

MEDIA WEEK

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NETWORK TV

CBS Sales Force Under the Knife

Four veeps axed, 6 others promoted to get more execs on the street

PAGE 5

MAGAZINES

Glamour Feels the Fuller Effect

In revising fashion title, new editor fires 11, hires 'Cosmo' staffers

PAGE 5

NEWSPAPERS

Metros Raise Rates for National Ads

Major dailies go up average of 4%, but buyers bristle due to flat circ

PAGE 8



SPECIAL REPORT BEGINS ON PAGE 18

MARKET INDICATORS

National TV: Holding

Ad buyers are waiting to see how premiere week of the new season kicks off before making fourth-quarter scatter decisions.

Net Cable: Tight

Networks getting double-digit increases over upfront. Fourth quarter squeeze is on and deals are closing fast with little time to deal. Autos are strong.

Spot TV: Mediocre

Lackluster political advertising is dropping fourth quarter expectations. Auto competition is heating up but still not tightening the market. Only Pacific West Coast is hot.

Radio: Busy

L.A. is crazy with new season TV and political spots. Buyers advised to stay out of this market in October. In the East, markets stiffening, some stations filled through October; locals and nationals up.

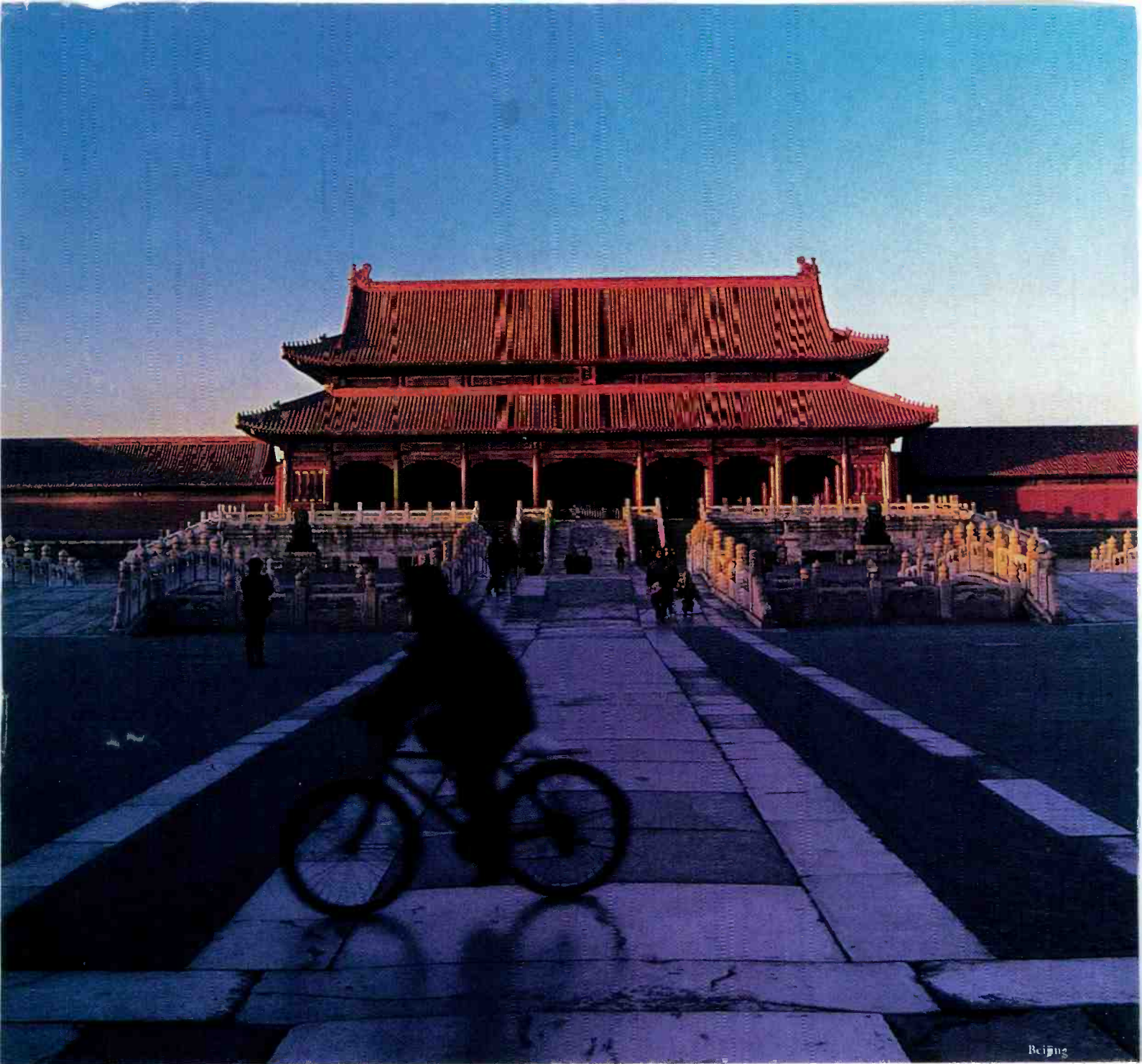
Magazines: Steady

Direct-to-consumer category is still going strong, despite its dabbling with TV. Auto-motive is looking up with a recent boost from GM.

Cable Makes Gains

Broadcast ratings drop during premiere week PAGE 4





Beijing

ANNOUNCING 2 MORE ISSUES IN 1999.

NATIONAL GEOGRAPHIC TRAVELER will publish eight issues next year, which means two more opportunities for advertisers to reach nearly four million readers. So, more than ever, TRAVELER is the travel magazine of choice for smart, active men and women. For them, TRAVELER is where the journey begins.

NATIONAL GEOGRAPHIC
TRAVELER

Source: 1998 Spring MRI;
Photographer: Macduff Everton

Laura K. Jones SEP 28 1998

AT DEADLINE

Klein Resigns as Exec VP at CBS News

Jonathan Klein resigned last week as exec vp of CBS News. The 16-year CBS News veteran oversaw the network's prime-time newsmagazines, including *60 Minutes* and *Public Eye With Bryant Gumbel*. He said he plans to continue to write and produce "reality television programming" via his production company, Kleinwerks. He is also partnering with an Internet startup company. Leaving CBS was amicable, he said, but after helping to fix flagging ratings for both *60 Minutes* and *48 Hours*, "Creatively, there wasn't much left to do."

Decision Awaited in CBC Case

At press time late last week Children's Broadcasting Corp. was waiting for a decision in its nearly month-long court battle against the Disney Co.'s ABC Radio. The former producer of Radio Aahs programming for kids, Children's Broadcasting alleges that Disney partnered with it in 1997—only to exploit the company's ideas and subsequently start its own children's radio show. Since then, Radio Disney has put together a network of AM stations for its children's programming. Children's Broadcasting is seeking damages in excess of \$100 million. Lawyers for both sides ended their arguments in a St. Paul, Minn., federal courtroom at midweek. The jury resumes deliberations today.

Winfrey's Harpo Harpoons Cash

Talk-show queen Oprah Winfrey last week sealed a two-year contract extension (through 2001-02) with syndicator King World Productions. Steve Locasio, King World CFO, said the New York-based distributor is advancing \$150 million to Winfrey's Harpo Productions Inc. (\$75 million for each of the two years) based on gross revenue to be earned by *The Oprah Winfrey Show*. It is estimated to generate more than \$280 million to \$290 million in annual gross revenue from domestic license fees, ad sales and international sales, accounting for 40 percent of King World's total estimated 1998 cash flow (\$790 million).

Culliton Departs KCBS-TV

Last week's exit of John Culliton as gm/vp of KCBS-TV in Los Angeles was the second departure at a CBS O&O in less than a month. Culliton resigned Sept. 23 to "join his family in Minneapolis," a KCBS-TV spokesperson said. Alan Shaklan, the former gm/vp of WFOR-TV, Miami's CBS O&O, resigned last month. Steve Maudlin, former president and gm of Tampa, Fla.-based CBS affil WTSP-TV, joins WFOR on Oct. 5 as vp/gm.

At KCBS, Terry Dunning, general sales manager, and news director Larry Perret will co-manage the outlet in the interim.

Modestly, Love's in the Air

Syndicated romance-based game shows posted modest premiere ratings last week, holding or surpassing time period lead-in and year-ago averages. Warner Bros.' romance/game block of *Love Connection* and *Change of Heart* averaged a 1.7 rating/6 share in Nielsen's 40 metered markets (NSI, Sept. 21-24), holding even with lead-in programming shares (2.2/6) but down 14 percent from September 1997 levels. Twentieth Television's *Forgive or Forget* relationship-based talk show provided a jolt in New York, beating *The Oprah Winfrey Show* head-to-head.

INSIDE



Dallas Morning News'
Mong takes command

16

MAGAZINES

34

THE MEDIA ELITE

38

IQ NEWS

41

MEDIA PERSON

54

Addenda: Pending FCC approval, the **Ackerley Group** has purchased WOKR-TV, the ABC affiliate in Rochester, N.Y., from the Sinclair Broadcast Group for \$125 million...

Thomas Portratz was promoted to ad director of Scientific American Publications. Portratz was SA's eastern sales director... **Natalie Swed Stone** has joined The Media Edge, the global media arm of Young & Rubicam, as vp and manager of Network Radio. Stone was marketing director at radio network programming company Media-America, Inc. She succeeds Leslie Sturm, who left.

Clarification: An item in the Sept. 21 *Magazines* department on fitness titles omitted that in January 1999 Weider Publication's *Shape* will increase its rate base by 18 percent to 1.3 million, making it the largest women's fitness magazine of the "Big Three," including Condé Nast's *Self* and Gruner + Jahr's *Fitness*.

Corrections: A story in the Sept. 21 *Mediaweek* on Nickelodeon misspelled Cyma Zarghami's name. She is executive vp and gm, Nickelodeon/Nick at Nite. The same story said the *Nicktoons TV* block premiered on Sept. 12. The block started its run on Aug. 15. And, due to incorrect Nielsen numbers supplied in a press release, the story reported that ABC's kids 2-11 ratings bested Fox's for Saturday, Sept. 12. Fox's ratings were 6 percent higher than ABC's... In the same issue, a story on the first week of the new season for syndicated series (Sept. 14-17) gave incorrect ratings for Paramount Domestic Television's *Entertainment Tonight*. It scored a 5.8 rating/11 share average in Nielsen Media Research's 40 metered markets, representing a 2 percent ratings gain from its August time-period averages.

MEDIA WIRE

Give Content-Based Ratings An 'M'—for Misapplied?

A year after the launch of the content-based TV ratings system, some critics contend that they're not being applied correctly or consistently to programs. A new study by the University of California, Santa Barbara, concluded last week that the labels "V" for violence, "S" for sexual situations, and "D" for suggestive dialogue were being appropriately applied to only about 25 percent of the ratable programs.

But the study, funded by the Kaiser Family Foundation, has some flaws, say people who worked to produce the ratings agreement. "They say the labels aren't applied to shows rated 'TV-G,'" said a Washington lobbyist for one of the networks, requesting anonymity. "Well, if it's rated 'G,' that already means there's no or very little violence, and probably no sexual situations." (NBC doesn't label its shows for content. It uses only age-based ratings.)

In most cases, the study said, where programs weren't labeled for dialogue or violence, shows contained much lower levels of suggestive language, on-screen maiming, killing and pictures of bodies.

Kathryn Montgomery of the Center for Media Education, a Washington advocacy group that last year pushed hard for the content-based ratings, said the problem with TV content goes beyond ratings. "TV is so competitive now that every show, even those in the early evening hours, try to push the envelope, to be edgier, sexier, more violent," she said.

A meeting will be held in November by the ratings' Monitoring Board, which is made up of industry reps and advocacy lobbyists. The board is headed by Jack Valenti, president of the Motion Picture Association of America. —*Alicia Mundy*

It's a Bout Time: Friday Becomes ESPN Fight Night

ESPN2 will premiere *Friday Night Fights* on Oct. 2. The new series will feature live championship fights as well as classic boxing footage. "We're taking a great tradition and renewing it on the deuce," said Dick Glover, executive vp, programming, ESPN. The 90-minute weekly series from 8:00 p.m. to 10:30 (continued on page 6)

Early Ratings Put Nets in Hole

'Power of the remote' turns viewers to cable

NETWORK TV / By John Consoli

It was only the first week of the new TV season, but it appears that cable is continuing to drain viewers from broadcast. Cumulative ratings for cable in prime time for the first three nights last week were up 20 percent to a 24.2. The Big Four networks scored a 35.3, down 10 percent from the 39.3 registered during the same period last year.

"Those are sizable declines by anybody's measure," said Robert Sieber, vp audience development for Turner Networks. Of the 34 ad-supported cable networks, 25 averaged more homes in prime time this year than during the same period last season. And basic cable drew 4.3 million more homes this season over last, while the broadcast networks lost 3.5 million homes. In the crucial 18-49 adult demographic category, cable was up 20 percent and up 24 percent in 25-54.

There were bright spots in the network picture during premiere week, and broadcast network execs were quick to point to them as they tried to put a positive spin on the numbers. They cited several factors, including cable's coverage of the goings-on in Washington and CBS' airing of the Country Music Awards.

Four-day cumulative household ratings numbers for each of the Big Three networks showed significant declines in viewers. NBC recorded the largest audience drop during the first four days of premiere week, falling from a 14.6/23 last season to an 11.9/19 this season, an 18 percent drop-off. CBS fell from 10.5/17 to 9.9/16, a 6 percent decline, while ABC fell by only 1 percent from 9.6/15 to 9.5/25. Fox was

up 5 percent to 6.3/10, but that was largely due to a big growth in *Ally McBeal's* audience (Fox introduced most of its new shows over the past month). The adults 18-49 demo declined similarly. NBC was down 20 percent, CBS down 2.7 percent and ABC down 2 percent.

According to Marc Berman, Seltel associate program director, last season's premiere week premiered 10 shows, with five scoring double-digit household ratings. By contrast, of the nine that made their debuts last week, only two produced double-digit ratings.

And among returning shows, 17 were down



ABC's Bloomberg (l.): "So far, so good." NBC's Jesse, with an 18.1/28, was another bright spot for the networks.

in household ratings, while only four showed increases. Returning shows on upward swings were CBS' *Everybody Loves Raymond* and *JAG*, ABC's *Dharma & Greg*, and one episode of *Dateline NBC*.

"Networks weren't carrying the night as much as shows were carrying a time period," said Tim Spengler, senior vp/deputy director of national broadcast for Western International Media. "What we started seeing last year, and is much more evident this year, is the power of the remote. You can have a hit at 8, a miss at 8:30 and another hit at 9. Protected time slots aren't so protected anymore."

Among the new shows, NBC's *Jesse*

(18.1/28), ABC's *The Hughleys* (10.4/16) and CBS' *L.A. Doctors* (9.9/16) and *The King of Queens* (9.8/15) did best in the ratings. But *Jesse* was expected to do well because it was sandwiched between *Friends* and *Frasier*. *Jesse* rated better in the time slot than *Union Square* did in its debut there last season, but it lost two ratings points from its *Friends*' lead-in, which opened the night with a 20.0/33, up 3 percent over last season and up 8 percent in the 18-49 category. NBC's other Thursday shows, *Frasier*, *Veronica's Closet* and *ER*, drew sizable audiences but were down in households by 24 percent, 28 percent and 24 percent, respectively, from their same time periods last season—and down by similar percentages in the 18-49 demo. *Frasier*, however, was competing with the *Seinfeld* time slot. When compared to its Tuesday premiere slot last year, *Frasier*'s numbers were up 27 percent to an 18.8/29.

Don Ohlmeyer, NBC West Coast president, said: "There are few shows where you get instant gratification; shows take time. We have a few problem spots, but one airplay does not a show make."

New shows *Conrad Bloom* on Monday and *Encore! Encore!* on Tuesday would have to be considered among NBC's problems. Each registered significant drop-offs from their lead-ins. But Ohlmeyer added, "We exceeded our research expectations, so I feel pretty good about this week. We are within a share point of where we thought we would be, and in a reloading year, which we haven't been in since *Cheers* left five years ago, we are right on target on delivering what we promised on the sales side."

The Hughleys, ABC's new 8:30 p.m. comedy on Tuesday, virtually held its entire *Home Improvement* lead-in audience in households, building among adults 18-49 by 10 percent, giving it the time-period win with a 7.7 rating in that demographic.

"So far, so good," said Stu Bloomberg, chairman of ABC Entertainment. "Demographically, we're in really good shape."

"We're happy, but cautiously happy," said CBS Television president Leslie Moonves. "We really felt *Everybody Loves Raymond* was the most underrated sitcom on television and ignored by the Emmy voters," Moonves said. The show netted a 10.3/15 premiere rating, up 27 percent in households, 34 percent in adults 18-49, and 28 percent in adults 25-54 over the comparable time period last season. And versus its own premiere at 8:30 p.m. Monday last season, *Raymond* was up 16 percent in households, 2 percent in adults 18-49 and 4 percent in adults 25-54. *JAG* scored a 10.4 rating compared to a 9/14 in its season premiere last year. —*Betsy Sharkey and Jim Cooper contributed to this report.* ■

CBS Shakes Up Sales Unit

Four execs are let go as net eliminates a layer of management

NETWORK TV / By John Consoli

CBS last week quietly restructured its sales department to eliminate some layers of management and add more salespeople. Four vice presidents were let go; several others were promoted to senior vp and a number of new salespeople are expected to be hired.

Out are Dan Koby, vp/national sales manager, John Brooks, vp of sports sales, and two group sales vps, Jack O'Sullivan and Mike Aurelia. Surviving the cuts were vps Marty Daly, Chris Simon and Duncan Rider, who were promoted to senior vps. Also promoted to senior vps were Scott McGraw and John Bogusz. And Joann Ross was promoted to executive vp of network sales.

Company officials who did not want to be identified were quick to state that this is not a bloodletting move by CBS president and COO Mel Karmazin, who last month announced there would be about 200 jobs cut from the network. "If there are going to be cutbacks at CBS, they will not be in the sales department, which is a revenue producing department," said one CBS official who would not speak for attribution. "We're bringing in more sales people than were let go." Under the restructuring "there will be a lot less layers of management and more people selling on the street," said another CBS official who also would not speak for attribution.

The restructuring was accomplished with the "consultation" of Bill Apfelbaum, CEO of

TDI, a CBS-owned company in outdoor advertising. According to CBS insiders, Apfelbaum, who's close to Karmazin, heads an internal committee made up of the sales heads of each corporate division, formed to pursue intra-company sales opportunities like the recent \$25 million deal CBS signed with Pennzoil.

The restructuring eliminates the selling "team" concept. Under that system, there were five sales teams in New York that reported to Koby and were responsible for different accounts. Another group that sold under four categories—daytime, prime time/late night, news and sports—has been combined with the former teams and the team heads eliminated.

In the new structure, four senior vps will report to Ross, who in turn will report to Joseph Abruzzese, CBS sales president. Daly will handle news and late night, Simon prime time, McGraw sports and Bogusz daytime and kids. Ryder was named senior vp, deputy sales director and will oversee non-New York operations and market resources. Others promoted to senior vp were Bill Cecil, who will head program sales, and Dean Kaplan, who will be in charge of sales, planning and administration.

In addition to the new structure, official 8:30 a.m. to 6 p.m. work hours have been instituted and a no-drinking policy at lunch rule was also put into effect. ■



MARC BEAUDIN

Abruzzese wants more salespeople.

Fuller Brushes Past Away

'Glamour' editor fires 11 staffers; aims for a 'fresher' look

MAGAZINES / By Lisa Granatstein

The Book of Ruth is being revised page by page by Bonnie Fuller, *Glamour*'s newly anointed editor-in-chief. The August retirement of longtime *Glamour* editor Ruth Whitney and the succession of *Cosmopolitan*'s Fuller has caused a rash of turnover at both magazines.

In her first two weeks at Condé Nast's *Glamour*, Fuller appears to be focusing on the monthly's art direction and its fashion depart-

ment. At least 11 staffers, including art director Kati Korpiaakko, photo editor Frannie Ruch and creative fashion director Xanthipi Joannides have been given pink slips, with several having been replaced by Fuller's *Cosmo* crew, including Donald Roberston, who was *Cosmo*'s creative director and will get the new title of creative director at *Glamour*. Also moving is Henry Connell, who was Fuller's art director at *Cosmo* and will be the new one at *Glamour*. Replacing

MEDIA WIRE

p.m. will leverage ESPN's strength in the sports news area with the introduction of a studio presence.

Like football or hockey, the boxing studio will be a forum for the sport's personalities, commentary, news and special guests. The 10,000 individual pieces of footage in the ESPN Big Fights library, some dating back to the late 1800s, will help support themes for the series, such as Muhammad Ali Month.

"We think there is a real opportunity to do a contemporary boxing series," said Glover, who added that the series will benefit the sport in general by showcasing a wide variety of fighters and not just the big-ticket heavyweights. ESPN's launch of the series follows USA dropping its boxing franchise this summer. —Jim Cooper

Pax TV Households Fall Hard In Latest Nielsen Data

Two weeks after its Aug. 31 launch, Pax TV received its first national ratings from Nielsen Media Research. The fledgling seventh network averaged a 0.5 rating/1 share in households for the week of Sept. 14-20; Nielsen was unable to give national ratings for the net's first two weeks because of unreported broadcast or cable affiliates in certain markets. The national ratings were about 50 percent lower than metered-market averages since launch.

Nielsen, seeking to clarify the ratings it released last week, said the data was "not reflective of the complete distribution of Pax TV programming [that will be measured] for the week ending Sept. 20." Robert Hebenstreit, Pax TV's vp of research, said that Pax TV "fully expects our ratings to increase as Nielsen continues to tabulate our vast broadcast and cable carriage across the nation."

Although Pax TV says it has roughly 70 percent national coverage, the West Palm Beach, Fla.-based network has higher concentration of cable system distribution below the top 75 markets.

—Michael Freeman

Time For Kids, Ford Ink Deal With Environmental Focus

Time For Kids will be joining big sister *Time* magazine this week as the two kick off *Heroes for the Planet*, (continued on page 8)

Joannides is Enna Halie, who was fashion director at *Cosmo*; she who becomes senior fashion director. At least two *Glamour* staffers have also quit.

New hires are "younger, prettier and thinner," claimed one staffer who would not speak for attribution. "Those [leaving] first are the over-40 crowd." Insiders expect more exits to come.

"The real issue is whether or not she can retain the smartness of *Glamour*," said a Condé Nast insider who would not speak for attribution. "And does she care to?"

Responding to questions regarding the direction in which she intends to take the magazine, Fuller said, "They [the staff] don't have anything to worry about. The substantiveness that the magazine has and the news stories that they cover are all things we want to build on."

The magazine is headed for a makeover, which will first become evident in the January issue. "What we're trying to do is update the



Fuller is giving *Glamour* a makeover.

pages, but maintain what *Glamour* is known for," said Fuller. "It's going to still be user-friendly fashion, but the pages will be more modern...with an updated fresher look."

Some of the column titles will also change. "Private Time" will become "You You You," the

"Health & Pregnancy" column is dubbed "Making Babies," and two new additions include "Ask the Glamour Gyno," and "G Spotting," a paparazzi-type column. Fuller said, however, these are only working titles.

Meanwhile, Fuller's poachings have left Kate White, *Cosmo*'s new editor-in-chief (formerly editor-in-chief of sister Hearst mag *Redbook*), with the task of replenishing her masthead. She has tapped Ann Kwong, who was a senior associate art director at *Glamour*, to become *Cosmo*'s art director. Elaine Fahey, editor of *Sports Illustrated*'s swimsuit issue, has become *Cosmo*'s fashion director. ■

Bohbot's 2000 Kids Tour

With \$100 million in financing, BKN prepares two new blocks

SYNDICATION / By Michael Freeman

Bohbot Entertainment and Media last week laid out plans to launch two kids programming blocks, billing them jointly as "the nation's fourth broadcast kids network." Bohbot, which has suffered financial setbacks in the past, says it now has \$100 million in new financing from a consortium of banks that chairman Allen Bohbot declined to identify. The company last week also named veteran kids production executive Rick Ungar as chairman/CEO of Bohbot Kids Network.

Targeting the 1999-2000 season, Bohbot officials said they have reached or are close to formalizing "long-term network affiliation agreements" with Chris-Craft/United Television, Tribune Broadcasting, Paramount Stations Group, Sinclair Broadcast Group and the WB network's WeB fill-in cable network. Bohbot projects that the two new blocks will reach 193 markets in all, or 92 percent national coverage. The New York-based distributor will deliver 24 hours per week of kids programming (20 hours on weekdays and 4 on Sunday). None of the station groups returned calls to confirm that they are discussing long-term carriage deals with Bohbot.

The company is focusing on launching a pair of six-day programming blocks; a "BKN

Action Adventure" block skewed to boys 6-11 and "Cartoon Classics," a block skewing to boys and girls 2-11.

Targeted for 7-9 a.m., the boys' action block will start with *Roswell Conspiracies*, followed by *Starship Troopers* (produced by Columbia TriStar), *Extreme Ghostbusters* (ColTriStar) and *Mummies Alive* (DIC Entertainment). "Classic Cartoons" will include *Sonic Underground* (DIC), *Jumanji* (ColTriStar), tentatively *Beakman's World* (ColTriStar) and *Pocket Dragon Adventures* (DIC). Columbia TriStar parent Sony Corp. owns a minority stake in Bohbot.

Ungar, most recently president of Marvel Entertainment, said that "the two blocks will be treated as separate programming services of one network," and will be separately branded and promoted by BKN. "It is indeed possible that one block [BKN Action Adventure] will air on the Chris-Craft/United stations and the other [Classic Cartoons] will be carried on the Tribune stations in the same markets," he added.

Though the blocks will oppose each other from 7-9 a.m., Bohbot said if each block delivers a 0.6-0.8 rating in kids 2-11, BKN will combine ratings to offer a cumulative 1.2-1.6 rating average to advertisers. ■

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the first specials that are to come out of a two-year environmental publishing program with Ford Motor Co. The deal, believed to be more than \$10 million, with Time Inc. (and a separate one for Hachette Filipacchi Magazines, *Mediaweek* Sept. 21) includes custom publishing, Internet and promotional programs.

While the Heroes features, which profile outstanding individuals who work to improve the environment, will run as four special reports in Time, *TFK* will break out of its weekly publishing schedule, adding three special issues devoted to the topic for the 1998-99 school year. "We believe very strongly that kids need heroes and that all the environmental news isn't dismal," said *TFK* president Leanna Landsmann.

While *TFK* rejects advertising in its regular issues, the children's magazine accepts sponsorships for special issues, such as partnerships with the U.S. Committee for UNICEF and Bondai. For Heroes, Ford will have three pages of ads. *Time For Kids* reaches 2 million students in grades 2 to 6. —Lisa Granatstein

Fired Reporter Pleads Guilty In Stolen Voice-Mail Case

Fired Cincinnati *Enquirer* staffer Michael Gallagher faces up to 30 years in prison and a \$7,500 fine after pleading guilty last week to stealing voice-mail messages for his exposé of the Chiquita banana company. Gallagher has agreed to cooperate with a continuing grand jury investigation on whether electronic communications and proprietary materials were stolen from Cincinnati-based Chiquita Brands International, Inc. He will be sentenced March 19.

A spokeswoman for Arlington, Va.-based Gannett Co., parent of the *Enquirer*, said the media giant had no comment on Gallagher's plea or about any plans of internal checks to avoid future gaffes. A grand jury continues to investigate charges of voice-mail theft, and a former lawyer for the company has been indicted and pleaded not guilty.

