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Laura K. Jones

JAN 26 1999

AT DEADLINE

McCain Bill Would Allow Local TV on DBS

Sen. John McCain (R-Ariz.), chairman of the Senate Commerce Committee, is expected to introduce a bill this week that could have a major impact on the satellite television business. McCain wants to give direct broadcast satellite (DBS) providers the right to transmit local broadcast stations to their subscribers. The Senator tried to push through similar legislation last year, when the issue of "must-carry" rules and concerns about overlapping signals prevented the satellite and broadcast industries from agreeing to a compromise. However, last week, McCain's staffers were frantically trying to hammer out a deal; the effort takes on greater urgency because cable deregulation is scheduled to take effect at the end of March. The bill may also contain another controversial provision: McCain and other influential Republicans want to rewrite the rules governing the FCC to necessitate a two-thirds "super-majority" of the five-member commission to push through new regulations. Currently, three members of the commission are Democrats, and rules are passed with a simple majority.

ESPN Is Being Lured Outdoors

Buoyed by the success of the X Games, ESPN will premiere The ESPN Outdoor Games in July 2000. The four-day competition will take place in Lake Placid, N.Y., pushing the Disney-owned unit further down the path of extreme sports. Among the 17 different events expected: fishing, archery and sport shooting.

Evening Post Buys WLEX-TV

For an estimated \$100 million, the Charleston, S.C.-based Evening Post Publishing Co. has agreed to purchase WLEX-TV, the NBC affiliate in Lexington, Ky., the nation's 67th-largest television market. The outlet has been jointly owned by the Lexington-based Bell and Gay families since its launch in 1955. Pending FCC approval, which is expected by midyear, Evening Post will own 11 VHF stations in small- to mid-size markets. In addition, the company owns 11 print properties in the Southeast, including the flagship *Post and Courier* in Charleston.

Little Guys Breaking Away From NAB

A small group of independent broadcasters who feel unrepresented by the National Association of Broadcasters has formed a new lobbying group. The American Association of Indepen-

dent Radio Stations currently consists of 11 stations from mostly small- and medium-size markets, but it hopes to expand to as many as 100 members by the NAB meeting in Las Vegas in April. Carl Marcocci, chairman of the Tampa, Fla.-based Music of Your Life Network, said the group formed because its members believe the NAB represents only the industry's largest consolidators. "Equity has gone away on behalf of us little guys," Marcocci said.

Hercules, Xena Too Weak to Keep Slots

In what could be a blow to their national ratings, Studios USA's *Hercules: The Legendary Journeys* and *Xena: Warrior Princess* action hours are being downgraded out of their Saturday 8-10 p.m. time slots on Tribune Broadcasting-owned KTLA-TV in Los Angeles, effective Jan. 30. *Hercules* and *Xena* will get their first run in the lower HUT level 3-5 p.m. time periods, while a second run will air from 11 p.m.-1 a.m. on Saturdays. A KTLA representative said movies will be airing in the prime-time Saturday time periods to make up for "fluctuations" in the ratings for *Hercules* and *Xena*. Even though HUT levels are lower in the 3-5 p.m. slot, a Studios USA rep said the shows' previous secondary runs in those time periods "rated better" because there is less action-adventure competition than what the networks air in Saturday prime time.

PAUL DRINKWATER

INSIDE



Can Martin Short be the new Mike Douglas? **32**

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Addenda: *Forbes* will merge and broaden its popular rankings of the wealthiest people in entertainment and sports into a single annual issue called the Celebrity 100. The biweekly opted to consolidate the lists because the athletes and entertainers have become "multi-media brands," explained *Forbes* editor William Baldwin. The issue will hit newsstands on March 8... Two years after its launch, the men's magazine *Maxim* will guarantee a rate base of 950,000 for the second half of 1999, a 111 percent increase over the second half of 1998... **The History Channel** will buy 13 new episodes of *Tales of the Gun*, the network's highest-rated original series... **Mike Tyson's** fifth-round knock-out of **Francois Botha** on Jan. 16 drew a surprisingly low 750,000

buys for Showtime Event TV... **Rick Feldman**, the general manager of Chris-Craft's KCOP-TV, the UPN affiliate in Los Angeles, is stepping down in March, after 16 years.

Correction: On page 28 of this issue in an article about hour-long dramas, Bob Sanitsky's name was misspelled.

MEDIA WIRE

DirecTV Acquisition Creates Goliath in Satellite Business

In a move that makes it by far the nation's largest direct broadcast satellite (DBS) provider, Hughes Electronics Corp.'s DirecTV last Friday acquired PrimeStar for \$1.82 billion in cash and stock. Under the terms of the deal—which must be approved by regulators—DirecTV will acquire the 2.3 million subscribers served by PrimeStar's medium-power service as well as the rights to TCI Satellite Entertainment's Tempo high-power satellite assets, which are owned by PrimeStar's cable-company backers.

Upon completion of the deal, DirecTV will serve 7 million subscribers and offer more than 370 entertainment channels via five high-power satellites. It also will have more than 26,000 retail affiliates.

PrimeStar subscribers will be able to swap their larger medium-power dishes for DirecTV's high-power 18-inch dishes at no extra cost.

The long-expected sale of PrimeStar follows DirecTV's recent acquisition of United States Satellite Broadcasting.

—Jim Cooper

New Antenna Could Be Boon For DBS in Battle With Cable

A small, privately owned antenna manufacturer, Terk Technologies Corp., has introduced a trio of new amplified antennas that allow consumer subscribers of direct broadcast satellite (DBS) services to receive terrestrial local television signals. The development could be a significant weapon for the industry in its battle with cable, potentially neutralizing cable's most important sales advantage.

"This will kill all of cable's arguments about DBS being unable to allow for local-station delivery," predicted Nicholas Paraskevopoulos, director of research and development for Terk Technologies. "Sooner or later, satellite will overtake cable, and these antenna systems will speed that process."

Terk offers two analog antennas, one for single-receiver households and one for multiple receivers, as well as a digital version. The (continued on page 6)

Turner to Go Digital

Cartoon spinoff and regional TBS are planned

CABLE TV / By Jim Cooper

In a major shift in strategy, Turner Broadcasting System, the largest single programmer in cable, is preparing to launch at least one digital cable channel and perhaps another. According to executives familiar with Turner's plans

who wished to remain anonymous, TBS is set to launch a second version of Cartoon Network in the fourth quarter of this year. In addition, the same executives stated that Turner is planning to announce a second TBS service in the next few weeks, which could have a regional twist. A company representative refused to comment on either plan. It could not be determined at press time if the TBS spinoff would be digitally implemented.

The Cartoon spinoff would provide a venue for the huge library of Warner Bros., Hanna-Barbera and MGM animated product currently available to Turner. The established Cartoon Net is filling up with more original shows—including *Dexter's Laboratory*, *Cow & Chicken*, *Johnny Bravo* and *The Powerpuff Girls*. The network has committed \$400 million to create 600 half-hours of new original programming over the next five years at a pace of two new animated series and several pilots each year. That productivity should put Cartoon at one-third original by the end of 2002.

"It makes perfect sense for anybody with that much library, the cost to them is minimal," said one rival network executive who also requested anonymity.

The service will likely compete head-on with The Disney Channel's digital spinoff, Toon Disney, which launched last year and

now has about 4 million analog subscribers and 6 million subscribers via DirecTV and PrimeStar. Another kids-oriented digital channel, MTV Networks' Noggin, is set to launch on Jan. 30.

The second TBS network could be announced as early as April and would be a regional service. How the network's movies and sports would be programmed was not known. Sources said that TBS, like Cartoon, has enough product to support another network, thanks to an aggressive acquisition of movie rights. A regional service could tailor movie titles to regional taste. NBA games, some of which are currently carried on TBS, could also be regionalized, although that would require negotiations with the league. (Generally, ratings are higher for local games than single, national telecasts.)

The new channel also could carry games from a proposed football league Turner may launch with NBC. Corporate-level debate over the legal hurdles facing the service has made its launch sensitive,



Courage will debut on Cartoon, but H-B's family will spin off.



HANNA-BARBERA
CARTOON NETWORK

said sources.

The Cartoon spinoff comes as its mother network had its best year ever in both ratings and delivery. During the network's upfront presentation to kids advertisers last week, Joe Uva, president of entertainment sales and marketing for Turner Broadcasting Sales, reported the seven-year-old network reached 55.3 million homes last year. Uva also noted that Cartoon finished third in total-day rating and hit its highest ever average prime-time rating at a 1.5, a 15 percent year-to-date improvement. The network also grew its kids (6-11) audience by 39 percent.

During the same presentation, Rob Sorcher, Cartoon's executive vp, said the network will premiere three new animated series this year: *Courage the Cowardly Dog*, *Mike, Lu & Og* and *I am Weasel* and 14 animated pilots in the next two years. Sorcher also said Cartoon will have 75 new episodes of existing original shows and will pick up 214 *Looney Tunes* cartoon shorts currently run by Nickelodeon. The network also plans to pick up 102 episodes of *Steven Spielberg Presents Tiny Toon Adventures*.

Just a year ago, both TBS chairman Terry McGuirk and president Steve Heyer said that aside from small digital distribution deals for CNN/SI and CNNfn, the company was going to wait on digital launches. At that time, both said that concentrating on the core business was more important than launching new networks with an uncertain distribution and economic future.

The change of heart could mean that Turner now sees a business in the digital cable platform, but it could also just be protecting its flank from the flurry of rival programmers that have rushed to market with digital offshoots.

To date, there are some 1.5 million paying digital cable customers in the U.S., mostly via major cable operators such as Tele-Communications Inc., Time Warner Cable and Cox Communications. That number could rise to 5 million by the end of 1999.

One observer familiar with the Turner way of thinking believes the moves could also be a belated response to rival programmers such as MTV Networks, Rainbow, A&E Networks, Lifetime, Scripps Networks and Discovery, who have all aggressively launched digital networks in the last two years.

With the launch of a digital Cartoon, USA Networks will be the last major cable programmer that has not launched a digital network. ■

Magilla Gorilla For Sale?

Chancellor seeks to increase shareholder value; may be on the block

RADIO / By Katy Bachman

Just when media wags thought radio consolidation was slowing down, Chancellor Media, the largest radio group, put itself in play. Last week, the Dallas-based diversified media company, which includes radio, TV, outdoor and programming assets, announced it had retained investment banking firm BT Alex. Brown in order to "maximize shareholder value." Jeff Marcus, president/CEO, said Chancellor's market valuation wasn't on par with its peer companies, such as Clear Channel or Infinity, both of which trade at higher multiples.

The announcement set off the inevitable flurry of speculation, but one name kept burbling to the top of pundits' lists: Clear Channel Communications, another Dallas-based media company, which last fall cut a \$4.4 billion deal to merge with Jacor to form the third-largest radio group.

"There seems to be only one logical buyer for the whole company," concluded Jessica Reif Cohen, media entertainment analyst at Merrill Lynch.

"Clear Channel lines up with Chancellor," observed media broker Gary Stevens, referring to Clear Channel's assets in radio, TV and outdoor. There are few companies who's portfolios line up so well. Chancellor's large market FM radio properties would fit nicely with Clear Channel's middle-sized and smaller-market stations. A combine would create a radio company with 940 stations and \$3 billion in revenue, according to Duncan's American Radio.

Once Chancellor closes on its \$1.7 billion deal to purchase LIN TV, the combined company would also have 23 TV stations in non-overlapping markets that would generate more than \$340 million in revenue, according to BIA, a Virginia-based industry analysis firm.

The new media powerhouse would have

outdoor assets second to none. Clear Channel (Eller Media) is already the No. 2 outdoor company with \$556 million revenue and the largest outdoor company in the world; getting the fifth largest outdoor company's \$216 million would easily rank it No. 1 in the U.S.

The deal would also create the opportunity to put together the two youngest, most aggressive radio networks in the business: Chancellor's AMFM Radio Networks and

Jacor's Premiere Radio Networks, syndicators of Rush Limbaugh and Dr. Laura Schlessinger.

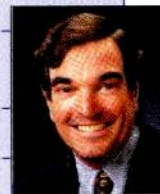
Perfect though the marriage may seem to Wall Street, for the advertising community, a merged Chancellor and Clear Channel could spell rough negotiations ahead. "That would be insane. Why don't they just take over the buying, too," said Jean Pool, executive vp/director, North America media, J. Walter Thompson. "I would fight it, tooth and nail, along with the Department of Justice."

Clear Channel CEO Lowry Mays is said to be interested, but first he has to cut a deal. Chancellor's price, which is estimated to be more than \$20 billion, is a hefty sum even for Mays, who's been cultivating Wall Street for years. "No one else has the financial wherewithal," said Reif Cohen. If Clear Channel doesn't come to the table, and Chancellor decides to sell pieces of the company, the list of shoppers gets longer, she noted.

The other media companies that might find Chancellor assets attractive are: Disney's ABC, which, except for its Radio Disney purchases, has sat out most of the wave of radio consolidation or NBC, which has always expressed regret that it left the radio business in the first place. Most rule out CBS' Infinity, because there's too much market overlap in the top markets, yet it too, has a ready balance sheet. ■

Chancellor's Media Portfolio

- 475 radio stations in 105 markets, including 62 outlets in the top 10 markets. (Total includes Capstar stations, scheduled to be merged into Chancellor later this year.)
- TV stations in Dallas; San Diego; Norfolk, Va.; Indianapolis; Buffalo, N.Y.; Hartford, Conn.; Austin, Texas; Grand Rapids, Mich.; Ft. Wayne, Ind.; and Springfield, Ill. Also Lin Television, a \$1.7 billion acquisition announced last July; closing is pending.
- 36,000 outdoor facings in 37 states
- AMFM Radio Networks
- Katz Media
- Chancellor Marketing Group



Jeff Marcus

MEDIA WIRE

antennas, which clip onto the DBS dishes and allow the DBS subscriber to switch between the satellite and local over-the-air signals with the touch of a button on a remote control, will hit the market for between \$59.95 and \$129.95. —Michael Freeman

Study Shows Off-Network Reruns Hurt Original Shows

About 80 percent of all network TV series that have gone into syndication since 1987, while continuing their broadcast run, lost network viewers during their initial season in syndication, according to a new study by TN Media. The numbers provide another compelling reason for the networks to seek ownership stakes in the shows they air, which would allow them to recoup more of the high costs of production.

While ratings for most network prime-time shows have been declining on a year-to-year basis for the past decade, the TN Media data shows that those declines become even more dramatic when a program is forced to compete with its own reruns. For example, *Cheers* was up in its prime-time rating by 21 percent during the 1986-87 season, but saw its prime-time rating decline by 12 percent the following season, when it went into syndication. And *ER* was up 6 percent in its prime-time ratings the year before it went into a shared cable/syndication run last year—after which the show's ratings declined by 14 percent. *Friends*, which is currently in the middle of its first year in syndication, has seen its ratings decline 4 percent for original episodes on NBC. —John Consoli

Discovery Goes Down the Nile and Around the Globe

Several cable networks last week announced significant new programming plans at the twice-annual Television Critics confab in Pasadena, Calif.

In its largest programming effort ever, Discovery Communications announced it will premiere *Cleopatra's Palace: In Search of a Legend* on March 14 in prime time in 142 countries.

Rainbow Programming's Bravo unveiled its first- (continued on page 8)

CBS O&Os Paid for Play

MGM said to pay \$2 Mil a show to clear 'Limits,' 'Poltergeist'

TV STATIONS / By Michael Freeman

Sinclair Broadcast Group is not alone in seeking pay-for-play dollars from program syndicators. The 14-market CBS Television Stations group is said, by station and syndication sources, to have secured multi-million-dollar guarantees from MGM Television for the clearance of its *Outer Limits* and *Poltergeist* series.

According to one station executive, Fox TV Stations had declined to renew contracts to air *Outer Limits* and *Poltergeist* at the end of this season. The executive said CBS TV Stations' vp of group programming, Ben Zurier, had "engineered a group-wide deal," in which MGM would pay up to \$2 million per half-hour drama to get clearance in weekend late fringe and post-football time periods.

Jonathan Klein, president of CBS TV Stations, acknowledged that Zurier closed the carriage deal with MGM, but referred questions about the arrangement to Zurier, who was unavailable for comment. But Klein con-

firmed that the deal called for weekend fringe clearances. A CBS O&O rep said the group does not disclose any of its "business negotiations." MGM officials did not comment.

It is not unusual for station owners in top markets to accept compensation from distributors. However, Sinclair, a group owner of 56 medium- to small-market stations, made a bold move in sending out solicitation letters to more than a dozen syndicators. Sinclair is looking for minimum \$1 million bids for three packages of 34 stations, which offer weekend prime time, late night and afternoon periods.

Bill Butler, Sinclair vp of group programming, said that four syndicators were "engaged in serious talks" for group deals, though he declined to identify them. One programmer at a top-20 market station group believes that Sinclair's "strategy is insane, because it comes [down] to syndicators taking that money away from the production of shows, which are already pressed in terms of their quality." ■

2 Top Petersen Execs Exit

Bahrenburg, Guthrie depart as Emap takes control of publisher

MAGAZINES / By Lisa Granatstein

The completion last week of the \$1.5 billion sale of Petersen Companies to British publishing giant Emap triggered the departure of two key Petersen execs. Claeys Bahrenburg, Petersen vice chairman and chairman of the executive committee, and James Guthrie, executive vp of Petersen's publishing division, both resigned. More exits are expected soon.

Bahrenburg, a former president of Hearst Magazines, was a founding partner of the management team that acquired Petersen in 1996. But over the past two years, his responsibilities gradually diminished to overseeing *Sport* magazine. Guthrie saw his standing erode as well.

Given that Emap ended up paying significantly more for Petersen than the \$375 million it offered back in 1996, and with its stock price having dipped since the deal was announced, executives have looked for ways to quickly improve the company's balance sheet. One quick fix was said to be eliminating top management positions at Petersen. Dunning, however, said

that Bahrenburg made the decision to leave on his own. As for Guthrie: "it was time for him to move on," Dunning said.

Bahrenburg said Emap has bought out his 575,159 Petersen shares, worth an estimated \$20 million. "I'm going shopping for other media companies," he said. Bahrenburg has joined equity investors Willis Stein & Partners and will act as the "operating management for the company we acquire," he explained. Currently, Willis Stein is looking at publishing and cable opportunities. Bahrenburg will also continue to work with Emap Petersen on special projects.

Guthrie, a former Magazine Publishers of America and John Emmerling Inc. executive, said he is in talks with another publishing company, and that his next move may occur within two months.

In the next 30 days, Dunning is expected to hire four senior-level execs in sales and corporate management, of which the latter will be British. Within two weeks, the company also expects to acquire a group of four magazines. ■

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ever stab at a miniseries: an eight-hour, \$20-million take on *The Count of Monte Cristo* starring Gerard Depardieu, which will premiere on June 21. Since becoming an advertiser-supported network last September, Bravo has moved aggressively into originals in an effort to boost ratings.

The History Channel will premiere a total of four new documentaries in March, including *The Big Dig*, a one-hour look at the city of Boston's ambitious plan to replace its highway infrastructure. Also in the works: A four-hour documentary on the history of Mexico, starting March 8; *Angels of Mercy*, a one-hour profile of Canadian nurses who served in World War I and World War II, starting March 9; and *Free a Man to Fight*, an hour-long history of women who served in the armed services during World War I, on March 14. —*Jim Cooper*

Rise and Fall for Football

Playoff ratings were up, but regular season was down for all nets

TV SPORTS / By John Consoli

Ratings for NFL playoff games on the broadcast networks were up 11 percent this season over last, while regular-season ratings were down 2 percent, according to Nielsen Media Research. And while overall NFL viewership is down significantly from a decade ago, advertisers who want to reach men still believe pro football is the best way to do it.

"Nobody's ratings on TV are what they were 10 years ago," said Tim Spengler, senior vp/national broadcast, Western International Media. "But the NFL is still a tremendous marketplace." Other buyers note that NFL coverage records three times the ratings of most NBA games. "Demographically, it's every bit as good, if not better, than NBA," said Jerry Solomon, president/national broadcast for SFM Media.

Compared to last season, CBS, Fox and ABC recorded an 11.3 rating for the NFL regular season, down 2 percent, but their combined

playoff rating was 21.3, up from 19.2. ABC dropped most during regular season, falling 7 percent to 13.9, but it also saw post-season ratings rise 26 percent to 19.7. Fox's NFC games were flat at a 10.8 for the season, but rose 13 percent in the playoffs to 22.4. CBS' regular-season AFC coverage dipped slightly from NBC's AFC coverage last season, from 10.4 to 10.3. But CBS' playoff coverage also rose 3 percent, from 20.3 last season on NBC to 21.0.

Regular-season NFL ratings for the three networks compared to five seasons ago are down 14 percent; compared to a decade ago, they are down 20 percent. ABC has seen its regular-season ratings decline the most over the past decade, from 16.9 in 1988 to 13.9 this season, down 18 percent. Regular-season NFC ratings on Fox were 22 percent lower this season than CBS' NFC coverage in 1988. But CBS' AFC numbers this season were off only 7 percent from NBC's AFC coverage in 1988. ■

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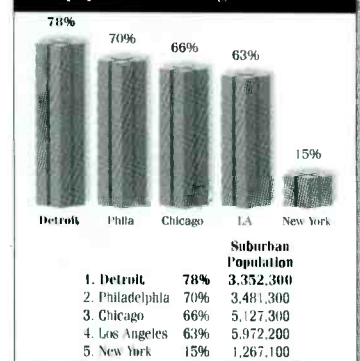
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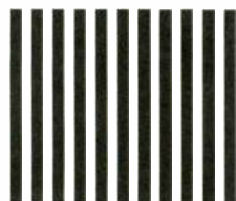
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If They See It, They'll Come

MediaCom HDTV survey shows consumers can get into high-def

RESEARCH / By Jim Cooper

Once consumers see high definition television, they want it. So concluded a study by MediaCom on consumer interest in high definition television. Most TV viewers have yet to check out the HDTV experience, leaving TV set-makers with little incentive to bring down the cost of stratospherically expensive digital sets, currently at \$5,000. MediaCom decided to leapfrog that Catch 22 and take the technology directly to the consumer. In an HDTV demo kiosk recently set up in the heavily trafficked U.S. Air shuttle terminal at New York's LaGuardia airport, MediaCom polled 500 people about what they thought of the technology and how they might consume it in the future.

The survey showed that almost 50 percent of the respondents found the high def experience "spectacular" and 42 percent said they paid closer attention to the screen.

"HDTV really needs to be seen for people to evaluate it," said Alec Gerster, chairman of MediaCom, who said sports and movies will be powerful drivers of HDTV (see chart). Gerster also said that if consumers don't get a chance to view and form an opinion about HDTV, what they might eventually get from the cable and broadcasting companies might not be exactly what they want.

"Because it's not being exposed to the public, HDTV's future is heavily in the hands of cable operators, broadcasters and, to some extent, Washington. By going out and showing it to people we hope that HDTV gets a fair hearing," said Gerster.

To date, only a handful of broadcast stations are transmitting digitally. CBS has aired two NFL games in high-def this season, and HBO and The Discovery Channel have been leading cable's push.

The findings from the LaGuardia kiosk supported data from a similar MediaCom poll conducted last October at the Boston Museum of Science. That poll showed an HDTV telecast of John Glenn's return to space. A full 95

percent of the respondents clearly recognized a difference between the analog and digital versions, and more than half said they paid closer attention to the high-def version. "There is so much noise about HDTV, we thought it would be important to understand the consumer's voice in all this," said Russ Booth, MediaCom director of research and technology.

Chuck Sherman, executive vp, television

for the National Association of Broadcasters, said the MediaCom data confirms empirical reports gathered by the NAB from retailers and stations that "the consumer really becomes involved in the picture. They feel it is something new and different and, although the price point now is something they can't

afford, it's something they are going to watch carefully as a future purchase." Sherman said he expects the price point of some sets to drop to about \$1,000 by end of the year.

More than half of the consumers in the New York study were men 25-44, a key demographic group that is, at the same time, the most savvy and jaded demo regarding new technology. "To see a technology-oriented and typically skeptical demographic react so positively to the HDTV experience reinforces the value digital TV has to offer," said Gerster.

In both the New York and Boston studies, participating consumers said they would be 25 percent more likely to watch commercials shown in high-def. But the poll also yielded other information on applications that consumers want and expect from digital media. Almost two-thirds of respondents said Internet access was of interest while 47 percent said it would help them get better access to financial information. About 40 percent said e-mail was most important to them.

Nearly half the respondents said having a greater ability to control when and how they see content was a big selling point for digital. Reflecting MediaCom's desire to tap into the opinion of consumers that are comfortable with technology, 80 percent of the participants owned a computer.

What We Most Want to See in HDTV

According to MediaCom's study

Programming	% of total respondents
First-run movies	63
Sports programs	49
Science/nature shows	44
Special events	34
Favorite prime-time shows	28
News shows	22
Music videos	20
Children's shows	13

Source: MediaCom Inc.

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1-717-560-2001; e-mail: Sales@rmsreprints.com

Regional Sales Dirs: Los Angeles: Charlotte Erwin; Boston: Ron Krolgraf;

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MIAMI/TV STATIONS

Will Clouds Part in Sunshine State?

• IN ITS MOST RECENT EFFORT TO RESUSCITATE flagging ratings, WFOR-TV, CBS' O&O in Miami is adding new faces and perhaps a dash of spicier content to its newscasts. Starting today at 5, 6 and 11 p.m., Steve Wolford and Angela Rae replace longtime anchor Kham-brel Marshall and Anne Roberts, his co-pilot since 1995. Both signed off last Friday. Roberts cited personal reasons for her departure, but Marshall resigned in December after his contract—due to expire Feb. 5—was not renewed.

Wolford arrives from KGTW-TV, the ABC affiliate in San Diego, Calif. Rae was promoted after drawing higher ratings on her weekend anchor stint. She has "a sunny on-air presence," noted Lee Zimmerman, director of communications. In addition, two new reporters, Alita Hatayan and Jim Bergamo, are scheduled to start on Feb. 1.

The shift follows behind-the-scenes changes at the struggling station. In October, general manager Steve Mauldin replaced 10-year WFOR veteran Allen Shaklan, who resigned in August. Not long after, Shannon High replaced Sue McInerney, who left for personal reasons, as news director.

Media buyers believe High's appointment could have an effect on the types of stories WFOR runs. Previously, High served as assistant news director at neighboring Fox affiliate WSVN-TV, which is known for its "If it bleeds, it leads" newscasts, as one buyer put it. "The level of hype in this city is high," said Mike Poller, media director of Miami-based agency Poller and Jordan. "Perhaps they are taking steps in the direction of pumping up the volume. It can't hurt."

Considering its ratings story of late,

WFOR could benefit from following the Fox affil's model. At 5 p.m. during the November sweeps, WSVN scored a 13 share tying for the lead in households with perennial news leader

ABC affiliate WPLG-TV, according to Nielsen Media Research data. At 6 p.m., Sun-beam-owned WSVN fell to second place with an 11 share. And though it doesn't run up against the Big Three, WSVN's 10 p.m. newscast

earned an 11 share.

Mired in fourth place is WFOR. In November, the station's evening news household share fell an average 2 points from May. The 5 p.m. and 6 p.m. programs scored a 5 share—due, most likely, to numerous personnel changes. The acquisition of *The Oprah Winfrey Show* for fall 2000 could strengthen the station's lead-in to the 5 p.m. newscast.

