine Barry**, formerly director of direct response, is now vp/direct response and paid programming...**Greg Drebin** has been appointed senior vp of programming and production for ZDTV: Your Computer Channel. Drebin had been with MTV Network for 8 years, most recently as senior vp of programming. He played a key role in launch-

(continued on page 38)

# The Media Elite

Edited by Anne Torpey-Kemph

## WCBS News: Red-hot

Viewers tuning in to watch the news on WCBS-TV may find themselves humming the James Bond theme: The CBS New York O&O has equipped its news helicopter with a \$200,000, infrared camera that

can see through darkness, smoke, haze and leaves.

"It looks like a Martians-type thing, but [the picture the camera delivers] is very clear," said Bill Carey, news director for WCBS. "Many people remember those murky green

pictures from the [TV coverage of the] Gulf War. It's similar technology, but it's been declassified now."

The new camera, introduced and demo'd to viewers for the first time on the 5 p.m. newscast last Wednesday, is just one of many expensive investments WCBS has made in the past six months to reshape its news. "It's going to give us a clear advantage in spot or breaking news," said Carey.

It remains to be seen whether the new element will heat up viewership and ratings at WCBS, but other New York stations, for their part, seem unfazed. Representatives for Fox's WNYW and ABC's WABC said they have no plans to employ infrared cameras on their choppers, and a WNBC representative said that the station's chopper has had infrared capability since August 1996 but rarely uses it. Why? Said the rep: Too much interference from all the hot air (and skyscrapers) rising from New York. —*Claude Brodesser*



WCBS' infrared camera eyes an attempted rooftop escape.

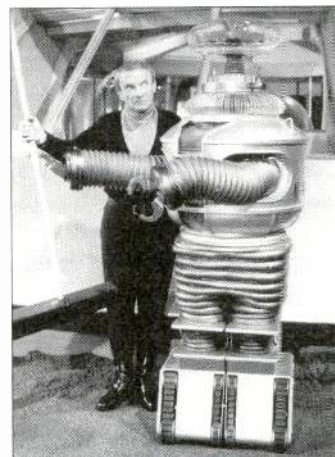
## Dr. Smith & Co. Chart Course for Movies, Series, Stamps

Warning, Earthlings. *Lost in Space* is planning a major invasion—of the airwaves, movie theaters and retail counters near you.

*Mediaweek* received strong signals last week (at an event at New York's Television City celebrating October 16, 1997, the day the *LIS* spaceship blasted off for Alpha Centauri) that the classic '60s TV series will morph out of Sci-Fi Channel reruns (weekdays at 9 a.m.) into several forms over the next couple of years.

Besides a movie scheduled for release by New Line Cinema

next April, in the works is an animated version of the series, which sources said could become part of the Fox Kids lineup in fall '98. And, anticipating the movie hitting box-office gold, New Line has already discussed plans for a sequel, as well as for a live-action TV-series remake. Then there's the just-out line of merchandise licensed by New Line TV, from toys to trading cards to T-shirts. And, in perhaps its most mysterious incarnation, *LIS* will appear on a line of commemorative stamps, issued by the African nation of Togo. —*Michael Bürgi*



Space invaders Jonathan Harris and the Robot

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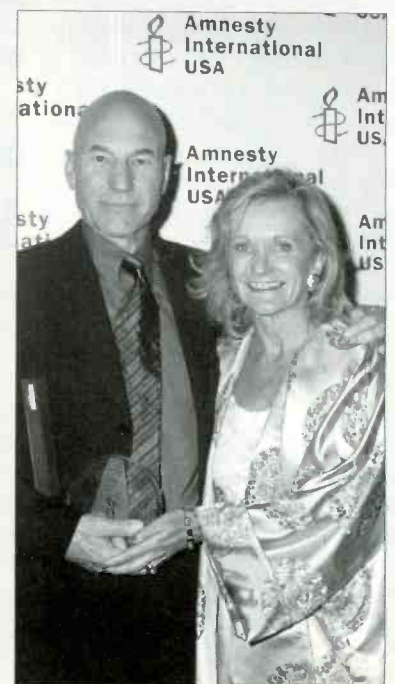
**Plush pals:** Martha Stewart, chairman/CEO of Martha Stewart Living Omnimedia, and Kmart chairman/CEO Floyd Hall display 100% Egyptian cotton towels from Martha's new Everyday Silver Label bedding and bath line at the Astor Place Kmart in New York.

**K-III at JWT:** At a cocktail party at the New York offices of J. Walter Thompson last month to celebrate the ad agency's monthlong media-wall display of K-III magazines were (l. to r.) Alan Katz, *New York* magazine; Star Kalatzan, JWT; Meryl Degen, JWT; and Trish Considine-Kirsch, *New York*



**Kids stuff:** On hand at New York's Time & Life Building last month for the *The Sports Illustrated for Kids Show* premiere luncheon were (above, l. to r.) Neil Cohen, managing editor, *SI for Kids* magazine; Rebecca Budig, co-host, *The SI for Kids Show*; Cleary Simpson, publisher, *SI for Kids* magazine; and Gerald Levin, chairman/CEO Time Warner

**Spotlight on Stewart:** USA Network CEO Kay Koplovitz presented Patrick Stewart with the Amnesty Int'l Media Spotlight Award for Youth Inspiration at New York's Webster Hall on Sept. 23. Stewart, a supporter of the AI Summer Program, will star in USA's *Moby Dick* in early 1998.



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# MOVERS



**Werbe joins  
History Channel**



**KSL Media  
ups Borges**



**Capital invests  
in Parks**

(continued from page 35)  
ing MTV's *Yak Live*, the first program to integrate TV and the Internet by soliciting viewer comments through an America Online chat room, seen as an on-screen TV graphic.

## AGENCIES

KSL Media has upped two at its Los Angeles office: **Cindy Borges** advances from vp/media director to senior vp/management supervisor and **Fran McCreary** is promoted from associate media director to vp/associate media director...As part of an agency restructuring at J. Walter Thompson/Chicago, **Alison Thomas**, senior partner, group account media director, adds two new titles: worldwide director of media planning for Kraft Foods and chair of the JWT/North America regional media council...DDB Needham Chicago has promoted **Deborah Weller** from media planner to media supervisor.

## PRINT

**Darcy Miller** has been named publisher of K-III's American Baby Magazine Group, including *American Baby* and *Healthy Kids*. Miller joined K-III in August 1996 as publisher of *Stagebill*...**Grace Whitney** has been promoted at *Entertainment Weekly* from marketing projects director to associate director of entertainment

marketing...**Stuart Taylor** will join *Newsweek* as contributing editor, effective in January. Stuart was a finalist for a National Magazine Award this year for his 1996 article in *The American Lawyer* on Paula Jones' sexual harassment suit against President Clinton, "Her Case Against Clinton"...**Samantha Fennell** has been upped to fashion retail director at *Rolling Stone*. Fennell had been overseeing all fashion and retail accounts for the Wenner Media title, including the management of its Italian sales operations...*Modern Bride* has hired three new advertising managers: **Nancy White** has been appointed tabletop manager. She was national sales manager at *Avenue Magazine*, where she worked with home furnishings accounts, among others. **Heather Kamens** joins *MB* as beauty and jewelry manager. She was formerly the associate publisher of *Physician's Practice Digest*. And **Whitney Schreiber** was named account manager, joining from Wenner Media's *Us*, where she was New England manager...**Alison Parks** has been promoted at Capital Publishing to chief marketing officer, a new position at the company. Formerly chief operating officer, Parks retains circulation responsibilities for Capital's three titles, *Worth*, *The American Benefactor* and *Civilization*.

## WWMJ Loses Its Shirt to City Council

**W**hen we last visited Bangor, Maine (Aug. 18, Local Media), the city council was scheduled to vote on whether WWMJ-FM, a local radio station that carries the syndicated Imus in the Morning program, could strap a giant T-shirt saying "Welcome to Bangor, Mr.

Imus" on the city's 31-ft.-tall statue of Paul Bunyan. Meanwhile, the I-Man himself, whose show is scheduled to broadcast live from the Bangor Civic Center on Oct. 21, was spewing on-air insults at Bangor mayor Patricia Blanchette because she was fervidly opposed to dressing the monument.

And now, the conclusion of Bunyangate. According to Martha Dudman, gm of Dudman Communications, which owns WWMJ: The council passed an ordinance forbidding the decoration of any statue in Bangor; the mayor is planning to attend the Civic Center show; the tickets sold out in four hours; and Dudman is happy because "we got piles of free publicity."

P.S.: On sale at the show will be T-shirts bearing the image of the Bunyan statue wearing an Imus T-shirt—with a big red slash line running through the whole thing. —Langdon Brockinton



**No Paul promo: Bunyan won't be touting Imus' visit to Bangor**

## Foundation Invites Media to 'Mad City'

**T**he John A. Reisenbach Foundation is hoping that its screening of *Mad City* helps make New York a safer city. The foundation, named for the vp of ad sales at All American Television who was fatally shot in 1990, arranged for the preview of the Warner Bros. theatrical release as part of a fund-raiser planned for Oct. 28.

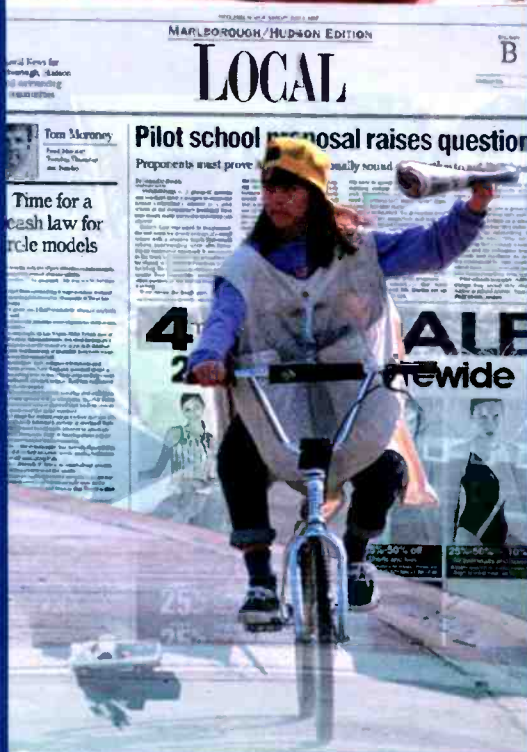
*Mad City*, starring Dustin Hoffman and John Travolta and directed by Kostantinos Costa-Gravas (*Z*, *Missing* and *Music Box*), has been getting strong pre-release (Nov. 7) buzz as a telling indictment on the mass media. "For us, the link to *Mad City* may have a lot to do with looking at the impact of a local-turned-national media event, but it also has as much to do with reducing the causes of violence

in our cities today as well," says Larry Schatz, vice chairman of the John A. Reisenbach Foundation and an executive vp of cable ad sales rep firm Marlin Entertainment. Reissenbach's father, Sanford Reissenbach, Warner Bros.' evp of marketing and planning, played a leading role in getting studio co-chairmen Bob Daly and Terry Semel to agree on the charity screening. Schatz says the foundation's board is discussing the establishment of an anti-violence youth outreach program in the name of WB chairman Gerald Levin's son, Jonathan, who was murdered in New York last summer.

Tickets for the John A. Reisenbach Foundation Gala reception and screening can be obtained by calling (212) 935-1840. —Michael Freeman



# MAKING NEWS . IN America's Suburbs



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# SIMMONS SURVEYS THE suburbs

*Suburban Ad Revenues Soar . . .  
Groundswell of New Weeklies . . .  
Record Transactions in  
Community Newspapers . . .*

Clearly, suburban newspapers are big news these days, and the results of a national consumer survey commissioned by Suburban Newspapers of America (SNA) prove it.

SNA, whose members collectively publish more than 2,000 suburban newspapers reaching 17 million households and 42 million readers in the United States and Canada, has announced the findings of a first-ever study validating what it has been shouting about for years:

The population shift to the suburbs which began in the mid-50s and the corresponding growth of community newspapers has had a major impact on business of all kinds.

"This is no secret to those of us in the suburban newspaper industry," says Larry Fleischman, SNA's executive director. "But now we have additional evidence of the immense value suburban newspapers offer readers and advertisers. This study confirms the effectiveness of advertising in community newspapers and the increasingly vital role these papers play in the lives of their readers."

"This makes us feel great," says, Tom Noonan, president of The

Community Press, publisher of 29 weekly newspapers in Cincinnati and northern Kentucky. While his company conducts its own surveys to verify local readership and advertising efficacy, Noonan says the Simmons results re-confirm suburban newspapers' industry-wide identity.

"The suburban newspaper industry has worked hard on its national image," he says. "By verifying the strength of suburban newspaper readership across the country, this survey provides us with a single identity that enhances our credibility and will help us sell to local, regional and national advertisers."

## **14 Market Study Analyzes Who Lives There, What They Read**



# RESULTS EXCEED expectations

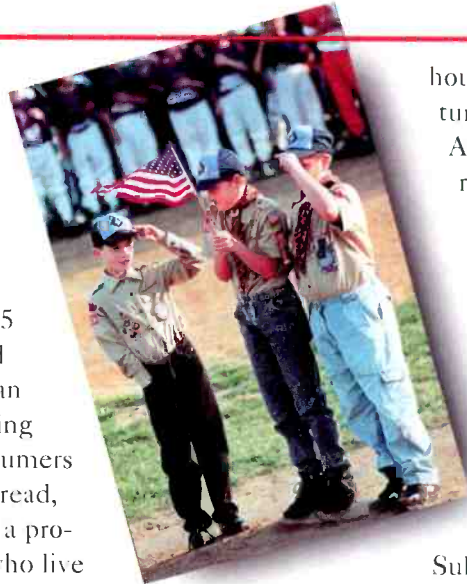
“We use local and suburban newspapers to effectively reach our customers. A major metropolitan paper cannot always provide enough coverage and allow Famous Footwear to reach more of our customers cost-effectively.”

*Famous Footwear*

*SNA* embarked on the survey to document the effect that population shifts and suburban newspapers have had on all retail business over the past 45 years. To show local and national retailers they can maximize their advertising dollars by reaching consumers in the newspapers they read, the goal was to produce a profile of their customers who live in the suburbs, read suburban community newspapers, and buy their products and services.

The survey, administered by Simmons Market Research, specialists in syndicated and custom media research, was a random digit-dial telephone sampling of adults 18 years and older in 14 major suburban markets in North America. Over 1,300 phone interviews were completed during a three-week period from the end of December 1996 to January 1997. Results were projected to a 14-market adult population of 5,821,000.

As expected, the survey confirmed that suburban growth—34 percent above the national average—accounted for the majority of population,



household and retail expenditure growth in North America. It also showed that residents living in *SNA's* newspaper markets possess the most desirable demographic segments—high levels of education, income and home ownership—which mean large consumer spending potential for retailers.

Suburban consumers showed even higher earning and spending potential than anticipated. The average household income of over \$76,000 is 43 percent above the national average; the

median home value of \$141,000 exceeds the average by 78 percent; and total retail spending per household of \$27,331 is 11 percent higher than the average.

Moreover, the suburban resident is 34 percent more likely to be college educated than the city dweller; 40 percent more likely to be an employed white-collar worker; 11 percent more likely to own and occupy a house—which is also 78 percent higher in value than the national average.

The results also demonstrate that residents in *SNA's* suburban markets spend far more on retail goods and services compared to other markets in the U.S. This is due to



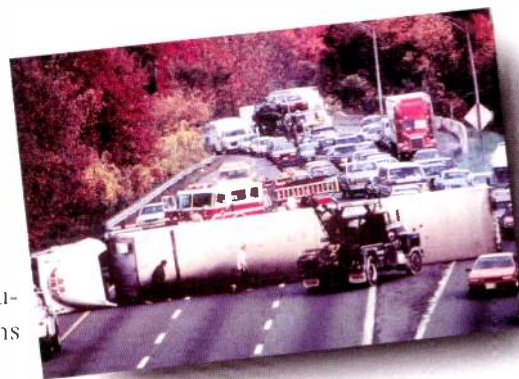
high levels of home ownership and families with children, both characteristics which increase the need for all kinds of consumer goods, including food, apparel, accessories and general merchandise.

"The survey also shows that suburban readers spend more per household than the overall U.S. average in every major retail category—apparel, automotive, food, department store items, home appliances—you name it," says Fleischman.

Families with children also represent the population segment with the highest growth potential. In the SNA markets surveyed, the population has grown over 20 percent in the last 15 years, accounting for the unprecedented vitality in business.

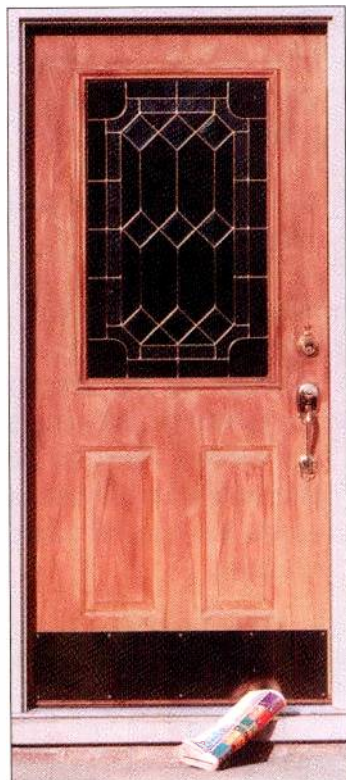
In a nation with children in 37 percent of its households, it is not surprising to SNA that the study revealed that readers of suburban newspapers have more children under the age of 18 living at home (53 percent) than the national average (37 percent).

In fact, of community newspaper readers, 21 percent have children under the age of six; 16 percent have children ages six to 11; and 16 percent have children ages 12 to 17. These results gain even more significance when coupled with growth projections for the nation's suburbs.



## Demographic Highlights

- Average household income exceeds \$76,000;
- Median home value is \$141,000;
- 39 percent of the population is college educated;
- 27 percent are white collar workers;
- 71 percent of households are owner occupied;
- 53 percent have children under the age of 18 living at home.



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# WHO'S READING suburban NEWSPAPERS?

*Readership* results from the Simmons survey showed that more than half of all adults in the market areas—56 percent—read suburban newspapers. More importantly, nearly 86 percent of adults who received a community newspaper at home within a previous four-week period read it. SNA's president, Larry Randa, general manager of the LIFE Newspapers in Oak Brook, Illinois, publishers of 17 weeklies and multi-weeklies with 145,000 circulation says: "This alone re-confirms that community newspapers are a viable and important medium, delivering an audience approaching, and in some cases exceeding, that of metro daily papers.

"In fact, an average issue of a community newspaper is read by nearly as many adults as read a metro daily in the same national markets. This means that by advertising in community papers, businesses are joining forces with a growing and powerful media vehicle," he says.

While 64 percent of respondents in the market areas say they read a metro daily, the results also show that over 963,000 readers who read a weekly newspaper in the market areas do not read a daily paper at all. "This figure represents an exclusive suburban readership market opportunity for advertisers," says Randa.

This fact should be viewed in the light of an Audit Bureau of Circulation survey published earlier this year. For the six-month period ending last March 31, 18 of the 25 largest papers in the U.S. reported average weekday circulation losses compared to the same period last year. Sunday circulation, historically a circulation builder, increased

for only four of the same 25 papers over the same six-month period.

The Simmons results, coupled with daily newspaper circulation declines, suggest that suburban newspapers have made a major impact on business and the daily newspaper industry.

As important as defining overall readership, the composition of readers carries as much weight. Of the adults who read community papers, 73 percent are homeowners—12 percent above the national average—and account for a high consumption of consumer goods; 69 percent of reading adults are women—over 2 million each week—who drive and motivate household spending.

But gender is only part of the picture. Community newspapers boast a diverse readership

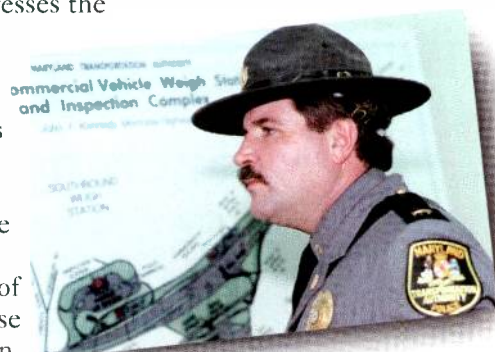
which, say their publishers, provides greater reach to key consumer groups: the hard-to-get 28- to 34-year-old; the active Baby- Boomers; the 34- to 49-year-old mid- lifers; and mature adults.

For a balanced readership, suburban newspapers keep pace with the dailies. While the survey confirms that suburban papers are indeed read, it also addresses the reasons for their appeal. By an overwhelming majority, the attraction for readers is their local focus. Ninety-one percent of respondents agree that local news is the most important news item in any newspaper; 84 percent of all adults agree coverage of local events is important, and 91 percent rate coverage of local crime as important. All of these are hallmark content items found in suburban newspapers.



"By advertising with suburban and rural newspapers, not only are we delivering our weekly message to the loyal customers who have contributed to our success for over 30 years, we're reinvesting in the local business community. Having a presence in the community newspaper also gives the local Kmart employees a sense of pride and ownership in their store, which is naturally reflected in their exceptional customer service."

Kmart





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# Northwest Herald

*Did you know...*

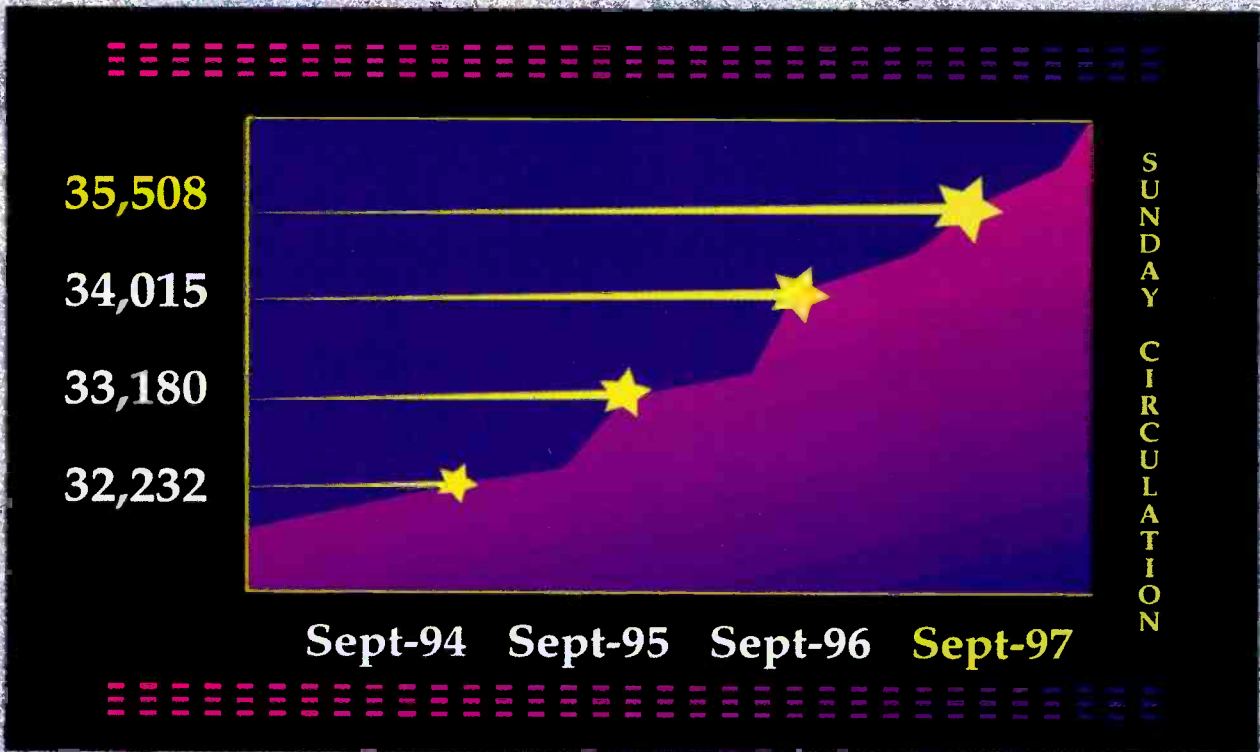
...**49%** of Northwest Herald readers are between the ages of 30 and 54

...**48%** have a household income over **\$50,000**

...The median household income for the Northwest Herald reader is **\$48,600**

...**65%** of employed Northwest Herald readers hold white collar occupations

...**55%** of Northwest Herald readers have attended or graduated from college



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## More Demographic and Readership Highlights

- Nearly 86 percent of adults who received a community newspaper at home within a previous four-week period read it;
- 69 percent of community newspaper readers are women;
- 73 percent are homeowners;
- 91 percent agree that local news coverage is the “most important” news item;
- 91 percent rate coverage of local crime as important;
- All forms of advertising are read more by community newspaper readers than by readers of dailies’—ROP, inserts and classifieds.

For many readers, both local news and advertising drive readership in suburban newspapers. In fact, the survey shows that a majority of community newspaper readers are intensely interested in shopping information—more so than readers of metro dailies. All forms of advertising — from ROP to inserts to classifieds — generate reader loyalty.