The *Enquirer* fired Gallagher in June when suspicions of the theft surfaced. It has since renounced the series on Chiquita, run a front-page apology, and paid \$10 million to the company. —J.L. Sullivan

Buyers Balk at Paper Rates

Slumping circulation raises questions about customary hikes

NEWSPAPERS/ By Mira Schwirtz

Despite customary 4 percent annual increases for national advertising in the newspaper industry, buyers this year are bristling at paying more for less—flat or declining circulation. Buyers said the rate hikes even have caused some clients to reduce their use of newspapers—or drop them altogether.

"I've been asked for justification from clients over why they should pay higher rates for dropping circulation, and I've found it difficult to find a justification," said Paul Bankert, print supervisor at Zenith Media in New York.

Metro newspapers are raising their national ad rates an average of 3-4 percent for 1999. Ad directors say the hikes are reasonable given the rise in paper prices and production costs.

With "unparalleled coverage" of news and new presses on board, "That's the combination we look at with regards to rates," said Rick Tippet, national advertising director for *The Washington Post*. He called the *Post's* approxi-

mately 4 percent ad-rate hike normal and in line with last year's 4-5 percent increase.

The Wall Street Journal is increasing its rates for 1999, to 4.2 percent. A full-page black-and-white ad in will rise to \$148,864 from \$142,861, said Stephen Howe, the *Journal's* ad director. Howe said an "uncertain" economy and plans to expand coverage and paper capacity induced the paper to raise its rates. At the *Chicago Tribune*, which will increase rates 3 percent, the price per inch in weekday editions will increase from \$476 to \$490, said spokesman Jeff Bierig.

On the surface, this year's hike is not unusual, buyers said. They still recall the severe 1996 increase in paper costs that pumped up ad rates into the double digits, Bankert said.

Hikes of 4 percent to 7 percent are "acceptable," said Jack Cohen, director of newspapers and out-of-home for DDB Needham. But given slumping circulation, he added, "you realize the numbers are not competitive with other media." ■

Stations Find New Friends

Warner's ratings promises may deliver with off-net double runs

SYNDICATION / By Megan Larson

The off-network syndicated debut last week of hit sitcom *Friends* drew strong ratings, doubling stations' shares in some markets. Through Sept. 23, *Friends* delivered an average 8.5 rating, only 30 percent shy of Warner Bros.' projected combined 12.1 rating—melding the show's prime-access and late-fringe runs in many of the top 100 markets—guaranteed to national advertisers during the November '98 Nielsen sweeps books.

Dick Robertson, president of Warner Bros. Domestic TV, said he is content with *Friends'* early ratings but stressed that the studio will "get a better read of where things are going after daylight savings time and November books are in."

On Tribune-owned WPIX-TV, the New York WB flagship, *Friends* scored a 6.4/11 at 7 p.m., a 38 percent share hike over *Family Matters'* 4.5/8, which held the time slot last year. At 11:30, *Friends* held the audience of lead-in *Seinfeld* with an 8.8/18. WGN-TV, WB's Chicago affiliate (also a Tribune station), got a 6.0/13

with its 6 p.m. *Friends* run, a 92 percent share increase over *Mad About You* last fall.

Salt Lake City UPN affiliate KJZZ-TV, also grew its early- and late-fringe shares with a *Friends* double whammy. On Sept. 23, *Friends* hit a 5.6/12 at 6 p.m., doubling the 6 share *Frasier* drew last year. KJZZ's 10 p.m. *Friends* run grew during the week to a 5.0/8 on Sept. 23. "We're doing numbers that are much closer to our rivals," said Bob Quigley, KJZZ program director.

WBFX-TV, the WB affil in Greensboro, N.C., reported comparatively weak numbers, but Jack Moffitt, gm and program director, isn't discouraged. WBFX, which has a sizable African American audience, double-runs *Friends* from 7-8 p.m., replacing *Living Single* and *Martin*. Though the station was not metered last year, Moffitt said *Living Single* and *Martin* did "2s and 3s," where *Friends* is averaging less than a 1.0. But Moffitt said, "I expect larger numbers and we'll get them. We just have to rebuild the audience from one type of programming to another." —with Michael Freeman ■

fun



who deserves a pedestal?

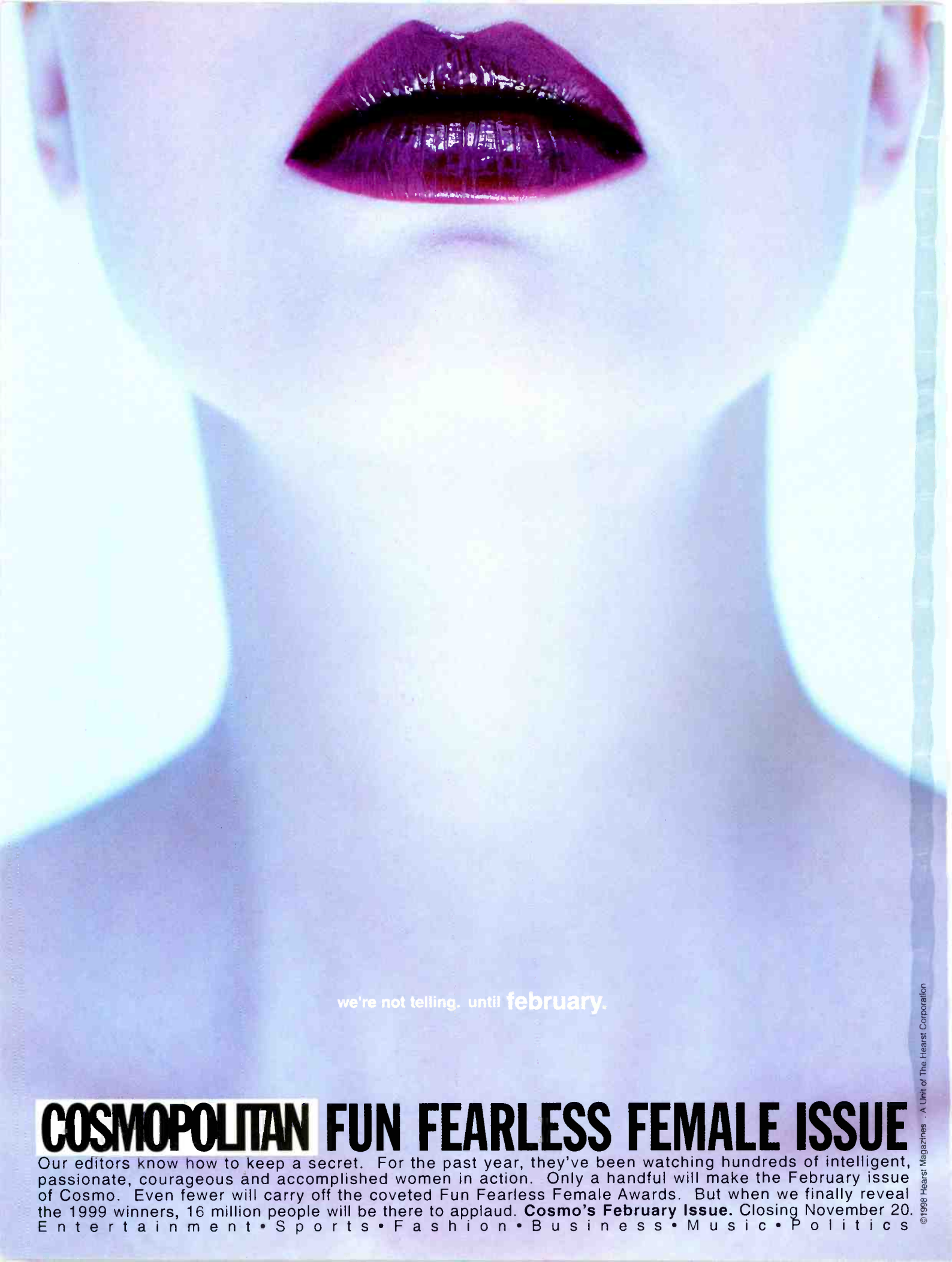
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female



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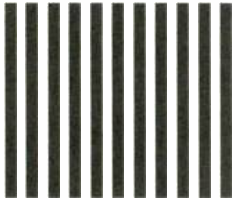
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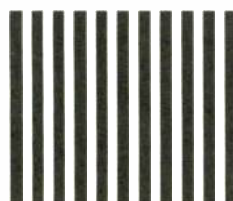
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Falling Under a Spell(ing)

Hollywood follows an old master as broadcast grows difficult

CABLE TV / By Michael Freeman

Cable has a new friend in Aaron Spelling, and vice versa. Spelling, one of broadcast television's most prolific producers, and Lifetime Television are both enjoying the critical and ratings success of Spelling Entertainment Group's first-time cable series effort, *Any Day Now*.

Since the Aug. 18 premiere of *Any Day Now*, a race relations-based drama starring Annie Potts and Lorraine Toussaint, the show has posted a 1.9 rating in Lifetime's TV universe, a 21 percent increase over year-ago time periods that aired original telefilms.

In characterizing *Any Day Now* as "a project of passion," Doug McCormick, president/CEO of Lifetime Television, has offered another vote of confidence. He has picked up another nine episodes—taking it to a full season's complement of 22 episodes.

Lifetime executives are also ecstatic about the network's first regularly scheduled night of first-run series, bannered as the "Original Tuesday" block

(at 9-11 p.m.). In addition to Spelling's *Any Day Now* (9-10 p.m.), 10-11 p.m. sitcom lead-outs *Maggie* (from Paramount Network Television) and *Oh Baby* (Columbia TriStar Television) are proof positive that Hollywood studios are beginning to find cable a viable venue for bigger-budget original series.

The entire two-hour block has averaged a 1.5 rating, roughly the same as what the 9-11 p.m. block averaged last year. However, among its core—women 18-49—the three series have increased delivery by 46 percent over last year (going from 422,000 to 618,000 viewers per week), largely owing to the stronger draw of *Any Day Now*.

But this symbiotic relationship comes at a relatively high price, say some Hollywood insiders, estimating that all three series are costing Lifetime up to \$2 million per Tuesday night.

"From the beginning Lifetime has been very supportive in giving us more money to do the show at a [broadcast] network-like bud-

get," said Spelling, chairman/CEO of Spelling Entertainment Group, which has also produced series like Fox's *Beverly Hills, 90210* and *Melrose Place* and the WB's *Seventh Heaven*. "Lifetime also gave us a longer-term, 13-episode commitment initially, something that is difficult for a freshman series to get from one of the broadcast networks."

It may be the start of a trend. At least one New York-based cable ad buyer suggests that other major Hollywood studios and independent producers will flock to cable due to "increasingly onerous terms the broadcast networks are seeking in terms of ownership of the front-end and back-end rights."

"These Lifetime series were a must-buy because we want to reach women, but whether other cable series can reach higher-quality levels remains to be seen," said the buyer, requesting anonymity.

Competing cable executives said Lifetime is spending \$500,000 to \$700,000 per episode, considerably more than what other cable networks are willing to pay for a

first-run hour. Without commenting on the license fee for *Any Day Now*, Lifetime's McCormick said only that "both of us [including Spelling] have put our utmost belief, creatively and financially, in the show."

McCormick responded: "We were able to create an economic template where we do have the path to strip the series on Lifetime and gain additional revenue on the back end."

To making the financials work, Viacom-owned Spelling produces *Any Day Now* at \$800,000-900,000 per episode—about a third less than a typical budget for a one-camera filmed series for the broadcast networks. Gary Randall, executive producer of *Any Day Now*, said Spelling benefits from lower union pay scales for the cable production.

"It also helps that Spelling has the international sales and back-end revenue to cushion us on the deficit financing for the front-end production," added Randall, who was once president of Orion Television's network production division. ■



Lorraine Toussaint (l.) and Annie Potts of *Any Day Now*

CABLE TV

The History Channel tonight airs the first segment of its 25-hour *Impeaching a President: Richard M. Nixon* project, which presents the 1974 U.S. House of Representatives hearings held in the wake of the Watergate scandal. *Impeaching* is presented in a block running every day this week, from 10 a.m.-3 p.m. and again from 3-8 p.m. The hearings were originally broadcast by CBS and haven't aired for almost 25 years. Coincidentally, some of the players in the Nixon hearings are central in the controversy and subsequent calls for impeachment now engulfing the Clinton presidency. In 1974, Trent Lott (R-Miss.), the Senate majority leader, was a member of the House Judiciary Committee. On the Democratic side, Hillary Rodham served as committee counsel. On the net's *History Alive*, host Roger Mudd, who was a CBS News congressional correspondent during Watergate, will join CBS News congressional correspondent Bob Schieffer to discuss the scandals' parallels and distinctions.

ESPN last week introduced an on-screen graphics innovation that highlights the first-down lines as part of its *ESPN Sunday Night Football*. Called "First and Ten," the new technology was developed by SporTVision Systems and made its pro football premiere yesterday in the Cincinnati Bengals-Baltimore Ravens contest. The down line, created by an interface between Silicon Graphics computers and game cameras, will not obscure game play. Turner Sports has used similar SporTVision technology to measure vertical leaps of NBA players and ESPN has used it in X-Games skateboard events.

TCI Communications has partnered with ADcom Information Services to provide alternative metered household ratings in San Francisco and Dallas—two of TCI's largest metropolitan market clusters. The partnership will increase the sample size in those markets and use database cross-referencing to give advertisers a tighter geographic focus on household zones. TCI, the cable system unit of TeleCommunications Inc., and ADcom will measure viewership in the two markets with a 2,500-household sample that will increase to 4,000 as their contract matures. —Jim Cooper



W I R E D 3.12

W I R E D 5.01 US

W I R E D 6.03

W I R E D 1.6

W I R E D 2.12

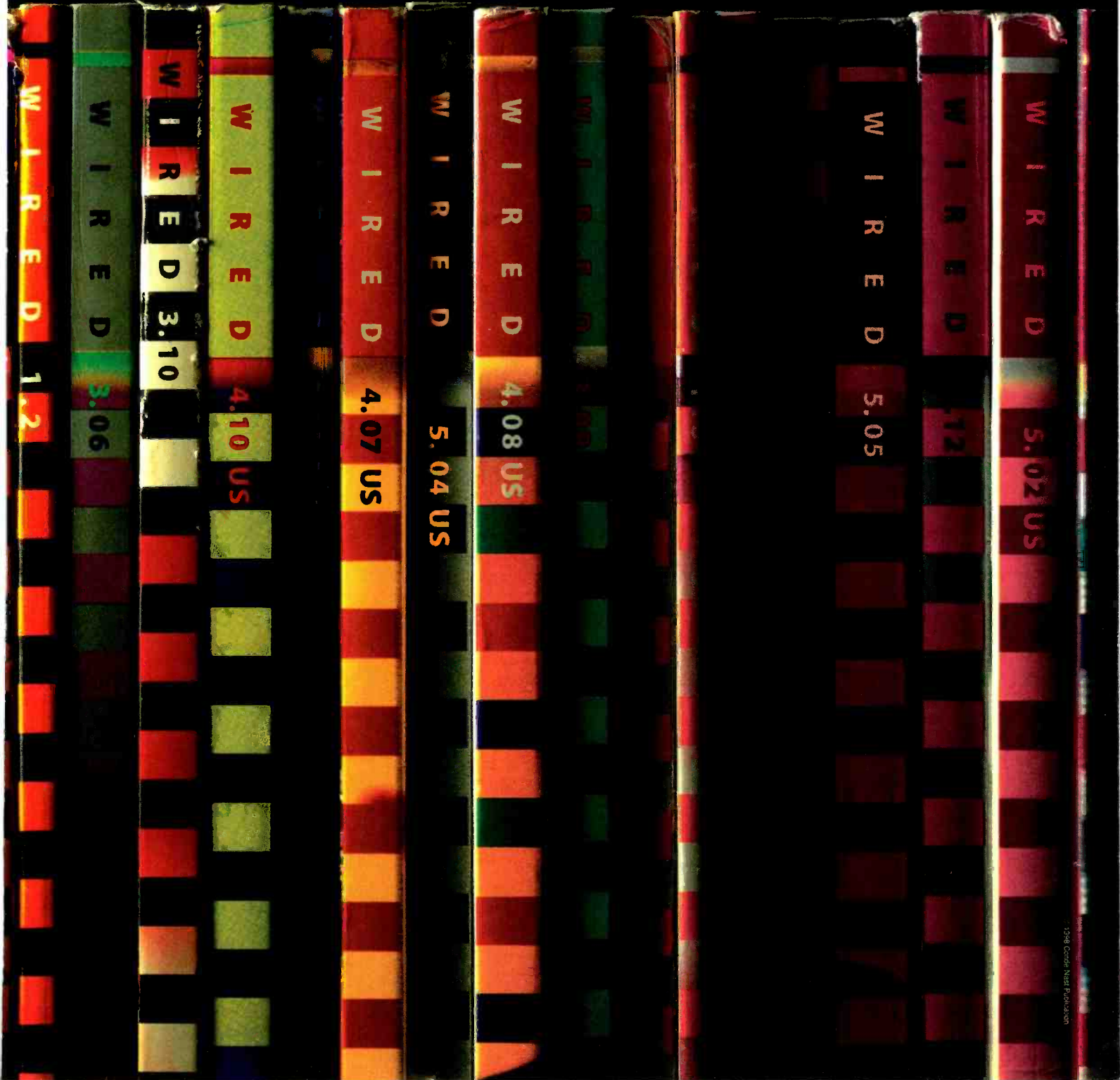
W I R E D 4.06 US

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Nielsen's Nagging Issues

Key staff departure and NSI audit trouble network executives

TV RESEARCH / By John Consoli

With Nielsen's principal local sweeps executive stepping down, a competitor preparing to go national, and an independent watchdog organization conducting an audit, the ratings service is shoring up relations with many clients while it rolls out new services.

Rusty Terrigan, general manager in charge of Nielsen Media Research's local market audience measurement, is leaving at the end of this year to pursue other interests. Terrigan, 42, has been with Nielsen for 20 years. While Nielsen representative Jack Loftus says no acrimony exists over Terrigan's exit, broadcast network execs believe it indicates internal strife. They also believe the departure will only add to the problems Nielsen has had in getting adequate levels of response from local markets during the sweeps periods. For example, in some local markets during the May and July 1998 sweeps, Nielsen had an insufficient number of diary responses, which drew criticism from some agencies.

"The pressure [on Terrigan] to roll out additional local markets for measurement has been huge," said one network exec who, like most interviewed for this story, did not want to be identified because of existing relationships with Nielsen. Another said, "It seems as if Nielsen is trying to squeeze as much as it can from as little staff as [it has] got." Terrigan was not available for comment.

The Media Rating Council has just completed an audit of Nielsen's NSI service, a move that has raised eyebrows. Loftus described the MRC audit of Nielsen's NSI service as "routine" and said, "All I know is that the audit has been completed. They [MRC] have not communicated with us and we have not been given the opportunity to participate or to respond." Loftus said that Nielsen has been working with the NSI Alliance Committee, made up of TV station managers, to come up with ways to get a better response rate during the sweeps periods.

Some Nielsen users said a better solution would be to eliminate the sweeps periods in favor of continuous audience measurement. They concede that stations would be opposed

to such a move, but they also believe that increasing the number of local metered markets would convince stations otherwise.

Looming on the sidelines is Statistical Research Inc., which ran a successful test in Philadelphia and plans a national rollout of its service over the next few years. The Big Four broadcast networks have all pledged to support SRI's efforts, as have some cable networks, ad agencies and advertisers. While none of the companies who signed letters of intent have pledged specific dollar amounts, the support appears to be quite real. "There are alternatives to Nielsen," said one network exec. "The industry just needs to reach a consensus on what alternatives to use. But it's not mission impossible." Said another: "There is a real belief that there is a need for a second service and there is true momentum developing behind that initiative."

"There is a need for a second service and there is true momentum developing behind that initiative."

Nielsen is scheduled to begin selling its DART software program—which will enable clients to do their own customized research reports using Nielsen data—by the end of October, about a month after it was originally planned to roll out. But one network executive said it has taken Nielsen five years to reach this point. "Nielsen has a horrible track record in rolling out its software," he said. Last week, Nielsen also introduced a new sports research service for advertisers, called SportsQuest.

While some network and agency executives have taken to bashing Nielsen, others clearly are on Nielsen's side. TN Media recently signed a five-year contract with Nielsen. Steve Sternberg, TN senior partner and principal research executive, explained: "It's very easy for people supporting a lab [SRI's SMART test in Philadelphia] to be happy. The industry needs Nielsen. It will take SRI at least three years to get to where it can become a full-fledged competitor to Nielsen."

For its part, Nielsen has been trumpeting itself more to emphasize the new services while firming up of client relationships. "It's about time Nielsen started doing more PR," Sternberg said. "The networks are always bashing Nielsen and it seems like Nielsen never responds." ■

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LOS ANGELES/NEWSPAPERS

Elite Vision Sights Women Readers

•HIGH-END RETAILERS ARE LEADING THE WAY to an advertiser resurgence for the revamped *Los Angeles Times* magazine. Much of that renewed interest is due to last year's facelift—a new design and new focus on delivering Southern California's luxury market under the tagline, "The Best of So Cal."

Advertising is up 9 percent to 10 percent, with travel and automotive advertisers topping the list. Close behind are home furnishings and gardening suppliers, said Joe Pomparelli, who directs ad sales at the Sunday mag. A new editorial focus is also evident, described by general manager Holly Bower as "the best, the beautiful and the bizarre of Southern California."

The revamp is also registering with female readers as the *Times* tries to grab more of them for its daily editions, via blow-in cards and ads promoting daily features. Readership surveys showed that about 500,000 of the women who read the *Los Angeles Times* on Sunday don't read it during the week. (Daily circ is up slightly in 1998, to about 1.1 million Sunday and 1.38 million daily.)

"It was probably the first time in our history that we redesigned the magazine in response to the market instead of what the newspaper industry is doing with Sunday magazines," Pomparelli said, referring to

what has become a rather generic way of producing Sunday magazines that lack targeting to elite local audiences.

The biggest surprise for the *Times* marketers has been the luxury brands that the magazine has lured with its new look, which cannily combines "the environment you usually get in a magazine with the immediacy of a newspaper ad," said one marketing executive of a European luxury brand.

"They're doing a really nice job," said

Kira Bronston, marketing director for Barney's New York. By developing a Sunday magazine targeted to Southern California, "The new magazine is a suitable place for us."

Before the facelift, sniffed another executive for a luxury brand, "you'd see the Macy's of the world in the magazine. Now it's luxury brands, which has much more appeal to our company."

The magazine's ability to target a marketplace has attracted

European fragrance and clothing designers such as Cosmair (which represents Paloma Picasso, Armani, Lanvin, Guy LaRoche and Cacherel), Ferragamo and Gucci, and clothing manufacturer Savane. Prior to the redesign, said Bronston, the upscale fashion clothing merchandiser did very little regional advertising in the L.A. market. "Now we've decided to try out a schedule in some key fash-

ion and retail-related issues."

Advertisers were understandably gun-shy after several design changes and editors, said the magazine's editor, John Lindsey. "The magazine wasn't consistent from week to week. We weren't developing any kind of history."

But a little commitment goes a long way. Readers now rank the Sunday magazine as one of the top five sections they like to read, said Lindsey. —DP

LOS ANGELES/RADIO

A Broadcasting Tree Grows in So. California

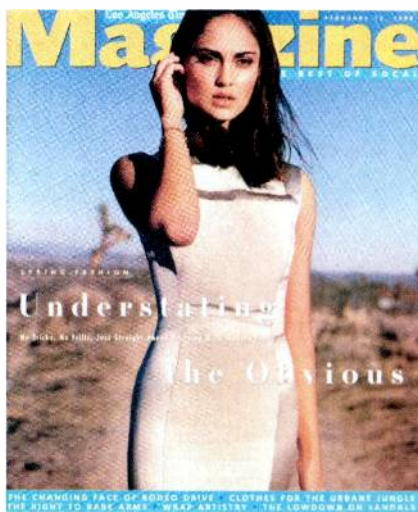
•THE RECENT ASSEMBLAGE OF SOME PUNY STATIONS in Greater Los Angeles is a "brain trust," as one industry expert recently put it. A competitor calls it a "wireless network" that next baseball season might bring the cherished Los Angeles Dodgers to Orange County. But for Jacor Communications, it's a "hub-and-spoke strategy" to blanket Southern California with cost-efficient company programming.

"It's our biggest market," said one Jacor executive, who asked not to be named. "[When] you go to an advertiser with branches all over Southern California, you can offer him an attractive package."

In the last month, Jacor has put together seven stations—ranging from 1,000 to 10,000 watts—in such small-town markets as Yermo, Santa Clarita, and San Bernardino.

Jacor says its basic game plan is to buy cheap, weak-signal outlets, power them up and use them as satellite broadcasters of its powerhouse sports/talk station, KXTA-AM in Los Angeles.

The Los Angeles area is the latest—and unarguably the most important—market that Jacor has entered using its "hub-and-spoke" strategy. Jacor, which owns 226 radio stations nationwide, used the same recipe in Cincin-



Featuring "the best, the beautiful and the bizarre" of So. California.

'S



One million circ.

Kiplinger's. Financial Independence.

nati to broadcast in outlying regions and in Denver to send signals up to Wyoming, said industry analyst J.T. Anderton of Duncan's American Radio. "Everybody's wondering why he's buying up all these little stations and not sinking a lot of money in a couple of big ones," Anderton said.

In the case of its Los Angeles stations, Jacor's improvement of its once weak-signal KXTA-AM into a top-billing 50,000-watt sports/talk station has given the company the production center it needs. Accentuating that move was Jacor's recent acquisition of Dodgers broadcast rights. The team may be on Jacor's seven small stations in 1999 if the power can be ramped up in time, a company official said.

That done, and with the production center and programming ingredients firmly in place, Jacor can then start to snare advertising from some of its stalwart competitors.

At least one advertiser described reaching predominantly male listeners tuned to a sports station as far as Riverside County as "a nice fit." Laura Kush, media manager for the Southern California Chevrolet Dealers Association, said coverage of the Los Angeles area "is important to us" and that Jacor's recent purchases in San Bernardino "will help our dealers there."

Yet while stringing together an affiliate base for KXTA might be an idea with potential, at least one competitor said Jacor's Southern California network is still too regional to be potent.

"In L.A., there's two major players: CBS and Chancellor," said Mike Masterson, general sales manager for CBS-owned KNX-AM in L.A. "Their strategy seems to be outlying areas. Whether or not that works, it's hard to say."—MS

RALEIGH-DURHAM, N.C./TV STATIONS

Meter Poker: Ante's Up, And No One Cries Uncle

• FOR STEVE ROESEL, IT'S A LEAP OF FAITH that may take months to show whether he wins or pays dearly for misplaced trust. But come November, after Nielsen meters are placed in about 400 homes in Raleigh-Durham, N.C., Roesel, a media buyer for nearby Duke Medical Center, will begin to know whether he's done the right thing.

Of late, Roesel said, he's been bombarded with calls from local station reps predicting huge ratings boosts once Nielsen Media Research meters come on line next month. For now, he said, he's going along with the plan—

despite knowing that the meters are being used as bargaining chips in negotiating higher rates.

"Everyone is playing that game, using the meters to get more money by raising rates," said Roesel, associate media director at Rockett, Burkhead, Lewis & Winslow in Raleigh.

Not so, local station officials said. "To sell it on the come, we have got to be conservative," said Tommy Schenck, gm for Fox affiliate WRAZ-TV (operated under a local marketing agreement by Capitol Broadcasting, owner of WRAL-TV).

"Are we going to improve? Yes," said Mike Ward, gm at WNCN-TV, the NBC affil. "But relative to the remainder of the market, I don't know."

Three years of sweating the pros and cons of bringing meters to the nation's largest unmeasured market ends on Oct. 29, when Nielsen finally arrives.