WFOR's late newscast is more competitive. Benefitting from prime-time programming that hit No. 1 in November, the 11 p.m. newscast trails 3 points behind WPLG. (NBC O&O WTVJ-TV came in tops with a 14 share).

Mauldin, who did not return phone calls, has raised eyebrows because so many staffers have left since his arrival. But Poller tried to put it in perspective, noting that "it's tough to captain a ship bouncing around in the waves...he had to do something."

—Megan Larson



Sun and sunny: Wolford (left) hails from San Diego; Rae moved from WFOR's weekend slot.



DAVID VANCE

RADIO/KANSAS CITY, MO.

Two Stations Drop Rock Format at Same Time

• THE GOO GOO DOLLS, HOLE OR BECK WON'T be playing in Kansas City anytime soon—at least not on the radio. It's not because Kansas City, which is known as a blues town, has decided rock has no place on its airwaves. Nor is it the result of a music-industry conspiracy to put Kansas City on a rock-free diet.

Instead, in an example of the frenetic pace of a highly competitive radio industry, two Kansas City broadcasters dropped their alternative rock formats within 24 hours of each other to pursue greener musical pastures, leaving the market with no alt rock outlet.

Unable to climb up from the bottom of the ratings chart (at a 3.9 with the 18-34 crowd), one of the stations, Allur-Kansas City Broadcasting-owned KNRX-FM, decided to reincarnate as an R&B oldies station on Jan. 5. To the station's surprise, its CBS-owned opponent, KOZN-FM, which had always held a slight lead in rock, dropped the format a day later to assume a new identity as a pop hits station targeting women. Both stations said they have no intention of turning back. The switches "didn't

really faze us either way," said Jon Zellner, KOZN's operations manager. The station has already moved to change its call letters to KSRC, also known as "Star 1023" to complement its new playlists.

"It was purely coincidental," echoed James MacFarlane, general manager of KNRX, who said he has been looking to get the station out of the

18-34 demo for some time because it was the target of too many broadcasters. "The pie was getting so thin it wasn't feeding the family."

Buyers said they are bewildered after the changes. "I really do not understand why the alternative-rock format did not catch on," said Stacy Miller, a broadcast buyer for local agency Barkley & Evergreen.

Kansas City's Radio Options

Alt Rock Doesn't Really Stack Up

Station	Rating (18-34)
KPRS-FM (Urban)	12.8
KMXV-FM (Today's Hits)	11.6
KQRC-FM (Rock)	10.4
KBEQ-FM (Country)	7.5
KOZN-FM (Alt Rock)	7.1
KCFX-FM (Classic Rock)	6.9
KFKF-FM (Country)	5.6
KYYS-FM (Rock)	4.8
KNRX-FM (Alt Rock)	3.9
KUDL-FM (Hits)	3.3

Source: Arbitron Summer 1998 book

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KNRX's MacFarlane said the station decided it could make more money if it got out of alternative rock. The station was experiencing competitive heat for younger listeners not only from its rock competitor but also from pop hits and country stations in the city.

KOZN has a long road to travel, buyers agree, coming into a format already served by mainstream hits station KUDL-FM, owned by Entercom Broadcasting. Meanwhile KNRX is entering an urban-skewing format in which a heritage station, KPRS-FM, has virtually stood alone for nearly the past 50 years. KNRX will try to differentiate itself with more blues-based standards, MacFarlane said.

"That might be a good niche for KNRX because it plays some blues, so they're going after a segment of the market [that's] still unclaimed," said buyer Cathy Hoen of local agency Fasone Garrett Boehm.

The veterans said they did not welcome their new competition. "This is what bugs me about consolidation, companies come in and see what they can do and put in a format, and then leave," said Mike Carter, KPRS president.

"There's a feeling that Kansas City is a real meat-and-potatoes town. Maybe that's the reason it didn't take to the alternative music format," said MacFarlane. —*Mira Schwartz*

BOSTON/RADIO

Reconfigured Ratings Eat Away at Top 10's Share

•"GEOGRAPHY IS DESTINY" COULD BE THE mantra for the Boston market, which recently got its first set of ratings based on the new expanded definition of the metro, adding close to 400,000 to the survey population. But despite the anxiety that led to the addition of portions of two counties (Hillsborough, N.H., and Worcester, Mass.), the Fall 1998 book results caused more of a tremor than an earthquake.

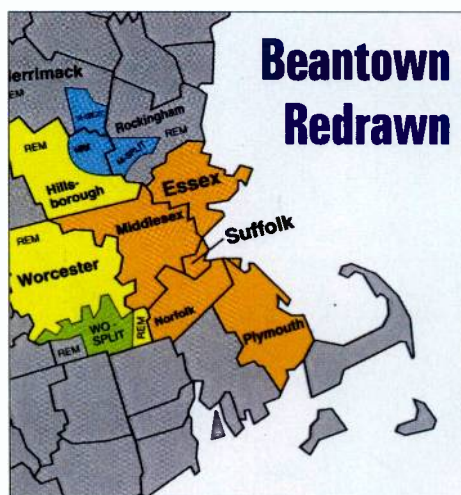
There were no huge shifts in listening, but the top 10 stations saw their share of the listening pie decrease, from 55.2 in Summer 1998 to 51.9 in Fall—probably because five new stations qualified for the book: WZID-FM and WGIR-FM in N.H.; WEZE-AM, WSRS-FM, WESX-AM. Stations that did well under the new market definition were stations that either are oriented toward the added geographies, such as Greater Media's WKLB-FM and Entercom-owned WAAF-FM, or had a monster signal, such as CBS/Infinity's WBZ-AM. With a smaller signal, WRKO-AM was down by more than one share point.

Many broadcasters thought the redefinition was long overdue. "Boston became more of a sprawling suburban area," noted David Pearl-

man, co-COO, Infinity/CBS Radio. Pearlman added that about 11 percent of the commuting population into Boston was not being counted properly in the previous market definition.

Boston was also at risk of falling out of the top 10 market ranking, as other cities' metro areas grew at a faster rate. Boston was ranked No. 10 in the Summer 1998 survey; now it's No. 8. "From a visibility point of view among national advertisers, by being a top 10 market, we'll have more potential demand," said Pearlman. Agencies agreed that it's important for Boston to stay in the top 10. "It gives the market more clout," said Randi Soodak, senior broadcast buyer at McCann-Erickson. "As a whole, more ad money goes to the top 10 markets."

What's not clear is whether the redefined Boston metro will result in higher rates. While



- Fall 1997 Boston Radio Metro
- New areas included in Fall 1998 Boston Radio Metro
- Manchester Radio Metro
- Worcester Radio Metro

one rating point now represents more listeners—5,954 versus 5,591—there are more stations splitting up the audience. McCann's Soodak said that so far rates have not increased and for the most part, it was business as usual. "It's still too early to say if the reconfiguration had any significant effect. WAAF is increasing, but we'll wait for a couple books to see if it's real," Soodak noted. —*Katy Bachman*

NEW YORK/TV STATIONS

WNET Builds New Studios To Bring HDTV to Public

•IN A 24-BLOCK MOVE DOWNTOWN TO NEW offices last month, WNET-TV, New York City's public broadcasting outlet, flash-for-

warded forty years in its technology. Surprisingly, the station could end up eclipsing the ad-supported flagship stations of the major broadcast networks in its command and use of digital and high-definition television.

"Frankly, we were so far behind," said William F. Baker, president of WNET. "The typical commercial station in New York is probably operating in the 1990s in terms of technology, and we were really in the 1960s. Now we're in the year 2000."

The greatest benefit will become apparent—at least to the few who actually purchase a digital TV set—when WNET-produced programs such as *Nature* and *American Masters* broadcast in high-definition on a regular basis. "Can you imagine all these programs with digital CD quality sound and HDTV pictures?" effused Baker.

Certainly the lush landscapes and babbling brooks featured in signature shows such as *Nature* will be larger than life in high-def, but first WNET needs a tower from which to broadcast. The station is in final negotiations to land its antenna and digital transmitter atop the World Trade Center—the same perch WABC-TV and WNBC-TV have been struggling to acquire. WNET executives aim to secure the space in time to broadcast *Swingin' With Duke*, a *Great Performances* special, in both HDTV and analog this May.

To finance the estimated \$25 million upgrade, WNET invested the \$10 million in profit after the sale of the old studios to hotelier Ian Schrager. The balance of \$15 million in costs is being raised through endowments.

The staff bid adieu to its old home—spread over 10 tech-impaired floors in the former Henry Hudson Hotel just west of Carnegie Hall—and said hello to a two-floor, 200,000-square-foot, all-digital facility that enables the station to broadcast in both high-definition television (HDTV) and in standard definition (SDTV) multicasts.

The technical operations center, resplendent with Sony digital switchers, recorders and effects generators, crowns the new digs at 10th Avenue and 33rd Street. From there, Tektronix equipment aids in the routing and distribution of signals to the 28 Avid digital work suites that are being used for editing, audio mixing and graphic design. In two months, WNET will go online with a post-production room equipped by Sony that's capable of producing in all HDTV formats, though it will use 1080-interlaced.

"We're in a period of flux," noted Ken Devine, managing director of broadcast operations and engineering, adding that today's high-def equipment could be obsolete tomorrow. —*ML*




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MOVERS

TV STATIONS

Effective today, **Michele Rubenstein** joins NBC's Chicago O&O WMAQ-TV as investigative producer. She was investigative producer at WFOR-TV, the CBS O&O in Miami...**Peggy Madigan**, former general sales manager at WNEM-TV, the CBS affiliate in Saginaw, Mich., has joined Post-Newsweek-owned CBS outlet WJXT-TV in Jacksonville, Fla., in the same capacity.

RADIO

Chancellor-owned KTXQ-FM "Magic 102 Jammin' Oldies" in Dallas named 20-year radio veteran **Pat McMahon** as program director. He replaces **Joel Salkowitz**, who becomes program director at Chancellor's oldies station in New York, WBIX-FM. McMahon had been program director at Dallas sister station KFBF-FM...Syndicator Westwood One has named **Dave Alpert** as executive editor, entertainment news. Alpert, a 25-year industry veteran who most recently served as a producer of entertainment news for ABC Radio Networks, will handle entertainment coverage for Westwood's news networks...Infinity stations KOAI-FM, KRBV-FM and KHVN-AM in Dallas are now under the direction of new gm **Dave Presher**, former general sales manager at Infinity's KTWV-FM in Los Angeles.

NEW MEDIA

America Online has named **Vince Thompson** as western sales director for interactive marketing, joining AOL from Web site Third Age Media, where he was national sales manager.

The Media Elite

Edited by Anne Torpey-Kemph

Ready for Crime Time

David Heilbroner knows where the bodies are buried.

As a former assistant district attorney in Manhattan, the author of four crime novels, an investigative journalist published in *The New York Times*, and a producer of documentaries for television, Heilbroner has spent his working life prying open access to information and situations most don't even know exist.

Now Heilbroner and his Q-Ball Productions are on the case for Broadcast Network News and Court TV, aiming to bring that access to television via *Crime Stories*, Court TV's new one-hour documentary series on infamous crimes, criminals and trials.

"The shows we're doing for Court TV are going to be cut-

ting-edge investigative pieces on law enforcement," says Heilbroner. A Harvard graduate with a law degree from Northeastern University who co-produces with his wife, award-winning filmmaker Kate Davis, Heilbroner relies on a web of contacts ranging from deans of law schools to police officers.



Breaking through the yellow tape: Heilbroner

"I ask what's happening, what's not being reported on," says Heilbroner.

His first documentary, due in March, takes the first TV look inside Perkins maximum-security psychiatric hospital in Maryland, where some of the nation's most criminally deranged felons are held.

Subsequent projects include an investigation into the murky background of the 30-year-old case of New York City cop killer Albert Victory and an

investigation of Miami's most vicious gang, "the John Does," and their leader, Anthony Fail. Heilbroner obtained access to a 30-man task force assembled by local police as it tracked, busted and prosecuted Fail and his gang, notorious for using grenades in their turf battles.

While Heilbroner's legal training will help guide his producing, he says he'll be careful not to drown out storytelling with legalese.

What will make Heilbroner's documentaries stand out in the crowded lineup of crime-related programming? "There are a lot of guys out there trying to do *Cops*, but we're trying to bring a nitty-gritty, handheld style into situations where cameras don't usually go," he says. "I like to do investigative reporting and, being a law enforcement guy, I like cops and robbers, but it's really hard to get into the more obscure stuff, the really exciting and important cases."

—Jim Cooper



And then there was one: Singing group 'N Sync joined *Teen People* publisher Anne Zehren (seated, left) and managing editor Christina Ferrari earlier this month at the Sunset Club in Los Angeles for *TP*'s first-anniversary bash.

Jordan to Walk, But Will He Talk?

Chancellor-owned Minneapolis sports station KFAN-AM has offered retiring hoopster Michael Jordan a \$1 million deal to do a daily talk show on sports—or, hey, whatever he wants. Says program director Doug Westerman: "Do I expect him to sign with the FAN? Hell, I didn't expect Jesse Ventura to be our governor." No word from Jordan on whether he'll take a shot at it. —Katy Bachman



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CALENDAR

The **Association of Local Television Stations** will hold its annual convention on Jan. 25 at the Morial Convention Center in New Orleans. Contact the ALTV at 202-887-1970. ALTV's sessions piggyback onto the National Association of Television Program Executives' **NATPE '99** conference, also in New Orleans from Jan. 25-29. For registration information on NATPE, contact Deanna Varsack at 310-453-4440, ext. 209.

The **Strategic Research Institute** will hold its fifth annual conference on marketing to U.S. Hispanics and Latin America Jan. 25-26 at the Wyndham Resort Hotel in Miami Beach. Presentations from Procter & Gamble and Burger King will be featured. Contact Rupa Ranganathan, 800-599-4950, ext. 252.

Radio Advertising Bureau will hold its annual **market leadership conference** from Feb. 4-7 in Atlanta. Contact Dana Honor of the RAB at 972-753-6740.

The **Long Island Advertising Club** will roast "living legend" Lou Dorfsman, long-time CBS ad design director, now design director of the Museum of Television and Radio, Feb. 19 at Crest Hollow Country Club. Contact LIAC at 516-944-0100.

The **Outdoor Advertising Association of America** will assemble a judging panel to view more than 1,000 images entered in the 57th Annual OBIE Awards (to be held June 24). Judging takes place March 18-20 at New York's Paramount Hotel. Contact: 202-833-5566.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

RTNDA to Senate: Open Trial

In a Jan. 14 letter to Senate Majority Leader Trent Lott, the Radio-Television News Directors Association urged the Senate to open President Clinton's impeachment trial to broadcast journalists. "Television and radio coverage will provide the American public with full and direct access to this historic and critical proceeding," wrote RTNDA president Barbara Cochran. "To turn off the cameras at the point where the Senate debates a motion or begins its crucial deliberations would deprive the public of the opportunity to see and judge the full record for itself."

Gannett Realigns Piedmont

Gannett is shuffling executives in its Piedmont Newspapers Group in the wake of William Mebane's retirement as Piedmont senior group publisher and president/publisher of *The Greenville* (S.C.) *News*. The new president of the Piedmont Group, which includes papers in Alabama, Tennessee, North Carolina, Ohio, South Carolina, Virginia and West Virginia, will be Craig Moon, who will also continue as president/publisher of *The Tennessean* in Nashville. Replacing Mebane in Greenville is Steven Brandt, formerly president/publisher of the *Rochester* (N.Y.) *Democrat and Chronicle*. Taking over for Brandt in Rochester will be David L. Hunke, previously executive vp/marketing at *The Cincinnati Enquirer* and *Cincinnati Post*.

NAB Sets Up Task Force

As FCC chairman Bill Kennard pushes for low-power community radio stations (known as microradio stations), the NAB announced it is forming a radio spectrum integrity task force. The group will

examine whether potential new radio services, such as microradio and satellite radio, will harm the quality of established AM and FM radio signals.

United Relies On AccuWeather

United Stations Radio Networks announced last week it has signed a long-term distribution, affiliate relations and rep agreement with AccuWeather. Currently, AccuWeather has 80 radio station affiliates.

Hearst, Pulitzer Amend Merger

Hearst-Argyle Television and the Pulitzer Publishing Co. last week announced an amendment to the original merger agreement under which Hearst will acquire the Pulitzer broadcast group. Under a fixed-share amendment,

Hearst will issue 37,096,774 shares—at an estimated \$31 per share—to Pulitzer shareholders. The amendment removes the equity-adjustment "collar," as well as any opportunity for Pulitzer to nix the deal due to price fluctuations in Hearst common stock. Previous terms called for Hearst-Argyle to deliver \$1.15 billion of company shares based on the market price of Series "A" common stock for the 15-trading-day period prior to the closing of the transaction.

NY Radio Ends '98 Up 11.5%

Thanks to a 20.7 percent revenue increase in December, New York City radio advertising revenue ended 1998 up 11.5 percent for a record \$584.2 million, according to the New York Mar-

Military Makeovers

The Army Times Publishing group is giving its papers a new uniform. Purchased by Gannett in June 1997, *Army Times*, *Air Force Times* and *Navy Times* had not been updated in 10 years. Dave Smith, vp/marketing and business development, said the redesign and editorial changes of the weeklies, based on a year's worth of research, aim to appeal to a 300,000-subscriber base that is "younger and coming up in the military ranks." The research also led the group to spin off *Marine Corps Times*, formerly part of the *Navy Times*. Covers now feature more-modern typography and new callout references to stories inside. Editorially, stories are geared more toward military lifestyle and recreation, rather than news from Washington, D.C. According to Smith, the Jan. 18 launch issue was *Army Times* Publishing's biggest ever in terms of pages and ad revenue, attracting such blue-chip advertisers as insurance provider USAA, Paramount, Chrysler, AT&T, Delta and Budweiser.



Getting in step: (Above) Gannett has updated the look and content of *Army Times*. (Below): the old guard.



ket Revenue Report prepared by Miller, Kaplan, Arase & Co. National sales for New York radio were up 22.6 percent, while local was up 9.5 percent.

NBG Signs Shadoc for Music Shows

Veteran radio DJ and programmer Shadoc Stevens has signed a multiyear deal with Portland, Ore.-based NBG Radio Network to produce a weekly package of music shows. *World Atomic Rhythm Party*, a four-hour show with music and entertainment news, plus daily five-minute vignettes called "Fly-Bys," will be produced by Stevens' production company, Rhythm Radio LLC. NBG will handle distribution, clearances and national sales.

AMFM Buys Brown Bag Productions

Chancellor Media-owned AMFM Radio Networks last week purchased Brown Bag Productions, the country's leading production studio of music and sound for TV and radio promotions. With 11 music and sound libraries, the company serves the top radio broadcasters and TV and cable networks. Under the umbrella of AMFM, which distributes programming to the 465 radio stations owned by Chancellor, Brown Bag will develop new products for various radio formats in 1999, according to AMFM president David Kantor.

Citadel Sale Underlines Strategy

Focusing its strategy on mid-sized radio markets, Citadel Communications will sell 25 small-market stations to Chicago-based Marathon Media for \$26 million in cash. The sale includes stations in Billings, Mont.; Eugene, Ore.; and State College, Pa. The deal puts Las Vegas-based Citadel's station count at 110 in 20 mid-sized markets.

Federal Ruling Overturns CBC Judgement

A federal judge last week overturned a \$20 million judgement won by Children's Broadcasting Corp. against its former partner ABC Radio and ABC parent the Walt Disney Co. Minneapolis-based CBC originally won its suit last September when a jury found ABC had entered into a partnership with CBC in order to set up a rival format to CBC's kid-targeted Radio AAHS. Disney dissolved the partnership one year after its 1996 formation, starting its own Radio Disney network, and CBC was forced into bankruptcy two months later. The federal judge's ruling found the original judgement was unsupported by evidence in the case, noting that CBC was in financial straits

before joining with ABC. Separately, CBC last week announced the sale of its last few radio stations, completing the disbursement of the Minneapolis-based broadcaster's 14 properties. The three AM stations—WJDM-AM in Elizabeth, N.J.; KAHZ-AM in Ft. Worth, Texas; and KIDR-AM in Phoenix, plus another small AM in Elizabeth whose signal is slated to return to FCC ownership—were bought by Miami-based Radio Unica for \$29.3 million in cash.

PBS to Launch Digital Kids Channel

As part of its KIDS initiative to reach out to children and families, the Public Broadcasting Service in July will launch PBS Kids Channel, a 24-hour digital network. The network will carry programming such as *Teletubbies*, *Wishbone* and *Barney & Friends* and will be available to digital-ready PBS outlets opting to multicast. In other PBS news, the PBS Sponsorship Group, the national marketing consortium formed in 1997, racked up a total of \$12.2 million in sponsorship dollars during the quarter ended Dec. 1—a 58 percent increase over the same period in 1997. New underwriting deals for 1998 included

SBC Communications for *Washington Week in Review* and McDonald's Corp. for *Africans in America*.

Statewide News Net Launched in Texas

The Texas Network, a fully digital statewide broadcast news network, launched yesterday. The San Antonio-based network produces eight daily newscasts—*The News of Texas*—and syndicates them to 19 major television affiliates in 17 markets (negotiations are continuing in Houston, Austin and Sherman) throughout the state via satellite. In the barter deal, the TV outlet keeps five minutes of ad time while TXN is allotted three minutes to sell to statewide advertisers.

WNBC Promo Spots Salute Big Apple

WNBC-TV, the flagship NBC O&O in New York, recently began airing promotional "music-video style" spots to salute the Big Apple. Starting with news clips from WNBC's first days on the air more than 50 years ago, the commercial incorporates recognizable faces such as weatherman Al Roker's and other notable WNBC news personalities.

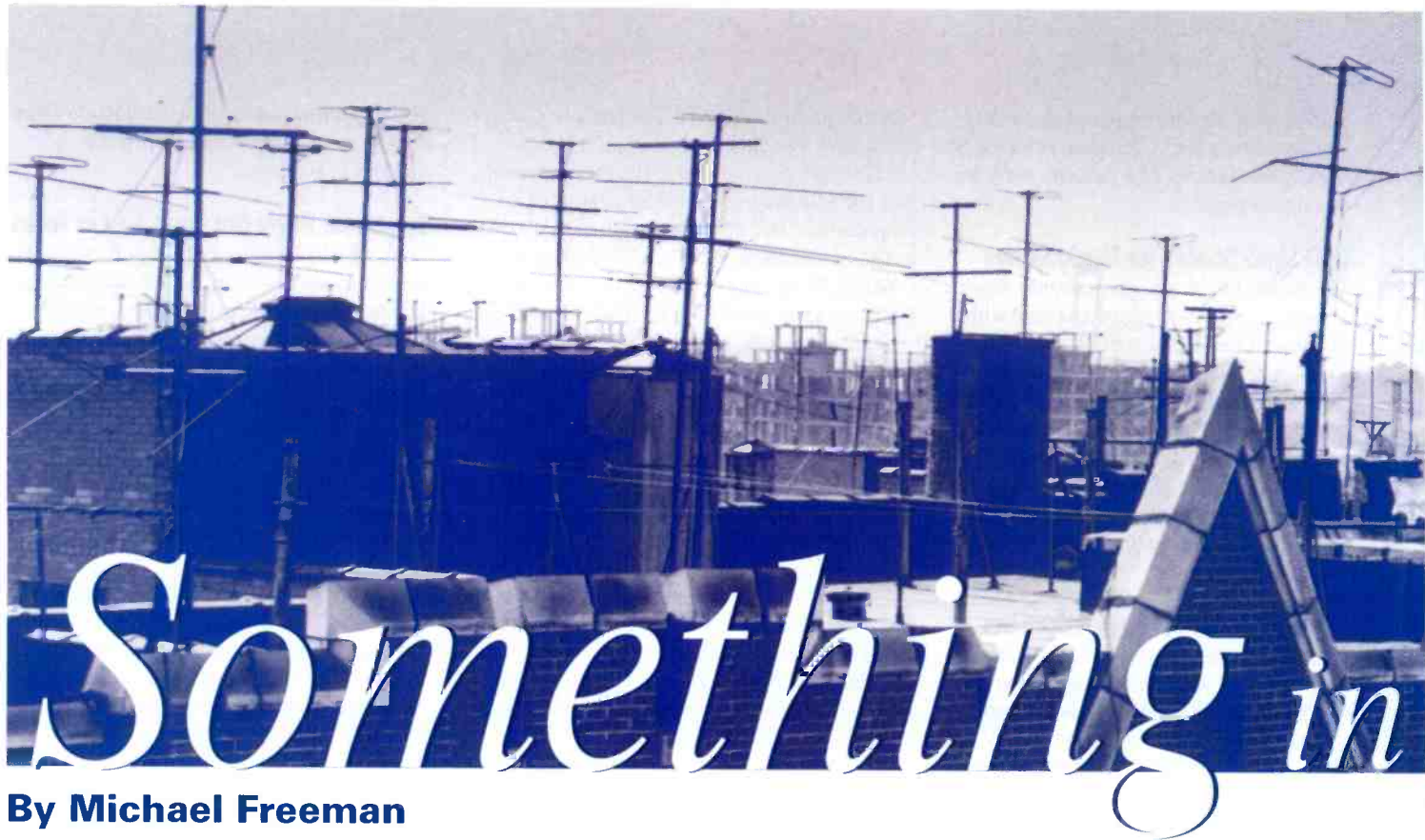
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MC
TECHNOLOGY MARKETING INTELLIGENCE



By Michael Freeman

Even as a small but growing number of pioneer stations begin broadcasting High-Definition Television (HDTV) signals, placing them at the forefront of the most important innovation since color, the path to the brave new world remains mired in a mirky maze of political, economic and technological roadblocks. Between now and

the end of 2006, when local stations are scheduled to return their analog frequencies to the public domain, the industry faces radical change. No one can say for certain what the future holds.

In historic terms, the current HDTV landscape resembles the entire broadcast television industry in 1946, when the universe consisted of fewer than 15,000 sets and predictions about the future of the medium represented little more than futile attempts at trying to read the shadows off the side of the cave. According to a survey by the Consumer Electronics Manufacturers Association, viewers at the end of 1998 owned a scant 13,176 digital sets amid some 250 million analog receivers.

"As far as the future of digital television, I have yet to hear anyone with a clear vision or submit any kind of long-term business model, including us," says Nick Trigony, president of Atlanta-based Cox Broadcasting. "We do feel there is going to be some form of enhanced television and possibly a few extra channels, but we have yet to come up with a viable economic model. All I know is

there is very little programming and practically no HDTV sets in homes."

But the advent of HDTV could mark the start of a new gold rush for syndicators.

While broadcasters must negotiate the programming parameters of the digital spectrum with Congress and the Federal Communications Commission, which remain wary of how local stations will exploit the increased bandwidth of the public airwaves without paying for the privilege, the possibilities are immense. One possible scenario, discussed by politicians and lobbyists in Washington, would have the stations broadcasting in HDTV during prime time and for major sporting events, while being allowed to multicast during other dayparts.

