Changing of the Times

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

CABLE TV

Time Warner Picks MSNBC

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

SYNDICATION

New Talkers Can't Walk

This week's crop of new shows starts slow

NEW MEDIA

Hot This Xmas

Web-capable TVs hit the market

MARKET INDICATORS

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

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

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

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

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

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

Halfway Home

The old national pastime has staged a comeback, but it's not back to where it once was, nor is it national.
ROLL IT UP AND YOU CAN SQUASH VARIOUS SMALL INSECTS. OPEN IT UP AND YOU CAN GO AFTER MUCH BIGGER PREY.

As you venture into the jungle known as business, we suggest you take FORTUNE along with you. That's where you'll find vital insights to help make sense of today's ever-changing business world. From influential companies, charismatic leaders and powerful ideas, to the realities of business life. FORTUNE explores it all with extraordinary depth, foresight and emotion. Giving you the ammunition you'll need not only to survive, but to prosper.
World Series Just Got $75G Cheaper

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

Perot Is Frozen Out—Again

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

Ford Ups Ad Budget by 8% in ’97

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

Fewer See ‘Must See’ Debuts

NBC’s “Must See TV” Thursday night premiere didn’t deliver the gangbuster numbers as expected. Thursday’s four-network Nielsen household share was a 66, the same as Monday night and five share points behind Tuesday. NBC’s Thursday night scored a 30 share, down from a 36 share last year. Friends scored an 18.7/31 (down two points), Single Guy scored a 16.8/27 (down three), Seinfeld earned a 22.2/34 (down three) and Suddenly Susan scored a 20.4/32, equal to last year’s premiere of Caroline in the City in the same time period.

Hughes Buys Latin DBS Giant

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

Thompson to Sell 29 Newspapers

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

Addenda: An umbrella organization representing over 100 women’s groups is protesting the recent move by TCI, the country’s largest cable operator, to drop Lifetime from systems reaching 300,000 subscribers. And apparently, the move has had immediate results. TCI systems in California, Colorado, Ohio and Texas have decided not to drop the service after all, sources said...Texas-based Evergreen Media has signed agreements to acquire San Francisco’s KKSF-FM, KDFC-FM and KDFC-AM from Brown Organization for $115 million and two Philadelphia stations, WDSX-FM and WDSX-AM, from Beasley Broadcast Group for $103 million. So far this year, Evergreen has purchased or plans to buy 21 stations in the top 12 U.S. markets.
Two years after the players’ strike, Major League Baseball’s ratings are getting better, but it still has

...A Long Way to Go

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

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

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

"It would appear that the ratings are up marginally over 1995 levels, but Major League Baseball has some distance to go in rebuilding its pre-strike TV ratings locally," said Neal Pilson, president of New York-based Pilson Communications and the former president of CBS Sports. "The same thing could be seen in the attendance figures at the ballparks, where both leagues [National and American] are moving ahead of 1995 but are still behind pre-strike levels."

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

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

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

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

"What’s really funny is that we only projected about a one-point rating increase from last
jump 35 percent on Tribune Broadcasting—
their current ratings remain flat or fall below
Angeles, New York and Boston have seen
Even pennant-contending teams in Los
ries in other established baseball markets.
ket, however, has been offset by mixed sto-
be three rating points ahead of pre-strike levels.”
cluded [commercial] inventory at the beginning of
season, but as the Padres quickly emerged as
contenders, we had a much easier sell to the
advertisers. Certainly, we weren't expecting to

“new-found good fortune in some mar-
tened teams in Los
 Angeles, New York and Boston have seen
their current ratings remain flat or fall below
1993 rating averages.

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

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

season,” said Melanie Kartalija, a research
director for KFMB. “There was some unsold
inventory at the beginning of the season, but as the Padres quickly emerged as
contenders, we had a much easier sell to the
advertisers. Certainly, we weren't expecting to

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

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

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

American League East

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

American League Central

<table>
<thead>
<tr>
<th>Team</th>
<th>Station</th>
<th>1996 Avg S-T-D</th>
<th>1995 Avg S-T-D</th>
<th>Pct Change</th>
<th>Pre-Strike Rtg 1993 Avg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chicago White Sox</td>
<td>WGN</td>
<td>4.0</td>
<td>3.7</td>
<td>+8%</td>
<td>4.9</td>
</tr>
<tr>
<td>Cleveland Indians</td>
<td>WJAB</td>
<td>17.4</td>
<td>14.3</td>
<td>+20%</td>
<td>6.6</td>
</tr>
<tr>
<td>Kansas City Royals</td>
<td>KSMO</td>
<td>4.9 t</td>
<td>6.4</td>
<td>-23%</td>
<td>7.9</td>
</tr>
<tr>
<td>Milwaukee Brewers</td>
<td>WTVT</td>
<td>5.5</td>
<td>5.3</td>
<td>+4%</td>
<td>6.5</td>
</tr>
<tr>
<td>Minnesota Twins</td>
<td>WCCO</td>
<td>8.2</td>
<td>7.5</td>
<td>+9%</td>
<td>9.9</td>
</tr>
<tr>
<td></td>
<td>KLGT</td>
<td>4.8 t</td>
<td>3.1</td>
<td>+65%</td>
<td>9.3</td>
</tr>
</tbody>
</table>

American League West

<table>
<thead>
<tr>
<th>Team</th>
<th>Station</th>
<th>1996 Avg S-T-D</th>
<th>1995 Avg S-T-D</th>
<th>Pct Change</th>
<th>Pre-Strike Rtg 1993 Avg</th>
</tr>
</thead>
<tbody>
<tr>
<td>California Angels</td>
<td>KACL</td>
<td>3.0</td>
<td>4.2</td>
<td>-29%</td>
<td>3.1</td>
</tr>
<tr>
<td>Oakland A's</td>
<td>KRON</td>
<td>4.0</td>
<td>4.9</td>
<td>-22%</td>
<td>5.4</td>
</tr>
<tr>
<td>Seattle Mariners</td>
<td>KIRO</td>
<td>12.4</td>
<td>10.4</td>
<td>+19%</td>
<td>7.3 t t</td>
</tr>
<tr>
<td>Texas Rangers</td>
<td>KXTX/</td>
<td>6.9</td>
<td>5.6 t t</td>
<td>+23%</td>
<td>8.7 t t</td>
</tr>
<tr>
<td></td>
<td>KXAS</td>
<td>9.8</td>
<td>5.0 t t</td>
<td>+96%</td>
<td>8.7 t t</td>
</tr>
</tbody>
</table>

National League East

<table>
<thead>
<tr>
<th>Team</th>
<th>Station</th>
<th>1996 Avg S-T-D</th>
<th>1995 Avg S-T-D</th>
<th>Pct Change</th>
<th>Pre-Strike Rtg 1993 Avg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Atlanta Braves</td>
<td>WTBS</td>
<td>11.8 t</td>
<td>10.5</td>
<td>+12%</td>
<td>20.4</td>
</tr>
<tr>
<td>Florida Marlins</td>
<td>WBFS</td>
<td>3.9</td>
<td>4.3</td>
<td>-9%</td>
<td>7.7</td>
</tr>
<tr>
<td>Montreal Expos</td>
<td>SRC/TQS</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
<td>NA</td>
</tr>
<tr>
<td>New York Mets</td>
<td>WWOR</td>
<td>3.1</td>
<td>3.0</td>
<td>+3%</td>
<td>4.2</td>
</tr>
<tr>
<td>Philadelphia Phillies</td>
<td>WPHEL</td>
<td>5.0</td>
<td>6.5</td>
<td>-23%</td>
<td>12.9</td>
</tr>
</tbody>
</table>

National League Central

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

National League West

<table>
<thead>
<tr>
<th>Team</th>
<th>Station</th>
<th>1996 Avg S-T-D</th>
<th>1995 Avg S-T-D</th>
<th>Pct Change</th>
<th>Pre-Strike Rtg 1993 Avg</th>
</tr>
</thead>
<tbody>
<tr>
<td>Colorado Rockies</td>
<td>KWGN</td>
<td>9.9</td>
<td>11.2</td>
<td>-12%</td>
<td>10.0</td>
</tr>
<tr>
<td>Los Angeles Dodgers</td>
<td>KTLA</td>
<td>5.2</td>
<td>5.6</td>
<td>-7%</td>
<td>4.0 t t</td>
</tr>
<tr>
<td>San Diego Padres</td>
<td>KFMB/</td>
<td>8.1</td>
<td>5.5</td>
<td>+47%</td>
<td>6.2 t t</td>
</tr>
<tr>
<td>S.F. Giants</td>
<td>KTVU</td>
<td>4.5</td>
<td>5.5</td>
<td>-18%</td>
<td>9.2</td>
</tr>
</tbody>
</table>

Source: Nielsen Sports Marketing Service, station rightsholders, competing stations,
based on local ratings data from Nielsen Station Index measurements (March 31-Sept. 18, 1996).
Footnotes: NA—Not applicable or not available. * Canadian ratings are not comparable to U.S. Nielsen averages.
† 1996 season-to-date rating averages as of August 7. †† 1995 or 1993 rating averages for previous local TV stations
rightsholders, not those listed as current rightsholders to team broadcasts.
Times Co. President Out

Primis departs suddenly; longtime Timesman Lewis becomes coo

NEWSPAPERS / By Anya Sacharov

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

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

Lewis, who joined the company in 1966 as a copy boy, left, and in 1977 rejoined as a staff attorney, is said by these people to have a clear understanding with the Sulzbergers that The Times Co. succession would be determined within the family. Neither Primis nor Lewis nor the Sulzbergers would comment beyond a statement issued by the company's public relations office.

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

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

A Minority Host for ‘Later’?

NBC, syndicators looking to tap latenight for ethnic audiences

TV PROGRAMMING / By T.L. Stanley

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

The network has had discussions with comedian Chris Rock for the job, says Andy Cohen, the ICM agent who represents the former Saturday Night Live cast member. But Rock has passed, Cohen says, because he already has a deal with HBO for a weekly latenight show similar to Dennis Miller Live, launching in January.

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

Syndicators too are beginning to look at...
2.2 Million

It's Seventeen's new rate base, and it's bigger than Glamour, Vogue, Mademoiselle, Elle and ALL the teen magazines.

For more information, contact Lori Burgess, Publisher, at 212-407-9840.

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

Ted Foiled Us

TW Cable Goes with MSNBC

CABLE TV / By Michael Bürgi

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

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

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

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

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

Now Here Come da ‘Judge’

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

TY SYNDICATION / By Michael Freeman

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

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

Though it may be too late to return to its 31 metered clearances, Strange did post strong numbers in Indianapolis (4.5/9), Minneapolis (3.5/12) and Atlanta (3.1/12). On the talk show front, Multimedia Entertainment’s Pat Bullard (1.3/6) turned in a disappointing early showing. With better-than-average morning and afternoon clearances (almost evenly divided between affiliates and independents), Bullard dropped 45 percent in share from its lead-in programming (2.6/11). Also, Bullard’s three-day average (1.1/5) marked a 17 percent drop in share from its two-day opening average (1.4/6).

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

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

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

By Cathy Taylor

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

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

Why all this activity? Because there are signs that for the Internet to become a major medium, the mountain is going to have to go to Mohammed. This will be accomplished by sticking Internet access into devices and places in the home. "We're seeing a plateau of computer penetration," notes Peter Krasilovsky, a senior analyst with Bethesda, Md.-based Arlen Communications. "[Many] people don't see the $1800 computer as worthwhile."

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

Two consumer electronics giants, Sony and Philips, are licensing technology from Palo Alto-based WebTV Networks to produce set-top boxes that claim to turn any TV set into an Internet-surfing dynamo. Competitors are expected to license the technology in the near future. Retailing for less than $350, with an additional $19.95 per month access fee, the Philips/Sony devices are designed to make the quirky Internet as user-friendly as any other product made by those two companies. "This is a technology that really isn't a technology," professes Chip Herman, vp/marketing with WebTV. Zenith has taken a different tack, creating a new TV, called NetVision, which also gives consumers Internet access and e-mail capabilities, retailing for just over $1,000. But the consumer-friendly angle remains the same. "We look at this as not a PC-TV, but as a television set that has some computer capabilities," explains John Taylor, a Zenith representative.

That distinction is not just splitting hairs. The new machines are carefully being positioned as consumer electronic products rather than hi-tech, computer-scary gadgets. For instance, Philips, which began to ship its Internet Terminal last week, said that it would make the product available at Circuit City, Best Buy, Nobody Beats the Wiz, Montgomery Ward, Office Depot, Sears and Ser...
NO ONE ACCENTS GOOD LIVING LIKE WE DO.
addenda: MTV Networks last week named Nicole Browning its new executive vp of affiliate sales and marketing, in charge of all distribution efforts for MTV, Nickelodeon and VH1 and startups TVLand and M2.

Cable TV

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

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

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

New Look at CNBC: Familiar

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

Cable TV / By Michael Bürgi

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

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

Ohlmyer, Bolster and Bruno Cohen, CNBC senior vp of programming, said original shows to replace them are still being considered for the network's prime-time schedule but they were not prepared to discuss it. It's also possible that reruns of The Tonight Show with Jay Leno could migrate to CNBC as O'Brien has. Again, CNBC execs were mum.

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

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

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

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

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

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

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

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

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

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

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

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

The service is trying to turn a profit on ad sales, which is handled in part as a sort of unwired network national buy and in part as a local system buy. Michael Alu said the company will hit the break-even point when 48 percent of its ad inventory is sold. Advertisers include SeaWorld, Castle Rock Pictures, Touchstone Pictures, Kennedy Center, Barbizon, Pike's Peak and a host of local daycare centers, car dealers and retailers.

Kidztime is using unorthodox methods to raise capital. It has contracted with Capitol Funding and Financial Group which is running radio ads in a number of major markets, including New York and Boston, soliciting investors, at $10,000 apiece, with a goal of netting $500,000 in each market. Capitol is being sued by another kids TV service, Children's Cable Net, which claims the firm breached its contract and stole its idea. Capitol is countersuing.
FROM NO GAIN

Fitness
FORUM

What are some of your favorite syndicated national newspaper features?