For lower-ranked outlets, the ratings system should bring vindication—quantitative evidence that the audience is indeed watching. For others, like WRAL, the meters could offset a long-enjoyed tenure on the ratings pedestal, buyers said.

"For us, meters will eliminate the human errors that come with diaries," said Susan Lucas, gm for fifth-ranked WB affil WLFL-TV and UPN's sixth-ranked WRDC-TV, both managed by Sinclair Broadcasting under a local marketing agreement. "Any demo sell under 35 shows big swings from book to book."

WLFL, WRDC and WRAZ have championed the technology with high expectations that underreported younger demos will be captured. By contrast, WRAL and the No. 2 ABC O&O WTVD-TV weren't as enthusiastic. It was their opposition that delayed the dispatch of meters to the No. 29-ranked DMA, buyers said. Sources estimate that each subscriber station will pay about \$400,000 yearly for the Nielsen meters.

On the buyer side, Roesel is hoping that the stations live up to at least 90 percent of their ratings-improvement promise. Otherwise, he said, "we'll come back and ask for a make-good."—ML

DALLAS/NEWSPAPERS

Halbreich Exits Flagship To Explore New Shores

• BELO CORP.'S FLAGSHIP, *THE DALLAS Morning News*, enters a new era next week when Robert Mong Jr., a 20-year newsroom veteran, takes on the dual roles of president

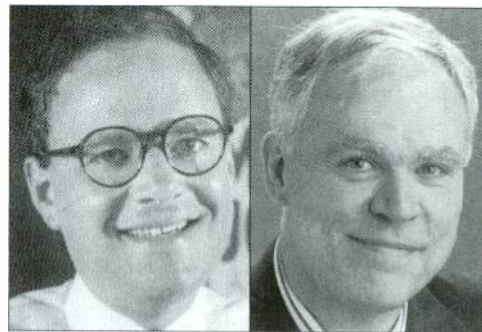
and general manager. Mong replaces Jeremy Halbreich, who joined the paper in 1975.

"This was my first job out of college," said Halbreich. "It's time for a change." Halbreich said he's thinking about starting his own newspaper company, but he's "exploring entrepreneurial opportunities" everywhere.

Halbreich founded the paper's marketing department in 1979 and was part of the team that made the *Morning News* the nation's leader in full-run advertising volume, publisher Burl Osborne said. Halbreich was promoted to vp in 1980, senior vp in 1983 and executive vp in 1985. He also heads the Audit Bureau of Circulations task force that has been pushing for more flexibility in counting readership over copies sold on audited statements. The proposal comes up for preliminary approval at ABC's annual meeting in November.

"We're sad to see Jeremy leave, but this is a progression," Osborne added. "It would be hard to overstate how important he was. He was a very important part of all the good things that have happened here."

Osborne said Mong "understands the news equation." Mong joined the *Morning News* in 1979 as assistant news editor, became managing editor in 1990, and was part of the news-



Morning News vet Halbreich (l.) leaves Oct. 1. Mong becomes president and gm.

room team responsible for winning six Pulitzer Prizes since 1986, said Osborne.

In 1996, Mong became publisher of Belo's newly acquired *Messenger-Gazette* in Owensboro, Ky., returning to Dallas last September as executive vp of Belo's publishing division.

For the past year and a half, Mong "has been working in harness as executive vp," a position that prepared him for the challenge faced by all papers today: "the task of making the paper much more useful to readers and advertisers," Osborne said.

Both daily and Sunday circulation for the *News* has remained flat in 1998. Daily circ was 484,597; Sunday circ was 795,030, according to ABC data.—DP

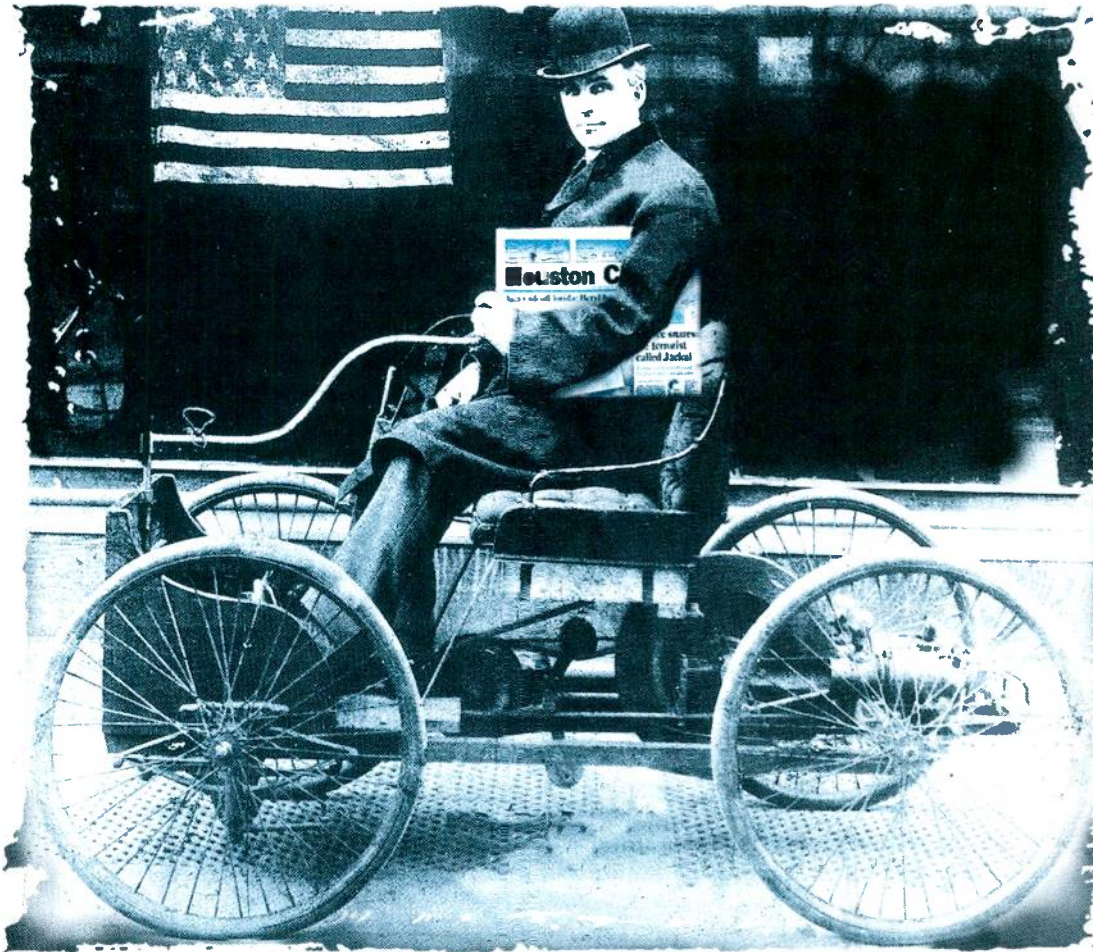


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Henry Ford and his first car.

He sped up your transportation

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WE'RE REINVENTING OUR BUSINESS FOR YOU



Houston Chronicle

Houston's leading information source

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When Henry Ford began testing engines in his kitchen, he had no idea how much impact he would have on our lives 100 years later. But as he put it, he was driven by the thought that "Even when I was very young I suspected that much might somehow be done in a better way."

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Fall TV

You've read *TV Guide*, *Entertainment Weekly* and probably a dozen other takes on the new television season. Now, it's our turn. Why now? First, we figured we might be of some help to agencies that are daring enough to be active in the scatter market so early in the new season. Next, we like the idea of evaluating the shows *after* they have made their debut—there is safety in numbers (ratings, that is). And finally, we just wanted to have the last word. In the pages that follow, the

Mediaweek staff takes its annual look at what's new on TV. And a fresh look at something old—football—that could be either the salvation or ruination of the networks that carry it. A word about our ratings system: Four remotes is good, one remote means use it.



BYRON COHEN/CBS



The Broadcast Networks

Bone-weary from carrying the weight of the sordid doings in Washington and the world, the American viewing public is crying out for the trivial, the frivolous, the just plain fun, the wisdom of *Mister Ed*. Or so the people who program the broadcast networks believe. That is why the freshman class of '98 has little to do with reality, despite what the producers, networks and stars might argue in their more philosophical moments.

Whether there will be a clear-cut *Ally McBeal/Dharma & Greg* hit to emerge out of the current thirty-six-pack, the overall quality of the new offerings make it probable that more will survive into midseason and beyond than did last year. Last fall, only six new shows out of 36 lived to see another year.

Here are some of the season's best bets:

If *Felicity*, a college freshman who follows her heart to New York, doesn't connect with at least the WB's target 12-34 audience early and often, it will be the season's biggest surprise. The drama is one—the only one—embraced by critics, advertisers and media buyers alike.

And *Felicity* deserves to succeed. The show about life and love did not make anyone's Top-10 list because of a juicy time period handed to it by a Big Four network. The pilot offered not just a preview of the possibilities, but substance. The show was there with writing as intelligent as it was heartfelt, acting that was true, and casting that made it a cover story before the premiere.

If viewers will show up on Saturday nights, *Cupid* is bound to steal its share of hearts. The ABC drama, starring Jeremy Piven as the god of love, sans bow and arrow, brings Mt. Olympus to Earth and not a moment too soon. His ticket back is to help 100 couples find each other. Meanwhile, he and co-star Paula Marshall, as his psychiatrist (overtones of *Miracle on 34th Street*, in which it's one thing to believe in Santa Claus but quite another to believe you *are* Santa), debate the relative merits of romance and

manage to generate their own cosmic heat in the process. It's a sharp, sexy, poignant, funny drama that's hard not to love.

The motto in comedy this season could be "under one roof." Not since Gloria and Meathead moved in with Archie and Edith has there been such a rich array of family dysfunction. *Maggie Winters*, starring Murphy Brown's Faith Ford, leaves her husband and the big city and moves back in with mom on CBS. Nathan Lane leaves the world of opera in New York and moves back in with mom on NBC in *Encore! Encore!* Jerry Stiller plays an irascible and possibly psychotic father (now that's a real stretch) who moves in with his daughter and son-in-law in *The King of Queens* starring comic Kevin James on CBS. And in the best spot on prime time, between *Friends* and *Frasier* on NBC's Thursday, *Jesse (Married... With Children's* Christina Applegate) is a single mom who finds herself back at home and coping in a sea of men—her son, her father, her brothers and a sexy next-door neighbor.

The good news is that each of the comedies manages to find a distinct way to tell the story. Faith Ford's Maggie Winters is sweet without being saccharin and Shirley Knight as mom is as inspired a choice as the writing is



JAMES EBBINGHOVEN/WB



The Netw

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ERIC TUCKER

sharp. *Queens'* James is a football-crazed, beer-guzzling everyman who nevertheless has a sensitive, '90s side. When the substantially sized James hides under the sheets and tells his wife, "I feel fat," it is the kind of side-splitting/heart-breaking moment that Jackie Gleason delivered with regularity in *The Honeymooners*.

The sleepers of the year might well be the two retribution dramas—*Vengeance Unlimited* and *Martial Law*, and the comedy



Will & Grace, a relationship show in the Julia Roberts-Rupert Everett *My Best Friend's Wedding* tradition. Media buyers and some critics like *Martial Law*—the Saturday-night lead-in to CBS hit *Walker, Texas Ranger*—a lot. In *Vengeance*, Michael Madsen, who has spent most of his professional life being dark, tortured and occasionally twisted (*Reservoir Dogs*), stars as the mysterious Mr. Chapel, whose main mission is to get even. *Vengeance* proves to be a smart, satisfying hour where the good guys don't finish last.

In *Will & Grace*, NBC has a show that truly fits its smart, sophisticated, urbane comedy brand. Starring Debra Messing as a straight woman and Eric McCormack as a gay man, the comedy gets to the heart of what makes for good friendships.

And prime time once again proves that history does repeat itself with some of the best turning out to be blasts from the past. This season's decade of choice is the '70s with Fox's teen-lifestyle comedy, *That '70s Show*, already drawing controversy and crowds on Sunday nights. Brought to you by the creative team who helped turn that quintessential '70s sitcom, *The Brady Bunch*, into a big-screen hit and a sequel, these guys know the territory.

On ABC, film director Barry Sonnenfeld, who's also behind the network's summer surrealist hit, *Maximum Bob*, puts his touch on a darker *Fantasy Island* with Malcolm McDowell signing in as Mr. Roarke. Sonnenfeld knows something about taking TV to other levels, and he doesn't disappoint with his take on Fantasyland.

Finally, CBS checks in with *Buddy Faro* on Friday nights, a Rat Pack-styled '70s PI who's lured out of retirement and back to Vegas. He hits the neon streets with style and a Gen-X sidekick and thus joins a raft of shows on CBS shooting for an audience that simply likes the '70s, not one that is 70. —Betsy Sharkey



Syndication

It is a season of stars. Whoopi Goldberg, Roseanne, Howard Stern, Pamela Lee and Donny and Marie Osmond are all in the syndicated mix this season. But there are also some unknowns, such as Joe Brown and Mills Lane. Who has the best chance of succeeding? If recent history is an indicator, the long-term growth prospects better favor the courtroom strips, *Judge Joe Brown* and *Judge Mills Lane*, over the big-ticket crapshoots.

For first-run series entering syndication, the courtroom genre, revived by Worldvision Enterprises' *Judge Judy* strip, has shown remarkable strength. Since its premiere in the 1996-97 season, when the independent distributor had to settle with lower-rated morning time periods on TV stations, *Judge Judy* has gone from averaging a 1.5 rating to up to a 6.0 rating nationally in much-improved early-fringe and prime-access clearances. Worldvision is attempting to capitalize on that success with *Joe Brown*, and Rysher Entertainment has *Mills Lane* attempting to further mine viewers' apparent thirst for courtroom resolution.

Advertisers, too, have taken a keen interest in the content-safe genre, giving *Judge Judy* what buyers estimate to be the biggest increases of last spring's upfront market. *Judy* was said to be scoring 60 percent increases to reach roughly a \$13 CPM (or about \$60,000 per unit), putting her within the A-tier range of Warner Bros.' *Rosie O'Donnell* and King World's *Oprah Winfrey*.

"I do think the genre has more room for growth and we think that *Joe Brown* can seize the bull by the horns



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Fall TV



FRANK OCKERFELS/WB

and give it a good ride," says John Ryan, president/CEO of Worldvision. "This genre is still not nearly as broad as the talk-show arena today, but if there is a similarity, it is the fact that both are personality-driven. That is why viewers are so attracted to Judy and will find Joe Brown just as enigmatic."



Since opting for a preemptive summer premiere in August, Rysher's *Mills Lane* has been "averaging just north of a 2 rating and has been exhibiting some signs of week-to-week growth," says Marc Berman, associate program director of New York-based station rep firm Seltel. *Mills Lane* is a Nevada-based judge who is best known as the ring referee for the notorious ear-biting fight between Evander Holyfield and Mike Tyson in June 1997.

Compared to the courtroom shows, the talkers, even with marquee stars, look to face some tough going. Late night, in particular, has been a killing field, where Earvin Magic Johnson, Keenen Ivory Wayans and Sinbad have most recently been laid to rest. Daytime has been only a bit more forgiving, with Terry Bradshaw and actor/tanning specialist George Hamilton (and wife, Alana) among the casualties.

When King World signed comedienne Roseanne (nee Arnold, nee Barr), the New York-based syndication giant scored one of its biggest stars on TV. But as closed-door development crept on for *The Roseanne Show* last summer, the show was having trouble deciding exactly what it would be. Since its premiere on Sept. 14, *The Roseanne Show* has tried to be everything for everybody, with a combination of comedy sketches, celebrity interviews, issue-oriented talk segments and music packed into each episode.

"It really looks like the show is following along with the multiple personalities Roseanne has talked about having in the past," says Seltel's Berman. "I got a little dizzy trying to keep up with what direction they're going in. It looks like she and King World want to see what works with viewers, then move the show in that direction."

Another interesting project is the team of Donny and Marie Osmond. The singing duo, though nearly 20 years removed from their network variety series (ABC, 1976-79), provided Columbia TriStar with a strong sales presentation tape in an unadulterated variety show in the vein of Buena Vista's *Live With Regis & Kathie Lee*. However, unlike *Regis & Kathie Lee*'s solid clearances on top-rated ABC-owned stations, *Donny & Marie* will face a challenge airing in handicapped morning clearances (either 9-10 or 10-11 a.m. in many markets) on lower-rated Fox-owned stations in the top 40 markets.



COLUMBIA TRISTAR



GILLIAN LERKOWITZ/ABC



The View From Adland

Agencies, ever skeptical, still see a few hits in the fall crop

Prospects for the new TV season are not overly promising if you believe the experts on Madison Avenue. The seers in the ad business don't see much to get excited about on the network schedules. To be sure, it is not in the best interest of ad agencies or their clients to heap high praise on the shows in which they buy advertising—they're trying to buy time at the lowest possible cost. Most agency execs this year agree on one thing: Where a show is placed on the schedule is more important than how good it is. "New programming will not make or break each network this fall," says Steve Sternberg, senior partner at TN Media. "It will be more important to see how returning programs, especially those in new time slots, do."

Still, even the most cynical of agency buyers will concede that there will be successes. A survey of five shops, TN Media, Starcom, Ogilvy & Mather, Zenith and DeWitt reveals that agencies sometimes even agree on what shows will work.

Of the 38 new series on the six broadcast networks,

These are the same time periods that were held by the late *Fox After Breakfast*, *The Vicki Lawrence Show*, *Home Team With Terry Bradshaw* and *Scoop With Sam & Dorothy*.

A week into its launch, King World's *Hollywood Squares*, which is getting clearance on low-rated CBS O&Os in the top 50 markets, looks like it may be a hit. It is the only game show to crack into prime access since King World launched the top-rated *Wheel of Fortune* and *Jeopardy!* in the 1980s.

There are other games to be played in syndication this season. Two come from Warner Bros.' Telepictures Distribution division: *Love Connection* and *Change of Heart*. The shows have been cleared in primarily late-fringe time periods, some of which opened up with the deaths of *The Magic Hour* and *Vibe* last summer.

If there is a sure bet in syndie this season, it's Warner Bros.' off-network run of *Friends*, which benefits from strong double-run clearances (in access and late fringe) on many of the major-market Tribune Broadcasting stations. B-tier sitcoms such as *Sister, Sister* (Paramount) and *News Radio* and *The Nanny* (both from Columbia TriStar) also should perform admirably in fringe and access time periods.

Two ingredients that will continue to sell the weekly action series will be sex and action. Columbia TriStar's new action hour, *V.I.P.*, featuring Pamela Anderson



FOX FAMILY CHANNEL



excluding movies and newsmagazines, TN Media gave "passing grades" to six: ABC's *Sports Night*, *Two of a Kind* and *Brother's Keeper*; CBS' *The King of Queens* and WB's *Felicity* and *Charmed*.

DeWitt Media has selected 10 new shows it believes will "gain the largest audience." The new show DeWitt believes will have the largest initial viewership is NBC's *Jesse*, the sitcom starring Christina Applegate as a single mom. The show will air on Thursday night amidst NBC's blockbuster comedies—following *Friends* and as a lead-in to *Frasier*. DeWitt predicts *Jesse* will pull a household rating of 12.8/21. After *Jesse*, DeWitt predicts, the new show audience will drop off significantly. The next-most-watched new show will be ABC's *Secret Lives of Men*, which DeWitt predicts will pull a 9.9/16. *Secret Lives*, about three recently divorced men, will follow ABC's hit *The Drew Carey Show*, which is the network's most popular show among male audiences (other than *Monday Night Football*).

Fox's new comedy, *That '70s Show*, which made its debut in late August and has done well in the ratings thus far, will be the third-highest-rated new show, predicts DeWitt, pulling in a 9.5/14. *The Hughleys*, a comedy

about a black family from the city that moves into a white suburb, is positioned between ABC's hit *Home Improvement* and *Spin City*, and should benefit from that. Rounding out DeWitt's Top 10 are ABC's *Sports Night*, CBS' *The King of Queens* and *L.A. Doctors*, NBC's *Encore! Encore!* and in a tie for 10th, CBS' *The Brian Benben Show* and NBC's *Will & Grace*. DeWitt's "definite misses" include NBC's *Wind on Water*, UPN's *Desmond Pfeiffer* and *DiResta*, Fox's *Costello*, WB's *The Army Show*, ABC's *Vengeance Unlimited*, and CBS' *To Have and to Hold*.

Zenith Media Services, the buying unit for Saatchi & Saatchi, predicts no sure "hits" among new entries. Eight new programs that "show promise" are NBC's *Jesse*, ABC's *The Hughleys*, *Secret Lives of Men*, *Two of a Kind* and *Sports Night*, Fox's *That '70s Show*, and CBS' *The King of Queens* and *L.A. Doctors*.

Starcom Media Services, the buying unit for Leo Burnett, predicts three new shows—ABC's *Secret Lives of Men*, NBC's *Jesse*, and CBS' *Martial Law*—will win their time periods.

Ogilvy & Mather picks two shows as sure shots: ABC's *Two of a Kind* and WB's *Felicity*. Ogilvy also selects eight new shows as having a "good chance" of success: ABC's *The Hughleys* and *Brother's Keeper*, CBS' *L.A. Doctors* and *Maggie Winters*; NBC's *Jesse*; UPN's *Guys Like Us* and *DiResta*; and WB's *Charmed*.

Zenith believes NBC will continue to lead in all key demographics, but by less. Zenith also believes ABC will win Monday, Tuesday, Wednesday and Friday nights in households, with CBS taking the weekend and NBC still dominant on Thursday. TN predicts CBS will challenge NBC for the household lead and says NBC "will be more clearly in front among all key female age groups under 50. Fox will lead

among men 18-34 and will finish second to NBC among adults 18-49 once the football season ends. ABC will lead among men over 35 during football season, and then fall back, but will lead among kids. WB has become and will remain the teen leader, and CBS will continue its franchise among older viewers," although the median age of its audience will drop a bit. —John Consoli ■



Lee as the head of a bodyguard agency, will have a strong male following. Fox-owned stations will provide strong fringe and access clearances.

And then there's Eyemark Entertainment's *The Howard Stern Radio Show*, which has already been dropped by a handful of stations over content. So far, Howard's played to a mostly empty house. But never underestimate this man or his fans. Howard is a true star—made up mostly of gas. —Michael Freeman

Cable

Traditionally, cable has done an end-run around broadcasting's fall season by introducing new series programming in the summer months, when the networks are coasting on reruns. Slowly, the strategy has

helped cable improve its ratings. This year, cable beat the Big Four's August ratings numbers for the

first time ever.

But the real test of cable's programming comes now, as the broadcasters roll out their fall shows. While there is little



WHO COVERS 99% OF U.S. TV HOUSEHOLDS without all the clutter?

NBC? CBS? ABC? FOX? hardly...

Fall TV

chance that any single show or network on cable is going to challenge the typical broadcast show in the ratings race, cable is capturing larger niche audiences in prime demographic categories. Here's what they have on the front lines in the war for ratings supremacy.



CINDY KARP/CNN



American Movie Classics: Following up on its first original series, *Remember WENN*, AMC has scheduled a December launch for *The Lot*, a half hour series about the Golden Age of Hollywood. AMC also has *The Hollywood Fashion Machine*, which considers the chimera of Hollywood and the fashion industry, hemmed for a winter release.

Animal Planet: No longer dealing with human-to-human small claims, Judge Wapner and side kick bailiff Rusty turn Dr. Doolittle tonight (Sept. 28) for *Judge Wapner's Animal Court*.

Cartoon Network: With *Dexter's Laboratory* and *Cow & Chicken* running successfully in strip since June, Cartoon is looking to further boost its original animation slate. *The Powerpuff Girls* and *Ed Edd and Eddy* will premiere on Cartoon in November.

CNN: *The Cold War*, a 24-hour documentary featuring interviews with seminal cold warriors ranging from Henry Kissinger to Fidel Castro, premiered last night and will run weekly on Sundays until April 4. The historical record uses U.S. classified information pried loose by the Freedom of Information Act and recently opened Soviet archives, to help further illuminate the political tensions between East and West from 1945 to 1991.

Comedy Central: *Bob and Margaret*, an animated comedy series, and the anti-establishment comedy, *Upright Citizen's Brigade* started their runs over the summer. They are showing signs of adding strength to an already strong lineup, thanks to *South Park*.

Discovery: With unprecedented access to FBI files, this net has developed what else but *The FBI Files*. The hour-long show premieres tomorrow night (Sept. 29) at 10 p.m. and delves into the scientific legwork and lab work that cracked the country's most heinous crimes. Each episode deals with a single case, among them the Unabomber, the World Trade Center bombing and convicted Mafia boss John Gotti.

The Disney Channel: New animated and live-action programming will be running on Disney Channel this fall. A Henry Winkler project called *So Weird*, a mystery series about a traveling family and starring Mackenzie Phillips, bows in January. *So Weird* will be joined by the futuristic 3-D animation series



MURRAY DEATLEVARE



MURRAY DEATLEVARE



THE ROSEANNE SHOW



So far, Howard's played house. But never under Howard is a true star—

called *Rolie Polie Olie*, which premieres Oct. 4 and *The Famous Jett Jackson*, the story of a 13-year-old TV star wishing for a normal life, which premieres Oct. 25.

Food Network: This net has three new fall series on the burner. *East Meets West With Ming Tsai*, premiering Sept. 29, takes a look at the melding of Eastern and Western cuisine. Following *Ready, Set Cook*, *Pressure Cooker*, which premieres Nov. 2, is another food-based game show that pits three "foodies" against each other. On Oct. 12, Food will premiere *Ruggerio to Go!*, which features prizefighter-turned-chef Chef David Ruggerio and his take on Brooklyn-style Italian American cuisine and other American culinary staples.

Fox Family Channel: Rupert Murdoch's all-family, all-the-time network launched this summer with an aggressive original-programming agenda. Of the stuff launched so far, *Mr. Bill Presents* and *Captain Kangaroo's Treasure House* kids morning block will have legs in the fall. And starting Oct. 19, the network is running 65 original episodes of *The New Addams Family*, the network's biggest original project for fall.

FX: Making a sharp turn towards comedy-based programming, Fox's FX has three original laugh-based shows fresh for fall. *Bobcat's Big Ass Show*, a variety show hosted by wiggly comedian Bobcat Goldthwait, made its debut June 1; *Instant Comedy With the Groundlings*, a classic comedy troupe a la Second City TV that spawned the likes of Phil Hartman, premiered on Sept. 7. FX has also drafted magicians Penn & Teller, who host *Penn & Teller's Sin City Spectacular*, which premiered Aug. 10.

Game Show Network: Looking to challenge the traditional game show, Sony's Game Show Network will premiere *Extreme Gong* and *Inquisition* Oct. 5. *Extreme Gong* is the next generation of *The Gong Show*. The live show's acts are edgier and viewers bang the gong in lieu of the requisite C-grade celebs. *Inquisition* is the network's attempt to marry *The X-Files* with a game show. Four contestants are placed in an airplane hangar under hot lights and peppered with rapid-fire questions.

Home & Garden Television: True to its traditional M.O. HGTV is smitting tons of original shows *Look for Vacation Living* and, just in case you haven't had enough supermodel idolatry, *Model Homes* takes viewers into the boudoirs of six supermodels.

to a mostly empty
 estimate this man.
 made up mostly of gas.

History Channel: Giving viewers a peek at the clandestine side of the major international happenings from the beginning of 20th century to present day, History Channel's *Sworn to Secrecy* premiered Sept. 6.