In a new era of digital multicasting, a single station could broadcast up to five separate programs at once, which would allow for separate, regional newscasts in a given area or for a station to run five different syndicated shows at once. Imagine a lineup of *Wheel of Fortune*, *Jeopardy!*, *Seinfeld*, *Entertainment Tonight* and *Hollywood Squares* aired at 7 p.m. and re-broadcast at 7:30. In a

world in which aggregate ratings are paramount, the cumes could increase dramatically for hot programs, pushing advertising revenue to new heights.

If such a scenario were to take hold, HDTV could represent broadcast stations' first viable weapon to stop the two-decade-long audience erosion to cable.

The determination of what form, quality and quantity digital television takes over the next five to six years is all part of a scattered, unassembled puzzle. Conflicting agendas and economic interests are creating a blurred picture—a confounding situation for a technology that promises crystal-clear video and even more programming choices—where the broadcast TV station owners, multiple-system cable operators, broadcast networks, syndicators, electronics manufacturers, computer software companies, TV's creative community and Washington's governing elite are looking to protect their interests.

Even though more than 40 TV stations made history last November by launching various forms of digital signals—all within


 NATPE '99

the Air Again

the top ten markets—everyone from station group owners to cable operators to broadcast networks have yet to set long-term strategic plans in motion. At the center of the storm is whether broadcast and cable operate should use larger chunks of digital spectrum for “true” HDTV pictures or look to allocate thinner, compressed slices for multicasting digital in lower-grade HDTV or Standard-Definition Television (SDTV) formats.

Ultimately, though, the future of digital television will most likely be in the hands of two-dozen major station group owners (such as Cox, Tribune Broadcasting, A.H. Belo Corp., Sinclair Broadcast Group and Chancellor Media [formerly LIN Television] and multiple-system cable operators such as Tele-Communications Inc. (TCI), Time Warner Cable, Comcast Corporation and Media One Communications—not necessarily with the broadcast or cable networks. Within the top 10 markets, station owners are either delivering over-the-air DTV signals in high-definition 1080-interlace, lower-end HDTV in 720-progressive or SDTV in 480-progressive and other formats. But it may be the cable operators—most of whom are still installing digital settop boxes—which could ultimately determine the DTV format that is wired into consumers’ households.

While group station owners and MSO cable owners often are in conflict, both are looking for more channel space and revenue,

which lower-end SDTV signal compression offers. Many group broadcasters are licking their chops at the opportunity to offer four to five extra digital channels within the 480p format.

However, the specter of multicasting has raised newfound concern from Congress and the Federal Communications Commission about how they will enforce yet to be authored digital “must-carry” regulations with cable operators and the tax proceeds Washington will derive from potential pay-per-view or subscription fees.

Executives at Sinclair Broadcast Group, a

“We have no problem paying a 5 percent fee. That corpse was buried a long time ago.”

Baltimore-based owner of 56 TV stations, make no secret of their intent to aggressively seek multicast channels in the 480p format. “We are looking at time shifting of syndicated and network programming, time shifting and regionalizing of our news services and carrying program services that cannot get channel allocation on cable,” says Nat Ostroff, Sinclair’s vice president of new technology.

“This will create a whole new programming mechanism for cable wannabe channels like The Speed Channel or The Boating

Channel, whatever niche channels can’t currently secure carriage on cable. If these channels are ultimately carried on cable [through digital must-carry], it will effectively make the broadcaster a partner rather than a competitor and offer added value to cable operators.”

Aside from niche “wannabe cable channels,” a digital multicast landscape can also present a world of new opportunities for program syndicators and network series producers. In fact, it is the syndication community that ushered in the concept of double runs (multiple airings) of such staples as talk shows, courtroom-based series, newsmagazines and action-adventure dramas. Perhaps like no other medium, syndicators have long sold advertisers on the concept of buying shows on cume ratings from simply adding the double-run airings on a nationwide basis. And

that is why syndicators—desperate in many cases to find shelf space on existing analog stations—will be among the first to embrace multicasting.

“Cume ratings has become the standard currency of our business, something that advertisers understand and accept in getting more eyeballs for our shows,” says Wordvision Enterprises president John Ryan, whose company syndicates the hit *Judge Judy* and *Judge Joe Brown* courtroom strips. “Whether it is the current system of double runs or quadruple runs in digital, it will ultimately

add up to getting bigger cume ratings for these shows."

"We can encourage multicasting the same way, because we'll ultimately be compensated through the [national] barter advertising," says Ira Bernstein, president of Rysher Entertainment. "Right now a lot of [action-adventure] dramas are doing a 2 rating or lower and we view [multicasting] as a way of getting something extra back in this era of increasing fragmentation. In the end, it could help us and other distributors come back to even domestically [on first-run production and distribution costs]."

There are other economic hurdles. According to William Morris Agency syndication and network talent packager Mark Itkin, one such hurdle is "getting the [acting and producing] guilds to agree to a new [pay] structure taking into account a higher number of multiple broadcast and cable runs."

The economic and political baggage associated with multicasting and the allure of higher-resolution 1080i HDTV signals have led other broadcast networks and station-group owners like CBS and NBC to go the latter route. In fact, the 15-market CBS Television Stations struck a deal with Time Warner Cable, the nation's second-largest multiple-system operator, for guaranteed carriage of its 1080i signals in the major markets.

Some industry watchers hailed the CBS-Time Warner deal as groundbreaking, given that Time Warner and other MSOs (such as TCI and Comcast) have been reluctant to embrace 1080i because it uses more of the digital spectrum and does not allow for compression-based multicasting. In fact, TCI chairman John Malone once derided 1080i as a "bandwidth hog" and expressed TCI's preference of going with the bandwidth-friendly 720p and 480p formats.

However, Sinclair's Ostroff and other station-group executives think that the CBS-TCI deal on carriage of HDTV effectively precludes the Eye network from carrying other DTV signals. "What [FCC chairman] Bill Kennard is proposing similar to the CBS-TCI pact would be a bad deal for broadcasters," Ostroff says. "CBS gave up any effort to get ancillary channels and datacasting and Internet services on Time Warner systems. While we appreciate the efforts Mr. Kennard has made on digital must-carry, we don't know if the commission has a grasp on what multicasting will do for programming diversity, datacasting and public

service [news and public affairs]."

Nevertheless, the WB has also expressed its preference for the 1080i format. Earlier this month at a press tour event in Los Angeles, WB network head Jamie Kellner gave a negative forecast for multicasting on the heels of the CBS-Time Warner deal. "If we were to start multicasting and make the [prime-time] programs available at any given time [with time shifting] to the audience, we're going to fragment ourselves down into even smaller pieces," Kellner says. "Maybe, ultimately there is more total viewership, but I think we'll be fragmented down to where there are no destinations."

By contrast, Fox and ABC have previously taken some political heat by placing their stock in progressive DTV formats, and the latter has reportedly been working on various contractual points on "repurposing" programming on digital cable channels. Alan Wurtzel, senior vp of media development,

"You are going to get cannibalized, but you might as well cannibalize yourself."

brand management and research for ABC, similarly cites HBO's "multiplexing" as a positive example of "channel branding" in the digital world. "You are going to get cannibalized, but you might as well cannibalize yourself," Wurtzel says.

Multicasting could come at an expensive political price as well. Congress and The Gore Commission have already proposed allocating channel space for free political campaign time and appear serious about enacting a 5 percent tax surcharge on gross revenue earned by broadcasters from pay-per-view and subscription services.

"We have no problem paying a 5 percent fee, and we don't think Congress will argue if we go multichannel," Sinclair's Ostroff claims. "That corpse was buried a long time ago."

Only a limited number of producers have started taping shows in digital. The pioneer appears to be Pierre deLespinois, executive producer and director of the Canadian-produced action-adventure series, *The Secret Adventures of Jules Verne*, who describes the difference of producing and viewing in HDTV to SDTV as "the choice between driving a Ferrari or a Volkswagen." In fact, deLespinois' Montreal-based production of

Jules Verne is being taped on Sony HD-700 camcorders and digitally edited within the 1080p format (at 24 frames per second), a signal that has yet to be adopted by U.S. broadcasters in this country. (If getting domestic syndication clearance in HDTV on stations for *Jules Verne* proves difficult, deLespinois says, talks are ongoing with DirectTV, a national digital broadcast satellite service).

"From a visceral point of view, 1080p is great in low-light situations, offers really rich colors and six times the resolution of film [at 2 million pixels], so it looks like people just jump off the screen, literally," says deLespinois. "To down-convert this to 720p or 480p would look like crap. It is just like the theater business where they multiplex to seven smaller screens and kill the visual experience for moviegoers."

But the question remains: Will viewers flock to stores to pay \$7,000 to \$9,000 for digital sets? Industry experts expect prices to start dropping dramatically within the next two or three years. By 2006, the CEMA estimates consumers will be buying 10 million HDTV sets per year. But even at that pace, it will take years and years for the digital box to reach parity with its analog ancestor.

"What we are talking about is another 24-36 months before any kind of meaningful business models start coming forward," predicts Ostroff. "Then we'll get some feel on whether consumers want time-shifted programming, regionalized news and targeted advertising."

The prospect of doing targeted advertising on the basis of demographic, psychographic and regional consumer areas is being viewed with guarded interest by Madison Avenue. Ostroff and Philips' D'Amore are particularly keen on the prospect of ads being targeted by region, where "smart TVs" can decode commercials being delivered by the ZIP code of a certain area.

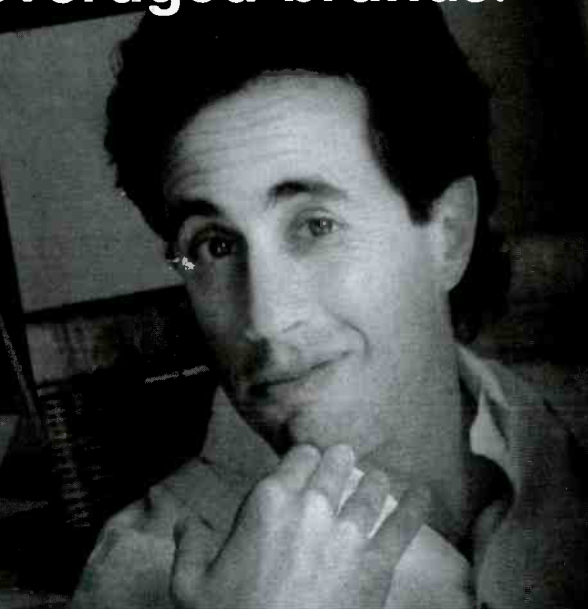
"Certainly, we'd be interested in targeted buys, especially if they're lower in price and offer better efficiency," says Aaron Cohen, executive vp of national for Horizon Media. "We'd also be interested in the additional runs on multiplexed channels, but it would all depend if the balance of the sum results in higher aggregate averages [in the ratings]. But all of this is not even a realistic marketplace situation at present and we're talking about pie-in-the-sky stuff, so it's hard to take it seriously right now." ■

TOP 40



These days, kids don't want to grow up to be athletes, comedians or movie stars. They want to be highly leveraged brands.

THE BEATLES
1997: \$68 million
1996: \$30 million
Total: \$98 million
Beatlemania looms
fans swirl about pos-
sible feature film re-
make 'Help!' or 'Hard
Night' and mer-
chandise from the
lawsters at Sony.
They're about 20%
their hoped-for



Blame it on Madison Avenue. The real power in America no longer belongs to the most talented celebrities. But the most marketable ones. They wield power their predecessors never dreamed about.

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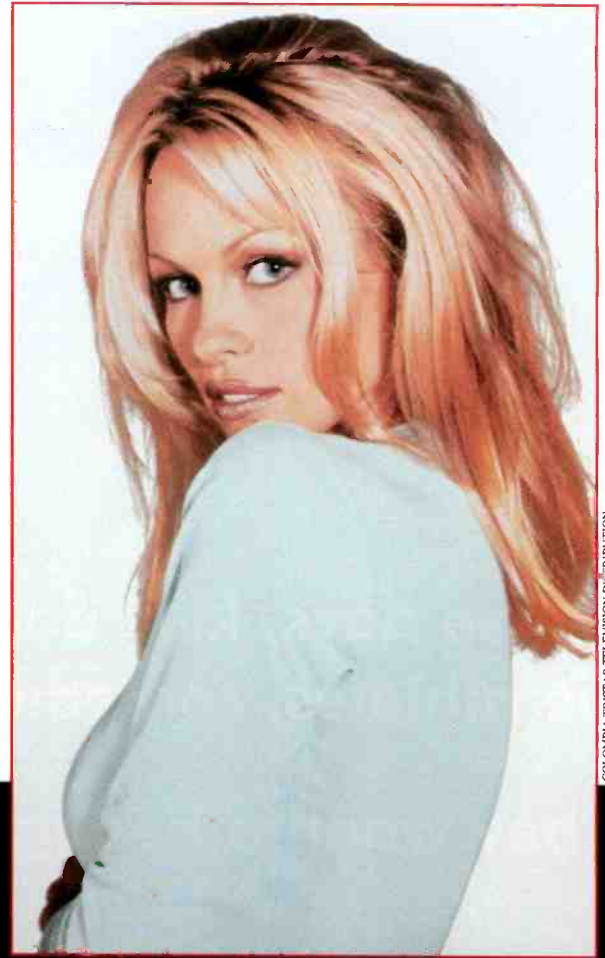
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NATPE'99

By Alan Frutkin



COLOMBIA TRISTAR TELEVISION DISTRIBUTION

Pamela Lee

...Please

As broadcast television viewership continues to erode, successful first-run action hours have been hard to come by. Over the past few seasons, most first-run hours have suffered severe ratings

declines. At the same time, with *Star Trek: Deep Space Nine* preparing to shut down this spring, and other top programs such as *Baywatch* and *Xena: Warrior Princess* aging, the race to succeed these hits is taking on greater urgency.

So far, there are few contenders. But as

selves on the back because they did more than a 2.5. Last season, it was a 3. Who knows, maybe this fall, anything over a 2 will be good."

According to many key players in the industry, the main reason for the ratings decline is the same as in any other sector of

as these weblets expand to seven days a week, the problem will only get worse.

Second, and perhaps more damaging, is off-network weekend broadcasts of prime-time hits such as *The X-Files*, *Party of Five* and *ER*. "You can make a lot more money on the eighth run of *The X-Files* than you

Call Home

NATPE exhibitors hawk their latest products at this week's annual convention, it's clear that no matter who wins the top spots, the growth that action hours experienced in the booming early- and mid-'90s is history. The critics may scoff at the formulaic *Baywatch*, but the whole industry clamors for the next Pamela Lee Anderson to come splashing out of the surf.

"Every year for the last five years, we've seen the zone of what was a good rating come down by half a point," says Peter Sussman, president of Alliance Atlantis, one of the largest suppliers of action hours, whose new shows include Peter Benchley's *Amazon*, *Beastmaster: The Legend Continues* and *Total Recall: The Series*. "Projects that were launched in September are patting them-

the industry: fragmentation. "The competition and the erosion of viewership to cable and other outlets is great," says Joe Scotti, executive vp of domestic distribution for Pearson Television, producer and distributor of *Baywatch*. "The marketplace is the most difficult and challenging it has ever been."

The problem of fewer eyeballs isn't all that's plaguing action hours. There's the matter of fewer time slots to reach those eyes. Although weekends traditionally have served as the window in which first-run hours air, two factors are changing that equation.

First is the emergence of both UPN and the WB, whose own programming is eliminating valuable time slots. Many believe that

can go out and producing any adventure show," says Bill Carroll, vp and director of programming for Katz Television Group, the New York-based programming consultant firm. "So time periods that might have been available in the past are becoming less and less available."

Following the success of such programs as *Baywatch* and *Xena*, and the seemingly evergreen popularity of the *Star Trek* franchise, production companies jumped into the action-hour fray throughout the '90s, in the hope of striking gold. But most of these offerings failed to strike gold and instead contributed to a glut of programming.

"When you break new ground, everyone else wants a piece of it," says Steve Rosenberg, president of domestic television for

Studios USA, which—in the wake of Barry Diller's 1998 acquisition of Universal Television—distributes *Hercules: The Legendary Journeys* and *Xena*.

Although the two programs remain bona fide hits, both have experienced steep ratings declines over the past few seasons. "Stations picked up so many of these shows," adds Rosenberg, "that after a while, it can turn people off to the genre."

As more shows compete for fewer time slots, it becomes increasingly difficult to launch new programs. In fact, of all the hours launched last September, only one has managed to break out in the ratings: Columbia Tristar's *V.I.P.* Why? "Pamela Anderson Lee," says Russ Krasnoff, executive vp of programming for Columbia Tristar Television Distribution.

In addition to Anderson's star power, Krasnoff believes the show has succeeded because it has distinguished itself from other offerings in a universe in which so many shows look alike. Many producers and programming executives are looking for a unique selling point to stand out from the crowd. "You can't just put shows on the air like you once did," says Ira Bernstein, president of television distribution for Rysher Entertainment, another action-hour supplier whose new project, *Relic Hunter*, stars Tia Carrere. "What it comes down to is having something specific. Any show you have has to have a hook, a reason for the viewer to watch."

Producers also are gravitating to franchises and brand names. One example is Gene Roddenberry's *Earth: Final Conflict*. Produced by Alliance Atlantis, and distributed domestically by Tribune Entertainment, the sci-fi action series, which was con-

ceived by the late creator of *Star Trek*, is one of the top-ranked first-run hours—despite a ratings slide since its 1997 debut.

"The name Gene Roddenberry is an enormous benefit to the marketing of this project," says Dick Askin, president and CEO of Tribune Entertainment. "He is such an icon in the science-fiction field that when we brought the project out, it had built-in recognition." As does *Beastmaster*, another Alliance Atlantis production that Tribune is distributing. Askin is hopeful about the series, especially considering how well the 1982

"It's an average show in a marketplace that has suffered from the fact that there are 20 different action shows out there."

Not surprisingly, the uncertainties of the business have already led some in the industry to look beyond brand names as a show's primary marketing tool. "We look for that special ingredient," says Robb Dalton, senior vp/business and program development for Eyemark Entertainment, which will distribute Alliance Atlantis's *Peter Benchley's Amazon*. "He has an amazing track record," Dalton says of the *Jaws* creator. "But he also has an incredible passion for the Amazon."

That passion is the "common thread" which Dalton links to Eyemark's two other projects already on the air: *Pensacola: Wings of Gold* and Alliance Atlantis' *Psi Factor: Chronicles of the Paranormal*. "It's finding that special talent with a special affinity for a project," he says, noting *Psi Factor* host Dan Aykroyd's interest in the paranormal and *Pensacola* star James Brolin's love of flying.

Whatever hook is used to grab viewers, it may take nothing short of a miracle for any action hour to dethrone either *Hercules* or *Xena*, once *Deep Space Nine* leaves the air



MICHAEL GRECCO

With Studios USA's *Xena* (top) growing long in the tooth and Paramount's *Deep Space Nine* (right) nearing the end of its successful run, the action segment desperately needs a breakout hit.

movie on which the series is based has played on Tribune's station groups throughout the '90s.

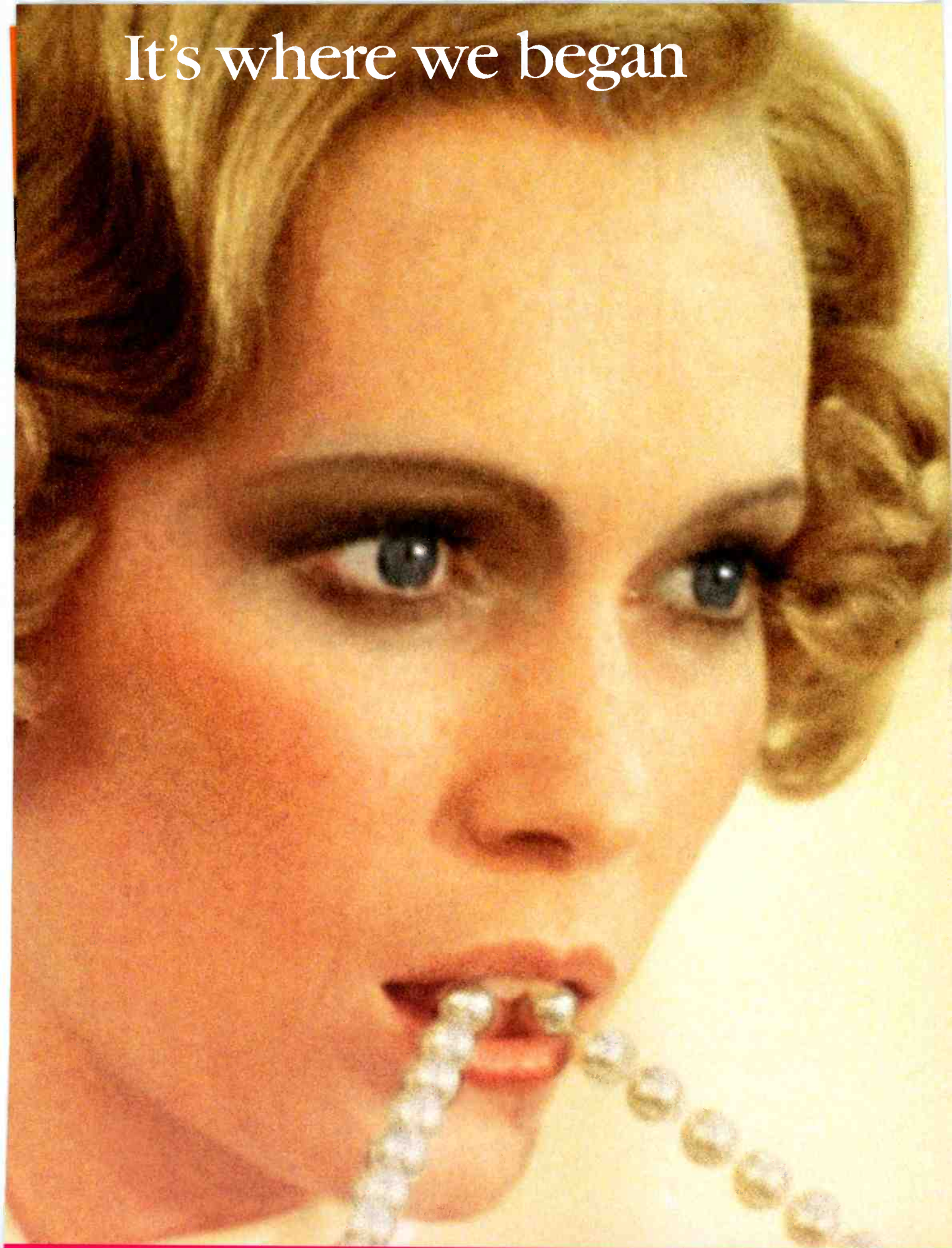
Of course, brand names don't guarantee success. Just ask Polygram Television president Bob Sinitzky, whose fall '98 entry, *The Crow: Stairway to Heaven*, struggled to get the station clearances it needed to launch. "A lot of people knew of *The Crow*," Sinitzky says of the 1994 movie (which, in turn, was based on James O'Barr's popular comic book). "But we had a lot of doubters. In the end, the stations saw we delivered on what we needed to succeed," he adds, noting that the show now has been cleared in more than 96 percent of the country.

While *The Crow* seems to have turned a crucial corner, Rysher's *Highlander: The Raven* is still struggling to find an audience. Based on the 1986 movie that spawned two sequels and a previous syndicated series, this latest *Highlander* incarnation remains far behind the action pack's leaders. "It's doing fine," assures Rysher's Bernstein.



PARAMOUNT PICTURES

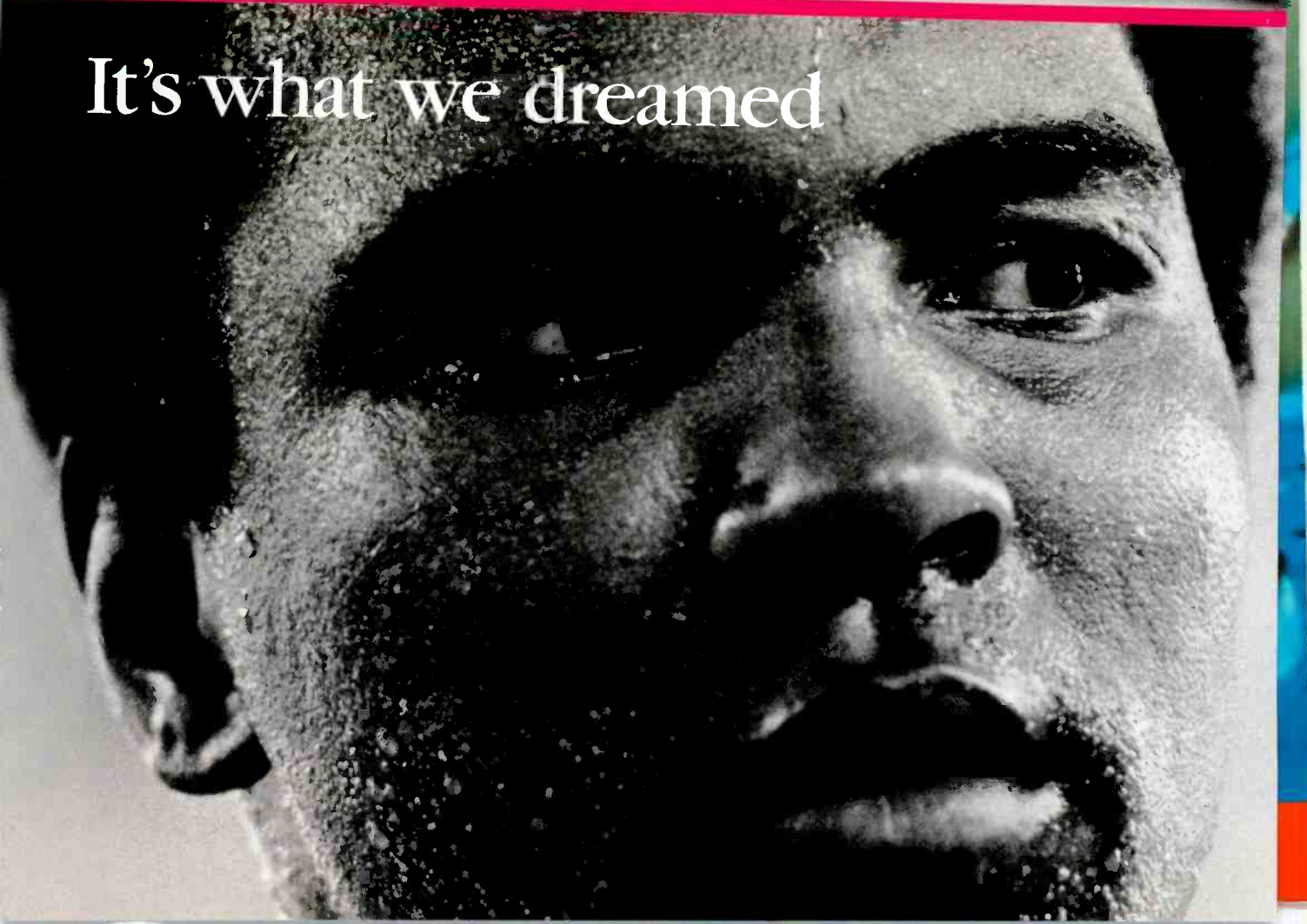
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It's ordinary people doing extraordinary things.
And extraordinary people doing ordinary things.