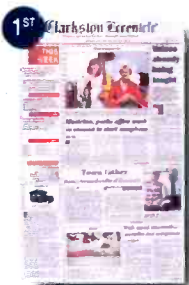
All of this is music to the ears of Scott Harding, chairman and CEO of the Newspaper Services of America whose

company places newspaper advertising for such clients as Sears, Kmart, Levitz, Famous Footwear, Nestlé, Microsoft and Pearle Vision, among others. Harding confirms that his advertisers “have great success utilizing suburban newspapers to drive sales.”

No doubt. Display advertisements are read by 81 percent of suburban newspaper readers compared to 78 percent of metro daily readers; inserts are read by 84 percent of suburban newspaper readers compared to 81 percent of daily readers; and classified ads are read by 65 percent of suburban newspaper readers compared to 58 percent of daily readers.

“The research proves that suburban readers are as fiercely loyal to their local papers for advertising information as they are for local news,” adds SNA’s incoming president Jim Toms, publisher of Suburban News Publications, a group of 21 community weekly newspapers in Columbus, Ohio. “The result is a shift in major retailers’ advertising dollars from metro daily newspapers to suburban newspapers.”

## RECOGNIZING THE BEST



**1<sup>ST</sup> CLARKSTON ECCENTRIC**  
HomeTown  
Communications Network  
Eirmingham, Michigan



**2<sup>ND</sup> DOWNERS GROVE REPORTER**  
Reporter/Progress  
Newspapers  
Downers Grove, Illinois



**3<sup>RD</sup> TIMES EXPRESS**  
Gateway Publications  
Monroeville, Pennsylvania



**1<sup>ST</sup> MAIN LINE LIFE**  
Montgomery Newspapers  
Ardmore, Pennsylvania



**2<sup>ND</sup> OLD COLONY MEMORIAL**  
MPG Newspapers  
Plymouth, Massachusetts



**3<sup>RD</sup> WEST BLOOMFIELD-LAKES ECCENTRIC**  
HomeTown  
Communications Network  
Birmingham, Michigan

**Circulation Divisions:**  
Class A: Up to 10,000  
Class B: 10,000-20,000  
Class C: 20,000-30,000  
Class D: Over 30,000

**Editorial Criteria:**  
News Writing & Depth of Coverage, Feature Writing & Depth of Coverage, Sports Writing & Depth of Coverage, Overall Variety & Depth of Coverage, Front Page Quality and Content, Editing, Headline Writing, News Photography, Editorial Pages, Family Lifestyle Pages.



**1<sup>ST</sup> LEWISVILLE LEADER**  
Harte-Hanks  
Community Newspapers  
Plano, Texas



**2<sup>ND</sup> LIVONIA OBSERVER**  
HomeTown  
Communications Network  
Livonia, Michigan



**3<sup>RD</sup> WESTERVILLE NEWS & PUBLIC OPINION**  
Suburban News Publications  
Columbus, Ohio



**1<sup>ST</sup> NORTH SHORE NEWS**  
Lower Mainland  
Publishing, Ltd.  
North Vancouver, BC, Canada



**2<sup>ND</sup> THE NEWS HERALD**  
Heritage Newspapers, Inc.  
Southgate, Michigan




**3<sup>RD</sup> GAITHERSBURG GAZETTE**  
Gazette Newspapers  
Gaithersburg, Maryland

**Typography Criteria:**  
Use of Graphics and Art Work, Overall Makeup, Editorial Layout, Headline Style for Editorial and Advertising, Body Type Style, Reader Friendliness, Presswork.

**Advertising Criteria:**  
General Retail Advertising Layout, Retail Advertising Copy Writing, General Classified Advertising Section Layout, Treatment of Public Notices, In-Paper Promotions.

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# suburban GROWTH

*But, advertiser* preference did not change overnight. Historically, businesses reached their core customers who lived and worked primarily in the cities by advertising in daily newspapers. But when the suburbs beckoned and consumers saw the advantages, the once exclusive advertising vehicle – the metro daily – remained behind.

---

“Suburban newspapers offer a unique local focus that enables Sears to connect with our customer not only in their own backyard, but in ours as well. The fragmentation of media has created more and more competition for daily metro newspapers, and suburban newspapers face a great opportunity to leverage their local content to capture today’s very busy reader.”

Sears

---

Over time, the daily’s urban coverage of street crime, deteriorating roads and underachieving students became less relevant to suburbanites, and businesses realized that these metro papers could no longer serve all their advertising needs—or the needs of their customers with waning interest in big city problems.

These new suburbanites, namely homeowners and young marrieds with children, now wanted information not found in metro dailies. They wanted local news—suburban news—and information about their communities: new roads near their homes, new schools for their children, and shopping which had become as much a part of the suburban landscape as the thousands of newly strung telephone lines that connected it all.

As if overnight, the ubiquitous shopping malls appeared, and so too many more community newspapers with their defining battle cry: “local news, local information, local advertising.”

The response of the metro dailies was to publish zoned “suburban editions” of their daily newspaper. But, in most cases, they appeared too late and were never able to dislodge the community papers, which had already built

impregnable franchises in the suburbs. Downzoning, they found, could never substitute for the community newspaper.

Today, in many markets across the country, some of these same dailies have cut their losses and closed suburban branches, discovering too late that community newspapers “own” their markets.

But before the metro dailies woke up to opportunity in the suburbs, local and national businesses realized that to reach their core markets, they had to re-evaluate their advertising strategies. And while they were used to metro papers as their advertising vehicle, yet unsure of whether the community newspapers were read at all, they tested the suburban papers to discover their reach.

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Pioneer Press • Press Publications • Star Newspapers

**The Sun-Times  
Newspaper Network**

**895,549\***

**Chicago Tribune**

**664,586\*\***

\*ABC Publishers Statement: March 1997-Sun-Times,  
Southtown, Star, September 1996-Pioneer Press.  
VAC Publishers Statement: June 1997 - Press  
Publication; June 1996-Life Newspaper

\*\*ABC Publishers Statement: March 1997-Tribune

**For details and a comprehensive market analysis,  
call today at 312-321-2449.**

# THE OUTLOOK FOR weeklies

*The advertisers* and the weeklies endured. Today, SNA member newspapers alone reach more than 17 million suburban households, or 42 million readers in the U.S. and Canada; add non-SNA member newspapers, and readership expands to 61.6 million, according to the 1996 Veronis, Suhler & Associates Communications Industry Forecast.

Indeed, migration from the cities to suburban and rural communities persists, contributing to the potential for suburban readership growth. Over a 12-month period from March 1993 to March 1994, nearly 43 million Americans, or 16.7 percent of the population, moved, according to a 1994 U.S. Census report.

And the suburbs were the big winners. Center cities lost 2,936,000 residents, while the suburbs gained 2,850,000. Plus, young adults in their 20s showed the highest rate of moving—35.6 percent of the total moved in 1992—the segment of the population most likely to marry soon, have families, become homeowners and, to the joy of advertisers, become stronger consumers.

Looking to the year 2001, Veronis, Suhler predicts that steady migration will continue to expand readership of suburban newspapers. Circulation of weekly community newspapers is expected to jump by 6.7 million — from 81.6 million in '96 to 88.3 million by 2001.

Weekly newspaper advertising revenues are also the highest they have been since before the last recession, which accounts in part for the burgeoning interest by investors and other weekly and daily companies in purchasing profitable weeklies.

Total advertising revenues for free and paid weekly newspapers reached \$4.6 billion in 1996, up 7.5 percent from \$4.3 billion the year before. Projections for the year 2001 show continuing gains of 7 percent to \$6.4 billion. Total spending on weeklies—including circulation revenues—will increase from \$5 billion in 1996 to \$6.9 billion by 2001, reports Veronis, Suhler.

## *The Personal Touch*

Other industry futurists predict more of the same: continuing migration, suburban growth, ample advertising and thriving weekly newspapers—a perfect linear progression. But aside from the math, what adds vitality to weekly newspapers—and advertiser interest—is reader loyalty. One publisher claims it's the “personal touch” in weeklies that lures readers.

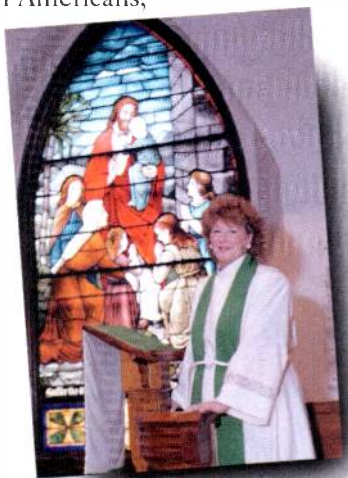
“The suburban press has thrived by staying close to the communities it covers and serves,” says Chuck Lyons, publisher of the Gazette Newspapers with a circulation of 320,000 copies in the Maryland suburbs. “This personal touch is what makes readers depend on community newspapers.

“We cover the issues that have relevance for people in our communities,” he says, “the citizen concerned about classroom size to the youngster who wants to know the swim meet results to the 20-something looking for a roommate in the classifieds. Our job is to continue to offer readers what they need to know to live in their communities.”

And while the names and faces may differ from one weekly to another, the stories are nearly the same: school board meetings and bake sales, chamber of commerce agendas and road closings, long obits and even pet adoption.

Because readers want to know about events and people in their hometown—personal stories about local people that rarely get picked up by metro dailies. Lyons, along with many other suburban newspaper owners and publishers, say this love affair with community newspapers translates into high readership, which in turn influences the once skeptical advertiser. Clearly, advertiser confidence in community newspapers is now the norm.

And this confidence—demonstrated by high ad sales—has alerted investors and other media companies dazzled by these papers' performance. With high revenues and strong financial returns, suburban newspapers are now the target of newspaper brokers, investment bankers,



daily newspaper companies and even other suburban newspaper companies lining up with offers sometimes reaching beyond historical levels.

The most celebrated of these recently was Leshar Communications, publisher of suburban newspapers in northern California, which sold to Knight-Ridder for more than \$350 million.

So whether it is advertisers, readers or even others in the newspaper industry, all agree that community newspapers are the major players in the suburbs. And this, coupled with strong forecasts for a continuing viable suburban press and glowing reports from the Simmons survey, gives suburban newspapers and advertisers good reason to celebrate!

*Leslie A. Leven is a former weekly newspaper publisher and the principal in @lal.com, a consulting firm serving print and online media clients.*

## Want More?

For more information on the Simmons research and easy-to-use materials documenting results of the study (available in CD-ROM or hard copy format), contact: Larry Fleischman, Suburban Newspapers of America, 401 N. Michigan Ave., Chicago, IL 60611-4267; 312-644-6610; FAX: 312-527-6658; e-mail: sna@sba.com. Or, visit the "Information for Advertisers" area of SNA's Web site at [www.suburban-news.org](http://www.suburban-news.org).

## Suburban Newspaper Ad Networks Making National Media Buying Easier

As local and national retailers' interest in the advertising opportunities offered by suburban newspapers has grown, so has the formation of suburban advertising networks. Today, there are at least seven of these successful networks encircling major metropolitan markets around North America, making a national advertiser's multi-newspaper buy in key suburban areas as simple as one call, one order and one bill. Here's who they are and how to reach them:

Metro Market	National Sales Contact	Phone/Fax/E-mail
Chicago	Michael James Chicago Newspaper Network 709 Enterprise Drive Oak Brook, IL 60523	630.368.8046 630.368.1188 fax
British Columbia	Derrick Chamberlain Van Net 3355 Grandview Highway Vancouver, BC V5M 1Z5	604.439.2608 604.439.2630 fax
Washington, D.C.	Gay Nuttall Washington Suburban Press Network 1760 Reston Pkwy, Ste. 403 Reston, VA 20190	703.904.1004 703.904.1009 fax gayn@wspnet.com
Detroit	Kevin Curley Spring Newspaper Network 805 East Maple Road Birmingham, MI 48009	248.901.2507 258.901.2553 fax
Baltimore	Karleen Pate Baltimore Newspaper Network 409 Washington Avenue Suite 400 Towson, MD 21804	410.337.2455 ext. 452 410.296.2707 fax
Oklahoma City	Cliff Condy Central Oklahoma Newspaper Group 10801 Quail Plaza Drive Oklahoma City, OK 73120	405.752.2664 405.752.2700 fax
Providence	Richard Fleischer RI Newspaper Group 1944 Warwick Avenue Warwick, RI 02889	401.732.3100 401.732.3110 fax rgf@warwickonline.com

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# We've changed our name. Here's why:

We've done a lot of basic thinking about our company, what it's accomplished and where it's going. ■ Over the past 35 years, we've built Suburban Communications Corporation into one of the nation's most respected community newspaper organizations by serving readers and advertisers, hometown by hometown, market by market. But the information revolution is sweeping through the newspaper industry, forcing the most profound changes in its history. And we're not immune. ■ We realized that we had to respond by developing our own strategic vision. To do so, we had to get very clear about what we call "foundation statements." ■ We began by setting out our core philosophy: Our business purposes are to enhance the lives of our readers, nurture the communities we serve, contribute to the business success of our advertisers, provide fulfilling careers for our staffers and earn a fair profit. ■ This led to developing our corporate mission statement: We gather useful community information, which we deliver in the ways our customers want. ■ Our challenge is to transform our company by creating an entirely new standard: To build and distribute local information networks that serve target audiences, hometown by hometown, market by market with useful information, delivered in the ways they want. We will erect these networks from our current base of tangible and trusted community newspapers and telephone directories so as to extend our branded local content across a range of distribution media. ■ There's an old adage: If you're gonna talk the talk, you'd better be prepared to walk the walk. We are so firmly convinced that our strategic vision is fundamentally important to the future of our company that we have decided to walk the walk by taking the big step of changing the name of our company. ■ Hence our new name. HomeTown Communications Network. We think it fits our emerging reality. And we hope it will provide a way for our customers to recognize that our community newspapers, local telephone directories, specialty publications and our Internet services (including gateway access and our new direct access classified advertising medium AdVillage™) are all linked together into a network that can easily put them in touch with their world, whether it's their own hometown or the entire global village. ■ We won't be changing the names of our newspapers, some of which are more than 100 years old. But we will be putting our new logo on the front pages and covers of our publications to indicate that they are part of the overall HomeTown Communications Network. ■ There are lots of companies competing on the information frontier, some of them very big and very rich. We believe we can succeed and prosper in that competition if we can stay firmly rooted in the historic value base of our company—useful service to folks in their hometowns—and adapt new technology to better meet our changing needs.

**Putting you in touch with your world.**



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Nearly a half million adults in Greater St. Louis will never see your ad in *The Post-Dispatch*!

Can your business afford to miss these consumers?

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Buying St. Louis is easy with the *Journals'* 40 individually edited newspapers.

You can buy us by newspaper, zip code, carrier route, market, county or any way you like.

That's why the *Journals* are the newspapers of choice among every major retailer in the Greater St. Louis market. If you want your ad to be seen by the most people in the Greater St. Louis area, you need to be in St. Louis' dominant newspaper - the *Suburban Journals*.

## Suburban Journals

For more information call or write Nancy M. Cawley, Vice President and General Manager at  
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A Journal Register Company Newspaper

Source: 1996 CAC Audit and 1997 ABC Audit; 1996 Equifax household counts and Belden Surveys. Readership survey conducted within the Suburban Journal designated market area.





Mediaweek

# Magazine Report

*An up-to-date file on what's launching, what's selling, who's advertising, who's buying and what's next... between the covers*





**Condé Nast  
Sports for  
Women's Suzanne  
Grimes (l.) and  
Lucy Danziger**

Condé Nast  
**Sports**

**League**  
A

**Indian Summer**

**They Come  
Out at Night**

**Beat  
the Heat**  
quity

**The Importance  
of body heat.**

body's got the cooling  
... of a LINDA EVY or  
... But what does  
... National Harvest?  
... about the  
... of body heat. By  
... Grimes. Photographs  
... Patrick WOOD

*If you build the category, they will come: Women's sports titles home in on a '90s lifestyle phenomenon.*

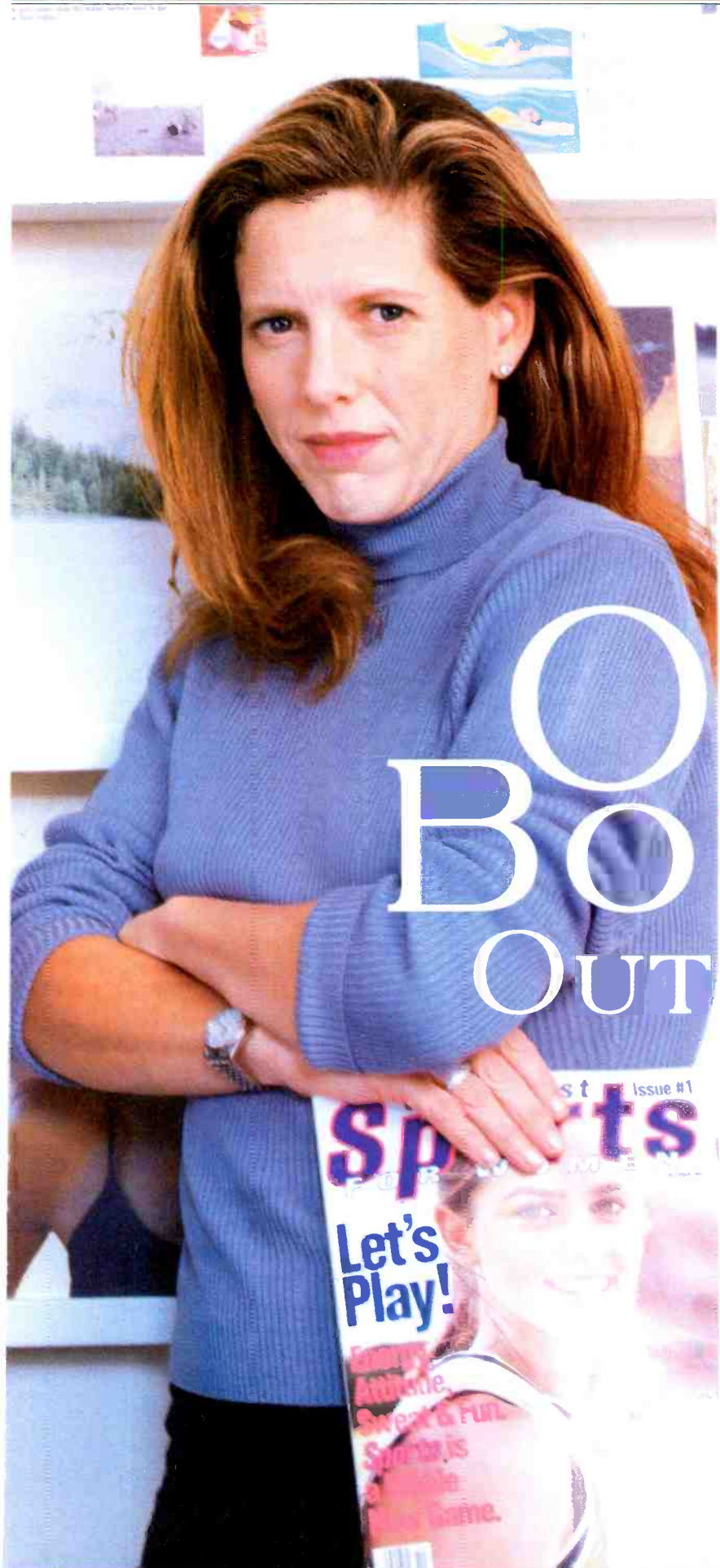
# BOODIES, BO OUT DOORS

BY MATTHEW FLAMM

**F**rom the moment Condé Nast announced it would be launching a sports magazine for women, nobody doubted it would be slick. But could the first sports book from the same media giant that produces *Vanity Fair*, *GQ*, *Glamour* and *Vogue* also be, well, sweaty? Lucy Danziger, the magazine veteran who is founding editor in chief of *Condé Nast Sports for Women*, has her own answer, and though she delivers it with considerable confidence, it's clear the question has been bugging her, too.

"The first day we had copies, some editors were at a mountain-biking convention on the

PHOTOGRAPHS BY JANETTE BECKMAN



## Mediaweek Magazine Report

West Coast," she recalls in her Madison Avenue office, where a slightly beat-up pair of ski goggles rests totemlike on her computer monitor. "The issue contains an 'inside look' at the sport, and all these guys were riffling through this women's magazine, and they looked up and reacted altogether with a huge, 'This is the real deal.' And I loved that. It was our report card from the world of sports."

No editor, of course, is likely to tell an interviewer about an unfavorable report card, but Danziger had good reason to be worried—and pleased.

And it's not just ad buyers who may be slow to pick up a women's sports book. Though *Women's Sports + Fitness* has been publishing out of Boulder, Colo., since 1974, it has remained a rel-

cessful and rarely have failures," says Pam Wilson, group media director at the ad-buying agency Dailey & Associates, in Los Angeles. "But because it's a new category, people aren't accustomed to thinking in that direction in terms of targeting women. You just don't think of sports and women frequently in the same thought."

demand.

"We've thought in the past about trying a multisport magazine for women, but we really haven't seen the market potential," says Barbara Newton, director of publishing for women's health at Rodale Press. "There's a relatively small number of women out there who have the time and interest to pursue multisports once they get into the working world, and a lot of women's magazines already cover them anyway." If you do want to launch a women's sports book, Newton concludes, "You'd better be big."

Not that either Condé Nast or Time Inc. has gone into this lightly. Despite the photos of muddy "gear-heads" in the mountain-biking section, *Sports for Women* is still a slickly packaged service magazine in the tradition of *Self* or *Shape*. Features include "Body by Sport," with tips on which sports will improve which body parts, and fashion spreads like "Varsity Material," which recommends styles for various team outfits. "Like

other Condé Nast magazines, it looks more like an ad vehicle than an editorial vehicle," says Michael Carr, president and CEO of Weider Publications, which has just launched *Jump*, a magazine for young girls that offers some sports coverage. "[*Sports for Women*] is talking a lot about sports and people's participation in sports, but the photography is about what they're wearing."

Danziger, however, argues that anyone confusing *Sports for Women* with its

*Publisher Grimes:*  
*"There are over 41 million women who play sports. The question is, do they need a magazine?"*



That's because *Condé Nast Sports for Women*, which launched in September with a \$40 million price tag on its appealingly sweaty head, is not just a new magazine; along with Time Inc.'s *Sports Illustrated Women/Sport*, which recently put out its second trial issue, it is helping to launch a new category. And though both magazines come from deep pockets and big names, success is far from guaranteed.

"Both publishers are extremely suc-

cessful and rarely have failures," says Pam Wilson, group media director at the ad-buying agency Dailey & Associates, in Los Angeles. "But because it's a new category, people aren't accustomed to thinking in that direction in terms of targeting women. You just don't think of sports and women frequently in the same thought."

And it's not just ad buyers who may be slow to pick up a women's sports book. Though *Women's Sports + Fitness* has been publishing out of Boulder, Colo., since 1974, it has remained a rel-

atively small-scale operation dedicated to the hard-core athlete, with a circulation of 220,000 and a healthy but hardly overwhelming 49 pages of advertising in its October issue. (By contrast, *Sports for Women*'s first issue has 105 ad pages, with a rate base of 350,000.) And there's a reason *Women's Sports + Fitness* has had the field pretty much to itself. Other, larger publishers that have tested the waters for the category have simply not been convinced that there's a great



... sister publications is missing the point. "When you read about clothes in our magazine, you won't read, 'Red is in this year,'" she explains. "It's more like, 'Here's a new breathable fabric, so that when it's 103 degrees on the playing field, you're not going to wilt.' Function drives form."

In Danziger's view, there is a vast market for this kind of magazine precisely because it offers something different. Rather than patronize the reader with a "quick life fix," as she characterizes the more traditional women's magazine's offerings, *Sports for Women* assumes "a sense of being confident, of living in your body, rather than despite what your body looks like." The emphasis, therefore, is on participation—on sports as a lifestyle, which she sees as a particularly feminine way of relating to athletics: "Women connect to sports firsthand: first you do sports, then maybe you watch it."

"We're not saying sports is this self-contained social system that has statistics," she goes on. "We're saying sports

and life have this wonderful connection, which is something women especially experience because you connect to sports through your boyfriend, your family, your best friend."

Thus, *Sports for Women* shies away from professionalism, unlike *Women/Sport*, which features hard-hitting stories clearly aimed at the avid spectator. And here, too, Condé Nast may have made a shrewdly calculated move. According to Samir Husni, a professor of journalism at the University of Mississippi who specializes in launches, *Sports for Women* does what most successful women's magazines do: provides a fantasy. "Though they're trying to be a service magazine, they're still aimed at armchair women," he says.

"If you read about a woman doing a sport, you can fantasize about being that woman."

So far, the lifestyle approach seems to be working. The first issue features advertisers in 27 different categories—a good sign, as it indicates a broad base of support—and 18 advertisers who are new to Condé Nast. "We wanted to get awareness through lifestyle publications," says Dan Maida, manager for marketing services for Volvo Cars North America, explaining why the company bought an 8-page spread in *Sports for Women* for the launch of its V70 Cross Country. "What really turned us on was the way it appealed to people in the way they lived their life. It was not so much about sports."