The Learning Channel: Putting down in a landing zone fraught with controversy and emotion, TLC next month presents *Vietnam: The Soldier's Story*. The six-part documentary premieres Oct. 11 and spans the full 10 years of the war with historical footage and powerful first-person interviews.

Lifetime: Lifetime this summer premiered two comedies, *Oh Baby* and *Maggie* and a drama, *Any Day Now*, which have successfully earned better ratings than any other Lifetime original.

MTV: Relying on its original-programming workhorses, MTV's schedule will be anchored by its *Road Rules* and *The Real World*. However, the network will unveil *Revue*, a half-hour revue show and *The Cut*, a weekly search for new breakout artists. *Revue*, which premieres on the network Oct. 24, profiles artists via their biography, philosophy and performance.

Nickelodeon: Continuing its run as a kids ratings magnet, Nickelodeon is expanding its programming reach to beat the broadcast networks in their own universe. So Nick has moved to package its Saturday-morning programming as *Nicktoons TV*. Moving even further, the network has also launched *Nickel-O-Zone*, expanding its kids programming in prime time by 30 minutes to 9 p.m. Finally, Nick will tackle weekday afternoons with the Oct. 5 premiere of *CatDog*, a toon about a dog that's part cat—or vice versa.

Romance Classics: Following the July premiere of *Romancing America*, the network's weekly travel guide to America's romantic hot spots, Romance Classics premiered on Sept. 3 *Everyday Elegance* with Colin Cowie, a weekly tip show on how to make the ordinary event extraordinary.

Sci-Fi Channel: Digitally remastered *Star Trek* episodes are already pulling in the trekkie legions. When *Farscape* bows in January, it will join *Welcome to Paradox* and *Poltergeist: The Legacy*, the largest slate of original programming ever run by Sci-Fi.

TNT: Looking to expand its sci-fi base built on *Babylon 5*, TNT has developed *Crusade* for a January premiere. An original series that has aliens unleashing a biogenetic

plague and the race to find a cure, *Crusade* will begin its run with a two-hour original film. TNT also has Oliver Stone's action-adventure series *Witchblade* lined up for a January premiere as well.

Travel Channel: In the midst of a full-on programming rethink, Travel Channel tonight (Sept. 28) at 9 p.m. premieres *Travel Daily*, its daily hour on the ins and outs of travel, hosted by travel expert Peter Greenberg. The network will also introduce *Condé Nast Traveler Presents Amazing Destinations*. The hour show premieres tonight (Sept. 28) and will run Monday through Friday from 10-11 p.m.

USA: Cyber theatrical thriller-turned-series, *The Net*, which premiered in July, runs from 9-10 p.m. as part of USA's Saturday Night Heat block. The canceled *Sins of the City*, will run through the rest of 1998.

VH1: Continuing its role as cable's rock-'n'-roll archivist/pollster/quiz master, VH1 is expanding on the buzz of shows like *Legends with Rock of Ages*, *Vinyl Justice* and *Rock & Roll Jeopardy*. *Rock of Ages* asks widely disparate viewers to share their opinions on music videos. — *Jim Cooper* ■



JOSEPH VILLESCHIS



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Fall TV

ALICIA MUNDY



There are several new shows that are sure to draw fire from the folks who brought you the V-chip

The Shows That Congress Will Learn to Hate

Washington doesn't much care which shows take off. But the networks should care which shows tick off the political and religious wings of Congress. So while other critics at this summer's TV critics tour were watching for character, plot and development, this Washington-centered reporter zeroed in on sex, violence and dirty language.

Several years ago, Rep. Dan Burton (R-Ind.), who occasionally flames out during congressional hearings, broke down in tears on the floor of the House over the spread of violence on television. He'll probably top that performance once he's gotten a good look at *Vengeance Unlimited* on ABC and Fox's *Brimstone*. These two pilots are inhabited by people (and phantoms) who can't settle a problem without physical violence.

And Sen. Joe Lieberman (D-Conn.), the gentleman who railed against the sexual innuendo in *Cybill* a few years back? Better prescribe some Valium now, because he'll need it when he gets a gander at the new fall entries.

With some of the new shows on the slate this year, the nets almost seem to be trying to provoke a confrontation with Congress' content police. How else does one explain something like *Wind on Water*? This is a *Baywatch* knockoff for the ages. Literally. There's stud muffins and Lolita-teens for the youth demo, and Bo Derek for the guys who don't need to be carded. Possibly the worst show ever made, *Wind on Water* is designed, according to NBC marketing magicians, to attract kids who are into extreme sports, rock music fans, and those who like live scenery (Derek rides a horse down the Hawaiian beach in one segment, and there's a lot of nature in motion).

But that's just the beginning. *Will & Grace*, another NBC offering, is sure to offend the homophobes in Congress and the far right. Though the Will character is gay, viewers will not see him engaging in lust or suggested sex (unlike the Grace character, who is seen slutting around in the opening two minutes of the series.) There are assorted gay walk-ons in this show. From the Christian Coalition's viewpoint, which it has expressed at some length, if the program doesn't show homosexuals getting struck by lightning as a punishment, it's pretty much promoting sin. So far, NBC has no plans to let lightning strike anyone.

The Brian Benben Show may manage to irritate both the right and left among children's advocacy groups, not to mention TV preachers. Referring to a good-looking male newcomer, one character said, "30

percent of the men interviewed said they'd be willing to have their first homosexual experience with him." It's funny, but a few more lines like that and the picket lines will be forming on Capitol Hill.

Certain to annoy the Viceroy of Virtues, Bill Bennett, is *Costello*, a Fox show about a Boston barmaid who makes *Roseanne* look like a nun. In the first episode alone, there are references to Sue Costello "peeing standing up," and numerous outright sexual slurs (innuendo is too subtle for Fox). A lot of bathroom humor. And don't even ask about the language. As one cynical writer from Houston observed at a critics tour breakfast during which Fox Entertainment president Peter Roth defended *Costello* as honest and unpretentious: "In other words, fart jokes sell."

Another Fox show promises to be the bane of folks like Dan Coats (R-Ind.) who want a V-chip implanted in teenagers as well as TV. *That 70's Show*, which premiered in August and has done well in the ratings, has already aired a scene in which teens smoke marijuana and, just like those unrepentant gays, are *not* struck by lightning. This has attracted the attention of America's drug enforcement office, where a staffer said, "I don't think that showing kids enjoying marijuana, and making a comic situation of it, is going to help us."

For help, we turn to religion, and that's where NBC's *Trinity* is also going to cause tiny tremors. *Trinity* focuses on a blue-collar Irish American family (one of four shows hyping the Irish connection). Like the short-lived *Nothing Sacred*, its cast includes a priest who, in the usual cliché, questions the directives of his bishop and bends a few rules (a married parishioner comes "out of the closet" and the priest's advice doesn't do much for the Catholic wife).

Luckily, the priest's role on *Trinity* is only one of several that will annoy just about everyone—one unmarried daughter is having an affair with a married man, and her long-suffering mother (played by the long-suffering Ann Meara) seems more sympathetic than appalled. The other daughter, just as the pilot ended, had just announced to her brother the priest that she was pregnant. And just as he broke one of his vows by swearing, she added that she had no earthly idea who the father was, since she'd been doing so much drugs and alcohol.

Chances are that some of these shows won't survive past Halloween, which may mean they'll be able to die peacefully and with dignity. Right now, no one in Washington is paying attention to the new network shows. They've got their own show to watch. ■



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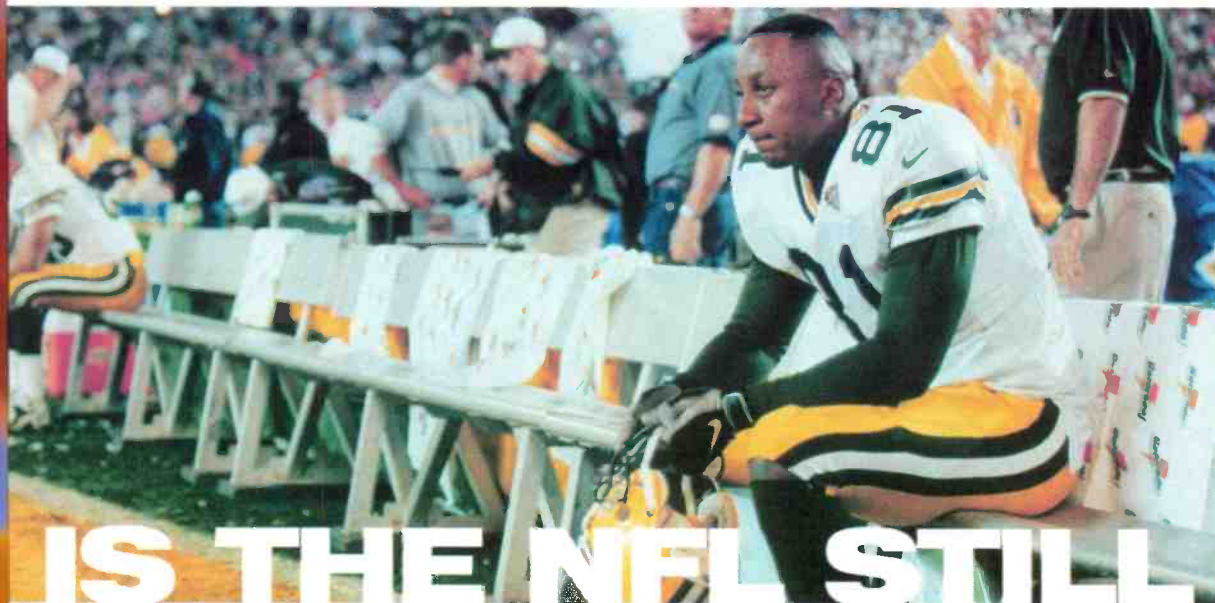


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** 1997 Beta Research persons in system carrying service, average perceived value

Fall TV



IS THE NFL STILL WORTH IT?

Conventional wisdom says football is necessary to grow a network's ratings. But some argue it's just a pigskin panacea.

By Eric Schmuckler

If there is one certainty in the network TV business, it is that you've got to have the National Football League to play in the big leagues. Broadcast rights to pro football are a surefire network builder, station booster, promotional platform and all-around cure for what ails ya. After all, football made Fox a bona fide network, didn't it? Certainly the hard-nosed folks at CBS are true believers: They plunked down an astounding \$500 million per year to recapture the pro football glory they lost four years earlier, the same moment the wheels started to come off at the Tiffany network. Fox and Disney's ABC/ESPN combo likewise shelled out big-time to stay in the game.

Now consider the heretical proposition that pro football may not be the greatest thing since the twist-off beer cap—especially at these prices. Under close scrutiny, the quantifiable benefits of football to broadcasters are not as overwhelming as is widely believed. Mystique, perception, credibility—these intangibles it's got by the truckload. But pro football's presumed life-giving effects just might be overrated.

Precious few in the TV business subscribe to this apostasy, and fewer still will say so on the record.

"Football is not some savior, because it comes at such a high price," says one cynical senior network executive, who did not want to be named. "To me, it's more like a drug—you get hooked on it and it sucks all your profit out."

"It's not going to make or break you," agrees a sports media buyer at a major agency. "For years NBC was the No. 3 network, and they had the NFL—and on Sunday they were a distant No. 3. The promotion time is great, but it ain't gonna help much if you don't got the shows."

This contrarian view is routinely dismissed as so

much carping by competitors. The conventional wisdom among media buyers and the press is that despite the likelihood that football will bring devastating losses, in the prevailing view these networks did the right thing. "They voted with their pocketbooks," observes Neal Pilson, consultant at Pilson Communications and a former president of CBS Sports. "You see very rational and business-oriented companies making these decisions year after year to protect and increase their investments in sports. They make judgments that it's important strategically to have football, and these aren't companies that throw money away. Football has been a guaranteed ratings generator for more than 30 years."

"We have a network builder," says NFL commissioner Paul Tagliabue. Football's no-holds-barred auction stands in contrast to the cooperative, profit-sharing approach fostered by the NBA's David Stern. Tagliabue notes, "The NBA is a phenomenal property, but it's not a network builder. We have incumbency, rights of first refusal, but there's been more change on the other side of the table than on mine. Murdoch viewed football as a network builder and now so does the new management at CBS."

Agreed: Pro football is a fabulous property for any network to own. Big ratings week in and week out. A magnet for those young male viewers who rarely watch TV.

The question of the NFL's true value to the networks is a crucial one, and not merely as a parochial matter about whether CBS football will "make a dollar," in boss Mel Karmazin's famous phrase. It touches on such weighty issues as how football affects the balance of power among the networks; the wild escalation of prices throughout network TV; the new paradigm of networks as loss leaders; and how the networks focus their resources and attempt to define themselves.

Says Jamie Kellner, CEO of the WB and a founding executive at Fox: "I don't think the NFL is of great value to a network unless you can make money

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Fall TV

on it. The only reason a network should run programming that doesn't make money is if it infuses or enhances its image. If you're one of many offering it, it can't do that. You don't define your network with product that's available in other places; you define it with original series programming."

Kellner rejects the widely held idea that football made Fox a "real" network: "From my vantage point, Fox achieved network status because of *The Simpsons* and the Spelling shows [*Melrose Place* and *Beverly Hills, 90210*] and *Cops* and *America's Most Wanted*. Whoever has the hit shows is the big-time network, not the one that overpays for a sports franchise."

The entire industry, however, believes otherwise. Says David Hill, chairman/CEO of Fox Broadcasting Co. and president of Fox Sports, "If you look at the Fox network now compared to what it was in 1993, what catapulted it? Football is a landmark property. Because it gives you the biggest promotional platform there is, people watched programming they may not have watched. All of a sudden, Fox became a place on the dial that people went to."

"Football brought Fox legitimacy," argues Jon Mandel, chief negotiating officer for Grey Advertising's Mediacom unit. "It made them the fourth network. People stopped calling them a coat-hanger network."

"We had to have it and it didn't matter what we paid for it," remembers Lucie Salhany, then-FBC chairman and now a consultant. "It put us on the map. It got us more affiliates. Look at what it did for the O&Os. Sales-wise, there were people we could never call on that we could call on once we got football."

"It was absolutely worth it when you look at the asset value of the O&Os," a former Fox executive points out. "What it did for WNEW's bottom line was amazing. WFLD [in Chicago] was floundering, and football put it on the map. Then they built up their news and started a morning show and became a powerful station in that market. That's when the O&Os started going for a more broad appeal and spending real money for off-net sitcoms. It was a big shift."

The lure of the NFL helped push Fox's national coverage from 95 percent to 98 percent in a matter of months, which translated into more prime-time



David Hill: "If you look at Fox now compared to what it was in 1993, what catapulted it? Football."

DAWN WEIKER/FOX

rating points for sale. And football locked in affiliates who might have been wooed by the siren song of the soon-to-launch UPN and WB nets. Even though Fox wrote off \$350 million of its \$1.4 billion contract and wiped out the network's hard-earned \$100 million annual profit at a stroke, most considered it an unqualified financial success.

Yet several myths persist concerning the benefits football conferred on Fox. It is widely believed that having the NFL helped Fox clinch the New World deal, that epochal moment in May 1994 when investor Ronald Perelman flipped the affiliation on a dozen big-market stations to Fox. In fact, the company was offered control of those stations two years earlier by investor Leon Black, who held the underlying bonds, according to two ranking Fox sources. Remembers one insider, "At the time [of the New World deal], we thought, if only we'd bought it when we had the chance."

Fox also proved that football does not necessarily boost prime time. "Based on the ratings, football made little or no difference whatsoever," Kellner asserts. "If Fox's average rating didn't increase, and the Sunday-night numbers didn't go up, then I'd have to say there's a flaw in the concept."

During the 1994-95 broadcast year, Fox's first season of football, it drew a 4.7 rating and a 13 share in prime time among adults 18-49, exactly the same as the year before. In the following three years, Fox's share has not budged, while its rating has bounced up and down a couple tenths of a point. The net's Sunday-night rating actually shrank in its first two years of football, thanks to a string of male-oriented turkeys (*Fortune Hunter*, *Hardball*, *Space: Above and Beyond*). "Football really carries nothing with it other than a network identification," says Salhany. "We've seen that there's little spillover."

Hill contends that football has helped to steady Fox's prime-time rating in an era of erosion: "Where is the rest of the broadcast industry going? Where would ABC be now without *Monday Night Football*? I've always maintained that football has given us the image, and also the launch of *King of the Hill* or *That '70s Show* or a big Sunday movie." Just as likely, though, Fox has kept pace thanks to the *X-Files* phenomenon and latter hits such as *Party of Five* and *Ally McBeal*.

In last year's round of rights negotiations, the networks faced a quite different set of considerations. ABC and ESPN bid a jaw-dropping \$1 billion a year to lock up *Monday Night Football* and the entire Sunday-night cable package, acing out TNT. For ABC, the issue was clear-cut: *MNF* is the net's top-rated prime-time show, and with the rest of prime time in a three-year tailspin, the alphabet web wasn't about to



Recalls Lucie Salhany, ex-Fox chairman: "We had to have it and it didn't matter what we paid for it."

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WB TELEVISION

The WB's Kellner believes the NFL has become expensive enough to upend the network economy.

punt the NFL. "For ABC to lose *Monday Night* would have been worse for them than NBC's losing *Seinfeld*," says a cable executive who used to work for Fox. The network expected to pick up some rating points by starting the telecast an hour earlier, and indeed ratings are up 10 percent in adults 18-49 for the first three weeks of the season.

ESPN's package has an assigned value of \$600 million annually, the first time a cable net has paid more than broadcast for a major sports property. Cable's dual revenue stream makes it impossible to compare these deals, but ESPN can make a case that its position as the preeminent all-sports network made the NFL a must-have.

NBC was the odd network out. It made a judgment that it could best afford to pass on football given the dominance of its prime-time schedule and a strong sports roster. The inside story is that NBC was more interested in stealing the Monday-night package to cement its stranglehold on prime time and that CBS convinced the NFL to auction the AFC first, putting NBC into a corner. Perhaps that's why NBC Sports president Dick Ebersol, who declined comment for this story, has been so outspoken in saying that CBS overpaid and CBS execs are as vociferous in arguing that the loss of football will dog NBC. "And guess what?" asks a major buyer of advertising time on the NFL, "NBC just might be heading into a period of weakness. Just watch the NFL get blamed." The real culprits, though, might just as well be NBC's loss of *Seinfeld*, the subsequent weakening of Tuesday and Thursday and its lack of new hits over the last several seasons.

Which brings us to the current subject of this history lesson, CBS. The network clawed its way back into the football business last year with a stupefying \$4 billion, eight-year deal for the traditionally weaker AFC package. The conventional wisdom holds that CBS was grievously wounded when it lost football—it had led the pack in households and was competitive in demos, but in its first NFL-less season, ratings fell 25 percent in adults 18-49. "The number of men under 35 who watched CBS then that don't now is huge—over 50 percent," says Leslie Moonves, president/CEO, CBS Television. "Football was a major factor in the decline."

However, CBS' ratings arguably were hurt less by

the loss of football than by the New World defections, which relegated the net to weak UHF outlets—some of them hash-marks stations—in key markets such as Detroit. And one agency executive suggests that the contract given to head programmer Jeff Sagansky, with incentive clauses for household victories, did far more damage to CBS' young demos than the absence of football. "That network has never skewed young, and they had the NFL for 38 years," adds this buyer. "It could get better, but I doubt it."

"No one else may say this, but I think the NFL needed Fox as much as Fox needed the NFL," ventures Salhany. "On CBS they were losing that young audience and with Fox they got a big infusion of it. Now they're back on CBS."

Football will undoubtedly drive up profits at the CBS station group. "They're putting real money into it in New York," notes CBS Sports president Sean McManus. "They've got an 11 o'clock pregame, an 11:30 show and an 11:30 p.m. show." And long-suffering CBS affiliates are overjoyed to be off the sidelines. "It raises the bar," enthuses a small-market owner. "How can you quantify what it does to your [local] news?"

Stations also like their deal to help the network pay for football. According to an affiliate memo outlining the yet-to-be-completed agreement, affiliates will pay CBS \$28 million (not \$40 million, as has been reported) and surrender two spots in the second half of *Letterman* and two spots in the second hour of *CBS This Morning*. In return, affils get one prime-time unit every day for the length of the contract, a *60 Minutes* adjacency and a local news window on double-header Sundays and a favorable split of spots in-game. Says the station owner, "We got a sweetheart of a deal."

How much can football help CBS in prime time? Though the network saw a nice rebound in household ratings last season, in sales demos it has gone nowhere. "We're going to get 6 billion impressions over the course of football," says Moonves. "The blood is going to start flowing again. It's not only about getting men, it's about getting young men, 18-to-34, 25-to-54. The over 55's we've got. They'll see we've got a *JAG*, we've got a *Walker*—and maybe they'll see we've got a *Buddy Faro*, a *Marial Law*. We know our Sunday night will be helped. *Letterman* will be helped. Dan Rather's making a run already; he'll be helped. Men watch newsmags—who knows what it'll do for *60 Minutes II*?"

"I don't want to say football is the be-all and end-all," Moonves continues. "But where else do you get three or six hours of that kind of circulation, up from zero? You're looking for cause-and-effect. That's the



CBS

CBS Sports' Sean McManus says enthused CBS affils are pumping "real" money into NFL programming.



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wrong way of looking at it. Circulation was pumped into Fox, and circulation will be pumped into CBS. We feel we have the product [in prime time]. If the audience doesn't stay, it's the programming's fault."

Another CBS programmer is mordantly modest: "Is football the golden egg? No. It'll help *60 Minutes* and maybe it'll help *Touched by an Angel* [immediately after, at 8]. Some guys'll fall asleep with the TV on—that counts [in the ratings]." Asked if promos in football might add one- or two-tenths of a rating

The inside story is that NBC was more interested in stealing the Monday-night package and that CBS convinced the NFL to auction the AFC first, putting NBC into a corner.

point to *JAG* (Tuesday at 8), the programmer replied: "Hey, I'll take two ticks. In this environment, I'll take anything."

"CBS desperately needs younger viewers, and [with football] they've got a chance," says Hill. "I think in two seasons, they will have a younger demographic."

"It might help *JAG* and their entire Monday-night lineup," offers Steve Sternberg, senior partner at TN Media. "If prime does well, they'll point back to football. Let's see if they're in first place [in homes] this year—they might be, although I don't think football will have anything to do with it."

"I don't think football can do as much for CBS as it did for Fox," says Salhany. "CBS can get back some of that lost male audience, but they'll be old anyway."

Another presumed advantage is that football helps a network in its overall advertising sales. Perhaps for an emerging network, say buyers, but not really for a mature one. "It can help you move your crappy sports," says one, "but not that I know of does it help you in prime time or late-night." Certainly football sales were moderate compared to the hikes in rights fees. CBS' average payment of \$500 million per year (the first season payment is \$350 million) is more than double the \$217 million NBC paid, while CPM increases in the football market are said to be in the 5 percent to 10 percent range. CBS did better than that, buyers report, by taking away a couple of juicy pieces of business from Fox.

CBS was heartened by the first week's ratings. Its

AFC coverage was 17 percent higher than NBC's equivalent week among men 25-54, and 10 percent higher in men 18-49. Better yet, male demos were up by 50-plus percent in prime time that night.

This, however, is the kickoff to a very long game. "This deal wasn't made for 1998 or '99 or 2000," says Hill. "It was for 2005. That's the key. If you're not a player now, you're out for eight years. Who can predict where the broadcast business will be? Football is the only firm ground you can see in a swampy field.

It's the only source of programming you can look at that's guaranteed in 2005."

There's been a lot of noble talk at the networks lately about how they must remain a profit center, but where the NFL is concerned, that's just lip service. Fox's first NFL deal created the new paradigm of the affiliates as cash machines and the networks as loss

leaders. Hill offers no apologies. "You have to look at the total," he says. "We're a vertically integrated company. You reap the benefits down the track, and you can't say the network is a stand-alone financial entity. It's a very obvious model. Believe me, the accountants and stockholders look at income as one total."

"It's a mistake to argue about whether you'll make a profit on a given property," says Neal Pilson. "The trick is to make money as a corporation. And when you look at whether an \$80 billion G.E. or a \$25 billion Disney can afford a sports property, relatively speaking, the exposure is not as significant as it was 20 years ago. The question is, are you a stronger company, a more valuable company with football? I think the answer is yes."

"You have to run these businesses as businesses," counters Kellner. "My fear is for the future profitability of network TV. I have equity, so I have a long-term interest in seeing that network TV remains vital. This money has to come from someplace—it has to affect your business. It's the same thing with *ER*. Was that worth it to NBC? It's a closer call, because that show gives you a certain amount of exclusivity in prime. But if the WB had been in that position—not that we wouldn't love to have *ER*—but we'd probably say, 'Let's take the money and develop a lot more shows.' Network TV means in-pattern, day-and-date series programming. You have to have confidence you can develop hit shows. This overall inflationary spiral is dangerous to the networks if they're going to continue to offer the quality and level of service they do today." ■



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Magazines

By Lisa Granatstein

As ad pages sag,
new alignment of
titles is developed
with high-tech
advertisers in mind

Ziff Retools Groups

When Ziff-Davis reshuffled its lineup of top executives last week, the company line was, "Let's be more responsive to customers' needs." But the move may have as much to do with the company's desire to reverse a recent slide in ad pages and ad revenue, a significant turnabout from its customary double-digit gains. This comes as leading consumer magazines rack up considerable gains in high-tech, making it a top advertising category on par with automotive at some magazines.

Ad tracking specialist Adscope reports nearly a 7 percent cumulative gain in high-tech business in six key news/business titles through August, with *Fortune* and special

through August, with a 5.86 percent drop in ad revenue, according to Adscope. Eight-month numbers are much better at ZD rivals International Data Group and CMP Media, although each commands a smaller share of market.

"We've aligned our magazines into groups by market segment and market opportunity," says Sheer. "We're trying to simplify how we bring products to the customer."

ZD's five new marketing groups break down this way: The largest, dubbed the Reach Group (total circulation: 2.5 million), is headed by executive vp Chris Dobbrow and

and *Sm@rt Reseller*).

But Sheila Craven, Adscope's president, thinks the company can do more. "The leading computer books have had great numbers year after year. But you can't sustain that forever. Some Ziff titles carry pretty hefty price tags, and planners may now think they can get better value elsewhere."

If ZD really wants to address customer concerns, Craven says, it should examine rate structures. "Even when ad pages began to slip, you didn't see ad rates going down. They actually went way up, and some people remember that."

Mainstream publications think they have something else to offer. *Fortune* publisher Jolene Sykes attributes the success partly to stronger high-tech editorial. Moreover, she says, "the client side recognizes that tech decision-makers aren't just the people with IT in their job titles. Now it's about using technology to gain in business."

Sheer acknowledges the high-tech successes of some consumer books, especially when they offer branding opportunities. But he's not willing to concede any business willingly. "It's a competitive market out there, but we're fully prepared to do business there."

—John Masterton



Ziff-Davis mags
reshuffle under
president Sheer.



editions of *Time* and *U.S. News & World Report* all posting hefty double-digit gains. Even *Entertainment Weekly* is getting into the act, using a new targeted monthly Internet section to gain entrée into high-tech markets.

