MEDIAWEEK

Vol. 6 No. 34 | THE NEWS MAGAZINE OF THE MEDIA | September 9, 1996 $2.95

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What To Expect In '97

A medium-by-medium look at the marketplace

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MARKET INDICATORS

National TV: Moving
The market still carries $50 million to book; commitments are very slow in coming because no one wants to pay a premium.

Net Cable: Moderate
Sports continues to drive most activity. Football on ESPN in fourth quarter is sold out; basketball avails just now entering the market. Late-season baseball is slumping.

Spot TV: Tightening
Political buys are chewing up spot into early November, but some inventory may open up after that. Automotives and telecommunications continue to move.

Radio: Meager
Business has been lighter than expected. Lack of blockbusters has meant fewer movie dollars than hoped for. Dollars from television have not come to the rescue.

Magazines: Bullish
Hopeful publishers are licking their chops as next year's ad budgets roll out. Drugs and remedies still hot and getting hotter. Visions of fatter books dance in heads of editors, at work on holiday edit.

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HOLLYWOOD

AT DEADLINE

Letterman's Spot-less Show Has 3 Takers

CBS has lined up three sponsors for *The Late Show With David Letterman*'s uninterrupted installment scheduled for Sept. 20. Chrysler, Anheuser-Busch and AT&T have made handshake deals to sponsor the show, which will feature guests Drew Barrymore and rock group Pearl Jam in their first network TV appearance. CBS is still seeking a fourth sponsor. The sponsorships, which sold for $200,000 with a "satisfaction guaranteed" provision, give each advertiser a quarter of the show—either the monologue, the Top 10/Stupid Pet Tricks segment, the guest segment or the musical segment. The advertiser's logo will be superimposed on the lower corner of the screen and Letterman will thank the sponsor. To make up the lost time to affiliates, CBS will give back units in *Late Show* over the next quarter .

U.S. Open Gets $80 Mil to Stay

USA Network has re-upped on its deal for exclusive cable rights to the U.S. Open for the next six years, through 2002. According to sources at USA, the deal with the U.S. Tennis Association totals about $80 million, a more than 50 percent increase over USA's last six-year deal. USA apparently beat out Turner and Fox, which had also been angling to get the tennis event. Ironically, ratings for this year's event on USA were down considerably, mostly as a result of the dearth of big names.

Westwood's Radar Comes Back

The results of the spring 1996 network radio ratings survey, RADAR 53, show audience increases for most networks over last year. Network radio was up 4.3 percent over fall 1995 among persons 12-plus. Four of five ABC Radio Networks posted gains over the previous survey, and Westwood One, which had relatively low RADAR 52 numbers, posted increases for four of its six networks. CBS gained in the key adult 25-54 demo but suffered a 2.5 percent decline among persons 12-plus. The American Urban Network's numbers remained basically unchanged from the previous survey.

Fox Buries Hatchet With Sinclair

Fox has turned around its once-rancorous relationship with Sinclair Broadcast Group , signing five-year extensions of its affiliation agreements with eight of the group's owned stations. Last year, Fox pulled affiliations from Sinclair–owned stations in Norfolk, Va., and Raleigh, N.C., over Sinclair's resistance to go along with Fox's plans to expand network programming into daytime and late night. Station-rep sources say that River City Broadcasting president/ceo Barry Baker, soon to take over as president/ceo of the Sinclair station group, played a major role in helping the group "bury the hatchet" with Fox. Sinclair acquired River City's seven-station TV group for $2.3 billion last April. The Sinclair–owned Fox affiliates are WPBH in Pittsburgh; WBFF in Baltimore; WTTE in Columbus, Ohio; KABB in San Antonio; WSMH in Flint, Mich.; WDKY in Lexington, Ky.; KDSM in Des Moines; and WYZZ in Peoria/Bloomington, Ill.

INSIDE

The Post's Shales dices them up in D.C.
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Time to Spare in the World Series

To draw attention to the remaining ad inventory in its regular-season baseball games and the World Series, Fox stepped up its promotion with an ad in *The New York Times* last week. The World Series is about 75 percent sold, network officials said. "Everyone is back in town from the summer, from the Olympics, and we need to get people thinking about baseball vs. other sports," said Jon Nesvig, president of Fox sales.

Viacom's Buy Bid Boosts Its Stock

Viacom Chairman Sumner Redstone and the holding company he controls, National Amusements, is buying back up to $500 million in Viacom stock. The move is seen as an attempt to raise Viacom's flagging stock price, which it did. The media giant's stock rose to 33 on Friday, up 2⁵⁄₈ points in the two days of trading following the announcement.

Addenda: Peter J. Quigley, who joined Parade Publications just two months ago as marketing director, has been promoted to vp and advertising director. He replaces Ellen Flahive, who resigned. Quigley had worked in sales at 3M Media Networks, the largest independent national magazine sales organization in the country, for 20 years when he moved to Parade last July...Crain Communications has folded its two-year-old monthly publication *Crain's Small Business* into the pages of *Crain's New York Business. Small Business* had a 50 percent duplicate readership with the weekly *New York Business* (65,000 circ)...ABC has named Richard Spinner to the new post of managing director/vp of special projects to work with the recently consolidated Disney/ABC International Television division. As a liaison between the divisions, Spinner will report to ABC president Bob Iger...Fox Kids Network will launch its first European channel later this fall in the United Kingdom.

Correction: *Access Hollywood*, the syndicated entertainment magazine show (*Mediaweek*, Sept. 2), will have its premiere tonight.

MEDIAWEEK (ISSN 0155-176X) is published 47 times a year. Regular issues are published weekly except the last week of July and the second and fourth weeks of August and the last two weeks of December by ASM Communications, Inc., a subsidiary of BPI Communications Inc., 1515 Broadway, New York, NY, 10036. Subscriptions are $115 one year; $195 two years. Canadian subscriptions $260 per year. All other foreign subscriptions are $260 (using air mail). Registered as a newspaper at the British Post Office. Periodicals postage paid at New York, N.Y. and additional mailing offices. Subscriber Service (1-800) 722-6658. MEDIAWEEK, 1515 Broadway, New York, NY, 10036. Editorial: New York, (212) 536-5336; Los Angeles, (213) 525-2270; Chicago, (312) 464-8525. Sales (212) 536-6528. Classified (1-800-7-ADWEEK). POSTMASTER: Send address changes to MEDIAWEEK, P.O. Box 1976, Danbury, CT 06813-1976.

Grapes of Roth Drop for Fox

Matoian is out after 2 years

NETWORK TV / By Scotty Dupree

Fox Entertainment president John Matoian resigned late last week and was replaced immediately by Peter Roth, head of TV production for Twentieth Century Fox.

Matoian's departure came amid reports that his job at the network became impossible after he had been circumvented on programming decisions by higher-ups. Matoian reportedly made the decision to leave last week following discussions with newly appointed Fox president David Hill about the future of the entertainment division.

Roth was said to be a reluctant recruit because he will have to leave his post as head of the studio's successful TV production operation. The studio produces such series as *The X-Files* and *Millennium* for Fox, *Chicago Hope* for CBS and *Relativity* for ABC. Roth's background includes stints at ABC and as president of Stephen J. Cannell Productions.

Matoian: Lost waiting game

Executives said that the network had been trying for the past year to persuade Matoian to extend his contract another three years. When he wavered, Hill and Stacy Marks-Bronner, Fox executive vp of marketing and promotion, pushed ahead with program plans without Matoian's participation. Matoian had been in the post only two years and had 18 months to go on his contract. He did not return phone calls seeking comment.

Matoian's decision to leave is said to have also hastened the departure of Geoff Calnan, executive vp of advertising and promotion for the network. Calnan's contract had been extended to coincide with Matoian's because they worked so closely together. Recently, though, Calnan is said to have negotiated a January departure with Marks-Bronner. After he leaves, Calnan will set up his own advertising shop, with Fox as a guaranteed client. ■

Could Emmis E

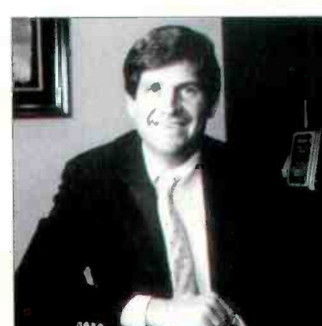
Sharp Rise in Share Price Has Industry Wondering If Radio Group Is in Play

RADIO / By Mark Hudis

Emmis Broadcasting, after months of relative inactivity, is apparently poised to jump into the radio consolidation fray. The Indianapolis-based media company has seen its stock vault from $41 at the beginning of August to a 52-week high of $52.50 late last week. The stock closed Friday at $50.65.

"We're actively looking at things. It's safe to say that this company will do something soon," said Jeff Smulyan, chairman of Emmis. "In the next few months, this company will grow," he added somewhat enigmatically.

According to Smulyan, he plans to buy properties. But rising stock value suggests that Emmis is thought of more as a takeover target. Analysts generally put Emmis' market value around $550 million, which means the company could fetch as much as $900 million or more in today's hot market for radio properties. But, said Harry DeMott, vp of equity research at First Boston in New York, rising stock prices don't always mean a takeover in the radio company realm.



Emmis' Smulyan says he's a buyer, but the street may think otherwise

"[Media] stocks have gone up on [station and property] purchases for the past few years. There's clearly a premium being paid for size and dominance in certain markets," DeMott said.

"Emmis is one of those players that could go either way," suggested Howard Nass, a senior vp at TN Media. "They could be a buyer or a seller. CBS/Westinghouse may be looking to acquire another property. ABC/Disney could be suitor. And [SFX head] Bob Sillerman could be making a big move. He's probably been looking to break into the game as a top owner, and certainly Emmis would help."

The speculation that an acquisition of Emmis is in the offing also has been fueled by the company's lack of activity during the past year. "Since Emmis hasn't gone out and bought, people assume they're going to sell," DeMott explained.

But Emmis, which owns eight radio stations (WRKS-FM ands WQHT-FM, New York; KPWR-FM, Los Angeles; WKQX-FM, Chicago; KSHE-FM, St. Louis.; and WENS-FM, WNAP-FM and WIBC-AM, Indianapolis, In.) as well as *Indianapolis Monthly* and *Atlanta Magazine* is well equipped to make a large radio station buy.

"We have the borrowing power," said Howard Schrott, cfo of Emmis. "Right now, banks are willing to lend up to six times a company's cash flow for the right deal." And, according to analysts, Emmis will have $50 million in broadcast cash flow by the end of 1996, meaning a borrowing capacity of around $300 million, a figure Schrott confirms. Certainly, from principals within Emmis, indications are that the company is looking to buy.

Whichever tack Emmis takes, it will join its radio brethren in what has been an industry-wide round of consolidation, mergers and buyouts, which most radio experts believe will continue for some time and which is troubling to radio ad buyers. With many radio markets increasingly controlled by a very small number of radio station group owners, buyers fear that monopolistic pricing will soon mean unnaturally high ad rates.

In a recent ruling, the Justice Department forced Cincinnati–based Jacor Communications to divest WKRQ-FM (Cincinnati) before completing its acquisition of Cincinnati–based Citicasters Inc. Even after the divestiture, Jacor will own five radio stations in Cincinnati.

John Kamp, senior vp of the American Association of Advertising Agencies, is

Next?

working with a group of media and ad agency professionals, called the Media Policy Committee, to monitor activities in the radio market.

"Essentially, the Four As' concern is that there could could be monopolistic pricing problems as a result of mergers," Kamp said. "And Jacor is an instance where the Justice Department essentially agreed with us and required Jacor to spin off a station."

Kamp and the Media Policy Committee are currently looking at other markets dominated by one or two owners. For instance, American Radio Systems Corp., if all its acquisitions are approved, would own more than 50 percent of the stations in Rochester, N.Y. In Orlando, Fla., should all pending transactions be approved by the FCC, three owners—Chancellor Broadcasting (4 FMs), Cox Communications (4 FMs and 3AMs) and Paxson Communications (4 FMs and 2 AMs)—would own more than 95 percent of that market.

Said Page Thompson, worldwide media director for DDB Needham and the chair of the MPC, "We want to make sure that each of the stations operates independently, that we can buy *a la carte*. We don't want to be forced to buy in combinations with stations we don't want."

Added Kamp, "I wouldn't be surprised if we see [more] divestiture requirements. I get the sense that the Justice Department is very much concerned. You don't spend that much time investigating unless you think the smoke is going to lead you to fire." ■

The Emmis Market Basket

Station	Market Rank	Cumulative audience
WRKS-FM, N.Y	9	1,626,800
WQHT-FM, N.Y	5	1,828,000
KPWR-FM, L.A.	1	1,621,000
WKQX-FM, Chicago	4	1,002,000
KSHE-FM, St. Louis	3	341,400
WENS-FM, Indianapolis	5	187,100
WNAP-FM, Indianapolis	4	198,000
WIBC-AM, Indianapolis	3	215,400
Indianapolis Monthy		
Atlanta Magazine		

Source: Interep Data, based on Mon.-Sun. 12+ listening

Key to the Highway

At long last, cable modem rollout begins from TCI, Time Warner

NEW MEDIA / By Cathy Taylor

The cable modems are coming! The cable modems are coming! While it is now several years past the time frame originally predicted for the rollout of super-speedy cable modem Internet access to consumers, a flurry of announcements this month finally is making the Great White Hope of the cable industry a reality.

Tomorrow, Time Warner will officially launch its first cable modem service, named after the Warner Bros. cartoon character Road Runner, on its cable system in the Akron-Canton area in Ohio. Several hundred households will have the first cable modem service available from the entertainment and cable giant. Unlike subscribers in Time Warner's cable modem test in Elmira, N.Y., these customers will pay for the privilege: TW will charge an installation fee of $75 and a $39.95 monthly fee for unlimited high-speed Internet access.

Last Thursday, Tele-Communications Inc. went live with the @Home service, making the cable modem/content offering available to some 14,000 homes in Fremont, Calif. Also late last week, U S West began offering subscribers cable modem service in Omaha, Neb. U S West currently delivers cable service to 13,700 homes in the Omaha area and says it will have 300 of those households signed onto its cable modem service by the end of this year.

It also appears likely that several cable systems controlled by Cox Communications and Comcast Cable—which with TCI are also investors in @Home—will come online with the service by the end of 1996. The likely Cox and Comcast markets are Baltimore; Orange County, Calif.; San Diego; and Sarasota, Fla. Also later this year, TCI plans to introduce @Home in the Hartford, Conn., and Arlington Heights, Ill., markets.

A LANcity cable modem, used by TCI/@Home

Moving Pictures

High-speed cable modems being rolled out to the TCI and Time Warner systems are capable of transmitting video virtually in real time. It's a quantum leap from the capacity of current standard modems. Here are some comparative speeds for transmission:

2-MEGABYTE IMAGE
28,800 bps modem: 2.3 minutes
Cable modem: 0.5 seconds

16-MEGABYTE IMAGE
28,800 bps modem: 18.5 minutes
Cable modem: 4 seconds

Manufacturers of cable modems finally have some real evidence of building demand. Last week, Andover, Mass.-based LANcity, which is building modems for TCI/@Home and U S West, among others, was purchased for $59 million by Bay Networks, a Santa Clara, Calif., Internet concern.

Of course, the sudden flurry of activity doesn't mean that cable modems are going to be in every home any time soon. Problems still persist. While the current rollouts appear to be cautious enough to allay some infrastructure concerns, the $300-per-modem cost is considered far too high to turn the technology into a mass-appeal product. Nevertheless, cautious optimism is alive and well. "None of these [problems] is insurmountable," said Stephen Walden, president of Rye, N.Y.-based consultants Walden Associates. "It's not going to be a 1996 answer and it's probably not going to be a 1997 mass-deployment answer."

For now, each of the early players in cable modems has its rollout markets to itself. The immediate payoff of the announcements may simply be bragging rights to being first. "The pressure really exists in the fact that these [cable operators] have lived pretty much all of their existence in monopolistic situations," said Richard Fusco, vp of marketing and business development for consultants Next Century Media of New Paltz, N.Y.

The lack of competition is evident in the markedly different pricing strategies being used by the cable modem providers. @Home's $150 installation fee, covering a dataport, Ethernet card and @Home software, is twice that of Time Warner's. But @Home's monthly cost is lower, $34.95, compared to Time Warner's $39.95. U S West's service, called U S WEST TeleChoice OnLine, is priced at $59.95 per month ($49.95 for TeleChoice cable TV subscribers), with an installation fee of $125.

While pricing may eventually become a battleground when consumers have more than one high-speed Internet-access provider to choose from, another arena of competition will be content, particularly local news and information. Time Warner is working with the daily newspapers in both the Akron and Canton markets to provide content for the cable modem offerings. Time Warner also is producing special versions of its online content, including material from its Pathfinder Web site, that will take full advantage of cable modems' capability to transmit video and complex graphics rapidly.

"It's a broadband design," said Dick Duncan, editor of Time Warner's Excalibur Group, which is producing content for the Road Runner service. "We're emphasizing fairly rich graphics." Akron-Canton customers can also expect online versions of content from other Time Warner properties, such as enhanced versions of its Virtual Garden and Virtual Kitchen Web sites. Subscribers will also receive daily reports from Time Inc. magazines including *Time*, *Sports Illustrated*, *People* and *Money*, and a technology report. However, unlike @Home, Time Warner will only in limited cases reach outside its own storehouse. To create content for children, TW has an agreement with New York–based Music Pen, an award-winning digital design company that has produced CD-ROMs based on the popular PBS television series *The Magic School Bus*. Time Warner has also contracted with Merriam-Webster for the dictionary publisher to provide its services to the Road Runner venture.

By contrast, @Home, with no existing content of its own, has put together a roster of media development partners with which the service plans to develop content specifically for @Home customers. Those partners, which range from the online music site Addicted to Noise to HotWired to E! Online and *The Wall Street Journal*, will receive more prominent billing on the @Home interface compared to Internet sites that do not participate.

Even telco U S West is playing up its cable modem content. It will provide customers access to a TeleChoice OnLine Web site featuring local and national news, weather, entertainment and event information, along with a pay-per-view service and TV Host, an electronic programming guide.

So after years of anticipation, the cable modem era of new media has finally dawned. Whether the utility and cost of the technology will make it burn bright should be evident fairly quickly. Said analyst Fusco: "I think we're going to find that the rest of this year is really going to tell the tale." ■

After O.J., the 'Real' Thing

Disasters and oddities on video vie for a spot next to TV tabloids

SYNDICATION / **By Michael Freeman**

By staying out of the daily rat race for exclusive news, Paramount Domestic Television's syndicated *Real TV* is banking that viewers will find its blend of eye-popping videos and the stories behind them more compelling than standard tabloid TV magazines. If all goes according to plan, *Real TV*, which makes its debut today, hopes to break that mold.

"Sure, we're going to be following the pack," admitted Ron Vandor, executive producer of *Real TV*. "But what we're looking to do is to transcend their shotgun analysis with a more in-depth, thoughtful approach to the various players behind the news. Hopefully, our viewers will learn something they didn't know about the first time around."

***Real TV* host John Daly: 4,000 weird clips and counting**

Vandor and coexecutive producer Cheri Brownlee have sent *Real TV*'s staff of about 100 people to comb the world for video clips ranging from natural and man-made disasters to the just plain weird. So far, the show has logged in 4,000 video clips from various news organizations.

During an editorial meeting last week at *Real TV's* converted soundstage and production office at the Hollywood Center Studios, a dozen or so producers eagerly viewed a steady procession of tapes. There was the stirring rescue footage from the recent explosion of the Greek cruise ship *Oceanus*; a zealous streaker who tackled several soccer players during a match in Italy; and a South African dog who rolls a car tire along with him wherever he goes.

Among the more than 20 episodes in the can by the end of last week is exclusive footage of the late actress Margaux Hemingway talking to her analyst about the depression she was suffering as a result of bulimia. Hemingway was found dead earlier this summer, the result of a drug overdose, according to a coroner's report. Vandor stressed that "nothing beyond the normal license fees" was paid for that footage from the British Broadcasting Corp., which shot the Hemingway material several years ago for a documentary.

"We really want the video to tell the story, but, in a number of cases, we are going to revisit certain stories to talk to major or minor players in an effort to gain a new perspective or compelling angle," said Vandor, who, with Brownlee, was executive producer of Paramount's *Hard Copy*. "Ideally, we really want to make each episode a video roller coaster, where it is composed of life's most dramatic and redeeming moments." ■

Fox Close on 2 Carriage Deals

CABLE TV / **By Michael Bürgi**

The Fox News Channel, fast approaching its Oct. 7 launch, has lined up two new cable carriage deals to supplement its already sizable pre-launch reach. The all-news service is close to signing deals with Comcast Corp. and Continental Cablevision, two of the largest cable operators in the country. The carriage agreements could add up to 6 million subscribers on or after the launch date. Comcast and Continental executives were unavailable for comment. Fox News also is awaiting word from Time Warner Cable on a possible carriage deal.

Fox News already can count about 12 million subscribers at launch thanks to its deal with Tele-Communications Inc. TCI can take either a one-time payment of $10–$12 per subscriber (about $150 million) or a 20 percent stake in the service (in exchange for a monthly affiliate fee).

Fox News chairman Roger Ailes introduced the network's program schedule last week. Ailes has built in 10-minute reports of breaking news at every hour and half-hour throughout the day. The daily schedule will include 16 hours of live news coverage. Principal anchors will include Catherine Crier, Mike Schneider and Neil Cavuto. ■

SYNDICATION

GGP, distributor of the upcoming *TV.COM* weekly half-hour magazine show focusing on the Internet, reports that it has signed MCI to a major advertising commitment. GGP says it has sold the show, premiering Sept. 21, to 120 stations representing more than 70 percent U.S. broadcast coverage. Bob Horowitz, president of the San Francisco–based syndicator, says that about 75 percent of the clearances are with Big Three network affiliates. Horowitz says MCI has committed to a pair of 30-second units for the 52-week first-season run of *TV.COM* (39 weeks of originals, 13 of repeats). Media-buying sources estimated the cost at $12,000–15,000 per unit. *TV.COM*, a coproduction with Web content and TV programming developer C/Net, is being marketed by GGP on an even 3.5-minute national and local barter basis to stations. Horowitz says potential advertisers also are being offered separate buys of 15-second on-air promotional announcements known as "Web Boards" to promote their own Web sites; on-air promotional considerations; and value-added animated billboards and promotional links to advertisers' Web sites listed on *TV.COM*'s own Web site (www.tv.com), which is maintained by C/Net.

Montel Williams last week signed an overall long-term development deal with Paramount Television Group that encompasses future television series and motion picture projects. The talk-show host's deal is said by sources to be a "sweetener" added to his contract extension (through the 2000-2001 season) as host and executive producer of the four-year-old talk program *The Montel Williams Show*.

'The Oprah Winfrey Show' began its 11th season on Sept. 3 with a record premiere, thanks to an interview with John F. Kennedy Jr. According to distributor King World Productions, *Oprah* reached an 11.8 rating average (households) in Nielsen's 33 metered markets, higher than the combined ratings of her two closest competitors, Warner Bros.' *The Rosie O'Donnell Show* (4.3 rating) and Multimedia Entertainment's *Sally Jessy Raphael* (4.2). *—By Michael Freeman*

'Stone' Shuffles Its Lineup

Title reorganizes management of music coverage post-Moerer

MAGAZINES / By Jeff Gremillion

Rolling Stone last week made two staff moves in an effort to stabilize the management of its music coverage. The restructuring partially fills the void created by the dismissal this summer of music editor Keith Moerer, who had held that title for less than a year.

Mark Kemp, an *RS* senior editor who has been with the Wenner Media title since March, was named music news editor. Kemp will be responsible for breaking music news, overseeing the front-of-the-book sections Rock & Roll, Random Notes and Charts. *Time Out New York* music editor Nathan Brackett has been hired as an associate editor, primarily to assist Kemp. *RS* managing editor Sid Holt, having handed over some administrative and assignment duties to newly promoted articles editor Robert Love, will assume a larger role in the magazine's music coverage.

Holt, Kemp and, through the end of the year, senior editor David Fricke will divide the duties formerly handled by Moerer. The title of music editor will not be filled. Fricke, who served briefly as music editor himself a few years ago, plans to devote more time to writing in 1997.

Moerer, the former editor of *Request*, was not a good fit with the culture and editorial mission of *RS*, staffers said. Since Moerer's departure, staffers said, there has been confusion over management of music features and music news.

"This is the best way to handle the situation right now...without, quite frankly, being schizophrenic," said Holt. "I may change my mind tomorrow, or Jann [Wenner, editor and publisher of *Rolling Stone*] may change it for me."

"My primary duty is to keep the magazine up-to-date," said Kemp, who came to the Wenner biweekly from the small, independent-rock magazine *Option*. "We're not losing anything in this restructuring. We're gaining focus."

The turnover in the music editor's post has not adversely affected *RS*' circulation, which rose 6.8 percent, to about 1.3 million, for the first half of this year. Ad pages were up nearly 5 percent for the same period. ■

War of the Weeklies in L.A.

Stern battling New Times for lion's share of the hip market

NEWSPAPERS / By Anya Sacharow

Los Angeles is playing host to a new newspaper battle—between its two major alternative weeklies. Phoenix–based New Times recently bought James Sogg and Spencer Cooper's *Los Angeles View* and the Burnside Group's *Los Angeles Reader* and folded them into a single new publication, *L.A. New Times*. The new *New Times* will challenge Stern Publishing's *L.A. Weekly*, which dominates the alternative-weekly circuit in L.A. with 195,000 circulation. Both papers are given away free.

Stern Publishing, which also owns New York's *Village Voice*, says it will boost the *Weekly*'s circ to 200,000 by the end of the month, increasing its print run and distribution. *New Times* launched in mid-August at 100,000 circ. The *View*'s circ had been 65,000 and the *Reader*'s 93,000. New Times' strategy for circulation growth is to create reader demand by limiting the number of copies supplied to newsstands.

Far from being hurt by the new competition, *L.A. Weekly* says its ad pages are up since *New Times* hit the streets. In the issues of Aug. 22 and Aug. 29, *L.A. Weekly*'s increased 10 and 28 percent, respectively, said David Schneiderman, president of Stern Publishing. "These guys from Phoenix are my good-luck charm," Schneiderman said. "If they keep it up, I'm in great shape."

"L.A. is so large that we're sure the city can support two weekly papers," said Michael Lacey, executive editor of New Times' seven owned weeklies. "One is PC and one isn't. We don't have to beat the *Weekly* [in circulation] to be a financial success."

The New Times approach to alternative-weekly publishing is to put out an aggressive editorial product without a specific political agenda—closer to what appears in daily newspapers, rather than the usual alternative journalism with a heavy point of view. ■

Classic Sports Pumps Up

Gets $20M for marketing, shows

CABLE NETWORKS / By Michael Bürgi

Classic Sports Network last week received the equivalent of a steroid injection when Warburg, Pincus Ventures invested $20 million in the year-old cable service. Executives of CSN, one of the few independently owned new cable services, also said that the network will be cleared next month on Cox Communications' cable systems reaching more than 1 million homes in Hampton Roads, Va.; Orange County, Calif.; New Orleans, San Diego and Providence, R.I.

Classic Sports Net currently has 16 million full- and part-time subscriber homes. About 6 million of the subs come from WBIS, a local New York station that owners ITT Corp. and Dow Jones plan to convert to a sports-and-business cable superstation. That conversion was expected to take place this fall, but it has been pushed back to early 1997, probably January, said Carolyn Wall, general manager of WBIS.

Brian Bedol, president of CSN, said the service is working double-time to get its own channel slot on New York–area cable systems. WBIS' Wall said she is talking with CSN about keeping the network on in some daypart even when WBIS is up and running.

Classic's owners include Allen & Co.; AT&T Ventures; and Wayne Huizenga, owner of the NFL's Miami Dolphins, the NHL's Florida Panthers, baseball's Florida Marlins and the SportsChannel Florida regional network. Huizenga last week hired Richard Evans, executive vp and coo of Gaylord Entertainment (owner of The Nashville Network) and former head of Madison Square Garden, as president and ceo of Huizenga Sports & Entertainment Group. Evans' experience in cable would be an asset should Huizenga move to increase his cable sports presence via CSN or other properties.

Bedol said that last week's $20 million infusion from investors Warburg, Pincus "gives us an opportunity to turn up the heat on marketing. We've barely done any of that." Some of the money will be spent on original programming. Sources close to the network said that CSN has signed Magic Johnson to do a series. Current CSN original fare includes *Those Who Changed the Game*, profiles of sports greats such as Joe Namath, Wilt

Every March, 81 million readers know exactly where to find the fountain of youth.