The approach is apparently working with readers, too. A direct-mail blitz over the summer netted 120,000 subscriptions, convincing Condé Nast to launch as a monthly, rather than as a bimonthly, which was the original plan. "There are over 41 million women who play sports," says *Sports for Women* publisher Suzanne Grimes. "The question is, do they need a magazine? We feel that positioning the magazine for the participant is the most appropriate way to go."

Which doesn't necessarily mean that Time Inc. is on the wrong track with its appeal to serious fans in *Women/Sport*, which in its fall issue includes features on the future of women's boxing and a comparison of the American Basketball League with the WNBA. "It's covering the broad world of women's sports with an emphasis on some of the traditional strengths that *Sports Illustrated* has—excellent feature writing, great photography, with some lifestyle," says Alvaro Saralegui, general manager of *SI*, who is overseeing the trial launch. "Condé Nast's is predominantly lifestyle, and seems fairly similar to some of the other fitness magazines. They're targeting a broader audience than we are, but one that may already be well served."

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 Mediaweek Magazine Report
 

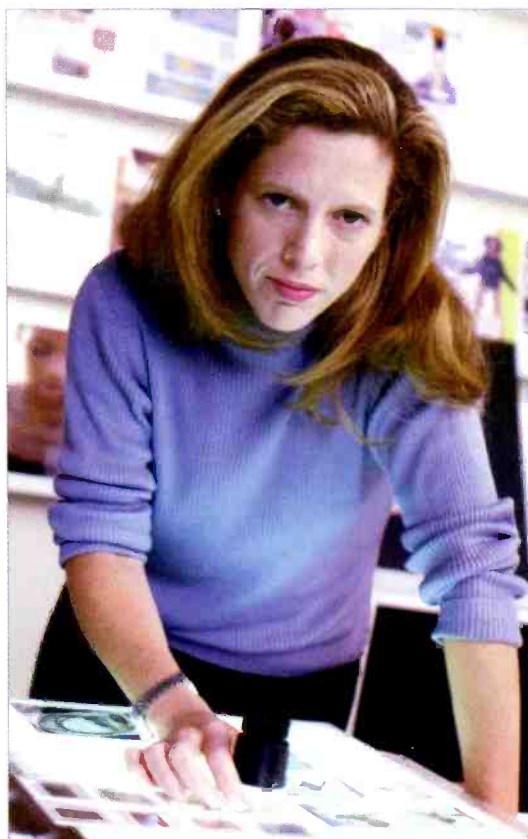
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Though *Women/Sport* relied on *SI*'s regular advertising sales staff rather than its own, the two trial issues fared well, Saralegui says, coming away with around 70 ad pages each time. A rate base of 600,000 was guaranteed, with about two-thirds of those copies sent free to female *SI* subscribers.

Even so, he won't venture a guess as to whether there are enough magazine-buying female sports fans to keep *Women/Sport* alive. "That's the 64-dollar question. The people who are buying it love it. We're trying to gauge how big that audience is."

Time Inc. won't be done evaluating its research until early next year, but whatever it decides to do, there are bound to be more women's sports magazines on the way. Whether interest in the subject can be attributed to 25 years of Title IX, the federal law that mandated equal play for girls; to the strong showing of women's teams in the '96 Olympics; or to the launch of the WNBA, something has changed, and advertisers, in particular, are aware of it.

"Women make nearly 50 percent of car and home purchases," says Tom Nelson, advertising manager for State Farm Insurance, explaining his company's sponsorship of five major women's sporting events. To get the word out about the sponsorships, State Farm bought an ad in *Sports for Women*'s premiere issue, marking the insurance company's first buy in a Condé Nast magazine. "This was a good publication to reach the type of active, sports-related,



*Editor Danziger:  
"Sports and life  
have this wonderful  
connection, some-  
thing women espe-  
cially experience."*

sports-interested market we're looking to reach."

And with more women engaged in sports, more manufacturers are designing products for them. They, too, need a place to advertise. "We need to tell our women's sports story, and whether it's Condé Nast [*Sports for Women*] or *Sports Illustrated* or any other publica-

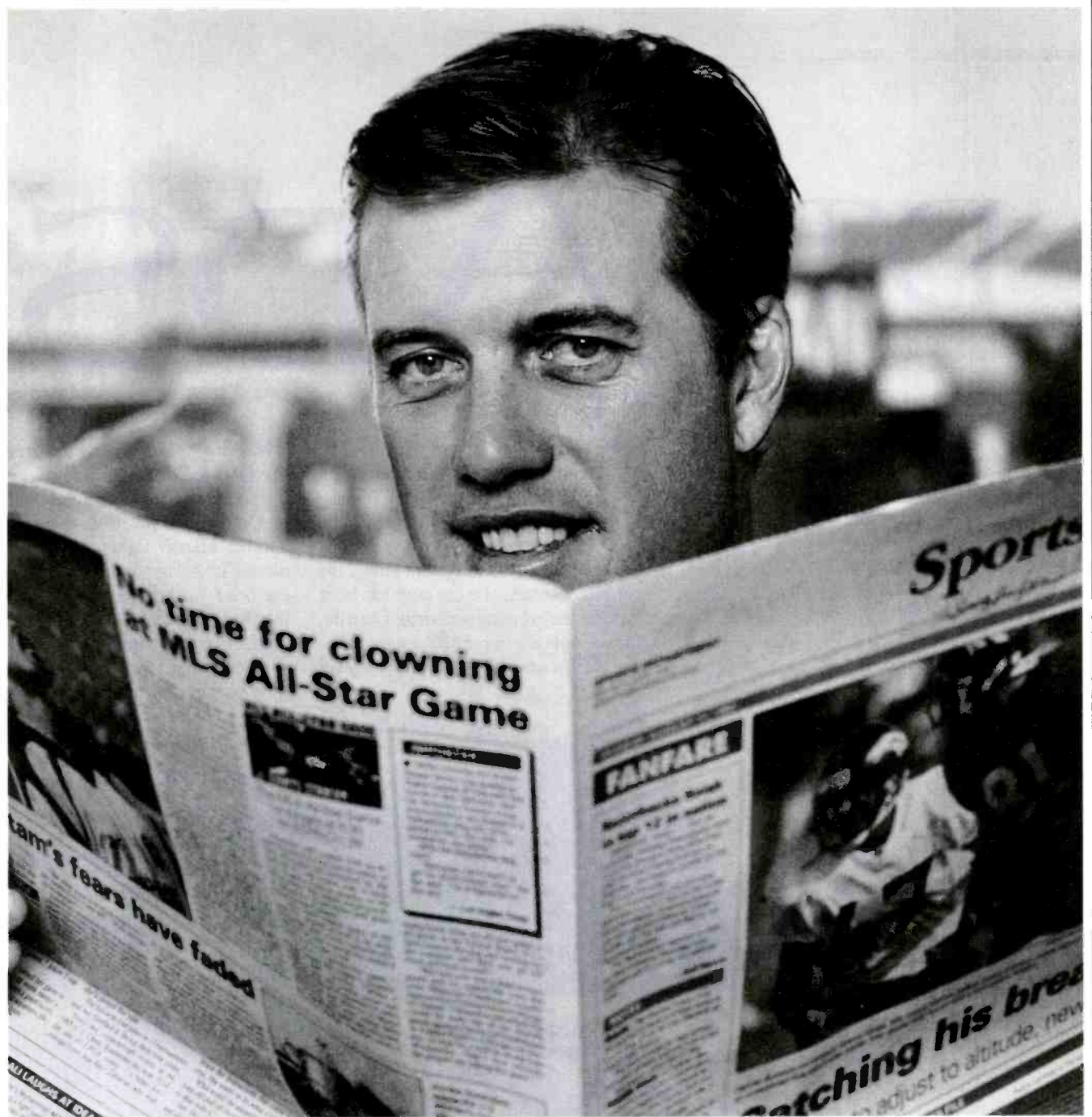
tion that is doing more with women's sports, that's all really positive for us," says Kathryn Reith, a Nike spokeswoman.

In fact, the women's sports magazines—which, starting next September, will include *Women Outside*, a spin-off of *Outside* magazine—are helping each other simply by establishing the category. "You never want to be out there by yourself, because you have to spend all your time justifying the market," says magazine consultant Martin S. Walker, who also believes both Time Inc. and Condé Nast were bound to turn to women's sports, if only because other niches have become saturated. "For both publishers, it's a way of reaching out to advertising markets they don't have."

There is one person in particular who doesn't doubt that the time is right for a women's sports magazine: Polly Perkins, who launched *Sports Traveler* with her own money in September 1995. Though the magazine lasted only four issues, it was the first title to approach women's sports from a lifestyles point of view. (Perkins might argue her book had too much influence on *Sports for Women*: Last summer, she sued Condé Nast, claiming the company stole her idea after first meeting with her to discuss possibly acquiring her magazine. The suit is still in litigation.)

"Companies were saying, 'Women aren't buying these [sports] books,'" recalls Perkins, who is now president of the Sport Magazine Group at Petersen Publishing. "Then *Sports Traveler* hit the stands and I had [ads from] Cobra Golf clubs, I had Saab, I had Chanel. It sent a signal to the corporate world that this isn't as small a niche as they thought."

"The sports industry is changing," she concludes. "We know now that there is interest, and that women need a different kind of publication. I believe each of these magazines will find its own niche and create its own market."



**"Encourage your children to read a newspaper every day. It will make them stars in the most important game of all — the game of life."**

Every day of the year since I was a child, I've read everything I could for news, information and entertainment. So, if you want to give your children a great start, read to them from the time they're toddlers. That's what my parents did for me.

When your children get older, encourage them to read books, magazines, and certainly a newspaper each and every day.

Tell them John Elway says it will make them stars in the most important game of all — the game of life.

—John Elway, Quarterback

**It all starts with newspapers.**

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# DTC ADS:

BY PAUL D. COLFORD

*But it's no panacea  
for magazinedom,  
as mass-circ titles  
see the riches  
streaming to cable*

Commuters who ride N.J. Transit trains into Manhattan each morning sit in front of display panels that usually advertise the latest Turner Original movies, *Nick at Nite* and other cable fare. But lately, the poster on one side of a car door has been pitching the prescription drug Claritin, "for seasonal allergy relief"; on the other side, there's a more cryptic ad for Zyban

("It's here") that offers a toll-free number for what callers will learn is a prescription pill that will help smokers quit.

On prime-time TV, the maker of another allergy fighter has been hammering its Allegra brand name into viewers' heads by showing a woman windsurfing through a field of wheat. Open any number of magazines pitched to mature audiences and a full-page ad reads: "At your age, with your high cholesterol, what's your risk of a



AMY GOLDBERG



# JUST WHAT THE DOCTOR ORDERED

first heart attack?" Not so high, the ad goes on to say, if your doctor prescribes cholesterol-lowering Pravachol.

Across the media landscape, pharmaceutical manufacturers increasingly are bypassing physicians and advertising prescription drugs directly to consumers. Nowhere has this surge in ad spending registered more dramatically than in consumer magazines, which allow for mass and niche reaches, as well as affording advertisers the space to lay out possible side effects and other product information required by the Food and Drug Administration.

In the first eight months of this year, prescription marketers put around \$332 million into magazines—nearly \$100 million more than in the same period in 1996. Indeed, according to the Publishers Information Bureau, drug and remedy advertising exceeded all other categories in spending growth, up 33.2 percent through August, to \$533.6 million (a short walk away from last year's total of \$654.7 million).

More than 80 prescription drugs have been advertised to consumers in the past two years. In a recent issue of *Time*, eight of the first 26 pages

were ads for Pravachol, Lamisil tablets (which fight nail fungus) and Accolate (an asthma medication). In the back of the book was a page advertising Valtrex (a treatment for genital herpes).

A sampling of other magazines showed that multiple-page ads for Accolate tablets, a product of Zeneca Pharmaceuticals, also have appeared this month in *Newsweek*, *Health* and *American Health*. Eli Lilly and Co. has placed a three-page spread for Prozac ("Depression shatters. Prozac can help") in the October issues of *Marie Claire*, *Men's Health*, *Health* and *Parents*, as well as in *People*.

"I don't think these ads will taper off anytime soon because of the changes in the health-care industry and the need for people to take greater charge of their own care," says Ken Wallace, the publisher of the monthly *Prevention*, which counts prescription ads as its fastest-growing category. "These ads really are educational for people, although they can be confusing, too, especially when you have ads for different allergy medications one after another. You still have to go to your doctor to sort it all out."

And many consumers are doing just that. Physicians tell of being increasingly asked—sometimes even pressured—by patients to prescribe drugs they have seen advertised. That is, direct-to-consumer (DTC) ads work, according to a study done by Scott-Levin, a firm in Newtown, Pa., that does consulting for pharmaceutical companies. In its survey of 5,000 physicians and 5,000 consumers in the summer of 1996, three-quarters of the doctors said patients have talked about the contents of DTC ads they saw or heard and 88 percent of those patients who asked a doctor for a drug did so by brand name. Scott-Levin says that studies it has conducted since 1988 "all sug-

gest that DTC advertising most often is a successful marketing technique."

The increase in consumer awareness during that time parallels the rise in manufacturers' total DTC spending, which surged from \$12 million in 1989 to \$313 million in 1995 and then nearly doubled last year, to around \$600 million, according to Competitive Media Reporting in New York.

Although consumer magazines will continue to enjoy much of this bounty, especially the oh-so-conveniently targeted health and parenting titles, some of the mass-circulation books may face competition for ad dollars from TV and radio now that the FDA has loosened restrictions on broadcast ads.

Previously, a TV spot could do little more than remind a viewer of a brand name and not mention the malady the drug was designed to fight: no name and claim in the same commercial. The rules so limited what could be said about a prescription drug, for example, that puzzled viewers used to phone Schering-Plough Corp. to ask, "What is Claritin?" Company personnel told callers that it was an antihistamine while also explaining that TV ads could not make that clear.

In August, however, the FDA freed manufacturers to link product and ailment in broadcast spots, as long as the commercials also included information about any major health risks and pointed consumers to where they can write, phone or go on-line for more detailed information. In seeking to promote what one FDA commissioner called "greater consumer awareness about prescription drugs," the agency acknowledged that it had been harder for commercials, bound by severe restraints of time, to meet the so-called "brief summary" requirement of the Federal Food, Drug and Cosmetic Act.



## Mediaweek Magazine Report

As a result of the new FDA guidelines, a Claritin spot that aired during a recent episode of *NYPD Blue* pitched the antihistamine while noting that dry mouth was a possible side effect and directing viewers to a toll-free number. In addition, a line on screen said: "See our ad in *Life* magazine."

Print ads, on the other hand, have been able to fulfill the requirement so thoroughly that the text-laden pages describing contraindications, toxicity and other features make the day's stock tables look simple by comparison.

"This is not image advertising—the ads are not out to convey a feeling or a look or a style," says Anne M. Russell, editor in chief of *Living Fit*. "The pharmaceutical companies

want a doctor-driven sale, with the patient knowing as much as possible about the drug involved."

Andrew Witty, vice president and general manager of marketing for Glaxo Wellcome Inc., whose DTC lineup runs from Flonase to Valtrex to Zyban, said that DTC ads mainly appeal to people who know they have a condition requiring attention, those who once sought treatment but gave up on finding relief (migraine sufferers, for example) and others who don't associate their symptoms with a chronic illness (such as people with genital herpes). "We're extremely sensitive to presenting a balanced picture of our products," Witty says. "The last thing we want is the wrong people on the wrong type of medication."

Another big DTC marketer is Schering-Plough, which last year spent an estimated \$57 million, most of that in magazines, to push Claritin, which has become the leading prescription antihistamine since the manufacturer began print ads in 1993 and reminder ads on TV last year.

According to Bob Consalvo, Schering's manager for media relations, the allergy

*"There has been an increase in prescription-drug ads in Time, but that may change now that the FDA is allowing them to advertise more easily on TV,"*

*says managing editor Walter Isaacson.*



market is perfect for DTC advertising because many sufferers have despaired of obtaining relief or have balked at using over-the-counter remedies containing ingredients that will sedate them. Introducing the watery-eyed and stuffy-nosed to an untried

option such as Claritin, which does not cause drowsiness, is made easier in magazines, Consalvo adds, "because you can target the appropriate consumer." Copy in a recent ad in *Newsweek* for Claritin syrup showed three active youngsters and read: "Ask your child's doctor about a trial of this breakthrough antihistamine."

Although the American Medical Association officially opposes DTC advertising, the organization has recognized the need for consumers to be informed, so it has encouraged the FDA to develop responsible ad guidelines. The looser FDA guidelines on broadcast spots have prompted some advertising agencies to pitch for DTC business. Witty said he has been amused in recent weeks to receive what he called "speculative approaches" from ad agency people who are unaware that Glaxo Wellcome has been in DTC for three and a half years. When asked whether the new guidelines will prompt Glaxo to spend more on broadcast than print, Witty added that it was almost certain the company will tilt more to TV, "though it's a lot easier to put our message in print than on TV."

Facing the possible loss of its members' DTC dollars to TV, the Magazine Publishers of America was planning this month to send the FDA an official response to its guidelines that would underscore the organization's concern for consumers. "The required brief summaries [for TV drug ads] are neither brief nor summaries," MPA president Donald D. Kummerfeld told *Mediaweek*. "We're not asking for preferred status."

And what about the effect of all this DTC spending on the editorial side of magazines? Will there be more health and medical coverage, perhaps, to create a more comfortable environment for the advertisers?

Editors suggest that there may be more health coverage, but mainly because readers want more. "There has been an increase in prescription-drug ads in *Time*, but that may change now that the FDA is allowing [drug manufacturers] to advertise more easily on TV," says Walter Isaacson, the managing editor of *Time*, which ran a Sept. 29 cover story on "How Mood Drugs Work ... and Fail."

"We've done a lot of health coverage since I've been here, and even before. Health covers sell very well. The mood drugs piece was prompted by the recall of Fen/Phen and Redux, which was very newsy. I like health covers, think they are a core part of our franchise and have been for a while. I don't think their number will rise or fall noticeably because of drug ads. They are in the magazine because of reader interest."

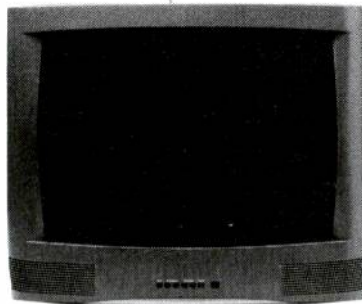
Russell, at *Living Fit*, agreed that the expansion of health coverage in magazines is warranted by consumer interest, "not as a sop to advertisers. You even see these stories more and more on the evening news. There's a real need for information." What's more, she adds: "Pharmaceutical companies have demonstrated that they're quite ethical and not interested in pushing editorial—because they're still in the business of consumer education, not in the business of getting a product mention."

# THE TV RATINGS WAR IS OVER. MAGAZINES WON.

If you're involved with advertising, you've probably noticed, with gritted teeth, that TV costs have been going up, while audiences have been declining, and clutter has been worsening.

While you're deciding whether to laugh or cry, we'd like to give you some startling news about magazines.

A new Foote Cone & Belding Media Research Report demonstrates that magazines can now deliver greater reach, more efficiently, than TV.



## INSTANT REACH VS. GRADUAL REACH

There is, of course, a big difference in how the two media reach their audiences. A TV commercial accumulates its total audience instantly - and is gone. A magazine ad hangs around awhile, building its audience over a week or a month's time. People can come back to the ad, give it some serious thought. And

magazines let you tailor your message to the specific interests of the audience. Magazines don't just reach people; they connect with people.

### THE KEY FINDINGS WERE:

1. As a group, the top 25 magazines deliver significantly more GRPs than the top 25 primetime TV shows.

2. Despite delivering more GRPs, magazines cost 50% less than TV.

3. As network ratings continue to fall, the GRP advantage that magazines have over TV is growing.

	GRPs Delivered		Magazines vs. Primetime TV
	Magazines	Primetime TV	
Adults 18+	274	220	+25%
Adults 18+34	278	214	+30%
Adults 18+49	279	217	+29%
Women 18+49	368	246	+50%
Men 18+49	263	205	+28%
Adults 25+54	282	230	+23%
Adults 55+	286	295	-3%
Adults 18+/HHI \$60,000+	306	252	+21%

Source: MRI Spring 1997; Nielsen, Sept 1996 - May 1997; top 25 of each medium.

Television is a great advertising medium. But we submit that when you measure magazines against TV on almost any basis - reach, cost, effectiveness, connecting with customers - you

name it - magazines make a very, very powerful argument.

**MAGAZINES MOVE MILLIONS-ONE MIND AT A TIME.™**

**MPA**  
MAGAZINE PUBLISHERS OF AMERICA

Mediaweek Magazine Report

# CAN SMALLER NICHES

*Small publishers are launching very focused titles with a limited visibility and a less clear future*

BY JEFF GREMILLION

The big news in launches is—surprise!—fragmentation. But we're not talking about your ordinary, garden-variety fragmentation (for instance, sports magazines for women). We're talking niches within niches within niches.

"We once thought of *Golf For Women* as a niche book," says launch guru Dr. Samir A. Husni, the University of Mississippi journalism professor who collects magazine first editions. "Give it a year or two and we'll be seeing *Karate for Black Women*. People are slicing the pie thinner and thinner."

Husni predicts there will be 1,000 first editions (not necessarily full-blown magazine launches) over the next 12 months. More than 99 percent of them, it can be assumed, will be small-circulation, independent startups, often targeting almost humorously specific niches, divided and subdivided along lines of ethnicity, gender and/or sexual orientation. Witness *BIG2* (meaning "black first, gay second"), a New York-based lifestyle book for gay black men that launched independently a few months back. And now there's *Directions*, a travel magazine for African Americans.

The proliferation of desktop publishing, a strong national economy favoring entrepreneurship and advances in printing technology that make small print runs possible are factors in the explosion of small publishers. "It's not impossible to start a new magazine on a

shoestring," says Chris Little, president of the Meredith Publishing Group. "To bring them along and make them grow, that's another story. That's why so many young publishers go out and start looking for corporate backing so early in the game."

Production and distribution expenses for high-circ publications remain high. The major multi-title publishing companies are playing it pretty cool as far as launches go. "Large publishers only want to launch titles with the potential to have real impact on the company," says Little.

Condé Nast, after two high-profile launches in two years (*Condé Nast House & Garden* and *Condé Nast Sports For Women*), has no confirmed plans for any new titles. Fairchild, having just launched Jane Pratt's *Jane*, for young women, will maintain the status quo as well.

Hearst, always cautious with startups, is in the process of converting *Bob Vila's American Home* to a bimonthly and *Mr. Food's Easy Cooking* to a quarterly, after several newsstand tests of both titles. Meredith, also generally deliberate with launches, is testing several titles, including *More*, a spinoff of *Ladies Home Journal* targeted to mature women. The second test issue of *More* hit newsstands last month.

Meredith skipped the testing phase for *Family Money*, and in August launched outright this money magazine for middle-class families. Meredith was emboldened by Metropolitan Life's purchase of 300,000 subscriptions as gifts for policy holders. The gift subs will be added to total circ in installments; circ should top 625,000 after four issues. *Family Money* currently publishes quarterly.

Time Inc. is the only big company with a full-scale, from-scratch major launch on the calendar next year. *Teen People* is set to start in January. The book, rate base 500,000, will publish 10 times in its first year before going monthly.

The teen book enters a hotly compet-



# BRING RICHES?

itive field. Bauer's *Twist* and Weider Publishing's *Jump*, both aimed at teen girls, have launched in recent months, joining the category led by K-III's *Seventeen*, Petersen's *Teen* and G+J's *YM*, where *Teen People* editor Christina Ferrari served as editor before moving to Time Inc.

"The other books are all beauty and fashion," says Ferrari. "Our book will be about one-third celebrities, one-third real teenagers and issues, and one-third beauty and fashion. Our celebrity coverage will be more in-depth, as in *People*, and all our photography will be original—no pickups. And we're using real teenagers and celebrities—no models—in our beauty pages."

Another *People* spinoff targeting a hot demographic target—*People en Español*, the Spanish-language title aimed at Hispanics—will begin publishing regularly, 10 issues per year, in February, following several successful test issues. The book's rate base will be 200,000.

Some of the larger independent (or small-company) start-ups afoot include the bimonthly *Aqua*. The 125,000-circ lifestyle/travel book for divers and snorkelers has just arrived from Islands Publishing in Santa Barbara, Calif. There's also newly launched *Mike*, the 150,000-circ music bimonthly editor Richard Pérez-Feria calls a cross between *InStyle* and *Vanity Fair* for music lovers.

The *American Lawyer* founder Steven Brill will launch *Content*, a consumer magazine about the media, in January. The 200,000-circ title will publish 10 times in 1998 and go monthly the following year.