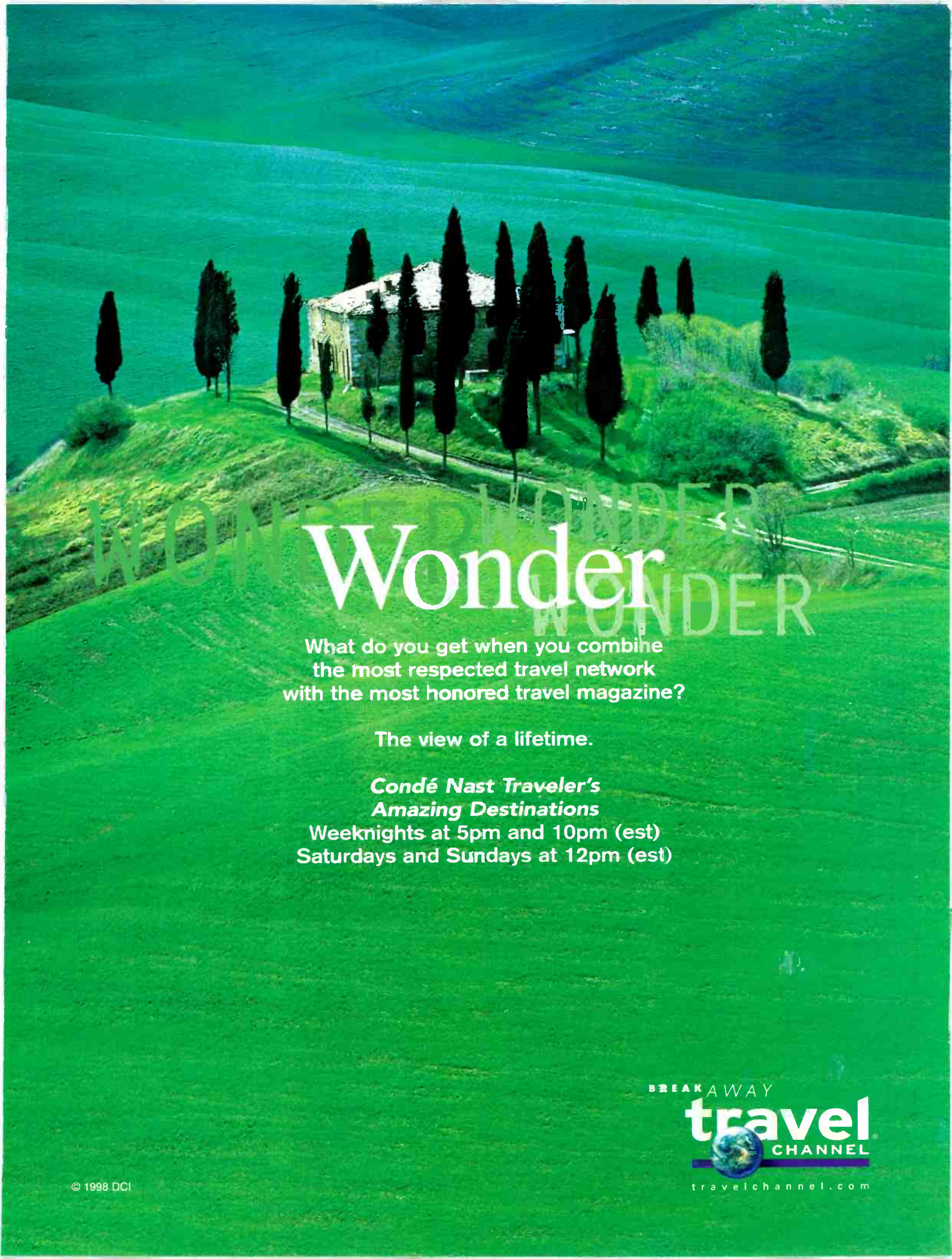
Claude Sheer, ZD Publishing president—who once believed there was plenty of high-tech business for everyone—says the company's realignment is strictly an offensive play. The timing is perfect: Ad pages for 20 ZD titles collectively are down 13.73 percent

includes *PC Magazine*, *PC Computing*, and *FamilyPC*. Jim Spanfeller, senior vp, oversees the Emerging Markets Group (*Yahoo! Internet Life*, *Equip*, *Internet Business*). *Computer Shopper* veteran Al DiGuido, who is executive vp, leads the E-Commerce Group, which is centered on ZD's perennial ad-page leader. Jon Lane, executive vp of the Gaming Group, has charge of four titles. Finally, Sheer is interim head of the IT-oriented Enterprise Group (*PC Week*, *Inter@ctive Week*, *Windows Pro*

New on the Stands *Flaunting Style on Madison Avenue*

Two newcomers to the publishing party—*Flaunt* and *Madison*—may have arrived a bit late, but they plan to make the most of it.

A robust economy and free-flowing ad dollars have swelled the magazine population to 18,000, according to the Magazine Publishers of America. Recent economic fluctuations, however, could mean the party is losing its pop. "In an age of media clutter, all advertisers are seeking new ways to communicate to consumers," says Ellen Oppenheim, media director of Foote, Cone &



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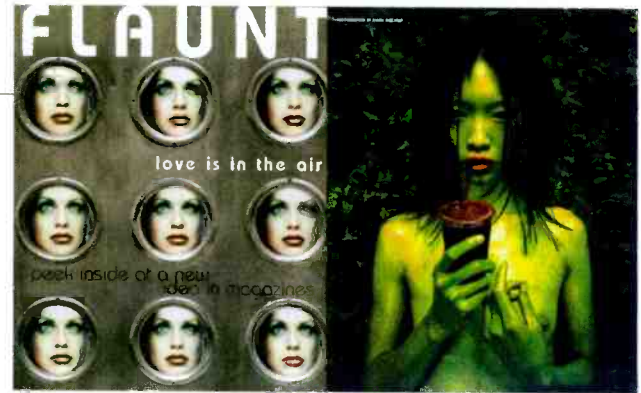
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Magazines



New directions: *Detour* cofounders create *Flaunt*.

WRITER'S BLOCK

A sample of great writing from a recent issue:

"The way people die in caves is by going forward too fast, into wedges that trap them, rivers that drown them and mazes that defeat them until they give up or starve. The journey to what Bill Clinton called the 'rock-bottom truth' feels now like a headlong descent, a process no one can control, toward resolutions no one can assure. There are Republicans looking for treasure down here—political power embedded for years to come. And there are Democrats looking for someone to blame. But for the rest of us, there is too little light, too little air, no compass, no ropes: this is not a spectator sport. We just want someone to show us the way out.

—In "Is There a Way Out," Nancy Gibbs and Michael Duffy examine acceptable punishment for the president's confessions. *Time*, Sept. 28

Belding. "[But] when dollars become tighter, many advertisers pull toward tried-and-true publications."

Still, *Madison* and *Flaunt* hope to cut through the clutter and take their chances in an uncertain future.

The upscale *Madison* will try to tap into the affluent market with what publisher Pamela Schein calls a "fun" mix of "different kinds of articles" on art and personalities.

Schein admits the crush of publications caused her some anxiety in starting something new. "I used to walk by the newsstands and I couldn't even make sense of them, there were so many magazines," she says. "But I think we've really hit a niche."

Madison's September print run was 200,000 (46 ad pages) of which 165,000 are on newsstands nationwide; 20,000 were distributed through controlled circulation.

Fellow newcomer *Flaunt* magazine hopes to gain attention with its emphasis on presentation. *Detour* cofounders Luis Barajas and Jim Turner, and former art director Long Nguyen, are starting the new venture. Barajas says the three left the 11-year-old *Detour* this past

summer because of "creative differences" with John Evans, president/CEO, who took over in February.

Their take on *Flaunt* will be physical, as well as visual, Barajas adds. "In a market where everyone is fighting for advertising dollars, people will see we're pushing the boundaries of art," Barajas says. The premiere issue in November (80,000 copies) carries 36 ad pages, including Calvin Klein and Dolce & Gabbana.

—Mira Schwirtz

Design Watch

Freeze Frame: Photogs Fall Flat in Fees

A picture may be worth a thousand words, but not much more than \$350 a day, says a recent survey of magazines by *Photo District News*, a professional photography publication. Freelance photographers now find

themselves at the mercy of magazines who demand broad reuse rights for syndication in return for "minimal additional compensation."

Why? Mainly because they can. "There's plenty of competition that forces the price down," explains Richard Weisgrau, executive director of the American Society of Media Professionals. But also clear is what was once considered art is now thought of in terms of pure commerce. More than ever, magazines branching out onto the Internet and foreign editions require deals that won't break the bank. Picture editors are in a tough spot as they are often called upon to negotiate terms that can incur the wrath of both bosses and freelancers.

National Geographic photo editor Tom Kennedy left the magazine in 1997 over this issue. "It's a changing industry," says M.C. Marden, a consulting photo editor at *Men's Journal*. "And not necessarily horrible. But if companies are to grow, and you can't afford to do an edition because photos are too expensive, then you have to do something."

Still, many magazines have doubled ad rates over the past decade while photographers' assignment rates have either remained flat or increased only slightly, according to September's *PDN*, published by ASM Communications (whose parent company, BPI Communications, also owns *Mediaweek*). Case in point, says *PDN*: over the past 10 years, Condé Nast Publications has seen ad revenue for *GQ* and *Condé Nast Traveler* jump by 146 percent and 347 percent, respectively, but still pay freelance photographers the standard \$350 day rate plus expenses. Linda Rice, CN vp/editorial business manager, says that the \$350 is merely a starting point. ■

60 SECONDS WITH...



Michael Clinton

Senior vp/chief marketing officer, Hearst Magazines

Q. Have value-added projects with advertisers become a necessary part of Hearst's marketing strategy? **A.** Marketing creativity is driving

business. No matter what category of business we talk to, they want creative thinking. We want to become the source of knowledge on the American marketplace, so by taking a read on market trends we'll be able bring better information to market. **Q.** So Hearst's project with the Milk Mustache campaign is all about that? **A.** The Milk project is the biggest and most far reaching, and it was also the kick-off of a major initiative, "We Read America." The literacy effort is a literal translation of that, through a book drive and the commitment to literacy in an ad campaign. The whole "We Read America" moniker lends itself to an editorial voice, marketing programs, research, and to who we are as a company. **Q.** We know about 'Cosmo' sunglasses and 'Esquire' watches, but what projects have you had to nix? **A.** We have one of the best selling paints, one of the most popular lines of tools, *Cosmo's* virtual makeup CD-ROM, and 300 other products. But we had to draw the line when the request came in to see if we were interested in doing a line of condoms.

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MOVERS

NETWORK

At CBS, news correspondent **Thalia Assuras** has been named to anchor the 5 a.m. newscast and deliver updates at 5:30, 6 and 6:30 a.m. Assuras joins Jane Robelot at 7 a.m. to co-anchor the first segment of *CBS This Morning*. Also, **Dawn Strensland** becomes full-time co-anchor of *CBS News Saturday Morning*. She had been filling in for Susan Molinari, who left earlier this year.

RADIO

Bob Sparr, sales director for Chicago sports radio station WGN, announced his resignation last week, saying he plans to "pursue other interests." During Sparr's 11-year tenure, WGN was the highest-billing radio outlet in Chicago. **Mark Krieschen**, WGN's local sales manager since 1989, will replace Sparr...Chancellor Media Corp. has upped **John Fulam** to senior vp, regional operations. Previously gm of WKTU-FM and WHTZ-FM, he turned both around, making them two of New York's top-ranked stations. Fulam will oversee station operations in New York, Long Island, Detroit and Washington

PRINT

In Style's **Anne Jackson** was promoted to group publisher from publisher to oversee the monthly as well as titles in development within *People*. Succeeding Jackson is **Louis Cona**, most recently *In Style's* associate publisher/advertising. And marketing director Hope Hening and Paula Roman, development director, have been bumped up to associate publishers.

The Media Elite

Edited by Anne Torpy-Kemph

Pageant Player

In her first network television appearance, Nora McAniff really scored. The *People* publisher spent the evening of Sept. 19 marking her ballot as a judge for this year's Miss America contest, the 78th annual, which aired on CBS to an audience of 14.1 million.

Invited by the pageant committee to join the seven-member panel, McAniff said the scoring process was the hardest part of the job. There's a contender's poise, her ability to think fast on her feet, and the natural-born talent to rotate in a bathing suit before an audience of millions.

"I guess it's like the

Olympics. The first girl out, it's hard to say what she was—was she an eight or a five [on a scale of 1 to 10]?" The crunch came when McAniff's favorite, Miss Florida Lisette Gonzales, "slipped" in the talent category (she sang *All That Jazz*). "I had to knock her down at that point," McAniff said. She subsequently helped pick the winner, Miss Virginia Nicole Johnson.

McAniff's Isaac Mizrahi gown didn't get the exposure it deserved, but the cameras did catch the back of her head in

several shots of the runway. Recounts McAniff: "My mother was watching and she said, 'Well, at least your hair looked good.'" —Mira Schwirtz



DEBORAH FEINGOLD

People publisher McAniff helped crown the new Miss America.

Maury Says He'll Dig Deeper in New Talker

Call it the third coming of Maury. After hosting tabloid *A Current Affair* and a seven-year stint (1991 to summer 1998) on the daytime circuit with *The Maury Povich Show*, Povich is back with daytime talker *Maury* and promises more depth and empathy this

time around.

Considering episodes from his previous show, like the one where Povich probed the libidinous (cupidinous?) psyche of a man engaged to five women at once, there's room for change.

On *Maury*, Povich told *Mediaweek*, he'll share personal

experiences in the hopes of "repairing this breach of behavior" that afflicts society.

Topics during *Maury's* launch week of Sept. 14 included: "Switched at birth," "Teens confront deadbeat dads," "Mom, why don't you love me?" and "I can't believe what you look like now!"

Povich's next probe, set to air Oct. 5: President Clinton's philandering. By comparing accounts from everyday folk to that of the president, Povich hopes to explore a) what sex is and b) whether it's cheating when one, ahem, shares himself with someone other than a spouse.

"I think there is a lot of work to be done there," Povich said. We're assuming, at least for Connie Chung's sake, that he won't be sharing any personal experiences. —Megan Larson



STUDIOS USA TELEVISION

Povich with guests on the recent "Switched at birth" episode

Sentiment Against Sid: Vicious

The press has been out to get him ever since he "turned" on them, but the attacks have really gotten out of hand recently. No, not the president—we're talking about Sidney Blumenthal. Formerly with *The Washington Post* and then *The New Yorker*, Blumenthal joined the Clinton administration two years ago as a communications adviser. His former *New Yorker* colleague Michael Kelly, now editor of *The National Journal* and a syndicated *Post* columnist, has excoriated him in his columns, once calling him "Sid—the Human Ferret." *The New York Times'* Maureen Dowd and TV reporters at the White House frequently take shots as well.

But the anti-Sid sentiment turned to into lynch mob mania last weekend,



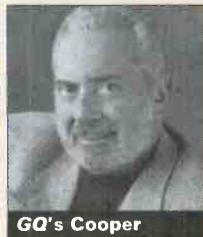
In Donaldson's sights: Blumenthal

when various anti-Clinton politicians insinuated that the leak about GOP Rep. Henry Hyde's 30-years-ago adulterous affair came from Blumenthal. In fact, by Sept. 20, it was widely known that the source of the accurate story was a friend of the injured party, who had been peddling it for months. But that didn't stop Sam Donaldson that day from attacking Blumenthal on his Sunday-morning ABC show *This Week With Sam Donaldson and Cokie Roberts*.

Unable to pin the original leak on Blumenthal, he accused Blumenthal of taking phone calls from reporters who already had the Hyde story and responding to their questions! Apparently this is grounds for hanging. —Alicia Mundy

Media Milestones

MARRIED Richard Beckman, publisher of *Vogue*, to Parfums Boucheron marketer Kristen Moore, Sept. 27, at The Four Seasons restaurant, New York...**ANNIVERSARIES** Milwaukee-based ad agency **Cramer-Krasselt** tripped the century mark Sept. 22...**TNT** will celebrate its 10th anniversary Oct. 3. The cable network's 1988 launch to 14 million subscribers is the largest in cable TV history. TNT went on the air with the first cable-exclusive telecast of *Gone With the Wind*...**Art Cooper**, 15 years as editor-in-chief of Condé Nast Publications' *GQ* (celebrated Sept. 16 at The Four Seasons)...**Rodale Press'** *Men's Health*, a decade in print (celebrated Sept. 17, launched spring 1988)...**DIED** Sept. 18,



Joseph A. Palmer, 65, board chairman, former president and founding member of the Greater St. Louis Association of Black Journalists; publisher of St. Louis regional magazine *Proud*.

MEDIA DISH

CNN Marks Launch of *Cold War* Series



At the Council on Foreign Relations recently to fete the Sept. 27 launch of CNN's *Cold War*, a 24-hour documentary series (l. to r.): Leslie Gelb, president, CFR; Arthur Schlesinger, historian; John Gaddis, Robert A. Lovett professor of history at Yale University; Pat Mitchell, president, Time Inc.—CNN Productions; and Ted Turner, Time Warner vice chairman

Details Artfully Fetes Musicians' 'Matches'



CHRISTOPHER C. ARNOLD

On hand for the *Details*-sponsored New York opening of the Beck and Al Hansen art show, *Playing With Matches*, at Thread Waxing Space, Randy Kabat, ad director, Prada; and Susan Cappa, associate publisher, *Details*

Hearst Editors Glam With 'One True Thing' Talents

At the New York premiere of Universal Pictures' *One True Thing*, starring Meryl Streep (l. to r.): author Anna Quindlan; Streep; *Harper's Bazaar* editor-in-chief Liz Tilberis; and Ellen Levine, editor-in-chief, *Good Housekeeping*



UPROAR

"GAME SHOWS ON THE NET?"

he repeated, a little dumbly.

"Exactly!" she said. "*You dinosaur!*" she thought, "*Well, maybe he'll catch up yet.*"

"Uproar.com is screaming with game shows," the young media buyer continued. "It's the 29th largest site on the whole web! Adults play... win money...chat. We're talking mass market."

"Interesting."

"Uproar's got 3 million unique players a month and..." she rushed, hoping to get in one last point before his brain wandered off to thoughts of lunch, "60% are adult women!"

"Now you've got my attention!"

Open someone's mind. Shake loose some bucks. It's a new mass market for your clients and Bingo, you're in for a raise.

UproarSM

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www.uproar.com/adinfo
ph: 212.334.5151 ext. 227 or 415.981.7032

Source: NetRatings, August, 1998

YOUR BOSS



The same week AOL preps us for its new carpet-bombing campaign, the strangest collection of bedfellows yet emerges in the online access wars. Ever the opportunist, AT&T strikes deals with Yahoo on a co-branded ISP, then a distribution coup with Dell Computer—which, *oh by the way*, involves Yahoo nemesis Excite. With MSN relaunching again, you've gotta wonder if ardent Gates supporter Michael Dell will be welcomed in Redmond. There's always AT&T HQ in Basking Ridge, N.J.—*Bernhard Warner*

@deadline

Adidas-ESPN Kick Off

Adidas America, Portland, Ore., is joining with **ESPN Internet Ventures**, New York, on an ESPN.com sponsorship tied to the Major League Soccer playoffs, which begin this week. Adidas becomes title sponsor of an MLS Playoff Challenge promotion. Adidas agency **Leagas Delaney**, San Francisco, brokered the deal and will collaborate with EIV on content and design. It marks Adidas' first-ever media buy exclusive to the Web.

Win a Home

RealSelect, Westlake Village, Calif., operator of **Realtor.com**, has teamed with **Yoyodyne**, New York, to present the "Win Your Next Home Here" Sweepstakes, which launches Tuesday. Users who participate in a treasure hunt across the site have the chance to win a home valued at up to \$250,000, including closing costs. Homes are from among Realtor.com's 1.3 million listings. Weekly prizes from sponsors **Kmart**, **America Online** and others will be offered.

Re-wiring HotBot

Wired Digital, San Francisco, revamped the HotBot search engine to include channels and more accurate search results. HotBot is also getting a national TV campaign, produced by **Goodby, Silverstein & Partners**, San Francisco. The campaign will run in New York, San Francisco, Austin and Seattle.

EURO RSCG Worldwide Commits to Online Future

By **Bernhard Warner**

In an effort to compete for new business under a united front, Euro RSCG Worldwide, New York, quietly has assembled its 22 interactive agencies across 12 countries into a global advertising network. The new overarching agency structure—which began taking shape six months ago when Euro RSCG interactive agencies in separate countries started collaborating on pitches—will become the blueprint for its traditional agency business as well, Euro RSCG chairman and chief executive officer Bob Schmetterer told *IQ News* last week.

For the budding interactive agency industry, growth over the past year has been accomplished largely through mergers and acquisitions. One of the most aggressive firms is New York-based Agency.com, part of Omnicom's Communicade unit. While Schmetterer won't rule out playing the M&A game, he is critical of the agency holding companies' practice of buying or investing in interactive agencies and then purposefully keeping them removed from the firm's clients.

"What I see on the part of other major agency groups is a kind of hedging of bets regarding the future of the business," Schmetterer said. "They're just buying companies or investing in companies so that if this

business becomes big, they have some people in place."

Though conspicuously quiet in the United States, Euro RSCG Worldwide reports its interactive workload across the network currently amounts to \$43 million in revenue. Clients include Intel, America Online and MCI.

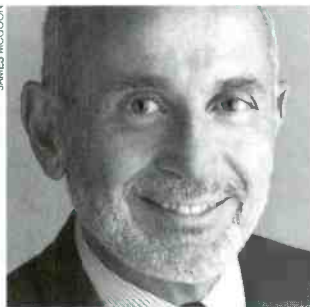
They are serviced by the interactive units within Euro RSCG's traditional agencies like Messner, Vetere, Berger, McNamee Schmetterer in New York and Dahlin Smith White in Salt Lake City.

Schmetterer said Euro RSCG's interactive units have begun collaborating with other agencies in the network on new business pitches across the

globe. Also, they typically work together on projects through a network-wide intranet.

Since the interactive units are divisions within the traditional agencies, online design and media work is becoming central to all business pitches. "I can tell you there is not a significant pitch going on anywhere in the world right now where interactive is not part of it," he asserted.

Overall, Euro RSCG has 140 agencies in 65 countries with more than 7,000 employees. As much as half of its interactive business already comes from overseas, he said. ■



EURO RSCG's Bob Schmetterer says online work is part of each new pitch.

Search News Features Reviews People Events

[GOOD EATS WITH GENERAL MILLS, MAMAMEDIA p. 42](#) | [PROTEAM ONLINE FOR Q4 p. 42](#)

[FURLONG'S THIRD AGE FUTURE p. 44](#) | [WIN, WIN: COLLEGE KIDS SMART—AND CHEAP p. 46](#)

b i t s

• **Agency.com**, New York, has launched a commerce site called Family and Fitness for **Kmart**, Troy, Mich. Designed for young moms, it sells vitamins, herbs and homeopathic products, and eventually health, beauty and fitness products will be added. The site is at www.Kmart.com or www.familyandfitness.com.

• **Adauction.com**, San Francisco, this week will introduce a new auction called Tune-In, featuring ad inventory defined by categories such as portals, finance and investing, computers or women's interests. The company also announced an agreement with **Wired Digital** to supply its HotBot ad inventory for the first Tune-In auction Tuesday.

• **EarthLink**, Pasadena, Calif., and **Charter Communications**, St. Louis, Mo., agreed on a deal to deliver cable-based Internet access called Charter Pipeline Powered by EarthLink. The service has 1.8 million potential customers in 19 states.

• **Student Advantage**, Boston, has relaunched the Student Advantage Network, an online resource for college co-eds. The site features the **Intel**-sponsored Web Creator, which provides free, do-it-yourself Web site development. Also new is Virtual Backpack, an **AT&T**-sponsored time management tool that gives students a private, secure space on the Internet to store their school work and manage their time from any computer with a Web browser.

• Fresh off its acquisitions of **Reset** and **Mercury Seven**, **X-ceed**, New York, bought Sausalito, Calif.-based **Zabit & Associates**. Z&A's clients include **@Home**, **Charles Schwab** and **Intel**. The total transaction value of the acquisition is about \$29.5 million—roughly 2.25 million shares of X-ceed stock and \$11.9 million in cash and notes.

• **Warner Music Group**, Burbank, Calif., will launch on Oct. 2 a month-long online music festival called ear1 MusicFest '98. Produced with Warner's labels and affiliates, the festival is supported by tech partners **Real Networks**, Seattle, Wash., and **Cornerpost.com**, Huntsville, Ala. Hootie & the Blowfish will give the first concert. Ear1 is Warner Music Group's Web site that aggregates all of its music properties.

• **Corrections**: Bob Pittman's initial job title at **America Online** was incorrect in the Sept. 21 Q&A. He was hired as president of AOL Networks ... Also, **Feed**, New York, sells ads through the rep firm **Deep Impressions Media**, Sausalito, Calif., and not **Cybereps**, San Francisco, as reported in the Sept. 14 IQ News.

General Mills, MaMaMedia Go Online, On Boxes to Reach Kids

BY ANYA SACHAROW— Seeking a more direct route to kids with its promotions, General Mills is teaming with MaMaMedia, New York, on an online and print campaign beginning today. In turn, MaMaMedia will be plugged on General Mills' Betty Crocker Fruit Snacks boxes.

The campaign, which features the Fruit Snacks brand, includes ads on www.mamamedia.com and in sister magazine *MaMaMedia, A Kids' Guide to the Net*, which is distributed primarily by Scholastic. The Fruit Snacks brand includes Fruit Roll-Ups, Fruit by the Foot, Fruit Gushers and Fruit String Thing. In the fall and spring, MaMaMedia will be featured on 30 million Fruit Snacks boxes carrying its Web address and, on a side panel on the boxes, highlights of MaMaMedia activities.

MaMaMedia is a kids-oriented site for ages 5 through 12 and their families. Mar-



General Mills, with ads on MaMaMedia, is seeking wired Fruit Snacks fans.

keting partners include America Online, Scholastic, Yahoo, AT&T, BarnesandNoble.com and Toys "R" Us.

General Mills has its own Web site called You Rule School, which was developed by Rare Medium, Darwin Digital and Saatchi & Saatchi Kid Connection, all New York. MaMaMedia will create

awareness of the products on its site and drive traffic to You Rule School through links. "You Rule School is the General Mills brand online," said Idit Harel, president and chief executive officer of MaMaMedia. "They decided to work with MaMa on talking directly to kids about their products and their site and sending them there."

"There are advertisers talking to kids and there are those talking to kids through parents," she added. "More advertisers will need to think about communicating to kids directly." ■

Digital Pulp, Genesis Direct Team on Web Sports Catalog

BY ADRIENNE MAND—Digital Pulp, New York, will bring sports fans a new way to get outfitted next week by putting Genesis Direct's 1-800-Proteam catalog online.

The site, www.1800proteam.com, sells jerseys, hats, T-shirts and other officially licensed league merchandise for football, hockey, baseball, basketball, golf and NASCAR, plus kids' merchandise. A million-dollar-plus traditional and online media campaign will break after the site launch. Also, the Proteam site will link to league sites.

Secaucus, N.J.-based Genesis Direct, owners of 1-800-Proteam and about 30 other mostly sports-oriented direct mail catalogs, is a licensed sportswear holder for the National Hockey League, the National Basketball Association, Major League Baseball and NASCAR sites.

Bruce Goodman, vice president and creative director of Digital Pulp, said the site will offer 20,000 products, many of which can be personalized with people's names. A calendar on the site with important dates in sports history will tie in with various promotions. Users can join email lists to be notified of sales. The site is pow-

ered by an Interworld commerce engine providing real-time inventory, package tracking and customer service, as well as automated order-fulfillment.

Stephen Samuels, vice president of interactive media at Genesis Direct, said the site is aimed at "displaced fans" living in cities where they can't buy their favorite team's merchandise. He noted that much of their business on the league sites comes from overseas.

The site will be supported with media buys, online and off. Also, the site will be promoted in Proteam's nearly 200 million annual catalog mailings and via phone operators. Without being specific, buys on portals and other Web sites "will make visits to Proteam inevitable," Samuels predicted. Overall, media spending will be "deep in the seven figures," he added.

