

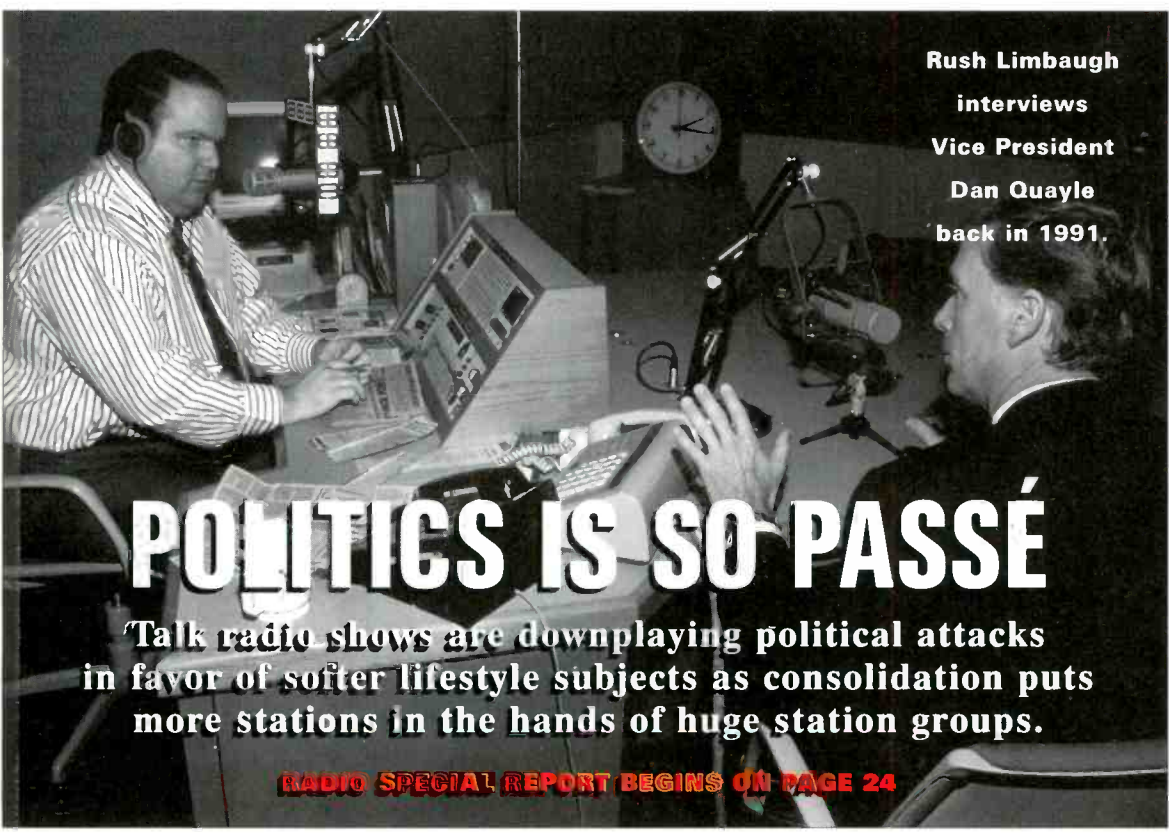
MEDIA WEEK

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Vol. 7 No. 34 THE NEWS MAGAZINE OF THE MEDIA September 15, 1997 \$3.00

Fox Morphs Family

Saban and Co. shake up cable net as part of major kids push **PAGE 4**



Rush Limbaugh
 interviews
 Vice President
 Dan Quayle
 back in 1991.

POLITICS IS SO PASSÉ

Talk radio shows are downplaying political attacks in favor of softer lifestyle subjects as consolidation puts more stations in the hands of huge station groups.

RADIO SPECIAL REPORT BEGINS ON PAGE 24

MARKET INDICATORS

National TV: Strong
 The strength of the economy continues to drive scatter sales at a 15-20 percent clip over the record upfront. Inventory is tight.

Net Cable: Moving
 Fourth-quarter inventory is starting to pop. Movie and telecoms are the early active categories. Price increases remain in the single digits.

Spot TV: Active
 September tight, 4th quarter starting to move. Package goods, autos and teleccms are still spending. Banks slug it out in several Fla. markets.

Radio: Active
 Telecom continues to explode; some retail also strong. Top-20 markets are "85 percent" sold, buyers say. Fourth quarter pacing slightly ahead ahead of '96.

KIMBERLY BUTLER

MAGAZINES
'Sporting News' To Get Makeover
Times Mirror plans to spend \$20-\$30 million to relaunch 111-year-old tabloid; glossy expected
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TV STATIONS
Dallas, San Diego Key to Hicks-NBC
Groups expected to share equity on stations in two major markets as part of \$1 billion-plus partnership
PAGE 8

WASHINGTON
Prohibition Makes A Comeback
Proposed liquor ad ban is expected to play a role in Senate hearings on new FCC nominees
PAGE 18



The story of Maggie and InfoBeat.



Maggie turns on computer and opens e-mail.



Reads e-mail from InfoBeat reminding her of boss' birthday.



Sees ad for florist offering special on carnations.



Remembers boss is allergic to carnations.



Sends two dozen. Signs card from coworker.

InfoBeat delivers customized news and information, including weather, stocks, sports and entertainment, free to subscribers via e-mail. Allowing advertisers to directly target consumers. With InfoBeat, advertisers are actually invited into the subscriber's home or office. And on a daily basis. To find out more, visit www.infobeat.com/adinfo, call Eric Belcher at 310-792-7025, or e-mail ebelcher@infobeat.com.

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Laura K. Jones SEP 16 1997

AT DEADLINE

UPN Hires Valentine to Lead Network

UPN has finally closed a deal to hire Dean Valentine as the network's new president this week, said sources close to the situation. Valentine, president of Walt Disney Television and Animation, has cleaned out his office at Disney and received a farewell party two weeks ago. Valentine, who will succeed Lucie Salhany as president of UPN, joins the network after its loss of five key affiliate stations to competitor WB. The Valentine deal took several weeks to close due to contract negotiations.

'Appellation' Editor Dies in Crash

Mary Chesterfield, editor of Scripps Enterprises' wine-country lifestyle book, *Appellation*, died in a car crash on Sept. 8. Chesterfield was working alone, scouting locations for a photo shoot near Calistoga, Calif., when she lost control of her car and struck a pole, a company representative said. She was 62. Chesterfield, who joined the Napa Valley, Calif.-based *Appellation* as editor in May 1996, was leading an effort to reposition the book from a small regional to a national magazine covering all the world's wine regions. Chesterfield previously served as an editor at *Home and Garden*, a Phoenix regional, and at Condé Nast's *Architectural Digest*.

BET Holdings Eyes Private Bid

BET Holdings, the parent company of Black Entertainment Television and a growing stable of diversified African American-oriented businesses, announced late last week a plan to go private. Robert Johnson, founder and CEO of BET Holdings, who owns 42 percent of the company, and Liberty Media, which owns another 22 percent, plan to buy out the remaining stock for \$288 million, or \$48 a share. News of the intended buyback shot BET's stock up more than \$11 to the \$52 range last week, leading to expectations that Johnson and Liberty may have to sweeten their offer.

Viacom, Seagram Talks Continue


Viacom and Seagram Co. resumed discussions last week to resolve their acrimonious ownership stalemate over USA Networks. A possible scenario has Seagram, which is suing Viacom, buying out Viacom's 50 percent stake in USA Networks (which includes the Sci-Fi Channel) for about \$1.7 billion. Both companies confirmed the discussions, but refused to elaborate. A Delaware judge has said that the two companies

must settle the ownership stalemate this month or he will impose a settlement.

Koch, Stewart Fly; Bradshaw Fumbles

Ed Koch and home/garden maven Martha Stewart parlayed celebrity status into reasonably strong ratings for their two new syndicated strips last week. Former New York City mayor Koch, the new presiding judge of Warner Bros.' revived *People's Court*, helped the courtroom strip turn in a 2.6 rating/9 share average (NSI, Sept. 8-10) in Nielsen Media Research's 39 metered markets, according to Katz Television Group data. The hour-long strip was off just 1 share point from its lead-in programming (2.8/10) and held even with the September 1996 time period averages (2.6/9). WNBC in New York scored a 5.2/15 average at 3-4 p.m. Eyemark Entertainment's expanded strip run of *Martha Stewart Living* turned in a respectable 2.4/11 combined market average. Eyemark's half-hour talk stablemate, *The Gayle King Show*, posted a respectable 2.0/9, which was 2 share points off its lead-in programming (*Martha* in most markets). Twentieth Television's *Home Team With Terry Bradshaw* fumbled with a 0.9/4 average in the metered markets, off 2 share points from its lead-in programming (1.4/6) and year-ago time periods (1.5/6).

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\$5M Royal Caribbean Buy for XXXII

In a rare show of sports sponsorship spending by the travel industry, Royal Caribbean is close to signing a \$5 million contract to sponsor NBC's Super Bowl XXXII halftime show on Jan 25. Talent for the show, produced by Radio City Productions, New York, has not been booked. The sponsorship easily represents the cruise line's heftiest sports expenditure to date—not to mention accounting for a sizable portion of its annual budget. RCCL was the No. 2 cruise line behind Carnival at some \$27 million in media during 1997, according to Competitive Media Reporting.

Addenda: Richard T. Schlosberg III last week retired as publisher and CEO of the *Los Angeles Times*. Mark Willes, chairman, president and CEO of owner Times Mirror Co., will also

assume Scholsberg's duties... Veteran Mike Wallace, 79, has renewed his contract with CBS News for another four years.

Correction: An article in the Sept. 9 Media Outlook special report incorrectly identified Rick Glosman. He is a founding partner at Creative Media.

MEDIA WIRE

Discovery Bags Travel Channel; Crossover Likely

In a surprise move within the cable industry, Discovery Communications Inc. has announced its purchase of a 70 percent stake of the Travel Channel from Paxson Communications. When the deal closes, Discovery will have handed Paxson \$20 million in cash (not including an annual consulting fee of less than \$500,000) and assumed financial responsibility for the struggling cable network.

Of late, Travel has undergone the hot-potato treatment. Only three months ago, Paxson bought the struggling cable network from Norfolk, Va.-based Landmark Communications for \$75 million in stock and cash.

Most details about how to incorporate Travel into the Discovery fold have yet to be decided, said DCI's president/COO Judith McHale and Jonathan Rodgers, president of Discovery Networks. In a conference call, they said to expect some programming crossover between Discovery and Travel, which counts 21 million subscribers, 12 million of them part-time. —Michael Bürgi

'Week on the Brink' Links MasterCard, Marriott

MasterCard and Marriott have signed on to sponsor a January NBC Sports special, called *A Week on the Brink*, a 90-minute program about the rigors of the Professional Golfers Association Qualifying School. Two other quarter-sponsorships are available for the special, which airs Jan. 10. Dick Enberg will host the special, coproduced by NBC Sports and PGA Tour Productions. The Qualifying School takes place in December. —Langdon Brockinton

Ad Adjacencies Sold Out as 'Times' Goes Colorful Route

New York's newspaper market got a lot more colorful today with *The New York Times* and *Times Mirror's Newsday*, both launching new sections with four-color formats. The *Times'* move is part of an effort to develop advertising adjacencies in the redesign, which includes a refurbished arts (continued on page 6)

Mighty Morphin' Family Channel

Fox tweaks IFE; cabling wonder what's up

CABLE TV / By Michael Bürgi and Richard Katz

More changes are afoot under the Fox Kids Worldwide umbrella, which is struggling to absorb International Family Entertainment, owner of the Family Channel. Many executives involved in defining the post-merger Family Channel are keeping their plans close to the vest as they conduct market research tests to gauge consumer interest.

Meantime, speculation surfaced among kids programming veterans late last week that Fox Kids chairman Haim Saban was trying to interest Bandai, the Japanese company behind the Mighty Morphin Power Rangers, in bidding for the assets of bankrupt Marvel Entertainment. Company executives declined to comment on that speculation or for this article.

Fox Kids has not been aggressive in determining the interest of cable operators, whom the company has failed to keep informed of its plans. Several operators, some of whom would not speak for attribution said Fox could have more problems than it anticipates when it switches the channel's format.

It appears likely that the Family Channel, which reaches

some 68 million subscribers, will be renamed Fox Family by the end of September. Much less clear is a defined vision of what kids programming will appear on Family.

"I don't know that anyone has the answer" to how Fox Family will be programmed, said one source close to Fox Kids Worldwide. "But to think that there won't be any cannibalization between [the kids portion of] Fox Family and Fox Kids [broadcast] is crazy."



Seal is out; Rangers are in at The Family Channel, soon to be Fox Family.

The kids portion of programming on Family will run 6 a.m.-6 p.m. weekdays and 6 a.m.-noon on Saturdays, said sources with knowledge of Fox Kids' plans. And though there might be cannibalization of Fox Kids' broadcast ratings, until recently the strongest ratings getter in all TV among kids 2-11, the thinking is that Fox Family will take an even bigger bite out of the ratings of market-leader Nickelodeon and the Cartoon Network.

Operators believe Fox could face resistance to the makeover

plan. "It's going to be a bumpy road than they think it will,"

said Lynne Bueening, vp/programming for Falcon Cable TV, a Los Angeles-based cable operator.



"Those Family Channel shows have been there for 20 years."

Another operator said the new Fox Family could face system drops if a more attractive kids service, such as Disney's planned ABZ or Nickelodeon's Noggin, are launched.

It's clear that Fox's original vision of entering the cable industry's successful kids niche is drastically different now than before the purchase of IFE and Family Channel.

For one, Margaret Loesch, the architect of Fox's kids strategy throughout the 1990s, has been shunted to an observer's position, and is not expected to stay put for the remainder of her contract.

More recently, sources close to the Fox family said that Rich Goldfarb, a seasoned advertising sales executive who was hired only months ago to head sales for Fox Kids Worldwide, also has relinquished that position but remains with News Corp.

There also are several new faces at Fox Kids. Russell Hicks, a former Hanna-Barbera licensing executive, was recently brought on board in a senior capacity at FKW.

On the chopping block is Family Channel's 3-year-old marketing effort, the Family Seal of Approval. An advertisement that regularly ran in *USA Today*, the seal of approval recommended various movies, books, television shows (beyond Family Channel programming), sound recordings and other media that would be appealing to the whole family.

The status of several top Family Channel and IFE executives has become more clear. Tony Thomopoulos, said sources close to IFE, has been trying to buy out MTM Entertainment from Fox Kids Worldwide but has been rebuffed. It's expected he won't stay around long after the transition is complete. Gus Lucas, president of programming at the Family Channel, was said to be on more solid ground.

Rick Sirvaitis, president of ad sales at IFE, appears well entrenched within the new Fox Kids hierarchy. Sources close to the ad sales group report that his staffers will undergo probably the fewest cuts of all the IFE divisions.