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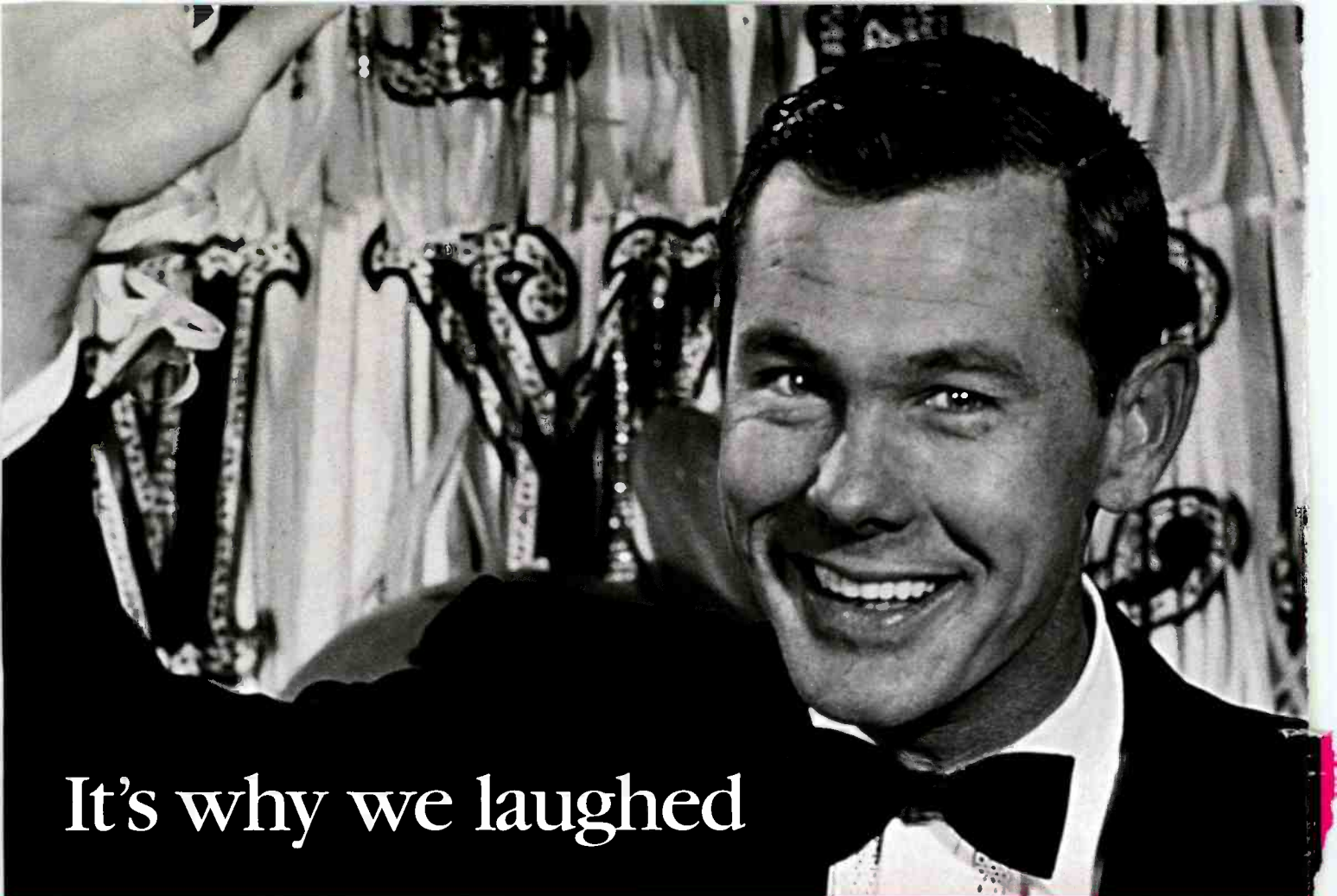
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Combining beauty and brains, Lisa Kudrow's comedy makes Phoebe the most lovable flake on "Friends."



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Harrison Ford, the Sexiest Man Alive says, "I'm just an ordinary guy struggling to do the right thing."



It's why we laughed

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Baby Jessica's 58-hour ordeal at the bottom of a well shaft brought the country together around a story of life and death.
Muhammad Ali didn't just win the Heavyweight Crown, he showed us the character of true royalty.

People
weekly

It's who we were

this spring. "I'm a big fan of *Deep Space Nine*," says USA's Rosenberg. "When you look at these three shows, they're well-written, they look different, and they capture a sensibility that the others just don't have."

Of all the programs already on the air, the only one to come close to unseating at least one of the top three is the veteran hit *Baywatch*. In fact, as reported after the November '98 sweeps, *Baywatch* is the only show to have increased its ratings over the last year—up 3 percent from November '97.

The venerable beach romp has succeeded, Scotti says, by "getting back to basics."

"Our research told us that viewers were still satisfied with the phenomenon of *Baywatch*, with its rescue stories, the California lifestyle and the beautiful people," he says. "But we had to retool it."

Scotti credits the retooling process to the influence of Pearson, which purchased All American Television, the original syndication producers of *Baywatch*, in 1997. "We actually have a model that we put every script through," he adds. "Do we have exciting story lines? Is there the optimum level of action? Is David Hasselhoff's character dominant? All the beats that viewers told us interested them."

A similar model could be applied to Pearson's struggling *Air America*, which premiered in September to very low ratings despite the presence of veteran TV leading man Lorenzo Lamas. "Lamas is a big TV star, who is capable of attracting an audience," says Scotti. "But if the show is going to succeed" and have a second season, Scotti says, Pearson will have to take a much more active role in tweaking it.

"Every hour has the possibility of not making it," Scotti says. "At the end of the day, it all comes down to the economics of the project."

At an approximate cost of \$1 million to \$1.2 million per episode, in a season which normally comprises 22 episodes, a first-run

action series is by no means inexpensive to produce. "It's a tricky business," says Katz' Carroll. "Once you get past a certain tier...it becomes difficult to sustain the cost of business."

Just as the domestic landscape for these programs has changed, so has the outside world. For many years, producers have leveraged a large percentage of their production costs with foreign-rights fees, but the overall



POLYGRAM TELEVISION

New action offerings *Total Recall* (top) and *The Secret Adventures of Jules Verne* (right) are trying to exploit "brand name" awareness.

glut of product has led to a softening of the overseas market. Which, in turn, makes the economics of producing action hours even riskier.

As a result of these market shifts on both the domestic and international fronts, producers are searching for alternate revenue sources to finance their projects. One of the most promising routes will be taken by Alliance Atlantis's *Total Recall*. Based on the popular 1990 movie, the series will premiere on pay-cable's Showtime network in March, and will launch into syndication through Polygram as a midseason show in January 2000.

The same route was taken by MGM's *Stargate: SG1*. The series premiered in syndication in September and ranks among the top 10 action hours. "The cable window is

very effective," says Sid Cohen, president of domestic television distribution for MGM Television. "You get viewer awareness, you get a sampling of the show, and you get promotion prior to it going on the broadcast window, rather than it just coming on cold."

But even as producers identify new revenue sources, some within the industry fear that the Goliaths are edging out the little guys. Through corporate consolidation and the vertical integration of product, studios are increasingly funnelling their own programming to viewers through their own station groups.

"There's a lot of control being held by a small number of companies," says Polygram's Sinitsky. "And the rest of us are left to figure out how to have a financially viable future in the business."

Industry observers see a future in which fewer and fewer players control the business and lock smaller producers out of the market. "It's a fact of life," says Tribune's Askin. "Companies that have consolidated are looking for ways to feed their own pipeline. They want an ownership position in what they create. It's one of the benefits—and necessities—of the market."

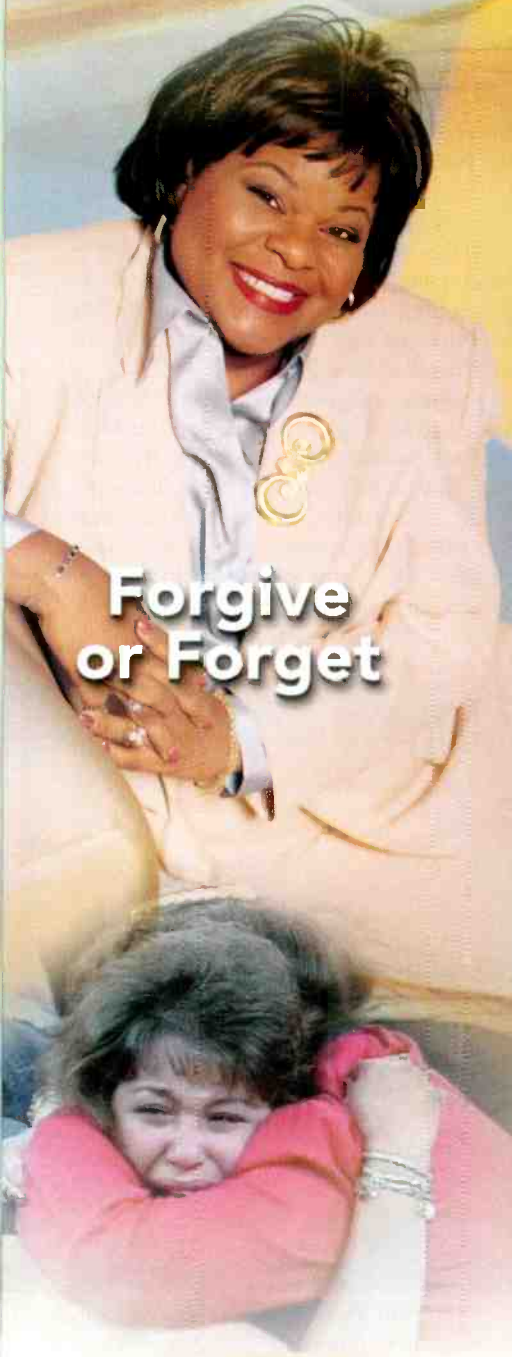


THE JULES VERNE PARTNERSHIP

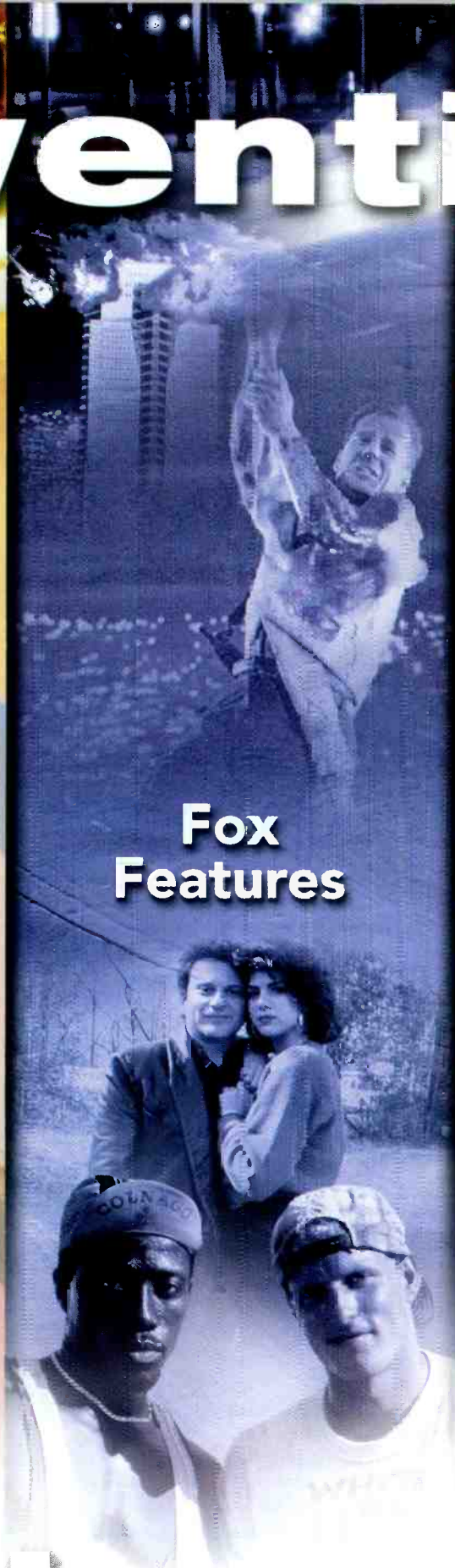
Despite all the changes in the market, however, most producers remain optimistic that programs that connect with the viewing public will find a way onto the air. "If you have a successful show," says MGM's Cohen, "stations will clear it."

But in the shakeout, the copycat trend that has gripped the industry for years may be on the wane. Says Sinitsky: "The days of seeing the fourth version of someone else's successful idea are over." ■

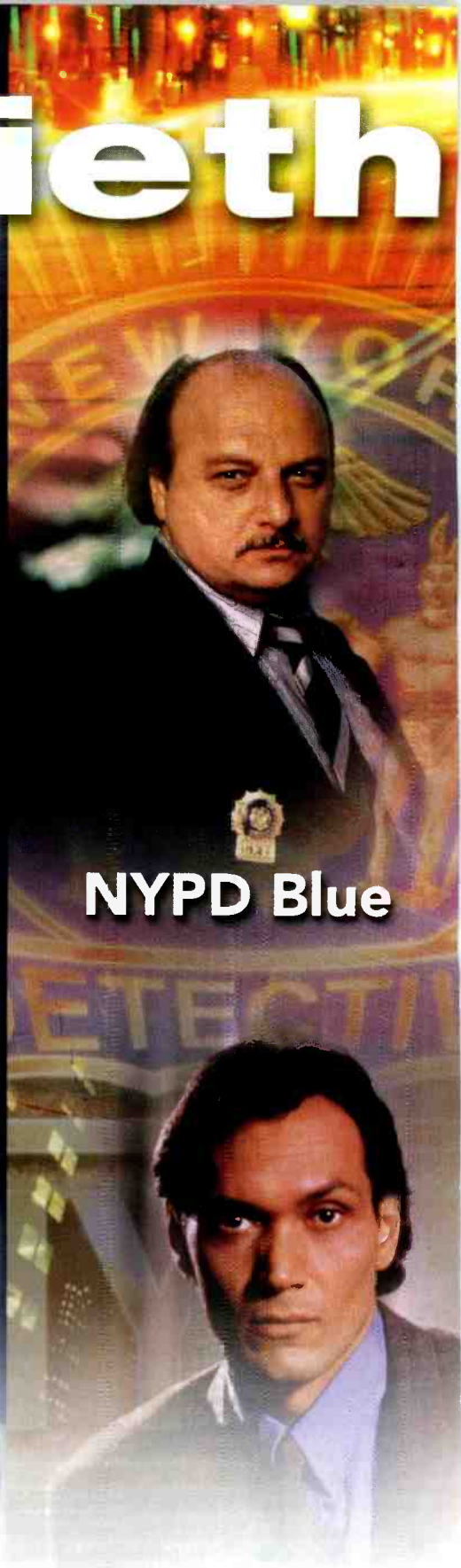
Twentieth



**Forgive
or Forget**



**Fox
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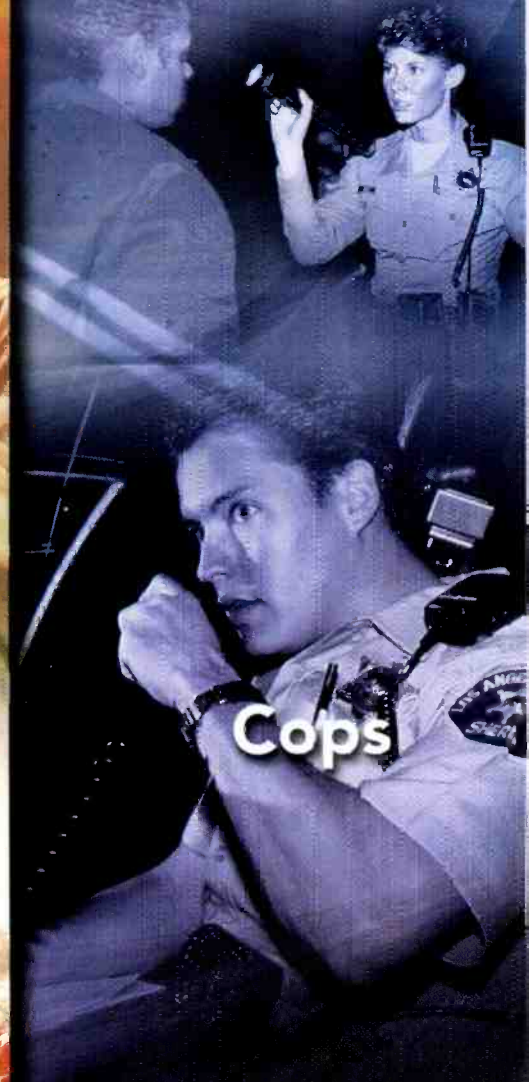
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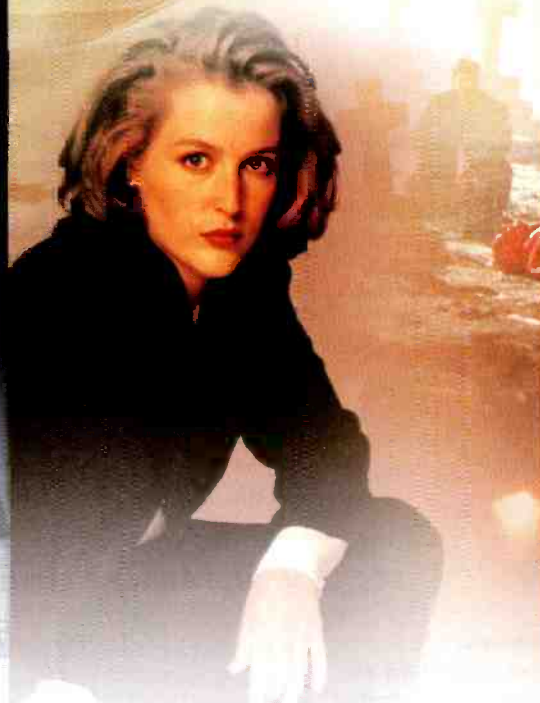
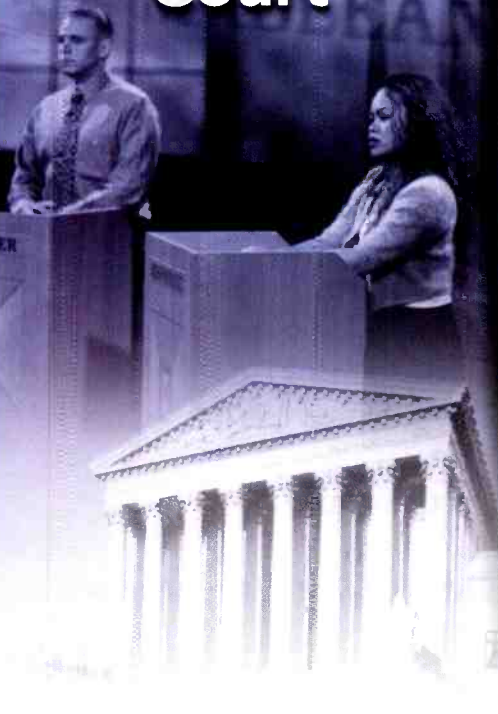
**Divorce
Court**



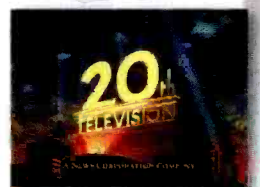
The X-Files



Cops



Strength.



the Long and Short of

He is, truly, a very talented human being. He can sing! He can dance! He can act! He can tell jokes, and do sketch comedy, and Broadway! What a guy!

But can he talk? And more to the point, can he handle the rigors of a daily program, which happens to be one of the toughest grinds in all of show business, one that has scuttled the best efforts of more than a dozen other talented people (Chevy, Magic, Whoopi...) in recent years?

Well, Mister Martin Short, what is the answer?

Short schtick:
(Left) The comedian as the excitable Ed Grimley, whom he perfected during his *SNL* stint in 1994. **(Opposite page)** Short as a less memorable character from the same era.




 The logo for the National Association of Television Program Executives Convention (NATPE '99) is displayed in a bold, stylized font. 'NATPE' is in red and '99' is in blue, all set against a black rectangular background.

By Verne Gay

Martin

Of course, no one will know the answer until this September, when Short's show launches, but as the National Association of Television Program Executives Convention gets under way in New Orleans today, the Advent of Martin has suddenly assumed center stage. Why Martin Short? And why now?

Given his protean talents (Short will complete a critically acclaimed stint on Broadway early next month when *Little Me* ends its limited run), Martin Short's next project might just be the most intriguing new syndicated show of the 1999 season—if for no other reason than this is a King World Productions effort. And no one needs to be reminded why that alone makes this arguably the most important new show of the '99 season.

But as *Martin Short* comes to town, questions abound. Foremost, will the timing be way off or right on? It could be dreadful, because Short will be going before a thoroughly jaded audience of station managers and advertisers after they've seen ratings tank for most new talk shows this season and sag for a handful of veterans. And dreadful because while King World's *Roseanne* continues to struggle, the new Short show may cloud its prospects even more.

On the other hand, the timing might be brilliant: The fact that several newcomers are in such bad shape (*Donny & Marie*, *Howie Mandel*, *Forgive or Forget*) could mean that America is ready for a new type of talk show. Even with significant holes to fill in major markets, KWP has managed to clear *Short* in just over 60 percent of the U.S., so perhaps a few stations are ready and willing too.

Short's new show, however, boasts little more than Short himself. It will break no new ground and offer no new gimmicks. In

an interview, the future host says, "It will literally feel like a cross between Johnny Carson and Mike Douglas and Merv Griffin's old show." There will also be sketch comedy, music, improv, audience participation and you-name-it. In other words, think *The Tonight Show With Jack Paar*-meets-*Rosie O'Donnell*.

Short explains: "Through the years, when I was promoting all the things I've promoted, I'd walk onto a talk show and it always was kind of a natural place [for me.]" After a while, he thought: "Maybe I am missing something I haven't tried."

Bernie Brillstein, the veteran manager and the new show's executive producer, recalls a talk with Short: "I asked him, 'Where do you think you had the most fun, and he said, 'When I was the [guest] in the chair. Expand that to me [as the host].'"

For now, King World is a big believer too. "Michael, Roger and I have always been huge Martin Short fans," says Andy Friendly, the company's president of first-run programming, referring to the Kings of King World, the chairman and vice chairman, respectively. "We are convinced that there is an appetite for another great, entertaining talk show in the tradition of Carson and Douglas and Griffin."

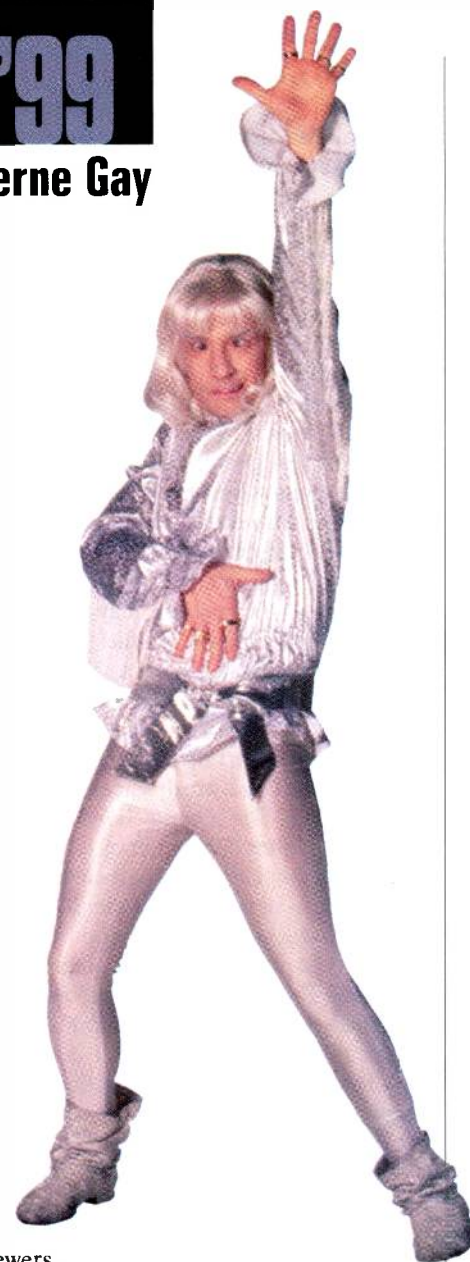
But then, King World has to be a big believer, because there's a lot riding on this well-regarded Canadian performer whose career—hard to believe—spans nearly 25 years.

These are curious times for the nation's leading syndication distribution company. King World launched the only successful new strip of the '98-'99 season, *Hollywood Squares*, but was also responsible for the single most disappointing talker of the new season. *The Roseanne Show* was an early hit with critics but remains a yawn for most

viewers.

As Bill Carroll, vice president, director of programming for the Katz Television Group, puts it: "*Hollywood Squares*, by any evaluation, is a successful show, both in terms of helping to establish the CBS O&Os in access and in terms of [KWP's] developing a show which the industry believes meets the criteria for a show that can be a longtime franchise." But, he adds, "The verdict is still out" on *The Roseanne Show*.

Before *Squares* launched, there was some industry concern that if it succeeded it might cause erosion of audience levels for other KWP-distributed shows *Wheel of Fortune* and *Jeopardy!*, and—sure enough—ratings for both stalwarts are lower this season. But Carroll contends that "their biggest competition is probably not *Squares* but the infusion of these blue-chip off-network sit-



coms" that are airing in access.

But as far as Wall Street is concerned, KWP still remains something of an enigma. After abandoning merger discussions with a couple of potential partners (Ronald Perelman's New World and Turner were prominently mentioned), the Kings began a stock buyback in April '97. Share values soared (especially after Oprah Winfrey announced her return) and the stock split early last year.

Since then: stagnation. KWP's share price has hovered in the high 20s—not bad, but hardly the performance you'd expect from a company that is virtually debt-free and sitting on nearly a billion dollars in cash. Part of the problem is share dilution—which, of course, happens when any stock splits. Part of the problem may also be the fact that KWP's president, Jules Haimovitz, quit unexpectedly last summer ("personality differences" have been cited for the departure).

But another part of the problem can be summed up in one word: uncertainty, primarily about *The Oprah Winfrey Show*, which contributes 42 percent of KWP's revenue. Even though she has agreed to continue doing the show through the 2001-2002 broadcast season, the distribution fees she and her Harpo Productions company will pay to KWP will be significantly lower than in the past. And that means Oprah's contribution to company profits will decline as well. But the most enduring question in television: When will Oprah finally throw in the towel? After 2002? Or '03?

In King World's plus column, the company has essentially converted itself into a mini studio, with plans for theatrical releases (a remake of *Topper*, for example), network first-run (including a pilot for NBC, *Murder Inc.*, co-produced by respected crime scribe, Nick Pileggi), and an array of TV movies (some of which will be produced in conjunction with Barbra Streisand's production company).

KWP has plans for cable shows too, including a talker with Richard Belzer and some comedy and reality-based programs. Veteran producers Vanessa Coffey and Jim Ballantine are developing about 10 kids shows for the company. And the most interesting idea of all: a companion show to *Squares*, which could be either a comedy or reality-based.

And who knows, *The Roseanne Show* could turn around. It is hovering just below a 2 national rating, and KWP needs a 2.7 to make money on the show. For now, there is no indication KWP—or Roseanne—plan to

call it quits. Quite the contrary: Roger King remains a vociferous supporter, while Roseanne—according to Friendly—"is happy and sanguine."