A former architect, Goodman designed more than 400 stores for Kinney Shoe Corp.'s Foot Locker and its subsidiaries. "The understanding of how a store gets put together, especially a sports store, was really instrumental in how we put together this site," he noted. ■

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* Source: November 1997 Nazca Saatchi & Saatchi Study.

Insurance Firm Eyes Toolbar Ads

Illustrating again that every chunk of Web real estate is potential ad space, InsWeb, San Mateo, Calif., has signed with San Francisco-based Alexa Internet to advertise on the "What's Related" feature of the Netscape 4.5 browser and on the user's toolbar. For the campaign, which began over the weekend, Alexa will serve InsWeb ads within its toolbar when users visit an automobile or auto insurance-oriented site. As part of the deal, InsWeb is guaranteed a link as one of the top two choices listed in the toolbar when users click on Netscape's What's Related button.

Alexa is a free, downloadable tool providing ancillary information about Web sites via proprietary software. Alexa also serves ads within a box on its tool bar. Site information provided in the toolbar includes to whom the site is registered, how many visits it's received and a What's Related feature specifying the top 10 sites users visit afterwards. At the top of that list are two paid placements from advertisers that are separated from the remaining eight listings by a tasteful gray line. Both the tool bar ads and What's Related links can be targeted to Web users.

In an agreement signed last June with Netscape, Mountain View, Calif., Alexa Internet—a company founded by technology pioneer Brewster Kahle—provides the software for a similar "What's Related" feature, which is integrated directly into the 4.5 browser.

Terms of the InsWeb deal were not disclosed. An Alexa Internet spokesperson said that at peak times Alexa was serving as many as 34 ad impressions per second. The campaign will run at least through year's end. Other What's Related advertisers include CBS MarketWatch, HouseNet and First Auction. —Susan Kuchinskas

IQ movers

Infoseek, Sunnyvale, Calif., has promoted **Les Wright** from chief financial officer to chief operating officer and named **Remo Canessa**, former vice president and CFO at Raster Graphics, San Jose, Calif., chief financial officer ... **David J. Peebler** has been appointed director of business development, western region, for R/GA Interactive, New York. He held the same title at Poppe Tyson, New York ... **Wolfgang von Stuermer** has joined OgilvyOne Interactive, New York, as technical design supervisor. He formerly was production director at US Interactive, New York ... **Monica Fried**, former director of marketing at GFT USA for EMANUEL/Emanuel Ungaro, has joined Agency.com, New York, in the new position of director of marketing and PR.

CHRIS CASABURI



Mary Furlong is tired. Happy, but tired. She's stepped away from the cake and champagne, which the staff of Third Age Media has broken out in celebration of the launch of their redesigned portal site, to give still another

interview. As founder and CEO of this San Francisco-based Web publishing company that targets people 50 and up, she's the designated media star, as well as visionary, facilitator and cheerleader.

"I couldn't sleep last night," she says, "because it felt like Christmas Eve." The sense of joy in her work is nothing new. Furlong has spent her career connecting people with technology, moving from academia to the non-profit world, and now, to the mad whirl of Web business. As a college professor at the University of San Francisco, she developed software applications for use by teachers. "My thought," she recalls, "was that if we could empower teachers with technology skills, we could get them jobs." This idea became the premise of all her future work, she says.

In 1986, when she was asked to write a book called *Computers for Kids Over Sixty*, Furlong said OK. As research, she hauled six computers over to the local senior center and turned people loose on them. The results were so inspiring that she founded SeniorNet, a non-profit organization. It has grown to a chain of 125 national centers where older people can learn how to use computers and the Internet.

INSIDER NEW THIRD AGER

By Susan Kuchinskas

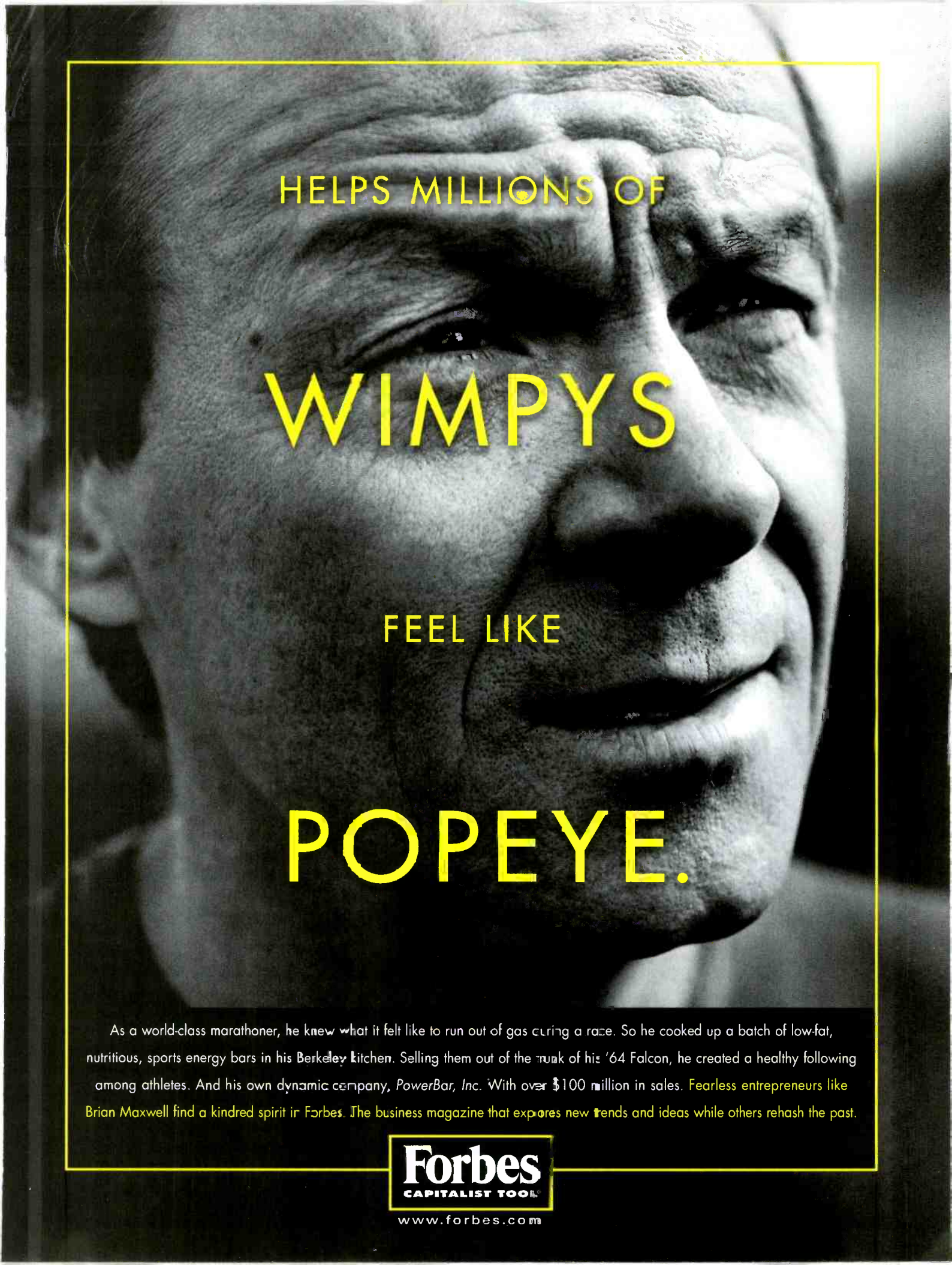
Then came one of those turning points—literally in this case. Furlong was on top of the Ferris wheel at Microsoft's Redmond, Wash., headquarters for the Windows 95 launch party. "I looked down and saw all this momentum about the Internet. And I realized that I was getting older and about to become part of the senior population. But my generation was going to do this a different way."

When the success of SeniorNet prompted investment bankers to call her about forming a for-profit corporation, she was ready.

"People who had believed in me before, and funded SeniorNet, believed in me again," she says, "and helped me believe in myself." The transition from non-profit to CEO involved a vertical learning curve, says Furlong, who read 40 books between Third Age Media's July 1997 startup and the December launch of the Web site.

With 130,000 registered members and partnerships with some of America's most substantial brands, including Quaker Oats and Toys "R" Us, Furlong sees Third Age as well-positioned to expand into other media. She's celebrating another milestone as well. On October 6, she turns 50, becoming an "official" Third Ager herself. ■





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Wanted: Web Prodigy. Cheap!

Interactive agencies head back to school ... for talent. *By Adrienne Mand*

There is a high school junior in New England with a flair for design and a college scholarship who can write his ticket to one of the country's largest interactive agencies right now if he's so inclined—he's just that good, we're told. While teenage whizz kids are hardly an anomaly in the new media world, the willingness to hire them illustrates how the potential talent pool for



interactive agencies has dwindled and the extreme lengths these firms are pursuing to staff up. Chalk it up to a twist of the law of supply and demand: those who are available often are not affordable.

So far, however, most of the hot recruiting action is taking place at the college level, not among the geek elite at America's high schools. Interactive agencies, torn between paying huge salaries to people with a few years of experience or starting with new hires, are increasingly beefing up their efforts to recruit on college campuses alongside the accounting firms and hotel chains that usually populate college career cen-

ters. The initiative may have its downside—fresh graduates don't yet understand the nuances of dealing with prickly clients—but interactive agencies are betting that students have the interactive skills, vision and talent that make them more suitable than the more experienced business professional. Then, of course, there's the cheap price tag: hiring a fresh-faced grad could be the difference between a \$30,000 a year position or one costing more than double that.

Bob Allen, president of Modem Media.Poppe Tyson, Westport, Conn., says many of the principals themselves joined the company soon after graduating. Modem Media, which merged with Poppe Tyson in May, has done college recruiting for a few years, though Allen says the effort has been stepped up due to "the lack or limited supply of interactive talent in the marketplace right now. There's not a lot with three to five years' [experience], so clearly you have to train people."

Also, he says, rapidly increasing salaries and the current state of agency compensation make it more enticing to search for rookies. Employees often are the best ties to their alma maters, including Princeton, Harvard and Yale universities. "Probably one of our strongest recruiting hooks is also sending first-year grads who obviously have a network of friends and peers," Allen says, estimating that 60 percent of their hires have liberal arts backgrounds. For tech positions they seek engineering or computer programming degrees, while many of their creative positions require art and design degrees.

In addition, the agency advertises and sends representatives to job fairs, plus it uses speaking and teaching opportunities to spread the word.

"[It's] basically any opportunity to get out there in front of targeted schools and start to build relationships with prospective hires," he says. MMPT hired between 15 and 20 grads last year. Allen says the plan is to double that amount



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this year.

A similar situation exists at Think New Ideas, New York, which uses an internship program to cull talent. Chris Marriott, senior vice president, director of client services, says, "The great thing about college is you train them from the ground up ... I think in a different way there always are things that need to be relearned. As long as you've got to train somebody, you might as well get them inexpensively."

Conversely, though agencies may have to pay more to attain employees with longer resumes, he acknowledges, "they come with a little bit of value."

Think currently does not formally visit campuses, but Marriott says the company pays attention to New York colleges and plans to have employees visit their former schools.

One of the most established recruiting programs is at Agency.com, New York. The firm, which has acquired several other shops this year, will develop a company-wide program based on how the New York office attracts new talent. Rosemary Haefner, vice president of human resources, says East Coast schools, including Carnegie Mellon, Penn State and Boston University, have yielded the best results for technical positions. Agency.com has created a mentoring program within the company to assist with new recruits.

The company participates in job fairs and recruits on the graduate level as well. "It's definitely a challenge for us," Haefner says. "We want to try to bring this nationwide."

One of the most appealing qualities recent graduates bring to the table is an unjaded outlook on the industry, as well as a willingness to try new things. Mark Avnet, senior vice president, director of production and technology at New York's APL Digital (and the acquaintance of

the high school prodigy) says employees fresh from academia tend to be more free with their ideas, especially in creative jobs. "In the protective environment of the university, you're able to let your mind go," Avnet says.

More important than technical proficiency is creative talent, he says. "When you find it, you really try to hold onto it. I don't think you can teach people to become inspired."

One of the more fruitful schools for new media recruits is The Interactive Telecommunications Program at New York University's Tisch School of the Arts. Red Burns, chair of the program, says its success is due to a holistic approach to the Internet.

"We're not interested in the technology *per se*,

we're interested in what can be done, the idea behind it," Burns says. While there is no formal recruiting program, all of the graduates have been placed in jobs. The program currently has 240 students.

"I think the fact that we're in New York is key," Burns says, adding that many in the faculty are professionals in the field. "They leave here with a spirit of experimentation ... which can add a great deal to the job."

As interactive agencies join career fairs at student centers

everywhere it will take time before students eagerly flock to their booths.

"The industry needs to build," says Allen of MMPT. "We've got to go in there to educate them a little bit about the industry: 'What are the companies in this space? What are their strengths and weaknesses.'"

Haefner also has found that to be true. "People are curious, but they don't have as much understanding. It's a lot of PR for the industry more than for just us."

Still, the bottom line is finding qualified applicants. Comparing the hiring situation to the National Basketball Association, Marriott notes: "Teams have one or two people they spend a lot on and build a team with some mediocre players around them ... What's really tough is staffing—top to bottom—with very, very good people." ■

"As long as you've got to train somebody, you might as well get them inexpensively," says Think's Chris Marriott.

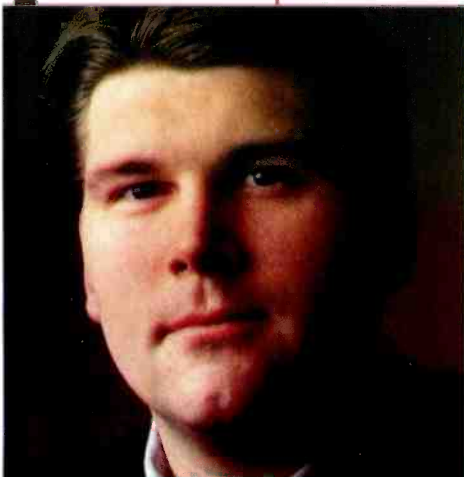
Don't be surprised

to see Bob Allen

manning a job fair

booth on campuses

this fall.



HOW TO LOSE YOUR POSITION AS A #1 COMPANY

- 1. Keep telling yourself how good you are.**
- 2. Build a plush new corporate headquarters downtown.**
- 3. Raise your prices every year...**
after all, you're the leader...they'll pay it.
- 4. Keep making your product the same way...**
same sizes...same styles...and keep selling it in the same old distribution channels.
- 5. Continue to explain to your CEO why 1 - 4 above are so critical.**
- 6. Ignore history...its lessons don't apply to you:**
 - Zenith's stock sold for over \$300 a share.
 - Sears' sales used to be larger than its next two competitors' combined.
 - Schlitz was the best selling premium beer.
 - Korvette was the leading discount store.
 - Dow Jones' *Journal* used to have 2.1 million circulation and was a monopoly.
 - Chevrolet was the #1 car in America.
- 7. Follow the herd.**

Blow your budget on an expensive image campaign in the same old publications showing declining readership. Go only for mass reach even when it costs you 200% to 300% more, in terms of effectiveness, and when more efficient new choices are available. Since few companies accurately measure image campaigns or test them in competing media, you'll never know exactly how much money you blew...or why your sales and earnings are slipping.
- 8. Explain all of the above to the new CEO...and the new ad agency.**

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83% of IBD's audience do not read *The Wall Street Journal*, according to Readex Inc., June 1998.

Investor's Business Daily

"For People Who Choose To Succeed"

CULTURE TRENDS

MTV Around the World

Week of 9/21/98

MTV Europe

Artist	Title
1. Boyzone	No Matter What
2. Stardust	Music Sounds Better With You
3. Savage Garden	To The Moon And Back
4. Sash f. Tina Cousins	Mysterious Times
5. Simply Red	The Air I Breathe

MTV Latin America (North Feed)

Artist	Title
1. Beastie Boys	Intergalactic
2. Eagle Eye Cherry	Save Tonight
3. Goo Goo Dolls	Iris
4. Smashing Pumpkins	Perfect
5. Puff Daddy	Come With Me

Billboard's Top 15 Singles

Compiled from a national sample of top 40 radio airplay monitored by *Broadcast Data Systems*, top 40 radio playlists, and retail and rack singles sales collected, compiled, and provided by *SoundScan*. September 26, 1998

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1-	4	I Don't Want To Miss A Thing	Aerosmith
2	2	2	7	The First Night	Monica
3	3	3	13	Crush	Jennifer Paige
4	4	4	15	My Way	Usher
5	5	5	18	The Boy Is Mine	Brandy & Monica
6	7	11	6	Time After Time	Inoj
7	NEW	NEW	1	I'll Be	Edwin McCain
8	6	6	8	Daydreamin'	Tatyana Ali
9	11	13	33	Too Close	Next
10	7	9	33	You're Still The One	Shania Twain
11	13	14	17	When The Lights Go Out	Five
12	8	10	10	Lookin' At Me	Mase/Puff Daddy
13	16	16	28	This Kiss	Faith Hill
14	15	20	7	I Can Do That	Montell Jordan
15	13	9	10	Never Ever	All Saints

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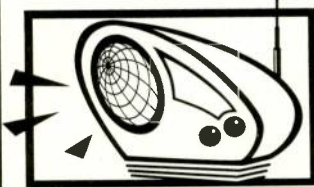
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Graphic Artist

Spirit of Foxwoods

FOXWOODS, the most exciting and successful resort casino on the East Coast, is looking for a versatile designer to produce outstanding concepts and executions for a variety of challenging assignments. The designer will have an opportunity to work in a state-of-the-art environment, which includes video production, web design, and animation.

This is an all digital and MAC facility with a creative team of 29.

The innovative creative we seek must have at least two years of experience with: Corel, Illustrator, PhotoShop, Freehand, Painter, and Quark. Excellent organizational, follow-through, and interpersonal skills are essential. A Bachelor's degree in advertising design is preferred. Web graphics and 3D a plus.

Foxwoods, North America's largest resort casino, provides an outstanding compensation and benefits package. We encourage Native Americans to apply and are an equal opportunity employer.

Please forward resume, several samples of your work (which will not be returned), and salary requirements to:



Attn: Human Resources
Route 2, P.O. Box 3777
Mashantucket, CT. 06339-3777
Fax: (860) 312-1599

Would you call a plumber when you have a headache?

Of course not.

Then don't call just any temp service when you need a DM pro. Call DMOC!



The original — and still the ONLY — interim staff service focusing exclusively on direct marketing.

There's too much to risk. So when you need the very best interim database, traditional DM or website marketing help, call the FIRST, the BEST in the business — Direct Marketers On Call.



Tel: 212•691•1942 / Fax: 212•924•1331
visit our website at www.dmoc-inc.com

HELP WANTED

We're looking
for everybody.

Art Directors
Designers
Production Artists
Writers
PR Pros
Marketers
Researchers
Account Execs
Media Planners
Media Buyers
Print Producers
Traffic Pros

Every year, we fill thousands of interim assignments for companies and agencies nationwide. And some of the jobs do turn permanent. If you're available to work now and live in the tri-state area, send your resume today. We'll take it from there.


PALADIN.
STAFFING SERVICES

New York • Chicago • Los Angeles • San Francisco

Paladin Resource Department
270 Madison Avenue
New York, NY 10016

Fax: 212/689-0881

E mail: newyork@paladinstaff.com
www.paladinstaff.com

EOE/M/F/D/V

PUBLIC RELATIONS

We are a leading, fast-paced, growing PR agency looking for team members in our Boston and Baltimore offices from account coordinator to supervisor with consumer or financial experience. Senior applicant should have 5+ years of public relations experience and proven results with media strategy and placements. Excellent writing and client relationship skills a must. Send or fax cover letter and resume to: Rebecca Cargill, Arnold Public Relations, 101 Huntington Avenue, Boston, MA 02199; fax: (617) 587-8932.

No phone calls please.

Arnold Public Relations is an equal opportunity employer that encourages diversity.

WANTED

Creative Director/Broadcast Producer

So far this ad is pretty bland, huh? Houston Agency needs a good creative director who has heavy experience writing and producing for the consumer retail market. Please fax your resume and let us know how you can help spice up our lives - and the ads for our clients!

Love Advertising
Fax (713) 552-9155

CALL 1-800-7-ADWEEK

DIRECTOR OF TRAFFIC/WORKFLOW

This newly created management/supervisory level position offers a great opportunity for an individual with 7-10 years of traffic/production experience in an agency. This seasoned professional's responsibilities would include standardizing and documenting centralized traffic procedures, developing and documenting workflow procedures, creating and supervising production schedules, and overseeing the job status/update process. This individual will report directly to the principals of the agency. Requirements include good communication and organization skills, credibility, and the ability to command respect.

We are a medium-sized, fast-growing company with a need to establish agency-wide processes to fuel our growth. We offer an excellent compensation and benefit package including a 401(k) savings plan. In complete confidence, please send resume, references, and salary history to:


We Create Belief™

Osborn & Barr Communications
Attn. Human Resources
7800 Forsyth, 7th Floor
St. Louis, MO 63105

AN EQUAL OPPORTUNITY EMPLOYER

ACCOUNT SUPERVISOR

Growing D.C. ad agency seeks experienced account professional to supervise lottery account. A minimum of 5 years prior agency experience, supervisory, oral and written communications experience a must. Strong organizational management skills required. Must have working knowledge of accounting, consumer media, print and broadcast production and a committed work ethic.

Please respond by fax to:

Director of Client Services
(202) 789-2596

AbramsonEhrlichManes
1275 K Street, N.W.
Washington, D.C. 20005
No phone calls please.

ART DIRECTOR

You can design the he!! out of an ad, but headlines come just as easily. You've got 5-10 yrs agency experience and know how to deal w/clients and deadlines. You do award- and account-winning work. And you'd like to be a critical part of a small, fast-growing agency. Must fax resume, 3 samples of your best work and salary needs to 212-369-1872.

Brilliant Thinking, Brilliant Mac Comps.

Join us. Cool clients, great environment, superior work.

E-mail or fax a few samples and we'll get back to you right away.

e-mail
do_brilliant_work@farago.com

fax
212-243-1682

P

Farago+Partners

GROUP CREATIVE DIRECTOR

You have seven+ years in broadcast & print. Art side, but writers feel threatened. You know The Big Idea when you see it, even if somebody else has it. You hire, fire, juggle priorities, personalities, maximize output, minimize pain. Your co-workers swear by you, only occasionally at you. Your clients listen, gulp, sign up and trust you. You're a leader, but not too full of yourself to do it yourself. And you're looking for a home with global assignments, local color, an off-center attitude and beer that you, too, can learn to brew. Where ideas and people who have them matter most. Oh, and you'd kinda like being called a **DECKERHEAD**.

Rush resume and other persuasive non-returnable exhibits to: Jim Decker, Biggest DECKERHEAD of All



DECKER 99 Citizens Drive
Glastonbury, CT 06033
www.deckerhead.com

PRINT BUYER

Minimum 1 year buying experience required. Strong negotiating skills. Barter knowledge or planning background a plus. Excel, Word helpful. Salary commensurate with experience.

Fax resumes to: (212) 697-5173

CIRCULATION MANAGER

Texas Parks & Wildlife magazine seeks a qualified Circulation Manager to manage subscription, retail, and newsstand channels; supervise renewals, billings and promotional campaigns; direct creative campaigns; and liaison with U.S. Postal Service, fulfillment house, ABC and printer. Requires bachelors degree plus five years of circulation account management of consumer and/or business magazine titles.

Request the required Texas State Job Application form and the Job Posting by faxing your name/address to 512-389-8029, or calling 512-389-4683. Refer to Vacancy Number 99-02-022.

Applications must be received by October 19, 1998.

Please send resumé, copy of official college transcript(s) along with a completed State of Texas application form plus not less than three non-returnable professional samples of a successful, quantifiable direct mail campaign to: TPW Employment, Recruitment and Retention Branch, 4200 Smith School Road, Austin, TX 78744. EOE

TEXAS
PARKS & WILDLIFE

A complete job description, and on-line application form may be found at www.tpwd.state.tx.us.

MEDIA RESEARCH

PARADE, a major national magazine, is looking for a resourceful and creative person with 3+ 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 is a plus.

Submit resume and salary requirements to:
VP/Human Resources 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 m/f/d/v

Catch a Creative Genius
ADWEEK CLASSIFIED

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

HELP WANTED



Rational Software Corporation is the world's leading provider of software development tools and services that automate the component-based development of software applications. This major industry trend has been embraced by the world's largest software suppliers - providing us with a global presence and annual growth up to 47%.

The world is moving to component-based software. Shouldn't you be too? Check out this opportunity at Rational today.

ACCOUNT EXECUTIVE

Serve as the primary day-to-day liaison for the Business Unit Marketing Manager on all marketing program projects including managing overall execution marketing programs, determining project scope, attending initial creative input meetings, establishing budgets and schedules, and providing creative staff with information. You'll also review copy to ensure appropriate messaging, negotiate prices with printers and other vendors, and identify key lists and segmentation for mailings. Requires a strong understanding of direct marketing and 3-5 years experience managing creative and production in a fast-paced environment. Corporate experience preferred.

To apply, send your resume to: Human Resources, Rational Software, Job Code AE/NW, One Burlington Woods, Burlington, MA 01833. E-mail: dpace@rational.com. Fax: 781-229-3537. www.rational.com

RATIONAL
SOFTWARE

**JOIN THE TEAM THAT'S PIONEERING THE INFORMATION SUPER FREEWAY**

BroadPoint Communications Inc. is seeking a Media Planning Director and Traffic Director to help manage the rapid growth of FreeWaySM, the revolutionary advertiser-sponsored telecom service that is generating national excitement among consumers, advertisers and the media. FreeWaySM's interactive, precision targeted and permission-based new media is creating innovative solutions for advertisers and marketers with our cutting-edge database technology.

MEDIA PLANNING DIRECTOR

You're a media pro, with 8+ years in media planning supervision and/or media research, and you're ready for a major career challenge. You'll help lead the team developing an advanced media planning, monitoring and forecasting system for FreeWaySM, in conjunction with our technology group. You will supervise commercial inventory forecasting, pricing and revenue models, and evaluate and continually refine targeting segments.

TRAFFIC DIRECTOR

A background in broadcast TV, radio or Internet traffic management is essential. Ideally, you have 8+ years supervising the scheduling, prioritization and post-campaign reporting of commercial inventory. You're obsessed with details and a great team leader. At BroadPoint, you will have input into the development of optimal traffic systems for an evolving new medium, requiring sophisticated targeting and interactive capabilities, in collaboration with our technology group.

Candidates must have a strong desire to work in a fast-paced, entrepreneurial environment. **We offer stock options, competitive salary and comprehensive benefits.** For immediate consideration, fax resume and cover letter with salary history to 212-402-7811 or mail to:

HR Director, BroadPoint Communications
75 Maiden Lane, New York, NY 10038
No phone inquiries please.

CREATIVE DIRECTOR

Help! We're moving all design in-house! Webstakes, one of the fastest-growing NYC new media companies, seeks a very experienced Creative Director to oversee and direct our site evolution, media campaigns and client promotions. Minimum of 2 years managing Web design and at least 5 years in design at an advertising or promotion agency desired.

A ground-floor opportunity for a hard-working human with superior creative and branding skills who rises to meet deadlines.

Lead our unstoppable production team and put your imagination to work! Webstakes offers a competitive salary, great benefits, stock options and a stimulating work environment.