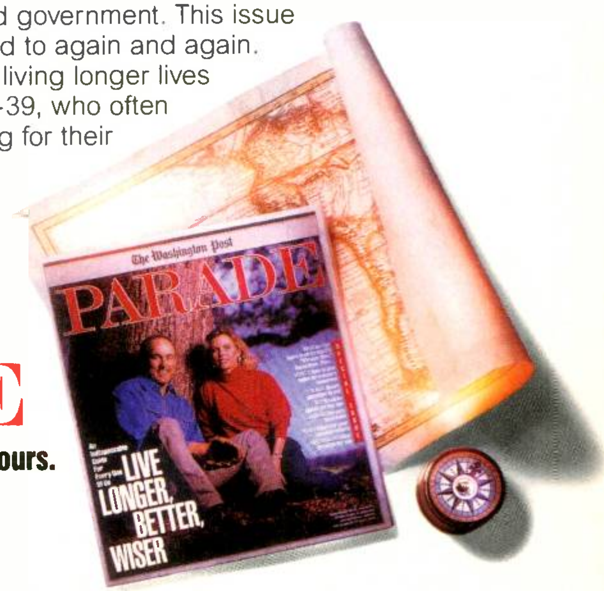
They seek out Parade's annual *"Live Longer, Better, Wiser"* issue for its advice on everything from money, health and housing to sex, travel and government. This issue not only gets read cover to cover—it gets saved and referred to again and again.

Naturally, advertising that appears in an issue devoted to living longer lives longer, too. And its reach is vast. This issue targets ages 25-39, who often provide input for their parents; ages 40-49, who are planning for their futures; and ages 50+, who find the information immediately useful. With a total audience of 81 million readers, Parade offers 41% coverage of *all Americans* in these age groups.

The Parade *"Live Longer, Better, Wiser"* special issue: it's like a fountain of youth for advertisers. Publication Date: March 16, 1997. National Closing Date: February 11, 1997.

PARADE

81,000,000 readers in just 48 hours.



TV PRODUCTION

Jim Belushi will be doing double duty this midseason. The actor, who already is signed to star in an ABC sitcom, *It's Good to Be King*, made a deal last week to be the voice of Jake Blues in UPN's *The Blues Brothers Animated Series*. Hollywood animation house Film Roman has started production on 13 episodes of the series, which will follow the musical misadventures of Jake and Elwood Blues. The feature-film role of Jake Blues was made famous by Belushi's late brother, John. Film Roman will donate $1,000 for each Jim Belushi recording to the John Belushi Scholarship Fund, which sends a student to the Chicago Academy for the Performing Arts, the alma mater of both brothers. And in another family twist, Peter Aykroyd will supply the voice of Elwood Blues, the role originally played by Aykroyd's brother Dan. Dan Aykroyd serves as a creative consultant on the UPN show, as does John Belushi's widow, Judy Belushi Pisano.

Bernard Sofronski, producer of the critically acclaimed TV movies *Harvest of Fire*, *Almost Golden: The Jessica Savitch Story* and *Mandela*, has signed an exclusive long-term deal with Columbia TriStar Television. Sofronski Productions will focus on movies and miniseries but also plans to stretch out into series television. One project in development is *Twins*, an original story that examines the symbiotic relationship of 32-year-old identical twin sisters. Columbia TriStar execs said they wanted to snag Sofronski, who is married to actress Susan Dey, because of his ability to find quality material and attract top-drawer talent to his projects.

Paramount Network Television has signed an overall deal with Michael Piller, cocreator of *Star Trek: Deep Space Nine* and *Star Trek: Voyager*. Piller, former executive producer of those shows, will develop network series, telefilms and miniseries. Piller, whose credits as a writer/producer include *Cagney & Lacey* and *Miami Vice*, also moves into feature film under the Viacom banner. He recently sold his first feature screenplay to Paramount Pictures. A drama called *Oversight*, based in Washington, D.C., will be produced by Sydney Pollack's Mirage Productions. *—By T.L. Stanley*

Chamberlin and Lou Brock. The service also airs old highlights ranging from Mike Tyson's early knockouts to U.S. Open tennis finals and campy '60s and '70s fare such as *Home Run Derby* and *The Superstars*.

CSN has a deal with Nielsen Media Research, but the service has not yet received a formal ratings report. However, one agency source said that in New York, CSN is averaging between a 0.5 and a 1.0 rating in prime time on WBIS.

That number doesn't overly impress Dick Aurelio, president of Time Warner Cable of New York City. Aurelio cited the dearth of available channel space on New York cable systems as his principal reason for not being able to pick up CSN on a stand-alone basis.

Broadway Joe: CSN's bits on Namath and other stars have played well in N.Y.

"We think it's a good service [but] it's more suitable as a wrap-around service to other sports networks like SportsChannel or MSG. We've encouraged them to do that, like what they've done with WBIS." In New York, Classic has a potent ally in Mayor Rudolph Giuliani, who has publicly praised the network and advocated that it get its own channel slot once WBIS relaunches as a superstation.

WBIS expects to announce its programming and launch plans in the next few weeks, Wall said. Part of the service will include New York Yankees baseball games, Knicks basketball and Rangers hockey games. All three teams are part-owned by ITT through its ownership of Madison Square Garden. ■

Stop 'N Shop With C/Net

Web developer has plan to earn revenue from online software sales

NEW MEDIA / By Cathy Taylor

C/Net will soon expand its growing roster of Web content with BuyDirect.com, a site devoted to selling Web-related software. The site, which could launch this month, will join a host of Internet forums offering downloadable software. While most of these sites offer various software for free, BuyDirect.com will offer a wider and more specialized variety of programs and will earn commissions from participating software developers.

Even though the ability to buy and sell goods online will likely become commonplace, the transformation of the Internet into a virtual shopping bazaar has only just begun. As concerns such as online security have begun to abate, some highly trafficked Internet hits have started to emerge, such as Amazon.com, a massive online bookstore.

BuyDirect is expected to be part of download.com, described by C/Net as a "C/Net Software Super Site" that will also encompass shareware.com, launched last year as a complete guide and download area for free software. The site averages 150,000 downloads per day.

But unlike shareware, which earns most of its revenue from ad sales, on BuyDirect C/Net will finally be able to diversify into receiving revenue from commissions on software sales. The company is mum on what its commission percentage is, but it believes software developers will be interested in giving up a small percentage of their revenue to gain access to C/Net's growing distribution system. "We believe that our commission is much more attractive than the money that the retailer would ask for to sell the product," said Bill Headapohl, C/Net executive vp in charge of electronic commerce.

San Francisco–based C/Net produces several series that air on USA Networks' cable channels and operates a number of Web sites, including search.com (a compendium of Internet search engines) and c/net.com (a tech-oriented site). C/Net also provides tech support for other sites, such as the E! site, C/Net's recently launched venture with E! Entertainment TV.

C/Net last week launched News.com, a site devoted to the latest developments in the computer industry. By year end, the company expects to put up gamecenter.com, a site devoted to reviews and information about computer games, along with links to downloads. ■

FORUM

Do you agree with the view of some network executives that there is a shortage of quality TV comedy writers right now?

Grant Tinker
Former Chairman of NBC, Founder of MTM Productions
"Definitely. There's never been enough of anything to go around and, with fragmentation [in network TV], it's become a real problem. But it's always been this way with comedy—drama too. There's never enough of the A class; you always have to fall back on the Bs. A good mixture to have is As and Bs, and you hope that some of the Bs become As. That's truer now than it ever was. You always need good person power. Even when there were only three networks, we were always coming up short. This has always been a problem. There are only so many Burns and Brooks to go around. When I was at MTM, we had more than our share of quality talent. But a lot of them just walked in off the street because they admired the work MTM was producing. We were very lucky."

Joe Fortunato
Creative Affairs, Shukovsky English
"The problem today is that we have more outlets for comedy. There's always been a certain number of quality shows and a certain number of popular shows—but shows that may be perceived as being 'lesser quality.' Since there are more outlets today, it would follow that perhaps there are more of these popular but 'lesser-quality' shows. But I think the writer talent pool remains the same; there are a lot of talented comedy writers out there. What there isn't enough of is quality show runners. Because of the large number of shows, there just aren't enough talented people available to run them. Our job, in the creative community, is to nurture the talented comedy writers and train them to be effective show runners."

Tom Anderson
Executive Producer
'The Jeff Foxworthy Show'
"I think it's a reality. There are a lot of shows on the air and a lot of them aren't great. It's true that writers really aren't paying their dues anymore. What a writer really needs to do is to get on a show as a story editor and stay [at that level] for three years [before moving up]. I wrote for *Cheers* for four years before I was moved up to executive producer. What's happening with writers today is the equivalent of giving a stand-up comic who's been doing comedy for a year his own show."

> "I've not found a lack of comedy writing talent at all. We're looking for the new guys, the fresh perspective. There's a wealth of talent out there."
>
> **Eileen Katz**
> *Senior VP/Programming*
> *Comedy Central*

Fred Silverman
President
The Fred Silverman Co.
"There certainly are not enough good writers to support 65 comedies. It's just an enormous number of shows to have on the air, twice what it used to be. If you look at the three networks before Fox, you had about 36 comedies [per season]. There are a lot of really good comedy writers who are *persona non grata* because they're older. If the networks would be a bit more open to doing business with the so-called old timers, there are a lot of really good people around who are having trouble getting work. When Norman Lear was in his heyday, most of the writers he assembled were kind of old-timers. If someone did that today, it would kind of open the doors. You look at a show like *M*A*S*H* or *All in the Family*. A lot of the people who wrote those shows are still alive and willing to work, but they're ignored by the networks."

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@aol.com. All letters are subject to editing.

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HOLLYWOOD

Betsy Sharkey

Doing the Right Thing

For its move to UPN, 'In the House' gets made over in the kind-hearted, idealistic image of its star

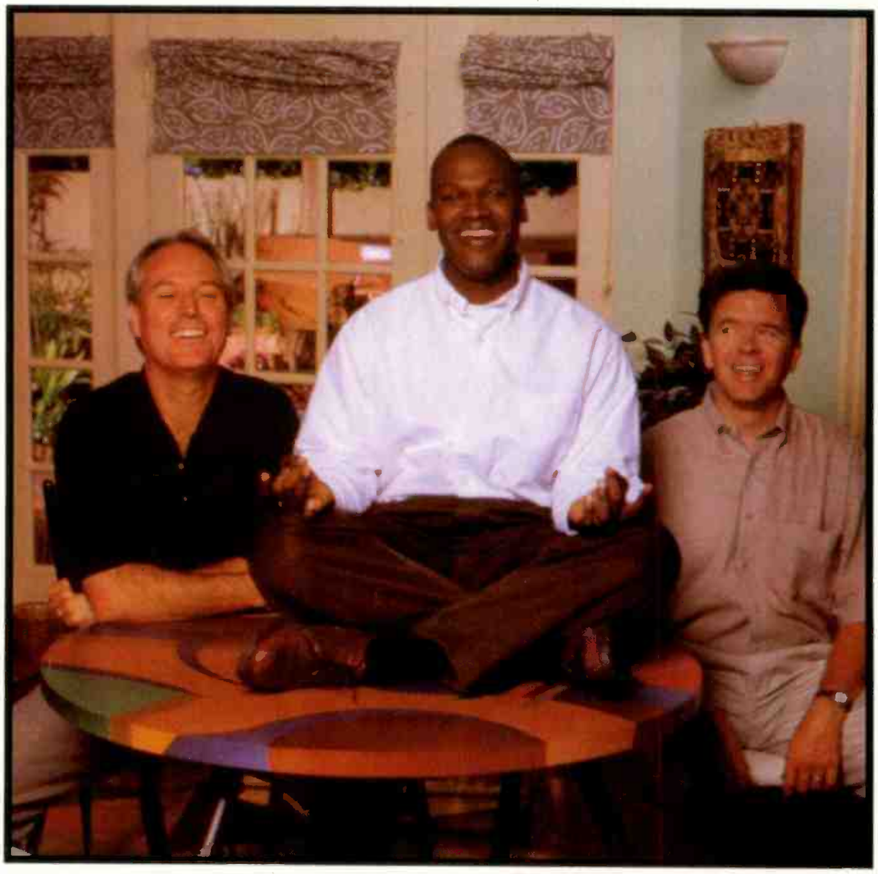
Call it a major renovation. By the time *In the House*, which stars rapper LL Cool J, finished its first full season on NBC last spring, many of the show's elements were already being rethought. But the real brick-and-mortar work didn't begin in earnest until NBC decided to temporarily shelve the show, paving the way for *In the House* (which first joined the NBC schedule as a midseason replacement in spring 1995) to change neighborhoods entirely.

There were four bidders in the market for the comedy, in which LL plays an injured sports star. In the end, UPN programming executives made it clear they really wanted the show, giving it an almost unprecedented 44-episode order, a move that helped earn the network its *In the House* nickname, conferred by executive producer Michael Ware: UU Cool PN.

"It's a matter of understanding," LL said during the Television Critics Tour this summer. "UPN seems to understand us perfectly...we plan on doing funny stuff, but at the same time tasteful stuff. And I mean there's always that fine line."

Exactly which fine line, though, might not be what you'd expect from the highly successful urban rapper. The change in tone really all boils down to an apron and a feather duster. In one episode last season, LL's character, Marion Hill, wore the former and carried the latter. You aren't likely to ever see that again. That's not to say that Marion is a tough guy—if anything, the writers hope to play heavily on LL's accessibility.

In its new UPN home on Monday nights at 8 p.m., the show, with a completely new writing/producing staff behind it, focuses more on Marion and the character will be much closer to LL's own personality.



STEPHEN SHADRACH

Transition team (from left): Burris, Edwards and Ware got a new 44-episode order for *House*

"There's something about LL that just radiates this great spirit, kind heart, great-looking guy," says Rob Edwards, a coexecutive producer who joined the producing team this year after writing for *The Naked Truth* on ABC last season.

In the revamped plot line, Marion is now the new owner of the sports clinic where he had been doing his rehab. Dr. Maxwell Stanton, a Harvard-trained physician played by former *Fresh Prince of Bel-Air* cast member Alfonso Ribeiro, and physical therapist Tonia, played by Kim Wayans (who became a season regular last year), are his partners in the venture.

The other arena that is changed is home, where Marion now serves as guardian to teenager Tiffany Warren (Maia Campbell), whose character is expanding. Actress/choreographer Debbie Allen, who played Tiffany's mother, has left the show to work on Broadway and film projects, though she may do an occasional guest shot.

Finding a new blueprint for *In the House* was easier than any of the three executive producers—who spend their days, and often their nights, in the trenches—expected. What they had inherited had a solid center, the one that had first attracted the involvement of Quincy Jones and David Salzman, who continue as executive producers of the show.

"The three of us met with LL shortly after agreeing to do the show, and as soon as you meet him in person, he's

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375 men and women
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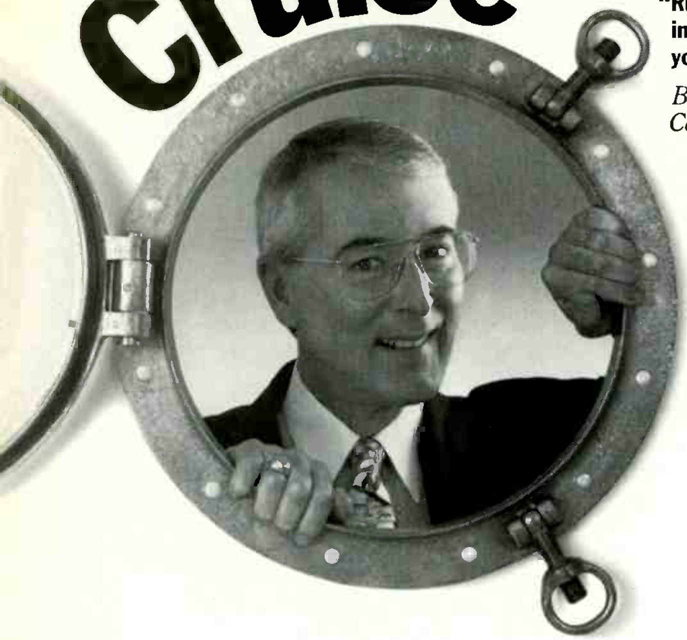
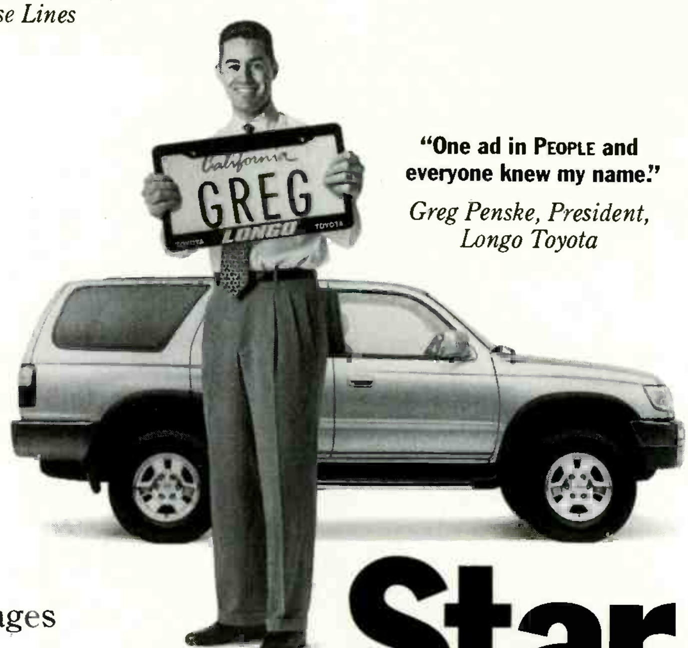


"Running all your advertising in one book only makes sense when you find the perfect destination."

Bob Dickinson, President, Carnival Cruise Lines



"One ad in PEOPLE and everyone knew my name."

Greg Penske, President, Longo Toyota

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Success stories continue to leap off the pages of PEOPLE. Computer services, car companies, cruise lines, top fashion designers–all get remarkable responses from the 34 million readers* who trust what they see every week in PEOPLE. Which is why so many of our clients continue to see results that can make you look twice. To see how PEOPLE can perform for you, perform one simple act. Call our Publisher, Nora McAniff, at 212-522-4989.

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Pamela Dennis, fashion designer

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In the Kitchen With—Elvis?


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Who are Newsweek's top 100 Newsmakers of the year? Who are the players in Hollywood and playmakers in sports? Who's booming in business? Who's making the most beautiful music? This year, thanks to a special Newsweek national poll, Americans will make their own choice. The only way to find out who these choices are will be by picking up a copy of Newsmakers, Newsweek's special year-end issue.

Newsmakers is one of Newsweek's most popular pages, and when it comes alive in its own special newsstand-only issue on December 2, which will be on the newsstands for 5 weeks, it'll be read, reread, discussed, disseminated, haggled over and held onto for months, maybe even years.

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This issue will be on the stands for two full weeks and in readers' hands for months. It'll be talked about, chuckled over and quoted all year long.

So, if you don't run your ad in Perspectives, the laugh may be on you.

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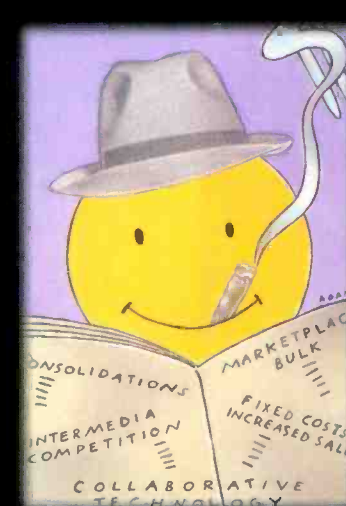
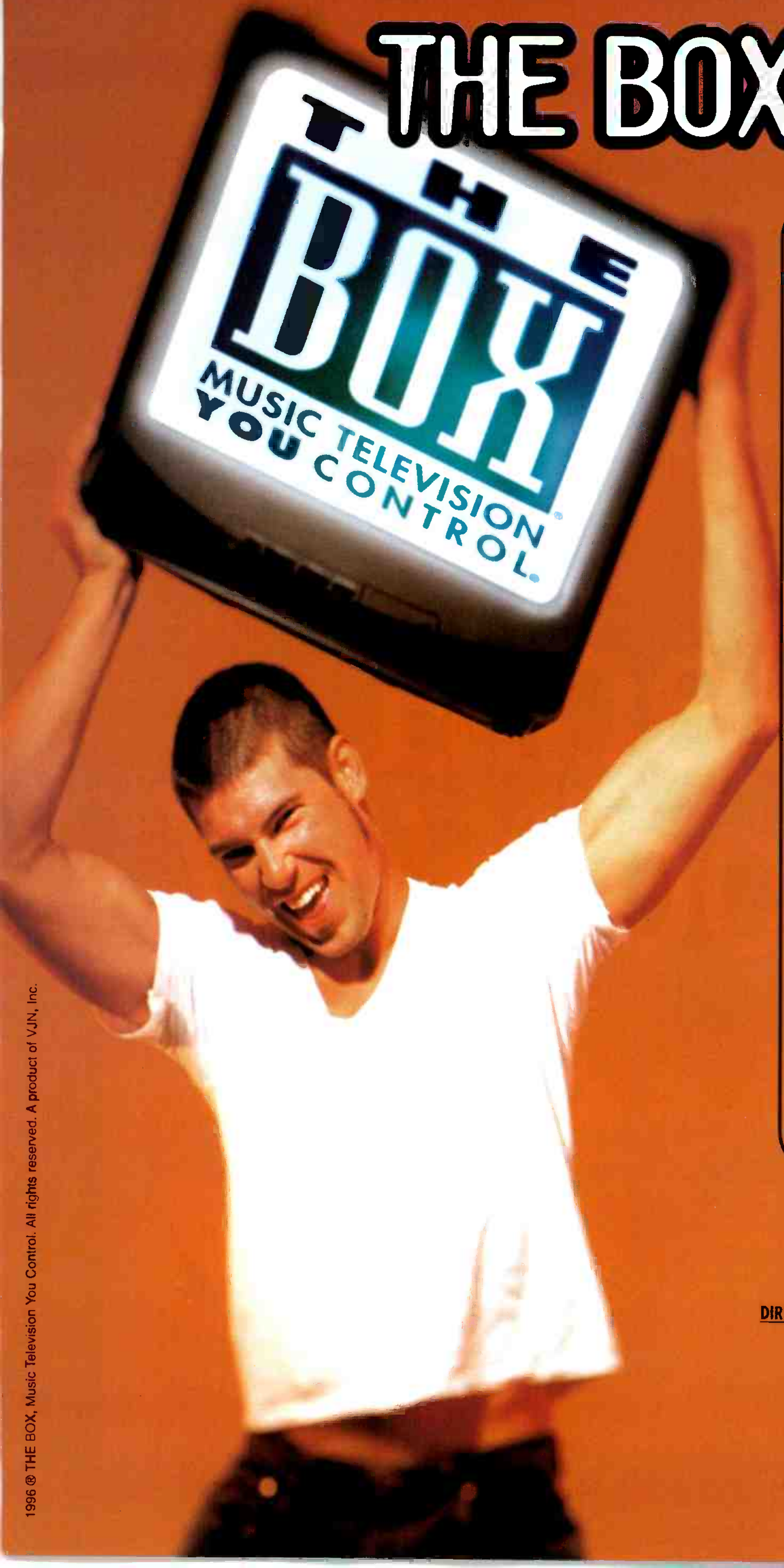


Teens and Young Adults: THE BOX Delivers!



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.*
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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.

* Source: Nielsen 1994, 1995, 1996

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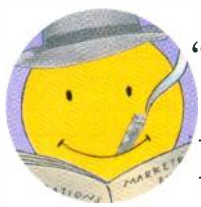
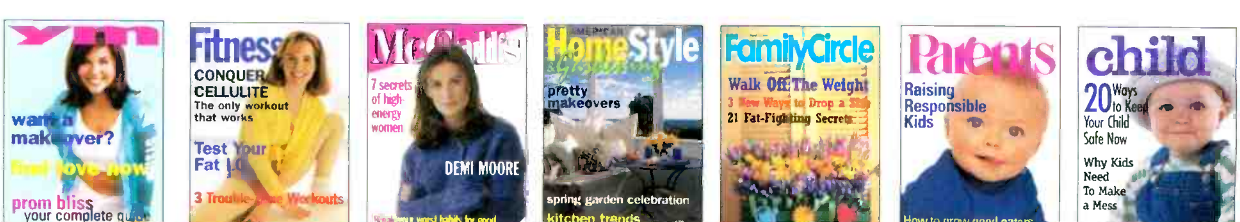
Inside

Our annual Media Outlook section previews the advertising market for the coming year, sector by sector. For an overview, start on page 6 with Alan Gottesman's  "A Bright Future, for a Change," a look at the big economic picture plus a careful analysis of how several significant structural shifts are shaping the ad-agency business. Each media sector has a unique story to tell heading into '97, of course, from the continued strength of network TV 

to the relief amongst newspaper and magazine publishers finally getting a break on paper prices. The most surprising update may be on Interactive media, p. 14.  Cathy Taylor reports that later this year, for the first time, Web ad demand may actually outstrip supply. Buy up those banners while you can.

The Green Couch, photographed by Horst Wackerbarth, creator of the best-selling book *The Red Couch - A Portrait of America.*

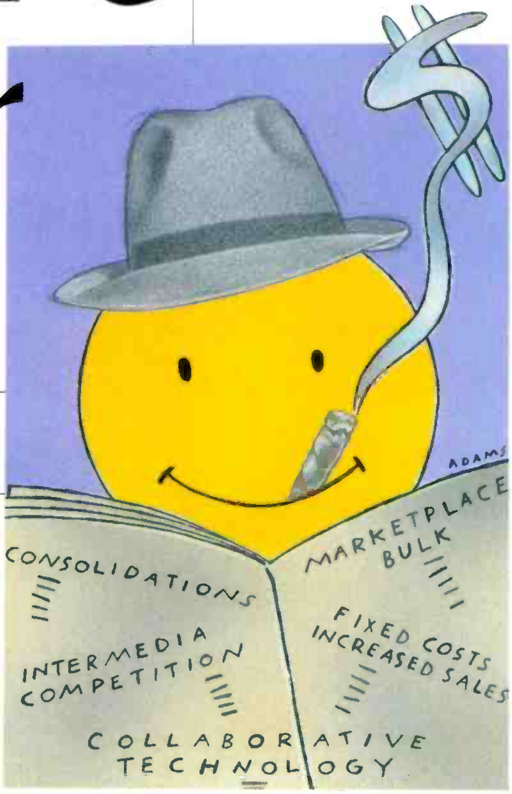
G+J Magazines for every



The economy is in shape, and other trends—consolidation, new technologies—bode well for agencies.

A Bright Future, for a Change

By Alan Gottesman



For economists, optimism only comes in one flavor: cautious. That said, there is a strong consensus that the expansion that began in the fourth quarter of 1990 will continue for at least another year. Steady growth accompanied by low inflation—with consequently moderate interest rates—is stimulating housing starts and retail sales of most categories of goods. And general employment continues to grow. Even the ad industry is helping in that regard.

It now appears that 1996 will be the first year since the late '80s in which the ad industry's total employment went up. In an age when downsizing is a management mantra, this is an interesting finding. It means not only that business is good—which it surely is—but that the industry's leaders think it will stay strong for a while (at least long enough to justify bringing in new bodies).

The newcomers should not get too comfy; agency managements are alert for signs of pressure on their profit margins, and staffing costs are the first place to save money. Some may worry that 1997, the year after the quadrennial coincidence of national elections and the Olympics, may be a letdown. While this constellation is never bad for the ad business, it is not a pivotal phenomenon. The industry will close 1996 having posted a gain of more than 7 percent—outpacing the gross domestic product—and may do about that well in 1997, even without the political or athletic pyrotechnics. A lot will depend on the economy, and for that we can only wait and see.

Outside of economic uncertainty (and even there the outlook is upbeat) there is plenty of cause for optimism. Three big trends have become patent in recent years, and their implications for Madison Avenue's

ILLUSTRATION BY LISA ADAMS

health are either neutral or positive. In particular: There have been intraspecies consolidations amongst clients, agencies and media; a shift in the pecking order of dominant clients has resulted in a new model for ad-spending behavior; and new, if ill-defined, technological opportunities have added goods and services to the adperson's calling.