Inside sources said much of IFE's Virginia Beach, Va., staff will be let go in two phases (on Oct. 10 and April 10), with the remaining employees thereafter moving to Saban's headquarters in Los Angeles. ■

CBS Seeks Access Shows

Station group wants projects to compete better with ABC, Fox

SYNDICATION / By Michael Freeman

Bogged down in a prolonged ratings slump in the early fringe and prime access dayparts, the CBS Station Group has put the word out to syndicators including its in-house Eyemark Entertainment unit that it is looking for fall 1998 development projects. CBS's open call for 7:30-8 p.m. prime-access candidates comes on the heels of a similar call from the NBC Television Stations. Taken together, the actions by the station groups could signal the end of the prime-access gridlock that has stymied the syndication business for most of this decade.

According to one general manager at one of the major market CBS O&O's, CBS Station Group chairman Mel Karmazin has slated high-level

meetings this week with Jonathan Klein, president of the station group, Les Moonves, the recently promoted president of CBS Television and other CBS group execs coming for last weekend's Emmy Awards in Los Angeles. Karmazin and Klein were apparently en route to Los Angeles and unreachable for comment, while a spokesman for Moonves deferred all comment to the station group.

Karmazin and CBS brass are said to be placing emphasis on the prime access daypart (7-8 p.m.), which typically ranks lower in ratings among Big Four affiliates and sometimes the Tribune Broadcasting-owned stations. Paramount Domestic Television's *Entertainment Tonight*, *Hard Copy* or *Real TV* so far been unable to reverse nearly half of the group's 15 stations declining fortunes in access.

"Basically, it's a jump ball and everything is up for grabs," said another gm at a major-market CBS O&O on the East Coast. "There is a long-term commitment to *Entertainment Tonight*, which produces some of our best ratings, but *Hard Copy* and *Real TV* are short-term deals with performance clauses to allow for [time period] downgrading."

The source of concern arises from the poor market position of the CBS core stations, not as much with the higher-rated, pre-merger West-

inghouse-owned stations. However, with Karmazin recently restructuring CBS's station sales division and placing all sales people on a commission-only structure, one New York spot buying source suggests sales for the early newscasts have picked up somewhat.

"Mel has put a fire under their backsides and has helped their early newscast price competitively in many of the markets they're in," said the spot buyer, who requested anonymity. "However, they are much more vulnerable in access and

are way out of league with *Wheel of Fortune* and *Jeopardy!* on the ABC O&O's and the *Home Improvement* and *Seinfeld* on the Fox- and Tribune-owned stations."

Station rep sources suggest that Karmazin is primarily concerned about placing the

station group's overall programming needs in front of the network's. "The networks are not the cash cow; it's the O&O's that are the profit center," said a New York rep source. "Local news can be produced cheaply and profitably, but a hit in access is almost only guaranteed by running an off-network sitcom."

However, with Moonves getting broadened oversight of the Eyemark Syndication division, another New York rep source speculated that in-house development could be spurred by creation of a first-run sitcom or the pickup of off-network sitcoms such as *Caroline In The City* (which CBS produces for NBC in prime time).

"With the prime time access rule [PTAR] gone, who says CBS or any other network can't take that leap," said the rep. "Look at Fox. They've been exempt from PTAR and they have a history of winning access with [Buena Vista Television's] *Home Improvement* or [Twentieth Television's] *The Simpsons*."

A senior development executive at a Los Angeles-based independent syndicator suggested that CBS was reacting to NBC. "When we heard that Don Ohlmeyer [president of NBC's West Coast operations] had brought in Scott Sassa to president of NBC's station group, it wasn't long before we heard from CBS looking for projects," the development executive noted. ■



Moonves (l) could use a better lead-in to the network; Karmazin (r) is looking.

MEDIA WIRE

section. "We do expect incremental increases, more so from the movie people, in the color advertising sections," said Daniel Cohen, the *Times*' senior vp for advertising. He said that the premier color ad positions were sold out a week before the official ad close but he could not be sure if overall advertising for the year would be up as a result.

The *Times* has spent almost \$750 million dollars on the upgrades in printing plants and section redesigns. Circuits, a consumer electronics section, will debut later this fall, Cohen said.

Meanwhile, *Newsday* today introduces a third part, Section C, to the former two-part Long Island tabloid. The paper will now include more color photos and graphics, and Section C each day will have a different focus: a business report on Mondays; health and science, Tuesdays; technology, Wednesdays; nightlife roundup, Thursdays; real estate on Fridays. —*Claude Brodessa*

USA Lands Major Movies; 'Cop Land' Airs in 2000

In movie houses today, on TV screens in the year 2000. So goes the right to show films that are still riding out their theatrical distribution with USA Networks, which last week landed a major movie rights package. USA outmaneuvered basic-cable rival TNT and the broadcast networks to gain first crack at showing three movies: Sylvester Stallone's drama *Cop Land*; sci-fi horror film *Mimic*; and *Nothing to Lose* with Tim Robbins and Martin Lawrence. USA will air the films after their pay-per-view and pay cable windows. Another part of the deal gives USA first basic cable rights (after ABC has run the films three times) to *Con Air*, *Metro* and *The Rock*. They will premiere on USA in 2003. All six movies were purchased from Buena Vista. —*Michael Bürgi*

New Execs at 'Investor' Bring Institutional Savvy
Sale of The Walt Disney Company's *Institutional Investor* magazine and its spin-off businesses to Euromoney, the global financial-marketing publishing firm, has been (continued on page 8)

A 'Sporting News' Makeover

Times Mirror to relaunch 111-year-old tab as competition mounts

MAGAZINES / By Jeff Gremillion

Times Mirror Magazines plans to invest \$20-\$30 million in the next two to three years to relaunch *The Sporting News*, the company's 111-year-old weekly newsprint tabloid. The changes, which are said to include converting the title into a glossy magazine, will be introduced before the end of this year.

"This will be a quantum leap for *The Sporting News*," said magazine president Jim Nuckols, who declined to give specifics on the editorial makeover. Nuckols confirmed Times Mirror's investment in the project, which another Times Mirror source described as "one of the most expensive redesigns ever done" by the group, whose other titles include the monthlies *Golf*, *Ski* and *Yachting*.

Sources said *The Sporting News* will be reborn as a glossy magazine, with more features and less emphasis on the voluminous statistics that are the paper's trademark. "People want some serious information, but they also want to be entertained," Nuckols said. "We need to make the magazine more accessible and broaden its appeal."

The Sporting News, which has long battled

against Time Inc.'s larger and more profitable *Sports Illustrated*, is facing new challenges—Walt Disney Co. and Hearst will soon launch the biweekly *ESPN Magazine*, Petersen Publishing's *Sport* has been redesigned and relaunched, and Condé Nast has just introduced its *Sports for Women*.

The Sporting News' circulation slipped 5.2 percent, to 522,369, in the first half of this year. The proliferation of daily sports scores and other information on television, online and in daily publications such as *USA Today* has lessened the relevance of *TSN*'s data-intensive weekly report.

Nuckols joined the St. Louis-based *Sporting News* less than a year ago from General Mills, where his responsibilities included the Wheaties brand. Parent Times Mirror Co.'s CEO is Mark Willes, another former

General Mills executive.

Nuckols said he was hired by TMM specifically to relaunch *The Sporting News*. The Simmons market research firm earlier this year conducted a "seminal study of sports fans" for the magazine, Nuckols said. The study's findings are the basis for the restructuring of the title. ■



TSN will have more features and less stats.

Knight-Ridder to Rev Racing

Chain hopes to publish a weekly NASCAR page in all 28 dailies

NEWSPAPERS / By Langdon Brockinton

If NASCAR racing is a religion—and for many of the sport's devotees, it is—then Knight-Ridder hopes to spread the gospel by extending an editorial feature from its *Observer* in Charlotte, N.C., to the rest of the chain's 28 daily newspapers.

Two years ago, the *Observer*'s sports department sought to capitalize on NASCAR's fervent following in North Carolina by creating *That's Racin'*, a full-page department that has since become a fixture on Fridays for readers and local advertisers. Now, Knight-Ridder hopes to publish *That's Racin'* in all its dailies next year.

The *Observer* is leading the search for a national advertiser to run a six-column-by-four-

inch-high strip ad across the bottom of the section. A 40-week schedule, to start in mid-February at the beginning of the NASCAR season and running through early November, would cost the national sponsor about \$1.5 million, according to Dennis West, display advertising director for the *Observer*.

The combined Friday circulation of the Knight-Ridder newspapers (which include the *Philadelphia Inquirer*, *Detroit Free Press*, *Miami Herald* and the *San Jose Mercury News*) is about 4.1 million. The sales rep firm Newspapers First is helping the *Observer* pitch potential national sponsors on *That's Racin'*.

Papers that publish the section—which will

MEDIA WIRE

finalized. The new owners last week announced a new management team, including several newly promoted, long-time *Investor* staffers. As reported, the company's three most senior executives have departed; Peter Derow, company president, as well as editor David Cudabak and publisher David Wachtel have stepped down.

Euromoney exec David Levin has been named president of the company, and Richard Burns, publisher of Euromoney's *Latin Finance*, will serve as CEO and publisher. Managing editor Robert Teitelman has been promoted to editor, and Vicki Wolchok King, formerly advertising industry director, will be associate publisher. *Investor* staffers John Schwarz and Denise Murrell also received promotions to executive posts. —Jeff Gremillion

Radio Audiences Up 7.6% With Paul Harvey on Top

Results of RADAR 55, the semiannual measurement of network radio listening nationwide, show that audiences were up 7.6 percent overall in spring 1997 and that, as always, ABC's Paul Harvey remains the top personality in the medium.

Comparisons among networks are particularly difficult in RADAR 55, since both ABC and Westwood One have done some major network reconfiguration since RADARs 53 and 54. The biggest winner is ABC's Advantage Network, a combine with the old Excel net; it's up 162 percent among listeners 12 and older.

Westwood, meanwhile, combined adult contemporary and country to form a new NBC radio network, which, in an earlier incarnation, was bought by Westwood from NBC and later discontinued. The NBC net was ranked third in Radar 55. The Source net was reconfigured, and some of its affiliates were combined with the discontinued Young Adult network to form the NeXt network. The Westwood networks recently combined with the CBS radio networks, a move that made Westwood stronger.

ABC and Paul Harvey occupy all of the top 10 slots in radio network programming.



Fast track: Knight-Ridder is banking on NASCAR's growth to help land a sponsor for That's Racin'.

continue to be produced by the *Observer's* sports staff—are expected to offer tie-in ads to local advertisers on an adjacent page. Local advertisers that have sponsored *That's Racin'* in the *Observer* include NAPA, the Charlotte Motor Speedway and other race tracks, automotive dealerships and NASCAR racing teams. About 70 percent of NASCAR's teams are based

within a 50-mile radius of Charlotte, West noted.

A handful of other Knight-Ridder papers currently carry *That's Racin'*—the Akron (Ohio) *Beacon Journal*, the Bradenton (Fla.) *Herald*, the Duluth (Minn.) *News-Tribune* and the Myrtle Beach (S.C.) *Sun*. The Lexington (Ky.) *Herald-Leader* later this month plans to add the weekly page.

Tribune Media Services will begin marketing the *That's Racin'* editorial package next year to newspapers outside the Knight-Ridder group.

That's Racin', which covers the NASCAR stock-car racing circuit only, includes such departments as the Nuts and Bolts (information on that weekend's race); Did You Know? (NASCAR factoids); Inside the Garage (the latest scuttlebutt); Competition Index (a modification of the Winston Cup standings of drivers); and Centerpiece (a feature story). ■

Hicks, NBC Eye \$1 Bil Link

Partnership talks focus on shared equity in Dallas, San Diego

TV STATIONS / By Claude Brodesser

NBC and Dallas-based buyout firm Hicks, Muse, Tate & Furst are expected to announce as early as today the formation of a TV station partnership that will jointly own more than \$1 billion in assets. The venture initially will consist of KNSD, NBC's owned-and-operated station in San Diego, and KXAS, the NBC affiliate in Dallas owned by Lin Television, a unit of Hicks, Muse. The two companies will hold limited equity stakes in each other's stations; sources familiar with the deal said the minority stakes will be at least 20 percent.

As part of the arrangement, NBC will also contribute an unspecified amount of cash toward Hicks, Muse's purchase of Lin and will assume a portion of Lin's debt, sources said. Hicks, Muse last month agreed to acquire Providence, R.I.-based Lin for \$1.4 billion.

The buyout firm already has strong ties to NBC. Chairman Thomas O. Hicks has said that Lin's four NBC affiliates will provide a platform for other TV station acquisitions in large markets. Hicks, Muse also owns Sunrise Television, which counts six NBC affiliates among its seven smaller-market properties.

Representatives for NBC, Lin Television

and Hicks, Muse all declined to comment on the partnership.

Both stations in the proposed partnership are strong. In July, KNSD tied for first place in San Diego (with Midwestern Television's CBS affiliate KFMB) in the overall Nielsen household ratings, registering a 4 rating and an 11 share. In May, KNSD won the sweeps with a 5/12. In Dallas, Lin's flagship KXAS has been running a strong second to A.H. Belo's ABC affiliate, WFAA. In May, KXAS earned a 6/13 overall rating; in July, the station finished with a 4/11.

An agreement also is said to have been reached to extend the affiliation contracts of all 10 Lin and Sunrise NBC stations until the year 2010. The Sunrise NBC affiliates are WEYI in Flint, Mich.; KSBW in Monterey, Calif.; WTOV in Steubenville, Ohio; WJAC in Johnstown, Pa.; and Texas stations KRBC in Abilene and KACB in San Angelo. In addition to the Dallas station, Lin's NBC affiliates are WOOD in Grand Rapids, Mich.; WAVY in Portsmouth, Va.; and KXAN in Austin, Texas.

The NBC-Hicks, Muse partnership is subject to regulatory approval and the closure of Hicks' acquisition of Lin Television. ■

NETWORK TV

The Fox Television Network has ordered a half-hour comedy series from Damon Wayan's production company Nu Systems, which has linked with top independent television producer and distributor Carsey-Werner for the show. Wayans will star in the series, centering around an undercover detective. The project also includes the writing team of Steve Rudnick and Leo Benvenuti, who come to the project with two movies that each have box-office grosses exceeding \$100 million (*The Santa Clause*, *Space Jam*). Wayans gained acclaim for his work as a performer and writer on the Fox comedy series *In Living Color*.

Broadcast television ad revenues increased 5 percent during the second quarter of 1997, compared to the same period in 1996, according to Television Bureau of Advertising data compiled from CMR's MediaWatch. Network ad sales climbed to \$3.77 billion for the second quarter of 1997, from \$3.59 billion in the same period last year.

Network television's top advertiser, General Motors Corp., increased its spending a whopping 42 percent from January-June 1997 for a total of \$399 million compared to the same period a year earlier. Procter & Gamble Co., spent \$300 million on network TV advertising from January-June 1997, a 7 percent increase from the same period in 1996. Similarly, the third biggest advertiser, Philip Morris Co., spent 7 percent more in from January-June '97; its total was \$269 million.

Sparked by General Motors, the automotive category jumped 17 percent during January-June 1997 from the previous year for a total of \$1.15 billion. Food and food products, network TV's second biggest advertising category, fell 1 percent during January-June this year over 1996, for a total of \$735 million.