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

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

Betttye Anding  
‘Living’ Section Editor  
‘The New Orleans Times-Picayune’  
“Miss Manners is great. She’s invariably funny; it’s great entertainment to read her. Dave Barry is invariably funny, too. He almost never misses, which is unusual. I hate the horoscope, but I like the crossword puzzle, especially The Chicago Tribune crossword. I’d say I can usually finish a little better than three-quarters of it.”

Christine Jindra  
Assistant Managing Editor/Features,  
‘The Plain Dealer’ (Cleveland)  
“There are two I really like. One is GeoFax—a geography graphic. It tells you all about a particular riverbed or mountain range; it’s a great graphical feature, very colorful. And then—and I hate to admit this but—I really like Martha Stewart. Sometimes she’s practical, sometimes she’s just absurd. She’s that great combination of practicality and absurdity. I haven’t really put much stuff from her column to practical use, but I have used her recipes from Martha Stewart Living.”

Denis Gosselin  
Sunday Magazine Editor  
‘The Chicago Tribune’  
“Honestly, nothing really stands out. There’s no one feature I can really point to and say, there, that’s my favorite.”

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

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, Mediaweek, 1515 Broadway, New York, NY 10036 or fax to 212-536-6594 or e-mail to mediaweek@uol.com. All letters are subject to editing.
In today's on-line age it's only natural that the question would arise, why advertise in print?

But before jumping to the conclusion that the print medium isn't worth the paper that it's printed on, consider this. According to the Newspaper Association of America, approximately 73% of adults sat down with their most recent Sunday paper.¹

The fact is, newspapers are more than a source of information. They are a ritual. People start their days reading the paper on the couch, at the kitchen table, in bed, on the train or even in the park. Of course, people don't just have a place for print in their homes, they have a place for it in their hearts.

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

That said, it's easy to see why The Wall Street Journal is the best choice today.

No print vehicle can deliver such an affluent and influential audience as The Journal. Every day, millions of readers are attracted to, motivated by and persuaded with The Wall Street Journal.

Which brings up an interesting point about the printed page. If the foundation of the world's most powerful nation is found on it, perhaps your ad campaign should be, too.

THE WALL STREET JOURNAL.
The World's Business Daily. It Works.

²© 1996, Dow Jones & Company, Inc. All Rights Reserved.
The creators of ‘thirtysomething’ are betting that true romance is not dead in the ‘90s.

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

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

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

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

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

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

The families will provide an ongoing set of tension-producing obstacles that the couple will have to deal with. But Isabel’s fiancee, who is a decent enough guy and one who completely adores Isabel, is the initial complicating factor. Will she discard a long-time relationship that is comfortable for Leo, the man who could be her one true love, her soulmate? It is a show with no easy answers.

The process of settling on an idea and then creating the story began in the summer of ’95 after Katims, who was a writer on My So-Called Life, fin-
Our pages are graced by dinosaurs. Not read by them.

48% of Smithsonian readership:

Baby Boomers (Age 30-49 years)

Just what you weren't expecting.
finished working on the film *The Pallbearer*, which he co-wrote and co-produced.

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

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

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

Initially, the thought was to begin the story on the couple's wedding day. But as they talked, Katims decided...
The ICON Awards for high-tech communications

These days, the most creative advertising and marketing minds are competing in the high-tech arena. And on March 24th, Marketing Computers' third annual ICON awards, sponsored by Business Week, will honor the very best in high-tech advertising and marketing communications. Proving, once again, that technology isn't just for geeks anymore.

Look for the call for entries in the November issue of Marketing Computers. Enter your best stuff. Because with Business Week's $10,000 Best of Show Award up for grabs, if you don't, your creative director will.
The temptation often among writers is to write about anything other than real, true, deep feelings.” — TV Producer Ed Zwick

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

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

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

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

ABC gave the show a 13-episode order. Katims and Zwick, and Herskovitz when he was not tied up on his latest film, then sat down and broke the stories, determined the arc of the first 13 episodes and hammered out an outline on each. Katims has written some of the episodes himself. Others have started with the two writers on his staff, Ellen Herman and Jan Oxenberg, or freelancers, but it ultimately comes back to Katims.

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

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

"I think Jason's writing and what Mark [Piznarski, the director and co-executive producer] did is pretty extraordinary," said Zwick. "What they did, and what Kim and David did too, is to create this center, to create this investment in these two people and let it flow outward from there. In pilots people feel they have to put everything in it...we felt we gave up a certain feeling of urgency of having to develop everything," he said. "So I hope that it's a long road and a deep river, and you'll have time in the course of it to develop many more things."
Psst... Who's getting hired? Promoted? Shown the door? What are the latest deals, feuds, mergers? From Madison Avenue to Silicon Valley, MEDIAWEEK keeps you on top of everything happening in TV, cable, radio, magazines, newspapers, interactive media.


SECRETS COME OUT IN THE PAGES OF MEDIAWEEK

Concise, informative and accurate — MEDIAWEEK is your all-in-one source guide to media-related technology. Culture. Journalism. Entertainment. Publishing. Multimedia. Advertising. Now that the secret's out ... begin your subscription today by calling us toll-free at 1-800-722-6658, or by filling in and returning the coupon below.

Send to: MEDIAWEEK SUBSCRIPTION SERVICE CENTER
PO BOX 1976 DANBURY CT 06813-1976

☐ YES! Please send me 1 Year of MEDIAWEEK for $115. Canada and other foreign countries add $145 in U.S. dollars.

Phone # (include area code)

☐ Charge my ☐ VISA ☐ MC ☐ AMEX ☐ Check enclosed

Card # Exp. Date

Signature

Name ___________________________

Title ___________________________

Firm ___________________________

Address _______________________

City/State/Zip ___________________

Or call toll-free 1-800-722-6658
Immediately, via the Web, you can read this week's issues of Mediaweek, Adweek and Brandweek first thing Monday morning. With our powerful search tool, you can easily retrieve articles on any subject from the last five years. And you can scan our classifieds. Come visit the online destination of media, agencies and brands. Mediaweek Online
First with News that Lasts

http://www.mediaweek.com

To learn more, call 1-800-641-2030 or (212) 536-5319 or e-mail us at info@mediaweek.com
Shock Troops
Driving new media at Valvoline,
Time Warner's Thrive

High Energy
A Rechargeable Duracell Site

The IQ Q&A
iVillage's
Candice Carpenter
and Nancy Evans
Building Community on the Net

Moving Day
A New Media Center Grows
in Manhattan
Teens and Young Adults: THE BOX Delivers!

THE BOX, the planet's only interactive all music video channel, captures your elusive demo: teens and young adults.

- THE BOX has a higher concentration of 12-34 year old viewers than any other channel.*

- 39% of BOX viewers tune in each and every day.*

- Our viewers watch THE BOX an average of 3.5 hours a week.*

With only eight minutes of ads per hour, THE BOX has the lowest commercialization of any ad-supported channel.

Grab the attention of teens and young adults on THE BOX, Music Television You Control. Your message will definitely deliver.


THE BOX
MUSIC TELEVISION
YOU CONTROL

NATIONAL ADVERTISING SALES
Scott Bonn  Jeff Elgart

DIRECT RESPONSE AD SALES
Victoria Hoffman

NEW YORK SPOT SALES
Rich Attardi

tel 212.253.1720  fax 212.253.1443

WEST COAST SALES OFFICE
Nina Boski

tel 310.441.8420  fax 310.441.8426
BULLS, BEARS & BANDWIDTH 12
When the advertising industry thrived in New York, it annexed Madison Avenue. The '70s boom in broadcast TV took place up and down Sixth Ave. But where—physically—is New York's vaunted Silicon Alley? One hopeful developer thinks he's building it. By Kevin Pearce

THE IQ Q&A: NANCY EVANS AND CANDICE CARPENTER 22
What are the models for building a new media content company? At iVillage— which has created community-oriented sites Parent Soup and About Work—chief executive Candice Carpenter and president Nancy Evans argue old media analogies miss the point. Interview by John Flinn and Laura Rich

INSIDE DEALS 30
The Internet is helping bring ad agencies and clients together for a new kind of project: intranets, internal computer networks that haven't previously been in the realm of agency assignments. By Laura Rich

IF/THEN 34
Even as Web advertising goes through the roof, the stock-market foundation for many new media agencies is starting to shake. By Eric Garland

Agency.com's Chan Suh: building intranets, p. 30
The 34th floor of the Time-Life building in Manhattan isn’t exactly the kind of place of which digital dreams are made. Nameplates of important executives, like Gerald Levin, are mounted, carefully polished, on dark, wood-paneled walls; secretaries, mostly female, career skittishly down the halls; and the decor seems an archaeological exhibit to publishing monoliths of the past. Bound volumes of Time Inc. magazines line the reception area, and the ceiling of the elevator bank is covered in printer’s plates from company magazines of decades ago.

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

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

But first things first. The answer is yes: His uncle of the same last name works at the United Nations. "That was quite a discovery," he recalls.

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

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

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

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

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

Techno-babble? Movie gossip? Wherever your audience's heads are at, here is where their minds live. GeoCities, virtual communities organized around common interests. Residents have their own free Web pages, so they actively contribute to their neighborhood. They live there. Unlike search engines, where surfers whiz by your ad in nanoseconds. Find out why GeoCities is becoming the place to advertise on the net. Call Paul DeBracco at 212-479-2320 or e-mail at pdebracco@geocities.com. Hey, anybody's media plan could use a little augmentation.

SILICON VALLEY to Hollywood, and everywhere in between.

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

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

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

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

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

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

By appealing to the needs of devoted race fans, Valvoline ensured customers would spend time with the brand via the Web site. Instead of paying big bucks for banners to attract users, Horsfall prefers swapping hyperlinks with synergistic home pages—it's not only cheaper, he notes, but it further promotes the brand. Valvoline is linking up with Goodyear, on-air car personalities Click and Clack, NASCAR on-line, ESPN and editorial from Racer magazine. One new feature: a frame with the Valvoline name that stays on the screen as viewers move between hyperlinks.

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

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

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

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

As more consumer brands crank up their Web efforts, Horsfall predicts agencies will recruit marketers from big brands to help with their accounts. He urges marketers to build their own sites today rather than advertising elsewhere, swapping hyperlinks with synergistic brands to drive traffic. He also cautions against spending too much time devouring current user-counting systems, arguing the numbers aren't reliable yet.

Although some marketers may think they're behind in the cyberspace race, it's still quite early in the game, he says. "The Web is absolutely going to be the next major ad medium, just as cable TV was. Competition will heat up." —Steve Gelsi
IT'S 3AM, DO YOU KNOW HOW YOUR AD IS DOING?

Advertising on the Internet is nothing to lose sleep over.
Not when you use GlobalTrack™. The most comprehensive Internet ad placement and tracking system on the planet. We offer a world of superior services to help target your message by tracking users, not just ads. Across the entire web. Around the clock. And we deliver immediate, on-line reporting for your entire schedule, all in one place. So if you want to make your buys on the web more effective, it's time to call GlobalTrack.

GlobalTrack
Call toll-free: 1-888-452-5875 • e-mail: stephanie@globaltrack.com • http://www.globaltrack.com
ANATOMY OF AN INTERACTIVE AD

No Corrosion

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

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

HISTORY

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

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

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

Next month, a “refreshed” site, as Duracell and SiteSpecific are calling it, will replace the existing Duracell USA (www.duracellusa.com). Di-Ann Eisnor, director of client services at SiteSpecific, says that while phase one has been about building awareness of the brand on the Web, “This time, it’s about brand loyalty.”
Duracell’s first Web banner campaign drove the message of the Internet being “powered by Duracell,” using a battery pack visual.

STRATEGY

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

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

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

“There’s a significant level of interest in the Net community in science and a curiosity about our products,” says Anderson. “Therein lie some of the differences of our site. It’s not a simple extension of our message—though we use it for that. It’s a mechanism to expand our target audience.”

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

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

COST/RESULTS

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

No SiteSpecific, i-traffic or Duracell staffers would talk on the record about traffic, but sources say page views are a few thousand per day. Photos have been mailed in to SiteSpecific at a rate of five to seven per day. Naturally, some sections have been more popular than others. According to Jeremy Haft, creative director at SiteSpecific, the games area, called “The Real McCoy Toy Test,” has been “hugely, hugely popular.”
The site's original navigational bugs (top strip) and redesigned tools, below:

Either way, it's hard to get lost.

DESIGN

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

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

Still, the navigation overhaul is an improvement. The original site is small enough that it keeps users from getting too lost among the pages, but in phase two, the path is even sleeker. And should one become lost, those blinking icons will always point the way back home.

All of this is based on two essential design elements that were mandated from the start and will continue through 1997. Black screens are balanced with a good dosage of copper lettering to keep users reminded that this is the copper-top battery's site. (Almost no pink is used on the pages. Coincidence?) Retaining the black background of the original design keeps the site kind of "cool," no matter what Duracell's Anderson says about the science-minded types who are more likely to visit. Fortunately, SiteSpecific designed the site with other consumers in mind, and a mildly arch tone—offering "snappy serial numbers for your perusal," for instance—crops up throughout the text. "Duracell was open about using humor," reports Haft. That may be too generous. But if the site lacks cyberculture irreverence, it will still appeal to most of battery-using America.

Reviewing the Duracell Site

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

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

Join a host of today’s leading writers, thinkers and high-tech visionaries as they chronicle the untold ways new digital technologies are altering the way we live and think. It’s all in the upcoming single-topic edition of Forbes ASAP: "THE DIGITAL REVOLUTION: WHERE DO WE GO FROM HERE." Whether you should be part of this unprecedented literary event is, well, a no brainer. So reserve your space today. Contact Ted Gramkow at 415-882-9600. Closing date: October 14, 1996.
Can building developers and the City of New York will into being a new-media center to fill Wall Street's increasingly empty skyscrapers?

By Kevin Pearce

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

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

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

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

That's the idea, anyway.

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

When Drexel collapsed and other financial powerhouses left the fabled Wall Street area for cheaper pastures, some of the city's heavy hitters (NYNEX, Con Edison and IBM among them) came up with the idea of seeding the downtown area with denizens of the information industry. January.