Friendly also discounts speculation that *Martin Short* will take over her time periods if stations downgrade her show to weaker slots. "*Martin*," he says "is being sold to a completely different set of stations."

For now, the future belongs to Short, born nearly 49 years ago in Hamilton, Ontario. While most people reasonably associate Short with his one, terrific year on *Saturday Night Live* (1984; Remember Ed Grimley?), his packed career has included many other TV, stage and big-screen roles. He appeared in a couple of long-forgotten ABC sitcoms in the late '70s, but built his rep at *SCTV* and later on *SCTV Network 90*—the American version of the brilliant Canadian comedy-improv show—which aired on NBC from 1981-83.

For a long time, Short spurned TV for movies, where he has had supporting roles in more than half a dozen flicks, some good, some lousy (*A Simple Wish*, *Mars Attacks!*, *Jungle 2 Jungle*, *Father of the Bride*).

But his most curious—and after *SNL*, highest-profile—TV gig of recent vintage was *The Martin Short Show*, which lasted all of three episodes on NBC back in '94. Ironically, the show was about a talk-show star who hosted his own comedy/variety hour.

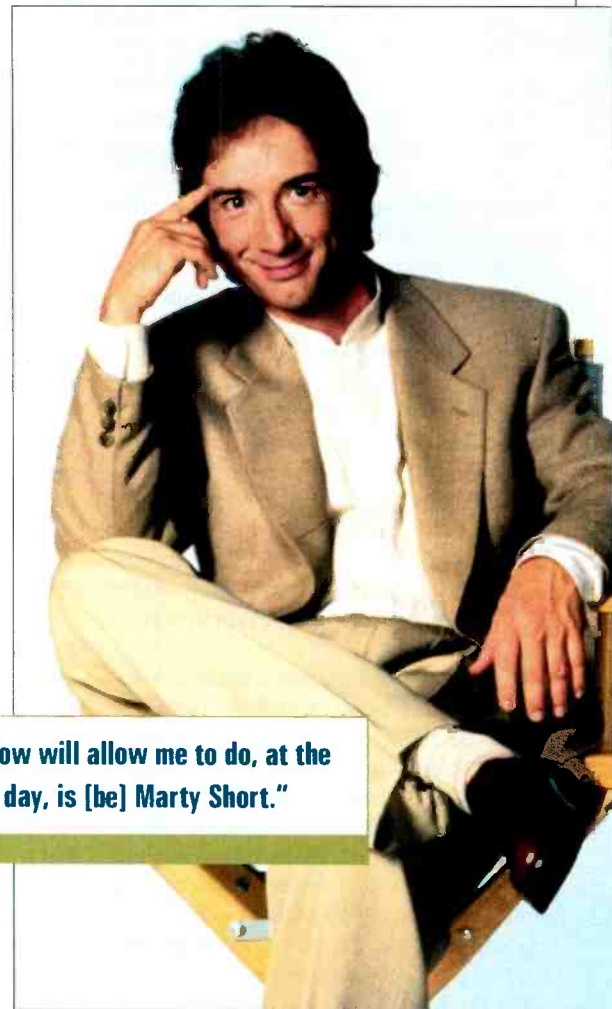
Of that effort, Short now says: "Had I wanted to play a dentist with five kids and a cranky father-in-law, it would have been a much safer way to go, and I would have won the complete support of the NBC executives. The show I chose to do was a full sketch show, but what they wanted, because it was what they knew, was a storyline. I also found [with the show] that I was ultimately satirizing them, and that's what I do."

Short says that given time and less network interference, the show would have evolved into something that he wanted it to be: more satire, more sketch. His new show, in some ways, will be a continuation of that effort. "If this were 1963, I'd be the happi-

est guy in the world doing a weekly variety show, but those shows don't exist anymore," Short says.

"I've tried everything, but I love doing television," he says. "It's the best medium in the world for comedy. [But] if you're someone like myself, there are two kinds of television [you can do], which is be in a sitcom, or do what I'm going to do. There is no middle ground.

"I came from 'Second City' [*SCTV*], where there was a lot of improvisation, and when I go out with someone like Letterman, I don't know what we're going to do...The



"What this show will allow me to do, at the end of the day, is [be] Marty Short."

best laughs we ever had were when things weren't working."

OK, Mister Short, so what happens if viewers decide to stick with Jerry, Oprah and Ricki (the show is being cleared in several dayparts):

"What this show will allow me to do, at the end of the day, is [be] Marty Short. No one is in the position to impose something on me. If [it's] not successful, I'll go on and do another million things." ■

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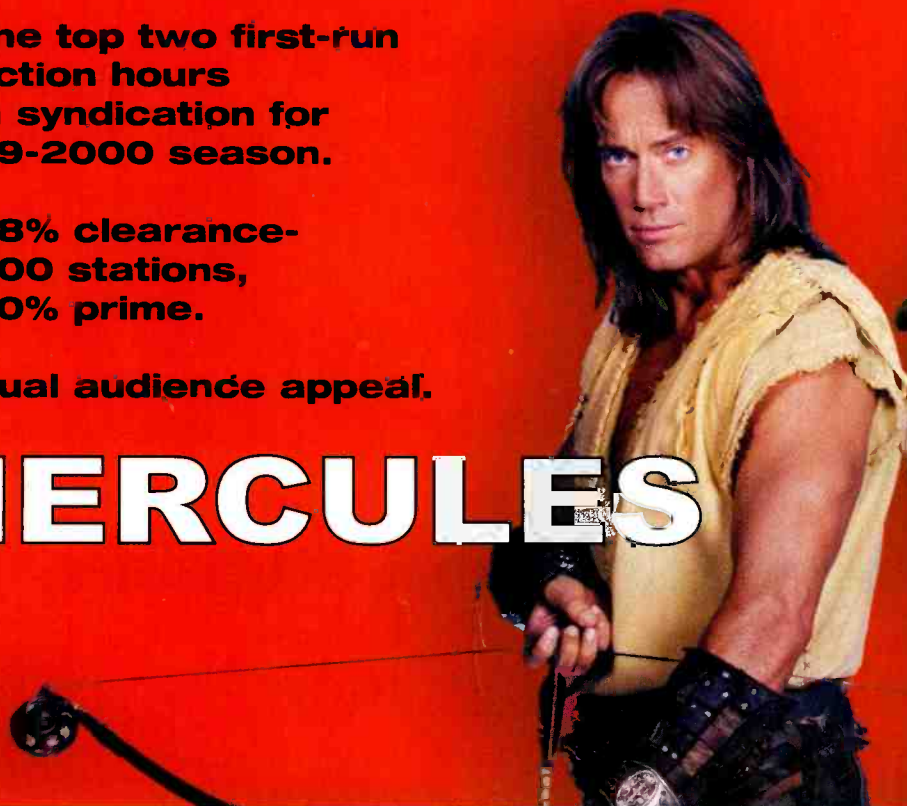
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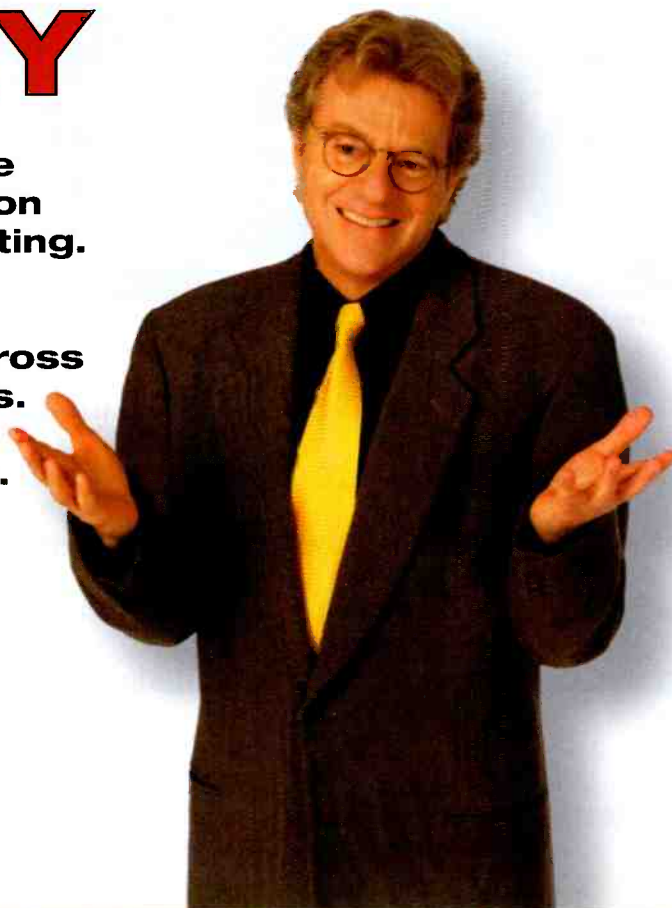
MAURY

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LIFESTYLES

JERRY

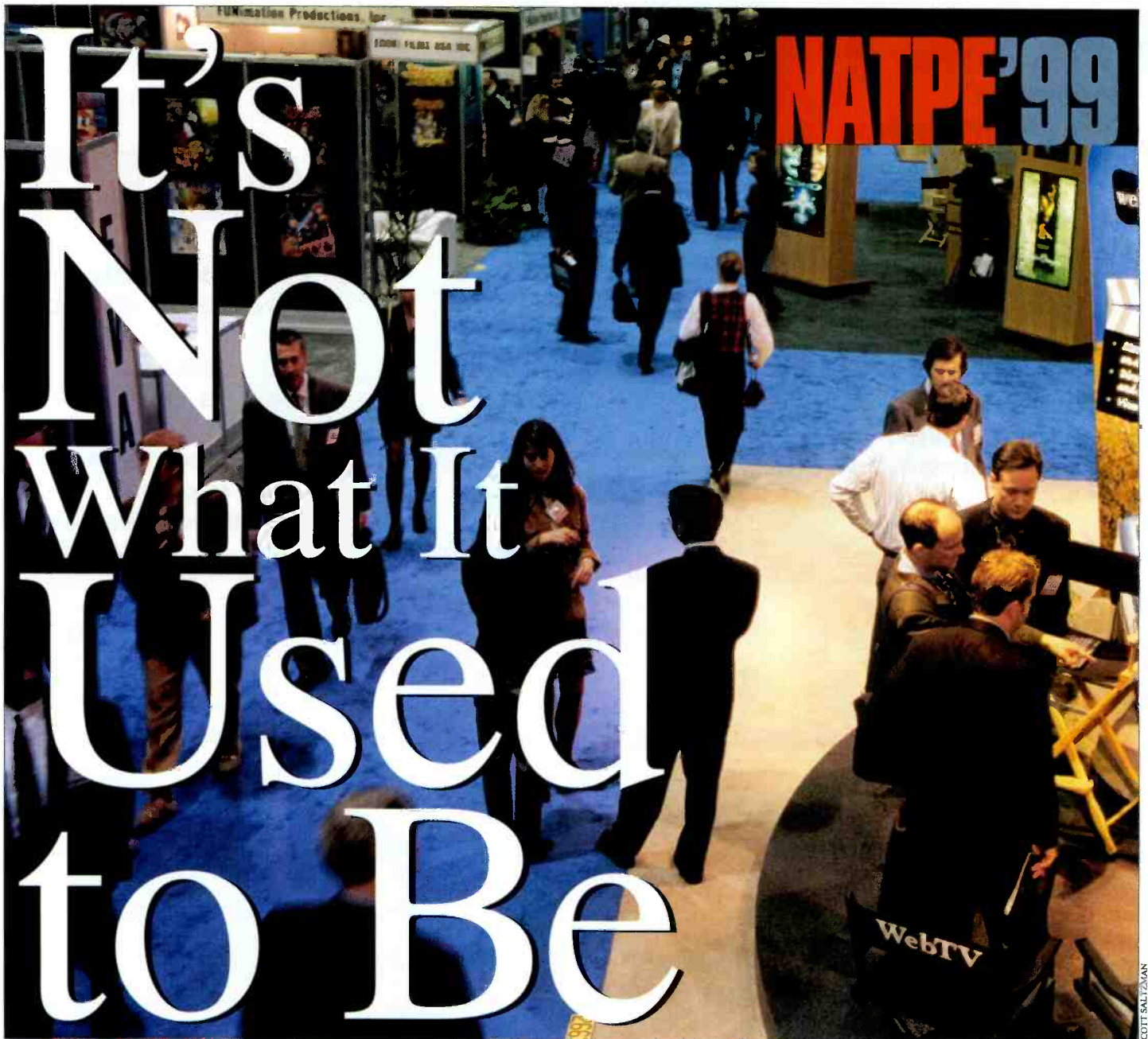
- #2 rated daytime show on television with a 7.7 HH rating.
- Strong ratings performance across all demographics.
- Pop culture icon.



STUDIOS



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**COMMENTARY****By Chuck Larsen**

I wasn't there at the first National Association of Television Program Executives meeting in New York in 1964, and I wasn't there in 1970 when syndicators first began exhibiting programs to the station buyers. But I've been there for most of the rest of the ride. This is my 23rd NATPE, and each time as I step into the convention hall, I am forcibly struck by the difference twenty-three years has made. The convention itself—bigger, gaudier, more diverse, with all sorts of attendees who would not have been there in the beginning—cable networks, international representatives, satellite providers, Internet companies and the like.

Each year, something new has been added. And though the changes from year to year have seemed slight, some almost imperceptible, suddenly you turn around and wonder 'Where did this all come from?' It's not only the convention that has changed. There is a vast difference in the way we go about the business of buying and selling programs.

Twenty years ago there were only three networks, and the FCC had recently issued the Prime Time Access Rule. Most stations were running a 'checkerboard' schedule. As the name implies, that's a different show each night in the 7 p.m. and 7:30 p.m. access time slots. And since there were regulations about whether or not the shows had to be first-run, there were ample opportunities for producers, distributors and stations. A program director had to have 12 half hours each season for that time slot alone. Distributors had to provide enough programming for all the stations to fill access and their other day-parts. This meant that a NATPE attendee often arrived at the convention in a buying mode. And the sellers were waiting.

It also meant that both the program directors and the program producers could take some chances. They could occasionally follow their gut programming instincts. On the buying side, decisions could be made, in most instances, without a complicated, bureaucratic approval. Commonly, a program director had X number of dollars and Y number of shows to acquire. What was acquired, at what price, made a big difference to the success of the station, not to mention to program directors' careers. Notice that I said *dollars*. That's right, it was real money. Cash. Barter was not the major factor it is now. A station bought the show, paid for it, chose its own time periods, sold its own spots.

On the supply side, the production units and distributors needed to sell enough shows to cover whatever costs they incurred. And, of course, they were there to earn a profit. But they didn't have to clear 85 percent of the country to launch a show, they didn't have to restrict time periods and play windows. They licensed the show and took the money.

This resulted in some worthwhile and some ultimately successful shows getting on the air. For instance, at my second NATPE, I saw *SCTV* for the first time. I thought it was funny, although not appropriate for access. I

didn't care who else had bought it; I bought it for *WNBC*, and scheduled it to run after *Saturday Night Live*. Other stations, seeing our numbers, followed suit, and it became a success. That wouldn't happen today.

And of course, with a federal limit on station ownership—seven by any single owner—there were no huge group deals to be made. Distributors sent their salesmen out to travel the country in search of whatever deals they could find, always hoping that with 212 markets to sell to, they'd get the national coverage they wanted. There were also true independents—stations that needed programming to fill their entire schedule, a syndicator's dream!

In general, demand exceeded supply. Competition for good product was heightened, and many shows were bought literally

approvals are sought. A consensus is eventually reached.

Finally, there is the actual deal-making. Buyer and seller negotiate, and eventually agree on the terms. Among those are the barter terms. Whether the deal is all-barter or barter and cash, it still requires a distributor to get stations in 85 percent of the country to agree not only to air the show but also to air it during certain specific time frames. This has dramatically increased the significance of the large station groups. Their leverage is incalculable. There's now more supply than demand. A distributor who wants to sell a show must go to the buyers, gain their confidence, and lead them through all of the steps above. This takes time. Lots of time. Weeks. Months. There's no on-the-spot buying, and very little going with your gut. The stakes have become too high.

Consequently, NATPE is usually a focal point for only one of these steps. Perhaps the process begins there, with concepts and pitches being presented. Perhaps at NATPE

There's a myth that deals are done at NATPE. That would be nice, but it doesn't happen anymore.

on the spot. It made a lot of sense for distributors to use NATPE as a true selling venue, because they could get buyers all together in one place and sort out the offers. The system was useful to program executives as well. At NATPE, they had their best chance of getting in their bids, of being assured an opportunity to buy the show they coveted, of possibly even having the last bid.

NATPE was, in fact, a true market.

It is no longer. Now conglomerated groups own more stations than most of us can keep track of. There are seven national commercial broadcast networks. At the local stations, strips fill almost every available weekday time period (and with seven networks, there are a lot fewer time periods). Cable, home video, computers and the Internet compete for viewers' leisure time.

Today's acquisition process is divided into three distinct parts. First is the initial pitch for the program. Usually, it's an in-person meeting, although it is sometimes conducted by telephone. This is the point at which the supplier lays out the concept, or, if there is actual footage, screens the program or a presentation tape.

Next, there's a gestation period when questions are asked and answered. Pilots, or episodes, are screened. Both sides do some research and cost analysis. Corporate

some of the issues and concerns of the parties can be addressed, and if not resolved, at least put in motion. It is also possible that the deal will be completed at NATPE.

There's a popular notion that deals are done at NATPE. It sounds like a quick, glamorous decision-making process, with sharp-eyed buyers snapping up programs away from competitors and determining the course of the television year. But it's a myth. It would be nice, but it doesn't happen that way anymore.

The focus on deals made and business done at NATPE doesn't reflect one of the convention's true contributions to the industry, one that hasn't changed a bit over the years: It was, is, and will be for the foreseeable future the only place where almost all of the industry meets face to face.

It's still friends and associates, getting together to work out the course of television programming for the next two years. And that is good. ■

Chuck Larsen heads his own distribution consulting company in Pacific Palisades, Calif., which he founded in 1997 after a tenure as president of MTM Worldwide Distribution. He has been both a station and syndication executive, and has served on the NATPE board and as president of the organization.

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Is there something I don't get about @Home's plan to buy Excite? For \$6.7 billion? Last week company officials were jawboning about the promotional leverage of Excite in building @Home, blah, blah, blah. But right now @Home has a monopoly in its one stellar point of difference: high speed Web access. Excite's content won't add anything to that, and @Home already has huge promotional leverage through its MSO parents. I'm still shaking my head.—*Catharine P. Taylor*

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Street on the Street

Eisnor Interactive, New York, in February will launch a national outdoor, radio and print campaign for financial site **TheStreet.com**, New York. Promotions will also include messages on the screens of mobile phones via the Intelligent Information Incorporated network. Eisnor also will publicize TheStreet in Atlanta-Hartsfield International Airport, with branded suitcases on conveyor belts, as well as stickers, drink coasters and flyers.

Virtual CDs to Serve As Ads

The **WorldsAway** division of Fujitsu, the San Jose, Calif.-based maker of virtual world communities, this week will unveil a commercial "ad-object" on the Internet. A virtual jukebox, the "ad-object" will dispense CDs from **Allegro Music**, Portland, Ore., and will exist in WorldsAway's newest avatar-inhabited community, **NewRadio World**. CDs in the jukebox play music clips and can link back to Allegro's Web site.

Greetings, New Affiliates

Be Free, Marlborough, Mass., which makes online affiliate network technology, has been hired by **American Greetings Corporation**, Cleveland, to build and manage the American Greetings affiliate network program. American Greetings will give a commission of up to 40 percent on initial product and subscription sales purchased through affiliate sites.

Wink Signs Advertisers

Wink Communications, Alameda, Calif., has signed **Procter & Gamble**, **The Clorox Company** and **Charles Schwab** to test their existing commercials using Wink Smart Commercial Technology. Beginning this quarter, Wink E-commercials will allow TV viewers one-click access to e-commerce. The ads are part of the Wink Enhanced Broadcasting system.

Widening Its Scope, AppNet Acquires i33

By Adrienne Mand

In one of the first consolidations of the new year, interactive agency i33 communications, New York, has been acquired by AppNet Systems, an e-commerce solutions company based in Bethesda, Md. Terms were undisclosed.

i33, which develops Web sites and makes AdMaximize, a closed-loop return-on-investment tracking service, was founded in 1995 and employs about 60 people. Its clients include BBDO, Ralston Purina and Sony Electronics. The company will retain its name.

Drew Rayman, president of i33, said that in 1998 the company was approached by "probably every major roll-up" of interactive agencies but waited for a deal with a firm that did not have competing services.

"The way we looked at it, there were these companies that were merging these crappy, unprofitable interactive agencies together," Rayman said. "We didn't want to merge with other interactive agencies."

Plus, he said, "They're not 29-year-old guys ... making the play with ponytails." In fact, AppNet's founder and CEO, Dr. Ken S. Bajaj, formerly was vice chairman of Wang Laboratories and worked at Electronic Data Systems and Perot Systems.

AppNet Systems owns seven other technology companies and is making a bid to provide complete e-commerce services, from sites' engines to interfaces.

Other acquisitions since its founding in 1997 include Logex International of Falls Church, Va., makers of e-commerce products for the retail industry, and Software Services Corporation of Ann Arbor, Mich.,



Rayman: often approached, seldom wed.

which does Web-based application development for manufacturers.

Bajaj sees i33 as the "creative Web development" and branding specialist in the group. He said AdMaximize was an important component "for measuring the effectiveness of ads, traffic

and commerce." The tool reports impressions, click-throughs, leads and sales.

"Lots of companies are providing parts of the solution," Bajaj said. "I think we may be the one company that has pulled together the technical expertise to do e-commerce solutions."

Rayman said i33's decision to be acquired by AppNet makes more sense than other companies' strategies of growing for the sake of having mass.

"You shouldn't be merging for anything other than the benefits of your client specifically." ■

bits

• **Sony Music Entertainment**, New York, has purchased the rights to the **InfoBeat** brand and Denver-based InfoBeat's line of free e-mail consumer newsletters. More than 4 million InfoBeat newsletters are distributed daily to subscribers who have designed profiles governing what they receive.

• **Lycos**, the Waltham, Mass. network of sites, is looking for strategic investment. Lycos has had informal discussions with media and telecommunications companies about taking up to 20 percent of the company for up to \$1 billion, according to the *Financial Times*.

• **WeddingChannel.com**, Los Angeles, agreed to become a registry partner for **America Online's** new wedding area. AOL, Dulles, Va., will also make WeddingChannel.com the primary wedding content provider on its Digital City community guide, which appears on AOL, AOL.com, digitalcity.com, CompuServe and Netscape's Netcenter.

• **Fox Sports Online**, New York, will integrate its television broadcast of Super Bowl XXXIII with a Web site combining pre-game and live coverage with promotions and games. Fans can enter the online "Own the Dallas Cowboys for a Day" contest by looking for a special TV ad, and then match it with a banner on foxsports.com.

• **Intervu**, San Diego, Calif., which makes applications to deliver audio and video over the Internet, signed a one-year agreement with **Saatchi & Saatchi**, New York. The deal calls for Intervu to provide technology to deliver multimedia creative to Saatchi clients and the agency's global offices.

• **The National Football League**, New York, and **Thingworld.com**, Newton, Mass., entered into a strategic relationship to deploy NFL-branded digital collectible Things throughout all online venues of the league and its teams.

• **OgilvyInteractive**, New York, created a jump page and banner ads as part of Ogilvy & Mather's multimedia campaign promoting the new **Lotus Notes** and **Domino R5** Web server. The campaign also includes print, television, direct mail and outdoor ads.

• **Corrections:** A chart in the Jan. 18 *IQ* Interactive Report misstated some clients of **Think New Ideas**. The New York-based company's clients include Avon, Gillette and Oracle ... The title of **Jody Broughton** was incorrectly reported in the Jan. 11 *IQ*. She is director of marketing at Yack!.

DoubleClick Opens Door To Non-Exclusive Club

BY ADRIENNE MAND—In an effort to expand its reach, DoubleClick, New York, will open its ad network to accept inventory from sites it does not represent exclusively. Among the first sites to sign up under the new arrangement are *USA Today*, Court TV and the *New York Daily News*.

Starting in March, the sites whose ads currently are sold only by DoubleClick will become part of the DoubleClick Select group, said Beth-Ann Eason, general manager of the DoubleClick Network. The company now will service sites it does not represent exclusively in the DoubleClick Network.

Eason said the move addresses concerns of advertisers and media buyers. DoubleClick surveyed 800 media buyers and planners who said they purchase media based on keywords, content, brands and reach.

Competitors such as San Francisco's Flycast Network claim to offer more targeted audiences to clients by including smaller, niche sites. But Eason maintained

the expansion is in response to advertiser demand, not competitors' services.

She said DoubleClick will remain selective about which new brands it accepts. "We're not creating a come one, come all [solution] bringing 1,000 sites into the network," she said.

The news comes as DoubleClick announced last week that it had signed a new three-year deal with its largest client, AltaVista Search Service. The deal solidifies DoubleClick's relationship with the site since



Compaq Computer acquired it last year as part of its acquisition of Digital Equipment Corp.

Another DoubleClick competitor, New York-based ad sales firm 24/7 Media, last week announced a deal to buy 60 percent of London's InterAd Holdings for \$4 million. The company will now be known as 24/7 Media Europe. 24/7's network currently represents 64 individual sites. 24/7 Media Europe will feature eight sales offices in seven European countries. ■

PC Flowers to Celebrate Birthday with Online Promo

BY ADRIENNE MAND—PC Flowers & Gifts, one of the first companies to focus on electronic commerce, is celebrating its 10th anniversary with a \$5 million sweepstakes and a series of monthly online promotions, starting with a Valentine's Day "his and her" Ford car giveaway.

The Stamford, Conn.-based company, which launched in 1989 on Prodigy, hopes the promotion will increase traffic to its Web site, pcflo-

wers.com, and the co-branded flower and gift services of its 1,200 marketing partners, which include CBS, NBC, Merrill Lynch, Citibank, Travelocity and *Reader's Digest*.

"The key to a successful e-commerce company is a scalable back-end ordering process, credit card process and customer support [system]," said William Tobin, CEO of PC Flowers & Gifts.

Banners will run on search engines and the ShopperConnection portal of e-commerce sites. Tobin said each adver-

tiser with PC Flowers shares in revenues from every sale. He declined to say how much the company would spend to promote the campaign, but described it as a "pretty huge advertising budget."

In addition to the Ford car giveaway, the site is offering a daily instant win prize of roses, a vase and chocolate truffles for Valentine's Day from Feb. 1 to Feb. 11.

Through Reel.com, its partner in the ShopperConnection site, PC Flowers is selling "video bouquets," which package the movie *When Harry Met Sally* with a dozen long-stemmed red roses. The deal will be promoted on each of their sites, their affiliates' sites and through e-mail.