ABC and PBS last week had the most wins in the 18th annual News and Documentary Emmy Awards, 10 each. ABC's *Nightline*, PBS' *Frontline* and CBS' *60 Minutes* won the most individual show awards, four each. CBS won nine and NBC won a total of eight, including two won by the network's cable channel MSNBC. —Richard Katz

Promotions Stir Emotions

For fall season, ABC shouts its touts and CBS adroitly exploits

NETWORK TV / By Richard Katz

Among the six broadcast networks, clearly the most dramatic response to continued ratings erosion is ABC's sarcastic, yellow-colored promo campaign. Media buyers and observers agree that, for better or worse, ABC's approximately \$30 million ad campaign has drawn considerable notice. Forged from a budget separate from ABC's normal expenditures to promote individual fall shows, several media buyers said that the Alphabet Network's spots rank at the bottom.

The ads feature taglines, including: "It's a beautiful day. What are you doing outside?" and "You can talk to your wife anytime. Watch TV" and "Husband not funny? Watch TV."

"ABC's stuff is the dumbest advertising I've seen in a while," said Gene DeWitt, president of New York-based media buying firm DeWitt Media. "They're putting down the whole (television) category."

DeWitt and other buyers said they doubt whether ABC's ads will help stem the network's declining ratings. Rather, they said that CBS and the weblets, UPN and The WB, have done a better job promoting their fall seasons. Other buyers, however, said that the verdict was still out on the ABC spots. "You can't fault them for thinking out of the box," said Bob Igiel, executive vp/U.S. director of The Media Edge.

Regardless of whether ABC's campaign attracts large amounts of viewers to sample its new shows, buyers predict at least one likely hit, *Dharma & Greg*. The half-hour sitcom debuts Sept. 24 (Wednesday) at 8:30 p.m. Starring Jenna Elfman (*Townies*) and Thomas Gibson, the show centers on an odd couple relationship between the daughter of flower children and the son of WASP parents.

DeWitt echoed the opinion of several other media buyers that CBS has done an effective job in promoting its fall shows. The network basically is using a updated version of

the "Welcome Home to CBS," slogan, but DeWitt said CBS' execution of the campaign has been better than its network peers. "CBS has really exploited the marquee value of its star talent, like Bob Newhart, in the promotions," said DeWitt. Newhart stars with Judd Hirsch in CBS' *George & Leo*, a comedy that buyers pick as a likely hit.

And they also agree that NBC's *Veronica's Closet*, sandwiched in the middle of the network's powerhouse Thursday night lineup, is the best bet to become another hit in the new season. In addition to CBS, UPN and WB have been making headway trying to attract attention, said Bob Klein, a longtime broadcast and cable network promotion consultant. "Those two also-rans are beginning to make an impact and I'm noticing that they get better reviews than the bigger networks," said Klein.

Both weblets, which premiered their shows ahead of their larger competitors, got off to a decent start this year. UPN's Monday and Tuesday premiere nights garnered slightly lower ratings compared to last year, but the network scored its highest Wednesday rating ever on Sept. 3 with a 7.9

rating/12 share, according to Nielsen Media Research, for a two-hour block featuring a repeat of *Star Trek: Voyager* followed by the show's season premiere.

The WB's Sept. 7 Sunday premiere scored a 4.0/6 in overnight markets, the network's highest Sunday-night numbers since the November 1996 sweeps.

Fox, which pioneered broadcast network branding, hasn't overly impressed buyers with its promotions this year. But the network scored strong ratings for the Sept. 8 premiere of its *Melrose Place/Ally McBeal* Monday lineup, which beat all competition in adults 18-49. *Melrose Place* hit a 7.9/13 in total households and *Ally McBeal*, a critically acclaimed new show, garnered a 7.3/13. "Fox has gotten momentum out of premiering a little ahead," said DeWitt. ■



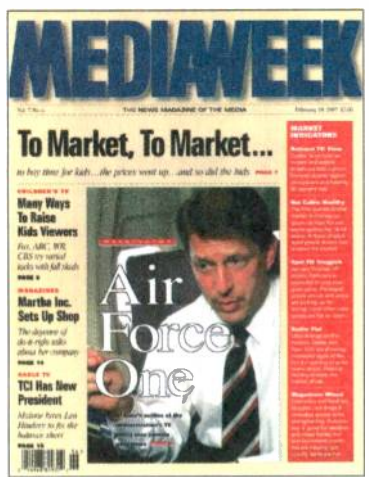
Dharma & Greg: Jenna Elfman and Thomas Gibson.

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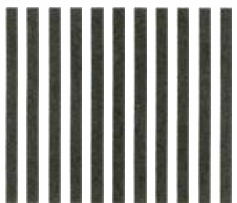
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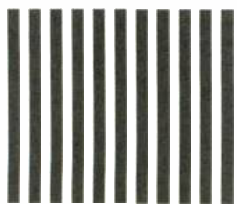
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Jettisoning 'The Jetsons'

With revised law, providing enlightenment is not yet a federal case

KIDS PROGRAMMING / By Michael Freeman

In the early 1990s, broadcasters attempting to comply with the Children's Television Act of 1990 listed *The Flintstones* and *The Jetsons* as shows with solid educational content. Enter a more toothsome Children's Television Act, which has propelled broadcasters to abandon old ways this fall season and put on three hours weekly of educational programming instead.

The networks believe they are up to the challenge, though it remains to be seen whether a visit to a dude ranch or a spin on *Wheel of Fortune* will meet the federal law's somewhat vague content guidelines. Much more worri-

some, some broadcasters say, are fears that an already sagging kids' market may deepen the migration of kids to the unregulated cable networks (such as Nickelodeon and The Cartoon Network), which offer purely entertainment-based series.

For now, however, major kid advertisers—such as Mattel, Hasbro, Kellogg and Quaker Oats—are buying heavily into network kids' rotations. But if the ed-show ratings drop precipitously, some buyers say key advertisers are likely to move more of their budgets over to cable. "The matter of fact is that there is enough demand from the major, A-tier kids advertisers to embrace the [educational] market," said a veteran agency buyer, requesting anonymity. "It's the not-so-big guys, the mid-to low-tier toy buyers who have limited budgets focused more on action-based series that may take their money to cable. I do see a further redistribution of the audience to cable, but I don't know how appreciable it will be for any one cable network."

Generally, the broadcast networks have stepped forward to produce and air educational fare on behalf of their affiliates, which are responsible for reporting compliance to the FCC. The act, which also mandates "pro-social" children's programming, also has syndicators rolling out dozens of series.

Perhaps the kids' series gaining the most notice is ABC's *Science Court* (12:30-1 p.m.). Developed and produced by Tom Snyder Productions (animator of the popular Comedy Central series *Dr. Katz*), *Science Court* centers around a judge (voiced by Paula Poundstone) who oversees trials where evidence is presented to prove scientific mysteries and theories.

Soon-to-be-departing FCC chairman Reed Hundt has cited *Science Court* as the kind of educational series he and his family are "looking forward to." Even kids' TV activist Peggy Charren, founder of Action for Children's Television, has singled out *Science Court*. "The show is very clever and funny, and you don't even know that the education is staring right in the face; you never really realize that you are being taught," says Charren. "If [the networks] do this right, in

mixing the educational and entertainment content, they might not win the ratings race, but they'll have made an indelible imprint on kids who are watching shows like these," Charren said

Elsewhere on the dial, ABC par-

ent Walt Disney Co., is omnipresent, providing the other seven shows for the net's educational lineup (8 a.m.-1 p.m.). At CBS, the acclaimed educational series *Beakman's World* returns, but several new Saturday morning educational series seem to go the entertainment route while utilizing established CBS franchises or stars. NBC is sticking with its teen-oriented TNBC Saturday block (10 a.m.-1 p.m.). *City Guys*, a buddy comedy about race relations produced by Peter Engel Productions and NBC Enterprises, is the lone new entry.

The demand for children's educational programming is creating a market for syndicators, said Barbara Schwecke, vice president of Sachs Entertainment. Its *Bananas In Pajamas* and *Crayon Box* have been sold in 135 markets (representing more than 90 percent U.S. coverage), with many of those clearances coming from UPN or WB affiliates. ■



Just one of the guys: Caitlin Mowrey of NBC's City Guys.

CHRIS IASTON/INBC



Poundstone's alter ego, Science Court's Judge Stone, is 'clever and funny.'

TOM SNYDER PRODUCTIONS/ABC

TV SYNDICATION

Buena Vista Television, making up for the turnover of some key show staffers, has named Joe Davola for its month-old late-night strip, *The Keenen Ivory Wayans Show*. Davola, who was co-head of DreamWorks Television since 1995, fills the show runner slot vacated by Charlie Parsons. Two weeks ago, Parsons and his Planet 24 Productions company moved into a consulting position, which sources close to the show attributed to differences in direction with host Wayans (*Mediaweek*, Sept. 8). Davola has previous ties to Wayans. From 1988-93, he worked in series development at Fox Broadcasting Co., helping to develop Wayans' former *In Living Color* sketch comedy (1990-95). Davola is perhaps best known for two stints at MTV (1981-88 and 1993-95), where he created the one-time hit game show *Remote Control* and oversaw development of other notable MTV staples: *Singled Out*, *The Real World* and *The Jon Stewart Show*. In making the hire, Michael Davies, senior vp of development for BVT, cited Davola's "background in cutting-edge programming," making a "perfect match" with the sensibilities of Wayans show.

Carsey-Werner Distribution Co.'s 3rd Rock From The Sun has racked up sales in 130 markets representing 85 percent U.S. broadcast coverage. This occurs little more than a month since its opening group sale to the 22 Fox-owned TV stations. C-W Distribution president Joe Zaleski estimates that two-thirds of station sales for the fall 1999 off-network vehicle have been with Fox affiliates around the country. "We may owe some due credit to [Fox Inc. ceo] Chase Carey, who keeps telling his affiliates to emulate the success the O&O's have with sitcoms," Zaleski noted. With sales closed in most of the top 100 markets, Zaleski is holding to his projection that *3rd Rock* is on pace to earn \$2.8 million to \$3.2 million per episode in cash license fees nationally.

Columbia TriStar's The Ricki Lake Show has named Shari Mesulam and Perry Turcotte talent producers and promoted Mark Lipinski to senior producer. —Michael Freeman

CABLE TV

The Cabletelevision Advertising Bureau took its latest swipe at the Big Four broadcast networks last week on several different fronts. The CAB for the first time is predicting that basic cable's fourth-quarter Nielsen ratings and shares in prime time will continue to rise, based on historical trends. Jonathan Sims, CAB vp of research, estimates that cable could grow to as high as a 21.1 rating/35.1 share this fourth quarter, a 10 percent ratings gain and 11 percent share gain. Sims also pointed out that broadcast network ratings that include all six major broadcast networks overstate ratings because the Fox network programs only 15 hours of programming per week, and UPN and WB program far fewer hours weekly. Sims' third mode of attack broke down the weekly prime-time grid into half hours per night. He then compared basic cable shares in those half hours against broadcast shares, looking to see which went up and which went down in '96-97 TV season over the previous season. Sims findings: the four networks saw shares go down every night but Sunday, while basic cable increased shares uniformly except for Sunday. "The fact is these two industries [broadcast networks vs. cable networks] are trading shares," said Sims.

MTV's 'Video Music Awards' on Sept. 4 not only delivered its highest rating (7.5/12 share) since 1990, it also killed the competition in its primary demo with an 8.8 rating among viewers 12-34 (one out of four). MTV said this year's VMAs also brought a revenue windfall to cable operators, who generated \$3.5 million in local ad revenue, a \$1 million increase over the previous year.

Addenda: The Sundance Channel has linked with TV set maker Zenith and Conde Nast's *Details* and *GQ* on a promotional campaign and sweepstakes beginning Sept. 15...A&E Networks and Italian broadcaster RAI will develop a version of The History Channel, called *Historia*, and will jointly develop programming to air both in the U.S. and Italy. *Historia* will launch as a six-hour block, but will eventually develop into a 24-hour service.—*Michael Bürgi*

Box Void Clouds Rainbow

Dearth of digital set tops could stall new Bravo offshoot

CABLE / By Michael Bürgi

Rainbow Programming Holdings last week announced plans to launch a new cable network that will serve to fill the still-empty spaces promised by the advent of digital cable roll-outs. Only there's a big hitch: the cable operators, proclaiming for the last year that they would install digital set-top boxes by the millions in just a few short years, seem to be nowhere near fulfilling that promise.

World Cinema, the proposed service headed by Kathleen Dore, president of Bravo Networks, a unit of Rainbow (which in turn is owned by Cablevision Systems Corp.), will feature foreign films, both new and classic, in a commercial-free format.

Dore said World Cinema has licensing deals in place for access to international films. The service will debut when the cable industry has reached a penetration of 1 million digital set-top boxes, which will offer an expanded palette of programming to paying subscribers.

And that's the hitch. The major cable operators either have no imminent plans to roll out

digital set-top boxes or are not saying what their rollout plans are. That's why it's quite possible that World Cinema won't wait for the operators if it can strike a deal with a digital satellite provider such as DirecTV or Primestar. Each offers a few million homes.

Cable operators proffer a dim picture. Telecommunications Inc., considered the leader of digital box deployment, has boxes in Connecticut, Illinois and California. A TCI representative said, "We're not disclosing any numbers for the digital rollout."

Time Warner Cable plans to sit on the sidelines for now. A company representative said TWC is developing a "second generation" set-top box that will incorporate two-way interactivity and high-speed modem access.

Cox Communications will introduce its first boxes in pockets of its 251,000 system in Orange County, south of Los Angeles. Jones Intercable plans to test a box in a few hundred homes by year-end. Comcast declined to explain its state of rollout. Cablevision will test boxes later this year. ■

Urban America at Crossroads

Diversity economics: Billions of dollars, 'modern-day slavery'

MARKETING / By Matthew Flamm

Billed as a major conference to address issues impacting minority markets, the likes of *Court TV* host Johnnie Cochran Jr., and TCI president Leo Hindery will talk about marketing, technology and diversity issues. At least, that's what the 400 conferees have been told to expect. The real subject of the 11th Urban Markets Conference of the National Association of Minorities in Communications is a little more life and death. Because, according to Clayton Banks, NAMIC's president, children's programming, and digital television, and cable modems—to cite a few of the New York conference's topics—aren't just about keeping audiences entertained. They're about power.

"When you're going through a major revolution like this," he says, "those who get left behind become modern-day slaves." The inner city, he adds, is in danger of being left behind. "You'll find that most of your cable

modem tests and deployments have been in suburban areas, usually because the idea is that those areas are more susceptible to competition from satellite dishes." But the fact is, Banks continues, that urban markets will use cable modems and digital TVs.

This has been a constant NAMIC theme since its founding in 1980—how not to squander the vast potential of the minority communities. "People actually walk away with very implementable ideas," Banks says. "[Diversity] is no longer just a bleeding-heart issue, it's an economic issue."

How much of an economic issue will be attested to by some of the speakers. "African Americans spent \$4.5 billion on consumer electronics last year," says Joseph Lawson, NAMIC's vice president. He adds that African Americans are the fastest-growing ethnic segment of the satellite dish group, and that about 70 percent of all African American cable customers have pay services. ■



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TV SPORTS

By Langdon Brockinton

Seeking Mass Appeal

'Sports Illustrated', Ford team to bring Boston some fond memories

Sports Illustrated is producing a special issue, called "The Boston Collection: The Best Boston Sports Stories from the Pages of *SI*," which could be the forerunner of a series of single-sponsor, "city-specific" editions.