A few tax and power breaks, quite a few miles of fiber optic cable, and...voila! A technology center is born.

Whether an industry can actually be seduced—or jawboned—into a self-proclaimed "hub" is anyone's guess. But in taking a tour (a real one, although a virtual version is offered on the building's Web site, www.55broadst.com) there can be no doubt that a lot is going on here, and everyone is excited.

"LOOK AT THAT!" erupts Billy Rudin, one of the owners, high-fiving John Gilbert, chief technology officer and probably the only other guy in the building wearing a tie. "I can't believe this! We've got to get Architectural Digest in here." Rudin has been away for a month and he seems almost surprised that new tenants are really moving in. "We had to take a building that was modern in the '60s and turn it into this...loft space that these companies want."

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

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

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

"We're not here to tear down SoHo. That's not the Rudin way," says Gilbert. "We're New Yorkers first. There are huge roles for companies that are not going to move into this building. But you look at companies like N2K, which started out at 4,000 feet and is now at 20,000 feet, they hit the wall. They couldn't find all that space in a wired work environment in a single building in SoHo. It doesn't exist."
Want to reach Mac users in Fortune 500 companies and have them see your ad banner 3 times in a month, but not more than 3 times?

Want to reach college kids in the Midwest between 6 and 10 p.m. the week before Winter Break?

Want to reach New York investment bankers who work on Wall Street and are planning to travel?

The DoubleClick Network. The most efficient way to buy advertising on the Web.

No matter who your target audience is, we've got them in our sites. DoubleClick is the most innovative source for media buying on the Web today. In fact, we're the people who pioneered banner advertising. What's more, our network includes more than 50 premium Web sites that you can choose from, including USA Today, Quicken and Sportsline.

Our proprietary technology offers the most precisely targeted and measurable delivery in the industry. Controlled and verifiable frequency. Real-time tracking. And much more. DoubleClick can get your message out to millions. One person at a time.

To advertise to the people you really want to reach, call today: 1-888-727-5300, Dept. DC125, or visit our Web site (www.doubleclick.net).
WELL, IF THE ARTIST CAN'T GO to the funky neighborhood, the funky neighborhood can come to the artist. At N2K, designers livened up the decor with a beaded curtain in the art room, along with a mirrored disco ball. “It is kind of bizarre, walking in a herd of suits,” says senior interactive designer Greg Genrich of his new neighborhood. “But it’s kind of cool, too. Every artist wants to stand out. It’s not hard down here.”

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

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

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

Like many occupants of the Technology Center, N2K’s work is hard to describe but easy to understand when you see it. Navigating their sites (at www.musicblvd.com), users can get artist’s recommendations, reviews and entire discographies. They can download song samples, enter contests, play games. They listen, live, to a Sex Pistols concert and download a special Web-only song release from David Bowie.

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

Everyone plays their own music in the N2K office. Downstairs, Legos are stacked on a table marked “Spacial Problem Solving.” And the art department does have that Studio 54 flair. But N2K isn’t a site run out of someone’s dorm room or garage, it’s a big operation. As part of the first generation of real content businesses, they’re about to find out what advertising and media companies have been wondering for a couple of years: Is the Internet for real?

Sitting in his jazz-filled office, seeming relaxed in a denim shirt with a golf appliqué, Zelinka describes an environment in which the Internet Big Dogs are separated from the puppies. “The reality is, to make a real business of it, people have to be able to get information that’s updated every day, with new things happening every day,” he says. “Links to a store where you can make purchases with secure credit-card transactions. Systems that tie into product fulfillment. This company is as big as it gets for an Internet-only company. One hundred percent of our staff focuses on this site.”

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

“All of the pluses on the business side are coming through,” he says. “Funding. A good business plan. But on the art side, they still want to hear your wacky ideas. I hang out with the vice presidents on a daily basis and shoot the breeze. In a big corporation, you never go near those guys.”
As the world's leading music publisher, we don't use words like "revolutionary" without having the goods to back it up.

And in today's turn-on-a-dime marketplace, quick and effective music research and song licensing call for revolutionary goods indeed.

That's why we designed music publishing's first business to business, global web site with you - the music user - in mind.

We designed it to give you direct and instantaneous access to the world's richest and most diverse song catalog - more than a million titles deep.

We designed it to enable you to do your own research and listening, via RealAudio technology and sound samples of thousands of the century's greatest songs.

And we designed it to let you initiate the licensing of those songs online - to save you time when you need it most.

So, if you're a professional music user, register now at www.emimusicpub.com

And see how easy the future can be.

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

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

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

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

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

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

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

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

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

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

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

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

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

"You have to realize," says the Technology Center's John Gilbert, "that access to the capital markets is as important as creating a good product. Every one of these companies, if they're not public already, has a plan to go public. The beautiful thing is here, you're a block from the stock exchange. You're a 9-iron to the Nasdaq."

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

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

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

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

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

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

The same forces that created the NYITC are moving ahead with plans to expand the concept into an Information Technologies District. (The alliance has even hired K-2 to design a Web site for the nascent district.) "The city has really loosened up. No one cares how they rent it anymore; zoning is out the window," says K-2's de Gannon. "They're saying, 'Get people down here. Get money down here.'"

New media activity in Silicon Alley already generates over $1 billion in gross revenues each year, according to the New Media Association. It predicts the addition of more than 40,000 new media jobs in the area within three years. If they could just find a place to deliver pizza, it might be even more.
Just Published — Our Bigger-Than-Ever '97 EDITION!

- 500+ New Agency Listings
- 900+ International Offices
- 1400+ E-Mail and Web Addresses
- Hot New Specialty Shops

If you've been using "that other reference" you'll be pleasantly surprised how quickly you can access information with ours. You don't have to consult an index or determine the type of agency first — find all the data you need FAST, the first time. That's because ADWEEK'S AGENCY DIRECTORY provides separate listings with personnel, accounts and billings for each branch location. It lists over 5,000 Advertising Agencies, PR Firms and Media Buying Services alphabetically by company name. Included are agencies and organizations specializing in Sales Promotion • Recruitment • Yellow Pages • Health Care • Sports Marketing • Infomercials • Direct Marketing • Interactive Advertising • Marketing Communications • Market Research • Creative Design and more — all cross-indexed by geography, organization type and parent company. No other reference offers such a wealth of easy-to-access information, all backed by the worldwide resources of ADWEEK.

ADWEEK DIRECTORIES

AGENCY DIRECTORY
THE IQ Q&A:

NANCY EVANS & CANDICE CARPENTER

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

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

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

Evans (left) and Carpenter are rarities: women at the top of a new media venture. But don’t call it a “girl company.”
Bound). President Nancy Evans was the founding editor of *Family Life* magazine and former president of Doubleday. Robert Levitan, the third founding partner and now senior vice president of market development, was a new media entrepreneur.

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

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

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

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

Which of your partners are you learning the most from?

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

Are you doing more locally?

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

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

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

What are those tools?

*Carpenter:* The tools are a form of searching—in the same way that I can now go on a browser and search for a certain set of information that I'm interested in. With these tools, conversations, discussions, member-generated text, all those things will be made available to me and even downloaded on my hard drive. So I know at any given moment in time there's a conversation on foreign adoptions going on over here, there's a conversation for people who just lost their job in a big company over here. It's personalized and customized, but it's around member content, which really hasn't existed before.

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

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

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

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

*Carpenter:* We already have people—and so do many other communities on line—who are fiercely loyal to their community. They may be a member of many communities, but to each one of them in a certain way, a certain role. They’re not using them as information sites. They’re using them as places. Don Davis, an analytical guy who runs Tribune Ventures, calls what we’re doing creating destinations of the heart. It’s a place where you have an emotional resonance, where you belong.

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

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

*What are your demographics? Who is using your services?*

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

*Both men and women?*

*Carpenter:* Yes, in fact.

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

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

*Do you think men and women use the service differently?*

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

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

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

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

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

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

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

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

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

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

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

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

Does that happen in their conversations?

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

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

How are you integrating advertisers into the services?

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

For instance, Nissan is the sponsor of the American Youth Soccer Organization, which I happen to know because I'm a soccer coach. We mentioned to
the Nissan agency, it would be great if they would come in and talk to parents about soccer and be a sponsor of our sports area, and that's what they did with us. In each case, it was to link them in to a particular part of our community.

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

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

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

Carpenter: And we have our site branded on their entire print campaign. That's happening more and more. We want to build long, multiyear relationships.... The spirit of it is, we're building a new medium, let's do it together. Robert Levitan, who is the third founding partner and runs this part, deserves 1000 percent of the credit. Here's a guy who had never sold advertising in his life—and I'm sure that's why he was able to do this. His head was not filled with all these things he couldn't do. He just went out there and he did it.

What about transactions on-line for advertisers?

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

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

From the publishers of Parade comes react, the interactive magazine that relates to, responds to, and involves teenagers. That's why everything in it gets a reaction.

Contact Bunny Fensterheim at adsales@react.com or 212-450-0901.

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

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

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

Is the key to that context?

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

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

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

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

Evans: We should bring Robert Levitan in so he can talk about what it's like being the boy at iVillage.

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

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

Evans: Maybe the integration of it. To even think of the ways that we've been putting the advertisers and the commerce in our place, and to do it so it's not offensive either to us or to our members. That takes a real sense of the fine line. A real sense of trust. A real eye to detail.

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

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

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

Our students are varied. Our success is consistent.

We help careers take off
If you work in an ad agency, buying service or
in-house media department you should — of course! — attend The Media School. But there are many
other careers which can get a boost from a good
grounding in the fundamentals of planning and buy-
ing all kinds of media. From the beginner to the new
CEO... from the sales rep to the marketing execu-
tive... our students are a varied group.

Our teachers paid their dues at agencies like
J. Walter Thompson and DDB Needham. They trans-
late media jargon into English and share
their professionalism with you.

Extra—Presentation Skills Workshop
Add an optional third day and practice organizing
and presenting a real media plan. We'll help make
you a star.

Call 610-649-0704 or Fax 610-642-3615
...to register for class, to get information, to get a
brochure or to set up special classes at your own
offices. Or, just use the coupon at right and mail it to
The Media School, Box 110 Ardmore, PA 19003.

THE MEDIA SCHOOL
A Division of ADWEEK MAGAZINE GROUP
ADWEEK • BRANDWEEK • MEDIAWEEK • MARKETING COMPUTERS
Internal computer networks—intranets—are bringing agencies and clients closer. By Laura Rich

First visit to Agency.com in Manhattan makes it instantly clear this is one of those renegade new media shops that have cropped up in New York and San Francisco to serve the digital needs of all kinds of clients. Getting there is the easy part:

Take an elevator straight to the top floor, where a sign reads “Agency.com” and points left down a plywood-plastered hallway. Are the directions to be trusted? There’s sawdust on the floor, exposed light bulbs in the low-hanging ceiling, unfinished floors and walls, and no other offices in sight. This is a building still messily in the middle of its conversion from warehouse to new media office space. A turn of the knob on the Agency.com door, however, reveals the (finished) offices of a bustling, fairly well-organized company thriving amidst buzzing computer terminals and busy staffers. The only remaining incongruity is the mental picture a visitor gets of the exceedingly corporate marketing executives, from the most established of companies, who typically take this adventurous route: the Agency.com client roster includes American Express, GTE and Hitachi.

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

Intranet is already a popular buzzword in the information services departments of most major corporations. But the concept is just gaining popularity among clients as an appropriate project for their advertising agencies, even those devoted to interactive technology. Agency.com boasts three intranet assignments; Modem Media is currently working on one for a roster client; Poppe.com and Messner Vetere Berger
Agency.com principal Chan Suh, left, with partner Kyle Shannon, says the GTE intranet was built in part to create a social center in cyberspace for employees.

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

Most of these assignments came during the past year. Agency.com this month completed an intranet project for GTE, which is set to wire together its 15 business units and 200,000 employees worldwide (that's a guaranteed viewership that surpasses some top sites on the Web). More than a typical Web site development project, an intranet requires that agencies become familiar enough with a client's organization, philosophy and overall modus operandi that it can mirror the operation in a wide-reaching network made accessible to every office and every cubicle in the entire business.

The GTE assignment was driven by a need to create order out of the chaos of jumbled pages and inconsistent graphic styles that appeared on an existing, partial intranet. The impetus came out of a grassroots movement by the employees, according to Suzanne Neufang, communications technologist at GTE. Self-contained intranets for each division have been in operation, but many staffers sought a company-wide intranet that would allow for more interdepartmental communication and "a common gateway for everyone," she says.

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

The budgets for these endeavors are substantial enough to attract agencies' attention. According to Network World magazine, many corporations are now allocating 25 percent of their information technology budgets to intranets. Funds can be funneled into a larger intranet pool from a number of divisions, since intranets, by their nature, involve sharing information and expertise across all aspects of a company's business. As part of the process of conceiving GTE's new intranet, Agency.com became privy to far more internal memos and had access to more corporate executives than most agencies involved in a traditional marketing campaign could ever expect.

Learning a client's business isn't all that unique, of course, in new or old media advertising. John Rootenberg, director of client services at Poppe.com, points out that in many cases, clients and agencies do get fairly close. He describes Poppe executives' approach as "metaphorically living with the client."
An intranet project, however, takes this concept a giant step forward and makes greater use of the information gathered from the client.

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

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

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

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

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

For their part, clients have different motivations for turning to agencies to rescue them from text-only screens of corporate data. IBM's was an effort to bring consistency to an extensive intranet that wasn't realizing maximum utility, since each division had its own, freestanding approach. Pages were being formatted differently and tacked on to various parts of the site in no particular order: "It caused navigational problems," explains R/GA's Horowitz. Before it landed the intranet assignment, R/GA launched the "Other Voices" section of IBM's main Internet Web site. The area pertains to—what else?—network computing, a category that includes intranets. That work helped R/GA land the internal assignment.

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

At its most basic, Agency.com's GTE intranet project isn't all that different from what R/GA did for IBM: Agency.com created a navigational structure and some design templates
that can be used to construct future pages. Agency.com also built the site with cookie software that lets employees customize pages and the kind of data they see each day. For instance, Suh explains, an employee at Hawaii Telesis, part of GTE’s West Coast division, might set up his page with links to information about the West Coast company news, corporate news, and internal job postings.