After February, the monthly sweepstakes will focus on Secretaries' Day, Mother's Day, graduation, and Father's Day, followed by summer, Halloween, Thanksgiving and Christmas promotions. The sweepstakes' \$5 million grand prize will be awarded in March 2000. ■



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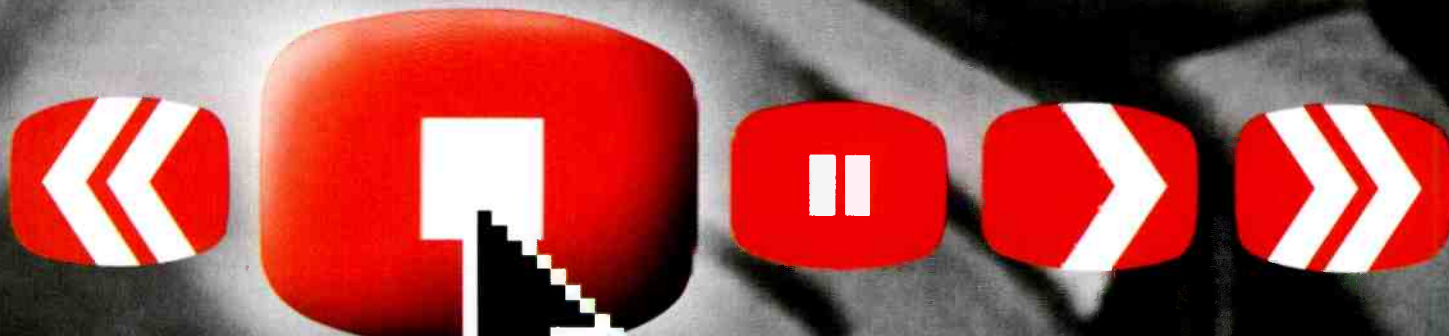


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NetGravity Saves Agencies' Money

NetGravity, the San Mateo, Calif.-based company best known for providing ad management systems to online publishers, is now putting similar tools in the hands of ad agencies.

The company is preparing to launch its new NetGravity AdCenter for Agencies service in March, a suite of applications for media planning and buying, trafficking, ad targeting and campaign analysis. The tools will free agencies from having to outsource those tasks.

The new product is a line extension of sorts of the NetGravity AdCenter, which was released last year to publishers as a Web-based service to target, serve and report information on online ads. Still, NetGravity officials see the agency-targeted product as something that will branch out into a different area. "AdCenter for Agencies is very different," said Larry Wear, vice president of global services for NetGravity. "This is an outsourced service that agencies tap into to manage every stage and process of media planning and campaign management."

The service was developed with input from agencies and initial customers Anderson & Lembke, San Francisco, and Agency.com and Ogilvy & Mather, both New York. Pricing will likely be a combination of an annual licensing fee with a CPM price for actual ad delivery.

"We're looking at enhanced tracking and reporting tools that give us advanced information on effectiveness for both particular campaigns and ongoing media plans," said NetGravity product manager Patrina Mack.—*Susan Kuchinskas*

Movers

Richy Glassberg has been named president and CEO of Omni-Net.com, New York. He was senior vice president and general manager of Turner Interactive Sales, New York ... **Sharyn Meaney** has been named account director in the New York office of DDB Digital. She was worldwide account supervisor for APL Digital, New York ... **Gina Coniglio** has been promoted to the position of information architecture director at OgilvyInteractive, New York. Her former title was partner, senior information architecture ... Magnet Interactive, Los Angeles, has appointed a new worldwide marketing team: **Brandy Wilson** as vice president of marketing and **Anna Caldwell** as vice president of public relations. The two formerly led worldwide marketing efforts at iXL, Los Angeles.



You could call ChickClick a seat-of-the-lace-pants operation. Founder Heidi Swanson was 23 when she pitched the idea for a network of girl-oriented sites to Imagine Media president Chris

Anderson. Her concept was linking independent Web 'zines into a unified presence, then supporting them with ad sales and marketing.

"Imagine is a special place," says Swanson. "Chris was willing to say, 'Go ahead,' to someone like me who had basically no business experience but who he knew was a good designer and smart."

ChickClick, based in Brisbane, Calif., was created in just six weeks by a skeleton crew consisting of Swanson, illustrator Tiffany Spencer, and Heidi's sister, Heather Swanson (lured out of college for the gig, which turned out to be a smart career move). Swanson thinks traditional college curricula may be as outdated as traditional business.

"There was a lot of protocol in old business and a lot of hierarchy, and the Web eliminated that," Swanson says. "Someone like me can come in and design, build and publish at a very low overhead and give everyone out there a run for their money."

Just a year after the launch, Swanson, now 25, who combines serious intellect with an engaging streak of girlishness (just like her sites), is definitely up to speed on the business thing. ChickClick has enabled the creators of such labors of love as Breakup Girl, Maxi, Disgruntled Housewife and Bust to enjoy some fruit with those labors. Just two more staffers, director of sales

and marketing Caroline Frye and operations manager Beatrice Springborn, handle all the tracking, serving, selling and positioning of ads, including developing special promotions. The arrangement allows the editors to concentrate on content. Many of the 'zines are bringing in four figures a month, not bad at all for so-called alternative sites, and ChickClick hopes to be writing some five-figure checks this year.

Now 35 sites strong, ChickClick recently added free e-mail, discussions and personal homepages, all with the same ebullient graphic style. "We feature our readers and users as much as we do our site producers," says Swanson. "We let our readers shape the tone of the site."

Advertisers are responding. Clothing manufacturer Esprit, Procter & Gamble and Netscape Communications are among those glomming some of the 30 million page views the network is expected to grab in January.

But Swanson's crew vows it will never be just about page views. "Traditional technology has been scary and intimidating," Swanson says, "so when these girls and women enter the Web, we don't want them to flounder around. We know our site is not for everyone on the planet, but for those it is, we want them to get excited and explore and learn more." ■



Insider

CHICK POWER

By Susan Kuchinskas

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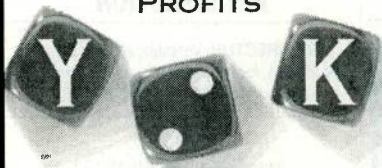
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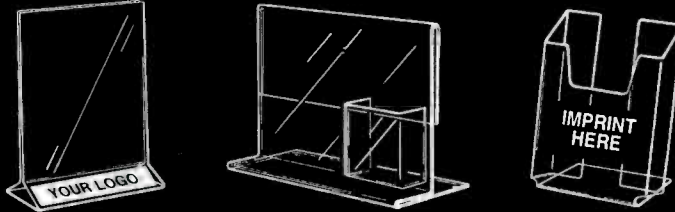
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If you share our passion for innovation, our spirit of exceeding expectations, and thrive in a fast-paced, team-oriented environment, then follow your dreams at Sony Electronics Inc. in Northern New Jersey.

Director of Corporate Marketing Communications

In this role, you will identify, create, develop and direct integrated marketing communications strategies and action plans that most fully leverage the Sony brand equity and advance our market position in current/future business domains. Responsibilities will include overseeing media planning/buying strategies; leading production/ interactive activities; and ensuring that our brand/marketing communications are strategically focused. You will also be responsible for business affairs issues related to resources, policy and financial controls.

To qualify, you must possess 10 years' experience in traditional brand management, advertising agency or specialty services marketing. Proven management skills and a demonstrated ability to positively lead, coach and develop multiple projects/teams simultaneously are essential. You must also demonstrate a mastery of the language, tool set and industry resources used in developing strategic brand planning, segmentation, integrated communications strategies and plans. Bachelor's (MBA a plus) degree in a related field is required.

Manager of Corporate Media

You will be responsible for planning/developing integrated media strategies and action plans that most fully leverage the Sony brand equity and advance our market position in current/future business domains. Responsibilities will include coordinating, evaluating and providing general guidance to advertising expenditures; confirming efficiency in media buying; evaluating the impact of advertising mediums; and scheduling of media. To qualify, you must possess 7 years' experience in traditional brand management, advertising agency or specialty services marketing. A minimum of 3 years' of this experience must be in a managerial role. Experience in fully integrated marketing communications programs, utilizing targeted media vehicles and media planning/buying are essential. Bachelor's (MBA a plus) degree in a related field is required.

Sony Electronics Inc. offers a generous compensation/benefits package which includes employee savings/profit sharing plans. For consideration, forward your resume to: **Sony Electronics Inc., Recruiting Resources/RB, 1 Sony Drive, Park Ridge, NJ 07656. Fax: (201) 930-6065.** We are proud to be an equal opportunity employer, M/F/D/V.

www.sony.com/jobs

SONY

Are you a Digital Dream Kid?

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$170.00, 1/2 inch increments: \$85.00 week. Rates apply to EAST edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$35.00 per insertion. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$25.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa. **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036. 1-800-723-9335 Fax: 212-536-5315.**

HELP WANTED

The long explanation.**COME EXPLORE A NEW WORLD**

We're looking for professionals able to break new ground in the newest world around – online. Multiple positions are available in our Arlington, VA location for marketing professionals with a background in Internet marketing and online product marketing.

Challenges include designing and launching new products, creating positioning and training materials, and devising new pricing and promotional strategies to drive the business forward.

We require a BS/BA in business/marketing (MBA preferred), and 3-6 years' experience in Internet, marketing, or program management. Strong communications, presentation, and project management skills are essential. We're capturing the attention of consumers, so please bring us a background in consumer product marketing.

MCI WorldCom gives you the freedom to create and the strength to succeed. We offer a generous and comprehensive benefits package. To participate in our new world of communications, please submit your resume, along with salary requirements, to: MCI WorldCom, FAX: (888) 393-0744; e-mail: Gria.Montgomery@mci.com. MCI WorldCom is proud to be an equal opportunity employer, M/F/D/V.

The short explanation.

The freedom to create.
The strength to succeed.

[www.mci.com/aboutus/
company/career/emplist.shtml](http://www.mci.com/aboutus/company/career/emplist.shtml)



MCI WORLD COM

**SALES & MARKETING PROFESSIONAL
CBS PROMOTIONS GROUP-NEW YORK**

Exceptional career opportunity for seasoned Sales & Marketing Professional! The Sales Promotion division of CBS-NY has an immediate opening for a determined, bold, and self-directed leader to join us as Managing Director. **Responsibilities include:** training & managing a dedicated team of account salespeople; strategic planning; generating creative promotion concepts; developing relationships with key decision makers; and working with senior management to track and improve team performance. Interested candidates should have exceptional selling, organizational and communication skills and an uncompromising commitment to meet customer needs. If you are the leader we're looking for to take our department to new heights, please fax or mail resume with cover letter to:

CBS PROMOTIONS GROUP-NEW YORK

Attn: Greg Janoff
888 Seventh Ave, 10th Fl, NY, NY 10106
Fax: (212) 315-7015

CBS is an Equal Opportunity Employer.



THE HOLLYWOOD REPORTER
a DMI publication

**WANTED: AD SALES PROS
WHO WILL REACH
FOR THE STARS**

The Entertainment industry is growing and so are we. We're *The Hollywood Reporter*, the entertainment industry's #1 daily trade publication. We're looking to add several motivated, success-minded advertising sales people to our team. This is more than a job – it's a career opportunity to work with a highly successful publication in one of the world's most exciting industries. *The Hollywood Reporter* is a Los Angeles based publication with sister-publications covering virtually every facet of communications. We offer competitive compensation, a full benefit package, and a chance to be a part of the exciting world of entertainment business. Current opportunities include:

Advertising Sales Account Executives

(film, finance, locations, television)

Seeking several individuals to fill entertainment category positions. Publishing experience necessary. Market experience preferred. Proven ad sales track record a plus. Strong existing accounts and huge growth opportunities offer significant financial rewards to self starters and motivated sales professionals. Job Code #001

Jr. Account Executives

Seeking two individuals to fill pivotal sales roles. Positions report to Sales Director, and work hand in hand with senior account executives. Fast-paced environment, heavy workload, and excellent career path of dynamic and goal-oriented team players. Great career opportunity to learn successful sales. Job Code #005

Send cover letter, resume with job code# and salary history in confidence to:

The Hollywood Reporter
Department HE
5055 Wilshire Boulevard, 6th Floor
Los Angeles, CA 90036

Fax: 323-931-0096

No phone calls please.
EOE

ASSOCIATE MEDIA DIRECTOR

Opportunity for hi-energy indiv. w/strong client contact skills to work on hi-profile Automotive account. Must have experience on national and local level, in print, network and broadcast media. Retail and branding experience a plus. Ability to manage staff and oversee workflow. Be a strategic and creative thinker. Fast-paced, dynamic atmosphere. Competitive sal/bnfts.

SENIOR MEDIA PLANNER

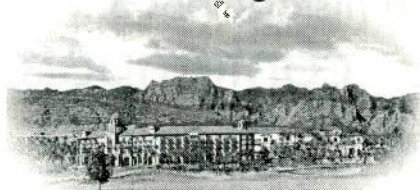
Top media independent has opening on well-known and innovative account for seasoned Planner. Must be sharp, hi-energy and capable of taking a leadership role. Lots of room for growth. Take charge of projects, work directly with client and assume diversified responsibilities. Excellent salary and benefits.

Respond to: DMI-L (indicate position)
450 Park Avenue South, NY, NY 10016
Email: lbarkochba@dewittmedia.com

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

HELP WANTED

Describe The Premier Destination Resort In Las Vegas.



Establish yourself and help define the success of a new full service ad agency, VENTO MARKETING & COMMUNICATIONS. Based in Las Vegas, the fastest growing city in the U.S. Vento has as its first client The Resort At Summerlin. The agency will be supported in its initial phase by The Resort's parent company, Seven Circle Resorts, and offers a competitive salary, excellent benefits, and a planned share in the business.

Senior Account Executive

A rare opportunity for the right individual to participate in the creation of an agency for the 21st Century. Strategic thinking leader and excellent communicator. Major ad agency or entrepreneurial experience. Assertive and highly motivated team player. Strong organizational and writing skills.

Senior Writer

Well-rounded national experience in print, broadcast and PR. Creative excellence and drive with an award-winning book and reel.

Production/Traffic Manager

We require a skillful manager with a winning attitude to handle traffic flow, scheduling, cost analysis, and quality control. Aid and insure the success of a talented group of dedicated creatives. Established relationships with local and regional vendors a plus.



Send resume and salary history via e-mail to ciovinelli@7circle.com, fax to 702-869-7001, or mail to Group Recruitment Director, Seven Circle Resorts, 1160 Town Center Dr., Suite 200, Las Vegas, NV 89134, EOE

ADVERTISING

SENIOR ART DIRECTOR

Healthcare advertising agency seeks Senior Art Director. The ideal candidate will possess 5+ years agency experience; healthcare, biotech, or high-tech experience a plus. Strong creativity and ability to think strategically a must. Hands-on, strong team skills, and high energy important.

We are a dynamic, privately owned agency that has built a reputation on our strong creative work. We offer a competitive benefits and compensation package, and are willing to relocate the right person. For more information on our company, please go to our website at www.ssw1.com.

Interested candidates should send their cover letter, resume, and three nonreturnable samples to:

Sperling Sampson West
Attn: Human Resources
650 California St., 5th Floor
San Francisco, CA 94108

Or fax to:
(415) 421-8666
Or email to:
sarah@ssw1.com

EOE



The **ULTIMATE** off-road experience.

We've got the name, we've got the products. Now it's time to exceed all expectations.

When it comes to success, Subaru of America provides the ideal atmosphere to push yourself beyond the limits. With a reputation spanning over 30 years and record sales in the multi-billion dollar arena, here's your opportunity to join the team of professionals whose work sets the standards.

FIELD OPERATIONS MARKETING MANAGER

As a primary contact in Subaru of America's Marketing Department, you'll work closely with Sales Offices, Independent Distributors and our advertising agency to ensure national marketing efforts maintain focus, efficiency and consistency. Your hands-on approach will involve streamlining communication, offering insight and ideas and compiling market data. Ultimately, you'll align yourself with our goals and keep Subaru of America a step ahead of the trends.

Qualifications include: BA/BS in Marketing and 12+ years experience as well as great dynamics while working with people. Flexibility, deadline orientation, the ability to juggle numerous tasks, the availability for heavy travel and a desire to always be ahead are just as important. Automotive industry experience is helpful; a real passion for cars is strongly preferred.

If you've got a predisposition for success and are ready to push even further, forward your resume immediately to: **SUBARU OF AMERICA, Dept. FOM, Subaru Plaza, P.O. Box 6000, Cherry Hill, NJ 08034-6000, Fax: (609) 488-3196. e-mail: careers@subaru.com.**



The Beauty of All-Wheel Drive™

www.subaru.com

Subaru of America is an Equal Opportunity Employer.

FREELANCE CREATIVE/ SR. ART DIRECTORS

needed to create print ads and collateral material. Luxury goods experience helpful.

Fax resume/references to:
212-779-9684

FREELANCE COPYWRITERS

needed to write print ads and collateral material. Luxury goods experience helpful.

Fax resume/references to:
212-779-9684

HELP WANTED



AK MEDIA

MEMBER OF THE
ACKERLEY MEDIA GROUP

AK Media, an operating segment of The Ackerley Group, Outstanding Media & Entertainment Companies, is actively developing a nationwide marketing and sales support network. As the premium provider of quality outdoor and large format media in the Seattle/Portland, Boston and Miami/West Palm Beach markets, our new team will execute all proactive and follow up marketing & sales support for three market facilities and our three national sales offices. Ideal candidates will possess a minimum of three years of media planning, marketing & sales coordination or outdoor media marketing related experience. Excellent communication skills, multi-marketing project management and Windows based computer applications experience are mandatory. Candidates will be able to thrive in an autonomous role within a fast paced environment, in concert with their counterparts in additional AK Media locations. Specific positions are as follows:

Marketing Specialist, AK Media/MA (Boston)

Marketing Specialist, AK Media/FL (Miami)

Marketing Specialist, AK Media/NW (Seattle)

Sales Assistant/Marketing Coordinator, AK Media National Sales (New York)

Sales Assistant/Marketing Coordinator, AK Media National Sales (Los Angeles)

Sales Assistant/Marketing Coordinator, AK Media National Sales (Chicago)

Please e-mail, fax or mail cover letter, resume, salary history and requirements to:
THE ACKERLEY GROUP
Attention: (indicate position and city)
1301 Fifth Avenue, Suite 4000
Seattle, WA 98101
e-mail: croe@ackerley.com

Hot Jobs

Paladin Staffing Services "Worksite" has **new postings every week** for freelance advertising and marketing jobs at top companies and agencies in NYC and suburban NJ and CT. Short or long-term, on site or off. Some temp-to-perm jobs. All skills and titles, including creative. EOE/M/F/D/V

www.paladinstaff.com

RESEARCH DIRECTOR

New York-based international cable television organization seeks self-starter to direct and lead media/marketing research activities, including analysis and dissemination of syndicated data; development of presentations; and creation of seminars, conferences, publications and Web site content. Advertising-related experience preferred. Must have strong computer, budgeting and communication skills. Send resume with salary history to:

Managing Director, Multichannel Advertising Bureau International
830 Third Avenue; New York, NY 10022

www.levistrauss.com

Rich history, but always contemporary.

That first pair of blue jeans. Casual attire. Effortless dress pants. Corporate citizenship. And that means something. We're getting back to what made us great in the first place. Making high-quality branded apparel that anticipates what our customers want.

We invite you to explore opportunities at LS&CO. today.

Brand & Product Marketing

(Code: LSCO-1290)

Retail Marketing/Visual Merchandising

(Code: LSCO-1291)

Direct Marketing - Digital/New Media

(Code: LSCO-1292)

To qualify, please fax or email your resume, indicating appropriate code to: Levi Strauss & Co., Fax: 415-501-1468; Email: jobs@levi.com. Levi Strauss & Co. is an EEO/AA employer and is strongly committed to a diverse workforce.



We started it.

CYRK

HIGH-IMPACT

Promotional Programs

Voted "Best Distributor of Catalog Produced" by
The Counselor March 1998 AND
"Agency of the Year" by *Promo Magazine* June 1998

TRAFFIC

In this key role, you will serve as a liaison between the Account Management and Creative teams, maintaining a constant flow of information to ensure the timely completion of projects. Responsibilities include, initiating all projects, obtaining project information, and assisting the Creative Director and group managers to assign creative teams. You will also develop, update, maintain and prioritize production schedules and deadlines as well as generate and update project estimates, timelines, and a weekly status report showing all active, holding, and pending jobs. The successful candidate will be organized, detail oriented, pro-active, and professional. A positive attitude along with excellent communication and time management skills are essential. **Code TR**

PRINT PRODUCTION

Manage all aspects of print production projects, including all print collateral, direct mail programs, and product packaging. Responsibilities include daily interaction with staff and vendors, scheduling, establishing and maintaining project budgets, purchasing, quality control and on-press supervision. Requires 2+ years of experience in all phases of print production. **Code PP**

Get charged up about your future at CYRK. We provide a competitive salary and benefits package, and great growth opportunity. Send your resume, with **Job Code**, to: **CYRK, Attn: Frank White, 3 Pond Rd., Gloucester, MA 01930.** Fax: (978) 282-0639. Check out our web site at: www.cyrk.com for additional opportunities. EOE.

HELP WANTED

HORIZON
MEDIA, INC.**ACCOUNT
EXECUTIVES**

Join the fastest growing media services company in the country and work on high profile accounts. Our account service organization is unique. You must have a strategic, marketing orientation, be geared toward client service and have a solid base in media. 3 years in any media discipline is the minimum for the available account exec. positions. 6 months is the minimum for the assistant account exec. position for which a formal training program is offered. Complete benefits package offered.

Please fax resume to
212-309-7919

**Wanted: One Amazing
Graphic Designer****Graphic Designer**

The Long Island based, in-house marketing department of Computer Associates is looking for a talented and seasoned graphic designer to join their team. Must have great design skills, strong initiative, as well as the ability to manage multiple projects. Work will be varied and fulfilling -- includes brochures, product literature, direct mail, logo design, annual reports, etc. Requires a hands-on designer who isn't afraid of rolling up his/her sleeves. Should have a minimum of 3-5 years of solid graphic design experience. Mac skills required.

We offer a generous compensation package with a long list of benefits that nobody else can match, including 401(k) and profit sharing plans, company-paid medical and dental coverage, on-site daycare and fitness centers, tuition reimbursement and tremendous growth opportunity. Complimentary, continental breakfast served daily. Please call or send your resume today:

Computer Associates International, Inc.

Human Resources Dept -AW

One Computer Associates Plaza, Islandia, NY 11788-7000

Tel: 800-454-3788 • Fax: 800-962-9224

Or E-mail your resume in ASCII text to: resumes-usa-r1@cai.comFor fastest response, you may apply online at: www.cai.com/career/cajobs.htm

COMPUTER
ASSOCIATES
Software superior by design.

© 1998 Computer Associates International, Inc., Islandia, NY 11788-7000. All product names referenced herein are the trademarks of their respective companies. Computer Associates International, Inc. pledges equal access to employment, facilities, and programs, regardless of race, color, creed, religion, sex, sexual orientation, age, disability, national origin, veteran status, or marital status.

**CNN/SPORTS ILLUSTRATED
INTERACTIVE OPPORTUNITIES****Assistant Business Development Manager**

The publisher of CNN/SI.com is looking for a highly motivated individual to assist in its online business development activities. The primary responsibilities of this New York based position are to research third party content partners, create opportunities for the licensing of the brand and/or content in the digital media space, analyze and negotiate agreements, write proposals, and contract review and management. Qualifications include business development and analytical experience in either the online, print or broadcast industries, actual online job experience, solid interpersonal, organizational, and problem-solving skills. Proficiency in Microsoft Excel and Word required. Source code: **AW118ABDM**.

Assistant Marketing Manager

CNN/SI Interactive also seeks a candidate to assist in all online and offline marketing activities. The primary responsibilities are: assisting the creation and execution of all marketing programs for CNN/SI.com by copywriting and editing, direct marketing efforts, database marketing, traffic-driving program management, and offline marketing coordination. Qualified applicants for this New York based position must meet most of these requirements: strong direct marketing and/or consumer marketing experience in either the online, print or broadcast industries, solid understanding of the Web, actual online experience, marketing management skills, specifically proposal writing and sales support and project and/or production management skills. All individuals should have strong interpersonal, organizational and problem-solving skills and be proficient in Microsoft Excel & Word; PowerPoint, HTML, QuarkXpress, Photoshop a plus. Source code: **AW118-AMM**.

For consideration, fax resume with position desired & appropriate source code to: 800-462-6943. To apply on line: timeinc@webhire.com. Only qualified individuals will be contacted. Equal Opportunity Employer.

Time Inc.

MARKETING

mervyn's
California

What's the big idea?

We're looking for strategic marketing partners to keep the creative fires hot! In addition to print and outdoor advertising, we develop scores of ideas at lightning speed to maximize our unique brand character: a neighborhood department store with a West-Coast attitude.

Be prepared to demonstrate the challenges, strategies and results in your exceptionally creative portfolio.

Managing Art Director

3-5 yrs. exp. in advertising design and art direction across a wide range of media. Strong conceptual/managerial exp. essential. Agency experience welcome.

At Mervyn's California we offer competitive salaries and a full benefits package. These positions are based at our Corporate Headquarters located in the San Francisco Bay Area.

Send resume with cover letter to:

Mervyn's California
Attn: Team Human Resources, MKT019937
22301 Foothill Blvd. MS4105
Hayward, CA 94541-2771
or FAX to: 510-727-5760

Equal Opportunity Employer

HELP WANTED

ART DIRECTOR

LOOKING FOR AN INTERNET SAVVY, CREATIVE SELF-STARTER WHO CAN HELP WORK WONDERS WITH WEB SITES, CREATE ELECTRONIC MAIL, TRADITIONAL ADVERTISING AND GENERALLY BRING OUR MARKETING EFFORT INTO THE 21ST CENTURY.

SEND RESUMES TO: CREATIVE DIRECTOR, TDI
275 MADISON AVE., NEW YORK, NY 10016

SENIOR SALES EXECUTIVE OPPORTUNITY

Leading trade magazine company has a top NY based sales position open for a dynamic, energetic self-starter. 4 years + selling experience; an understanding of consumer media desired (i.e. magazines, tv, radio, new media). Creative thinker, great presenter, hard worker and proven go-getter all required. Some travel required. Good compensation & benefits package for right person.

Fax resume & sal. history to:

Sonja at (212) 536-5353

ADVERTISING SALES

Leading Internet gaming and entertainment site seeks highly motivated and organized individuals to fill **Account Executive and Entry Level Sales positions** for both the Glendale, CA and Shrewsbury, NJ offices. Duties include: Outside and Telemarketing ad sales, client interaction, concept and proposal development, production coord. and admin. duties. Ideal candidates must possess excellent written and verbal communication skills, knowledge of the Internet as well as Windows, Word, Excel and Powerpoint a plus. Agency and Media sales experience desired. Room for growth. Salaries commensurate with experience, commission and benefits. Please e-mail resume w/job code LG-AW-S-WN to: recruit@sierra.com. EOE.

SALES REPS

New York City Retouching and Separation house looking for aggressive sales reps with existing accounts and great track record. Excellent salary and bonus. Call Jeffrey Giniger 212-989-5000.

CAREER SURFING?

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

DIRECTOR, STRATEGIC ADVERTISING

Sony Music Entertainment Inc. is seeking a candidate responsible for the development of evaluative systems for advertising. Will establish evaluation of advertising in relation to sales and market research tools. Will develop merchandising/promotional concepts with media campaigns. Will coordinate advertising activity to communicate with the Labels and Distribution. Experience with budgets and computer programs required. We offer a competitive compensation and benefits package. We are an equal opportunity employer. M/F/D/V.