As noted, an array of smaller books targeting special interests and niches-within-niches has recently arrived. Miami-based, 20,000-circ *Quince* (meaning "15" in Spanish), targeting Hispanic teen girls, was just cautiously launched as a semi-annual. And 70,000-circ *Dance Spirit*, a bimonthly targeting teen girls who dance, also launched this fall.

"*Dance Spirit* will serve the needs of

young dancers in a way that no general-interest publication can," says Michael Weiskopf, chief executive officer of *Spirit* and its established sister, *American Cheerleader*.

Oregon-based *Wild Garden* is readying its premiere issue for January. The 50,000-circ quarterly will plow its own narrow row in the booming garden category, focusing on the use of native trees, shrubs and wild-

flowers in gardening. Says editor Joanne Wolfe: "It's about feeding the soul while giving something back to the earth."

The current bumper crop of new, small titles probably won't have as great an impact on the magazine industry at large as it will on the University of Mississippi's Husni. The prof expects his collection of first editions to top 15,000—a magazine milestone—by the end of the year.

## Black Women Check Out New Title

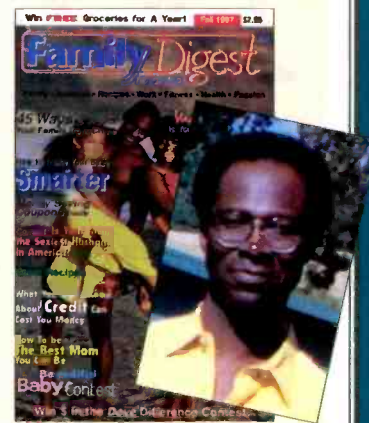
*Family Digest*, a digest-size service title for black women, is that rarest of start-ups—a book with a strong sense of purpose, a bold launch plan and a deep, virtually untapped well of consumers.

The quarterly was launched last month by mail with a circulation of 4.3 million (yes, 4.3 million). "Go big or go home," says founder-publisher Darryl Mobley, who also serves as CEO of a successful direct-mail business in the San Francisco Bay area, where *Digest* is based. "We wanted to be so big that we couldn't be ignored." So far, major advertisers, including McDonald's, Chesebrough-Ponds, Procter & Gamble, Pillsbury and Gerber, have signed on.

Mobley says that less than 2 percent of African-American women read any of the women's service books currently available on newsstands. "There was no magazine that really addresses the needs—many of which are humdrum—of black women," says Mobley. "The available women's service books rarely feature more than token black women. There are a lot of pages in *Good Housekeeping* but very few black people."

Mobley says the growing black middle class is underrepresented in mainstream, white-dominated media and needs a family-oriented service book that is a true reflection of it. "Within the first two and a half weeks of sending out this magazine, we got 24,000 letters from readers, very emotional letters saying 'Thank-you for creating this magazine'," says Mobley. "They're still coming, but we've stopped counting. This magazine is validating the existence of the healthy black family."

The first issue of *Digest*, which has a fall cover date, includes stories on managing credit-card payments and helping your child get better grades. There's an article called "14 Ways to Feel Happier Now!" A spin-off syndicated radio series of 60-second health tips and a separate title on parenting are already in the works. Mobley plans to increase *Digest's* frequency to 10 times per year in 1999. —Jeff Gremillion



**FD publisher Mobley:**  
"Go big or go home."

Mediaweek Magazine Report

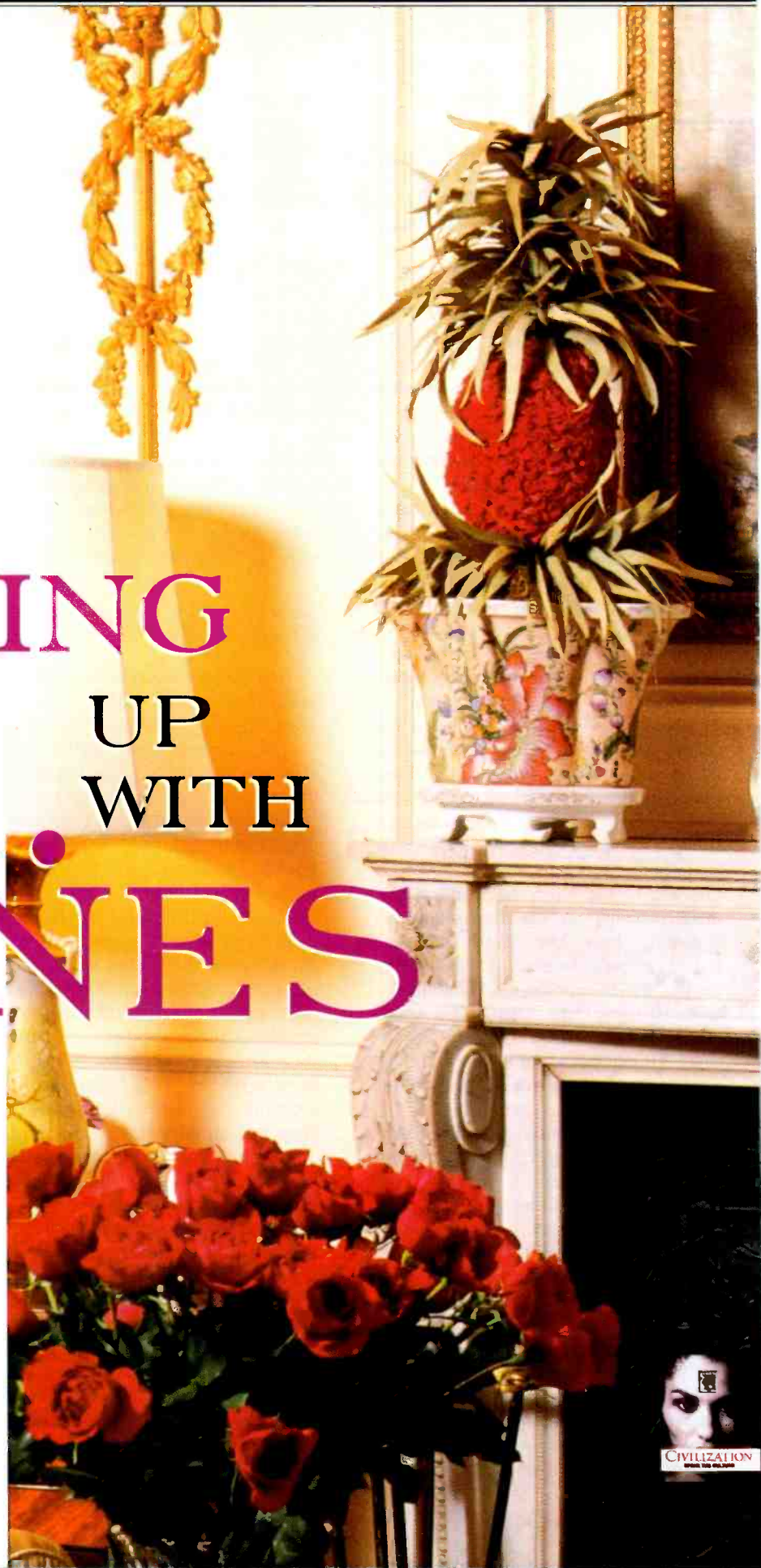
*His magazines track wealth and the lives of the wealthy. But they are not making the publisher rich—yet.*

# KEEPING UP WITH MR. JONES

BY WILLIAM GEORGIADES

**I**f Tom Wolfe were a businessman, and would wear a color other than white, he might look like W. Randall Jones. In a three-piece custom-made herringbone suit, matching pocket square and cuff links, he clearly revels in his affluence. As the CEO of Capital Publishing, publisher of *Worth*, *Civilization* and *The American Benefactor*, he celebrates the wealth of others as well. This year, *Worth* turned five, Capital acquired the award-winning *Civilization* from the Library of Congress in January and launched *The American Benefactor* in March. If there were any doubt before (which there was not), the newly made

PHOTOGRAPH BY PETER MURPHY





**Randy Jones' target: The 5 million who comprise the top 2 percent of this country's richest people.**



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**CIVILIZATION**  
SPEAK THE CULTURE



**CIVILIZATION**  
SPEAK THE CULTURE



**SPEAK**  
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**CULTURE**



**CIVILIZATION**  
SPEAK THE CULTURE



**CIVILIZATION**  
SPEAK THE CULTURE



KEEP THE PARK CLEAN

triumvirate of Capital is a laser beam directed at the top 2 percent of the country (from the standpoint of income), a figure you'll hear a lot if you spend any time with Randy Jones.

"I figure there are about 5 million people in the top 2 percent," he says. "We've got a million of them, or 20 percent market penetration." He wants to raise that to 50 percent, which would mean that Capital's magazines would reach, in one way or another, at least 20 percent of all the wealth in America. With *Worth*, he covers the concerns of getting and keeping capital; *The American Benefactor* busies itself with the concerns of getting rid of it ("the purest concentration of the rich ever assembled") and *Civilization* "is about the life of the mind," which one might hope is the province of all income brackets. In other words, the rich aren't different from you and me, they just have their own magazine titles.

Randy Jones has always been around money. He was born and raised in Carrollton, Ga., about 50 miles outside of Atlanta. It's a small town. His family owned a Black Angus cattle ranch and was in the clothing manufacturing business. He married his childhood sweetheart, Connie Cole, whose family was in insurance, real estate, property development and banking in Carrollton. The marriage was viewed as a merger in Carrollton. Jones didn't see it that way. He was not content in small-town America. "Maybe I was Carrollton rich," he says.

*"Worth' is profitable," says Jones. "Obviously, 'Civilization' and 'The American Benefactor' are not."*

"But that's a far distance from New York City rich. And believe me, New York City rich is better."

Thus it is not surprising that Jones would become the chief executive of a publishing company that has at its core the pursuit of the wealthy. And his timing, given the economy's upturn, is fortuitous.

"There's plenty of room for upmarket magazines," says Joe Armstrong, publishing director of Meigher Communications, which publishes such high-end titles as *Savoir*, *Garden Design* and *Quest*. "I admire what Randy has done with Capital." Armstrong, noting that Meigher's books are pitched at the same demographic as Capital's (though the specific audiences differ), points out that the interests of the baby boom have widened since he was publisher of *Rolling Stone* in the early 1970s. The Meigher books are intended to address those widening interests. So, too, he believes, is *Worth*. "It's a much bigger universe now, and *Worth* is a part of that—

it's a smart magazine."

Phillip Moffitt, Jones' former boss and the onetime CEO and editor in chief of *Esquire*, says, "What he's done with *Worth* is just an excellent job—the editorial content is very strong. What Randy understands intuitively is both specialized and top-notch publications, which is exactly what *Worth* is."

Editors at rival publications, predictably, are less enthusiastic. "I don't know anything about him [Jones] or Capital," says John Huey, managing editor of *Fortune*. Roger

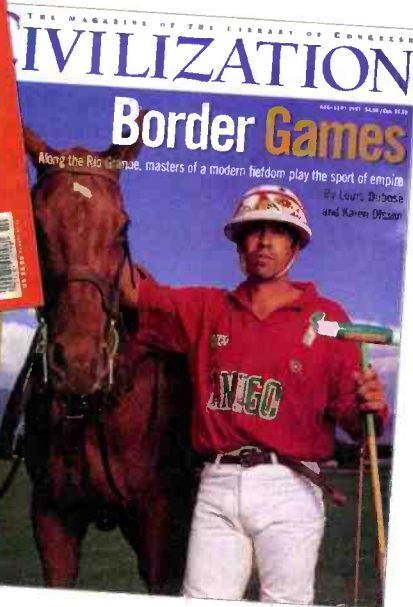
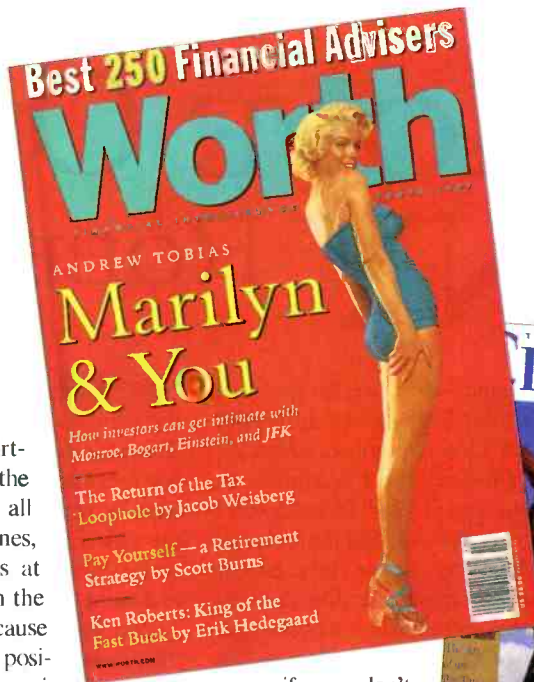
Steckler, the advertising director at *Kiplingers Personal Finance*, who spends much of his life telling advertisers that his book is for active investors, went further, stating, "All I can say is I have nothing to say about *Worth*." A similar, if gentler, line was adopted by Steve Swartz, editor in chief of *Smart Money*. "*Worth* has a very good team, but I don't know that they compete with us. It's slightly different. We're a service magazine and they're more geared toward lifestyle," he says.

According to the Publishers Information Bureau, as of June 30, 1997, the total paid subscription base for *Worth* was 539,916 on a rate base of 500,000 while for the period of January to September of this year, total revenue was \$19,489,906, up 5 percent from the same period in 1996. Similarly, the numbers from 1996 were up from 1995—ad pages were at 889.77, up 12.2 percent from 1995, and the revenue of \$28,662,866 was up 30.7 percent from 1995.

*Worth*, as are the other two books, is backed by Ned Johnson's billion-dollar company Fidelity Investments, though each book is a separate limited-liability corporation with ownership







split among nine partners. Fidelity is the majority partner in all three, according to Jones, the rest are top execs at Capital. While some in the industry carp that because of Fidelity's ownership position, Capital is really a vanity publishing outfit, catering to the billion-dollar whims of Johnson, Jones fiercely defends the company's stake. "It can't be anything but a passive investor due to SEC law," he declares. "It is therefore the perfect investor."

According to an August 1996 story in *The Boston Globe*, Fidelity lost \$47 million on *Worth* in its first five years of publication. Jones dismisses that story, saying, "I challenge you to fact-check that piece. *The Washington Post* this January put the losses at slightly under \$40 million. Neither would be an unusual cost to start up a quality consumer magazine with 500,000 circulation. "*Worth* is profitable," says Jones. "Obviously, *Civilization* and *The American Benefactor* are not. *American Benefactor* is three issues old, but we'll probably lose only about a million and a half bucks this year. *Civilization*, because we're growing the circulation (to 300,000 next year), will probably cost more."

Advertisers do not seem as concerned as the press about losses or Fidelity's ownership. Merrill Lynch, a Fidelity competitor, is an advertiser. Peter Gardiner, media director for Bozell Worldwide, which handles advertising for Merrill Lynch, explains, "We feel that *Worth* is highly relevant, fresh and bold. There was some initial questioning regarding Fidelity's backing of the magazine, but those questions have been overcome. It is a good editorial product."

A wider investment base is in the works for at least one of Jones' titles. "I would not be surprised, as we go forward,

if you don't see less participation on Fidelity's part as an investment in this company," says Jones, treading carefully. "We have run into a potential conflict with *The American Benefactor*, which we did not foresee."

This conflict has to do with Fidelity's charitable-gift trust and its competition with community foundations that have similar, long-standing charitable-gift trusts. Explains Jones, "Some of the bigger community foundations who are at war with Fidelity aren't too keen on purchasing subscriptions on behalf of their top donors to a magazine that Fidelity has an investment in." But, he adds, "We all have our crosses to bear."

That he considers this a "cross" indicates the relatively charmed life Jones has led. His early success in the industry is a result of luck, pluck and exquisite timing. After graduating from the University of Georgia with a degree in journalism, Jones landed a job at the Silver Bear Paper Co., becoming its vp of marketing at the age of 22. His success with Silver Bear brought him to the attention of Thirteen/Thirty, a publisher of college-aged magazines run by Chris Whittle and Phillip Moffitt. "I remember his initial interview," says Moffitt, now retired in California. "He had such a distinct personality and he was so confident for someone that young that I became his

champion." Thirteen/Thirty bought *Esquire* some 18 years ago, and Jones, then 24, rose to publisher before he turned 30. When *Esquire* was sold to Hearst in the early '90s, things became interesting for Jones.

"When we sold *Esquire* and

I got my share of the proceeds, I realized that I'd been reasonably good at making money, extraordinarily good at spending it and not worth a damn at figuring out how to best manage it in the long run," he says. "So, I went out to learn everything I could about money management and, in the process, I saw a need for a magazine about money for people who are good at their craft and perhaps not as good at managing the rewards that they receive."

That was 1991, and the magazine was *Worth*. It now has two siblings. So what's next? "We made a no-go decision on one proposed magazine and there's one that is still very much in the hunt, but it would not happen until late 1998." He would not be more specific.

Jones sees himself more as a builder, an entrepreneur, than a publisher. But perhaps what he really is, beyond a consummate and persuasive salesman, is a fan. He mentions being at a party in Greenwich, Conn., recently and being approached by a woman who said, "You're the man behind *The American Benefactor*. I want to be in your magazine." And he recalls thinking at the time, "Yeah, I'd like to be in it too." ■

Mediaweek Magazine Report

# ACCESS NET: MOVE OVER, TONY ROBBINS

*For the next half hour,  
they're going to sell  
subscriptions via a  
TV infomercial*

BY STEPHEN WILLIAMS

Once it was limited to promoting the virtues of juicers and food choppers, the Psychic Friends Network, real estate schemes, self-help programs and fly-fishing gear. But now the world of infomercials has expanded to include another cast of characters: *Sports Illustrated*, *Life*, *GQ*, and *Guns & Ammo*.

Later this year, magazine marketers, who spend millions of dollars annually courting subscribers, are taking an ambitious leap at cable TV audiences via the Access Television Network, one of the pioneers of infomercial programming.

The formula devised by the California-based Access and its publishing-company clients—which include the Petersen Cos., Time Inc., and Condé Nast—is simple and direct: the viewing hour, as produced by Access, will be comprised of four 15-minute segments, with each segment focusing on four titles. Each title will be apportioned two and a half minutes, aimed at showcasing the magazine's content (in the still-frame format), combined with a direct-response pitch, an 800 number for subscriptions, a listing of the magazine's contents and/or a premium offer.

"The format allows us to be flexible with the material," says Access senior vice president Sheri Herman. "The magazine audience is cognizant of image, so the publishers are giving us the magazines, and we use a production staff and a designer"—namely Jill Taffer, who developed the look for E! Entertainment Network and Nick at

Nite's TV Land—to create the spot, she says. "With our format, we can expose viewers over time to content, which we think will ultimately result in a different, cost-efficient type of sale," Herman adds.

Access executives did not discuss rates or pricing, but programming vice president Rick Gibson did release the titles that will be part of the "soft launch"—a two-month test starting Oct. 21 that is to air in San Diego, Hartford, Conn., Baton Rouge, La., Tampa, Fla., and Anchorage, Alaska, aimed at a total of 1.2 million households. He claimed publisher interest was high, and that the initial phase of the program is sold out.

The magazines are Petersen's *Hot Rod*, *Motor Trend*, *Four Wheel Off Road*, *Motorcyclist*, *Sport*, *Mountain Biker*, *Skin Diver* and *Guns & Ammo*. From Condé Nast come *Architectural Digest*, *Condé Nast Home & Garden*, *Condé Nast Sports for Women*, *Details*, *Vogue*, *Allure*, *Gourmet*, and *GQ*. Time Inc.'s titles are *Life*, *Sports*

**Access Network vp  
Sheri Herman: "We can  
expose viewers over  
time to content."**



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CYCLIST**

*Illustrated* and *Entertainment Weekly*.

Other players from smaller publishers are *PCDS, Co.* and *Home Theater* from CurtCo; *P.O.V.* from BYOB/Freedom Ventures; *Bassmaster* from B.A.S.S. Inc. and Wilderess Way.

Kristine Fairclough of Petersen, who sees the Access infomercials as a sort of

"QVC for magazines," has high hopes for the format. "Direct mail is very costly. This sounds like an interesting idea in a test scenario, and it's not too expensive." Showing magazine content on screen gives the viewers a real overview of what's in each issue. And Access seems dedicated and excited about it."

But Fairclough is hedging her bets. "We'll see how it materializes," she says, adding that Petersen has not committed beyond the initial test phase. "As circulators, we have to look at the end result, and the billing process takes several months."

Gibson and Herman said that the second phase of the program is scheduled to launch in January, targeting 2 million homes nationwide, and forecast an audience of 10 million households by the end of 1998.

"This is a long-term, steady-awareness vehicle," Gibson says, adding that contracts at the formal launch would be extended for three months to one year. Access is also

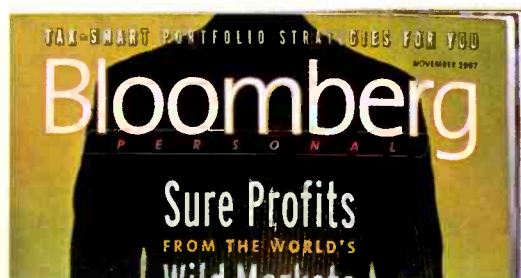
currently developing a related Web site for taking magazine subscriptions that is scheduled to go on-line in January.

Eventually, Herman says, interactive television set-top boxes will be programmed to bill customers for subscriptions in the same way they're charged for pay-per-view events.

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Mediaweek Magazine Report

# AD HOCK: IT'S A B

*Why have magazine editors willingly given in to "controversy" guidelines set by advertisers?*

Well, the magazine publishers of this nation have bravely beaten down the forces of censorship and crassness. The ruckus over advertiser vetting of editorial content caused some fissures in the magazine industry. It also revealed a huge gap between the mind-set of some advertisers on one side, and reality and readers on the other. Mostly, it's shown how weak magazines are when it comes to defending the real mainstream to their corporate patrons.

On April 30, *The Wall Street Journal* revealed the shocking news that some major money-making magazines worry about offending advertisers and let them know their contents in advance. In the wake of this public revelation—though well known to the advertising and marketing departments of many a mag—dozens of publications weighed in on the Threat To Free Speech and the rights of editorial to run monthly retrospectives on Robert Mapplethorpe ("Still dead, still offensive"). The *Columbia Journalism Review* had the vapors over the crumbling of the sacred wall between church and state.

In response, the most publicly villified sinner, Chrysler Corp., and its ad placement firm, Pentacom, are repenting their ways. Chrysler vice president for media

COMMENTARY BY ALICIA MUNDY

relations Steve Harris told *Mediaweek* that his company has begun contacting magazines. "We're telling them 'We don't want to know in advance. Don't tell us anything!'" Harris said. "It's been blown way out of proportion."

However, Harris added that Chrysler will continue to "monitor" publications' content for offensive material.

Why bother? Some of the best and baddest already routinely give heads-up on potentially "controversial" articles to their favorite sponsors. And sponsors occasionally take advantage of the opportunity to move their ad to a different month. This, an ad placement rep said, means that the magazines don't lose any money; it just moves around. Tell that to the editor whose page budget just got slashed and has to hold a timely story for a later issue.

Among some savvy mags, there's also a form of self-censorship—placing a touchy article in the back of the book, not giving it play on the cover, using low-key photos, art and headlines where edgier ones would complement the text.

The real scandal here is the so-called "mainstream guideline" that companies such as Chrysler use to determine what is too hot to handle. Its notion of controversy seems to be based in the fantasyland of the '50s when women didn't talk, write, or, most importantly, do nationally broadcast stand-up comedy about intimate sex. Homosexuals were hidden in a closet the size of Montana. Paternity suits, DNA and AIDS didn't exist. Men liked the missionary position and big fins. And every few years, the man of the house turned in the family car to buy a new one. Heterosexual sex and planned obsolescence: What could be more American?

Harris said Pentacom had wanted to place Chrysler ads in "edgier" magazines. He added that their guidelines centered around issues such as child abuse, child

porn and graphic descriptions of sex. Ignoring for the moment that their previous "controversy" definitions included social and political issues, take a look at the kinds of "graphic sex" that worry advertisers. Earlier this year, *Glamour* reportedly was queried by Chrysler about a scheduled piece on the male orgasm. Chrysler reportedly even requested to hear the copy read in advance—I'll bet—which *Glamour* declined to do.

But look where Chrysler is currently running ads. I told Steve Harris about the September *Esquire*, whose table of contents alone would be R-rated in movie theaters. A picture of actress Robin Tunney, or rather, her breasts, fighting valiantly for their freedom from her bodice. An article on the movie "Boogie Nights" that debates the esthetics of Mark Wahlberg's member and his oversized prosthetic penis. Then comes "Hot Coffee Table Books," with frontal photos of a woman wearing nothing more than a come-hither look.