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

One traditional agency executive is certain that an intranet can cut costs and also move product. He has proposed to implement an intranet for a cosmetics client that he says would realize as much in product sales through a $500,000 investment as a $20 million media campaign would.

He argues that by increasing internal communication, departments can alert one another of instances of overstocked shelves or a lack of promotion in key markets, for example.

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

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

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

At GTE, the interest and attention to the intranet has come from all levels of the organization. “[Employees] are crying for more—they’re asking for a more efficient way to communicate,” says Suzanne Neufang, communications technologist at GTE.

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

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

What happens when a hot market gets a cold?

By Eric Garland

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

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

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

“We’d be lying if we said we didn’t keep our eye on the ticker,” admits David Centner, chief executive of K2 Design, which did a small ($6 million) IPO in July to help finance growth and equipment costs. “But we weren’t an inflated issue. The firm is real, our business is real.” As for the company’s stock price—hovering around $8, after it opened at $6—he says he “wants a slow, steady climb,” not a skyrocket. Says Centner: “The Protestant work ethic is what we believe in,” surely the first time that 19th-century philosophy of capitalism has been applied to the Silicon Valley get-options-quick mindset of the 1990s.

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

But real clients, remember, like to switch agencies. And despite the bashing mainstream agencies take from the upstarts for their lack of high-tech smarts, most of them will develop an interactive practice for their clients. “All of the existing [agency] brands have a better chance at being a client’s Internet company than the startups,” says the principal of one new media agency that has carved out a solid chunk of business. “Interpublic’s agencies, for instance, have the accounts, the relationships, the experience [with clients]. They figured out TV. They can figure this one out.” Likewise, IPG’s rival Omnicom will play its new media hand this week, announcing deals with a half-dozen or so new media specialists around the country.

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

Several will break far ahead enough with clients to become the Ogilvys, DDBs and Ammiratis of their era. As long as they can withstand the whirlwind of the market, they should do fine. “I don’t think most companies go to market to become a speculative Off Track Betting issue,” says one potential survivor: “Most want a relationship with investors and liquidity. This is not about making a killing.” Or ending up dead.
“SOFTBANK Interactive Marketing is...a big player in Web advertising, with 40% of the U.S. market...(SOFTBANK's) ambitions-if realized—will make them a huge force in high-tech marketing in the 21st century...could become the hub of a massive digital marketplace...SOFTBANK Interactive...places 40% of the ads in cyberspace.”

“We’d like to thank Business Week for writing a great headline.

...And The Wall Street Journal. And The Los Angeles Times. And the dozens of other journalists who've cited the SOFTBANK Interactive Media Sales Group as the world's leading internet sales organization.

Our sites are at the very heart of Net traffic, and embody an inventory that’s unparalleled in the interactive world. Moreover, they're researched, tracked, managed and audited with the most comprehensive systems in the industry.

But equally important as what we sell, is how we sell. A case in point is the strategy we created called The Foundation Buy. A brilliant (not our word, a reporter said it) new approach to buying media on the Web, and a concept which will likely change the way you strategize forever.

The fact is, you’d be hard-put to place an effective buy on the Net without calling SOFTBANK's Media Sales Group. With one call, we'll make your Net media planning not only simple, not only efficient, but powerful beyond the capabilities of any other organization.

Of course, you don't have to take our word for it. Just go read the trades.

Call us, in Los Angeles at 310.727.1230 or New York at 212.378.0500. Or e-mail us at adsale@simweb.com. And for even more information, please visit our Web site.

http://www.simweb.com

Representing:

SOFTBANK Interactive Marketing Inc.
MEDIA SALES GROUP
IM '96 West...  
Discover new takes on old shapes.

The 8th Conference on  
INTERACTIVE MARKETING

Century Plaza Hotel & Towers  
October 7-9, 1996  
Los Angeles, CA

You should attend if you are involved with new media marketing for your company or clients:

- Advertising/Media Buyers
- Marketing Directors/VP's
- Brand Managers
- Account Managers
- President/CEO/Senior Corporate Management
- New Media Specialists/Consultants

IM '96 West Conference Schedule

<table>
<thead>
<tr>
<th>Day</th>
<th>Time</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday, Oct. 7</td>
<td>7:00-2:00</td>
<td>Golf Tournament</td>
</tr>
<tr>
<td></td>
<td>8:30-11:30</td>
<td>Legal Workshop</td>
</tr>
<tr>
<td></td>
<td>12:30-2:00</td>
<td>General Session</td>
</tr>
<tr>
<td></td>
<td>2:15-3:45</td>
<td>Bonus Session! (Add'l Fee)</td>
</tr>
<tr>
<td></td>
<td>4:00-6:00</td>
<td>Networking Reception in New Media Marketing Pavilion</td>
</tr>
<tr>
<td>Tuesday, Oct. 8</td>
<td>9:30-10:30</td>
<td>Keynote Address</td>
</tr>
<tr>
<td></td>
<td>9:30-12:15</td>
<td>Dan Kaufman, COO, DreamWorks Interactive</td>
</tr>
<tr>
<td></td>
<td>11:00-12:15</td>
<td>General Session</td>
</tr>
<tr>
<td></td>
<td>12:30-1:45</td>
<td>Roundtable Luncheon</td>
</tr>
<tr>
<td></td>
<td>2:00-3:15</td>
<td>Breakout Sessions</td>
</tr>
<tr>
<td></td>
<td>3:00-6:00</td>
<td>Networking Reception in New Media Marketing Pavilion</td>
</tr>
<tr>
<td></td>
<td>7:00</td>
<td>&quot;Billboard Live&quot; Off Site Party</td>
</tr>
<tr>
<td>Wednesday, Oct. 9</td>
<td>9:00-10:15</td>
<td>General Session</td>
</tr>
<tr>
<td></td>
<td>10:30-noon</td>
<td>Breakout Sessions</td>
</tr>
</tbody>
</table>

Call 800-538-5053 for more information or check out our website at www.imcweb.com
The political spin-masters lead reporters to water, but they can’t make them think.

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

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

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

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

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

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

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

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

Below the Beltway...

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

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

Stone insisted that he had been the victim of a nasty prank. But a colleague of Stone, who likes Stone, told Mediaweek, "If we had this much evidence and it had been Clinton, Morris or another Democrat, you know what we'd say... the stupidity—advertising to meet someone during the convention he was supposed to be working at. It would be like Morris taking his call girl to Chicago."

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

Stone denied the story on Fox News Sunday with Tony Snow, one of the only news outlets that didn't give him a free pass. However, the papers that ran with the Morris story—The New York Times and The Washington Post—barely mentioned Stone's little mess. Stone insisted that the pictures of him in a body-building pose and his wife in a low cut top with lifted and used without his permission. But Stone couldn't shake the embarrassing situation completely. His line to Snow that what married couples do in private is no one's business didn't help the values platform of the Republicans, said panelist Laura Ingraham, a conservative lawyer. Snow says, "The reason Stone's had so little press compared to Morris is that Morris was the chief advisor and Stone's only a camp follower."

Sally Quinn, the former reporter for The Washington Post and spouse of its former editor, Ben Bradlee, scored big last Sunday by skewering the D.C. male hierarchy and its penchant for using women for whatever purpose they deem necessary. In a piece in the Post's Outlook section, she trashed men who have looked the other way. The piece was the talk of the town last week.
spin things: “We’ve got the classic case of the young-lion syndrome,” says Castellanos. “Clinton is perceived as the young lion who will take care of the pride, see that they’re fed. Dole is seen as older. Will he be able to provide for the herd? As long as Clinton’s the young lion, people are willing to forgive him a certain amount of indiscretion, dishonesty, lack of discipline, recklessness.”

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

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

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

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

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

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

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

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

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

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

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

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

Will the press buy it?

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

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

Will we? “Not now,” the columnist says. “You know how hard it is to change the direction of a herd once it’s started moving.”
ANDERSON & LEMBKE started working for IBM Sweden in 1973. Back when computers scared people. When they came to the US 14 years ago, they decided to concentrate on business to business, “something US agencies considered dog work at the time.”

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

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

So, where is it going? By the year 2000, I think it'll be more like fashion advertising. Simple, screaming "Blow up the world!" We don't work on projects that are due in a couple of weeks or months. Time is collapsed. Everything is now.

Where is it going? By the year 2000, I think it'll be more like fashion advertising. Simple, screaming "Blow up the world!" We don't work on projects that are due in a couple of weeks or months. Time is collapsed. Everything is now.

PC Magazine. That's the benchmark. It's also quite a testament to the power and relevancy of the category. It proves technology is now a vital part of the mainstream conversation. It's binary, zero or one, you're in it or you're out.

We've done cars too - Volvo and Saab, of course. And what worked for cars in 1964 will probably work again. Technology is different. Technology is different. Technology is different. Technology is different.

Today, you have to be smart, quick and flexible. Just to stay the same, you have to change. And PC Magazine really has evolved very well. I was reading a list of the top magazines the other day, and I noticed that number 9 was Business Week and Forbes. That's quite a testament to the power and relevancy of the category. It proves technology is now a vital part of the mainstream conversation. It's also quite a testament to the power and relevancy of the category. It proves technology is now a vital part of the mainstream conversation. It's binary, zero or one, you're in it or you're out.

We've done cars too - Volvo and Saab, of course. And what worked for cars in 1964 will probably work again. Technology is different. Technology is different. Technology is different.

We've done cars too - Volvo and Saab, of course. And what worked for cars in 1964 will probably work again. Technology is different. Technology is different. Technology is different.

David Yoder
Media Director

Hans Ullmark
President and CEO

We've done cars too - Volvo and Saab, of course. And what worked for cars in 1964 will probably work again. Technology is different. Technology is different. Technology is different.

Soon, I think it'll be more like fashion advertising. Simple, screaming "Blow up the world!" We don't work on projects that are due in a couple of weeks or months. Time is collapsed. Everything is now.

By the year 2000, I think it'll be more like fashion advertising. Simple, screaming "Blow up the world!" We don't work on projects that are due in a couple of weeks or months. Time is collapsed. Everything is now.

I was reading a list of the top 100 magazines the other day, and I noticed that number 9 was Business Week and Forbes. That's quite a testament to the power and relevancy of the category. It proves technology is now a vital part of the mainstream conversation. It's also quite a testament to the power and relevancy of the category. It proves technology is now a vital part of the mainstream conversation. It's binary, zero or one, you're in it or you're out.
Many Happy Returns

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

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

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

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

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

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

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

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

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

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

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

Editor Louis O. Gropp, who was editor of Condé Nast’s House & Garden for seven years in the ‘80s, says...
was the only “classic” monthly shelter book on the market when the category started erupting during H&G’s absence. “We have stayed true to that coverage—decorating, design, architecture, garden and food,” he says. “We haven’t tried to be a traditional book or an urban book or a hip book.”

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

HB’s ad revenue isn’t as strong as that of its older sibling, F&C. In fact, HB’s figures are down about seven percent from this time last year. The magazine’s rate base is a hefty $50,000, which it is delivering a bonus on, Hearst says.

The other book celebrating a triple-digit milestone this fall is McCall’s, which turns 120 with its November issue. The 4.2 million-circ women’s book launched in 1876 as a four-page advertorial promoting the McCall family’s garment-pattern business. Contributors have included F. Scott Fitzgerald and Eleanor Roosevelt, who wrote a column there for more than a decade. Another first lady, Barbara Bush, also has a connection to the Gruner + Jahr title: her father was once president of its former parent company.

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

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

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

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

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

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

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

60 SECONDS WITH...

Adam Moss
The New York Times Magazine editorial director; founder of the oft praised, now defunct 7 Days; formerl of Esquire

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

Numbers Crunch

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

- **Family Circle** +11.7 %
- **Family Fun** +25.9 %
- **Family Handyman** +2.1 %
- **Family Life** +66.5 %
- **Family PC** +71 %
Network TV
By Scotty Dupree

So Far, Real Good

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

The Big Three networks plus Fox plus The WB plus UPN owned America’s TV sets during the early part of last week, which again proves that when people are interested in network TV, they watch it. Based on Nielsen Television Index numbers for five networks and a Nielsen 33 market overnight share for UPN, Monday’s network viewing was a 76 share of homes; Tuesday’s share went up to a 77, but Wednesday’s share dropped to a 74. With the anticipated blockbuster night NBC was expected to have on Thursday (see page 3), the broadcast networks were looking stronger than they did this week last year. The Cosby ratings were no surprise, but the halo effect was: Cosby kicked off the night with a 17.3/27, the highest 8 p.m. premiere in 10 years, says CBS. But the audience seemed to stick around for the rest of the evening, with Pearl earning a 16.7/23; Murphy Brown a 15.5/23, Cybill a 14.4/21, and Chicago Hope a 12.6/21. The household shares looked a lot like the mid-20 shares that CBS got with original episodes of Murphy and Cybill last season.

ABC’s biggest bet, Spin City, seemed to have popped with viewers. On Tuesday the show easily won its time period with a 17.0/25, that coming off an 18.2/27 for Home Improvement, but the combo was so strong that they were the No. 1- and No. 2-rated shows for the night and probably will end up in the week’s top shows. They beat NBC’s combo of Frasier (14.7/22) and Caroline in the City (13.2/20) in household viewership. But while ABC had a not-bad ratings night, NBC won the night in households and won the power block at 8 p.m. with the team of Mad About You (14.6/23) and Something So Right (14.2/22) out-rating Roseanne (12.8/21) and Life’s Work (11.7/18).

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

The publicity surrounding Ellen’s possible coming-out-of-the-closet last week didn’t seem to push that show’s ratings; the program premiered with an 8.9/15, finishing second in homes behind CBS’ The Nanny, which earned a 10.9/19. But Wednesday, as programmers had predicted, is perhaps a bit thin. With the six networks on the air, none averaged higher than a 20 household share (CBS averaged a 20 on Monday and NBC averaged a 22 on Tuesday). And network shares were lower all around on Wednesday than on Monday or Tuesday.