Let's take consolidations first. A series of corporate mergers has led to a concentration among parent companies in many merchandise categories. These giant consolidations were not immediately positive for the ad business. The companies that made the deals, despite their boastful promotion when seeking the enabling financing, took years to actually consolidate and rationalize their holdings. Ad budgets, one of the first things to crack in a financial crunch, came under severe pressure in the early 1990s. That's pretty much over.

Generally speaking, companies have lowered their break-even points and are in a position now where there's really not a lot of big bucks to be saved. The current recipe for profit growth is based on revenue expansion, which means: Sell more stuff. Ad budgets have grown for that reason alone. On top of this, even in categories where there are fewer competitors than before—this according to agency executives with ringside seats—the surviving giants seem more inclined to slug it out with each other on the ad front than restrain themselves, spend less and enjoy the benefits of oligopoly.

That's not as unnatural as it sounds. Product life cycles are short and getting shorter. The corollary is that the pace of new-product introductions is accelerating. (Agency holding companies with design and identity units, much of whose work revolves around new products, claim to be especially busy in this area.) Having bulk in the marketplace gives a manufacturer some clout, but it does not confer immortality on individual products. It may make it easier to get distribution and retail acceptance for new items, but that comes in return for strong product support, including, not incidentally, advertising.

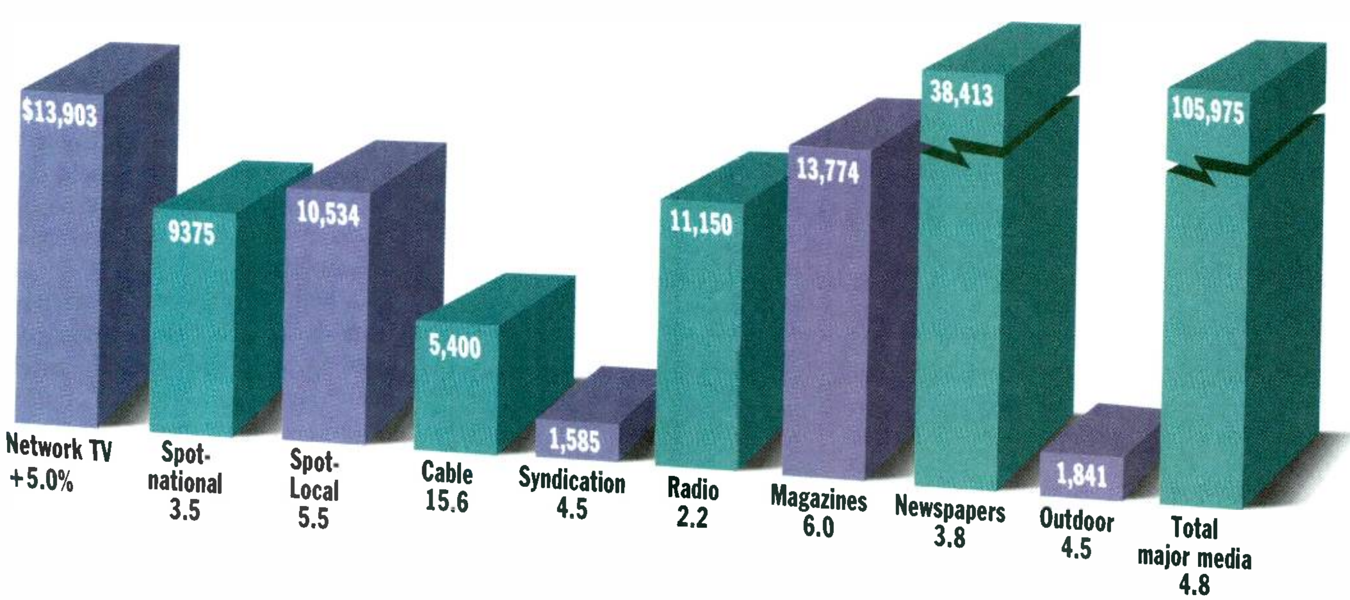
We've also seen a consolidation within the agency industry. Two of the large publicly owned companies, Interpublic and Omnicom, have seen their own revenues grow at double the inherent rate of the ad business by virtue of their active acquisition policies. It's a classic "squeeze the middle" situation, and it has nothing to do with toothpaste.

Small ad boutiques with some particular claim to fame—sometimes creativity, but as often local availability or special industry knowledge—can keep busy handling accounts that are suitable to their specialty. These shops are often one-office, limited-facility operations that cannot service, let alone compete for, even modest-sized regional or national advertising accounts.

There's a raft of mid-sized shops that can compete on the

Looking Ahead to 1997

Projected advertising expenditures in $ millions



Percent change, 1997 vs.1996

Source: Zenith Media

Economic Overview

larger stage, but often not very well. A truly successful client, one that springs from a local base to a national presence, can quickly outgrow its agency. That's especially so if a fast-track client seeks overseas opportunities. As a consequence, many of the middle-market outfits are seeking Big Brother merger partners, and, so far, there have really been only two buyers, Interpublic and Omnicom. Other large holding companies, in particular Cordiant and WPP Group, have only just (more or less) recovered from their acquisition binges that started in the '80s; they may jump back in the game but haven't yet. Two large private shops, Leo Burnett and Young & Rubicam, seem to have cultural biases against acquisitions.

As a result of this consolidation, mid-size agencies that, as free standers, might have teetered perpetually on the brink of financial disaster—or at least been constrained in funding their own expansion—are growing into formidable competitors. Conversely, this consolidation may serve to ease the pressure larger clients attempt to exert against agency compensation. The ultimate threat—"Do it this way or I'll take my account elsewhere"—is harder to execute when, because of consolidations and conflicts, there are fewer elsewheres open to your business.

Consolidation hasn't only reshaped the spenders, of course; it has been a major force in the media world as well. Liberalization of ownership rules allowed the two formerly stand-alone TV networks, CBS and ABC, to merge into larger corporations; other regulatory advances have permitted consolidation amongst station groups in TV and, especially, radio. Some critics see evil in these consolidations, since advertisers must deal with stronger entities when buying ad time. However, the longer-term effect of ownership rules is to make it difficult for the newly unconstrained parties to respond to their own competitors.

In particular, objectors to consolidation in the radio medium overlook the fact that radio's customers, mostly local advertisers, spend the bulk of their ad budgets with newspapers, and in most markets there's only one. Radio has been making inroads against the print monopolies and has increased its share of total advertising from a figure just below 7 percent 10 years ago to a figure just above 7 percent currently. As the new, larger broadcasting groups—first in radio and, ultimately, in television—flex their muscles, advertisers stand to benefit from greater inter-media competition for market share.

For ad agencies, understanding the business model of a new breed of advertising client can help explain their ad-spending habits. The auto industry is the ad business' largest customer, and telecommunications and health care among the fastest growing—a big shift from the days when packaged-goods drove the market. These industries have an important financial characteristic in common. They have fairly large capital bases or fixed costs relative to their sales, at least when compared to, say, the food and household products industries. This has a bearing on their willingness to spend money on advertising.

A high percentage of these industries' costs are fixed—picture the need to build and maintain a telephone network, a hospital or a car factory. They incur substantial expenses before they ever sell anything. As sales increase, however, those costs don't go up much. Thus, the cost per unit sold goes down mightily with each new transaction. Above a certain base volume, a level that varies by industry and by company, the take from the "last" sale is virtually all profit. How much more does it cost the phone company if some teenager makes one more call?

As long as there is a realistic prospect of making that one more sale, these companies will likely keep the heat up under their ad budgets.

And then there's the interactive issue. Ad folk seem to fall into one of three main camps on this subject. There are a handful of early adopters—advocates, more like—who see the world becoming digitized, and that's the wave of the future. A few companies with rather modest business records have received generous valuations by investors who buy into that theory. Some of the visionaries think they have a clear lead into the future and that it's already too late for the rest of the world to catch up.

To these technosavants, the "conventional" ad world is becoming irrelevant, and the large ad shops are either dinosaurs soon to become tar pits or, more charitably, are being led by managers who "just don't get it," with "it" being the worldwide digital awakening.

There may be a few agency heads who don't see what the fuss is about. After all, few advertisers use the new techniques to any great degree, and none of the Internet ad media appear close to profitability. Undeniably, the new technology current will slip into the mainstream sooner or later, but just as not all advertisers use TV or radio or magazines, there will be a lot of marketers for whom cyberspace will always be alien territory.

From talks with senior managers of the large agency companies, it's clear they are following interactive developments with great interest, if only to be able to discuss the alternatives with clients. But most opine that the digital future may be further away than the evangelists think. The projection that interactive advertising will amount to $7.5 billion worldwide by the year 2000, a widely cited figure, even if not ambitious, would represent less than 2 percent of marketing outlays by the millennium. By then, probably, many of the pioneers that haven't gone bust will have been acquired by the "dinosaurs." (Veronis, Suhler & Associates, the source for the advertising projections at the top of most of the stories in this section, forecasts U.S. interactive advertising spending of $2.1 billion in 2000.)

Just as not all advertisers use TV or magazines, for some, cyberspace will remain alien territory.

But the change is coming, and the industry's leaders see it. The new recruits, according one holding-company manager, may or may not be smarter than their forebears, but they possess a different kind of smarts. Technology is not a mystery to them, nor is it a novelty. They are used to working collaboratively and seem more strategy-oriented (let's understand and meet the client's marketing challenge) than process oriented (how will this TV spot tie in with the magazine spread we already created). That can only bode well for the ad business. ■

Network TV

Struggling for hits in a strong market

'97 SPENDING	
VERONIS	-0.4%
ZENITH	+5.0%

BY SCOTTY DUPREE

If ever the term "new and improved" applied, it would be to network TV and it would be right now. After last year's fiasco—in which the networks set their demographic sights on younger adults, resulting in mediocre, copycat shows and lost audience—the nets have retrenched. This fall's schedules boast a more varied palette of shows within the programming vein of what each network typically does best.

To that improved formula, add star power—from Bill Cosby to Brooke Shields to Michael J. Fox to LL Cool J—and unprecedented promotional campaigns for not only the networks themselves but for many of the 43 new shows that premiere sometime between August and November. And add predictions from ad-agency soothsayers who think the networks will be able to keep audiences tuned in this year and slow the leakage of viewing to cable.

The stakes are high in the network TV game and have risen higher in the past year: With the sale of ABC (to Disney) and CBS (to Westinghouse), the networks all now face the greater bottom-line responsibility that new corporate ownership imposes. As these new entities swell the ranks of their local station holdings, the pressure is on for the nets not only to make money but to find shows that make affiliates even more profitable. Disney and Westinghouse, as well as GE (NBC's parent company), News Corp. (owner of Fox), Warner Bros. (which owns The WB) and Viacom (which has an interest in UPN) also have bets placed on the back-end syndication possibilities that generate significant revenue.

Advertisers stepped up to record price increases in last year's and this year's upfront marketplace, fueling the need to deliver the quality and quantity of viewers promised and keep those network bottom lines flush.

While the playing field has changed, the rules of the ad game haven't: Buyers are still bullish and sellers are optimistic. Who is right depends on the ebb and flow of new products and marketing dollars, which in turn depend on the economy, politics and the general state of the national psyche. For the coming year, all those signs look good. Network sales reps and buyers don't expect much change in the forecast for the near term; they say the economy and the advertising marketplace will continue along as in the past. Hot categories for network TV are still expected to be autos, movies and pharmaceuticals, with retail, bottled drinks and credit cards continuing to spend heavily. (Telephone company spending is a question mark, depending on deregulation rulings, and it looks to many sellers like the high-tech category might not pan out to be the bonanza once expected.)

ILLUSTRATION BY AMY GOLDBERG

Many in the market are wondering if what shapes network TV sales these days is not a supply-demand equation, but rather an if-you-have-it-they-will-come philosophy not only sellers but programmers have taken to in recent years. "Our belief is that there is going to be more and better distribution available every year," says Jamie Kellner, president of The WB. "What there is not is software, and that's our focus." Kellner, still in the early stages of captaining a start-up network, sees new advertisers trying out the net each year, and new marketers taking their money to national TV. The fact that the pie is still growing keeps The WB, as well as the other networks, healthy with or without some of the bigger-spending advertisers. While advertisers can no longer twist network TV's

A month ago David Hill got an unusual promotion: He was made president of Fox Broadcasting Co., but no one reports to him except the divisions he managed previously as president of Fox Sports, a title he will keep. That's OK, say those who know him: Hill holds chairman Rupert Murdoch's checkbook. An Australian, Hill has aided Murdoch in some of News Corp.'s more monumental challenges: He is credited with putting cricket on BSkyB, rocketing the channel from obscurity, and he fired up Fox Sports, putting together a first-class team for the NFL and Major League Baseball. Hill is now expected to spend big money on big things, such as miniseries and event programs, to push Fox closer to full network parity.

arm the way they once did, there are still lots of other options that can thrust a network sales rep into depression.

The relationship remains congenial, with network sales departments friendly-faced and service-oriented, and buyers looking not only for the best deals but flexible and creative schedules that accomplish their clients' goals. The network side gets an extra bump by remaining the primary TV home of quality original programming: The broadcast networks are still the only outlets able to spend millions of dollars on programming day after day. Network-quality programming draws viewers en masse, an attraction that no other medium can currently replicate and no major advertiser can avoid. The truth is, network TV still delivers the biggest and broadest audiences.

"The networks seem to forget they're losing share to cable."

—Jack Klues, Leo Burnett

Which bodes well for the rest of this year's network TV marketplace, say network sales executives. "It's going to be a great year," says Marvin Goldsmith, president of sales at ABC, who has confidence in the quality of programming on the schedules this year and who believes there is more money waiting to be spent on network TV than ever before. "Advertisers are already talking about scatter," planning on what to do with the inventory they've already committed to and figuring how much more to buy, says Goldsmith. Other sales reps agree and expect that advertisers will end up spending about 15 percent more for ad time bought later in the year than they paid for it in the upfront market last spring. Naturally, buyers disagree. "I don't see 30 percent more dollars available to eat up that inventory," says one national TV buyer about the impending scatter market. "We spent all our money in the upfront, and as far as we can see from here, our clients don't have anything down the pike in terms of new product launches that weren't planned for already."

If the lack of money doesn't inhibit the scatter market, say buyers, underperformance will; it was the bane of last year's prime-time schedule. "The networks tend to let demand drive pricing," says Jack Klues, senior vice president of U.S. Media at Leo Burnett. "They seem to forget they're losing share to cable" and those losses are reflected in make-good units that blur the lines of pricing.

Still, sellers are confident that even though there's more inventory to be sold later this year—upfront sales committed only 75 to 85 percent of network inventory, leaving the balance of the ad units available for sale in the scatter market—the dollars to buy it will surface. "Clients are not only confirming their upfront commitments but asking to increase them," says one seller. "They're asking for that; I don't know if they'll get it," says the exec, who didn't want to see the higher-priced scatter inventory go at the CPM of an expanded upfront deal.

If the networks get those price increases—15 percent above upfront, which was seven to 15 percent above last year's upfront, which was 15 to 30 percent over the year before that—it's not necessarily a bad thing. Price hikes are clearly a good sign for networks and, though some would rather not admit it, for clients. Rising prices indicate a healthy market, and the networks don't see the market slowing down. ■

Cable TV

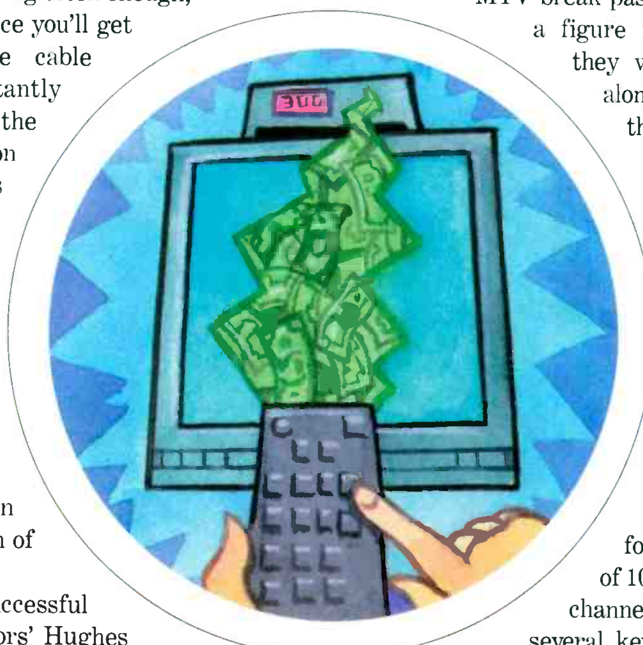
Learning to live with its success

'97 SPENDING
VERONIS
+14.2%
ZENITH
+15.6%

BY MICHAEL BÜRGI

If you ask for something often enough, there's a good chance you'll get it eventually. The cable industry has constantly complained that the rate reregulation brought down on it three years ago was unfair, and argued the way to wipe the slate clean was to allow competition.

Now the industry has it, with the advent of direct broadcast satellite services and the entry of the former regional Bell telephone companies into the TV business. Though nascent, the competition is taking a bite out of the growth of major cable operators.



DBS services include the successful DirecTV, a unit of General Motors' Hughes Division, which counts 1.6 million subscribers after only 18 months of operation. Primestar, a rival (and only medium-powered) service run by a consortium of cable operators, runs a close second with about 1.3 million, and Echostar's DISH service hit the 100,000 mark after less than six months in operation. Others are on the way, including one from Tele-Communications Inc. (TCI), the country's largest cable operator, and News Corp., which plans to launch a service jointly with MCI by the end of '97.

On the telco front, both major consortiums, Tele-TV and Americast, are aggressively working to launch overbuilds of established but vulnerable cable systems across the country. U S West, the lone telco not involved in the consortiums, has opted instead to buy cable systems and rebuild them in its own image. Tele-TV has moved to buy several wireless cable operations and soup them up for interactivity, while Americast has launched overbuild cable systems in about a dozen communities. More recently, Americast ordered $1 billion worth of digital set-top boxes from Zenith, to begin rolling out in areas like suburban Atlanta next year.

Cable programmers are only too happy to see the rise of a new generation of distribution outlets, because they give most networks a chance to increase their national reach. The day is not far off when the likes of CNN, ESPN, USA Network and MTV break past the 70-million subscriber mark, a figure few industry observers thought they would ever reach because cable alone was never expected to hook up that many subscribers.

As channel space on traditional cable systems has dried up, however, top operators have returned to the old practice of taking a stake in new services in exchange for carrying the network on their systems. TCI, with some 15 million subscribers nationwide, most recently took a 20 percent stake in News Corp.'s Fox News Channel as payment for launching the network in front of 10 million subs this October. But its channel capacity remains tight on several key systems, so it booted veteran networks, including Lifetime, VH1 and CNBC (interestingly, TCI is a part owner of CNBC rival CNNfn) as well as younger networks like E! Entertainment.

Problems like this will get wiped away once digital set-top boxes gain wide distribution. TCI is scheduled to begin rolling out digital boxes this month to homes in the Hartford, Conn., area. By year's end it expects to pass some 350,000 subscriber homes and will add four or five additional markets early in 1997.

The catch is that subs will have to pay for digital boxes, as they will the other golden egg of cable's future, the cable modem. It brings up a question that has dogged the industry for years: How much extra service will subscribers be willing to pay for? The last time cable operators got too greedy

ILLUSTRATION BY RUPERT HOWARD

In an era of instant news gratification, when viewers judge the news by how fast they can get it, Roger Ailes has chosen to launch another 24-hour news channel, the third entrant in a now-crowded field. Ailes' boss, Rupert Murdoch, chairman of News Corp., came up with the idea to create an alternative to the "liberal" 24-hour news leader, CNN. Ailes marches forward with more than $300 million earmarked to establish the news operation, which launches October 7 to some 15 million cable homes. Considered a master manipulator of media, Ailes has no reservations about waging a public war in the press with NBC, which recently launched MSNBC, the second entrant in the 24-hour news channel category.

by ramping up monthly bills, the industry got reregulated. Now it has satellite and phone companies to keep it in line price-wise. Still, it could be a painful lesson to learn subs aren't interested in forking over the extra dollars for blindingly fast modem access or 300 channels of program choices and video-on-demand.

What really matters, though, is whether people are watching. By that benchmark, cable has had its most successful year ever, despite the absence of the O.J. Simpson murder trial, which had buoyed cable ratings throughout 1995. Total basic cable, according to Nielsen Media Research data provided by the Cabletelevision Advertising Bureau, was up 13 percent in ratings and 11 percent in share in prime time through 48 of the 52 weeks of the '95-'96 TV season. The Big Four networks were down 4 percent in ratings and 3 percent in share for the same period.

"Because of the increased fragmentation in broadcast TV and its change in demographic reach over the last few years, the viewer has been confused," argues Rick Sirvaitis, president of IFE Ad Sales, the sales arm of the Family Channel and MTM. "Those viewers looked for options, and the option that kept coming back to them was cable."

> "Viewers looked for **options**, and kept coming back to cable."
>
> –IFE's Rick Sirvaitis

The advertising marketplace, however, ended up penalizing more than congratulating the cable networks for their ratings prowess. Because most cable networks had more gross ratings points to sell in this past upfront marketplace, they could count on larger dollar-volume deals from agencies. That made it difficult to push up the cost-per-thousand price they charged agencies.

It didn't help that two of the largest cable ad-sales operations—Turner Entertainment Networks and USA Networks—chose not to push the market, guaranteeing they would get the volume needed to fill ratings points. The move set the tone for a softer upfront in which most cable networks had to struggle to eke out CPM increases north of 5 percent.

Sales executives predict next year's market will treat cable far better for several reasons. For one, ratings will continue to rise, pulling more advertisers into cable. Second, Olympics money that got siphoned out of the market this year will return. And, lastly, time is on cable's side. "This is a gradual process," says Sirvaitis, referring to the shift of budgets toward cable. "It's going to take a couple of years. But at some point buyers will give up on buying a medium that is losing market share and begin to spend more on one that's gaining market share."

Recent events on the spot cable side of the ad-sales equation are starting to give that category its own glow. Only a month ago, Adlink, the interconnect serving Los Angeles, finally consolidated the market when it convinced Century Cable, which serves the wealthy suburbs of Beverly Hills, to join. Eight of the top 10 markets now have interconnects that offer consolidated coverage. Charlie Thurston, president of Adlink, predicts the top 20 markets nationwide will likewise be consolidated in two years, which will finally give spot cable the leverage it needs to draw regional and other big-money advertisers beyond the mom-and-pop business it has traditionally relied upon. ■

Interactive

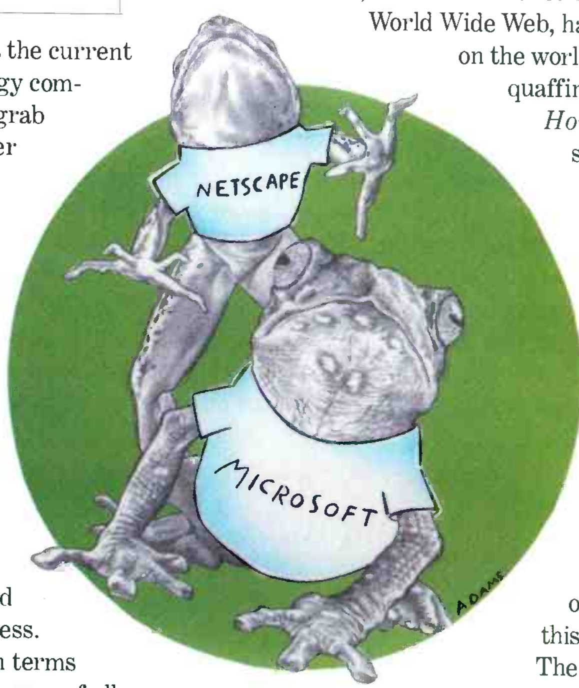
Marketers wise up as Web surges

'97 SPENDING
VERONIS
+177.8%
ZENITH
NA

BY CATHY TAYLOR

In the maelstrom that is the current stock market, technology companies have tended to grab the headlines, whether their issues move up or down. Just ask any America Online executive, who has seen the valuation of his AOL stock cut to roughly a third of its 52-week high. Or Wired Ventures, which has delayed an initial public offering that would have valued the company at $450 million.

Even though those statistics may indicate the bloom is off the thorny new-media rose, many people close-in suggest that everyone should start paying more attention, not less. Because if 1995 was an eye-popper in terms of the Web's sheer potential (and in terms of all-out hype), 1996 may be remembered as the year the real, non-starry-eyed growth began to take hold on the advertising, content and technology of the Internet and other on-line media. "Last year was kind of a study in cluelessness," admits Jonathan Nelson, chief executive officer of hot Web advertising developer Organic Online.



To some extent, Nelson regards that cluelessness as the headlong rush most advertisers made in their first forays onto the Web: building voluminous mega-sites detailing everything from the birthplace of the company founder to the latest share price. While Nelson and others continue to build huge sites, Nelson shares a common sentiment that perhaps new media could learn a thing or two from old media about the relationship between advertising messages and content—that advertisers might be better off sponsoring on-line programming than creating it. He points to Absolut Kelly, a Webzine created by *Wired* executive editor Kevin Kelly expressly for the vodka brand, as indicative of the new yet old model for advertising and content on the Web. "[It's] somewhere between someone else's content and their own," he says.

Indeed, indications that the mega-site craze may be dying down are beginning to crop up, if one knows where to look. Zima, one of the first consumer goods to put up a site on the World Wide Web, has dispensed with its weekly update on the world of Duncan, a Generation X, Zima-quaffing character who may have been the *Homo erectus* of on-line advertising spokespeople. Similarly, Levi's, which last year constructed a mega-site around a guide to hip culture, started to experiment with other on-line advertising forms this summer. In another new/old twist, the company has actually put self-contained ads on a number of sites. The campaign's banner—if it can be called that—is simply a blinking eye, which doesn't carry the Levi's logo. Those who click on it view a QuickTime video (the dawn of true on-line commercials?) that, get this, *does not* link to the Levi's Web site.

The emergence of such divergent advertising models simply means more work for companies like Organic. Nelson notes that creative and strategic fees in the industry are "going up dramatically."

Nelson's view is certainly in step with some recent industry predictions. According to Cambridge, Mass.-based Forrester Research, 1996 advertising revenue on the Internet will reach $80 million, and the wondrous $1 billion mark is expected only two years from now. That optimistic figure will probably represent advertising that is different from the prevailing on-line models today, however. "We are bullish on advertising taking root," confirms Kate Delhagen, a Forrester analyst. "We don't think the [advertising] banners as we know and love them will be the same."

Banners and advertising sites will be increasingly customized to a user's likes and dislikes, shifting production over to more

ILLUSTRATION BY LISA ADAMS

On the day Susan Russo committed to an interview on her job as general manager of Rodale's on-line properties, their principal partner, AT&T, pulled the plug on its venture. "Alliances change," shruggs Russo. "That's the nature of this thing." Russo, 43, appears to be the sort of person who is unfazed by the changes that often confront new-media executives. Russo says Rodale remains committed to building a formidable on-line presence for its print titles such as *Prevention* and *Men's Health*. The strong relationship between people interested in bettering their health and the empowering aspects of the Internet make "a perfect fit intellectually. The Web is for people who want to take action," Russo observes.

targeted advertising messages that draw on the database capabilities of the Web. Increasingly, one's advertising experience on the Net is unique, based on past and current Web behavior, which is matched with likely advertising interests. For instance, companies such as DoubleClick, which reps 55 sites, can deliver advertising banners on an individualized basis to anyone who accesses their roster of sites, ranging from Travelocity to GolfWeb to SportsLine. "We're kind of the Burger King of Internet advertising," says Kevin O'Connor, the company's chief executive officer. "We do it your way."

The browser battle will bring only good things to the Web.

DoubleClick isn't the only company moving to a network concept to bring efficiencies—and presumably more money—onto the Internet. Interactive Imaginations, which runs the gaming site Riddler, started its own site pool, the Commonwealth Broadcasting Network, by pulling together hundreds of small sites. Interactive Imaginations sells and disperses the ads to compatibly targeted sites, putting placements for such advertisers as Snapple and Microsoft on sites that could never lure those advertisers on their own.

The market has gotten so strong, O'Connor sees an end to the first Internet advertising era, in which anyone who didn't negotiate a deal off the rate card probably didn't keep his or her job long. "I think this winter we're going to see everything flip-flop, where demand is going to outstrip supply," he says.

It's one thing to hear such claims from the sales side, but media buyers also note the supply and demand relationship has started to tilt. "For the first time, we're finding that inventory we want is already sold," explains John Nardone, director of media and research services for ad agency Modem Media. Nardone predicts that IBM, Microsoft, AT&T (a Modem client) and Sprint alone will spend more in the fourth quarter than was spent on all Internet advertising in the third.