Please fax resume and salary requirements to:

(212) 833-5024
Attn: Job # 133068

MEDIA DIRECTOR

Growing agency, we've doubled in size in the past three years. Minimum 5 years agency experience. Mainly print, some broadcast and electronic media. Must have good writing, negotiating and computer skills and be a team player. Excellent salary and benefits package. Send resume and salary history to:

Sharon Fischer
Spring O'Brien

50 West 23rd Street, NYC, 10010
or e-mail:
sharon@spring-obrien.com

SRI STRATEGIC RECRUITING, INC.

Seeking outstanding professionals with current ad agency experience.

ACCOUNT MGMT

contact Kim Tannu kytsri@netscape.net

MANAGING SUPERVISOR.....	to \$140K
INTERACTIVE PROJECT MGR.....	to \$110K
ACCOUNT DIRECTORS (3).....	to \$100K
ACCOUNT SUPERVISORS (15).....	to \$85K

MEDIA

contact Matt McDonald mattsri@hotmail.com

GROUP DIRECTORS (3).....	to \$150K
ASSOC MEDIA DIRECTORS (5).....	to \$100K
SUPERVISORS (10).....	to \$80K
MEDIA PLANNERS (20).....	to \$60K

Call 212-922-1650 (Fax) 212-922-1654
or VISIT US at www.srisearch.com

JOIN A GROWING COMPANY

US Concepts Inc. the premier on-premise sampling agency in the US seeks several **Account Executives** to work in NY Wine and Spirit Promotion Division. The ideal candidates will have 2-3 years of experience in Ad Agency Account Management in consumer products. Excellent opportunity to contribute and grow. Must have an outgoing energetic personality, excellent communication and writing skills, a detail orientation and computer Word and Excel skills. Please forward resumes to:

US Concepts Inc., Attention: Eric Ravett
16 West 22nd Street, New York, NY 10010

Fax: 212-206-0597

EOE

SWEEPSTAKES/GAMES AGENCY

D.L. Blair, the leading international sales promotion agency, is offering an excellent opportunity to talented, highly-motivated candidates to work in the area of sweepstakes/games development and administration as Assistant Account Executives/Account Executives.

Applicants must be detail oriented and possess strong oral and written communication skills. Related experience preferable. Salary commensurate with experience.

Mail or fax resume to:

Department HC

D. L. Blair, Inc.

1051 Franklin Avenue

Garden City, NY 11530

FAX (516) 746-3889

(No phone calls, please)

Account Supervisor Financial

We're looking for a motivated Account Supervisor to manage the national and international advertising for a leading Wall Street securities firm. To succeed, you will need the ability to lead a hard-working team, work effectively with a great client, and demonstrate smart strategic and analytical skills. Please fax your resumé and salary requirements to:

Ted Lawrence

Ryan Drossman & Partners
212 647-5999

SOCIAL MARKETING

THE CAMPAIGN FOR TOBACCO-FREE KIDS is seeking a Youth Advocacy Coordinator to plan and manage its youth advocacy activities. Marketing background desired. Responsibilities: expanding the current programs; creating new partnerships; and building the CAMPAIGN's involvement and visibility in youth advocacy.

Please forward resume and salary requirements to:

Youth Advocacy Coordinator

1707 L Street, NW, #800

Washington, DC 20036

Fax: 202-296-5427

jobs@tobaccofreekids.org

Advertising Sales

Leading financial industry magazine needs aggressive, customer-oriented display ad salesperson. We are an established and growing financial publisher that places a high value on sales and customer relationships. Ad space sales experience required, financial industry experience a plus. We offer competitive base salary, commission plan, health benefits and 401 (k). Send resume to:

FUTURES

250 S. Wacker Dr.

Suite 1150

Chicago, IL 60606

Fax: (312) 977-1042

Reach your ad community in
ADWEEK CLASSIFIED

Looking for the perfect job?
ADWEEK CLASSIFIED

HELP WANTED

INTERACTIVE MEDIA SUPERVISOR

ARNOLD COMMUNICATIONS INC., one of the top twenty integrated marketing agencies in the country, is seeking an experienced internet supervisor to plan and buy for major clients. Strong computer skills (Microsoft Office, @Plan) and knowledge of internet industry are a must. Experience in planning, buying and tracking internet advertising, negotiation and client presentation skills are also required. Agency experience preferred.

Arnold is an agency that encourages diversity in the workplace.

Interested candidates should fax or e-mail resumes and salary requirements to:

Janie Coolidge
ARNOLD COMMUNICATIONS
 FAX: 617-587-8044
 E-mail: jcoolidge@arn.com

No phone calls please.

WE'RE OUT TO HIRE THE MOST TALENTED SALESPEOPLE IN THE BUSINESS

Juno Online Services

Juno continues to grow at a rapid pace. With over 6,400,000 accounts, we are now the second largest online service in the United States. We are looking for exceptional salespeople in New York City—mid-level, senior, techno-savvy or new to the Internet. If you are a great salesperson with outside sales experience in advertising, the Internet, or direct marketing, we want to talk to you. Fax your resume and compensation history (in strict confidence) to: **M. Iverson at (212) 597-9605**



Juno Online Services, L.P.

Claritas, the nation's premier provider of innovative marketing solutions, is currently seeking candidates to join our growing Telecommunications, Cable, and Internet practices. A career with Claritas offers the opportunity to participate in one of the industry's most exciting, team-oriented environments.

Director/Senior Account Manager

Goal oriented professional with experience in research/database marketing. Ideal candidate will possess sales experience, a background in electronic media research, an understanding of the broader issues facing cable networks, MSO's, and internet providers along with an interest in client development. MS/BS degree and 5+ years of relevant experience is required along with an understanding of how to apply precision marketing tools such as PRIZM in these industries.

Client Service Managers (3)

Support service and sales functions to existing clients. Responsibilities include further developing client relationships, resolving service related issues, conducting analysis, managing accounting and contract processes and coordinating internal projects. BA/BS with 3-5 years experience required.

Cable, internet marketing, new media, telco, and/or utility experience is strongly preferred for all positions. Background in marketing, market research, or GIS desired. MS Office proficiency as well as excellent interpersonal, organizational, and analytical skills a must.

For immediate consideration, forward resume, cover letter and salary requirements to: Claritas-Dept BEW, 11 West 42nd Street, New York, NY 10036, FAX 212-789-3645/EMAIL:lcurvey@Claritas.com



EOE

BRING ONLINE INLINE

Ambitious, fast moving NJ marketing communications agency (www.lunargroup.com) seeking online account/project management stars to make our interactive department shine. Must be well versed in both website development and multimedia marketing initiatives. In addition, you'll also need strong organizational/communications skills, marketing savvy, and a "make things happen" work ethic.

We offer an excellent compensation package, an exciting work environment and a chance to be part of an organization with its eye toward the future.

Mail, fax or e-mail resume and salary requirements to:

THE LUNAR GROUP, INC.
 Attn: Human Resources
 9 Whippany Road, Whippany, NJ 07981
 Fax: 973-887-1734
 Email: alan_posner@lunargroup.com

SEE HOW UGLY THIS AD LOOKS? IF YOU CAN DO BETTER, SHOW US!

We are a leading national non-conforming mortgage lender, looking for an in-the-trenches drill sergeant (i.e., Junior Marketing Manager) to be a part of our dirty dozen. You will report directly to the general, and assist in strategic maneuvers. Your mission will include reconnaissance (i.e., able to research and present POV's), print production, special events, sales promotion, media planning, strategic planning, budgets, you name it. Video/Film production and editing, interactive media/web site a plus. Must be a great writer. Business to Business and Consumer. Need samples of your work (no fluff, just the right stuff.)

And if there's anyone out there with telemarketing and direct mail experience, parachute your credentials in to us as well.

Please fax your resume to
 L. Juliano
 at 516-364-9323 OR 800-574-7415

FOR CLASSIFIED ADVERTISING CALL
 1-800-7-ADWEEK

HELP WANTED



Are you so passionate about advertising design you'd love to teach it?

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Please fax resumes to:

Attn: JC/SD (914) 735-0749

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Richard Lipman
LRG Advertising
470 Park Avenue South
NYC, 10016
Email: richardl@lrgad.com

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Fax: 212-338-0632

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Sterrett Dymond Stewart Advertising

101 W. Worthington Ave., Ste. 206

Charlotte, NC 28203

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Executive Creative Director

212-869-7249

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Your strong organizational skills; ability to correspond and speak authoritatively with our clients will qualify you; knowledge of Mac and programs: FileMaker Pro, Meeting Maker, WordPerfect 8.0 and Excel is necessary.

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ADWEEK Classified
Box 3694

936 Merchandise Mart
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Ten year old publishing company seeks advertising sales representative to develop major accounts for a new national magazine targeting girls who play basketball. Minimum 3 years consumer magazine sales experience. Forward resume and cover letter to:

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The Academy for Educational Development (AED), a large non-profit consulting firm specializing in social marketing, is seeking a high energy professional to manage stakeholders communications for a major national youth initiative. Responsibilities will include keeping interested partners and government agencies up to date on the activities of the initiative, a bi-monthly newsletter, up-date bulletins, database supervision, and management of meetings and conferences.

Applicants should hold an advanced university degree in information science and communications. The ideal candidate will also have demonstrated experience in marketing and promotional materials development, conference and meeting planning, and implementation of marketing and direct-mail campaigns. Experience working with youth or substance abuse issues is a plus. A complete job description is available at AED's web site at

<http://www.aed.org>

(see Employment Opportunities, Current Openings, Grade 7)

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CurtCo Freedom Group
Attn: Human Resources
29160 Heathercliff Rd, Suite 200
Malibu, CA 90265
Fax: (310) 589-5078
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Los Angeles, CA 90045
(310) 337-2364 fax

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Fax resume & sal. history to:

Sonja at (212) 536-5353

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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 1/16/99

Artist/Group: **Stardust**

Song/Video: "**Music Sounds Better With You**"

Director: **Michal Gondry**

once upon a time, not so long ago, a tall lanky Parisian took off his tell-tale mask and started up a dance label with implicit idea that kick-ass music be made, not born. Sprung from the throbbing grey matter of Daft Punk-er Thomas Bangalter came the idea for Roule. The label's first release is the collaborative effort Stardust, featuring Bangalter himself, Alan Branx and Benjamin Cohen, who provides the vocals for this, the first single. Go ahead, throw this, puppy on the turntable and watch it smoke itself into a plastic gooey mess!

Artist/Group: **Limp Bizkit**

Song/Video: "**Faith**"

Director: **Fred Durst**

These Jacksonville gents possess one helluva monstrous sound that will literally knock the wind right out of you. Furious, enlightening and energetic-Limp Bizkit redefines any and all musical genre barriers while creating an entirely new standard for aggressive music. Their debut album, *Three Dollar Bills, Y'all\$* blends the perfect amount of street-wise attitude, honest emotion, slammin' grinds, instantly infectious grooves and powerful lyrics into one huge, bubbling cauldron of intense power

© 1998 MTV

The Hollywood Reporter's Box Office

For 3-Day Weekend ending January 23, 1999

<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	43	A Civil Action	15,163,484	17	15,452,632
2	1	Patch Adams	12,686,600	17	83,504,170
3	3	You've Got Mail	8,102,867	24	90,105,092
4	2	Stepmom	7,905,257	17	62,009,332
5	4	The Prince of Egypt	6,074,356	24	74,864,804
6	6	Mighty Joe Young	5,041,684	17	34,833,616
7	5	A Bug's Life	4,723,951	52	142,955,209
8	10	Shakespeare in Love	4,224,426	31	15,018,242
9	7	The Faculty	4,086,045	17	31,867,840
10	8	Enemy of the State	3,112,469	52	101,449,309
11	9	Star Trek: Insurrection	2,960,225	31	63,021,996
12	14	Waking Ned Devine	1,953,320	52	9,440,874
13	13	The Waterboy	1,631,047	66	152,289,065
14	12	The Rugrats Movie	1,437,993	52	91,119,751
15	23	The Thin Red Line	1,276,384	19	2,486,047
16	11	Jack Frost	1,006,392	31	32,671,063
17	17	Life is Beautiful	904,692	80	12,758,122
18	15	Rush Hour	837,765	115	139,043,657
19	18	Elizabeth	801,412	66	17,735,564
20	16	Down in the Delta	528,430	17	4,353,576
21	19	Antz	332,023	101	89,684,944
22	22	Everest	316,892	311	56,914,537
23	20	A Simple Plan	308,891	31	2,999,234
24	27	There's Something About Mary	262,536	180	175,105,888
25	24	Babe: Pig in the City	256,795	47	16,492,655
26	26	Meet Joe Black	255,685	59	43,906,620
27	--	Les Boys 2	252,496	31	3,925,815
28	32	The Siege	231,911	66	40,510,759
29	21	Psycho	213,885	38	21,133,025
30	29	T-Rex: Back to the Cretaceous Imax	199,934	80	3,262,027
31	33	Little Voice	189,926	38	1,143,688
32	31	Gods and Monsters	165,181	68	2,191,051
33	35	Hurlyburly	159,184	17	701,212
34	30	Dancing at Lughnasa	142,640	59	1,409,729
35	36	Central Station	121,208	52	852,672

© 1998 The Hollywood Reporter.

CULTURE TRENDS

MTV Around the World

Week of 1/16/99

MTV Europe

Artist	Title
1. Whitney/Carey	When You Belive
2. Cher	Belive
3. Madonna	The Power of Goodbye
4. George Michael	Outside
5. Jay-Z	Hard Knock Life

MTV Latin America (North Feed)

Artist	Title
1. New Radicals	You Get What U Want
2. The Offspring	Pretty Fly
3. Oasis	Acquiesce
4. George Michael	Outside
5. Garbage	Special

MTV Brazil

Artist	Title
1. Racionais MC's	Diario De Um Detento
2. Hanson	I Will Come To You
3. Paralamoas	Ela Disse Adeus
4. Backstreet Boys	As Long As You Love Me
5. Patu Fu	Antes Que Seja Tarde

MTV Japan

Artist	Title
1. U2	Sweetest Thing
2. Alanis Morissette	Thank U
3. Jon Spencer Blues	Talk About the Blues
4. Oasis	Acquiesce
5. Hide W/Spread Beaver	Hurry Go Round

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*. January 23, 1999

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	13	Have You Ever?	Brandy
2	2	2	17	Nobody's Supposed To Be Here	Deborah Cox
3	4	3	10	...Baby One More Time	Britney Spears
4	3	1	13	I'm Your Angel	R. Kelly & Celine Dion
5	8	5	18	Save Tonight	Eagle-Eye Cherry
6	11	6	14	Hands	Jewel
7	7	7	18	Lullaby	Shawn Mullins
8	5	1	20	Lately	Divine
9	9	1	11	Doo Wop (That Thing)	Lauryn Hill
10	14	10	18	Slide	Goo Goo Dolls
11	10	7	12	Trippin	Total/Missy Elliott
12	15	12	20	Jumper	Third Eye Blind
13	18	13	8	Angel	Sarah McLachlan
14	17	14	8	Take Me There	BLACKstreet & Mya/Mase/Binky Bink
15	12	4	34	From This Moment On	Shania Twain

©1998 Billboard/SoundScan, Inc./Broadcast Data Systems

Billboard's Heatseekers Albums

Best selling titles by new artists who have not appeared on the top of Billboard's album charts. January 23, 1999. Provided by *SoundScan*.

This Week	Last Week	Wks. on Chart	Artist	Title
1	2	16	Orgy	Candyass
2	4	20	The Flys	Holiday Man
3	6	16	Shakira	Donde Estan Los Ladrones?
4	8	12	Fatboy Slim	You've Come A Long Way, Baby
5	9	10	Kid Rock	Devil Without A Cause
6	5	11	Divine	Fairy Tales
7	3	26	Five	Five
8	12	39	Elvis Crespo	Suavemente
9	7	9	TQ	They Never Saw Me Coming
10	13	12	Godsmack	Godsmack
11	9	21	The Wilkinsons	Nothing But Love
12	16	38	Sara Evans	No Place That Far
13	20	11	Trin-I-Tee 5:7	Trin-I-Tee 5:7
14	12	21	Trick Daddy	WWW.THUG.COM
15	11	27	Jesse Powell	'Bout It

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CULTURE TRENDS

MTV Around the World

Week of 1/16/99

MTV Asia

Artist	Title
1. Whitney/Carey	When You Belive
2. U2	Sweetest Thing
3.R. Kelly w/Celine Dion	I'm Your Angel
4. Alanis Morissette	Thank U
5.R.E.M.	Daysleeper

MTV Latin America (South Feed)

Artist	Title
1. La Renga	El Revelde
2. The Offspring	Pretty Fly
3. Metallica	Turn The Page
4. New Radicals	You Get What U Want
5. Rolling Stones	Gimme Shelter

MTV India

Artist	Title
1. Chori Chori	Karreb
2. Khandala	Ghulam
3. Pyar To	Pyar To
Hona Hi Tha	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. Will Smith	Miami
2. Master P	Nenny's Dead
3. Offspring	Pretty Fly
4. New Radicals	You Get What You Give
5. Metallica	Turn the Page

Billboard's Top 15 Country Singles

Compiled from a national sample of airplay.

January 23, 1999 Provided by Broadcast Data Systems.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	19	Wrong Again	Martina McBride
2	1	1	15	Right On The Money	Alan Jackson
3	3	3	16	Spirit Of A Boy, Wisdom Of A Man	Randy
4	9	4	16	Stand Beside Me	Jo Dee Messina
5	5	2	23	You're Beginning To Get To Me	Clay Walker
6	4	4	22	There You Have It	Blackhawk
7	8	7	12	For A Little While	Tim McGraw
8	7	6	25	For You I Will	Aaron Tippin
9	6	1	22	You're Easy On The Eyes	Terri Clark
10	12	10	10	I Don't Want To Miss A Thing	Mark Chesnutt
11	13	11	13	Unbelievable	Diamond Rio
12	14	12	11	Wrong Night	Reba
13	15	13	16	Hold On To Me	John Michael Montgomery
14	10	1	20	Let Me Let Go	Faith Hill
15	23	15	7	You Were Mine	Dixie Chicks

©1998 Billboard/Broadcast Data Systems

Billboard's Top 15 Albums

Compiled from a national sample of retail store and rack sales reports.

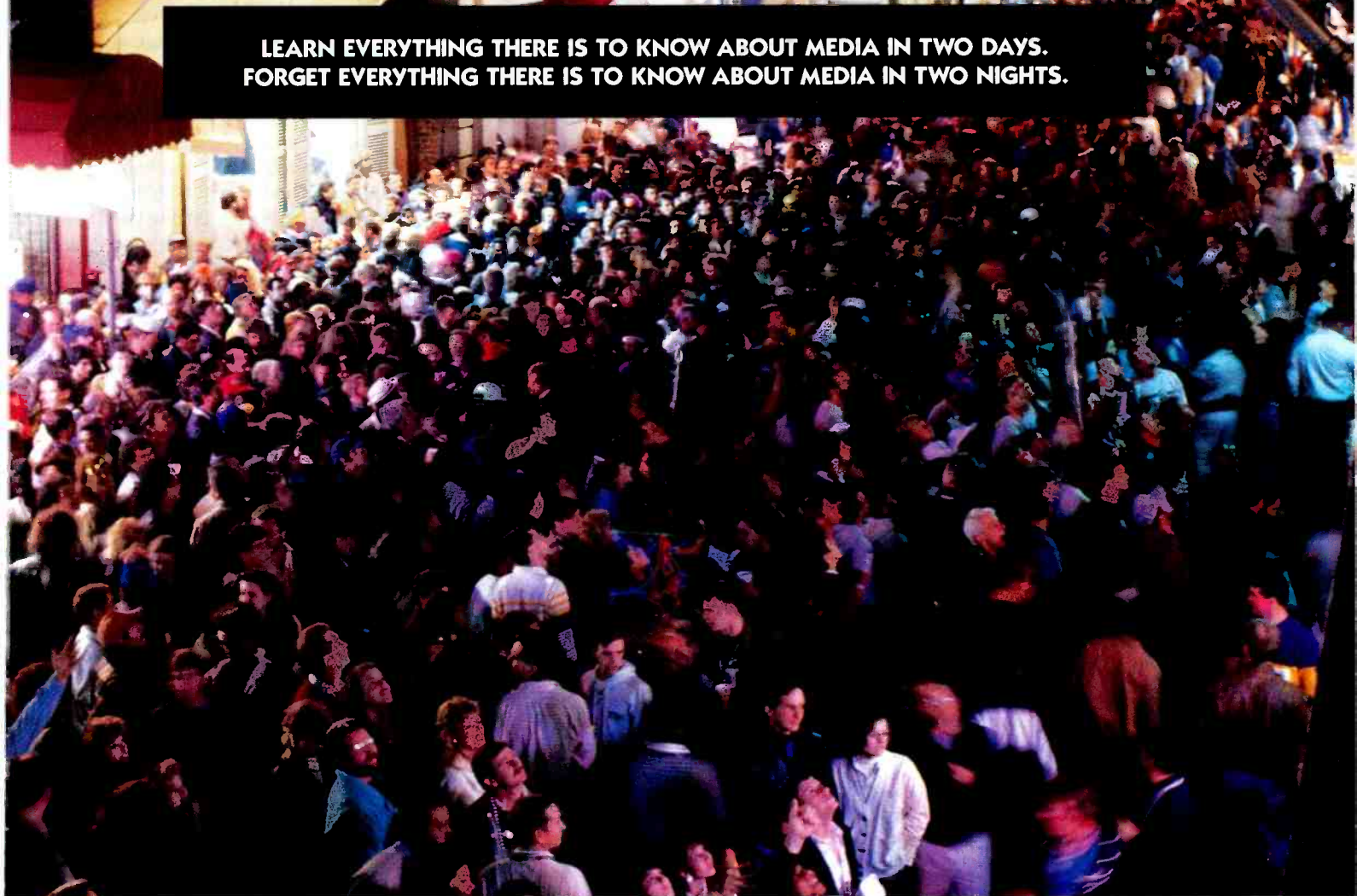
January 23, 1999 Provided by SoundScan.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	3	DMX	Flesh Of My Flesh Blood Of My Blood
2	10	1	20	Lauryn Hill	The Miseducation Of Lauryn Hill
3	6	3	7	2Pac	Greatest Hits
4	2	2	8	The Offspring	Americana
5	3	1	15	Jay-Z	Vol. 2... Hard Knock Life
6	5	2	42	'N Sync	'N Sync
7	8	3	8	Jewel	Spirit
8	4	4	8	Mariah Carey	# 1's
9	7	1	8	Garth Brooks	Double Live
10	15	10	11	Various Artists	Now
11	17	10	50	Dixie Chicks	Wide Open Spaces
12	11	2	62	Shania Twain	Come On Over
13	19	2	9	R. Kelly: R	
14	9	4	74	Backstreet Boys	Backstreet Boys
15	24	15	15	Everlast	Whitey Ford Sings The Blues

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Magazines

BY LISA GRANATSTEIN AND JOHN MASTERTON

TV Affirms Power of Print

In battle for viewers, networks are spending more on magazine ads

While drug companies were seduced by the power of the small screen last year, shifting millions of ad dollars away from magazines into television, TV itself is increasingly eyeballing magazines as a promotional medium of choice. Broadcast and cable networks boosted their ad spending in magazines by 13.6 percent to \$354.4 million through November compared to the same period in 1997, according to Competitive Media Reporting. And while broadcasters still spent more (\$186.5 million of the total), cable was largely responsible for TV's spurt in magazine ad spending, with a 19.6 percent increase to \$167.9 million through November.

"The viewing audience is a relatively static pie," explains Dick Porter, publisher of *TV Guide*, which led all

ad dollars grew 1.2 percent, and national spot radio (\$101.4 million), which enjoyed a 2.5 percent gain in market share.

Magazines' 1998 gain in TV ad dollars was in part newspapers' loss. Newspapers took in

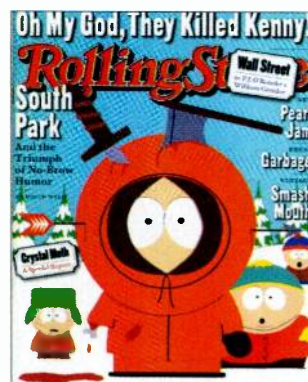
Magazines that watch the TV beat have expanded their coverage. In late 1997, *Entertainment Weekly* added a listings guide to its TV section, offering readers a menu of what its editors tout as must-see TV. Readers not only tuned in to the section, says publisher Michael Kelly, but advertisers did, too. *EW's* TV ads climbed by 24 percent last year through November, to 304 pages. The bulk were from cable networks, with 244 pages rolling in from the likes of Lifetime, MTV and HBO. Sister Time Inc. title *People* saw a 1.4 percent boost in TV ads, taking in 274 pages.

"*Entertainment Weekly* and *People* have a demographic and psychographic appeal," says John Miller, NBC executive vp of advertising, promotion and events programming.



Tuning in TV Advertising				
Entertainment Magazines' 1998 Ad Pages* from TV Networks				
	Broadcast Networks	Cable	Total	% Change from '97
<i>TV Guide</i>	1,020	384	1,404	+ 7.2%
<i>Entertainment Weekly</i>	60	244	304	+24.1%
<i>People</i>	123	151	274	+ 1.5%
<i>Rolling Stone</i>	18	58	76	+28.9%
All magazines	1,557	1,895		
	(+2.9%)	(+20.1%)		

*January–November 1998
Source: Publishers Information Bureau, Competitive Media Reporting



magazines with 3,070 pages from television. "That means [TV] has to make sure it's reaching those that already watch TV, as opposed to creating new viewers. It's a market-share battle."

For magazines, the networks' turf war has generated a steady flow of image ads as well as a growing flurry of tune-in messages. In fact, magazines were media's big winners of TV ad spending last year, gleaning a 2.7 percent increase in overall market share to 39.5 percent, based on total spending of \$314.9 million through October, according to Competitive Media Reporting. Other winners included outdoor (\$34 million), whose market share of TV

\$186 million worth of TV ads through October, down 2.1 percent in share.

As television becomes more fragmented, with new cable channels springing up almost daily and with broadcast viewership spread thinly across the dial, tune-in ads are pouring into weekly and biweekly magazines, particularly entertainment books (see chart). Broadcast and cable networks are in a scramble to get viewers to sample their new wares. "Every time you create original programming, you have to promote it," notes a marketing executive for a major cable network.

Among the major broadcast networks, Fox led the way in 1998 magazine ad spending with \$38.4 million, up 17 percent. CBS grew by 12.4 percent, to \$32.2 million. NBC was flat at \$29.5 million and ABC dipped 3 percent to \$24.7 million. Upstart WB boosted its spending by 40.5 percent, to \$10.6 million.

While *Rolling Stone* has long run TV reviews and the occasional TV feature, the Wenner Media biweekly this month launched a new regular section dedicated to the tube. The TV department offers a new forum for *RS'* fast-growing TV advertising; the title ran 76 pages through November '98, up 28.8 percent.