Forward resume to:

Email: create@webstakes.com
(Including URLs)

FAX: (212) 857-4744
(Include Job # MM004)



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

TRAFFIC MANAGER

The New York Times is looking for a traffic manager who can work cooperatively within a team environment and handle a heavy workload and tight deadlines. The candidate, who will report to the Promotion Production Director, will be responsible for trafficking and tracking all projects generated by the Promotion Department, and for improving or developing new systems for managing the traffic process and the tracking of job status and budget information. The successful candidate must have: 5-10 years' trafficking experience in publishing, advertising, commercial printing or in a comparable industry; experience interfacing with art, copy, production and managerial staff; supervisory experience; computer inputting, tracking and database system experience; some technical printing production experience and/or training; a thorough knowledge of the steps and timing involved in the production of promotional materials; and, strong organizational, supervisory, computer, problem-solving and interpersonal skills.

We offer a competitive salary and benefits package.

*If you are interested in this position,
please send your resume and cover letter to:*

The New York Times

229 West 43rd Street, New York, NY 10036

ATTN: Human Resources Dept. TM

Fax: (212) 556-4011

EOE/MF

We regret that we will only be able to respond to those candidates selected for an interview.

HELP WANTED

E-Commerce Opportunities

Participate in the growth of the internet and E-commerce by joining a dynamic and exciting interactive company. Candant Corporation is one of the world's largest providers of consumer and business services worldwide. We are focused on building and marketing great consumer internet services. Join our team today. We have outstanding opportunities for talented individuals of our Stamford, CT location.

Creative Director

We seek an idea and concept person to lead our creative staff in developing attention-getting, innovative content on the internet. Responsibilities include "thinking outside the box" to develop new and effective ways to market our products on-line and managing a Creative Staff of Art Directors and Copywriters.

To qualify, you will have 5-7 years experience in direct marketing, promotion and graphic design, as well as knowledge of the internet and web development. Working knowledge of Quark, Photoshop, Illustrator, GIFBuilder, DeBabelizer, and HTML also required. Previous supervisory experience desirable. Job code #009S

Copywriter

Excellent opportunity for a full-time Copywriter with top-notch writing skills and experience in advertising, sales promotion or related industries! Must be skilled in promotional concepts/themes and writing compelling, exciting copy for various on-line marketing vehicles such as banners, pages, and buttons. To qualify, you must have 3+ years previous promotional copy writing experience, advanced PC skills and familiarity with on-line media. BS or BA in Marketing, Communications or English preferred. Job code #010S

For consideration, forward your resume including position Job code to: Candant Corporation, Human Resources Dept., 707 Summer St., Stamford, CT 06901 or fax to: 203-324-3468. EOE.



CENDANT

ADVERTISING SALES NEW YORK

The Hollywood Reporter, the leading daily entertainment trade publication, is seeking an experienced salesperson to sell film, technology, finance and publishing accounts on the East Coast. The ideal candidate will have a minimum of 5 years advertising sales and publishing experience, selling at least two of the above categories, technology a plus. Must be able to work well under pressure and handle daily deadlines. Great career opportunity.

Competitive compensation package.

Mail resume and salary history to:

Eastern Sales Manager
The Hollywood Reporter
1515 Broadway
New York, NY 10036

or fax to:
212-536-8875

Marketing Information

Reuters, the world's largest news source is seeking an energetic, organized Junior Sales Executive with excellent communication skills to help sell Business Information Products. This entry-level position requires you to service existing accounts, support sales team, work with Reuters technical group to coordinate client support, file reports and other market information. Learn from the industry leader and build a career in the information business. Fax resume and salary history to: M. Trenard (212) 603-3867

Reach Your Ad Community In Adweek Magazines

E.O.E.

S.O.S.

Fast-paced, fast-growing, full-service NJ agency can't stop winning new business. Currently seeking **Advertising and Public Relations Account Coordinators.**

Must be smart, dynamic, organized, fun, forward-thinking, and really good at what you do. Great start, great work, great salary, great benefits, and great times ahead for those who answer the call. Fax resume, cover letter and salary history to 973.829.6566 or email cwood@dkbnet.com.

No calls, please. No time to answer the phone.

CABLE SALES OPPORTUNITIES

National Cable Communications a rapidly growing, fast paced leader in the national spot cable representative business, has several exciting opportunities for experienced sales professionals.

GENERAL SALES MANAGER in Atlanta, Chicago and Detroit. Must be able to lead sales staff in all aspects of the sales department including marketing and budgeting.

SALES MANAGER in Detroit, Cleveland, St. Louis/Kansas City, New York, Atlanta, San Francisco, Seattle and Los Angeles. Must be able to develop, motivate and lead sales staff to meet aggressive sales goals.

ACCOUNT EXECUTIVES in New York, Atlanta, Chicago, Los Angeles, San Francisco, Seattle, Cleveland and Dallas. Must be able to effectively communicate the advantages of cable advertising to current and prospective advertisers.

National Cable Communications offers an outstanding compensation and benefits package for all positions. For immediate consideration, please forward resume and salary history to:

Sandra Kelly, Human Resources Mgr.
National Cable Communications
137 Newbury Street, Boston, MA 02116
Fax: (617) 859-7551
Equal Opportunity Employer

ADVERTISING SALES

Growing custom publishing firm is seeking an intellectually curious, self sufficient and well spoken advertising salesperson. The position is nationwide ad sales for a new publication and web site, sponsored by the Gartner Group, published by Forbes. Audience is top management.

Strong written and presentation skills are a must. Applicants must be proficient with a laptop. Very fast paced environment. You must be an enthusiastic, high achieving team player. IDG, Ziff or CMP experience a big plus.

We offer a generous compensation package, 401K, and benefits. You must be able to work from our Somerset, NJ office (55 minutes from NYC, Rt. 287, exit 12). Light travel is required.

Please fax resume to:

Hemisphere Inc.

732-764-0255 or email lvlscontl@hemnet.com

No phone calls please.

HELP WANTED

Art directors needed.
righters to.

Global advertising agency seeks talented individuals committed to doing great work. Send resume and cover letter to:
WCJ, 675 Avenue of the Americas, 3rd fl., HR Dept.,
New York, NY 10010. Or fax (212) 627-8363.

WCJ

Wunderman Cato Johnson

MEDIA PROFESSIONALS

If you are a seasoned (2/5 years experience) media star, ready for your next move up, have some background in the high-technology arena and are interested in print and on-line media, we have several opportunities available!

Carat handles over \$8.0 billion in world-wide billings. Carat Freeman, the "high-tech" component of Carat was recently named by Inc. 500 as one of the fastest growing companies in the U.S. As the largest independent media services company in America, we continue to experience tremendous growth and need **Senior Media Planners and Media Supervisors**. Just some of our current clients include: Platinum, America Online, Symantec, Dow Jones/Wall Street Journal, Analog Devices, and Seagate Software.

These positions are currently available in our Newton, MA (Boston) office. We seek professionals who are motivated, have a strong team player mentality, and possess strong communication and organizational abilities. We offer a full, competitive benefits package and are an Equal Opportunity Employer.

To join our dynamic staff, please mail or fax your resume and salary history to:

Carat Freeman

Robert A. Vacca, VP/Operations
Two Wells Avenue
Newton, MA 02459
Fax: (617) 303-3111
(No phone calls please)



FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

We've experienced record growth, won a slew of creative awards, and made a lasting impression on the competition.

Clearly, there's just one thing left for us to do.

(HIRE!)

Account Executives

Your responsibilities will include but are not limited to interfacing with clients to ensure the timely preparation and placement of daily ads, and closely interacting with a multitude of media. If you have what it takes to work in a fast-paced, ever-changing environment, a BS/BA and 2 or more years of advertising, media buying or marketing experience, we must talk! Proficiency with Excel is a must. **Job Code: AE**

Account Coordinators

We're seeking hard working go-getters with 1+ years' office experience, who know the meaning of deadlines and can type 50wpm. Proficiency in Excel and the ability to work under pressure are a MUST. Knowledge of the advertising industry a plus (telling us your favorite commercial doesn't count). **Job Code: AC**

Administrative Assistant/Receptionist

As the first voice our callers will hear, your responsibilities will include answering phones, greeting visitors, interfacing with vendors and various other administrative tasks. If you have a pleasant phone manner and the stamina to handle a very busy switchboard, as well as 2+ years' experience, we'd like to meet you. Proficiency in MS Word and Excel is required. **Job Code: AAR**

Individuals without excellent organizational, time-management, communication and detail skills and who are easily intimidated need not apply.

If you are looking for a friendly, fun atmosphere — where you'll work hard and play hard — we'd like to hear from you! Please forward your resume, indicating job code of position of interest and salary requirement, to: **Austin Knight, Job Code, 352 Park Avenue South, New York, NY 10010. Fax: 212-401-2301. E-mail: jgatti@austinknight.com** For more information about Austin Knight, please visit us at: www.austinknight.com Equal opportunity employer.

Austin Knight

CALLING ALL MEDIA PLANNERS AND "WANNABES"

Bozell Worldwide has several opportunities for Media Planners (min. 18 months agency planning exp) and "wannabes" (aka Assistant Media Planners) with previous internship experience. Planners will need exp w/ b'cast and print mediums and AMP candidates will need a passion to learn and be savvy with numbers. Excellent communication/computer skills required for "wannabes"/planners alike.

Mail or fax (212-463-8419) resumes, including desired salary to:
Bozell Worldwide, Dept. LP
40 W. 23rd St, NY, NY 10010

EOE/AA

M/F/D/V

HELP WANTED

Marketing manager

YOU KNOW
OUR PRODUCTS
BUT YOU MAY
NOT KNOW...

**CHEF
AMERICA!**

Located just south of Denver in Englewood, Colorado, is one of the frozen food industry's best kept secrets...Chef America, Inc. 1998 marks Chef America's 20th anniversary, and after twenty years, the company is still one of the nation's fastest growing food companies, and a strong leader in driving growth across both the retail and food service sections of the frozen food industry. Since the launch of HOT POCKETS® brand sandwiches nearly twenty years ago, Chef America's continuous focus on innovation has driven phenomenal growth across frozen sandwiches and snacks, making them the two fastest growing categories in all of frozen foods.

SENIOR MARKETING MANAGER

Chef America currently has an opening for a SENIOR MARKETING MANAGER for the Frozen Sandwich Category. If the challenge of continuing double digit growth on the company's three flagship brands...HOT POCKETS® brand sandwiches, LEAN POCKETS® brand sandwiches, AND CROISSANT POCKETS® brand sandwiches...in a fast-paced, highly NON-bureaucratic and truly entrepreneurial corporate culture sounds exciting, then this may be the perfect opportunity for you.

This position will manage everyday business for Chef America's sandwich franchise, which consists of the three leading brands as well as two smaller brands, DELI STUFFS™ brand sandwiches and BIG STUFFS™ brand sandwiches. Responsibilities will include developing annual brand plans, long-term strategic plans, sandwich new product development, and the planning and execution of all elements of the marketing mix.

Position qualifications include a college degree with an MBA preferred, 5-7 years packaged goods marketing experience, and ideally, at least 2 years marketing experience with a major packaged goods food manufacturer. Candidates must have strong management experience, as well as an extensive background managing the advertising development process, media planning, and market research, and new product development experience from concept development to executing a national launch. Leadership talent, strategic thinking, a high-energy level, and a proactive, "Do what it takes" mentality, are critical to success in this job.

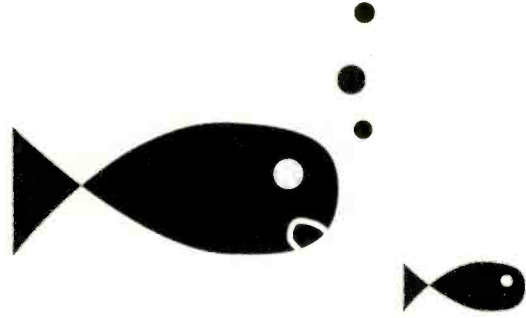
Chef America offers an excellent benefits and compensation package, the chance to enjoy the Colorado quality of life, and most importantly, the opportunity to assume a key decision making role within a highly dynamic organization.

For immediate consideration, please fax or send your resume to: **Chef America, Inc., Human Resources-Dept: BW-928, 20 Inverness Place East, Englewood, CO 80112, FAX: (303) 790-0214.**

Chef America, Inc.

Feeding Your Need to Excel.

Equal Opportunity Employer M/F/D/V



Move to smaller pond.
Become bigger fish.

Art Director Wanted. A \$35+ million retail, consumer, and B-to-B shop, KGA is one of New England's fastest-growing agencies. Casual environment, generous benefits, opportunity to grow. We're looking for a heavy-hitter to help us swim with the sharks. You should have mid to large agency experience, strong presentation skills, killer book. Resume and three samples to: Creative Director, KGA Advertising, P.O. Box 1540, Middletown, CT 06457 or E-mail us at: kgadv.com. No phone calls please.

KGA
advertising

MANAGER, MARKET PLANNING & RESEARCH SPORTS LEAGUE New York, NY

A prestigious, nationally known sports league seeks a professional to manage the development and interpretation of consumer and general market research specifically in the areas of the licensing and team business. We seek a well-organized, highly analytical individual who has excellent listening, project management and presentation skills and is well versed in qualitative and quantitative research. A Bachelor's degree and background in consumer products or licensing research required and so are excellent references relative to interpersonal and customer relationships. The successful candidate will receive competitive compensation and the opportunity to work for one of the country's leading sports organizations. To apply, please forward resume and salary history c/o

TeamWork Consulting Inc.
22550 McCauley Road
Shaker Heights, OH 44122
FAX (216) 292-9265
E-Mail: teamwork@stratos.net

Equal Opportunity Employer

ACCOUNT EXECUTIVE

Leading edge web and consumer software developer seeks experienced NY based sales professional with strong fashion company relationships and ad sales experience. Must be computer friendly and Internet aware to sell exciting new advertising and e-commerce solutions to apparel, footwear and accessory manufacturers. **ModaCAD** offers a comprehensive salary and commission package. Please fax resume and salary requirements to:

Linda Reeves, (310) 751-2127
or e-mail to
Lreeves@Modacad.com

PAGE LAYOUT

Layout and production specialist sought for fast-paced growing communication consulting firm. Branch office seeks creative, organized, responsible, self-starter to join a small, congenial team. Must be Macintosh expert, specifically Pagemaker, Quark, Illustrator and Photoshop, with strong knowledge of electronic file preparation. The candidate for this position should have the ability to work independently with support from our full-service California design studio. Salary commensurate with experience. Please respond with resume and salary history to:

Sheppard Associates
ATTN.: Design Director
1055 Washington Blvd.
6th Floor
Stamford, CT 06901
FAX (203) 359-3406
no calls, please

FILM & TV JOBS

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

HELP WANTED

Media/Market Research Analyst

The world looks to DOW JONES and our flagship publication, The Wall Street Journal, for timely, insightful and accurate business news and information. Our Marketing Research Department is seeking a highly motivated self-starter to provide support for the national advertising staff by analyzing syndicated research, as well as designing, executing and interpreting primary studies. The Media/Market Research Analyst will be knowledgeable about publications and their markets and how to use research to position them.

Requirements include college degree plus 3 years experience with syndicated studies such as MRI, Mendelsohn, JD Power and Intelliquest's CIMs. Applicants should have experience using IMS or similar systems to access these databases. Knowledge of primary research procedures, techniques and the ability to analyze and present research results essential and applicants must possess excellent verbal and writing skills, as well as computer proficiency (Word, Excel, and Power Point). Previous experience at a publication or ad agency is preferred.

If you are looking for a highly visible and responsible position with a prestigious publication that offers a good salary and great benefits, please forward your resume, including salary requirements to:

Dow Jones & Company
Staffing Department - JD67859
200 Liberty Street
New York, NY 10281

FAX: 212-416-3759

E-mail: joan.daviau@dowjones.com

Visit our website at www.dowjones.com/careers

Equal Opportunity Employer



MARKETING MEDIA PROFESSIONAL

Time Inc., publisher of some of the world's most popular magazines and a leader in new media, interactive and broadcasting ventures, has an outstanding opportunity for an experienced marketing media professional to join our Corporate Marketing Information Department.

In this position, you will assist Time Inc. properties to develop effective media positioning in specific categories to support sales efforts. The ideal candidate will have expertise in the use of research in media planning, and full knowledge of other media coupled with a strong marketing sense. He/she will also have experience developing strategies and tactics for specific categories. We seek team players able to work autonomously and possess a strong customer orientation.

To qualify, you must have at least 6-8 years agency and magazine experience. Strong computer skills are required.

For consideration, forward your resume and salary requirements to: Human Resources, Time Inc., Attn: Recruiter CS/40th floor, 1271 Avenue of the Americas, New York, NY 10020 or fax to: 212-522-4510. You may visit our web site at: www.careers.timeinc.com. Only qualified candidates will be contacted. We are an equal opportunity employer.

Time Inc.



RELIABLE.

FLEXIBLE.

HIGH-QUALITY.

The Timberland Company, a premier designer and manufacturer of outdoor footwear and apparel, has an opportunity available in our Stratham, NH Headquarters. (Located just one hour north of Boston.)

Senior Marketing Manager Field Marketing

- Marketing and business strategist responsible for developing marketing plans for strategic accounts and channels of distribution
- MBA and at least 5 years of related marketing experience in a packaged or consumer goods industry.
- Excellent analytical and communication skills required

Please fax a scannable resume to: Dept. AW-928, 603-775-1662 or to learn more about Timberland, visit us online at: www.timberland.com
Timberland is an equal opportunity employer.



MEDIA PLANNER / BUYER

A leading publisher and developer of interactive entertainment seeks a special someone to manage its print and online media planning/buying activities. Our Media Planner/Buyer will have a variety of responsibilities, from the development and implementation of media plans for our diverse range of interactive entertainment products, to negotiating and buying ads, and issuing insertion orders...you'll be in charge of it all. In order to fill these very big shoes, the ideal candidate will need 3 years' experience planning and buying consumer print media at a leading ad agency or corporation (needless to say, experience buying online media is a huge plus).

In addition, you'll need the following: strong planning ability, attention to detail, excellent communication skills (written, verbal, and interpersonal), ability to work independently, ability to work as part of a team, ability to multi-task, solid ethics, good judgement, yadda yadda yadda. On top of it all, though, is the most important requirement - you gotta' love games.

We offer a great salary, a cool working environment, free coffee, 401K, comprehensive benefits, and, ummm, lots a' games. Think of it: no more frustrating attempts to please the client. You'll BE the client. If this sounds like you, give us a shout!

Attn: I. Pena

16 East 40th Street, 12th floor, New York, NY 10016

FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

HELP WANTED

REGIONAL SALES MANAGER

ZapMe! has an immediate opening for a senior sales professional to head our national sales office in New York. You should possess a successful diversified media sales and/or broadcast media (network, cable or spot) background, with contacts at both agency and client levels.

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ZapMe! offers tremendous growth potential and an excellent compensation and benefits package. For immediate consideration, mail or fax a brief cover note and resume attention to Lance Mortensen: ZapMe!, 3000 Executive Parkway, San Ramon, CA 94583, fax: 925-543-0301, or email lmortensen@zapme.com No phone calls, please.

CIRCULATION DIRECTOR

Los Angeles

Experienced well rounded Circulation Director needed for LA based paid daily business publication. Must have strong hands on experience in circulation promotion, N/S sales, and ABC audits. The right candidate must be a good communicator, well organized, goal oriented, and able to work well with others.

Send resume with salary requirements in strict confidence to:

Department AH
BPI Communications
1515 Broadway
New York, NY 10036
or FAX to: 212-536-5283
EOE

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International agency with great creative, awarded AAF "Best in the West under \$40 million," is currently seeking an experienced Media Planner. The agency is located in gorgeous coastal San Diego and is home to a visionary team deeply committed to great work. Send resume to:

Executive Search
444 South Cedros Ave., Ste. 240
Solana Beach, CA 92075
Fax 619-755-8944

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Soho-based, high-end print/digital design and production studio is seeking a production manager to establish and maintain procedures within the studio, train/assist designers in file construction and prep design workfiles for transfer to programmers or external commercial printers. Must be highly proficient in QuarkXPress, Photoshop and Illustrator. Should have experience with pre-press at a high-end commercial printer. Additional experience in Web production and graphic preparation for the Web preferred.

Please forward resume and salary requirements to:

jjs@walrus.com
or fax to (212) 966-8462

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This position requires a minimum of 3-5 years' marketing, advertising, public relations, and/or promotions experience. A solid background in event marketing, sponsorship and community relations is a plus. Computer proficiency and strong communication, interpersonal, strategic planning and multi-tasking skills are essential. Bachelor's degree in a related field is also required.

We offer an excellent compensation and benefits package, company stock options and career growth opportunities. Please send resume to: **GameWorks, 10 Universal City Plaza, Suite 3300, Universal City, CA 91608. FAX: (818) 866-9795.** GameWorks is proud to be an equal opportunity employer.

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Please fax resume to:
212-354-1002

CULTURE TRENDS

MTV's BUZZWORTHY

BUZZWORTHY are usually by new, up-and-coming artists who MTV believes have special potential. Of the videos that MTV designated as BUZZWORTHY, the vast majority have been certified gold or platinum.

Week of 9/21/98

Artist/Group: **Black Eyed Peas**

Song/Video: **"Joints & Jam"**

Director: **Brian Beleticz**

Black Eyed Peas are keeping it real. Real how they see it. With hip hop influenced by soul, Jazz and Latin rhythms. With a live band. With pumpin' live shows that inspire Black Eyed Peas to burst into acrobatic movements. With energetic live shows that drive audiences into a frenzy. And you can catch some of this vibe on MTV.

Artist/Group: **Shawn Mullins**

Song/Video: **"Lullaby"**

Director: **Roger Pistole**

Shawn Mullins honed his craft the old fashioned way: writing songs that can be played on an acoustic guitar and working them out in front of live audiences more than 200 nights a year. With the arrival of **Soul's Core**, his latest album and first on major label, Shawn Mullins is no longer Atlanta's best kept musical secret. While he's playing larger rooms and making bigger bucks, Shawn's not planning on changing his music or his outlook on life.

Artist/Group: **Monster Magnet**

Song/Video: **"Space Lord"**

Director: **Joseph Kahn**

One thing you've got to give Monster Magnet—they have a sense of humor! The "Space Lord" video is a hilarious send of the booty-shakin', money-makin' hit of the year, "Feels So Good," by Mase with Puff Daddy. Complete with a guest appearance by Marilyn Manson guitarist Twiggy, the video pokes fun at the stereotypes of today's rap videos, including scantily clad dancers, expensive cars and lots 'n lots of money.

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending September 21, 1998

<i>This Week</i>	<i>Last Week</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Days In Release</i>	<i>Total Gross Sale</i>
1	New	Rush Hour	33,001,803	3	33,001,803
2	New	One True Thing	6,606,455	3	6,606,455
3	2	There's Something About Mary	5,634,385	68	147,126,261
4	1	Rounders	4,731,197	10	16,081,589
5	5	Simon Birch	3,744,801	10	8,111,342
6	4	Saving Private Ryan	3,405,161	59	178,091,556
7	3	Blade	3,263,253	31	61,304,718
8	6	Ever After	1,778,716	52	59,620,410
9	9	Armageddon	1,254,927	82	195,835,936
10	8	Snake Eyes	920,173	45	53,896,133
11	13	The Parent Trap	894,231	54	63,100,330
12	10	How Stella Got Her Groove Back	864,540	38	35,329,596
13	15	The Mask of Zorro	688,771	66	90,210,339
14	7	Knock Off	638,313	17	9,515,689
15	18	Everest	634,874	199	42,561,428
16	20	Dr. Dolittle	632,814	87	141,095,860
17	12	Why Do Fools Fall in Love	622,878	24	11,599,415
18	17	Slums of Beverly Hills	555,446	38	4,464,728
19	14	Dance With Me	528,573	31	15,113,284
20	11	54	524,999	24	16,214,148
21	23	Mulan	453,952	94	119,030,935
22	16	Dead Man on Campus	436,093	31	14,257,826
23	19	The Negotiator	404,604	54	42,629,085
24	22	Your Friends & Neighbors	400,899	33	3,885,585
25	21	Halloween: H20	359,701	47	53,323,506
26	30	The Avengers	319,297	38	22,962,496
27	24	Six Days, Seven Nights	303,617	101	73,565,352
28	25	Lethal Weapon 4	300,616	73	127,213,134
29	New	Permanent Midnight	260,562	5	275,864
30	26	Next Stop, Wonderland	259,603	31	2,394,113
31	27	Air Bud: Golden Receiver	252,341	38	9,562,329
32	52	Mafia!	248,841	59	19,333,404
33	28	Smoke Signals	201,730	87	6,149,575
34	45	Touch of Evil (reissue)	174,065	10	308,725
35	36	Hope Floats	165,467	115	59,587,156

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CULTURE TRENDS

MTV Around the World

Week of 9/23/98

MTV Asia

Artist	Title
1. Steps	Last Thing On My Mind
2. Aerosmith	I Don't Want To Miss A Thing
3. 911	How Do You Want Me To Love
4. Spice Girls	Viva Forever
5. Brandy & Monica	The Boy Is Mine

MTV Latin America (South Feed)

Artist	Title
1. SantosInocentes	Desparecedor
2. Beastie Boys	Intergalatic
3. Aerosmith	I Don't Want To Miss A Thing
4. Espend Lind	Lucky For You
5. Divididos	Nene De Antes

MTV India

Artist	Title
1. Chori Chori	Karreb
2. Khandala	Ghulam
3. Pyar To Hona Hi Tha	Pyar To Hona Hi Tha
4. O Jaane O Jaane	Piar Kiya To Dama Kya
5. O Jaane O Jaane	Piar Kisi Se Hota Hai

MTV Australia

Artist	Title
1. Powderfinger	Day You Come
2. Semisonic	Closing Time
3. Aerosmith	I Don't Want To Miss A Thing
4. Cherry Poppin Daddies	Zoot Suit Riot
5. Goo Goo Dolls	Iris

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.
September 26, 1998 Provided by *Broadcast Data Systems*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	13	How Long Gone	Brooks & Dune
2	5	7	12	Where The Grass Grows	Tim McGraw
3	3	5	16	26 Cents	The Wilkinsons
4	6	8	9	I'll Go On Loving You	Alan Jackson
5	2	2	18	True	George Strait
6	9	12	11	Don't Laugh At Me	Mark Wills
7	8	11	18	You're Gone	Dimond Rio
8	4	3	18	Cover You In Kisses	John Montgo
9	11	13	10	Honey, I'm Home	Shania Twain
10	7	4	19	I'm Alright	Jo Dee Messina
11	13	14	10	Forever Love	Reba
12	14	15	13	Everything's Changed	Lonestar
13	16	20	7	Loosen Up My Strings	Clint Black
14	20	33	6	You Move Me	Garth Brooks
15	18	25	8	A Little Passed Little Rock	Lee Ann Womack

©1998 Billboard/Broadcast Data Systems

Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.
September 26, 1998 Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	1	3	Lauryn Hill The Miseducation of Lauryn Hill
2	New	New	1	Canibus CAN-I-BUS
3	3	6	25	'N Sync 'N Sync
4	5	2	9	Beastie Boys Hello Nasty
5	2	7	3	Soundtrack Back To Titanic
6	6	4	10	Barenaked Ladies Stunt
7	8	3	12	Soundtrack Armageddon-The Album
8	9	11	57	Backstreet Boys Backstreet Boys
9	New	New	1	Hole Celebrity Skin
10	4	-	2	Alan Jackson High Mileage
11	15	14	12	The B. Setzer Orch The Dirty Boogie
12	10	8	6	Snoop Dog Da Game Is To Be Sold, Not To Be Told
13	11	10	13	Soundtrack Dr. Dolittle-The Album
14	13	12	45	Shania Twain Come On Over
15	7	-	2	Fat Joe Don Cartagena

© 1998 Billboard/SoundScan, Inc.