Strong ad demand brings the discussion, oddly enough, to Web browsers, the budding Coke vs. Pepsi of the Internet. While neither Netscape (Coke) nor Microsoft (Pepsi) has yet enlisted Bill Cosby to conduct a series of Web browser taste tests, industry players are predicting that the ongoing battle for browser market share will only bring good things, such as advertising revenue and better browser products, to the Internet. Microsoft, first out of the gates (no pun intended) with the 3.0 version of its browser, Internet Explorer, began an advertising and promotional barrage in mid-August, buying up Web banners and even giving the beleaguered newspaper industry a boost by touting the software in a print campaign that ran in papers all over the country. Netscape launched its 3.0 Navigator browser less than a week after IE, with a similar media barrage.

Fortunately for the ever-growing universe of Internet users, the advertising and promotional battle is bound to spill over into refining the products themselves. Savvy deal-making and new technological features will improve each user's Internet experience and give developers a better environment in which to create content. "The browser wars are going to drive capabilities, because Microsoft and Netscape are going to leapfrog each other," predicts Nardone, "which is great for all of us." ■

Consumer Magazines

Extending the brand is new priority

'97 SPENDING	
VERONIS	+5.8%
ZENITH	+6.0%

BY JEFF GREMILLION

The paper and postal cost woes that have dogged the magazine industry for two years are tapering off. But the innovations necessitated by hard times—as profit-desperate publishers searched for ways to wring more out of their titles—have taken hold.

The coming year of relative prosperity will be a time of unprecedented, real-world (as opposed to virtual) innovation. So-called brand building will be at an all-time high, even as publishers idle their on-line engines, realizing the payoff of cyberspace is still a decade away. And the interests of baby boomers will still drive the market.

"When you've endured so much pain for a while and it lets up a bit, you feel good about it," says Time Inc. president and chief executive Don Logan, reflecting on the sputter in skyrocketing operating costs.

"The entire industry was caught off-guard," echoes Condé Nast president and chief executive Steven T. Florio, about paper costs, which soared 40 to 50 percent over the past two years. "We budgeted for an increase, and we're seeing prices flat, even some minor decreases."

Prices are still high, but the "overheated growth" has slowed, acknowledges James Guthrie, Magazine Publishers of America executive vice president. He warns that, despite the optimistic outlook of most publishers, the prices are likely to edge up again next year.

Guthrie also predicts magazines will garner a larger share of the total media market next year, about 8.9 percent. This year magazines—not poised as a medium to take maximum advantage of this year's Olympics or the presidential elections—will finish up about 8 percent, the same as last year. Guthrie also predicts the total market will grow next year, so magazines will take a larger slice of a larger pie.

Ad rates will be raised only moderately in '97, mostly in the 3-6 percent range, and nobody will be very aggressive with costly rate base hikes. Automotive will continue to be *the* hot ad category, with several major product launches planned. Guthrie estimates the car category alone will account for $1.5 billion in ad revenue next year. The food category will soar, thanks particularly to a milk campaign that will kick in soon, adding $70 million—more than double this year's budget—to magazines' coffers. This year's surprise-sensation category, drugs and remedies, will stay well, partly because of the continued influx of newly legal prescription-drug ads.

Some of the real excitement next year will be taking place off of magazines' pages. Producing the core product continues to be a costly proposition, and publishers are turning to the time-honored art of "franchise development" or "brand extension" more than ever before. These are, of course, fancy terms for exploitation—exploiting the personal bond a reader makes with a publication to induce him to buy other goods and services with the magazine's name on it. *House Beautiful* paint, *Cooking Light* recipe books, *Elle* clothing, the *Spin* radio network, *Sports Illustrated* tv shows, *Individual Investor* financial services, etc., etc.

"During the difficult times," says Time Inc.'s Logan, "when ad budgets are down and costs are high, we've been forced to look around for other profit opportunities."

Of course for Logan and Florio, the pressure they exert on their companies to boost brand extensions—or "line extensions," as Florio calls them—is part of the general business strategy, in good times and bad. "I went to business school,"

ILLUSTRATION BY RUPERT HOWARD

Editor Katherine Pearson and *Coastal Living*—the bimonthly shelter/travel/financial-strategy title to launch next spring from Time Inc.'s Southern Progress—will make, pardon the pun, a big splash in '97. Described as "very bright, very creative" by her boss' boss, Time Inc. president and ceo Don Logan, Pearson will share her guidance with Progress' successful, upscale interiors bimonthly, *Southern Accents*, which she also edits. Part of her vision for both books is that the houses she features, though beautiful and aspirational, are not showrooms. They are real homes. "The dream quality is only valuable if you can taste it every now and then," she says. "We show a kind of house other publications have overlooked."

says the Condé Nast chief. "I've always looked at titles as brands."

Florio not only views his titles as brands, but also the company itself. New magazines at Condé Nast can be considered extensions of the corporate brand. "You have to brand the whole company," says Florio. To wit: *Condé Nast Traveler*, *Condé Nast House & Garden*, the upcoming *Condé Nast Sports for Women*. Florio recently hired David Fishman away from the licensing department at brand-building giant Disney to oversee line extensions at Condé Nast.

> "This is a 10-year burn. I don't know how we're going to make money with [the Net]."
>
> –Condé Nast's Steve Florio

The recent dismal production atmosphere was, perhaps, just the chance longtime brand builders needed to instill the virtues of exploiting the core. "I wouldn't say it's all driven by adversity," says *People* vice president Jeremy Koch. "Don Logan's really pushed us hard to find ways to develop our businesses. We have high profit goals."

Logan's corporate roots run to Birmingham, Ala., home of Time Inc.'s quietly successful subsidiary Southern Progress. Progress, of which Logan was president, publishes *Southern Living* and six other regional and national magazines. More than half of the $500 million that company will report in revenues this year comes from brand extensions, mostly books spun off its titles and produced by its Oxmoor House unit.

The emphasis on brand building raises some ethical questions, however. "The wall between editorial and advertising has become penetrable in many ways," says Suzanne Braun Levine, editor of the industry watchdog *Columbia Journalism Review*. "That's not necessarily because of moral decay. The business has changed."

Levine's concerns focus mainly on the move by magazines on-line, now the most common of brand extensions. The Web love affair appears to be cooling, however, as publishers realize how far distant any payoff is likely to be.

"This is a 10-year burn," says Florio. "I don't know how the hell we're going to make money with it. Many people don't know how to use it, and they won't pay for it."

Companies that have already established a strong presence on-line will likely maintain the status quo, while perhaps reducing their development budgets. Those who have not made the move on-line will nonetheless do so in order to please advertisers, who expect as much.

"We have not been pioneers," says Gruner + Jahr president and ceo John Heins of his company and the race in cyberspace. "We want to be a player. We want to work with our advertisers who want us to be players."

Custom publishing, after four years of growth, will likely subside next year, suggests the MPA's Guthrie. Returns have been less than companies bargained for, and the bidding process for contracts has proved a hassle. Magazine companies may do some custom work on-line. But by and large, publishers are reluctant to put money and energy into building someone else's brand. ■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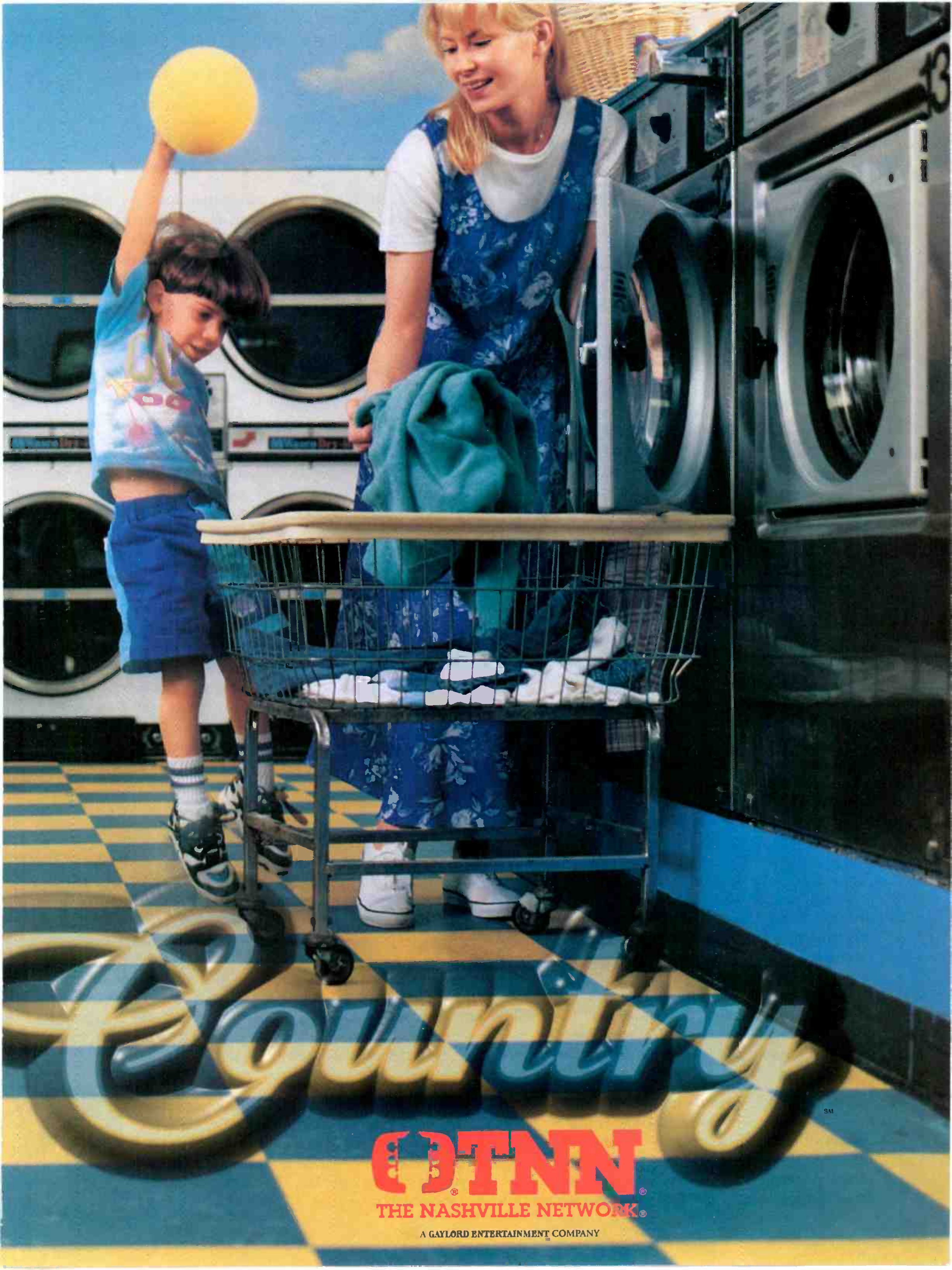
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TNN
THE NASHVILLE NETWORK
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Trade Magazines

A strong showing, even on line

'97 SPENDING	
VERONIS	+6.2%
ZENITH	NA

BY JEFF GREMILLION

The trade-magazine upswing that has been driven by a few booming categories will continue next year and will be more diverse, as a variety of categories show strength. The industry as a whole has been as troubled by escalating paper and, especially, postage costs—and as smitten with brand building—as its consumer brethren. But trade publishers are poised to take franchise development much further into cyberspace.

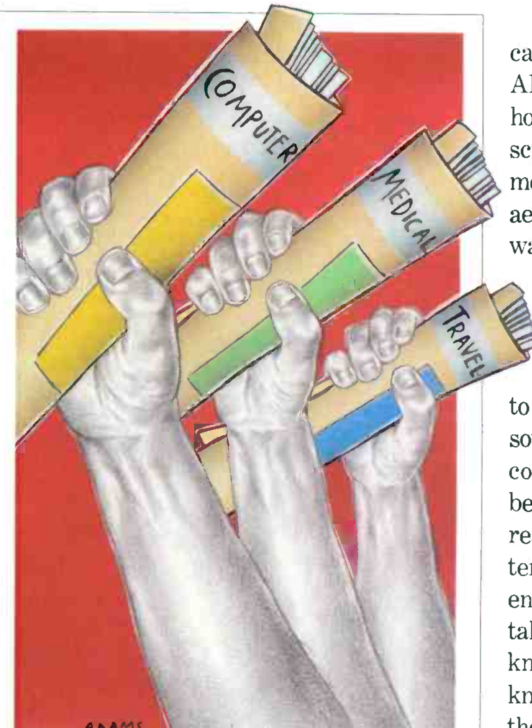
This year production costs did not increase nearly as much as fearful publishers had budgeted for. If Democrats take over Congress this November, a Republican-led effort to reform the Post Office could die and give way to new fears of postal-rate increases. But American Business Press president Gordon Hughes optimistically predicts no postal surprises for the year and only slight increases in paper prices.

Year-end industrywide ad revenues are expected to be up 5.5 percent over '95, and next year's figure will jump about 6 percent more, says Hughes. Veronis, Suhler predicts total spending on business-to-business magazines will near $8.5 billion next year. The solid state of the industry today and the hopeful outlook for '97 have "the mergers and acquisitions folks cranked up," says Hughes.

"There will be an aggressive mergers and acquisitions marketplace," says Veronis, Suhler managing director Joel Novak, adding that European investors have a renewed interest in the American business press. "There will be an awful lot of capital chasing too few investments."

Despite some theories that the computer market will mature and flatten for the trades, computers will continue to be the hottest category; last year, advertisers spent more than $2 billion in computer books. Predicts Novak, "The strength of the computer category will continue throughout the decade."

Medical trade publishing, beginning its rebound now, will return to its position as a top category. "The panic that accounts for the decline—caused by the Clinton administration's initiatives in reforming health care—has died down," Novak says.



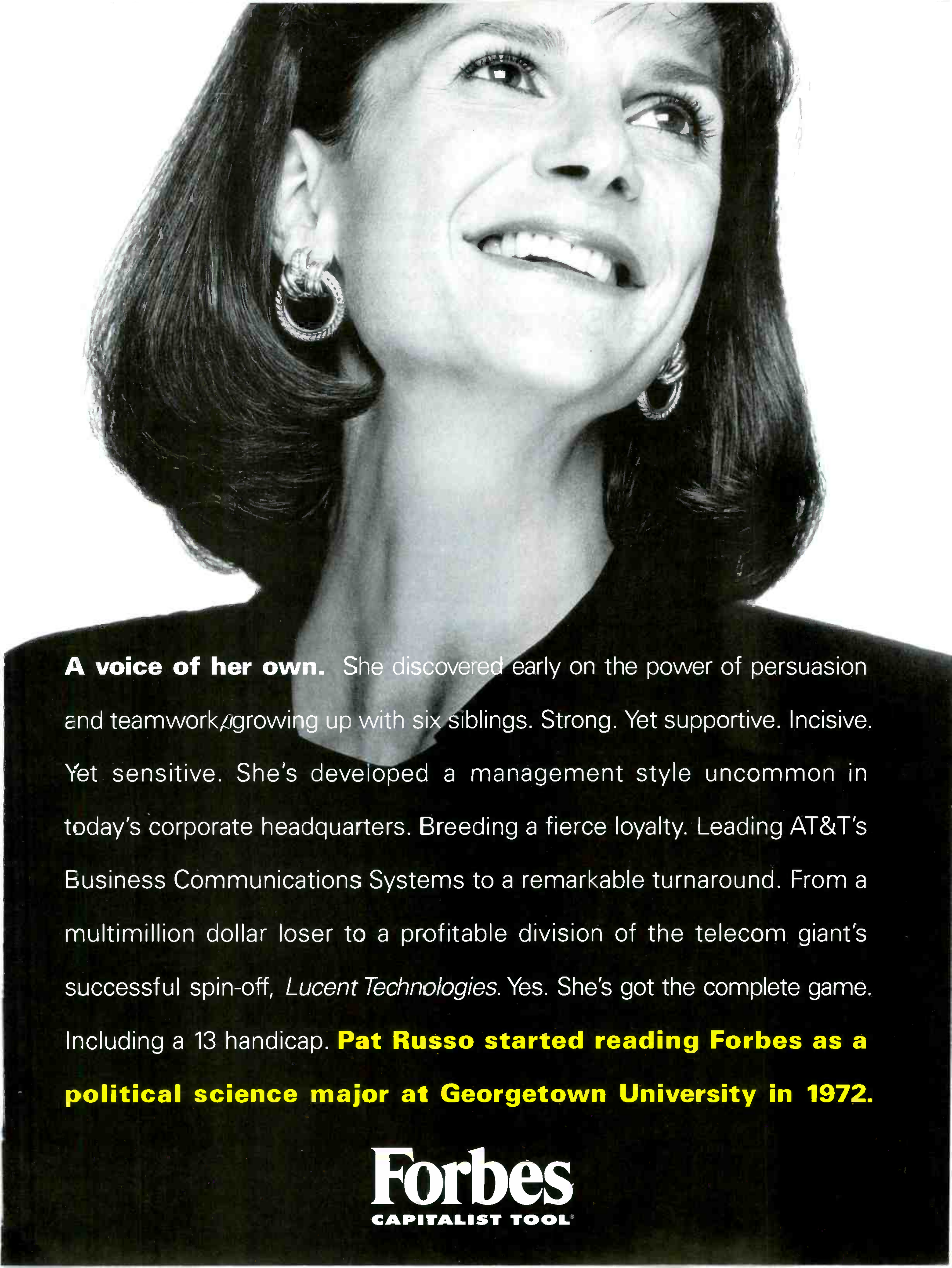
Other strong or growing categories, according to the ABP, include travel, retail and hotels, restaurants and food, science and research development, engineering, aviation and aerospace, industrial products, water supply and sewage, government and public works, automotive, construction and motion pictures.

Trade books will continue to look to the Internet as a source of revenue, a shift from consumer books, which seem to be accepting the status quo and resigning themselves to long-term losses with their on-line endeavors. The trades aim to take advantage of the need-to-know, rather than want-to-know, nature of the information they deal in. "I feel fairly certain business-magazine publishers will find a way to make the Web pay," says Novak.

Hanley Wood, which publishes magazines for builders and others in construction, is already in the black with its Builder Online service, says executive vice president Michael Tucker. Hanley charges advertisers for hyperlinks, creates Web sites and has corporate sponsors like Anderson building suppliers. The site—featuring new products and floor plans, news items of relevance gleaned from wire services and an extensive database—is free to users. "The relationship with the users is first," says Tucker, "then there's the relationship with the advertisers. The idea is not to charge people, but to make them spend time with the service." ■

ILLUSTRATION BY LISA ADAMS

While many trade magazines are polishing themselves up and sounding more like consumer books, one new launch aims to cut through the glossy veneer. *Individual Investor's Ticker*, a spin-off of the consumer *Individual Investor*, will target brokers with straightforward advice on "under-romanced" stocks and tips on how to sell them, says editor Jackie Day, who left a job at Morgen-Walke to take her new post. "We have a tight focus," she says. "We're not going to talk about what kind of tie a broker should wear, or what he should eat for lunch." Says *II* publisher Jay Burzon of Day, "With her understanding of this changing industry, she'll help brokers do their jobs better. We're absolutely sure of that."


A voice of her own. She discovered early on the power of persuasion and teamwork, growing up with six siblings. Strong. Yet supportive. Incisive. Yet sensitive. She's developed a management style uncommon in today's corporate headquarters. Breeding a fierce loyalty. Leading AT&T's Business Communications Systems to a remarkable turnaround. From a multimillion dollar loser to a profitable division of the telecom giant's successful spin-off, *Lucent Technologies*. Yes. She's got the complete game. Including a 13 handicap. **Pat Russo started reading Forbes as a political science major at Georgetown University in 1972.**
Forbes
CAPITALIST TOOL®

Newspapers

Focus shifts to on-line, retail goals

'97 SPENDING
VERONIS
+4.4%
ZENITH
+3.8%

BY ANYA SACHAROW

The biggest difference in the newspaper outlook for the coming year, compared with last year, is also a big relief for publishers: No drastic hikes in newsprint prices are expected. In 1995, publishers suffered a 40 percent increase in newsprint costs. But added rate hikes scheduled for early 1996 never came, and '97 should be no different. Without the impact of drastic cost increases on the bottom line, the industry can focus on more creatively developing the on-line arena and searching for ways to boost retail ad spending.

Major changes in new media are likely for '97, as the industry gets used to the Internet and more aggressively uses it. Newspapering is now beyond the "What is it?" and "What do we do with it?" stage and has moved to "OK, we have it, how do we market it and make it better?" This year, the Newspaper Association of America presented its first Digital Edge Awards for innovative use of the medium. New Jersey Online and Florida Today's Space Online were deemed best on-line newspaper sites.

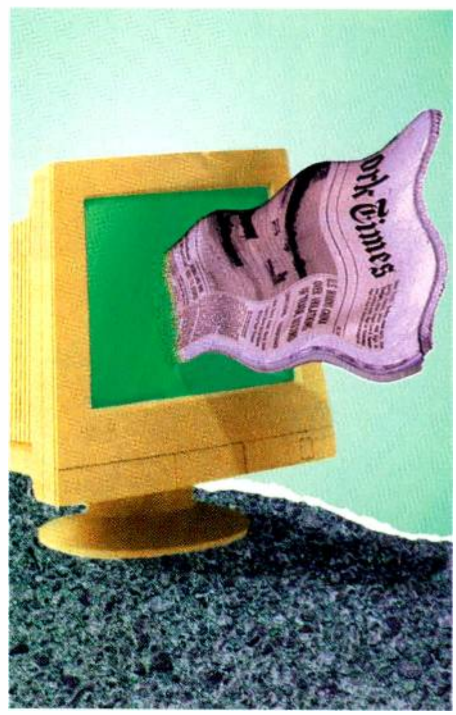


ILLUSTRATION BY AMY GOLDBERG

"I've seen a tremendous amount of creativity [on-line] from newspapers, despite their reputation of being slow and drab," says Randy Bennett, the NAA's vice president of new media. Bennett predicts a "shoring up" of what was the industry's first crack at new media. Though profitability on the Internet remains elusive, papers such as Knight-Ridder's *San Jose Mercury News* and Dow Jones' *The Wall Street Journal* have implemented paid subscription programs for their on-line efforts.

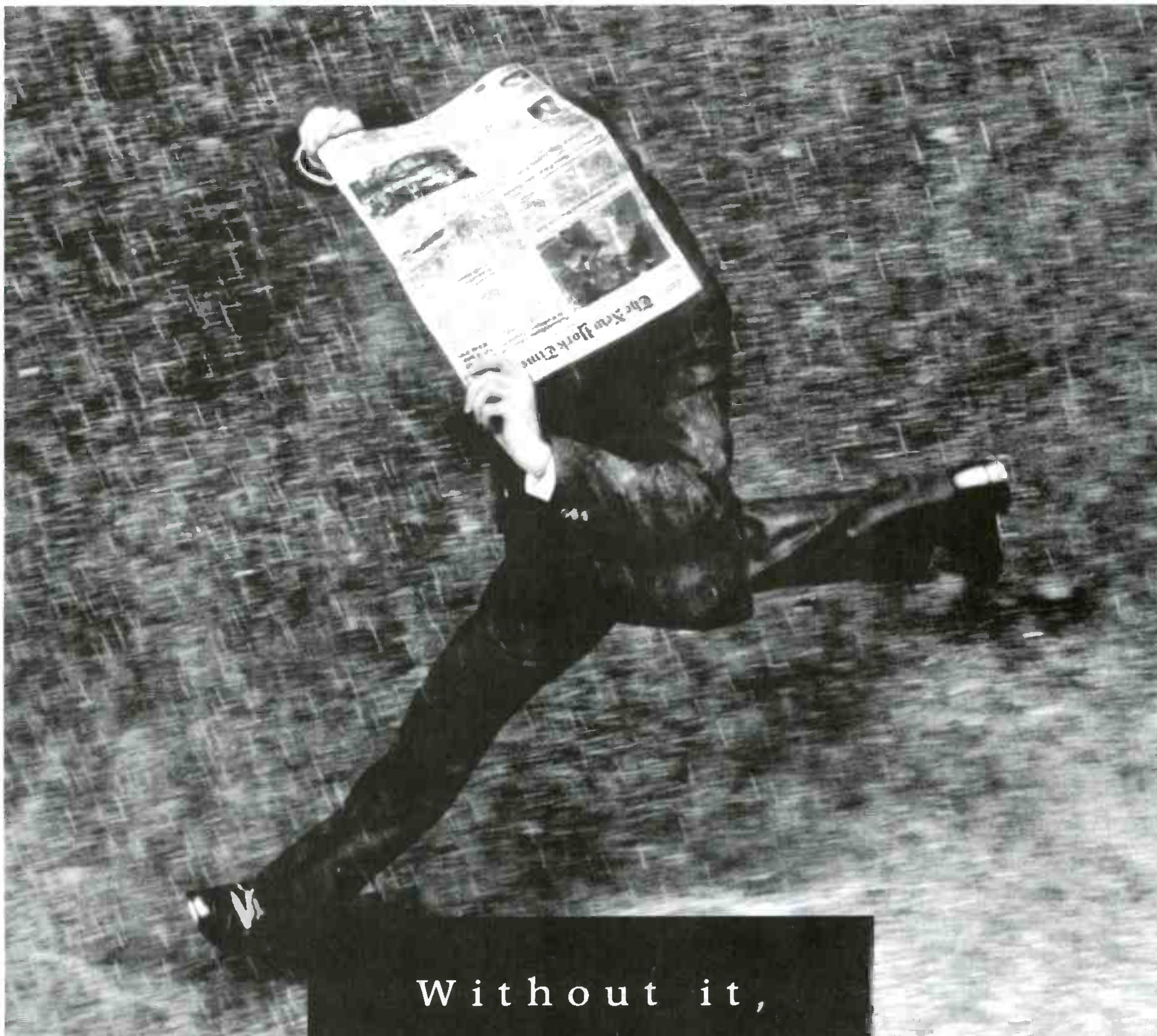
"The industry is continuing to focus on the product," says Bennett. "Newspapers do want to drive traffic as they look at [the possibility] of [developing] ad revenue. They'll build awareness to get people to the sites and continue to retool and refine as they add content."

As newspapers develop their on-line products, they will offer more diverse advertising packages, with combinations of print and on-line. The Newspaper National Network has teamed up with the New Century Network and the Associated Press to sell advertising in the six categories the NNN is building for the industry (drugs and remedies, automotive, food, household products, beverages, and cosmetics and toiletries). "While on-line isn't a critical mass yet, what we're selling is critical mass through the newspapers, which reach 60 percent of adults every morning," says Pat Haegele, president of NNN. "The sight, sound and motion [on-line] that we don't have with newsprint can lead consumers to the on-line product and vice versa."

While advertising prospects for traditional newspapers are improving, retail continues to be soft. Consolidation among major national stores, and the big chains' resorting to catalogs rather than traditional advertising, have hurt all media, not just newspapers. For the first half of 1996, retail was up a slim 0.5 percent. "We lost volume because of working off an inventory of high newsprint prices," says Miles Groves, the NAA's chief economist. "This year I don't anticipate it to be so slow."

To combat slow retail growth in 1997, the industry could see more "microzoning" in which newspapers provide segmentation, targeting and zoning of circulation to improve insert distribution and more effectively compete against direct mail. The model has worked for Oklahoma Publishing Co.'s *Daily Oklahoman* in Oklahoma City. In 1992 the paper broke down its market into 271 plots, from a previous 40 ZIP codes. For year-to-date ending July 1996, zoned retail preprints were up 18 percent over the same period for 1995. ■

David Mazzarella, the 58-year-old editor of *USA Today*, prefers to keep the spotlight off himself. "It's the paper that should be watched," he says. Under Mazzarella's editorship, Gannett Co.'s flagship daily is moving away from truncated articles and picture-pretty features toward hard news and investigative reporting. *USA Today* has garnered kudos for recent reports on guns in America and crime on campus. Mazzarella, named editor in December 1994, says he wants to improve reporting of public-policy issues and expand international coverage. "You can't tip the balance of covering national news and issues," he says. "But people are interested in overseas because it affects them. It's a global marketplace."