The cash cow of TV advertising, of course, is *TV Guide* (a News Corp. title that, later this month, will become a unit of TCI's United Video Satellite Group). The TV bible ran 3,070 pages of TV ads through November, up 6.8 percent. Along with the usual activity from the Big Four broadcast networks and cable, *TV Guide* booked a heavy schedule of ads touting last year's launch of Bud Paxson's PaxNet.

Weeklies, like *TV Guide*, *EW* and *People*, are a key promotional outlet for the nets' last-minute plugs of shows to air in the coming week. "It gives us some flexibility," says Nancy Parmet, HBO vp of marketing. "We have some tight timetables in terms of getting the [ad] material out." HBO spent \$32.5 million in mags in the first 11 months of '98, up 8.6 percent.

Cable's other big spenders in magazines last year included Lifetime (\$3.8 million, up 56 percent); E! (\$2 million, up 42 percent); and Showtime (\$10.8 million, up 23 percent). Publishers can expect another solid increase in TV ad spending in '99, with cable again accounting for most of the growth. —*Lisa Granatstein*

MRI + Audits & Surveys = Powerful Mix

Research community sees upside to merger

Three years ago, when Condé Nast threatened not to renew its contract with Mediarmk Research Inc. unless improvements were made in polling methods, CN president/CEO Steve Florio dangled the prospect of taking the company's considerable audience research business to Audits & Surveys. When MRI later increased its sample size—thus mitigating some bizarre fluctuations—CN relented and the contract never changed hands (although CN has also supported A&S' Magazine Metrix project for more

than a year).

If there's ever a next time, however, Florio won't have quite the same option, following last week's acquisition of A&S by MRI parent United Information Group. The \$42 million deal gives UIG a 45-year-old organization known for its "magazine-centric" methodology, as well as its extensive custom research services for clients including Coke, Shell Oil and Volvo.

"It's nice to know the broader research capability is now there," says Alain Tessier, MRI chairman/CEO. "We've now got a significantly greater pool of operational and research talent."

Even though MRI will soon relocate into A&S' offices near Manhattan's Flatiron District, Tessier says publishers should see little or no impact as a result of the merger. "UIG has wanted to expand its international presence for a while now," he says, "but there is certainly no intent to diminish the number of research options in the market with this merger."

If anything, Tessier says, the acquisition could accelerate MRI's plans to increase the number of magazines under study. Currently, it handles about 200 titles. That's one thing that Steve Blacker, CN senior vp/market research, also hopes to see. Two other potential plusses Blacker sees from the deal: a likely update of the velocity measure that lets planners gauge how magazine audiences accumulate and offering smaller-circulation titles access to the Magazine Metrix approach to readership study. Blacker also thinks MRI's 40-person-strong sales force could augment A&S' sales and marketing capabilities, which he considers weak.

Even though UIG says A&S will operate as an independent subsidiary (with MRI president/COO Lou Bender assuming added responsibilities as A&S president/CEO), Blacker eyes the bigger picture. "It's a good consolidation because it gives MRI the opportunity for linkage with Magazine Metrix, so it doesn't have to compete," he says. "It would be a good supplement because it has a database methodology, and that's where the industry is headed anyway. In five years, the Internet may enable researchers to overcome the challenge of reaching people, the cost of mailing and poor response rates, to deliver really super audience research."

If the deal closes as expected in February, it would double United Information Group's business volume in the U.S., where demand for market research has been growing by about 10 percent per year. UIG would become one of the world's top five custom research organizations, with about \$240 million in annual revenue. —*John Masterton*

Mediaweek Magazine Monitor



Weeklies

January 25, 1999

It's a little soon to tell if early '99 declines at *Sports Illustrated* (-7.50%) and *The Sporting News* (-23.18%) are induced by ESPN's 10-month-old biweekly, but it's probably a factor. Entertainment is off to an encouraging start, with *Entertainment Weekly* +15.05% after three issues and *TV Guide* +24.09% after four, spurred in part by their increasing share of television advertising (see story on facing page). On the social front, *The New Yorker* (+6.16%) celebrates a Big Apple-centric anniversary issue at Gracie Mansion tonight. —JM

Issue Date	Current Pages	Issue Date Last Year	Pages Last Year	Percent Change	YTD Pages	YTD Last Year	Percent Change
News/Business							
Business Week	25-Jan	26-Jan	57.05	34.78%	204.93	158.81	29.04%
Economist, The	16-Jan	17-Jan	42.10	-0.24%	113.00	113.81	-0.71%
Newsweek	25-Jan	26-Jan	34.41	-21.21%	99.47	114.27	-12.95%
People	1-Feb	2-Feb	57.00	18.42%	253.89	260.54	-2.55%
Sports Illustrated	25-Jan	26-Jan	42.55	10.62%	120.94	130.74	-7.50%
Time ^E	25-Jan	26-Jan	29.97	53.49%	142.95	109.57	30.46%
US News & World Report	25-Jan	26-Jan	31.80	26.54%	118.40	92.66	27.78%
Category Total	306.57		263.08	16.53%	935.18	887.74	5.34%
Entertainment/Leisure							
AutoWeek	25-Jan	26-Jan	17.19	30.31%	88.43	96.52	-8.38%
Entertainment Weekly ^{Db1}	22-Jan	23-Jan	19.33	109.78%	85.31	74.15	15.05%
Golf World	22-Jan	23-Jan	13.33	-8.10%	36.47	45.76	-20.30%
New York	DID NOT REPORT						
New Yorker, The	25-Jan	19-Jan	22.37	18.64%	66.99	63.10	6.16%
Sporting News	25-Jan	26-Jan	18.00	-32.44%	42.15	54.87	-23.18%
Time Out New York	20-Jan	21-Jan	43.20	3.70%	141.80	138.50	2.38%
TV Guide	23-Jan	24-Jan	47.99	38.20%	255.74	206.09	24.09%
Category Total	225.02		181.41	24.04%	716.89	678.99	5.58%
Sunday Magazines							
Parade	24-Jan	25-Jan	7.73	-7.63%	40.10	37.73	6.28%
USA WeekendE	24-Jan	25-Jan	10.52	-27.47%	43.89	44.33	-0.99%
Category Total	14.77		18.25	-19.07%	83.99	82.06	2.35%
Mediaweek Monitor Totals	546.36		462.74	18.07%	1736.06	1648.79	5.29%

^E = estimated page counts; ^{Db1} = double issue

60 SECONDS WITH...



Susan Taylor

Senior VP/Editor in Chief, *Essence* and recipient of a 1999 Henry Johnson Fisher award

Q. What led you to join *Essence* 28 years ago?

A. In 1970, I had created a custom cosmetics

company for women of color. There was such a hunger for shades of makeup that matched our skin, and the success of the cosmetics line came to the attention of the *Essence* editors. They were looking for a beauty editor, and though I didn't have any experience as a journalist, at 23 you believe you can do anything. I had an interview with then editor in chief Ida Lewis and convinced her that I could create really sound, solid exciting beauty messages for black women. **Q.** How has *Essence* evolved since then? **A.** *Essence* has always been a reliable source of information and guidance for black women. Over the years we've expanded to become more than just a magazine but into something more like a mission that's inspiring and encouraging black women and pushing back any boundaries that are real or perceived that limit our lives. **Q.** You've been a mentor to young journalists for some time. Do publishers do enough? **A.** The Magazine Publishers of America and newspaper organizations have some fine programs that help to train budding journalists. I'm not worried about young people of any color who have parents that can fend for them. The mentoring I do is for those children who are really on the edge... who, if not for someone reaching into their lives and putting an underpinning of love and security beneath them, they're going to fall and not survive. Those are the ones I wish more of us would reach out to and help. **Q.** You spoke at a recent *Wall Street* gathering for President Clinton and said to him, 'You done good, William Jefferson Clinton.' What did you mean by that? **A.** It's about how black women feel about him. We feel amplified by his bold spirit that has moved the nation toward healing some of the old wounds that still divide us. It's about his bravery of bringing people of color and women, into the club that, before he came, was almost exclusively the reserve of rich white men. —LG

The Picture Brightens

With new funding, photog title *DoubleTake* lives on

DoubleTake, the cash-strapped arty photography book that won a National Magazine Award for General Excellence last year, has been taken off the critical list.

Last fall, the 65,000 circulation quarterly lost its funding from Duke University's Center for Documentary Studies and was thus close to folding. But \$2.25 million in grants—\$1.5 million from Boston's Institute for Civil Society and the remainder from an anonymous donor—have extended the four-



year-old magazine's life for at least another 18 months.

The new sources of funding also mean that Duke University will soon be out of *DoubleTake*'s picture. Though the Durham, N.C.-based magazine will maintain informal ties to the school, *DoubleTake* is in the process of severing its legal connection to the university and is applying to retain its nonprofit status under the management of a newly formed company, DoubleTake Community Services Corp. Within the next six months, the

Mediaweek Magazine Monitor



Bimonthlies

January/February 1999

Bimonthlies are sort of the odd-duck frequency of magazine publishing. Some books publish six times a year, others eight, and one or two come out with seven issues; some had December/January issues that count against 1998 tallies, while others are listed here with February/March issues as their first foray into the new year.

As with the January monthlies that ran two weeks ago, bimonthlies' early '99 numbers are better than

	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
American								
Heritage ^B (Feb./Mar.) ^E	310,000	339,384a	71.00	45.07	57.53%	71.00	45.07	57.53%
American Photo	250,000	252,088a	55.24	60.43	-8.59%	55.24	60.43	-8.59%
Audubon	450,000	468,157a	58.02	45.67	27.04%	58.02	45.67	27.04%
Bride's	None	455,685a	1,061.00	959.68	10.56%	1,061.00	959.68	10.56%
Civilization (Feb./Mar.)	250,000	259,538a	42.00	44.33	-5.26%	42.00	44.33	-5.26%
Coastal Living	350,000	350,000c	61.30	40.95	49.69%	61.30	40.95	49.69%
Colonial Homes	500,000	506,449a	39.54	27.89	41.77%	39.54	27.89	41.77%
Country Home ^B	1,000,000	1,059,510a	7	74.20	-2.96%	72.00	74.20	-2.96%
Country Journal	None	163,951a	28.00	28.00	0.00%	28.00	28.00	0.00%
Country Living								
Gardener	425,000	462,851a	25.83	19.91	29.73%	25.83	19.91	29.73%
Crayola Kids (Feb./Mar.)	500,000	514,571a	42.70	32.01	33.40%	42.70	32.01	33.40%
Custom Classic Trucks	None	106,238c	44.60	45.98	-3.00%	44.60	45.98	-3.00%
Departures	315,000	388,836b	93.11	101.33	-8.11%	93.11	101.33	-8.11%
Elle Decor ⁷ (Feb./Mar.)	425,000	436,634a	120.68	123.94	-2.63%	120.68	123.94	-2.63%
Garden Design ⁸ (Feb./Mar.)	350,000	350,193a	47.62	52.05	-8.51%	47.62	52.05	-8.51%
Golf for Women	338,000	340,129a	48.81	62.97	-22.49%	48.81	62.97	-22.49%
Healthy Living [@]	None	235,000e	8.16	29.56	29.09%	38.16	29.56	29.09%
Kit Car	None	53,693c	22.98	19.03	20.76%	22.98	19.03	20.76%
Mature Outlook	725,000	759,271a	48.18	40.88	17.86%	48.18	40.88	17.86%
Metropolitan Home	600,000	602,505a	66.16	73.54	-10.04%	66.16	73.54	-10.04%
Midwest Living	815,000	817,472a	62.97	88.36	-28.73%	62.97	88.36	-28.73%
Modern Bride	None	405,870a	749.53	775.18	-3.31%	749.53	775.18	-3.31%
Modern Maturity	20,000,000	20,402,096a	33.78	33.30	1.44%	33.78	33.30	1.44%
Mother Jones	None	134,811a	29.16	26.16	11.47%	29.16	26.16	11.47%
Motorcycle Cruiser	None	51,172c	25.38	39.60	-35.91%	25.38	39.60	-35.91%
Mountain Sports & Living ^{BSN}	340,000	340,249a	57.00	71.29	-20.04%	57.00	71.29	-20.04%
Muscle Car Review	None	55,621c	24.55	N.A.	N.A.	24.55	N.A.	N.A.

magazine's offices will move north of the Mason-Dixon line to the Boston area.

So why continue as a non-profit? "We're doing this for educational reasons," explains publisher David Parker.

"The purpose of the magazine, and the financial structure, is not about profits, but about carrying out a mission." Parker says he hopes *DoubleTake* will infiltrate classrooms across the country, where the magazine can be used as a tool to open kids' eyes to "different



Higher ground: *DoubleTake's* photojournalism journeys align on sites such as a village in Nepal.

and Canon are prominent) and lives primarily off its paid circulation (a one-year subscription to the book costs \$32). Once the dust settles, *DoubleTake* may increase its frequency to six times per year, Parker says. —LG

narratives, and different lives than the ones they see in television and in mainstream media."

The quarterly currently takes in about 25 advertising pages per issue (camera-makers such as Nikon

Light Is On At Spin

Miller title's new editor plans to turn up the music

Spin editor in chief Michael Hirschorn was dismissed last week and replaced by Alan Light, a former editor in chief of *Vibe* who had recently served as an editor at large of the hip-hop title and a contributor to *Spin*. Both books are owned by Miller Publishing.

Hirschorn signed on to *Spin* in July 1997, when Miller acquired the monthly from founder Bob Guccione Jr. for \$43 million.

The change came as a complete surprise to Hirschorn. "I only have conjectures as to why I was fired," he says. "My sense is that they wanted more financial performance out of the property, and they felt the way I was editing the magazine they wouldn't be able to get that."

The official reason given for Hirschorn's ouster was "creative differences." Insiders report that the company may have promised its banks ambitious targets in annual revenue growth, and when *Spin* failed to hit that goal in 1998, Hirschorn took the fall.



Light: The former *Vibe* editor gets a new book.

Spin executive editor Craig Marks was also let go. Bob Miller, president/CEO of Miller Publishing, did not return calls seeking comment.

"*Spin* needs some refinement and focus," Light says. "It needs to be and stay more of a music magazine. We've been playing away from our franchise a little too much." A case in point, Light says, is February's cover feature on teen flick *The Faculty*, with a package on teen films and TV shows. There is precious little on music. "I know that's one issue, but to me that's out of whack," he says.

Light comes from a solid music journalism background. Prior to his three-year tenure as *Vibe* editor and his subsequent stint as editor at large, he was a senior writer at *Rolling Stone*. Light also wrote a best-selling book on Tupac Shakur and is currently completing a book called the *Vibe History of Hip-Hop*.

Spin's paid circ grew by 4.3 percent in the first half of last year to 535,392, according to the Audit Bureau of Circulations. Newsstand sales grew by a modest 1.8 percent, to 123,984. The book's 1998 ad pages were flat at 1,016, according to the Publishers Information Bureau. Archrival *Rolling Stone's* ad pages were up 7.1 percent, to 1,995. —LG

might have been expected considering publishers' sweating not long ago about a looming downturn.

Bride's set new records for single-issue weight (4 lbs., 9 oz.), ad pages (1,061) and, a bit unsettling, ad-to-edit ratio (more than 5-to-1). Early action was brisk for the likes of *American Heritage* (+57.53%), *Audubon* (+27.04%), *Saveur* (+13.99%), and *Walking* (+17.97%). And Southern Progress remains one of the best-kept secrets in publishing, with *Southern Accents* (+26.12%) and sophomore title *Coastal Living* (+49.69%) both up big time. —JM

Southern Accents



	RATE BASE	CIRC.	CURRENT PAGES	PAGES LAST YR.	% CHANGE	YEAR TO DATE	YTD LAST YEAR	% CHANGE
National								
Geographic Traveler	715,000	715,231a	43.06	40.53	6.24%	43.06	40.53	6.24%
Organic Gardening#	600,000	659,820a	26.75	31.85	-16.01%	26.75	31.85	-16.01%
Petersen's								
Rifle Shooter	None	46,345c	15.10	12.27	23.06%	15.10	12.27	23.06%
Powder ⁷	None	60,068b	11.82	N.A.		11.82	N.A.	N.A.
Saveur ⁸	330,000	330,147a	50.53	44.33	13.99%	50.53	44.33	13.99%
Showboats								
International	50,000	52,440b	127.50	129.50	-1.54%	127.50	129.50	-1.54%
Snowboarder ⁸ (Jan.)	None	70,324a	10.07	N.A.	N.A.	10.43	N.A.	N.A.
Snowboarder ⁸ (Feb.)	" "	" "	71.48	N.A.	N.A.	175.80	N.A.	N.A.
Southern Accents	325,000	370,653a	90.48	71.74	26.12%	90.48	71.74	26.12%
Sport Rider	100,000	108,365a	28.55	28.58	-0.10%	28.55	28.58	-0.10%
Traditional								
Home (Feb./Mar.)	775,000	812,823a	89.78	85.19	5.39%	89.78	85.1	5.39%
Travel & Leisure Golf	300,000	300,000c	58.96	N.A.	N.A.	58.96	N.A.	N.A.
Truck Trend*	None	87,940c	23.00	33.67	-31.69%	23.00	33.67	-31.69%
Walking	625,000	634,071a	55.34	46.91	9.7%	55.34	46.91	17.97%
Women's								
Sports & Fitness	350,000	N.A.	35.93	25.49	40.96%	35.93	25.49	40.96%
Mediaweek Monitor Totals			3,901.80	3,511.37	11.12%	4,006.22	3,511.37	14.09%

Rate bases are for January-June 1998

Footnotes: E = publisher's estimate; ⁸ = published eight times per year; ⁷ = published seven times per year; # = published one more issue in 1998; ## = published two more issues in 1998; @ = published one less issue in 1998; SC = formerly *Snow Country*; a = circulation reported by Audit Bureau of Circulations; b = circulation reported by BPA International; c = circulation reported by publisher; e = circulation estimated by Mediaweek; N.A. = not applicable

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Breezy Listening

MEDIA PERSON KNEW THAT HE SHOULD PAY attention when President Bill stated the union last week,

because for once here was a chance to wallow in substance and think about Big Issues, just as the Prez himself was doing so masterfully—as though that Other Thing wasn't even going on right in the very building where he spoke. Unfortunately, however, Media Person has lived his whole life in 20th-Century USA, and thus is unable to stay substantive very long. It seems that MP's brain has internalized the TV remote device and is now able to click automatically to a more entertaining channel whenever it gets bored (which it does frequently), whether Media Person wills it or not.

As much as Media Person wanted to stay serious, high-minded and on-message, when Billy Goat declared that "Violent crime is the lowest in a quarter century," MP suddenly found himself thinking about the Taliban's latest approach to criminal justice, which involves pushing walls on people. Tired of merely cutting off limbs to punish those violating strict Koranic law (a redundant phrase, if ever there were one), Afghanistan's authorities now have hit upon the concept of having a tank or bulldozer topple the wall of a building on top of the unlucky miscreants. (Due to incessant warfare, there seems to be a surplus in the spare wall department.) If the prisoner survives—and one or two have—they are set free since obviously, Allah must have wanted it that way. Say, Media Person thought to himself, this might be a good way to end the Clinton trial quickly and dramatically. MP would have to fire off an e-mail to Chief Justice Rehnquist ASAP. Never cared much for the Commerce Department's building anyway.

The Prez, however, had moved to new topics and new challenges. "We must step up our efforts," he was saying, "to treat and pre-

vent mental illness." So true, so true, thought Media Person. But even now his brain (for no discernible reason whatever) was conjuring up the image of Rev. Jerry Falwell, instead of focusing on the forthcoming White House Conference on Mental Health and the sensitivity and commitment of Tipper Gore—who is leading the administration's effort in this area. Rev. Falwell, according to a recent wire-service story, had warned everyone that

"It's not true," he almost caught himself blurting in the supermarket, where he carefully avoided the lox department.

the Antichrist is coming, and in fact is almost certainly lurking around the planet right now, just waiting for the perfect moment to start the big trouble that only he can. By Biblical necessity, he has to be a Jewish male, the reverend disclosed. Ever since reading that, Media Person had a nervous feeling that certain neighbors were eyeing him suspiciously. "It's not me," he almost caught himself blurting in the supermarket, where he carefully avoided the lox department.

On the net, at least among MP's e-mail correspondents, speculation had fallen heavily upon Jerry Lewis. But there were a few votes for the ever-popular Henry Kissinger, too. And one obsessed Southwesterner insisted, "I tell you it's Gates. He must've

secretly converted." If the AC is in fact among us, Media Person believes, he's probably cloistered with his pollsters right now, trying to decide whether to announce his Armageddon 2000 campaign to Oprah or Barbara Walters. At any rate, we all owe Rev. Falwell a vote of thanks for keeping tabs on this potential law-enforcement nightmare that the FBI has doubtless overlooked.

"Today, Social Security is strong," said Willy Jeff. "But by 2013, payroll taxes will no longer be sufficient to cover monthly payments." What thorny questions this raised in MP's mind! Will Tony Soprano ever be able to get his crazy mother to stay in that assisted-living facility without her burning the place down? How many episodes will it take Tony to fall in love with his shrink, and more to the point, will he have her whacked if she refuses to sleep with him?

"Barely more than 300 days from now," Bill C. was alleging, "we will cross that bridge into the new millennium. This is a moment, as the First Lady has said, to honor the past and imagine the future." Hearing this, Media Person's thoughts inevitably turned to George Lucas' new *Star Wars* triple feature, which as far as MP can determine, will be the first prequel trilogy in world history. Well, at least MP's brain was no longer mired in trivia. The importance of *Star*

Wars: Episode 1—The Phantom Menace, which opens in May, to our nation, nay, the world, cannot be overstated. Already, there is talk of box office bigger than *Titanic*'s record-breaking \$600 mill domestic take and toy-&-tchotchke deals alone guaranteeing Lucasfilms nearly a bill. Should SW:E1—TPM (as it is being called around the bigger galaxies) disappoint, the shock could fling the entire economy into a black hole.

"The promise of the future is limitless," said Monica's friend. "But we cannot realize that promise if we allow the hum of our prosperity to lull us into complacency." Lull us...lull us...allow the hum...hmmmm...

At last, Media Person's gallant struggle for relevance was over. He was asleep. ■

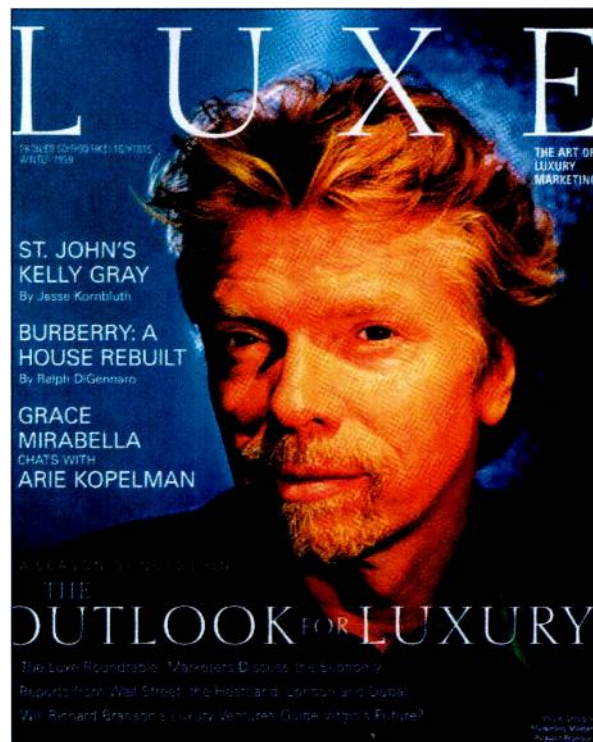
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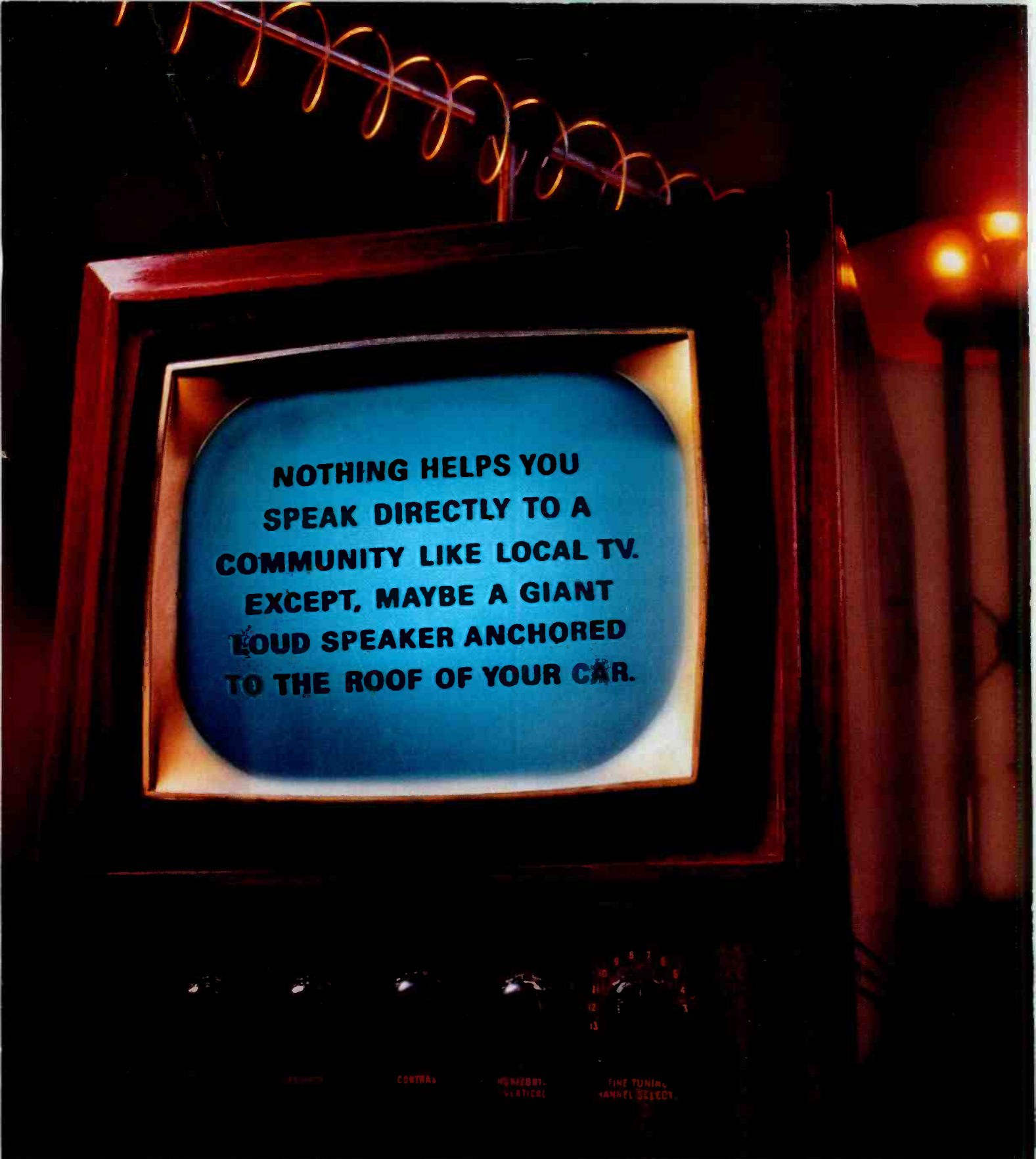
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