*GQ's* September issue made even better reading, which begins right after a high-gloss ad for Chrysler Sebrings. There's advice for gushers—"While millions of men have a difficult time getting a hard-on, millions of other men can't cap their geysers." And an educational article on how to be "a better boffer": "If she says she likes pat-



# IG SELL-OUT

cake, don't trot out Jacob's ladder . . . Note: Pumping faster is not the same as a focused rub on her love nut." And, topping its Condé Nast sister, a piece on the male multiple orgasm.

So I asked Harris, What does Chrysler consider "graphic sex"? He answered that he hadn't seen the articles in question yet. They did seem "graphic," he admitted.

But the point is that, while graphic, these are examples of main-

stream. You know, dudes with babes. Nothing too threatening. Is it an accident that the contretemps provoking the revelation of the Chrysler vetting campaign this spring at *Esquire* dealt with a description of homosexual sex? Or that a woman's mag, *Glamour*, received an inquiry about its treatment of male sexuality, but neither *Esquire* nor *GQ* was apparently made to vet their articles?

Well, don't hold your breath waiting for major magazine editors to debate this narrow view of mainstream or defend their readers' tastes. Instead, American

Society of Magazine Editors (ASME) members blandly affirmed the sanctity of the First

Amendment. Even that wasn't easy. In May, when some members wanted to come out strongly against giving advance warnings, they found themselves opposing several big names—the top-

ranked at some of the largest national magazines—who were very reluctant to go public. Those very same people did not return my repeated phone calls in preparation for this piece.

"We were told by a couple of publishers and editors that letting the big advertisers know articles in advance was how the system works," said an editor who is an

ASME official. "Some magazines are able to push the envelope farther than others with the same advertiser. So they weren't worried about magazines who have less clout, or less advertising dollars to juggle. It was not a united front by any means."

An editor for a major woman's magazine that deals with family issues described her dilemma with advertisers. "They say mainstream, and it's a code word. We have considered, and even tried to run articles about a growing segment of the American family—the parents and siblings of gay people, of AIDS victims. There are hundreds of thousands of late middle-aged readers who have gay children, who would like to read about how you deal with this problem, how you cope. They'd benefit from learning about support groups for parents of gays and children dying of AIDS.

"The last time we tried to do a piece on a couple in the Heartland with a gay daughter who was dying," she continued, "who would never give them a grandchild, who made them feel different and alone in their community, our publisher had to be scraped off the ceiling. Nothing on gays, nothing on AIDS. We were told that we clear our features in advance with our biggest advertisers, and we were committed to notifying them in advance, and that they'd pull. For the record, no car company was involved."

When I said I was surprised at the reaction, the editor said, "Are you kidding? It's only been a couple of years since we were able to start running stories about breast cancer. Advertisers like cosmetic companies and department stores, women's clothing manufacturers, food conglomerates—we were told they found the issue too controversial.

"I guess we should be thankful breast cancer is now considered mainstream," she concluded. Now at least we don't have to worry about screening that subject in advance."



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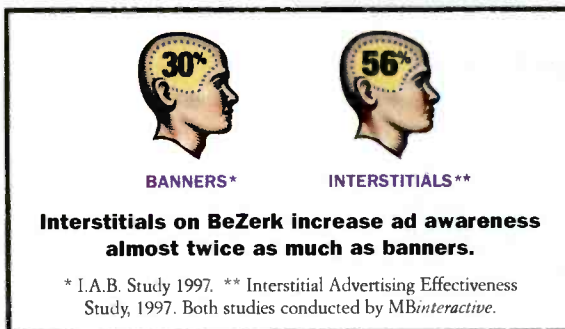
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It looks like another case of “What goes around, comes around.” As reports surfaced last week that Microsoft might invest as much as \$1 billion in TCI, it served as a reminder that last November, TCI pulled out of its 20 percent stake in Microsoft Network. Now, as MSN faces struggles of its own, it turns out that the cable box may be of more importance to online’s growth than the PC. Funny that when TCI pulled out of its MSN investment, Microsoft attributed it to “the evolving nature of the online industry.”—*Catharine P. Taylor*

## @deadline

### Honda Revs

Honda will sponsor “Worp,” a section on college student site [www.mainquad.com](http://www.mainquad.com) where students register for rides. As part of the three-month deal, Honda has reconfigured the Worp page so that a Civic drives through the logo and follows visitors around the site. Creative chores for the effort were handled by **Rubin Postaer Interactive**, based in Santa Monica, Calif.

### BIG Encyclopedia

**Encyclopedia Britannica** entered the search and navigation category last week with the launch of a site called the Britannica Internet Guide, [www.ebig.com](http://www.ebig.com). The site uses **AltaVista** technology for Web navigation, in addition to relying on Britannica editors, who select sites within 14 major categories.

### Courtside Wink

**Wink Communications** is bringing interactive television to **Court TV**. The two plan to partner in providing Wink’s enhanced broadcasts in markets where Wink Interactive TV is available. Court TV will offer background information about cases, attorneys, defendants and plaintiffs and translate legal terminology.

### Top Poppe

**Poppe Tyson** has named **Brad Winney** as the first president of **Neterra**, Poppe’s New York-based software spin-off. Winney had most recently been president at Morristown, N.J.-based Imedia, after serving as COO at US Connect.

# Narrow Scope: Few Sites Accept New P&G Ads

By **Bernhard Wamer**

**P**rocter & Gamble has run into a roadblock in trying to sell sites on running interstitial Web ads, the closest online relative to TV commercials.

After shopping around interstitials, which briefly monopolize computer monitors while content downloads, P&G has finally convinced some college-oriented sites to run the ads, which will be the maiden Internet effort for Scope Mouthwash. However, the girth of the ads, both in terms of their dimensions on computer monitors and file size, has caused the Cincinnati package goods company to meet with resistance from online publishers and ad buyers, sources said.

The Scope situation follows a pattern that began this spring. Since that time, P&G has been aggressively pushing interstitials rather than banners to give its brands, especially those that don’t have a Web site such as Pepto-Bismol, a more prominent online spotlight. The move has met with criticism from at least three media companies with a large online presence, all of which wished to remain anonymous. Their gripe is that the ad units

are too intrusive, often concealing editorial content, sources said.

The Scope effort, dubbed “Only Scope Can Get You Kissably Close Online,” is a variation of an ongoing traditional campaign. Interstitials that are slated to appear during the month of



A new campaign for Scope will appear on college Web sites.

November on college networks like Student Advantage and Cliq College enable users to register and send a friend a kiss on 10 occasions such as a birthday or as a thank you. Another feature, “Best Places to Get Close,” has links to a listing of top romantic getaways on CondeNet’s Epicurious Travel.

Sources estimate that the initial buy for the Scope effort on college sites is approximately \$100,000. Media.com, an Internet ad buying unit of Grey Advertising, handles P&G’s online buys. Media.com officials did not comment.

A P&G representative said the company plans to build a Scope Web site but did not respond to other questions by press time.

Other P&G brands that have been promoted online include Clearasil acne medication, Cover Girl cosmetics, Pampers, Tide, Old Spice, Sunny Delight and Vidal Sassoon. ■

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[AOL'S ASYLUM: SCOTT ZAKARIN p. 65](#) | [COMMUNICADE SHOPS ONE YEAR LATER p. 66](#) |

# MSNBC.com Dresses Up Special Site With Levi's

**BY ANYA SACHAROW**—MSNBC on the Internet is becoming the latest site to embrace custom online publishing.

Late last week, the company launched a section, Style Watch @ Work, created by MSNBC editorial staff and sponsored by Levi Strauss & Co. to promote its Levi's, Slates and Dockers brands.

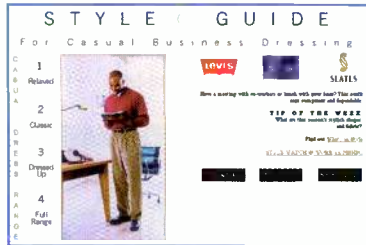
MSNBC.com has struck similar deals recently with Toshiba, U.S. Robotics and Johnson & Johnson, which have all committed between \$100,000 and \$1 million for sponsorship deals ranging from one month to one year. One soon to be announced deal includes advertising on MSNBC cable. Each advertiser will use a variety of online ad forms.

The Levi's Style Watch @ Work is a glimpse of what MSNBC.com visitors can expect from those other advertisers. The area, which resides in MSNBC.com's Living section, will run for 13 weeks and

will contain editorial content aimed at providing professionals with ideas on casual businesswear. Microsoft's Advertising Business Unit produced a microsite called Style Guide located at [msn.com/styleguide](http://msn.com/styleguide).

MSNBC insisted on clearly separating editorial and advertising. "As we approached this project, we were very clear with Levi's," said director of advertising Scott Moore. "The editorial content is driven by the MSNBC.com editorial staff."

As for the other sponsorships, only Johnson & Johnson has launched its effort, a site for Major League Baseball postseason coverage ([www.mlbworldseries.com](http://www.mlbworldseries.com)). Toshiba will sponsor coverage of the Comdex computer industry trade show in Las Vegas in November. And U.S. Robotics' one-year deal includes sponsorship MSNBC.com's Commerce section in November. ■



Part of the Levi's/MSNBC sponsorship is a style guide to casual work clothes.

# Novo No More: Deutsch Drops Shop From Ikea Work

**BY LAURA RICH**—Furniture retailer Ikea quietly launched phase one of an ambitious Web site early this fall, and already the new media shop hired to produce the site has been dropped from the account.

Kelly Rodriques, chief executive officer of Novo Media Group in San Francisco, confirmed that his shop had been dropped from the assignment by Deutsch Inc., New York. Deutsch had hired Novo to a three-year deal in which Novo was a subcontractor to Deutsch, Ikea's lead interactive agency. The relationship was cut short following the completion of the corporate site ([www.ikea.com](http://www.ikea.com)), phase one in a three-part, multiyear rollout. One source said the assignment was worth some \$250,000 in annual revenue for Novo. However, Rodriques said that Novo was continuing to work with Stockholm-based Ikea on a separate project, an email application.

Adam Levine, senior vice president and client services director at Deutsch, said, "They were contracted to do the first phase of the project, which finished." He added that it is too early in the project for Deutsch to consider assigning any

further Ikea work to a new interactive shop. Ikea officials could not be reached.

Phase one, according to Levine, is a brochurelike marketing site offering product information and a store directory. Deutsch, which beat out two European shops for the business last year, is outlining the retailer's online strategy and will implement all of Ikea's North American interactive products. Levine said the next phase will likely include features such as electronic commerce.

Novo was originally brought in by Deutsch and introduced to Ikea. A former Deutsch staffer said that while Novo was working on the project, it was also pursuing its own relationship with Ikea.

"The lines started to blur because Novo has an entrepreneurial spirit," the former employee said. Novo "looked for levels of opportunity with Ikea. . . [that] caused distraction from getting the site done and launched."

As for Novo, Rodriques said, "We are no longer working with Deutsch, we're working with Ikea. . . there was a lack of clarity of positioning [of the two agencies] that created problems." ■

## bits

► **Entrepreneur** magazine ([www.entrepreneurmag.com](http://www.entrepreneurmag.com)) has reassigned its ad sales account to **WebRep**, San Francisco, from EdVenture. WebRep now handles 85 percent of Entrepreneur's online inventory. Entrepreneur will retain 15 percent for package deals.

► **Petry Interactive** has signed on as sales rep for Web sites **Fox News** and **Universal Pictures**. Softbank Interactive Marketing had handled Fox News; WebRep handled Universal.

► **PointCast Japan** was scheduled to be launched today. The beta test version will offer a Japanese edition of the PointCast Business Network. Advertisers include **IBM Japan** and Japanese packaged-good marketer **Ajinomoto**.

► **Hotmail's** free email service will be available at more than 830 **Kinko's** locations as part of a new distribution deal. The pact allows Kinko's customers access to Hotmail's email, file handling and instant message capabilities as part of Kinko's regular computer usage fee.

► **SportsLine USA** is expected to announce Tuesday the launch of a Michael Jordan Web site. Advertisers were not known last week.

► **CompuServe** announced details for its new business-oriented Web site called C From CompuServe ([www.compuserve.com](http://www.compuserve.com)) last week. The site will have areas for guests, members and subscribers supported by advertising, transactions and subscription fees. Content will include forums and research databases for guests and members. Subscribers, who will pay between \$5 and \$10 per month, can receive email, voice mail, fax and pager services.

► **ABC Interactive**, the software arm of ABC, has launched a Web site to promote its three new CD-ROM games. Designed by **Razorfish**, New York, [www.abcinteractive.com](http://www.abcinteractive.com) provides gamers a place to purchase the games, download updated versions and engage in multiplayer tournaments on the MPath game site.

► **Excite** is looking to boost its commerce offerings through the \$35 million acquisition of **Netbot**, makers of shopping-assistant technology Jango. Excite plans to implement Jango within the Excite Shopping Channel this fall.

► **Clarification:** A Sept. 22 article in *IQ News* incorrectly stated the company overseeing **General Motors' "GM Buy Power"** online car-selling program. Plano, Texas-based Electronic Data Systems, a GM spin-off, has designed the program.



# bits

► **Footaction USA**, Irving, Texas, is launching a Web site Nov. 1 replete with sports content, a product catalog and chat. The site, [www.footaction.com](http://www.footaction.com), is being developed by **DDB Interactive**, Dallas.

► **Atlanta Internet Bank** has selected **K2 Design**, N.Y., as its interactive agency of record. K2 will handle AIB's \$1 million-plus branding campaign due to break later this year.

► **Total Entertainment Network**, San Francisco, last week formed a professional online gamers league. Sponsors include **3COM**, **U.S. Robotics**, **GTE Internetworking** and **Logitech**.

► Web audience tracker **RelevantKnowledge**, Atlanta, announced that **Yahoo!** was the most visited site in September, with 14.6 million individual visitors. Other top sites include: **Netscape**, **Microsoft**, **Excite** and **America Online**.

# IQ movers

Infoseek, Sunnyvale, Calif., has tapped **Barak Berkowitz**, former vice president, general manager of American region at Logitech, N.Y., as vp, marketing. . . . **Thomas Phillips** has been named vp, sales at Wayfarer Communications, Mountain View, Calif., from a similar post at Sterling Software, Dallas. . . . **John Colston** joins Digital City, Vienna, Va., as vp, programming, from director of programming, AOL Networks. . . . **Razorfish**, N.Y., has added **Evan Orensten** and **Jean-Philippe Maheu** as managing director and vp, business development and strategy, respectively. Orensten was vp, senior strategist at Siegel & Gale Interactive Media Group, N.Y. Maheu was a management consultant at Gunn Partners, San Francisco.

# Excite, Intuit Deal Is Latest In Financial Site Gold Rush

**BY ANYA SACHAROW**—Excite's and Intuit's announcement last week of a new financial tools and information channel is part of a growth spurt for financial investment tools and information on the Internet.

That channel, called Excite Business & Investing by Quicken.com, is expected to soon be followed by the launch of a financial service at ABCNEWS.com. Produced by Starwave, the site will have personalization capabilities, so users can build investment profiles and form investment strategies. Starwave officials had not commented about the launch at press time.

For the Excite and Intuit launch, Charles Schwab, Ameritrade, Datek Online, DLJdirect and E-Trade, among others, signed on as advertisers and sponsors for the channel paying a total of \$11 million over the next year.

Hearst's HomeArts Network recently launched a women-targeted area called Money Minded on [www.homearts.com](http://www.homearts.com), its women's lifestyle site. The newer entries join Microsoft Investor, which launched in June 1996, and Quote.com, which launched in 1993 and runs stock quotes, market data and company profiles.

Much of the growth in financial sites lies in making it easy for consumers to trade electronically. Last week, Yahoo announced a deal with AmeriTrade Holding for that company's Ameritrade service to be accessed directly on Yahoo Finance. When a quote screen pops up, users can trade immediately by clicking an Ameritrade button on the site if they

have an account with the company.

"The Web is tailor-made for this," said Patrick Keane, an analyst at Jupiter Communications. "A lot of people are being aggressive and proactive in terms of getting the information themselves. The sites are also generating traffic during the day."

Keane also projects that online stock traders such as E-Trade and Charles Schwab will be striking sponsorship deals with content

providers. However, it looks as though such companies won't be able to follow quite the same distribution path as electronic commerce retailers such as Amazon.com and CDNow. While those companies have been distributing miniature versions of their sites to Web content providers and allowing them to share in transaction revenue, when it comes to trading securities, that doesn't look possible.

According to the National Association of Securities Dealers, it is a violation of NASD rules for the association's brokers to share commissions with non-members. "You can buy advertising," said Joe Ricketts, AmeriTrade Holding chairman and CEO. "We never talk about sharing commissions."

Though online transactions in insurance and mortgage are part of the Excite Business & Investing channel, Joe Kraus, senior vice president of Excite, said the company is focusing simply on making transactions easy, not directly profitable to Excite. "We're making it as seamless as possible to conduct a transaction," he said. "But the brokers have their own space." ■



HomeArt's female-focused Money Minded area is one of the newest financial Web sites.

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GEOCITIES

# Infoseek, Beset by Sale Rumors, Plans To Organize Its Site Into 15 Channels Today

**BY ANYA SACHAROW**—With rumors of a possible sale of Infoseek circulating last week on the Internet, and Time Warner and CNET denying that they are interested potential buyers, Infoseek president and CEO Harry Motro hit the road for a media tour to announce several new products. Infoseek is billing itself as “a connected media company,” Motro said. “We are not a search engine.” He would not comment on whether the company is for sale.



**CEO Motro: Infoseek is “a connected media company.”**

The company is launching a new channel format today that organizes information and communities into 15 subject areas. The channels will have personalization, chat and instant messaging built in. Infoseek is announcing about 50 content partners for the new channels, including career site Monster Board, Realtor.com, CNNfn, Hearst New Media and Technology’s HomeArts, entertainment site Mr.

Showbiz, Preview Travel, MSNBC and CBS SportsLine.

The company is also launching a product called Infoseek Desktop today, a desktop icon that computer users can click on to access all Infoseek services. At launch the initial version will be available only to PC users.

Though Infoseek is somewhat late in switching to a channel format—well behind Excite and America Online, for example—Motro believes Infoseek’s format is a “next generation of channels” because the search capabilities and channels are integrated. Unlike Excite, Infoseek is not offering free email, a decision that Motro defended.

“Most people come to navigation companies for navigation,” said Motro, who joined the company last spring from CNN Interactive. “Email will be one of those things people expect to see, but is it the

core reason people come to these sites? The answer is no.”

Infoseek’s channels will combine aspects of Yahoo’s directory service, based on human surfers trolling the Internet, and Excite’s, which uses technology rather than people to search the Web.

“Yahoo has its own directory. They outsource search to AltaVista,” Motro said. “Excite took the technology approach. We’ve combined those to integrate the experience.”

Motro said Infoseek would take its time in announcing the type of transaction deals popular among its competitors in favor of not “slapping things together.”

“They’re all multiyear deals,” he said. “We want to do them right. That’s why we’ve been quiet, but that is a priority for the company.”

Infoseek is also gearing up for a \$5 million campaign including TV, print, outdoor and online media that will launch during the next few months. Agencies Ingalls Moranville and Left Field, both in San Francisco, are creating the campaign. ■

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INSIDER

# RUNNING THE ASYLUM

By Anya Sacharow

**Hollywood's new media industry, dubbed Siliwood, is where pop culture on the Internet may find its mainstream self. It is the surfing grounds of Scott Zakarin, who, out of his Culver City,**

Calif., office, heads up America Online's soon-to-launch Entertainment Asylum site, as president of programming. Zakarin, 34, is not tech-savvy enough to be a computer nerd, but he's not a Hollywood mogul either. Still, his affable, Jewish-boy-from-Long-Island demeanor puts him more in the Spielberg camp than in Gates'.

Seven years ago, Zakarin sold an East Coast videotaping business and arrived in L.A. "broke and only wanting to party," he says. He soon began producing promotional videos for Fox, Disney and Paramount. He then became director of on-air promotions at Playboy TV for three years, rubbing shoulders with then-Playboy TV personality Jenny McCarthy. "I learned interactivity there," he says not at all ironically, referring instead to the correlation he saw between programming promotional material and a rise in subscriptions.

He started producing interactive ads for Grey Advertising unit Fattal & Collins and left Playboy TV to produce interactive programming and direct commercials at the agency. That segued into the launch of the groundbreaking cyber-soap *The Spot*, which Zakarin created along with his partner Troy Bolotnick, now senior vice president of production at Entertainment Asylum.

The *Spot* launched in 1995, and less than a year later, Zakarin and Bolotnick sold it to now-defunct American

Cybercast and formed LightSpeed Media. AOL's Greenhouse Networks, a production studio for new media entertainment, soon acquired LightSpeed.

By last October, Zakarin was working with Brandon Tartikoff, who Zakarin views as a personal hero.

Tartikoff, who at the time of his death in August was the Entertainment Asylum's chairman, was equally as enthused as Zakarin about Internet entertainment. Together, they were just figuring out what Siliwood was all about.

"He was learning it," Zakarin says. "The two of us would sit in front of his computer trying to get a piece of artwork. I'd look at him and go, 'We're the ones people are expecting to figure all this out?'" ■

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# Mucho Communicado

Collaboration, competition, mark Communicade's first year. **By Laura Rich**

When Frito-Lay went searching for a new interactive agency recently, two of the shops in Omnicom Group's Communicade new media unit—Agency.com and Red Sky Interactive—were interested in pitching the business. Getting in the door, given Omnicom's longtime relationship with the client, may have been the easy part. As young, entrepreneurial businesses, the more difficult part for the two agencies was probably how to impress

shops are pitching the business together.

Whether or not Agency.com and Red Sky win the account (the review was still undecided at press time), the pitch is one of the most concrete examples of how life has changed in the past year for the six agencies that are part of the loosely-organized Communicade unit. Although Omnicom only bought minority shares in the shops ranging from 16 percent to 40 percent, the difference that Communicade shops feel in cash, connections and credibility has made its mark.

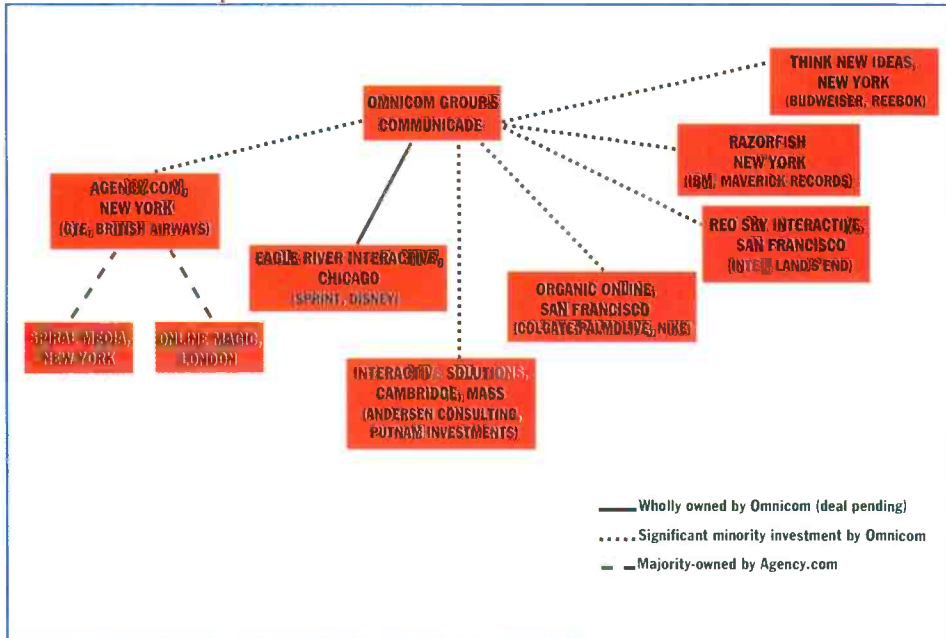
Not that the shops are willing to give all of the kudos to Omnicom. "Our business plan is on track," says Suh. "But [with Communicade] we've done it with a lot more finesse and elegance." In Agency.com's case, the investment has allowed the agency to take majority stakes in New York-based Spiral Media and Online Magic, a leading new media shop in London.

The first year has been marked by cooperation, flecked with healthy competition, with Felice Kincannon, the group's managing director, the glue that holds Communicade together. The press-shy Kincannon won't reveal much of her role. However, she admits, "Each of the companies is bigger

and better than they were a year ago."

How each agency has chosen to express their newfound clout shows the diversity of cultures among the Communicade agencies. Razorfish, an artsy Silicon Alley shop, moved into swank new offices within months of Omnicom paying it a figure believed to be in the low millions. (As with all of the Communicade shops, agency principals would not disclose how much Omnicom paid.)

Razorfish soon threw an infamous blowout in



The Communicade family tree has grown with the addition of Organic Online in January and Eagle River last month.

such a major marketer.