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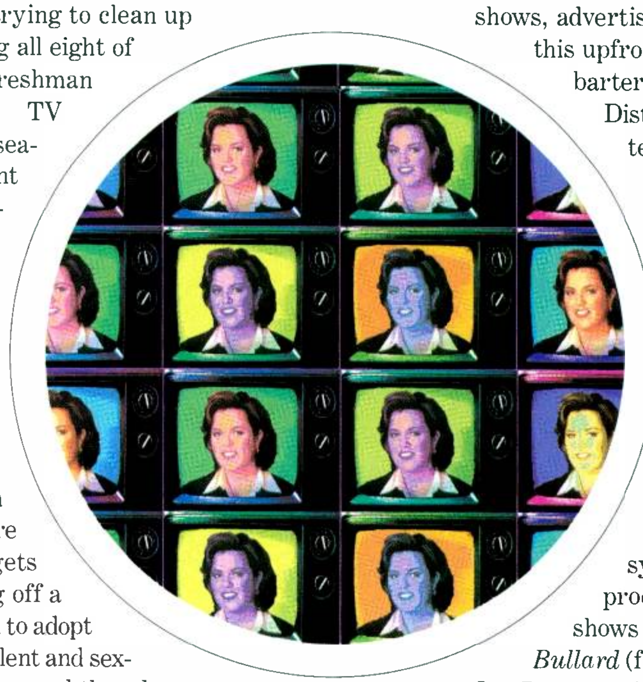
Syndication

Everything's coming up Rosie

'97 SPENDING
VERONIS
+0.6%
ZENITH
+4.5%

BY MICHAEL FREEMAN

Syndication is trying to clean up its act. Purging all eight of the so-called freshman "trash" talk TV shows of last season, repentant syndicators came back to advertisers in the 1996-97 upfront market with a slate of more palatable, softer, cuddly shows. Not many advertisers, however, were quick to take the bait.



The skepticism on the part of major advertisers also had syndicators anticipating a somewhat guarded approach from media buyers, most of whom were expected to take smaller budgets into the upfront market. Coming off a season when broadcasters agreed to adopt a voluntary ratings system for violent and sexually explicit content, syndicators read the advertisers' wariness correctly and responded by holding some ad inventory back for the upcoming scatter markets instead.

In fact, Tim Duncan, executive director of the Advertiser Syndicated Television Association (ASTA), notes that syndicators sold out approximately 75 percent of their inventories in the most recent upfront market, compared to an 85 percent sellout rate for the market last year. Duncan projects national barter ad sales will hit $2 billion for calendar year 1996. He estimates year-to-year market growth at around 4 percent, compared to last year's 7 percent, reflecting the tentativeness of both buyers and sellers.

"Where the [broadcast] networks were pulling out some discounts, syndicators had a deliberate strategy to hold out some inventory for scatter," Duncan contends. "To us, that looks like a pretty good bet."

Apparently, syndicators and broadcasters alike are banking on stronger ratings and positive reviews to rebuild the trust of advertisers. Rich Goldfarb, executive vice president of national ad sales for New World Sales and Marketing, views the developments as part of a "natural, evolutionary process," rather than a watershed self-policing of the syndication business.

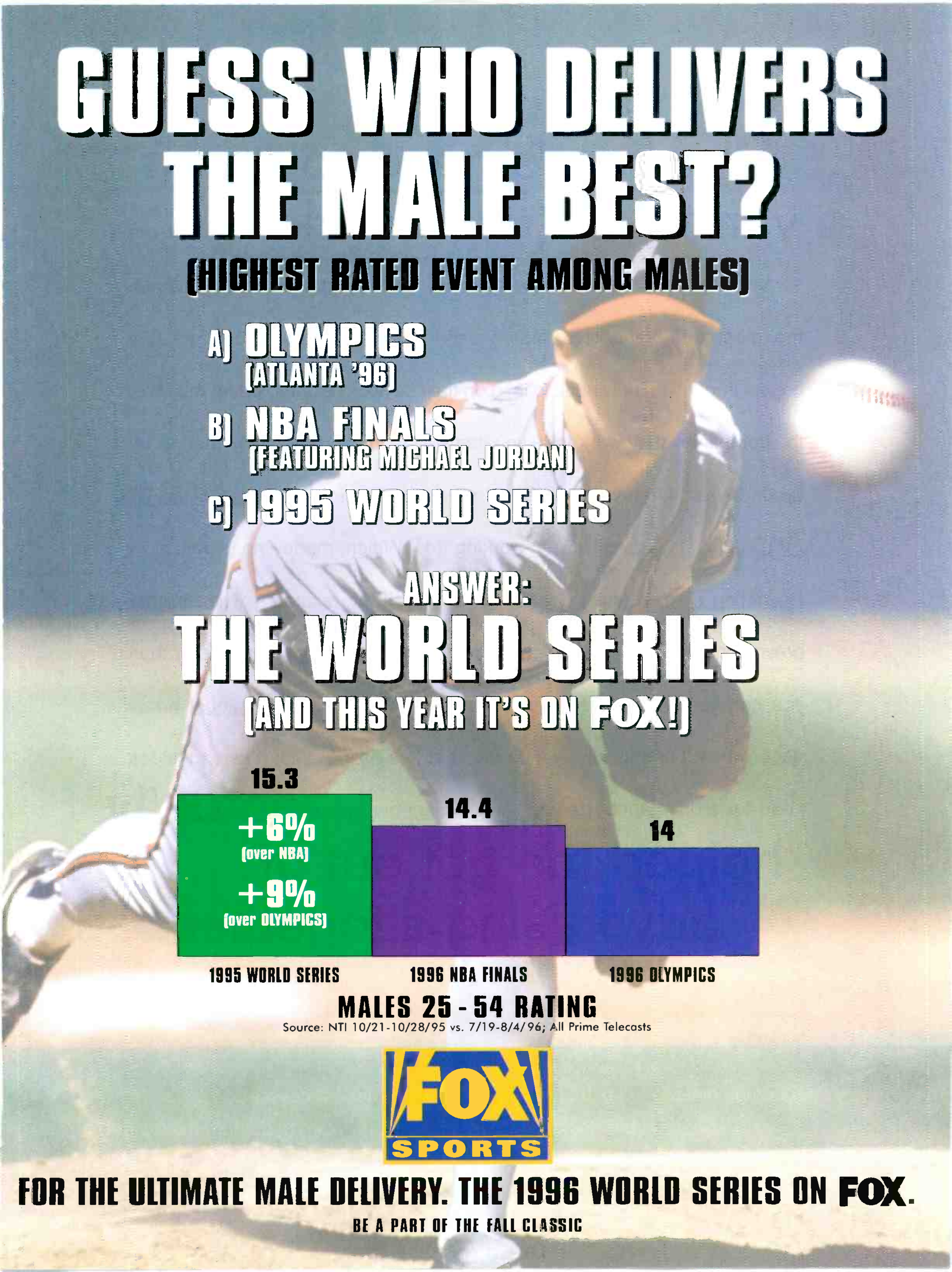
"With the confluence of events, where there were a lot of Washington activist groups putting a spotlight on these [talk] shows, advertisers were a lot more selective in this upfront," says Goldfarb, who oversees barter ad sales for New World/Genesis Distribution. "Undoubtedly, the content issue will drag into the new season, and the syndicators have made it smart business to be a lot more responsive."

Much of that newfound wisdom is predicated by the startling ratings success of *The Rosie O'Donnell Show*, which Warner Bros. Domestic Television Distribution opportunely launched last June, after the talk show fallout earlier in the season. Suddenly, syndicators were touting their self-proclaimed "advertiser-friendly" shows for next season—such as *Pat Bullard* (from Multimedia Entertainment), *In Person with Maureen O'Boyle* (Warner Bros.), *Access Hollywood* (New World/Genesis/Twentieth), *Dating/Newlywed Game Hour* (Columbia TriStar), *Scoop with Sam & Dorothy* (ACI/Pearson Television) and *The Bradshaw Difference* (MGM Television)—to prove that syndication is capable of producing the kind of uplifting, entertaining programming so rarely found in the business in recent years.

"Rosie and Oprah [Winfrey] are two strong examples of how a show can successfully balance the scales between achieving high ratings and maintaining a quality environment," says Bob Dahill, vice president and general sales manager of MTM Advertiser Sales. "Not everyone can have or clone a Rosie, but her success illustrates the point that if you have something different to fill a new audience niche, anyone can build a hit." ■

ILLUSTRATION BY AMY GOLDBERG

Though based in New York as vice president and general sales manager of MTM Advertiser Sales, Bob Dahill has played a significant role in rebuilding the creative reputation of MTM (now owned by Pat Robertson's International Family Entertainment) on the West Coast. Dahill is proud of the "phenomenal reception" given MTM's fall sci-fi weekly, *The Cape*, which has Chevrolet as a charter sponsor and 195 stations on board. One of his most satisfying experiences was helping MTM acquire a little-known children's educational series, *Jack Hanna's Animal World*. "With the rewrite of the Children's Educational Act [requiring broadcasters to air such programming], there couldn't be better time for this show," he says.


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
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Spot TV

Groups look to cut costs, set the pace

'97 SPENDING
VERONIS
+4.0%
ZENITH
+4.5%

BY MARK GIMEIN

The starting gun went off for the latest wave of television mergers with the passage of the Telecommunications Act of 1996 in February, and the biggest groups have been off and running ever since. The reigning mentality: buy high, cut costs, squeeze money from the new properties and fight for every last dollar. This is not business as usual.

In 1997, the big players will expect to see some of the economies of scale they have promised their investors. That means some ad-sales traditions could be in for a quick overhaul. This year has already shown that selling time on individual stations is no longer strictly a local business. "Companies such as CBS/Westinghouse have learned to make group deals that take [a substantial percentage] of the money out of the rest of the spot marketplace," says Television Bureau of Advertising president Ave Butensky. That trend will continue. Look especially for Fox to use its new 35 percent national coverage to offer powerful, unwired network possibilities.

Expanded groups are now also in a position to shave points off their ad-sales costs in tough negotiations with rep firms. Companies such as the Baltimore-based Sinclair Broadcast Group (which owns 22 stations and operates seven others) is now choosing a rep firm to unify its sales operations and will set the tone for the national spot sales business.

The expanded Fox station group, augmented by the New World stations, may be the biggest question mark in the ad-sales business, however. "It'll be interesting to see what Fox does with New World and its sales unit," says Howard Nass, head of local broadcast for TN Media. Fox, whose own stations are represented by several outside firms, could use New World's sales unit to take its rep business in-house.

Marketing-savvy groups are starting to use all the tricks of the trade in the local ad wars. If watch-and-win contests gave advertising agencies (and rating service Nielsen Media Research) headaches this year, wait until next year.

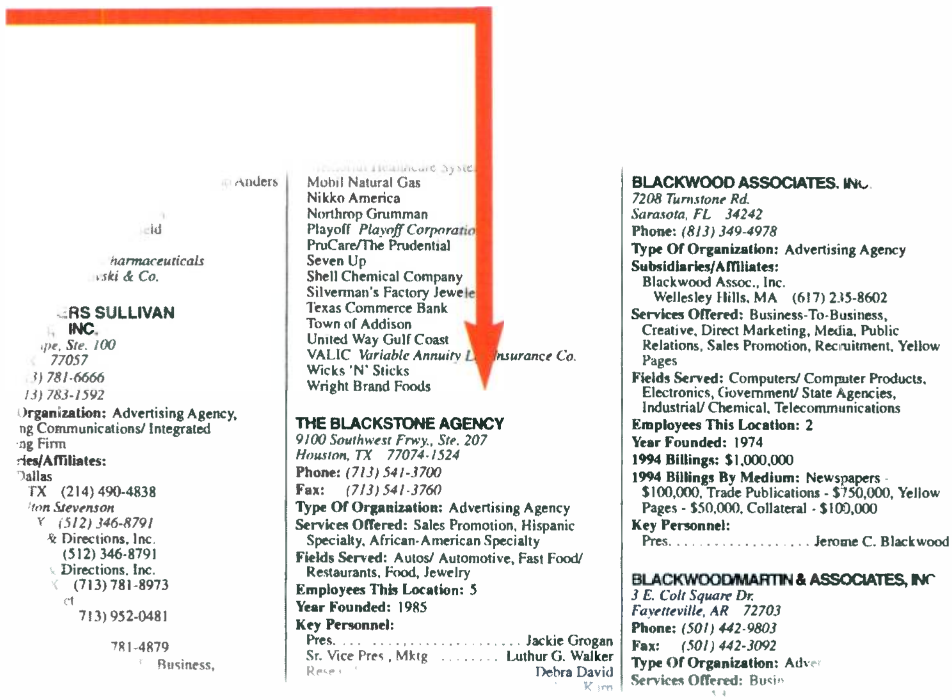
"The best ideas [for increasing revenue] now are coming from radio, as they have for some time," says Sinclair chief executive officer Barry Baker, who has a reputation for emphasizing his stations' sales and marketing operations. That means contests, extensive local promotions and partnerships with local advertisers. Much as it might worry national agencies, that is a trend hard to reverse. When Cox Broadcasting came under fire for skewing audience ratings with watch-and-win contests at Pittsburgh NBC affiliate WPGH-TV, Cox didn't stop the promotions. Company officials just decided to run the sweepstakes year-round.

The single best idea of 1997 might be one that newspapers put into practice years ago. Advances in technology now let TV stations provide zoned ads to cable viewers by sending out commercials and promotions tailored to individual cable systems or groups of systems. ABC owned-and-operated KGO-TV in San Francisco has already done pioneering experiments with localized promos and, when a new file server is put in place later this year, should be able to transmit as many as six commercials at once to different areas.

"The initial impetus was promotion," says KGO general manager Jim Topping, "but of course I saw that if I can do that, I can do commercials, too." The biggest hurdle is selling cable operator TCI's corporate office on the idea (the technology requires equipment at the cable head-end). Says Topping, "It's not something the local cable systems can agree to." ■

ILLUSTRATION BY RUPERT HOWARD

Gifts of Scotch might not be in fashion in the abstemious '90s, but there are plenty of broadcasters who would be happy to send a bottle to Frank Smith Jr. The Corpus Christi, Texas, station operator (he has owned and run NBC affiliate KRIS since 1956) partnered with Joseph E. Seagram & Sons to run commercials for Crown Royal whiskey, breaking the gentleman's agreement that has kept liquor ads off the airwaves. Smith had been trying to sign a distiller for 13 years. "It's a long time between drinks in Kentucky and Tennessee," the patient broadcaster said earlier this year. Smith says he expects to air another flight of ads from Seagram in the fall, and also expects a second distiller to join in.



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Town of Addison
United Way Gulf Coast
VALIC *Variable Annuity Life Insurance Co.*
Wicks 'N' Sticks
Wright Brand Foods

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Houston, TX 77074-1524
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Fax: *(713) 541-3760*
Type Of Organization: Advertising Agency
Services Offered: Sales Promotion, Hispanic Specialty, African-American Specialty
Fields Served: Autos/ Automotive, Fast Food/ Restaurants, Food, Jewelry
Employees This Location: 5
Year Founded: 1985
Key Personnel:
Pres. .... Jackie Grogan
Sr. Vice Pres., Mktg .... Luthur G. Walker
Debra David

BLACKWOOD ASSOCIATES, INC.
7208 Turnstone Rd.
Sarasota, FL 34242
Phone: *(813) 349-4978*
Type Of Organization: Advertising Agency
Subsidiaries/Affiliates:
Blackwood Assoc., Inc.
Wellesley Hills, MA (617) 235-8602
Services Offered: Business-To-Business, Creative, Direct Marketing, Media, Public Relations, Sales Promotion, Recruitment, Yellow Pages
Fields Served: Computers/ Computer Products, Electronics, Government/ State Agencies, Industrial/ Chemical, Telecommunications
Employees This Location: 2
Year Founded: 1974
1994 Billings: $1,000,000
1994 Billings By Medium: Newspapers - $100,000, Trade Publications - $750,000, Yellow Pages - $50,000, Collateral - $100,000
Key Personnel:
Pres. .... Jerome C. Blackwood

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ADAD36T2

Radio

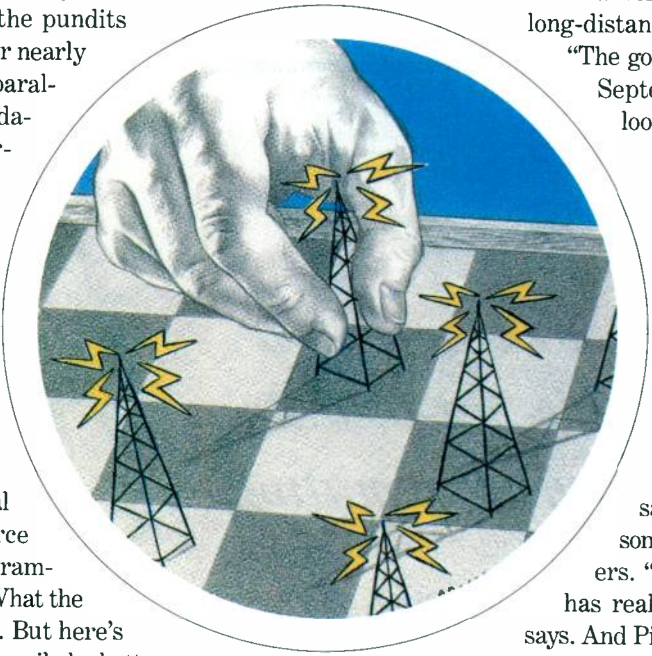
Sales and trades alter the game

'97 SPENDING	
VERONIS	+7.2%
ZENITH	+2.2%

BY MARK HUDIS

No rest for the weary—at least, that's what the pundits predict. After nearly a year of unparalleled consolidation, ownership changes and buyouts, the radio industry is now experiencing a gentle but deceptive lull before the next major trading storm, due to hit shore sometime in early 1997.

When the checkbooks are finally tucked away and the last mega-deal has been struck, for a while anyway, that's when companies' mettle will be tested. Radical changes in ownership will force equally radical changes in programming and management strategy. What the changes will be is anyone's guess. But here's one guarantee: Bigger won't necessarily be better.



"Just because you own eight radio stations doesn't mean you're smart," offers Steven Goldstein, executive vice president of Grosse Pointe, Mich.-based Saga Communications, which owns 33 radio stations in 10 markets. Robert Unmacht, editor of *M Street Journal*, agrees. "Many businesses have failed because they couldn't absorb everything they ate," he says. "I always remember [fast-food chain] Sambo's. They were as big as Denny's. Now they're not around anymore."

"What's happening now," Goldstein adds, "is like a three-dimensional chess game. In several markets, for several owners, [what was once] your main competition is now your sister station. That changes the dynamics of everything we're doing."

With careful management and astute programming maneuvers, there could be good news for fledgling radio behemoths. Namely, this year's flat advertising market is likely to rebound in 1997. Radio ad sales in Los Angeles, the country's largest radio market (about 8 percent of the total national universe), were down about 14 percent for the first three quarters of 1996 versus 1995, and the rest of the country didn't fare much better. But those numbers are expected to rise next year "in the neighborhood of 4 to 6 percent. I think we're going to be in for a positive surprise," says Stu Olds, president of the Katz Radio Group, in New York. The '96 dip was exacerbated by a cutback in advertising from oil companies and long-distance marketers AT&T and MCI.

"The good news is that, nationally, from September forward, the business looks strong," Olds says.

And getting stronger. With the advent of rampant duopolies—"super duops, as we're calling them," says Marla Pirner, executive vice president and director of research for The Interep Radio Store, New York—many feel radio is now on a level playing field with other media. Fewer owners mean fewer transactions for the same number of station buys, something that appeals to advertisers. "The excitement over duopolies has really re-energized radio," Pirner says. And Pirner also sees a shift in the way potential advertisers are quantifying their buys.

"We're seeing a move from relying strictly on demographics to a more qualitative focus," she explains. "We'll be crunching numbers less and less and putting more effort into merging data from several sources to help advertisers determine which stations are best buys."

But before advertisers can conjure new buying strategies, the dust must settle in radioland, and owners must decide what to do with their newfound inventory.

"You're going to see a lot of [companies] screw up," is how Goldstein sums up radio's near future. "Basically, we're in the midst of a frenzy. The paradigm is just so different from the way it used to be. But at the end of the day, there'll be some guys standing when the music stops." ■

ILLUSTRATION BY LISA ADAMS

Outdoor

Ban or no, say good-bye to tobacco

BY RUSSELL SHAW

'97 SPENDING	
VERONIS	+7.4%
ZENITH	+4.5%

The Outdoor Advertising Association of America predicts industry spending in outdoor media will increase by 7 percent in 1997 from this year's projected total of $1.95 billion. That's 2 percent less than the predicted increase for 1996, but the more modest number doesn't represent a lessening of faith in the industry on the part of advertisers.

OAAA chief marketing officer Diane Cimine attributes part of the 9 percent increase in 1996 to Olympics-related ads placed by sports marketers and political advertisements in this presidential election year—two drivers that will not be factors in 1997.

While the business boost from political spending will recede from the scene in 1997, fallout from the 1996 elections will not. With its proposals to restrict outdoor tobacco advertising, the Clinton administration has fired a shot at both the outdoor advertising and tobacco industries. Tobacco spent more than $150 million on outdoor in 1995. If President Clinton is not re-elected, and/or the presumably less regulation-oriented GOP maintains Congressional control, the ban attempt will almost surely fizzle.

Even if the ad ban is nullified by a more friendly White House or delayed for years in the courts, the outdoor industry says it already gets the message. "Tobacco advertising was only 9.6 percent of our placements for 1995. We've seen this coming," says Tom Wise, vice president of communications for Phoenix-based Outdoor Systems, which has more than 58,000 display faces. With its agreement in July to purchase Gannett Co.'s Outdoor Division for $690 million, Outdoor Systems Inc. is now the largest out-of-home company in North America.

A lengthy, high-profile court fight over outdoor tobacco advertising might embolden chapters of anti-smoking groups to protest tobacco boards' continued presence. "Right now, the implications are a little hard to read, but if there's pressure it won't be placed on the outdoor companies but on the tobacco companies," Cimine predicts. "Depending on how it plays itself out, these companies might decide to handle advertising a different way."

If they do, Outdoor Services president Bob Nyland thinks that won't be a problem for the industry. "Most [outdoor] companies have already set a maximum amount of cigarette advertising they are going to take. All the tobacco locations remaining are excellent locations, so if tobacco has to leave, it will be easy to resell these boards at the local level," says Nyland, whose firm furnishes outdoor media-buying services for more than 150 ad agencies.

The other key industry concern heading into 1997 will be the fallout on rates from several high-profile purchases and consolidations. Apart from the Outdoor Systems-Gannett transaction, Infinity Broadcasting's $300 million buyout of TDI in March and Eller Media's $518 million acquisition of Patrick Media in 1995 have sparked some speculation that rates may rise.

Not so, Nyland thinks. "Out-of-home prices are a matter of supply and demand," he says. "Companies could try to increase their rates above normal levels, but in competitive markets they are not going to be able to do it if the demand is not there."

And technological improvements continue to help the industry win business. Says Cimine, "We're seeing vinyl boards that are more impervious to weather, computer-printing advances in color reproduction quality and the improved ability of technology to focus and target exactly where the boards are and to control lighting on cue." ■

ILLUSTRATION BY RUPERT HOWARD

Karl Eller, the 68-year-old chairman of Phoenix-based Eller Media Co., is back on track. A turn as head of convenience-store chain Circle K ended with the company in bankruptcy. But in July 1995, San Francisco venture-capital firm Hellman & Freeman backed Eller's $500 million bid for Patrick Media. Eller owns 16 percent of the company that now bears his name, has 43,000 boards and expects to gross $250 million this year. "With him as the key guy as well as the strong people around him, this is a company that is going to do very well for itself," says Leo Burnett's Jack Hanrahan.

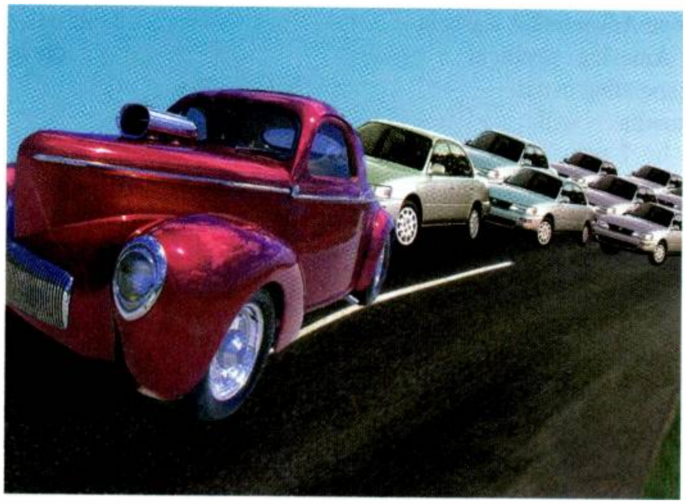
End Note

In the media race, passion takes the lead

BY WILLIAM F. GLOEDE

How much is a good media company worth these days? The numbers people will talk in terms of multiples; 10 times net for magazines, maybe a bit more for monopoly-market newspapers, 20 and up for companies that own TV stations with strong cash flows.

The prudent will base their decisions on those numbers. The smart will take them into account. The visionaries will look at the numbers but factor in all manner of intangible, and unquantifiable, assets. And somewhere in the middle lies the true value.



The recent sale of Petersen Publishing Co. by its founder to D. Claeys Bahrenburg, Neal Vitale, James Dunning Jr and Willis Stein & Partners for $450 million should, over time, prove a measure of the worth of a good media company. To many in the industry, $450 million was far too high a price for an operation that reportedly nets only $21 million a year.

To K-III Communications, which was interested in the Petersen titles but dropped out of the bidding at around $420 million, it was excessive. The Petersen books, which include *Hot Rod, Motor Trend, Motorcyclist, Fishing Magazine, Hunting Magazine, 4-Wheel, Bow Hunting, Skin Diver, Teen* and *Sassy*, would probably have made a nice fit with K-III's stable, which houses several enthusiast publications, including *Automobile*. But K-III probably feared Hachette Filipacchi, which owns *Car & Driver* and *Road & Track*, would bid more aggressively to acquire the Petersen titles.

To Bahrenburg and Co., the price may have seemed steep, but the investment looked prudent. There are several reasons why $450 million makes sense, not the least of which is that magazine companies of the size and scale of Petersen don't come up for sale all that often. Also arguing in favor of the price is what Petersen does: It is in the business of publishing magazines about subjects in which large numbers of people are passionately interested (they don't call them enthusiast books for nothing). This is not the stuff of spin, of talking heads, of self-appointed intellectuals proselytizing endlessly on the need for someone else to do something. This is stuff people actually care about.

It's a little secret in the magazine business that over the past decade and more, the real growth—nearly all of it—has occurred not at the big glamor books but at special-interest titles. Interestingly, the same thing has happened on TV, where the shows with journalists interviewing journalists have languished while shows that help and offer information and service have grown. Ditto at newspapers, which for the most part have yet to figure out how to effectively serve a general audience and cater to the special interests of their readers.

Petersen is the original special-interest company. It was started by an enthusiast—Robert Petersen—about his passion, hot rods. The problem with Petersen is that—well, the company has been notoriously cheap, on both the editorial and sales/marketing sides. Probably as a result, many of its titles have slipped to No. 2 in their categories while the demographics of their readership have journeyed steadily downward. The downscale nature of these audiences could make forays into new media more difficult (are hot rodders particularly computer literate?). And none of the magazines is noted for journalistic excellence. Finally, Petersen has had virtually no image at all on Madison Avenue in recent years because the company focused nearly all its marketing attention on Detroit.

Claeys Bahrenburg should be able to fix many if not most of Petersen's problems, but he is going to have to spend money to do it. Petersen is not a company that can be shaped up by being slimmed down. The challenge will be to move the Petersen books into the future by expanding their audiences and their distribution systems without alienating the sizable readership the company has.

The progress of Petersen bears watching. Because if $450 million proves to be a reasonable price paid, then perhaps media companies that produce products people actually want should sell at higher premiums than those that give people what they think they should want. Time will tell. ■

ILLUSTRATION BY AMY GOLDBERG

HOLLYWOOD

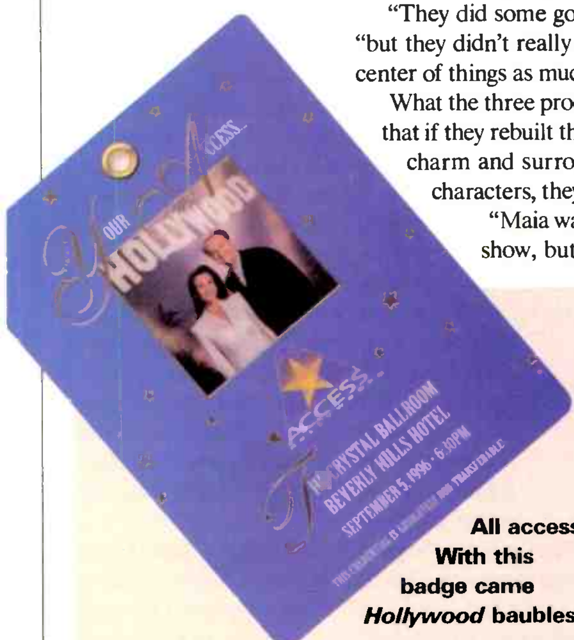
so charming and warm, we said, 'Man, some of this should be on TV'," says Bob Burris. Burris, with longtime writing partner Ware, joined the show after *Buddies*, which they wrote and produced for ABC last season, did not get picked up for this fall. Together with Edwards, they spend their time overseeing the course change *In the House* is undergoing.