Credit Where Credit’s Due

Stylish Sequences Make a Comeback

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

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

While the point behind the music and graphics is to alert the viewer, it's a producer's pride, and to many, a work of art. "Producers feel [show openers] are a signature," said Joanne Curley-Kerner, producer of Cosby. "It's part of the identity of the show," explained Curley-Kerner, who said that the motivation behind the bits is a need to communicate a show's style and flavor in that 20 or 30 seconds. But it's the execution that's getting attention this season. Bill Cosby, who was known for his attention to opening sequences (The Cosby Show in the 1980s featured elaborate productions with deliberate and carefully crafted music season after season) worked with producers to put together a montage portrait of the Queens neighborhood where the show takes place. The gritty, minimalist, black-and-white treatment and Cos dancing is entertainment in its own right.

Other creative opening sequences on tap this year include Ellen's, in which the show's producers decided to continue the sequence gag with celebrity cameos. The show's premiere featured Ellen DeGeneres doing a gymnast routine with a ribbon to John Tesh's Olympic-style commentary; when she was done, the judges held up signs that spelled out Ellen. In the weeks to come, DeGeneres' opening sequences will feature Wolfgang Puck, the Captain & Tennille, and clogging and flamenco dancing. Carsey-Werner has graced Brett Butler in her Grace Under Fire opening credits with a classic car in still photos stylishly done in black and white with soft under-hues. Then there's Men Behaving Badly, taking hits up front in a montage of old films of women slapping men to the tune of the Beatles song Behave Yourself; and Roseanne, which uses the same morphing-photos montage as last year, pokes fun at its star with an acting credit that lists her as: Roseanne Barr Pentland Arnold Thomas.

---

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

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

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

This season, Brooke Shields, Leah Thompson, Christine Taylor, Cybill Shepherd, Ellen DeGeneres and Nancy Travis all star in sitcoms about women sans significant others. And the shows' storylines aren't necessarily about these women landing a man.

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

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

Quiz Shows A-Go-Go

The somewhat disappointing debut ratings for Columbia Tri-Star's Dating Game/Newlywed Hour game-show block isn't giving syndicators second thoughts about all the new and revived game shows in the works. At least a dozen game-show projects are being mulled by syndicators right now—largely as alternatives to daytime talk shows that have come under heavy attack from Washington. On the flip side, there are little more than a half-dozen new talk-show prospects surfacing. "The last time I can recall this many game shows in development was about six years ago, and that was when all five or six died in one season," says Ron Martzolf, vp and director of programming, Petry Television. "Even though the current cycle favors game shows, they're still going to have shelf space problems [on TV stations] in early fringe and prime access."

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

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

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

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

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

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

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

A number of other major syndicators have included game shows in their development slates, but many of them remain very iffy. Twentieth Television has Your American Pop Quiz, a pop-culture quiz show created...
About You?, an interactive with a "lifestyles-driven" block featuring Richard Kline (formerly of Win, Lose or Draw).

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

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

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

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

Fictional series development for fringe time periods is heating up as well. Rysher is taking Peter Engel Productions' and NBC Productions' teen-oriented USA High for rollout in fall 1996. Chris-Craft/United Television Productions and Grosso Jacobs Productions are said to be teaming on 27th Precinct, a soap opera described by one rep source as NYPD Blue meets Young and the Restless.

'Total Recall: The Series'

Action Game Gets New 'Team' Players

There's no shortage of development action in big-budget weekly action series. This genre also appears to be firing on all cylinders. The latest entry is Total Recall: The Series, an adaptation of the hit Arnold Schwarzenegger movie being offered by the new Team Entertainment Group of Los Angeles. Team Entertainment was formed by Drew Levin, a 20-year production veteran and owner of the former DSL Entertainment (producer of PBS' Future Quest series), and former Zodiac Entertainment founder and kids animation veteran, Peter Keefe. Levin says the TV rights to Total Recall were acquired for $1.2 million from Carolco Pictures, now in bankruptcy. Team signed Ron Shusett, the writer/producer of the theatrical feature, to helm production of the series.

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

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

'Mad About You'

Sitcom Prep

Camry Giveaway

Columbia TriStar Television Distribution has closed a major cross-promotional tie-in with Toyota Motor Sales U.S.A. and Time Warner's People magazine for its recently launched Mad About You off-network sitcom. As part of a watch-and-win contest starting Oct. 7, viewers of the Paul Reiser—Helen Hunt sitcom will be eligible to win one of 20 Camry LE model automobiles from Toyota.

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

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

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

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Keeping Old TV Alive

Growing up in Brooklyn, Ira Gallen was the grade-school geek who watched a little too much TV. Now 46, Gallen, who calls himself the "ultimate baby boomer," has built a career out of an obsession. Gallen's company, Video Resources Inc., owns some 100,000 old TV commercials, shows, film clips and newsreels dating from 1896. Just about every network licenses clips from Gallen for news stories, talk shows or feature pieces. A film and TV archivist, toy connoisseur and public-access talk-show host, Gallen is a media-frenzied Renaissance man. His weekly show, Biograph Days, Biograph Nights, on Manhattan's cable-access channel 16, just celebrated its 17th anniversary. He's been interviewed by Cokie Roberts and Peter Jennings for ABC News and by Leonard Malten for Entertainment Tonight, to name a few, about commercials, toys or boomer-era TV.

Gallen works out of a Manhattan Upper West Side office decorated with floor-to-ceiling Barbie dolls, vintage cereal boxes (empty), old TV sets, Star Trek memorabilia and cans and cans of film footage piled alongside shelves of videotape. Last week Rosie O'Donnell needed a 1957 clip of Rosemary Clooney on The Edsel Show for the singer's appearance on Rosie's show. This week O'Donnell wants a Dan Aykroyd cone-head doll. CBS' This Morning needs the "More Parks sausages, Mom" commercial with pans of sizzling, greasy links, for guests Franco Harris and Lydell Mitchell, former NFL running backs who just bought the sausage company. And there's this terrific 1976 commercial for a Jody the Country Girl doll starring a young Yasmine Bleath, long before she surfaced on Baywatch. Gallen wants $1,250 for that one. "It was [on] the Tonight Show," he says. "Real TV wants it badly, but they don't want to pay."

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

Ultimate boomer Ira Gallen has all the stuff your mother threw away in 1967
Hackers Are Over
The Pam Thing, Man

Who's news on the Internet? People Magazine Online wanted to know, so they asked online users to vote for their favorite Web celebs. We'd tell you who won, but, like everybody else, we have to wait for the results of the first annual Icon Award competition to be announced next week at the mag's Cool Site of the Year Awards. Onliners were given two weeks to pick from a list of 100 Web personalities, from Demi Moore to the Japanese cartoon character Sailor Moon. The top 20 were voted on for the next two weeks to yield the final five: Meg Ryan, Rosie O'Donnell, Sandra Bullock, Gillian Anderson and Teri Hatcher. According to Hala Makowska, People's new media director, longtime favorites such as Pamela Anderson Lee didn't fare as well as expected, while more quirky performers—such as Lucy Lawless of the syndicated TV show Xena: Warrior Princess—scored big. Almost as fascinating as the results has been watching the hackers, says Makowska: "One person voted for Teri Hatcher more than 600 times... And Lucy had 22 people hacking on her behalf in the second round."

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

Elite Blooper

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

How do New Yorkers get started in the morning?

New York Starts Here.

More and more New Yorkers start their day by tuning to NY1. In fact, in the morning, more New Yorkers watch NY1 than any other basic cable network.*

NY1 gives New Yorkers the information they want, when they want it: weather, traffic and transit reports, and the latest in local news.

So if you’re looking to reach New Yorkers in the morning, or any other time, advertise on NY1. There’s no better place to start. Call 212-353-0111.

*Source: Nielsen May 1996 average 1/4-hour 5-borough cable HH ratings, Monday-Sunday 6am-9am.
MEDIA DISH

PentaCom Hosts Media Reps at Forest Lake CC

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

Milt Lieberman Bows Out of 'Parade'

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

'Angel Times' Living on

Appropriately, Angel Times was born of prayer. AT owner, publisher and editor-in-chief Linda Vephula says she would “literally cry over the pain and violence on the evening news. I prayed, wondering how to promote love in the world.” The answer came to her in June 1994, and by October of that year, Angel Times was a reality.

The quarterly publication, based in Atlanta with a circulation of 50,000, AT deals with all things angelic—angel encounters, stories about angels, celebrity interviews about angels or angel-related topics—Della Reese, star of CBS' Touch by an Angel, for example.

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

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

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

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

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

What's that saying?—Every time a cash register rings...

M41-1
SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3, 4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the fourth Thursday of the current month for appearance the following month. RATES: $36 per line monthly; 52¢ per half-inch display. ALL ADS ARE PREPAID. Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call M. Morris at 1-800-7-ADWEEK. Fax 212-535-5315.

EASTERN

ADVERTISING AVALIABILITY

Give your product away — on television game-shows. It's the ultimate in low-cost, mass exposure. We provide a complete service to all TV game-shows. Write for details.

Game-Show Placements, Ltd.
201 Willoughby Avenue
Hollywood, CA 90038
(213) 874-1788

ADVERTISING INDEPENDENT RESOURCES

Hosting & Design
www.thing.net
212-366-9738

PARROT MEDIA NETWORK
Find 70,000 media execs at 7,000 TV stations, radio stations, cable systems, MSOs and newspapers. They're ALL listed. Access is FREE.

www.parrotmedia.com

CONFUSED? WWW.INTERNET SITES
Call for free consultation.

CYBERGATEWAY, INTL
Call Randi Toll Free at 888-WEB-1212 x212

ADVERTISING SPECIALTIES

Unique Promotion
The PakTite T-Shirt!
Our X-Large, Heavyweight PakTite T-Shirts are compressed into this tiny package...

Compressed under 50 tons of pressure
It's FullSize, really is!

Call for more information, samples, and ask about our mock-up capabilities.

Primo Print & WWW (Mac/PC): 718-399-0690

ART/DIRECTION

Not just an A.D., A CREATIVE GUN FOR HIRE

Sr. A.D./Designer - Strategic & versatile, multi-platform, multi-media, print, design, production, and studio management.

CONCEPTS & GRAPHICS THAT SELL with Mac/All Media. (212) 873-2328

CELEBRITY PLACEMENT

I'LL FIND/NEGOTIATE ANY CELEBRITY for YOUR AD CAMPAIGN
TV, VOICE OVER, PRINT, MUSIC, PA.
LARRY UNES (312) 281-7098

SERVICE & RESOURCES

Minimum run for any ad is one calendar month (3, 4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the fourth Thursday of the current month for appearance the following month. RATES: $36 per line monthly; 52¢ per half-inch display. ALL ADS ARE PREPAID. Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call M. Morris at 1-800-7-ADWEEK. Fax 212-535-5315.

PRIME TIME PLUS INC.
“THE Advertising Specialty & Business Gift People”
WE WILL IMPRINT ON ANYTHING!

- Buttons
- Bumper Strips
- Labels
- Umbrellas
- Vinyl
- Magnets
- Key Tags
- Pens & Pencils
- Balloons
- Calendars
- Caps & Visors
- T-Shirts
- Jackets
- Cups & Mugs

FREE GIFT WITH FIRST ORDER

DIRECT 908-449-3443
Fax: (908) 449-3560

www.logomall.com/prime time
1955 Route 34
Wall, NJ 07719

ADVERTISING SPECIALTIES

Customized Sweaters & Knit Afghans
By 2 Tokyo Custom Design

Customized Sweaters & Knit Afghans from $32-

in 100% cotton classic sweaters found in popular
designs and patterns, or design your own. We will replicate any style!

- Wide Selection of Sweater Styles
- Japanese: Time -O - Tame & Kilt to Graphics
- Classic Styles: All Color Variations Hand Knit

Customized Sweaters & Knit Afghans - Personalization

Unique Promotions & Giveaway Gifts

- First Order
- Bumper Strips
- Buttons
- Magnets
- Key Tags
- Cups & Mugs
- Umbrellas

artner

Professional help for creative minds.

Silent

We’re the most powerful, flexible, agency management, job tracking, scheduling, billing & accounting software ever developed. And we’ll price it. Mac or Windows.

610-666-1955

ATTN: ADWEEK CLASSIFIED ADVERTISERS:
ADWEEK Classified closes on Wednesdays at 4:30 p.m.

All copy and artwork must be in no later than WEDNESDAY. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.
EASTERN SERVICES & RESOURCES

COMPUTER SOFTWARE

ADMAN®
It's Now In Windows...It's Now In Macintosh
Now, the most popular billing, accounting and financial management software improves its productive superiority. Over 1400 agencies have the DOS Version now. Move up to Adman Windows or run it on your Mac. – For Advertising and PR agencies no system offers more.

Call 1-800-488-7544 for information and a demo disk.

COMPUTER SOFTWARE

Need help with ADMAN?
Authorized dealer: I provide sales, training & consultation on system set-up, upgrades & implementation. Over 14 years in ad agency financial. Steven Cakes 518-581-9232.

COMPUTER TRAINING

Art Directors
Production Managers
Designers
Prepress Professionals
QuarkXPress, Illustrator
Photoshop, Director, Live Picture
- 1-on-1 and small group training
- Supervised practice tutorials
- Beginner thru advanced courses
- Start at your own level
- Master production techniques
- Flexible hours. 7 days a week
- Phone technical support

PREPRESS TRAINING
DESKTOP AMERICA
950 west 57 street # 730 ny ny
212 345 9391

“it's never too late to learn software the right way”

COPYWRITING

Carol Dunlin, Ph.D. • (312)747-6266
Speeches, Scripts, Sales Literature, etc.
Internet Hotline • http://lastword.com

KILLER KONCEPTS & KOPY 212 260-4300
WORDS TO THE WISE!
Hire former CD/agency owner for strong words/big ideas. 201-263-8928

Fetching Copy. AD DOG 1 800 9AD DOG9

FREELANCE COPYWRITER

DIRECT MAIL PACKAGING

"I SHOULD HAVE USED ADWEEK CLASSIFIED"
When you run help wanted Ads in general publications, unsuitable applicants spring up in droves. They’re impossible to interview, slow the process down, and you lose time and money. That’s why, for important jobs in advertising marketing and media, it pays to use the industry leader ADWEEK CLASSIFIED.