CALENDAR

The **National Association of Broadcasters annual Radio Show** will be held Oct. 14-17 at the Washington State Convention and Trade Center in Seattle. Speakers include Federal Communications Commission chairman William Kennard; Sam Zell, chairman of Jacor Communications; and syndicated talk show host Dr. Laura Schlessinger. Contact: 202-775-4970.

Magazine Publishers of America and the **American Society of Magazine Editors** will present the **American Magazine Conference** Oct. 18-21 at the Disney Yacht and Beach Club Resorts in Orlando, Fla. The event will include a pre-conference program on international publishing and presentations by Vice President Al Gore and U.N. Secretary General Kofi Annan. Contact Liz Blabey at 212-872-3758.

The **VH1 Fashion Awards** will be held Oct. 23 at the Theater at Madison Square Garden in New York. (Air-date is Oct. 27.) Contact Tracy McGraw at 212-846-7879.

TeleCon will hold its **annual conference** Oct. 26-28 at the Anaheim Convention Center in Anaheim, Calif. The exhibition will provide information on video, audio and data conferencing. Contact: 800-829-3400.

The **Folio:Show**, a magazine industry convention and expo, will be held at the New York Hilton & Towers Nov. 2-4. Keynote speakers will include Bruce Barnet, president/CEO, Cahners Publishing; and Edward Lewis, publisher of *Essence*. Contact: 203-358-3751.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Oprah's Opener Tops Jerry

The season-opening week of *The Oprah Winfrey Show* broke *The Jerry Springer Show's* string of 26 consecutive weeks of national rating victories for the week of Sept. 7-10. In the latest Nielsen Syndication Service report, King World Productions' *Oprah* reclaimed the talk-show crown with a 6.8 rating, shooting up 28 percent from the previous week's 5.3 rating (aggregate average). However, station reps noted that *Springer* was still airing in repeat cycle for the week of Sept. 7 and averaged a 5.9 rating (down 6 percent from the previous week's report).

Clinton Crisis on Nick News

In an effort to help kids and parents make better sense of the controversy surrounding President Clinton, Nickelodeon tonight will run a special edition of *Nick News*. *Nick News Special Edition: The Clinton Crisis* will air at 9 p.m. with Linda Ellerbee as host. Joining her will be NBC News' *Today* co-anchor Katie Couric, judicial expert Reid Weingarten, and an audience of kids. The half-hour show will touch on the historical impact of the Clinton/Lewinsky affair, the legal and political issues facing the president, and the media's role in covering the investigation. The special will use data taken from a national survey of kids 8-14 and their parents conducted by Nickelodeon from Sept. 18-20.

Parenting Group Ups Numbers

Time Inc.'s Parenting Group has announced rate base increases at each of its three titles. *Parenting* increases from 1.35 million to 1.45 million in February, and will be bumped up to 1.5 million in August

1999. *Baby Talk* plans to raise its rate base to 1.725 million from 1.5 million in February. And *Healthy Pregnancy*, an annual prenatal magazine (the same issue is published twice a year), will grow to 2.3 million from 2.2 million beginning with March's spring/summer issue.

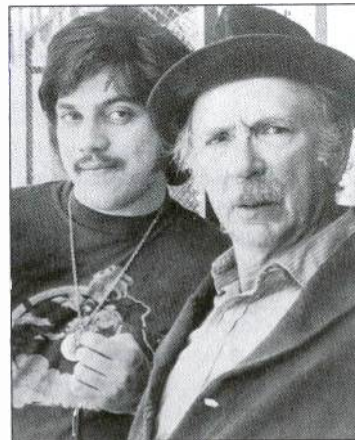
Car and Driver Turns to TV

Hachette Filipacchi Magazines' *Car and Driver* magazine, the largest automotive title in the world, last week turned the key

on a half-hour *Car and Driver* TV series that will appear on The Nashville Network (TNN) starting in January. Hachette Productions will produce the show in conjunction with RTM Productions in Nashville. *Car and Driver* is the second HFM title to be turned into a television show this year. *Women's Day* recently launched a spinoff show on Pax TV. *Car and Driver* editors will participate in every episode. In related news, the title will increase its rate base to

Telemundo Tribute

Spanish-language Telemundo Network on Oct. 2 will begin airing dubbed episodes of the '70s hit sitcom *Chico and the Man* (NBC, 1974-1978) Fridays at 7:30 p.m. Starring the late Jack Albertson and the late Freddy Prinze, the show is set in a barrio of East Los Angeles and focuses on the relationship between a young, Hispanic Vietnam hero (Prinze) and his cranky, sarcastic employer (Albertson). Chico was the first TV role for stand-up comedian Prinze; Albertson won a best supporting actor Emmy for his role.



Prinze (l.), with Albertson, gave Latino actors hope.

"Telemundo brings back *Chico and the Man* as a tribute to one of the first shows that portrayed Hispanics in a positive light," said Telemundo entertainment president Nely Galan. "It was programs like this that paved the way for many of today's

Latino stars, giving them hope and confidence that they too could play roles which truly reflected their own culture." Miami-based Telemundo, owned by Sony Pictures Entertainment and Liberty Media, broadcasts in 63 U.S. markets. Its programming is available to an estimated 85 percent of the nation's Hispanic viewers.

Media Notes

CONTINUED

1.35 million from 1.2 million, and HFM's *Road & Track* will increase to 750,000 from 735,000, beginning with the January 1999 issues. Also at HFM, Charles McCullagh has been named to the new position of director of acquisitions. Until recently, McCullagh served as managing and international director at DeSilva & Phillips, a mergers and acquisitions and consulting firm.

Ellen to Host Fashion Awards

VH1 last week announced that Ellen DeGeneres will host the 1998 VH1 Fashion Awards. In its fourth year, the network's annual special features designers, models, rock stars and show business luminaries. DeGeneres, an Emmy-award winning comic actress who created and starred in the ABC sitcom *Ellen*, will be joined by a host of celebrity presenters including Wesley Snipes, Claudia Schiffer and Courteney Cox. The awards will air Oct. 27 at 9 p.m.

Guarascio Wins AAF Honor

The Advertising Club of New York has named Phil Guarascio, General Motors vp and general manager of marketing and advertising for North America operations, the 1998 "Man of the Year," presenting him with the American Advertising Federation Silver Medal Award. Guarascio is the 13th winner of the award, which honors ad industry trailblazers who have contributed significantly to the advancement of advertising. He joined General Motors in 1985, after serving as vp/media director at D'Arcy, Masius Benton & Bowles, and is credited with engineering the automaker's global ad and marketing strategies.

Literacy Show Set for PBS

The Adult Literacy Media Alliance (ALMA) announced plans for a new adult literacy program entitled *TV411*, set to be syndicated to PBS television stations this fall. Touted as a "Sesame Street for adults," the half-hour weekly will utilize a variety of entertainment and information formats to promote instructional focus on reading, writing and math skills at the pre-GED level. The 13-episode series has initial clearance commitments from PBS stations in New York (WNET-TV), Seattle (KCTS-TV), Pittsburgh (WPGH-TV) and several other markets. ALMA is a national multimedia and home video supplier of adult literacy programs with support from the Ford Foundation and The Lila Wallace-Reader's Digest Fund.

Mother-Daughter Mag Probe

Ladies' Home Journal and *Seventeen* magazine have collaborated on a series of surveys that probe mother-daughter relationships. The first of these surveys will appear in both magazines' October issues, and more results will be published simultaneously in a 1999 issue of their magazines. The October surveys address topics that range from birth control to working moms. *LHJ* is a Meredith Corp. title. *Seventeen* is published by Primedia.

Exito! Marks 5th Year

The *Chicago Tribune's* Spanish-language weekly, *Exito!*, celebrates its fifth anniversary this month. The free publication, which publishes every Thursday, circulates 85,000 copies in the Chicago market, the nation's fifth-largest in Hispanic population. Ad sales are up

Browne Bound for TV

Eyemark Entertainment, the TV syndication unit of CBS Enterprises, has set a launch date of fall 1999 for a daily talk show featuring radio psychologist Dr. Joy Browne. A 20-year radio veteran, Browne hosts *Morning Drive*, an issues-driven talk show broadcasting from Cox Communications-owned WOR-AM in New York and syndicated by ABC Radio Network to some 300 radio stations nationally. *The Dr. Joy Browne Show* will be an issues-oriented talk show drawing on Browne's "unique qualifications as both a therapist and broadcaster," says Eyemark's Jim Dauphinee, senior vp of programming and development. Eyemark will offer the show to TV stations on a cash-plus-barter basis.



This radio vet will be Joy to the TV world next fall.

24 percent since last year, with projections pegged at \$2.5 million for this sale due to parent *Tribune's* aggressive push forward.

Hispanic Study Under Way

Simmons Market Research Bureau, a syndicated research firm, and Market Segment Research & Consulting, a multicultural research company, have partnered for a study on the U.S. Hispanic market. In addition to using the Simmons Hispanic Report and the MSR&C Ethnic Market Report, the two will augment the study using multicultural geodemography data provided by Geoscape International.

Rappoport to Help Howie

Paramount Domestic Television has brought in veteran executive producer Diane Rappoport to helm its flagging syndicated talk/variety strip, *The Howie Mandel Show*. Rappoport replaces Joachim Blunck. Since *Howie's* premiere last June, the show has been averaging a 1.6 rating nationally season-to-date in the Nielsen Syndication Ser-

vice reports. In addition to Rappoport, Mandel and Michael Rotenberg continue as executive producers. Most recently, Rappoport spent six years as executive producer of Paramount's *The Maury Povich Show* (which has been a new distribution deal under the name *Maury* with Studios USA) and prior to that was executive in charge of production for King World Productions' *The Oprah Winfrey Show*.

Optimum Jumps Border

Optimum Media Direction Worldwide will establish a Canadian media buying group effective Jan. 1 called OMD Canada. The unit will be headed by Ann Boden, currently president of the McKim Media Group, one of the Canadian agencies that is part of Omnicom Canada, parent of OMD. Harrison, Young, Pesonen and Newell, an Omnicom media management company, will also be aligned with the OMD Canada network. Total media billings for the OMD network in Canada will be more than \$900 million.

Tomorrow's technology starts in today's mind

H U M A N T E C H N O L O G Y



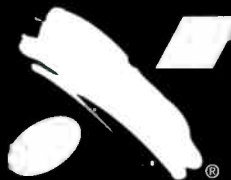
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BIG DEAL

Pioneer Electronics

Advertiser: Pioneer Electronics
Agency: Asatsu, Tokyo/BBDO West, L.A.
Begins: October
Budget: \$100 million-plus
Media: Print, TV (possible)

Aiming to position itself as an aggressive leader in developing key consumer electronics products and technologies, Pioneer Electronics next month kicks off the first phase of a more than \$100 million global image push with print ads starting in North America, Europe, Asia and Japan.

The print introduces Pioneer's new red logo, and new retail packaging, via Think New Ideas, L.A. The logo replaces Pioneer's 30-year-old blue tuning fork logo with a scripted red mark.

The moves signal Pioneer's intent to become a more exciting entertainment/technology brand. The company's "Vision 2005" plan is to become a world leader in DVD (digital versatile disc) technology, display products and digital home networks.

In the U.S., Pioneer breaks an ad in *USA Today* on Oct. 1 introducing its new direction. More media, and possibly TV, is planned for next year. Pioneer North America's agency, BBDO West, L.A., is tailoring the Asatsu work for the U.S. and handling media buying. The first ad highlights Pioneer's new flat-panel plasma display, showcasing its cutting-edge products.

Future ads will focus on other key product areas defined by the "Vision 2005" goals. Pioneer North America, Long Beach, Calif., as well as corporate, are also seeking sponsorship and partner affiliations for next year, said Mark Epstein, marketing communications manager. —Tobi Elkin



Aiming for a more dynamic image

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

U.S. SATELLITE BROADCASTING

Advertiser: U.S. Satellite Broadcasting
Agency: Ogilvy & Mather, N.Y.
Begins: October
Budget: \$10-15 million
Media: TV, print

U.S. Satellite Broadcasting (USSB) continues to vest its brand in the emotional aspects of the movie experience, evolving its "Directors" campaign to include Francis Ford Coppola and Hollywood's new golden boy, *Titanic* director James Cameron.

The TV part of the effort features a new spot with Martin Scorsese, whose previous ad was the workhorse of the USSB campaign in the past year. The spot breaks the week of Oct. 12, has Scorsese talking about his experience as a movie viewer, identifying with the characters in films and expressing what he feels draws people into characters' lives. The Coppola spot, projected to air in mid-November, will be set around the director's Napa Valley winery and estate. The Cameron spot will break next year. Creative will air on 14 cable networks such as E!, TBS, TNT and Lifetime. USSB also plans strategic media buys around movie awards shows and other special events.

The St. Paul, Minn., premium satellite movie service also breaks a print campaign in *Entertainment Weekly* on Oct. 5, targeting adults (25-44) with families and average annual incomes of \$45,000-plus. Ads are set for more than a dozen publications, such as *TV Guide*, *Premiere*, *Us* and other movie-enthusiast mags. —Tobi Elkin

DC-210 PLUS DIGITAL CAMERA

Advertiser: Kodak
Agency: Ogilvy & Mather, Atlanta
Begins: Nov. 2
Budget: \$5 million
Media: Print

Kodak will blanket fourth-quarter magazines with a \$5 million print campaign trumpeting its new DC-210 Plus digital camera, its largest effort to date against the emerging product segment, as it looks to put the product on Christmas lists.

The effort kicks off in Nov. 2 weeklies and December monthlies, aiming to make

Kodak's latest digital camera model top-of-mind among women with families looking for gifts for themselves or loved ones. The media plan includes *Time*, *Newsweek*, *Sports Illustrated*, *Entertainment Weekly*, *Wired*, inflight mags and a ream of women's service books, plus online search engine Yahoo! That's a considerable expansion from last year's buy in photo and PC-enthusiast publications.

Three spread ads will feature lifestyle images framed by simple headlines, while the right side is a closeup of the camera with copy noting product benefits: the \$599 price. —Tobi Elkin

TWIX



Two Jeeps for Twix, none for you

Advertiser: M&M/Mars
Agency: DMB&B, St. Louis
Begins: Now
Budget: Undetermined
Media: TV, print

M&M/Mars will continue to hammer its brand theme for Twix, "Two for Me, None for You," with six weeks of national TV and print ads flagging the brand's "Double or Nothing" instant-win game.

The 15- and 30-second spots break this week showing two best friends, one having just won the Twix instant game grand prize, two new Jeep Wranglers, and asking himself what is he going to do with two Wranglers. His friend is shown thinking, "Maybe give one to your best friend." The ads will hit teen networks like MTV, Comedy Central and Fox, airing on programs such as *Party of Five*, *Buffy the Vampire Slayer* and *Beverly Hills, 90210*.

CMR Top 50

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

Week of Sept. 7-13, 1998

Rank	Brand	Class	Spots
1	BURGER KING	G320	42
2	KFC RESTAURANT	G320	34
3	SPRINT LONG DISTANCE--RESIDENTIAL	B221	26
4	DOMINO'S PIZZA	G320	25
5	OLIVE GARDEN	G320	24
6	DIEHARD--AUTOMOTIVE BATTERIES	T141	23
7	CLARITIN ALLERGY RX	D560	20
	WALL STREET JOURNAL	B621	20
9	HONDA AUTOS--PRE-OWNED	T112	19
10	ACE HARDWARE STORES	V376	18
	MCDONALD'S	G320	18
	MCI LONG DISTANCE--RESIDENTIAL	B221	18
	TITANIC--VIDEO	H532	18
14	JET DRY DISHWASHER RINSE	H410	17
15	1-800-CALLATT	B221	16
	THE GAP--MEN'S & WOMEN'S APPAREL	V311	16
	GILLETTE--MACH 3 MEN'S RAZOR	D430	16
	M&MS	F510	16
19	ADVIL--PAIN RELIEVER LIQUI-GEL	D511	15
	BURLINGTON COAT FACTORY--WOMEN	V311	15
21	ALMAY--STAY SMOOTH ANTI-CHAP LIP COLCR	D120	14
	COLGATE--TOTAL TOOTHBRUSHES	D219	14
	DELTA--FAUCETS	H621	14
	LADY & THE TRAMP--VIDEO	H532	14
	MAYBELLINE--MOISTURE WHIP LIPSTICK	D120	14
	NEW LINE--RUSH HOUR MOVIE	B660	14
	PEPPERIDGE FARM--AMER. CLLCTN COOKIES	F343	14
	PRIMESTAR--SATELLITE SYSTEM	H514	14
29	BUENA VISTA--SIMON BIRCH MOVIE	B660	13
	CARNIVAL CRUISES	T412	13
	LEVI--MEN'S JEANS	A142	13
	TOYOTA AUTOS--CAMRY	T112	13
33	AT&T LONG DISTANCE--RESIDENTIAL	B221	12
	FAIRFIELD CMNTS RSRT	T431	12
	K MART--CHILDREN'S APPAREL	V510	12
	LITTLE CAESAR'S	G320	12
	MIRAMAX--ROUNDERS MOVIE	B660	12
	OCEAN SPRAY WLFT FRMS--RTS FRUIT JUICE	F420	12
	QUAKER--INSTANT OATMEAL	F220	12
	SALON SELECTIVES--HAIR PDTS	D390	12
41	CAMPBELL'S--SOUP	F210	11
	CHEVROLET AUTOS & TRUCKS--VARIOUS MODELS	T114	11
	GATORADE--RTS BEVERAGE	F450	11
	HAIR CLUB FOR MEN	V131	11
	HOME DEPOT	V376	11
	JC PENNEY--APPAREL MEN & WOMEN	V410	11
	MAXWELL HOUSE--COFFEE	F211	11
	MAYBELLINE--EXPRESS FINISH NAIL POLISH	D150	11
	WISK--LIQUID LAUNDRY DETERGENT	H422	11
50	BARRON'S MAGAZINE	B623	10

Besides the Jeeps, game messages under specially-marked Twix wrappers give consumers chances to win a pair of Nokia Mobile Phones, QuickCam cameras and two million free Twix bars. The promotion will be christened tonight with a "Rock the Towers" music party at the Marriott World Trade Center in New York City. One hundred winners of a local radio station's Web-site trivia contest will attend the party. In keeping with the double-prize theme, they then have a chance to be among 50 winners and guests who win entry into a private concert with N'Sync, a pop quintet.

Twix sales in drug, grocery and mass merchandise channels totaled \$70.5 million for the 52 weeks ended Aug. 16, down less than one percent from the year ago period, per IRI. Media spending was \$11.9 million during the first six months, per Competitive Media Reporting. —Mike Beirne

AUSTRALIA

Advertiser: Australian Tourism Commission

Agency: DMB&B, Los Angeles

Begins: 1st quarter 1999

Budget: \$4-5 million

Media: TV, print

The Australian Tourism Commission will take advantage of the Sydney 2000 Olympic Games with a year-and-a-half advertising ramp-up to lure more Americans, kicking off an image campaign in first quarter 1999.

The print and TV push will feature the Aussies' irreverent attitude about life but also lures high-income travelers, not just fun-in-the-sun seekers, said John Morse, managing director of the Australian Tourism Commission. The ads will take the familiar tack of playing up the country's energy, diverse culture and the friendliness of its people, but they also project a more haute focus on Australia's little-known wineries and cuisine. Aussie food, featured recently in upscale cuisine magazines, blends Asian, European and American tastes, using ingredients available only from the continent and the sea.

The ATC spent \$4.6 million during all of 1997, and \$3.2 million during the first six months of 1998, per Competitive Media Reporting. —Mike Beirne

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



No Stopping You

LAST WEEK, MEDIA PERSON CALLED UPON THIS nation to cease its obsessive-compulsive Monica wal-

low. Perhaps you recall MP's fiery words. What the nation must do about the presidential crisis, MP insisted, was shut up. Shut up and move on. To its everlasting discredit, the nation refused to comply. As a result, Media Person is very angry with the nation. What he did he did in the nation's best interests and after a good deal of agonizing, soul-searching and potentially embarrassing talking to himself out loud.

It was an excruciating decision and it so drained Media Person's precious energies that he had to spend the next three days napping. And what does he get in return? Defiance.

Rest assured that Media Person will not soon forget this outrage. In particular, he holds responsible two groups: the Congress and the media. Other groups—for instance, everybody else—showed signs of wanting to kick the addiction. But these two reprobates connived to keep the nation hooked. The Congress, led by people commonly known as (and please pardon MP for using a vulgar term here) Republicans, with the eager collusion of the television networks, produced that now-notorious four-hour TV special, *Bill Clinton and his Disembodied Interrogators*.

No one could resist. Of course the networks were desperate. The new shows of the fall season are shaping up as an armada of Titanics steaming full speed toward iceberg central. Here would be a stunning lead-in on the first day of kickoff week and with no production costs. The audience, fed Goebbels-sized lies about the show's content, was sucked in whole. Clinton would blow up before your eyes. He would storm out of the grand jury proceeding in a towering rage. It would be grand theater and *The Last Straw*. There would be smoking guns aplenty. (Who was responsible for this disinformation, any-

way? Media Person is making inquiries right now. There will be arrests, he promises you.) The ratings were gigantic. Coming on the very day that Media Person's eloquent column appeared, the show drowned out his urgent cry for closure.

As we all now know, it turned out to be nothing but Clinton being Clinton. What we have finally come to understand about Clinton is the regrettable fact that he will *always*

What we have finally come to understand about Clinton is the regrettable fact that he will *always* be Clinton.

be Clinton.

But this revelation hardly mattered. The print media and the TV talking heads were off on another week—perhaps another year or another millennium—of All Clinton, All the Time. There would be no stopping. The polls continued to tell the same old story about the public's desire: *We know he's a reckless, lying jerk. We can live with that. Leave him in office. Get this over with.*

But the Congress and the media ignored them. Generated by their malefic exertions, a bizarre, powerful force had sprung into being and seemed to be rolling inexorably on, gathering speed, taking on a life of its own, feeding on itself. It was called the Impeachment Process. Where it would stop,

no one could say, though everyone did. What's your prediction? Censure? Fine? Resignation? The Big I? Fizzle out? Oh, shut up. Predictions are mere noise. MP is trying to give them up. He can't. He still thinks no impeachment because the Big Gotcha just isn't there. Censure. The making of a deal.

Sigh. We can't stop.

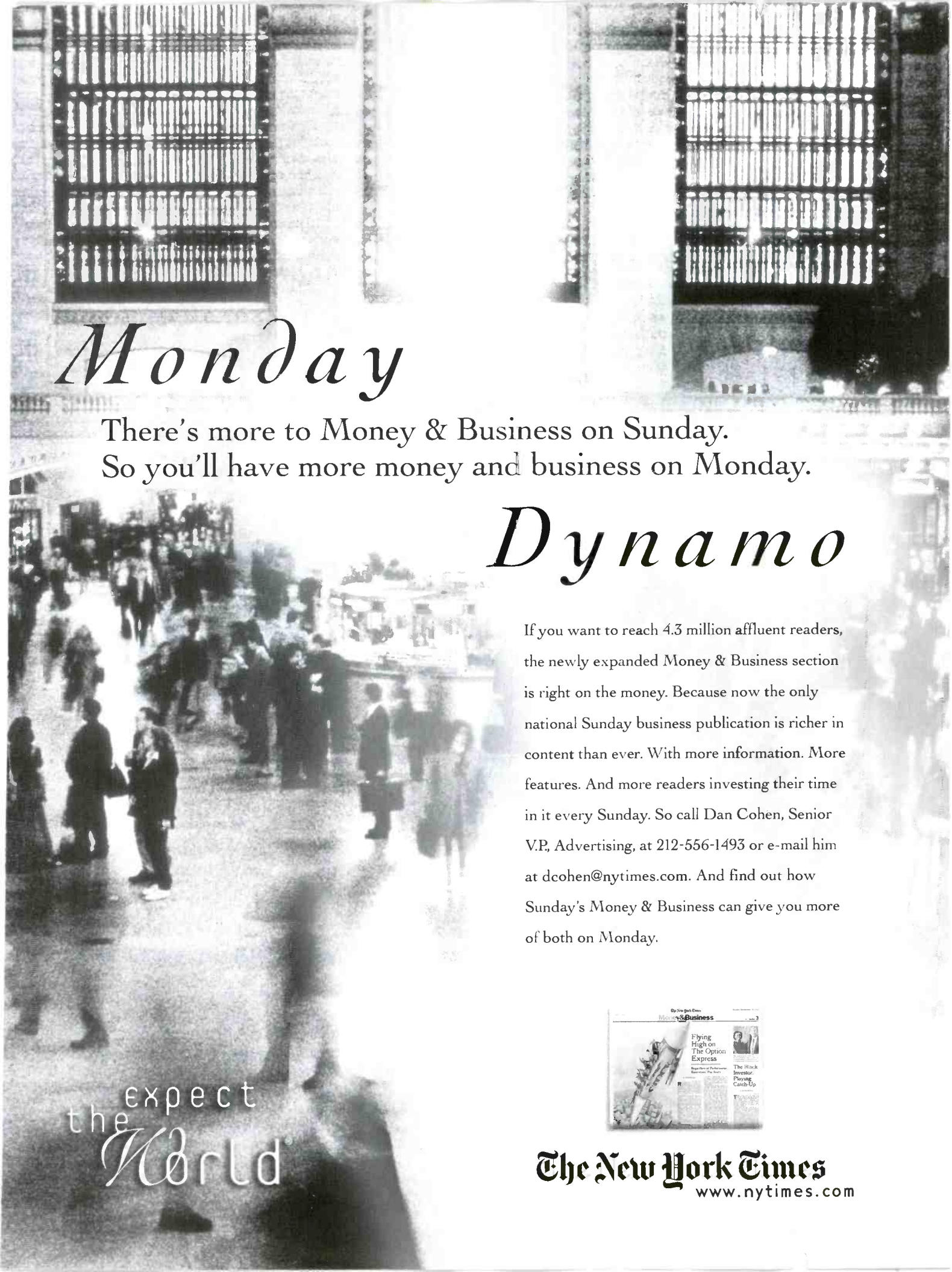
Media Person must come to terms with this hideous truth. Even he can't stop. Like Al Pacino in *Godfather III*, they keep pulling him back in. The fact is, we're in the midst of another of our Fabulous Media Wallows. OJ. Princess Di. We're compelled to play it as long as we can. We love this stuff. We say we hate it, but we lie. We're sick. Like Clinton, we need help, not forgiveness.

As long as you must wallow, you poor, demented, out-of-control fool, Media Person might as well tell you that all sides of the unending argument can be gleaned in one convenient place, the op-ed page of *The New York Times*. The *Times*' columnists apparently got together and decided that each of them would represent one segment of opinion. Or perhaps MP should say blame.

Safire takes the hard right line. This isn't about sex. It isn't even about Clinton's nefarious perjury and obstruction of justice. It's

really about all that other shady White House criminality that only Republicans understand: Filegate, Travelgate, Fostergate, Campaignfinancegate, Hillarygate. If only Starr had put that in his report! Maybe there'll be more reports! On to impeachment! Lewis goes hard left. This is about sex and sex only! This is a plot by puritanical, right-wing ideologues to nail the hateful liberal! Our constitutional liberties are in danger! Dowd, the grinning freelance assassin, had great fun whacking Clinton and now has gone to work on Starr. Rich reviews the show and finds that everyone's performance sucks. Baker has become the scourge of the media. The press has run amok! It's all their fault! Herbert is the voice of common sense, picking his way logically through the wreckage. Rosenthal...Rosenthal is...is he still writing?

And so the madness goes on. ■



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