"They did some good shows last year," says Burris, "but they didn't really capture [LL] and put him at the center of things as much as they could have."

What the three producers came away convinced of is that if they rebuilt the show around LL's charisma and charm and surrounded him with a core group of characters, they would have a strong, solid run.

"Maia was an important component of the show, but again we felt her character was underutilized. You have this great-looking teenage girl, living at the house with no parent around other than [LL] trying to be her guardian. She can be a lot livelier, more realistic, as a teenage girl with some freedom might be," says Burris. "Kim was another element that just knocked us out. She's an extraordinarily gifted actor and a great physical comedian. Last year, they did succeed in capturing a lot of her huge comedy moments, but we felt the character was drawn a little too broad and over-the-top. We said, let's keep the fun and at the same time boost up the character's I.Q."

Wayans' Tonia became, as the producers now describe her, a woman who feels things more than most people do. Whether she's happy or sad or frustrated, she's pushing the emotion to the edge. Ribeiro provides the counterpoint—the unemotional, materialist, brainiac doctor that



All access: With this badge came *Hollywood* baubles

The Backlot...

The premiere party for *Access Hollywood* last Thursday was designed to mesh old and new—retro hip. If one night is any indication, it's a style that seems comfortable on Giselle Fernandez and Larry Mendte, coanchors of the new syndicated half-hour strip that starts its run today.

The scene: The Beverly Hills Hotel's Crystal Ballroom, without question the best old Hollywood going. Even with its multimillion-dollar renovation, the pink, Spanish-styled hotel that curls up at the base of the Hollywood Hills still carries with it the ghosts of the town.

For the party, catered by Sharon Sacks Productions, the decor was '90s film noir, with the entire room lit by candles.

White-gloved doormen escorted us in. You couldn't move without bumping into butlers in tails serving champagne. Lining one stairway were a series of models dressed in gold and looking a lot like the gold statuette so coveted here. In the distance, ballroom dancers spun round the floor to the Big Band sound of Marty Jabarra and his orchestra—it was '40s glam all the way.

They wanted to saturate the evening with an ambiance evocative of the show for the 1,000 invitees (mostly station executives and a big contingent from *Access* coproducers NBC and New World Entertainment and its new parent, Fox), said Cynthia Lieberman, who oversees advertising and marketing for the show.

They succeeded.

Two thumbs up for CBS Entertainment chief Leslie Moonves for taking the tough stand of moving back to late October the premiere date for *Ink*, the new comedy starring Ted Danson and Mary Steenburgen. Moonves said the show is not creatively where CBS wants it to be yet, and the stars agreed. So it's back to the drawing board, with Moonves taking the heat for what looks from here like a smart decision. Here's hoping that *Ink* ultimately proves worth the wait. Moonves has done his part to ensure it will be.

Michigan J. Frog isn't the only one with a huge grin on his face over at The WB. An internal research memo makes it clear that the network's execs are more than a little happy with their Sunday sneak-peek strategy to intro two new comedies, *The Steve Harvey Show* and *Life With Roger*, on Aug. 25. *Harvey*, in particular, scored with a 7 share average, a two-point increase over what the network had been earning in the time period. But it's *Harvey*'s performance in the urban markets that really has folks at The WB hopping: a 13 share in New York and Atlanta, a 10 share in Detroit, with Chicago, Miami and L.A. not far behind. Who says it's not easy being green...?

From Saban Entertainment and Fox Kids, to promote their new animated kids series, *Big Bad Beetleborgs*, comes a personalized piece of animation that is one part art, one part commerce. It's an invite to join the Beetleborg Brigade, from one of the action series' stars, Flabber—described as half clown, half Elvis. In a single stroke, the item gives a real flavor of the show and is a clever alternative to the standard review cassette. The action strip airs weekdays at 4 p.m.

Anne Rice, the best-selling author of *Interview With the Vampire*, is once again making her opinions public. Last time, it was on the suitability of Tom Cruise to play Lestat in the film adaptation of *Interview*. First Rice blasted the choice, later recanting after finding herself thrilled with the performance. Now Rice is taking on Bill Clinton and welfare reform. In a recent open letter (a.k.a. a full-page ad) in *The Hollywood Reporter*, Rice congratulated Clinton on signing the welfare reform bill. Considering her ongoing fascination with the undead, can health care be far behind?

HOLLYWOOD

is a little like the grown-up version of Riberio's *Fresh Prince* character, Carlton, might be.

"Alfonso coming aboard really whacked this thing into place," says Burris. "When we started developing the new show about LL and Kim buying into the clinic, we thought it'd be fun to have a stick-in-the-mud brain type around. The first person we thought of was Alfonso. That's the guy we had to to have, and fortunately for us he was available."

Edwards, Burris and Ware were still just constructing the show on paper when the cast got together for the first time over the summer during the critics tour. The stars had never really worked together—no one knew whether the new combination would gel. "You're never sure what you're going to get," says Ware. "You think of the characters and you try to have the actual actors in mind when you create them, but then you can't proscribe chemistry."

LL, Wayans and Ribeiro had never spent any time as a creative unit until they were onstage talking to the critics. The producers knew if things meshed there, it would make the first days of shooting go better. A very public rough time would add a layer of tension to creating the kind of cohesive ensemble that helps audiences to both believe and relate to.

"There's something about LL that just radiates this great spirit," producer Edwards says about the new direction at 'House'.

"[LL] had just gotten off a plane, Kim was wandering around, 'Fonse had been racing somewhere [Ribeiro races cars professionally when he's not acting]," Edwards remembers. "Everybody came in and sat down and they just started playing off each other. It was so much fun to watch the three of them that everybody just knew this was going to work."

It also helped that the three producers also found themselves very quickly in sync. Ware and Burris had written together for years on shows, including *Growing Pains*, where they were from '89 through '92. When the pair took over *Buddies*, they tried to recruit Edwards, a veteran of *Roc* (where he had been a coexecutive producer) and *In Living Color* (for which he received an Emmy nomination as a writer on the pilot).

"From the first day we met, it just seemed like we were clicking," says Burris. "We're all in sync...among ourselves, we've already developed this nonverbal communication that sometimes takes years to develop, if ever."

As always when a show is undergoing changes, the trick is to find a way to bring the audience along as quickly as possible. "We've made an effort to physically start the shows, the first scene, in the house," says Edwards. "For people who have watched before, it's not jarring. A lot of it is trying to seduce the old audience into watching the show."

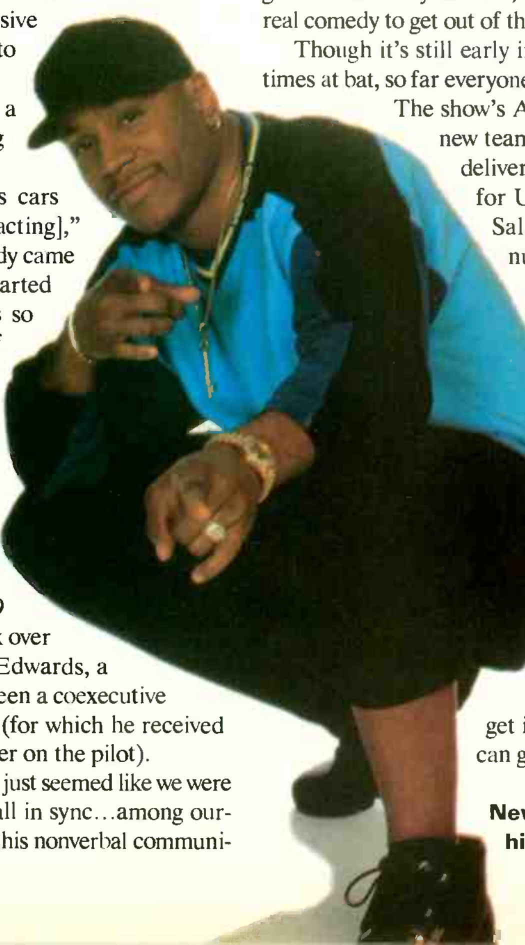
Ultimately, the stories *In the House* tell each week are of a spiritual guy who is trying to do the right thing, says Burris. "That's really the center of the show," he says. "That's the spine we hang things on. We are all interested in telling the same sorts of stories...of moral characters, people who want to see the world in a certain way and get frustrated that their idealism isn't born out in the real world, but they're not going to give up fighting to make things the way they should be."

LL's Marion is not Ghandi, the producers promise, but someone who is trying to do the right thing. Wayans' and Ribeiro's characters are the Faustian devils that sit on each shoulder, says Edwards. Wayans' Tonia is good-hearted and not materialist but is excitable and emotional. Ribeiro's doc, on the other hand, is driven by money and power.

"Marion fights the struggle as we all do," says Burris. "Things happen that lure him off the path, but he knows what's right and he's doing his best to do that. Once you ground somebody like that, we think there's a lot of good, real comedy to get out of that."

Though it's still early in the show's guaranteed 44 times at bat, so far everyone is pleased with its progress. The show's Aug. 26 premiere, which the new team always looked at as a pilot, delivered a 6.1 rating and 10 share for UPN. UPN president Lucie Salhany said after getting the numbers: "While this is only the beginning, we couldn't be more thrilled or optimistic."

The show's second week was harder, going up against the first edition of *Monday Night Football* on ABC. As expected, *House* dropped to a 4 rating/7 share. "We've got 44 chances to make this show really good," says Ware. "If we get in and drive it correctly, this can go a very very long way." ■



New rap: LL Cool J hopes his role will inspire viewers

WASHINGTON

Alicia Mundy

The Meanest Man on TV

Why is the President afraid of a TV critic? Have you read Tom Shales lately?

Of all the Washington reporters whom the White House and the Dole campaign read during the San Diego and Chicago conventions, none was quoted or damned quite as much as *Washington Post* TV critic Tom Shales. One reason is that while other writers merely moaned or suffered in silence during the bathos of the opening night in Chicago when the Democrats tearfully toasted Chistopher Reeve, James Brady and a victim of the Long Island Railroad massacre, only Shales was willing to take on the scene straight. The parade, he said, had the "unsavory aura of blatant emotional manipulation, like a Jerry Lewis telethon."

That's not the kind of warm-and-fuzzy reaction that Democratic stage impresarios Harry Thomason and wife Linda were expecting. But it's what Shales has been dishing out during this political season.

It's been almost a decade since, in an inspired move, the *Post*'s then-Style editor Shelby Coffey III (now the editor of the *L.A. Times*) asked its TV critic to review one of President Ronald Reagan's lugubrious State of the Union speeches—not for content and policy impact, but for the made-for-TV spectacle that it was. Since then, Shales has been including some of the most tender, tepid and tempestuous moments in America's political life, including funerals, farewells and solemn addresses to joint sessions of Congress as though they're just another TV show—which, of course, they are.

A wisecrack in Tom Shales' column about the Democratic Convention looking like a Jerry Lewis telethon had legs

For a few years, Shales was the voice of the prophet Jeremiah, whining in the wilderness. But today, even hard-core political junkies who spew Electoral College votes for a living have taken to analyzing the political scene as TV fare on the front pages of the staid *New York Times* and *Wall Street Journal*. That doesn't play well in the offices of Republican National Committee Chair Haley Barbour or his counterpart in the DNC, Don Fowler, according to several sources there. They both blame the *Post* and Shales.

It's sacreligious to have a TV critic holding forth on something as sacred as an American political convention, fumed a loyal, Southern Republican senator. Next, political acolytes worry, Shales will be reviewing the Pope's Christmas address on the balcony of the Vatican. (Wait, that has potential.)

Shales has a short answer for his critics: "Sacred, my ass.

"I can't believe they'd be so disingenuous" to complain about his take and tone, says Shales. "I've never heard such bullshit in my life.

"These conventions were TV events—there was no business to conduct," he says, adding that he doubts whether America's conventions ever were the sacred traditions they've been called.

No mere TV observer, Shales has moved his dissections and diatribes on TV to the level of cultural criticism. Think of Christopher Lasch with attitude, Michael Novak with a mean streak. Shales has chronicled the way our life has come to reflect TV values, and his take on this year's presidential race shows it. His columns match the cyncism displayed by the political operatives themselves toward the voting public. It's all stage-managed. Whatever critical issues are at stake, they've been well-packaged and over marketed as media events and informercials. What angers the guardians of the presidential race and its follies is that Shales and the *Post* call it like it is.

Hillary's address to the DNC on American life? "Perhaps the best part of Hillary Rodham Clinton's speech...was the ovation that kept preventing her from beginning it," Shales wrote.

The expensive "video wall" that Hollywood producer Gary Smith erected behind the speakers' platform was dismissed as a distracting piece of scenery. The conventioneers, that stalwart group of grass-

WASHINGTON

roots groupies who represent Americana, "waved and giggled when they saw themselves on TV, like tourists at *The Tonight Show.*" The much-ballyhooed joint venture between PBS and NBC during the coverage was "a goofy arrangement...What PBS is airing is really a talk show that uses the convention as background." Shales cut down the maturing Sen. Joe Biden (D-Del.), noting that his "hair plugs have paid off in a big way, giving him a stately wavy gray mane. He looks like Stewart Granger. It can't hurt."

These lines, and, of course, the Jerry Lewis telethon analogy, were rapidly snarfed up by desperate TV commentators, reporters, anchors and the hundreds of talk-radio hosts dying for something interesting to say. By Thursday morning, talk-show hosts on Radio Row inside the convention were putting out a string of Shales' comments for regurgitation. The *Hot Line*, one of the most widely read newssheets among politicos, was citing his columns too.

"Perhaps the best part of Hillary Rodham Clinton's speech was the ovation that kept preventing her from beginning it." —Shales

The Jerry Lewis Telethon remark may have been Shales' harshest slam. It certainly stung Democrats running the convention. How can anyone pick on the handicapped, especially someone such as Brady who was wounded working for the President. But, says a *Washington Post* features editor, "How can anyone *use* Jim Brady that way? That's what's wrong—to put him in a lineup of people with injuries and other victims. Tom wasn't criticizing Brady. He was criticizing the Democrat who made Brady part of a TV show." Afterwards, Brady wrote Shales a nice note, Shales says, reminding him that Brady wasn't forced to do anything on stage that night, which Shales says he accepts.

How can anyone pick on the handicapped, especially someone such as Brady who was wounded working for the President?

But don't wait for Shales to apologize for looking at American democracy through the TV tube. "TV has made several defining moments in political history in the last 50 years—Nixon's Checkers speech; Joe McCarthy's hearings, when he looked so sinister; the Nixon–JFK debates; and the entire presidency of Ronald Reagan."

Mrs. Reagan followed Shales' critiques of her husband's speeches, "And I think even Mrs. Reagan enjoyed reading those reviews," Shales said. Nancy Reagan understood the role of TV in Reagan's administration.

"Television is our national medium, our Hyde Park, our corner soapbox," Shales says. "Television and politics are one and the same in this country now." And if that means fitting in a review of the First Lady's crucially important address to the nation between critiques of the season opener of *The Nanny* and the new Fox bare-midriff lineup, so be it. Meanwhile, you can bet the Shales reviews of the presidential debates will be breakfast food for junkies this fall.

Will the convention pay off for the big news magazines? Their publishers sure hope so. While in Chicago, the three top newsweeklies hosted their quadrennial "Impress the Advertisers" lunches. These are events where the magazines bring out heavy hitters to schmooze with ad reps, allowing them to cross the "Line of Death" into the heart of sales territory for a few safe minute. The affairs work to remind ad buyers about the product they are pushing—space in the magazines. So *U.S. News & World Report* brought out owner-editor and TV pundit Mort Zuckerman, who, according to ad reps from BBDO, gave an interesting lecture on why Clinton will win handily.

The *Time* magazine audience feasted on tidbits from former Reagan speechwriter Peggy Noonan about problems in the two campaigns. And the lunch bunch invited by *Newsweek* got to hear Howard Fineman and Eleanor Clift score the likely Electoral College votes. For the record, several writers in that audience took notes and will hold them to their predictions in November.

Line of the Week: "Saddam Hussein is standing in the worst place in the world—between Bill Clinton and his reelection."

—GOP consultant Alex Castellanos

Finally, one last footnote (hah!) about the Dick Morris Sex Scandal. For the last year, according to one intrepid member of ABC's crack investigative unit at *PrimeTime Live*, Morris has been seen coming into the Jefferson Hotel from his weekly Wednesday White House war-game session. *PrimeTime* airs on Wednesday nights too, and it seems some staffers liked to go to the bar at the Jefferson for a quick drink after their show. Although no one can specifically recall whether Morris was ever accompanied by the call girl Sherry Rowlands, it is "somewhat embarrassing," say two *PrimeTime* employees, to realize that the hottest scandal of the Clinton White House—at least for 1996 (so far)—was apparently taking place right under the I-team's noses, while they sipped white wine. ■

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"The Road to the White House"
On sale: Nov. 18

Ad close: Oct. 21

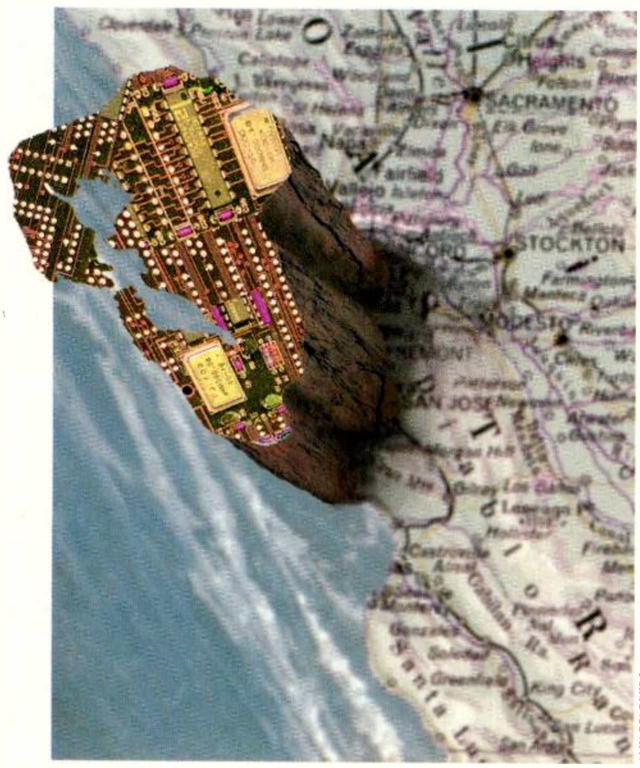
Magazines

By Jeff Gremillion

Bay-Area Byte Boom

Computer-magazine publishers are setting down roots in San Francisco. It's the only place to be, man.

New York, in its ongoing bid to be the center of the universe in every conceivable way, is not, despite its efforts, the hub of online technology or, most notably from my perspective, computer-magazine publishing. Downtown Manhattan's neo-glamorous Multimedia Gulch notwithstanding, the vibrant publishing scene forming in the San Francisco Bay area is reaching critical mass as Ziff-Davis Publishing consolidates its West Coast computer-magazine operations in three buildings South of Market. About 330 Ziff employees will soon report to work at a large complex at 50 Beale Street and two other smaller sites within a block of the main building. Ziff's ZDTV production facilities are about a mile south, staffed by another 50 people.



AMY GOLDBERG

"The publishing community continues to develop in the Bay area," says Jeffrey Ballowe, Ziff interactive media and development group president. "The artists, reporters, Web masters, TV producers are all there, and we want to be where they are."

Since Jann Wenner moved *Rolling Stone* from the Bay area to New York in 1978, very little magazine publishing has happened in San Francisco, but the city's proximity to Silicon Valley has changed all that. The Bay area is now home to a growing, Internet–related publishing culture.

"San Francisco has always drawn creative, spirited people," says Angela Young, publisher of Ziff's newest title, *ZD Internet Magazine*, which launches in November. "When you couple that with people who understand this new technology, the results are fascinating."

The wildly successful Internet title *Wired* set up shop in San Francisco, as did one of Ziff's principal competitors, IDG. Ziff hasn't been far away, down in Foster City nearer Silicon Valley. But the company's leadership decided that Ziff-Davis should be in the "center of gravity," as Ballowe puts it. "It just makes sense for us to be in this community's heartland."

The only part of the West Coast operation staying in Foster City is the computer and Internet-product testing lab. The lab, the largest of its kind in the world, and its staff of 50 will add another 180 nodes to its current 300-node operation. About 1,050 staffers and five of the company's books, including *PC Magazine* and *Yahoo! Internet Life*, are based in New York. About 330 employees and its ZD Network and *PC Week* are in Boston. Six magazines and all the company's other endeavors are now headquartered in San Francisco.

The new Ziff-Davis title is the first to launch from this new base. *ZD Internet Magazine* will be the largest Internet book for business users, with a start-up rate base of 300,000. Besides product reviews from the company's test labs, the magazine will feature case studies on how Internet technology is being used in the workplace. *ZD Internet*'s interactive Web site, MegaSite, will debut a month in advance of its print counterpart.

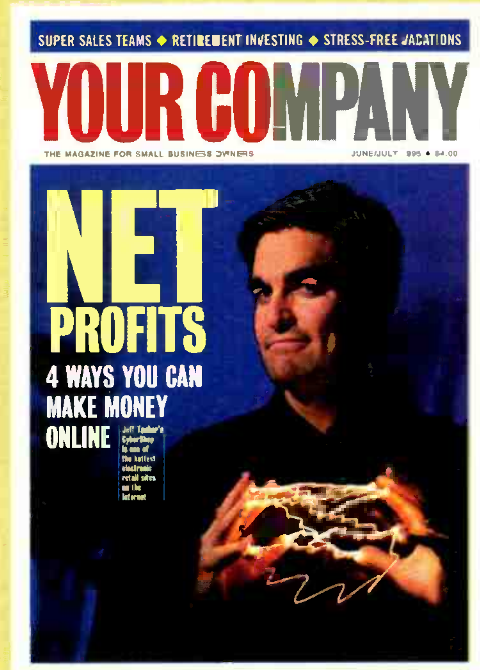
Oldest In-flight Updates

American Airlines Redesigns Its Pages

American Way magazine, the in-flight book for American Airlines and American Eagle, is celebrating its 30th anniversary this month with a redesign that gives the book a more upscale feel and "more points of entry" for readers, says editor John Ostdick.

"We have to get readers to stay with the book," says Ostdick. "We had to accommodate all the travel and entertainment and lifestyle elements that are important to savvy frequent travelers, whether they're in their swimsuits or business suits."

American Airlines group publisher Rick Morrison says in-flights don't have the undivided attention of a captive audience, as is commonly assumed. It's tough, he says, to get people into the book when they're getting situated, worrying about food and beverages, or if they've brought their own reading material. Morrison says 7.5 million people fly American each month, but in roughly that same time



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Magazines

Must-Reads

A subjective compendium of praiseworthy articles from recent issues:

"Is Photojournalism Dead?" a special section of short articles and images decrying the slow demise of an American art form, *American Photo*, September/October

"You Are What You Greet," David Warner's send-up of the various ways men say hello, *Details*, September

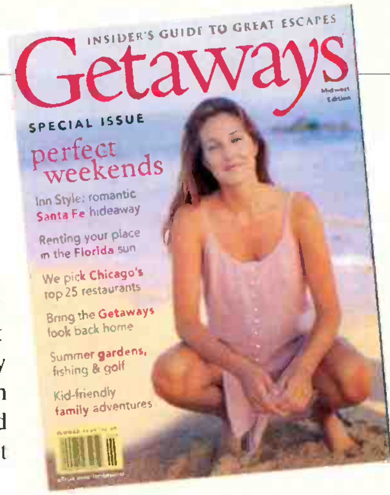
"Last Will and Testament of an Ex-literary Critic," Prof. Frank Lentricchia on the value of literature as literature, not political instrumentation, *Lingua Franca*, September/October

span—through two issues of the biweekly—2.8 million people read the magazine.

The editor and a "redesign task force" shrank the cover logo and placed it off-center, above a soft portrait of pro quarterback Troy Aikman. Inside, the average length of the stories has been shortened and a stronger service component with lots of sidebars added.

The magazine has also added several new columns—including "Three Bottles," a review of wines, oils and other bottled goods by *Bon Appetit* wine-and-spirits editor Anthony Dias Blue. Morrison hopes the feature becomes a franchise worthy of premium, adjacent advertising. Computers and direct-response are the strongest categories for the book now, but he hopes to entice more automotive and fragrance advertisers.

American Way, the oldest continuously published U.S. airline book, ranks third in ad revenue among in-flights, according to recent PIB figures. For the first half of the year, its $20.6 million trailed United Airlines' *Hemispheres* ($27.4 million) and Delta's *Sky* ($28.2 million), both published by Pace Communications.



A new magazine for those who go on trips—not treks

Getting There Quick

Anchor Taps Trend Toward Shorter Trips

Part of the allure of travel magazines has long been the fantasy. Venice by boat. Inns of the French countryside. A safari in Kenya. But a new Providence, R.I.–based magazine, *Getaways*, aims to bring the travel category closer to earth, focusing on shorter, more affordable, long-weekend trips. After testing a prototype in the Midwest in May, publisher Anchor Communications will launch the quarterly next month with a national rate base of 250,000. The cover price will be $3.99.

David Breul, editor of the start-up, says the is toward shorter vacations. The longer, more elaborate trips that travel magazines *Travel & Leisure* (celebrating its 25th anniversary this month) and the more hard-hitting, research-oriented *Condé Nast Traveler* report on are out of reach for many. (The aforementioned *American Way* takes note of the trend in its makeover, exchanging a franchise travel column, "Celebrated Places," for the more modest "Celebrated Weekends.")

"The days of two luxurious weeks in Tuscany are gone—with jobs, kids, soccer practice," Breul says. "When other magazines talk about getaways, they say, 'You and your wife can go stay with reformed cannibals in a jungle somewhere.' I don't think so.

"Besides, people get nervous taking two weeks off," Breul says. "They're afraid someone 15 years younger will be in their chair when they get back."

Getaways—which will target a slightly younger, less-affluent audience than the traditional travel books and appeal to couples as well as young families—also incorporates a clever ad-sales approach. The magazine's press run will be divided into four regional issues—East Coast, South, Midwest and West Coast. The front of the book and editorial well will have a national thrust and be the same in all four editions. But the back of each book will be paid advertorials for inns and other short-trip destinations in the corresponding region. ■

60 SECONDS WITH...

Judy Wieder

New editor-in-chief of the gay and lesbian magazine *The Advocate*, replacing Jeff Yarbrough, who resigned amid controversy

Q: Your predecessor was heavily criticized for passing off a Clinton–interview cover story as an exclusive chat that was actually faxed answers to written questions. **A:** [The Clinton piece] should have been handled differently. We have an apology in the new issue. **Q:** Your journalism background is in entertainment writing. *The Advocate*'s niche in the gay and lesbian field has been somewhat newsy. Will you be taking the book in a new direction? **A:** Not at all. I come from Berkeley in the '60s. I was an activist. I may have a sense of story and drama, but my heart is all about the news and what's essential in our changing world. **Q:** You've done a lot of celebrity Q&As for *The Advocate*. What's the most surprising tidbit you've gotten from an interviewee? **A:** I almost fell off my chair when Liza Minelli started talking about [her late ex-husband] Peter Allen. She said she had been deceived and hurt. She said, 'I married a gay man.' She had never talked about that before. **Q:** You're an accomplished songwriter; you've won a Grammy and been nominated two other times. Written anything I'd know? **A:** I wrote *Star Love* for Cheryl Lynn in the '70s. It was a huge disco hit. I hate to think how much damage was done as that song played.

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MOVERS

CABLE TV

Liberty Sports has appointed **Troy Arce** as Los Angeles sales manager. Arce had previously been an account executive with Liberty Sports Sales...E! Entertainment Television has promoted **Mark Feldman** to senior vp of business and legal affairs. Feldman had been E!'s vp of business and legal affairs and general counsel since September 1995... **Richard Battista** has been named senior vp of Fox Sports International. Since January, Battista has been senior vp and general manager of Prime Deportiva, FSI's Spanish-language sports cable network.