Ford and its New England Ford Dealers Association are exclusive advertisers in the 164-page issue, which will be delivered to Beantown-area newsstands on Oct. 6.

Meantime, *SI*, Ford and the Chicagoland Ford Dealers are finalizing plans to craft a similar issue on Chicago sports. That edition will appear "sometime after the first of the year," said Gerry Donnelly, marketing communications manager at Ford. Beyond that, however, nothing is definite. "We were looking for some new, innovative ways to try to reach consumers," he explained. "We elected to test it in two cities. And we will assess the situation, examining the overall results after the test runs in these two markets." Boston and Chicago, of course, are natural choices. Each city has a rich sports history—not to mention teams in all four major pro leagues.

"Boston Collection" is a compilation of memorable Boston sports stories appearing in *SI* during the past four decades. Among its articles, said *SI* publisher Dave Long: a 1956 story on Celtics wizard Bob Cousy; a 1958 feature on another Celtics phenom, Bill Russell; a 1967 piece on the "Splendid Splinter," Ted Williams; and a 1988 Frank Deford classic on Larry Bird. Other story subjects include Bobby Orr, John Havlicek, Darryl Stingley, the 1975 World Series (Sox vs. Reds), the Boston Marathon and famed Boston Garden.

The cover bears an image of Williams, the Red Sox batmaster. Among the 22 stories selected by the magazine's editors are two new pieces, including an introduction by senior writer Leigh Montville on the top 10 moments in the town's sports history. Additionally, a 10-page photo essay has some unforgettable

Boston sports images as shot by *SI*.

SI will publish 475,000 copies of "Boston Collection"; 200,000 will go on sale at newsstands for \$5.95 apiece. In November, copies will also be delivered to the New England Ford dealerships. On Oct. 12, each fan attending "Ford Day" at

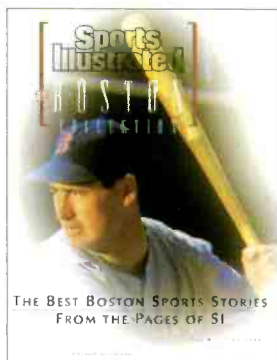
Foxboro Stadium (Patriots vs. Bills) will get a free copy. Also in November, issues will be distributed to visitors of the Boston Sports Museum and the Basketball Hall of Fame, in Springfield, Mass. "We have tried for a long time to offer something of value to the dealer organizations of car companies," said *SI*'s Long. "We've never been able to effectively penetrate the Ford dealer groups. But we think this concept is extremely sound and we think

we may have a little cottage industry here."

Ford and its New England dealers plan to run only 15 ad pages. Explained Long, "It was Ford's decision to limit the advertising. Most [companies] would be trying to stick 40 pages in there." (No newcomer to sponsoring special *SI* issues, Ford was sole advertiser of the magazine's "NFL Classic" edition in 1995.)

The creative for local dealers' ads in "Boston Collection" will be "image-oriented," said Paul Bertoli, chairman of the New England Ford Dealers Association. (Ford Division, for its part, plans to showcase various car brands.) "Our message is not a hard sell," noted Bertoli. "It's a warm approach, conveying our active involvement in the community over the course of time—the same kind of rich history as Boston sports."

Dealers will utilize the magazine as "a merchandising tool," Bertoli added. "We may use it as a test-drive incentive or as part of a specialized mailing. We will promote [the issue] in tandem with our products and services." Sharing costs with Ford Division, the dealership group alone expects to dole out a "low six-figure" total, Bertoli estimated. ■



Power: No question with Ted Williams.

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WASHINGTON/TV STATIONS

A Front-Row Seat for Digital's Debut

• WRC-TV IN WASHINGTON IS WELL AHEAD of many other stations around the country in the push to convert to digital broadcasting. The NBC owned-and-operated outlet is playing host to an industry-funded experimental digital broadcast station, WHD-TV, whose transmitter is perched atop WRC's tower.

"They are definitely ahead of the learning curve," Bruce Miller, WHD president and COO, said of WRC.

As soon as WHD's tests of the new technology are completed, WRC expects to be among the first stations to replace its existing analog equipment with digital gear. "We're building a whole new [digital] WRC alongside the [experimental] station," said Joe Balkan, manager of digital technologies for the NBC stations group.

WRC expects to be completely digital by December, said Linda Sullivan, vp/general manager. By law, stations in the country's 10 largest markets must provide a digital signal by November 1998.

For advertisers, one potential plus of digital will be the ability to localize commercials—even national spots—by including additional data in the digital signal. Automotive spots, for example, are expected to include information about locations of dealerships, inventory and options available on particular models.

While media buyers are interested in the prospect of targeting messages to particular demo groups of TV viewers with the new technology, they are leery about the premiums stations will be able to charge for digital spots. Some clients very likely would balk at paying higher unit prices for an untested service, noted Toni Deleston, a senior media buyer at Washington-based Adworks.

Brad Mont, president of Media Ad Ven-

tures in D.C., said that digital spots "could replace 800 numbers." Mont, who specializes in political and issue-oriented advertising added that digital messages could "have value, because they might offset the cost of mailings."

The battle over whether broadcasters should be able to use their digital signals for "multicasting" (splitting a single digital frequency into many channels, allowing for the transmission of additional data in commercials) or HDTV (high-definition television, with little room for ancillary data) is being waged just down the road from WRC on Capitol Hill.

Rep. Billy Tauzin, chairman of the House Telecommunications subcommittee, has promised to fight broadcasters' efforts to establish multicasting as the standard.

So while WRC may be in on the ground floor of digital development, there are still a lot of elements left up in the air. "We're not even sure yet how much room there is in a digital signal to include that kind of [value-added] commercial information," noted gm Sullivan.

Some WHD engineers caution that at this point, wringing incremental ad revenue from digital commercials via multicasting should not be taken for granted by station and network executives. "We've spent eight years just making sure HDTV will work," said Dennis Wallace, a consulting engineer

SCARBOROUGH MEDIA PROFILE: WASHINGTON

How Washington, D.C., adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Washington Market %	Washington Market Index (100=average)
MEDIA USAGE			
Read Any Daily Newspaper (average issue)	58.8	64.4	109
Read Any Sunday Newspaper (average issue)	68.5	70.5	103
Total Radio Average Morning Drive M-F	25.5	25.9	102
Total Radio Average Evening Drive M-F	18.2	18.9	104
Watched BET past 30 days	8.0	14.9	187
Watched CNN past 30 days	44.3	47.9	108
Watched Discovery past 30 days	45.4	43.2	95
Watched TNN past 30 days	25.0	21.7	87
Watched The Weather Channel past 30 days	42.5	46.6	110
Subscribe to any Online Service	16.2	24.2	149
DEMOGRAPHICS			
Age 18-34	34.1	35.7	105
Age 35-54	38.9	42.4	109
Age 55+	27.0	21.9	81
HOME TECHNOLOGY			
Connected to Cable	75.4	75.9	101
Connected to Satellite/Microwave Dish	3.7	3.9	106
Subscribes to Basic Cable TV Only	37.5	35.2	94
Subscribes to Basic Cable TV Plus Pay Channel	37.9	40.7	107

Source: 1996 Scarborough Research—Top 50 Market Report

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at WHD. "Multicasting is fine, but before you bet a billion dollars on it, you might want to make sure that it works." —CB

WASHINGTON/NEWSPAPERS

'Times' Marches On Against the 'Post'

• FOR WILLIAM GILES, WHO TOOK over two weeks ago as managing editor of *The Washington Times*, one of the most appealing challenges of his new post is that it is "very David and Goliath." Although it is unlikely that Giles' daily will ever seriously challenge *The Washington Post* for dominance, the conservative *Times* is making its presence felt in the market.

Giles joined the *Times* after previous m.e. Josette Shiner left to run Empower America, William Ben-

nnett's conservative policy group. A veteran of *The Wall Street Journal* and the *Detroit Free Press*, Giles is no stranger to newspaper competition. He also has spent summers teaching writing seminars at Louisiana State and Southern universities, where he had several *Washington Times* reporters in his classes. In the process, Giles said, he became enamored with the "spunk" of the paper. "Just being established against the elephant down the street is a great success story," Giles said of the *Times*. "Washington needs more than one paper—especially one as big and powerful as the *Post*."

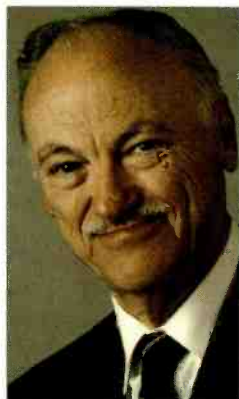
When the *Times* was launched 15 years ago by News World Communications, an arm of the Unification Church, it drew considerable skepticism. But the paper, which promotes itself as a political antidote to the *Post*, has seen its circulation figures rise for the past six consecutive audit periods, to 101,475 as of March 31. During this year's first quarter, the *Post's* circ dropped 1.8 percent, to 818,231.

Because the *Times* has only one-eighth of the *Post's* circulation, it gets a far lesser share of retail ad dollars. "They know they just can't compete—the *Post* really is the only game in town," noted Kathy Byman, planning supervisor with Adworks in Washington. "When [the *Times*] pitches us, they don't even pitch against the *Post*—they pitch against radio."

The *Times* heavies up on two uniquely Washingtonian ad categories—advocacy and international. More than 10 percent of the paper's ad revenue comes from advocacy placements. "In '93 and '94, our [advocacy-ad] revenue almost doubled," mostly via messages from the so-called Republican revolution, said

Michael Mahr, *Times* ad director. "We've had nice upticks in [advocacy ads] each year since."

On the international side, News World has attracted advertisers to the *Times* through packages with its Spanish-language weekly, *Tiempos del Mundo*, distributed in 19 countries. —VB



Times M.E. Giles:
Leading a David
against a Goliath.

WASHINGTON/RADIO

Football Flies Through the Air

• POLITICS ASIDE, EVERYONE knows that what really makes our nation's capital tick, particularly in the fall, are the Washington Redskins. CBS' WJFK-FM, longtime broadcaster of the Redskins' NFL games, for the first time this season is simulcasting the broadcasts on its sister stick, WARW-FM in Rockville,

Md. The Skins' radio network counts more than 50 stations, stretching from Virginia and Maryland into Pennsylvania, Delaware, West Virginia, North Carolina and Tennessee.

To help celebrate the opening yesterday of Jack Kent Cooke Stadium, the Skins' new home in suburban Landover, Md., WTEM-AM, a sports talk station owned by Chancellor Media, teamed with Wendy's to distribute a

stadium guide at the fast-food chain's area outlets. WTEM also ballyhooed Jack Kent Cooke's premiere on *24-Hour Tailgate*, a live, round-the-clock broadcast from a nearby bar.

Supplementing its *Skins* coverage, WJKF recently has added other sports programming targeting men 18-54. The additions include University of Maryland football games and several sports talk shows, including *The Sports Junkies*, which airs 7-10 p.m. weeknights. *Junkies* is designed to complement the station's other popular talk vehicles, including *Howard Stern*, *G. Gordon Liddy* and *Don & Mike*, said Ken Stevens, JFK vp/general manager.

A wave of consolidation has swept through Washington radio in the last 18 months, leaving about 90 percent of the market's ad revenue under the control of five groups. CBS (five stations) is the leader, accounting for some 27 percent of radio ad dollars, according to Duncan's American Radio. Chancellor (six stations, including four acquired via its merger with Evergreen Broadcasting) holds a 25 percent share, followed by ABC (three) at 18 percent, Bonneville International (five) at 11 percent and Radio One (three) with 9 percent. In recent moves, Chancellor swapped its WTOP-AM and WGMS-FM to Bonneville in a deal involving properties in other markets, and sold WJZW-FM to ABC to meet FCC ownership limits.

Washington radio execs said the market is up about 16 percent so far this year and should close out '97 at almost \$220 million. —LB

WASHINGTON, D.C./LOCAL CABLE

System's Candlepower Burns Out on Diana Rites

• MORE THAN A FEW RESIDENTS IN THE Washington suburb of Alexandria, Va., arose before dawn on Sept. 6 to tune in to live coverage of the funeral of Princess Diana. In fact, virtually the entire Old Town section, known as Little Britain for its high concentration of U.K. diplomats and émigrés, was stirring at 4:15 a.m. when the unthinkable happened—the cable system went dark.

The switchboard at Jones Intercable, which operates Alexandria's cable franchise, lit up with calls from irate British subjects and other customers suddenly cut off from the funeral procession in London. The howls could be heard up and down the Potomac.

By 5:30, the service was still out and Jones had fielded more than 100 complaints. Desperate viewers telephoned around town to find out whose homes were cable-functioning, and headed out for pre-breakfast visits. "They've got cable on South Fairfax Street,"

one Jones customer told a friend. "I'm sure someone will let us in to watch."

At 7:05, the cable finally came back on—just as Diana's memorial service at Westminster Abbey was wrapping up.

The mass switching-on of tellys in Old Town apparently was responsible for the outage. Drew Sheckler, Jones Intercable regional director, said that a sudden power surge occurred shortly after 4 a.m. "I'm really sorry," Sheckler said last week. "It's embarrassing." Service went out in two areas, "with no more than 400 subscribers in each," Sheckler said.

Unfortunately, many of those funeral-deprived customers were loyal British subjects. Another was an FCC official. The exec, who found refuge in front of a neighbor's TV for the memorial, said a few days later: "The next time you go writing about how we're always trying to regulate cable, remember this. I certainly will." —Alicia Mundy



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This fall, we're adding to our recipe.
more gut

We already cater to the most sought after readers in the country. Now we're offering a satisfying new Dining In, Dining Out section, every Wednesday. Reaching a world of readers who want meatier information on food travel tours, recipes, wine, even kitchen equipment. Do you have something to say to them? Call Dan Cohen, Senior V.P., Advertising, at 212-556-1493.

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WASHINGTON
Alicia Mundy

FCC's Message in a Bottle

Senate hearings on liquor ads on TV begin soon. What else will they think about regulating?



More than a year ago, Dan Jaffe, the executive vice president of the Association of National Advertisers, warned me: The sky is falling. The new move to limit tobacco advertising will lead to initiatives for other "politically correct" restrictions, he said.

This seeming hyperbole made for cute copy. But of course, it must be noted that the speaker is a lobbyist for advertisers and it's his job to lay out the worst possible scenario.

"Dan," I said skeptically, "I think you're overreact-

ing."

Well, that chewing sound you may hear is me eating those words. The sky is falling. The New Puritans have come to town.