Fax - (212) 536-5315
OR CALL 1-800-7-ADWEEK
EASTERN SERVICES & RESOURCES

EMPLOYMENT SERVICES

Heroes For Hire
(Temporarily)

Professionals from Paladin can save the day, any day. They're perfect for special projects, overflow work, new business pitches, flex schedules or long-term contract jobs.

Our roster includes advertising, marketing, research, sales promotion and direct response pros. Plus PR and communications people, account managers, media planners and buyers, production and traffic managers.

And always, the full range of art and copy creative talent - from senior level creative directors to electronic production artists. All stay on our payroll with mandatory deductions made...by Paladin.

Give us a call. We understand your needs. We provide interim staffing solutions that can make a hero out of you.

Paladin
212/545-7850
http://www.paladininst.com

INTERNET MARKETING

OSIRIS.com Ask's

Have you had clients inquire about Web Sites for their businesses?

Are you interested in making money for yourself and your agency while providing your customers with a quality Internet presence-provision service?

If the answers to these questions are a resounding YES, then OSIRIS Corporation's Referal Endorsement and Authorized Reseller Programs should be of interest to you.

OSIRIS provides Web Site design, domain name registration, custom programming, database and point of sale integration, secured credit card transactions, FTP services, e-mail account, custom newsgroup and more. Our referral programs earn you a flat 5% PROFIT. Our reseller program enables agencies to earn margins of up to 20% or more. With more and more businesses advertising their Web Sites, the need for providers in the industry is clear.

OSIRIS- We Build Internet Success!

1-800-8-OSIRIS

MARKET RESEARCH

Category management studies. Broad experience from food to computers products.

Visit us at www.envirosell.com or call 212-206-1085

QUALITATIVE RESEARCH SPECIALIST

Focus Groups, ID's, Trade Interviews

Call Richard Kurtz @ (212) 869-9459

MARKETING SERVICES

NEW BUSINESS EXPERT

Develop brand positioning/image, marketing & creative strategies; write presentation. (212) 213-8269.

INCREASE SALES

Marketing consultant specializes in positioning products and companies for increased consumer and business-to-business sales. Call 212-758-7865

INTERNATIONAL MEDIA REPRESENTATIVES

Buying GLOBAL?

ADMAX INTERNATIONAL
(818) 715-9391, Or Fax (818) 715-9258

NEWSLETTERS

Let us create your CORPORATE NEWSLETTERS

Our clients include the Fortune 500...and the less fortunate.

Call 203-637-8154

PRINTING

J. ZAP PRINTING, INC.

Accurate, On Time, Cost Effective

Newspaper, Tabloids, Brochures & Magazines, Direct Mail Projects

Marketing, Printing & Software Services

NY 212-736-4379 CT 203-972-8079

presskits: Media Folders CD Disc Mailers

Buy Direct...over1,000 Dies Avail. FREE

(212) 664-7868 1 (800) 472-3497

P. O. P. DISPLAY

PLASTICRAFTERS

DIVISION OF GEORGE PATTON ASSOCIATES INC.

AMERICA'S CHOICE FOR STOCK OR CUSTOM ACRYLIC DISPLAYS

Sign Frames  Brochure Racks  Poster Holders  Kiosks

INCREASE Sales

OUT OF HOME LITHO

GO-OP FULFILLMENT SERVICES  DEALER SNIPES

77" PRESS CAPACITY - SHORT AND LONG RUNS

TRANSPORT SIGNS  BUS, SUBWAY, AIRPORT, TAXI

OUTDOOR POSTERS  MALL POSTERS  BACKLIT

VINYL. OPALINE, STYRENE, WET-STRENGTH, COATED, UV

Compton & Sons, Inc.
DEALER SINCE 1952  617, LOWA, MD

CENTRAL SHIPPING LOCATION - LOWEST COST

SAME-DAY QUOTING - FAST TURNAROUND

E-MAII 71760.1176@COMPUSERVE.COM  800-325-1451

Fax Art For Quick Quote (314) 991-4726

FOR CLASSIFIED ADVERTISING RATES

Call M. Morris at 212-536-6493

or 1-800-7-ADWEEK

SUBSCRIPTION QUESTIONS?

Need information about a subscription to ADWEEK, BRANDWEEK, or MEDIAWEEK? For last service, call our subscriber hotline TOLL FREE: 1-800-722-6658.
EASTERN SERVICES & RESOURCES

PRINTING PRESS APPROVALS
ON SITE PRESS OK'S
Any Place - Any Time
914-232-2330 Fax 914-232-3170

PROOFREADING
EDITORIAL EXPRESS
EXPERIENCED - FAST - PRECISE
Advertising - Collateral
Catalogs - Annual Reports
Magazines - Manuals
Call: 508-697-6202
Fax: 508-697-7773

PUBLIC RELATIONS
In a crunch? Excellent PR writing/pitching.
Stellar record. Refs/clips avail. 212-979-8129

RADIO COMMERCIALS
YOU HIRE
RADIO EXPERTISE.
OUR HEART
AND SOUL
WE THROW IN
FOR FREE.

THE
Chuck Blore
COMPANY

Call Mark Savan
(213) 462-0944 • (800) 443-2020

Our Productions Sound Great
Until You Hear Our Prices.
Then They Sound Unbelievable.
866/789 RADIO
Sounds Almost Too Good To Be True.

DANGER RADIO: demo line (408) 778-6064

USE
ADWEEK MAGAZINES
TO GET NATIONAL
EXPOSURE

RADIO PRODUCTION

Cookie loves her Clios.

Wheeee! I'm naked!

Call for our radio demo. 213/969-9767 • Fax: 213/969-9345

Sarley, Bigg & Bedder
Radio at its best

RADIO PRODUCTION

Account Execs Pick Cadaver!

Why use research to
dig up stiffs like this
for testimonial spots?
The original Man-on-
the-Street interviewer
Mal Sharpe uses only
live people, freshly
captured on Main Street.
Your client deserves
the best.
FREED! 30th Anniversary
TV special just aired on
S.F.'s PBS station KQED.

Man-on-the-Street Productions
Call (510) 843-7655 (CA)

RADIO PRODUCTION

GREAT RADIO
ISN'T CHEAP.
CHEAP RADIO
ISN'T GREAT.

At least not very often. Heck,
even "high-end" radio costs less
than the catering budget on a
TV spot. Why cut corners when
this powerful medium is so
inexpensive anyway? In radio,
you get what you
pay for.

RADIO PRODUCTION

World Wide Radio
INCORPORATED
(Formerly Paul & Walt Worldwide.)

CHECK OUT OUR DEMO
Phone 213-987-3399 Fax: 213-987-7080
Email: wradio@wwwradio.com

USE THE CREATIVITY AT HAND!
We know from experience that our
advertisers get better response from
our readers when they send their own
artwork. A creative ad stands out from
the page and gets noticed. When placing
an ad, send it camera-ready!

Catch a Creative Genius
ADWEEK CLASSIFIED
EASTERN SERVICES & RESOURCES

SLIDE CHARTS

Slide-Charts
Wheel-Charts & Pop-Ups
Top quality dimensional marketing products designed to fit your budget.

EASTERN SERVICES & RESOURCES
P.O. Box 111, Wheaton IL 60189-0111 630/665-3333 800/223-4433 Fax 630/665-3491

TRADEMARKS

TRADEMARKS DESIGN & REGISTRATION
Graphic Design Services
• Logos, packaging, literature & more
Trademark Services:
• searches, apps, U.S. & foreign registration

PHONE: 1-88-TRADEMRK 1-888-723-3675
www.trademark.com

VOICE-OVERS

Producer's Handy Dandy
70 men/women VOICEOVER PROS for Compact Disk
No Commissions - FREE TO PRODUCERS - FAX: 503-586-5123

YELLOW PAGE SERVICES

O'Halloran Advertising, Inc.
National Yellow Pages Specialists Since 1972
Call For FREE Evaluation
Mark O'Halloran, Sr. Vice Pres. (800) 763-0054

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

OFFERS & OPPORTUNITIES

FOR SALE

$362,000 MEDIA CREDIT
Print or Electronic Utilization
Discounted For Quick Sale
Call 216-292-8208

ATTN: ADWEEK CLASSIFIED ADVERTISERS:
ADWEEK Classified closes on Wednesdays at 4:30 p.m.
All copy and artwork must be in no later than WEDNESDAY. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

EMPLOYMENT

JACK MORTON COMPANY
MANAGER OF MARKETING COMMUNICATIONS
WE are a leading national full-service communications agency with ambitious gross goals.
YOU are a result-oriented marketer with equal ability to conserve and implement innovative relationship-enhancing programs.
Send resume and salary requirements:
FAX (212) 727-0098
or e-mail jack@jackmorton.com

AT LAST, THAT JOB HAS COME ALONG...
Wanted: senior and junior AE's, AD's, and writers with a technology/B-to-B background and strong agency experience who are looking for interesting, engaging work (lots of work ...) with talented, nice people.
Respond by fax to:
(212) 254-1470

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: $148.00, 1/2 inch increments: $74.00 week. Rates apply to EAST edition. Special offers: Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: $30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

Reach your ad community in ADWEEK CLASSIFIED

CLASSIFIED ADVERTISING/September 23, 1996 Page C5
EMPLOYMENT

The Agency at Fidelity Investments

You may not know it, but The Advertising Agency at Fidelity Investments is one of New England’s largest, with a staff of nearly 200. Because we’re growing every day, we’re looking for a Copy Supervisor and a Senior Art Director. And if you’ve worked as a team, all the better. We want pros who have worked in good advertising agencies, who have terrific print and broadcast skills, who are mature, good with clients, and have financial services experience. It’s an opportunity to join a group where the work comes first, and you’ll have fun doing it.

We’re also looking for a Financial Copywriter. If you’re a copywriter whose hobby is investing, this is an opportunity for a guaranteed return. We’re looking for someone who is totally at home with stocks, bonds, mutual funds, 401(k) plans, etc., and writes about them as though it came from personal experience. In return, you’ll be working for one of America’s best-known financial services companies, earn a salary commensurate with your skills and experience, and enjoy one of the best benefits packages in the industry. Series 6, 7, and 63 certifications are preferred. If you’ve worked in a major agency and your portfolio contains general advertising, all the better.

ADDITIONAL OPPORTUNITIES AT FIDELITY NATIONWIDE: http://www.newjobs.com/fidelity

Fidelity Investments

ADMINISTRATIVE ASSISTANT
Madison Avenue ad agency needs Administrative Assistant to join our high-energy team of professionals. Perfect candidates must be articulate, highly organized, capable of handling many projects and detail-oriented. Proficient with the Mac is a must. Resume & cover letter to: ADWEEK Classified, Box 3892 1515 Broadway, 12th fl New York, NY 10036 Member: American Association of Advertising Agencies

JR. MEDIA RESEARCH ANALYST

Parenting Magazine, A Time Warner publication, has an immediate opportunity for a Jr. Media Research Analyst who will be responsible for analyzing syndicated research (MR, J.D., Power, Intelligentsia, etc.), development of category and custom sales presentations, competitive analysis and other sales tools based on research. Emphasis is on interpretation and presentation of data. (Light IMS access). Requires 1-2 years related magazine, ad agency or supplier experience, including strong computer skills (Excel, Powerpoint).

Qualified candidates, please mail or fax your resume including salary history to: Research Director, The Parenting Group, 25 West 43rd Street, 20th Floor, New York, NY 10036. Fax (212) 827-0019. EOE

MEDIA PLANNERS

Award winning agency has an immediate need for media planners with 1-2 years of experience working on national accounts. Client categories include fashion, action sports, footwear and cosmetics/beauty accounts. Prior experience in broadcast (national & spot) planning preferred. Must have proficient computer skills (Excel, Lotus, Powerpoint). Fax or send resume and confidential salary history to Natalie Jankie, Human Resources Manager.

MEDIA BUYER

Position available for a strong media buyer with three plus years experience. Candidate must have strong organizational skills. Join fast paced company to work on high profile, national accounts with an excellent opportunity to learn and grow. Fax resumes to: Phyllis Lamberis Inc. 100 Via de la Valle Del Mar, CA 90214 Fax: (619) 794-6461

SUBSCRIPTION QUESTIONS?

Need Information about a subscription to ADWEEK, BRANDWEEK, or MEDIaweek? For fast service, call our subscriber hotline TOLL FREE: 1-800-722-6658.
HELP WANTED

CONTROLLER
Yesawich, Pepperdine & Brown, America's leading marketing, advertising, and public relations agency serving travel and leisure industry clients, is looking for a controller who can grow into the position of chief financial officer at its head office in Orlando, Florida. Yesawich, Pepperdine & Brown maintains a full-time staff of 150 marketing professionals operating out of four offices (Orlando, St. Petersburg, New York and Los Angeles).

We are looking for a CPA who has advertising agency experience and hands-on experience in running an accounting department. Expertise in computers and applicable advertising software programs is required.

For prompt, confidential consideration, please send cover letter, resume, and salary history to: Human Resources, c/o Controller, P.O. Box 8427, Maitland, Florida 32751.

ADVERTISING MANAGERS
Westchester County, NY

Manager of Advertising, IBM Personal Computer Company
Manager of Advertising, Consumer Division

Individuals will be responsible for managing all day-to-day advertising related activities including the development of worldwide strategies, agency briefings, producing creative ads (TV, print, radio, outdoor, electronic, etc.), analyzing research, developing action plans, and managing production budget.

Qualified individuals will have general advertising experience that includes strategic development, creative evaluation, production and research, and worldwide marketing/communications. A background working with at an advertising agency, in addition to project management, research, and team leadership experience is required.

A BS/BA or equivalent experience and a minimum of 5 years experience preferred.

In exchange for your expertise, we offer a competitive salary, excellent benefits and the ongoing opportunity for professional growth. For consideration, forward your resume, indicating position of interest and Job Ref. #029BM on resume and all correspondence, to: IBM Staffing Services, P.O. Box 18404, Raleigh, NC 27619-8404; FAX: 1-800-488-6646; e-mail: jobs@vnet.ibm.com. Visit our website at http://www.empl.ibm.com/carus.htm for additional information on our current openings. IBM is committed to creating a diverse environment and proud to be an equal opportunity employer.