PRODUCTION

Jim Packer has been named senior vp and general sales manager, Western region, for Buena Vista Television. Packer had been vp and general sales manager, Western division. Also at Buena Vista Television, **Don Loughery** has been named senior vp of business affairs. Loughery comes to BVT from Columbia Pictures Television, where he had been executive vp of business affairs.

The Media Elite

BY MARK HUDIS AN

Star's Bangles

Meadows as Alice Kramden. Check out that charm bracelet.

Pity Ralph Kramden. It seems the star of *The Honeymooners* didn't need all those get-rich-quick schemes after all. Remember the glow-in-the-dark wallpaper that was going to replace the light bulb? How about no-cal pizza, or "going all the way" on *The $99,000 Answer*? Totally unnecessary. It turns out that there was a small fortune (of sorts) right there, dangling from his wife Alice's wrist.

The amethyst-and-pearl, four-leaf-clover bracelet that Audrey Meadows (who played Alice) wore every week on the show, we find out now, was not a fake. Who knew it was the real thing? Well, the New York auction house Christie's knows these things. And it is putting this little piece of TV history on the block on Oct. 3 at a sale of jewelry from the collections of such Hollywood legends as Ginger Rogers and Dinah Shore. The Meadows bracelet is estimated to fetch up to $1,000.

Cute story: Though Meadows (who died last February) wore the dazzler all during the show's original 39-episode run in 1955–56, she wasn't wearing it when she auditioned for Jackie Gleason. Still, he thought Meadows was too pretty for the role. So Meadows shed all hints of glamour and had herself rephotographed in a series of frumpy audition shots that got her the part. *—MAH*

Is Kinsley Itchy? You Make the Call

Wired magazine has launched the Michael Kinsley Deathwatch Pool (deathpool@wired.com) to wager on just when Kinsley will abandon his digizine, *Slate*, and return to the grubby world of print—from whence he came and where he "can turn to his obvious *real* interest," according to *Wired*. Ouch. It seems that *Wired* doesn't buy the line that Kinsley, who made a much-publicized leap from *The New Republic* to Microsoft's online property last year, is really a digital kind of guy. *Wired* promises to award a pair of Kinsley's Buddy Holly–style glasses to the cyber-geek who guesses closest to the date the editor says adios to Bill Gates and takes a job back in D.C. *—AS*

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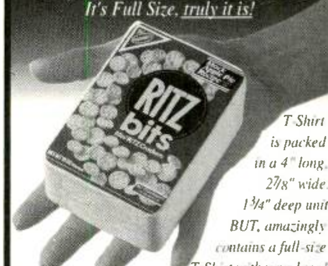

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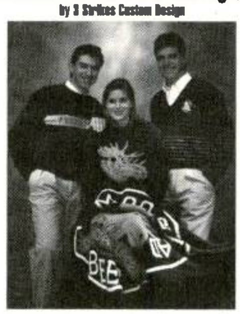

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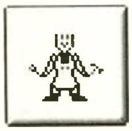

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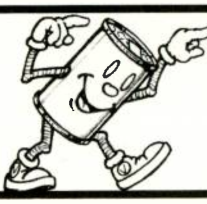

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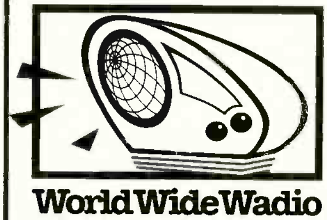

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AW 09/96

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Expr'd new biz team seeks alliance with advertising/sales promo agency. Let us grow your agency billings. We have some accnts.
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ADWEEK can offer you the exposure you need in our **Services & Resources** section. If you need to get your service out to the people who matter, **you need to advertise now.** Call for info 1-800-ADWEEK.

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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.

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.

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is $15.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue, **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** **1-800-723-9335** **Fax: 212-536-5315.**

EMPLOYMENT

SALES ASSISTANT (New York)

The New York office of the Los Angeles Times has a unique opportunity for a high energy, self motivated individual who wants to learn the ad sales business.

The Sales Assistant will be involved in all aspects of the sales process. Including; the development of sales presentations and proposals, account prospecting, setting up appointments, sales follow-up, communication with clients, coordination of sales trips and some communicating with the home office and regional offices. You will be an integral part of a high energy sales team.

THE SUCCESSFUL CANDIDATE WILL HAVE:

- Strong desire to advance to entry level sales position
- Excellent computer skills in Excel, Word and Powerpoint applications
- Enthusiastic, high energy personality, proactive attitude
- Experience in advertising agencies, media, magazines, syndicated research, or publishing industry helpful

The Los Angeles Times offers a competitive compensation and benefits package. Qualified candidates should send a resume with salary history indicating Position **#96C0078** to:

Los Angeles Times Advertising
711 3rd Ave., Floor 3
New York, NY 10017
(212) 557-5109 (Fax)
Equal Opportunity Employer

PROOFREADER

Midtown, mid-size advertising agency seeks F/T proofreader for diverse accounts with heavy retail skew. Responsibilities include proofing of all print advertising, collateral pieces and presentation materials. Must have a minimum of one year advertising agency experience and be MAC literate. Please send resumes to:

Production Manager
PO Box 916
Murray Hill Station
New York, New York 10156-0916

ACCOUNT MANAGEMENT

Philadelphia's largest ad agency seeks Account Executives to join our high-energy, professional team. Must be proactive, take charge thinkers with ambition. Ideal candidates will have at least 3 years' experience. Excellent benefits & growth potential. Send resume and salary requirements to: **B. Nolan, TIERNEY & PARTNERS, a True North Company, 200 S. Broad St., Phila., PA 19102 or fax to 215-790-4146. EOE.**

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The Job: Director of Marketing and Advertising for Microflex Medical corp. Responsible for strategic vision and detailed marketing plans; for managing market research, industry and competitor analysis; for overseeing marketing, public relations, promotion and media department budgets; for nurturing an excellent creative department, and for training and team-building.

Our Requirements: An unwavering work ethic and a commitment to a 60-hour work week; plus an aggressive, "something to prove" hunger to excel; an eagerness to learn a business that's changing as rapidly as it's growing; high tolerance for stress and no tolerance for mediocrity.

Send Us: Your resume with complete education, work and salary history.

Human Resources
Microflex
P.O. Box 32000
Reno, NV 89533-2000
Fax: 702-746-6587
e-mail: Microflex@aol.com

PROMOTION COPYWRITER

NYC publishing/new media company seeks promotion copywriter with min. 4 years exp. Crisp, smart copy wanted in return for sometimes long, but creative hours and an excel. salary and benefits. Knowledge of Internet a plus. Send resume and salary history to:

K/B
ADWEEK Classified, Box 3891
1515 Broadway, 12th Fl.
New York, NY 10036

MARKETING COMMUNICATIONS COORDINATOR

Type-A wanted to develop, execute marketing and promotional programs, create written sales pitches for NYC-based news/photo syndicate selling to newspapers worldwide. Musts are tenacity, sharp writing, computer skills.

Fax sales letter, resume and salary requirements to: 212-499-3382 or email to nytss@mcimail.com.

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Lehman Millet Incorporated
280 Summer Street
Boston, MA 02210

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Nationwide consumer products sales and marketing company seeks a Category Business Manager who will be the recognized category/product expert in General Merchandise, Hardlines & Softlines. Knowledge base should include category specific marketing, branding and sourcing. Major branded background a plus. Strong managerial, organizational and communication skills necessary. Outstanding opportunity for growth and advancement with industry leader. Salary commensurate with experience. Excellent benefits & profit sharing. EOE. Fax to CBM (203) 352-7947 or mail to:

CBM
700 Fairfield Ave.
Stamford, CT 06902

SENIOR TRAFFIC COORDINATOR

Major advertising agency is looking for a Senior Traffic Coordinator with at least one year of experience in the Print Traffic department of an advertising agency. Candidates must be highly organized, capable of handling multiple projects and detail-oriented. Send resume and cover letter to:

Senior Traffic Coordinator
P.O. Box 22399
Baltimore, MD 21203-4399
EOE

Classified Advertising
1-800-564-5448

RESEARCH DIRECTOR

WIS, the market leader and one of the nation's top ranked NBC affiliates, seeks a Research Director. Ideal candidate will have experience in designing and delivering sales presentations from various research sources, among them Nielsen, Marshall Marketing and TVWorks. Position involves interaction with local and national AE's, including coaching in the use of research tools. Candidate must be a team player with a good understanding of the sales process, organizational ability, a strong grounding in computer applications and some background in broadcast media research. Excellent written and verbal skills are essential.

Send resume and letter of introduction to
David Harbert,
General Sales Manager
WIS
PO Box 367, Columbia,SC 29202
or fax 803/758-1155
EOE

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Fast talking, well connected and experienced PR Director wanted for extremely creative and fun apparel company. Oversee editorial product placement for all company product lines and pitch story ideas to consumer and trade media. Promote wacky and talented Designer/CEO. Coordinate stunts and events out of New York Showroom. Agency background desired. Must be known for sense of humor and great shoes. Fax resumes only to:

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Attn: Denise Slattery

PRINT MEDIA BUYER/PLANNER

Fast paced media barter co seeks experienced Print Media Buyer/ Planner. Barter experience a plus; use of Windows/Excel/Word. No production resumes, please. Send resume, which must include salary history and requirements to:

ACTIVE MEDIA
Attn: Print Dept.
One Blue Hill Plaza
Pearl River, NY 10965
(914) 735-0749

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HELP WANTED

REGIONAL MARKETING DIRECTOR

Increased emphasis on Local Store Marketing at The Spaghetti Warehouse has created an opening for a Regional Marketing Director in our Eastern Region, located in Charlotte, NC.

Working through the Eastern Operations Director, the ideal candidate will possess a marketing degree (MBA preferred), have 5-7 years of field marketing experience (some operations experience a plus) with a restaurant company, a proven track record as a team builder, possess extensive media knowledge and is an organized, analytical, aggressive self starter.

Duties will include developing market-wide plans, analyzing sales/promotional results, cultivating group sales opportunities, visitor & convention group solicitation, communication of the national strategy to the restaurant level and implementing local promotional/marketing opportunities.

Salary is commensurate with experience. Our benefit package includes paid vacation, sick leave, medical, dental, life insurance & more!

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Resumes: Mail to
Spaghetti Warehouse, Inc., Dept. M-RLP,
402 W. Interstate-30, Garland, TX 75043;
FAX to 214-203-9589; or
e-mail to dds1@ix.netcom.com
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If you've ever wanted to work with the people from The Martin Agency, DMB&B, Ketchum, Crispin & Porter, Y&R, Price/McNabb, Tracy-Locke or Wells Rich Greene–

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We're The Ramey Agency. A group of people from award-winning shops who are building a great agency in (of all places) Jackson, MS. Now all we need are a few more **Account Executives.** Send your résumé and portfolio to: The Ramey Agency, 1052 Highland Colony Parkway, Suite 125, Ridgeland, MS, 39157, Attention: Vickie Carollo.

http://www.ramey-agency.com

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American Express is a leader in marketing travel and financial services worldwide. Our corporate headquarters in New York City needs someone to manage the financial details and provide the analytical support that keep our projects moving smoothly. Candidates for this position should have solid experience negotiating pricing for various agencies, structuring agency compensation and managing a large volume of data for management information and reporting. The ability to manage multiple tasks under critical deadlines is a must. Advanced PC skills are needed for database management and spreadsheet applications (MS Excel preferred). Familiarity with Lotus Notes is a plus.

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We can offer the right candidate an excellent compensation and benefits package. If interested, submit your resume with salary history to: American Express, Staffing Dept., Job Code: 65127ADWAC, American Express Tower, World Financial Center, New York, NY 10285-0203. No phone calls or faxes, please. We are an equal opportunity employer.

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Seeking candidate with 3+ years direct marketing experience and effective knowledge of integrated communications, database marketing, fulfillment......telecommunications experience a +. Write in confidence to:

Mary Keady
JMCT/DIRECT
445 Park Avenue, NYC, 10022
No calls, but you can fax us @ **(212) 326-9629.**

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Pan-regional newspaper supplement, published in Latin America by the United Nations Environment Programme, seeks salesperson with experience selling multi-national advertisers.
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or fax (305) 569-0557

BRAND/PACKAGE DESIGN NEW BUSINESS DIRECTOR

Leading NYC package design firm seeks individual with agency or client related experience to take leadership in marketing and management of creative services.
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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.

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You and your ideas are needed in Birmingham. Now. Global minded agency seeks problem solvers: ACD writer, 5+ years experience, and senior art director, same. Mind-numbing broadcast reel and a head for client contact a must.

O2 ideas

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COPYWRITER/ASSOCIATE PROMOTION MANAGER

Support the sales and merchandising areas of one of our best known woman's titles by creating and developing eye catching, innovative promotion pieces and sales literature. Generate new promotion ideas and marketing partnerships for core magazines and targeted categories. Ideal candidate will have 1-3 years of previous copywriting/marketing experience, preferably in magazine, advertising or related media. Please include salary history with resume to:

K. Gallant
350 Madison Avenue, 8th Floor
New York, NY 10017
Fax: (212) 880-8086
e-mail: kgallant@personnel.condenast.com

YOU DON'T WRITE THE HEADLINES. YOU MAKE THEM.

Sr. PR Account Executive

Send resume to:
Melissa Dewire
Lehman Millet Incorporated
280 Summer Street
Boston, MA 02210

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TRAFFIC

Bozell has an opening for a Traffic Coordinator w/min. 2 yrs. agency exper. on a prestigious account. Candidate should have strong organizational skills, knowledge of B&W newspaper/4C Magazine Coordination and Production, team player w/ability to work under pressure. **Fax resume with sal req. to: (212) 463-8419.**

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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**

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Top 10 agency seeks dynamic indvls for exciting optys in Packaged Goods, Technology, Entertainment & Health/Beauty accts. Agency exp a must. Please fax resumes to:
Attn: ADVERTISING MGR.
212-818-0216

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Now when we tell you this is one hell of an opportunity, you'll know exactly where we're coming from.
We're The Ramey Agency. A group of people from award-winning shops who are building a great agency in (of all places) Jackson, MS. Now all we need is a **Director of Account Services.** Send your résumé and portfolio to: The Ramey Agency, 1052 Highland Colony Parkway, Suite 125, Ridgeland, MS, 39157, Attention: Vickie Carollo.
http://www.ramey-agency.com

ADVERTISING SALES REPRESENTATIVE RUNNER'S WORLD MAGAZINE

New York Office seeks aggressive, motivated individual with sales experience. Sportsminded, with an interest in running is key. Send resume and cover letter to:

Human Resources Dept. (AW-ASRRW)
RODALE PRESS, INC.
33 E Minor Street, Emmaus, PA 18098
E.O.E.

ADVERTISING SALES MANAGER CREATIVE CLASSROOM MAGAZINE EDUCATIONAL TRADE PUBLICATION FROM CHILDREN'S TELEVISION WORKSHOP

Seeking dynamic, energetic sales person with proven track record to handle account list and management responsibilities for educational trade magazine. Candidates should have 4-6 years sales experience. Base salary + commission. NYC location. Send or fax resume:

M. McLaughlin
CTW/*Creative Classroom*
One Lincoln Plaza
New York, NY 10023
FAX: 212-875-6113

SENIOR ACCOUNT EXECUTIVE

Large Mid-Atlantic direct marketing agency has an immediate opening for a Senior Account Executive to work on several accounts reporting directly to Management Supervisor. Responsible for day to day handling of projects with significant client contact. Will work on lead generation print, direct mail and collateral projects. Supervises workflow on all projects with the support of a traffic coordinator. Bachelors degree and at least three years of advertising agency experience in account services required. Knowledge of print production process required. Experience with direct response advertising and direct mail a plus. Send resume to:

Senior Account Executive/Direct Marketing
P.O. Box 22399, Baltimore, MD 21203-4399
EOE

VICE PRESIDENT - REGIONAL DIRECTOR

Dynamic marketing/promotions agency, selected as Promo Magazine's 1996 Agency of the Year, is seeking an enthusiastic, entrepreneurial individual with a high level of initiative to lead its new regional Atlanta office. Qualified candidates will have 10+ years of strong *"Big Time"* consumer promotion experience. Knowledge of national and regional marketing, national new product launches, and regional roll-outs a must. Beverage, package goods, telecom experience is a Plus. We offer an excellent salary and benefits package in addition to the unique pleasure of working for an agency that truly values its employees. For consideration, please send resume to:

Dugan Valva Contess Inc.
Attn: HR/VP
10 Park Ave., Morristown, NJ 07960
or fax: 201-285-3078

For Classified Advertising Rates
Call M. Morris at 212-536-6493 or 1-800-7-ADWEEK

HELP WANTED

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National recruiters with opportunities throughout the country seek qualified candidates. Urgently searching for:
- **Acct Mgmt: AE to Mgt Spv..$35-100K** Telecom/ Pkg Gds/ Retail/ Financial/ Automotive/ Service/ Restaurant
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- **Acct Plnrs/Resrch Mgrs......to $65K**

All positions employer-paid, full relo. **Resumes to: JH & Associates, 7704 Random Run Lane, Ste. 102, Falls Church, VA 22042.**

Phone: 703-641-8610
Fax: 703-205-9822

SALES PRO

Successful TV commercial production Co. seeks experienced, aggressive sales professional with a solid following capable of cold calling for new business. Contacts in the advertising world a plus. Must have full understanding of production. Be a part of our great team. **Fax resume (212) 308-3639. Confidentiality assured.**

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Small department. Big responsibility. Print. Interactive. Cool. Casual. Fun. Interested?
Fax resume or "Top Ten Reasons You Should Hire Me" to Bruce Jackson, Mezzina/Brown (NYC). 212-532-7424.

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Spots that **blow away** the competition

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That's all we ask.

Writers, Producers, Art Directors, Creative Directors, Designers

If you are:
- a team member who wants to produce high-profile promotions
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And you seek:
- an atmosphere that nurtures the creative process
- other great stuff like Showtime's competitive compensation and benefits packages

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

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

SHOWTIME®

GAMESPOT

East Coast District Sales Mgr

May 1 **www.gamespot.com** launched as the #23 site in ad revenue for the entire web. Now, we definitely need someone on the East Coast! If you have a passion for PC Games, know how to sell ads, & have YEARS of outside sales experience. [Or, if you can fool me.] Fax your resume & explain:WHY YOU?
Lynne A. Killey Dir Sls and Mktng
Spot Media 415/379-6797fax

WANTED

Creative Director/Sr. Copy Writer

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

Love Advertising
Fax (713) 552-9155

SALES MARKETING

Growing Multimedia Entertainment Co. seeks an ambitious person to work with our team selling a hot new content specific search directory, celebrity web sites and Internet marketing projects. Previous exp. with Fortune 100 Companies a BIG PLUS! **Fax (201) 488-1119 or Personnel, 84 Kennedy St., Hackensack, NJ 07601.**

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ADWEEK'S CLASSIFIEDS

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CULTURE TRENDS

Culture Trends is a compilation of data collected from *Billboard, The Hollywood Reporter,* MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending September 7th, 1996 provided by *Sound Scan.*

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	63	Alanis Morissette	Jagged Little Pill
2	2	2	24	Celine Dion	Falling Into You
3	3	1	8	Nas	It Was Written
4	5	4	34	No Doubt	Tragic Kingdom
5	4	3	7	Leann Rimes	Blue
6	6	1	28	Fugees	The Score
7	7	2	10	Toni Braxton	Secrets
8	8	8	4	Soundtrack	The Crow: City of Angels
9	13	5	9	Keith Sweat	Keith Sweat
10	9	1	12	Metallica	Load
11	10	1	57	Bone Thugs-N-Harmony	E. 1999 Eterna
12	12	4	41	Tracy Chapman	New Beginning
13	11	3	4	Alice In Chains	Unplugged
14	15	14	25	311	311
15	14	1	4	A Tribe Called Quest	Beats, Rymes, and Life
16	16	2	17	Dave Matthews Band	Crash
17	18	15	3	Tom Petty and The Heartbreakers	Songs and Music fron She's The One
18	New	18	1	The Jerky Boys	The Jerky Boys 3
19	19	12	8	Soundtrack	Phenomenon
20	22	5	78	Shania Twain	The Woman In Me

Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending August 25, 1996.

Rank	Program	Network	Rating	Share
1	Seinfeld	NBC	15.2	27
2	3rd Rock from the Sun	NBC	14.8	26
3	Dateline NBC (Tues)	ABC	12.3	22
4	Friends	CBS	11.7	24
5	ER	NBC	11.6	22
6	Single Guy	NBC	11.5	22
7	NBC Mon. Movie	NBC	10.7	18
8	Home Improvement	NBC	10.3	18
9	60 Minutes	CBS	10.1	21
10	The Nanny	CBS	10.0	19
10	20/20	ABC	10.0	19
12	NFL Preseason FTBL	ABC	9.6	17
13	Caroline in the City Special	CBS	9.5	16
14	NBC Sun. Movie	NBC	9.4	16
15	CBS Sun. Movie	CBS	9.2	16

Source: Nielsen Media Research R=Repeat S=Special

MTV's Buzz Clip

Buzz Clips are usually by new, up-and-coming artists who MTV believes have special potential. Of the 40 videos that MTV designated as Buzz Clips since January 1994, more than 75% have been certified gold or platinum.

Week of 9/2/96

Artist/Group: **Filter**
Song/Video: **Jurassitol**
Director: **Dean Carr**
There is a certain subset of musicians who for reasons unknown adhere to the false premise that electronic music or the tools involved imply a lack of creativity or inspired performance. Filter admit freely to the use of such devises and prove that, in the hands of creative, intelligent individuals they are tools for art, not hindrances.

Artist/Group: **Rage Against The Machine**
Song/Video: **People of the Sun**
Director: **Peter Christopherson/ Sergei Eisenstein**
Heavy metal has never been much of a forum for political debate, however Rage Against the Machine hope to change all that with their blend of roaring guitars, barked raps and political activism. Their recent influences include the sonic dissonance of Fugazi and the thrash-funk of earlier Red Hot Chili Peppers, as heavily displayed on their second album, *Evil Empire*.

Artist/Group: **sublime**
Song/Video: **What I Got**
Director: **Clark Eddy**
It's been a long and wild ride since sublime's first gig way back in 1988 in Long Beach, CA. Blending a love of dance-hall and rock-steady reggae rhythms and an aggressive punk ethos the band amassed a nearly fanatical Southern California following that would do just about anything to catch their blistering sets. Sublime's new self-titled release is sure to take the listener on a roller-coaster of auditory responses.

Artist/Group: **eels**
Song/Video: **Novocaine For The Soul**
Director: **Mark Romanek**
As their name suggests, eels can be a pretty slippery entity. Their own freakish beauty derives from the ability to change gears at a moments notice, careening from glockenspiel to twisted guitar rock to jazzy samples within the same song. Their debut album, *Beautiful Freak*, honors the offbeat and celebrates the peculiarities in us all.

Artist/Group: **The Wallflowers**
Song/Video: **6th Avenue Heartache**
Director: **David Fincher**
Headed up by Jakob Dylan (Bob's son), The Wallflowers deliver the unifies force of a true ensemble. The band began introducing their rootsy music to their native Los Angeles in the early 90's and quickly drew crowds hungry for songs that were void of glitz and pretense, and long on soul, smarts and feeling. With their second release, *Bringing Down The Horse*, the Wallflowers prove that they're a band that matters.

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending September 7th provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	38	Macarena (Bayside Boys Mix)	Los Del Rio
2	2	2	12	I Love You Always Forever	Donna Lewis
3	4	2	12	Twisted	Keith Sweat
4	5	3	10	Loungin	LL Cool J
5	6	3	26	C'Mon N' Ride It (The Train)	Quad City DJ's
6	7	5	8	Change The World	Eric Clapton
7	3	3	2	Hit Me Off	New Edition
8	8	1	14	You're Makin' Me High...	Toni Braxton
9	9	5	9	I Can't Sleep Baby (If I)	R. Kelly
10	11	6	7	Who Will Save Your Soul	Jewel
11	10	3	23	Give Me One Reason	Tracy Chapman
12	14	12	4	Its All Comming Back To Me Now	Celine Dion
13	13	11	15	Who Will Save Your Soul	Jewel
14	12	1	13	How Do U Want It...	2 Pac (Feat. KC & Jojo)
15	16	15	15	Only You	112 featuring The Notorious B.I.G.

Billboard's Heatseekers Albums

Best selling titles for the week ending September 7th by new artists who have not appeared on the top of Billboard's album charts.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	11	Paul Brandt	Calm Before the Storm
2	3	9	James Bonamy	What I Live To Do
3	-	1	Sebadoh	Harmacy
4	2	2	The Braxtons	So Many Ways
5	6	28	Ricochet	Ricochet
6	5	2	Akinyele	Put It In Your Mouth(EP)
7	19	2	eels	Beautiful Freak
8	7	32	Enrique Iglesias	Enrique Iglesias
9	11	42	Kenny Wayne Shepherd	Ledbetter Heights
10	20	6	Kenny Chesney	Me and You
11	8	10	Superdrag	Regretfully Yours
12	14	22	Goldfinger	Goldfinger
13	9	4	Mista	Mista
14	21	20	Jo Dee Messina	Jo Dee Messina
15	10	5	PFR	Them

MTV Around the World

Week of 9/2/96

MTV Europe

Artist	Title
1. Fugees	Killing Me Softly
2. Adam Clayton/ Larry Mullen, Jr.	Mission:Impossible
3. Alanis Morissette	Ironic
4. Gary Barlow	Forever Love
5. Peter Andre f/ Bubbler Ranx	Mysterious Girl

MTV Brasil

Artist	Title
1. Skank	Garota Nacional
2. Metallica	Until It Sleeps
3. Barao Vermelho	Por Vir Quente
4. Smashing Pumpkins	Tonight, Tonight
5. Paralamas Do Sucesso	Lourinha Bombril

MTV Latino

Artist	Title
1. Alanis Morissette	You Learn
2. The Cure	Mint Car
3. Eros Ramazotti	Estrella Gemela
4. The Cranberries	Free To Decide
5. Soraya	De Repente

MTV Mandarin

Artist	Title
1. Jacky Cheung	I Can't Forgive You
2. Li Wen	Past Love
3. Jeff Zhang	Love You Too Much
4. Tarcy Su	Lemon Tree
5. Stella Chang	Nobody Knows

MTV US

Artist	Title
1. LL Cool J f/Total	Loungin'
2. Toni Braxton	You're Makin' Me High
3. Butthole Surfers	Pepper
4. NAS	If I Ruled The World
5. No Doubt	Spiderwebs

CALENDAR

Advertising Women of New York will present its Silver Medal Award for outstanding contributions to advertising and communications to Hearst Magazines Enterprises president John Mack Carter at a cocktail reception Sept. 11. Contact AWNY headquarters at 212-593-1950 for details.

Women in Cable & Telecommunications presents its **Telco 101: Cable Meets Telephony** two-day course in Minneapolis Sept. 12-13. Contact: 312-634-2353.

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

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

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

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

Media Notes

NEWS OF THE MARKET

Discovery, CBS Progress

Discovery Communications and CBS last week revealed more details of their programming partnership, initially announced several weeks ago when CBS said Discovery would contribute programs to its Eye on People cable network, which launches in March. Discovery will produce at least three prime-time nature specials to run on CBS during the 1996-'97 season. Discovery, which will own the international rights to the shows, will run the specials following their window on CBS.

McIntosh Takes KLFY by Storm

Young Broadcasting station KLFY TV in Lafayette, La., has named David McIntosh, a veteran of the National Weather Service, as its severe weather specialist. McIntosh predicted more than 50 hurricane eye penetrations when he served on the United States Air Force Reconnaissance Squadron, prior to his tenure at the National Weather Service.

'Outside' Goes for It on TV

Mariah Media's *Outside* magazine is extending to TV with the Sept. 30 premiere of *Go for It* on The Discovery Channel. The outdoor-adventure program will air 6-7 p.m. Monday through Friday. Editors from the National Magazine Award–winning, New Mexico–based title will appear as expert guests on the show.

Evergreen Swaps with EZ

Evergreen Media agreed last week to swap six radio stations in Charlotte, N.C. (WPEG-FM, WBAV-FM, WEDJ-FM, WRFX-FM, WBAZ-AM and WFNZ-AM), for Philadelphia stations WUSL-FM and WIOQ-FM, owned by EZ Communications, plus $10 million in cash. In a separate transaction, EZ agreed to swap three stations—including one of its newly acquired Charlotte stations—to SFX Broadcasting for that company's WTDR-FM (Charlotte) plus $64.9 million in cash.