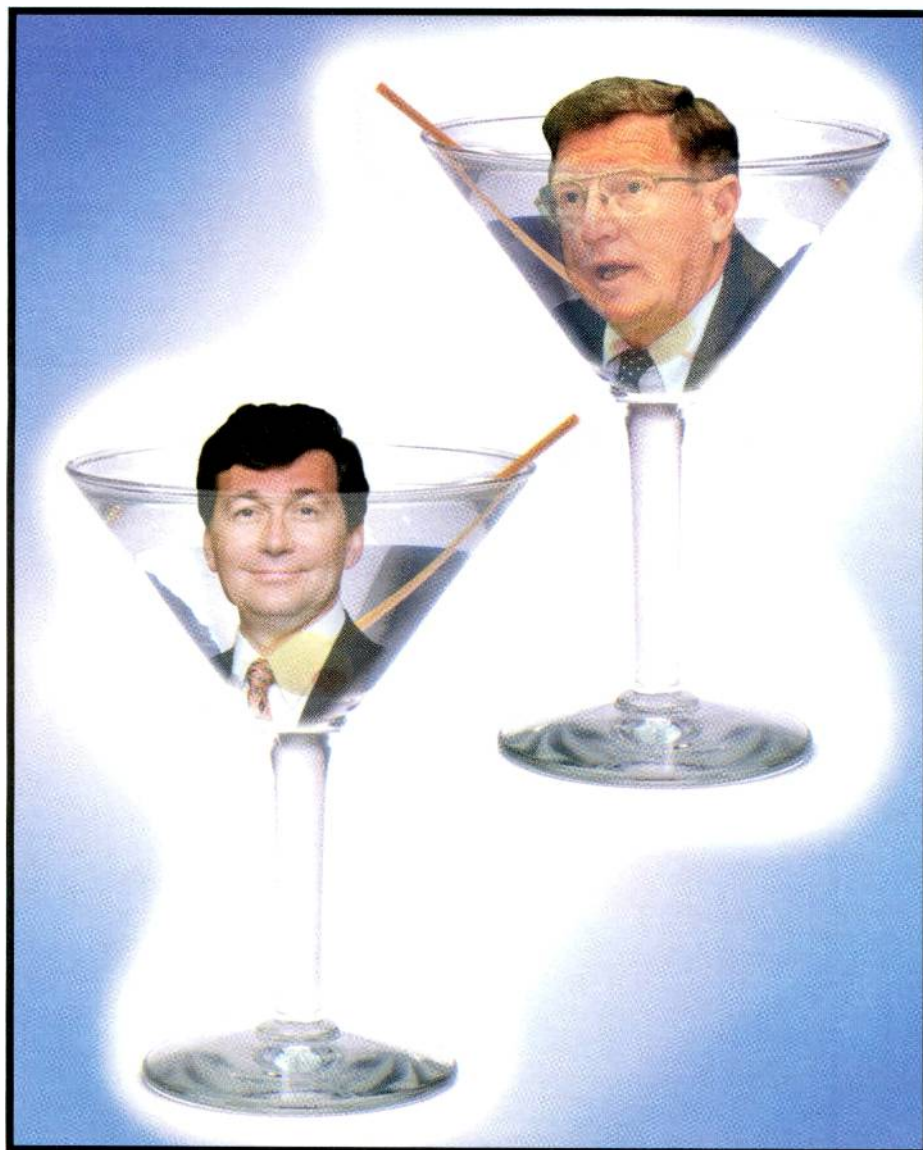
Let's be realistic: Tobacco ad restrictions seemed pretty hard to oppose. But they were the camel's nose inside the tent. Late last year, when Seagram Co. began advertising liquor on television, members of Congress, the FCC and the Federal Trade Commission all weighed in on the subject. (Translation: Politicians went ballistic and fulminated frequently about the direct consequences for youngsters likely to be lured into watching a clever ad for Chivas Regal).

Next came new demands for detailed ratings on TV programs—for violence, which was the immediate and easily acceptable concern for many. But then advocacy groups began asking for labels for sex (whose definition?), for strong language and then for "suggestive" language.

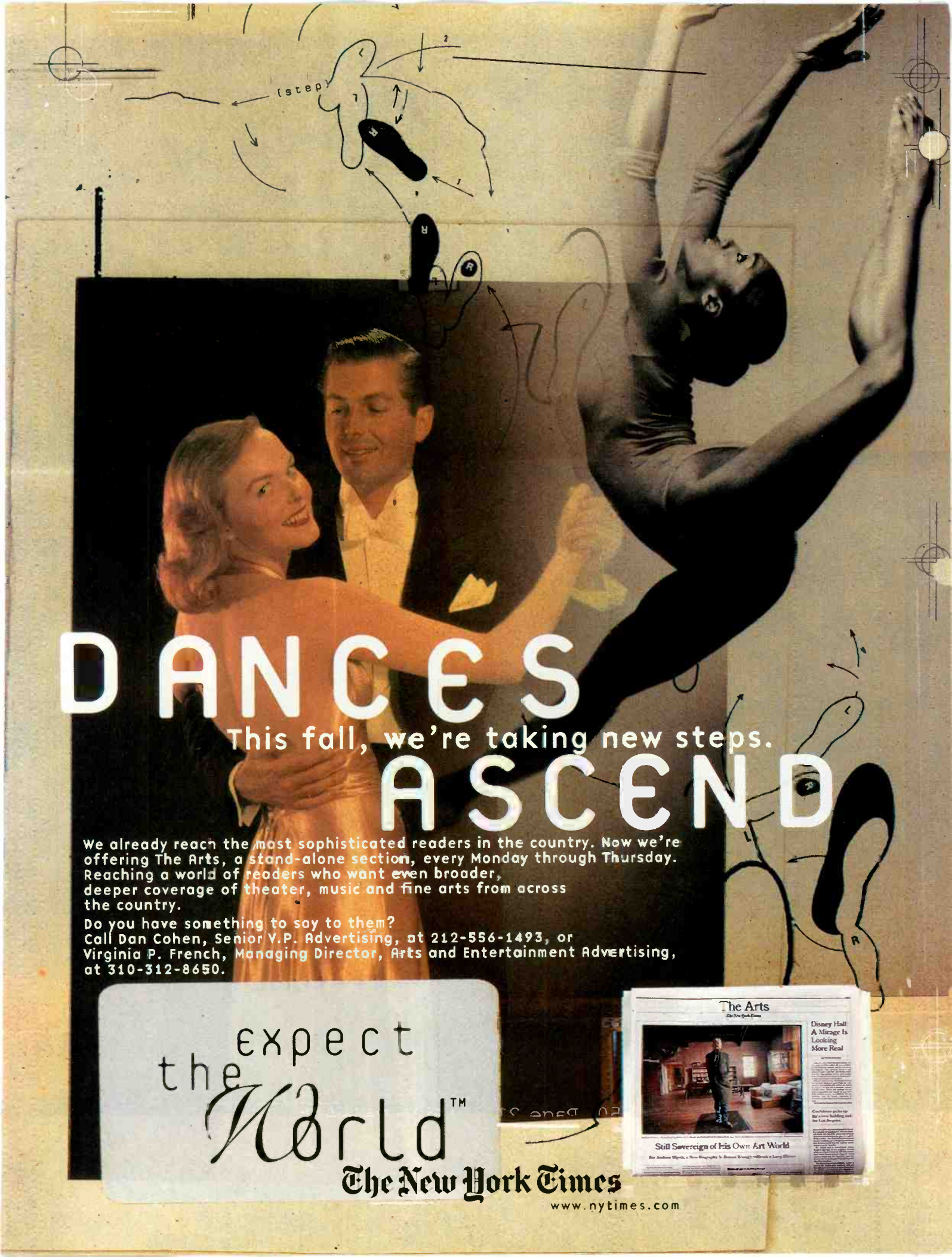
Meanwhile, the liquor-ads controversy portended scary problems for television. While even an activist like Reed Hundt was unwilling to step into the beer-on-TV mess, others felt less prohibited. Mothers Against Drunk Driving is not easy to ignore. With the opening of the alcohol-on-TV issue, it was only a couple of weeks before they were calling for a ban on beer ads (and wine). You know what that means for broadcast sports.

And now there's a new threat to civilization as we know it: caffeine. Yes, the dreaded cup of coffee is the next target of groups such as the Center for Science in the Public Interest. As Jaffe asked, rhetorically: "What next? Fast cars? Fast food? Fast colas?"

On Sept. 30, there will be hearings in the Senate on the new nominees for the Federal Communications Commission. One of the issues that will be raised is the nominees' positions on whether liquor ads should appear on network television, and whether the FCC, whose mandate is to protect the



FCC chairman Reed Hundt (l.) and Senate Commerce Subcommittee chairman Conrad Burns: Stirred but not shaken



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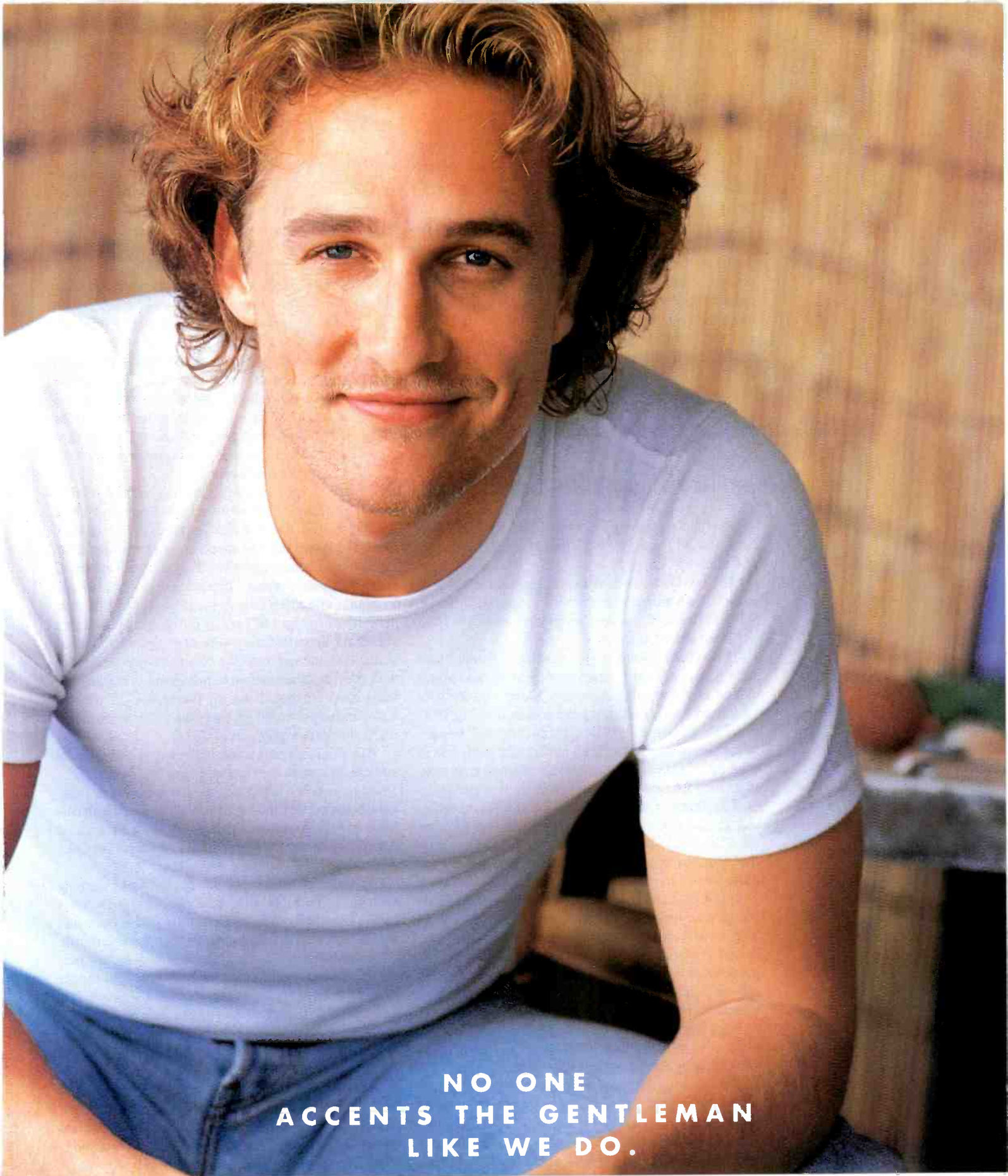
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WASHINGTON

"public interest," is the right agency to consider the matter.

It's a moment of historical significance—by Washington standards—for the agencies that regulate and guard us from ourselves. The FCC's five-member board has four vacant seats. The FTC needs to replace three of its five commissioners. This will all happen when the synergy of Bill Clinton in the White House and the morality play that passes for congressional action join together, with the prodding of numerous and newly media-savvy public-interest advocates.

The Center for Science in the Public Interest now wants the FDA to order new caffeine warnings on the cans of Coke and Pepsi.

Two spots on the FCC will be filled by Republicans, Harold Furchgott-Roth and Michael Powell, son of Colin.

The two Democratic slots are key to any number of issues. The nominee to replace the outgoing chairman, William Kennard, has been referred to inside the FCC as "Reed Hundt Lite."

"I don't think Kennard is a shadow of Hundt," says John Kamp, executive director of the American Association of Advertising Agencies. Kamp and the 4A's have been "closely following the nominations for FCC and FTC up on the Hill," he explains. "Really," he adds in the face of skepticism, "he's much more interested in what the FCC needs to do to stay on its mission, instead of looking for new causes to pursue."

The other nominee, Gloria Tristani, is virtually unknown outside New Mexico. Her views on whether the FCC should be more or less activist have not been disseminated, but reporters for Santa Fe papers say she tends toward the "more" approach.

As FCC general counsel, Kennard drafted and supported many controversial initiatives by Hundt. Now he is trying to walk a more moderate line. It's possible that he and Tristani both will take a neutral position before the Senate Commerce Committee, which oversees FCC appointments, on such matters as alcohol ads and FCC responsibility.

But incumbent FCC commissioner Susan Ness has voted to make alcohol ads on TV an FCC agenda item. Only votes by the incumbent Republican on the FCC, and by retiring Democrat James Quello, who has opposed Hundt on several key items, have kept the issue in a stalemate. If, as White House staffers say, Clinton gets a "real Democrat" in Quello's seat, and if Kennard is Hundt's closet clone, the vote will be 3-2 for a Notice of Inquiry on liquor ads this fall.

"The FTC is where the alcohol-ads dispute belongs," say Jaffe and Kamp. Yes, but that could be a double-edged sword.

Several key FTC staffers adamantly oppose the new

liquor ads on TV. However, their chairman, Robert Pitofsky, has been a moderate centrist, sticking closely to the congressional mandate of the agency and not wandering off into uncharted territory. The FTC's job is to investigate fraudulent or illegally targeted ads, not to weigh their moral consequences for people's character. Right now, they're looking into Stroh's beer ads and an allegation that they were aimed at teenagers, who cannot legally buy beer.

Those strictures sound ironclad. But with a push from Congress or the public, that investigation could turn into a much larger case, confronting the much larger issue of stopping teens from drinking by stopping the ads on TV. The situation is not as safe as it is portrayed for television or its sponsors.

And then there's the new wave of worries.

The CSPI now wants the Food and Drug Administration to order new warnings on the cans of Coke and Pepsi (and, one supposes, on the sides of Starbucks cups) about the possibly dangerous side effects of caffeine: osteoporosis, hyperactivity, restlessness, insomnia and infertility. A recent letter to *The New York Times* from a CSPI policy fellow complained that soft drink manufacturers were now aggressively marketing caffeine sodas to kids. "Foods should be labeled with their caffeine content to help parents decide what their children should drink." Naturally, TV ads for Coke and Pepsi would probably have to run the warning, just as prescription drugs do.