The shops' membership in Communicade presented an informal solution. Agency.com chief executive Chan Suh and Red Sky chief executive Tim Smith had been discussing ways to work together almost since Communicade was formed by Omnicom in September 1996. Further, Agency.com's strategic skills, coupled with Red Sky's reputation for strong design work, seemed a fit that might win over Frito-Lay. Thus, the two

Los Angeles Times

SEPTEMBER 7, 1997

# Magazine

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New York's Soho, featuring entertainment such as belly dancers. The shindig and the move deflected attention away from the agency's work for clients such as IBM; some industry wags accused the company of having "blown" its Omnicom cash. Razorfish chief executive Jeff Dachis responds only, "We've invested in a variety of things." He points out that over the past year, the agency's staff increased from 15 to 45, and that its profitability is up 1,000 percent. "We're very happy with our relationship with Communicade," he says.

Says Jonathan Nelson, chief executive officer of Communicade sibling Organic Online, "They're following their dream to be the art gallery of the Web." Organic, the San Francisco-based interactive agency that joined Communicade in January, has taken a different tack. It has expanded its services to become a full-service agency and has opened a New York office and a new division, Organic Media. Nelson avers that the Omnicom investment offers the shop financial security to make more aggressive moves. However, he boasts, "Omnicom has affected Organic less than other Omnicom companies. We don't have great new offices, we didn't do any acquisitions, and our staff hasn't blown past our client base."

Still, when a Communicade agency needs guidance, Kincannon appears to be the person who helps the entrepreneurial agency chiefs run their businesses. Nelson and Suh say they've asked her for help in understanding business issues beyond their ken. She "makes introductions," which in Agency.com's case led to its acquisitions.

Think New Ideas and Interactive Solutions may be the bigger beneficiaries of the connections available to the Communicade shops. Think followed its new relationship with a so-far underwhelming initial public offering. But its Omnicom-engineered acquisition of Los Angeles-based Fathom Advertising earlier this year gave it a strong client in Oracle and boosted its image in the traditional arena.

Meanwhile, Kincannon and other Omnicom

executives are believed to be working on a merger that should bolster Interactive Solutions, Communicade's behind-the-scenes technology company. Industry sources say there are plans to unite the Cambridge, Mass.-based company with Eagle River Interactive, which Omnicom said it would acquire for \$13.5 million last month.

The many ways that Communicade both discretely and overtly tries to bring its new media holdings together may seem scandalous to agency executives used to building strong Chinese walls

between sister shops. But Communicade executives defend the strategy, sensing that in a business with so many marketing and technological variations, there is room for collaboration.

In fact, the group has met twice now for Communicade-arranged "jam sessions," although the meetings may have done as much to underscore intramural rivalries as they have to develop a spirit of cooperation. Nelson recalls one agency principal suggesting

they share new business wins with each other. "Okay, you first," was the response from the other attendees.

More often, Communicade agency principals cooperate with one another on issues such as whether they should consolidate their travel operations. And, it is possible that the agencies get more from their informal relationships than they do from official confabs. Some of the principals make plans to meet with each other whenever they attend the same conferences, as three of them did recently in Amsterdam.

Ultimately, whether such get-togethers are formal or not, it looks as though the future of the Communicade shops will feature more collaboration on a par with the Frito-Lay pitch. The shops seem to want it that way.

"In the beginning, it was like a steel-cage match," explains Red Sky's Smith. "Either we beat each other to death or we worked together and busted the cage down. [Working together] only happened because the market is much bigger than we could [each] stake a claim to." ■

"Each of the companies is bigger and better than they were a year ago," says Communicade's Kincannon.

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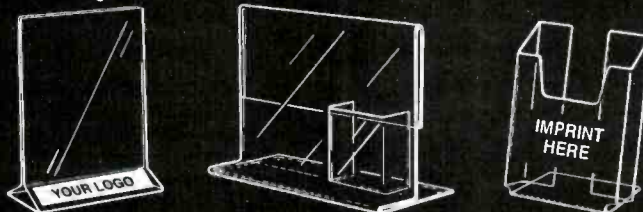
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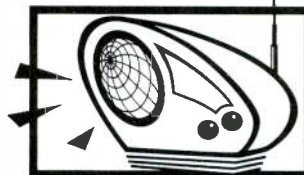
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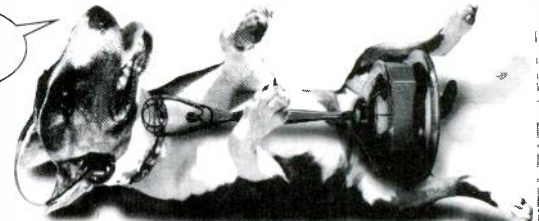
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- Fair, honest, reliable service.
- On-site at your office or home
- System/Network configuration
- Troubleshooting and Installation
- Publishing and Graphics Specialists



**MACINTOSH AND PC  
ON-SITE SERVICE**

- Apple-Authorized skilled technicians
- 24 hr/7 day and Emergency Service
- Internet Support

840 West End Ave, First Floor  
New York, NY 10025

**(212) 222-3658**

**TV PRODUCTION**

Phenomenal Film And Video Productions  
For Limited Budgets. Call Joan at Richman  
Films 212-582-9600

TV COMMERCIALS from \$2K (212) 631-8771

**VOICES**

INSTANT SPOTS & VO's • COMREX ISDN  
TED LARSEN • WORLDWIDE  
508-741-4949 Email: tlmedia@aol.com

Reach your ad community in  
**ADWEEK CLASSIFIED**

**VOICE-OVERS**

Voice-ACTIONS/Celebrity Sounds from NYC's  
hippest VO talent/Demo 212-802-7753

**WEBSITE DESIGN**

wwwdesign@594.com 212-560-7412

**YELLOW PAGE SERVICES**

O'Halloran Advertising, Inc.  
Serving Nat'l & Regional advertisers.  
Strategic marketing designs, mapping,  
demographics & business data all  
at no added cost. (800) 762-0054.

**CALL 1-800-7-ADWEEK**

**OFFERS & OPPORTUNITIES**

**NOTICE**

**DEDICATE YOUR  
CREATIVITY TO  
CLASSIFIED**

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

**OFFICE SPACE**

**CHELSEA SPACE**

Luminous. 20 foot ceiling. Great views. Perfect for graphic designer or two person ad agency. Shared conference room.

Call Ginger  
**(212) 598-4191**

**EMPLOYMENT**

**ACCOUNT EXECUTIVE  
ADVERTISING SALES**

Get in on the ground floor of a breakthrough medium! Well established publishing company in food, travel and wine field seeks entrepreneurial individual to blaze a trail for a cutting-edge start-up. We're already successful, with a long-term track record publishing for most of the world's major airlines. To qualify, you should have solid communication skills, enjoy the freedom to realize sales goals in your own way and can take on the responsibility to produce in a NYC-based environment. If you fit the aforementioned plus have experience selling advertising space for a consumer oriented publication, consider joining OSM, where an exciting opportunity exists for a person of imagination, energy and persuasive ability.

Please submit your resume and confidential salary history to:

**O'Sullivan Publishing**  
Department AE-AW

110 Triangle Boulevard, Carlstadt, New Jersey 07072

**EMPLOYMENT**

**MODEM MEDIA  
COMES TO YOUR TOWN**

If you've always wanted to work for us, but couldn't bear to leave your home town, we may have an opportunity for you. Here are some of the positions we want to fill right now.

**Associate Media Director**

with at least 5 years media experience, including proven experience in Interactive media strategy development...someone who knows the difference between cyberspace and print space; a strategic thinker. Possibilities in Chicago, San Francisco and Westport.

**Account Executives  
and Account Managers**

with 1-5 years experience, respectively, in either a traditional or interactive agency environment. Must have demonstrable knowledge of the internet and its marketing effectiveness; solid grasp of client service. Possibilities in Chicago, San Francisco and Westport.

**Copywriters and Art Directors**

with proven talent in interactive media, developing big ideas and concepts...not just copy and layouts. Possibilities in Chicago, New York and Westport.

Candidates for all positions must have a passion for all things interactive; enjoy fast growth, fast paced environment where clean jeans are usually considered dressed up.

If you're qualified and interested in any of these positions, please mail, FAX or e-mail your resume to:

**Human Resources**  
**Modem Media**  
400 Nyala Farm Rd., Westport, CT 06880  
FAX 203-291-6062  
e-mail mfidler@tntechologies.com  
*We are an equal opportunity employer.*

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

**RATES for Employment and Offers & Opportunities**

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

**Classified Asst: Michele Golden**

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

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

## HELP WANTED

## MARKETING

**ASSOCIATE  
PRODUCT  
MANAGER****Major Consumer Products Company**

The leading brand name in kosher foods marketing is seeking an Associate Brand Manager to join its Marketing Department.

The successful candidate will be responsible for executing and analyzing marketing efforts with a focus on the retail class of trade. The position works closely with sales/broker and marketingz personnel, advertising/PR and promotion agencies, outside printers and suppliers, and manufacturing and labeling departments to coordinate marketing projects on a regular basis. The Associate Product Manager will develop, in conjunction with the Department, marketing strategy and tactical plans for our flagship business.

Major responsibilities include the development, procurement, distribution, fulfillment and inventory management of selling aids, brochures and point-of-sale materials for the Department.

The candidate for this position should have a Bachelor's degree or equivalent working experience. MBA preferred, but not required. Candidate should have 1+ years of successful experience in related, subordinate positions, with strong analytical and computer skills to include Lotus and WordPerfect. Computer proficiency with Powerpoint and the Internet are a plus.

Please forward resume and salary history to:

**Box: MS-02**  
466 Lexington Avenue, 4th Floor  
New York, NY 10017  
Fax: 718-842-5664

Equal Opportunity Employer  
M/F/D/V

**ADVERTISING  
SPACE SALES**

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

Fax resume and salary history to:

212-536-5353

**FILM & TV JOBS**

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

CALL 1-800-7-ADWEEK

**ASSOCIATE  
BUSINESS  
MANAGER****Job Cost**

Growing fashion advertising agency is seeking a progressive individual to assist management in maintaining job cost systems for print, media and photo shoot production. Selected individual will liaison with account management to review budgets, develop reports, monitor costs, measure profitability and maintain billing. Highly organized, ability to work independently and excellent communication skills required.

**Requirements:** 2 years experience in computerized accounting environment with Degree in accounting/finance preferred. Consider exceptional recent grad. Superior knowledge of Excel, Windows and Macintosh network familiarity. Industry experience preferred.

Fax resume:  
(212) 533-9380

**INTERACTIVE AE  
/PROJECT MANAGER**

AE must be detail-oriented, multi-tasker to work on web sites and ad campaigns. Primary client contact. Traditional agency background a plus. Internet experience preferred. Position requires strong writing and computer skills.

**PROJECT MANAGER** handles internal production of web sites. Works closely with AE, creatives, tech staff to manage schedules, workflow, and budgets. Must be highly organized, and familiar with Internet technology.

Fun, high energy environment. Great clients.

Fax resume to: 212.807.1763.

**Seminar Instructor**

Are you independently employed with a well rounded media background and have good communication skills? Strong planning and buying skills in print and broadcast are required. Client media management a plus. Limited travel. Send resume to:

**The Media School**  
P.O. Box 110  
Ardmore, PA 19003

**CAREER  
SURFING?**

[www.rga-joblink.com](http://www.rga-joblink.com)

Roz Goldfarb Associates  
(212) 475-0099

**ACCOUNT  
SUPERVISOR**

Fast paced D.C. ad agency seeks experienced account professional to supervise bread-and-butter agency accounts. A minimum of 5 years prior agency experience, supervisory, oral and written communications experience a must. Strong organizational management skills required to juggle multiple clients. Must have working knowledge of accounting, consumer media, print and broadcast production and a committed work ethic. Client automotive experience a plus.

Please respond by fax to:

**Account Supervisor**  
(202) 789-2596

**AbramsonEhrlichManes**  
1275 K Street, N.W.  
Washington, D.C. 20005

No phone calls please.

**RECRUITER  
PUBLIC RELATIONS**

Leading NY Public Relations firm seeks highly motivated recruiter to support growth.

Candidate must have a minimum of 3-5 years recruiting background, preferably in the PR/Advertising industry.

We offer competitive salary and comprehensive benefits.

Please send resume with salary requirements to:

**H. Schiller**  
**Makovsky & Company**  
575 Lexington Avenue  
New York, NY 10022

**GENERAL/DIRECT**

If you haven't sent us a resume yet, what are you waiting for? We are the leader in placing Direct Mktg & Adv pro's in the tri-state area. Just some of this wk's oppty's.

Account Dir.....to \$125K  
Account Supvr.....to \$90K  
Account Exec.....to \$55K  
Media Planners.....to \$50K  
Media Supvr.....to \$85K  
Traffic Pro's.....to \$50K

Pls send resume w/sal history to Vintage Resources, 11 E. 44th St., Ste. 708, NY, NY 10017 or fax (212) 490-9277

**PR ACCT SUPERVISOR**

Growing integrated marketing & communications firm in Morris County looking for proactive PR account supervisor. B-to-B experience and technical knowledge necessary.

Fax resume to: (201) 299-7937  
Attn: PR Manager

**ADVERTISING**

Active Media, a fast paced media barter company, has the following opportunities available:

**Print Media Buyer/Planner**  
**Media Buyer/Newspaper**  
**Media Buyer/Outdoor**

We seek experienced professionals with knowledge of Windows, Excel and Word. Barter experience a plus. Forward resume, which must specify position desired as well as salary history/requirements, to:

**ACTIVE MEDIA**

Attn: Trade Department  
One Blue Hill PLaza, 9th Flr.  
Pearl River, NY 10965  
Fax: (914) 735-0749

**ADVERTISING  
SALES**

National newspaper for K-12 technology decision makers, based in metropolitan Washington, DC., seeks an advertising salesperson or publisher's representative to sell advertising to technology companies and other firms in the school market. If you're an aggressive sales professional who sells schedules instead of pages, understands the value of consultative marketing, and knows how to close, sell us! Send your resume, sales history, and a list of relevant clients to:

**Publisher**  
**Netwatch IAQ Publications**  
Attn: School Technology  
7920 Norfolk Ave., Suite 900  
Bethesda, Md., 20814  
e-mail to:  
Gdowney@iaqpubs.com

**TELEMARKETING**

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

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

**HEALTHCARE ADVT'G  
/MARKETING**

Top NJ Agency seeks senior copywriter/copy supervisor with 3-5 years experience (at least 1 year in Healthcare). Competitive salary, fun environment and good benefits. Respond to:

**Torre Lazur, Human Resources**  
20 Waterview Blvd.  
Parsippany, NJ 07834  
Fax: (201) 263-3952

## HELP WANTED

# MEDIA SALES

Interaction is constant. Work is dynamic. Training is continuous. We are Bloomberg L.P., the leading financial information provider that spans the globe. Unparalleled service and unsurpassed products have made us the fastest-growing company in the information industry. We currently seek dynamic, experienced sales professionals to lead our North American and International sales efforts into the 21st century.

If you have at least three years of advertising sales experience in print, radio, cable or internet and a professional manner that allows you to make an unforgettable impact when you make a presentation, then read on. We need enthusiastic, high-achievers with established industry contacts, as well as demonstrated ability sourcing new business:

#### ◆ PRINT - AD SALES

Experience handling clients/agencies in selling either Institutional Financial Services, Luxury Goods, Watches, Jewelry, Fashion, Consumer Products, Technology, Liquor, Travel or Auto.

#### ◆ RADIO - AD SALES

Experience in new business development in Westchester, Long Island, Connecticut, New Jersey or NYC. Experience developing and maintaining NYC ad agency business is also desired.

#### ◆ CABLE - AD SALES

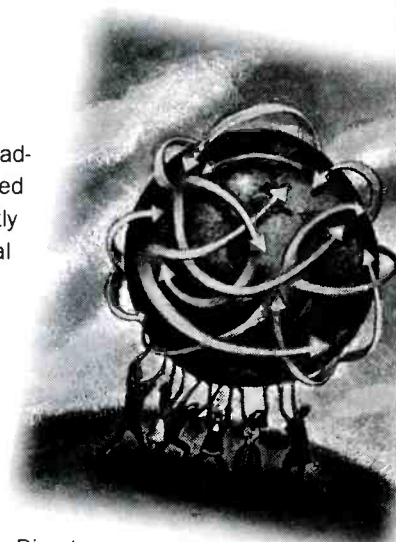
Experience in International, Direct Response, National Spot or Local Spot Sales, handling new and existing business, serving both agencies and clients in the NY Metro area.

#### ◆ INTERNET - AD SALES

1-3 years experience selling interactive solutions to both agencies and clients throughout North America. Past media sales history a plus.

To apply, please send resume with a cover letter indicating salary history/requirements, to: **Mike Nasl, NASI Consulting Group, Inc., 220 White Plains Road, 5th Floor, Tarrytown, NY 10591; TEL: 914-332-5522, FAX: 914-332-6694. WEB: www.nasiconsulting.com. EOE M/F/D/V.**

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**Bloomberg**  
FINANCIAL MARKETS  
COMMODITIES  
NEWS

## DIRECTOR OF MARKETING

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

Fax resume to: 212-620-0607

## Associate Director, Strategic Planning & Research

Bozell Worldwide Chicago seeking strategic thinker with strong research skills and the ability to turn data into meaningful and actionable marketing and communications plans. Will be responsible for the day-to-day research and strategic planning needs of the agency's key account. 5-7 years of agency research and/or research supplier experience needed. Send or fax (212-463-8419) resume with cover letter indicating salary history to our New York office: Bozell Worldwide, Box CPB, 40 West 23rd Street, New York, New York 10010.

No Phone Calls.

EOE/AA/M/F/H/V

## PUBLIC RELATIONS ACCOUNT MANAGER

Full service NJ advertising agency needs seasoned PR Account Manager to be part of account brand building team for an imaging product. Consumer and business-to-business. Hi- and low-tech. In 50 words or less, tell us the role you think PR plays in building brand value.

Fax your thoughts, experience, availability, salary history and requirements to:

201-376-3492

Attn: IAT

## HELP WANTED

# STAYING AHEAD OF THE CURVE



## Takes On A Whole New Meaning.

Our cans aren't the only thing taking on a new shape; our future is too. As the global soft drink industry leader, Coca-Cola Enterprises is growing as fast as your thirst for challenge and opportunity. We're always one step ahead in our strategies, as we continue to create value for our share owners, bottling partners, customers and employees. The world's not only turning to us for 834 million soft drinks per day; people like you are turning to us for career development and professional growth strategies that are as ambitious as our own. Join Coca-Cola and put the curve where it belongs...behind you.

### MARKETING SERVICES MANAGER Albany, NY

Coca-Cola Enterprises has an excellent opportunity for a Marketing Services Manager in the Upstate New York division. This position will be responsible for purchasing and maintaining all local media (TV, radio, outdoor, print) as well as coordinating and executing marketing promotions.

The ideal candidate will possess a Bachelor's degree in Business Administration or Marketing and have a minimum of 3-5 years' media buying and promotional experience. Candidate must be highly organized and self-motivated. Strong negotiating, verbal, written and presentation skills required. Computer proficiency a must. Some travel involved. Job Code: MS

Coca-Cola Enterprises also quenches your thirst for excellent incentives including competitive salaries and benefits. Interested candidates, please forward resume, including salary history, to: P. Dixon, Coca-Cola Enterprises, 9 B Street, Needham Heights, MA 02194. As an equal opportunity employer, diversity is the key ingredient in our recipe for success M/F/D/V.



### THE RIGHT WRITER

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

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

The Lunar Group, Inc.  
9 Whippany Rd., Whippany, NJ 07981  
Phone: (973) 887-3500 Fax: (973) 887-3722  
ad@lunargroup.com

Anderson Communications Group  
is looking for a **traffic coordinator**  
for our Hilton Head Island office.

We're located steps from the beach - and we need an experienced traffic coordinator to schedule and manage creative/production workflow. We are smart, fast, and fun; you should be highly organized, aggressive and flexible.

Agency experience preferred, salary commensurate with experience.

Send resume and salary requirements via  
Fax: (803) 686-3711  
E-mail: kcour@hargray.com



### Graphic Designers... are you out there?

We are! And we're located in a beautiful Northern Rockies ski resort community on the shores of a world-class mountain lake.

From layouts to pre-press, our designers produce four successful 4/color catalog titles, featuring high quality fashion and gift products as well as a multitude of corporate and retail collateral material. Photo direction experience and good typography sense needed. At Coldwater Creek, design quality always comes first, and our steady growth provides a fast pace and ample opportunity. Excellent compensation package including paid relocation for the successful applicant. Send your resumé and 4 photocopies of your best work to:

Coldwater Creek, Human Resources, Attn: Karen Clark  
3 Coldwater Creek Drive, Sandpoint, Idaho 83864

## Coldwater Creek®

### ADVERTISING SALES

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

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

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



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

## HELP WANTED


**Senior Meeting/Event Producer**

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

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

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

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

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

**MEDIA PLANNER**

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

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

**MAGAZINE ADVERTISING SALES**

Major national magazine seeks smart, creative, professional to join their New York based sales team.

Ideal candidate will have a minimum of 3 successful years in advertising sales along with brains, creativity and the will to win. Your ability to collaborate with colleagues to solve problems will be critical to your success.

This is your chance to break into the major league. You'll be working for one of the most respected and powerful magazines in the world, calling on Fortune 500 companies and their agencies.

ADWEEK Classified, Box 4033  
1515 Broadway, 12th fl., New York, NY 10036  
E.O.E. MIFIDV

**COME ADVERTISE YOURSELF TO US!**

**ACCOUNT SUPERVISOR  
SENIOR ACCOUNT EXECS  
ACCOUNT EXECS  
ASSISTANT ACCOUNT EXECS**

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

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

**Marketing/Public Relations****Director of Marketing**

- 10+yrs marketing/public relations experience; MBA preferred
- 5+yrs management experience
- Develop and direct all marketing programs
- Develop and direct media/public relations and special events staff
- Attention to detail, project scheduling and national media experience are essential
- High level of computer proficiency



COMMERCIAL FINANCIAL SERVICES, INC. is the nation's premier asset management and disposition company. Repeatedly named to Inc. magazine's list of the Fastest-Growing Private Companies in America.

[www.cfs-inc.com](http://www.cfs-inc.com)

CFS offers a superior benefits package, which includes:

- family health, dental, & vision
- excellent 401K plan
- on-site daycare benefits
- incentive bonuses

as well as an excellent starting salary.

TO APPLY: Send resume and salary history, referencing Director of Marketing to the address below.



**COMMERCIAL  
FINANCIAL  
SERVICES, INC.**

2448 East 81st Street, Suite 4900  
Tulsa, OK 74137  
Fax (918) 488-8463

equal opportunity employer

**DIRECTOR OF ADVERTISING**

Leading Northeast retailer has an exceptional opportunity for an experienced individual to direct the operation for our Advertising Department.

The ideal candidate must have a minimum 5 yrs experience as Director or equivalent, extensive multi-media experience in either retail drug, food or mass merchandiser environments. A creative/visionary focus along with excellent communication and interpersonal skills are required.

Essential skills include creating and implementing an entire advertising and marketing program to maximize sales and customer awareness. Will also establish and maintain departmental budgets. College degree preferred.

Salary commensurate with experience and excellent benefits. Please send or fax resume with salary requirements and history, in confidence, to:

**GENOVESE**

We'll Take Good Care of You!

H.R. Dept Box AW 1097  
Genovese Drug Stores  
80 Marcus Drive  
Melville, NY 11747  
FAX:(516)845-8476

Equal Opportunity Employer M/F

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

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

**TBWA Chiat/Day**

Attn: Tammi Martray

(310) 396-1273

**\*\*No calls, please.**

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

Reach Your Ad Community In Adweek Magazines

## HELP WANTED



What is Opportunity #1  
in Business Today?

So what's "Defending the Caveman"  
got to do with it?

What is the Fastest  
Growing Segment of  
Business Ownership?

If you can know the answers to these 3 questions, we'd like to talk to you!

MacDonald Communications Corporation (MCC) is seeking high energy, customer focused professionals to fill key positions in our rapidly growing company.

Opportunities are currently available for experienced, entrepreneurial self-starters in:

- advertising sales & sales management
- editorial
- website development
- circulation
- finance
- entry level administration
- public relations

MacDonald Communications Corporation is dedicated to providing intelligent products and services to affluent professional women — through our magazines, our conference division, and the National Association for Female Executives, our premier business women's organization.

If you are looking for a challenging position and know what "Opportunity #1" is in business today, fax us your resume at 212-586-7450, e-mail us at BLHRMCC@aol.com or risk snail mail to Barbara Lane, Human Resources, MacDonald Communications Corporation, 135 W. 50 Street, New York, NY 10020. We encourage diversity.

WORKING  
WOMAN

WorkingMother

Ms.



### SALES TOP AD SALES PRO

Top consumer magazine company seeks a senior sales professional. We need an organized go-getter with strong verbal and writing skills to cover luxury automotive, liquor and electronics accounts. We offer a generous compensation package. All replies will be held in strictest confidence. Send resume to:

ADWEEK Classified, Box 4036  
1515 Broadway, 12th fl.  
New York, NY 10036  
EEO M/F

### Sr. Account Supervisor

Dallas agency is looking for a talented Senior Account Supervisor.