TPP Disbands

Television Production Partners, a disparate group of advertisers that produced TV programming, has disbanded. TPP backed the Oscar-nominated documentary *Hank Aaron: Chasing the Dream*, which aired on TBS, but the group had few other ratings or critical successes during its four-year life. The 10-member group, including AT&T, Coke, Clorox, McDonald's, Reebok and General Motors, was led by media consultant Jack Myers. The advertiser group had trouble finding programming that all the advertisers deemed appropriate for their needs. Several members apparently decided not to fund some projects with ad buys, in part causing the breakup. However, TPP members will follow through with plans for a series of made-for-TV movies, produced with Paramount Network Television, for Fox.

Bruckheimer's 'Soldier' a Go

L.A.-based Rysher Entertainment has greenlighted series production for the fall 1997 action-adventure *Solder of For-*

MTV Spending Spree

MTV Networks announced last week it is spending a whopping $420 million over the next five years to ramp up originally produced animation for Nickelodeon, MTV and possibly even VH1 (though that wouldn't appear until 1998). Several program details will get hashed out in coming months; several projects are already in development. Nickelodeon gets the lion's share of the money—$350 million—in part to add more original cartoons to its lineup, such as *Hey Arnold* and *Angry Beavers*, but also to further cement its relationship with Klasky Csupo, the production company behind *Rugrats* and *AAAHH!!! Real Monsters*. At MTV, a spin-off based on the female character Daria on *Beavis and Butt-head*, will debut in January. Abby Terkuhle, executive vp and creative director of MTV, said other projects in development but not yet committed to run include one using a real-time animated MTV veejay (through motion-capture technology) and a new animated variety show.


MTV NETWORKS

New animated shows like the one for *Beavis and Butt-head* sidekick Daria are all MTV Networks wants for its $450 million

Media Notes

CONTINUED

tune, Inc., pending a decision on whether to take the development project out for a network or syndication sale. Apparently banking on the reputation of producer Jerry Bruckheimer (feature films *The Rock, Crimson Tide, Beverly Hills Cop* and *Top Gun*), Rysher officials say they will forego a pilot and instead produce a minimum of 13 episodes with a network deal or 22 episodes if the company decides on first-run syndication. Bruckheimer is also producing a series adaptation of *Dangerous Minds* for ABC this fall.

Times Mirror Selling Abrams

The still strategically evolving Times Mirror company has put up for sale Harry N. Abrams Inc., the nation's largest apublisher of art books. New York–based Abrams has been a Times Mirror division since 1966.

'Geraldo' Gets New Producers

Tribune Entertainment and Investigative News Group have added three veteran talk-show producers to bolster the 10th-season run of *The Geraldo Rivera Show*, which King World Productions will begin distributing on today. Tribune has added Adrienne Wheeler, formerly a producer for Multimedia's canceled *Donahue*; Carole Autori, previously a supervising producer for CNBC and associate producer of ABC's *The Barbara Walters Specials*; and Emily Barsh, most recently a producer for CNBC's *Rivera Live*.

Schiller Jumps to Sony

Scott Schiller, who had led the advertising sales efforts for Prodigy, has left the online service and content company for a similar post at Sony Online Ventures. At Sony, Schiller will be vp/marketing and advertising sales, responsible for consumer marketing of TheStation@-Sony.com, an ambitious entertainment–oriented site that plans to integrate advertising into the programming of the venue. Sony plans to launch The Station during the fall.

CN's New Launches in UK

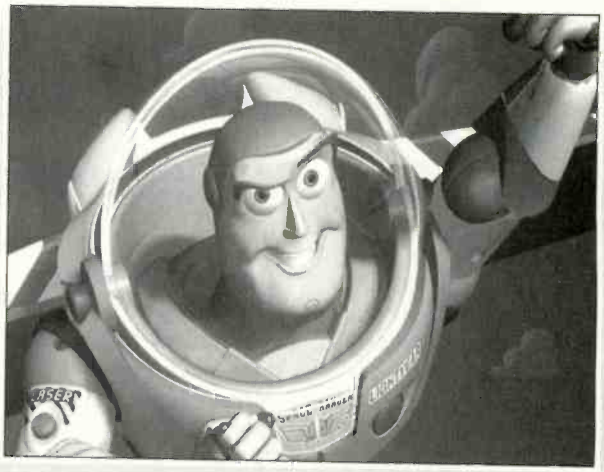
Condé Nast's international division will launch two new British monthlies next year—a UK version of *Condé Nast Traveler* and a men's sports and fitness book, *GQ Active*. *Traveler* will hit in September 1997, and *GQ Active*, testing a second special issue next month, will launch next April.

MCA TV Ups Hasson

In restructuring its Eastern and Midwestern regional sales offices, MCA TV has promoted Arthur Hasson to senior vp, Eastern region. In addition to overseeing the New York office, Hasson will oversee MCA TV's Dallas and Atlanta program sales offices. Hasson will assume many of the duties previously handled by Steve Rosenberg, who was recently promoted to executive vp of sales for MCA TV. Phil Martzolf, previously the Northeast region sales manager out of New York, has been upped to vp of Midwest sales out of MCA's Chicago office. Both Hasson and Martzolf will report to Rosenberg.

AOL Launches Online Banking

America Online last week launched the AOL Banking Center, offering members the opportunity to pay bills, review accounts, transfer money and fill out loan applications. Eighteen financial institutions have signed on, including American Express, Bank of America, CoreStates Bank N.A., First Chicago NBD and Wells Fargo. The new service will be provided through AOL's Personal Finance Channel.



Kids can now tune in to *Toy Story* tidbits

ABC Toys With Treats

ABC last weekend kicked off new 10- and 30-second *Toy Story* snippets during its Saturday-morning lineup featuring the computer-animated characters from the movie. Called *Toy Story* "treats," the specially created segments will continue through the fall, making up 13 minutes of interstitial programming. Pixar Animation Studios, with Disney TV Animation, created the spots. In all, more than 50 people worked on the self-contained mini-stories. Several actors from the original film will reprise their roles, but Tom Hanks and Tim Allen will not be among them. John Lasseter, director of the feature, directs the shorts.

Sheehy Tops 'Utne Reader'

The Minneapolis–based alternative-press digest *Utne Reader* has a new president. John P. Sheehy, formerly an executive with the now-defunct Time Inc. division, Time Inc. Ventures, left his post as president of American Hospital Publishing in Chicago to take the *Utne* job.

AP to Oil BBC News

The Associated Press has made an agreement with the British Broadcasting Corp. to provide the BBC with an Electronic News Production System. The AP developed the research system to retrieve text, pictures, sound and video from sources inside and outside of the BBC. Each BBC journalist will access the system from his or her desk and be linked with other BBC radio and TV journalists, production facilities and archives.

AOL Spanks "Spammers"

America Online has banned incoming e-mail from five sites on the Internet, charging that millions of junk e-mail messages had been sent to AOL members from those locations. Three of the banned addresses came from a Philadelphia–based company called Cyber Promotions.

BPA to Audit IDG Web Sites

BPA International, which has launched a service to audit sites on the World Wide Web, has signed a deal with International Data Group to perform auditing services for nine of that company's Web sites. The sites are ComputerWorld, InfoWorld, PC World, Macworld, Network World, CIO, JavaWorld, Netscape World and SunWorld. The BPA Web site is located at http://www.bpai.com.

BIG DEAL

DIGITAL EQUIPMENT CORP.

Agency: Young & Rubicam, N.Y.
Begins: Now
Budget: $30 million-plus
Media: Print

Business-computer giant Digital Equipment Corp. this week launches a worldwide print campaign that essentially co-brands DEC with Microsoft NT, Microsoft's new Windows program for business. First-year spending for the consumer and trade effort—which will run at least 12, and as many as 18 or more, months—will top $30 million.

A seven-page insert in trade and business magazines (including *Forbes* and *The Economist*) kicks off the campaign this week, followed by a series of ads addressing specific problems facing MIS and IT managers who are making the switch to Windows NT. The creative of all ads, handled by Young & Rubicam, N.Y., features a chimpanzee in various stages of puzzlement and distress. Headlines mention Windows NT in boldface, then address a specific challenge—i.e., creating budgets using old applications systems—facing companies.

The ads target both the hands-on decision-makers who work in MIS and IT departments via their problem/solution format, while catching the eye of higher-level management who are more inclined to make decisions based on reputation of brand: in this case, Microsoft NT.

DEC won't emphasize specific product, although several new personal computers, workstations and servers are being introduced this week. Instead, ads will focus on DEC's expertise and experience and its close association with Microsoft. The two companies entered an alliance last year to work together in technical development for enterprise computing.

DEC's revenues for fiscal year 1996 were $14.6 billion, up from $13.4 billion in 1995. *—Marla Matzer*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

CHRYSLER

Agency: Bozell Worldwide, Detroit
Begins: Winter
Budget: $20 million
Media: TV

Chrysler will likely boost media spending by at least $20 million in the coming model year to reposition the Chrysler division nameplate under the new themeline, "What's New in Your World?"

Bozell Worldwide, Detroit, is readying a new campaign touting the Chrysler division as a provider of affordable luxury cars with a classic American feel to play up the design of its autos and boost soft sedan sales. The effort is being headed up by creative guru Gary Topolewski at Bozell.

Sebring's fueling more spending

Ads, now in production, will be shown to dealers in San Francisco at the end of the month. One spot for the Chrysler Cirrus pits the sedan against the rival Honda Accord, although Chrysler will more directly compete with Mercury, and more upscale cars from General Motors for 40-and-up baby boomers considering an entry-level luxury cars in the $20,000 and up range.

Overall the Chrysler brand will portray "new luxury" as stylish, precise and refined yet attainable, as represented by the Town & Country minivan.

Reinforcing the image will be a new badge with the addition of a set of silver, Art Deco wings with the year-old Chrysler seal in the middle. The badge makes it debut on the '97 Chrysler Sebring Coupe, and will eventually appear on all Chrysler division vehicles. Grills in future models will also play off retro design cues while the overall look of the cars will be futuristic and streamlined.

Chrysler spent about $130 million in media behind the Chrysler-division in 1995, per Competitive Media Reporting. The effort for the '97 model line will probably eclipse that by at least $20 million with extra money coming from brisk sales of the Town & Country minivan and the Sebring convertible. The current repositioning will lay the groundwork for the debut of its redesigned '88 LH cars to separate Chrysler from the pack, grow sedan sales, and differentiate its brands.

Chrysler will likely grow the use of mall kiosks for car info—a main ingredient of the successful Plymouth Place program—for the Chrysler brand at upscale malls and other locales. A current test-drive program at auctions and golf outings will continue with nearly 35,000 test drives expected this year.

This year typical Chrysler buyers were about 50 with a median income of about $70,000; in 1991 their median age was about 60 with a $50,000 income. Future efforts will seek to continue the trend to attract younger, more affluent buyers. *—Steve Gelsi*

FILA

Agency: FCB/Leber Katz, N.Y.
Begins: October
Budget: $4-5 million
Media: Outdoor

Fila USA will spring into outdoor media starting in limited markets in the fourth quarter and accelerating next year to a $4-5 million budget and ongoing presence in as many as 40 markets.

Fila will boost its budget proportionately and mix its media with a significant outdoor component for the first time. The company will preface the effort with an outdoor-image effort in New York, Chicago, Philadelphia, Detroit and Baltimore for this holiday season, then appraise strategic locations in 30-40 metros for the launch of its Barricade cross-trainer, starting in January.

"We'd like to sort of monopolize high-visibility locations in key markets 8-to-12 months a year," said Howe Burch, Fila vp of marketing and communications.

Fila's outdoor has in the past been limited to co-op buys via retailers. The creative will rotate in March to feature runner German Silva and the Silva trainer, the company's first performance running shoe. *—Matthew Grimm*

MICROSOFT NETWORK AND MCI

Promotion with Rysher Entertainment
Begins: November
Value: $500,000
Media: TV

The Microsoft Network (MSN) online service and MCI's 1-800-COLLECT in November will partner with Rysher Entertainment's new hourlong syndicated TV action series, *F/X*.

An MSN watch-and-win contest will be promoted in three 30-second national spots on *F/X*, as well as in an undetermined number of 30-second spots provided to local stations to air at their discretion. The Microsoft Network will get its product woven into the show as part of the contest.

MCI, also a major advertiser on the show, will provide several 1-800-COLLECT long-distance packages, and Microsoft will offer software packages as prizes in the contest and get banners on

CMR TOP 50

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

Week of August 19-25, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	61	1,281
2	BURGER KING	V234	58	1,218
3	JC PENNEY	V321	35	735
4	TARGET DISC	V324	32	672
5	KFC RESTAURANT	V234	30	630
	WENDY'S	V234	30	630
7	SEARS	V321	26	546
8	MAZDA AUTOS & TRUCKS	T115	21	441
	PRIMESTAR	H320	21	441
10	COORS LIGHT	F310	20	420
11	1-800-COLLECT	B142	17	357
	CROW CITY OF ANGELS	V233	17	357
13	FIRST KID	V233	16	336
	ISLAND OF DR MOREAU	V233	16	336
15	1-800-CALLATT	B142	15	315
	DURACELL	H220	15	315
17	K MART	V324	14	294
	LITTLE CAESAR'S RESTAURANT	V234	14	294
	NICOTROL	G120	14	294
	WRANGLER	A116	14	294
21	AMERICAN DAIRY ASS'N.	F131	13	273
	M&M CANDIES	F211	13	273
	NISSAN MOTOR CORP	T112	13	273
	PAYLESS SHOE SOURCE	V313	13	273
	SEARS	V321	13	273
26	7 UP	F221	12	252
	DISCOVER CARD	B150	12	252
	GENERAL MILLS	F122	12	252
	U.S. POSTAL SERVICE	B612	12	252
30	KELLOGG'S	F122	11	231
	LEXUS AUTOS & TRUCKS	T114	11	231
	TRIDENT SUGARLESS GUM	F211	11	231
	TWIX CANDY BAR	F211	11	231
	WAL-MART	V324	11	231
35	ACURA AUTOS	T112	10	210
	ALADDIN VIDEO	H330	10	210
	ALEVE	D211	10	210
	CALVIN KLEIN CK ONE	D113	10	210
	COLGATE PLUS	D121	10	210
	JOHNSON & JOHNSON	D218	10	210
	L'OREAL CASTING	D141	10	210
	MONISTAT 3	D216	10	210
	PIER ONE IMPORTS	V344	10	210
	RED LOBSTER RESTAURANT	V234	10	210
	SEARS (HARDWARE)	V321	10	210
	SERTA MATTRESSES	H120	10	210
	SNAPPLE	F223	10	210
48	ADVIL	D211	9	189
	CITIBANK CORP	B150	9	189
	CREST	D121	9	189

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

Media Person

BY LEWIS GROSSBERGER


Gothamite@aol.com

Suddenly Television

IT'S BACK! THIS IS A GREAT TV SEASON COMING UP and Media Person is very excited. In fact, he's dangerously close to overexcited. There are more fabulous new shows premiering than ever before. OK, Media Person hasn't actually seen any of them but he's read about their magnificence in those fall-preview sections in all the magazines and newspapers, and they wouldn't lie. Besides, something special has been going on behind the scenes. All you read about lately are shows being pulled back for overhauls. Nothing appears to be working out as planned; producers are being replaced, story lines fired, writers shot. Is this chaos cause for dismay? Just the opposite! The turmoil gives the whole fall schedule a dangerous, unpredictable, almost avant-garde feeling. Why, you could even call it—if you dared to use a word this powerful—edgy.

Here then are the best of the best, Media Person's personal favorites:

Suddenly Susan (NBC, Thursdays, 9:30): Helen Mirren was unavailable for this demanding production so they got the next best thing—Brooke Shields. Originally, she was to be a newly single Pasadena book editor. Then they changed her to a widowed San Francisco magazine columnist. Now she's a pregnant Van Nuys coal miner. Wait...the producer just called another writer meeting! Hold on...But no matter, Brooke has the range to play anything!

Spin City (ABC, Tuesdays, 9:30): Michael J. Fox plays a short, savvy political adviser who works for a tall, empty-suit politician and moves him gradually to the political right while spending nights with a $200 hooker at a fancy hotel. You know, there's something familiar about all this but Media Person can't put his finger on it.

Homeboys in Outer Space (UPN, Tuesdays, 8:30): Nice title! *Independence Day* conclusively proved that black guys and Jewish guys, working together, could beat evil space aliens and save the Earth. Now the black guys are venturing into the vastness of space without a *mezuzah* to their name and on an even harder mission: getting laughs. Hope they stay out of trouble because Jeff Goldblum's back in *Jurassic Park* chasing dinosaurs.

Millennium (Fox, Fridays, 9): *Millennium* (also known as *The M Files*) stars Lance Henrikson, whoever he is, as a gumshoe who tracks down psycho killers by putting himself inside their heads and figuring out what they'll do next. Unfortunately, he realizes that this uncanny ability means he may have the mind of a killer himself. This gives him a terrible case of heartburn as well as a sudden desire to protest against capital punishment.

Ink (CBS, Mondays, 8:30): What is it about New York City newspapers that makes Hollywood producers think they should set movies and TV shows there? They must imagine that something terribly exciting goes on at these newspapers. Apparently, they've never read Anthony Lewis. Anyway, the premiere of *Ink* has been delayed, reportedly because the first few shows exuded a quality that rhymed with the title. But MP is confident that if anyone can pull this thing out of the pits, it's Mary Steenburgen. Oh, and Ted Danson.

Cosby (CBS, Mondays, 8): Bill Cosby and Phyllicia Rashad are at it again and there is no way to stop them.

Men Behaving Badly (NBC, Wednesdays, 9:30): Originally titled *Comedians Acting Badly*, this sitcom stars Rob Schneider, who used to sit next to the Xerox machine on *Saturday Night Live*, being obnoxious. He now sits around in an apartment being obnoxious.

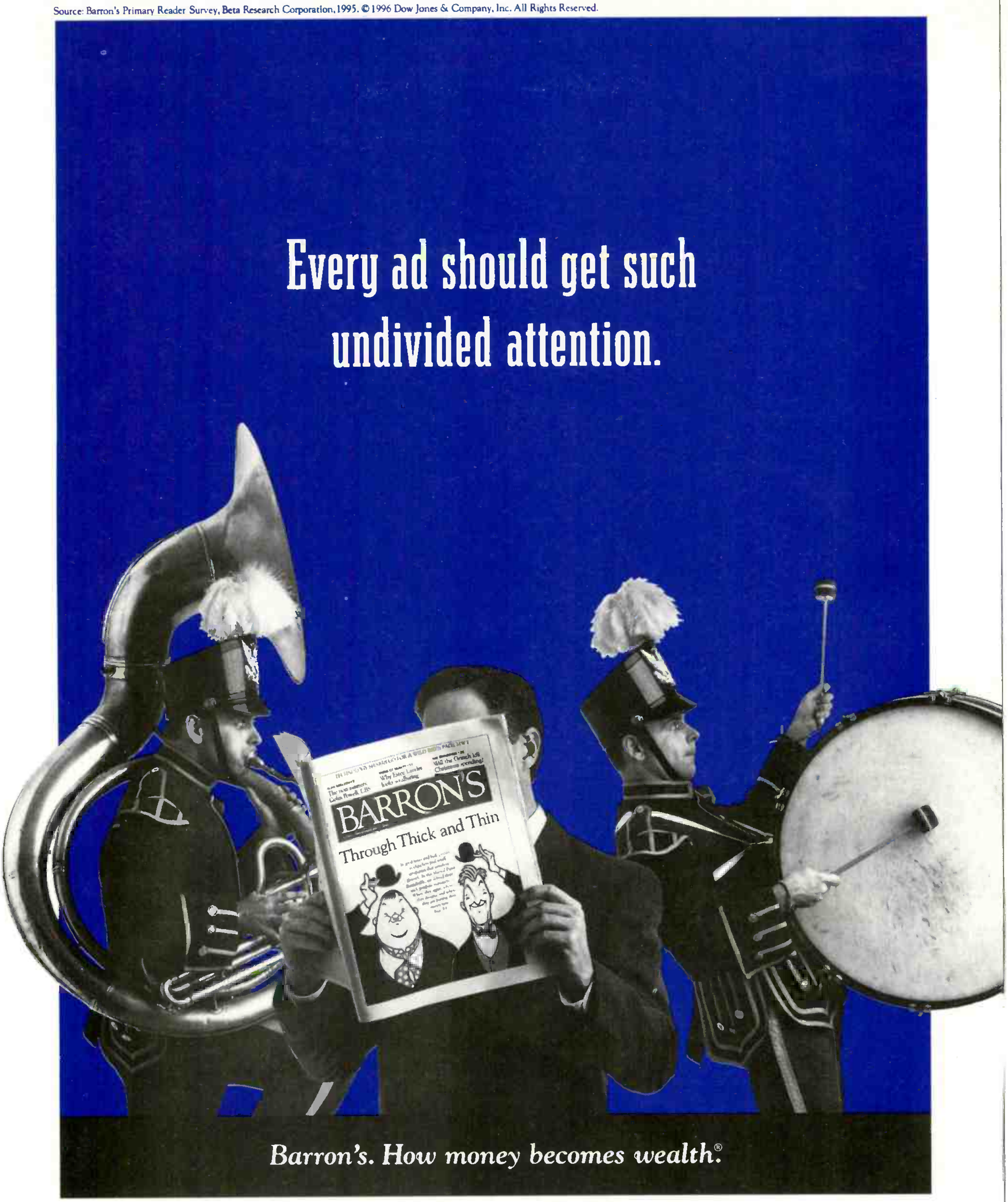
The Burning Zone (UPN, Tuesdays, 9): Members of an elite biological task force, forced to wear fishbowls on their heads, fight rare deadly viruses using authentic scientific techniques such as chasing the germs down in cars and shooting them with high-caliber assault rifles.

Dark Skies (NBC, Saturdays, 8): Flying saucers appear over California and darken the skies. The aliens then land in Hollywood where they take over the television industry and flood it with *X-Files* imitations. But the TV audience, refusing to allow its brains to be abducted, go out and rent Jim Carrey videos. The aliens are all canceled and the networks go back to *Seinfeld* imitations.

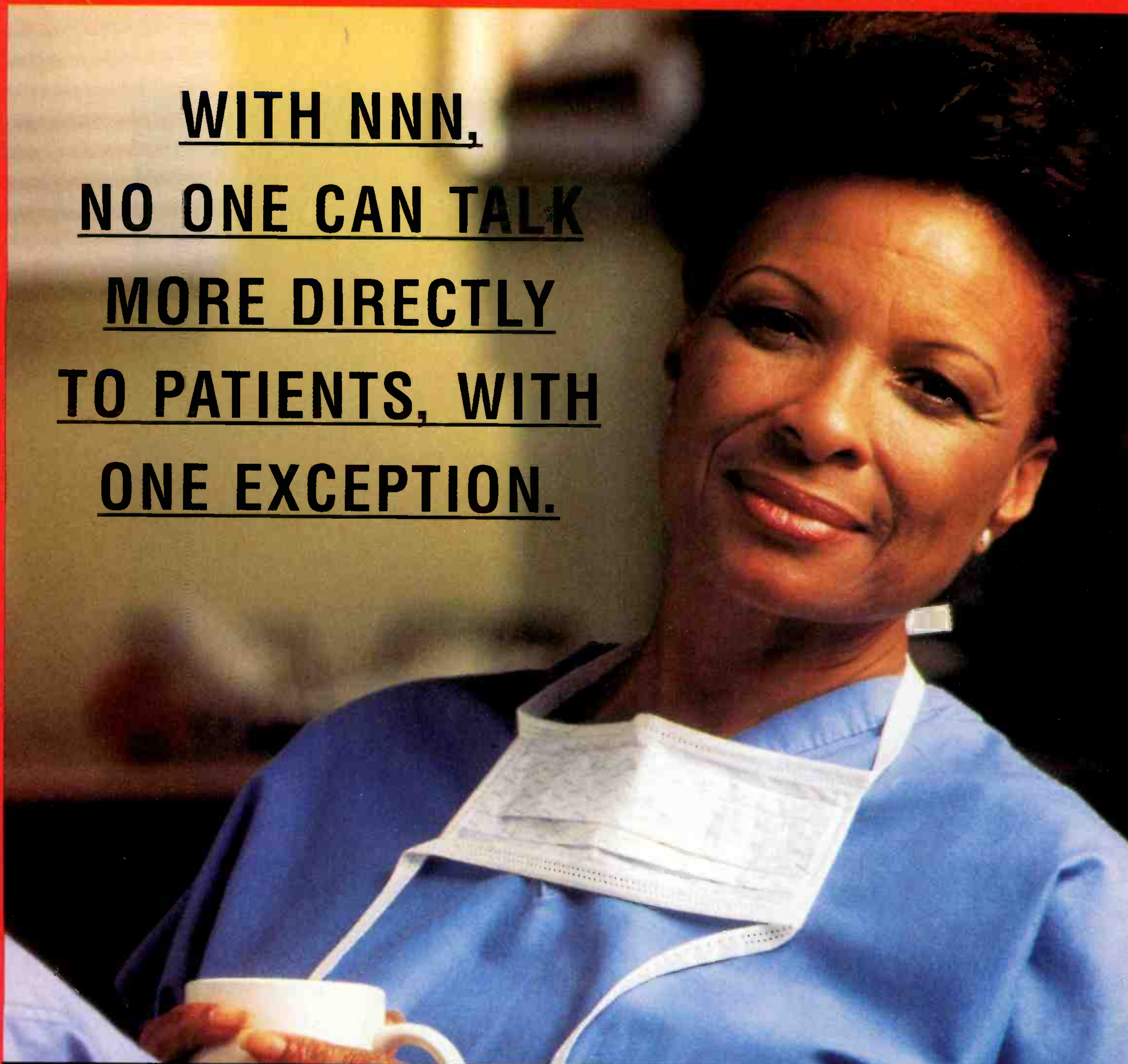
Pearl (CBS, Wednesdays, 8:30): Streetwise, blue-collar widow (Rhea Perlman) goes back to college and gets laughs at the expense of a snotty professor (Malcolm McDowell). Then he flunks her out.

Public Morals (CBS, Wednesdays, 9:30): Put together two certified geniuses—Steven Bochco and Jay Tarses—and what do you get? A sitcom with more dirty words than a week of Howard Stern. Already, stations in the Moral Majority Belt are bailing out, two Republican platform writers have reportedly fainted, and one of the show's catchphrases (invariably spelled by the newspapers as "p---y posse") has been censored—all before *Public Morals* even premiered. Well, you know that anything this destructive to family values must be good. Besides, Media Person is such a sucker for Bochco he even liked *Cop Rock*, and Tarses fathered the immortal *Buffalo Bill*, so sight unseen, *Public Morals* is MP's all-time favorite show. ■

Now the black guys are venturing into the vastness of space without a 'mezuzah' to their name on an even harder mission: getting laughs.



Every week, in numbers greater than for Forbes, Fortune and BusinessWeek, our readers march to the newsstand for a copy of Barron's. Then, for 2 1/2 hours on average, they tune out everything else while they scour our pages. They read the ads (76.9%). And after they've read the ads, they advertise the ads. Bringing them to the attention of colleagues (14.1%). And discussing them with friends and family (28.6%). So if you're an advertiser trying to reach an affluent audience – and then some – Barron's is the ideal instrument.



When you're launching a new OTC product, you may want to tell the world, or only a specific market. But depending mainly on doctors to spread the word is painfully slow.

That's why one savvy brand manager of a pharmaceutical company chose newspapers and the Newspaper National Network (NNN) to introduce her antacid.

She knew the news had to come from a voice her audience trusted and newspapers are as credible as you can get. But her remedy also had to be placed where it would do the most good. The NNN put her ads in guaranteed positions in the Food sections of newspapers — reaching 62% of her markets in one day and 85% over a five-day period. What's more, we did it all in 48 hours.

It was just another one of the quick and effective solutions from the NNN. From soothing arthritis in seniors to relieving sniffles in pre-schoolers, we know how to reach your audience.

If you're an advertiser in automotive, cosmetics & toiletries, food, household products, liquor & beverages or drugs & remedies, call us now. Whatever your marketing problems, the NNN can help. One order/one bill. We promise, you won't need a second opinion.

NEWSPAPER NATIONAL NETWORK

RUN IT IN THE NEWSPAPER – THEY'LL READ IT.

New York (212) 856-6390 • Chicago (312) 644-1142 • Detroit (810) 645-2886 • Los Angeles (310) 276-3905 • San Francisco (415) 454-9168