After this, it's only a short step to plastering skulls and crossbones on the front of Sugar Pops boxes.

At some point, it might be mentioned in calm, rational discussion that the big soda makers produce decaffeinated versions of their drinks. In 7-11's throughout America, one can freely purchase Coke and Diet Coke without the jolt—without showing ID.

And for that matter, parents could discuss learning to drink responsibly with their kids, if there weren't such a knee-jerk reaction. Then college beer busts and wild tailgate parties might seem less like forbidden fruit.

And while we're on the topic, it seems that any parent of normal intelligence living in the U.S. longer than six months knows what's on most TV shows. It is unfathomable that parents are not aware of the general nature of *Friends*, and I doubt that adding the nebulous "S," "L" and "D" to the opening really explains much more.

Are these just moves to "educate" parents and explain their choices? Or are they really a push to get parents to choose differently. And if there are more and more warnings, will there be institutionalized opprobrium? If some parents always let their kids stay up on weekends to watch *Homicide* and then take the easy way out by heading to McDonald's (another CSPI no-no), will that constitute child abuse?

You laugh? Just remember: Only a year ago, I was laughing, too. ■

Tiger Woods, 1997 Masters Champion
and Golf Digest Playing Editor

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Mediaweek **Radio** Report

More than 1,000 mergers in the radio industry since Feb. 1996 have some media buyers and analysts asking...

Consolidation:

When does the dealing end?

By Claude Brodesser

Radio stations are being pulled together by a powerful force and at a dizzying pace. That force is the Telecommunications Act of 1996, and since its passage, well over 1,000 radio mergers have occurred, according to the Department of Justice.

In fact, according to acting assistant attorney general (antitrust division) Joel I. Klein, only 50 of those deals have been investigated under the Hart-Scott-Rodino Act, and only nine of those were initiated by the DOJ. Only four cases have resulted in antitrust review and exposure, and a decree requiring divestitures.

For the most part, these deals were consummated with minimal regulatory interference. In February 1996, Chancellor and Evergreen Broadcast-

ing announced they would merge in a stock swap valued at \$4 billion. Jacor Communications acquired Cincinnati-based Citicasters for \$655 million in September 1996. Infinity Broadcasting was acquired in December 1996

by Westinghouse for \$4.9 billion. EZ Communications was purchased for \$650 million by American Radio Systems in March 1997. And the newly merged Evergreen and Chancellor (now called Chancellor Media Group) closed on a \$1.075 billion purchase of 10 Viacom-owned stations in July 1997. Finally, August saw Hicks, Muse, Tate & Furst

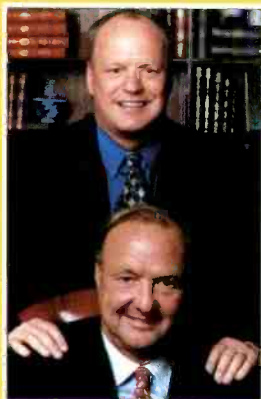
acquiring New York-based SFX Broadcasting for \$2.1 billion.

"So far, though, consolidation has been largely confined to the top 15 markets. But there's an enormous amount of regional and national consolidation still to go," said Scott C. Cleland, a managing director at the Washington-based Legg Mason Precursor Group.

That became even clearer this month, as the biggest boys of radio began crunching numbers over how to fund their latest *objet d' takeover*, Boston-based American Radio Systems. Ranked seventeenth in 1993, the now 96-station group became a major force in consolidation because, with a presence mostly in markets ranked 11 through 60, it is expected to fetch \$3 billion.

The list of expected bidders reads like the Who's Who in American radio. First on the list: the Dallas-based buyout firm Hicks, Muse, Tate & Furst, which only a breath ago ponied up \$2.1 billion for SFX

Tom and Steve Hicks of Hicks, Muse: They have the cash advantage.



THE DALLAS MORNING NEWS/DAVID WOOD

Broadcasting. In so doing, Hicks became the largest owner of radio stations in the country. This time around, it may try to use its huge private capital reserves to become even bigger. Hicks' Chancellor Broadcasting has relatively little overlap with ARS—keeping regulatory interference to a minimum—which makes the deal attractive.

sign that it is gearing up for a major purchase. Covington, Ky.-based Jacor Communications also has expressed interest.

Financial analysts say that if ARS CEO Steve Dodge is entertaining a cash-plus-stock deal, then CBS has the edge. A cash-only deal, they say, would vault Hicks, Muse over the others.

market and be able to provide it with the same quality programs that major markets have," said Furst. "Of course," he added, "if these stations operate more efficiently from being together, some of the savings will be borne out to advertisers."

Furst's rationale: "Through consolidation, we'll be able to provide better, broad-

"Duopoly began as a survival technique," says an analyst, "but now, after Telecom, it's a competitive one."

Also expected to make a bid is CBS Corp., which had balked at SFX's price, refusing to add debt before the upcoming separation of its media holdings from its industrial units.

San Antonio-based Clear Channel Communications has registered a \$1.5 billion shelf agreement with the Securities Exchange Commission, a

James Furst, president of Hicks, Muse, is quick to laud the benefits of operating efficiencies that Chancellor and CapStar have been able to realize, generally without significant personnel layoffs. Further, he claims that programming costs will likely be trimmed by consolidation blitz. "You'll be able to take a small

er packages that more efficiently address the needs of advertisers."

As Bear, Stearns vice president and broadcasting analyst Victor Miller points out, in 1991, 60 percent of all radio stations were losing money. "Duopoly began as a survival technique in 1991. But now, after Telecom," he said, "it's a competitive technique."



John Mainelli, who
championed hot-button
talk radio in New York

Mediaweek RadioReport

Talk Radio: The New MOR

With consolidation,
political controversy
no longer is the driving
force of talk radio

By Paul D. Colford

What will become of talk radio now that the whole industry has turned into a magnet for criticism? Talk personalities and their callers traditionally have vented about big government, big media and big business. But as a result of the telecommunications bill implemented last year by big government, radio companies are acquiring more and more stations, and have become big media doing big business, too.

BancAmerica Securities reported that bank loans to radio companies exceeded \$9.6 billion in the first seven months of this year. CapStar Broadcasting Partners' recent decision to pay \$2.1 billion for SFX Broadcasting Inc. means that the five largest radio groups will operate 914 stations representing more than \$3.6 billion in annual revenue, according to new stats from BIA Research Inc.

"Hosts now can't talk about the very issue that threatens them," said Michael Harrison, the editor and publisher of *Talkers* magazine. "They may be fired, or

blackballed in the industry. There's a definite uneasiness out there."

In addition, program directors of talk stations are wondering privately if the more provocative personalities on their air staffs will continue to enjoy the license to be outspoken or if the ever-powerful group owners will frown on the kind of hell-raising that distracts them from doing business.

The poster boy for these concerns is the conservative Bob Grant, whose caustic remarks in April 1996 about Commerce Secretary Ron Brown (then presumed dead in a plane crash) were echoed widely by the media and assailed by Jesse Jackson and other civic leaders before the image-conscious Walt Disney Co. dismissed him from its newly acquired WABC-AM in New York. Two months later, Howard Stern, who had been ordered fired by NBC chairman Grant Tinker from New York's WNBC-AM in 1985 because his raunchy antics had become a public-relations headache for the peacock network, started taking predictions on the air as to when his

newest big employer, Westinghouse Electric Corp., would tire of his material. Still later in the summer, Jeff Katz was axed by KSTE-AM in Sacramento, newly purchased by the expansion-minded Chancellor Broadcasting, in response to a community outcry over his biting attack on Mexican immigrants.

Tom Tradup, who was Grant's program director years earlier at New York's WMCA-AM, went on to program Dallas' KRLD and presided as general manager of talker WLS in Chicago from 1989 to 1996, said that he feels relieved these days to be away from a station job and working as director of talk programming at the USA Radio Network.

"I have friends who are general managers, program directors and sales managers of stations that have had three and four different owners in the past year," he said from his Dallas office. "I do think it's especially difficult for program directors because many of them now have to work for regional managers in the larger groups. Or look at the case of ABC in Los Angeles,



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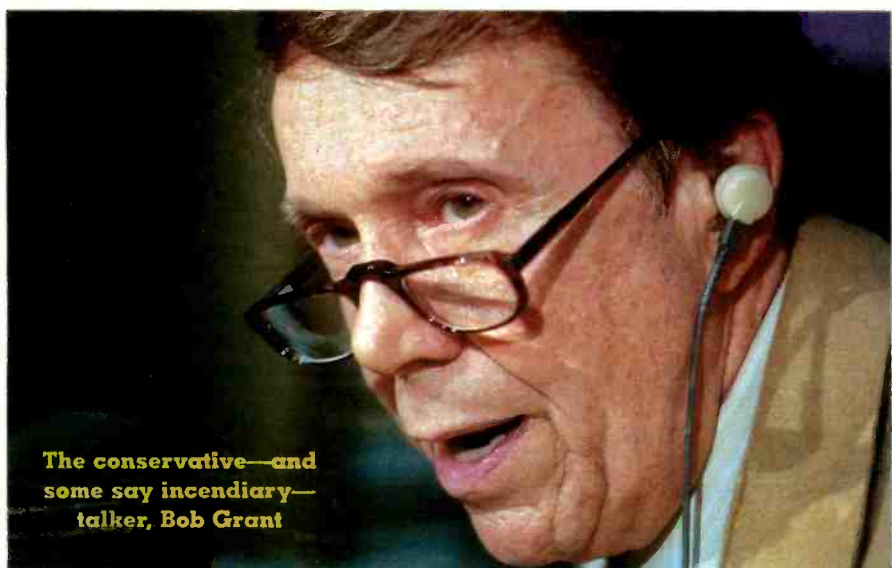


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—Tom Tradup, USA Radio Network



The conservative—and some say incendiary—talker, Bob Grant

KATHY WILLIAMS/PHOTO

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Indeed, a chill went through the talk community in late August when ABC silenced *The Zone*, the women-oriented talk format on KTZN that featured writer Merrill Markoe and other personalities. After only six months on the Los Angeles airwaves, a mere eyeblink in the building of any new format in a competitive market, *The Zone* was zapped to make way for Radio Disney, a format of music and games for kids and families that the entertainment giant is rolling out around the country.

Yet for all the uncertainty, talk remains a strong player on America's dial. The number of stations offering full-time talk formats has risen from 53 in 1983 to more than 1,000 today, which puts talk second to country music in outlets served, according to industry number cruncher James H. Duncan Jr. And audience response has been positive. The talk format now ranks as the most popular—the trade paper *Radio & Records* recently reported that talk programming in the spring drew 13.9 percent of the listening audience among the 94 markets measured each quarter by The Arbitron Co.

John Mainelli, one of the more successful talk programmers of the past decade

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Jerry Yang

*Yahoo! Inc , Santa Clara, CA.
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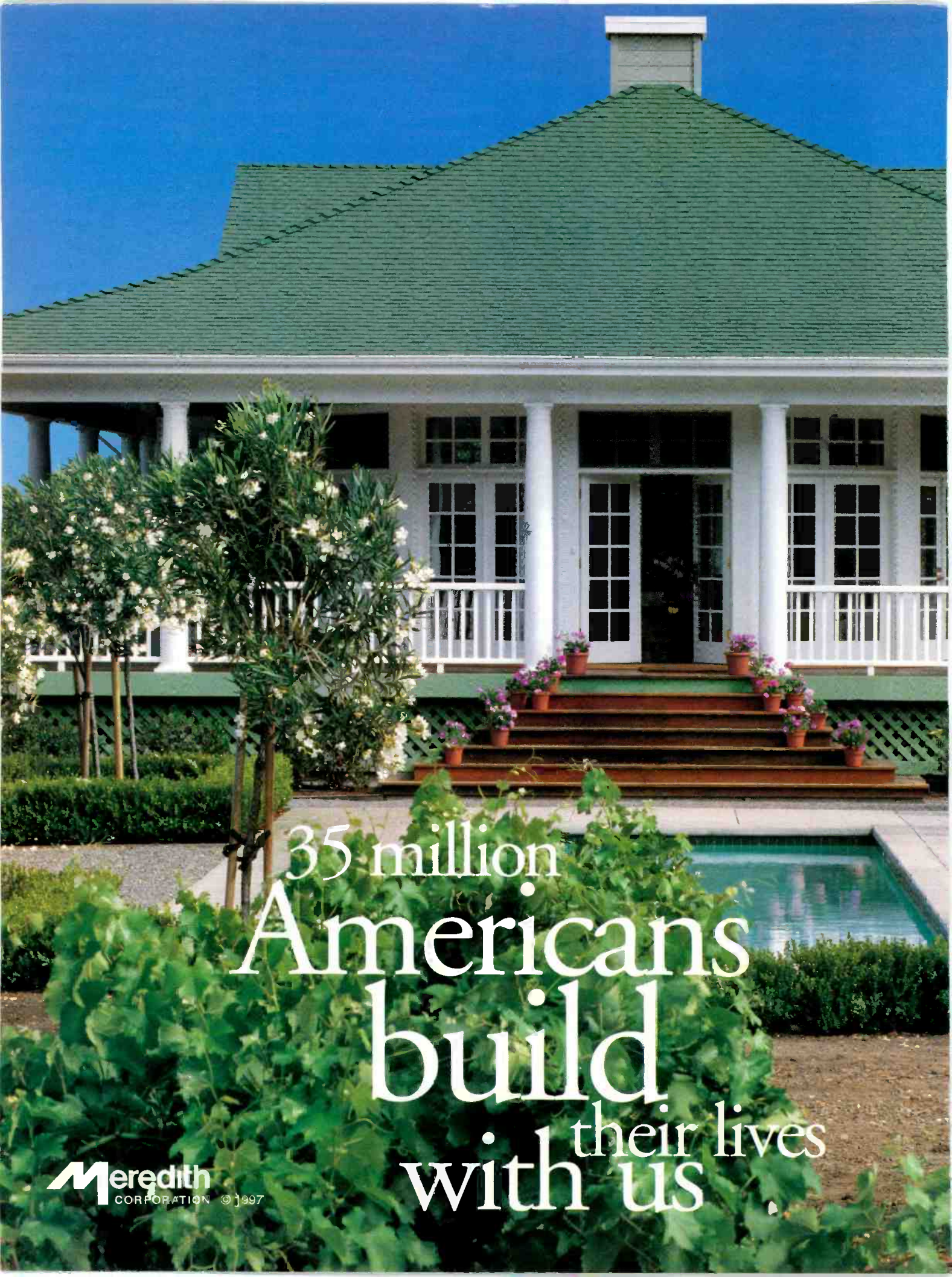
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"Hosts now can't talk about the very

conservative Bob Grant, whose caustic remarks in April 1996 about Commerce Secretary Ron Brown (then presumed dead in a plane crash) were echoed widely by the media and assailed by Jesse Jackson and other civic leaders before the image-conscious Walt Disney Co. dismissed him from its newly acquired WABC-AM in New York. Two months later, Howard Stern, who had been ordered fired by NBC chairman Grant Tinker from New York's WNBC-AM in 1985 because his raunchy antics had become a public-relations headache for the peacock network, started taking predictions on the air as to when his newest big employer, Westinghouse Electric Corp., would tire of his material. Still later in the summer, Jeff Katz was axed by KSTE-AM in Sacramento, newly purchased by the expansion-minded Chancellor Broadcasting, in response to a community outcry over his biting attack on

from his Dallas office. "I do think it's especially difficult for program directors because many of them now have to work for regional managers in the larger groups. Or look at the case of ABC in Los Angeles, where you have three stations [KABC, KLOS-FM and KTZN] under one management. I have plenty of respect for [general manager] Maureen Lescourd, but I find it difficult to believe that one individual can properly attend to the needs of three different stations, even given the efficiencies of scale."