- Experience in management and strategic planning of food service and telecommunications accounts.
- Annual promotional planning.
- Provide leadership for clients and staff of 6-8 corporate and field account executives.
- 8-10 years of agency experience.
- Good presentation skills.

Salary and compensation package negotiable, based on experience and qualifications. Send resume to ADWEEK-Box SW00652, 3102 Maple Ave., Ste. 120, Dallas TX 75201.

## DIRECT MARKETING OPPORTUNITIES

Busy ad agency seeks the following for its growing,  
high profile direct marketing account:

**COPYWRITER** with 5+ years direct marketing experience, financial area plus; excellent conceptual skills and ability to direct strategy-based creative thinking;

**ART DIRECTOR** with 2-5 years direct marketing experience;

**ACCOUNT EXECUTIVE**—self-starter with 3-7 years direct marketing responsibility; experience at in-house agency of financial firm a plus.

We offer competitive salary and benefits along with career opportunities in a professional, creative environment. Qualified candidates should submit resume with salary/history requirements to:

ADWEEK Classified, Box 4036  
1515 Broadway, 12th fl., New York, NY 10036

## RESEARCH AND BUDGET MANAGER

TEXAS LOTTERY COMMISSION

(Position No. 100397) \$46-54,000 per yr. plus State of Texas benefits  
(Salary commensurate with experience and qualifications)  
(Application Deadline: October 27, 1997, 5:00pm)

Responsible for coordinating research studies and analyzing sales data and market conditions with the intent of determining strategic methods for the Texas Lottery to maximize its sales potential. Provide the Marketing Division and Lottery management with analyses of sales, market data and research findings to determine relevant trends and relative sales performance of Texas Lottery products.

**EDUCATION AND EXPERIENCE:** Graduation from an accredited four year college, with a degree in Bus. Admin., Economics, Statistics, Mathematics or other discipline in which a minimum of 12 sem. hours of statistics or quantitative methods courses were req. for graduation. Exp. developing and analyzing budgets; and exp. with statistical calculation programs is required. Professional exp. in the analysis and presentation of quantitative data at a senior research analyst level; and supervisory exp. is preferred. Applicants will be required to submit a copy of their college transcript and writing samples (preferably samples of reports showing the ability to convey complex analytical information in layman's terms).

To apply, submit a State of Texas application to the Texas Lottery Commission, Human Resources Department, P.O. Box 16630, Austin, Texas 78761-6630. Applications may be obtained at Lottery Claim Centers or Texas Workforce Commission offices statewide. A completed State of Texas Employment application must be received in our Human Resources Department by 5:00pm, 10/27/97. For specific information, please call (512) 344-5333 in Austin or 1-800-395-JOBS (5627) for long-distance callers. From a telecommunications device for the deaf (TDD) call 1-800-375-3646 between the hours of 7:30am-4:30pm. Persons with a disability needing special services should call 512-344-5491 three (3) days in advance so that appropriate arrangements can be made.  
Proud of our Diversity - Committed to Equal Employment Opportunities

### SENIOR ACCOUNT EXECUTIVE

Looking for a new challenge? Fun flatiron district ad agency seeks a Senior Account Executive with 2+ years AE experience to work on an established account. Must have retail industry experience and proven ability to handle many projects at once on a fast paced account.

Please fax resume to:  
212-929-3720

Only resumes with salary requirements will be considered.

### ADVERTISING SALES

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

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

Send resume to:

Computer Publishing Group

Attn. S. Henry Sacks  
320 Washington St.  
Brookline, MA 02146  
Fax: 617-739-7003

NO PHONE CALLS PLEASE.

Please pass this on to the  
**MOST INSPIRING  
ACCOUNT PERSON**  
you know.

212.253.7500 ask for Mark DiMassimo



**HELP WANTED**

**Faculty Opening**

University of Colorado seeks experienced art director or copywriter for tenure track position. Will teach such courses as creative concepts, advanced print concepts, portfolio and art direction. M.A., M.F.A., or Ph.D. desired. We are committed to diversity and equality in education and employment. Appointment begins August 1998. Application review begins December 10. Send resume, letter, and five non-returnable samples (photocopies acceptable) to:

**Brett Robbs,**  
School of Journalism  
and Mass Communication,  
Campus Box 287  
University of Colorado,  
Boulder, CO 80309.

**Senior Media Planner**

Aclair-Greene Advertising, the fastest growing agency in the SE needs sharp senior planner ready to move into a supervisory role. At least five years experience needed. Excellent salary, benefits and relocation package. Fax resume to 404-365-4367.

**HOT AGENCY...COOL JOBS**

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Management Supervisors  
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Positions available in New York and other East Coast cities. Comprehensive benefits, retirement plans, opportunities for professional and personal growth, and competitive salary commensurate with experience.

Send resume with salary requirements to:

ADWEEK Classified, Box 4034, 1515 Broadway, 12th fl.

New York, NY 10036



The Ad Sales Research group at Discovery Networks seeks highly motivated, detail oriented individual to manage staff and support ad sales department via marketplace analysis, creating and presenting effective pitches and other support materials.

Applicant should have 5 or more years of research experience at a cable or broadcast television network with prior managerial responsibilities. Thorough knowledge of national Nielsen databases necessary. Strong presentation and written skills required.

Please send your resume with cover letter and salary history (a must to be considered) to:

**Nicholas Tucker**  
**Discovery Communications, Inc.**  
641 Lexington Avenue, 8th Floor  
New York, NY 10022

**MARKET RESEARCH MANAGER**

The New York Times seeks a Market Research Manager to direct syndicated research activities and develop and implement custom research studies. The ideal candidate will possess an in depth knowledge of syndicated print media studies, strong project management and analytical skills. At least 3 years experience in marketing research at a media company or advertising agency is required. A college degree and excellent communication and presentation skills are also essential requirements for this position. If interested, submit resume, including salary history, to:

**The New York Times**  
229 West 43rd Street, New York, NY 10036  
Human Resources, 7th fl., Dept. MH  
EOE/DFHV

**Can you design great stuff with an old cow hovering over you?**

PreVision Marketing needs a top-notch **creative director** and a **senior art director**, both with a passion for crafting superb visual communications. Required: 8 years experience working with and motivating designers, photographers and illustrators. Responsible for: a wide range of work; targeted mail packages inclusive of brochures, logos, photography and illustration; national and trade print advertising.

This is a very lively, friendly place. And very successful: we specialize in direct-response advertising and retention marketing programs for top consumer accounts like Clairol, Nissan, Stop & Shop, Toys 'R' Us and U S WEST, among others.

**oh**, about the cow: she's our antique weathervane. We work and play in a century-old dairy barn, updated with sauna, fitness club, outdoor barbecue, and much more.

If all this appeals to you, please submit three samples of your work with explanations as to your role in their development and a cover letter with salary range (required for consideration) to:

**PreVision Marketing**  
**Attn: Human Resources**  
**One Concord Farms**  
**490 Virginia Road**  
**Concord, MA 01742**  
**Or fax to 978-371-0515.**

EOE.  
No phone calls please.



## HELP WANTED

# MARKETING & SALES

Highly successful MIDWESTERN consumer products company experiencing rapid growth thru product innovation and acquisitions, seeks talented Marketing & Sales professionals. Be a part of the dynamic team that is fueling this ongoing expansion.

## MANAGER, SALES PLANNING & ADMINISTRATION

As a seasoned Manager, you will lead a motivated team in troubleshooting customer fulfillment issues, optimizing category management tool development and automating sales force. 15 years of related experience required as well as a strong planning background and excellent administrative/interpersonal skills.

## MARKETING MANAGERS

You will be responsible for advertising, promotion, packaging and trade program development as well as marketing communications/spending management.

## MERCHANDISING MANAGERS

You will be responsible for market opportunity analysis, product development priorities and cost reduction.

Both Marketing & Merchandising Managers will be members of category team reporting to Apparel/Accessory Director and require an MBA or 5+ years of related exp. Strong analytical/leadership/communication/evaluative skills, as well as creative talent essential.

We offer competitive compensation and flexible benefits that include a 401(k) in a fast-paced environment. If you are a results-oriented team player ready to join a winning organization, send your resume, indicating position of interest, to: **Dept. 116, 902 Broadway, 10th Floor, New York, NY 10010.**

## WORK AT A COMPANY WHERE MEDIA'S FIRST!!!

We are an award winning, full service media organization looking to fill three positions:  
Media Planner (2-3 years experience)  
Experienced Broadcast Buyer  
Recruiting assistants too...

### Creative Media Ideas Wanted.

Self starters, Independent Thinkers and Team Players Encouraged.

Ability to work on Fast Paced Accounts with heavy Client Contact.

High Tech, Travel or related experience desired.

PC proficiency and knowledge of IMS and Donovan a must.

Fax resumes to K. Clinton at 212-779-4496

## COPYWRITER

Mid to senior level with agency experience. Capable of innovative concepts for a variety of print collateral and broadcast. Experience in consumer and B to B.

## ACCOUNT EXECUTIVE

Agency professional with diversified account experience. Service existing accounts plus new business development. Excellent writing and presentation skills. Both positions in Washington DC area.

Fax resume to:

Creative Director, 410-312-7860

## MEDIA PLANNER

New York office for a worldwide advertising agency is seeking an energetic media planner with 2-3 years of experience. Great opportunity to be involved with a variety of accounts. Should have experience with consumer/business print media. Broadcast knowledge desirable. Strong computer skills a must. Please fax resume/letter detailing your career objectives and salary requirements to (212) 261-4224.

Reach your ad community in  
**ADWEEK CLASSIFIED**

# Calvin Klein

## ACCOUNT EXECUTIVE

CRK Advertising, the in-house agency for Calvin Klein, has an immediate opening for an Account Executive.

- Detail oriented individual with exceptional organizational skills
- Proven ability to work in fast paced environment handling multiple assignments
- Demonstrated client contact skills and leadership abilities
- Excellent written and verbal communication skills
- 4+ years experience in advertising agency or in-house environment
- Retail/fashion experience a plus

Please send resume and salary requirements to: **Calvin Klein, Inc., Attn: Human Resources, 205 West 39th Street, 17th Floor, New York, New York 10018.** We are an equal opportunity employer.

## VICE PRESIDENT, SALES

Leading Global Film and Photo Library that is a subsidiary of a Fortune 50 company seeks a top level sales leader with 10+ years experience to direct and motivate our sales team. This executive team member must possess a high level of organizational skills and a demonstrated track record of success in implementing innovative and profitable sales strategies.

Responsibilities include developing and managing a coordinated plan and strategy for film, digital and print sales; identifying and penetrating target licensing markets in areas of advertising, television documentaries and broadcasting, book and magazine publishing, on-line and new media. Directly responsible for staffing, training, pricing, policy and customer service. Experience in new account prospecting and developing long term client relationships preferred. Experience in image licensing, digital content or new media a plus.

Salary plus bonus commensurate with experience and responsibility, plus excellent benefits package.

Please contact: **Frank Lamana**

**NCG**

**212-557-8304**

or Fax: **212-557-2101**

## MARKET RESEARCH

**PARADE**, a major national magazine, is looking for a resourceful and creative person with 4+ years at a magazine or ad agency who is experienced with quantitative and qualitative data analysis.

Must have thorough knowledge of syndicated data (Simmons, MRI, etc.), IMS systems and LNA-Target systems. Strong presentation development skills are essential. Experience with primary research and the teen market are a plus.

Submit resume and salary requirements to:  
**Personnel Director**

**PARADE Publications**

711 Third Avenue  
New York, NY 10017

Or fax to (212) 450-7200

Only those we are interested in interviewing will be contacted

Equal Opportunity Employer  
m1/dlv

## PRODUCTION MANAGER

Leading entertainment company seeks an experienced individual for a Production Manager, for its in-house creative department.

This individual will be solely responsible for coordinating all aspects of production for the entire department including maintaining production schedules and tracking costs reporting to the Creative Director.

The candidate we seek must possess a minimum of 1-3 yrs. managerial experience in print production as well as be computer literate. You must also have excellent organizational skills and be detail-oriented to manage a challenging workload in our fast-paced environment.

In return for your skills we offer a competitive compensation package. Interested and qualified applicants should fax resume including salary history in complete confidence to:

(212) 445-3472

Dept. Code: **VPM**

Equal Opportunity

[Affirmative Action Employer M/F/D/V.]

**HELP WANTED**

**ACCOUNT EXECUTIVE**

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

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

**RYAN DIRECT IS NOW HIRING**

We're growing like crazy, and looking for senior-level **Art Directors** and **Copywriters** with at least 5 years experience in Direct Marketing. You'd be part of an entrepreneurial, award-winning team who believes concept is king and lives to create exceptional advertising. You should be talented, enthusiastic, and enjoy working with major-league clients. If your book doesn't sparkle, don't answer this ad. If it does, we're ready to roll out the red carpet in Westport, Connecticut.

*Qualified candidates should send a resume and salary history to:*  
**Ryan Partnership**  
**Human Resources, 55 Post Road West, Westport, CT 06880**



**PRODUCTION MANAGER**

Leading consumer magazine publisher seeks highly organized Production Manager to join our growing team. You will handle prepress for 2 magazines, traffic art and edit, oversee quality control and do press oks. Min. 3 yrs. exp. in magazine production essential including viewing and correcting color, knowledge of pre-press technology & web offset printing, and MAC skills.

*Please fax resume and salary requirements to:*  
**Capital Publishing PM**  
**(212) 832-4053**  
 EOE M/F/D/V

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 e-mail: [adweek@adweek.com](mailto:adweek@adweek.com)

**GRAPHIC DESIGN SALES**

9 person Soho design firm seeks addition to creative team. Must have strong sales ability to be our New Business Developer/Marketing Strategist. Maintain client contact with poise and resolve. Comm. based sales. Include salary history.

**Fax resume to 212-352-9517**

*Catch a Creative Genius*  
**ADWEEK CLASSIFIED**

**ADVERTISING SALES**

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

*Please fax all resumes and inquiries to:*  
**Irene Priwall**  
**Fax: (212) 941-2927**

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**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) \_\_\_\_\_

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<input type="checkbox"/> CHECK	<input type="checkbox"/> MASTERCARD	<input type="checkbox"/> VISA	<input type="checkbox"/> AMER.EXP.
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# CULTURE TRENDS

## MTV's Buzz Clip

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

Week of 10/13/97

Artist/Group: **Radiohead**

Song/Video: "**Karma Police**"

Director: **Jonathan Glazer**

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

Artist/Group: **Busta Rhymes**

Song/Video: "**Put Your Hands Where My Eyes Can See**"

Director: **Hype Williams & Busta Rhymes**

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

Artist/Group: **The Verve**

Song/Video: "**Bitter Sweet Symphony**"

Director: **Walter Stern**

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

© 1997 MTV

## The Hollywood Reporter's Box Office

For 3-Day Weekend ending September 29, 1997

This Week	Last Week	Days in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	1	11	Kiss the Girls	12,343,804	29,762,942
2	New	6	Seven Years in Tibet	11,132,586	11,178,716
3	2	18	Soul Food	6,246,841	30,927,221
4	4	25	In & Out	6,012,465	48,492,285
5	3	18	The Peacemaker	5,748,075	32,019,514
6	New	4	Rocketman	5,131,829	5,131,829
7	6	25	L.A. Confidential	4,105,649	23,416,746
8	5	18	The Edge	3,826,037	20,625,842
9	New	4	Most Wanted	3,174,490	3,174,490
10	New	4	Gang Related	2,702,291	3,545,119
11	7	32	The Game	2,292,407	43,404,339
12	9	62	The Full Monty	2,137,305	20,114,301
13	8	11	U-Turn	1,726,197	5,444,184
14	11	11	The Matchmaker	805,550	2,569,577
15	21	121	Herecules	799,260	96,445,050
16	12	95	Contact	673,601	100,004,287
17	10	25	Wes Craven's Wishmaster	673,601	14,468,598
18	16	104	Men in Black	494,681	243,680,717
19	19	116	My Best Friend's Wedding	451,811	123,757,103
20	14	53	G.I. Jane	411,312	46,472,076
21	39	74	Spawn	397,127	53,910,359
22	17	88	Mrs. Brown	368,214	7,423,872
23	13	81	Air Force One	341,217	169,550,064
24	43	81	Good Burger	335,239	22,796,156
25	20	90	George of the Jungle	277,238	101,777,639
26	15	25	A Thousand Acres	264,393	7,399,069
27	18	53	Money Talks	250,096	39,887,053
28	27	93	Shall We Dance?	201,372	7,803,718
29	22	67	Conspiracy Theory	196,303	74,422,577
30	26	109	Face/Off	167,305	111,972,874
31	23	88	Nothing to Lose	154,789	44,025,412
32	61	9	Washington Square	133,665	170,367
33	25	53	Leave it to Beaver	117,210	10,730,050
34	31	18	The Ice Storm	103,179	384,507
35	24	53	Mimic	102,520	25,396,320

© 1997 The Hollywood Reporter

# CULTURE TRENDS

## MTV Around the World

Week of 10/13/97

### MTV Latin America (South Feed)

Artist	Title
1. Rolling Stones	Anybody Seen My Baby
2. Leon Gieco	Ojo Con Los Orozco
3. Juana La Loca	Vida Modelo
4. Fabulosos Cadillacs	El Muerto
5. Jamiroquai	Alright

### MTV Latin America (North Feed)

Artist	Title
1. Smash Mouth	Walkin On The sun
2. Rolling Stones	Anybody Seen My Baby
3. Chumbawamba	Tubthumping
4. Hanson	Where's The Love
5. Molotov	Voto Latino

### MTV Asia

Artist	Title
1. Backstreet Boys	As Long As You Love Me
2. Vanessa Williams	Happiness
3. Mariah Carey	Honey
4. Aqua	Barbie Girl
5. Oasis	D'You Know What I Mean

### MTV Japan

Artist	Title
1. Oasis	D'You Know What I Mean
2. Mariah Carey	Honey
3. Hanson	Where's The Love
4. Coolio	Oh La La
5. Blur	M.O.R.

### MTV Europe

Artist	Title
1. Elton John	Candle In The Wind
2. Chumbawamba	Tubthumping
3. Aqua	Barbie Girl
4. Will Smith	Men In Black
5. Mariah Carey	Honey

## Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending Oct 18, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	2	Candle In the Wind	Elton John
2	2	1	4	4 Seasons of Loneliness	Boyz II Men
3	4	3	9	You Make Me Wanna	Usher
4	3	3	18	How Do I Live	LeeAnn Rimes
5	5	1	6	Honey	Mariah Carey
6	6	2	17	Quit Playing Games	Backstreet Boys
7	12	7	8	All Cried Out	Allure featuring 112
8	7	4	16	Semi - Charmed Life	Third Eye Blind
9	9	2	47	Foolish Games	Jewel
10	8	1	12	Mo Money Mo Problems	Notorious B.I.G.
11	10	4	10	2 Become 1	Spice Girls
12	16	12	8	My Love Is the SHHH	Somethin' For the People
13	13	13	7	Building A Mystery	Sarah McLachlan
14	11	1	19	I'll Be Missing You	Puff Daddy & FaithEvans
15	15	12	15	Invisible Man	98 Degrees

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## Billboard's Heatseekers Albums

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

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	9	Days of the New	Days of the New
2	3	21	Lee Ann Womack	Lee Ann Womack
3	16	2	Alejandro Fernandez	Me Estoy Enamorando
4	10	15	Robyn	Robyn Is Here
5	7	19	Our Lady Peace	Clumsy
6	8	12	Michael Peterson	Michael Peterson
7	11	2	Something For the People	This Time It's Personal
8	6	32	Sneaker Pimps	Becoming X
9	20	2	The Kinleys	Just Between You & Me
10	9	12	Trio	Da Da Da
11	17	6	Creed	My Own Prison
12	12	4	Chely Wright	Let Me In
13	New	New	Next	Rated Next
14	New	New	II Tru	New Breed of Female
15	14	10	98 Degrees	98 Degrees

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# CULTURE TRENDS

## Billboard's Top 10 Video Rentals

For Week ending October 4th, 1997

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

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## Nielsen's Top 10 Syndicated TV Programs

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

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

Source: Nielsen Media Research

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

## Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending October 18th, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	2	1	1	<b>Leann Rimes</b>	You Light Up My Life
2	1	1	3	<b>Boyz II Men</b>	Evolution
3	New	1	2	<b>The Rolling Stones</b>	Bridges To Babylon
4	11	4	2	<b>Soundtrack</b>	Soul Food
5	3	1	5	<b>Mariah Carey</b>	Butterfly
6	5	1	6	<b>Master P</b>	Ghetto D
7	10	3	2	<b>Aqua</b>	Aquarium
8	6	1	10	<b>Fleetwood Mac</b>	The Dance
9	12	9	1	<b>Trisha Yearwood</b>	Songbook
10	New	10	3	<b>Bob Dylan</b>	Time Out Of Mind
11	4	11	2	<b>Brooks &amp; Dunn</b>	The Greatest Hits
12	8	4	5	<b>Puff Daddy &amp; the Family</b>	No Way Out
13	7	4	85	<b>Busta Rhymes</b>	When Disaster Strikes
14	13	5	30	<b>Jewel</b>	Pieces OF You
15	14	1	34	<b>Matchbox 20</b>	Yourself Or Someone Like You
16	15	16	1	<b>Spice Girls</b>	Spice
17	9	1	13	<b>Elton John</b>	The Big Picture
18	17	8	2	<b>Soundtrack</b>	Men In Black
19	21	12	14	<b>Hanson</b>	Middle Of Nowhere
20	16	12	2	<b>EPMD</b>	Back In Business

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## Amusement Business Top 5 Concert Grosses

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

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

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## CALENDAR

### The Child Care Action Campaign will host a benefit reception and auction

Oct. 20 at Sotheby's in New York. The event will also honor Hearst Magazines and Hearst president Cathleen Black for their efforts in advancing the well-being of children. Contact Jill Davidson at 212-649-2577.

### The International Women's Media Foundation presents the Courage in Journalism Awards

Oct. 21 at the Waldorf-Astoria Hotel in New York. Contact: 212-665-0388.

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

The Museum of Radio & Television will present the **Third Annual Radio Festival** Oct. 27-Nov. 7 at the Museum's New York site. Opening-night reception is Oct. 27, 6-8 p.m. Contact: 212-621-6600.

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

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

# Media Notes

## NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

### Money Books Launch Ads

Two personal-finance books have launched new ad campaigns. *Kiplinger's Personal Finance's* ads, created by the Oasis agency, feature the book's trademark "s" (possessive s), floating beside the heads of happy people in pleasant locales. The fall campaign will run in trade books and major newspapers. *Bloomberg Personal's* new campaign, created by Keiler & Co., is intended to show that the magazine is the most cost-effective way to reach affluent investors. The ads, which will run throughout the fall in *The New York Times* and in trade magazines, are simple text ads including the new tagline, "Privileged Information."

### Titles Team for Beauty Bucks

*Cooking Light* and *Weight Watchers* (both properties of Time Inc.'s Southern Progress unit) and Time Inc.'s *Health* have started a new group-sales effort aimed at "select beauty and cosmetic accounts." The effort has been dubbed "The Beauty of Three." The three books' combined rate base of 3.4 million is larger than that of many women's service titles.

### Shanken Is Smokin'

The December issue of M. Shanken Communications' bimonthly *Cigar Aficionado* will be the heftiest issue ever of that title. The 580,000-page issue will feature actor Pierce Brosnan on the cover.

### Showtime to Run ASTA Show

Showtime plans to air the Academy of Television Arts & Sciences 13th Annual Hall of Fame program either later this year or earlier next year, in its first collaboration with the

organization. Though many details remain to be cemented (such as when the show will air and how long it will be), the taping of the induction of this year's honorees will take place Nov. 1 in Hollywood. Honorees include James L. Brooks (presented by Julie Kavner); Garry Marshall (presented by sister Penny Marshall); Quinn Martin (presented by Karl Malden); Diane Sawyer (presented by Joan Ganz Cooney) and Grant Tinker (presented by Mary Tyler Moore).

### TVB Pushes Drugs on TV

In an effort to help TV stations take advantage of the recently loosened rules regarding prescription-drug advertising, the Television Bureau of Advertising will run a campaign next month in four pharmaceutical publications to promote the effectiveness of TV advertising. Before the drug advertising restrictions were lifted, pharmaceutical advertisers primarily used print vehicles to hawk their products because the law required the ads to contain



**Buffy helped the WB slay the competition on Oct. 13.**

## WB Marks Monday

The WB continued its strong ratings growth this season by scoring its highest-ever Monday-night viewership on Oct. 13. In grabbing a 3.7 rating/6 share in total households on that night, the WB was up 42 percent in rating and 50 percent in share over the equivalent Monday a year ago (10/14/96) and improved 61 percent in rating and 50 percent in share over last year's season-to-date average. The network's *7th Heaven* snared a 3.8/6 in households and *Buffy the Vampire Slayer* bit off a 3.5/5. The WB's dramas managed to beat archival UPN's comedy lineup in households (3.7/6 vs. 3.2/5) for the third week in a row. The WB shows also led the network to its highest-ever performances among adults 18-49 (2.1/5), adults 18-34 (2.3/6), women 18-49 (2.8/7) and women 18-49 (2.4/6).