Packaged Goods Account Manager

We’re employee-owned, ex-New Yorkers attracting national clients because of the quality of our people and creative product. We need more talent, committed to our cause, to spearhead existing snack food account. 5+ years/packaged goods/national brand experience required. Mail: Attention–Maggie Rodgers.

SFGT
4169 Main Street • Philadelphia, PA 19127

ADVERTISING COPY & CONCEPT
CREATIVE DIRECTOR
Come up with the ideas/concepts & sell them to the client. We’re an int’l ad agency. Mkting savvy, fast turnaround, great hfs & copy a must. Hi visibility. Must have small ad agency exp. Recruitment advtg exp a plus. Send resumes w/3 NON-RETURNABLE samples to: BSA Advertising Fax: (212) 599-7460

CALL 1-800-7-ADWEEK

COMPUTER GRAPHICS DIRECTOR
Highly imaginative, intelligent individual with ability to produce highly creative computer graphics presentations - bring text presentations "to life" with the sights, sounds, and motion of computer technology. Will manage flexible staff to work quickly, efficiently and with absolute precision. Must be technically proficient in Mac and IBM platforms and have high standards for creative excellence.

Fax resumes to: Michael
212-984-8979
HELP WANTED

We’re looking at another record year.
Help us make it happen.

Feinstein Partners Inc. is a national leader in the rapidly-growing health care market. We currently have a number of openings, including:

GRAPHICS MANAGER
Responsibility: lead our graphics group, produce slides, collateral materials, CD ROMs, annual reports, homepages, computer presentations, etc.
Skills: ability to liaise with clients, freelancers, staff, printers and service agencies; up-to-date on graphics technology; good people skills; ability to think through projects, troubleshoot and schedule; steady personality; quick study; ideas.
Compensation: $35K to $55K, plus bonus for productivity.

PUBLICITY MANAGER
Responsibility: place stories and oversee press activity.
Skills: ability to write about complex health care issues; comfort with the press; good with clients; creative; energetic.
Compensation: $33K to $55K.

IR ACCOUNT EXECUTIVES
Responsibility: be part of our rapidly-growing investor relations team.
Skills: IR or corporate communications experience at or serving public companies; organized; personable; comfortable with financial community.
Compensation: $30K to $40K.

ACCOUNT EXECUTIVES
(If you have what we’re looking for.) We seek Account Supervisors with at least 2-3 years of financial experience who specialize in investment knowledge and products including mutual funds, stocks, bonds, CD’s and annuities, at least 2-3 years of financial experience who specialize in investment knowledge and products including mutual funds, stocks, bonds, CD’s and annuities, etc. Interested? Please rush resume to:
edge and products including mutual funds, stocks, bonds, CD’s and annuities, etc. Interested? Please rush resume to:
Fax resume to 212-226-0974 or e-mail media@go-direct.com

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

ACCOUNT EXECUTIVES
(If you have what we’re looking for.) We seek Account Supervisors with at least 2-3 years of financial experience who specialize in investment knowledge and products including mutual funds, stocks, bonds, CD’s and annuities, etc. Interested? Please rush resume to:
Fax resume to 212-226-0974 or e-mail media@go-direct.com

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

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

If you are an energetic self starter, quick learner, able to handle multiple projects simultaneously and can convince us that your 1-3 years experience will help you hit the ground running, fax resume and cover letter why we should consider you to:
212-889-4513
Competitive salary and benefits.

H A L  R I N E Y  &  P A R T N E R S  I N C O R P O R A T E D

We Need to Make an Investment
In you. (If you have what we’re looking for.) We seek Account Supervisors with at least 2-3 years of financial experience who specialize in investment knowledge and products including mutual funds, stocks, bonds, CD’s and annuities, etc. Interested? Please rush resume to:
Human Resources
Attn: Mary Kelly/FB
Hal Riney & Partners, Inc.
735 Battery Street
San Francisco, CA 94111

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

ACCT SUPERVISORS/ACCT EXECS & ASSTS
Tons of new biz at top 10 agency has provided extremely promotable opps for dynamic indivs w/agency bkgd. Package Goods, Entertainment & interactive accts available. Fax resume to: Attn: Advertising Mgr., 212-818-0216

ANNOUNCING
Media Openings In The
Hottest Market In
The Country.
(In fact, just yesterday it was 92° in the shade.)

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

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

Please mail or fax resume and salary requirements to:
HMS/McFarland&Drier
1201 Brickell Avenue - Miami, Fl 33131 - FAX (305) 358-7008
Attn: J. Eric Bethel

RESEARCH MANAGER
Bethesda based Discovery Communications Inc. seeks a research manager to perform audience analyses to help formulate programming, marketing and affiliate sales strategies as well as create audience estimates. Four years experience in television audience analysis and familiarity with Nielsen ratings required. Strong report writing and mathematical abilities and communication skills a must as well as proficiency in word processing, spreadsheet packages and graphics software. Send cover letter, resume and salary requirements to:
Discovery Communications, Inc.
c/o Ingrid Gorman Andrews
Director of Research
7700 Wisconsin Avenue, Bethesda, MD 20814
No phone calls accepted.

DRTV AGENCY SEeks MEDIA BUYER
WHO THINKS LIKE AN ACCOUNT EXEC.

International DRTV agency seeks multi-talented media buyer who works well with clients. Min/5 yrs. experience.
DRTV planning, buying, media analysis, client contact.
Fax resume to 212-226-0974 or e-mail media@go-direct.com

BROADCAST NEGOTIATOR
Washington D.C./Boston
Major US advertising agency seeks 2 broadcast negotiators for a major wireless Communications account. Five + years experience with all mediums. Includes promotions and remotes.
Fax resumes to:
(212) 468-4160

CREATIVE TEAM NEEDED
Top notch creative team needed for our growing agency. Fashion experience a must. Other industries a plus. Send information to:
ADWEEK Classified, Box 3893
1515 Broadway, 12th fl.
New York, NY 10036
HELP WANTED

IMMEDIATE MARKETING OPPORTUNITY

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

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

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

BA/BS required, advanced degree preferred.
FAX resumes to: 718-438-0094 or 510-652-9051

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

SOFTBANK Interactive Marketing Inc.

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

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

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

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

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

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

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

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

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

Paul Jacobson
The Greenfield Consulting Group
274 Riverside Avenue, Westport, CT 06880
(No calls please.)
NEW PRODUCT DEVELOPMENT
Nationally renowned new product development and qualitative research firm seeks an extremely smart/creative strategic marketer interested in a career conducting qualitative research across the general and Hispanic markets. Fluency in Spanish is required, others need not apply. Must have excellent thinking, writing, presentation and interpersonal skills-able to deal effectively and efficiently with strategic marketing issues. Ideal candidate would have experience in Hispanic marketing across a wide range of product categories, while being a motivated self-starter with a minimum of eight years in a corporate or agency environment. Excellent salary, benefits, profit sharing and bonus. Send resume with writing samples to:
Ms. Nicole Russitano
The Greenfield Consulting Group
274 Riverside Avenue, Westport, CT 06880
(No calls please.)

SALES REPS AND FREELANCE EDITORS
Needed for Cigar Lifestyles Magazine in ALL major U.S. and Canadian cities for our quarterly publication. Editorial responsibilities include obtaining cover personalities, attending cigar dinners and parties and writing local editorial copy. Ideal candidate would fill both positions.
Fax resume to the Publisher at: 847/446-1699

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

ADVERTISING SALES
Established weekly NY newspaper looking for a sales pro to develop new business, deliver effective presentations, handle existing accounts & call on key accounts & ad agencies. Qualified candidate should possess strong communication skills, be aggressive but not overbearing. Computer & previous newspaper sales skills a plus. Salary, commission & benefits. Send or fax resume along with salary history to:
Richard Wolof!
The Jewish Week
1501 Broadway, Suite 505
NY, NY 10036
Fax: 212-921-8420

ACCOUNT REPRESENTATIVE
Atlanta office of major agency seeks Regional Account Rep for National account field service. Eight state district is based in Philadelphia area. Position requires 2+ years career account service, media experience, or event marketing. Must have effective writing, presentation and marketing skills. Send resume and salary requirements to:
J. Walter Thompson/TFK
950 E. Faxes Ferry Road
Atlanta, GA 30326
fax (404) 365-7333
EOE/DFV

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

SALES REPRESENTATIVE ADVERTISING
Prestigious visitor market publication seeking exp. Sales Professionals in Washington DC area. Minimum five (5) years outside selling experience, a proven record of developing new business/markets and exp. selling multiple products required. Ad Sales and/or publishing experience are a plus. Excellent compensation and benefits. Send/FAX resume with salary history to:
Human Resources Dept., Guest Informant, 21200 Erwin St.
Woodland Hills, CA 91367
FAX (818) 716-7483.

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

DIRECT MAIL/CLIENT SERVICE
FALA DIRECT MARKETING
Has opening for Client Service Rep with min. of 2+ years exper in Direct Mail Production, Data Processing, Personalization & Letter shop. Candidate will be working in a fast-paced environment & must be a team player with excellent communication and customer service skills; ability to deal with all departments. Send resume w/sal. req. to:
Personnel/CSR
75 Marcus Drive, Melville, NY 11747
Fax (212) 326-9929

DIRECT MARKETING ACCOUNT EXECUTIVE
If you are well grounded in the fundamentals of direct marketing and have at least 3+ years of account management experience working on a technology/telecommunications account, please write or fax
Mary Ready
JMC/Direct
445 Park Avenue, New York, NY 10022
Fax (212) 326-9929

“DESPERATELY SEEKING”
TWO ART DIRECTORS
New Jersey ad agency must find two wonderfully talented art directors with fashion backgrounds. One will have extensive graphic design experience with retail fashion catalogs; the other will bring television and print advertising know-how with agency experience. Staff of full-time freelance. Salary equal to New York, but without the hassle. Both openings are immediate. Fax your resume:
Att: Personnel Dept.
908-356-3019

CONSUMER MAGAZINE OPPORTUNITIES
Executive recruiter with immediate positions open in NYC:
• Ad Sales.............................................all levels
• Promotion Art Director.........................$50-65K
• Promotion Copywriters....................$35-50K
• Assoc. Circ. Directors.........................$55-100K
• Renewals Managers.........................$50-75K
• Circ. Promotion Mgrs.........................$36-65K
• Database Marketing........................all levels
Prior consumer magazine experience required. Fax Resume (914) 524-9384, Attn: MRG, phone (914) 524-9335.

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

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

Sales representative
Petersen Publishing Co. has an immediate opening for one (1) Ad Representative for SPORT and GOLFING Magazines in our NY office. Successful candidate must be highly motivated with excellent communication skills, proven track record in ad sales. Min 6 years sales exp. req’d and bachelor’s deg pref., or equivalent combination of educRELATED work exp. Salary commensurate with exp. E/O/E.
Send/fax resume w/salary hist to:
Petersen Publishing Co. - JD
6420 Wilshire Blvd., 2nd Flr
Los Angeles, CA 90048
FAX: (213) 782-2467

SALES REPRESENTATIVE
Petersen Publishing Co. has an immediate opening for one (1) Ad Representative for SPORT and GOLFING Magazines in our NY office. Successful candidate must be highly motivated with excellent communication skills, proven track record in ad sales. Min 6 years sales exp. req’d and bachelor’s deg pref., or equivalent combination of educRELATED work exp. Salary commensurate with exp. E/O/E.
Send/fax resume w/salary hist to:
Petersen Publishing Co. - JD
6420 Wilshire Blvd., 2nd Flr
Los Angeles, CA 90048
FAX: (213) 782-2467

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE
On a quest for the perfect tattoo, I immediately found an ideal viper motif on the Tattoo Resource Page, yet I was curious what Maximillian's On-Line Tattoo Parlor might suggest — which actually expanded my thinking into the pterodactyl realm. Intrigued, I went on to peruse the Design Your Own Tattoo Page and — influenced by a well-stenciled midriff from the Bowery on the History of the Tattoo Web Site — came up with something no one had done before. In fact, everyone on the TattooTalk chat page was going ga-ga over it. So I started thinking tattoos might be my calling, when I scrolled down to a site for the Ministry of the Tattoo in Monterey, where the entire parish is visibly tattooed. Just one potluck dinner and I ended up finding God.
HELP WANTED

EVENTS
TELEMARKETING
Growing NY based Adv/Mktg Agency seeks highly organized, experienced telemarketer to supervise reservations team, coordinate direct mail. Salary to low 30's.
Fax resume to: (212) 741-6932
ATTN: Reservations Mgr.

MUSIC REP
Top NYC commercial music production co seeking second rep. Must have advertising agency experience. Knowledge of music a plus.
Fax resumes to: 212-447-9534

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

ACCOUNT EXECUTIVE
Midtown, mid-sized, full service ad agency seeks account executive for busy retail-oriented account. Two years of agency experience in account services required. Familiarity with direct response, collateral, outdoor media a plus. Send resume with salary requirements to: Account Services Director PO Box 915 Murray Hill Station NY, NY 10156-0916

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

Sr. Account Planner
We are looking for a Senior Account Planner with at least 5 years experience in recognized creative agencies to work at a top West Coast ad agency on it's highest profile account. Interested? Please send resume to:
Attn: APJ
110 Pacific Avenue PO Box 287
San Francisco, CA 94111

ACCOUNT EXECUTIVE
We are a Princeton-based promotion marketing agency whose new client wins require us to add several new senior account supervisors.
Fax resume to:
QLM Marketing (PAW), 470 Wall Street, Princeton, NJ 08540, fax to 609-921-8847, or e-mail to: accountpaw@qlm.com. QLM is an equal opportunity employer.

Sr. Account Planner
We are looking for a Senior Account Supervisor who is highly strategic? Creative? Energetic? A team player?

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

Do you believe promotion can help build brand image?

If you answered "YES" to all of the above, we should meet.
We are a Princeton-based promotion marketing agency whose new client wins require us to add several new senior account supervisors.