Indeed, a chill went through the talk community in late August when ABC silenced *The Zone*, the women-oriented talk format on KTZN that featured writer Merrill Markoe and other personalities. After only six months on the Los Angeles airwaves, a mere eyeblink in the building of any new format in a competitive market, *The Zone* was zapped to make way for Radio Disney, a format of music and games for kids and families that the entertainment giant is rolling out around the country.

Yet for all the uncertainty, talk remains a strong player on America's dial. The number of stations offering full-time talk formats has risen from 53 in 1983 to more than 1,000 today, which puts talk second to country music in outlets served, according to industry number cruncher James H. Duncan Jr. And audience response has been positive. The talk format now ranks as the most popular—the trade paper *Radio & Records* recently reported that talk programming in the spring drew 13.9 percent of the listening audience among the 94 markets measured each quarter by The Arbitron Co.

John Mainelli, one of the more successful talk programmers of the past decade during his two stints at New York's WABC, looked at the 13.9 and was struck that the figure had dropped from 15.1 in the winter.

"There's a decline, I think, because talk is becoming formula—it's not being given the TLC and the nurturing that it needs," he said. "These large groups are distracted by the need to run all these stations they now own."

Mainelli, a native of Omaha, Neb., then new to New York himself, was instrumental in launching Rush Limbaugh's national career in 1988 when he agreed to put the unknown conservative from KFBK in



KIMBERLY BUTLER

issue that threatens them," said Michael Harrison, the editor and publisher of *Talkers* magazine. "They may be fired, or blackballed in the industry. There's a definite uneasiness out there."

In addition, program directors of talk stations are wondering privately if the more provocative personalities on their air staffs will continue to enjoy the license to be outspoken or if the ever-powerful group owners will frown on the kind of hell-raising that distracts them from doing business.

The poster boy for these concerns is the

Mexican immigrants.

Tom Tradup, who was Grant's program director years earlier at New York's WMCA-AM, went on to program Dallas' KRLD and presided as general manager of talker WLS in Chicago from 1989 to 1996, said that he feels relieved these days to be away from a station job and working as director of talk programming at the USA Radio Network.

"I have friends who are general managers, program directors and sales managers of stations that have had three and four different owners in the past year," he said



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Local Radio: An

The Telecommunications Act of 1996 has

By Matthew Flamm

Competition isn't always about battling head to head. Not too long ago in San Francisco, KMEL and KYLD were two radio stations with nearly identical young urban formats fighting for the same 18-to-34-year old audience.

Then along came Evergreen Media Corp. and bought them both. The company turned KMEL African American urban and leaned KYLD Hispanic. The result, says Broadcast Programming consultant Casey Keating, who has worked with Evergreen, is "two thriving stations that have found their focus."

That's the good news about the Telecommunications Act of 1996, say supporters of the landmark bill, which raised the limits on the number of stations a company could own: group owners, having a vested interest in managing their properties efficiently, can be counted on to insure a broad and diverse range of programming even as they continue to grow. That, at least, is the theory, which a rapidly consolidating industry—in the top 100 markets, 5.1 entities per city account for 92.1 percent of market revenues, according to BIA Research Inc.—will soon put to the test. Keating, for one, believes that fears of a homogenized, centralized, corporatized radio culture as a result of consolidation are overblown.

"The smart companies are treating all their properties as individual entities," he continues. "They believe in one focus per

each station, even if that means being competitive with stations in their own group."

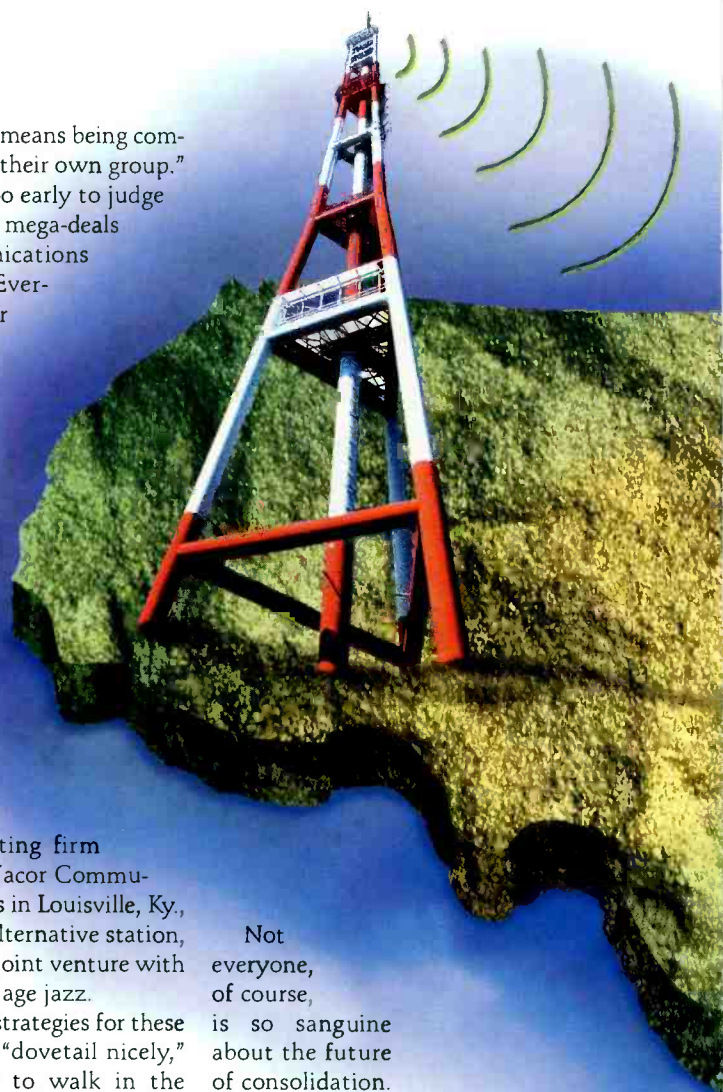
Indeed, though it's too early to judge the fallout of such recent mega-deals as Chancellor Communications Corp.'s merger with Evergreen, and CapStar Broadcasting Partners' absorption of SFX Broadcasting Inc., some in the industry already credit big owners with a willingness to experiment.

"The biggest thing I'm seeing is more people programming their lesser signal priorities to specific niches," says Michael McVay, president of the Cleveland-based consulting firm McVay Media. He cites Jacor Communications Corp.'s stations in Louisville, Ky., which include an adult alternative station, a '70s rock station and a joint venture with a station that plays new age jazz.

The advertising sales strategies for these three specialty formats "dovetail nicely," McVay says. "I'm able to walk in the [advertiser's] door and say: 'If you want to reach listeners over 24, you can buy it all at this one radio store.' I think you're going to see a lot more of that."

Not everyone, of course, is so sanguine about the future of consolidation.

"There's going to be less variety and diversification, and you're going to see companies come down to specializing formats and staying with that format



“From a business viewpoint, it's smart, but from a talent standpoint, you've eliminated the farm teams.”


 Mediaweek Radio Report

Acquired Taste

wrought many changes, pro and con.

It is those lower-tier stations that critics of consolidation tend to worry about most. With the group owners looking to cut operating costs, the weaker stations are the ones most likely to receive satellite delivery of syndicated programs, or digitally delivered "virtual radio" formats produced at a central location.

The end result, says Ted Bolton, president of the Bolton Research Corp. in Ardmore, Pa., will be less diversity, not more.

"There's nothing that can replace that immediacy that a local programmer can provide," he says. "The problem, as Howard Stern has proved, is that if there's a really entertaining personality, people don't care."

One of the questions that arises, therefore, is: Where will the

Howard Sterns of the future come from? "Air talent doesn't just start mornings, they work their way up," says Lee Tobin, operations manager for two, small operator-owned FM stations--WAJI and WLDE--in Fort Wayne, Ind. But with the increasing reliance on satellite-delivered programming and hard-drive systems, there are fewer places to work up from, he adds: "From a business viewpoint that's smart, but from a talent standpoint, it's like you eliminated the farm teams."

At the same time, though, the trend toward syndication may not be solely the

fault of the new ownership arrangements. "You have to separate the impact of consolidation from basic cost-saving actions," says Fred Jacobs, president of Jacobs Media, a radio consulting firm in Detroit. "Given the financial pressures all companies are under, the whole satellite-delivered format thing would have happened, consolidation or not."

None of these doom-and-gloom forecasts holds water with the powerful proponents of consolidation, anyway. "Consolidation is actually increasing the diversity of programming," insists CapStar CEO Steve Hicks. "We are able to serve a bigger audience and create a broader spectrum of formats."

Says Dennis Wharton, a spokesman for the National Association of Broadcasters, the industry trade group, which lobbied in favor of the Telecommunications Act: "The most successful stations rely on localism as their trademark. To survive, they have to offer local programming."

One issue for the future of radio may well be how "local" is defined.

The Seattle-based Research Group, which produces its Virtual Radio Programming for some 40 stations around the country—with another 10 on order for CapStar's group—tailors its programming for each station, taking into account regional tastes and the competition. The company also keeps its on-air talent up to date on the local scene with daily faxes, e-mails and phone calls from the local program directors—the same information they would get if they were sitting in the local studio, says Michael Dalfonzo, vice president of the Research Group.

"These are just very good, high-quality announcers and disc jockeys, who are performing at a level higher than would normally be available in some of these markets," Dalfonzo says. "The only difference is that the on-air staff happens to be in another city." ■

all across the country," warns Bryan Smeathers, president of the American Community AM Broadcasters Association, which represents 197 independent-owned AM stations.

Advertisers have expressed particular concern that concentration of ownership will bring inflated rates. "It's something we're going to be looking at very closely," says Christina Mantoulides, director of regional buying operations at BJK&E Media Group, who likewise is worried that radio will lose its local character. "The weaker stations will probably get syndicated programming, so localism might suffer in some of the secondary and tertiary stations in a group," she says.



Advertising: No Change in Rates ... Yet

But when will group owners and station managers have a change of heart?

By Cristina Merrill

Radio's massive consolidation has not turned out to be the beast that media buyers envisioned. Advertising executives now say that the increased concentration in radio ownership has not led to the dramatic rate increases skeptics were forecasting after the passing of the Telecommunications Act early last year.

"We have not found, to date, with the exception of one market [Minneapolis], where stations have been pushing themselves very aggressively as a group, that higher concentration in ownership has increased prices," said Bonita LeFlore, executive vice president and director of local broadcast at Zenith Media, which bills over \$100 million in radio for clients.

"It seems like it's much of the same," said Mike Neavill, director of media services at AT&T Corp., adding that he was expecting more benefits from the bigger radio groups—things like special packages and tie-ins. "They have to learn to market their product better."

But Howard Nass, senior vice president and corporate director, local broadcast at TN Media, New York, said his agency, which also spends about \$100 million on radio a year, continues to monitor radio pricing "very carefully," because he believes that radio consolidation is far from over

and that radio group owners and station managers, who have behaved themselves under intense recent regulatory scrutiny, could have a change of heart in time.

"You have to be militant during this process," said Jean Pool, executive vice pres-

ident and director, North America media services at J. Walter Thompson, New York, and a staunch critic of radio consolidation. "Of course [radio owners] are not going to do anything stupid under the glare of the FCC and the Department of Justice."

Moreover, Pool said that she has seen "many, many instances" of aggressive selling of strong stations with weaker ones—media buyers dislike such forced buys because they dilute the value and efficiency of the purchase.

In addition, both Pool and Zenith's LeFlore find disconcerting the practice by sales managers at jointly-owned radio sta-



ROBERT SIMAK

tions of having weekly sales meetings, where rates are supposedly being discussed. "Stations owned by the same company maintain that they're competing [with one another], so why are they still sharing information.

Radio consolidation defenders argue that sharing of information is not unusual—just take a look at the agency world, where sister agencies sometimes cooperate for the sake of a client.

"There is no question that jointly-owned stations will be aware of what's going on inside," said Ralph Guild, chief executive officer of Interep, the largest radio-only rep company in the country. Guild said that sharing information is only part of the effort on behalf of radio owners to achieve economies of scale and operating efficiencies, and that it doesn't necessarily lead to ad rate increases.

Guild claims that consolidation has made radio a healthier, more viable, less fragmented industry that will command higher prices because of its attractiveness. "The rapid increase in radio spending has come as a result of the rise in the profile of the radio industry," said Radio Advertising Bureau's Gary Fries. His organization estimates that such high demand has driven radio revenues to increase at a pace of 10 percent from month-to-month this year over last. Last year radio brought in an estimated \$12.3 billion, according to the RAB.

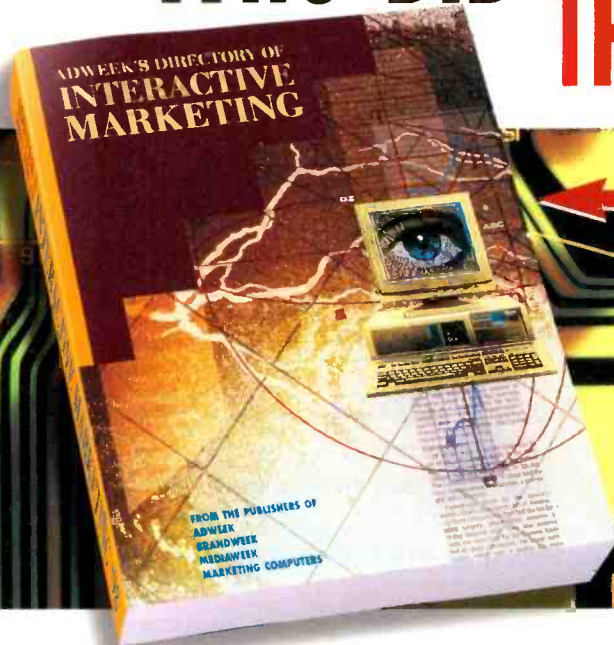
There are no comprehensive studies that measure the effect of consolidation on ad rates, but Katz Radio, an other large radio rep firm in New York, last December published an analysis that looked at radio cost-per-point trends from 1992 to 1996 in all markets across the country. Katz concluded that there is no pattern of higher cost-per-point increases in markets with heavier duopoly influence. In fact the study found that cost increases occurred more often in the markets with the smallest duopoly influences.)