# Media Notes

CONTINUED

lengthy fine print about the product. Now, the drug ads can run an 800-number or e-mail address in lieu of the fine print. As a result, drug advertisers have increased their television spending. The copy in the TVB ads appears within a TV screen pictured in the ad. "Over-the-counter drugs were turned into national brands right here," reads the ad. "Guess which medium can do the same for prescription drugs?"

## Gannett to Buy Maine Stations

Gannett Co. has agreed to buy two TV stations in Portland and Bangor, Maine, from Maine Broadcasting Systems. Terms of the sale of WCSH-TV, Portland, and WLBZ-TV, Bangor, were not disclosed. Gannett, based in Arlington, Va., publishes 89 newspapers and owns and operates 18 TV stations. The Portland and Bangor stations would be Gannett's first properties in Maine. The proposed deal is still subject to Federal Communications Commission approval.

## Paramount Adds WDNV-TV

Paramount Station Group has added Indianapolis station WDNV-TV to its fold. Currently a WB affiliate, WDNV will become a UPN affiliate when its contract expires in February 1999. A Paramount representative declined to disclose the financial terms of the deal except to say that Paramount would use "remaining value" related to the company's previously announced sale of Hartford, Conn., NBC affiliate WVIT-TV to the NBC O&O station group. The deal improves Paramount's coverage by 1 percent, bringing it to a total 23.8 percent of all U.S. TV households.

## Nielsen Adds Meters in 5 Mkts.

Nielsen Media Research will begin metering five new markets in 1998, the company announced last week. Greensboro, N.C., will receive meters in April 1998; Jacksonville, Fla., in June 1998; Las Vegas and Birmingham, Ala., in October 1998; and Providence, R.I., in November 1998. The change from solely diary-based audience measurement to set meters and diaries will provide more accurate numbers for media buyers, as well as overnight household-viewership results.

## WBZ Intros Pitino Show

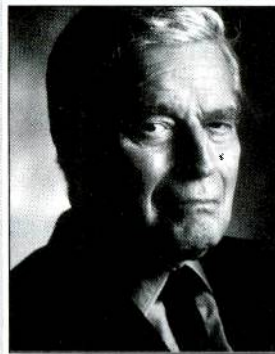
WBZ-TV, the CBS O&O in Boston, will next week launch the *The Rick Pitino Show*, featuring the head coach of the Boston Celtics. The half-hour show will premiere Oct. 26, airing Sundays from 10:30 to 11:00 a.m. for fans of the green team. It will feature game strategies, fan call-ins, and team-building plans. Also hosting will be WBZ's sports director, Bob Lobel.

## Telemiami Buys Programming

Telemiami, a local Hispanic cable channel serving the Miami market, has cut a deal with Antena 3 Televisión, a private Spanish TV network. Antena 3 will provide six hours of programming in the evenings to Telemiami, which reaches 400,000 cable homes in the Dade County area.

## Werner to Oversee WB Affils

Ken Werner, a veteran business affairs/strategic planning executive for CBS and Walt Disney Co., has been named executive vp of network distribution for the WB network. Werner, who will report to Jamie Kellner,



**G&A's new Washington correspondent**

Luther King in 1963, I have been a willing activist for many causes close to my heart."

## Heston Pens For 'Guns'

Hollywood star Charlton Heston has joined Petersen Publishing's *Guns & Ammo* as a columnist. The actor, who was recently elected first vp of the National Rifle Association, will write about gun-related legislation and politics. Said Heston of his interest in gun issues: "Since I marched with Dr. Martin

CEO of the WB, will be responsible for overseeing affiliate relations with broadcast and cable affiliates of the nascent network. Most recently, Werner served as senior vp of strategic planning and business development for CBS. He also put in eight years as senior vp of Walt Disney Television (from 1988-96) and its Buena Vista Television syndication division.

## Western Merges Offices

In a move to centralize its media-buying operations, Western International Media is phasing out four smaller-market offices and merging them into larger-market regional offices. Effective Oct. 31, the St. Louis office will be merged with the Kansas City office; the Springfield, Mo., office combines with the Chicago office; the Palm Springs, Calif., office will fall under control of the Los Angeles office; and Colorado Springs merges with Denver. A WIM representative stressed that each of the smaller-market offices consisted of one- to two-person staffs and that all seven of those employees are transferring to the larger-market offices. Western International, a Los Angeles-based subsidiary of the Interpublic Group of Cos., maintains 33 offices nationwide and handles billings in excess of \$3.6 billion annually.

## Haggerty Moves to Fox TV

Paul F. Haggerty, most recently chief financial officer for News Corp.'s American Sky Broadcasting, has moved within the News Corp. organization to serve as executive vp and CFO of Fox Television. Haggerty, a 13-year veteran of Rupert Murdoch's News Corp., will now be working with the financial officers of Fox Broadcasting Co., Fox Television Stations and syndication unit Twentieth Television to execute common financial operations and strategic planning. Haggerty, who will relocate from New York to Los Angeles, served as CFO of ASkyB for 16 months, until the recent dissolution of the unit when News Corp. linked with Primestar Partners (a direct broadcast satellite service).

## Silverman Joins TBS Media

Paul Louis Silverman, formerly associate director of media at Saatchi & Saatchi/Pacific since 1991, has been named vp and general manager of TBS Media Management's Los Angeles office. Prior to joining TBS (Time Buying Services), Silverman played leading roles in Saatchi & Saatchi's media planning and buying for such clients as Toyota Motor Sales, Sumitomo Bank of California, Yamaha Motor Sports, Qantas Airlines, MGM/United Artists and Savoy Pictures.



The Editors of MEDIAWEEK are celebrating twelve years of Media All-Star winners - the best people in our business. Take a look at last year's winners below, and you'll get the idea. We invite you to nominate a media professional for the 1997 awards.

You can champion your peers.

To qualify you must be a working media professional or media sales rep or research supplier doing business with agencies and buying services. (Nominations are limited to two per person)

Only ballots with complete information can be considered. You must include a brief comment about your choice on this ballot or return on an extra sheet of paper if necessary.



**DEADLINE FRIDAY,  
OCTOBER 31**

**CATEGORIES:**

- Media Director
- Planning
- Research
- National Television or Cable
- Magazines
- Spot Television
- Radio
- Newspaper
- Out-of-Home
- New Media

**LAST YEAR'S WINNERS**

Donna Marie Baum  
Leo Burnett  
1996 Out-of-Home

Lisa Denzer  
Fallon McElligott  
1996 Magazines

Jamie Sterling  
Squier-Knapp-Ochs  
1996 Spot Television

John Nardone  
Modem Media  
1996 New Media

Kathleen Olvany Riordan  
Kraft Foods  
1996 President's Award / Planning

John McSherry  
BJK&E Media Group  
1996 Research

Daniel Rank  
DDB Needham  
1996 National Television

Jack P. Cohen  
DDB Needham  
1996 Newspapers

Shari Levine  
GSD&M  
1996 Radio

Beth Gordon  
The Media Edge  
1996 Media Director of the Year

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Mail, fax, or e-mail your nomination today.

Category: \_\_\_\_\_

Nominate: \_\_\_\_\_

Title: \_\_\_\_\_

Agency: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Comments: \_\_\_\_\_

Category: \_\_\_\_\_

Nominate: \_\_\_\_\_

Title: \_\_\_\_\_

Agency: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Comments: \_\_\_\_\_

Your Name: \_\_\_\_\_

Title: \_\_\_\_\_

Company: \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

**Please mail your completed ballots to:**

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or • Fax ballots to Alexandra's attention at (212) 536-5353  
• Register your nomination Online at [www.mediaweek.com](http://www.mediaweek.com)  
For further information, please call (212) 536-6588

## BIG DEAL

### THERMASILK HAIRCARE PRODUCTS

**Advertiser:** Unilever

**Agency:** (likely) DDB Needham, Chicago

**Begins:** March

**Budget:** \$82 million

**Media:** TV, print, radio

Unilever Home & Personal Care will mobilize what's touted as the biggest haircare launch budget ever—\$82 million—behind the 1998 introduction of ThermaSilk, a brand specifically formulated for hair that's blow-dried or heated with an iron. ThermaSilk shampoo, conditioner and styling aids ship to retail next February, with ads breaking March 30. Of the total budget, \$56 million is earmarked for media: \$39 million to network and cable TV, \$14 million to women's service mags, and roughly \$3 million to radio. FSIs will drop April 26 and May 3, and Unilever plans to load up \$11.5 million in ads in just the first eight weeks, in order to make a big first impression.

Agency assignment could not be confirmed, but it will likely go to DDB Needham, Chicago, the agency that handles Helene Curtis haircare brands Finesse and Salon Selectives. Both brands have gotten big ad-spending increases this year under Unilever, which purchased Curtis last year.

ThermaSilk faces a huge challenge, both in cutting through product clutter in the \$3.3 billion mass haircare market and in taking on the entrenched brand leader, Pantene from Procter & Gamble. For the year ended Sept. 28, P&G controlled about \$668 million—or 20 percent—of the nation's mass haircare sales, according to Information Resources Inc. Most of that came from Pantene, with sales of \$436 million.

Unilever's \$608 million in sales gave it an 18 percent share, per IRI. Suave was the top brand, with \$193 million in sales. The company restaged Finesse earlier this year with a new formula, packaging and advertising, and was rewarded with sales gains of roughly 10 percent, to \$120 million.

Finesse and Salon Selectives combined received \$48.5 million in ad spending through July, per Competitive Media Reporting. The two brands got \$61.4 million for all of 1996. —Sean Mehegan

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### DLJdirect

**Advertiser:** DLJdirect

**Agency:** The Romann Group, New York

**Begins:** Nov. 5 (TV), now (print)

**Budget:** \$20 million

**Media:** TV, print

Jersey City, N.J.-based DLJdirect, an online investment firm, introduces itself (it changed its name from PC Financial Network last month) and takes aim at the serious investor with a \$20 million national corporate image print campaign.

Seven ads link the name of the Donaldson, Lufkin & Jenrette subsidiary with the resources of the parent company. "We think [the client] has a big story to tell," said creative director Gad Romann. "There's a great deal of content to distinguish them from other online competitors," such as the already established E-Trade, Charles Schwab online trading and Fidelity, he said.

The ads, which broke last week, are running in such publications as *The Wall Street Journal*, *Barron's*, *Investors Business Daily* and *Time* over the next month. A television campaign will start Nov. 5 and an online effort is also in the works. The New York shop, which had done work on a project basis for DL&J's investment banking division in the past, picked up the account in August after the client had talked to several other agencies, Romann said. —Rob Lenihan

### HOMESTYLE EGGO WAFFLES

**Advertiser:** Kellogg

**Agency:** Leo Burnett, Chicago

**Begins:** Late November

**Budget:** \$15 million (est.)

**Media:** TV, print

Kellogg in late November will back new low-fat Homestyle Eggo waffles with an estimated \$15 million media push to buoy sagging sales for its adult-targeted nutritional waffles and bring new fat-conscious consumers to a category long thought of as an indulgent breakfast treat.

The new low-fat Homestyle waffles follow closely on the heels of low-fat introductions for Kellogg's Nutri-Grain and Nutri-Grain with blueberries Eggo waffles, which are being introduced with the minimal promotional spend characteristic of the healthy segment of Eggo that includes Nutri-Grain,

Special K, and Common Sense line extensions, all of which have seen sales decreases that have brought their small sales totals even lower over the last year.

While Kellogg leads the \$574.9 million frozen waffle category with a 52.4 percent share for its \$301.1 flagship Homestyle Eggo alone, up 11.5 percent for the year-ended Sept. 14 according to Information Resources, competitors such as Pillsbury's Hungry Jack (formerly Downy Flake) and Quaker's Aunt Jemima have both launched low-fat entries in the category that are doing well while Kellogg has never attempted a low-fat offering.

The new low-fat Homestyle, expected to appear on-shelf the first week of December, will receive dedicated TV and print, via as well as introductory FSIs in January. A source close to the company believes that the significant spend for the new product, expected to do as much as 50 percent of the sales of regular Homestyle, is a bellwether of future ramped-up spending to drive sales for what Kellogg is building to be an entire franchise of healthy alternative breakfast items. The source cites lack of promotional activity as the reason behind lackluster sales of Kellogg's other nutritional waffles.

Kellogg is targeting the new waffles to health-conscious consumers who typically don't eat waffles because of their fat content. In internal research, the breakfast marketer found that the low-fat entry, said to have all the flavor of the traditional Homestyle, has all-family appeal with 95 percent of consumers who tried the product saying they liked it and 87 percent saying they would purchase the product.

—Stephanie Thompson

### MIDWAY VIDEOGAMES

**Advertiser:** Midway Home Entertainment

**Agency:** DDB Needham and McCann-Erickson, both Dallas

**Begins:** November

**Budget:** \$20 million

**Media:** TV, radio

Mortal Kombat videogame maker Midway Home Entertainment plans a major fourth-quarter blitz that will funnel the bulk of its \$20 million marketing budget into heavy

# CMR Top 50

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

Week of Sept. 29-Oct. 5, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	57
2	MCDONALD'S	V234	37
3	KFC	V234	25
4	LITTLE CAESARS	V234	22
5	PAYLESS SHOE SOURCE--FAMILY	V313	21
6	DOMINO'S PIZZA	V234	19
	HOME DEPOT	V345	19
	ISUZU TRUCKS--RODEO	T118	19
	MCI LONG DISTANCE--RESIDENTIAL	B142	19
	MGM/UA--GANG RELATED MOVIE	V233	19
11	COCA-COLA CLASSIC	F221	18
	NISSAN AUTOS--ALTIMA	T112	18
	RADIO SHACK	V341	18
14	AMERICAN DAIRY ASS'N	F131	17
	HONDA AUTOS--ACCORD	T112	17
	LIAR LIAR--VIDEO	H330	17
	WENDY'S	V234	17
18	FANNIE MAE FOUNDATION	B189	16
	NESTLE FLIPZ	F211	16
	RED LOBSTER	V234	16
21	COLGATE--TARTAR CNTRL/WHTNG TOOTHPASTE	D121	15
	SEARS--MULTI-PDTS	V321	15
	TOYOTA AUTOS--COROLLA	T112	15
24	BOSTON MARKET	V234	14
	OLIVE GARDEN	V234	14
26	M&MS	F211	13
	NEW LINE--MOST WANTED MOVIE	V233	13
	PRINCE MATCHABELLI UNRULY--FRAGRANCE	D113	13
	SEARS--AUTOMOTIVE	V321	13
	SEARS--BUILDING SUPPLIES	V321	13
	SLEEPING BEAUTY--VIDEO	H330	13
32	MILLER LITE BEER	F310	12
	WAL-MART--MULTI-PDTS	V324	12
	WARNER BROS.--LA CONFIDENTIAL MOVIE	V233	12
35	1-800-COLLECT	B142	11
	ADVIL--PAIN RELIEVER TABLETS	D211	11
	BUENA VISTA--ROCKET MAN MOVIE	V233	11
	CLASSICO--PASTA SAUCES	F117	11
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	11
40	CHEF BOYARDEE--RAVIOLI	F125	10
	DREAMWORKS--PEACEMAKER MOVIE	V233	10
	FORD TRUCKS--EXPLORER	T117	10
	L'OREAL PREFERENCE--HAIR COLOR	D141	10
	MOTRIN IB--PAIN RELIEVER TABLETS	D211	10
	PEPCID AC--HEARTBURN TABLETS	D213	10
	REACH--TOOTH & GUM CARE TOOTHBRUSH	D121	10
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	10
	TACO BELL	V234	10
	VISA--PLATINUM CREDIT CARD	B150	10
50	AETNA US HEALTHCARE--HMO PLAN	B210	9

media buys on cable, national sweepstakes and tie-ins with mass merchandisers.

As with movies, "the pre-launch hype is all-important," said marketing director Paula Cook. Ad agencies DDB Needham and McCann-Erickson, both Dallas, and marketing firm Ab Fab, N.Y., handle.

For *Mortal Kombat* Mythologies: The Adventures of Sub-Zero, Midway ties in with New Line Cinema, which releases the *Mortal Kombat* movie sequel in December. TV and radio support is buttressed by a movie soundtrack sampler as a premium at mass retailers and a behind-the-scenes video as a free rental at 5,000 Blockbuster outlets.

Media buys, mostly on MTV, target young males, as does a partnership with Pepsi-Cola's Web site, where *Mortal Kombat* is the featured game through November.

A national cash sweeps dubbed "Evil Pays" will be supported in gaming magazines and at retail.

For Wayne Gretzky's 3D Hockey '98, TV spots with Gretzky break on ESPN, MTV and other cable nets in November. Tie-ins with accessories providers and a flight of cable ads bow in November around



**Mortal Kombat gets a big push in Midway's 4th-quarter ad blitz.**

the launch of the formerly arcade-only game *San Francisco Rush*.

For the first time, Midway jumps heavily onto the Web with banners on gaming sites through year-end. The company also will heavy up on marketing support in January and February to take advantage of Christmas dollars, with TV planned for GEX: Enter the Gecko, Olympic Hockey '98 and others. —T.L. Stanley

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

# Media Person

BY LEWIS GROSSBERGER



## Face the Music

WITH THE EXCEPTION OF A RECURRING FANTASY involving Ally McBeal, her nosy blonde secretary and

the always busy all-gender bathroom of Young, Sexy & Beautiful, their Boston law firm, the new TV season has failed so far to make a profound impact on Media Person's life. Apparently no one else's either. This is sad, but not tragic. The absence of a single new network show that MP feels he must attend with unerring regularity leaves him more time to search for a remedy for global warming and also opens the possibility that he may yet get beyond page 11 of Don DeLillo's master-

piece, *Underworld*. No wonder the viewers are dribbling away to cable. Better to nip over to Nick at Nite and watch the original clichés instead of the imitations.

"But what about *Brooklyn South*?" one of you is crying out. (Media Person is remarkably sensitive to his readers.) Come on! Stop it. This is Bochco doing Bochco doing Bochco. Déjà vu in a hall of mirrors. How many precinct houses full of impossibly pretty actors in crisp, perfectly fitting uniforms (plus one chubby, G-dropping sergeant tossed in for outer-borough verisimilitude) must

Media Person take before he finally cops out? It's time to give police shows a rest. Also doctors and lawyers, although Media Person does enjoy saying "Calista Flockhart" over and over. She's the star of *Ally McBeal*, America's Most Adorable Lawyer, a show that is a cross between *LA Law* and *Mary Tyler Moore*. It would be unbearably cute except for David Kelley's witty writing and all the great-looking flesh running around the filing cabinets. Ally is the girl every neurotic male law student wants to bring home to Mom.

No cops. Let's see, what would that leave us with? Cowboys? Maybe the networks could take a year off, give all their actors mass horseback-riding instruction and then bring back Westerns. Nah, that wouldn't

work. Bochco would spew out something like *Fort Apache Blues*, a show about cavalry troopers working the night shift at a dilapidated outpost in Indian territory ("Sergeant! There're 200 Native Americans outside picketing against Army brutality!"), and Kelley would give us *Dodge City Hospital Legal Department*. And we'd be back where we started.

Clerics aren't the answer, either, as *Noth-*

**'Nothing Sacred' is going down fast, before the Catholic groups have even had a chance to get their protests torqued up to full steam.**

*ing Sacred* demonstrates. That ship is going down fast and no one is more disappointed than the angry Catholic groups who haven't even had a fair chance to get their protest torqued up to full steam. It's a shame because the show gets a PG Rating (Pretty Good) from Media Person, despite the fact that its tight-jeaned, long-haired, brooding young star is ludicrously charismatic, hip, wise and all-around wonderful, a Bing Crosby for the '90s, and the show is fair on the issues. Makes you sort of wonder what the Catholics are complaining about when you actually watch the thing. Anyway, the religion door is closed. This means *Pincus Aronowitz*, *Emergency Squad Rabbi* is out as well as *Tiffany*, *Teenage Flying and Singing Nun*.

On the other hand, witches, angels and aliens are thriving. If you're occult, you're OK, but frankly, Media Person is bored with those too. *The Visitor* is nothing but *The Fugitive from Outer Space* and the less said about *Meego* the better. Gay angels and aliens might be an interesting direction to turn in but that subject is starting to worry the networks. Any time Ellen wants to date, ABC posts warning signs: Caution! Lesbians Mating.

(By the way, for those of you who are wondering, the difference between this week's new-show assessment and the one MP did a few weeks ago is that this time, he took the bizarre step of watching the shows he's writing about. Oddly enough, the earlier column, in which every show mentioned was rated Hopelessly Rotten, Worthless and Loathsome was the more accurate one. Compassion can torpedo your critical detachment and so can, in the case of *Ally McBeal*, legs.)

Maybe music is the solution. More and more musical numbers are creeping into network series lately. There at least, Bochco was ahead of his time. Media Person was a lonely voice in the wilderness then, crying out to a deaf, callous world, "Hey, *Cop Rock* really isn't that bad!" Now look. Everyone from *Drew Carey* to *Third Rock From the Sun* and now *Chicago Hope* has cast members jumping on the furniture and pulling a Fred and Ginger. (And no cast ever needed it more than the dour, whiny *Hopsters*.) Apparently—and who would have ever expected a phenomenon this bizarre to surface?—people like music.

OK, let's run with it. Even the tedious evening newscasts could benefit. Put the urbane Peter Jennings in top hat and tails and let him tap to the news. Dan Rather could bring back singing cowboys and Tom Brokaw, clad in extra-large, could turn the middle-aged on to rap.

Or maybe the networks could stop hunting for formulas, trends and imitations of themselves and try freshness and creativity. Oops, sorry. There goes Media Person being silly again. ■

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NEW WOMAN  
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from  
K-III COMMUNICATIONS  
CORPORATION  
through its subsidiary K-III Magazine Corporation  
The undersigned acted as financial advisor to  
Rodale Press, Inc. and represented it  
in negotiations  
August 1997

THE ECONOMIST  
INTELLIGENCE UNIT LIMITED  
has acquired the business of  
PYRAMID RESEARCH, INC.  
a leading research and publishing company for the  
worldwide telecommunications industry  
The undersigned initiated this transaction,  
advised the Economist Intelligence Unit  
Limited and represented it in negotiations  
January 1997

QUICKFISH MEDIA, INC.  
has sold  
SEATTLE WEEKLY  
&  
EASTSIDEWEEK  
the premier newsweeklies of the Pacific Northwest  
to  
STERN PUBLISHING, INC.  
The undersigned initiated this transaction,  
advised Quickfish Media, Inc. and represented  
it in negotiations  
May 1997

THE NEW YORK TIMES  
COMPANY  
has sold its  
CUSTOM  
PUBLISHING DIVISION  
including *Beyond Computing* (for IBM),  
and *Four Seasons* magazines and related assets  
to  
FORBES INC.  
The undersigned initiated this transaction, advised  
The New York Times Company and  
represented it in negotiations  
September 1997

COWLES MEDIA COMPANY  
has sold  
WALKING  
the magazine of smart health & fitness  
to  
RD WALKING INC.  
a wholly-owned subsidiary of  
THE READER'S DIGEST  
ASSOCIATION, INC.  
The undersigned initiated this transaction,  
advised Cowles Media Company and represented  
it in negotiations  
March 1997

THE READER'S DIGEST  
ASSOCIATION, INC.  
through its subsidiaries has sold  
TRAVEL HOLIDAY MAGAZINE &  
THE NATIONAL TRAVEL CLUB  
to  
HACHETTE FILIPACCHI  
MAGAZINES II, INC.  
The undersigned initiated this transaction,  
advised The Reader's Digest Association, Inc.  
and represented it in negotiations  
March 1996

SENDAI PUBLISHING  
GROUP, INC.  
DECKER PUBLICATIONS, INC. SENDAI BOOK  
FACTORY, INC. SENDAI INTERACTIVE, INC. &  
SENDAI EVENT MANAGEMENT, INC.  
publishers of  
*Electronic Gaming Monthly*, *EGM2*, *Computer  
Game Review*, *Intelligent Gamer's Fusion*,  
*Internet Underground*, *ESX*, *CyberSports* and  
the NUKE Web site  
have been sold to  
ZIFF-DAVIS PUBLISHING COMPANY  
The undersigned initiated this transaction,  
advised Sendai Media Group and  
represented it in negotiations  
May 1996

PLAZA COMMUNICATIONS, INC.  
publisher of  
*Registered Representative* magazine  
has been sold to  
INTERTEC PUBLISHING  
CORPORATION  
a subsidiary of  
K-III COMMUNICATIONS  
CORPORATION  
The undersigned initiated this transaction,  
advised Plaza Communications, Inc.  
and represented it in negotiations  
September 1997

HORTICULTURE  
the magazine of American gardening  
has been sold to  
K-III COMMUNICATIONS  
CORPORATION  
through its subsidiary  
PJS PUBLICATIONS, INC.  
The undersigned initiated this transaction,  
advised Horticulture, Inc. and represented it  
in negotiations  
April 1996

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