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

REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES

THE CONVENIENT CLASSIFIED CONTACT FORM
USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

CLASSIFIED MANAGER: M. MORRIS
MAIL TO: ADWEEK CLASSIFIED 12TH FL.
1515 BROADWAY, NEW YORK, NY 10036
PHONE: 1(800) 7-ADWEEK OR FAX (212) 536-5315
REGION: East ____ New England ____ Southeast ____
Midwest ____ Southwest ____ West ____ All ____

PAYMENT
☐ CHECK ☐ MASTERCARD ☐ VISA ☐ AMER.EXP.
Signature ______________________________ Cardholder's Name ________________
Card # ________________________________

CATEGORY ____________________________
* FREQUENCY: 1x __ 2x __ 4x __
MORE: (Specify) __

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed)

NAME ____________________________ ADDRESS ____________________________
PHONE __________________________ FAX ____________________________
Media Notes

CALENDAR


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

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

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

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

California Cable Television Association presents The Western Show Dec. 11-13 at the Anaheim Convention Center. Contact: 202-213-5266.

NEWS OF THE MARKET

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

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

Calnan’s Electri-fied
Geoff Calnan, the highest-ranking promotions executive at Fox Broadcasting, has joined a Santa Monica-based entertainment marketing firm called Electric Ideas. Calnan was at Fox for seven years, helping build the network from two nights of programming a week to seven and launching successful series such as The Simpsons, In Living Color, The X-Files and Melrose Place. Calnan becomes a senior executive at Electric Ideas, where he will report directly to the founder of the company, Ted Eccles. Calnan is one of a number of Fox executives expected to leave the net in the wake of John Matoian’s recent departure as entertainment head.

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

Mary Jane Fahey is making Black marks on MH

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

Continued

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

Fall TV Promo'd at Retail

Trying to reach potential viewers where they shop, TV networks and production companies are promoting their fall offerings at retail stores across the country through a service called Stopwatch Entertainment Network. The service, a mix of movie trailers, music videos, sports clips, celebrity interviews and consumer advertising, is seen on television sets at more than 1,550 retail stores, including Circuit City, Service Merchandise, Montgomery Ward, Best Buy and Nobody Beats the Wiz.

This season, Showtime, CBS, All American Television and Paramount Television are promoting their shows on the service, which has been used in prior years by ABC and Fox.

NBC Secures Caroline's Guys

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

America Online Moves to NYSE

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

Southam's 7 Up in Ontario

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

Paramount Poaches 'Coach'er

Paramount Network Television has lured Coach executive producer Barry Kemp to its stable of talent with a four-year overall series deal. Kemp and his Bungalow 78 Entertainment company have been based at Universal Television for the past nine years. Kemp, who has created a dozen TV series and has had a hit in prime time for 17 consecutive years, will relocate his production shop to Paramount but will continue to be involved with ABC's Coach through its run. Kemp brings with him a 13-episode commitment from CBS.

Brown to Edit MSNBC Site

Merrill Brown has been named editor-in-chief of the MSNBC site on the World Wide Web. Brown, who had been serving as acting managing editor of the site since its debut in July, has held a number of prominent media jobs, including serving at The Washington Post as a business writer, as editor-in-chief of Channels and as a founder and senior vp of Court TV. MSNBC is the joint cable and Internet news service of Microsoft and NBC.

E-mail Gamer Re-prices Ads

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

COULD NEVER BE BOUGHT.

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

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

☐ Send me the 1996 Cannes Festival Showreel for $499
☐ Send me the 1995 and 1996 Cannes Festival Showreels, both for $799

F R O M T
☐ 34" ☐ VH

NAME:_________________________TITLE:_________________________
COMPANY:______________________
ADDRESS:_______________________
CITY:__________________________STATE:________ZIP:________
PHONE:________________________FAX:______________________

☐ CHECK ENCLOSED FOR TOTAL $______________☐BILL ME, PO#:__________________________
NY RESIDENTS ADD 8.25% SALES TAX
☐ CHARGE MY AMEX/Visa/acct#__________________EXP:
SIGNATURE:__________________________DATE:

ADD $5 FOR SHIPPING. OR, IF YOU PREFER, INCLUDE YOUR FED EX NUMBER.
 FAX Orders to 212-536-5354 or call: 212-536-6453
ADWEEK'S BEST SPOTS, 1515 Broadway, New York, NY 10036

1996 Cannes Showreel
BIG DEAL

RADIO SHACK and SPRINT

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

Budget: $300 million-plus

Media: Radio, TV

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

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

Prototype of Sprint-RS store

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

TOYOTA MOTOR SALES USA

Agency: Saatchi & Saatchi Pacific

Budget: $60-80 million

Media: TV, print

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

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

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

—Michael McCarthy

SARA LEE—HILLSHIRE FARM

Agency: Ammirati Paris Lintas, N.Y.

Budget: $5 million

Media: TV

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

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

"These are unique flavor systems we've built into these products," said Orinda Tims, marketing director, new products for Hillshire Farm and Kahn's in Cincinnati.

"This is something we haven't done before and no national marketer has done before."

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

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

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

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

PACIFIC WORLD

Agency: Miles Advertising, Santa Monica, Calif.

Budget: $3 million-plus

Media: Print, spot TV

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

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

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

**PFIZER—BAN DE SOLEIL**

**Agency:** HMC Consumer, N.Y.  
**Begins:** Early 1997  
**Budget:** $4 million  
**Media:** TV, print  

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

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

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

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

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

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

---

**CMR Top 50**

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

<table>
<thead>
<tr>
<th>Week of September 2-8, 1996</th>
<th>Rank</th>
<th>Brand</th>
<th>Class</th>
<th>Spots</th>
<th>Prime-Time Ad Activity Index</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>MCDONALD’S</td>
<td>V234</td>
<td>64</td>
<td>1,420</td>
</tr>
<tr>
<td></td>
<td>2</td>
<td>BURGER KING</td>
<td>V234</td>
<td>42</td>
<td>932</td>
</tr>
<tr>
<td></td>
<td>3</td>
<td>SATURN AUTOS</td>
<td>T111</td>
<td>31</td>
<td>688</td>
</tr>
<tr>
<td></td>
<td>4</td>
<td>MITSUBISHI ECLIPSE</td>
<td>T112</td>
<td>21</td>
<td>406</td>
</tr>
<tr>
<td></td>
<td>5</td>
<td>DISCOVER CARD</td>
<td>B150</td>
<td>20</td>
<td>444</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KFC</td>
<td>V234</td>
<td>20</td>
<td>444</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MASTERCARD GOLD CARD</td>
<td>B150</td>
<td>20</td>
<td>444</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MUFFIN TREASURE ISLAND VIDEO</td>
<td>H330</td>
<td>17</td>
<td>377</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TYLENOL EXTRA-STRENGTH GLTB</td>
<td>D211</td>
<td>17</td>
<td>377</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ZANTAC 75</td>
<td>D213</td>
<td>17</td>
<td>377</td>
</tr>
<tr>
<td></td>
<td>11</td>
<td>DURACELL</td>
<td>H220</td>
<td>16</td>
<td>355</td>
</tr>
<tr>
<td></td>
<td></td>
<td>JC PENNEY</td>
<td>V321</td>
<td>16</td>
<td>355</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1-800-COLLECT</td>
<td>B142</td>
<td>15</td>
<td>333</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LEVIS JEANS FOR MEN</td>
<td>A116</td>
<td>15</td>
<td>333</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RICH MAN’S WIFE</td>
<td>V233</td>
<td>15</td>
<td>333</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BOSTON MARKET</td>
<td>V234</td>
<td>14</td>
<td>311</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BURLINGTON COAT FACTORY</td>
<td>V311</td>
<td>14</td>
<td>311</td>
</tr>
<tr>
<td></td>
<td></td>
<td>EXCEDRIN EXTRA STRENGTH TAB</td>
<td>D211</td>
<td>14</td>
<td>311</td>
</tr>
<tr>
<td></td>
<td></td>
<td>M&amp;Ms</td>
<td>F211</td>
<td>14</td>
<td>311</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SNAPPLE</td>
<td>F223</td>
<td>14</td>
<td>311</td>
</tr>
<tr>
<td></td>
<td></td>
<td>TACO BELL</td>
<td>V234</td>
<td>14</td>
<td>311</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1-800-CALLATT</td>
<td>B142</td>
<td>13</td>
<td>288</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AT&amp;T LONG DISTANCE INT’L</td>
<td>B142</td>
<td>13</td>
<td>288</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BULLETPROOF</td>
<td>V233</td>
<td>13</td>
<td>288</td>
</tr>
<tr>
<td></td>
<td></td>
<td>OLIVE GARDEN</td>
<td>V234</td>
<td>13</td>
<td>288</td>
</tr>
<tr>
<td></td>
<td>22</td>
<td>U.S. ARMED FORCES</td>
<td>B160</td>
<td>13</td>
<td>288</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NICOTROL NICOTINE PATCHES</td>
<td>G120</td>
<td>12</td>
<td>266</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AMERICAN HOME</td>
<td>D218</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>AXID AR</td>
<td>D213</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>DIRT DEVIL</td>
<td>H215</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>KRAFT MACARONI &amp; CHEESE</td>
<td>F125</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LITTLE CAESAR’S</td>
<td>V234</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MONISTAT 3</td>
<td>D216</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NICODERM CQ PATCH</td>
<td>G120</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NINTENDO GAME BOY</td>
<td>G450</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PIZZA HUT</td>
<td>V234</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEARS TIRES</td>
<td>V321</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SPRINT LONG DISTANCE</td>
<td>B142</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>U.S. POSTAL SVC PRIORITY MAIL</td>
<td>B612</td>
<td>11</td>
<td>244</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FORD ESCORT &amp; ESCORT WAGON</td>
<td>T111</td>
<td>10</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td></td>
<td>L’OREAL</td>
<td>D141</td>
<td>10</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td></td>
<td>RED LOBSTER</td>
<td>V234</td>
<td>10</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ROLAIDS</td>
<td>D213</td>
<td>10</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td></td>
<td>SEGA SATURN</td>
<td>G450</td>
<td>10</td>
<td>222</td>
</tr>
<tr>
<td></td>
<td></td>
<td>ALL CONCENTRATED DETERGENT</td>
<td>H412</td>
<td>9</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BOGUS</td>
<td>V233</td>
<td>9</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>CLOROX LIQUID BLEACH</td>
<td>H420</td>
<td>9</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>FACT PLUS PREGNANCY TEST</td>
<td>D222</td>
<td>9</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MCI ONE SERVICE</td>
<td>B144</td>
<td>9</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>MILLER LITE</td>
<td>F310</td>
<td>9</td>
<td>200</td>
</tr>
</tbody>
</table>

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

Source: Competitive Media Reporting
Taking a West

AT LEAST ON THE SITCOMS, NOBODY GETS KILLED.
Though come to think of it, a take-no-prisoners, scalp-hungry, non-politically correct Cheyenne war party could only have a beneficial effect on a leaden, formulaic show such as, say, Pearl. It's hard for Media Person to remember as far back as college, but he's fairly certain that never in four years did he take a course consisting primarily of the professor exchanging insults with one of the students. To think that CBS plans an entire season of this supposedly snappy badinage between Rhea Perlman and Malcolm McDowell (lucky his droogs can't see him now!) would be enough to make one flee to the Donner Pass in a blizzard.

Then there was Cosby. Media Person will give it this much: the first four minutes were good. Bill was funny griping about dry cleaners that clean everything on your pants except the stain that was the very reason you brought the pants there in the first place. After that it was standard hubby-wife bickering, which is to say, tedium. Cosby is supposed to be an old curmudgeon in this incarnation, but he's also adorable. If there's anything MP hates it's a cute curmudgeon. And if you're going to accidentally set a turtle on fire for a laugh, have the guts to let the parboiled pet end up dead. Abfab would. Seinfeld would. Cosby plays it safe.

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

Of course, Media Person's dissing won't stop CBS from cleaning up on Cosby for the man is widely beloved. So be it. American TV watchers are not noted for their good taste, much like Charlie the Tuna, who Pearlman likened to Captain Ahab in a purportedly brilliant classroom turn that made MP retch.

On the Media Person rating scale, sitcoms are either Unwatchable or Pretty Good, with about 96 percent of them falling into the former category. Interestingly, you can usually tell in the first three minutes. All it took in the case of NBC's Something So Right was 26 seconds and Media Person was back in The West. There is a certain giveaway silliness, a static flatulence as two characters stand there in sterile repartee while canned laughers shriek hysterically at insult jokes that aren't funny.

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

(Yes, I know perfectly well there are only 16 people in the world whose VCRs allow them to watch one show while taping another on a second channel. Media Person is not one of them.)

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

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

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

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

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

And we'll show you which one.

Celebrities can have enormous influence. But it's difficult to know which celebrity is the best one for your product. People Magazine and Yankelovich Partners, Inc. have joined forces to help you choose. The People/Yankelovich Pop Monitor Profiles measures and reports on American pop culture and celebrities as they relate to trends in consumer attitudes and values. Get answers to questions like: What TV personalities do women trust most? What movie stars are popular with families? Who's hot? Who's cool? Who's up-and-coming? And many more. So, if you've ever asked, “What's in a name?” People/Yankelovich Pop Monitor Profiles can tell you. Call Paul Hammond, Director of Sales, Yankelovich Partners, Inc., at (203) 846-0100.
GUESS WHO DELIVERS THE MALE BEST?
(HIGHEST RATED EVENT AMONG MALES)

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

ANSWER: THE WORLD SERIES
(AND THIS YEAR IT’S ON FOX!)

15.3
+ 6% [over NBA]
+ 9% [over OLYMPICS]

14.4

14

1995 WORLD SERIES
1996 NBA FINALS
1996 OLYMPICS

MALES 25 - 54 RATING
Source: NTI 10/21-10/28/95 vs 7/19-8/4/96; All Prime Telecasts

FOX SPORTS
FOR THE ULTIMATE MALE DELIVERY. THE 1996 WORLD SERIES ON FOX.
BE A PART OF THE FALL CLASSIC