"There are a handful of people in the agency world who have a knee-jerk reaction whenever anything new happens," said Interep's Guild. "But what they

have to realize is that as a result of consolidation the quality of the programming has increased, demand for radio has increased, and revenues have increased. [The increase in revenues] has less to do with prices than with new advertisers coming in."

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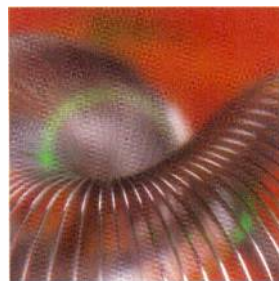
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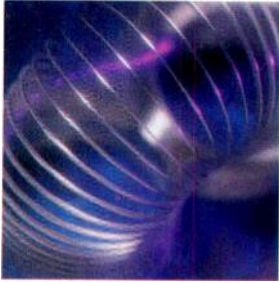
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*Who are the big spenders
in sports programming?
On which Networks?
Which programs are
they buying? What is
their share of voice for
men 18-49 across
each medium?*

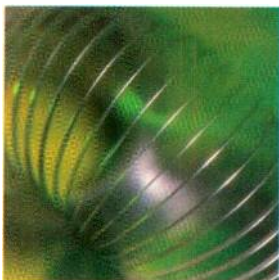
*When and where did
a competitor's brand first
appear? What is their
target demo? Which
dayparts? Which days
of the week?*





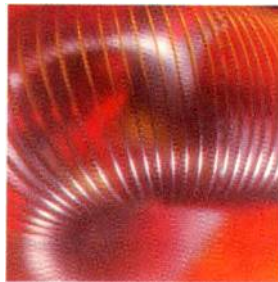
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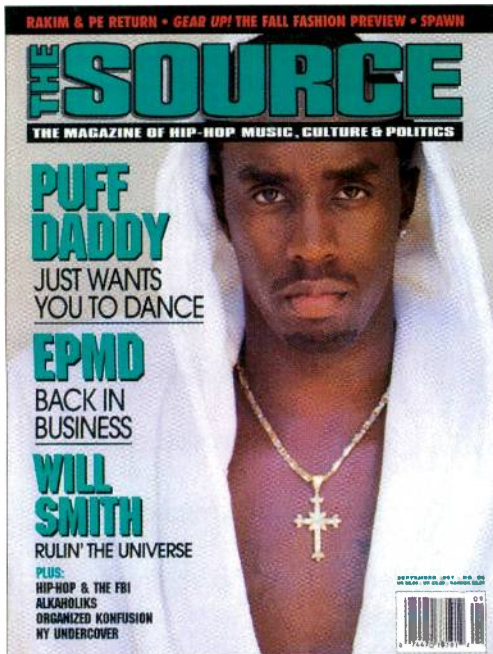


COMPETITIVE MEDIA REPORTING

Media intelligence from your point of view.

Magazines

By Jeff Gremillion



Hippity-hop: Circ numbers for *Source* have jumped with the broadening of rap's appeal.



Dollars and sense: *Individual's* straight-on approach has scored with small investors.

After almost a decade in business, a pair of also-ran titles are becoming major players in their categories

Two Veterans Take Flight

A couple of medium-sized, nine-year-old magazines covering very different subjects were among the biggest gainers in circulation in the first half of 1997. Both *The Source* and *Individual Investor* saw their total circ jump by more than 50 percent, growth that helps secure the titles' stature as viable competitors in their respective categories. ♦ *The Source*, the hip-hop title that entrepreneur David Mays launched as a one-page, photocopied newsletter when he was a Harvard undergrad, has mustered the numbers to be taken seriously in the music category. With paid circ totaling 357,215 in

the first half—an increase of 55.2 percent, according to the Audit Bureau of Circulations—it is now fair to list *Source* alongside Robert Miller's more polished urban-beat book *Vibe* (circ 517,651, up 21.5 percent) and Miller's recently acquired *Spin* (circ 513,508, ahead 10 percent). *Source*, whose single-copy sales account for nearly 90 percent of total circ, on newsstands actually outsells *Vibe*, *Spin*, Wenner Media's category-leading *Rolling Stone* and Condé Nast's *Details*.

Jeff Jones, associate publisher of *Source*, says that the heavily male-skewing title is evolving into a mainstream title, attracting a culturally diverse readership. "Hip-hop is the rock 'n' roll of the '90s," Jones says. *Source* will raise its rate base to 400,000 in January.

The monthly has also attracted some decidedly mainstream advertisers, including Gillette, Visa, Pepsi, Coca-Cola, sneaker companies, fashion designers and record labels. *Source's* ad pages were up 29.2 per-

cent through July, to 492, according to PIB; ad revenue was up an estimated 90 percent.

Over at the independently owned *Individual Investor*, the title's long push to become a "real player" in the personal-finance field is coming to fruition, says Harvey Lichtman, associate publisher. *Investor's* total circ jumped 56.8 percent in the first half, to 435,450, continuing a dramatic upswing. In the second half of 1996, *Investor's* circ advanced 83 percent, and the title's numbers have more than doubled since 1995, when president Robert Schmidt called for a redesign and launched a major trade and consumer ad campaign. *Investor* plans to raise its rate base from 425,000 to 500,000 in January.

"Our information is unique and targeted," says Lichtman in explaining what sets *Investor* apart in the crowded personal-finance arena. "There is no lifestyle fluff. Every page in the magazine is dedicated to advising our readers on making money."

Investor employs its own in-house financial analysts, a key selling point for the book. "We are finding gems [of investment opportunities]," Lichtman adds. "A lot of companies have not been able to reach critical mass in the business press. There is a feeling among our readers that they might be able to get in on the ground floor."

Although *Investor's* ad pages are flat (up 1.8 percent, to 469, through July), the title's ad revenue shot up 97.1 percent, to \$7.9 million, according to PIB estimates. *Investor's* ad rates have nearly doubled over the past year, reflecting circulation growth.

Investor's rapid growth has not come without some growing pains. Jay Burzon resigned as publisher of the magazine in July after little more than a year at the helm over differences with management, insiders says. Burzon has landed at Times Mirror's *The Sporting News* as a sales and marketing executive.

The other major players in the personal-finance field were relatively flat or down in circ in the first six months of this year, according to ABC. Capital Publishing's *Worth*, whose heels *Investor* has delighted in

nipping at, edged up 2.9 percent, to 539,916. Hearst and Dow Jones' *Smart Money* dipped 1.3 percent, to 675,409. *Kiplinger's Personal Finance Magazine* increased 0.5 percent, to 1.1 million. And Time Inc.'s *Money*, the category leader, fell 6.7 percent, to 1.9 million.

Fall TV Preview Issues

All Together Now: Television Is Cool

Pop culture magazines seem to have finally decided that television is cool. Three of the top pop books—Wenner Media's *Rolling Stone* and *Us* and Condé Nast's *Details*—have all for the first time published tube-themed issues. *Details'* October edition, which hits newsstands this week, features the cover line "TV Party Tonight" and a triple-gatefold photo of *Baywatch's* Yasmine Bleeth, *Melrose Place's* Alyssa Milano, *Singled Out's* Carmen Electra and five other TV actresses. *Us'* October "Hot TV" issue, with *The X-Files'* Gillian Anderson on the cover, arrived on newsstands last week. And *Rolling Stone's* "Special Stay-At-Home Issue," which features *Party of Five's* Neve Campbell on the cover and includes a lengthy preview of the fall TV season, has been on stands for two weeks.

Of course, all of these books have dealt with television before. But TV is now getting more play than ever in titles that have always seemed a bit too hip for the small screen. "There was almost a class distinction between television and movies," says Michael Caruso, editor of *Details*. "People in TV wanted to be in movies, and people in movies looked down on TV. Magazines picked up on that. Now, a lot of TV stars are doing movies, and you see movie stars on TV." Caruso hosted a glitzy bash in Hollywood last Friday honoring the TV stars featured in the new *Details*.

These new celebrants of the tube are following in the footsteps of competitors that have long had

60 SECONDS WITH...



Gail Zweigenthal

Editor, Condé Nast's *Gourmet*

Q. *The October issue is your second Restaurant Issue, with the extensive readers' poll. Why have you made this an annual event?*

A. Our readers would write in and say, 'I'm going to Chicago. Where should I eat?' Rather than always telling our readers where to go, we decided to turn it around and let them tell us. Besides, restaurants are better now than they've ever been. Putting this together is one of the easiest things I've done. **Q.** *You have one of the most loyal staffs in the industry. Several 'Gourmet' editors, including yourself, have been with the magazine for more than 25 years.* **A.** People are dying to work here. The subject matter [international food and travel] gives so much pleasure.. **Q.** *With a mature book [56 years old] and such an entrenched staff, how do you stay competitive in the hot upscale lifestyle market?* **A.** We're like a white Chanel suit—a classic. But you have to jazz up a classic with accessories. One year you might wear it with a black turtle-neck, and the next year you wear a string of pearls and stiletto heels. We'll always do Paris, for example, but we find the best new spots each time. And we have a new art director, Felicity Keane [from Australia's *Vogue Entertaining*]. She has really cleaned up our look.

success with annual issues looking at new fall programming—News Corp.'s *TV Guide* and Time Inc.'s *Entertainment Weekly*.

What's in a Nickname
'Golf Digest' Catches A Tiger by the Tale

The cover story of the October *Golf Digest* newsstand version is a dramatic departure from the book's usual instructional fare. In the piece, investigative reporter Tom Callahan details his search for Tiger Phong, the South Vietnamese colonel who befriended U.S. Army Col. Earl Woods during the Vietnam War. Woods lost touch with his friend in the chaotic final weeks of the war, but he later nicknamed his golf phenom son, Eldrick, in Phong's honor.

"This is probably the most far-fetched thing we've ever done," says Peter McCleery, features editor of New York Times Co.-owned *Golf Digest*. "It was kind of a goose chase."

In the article, which runs 13

pages and includes dozens of pictures by photojournalist Dom Furore, *Golf Digest* set out to "explore the mythology" of Earl Woods, a larger-than-life character whose tales at times seem too colorful to believe, McCleery says. The piece is one of the most expensive and time-consuming projects the magazine has ever undertaken; Callahan spent months tracking Phong's family and acquaintances in Vietnam and the northwest U.S.

The bad news, the writer discovered, is that Phong died in a North Vietnamese "re-education" camp in 1976, a few months after Tiger Woods was born. But Callahan did find the colonel's widow in Tacoma, Wash. *Golf Digest* has arranged for a private meeting this week of Earl, Tiger and Phong's widow, which will be the subject of a follow-up article in the November issue.

For *Golf Digest* subscribers, the October cover story is a tribute to the recently departed golf great Ben Hogan. The Tiger Phong and Hogan articles appear in both versions of the issue, to be distributed this week. ■

Writers' Block

A sample of great writing from a recent issue:

"The elevator of the future can become a far more versatile and efficient means of in-building transportation. More than one elevator will be able to travel in the same shaftway, thus saving valuable building space. And elevators will no longer be limited to vertical movement. Companies worldwide are working to create elevators that go sideways as well as up and down. Joseph Bittar of Otis Elevator envisions elevators that can glide sideways to allow passing by another car or to transport passengers from one building to another."

—Miriam Labob notes the ups and downs of elevator R&D in the October **Scientific American**, which is a single-topic issue on transportation

MOVERS

NETWORK TV

Andrea Wong, executive assistant to ABC Inc. president Robert Iger, has expanded her duties with the additional title of vp. Among her new responsibilities, Wong will assess new business opportunities for the network.

CABLE TV

Lee Ann Daly has joined ESPN as vp, advertising and program marketing. Daly comes from ad agency Ammirati Puris Lintas, where she was senior vp and general manager, global new communications.

AGENCIES

Gary Singer has joined D'Arcy Masius Benton & Bowles St. Louis as managing director and chief operating officer. Singer had been senior vp/worldwide head of Kraft Foods assignments for Leo Burnett in Chicago...**Patrice Dermody** has been appointed a managing partner at DDB Needham, Chicago, adding that title to her current one as exec vp, media director. Dermody joins eight other managing partners at the agency...Dallas-based Moroch & Associates has tapped **Don Cole** as senior vp/corporate media director. Cole comes from W.B. Doner, where he worked for 20 years, most recently as senior vp of media.

TV STATIONS

WIBW in Topeka, Kan., has hired two new account executives. **Kelley Shields**, who will be responsible for client management and media services, joins from KRCC-TV 13 in Jefferson City, Mo.; and **Deena Abbott** joins from Security Benefit Group of Compa-

(continued on page 45)

The Media Elite

Edited by Anne Torpey-Kemph

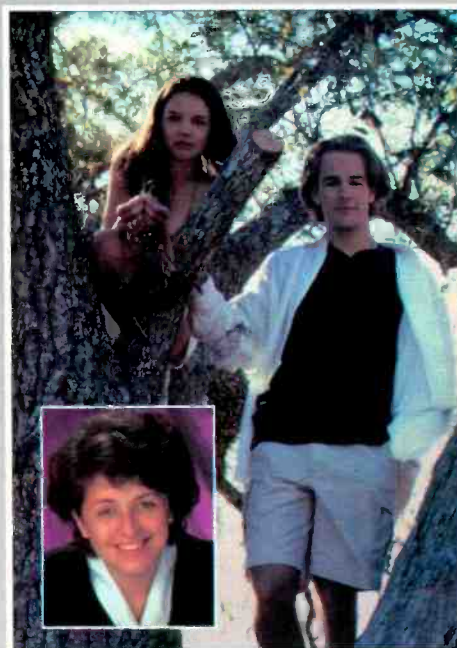
SPOTLIGHT ON...

Susanne Daniels

Executive vp/programming
The WB

Don't be surprised if Susanne Daniels becomes president of entertainment for a broadcast network in the near future. The ebullient Daniels, 32, is the architect of the acclaimed WB series *Buffy the Vampire Slayer* and *Alright Already*. She also engineered two midseason WB replacements—*You're the One*, a comedy, and *Dawson's Creek*, a drama that generated quite a buzz among TV critics and media buyers.

According to Daniels, *Dawson's Creek* earned its positive reviews because of its fresh teenage cast and provocative dialogue from show creator Kevin Williamson, who wrote the hip horror film *Scream*. "Kevin puts adult reasoning and voices into teenagers' mouths, and by doing that, he's empowering teenagers in an interesting way," says Daniels.



Daniels (inset) hired the creative talent behind *Dawson's Creek*, with Katie Holmes and James Van Der Beek.

By attracting hot young talent like Williamson to the WB, Daniels has become a hot commodity herself. But the WB's entertainment president, Garth Ancier, and the network's CEO, Jamie Kellner, have made sure no one else can get Daniels; the network recently signed her to a three-year contract.

TV was not in Daniels' plans when she started her work life. While earning her magna cum laude English degree from Harvard, she caught the theater bug and found a job working for Joseph Papp at New York's Public Theater. But she soured on that when she saw how "most of the people working in the theater were unhappy." She heeded advice not to pursue the theater and used connections to get a job interview with Lorne Michaels, who hired her as his assistant for *Saturday Night Live*. She then spent two years at ABC as director/variety, reality and specials and later moved on to Fox, where she was director of comedy development working for Ancier. —Richard Katz

TV Ratings Are Part Of New Word Order

As far as Jesse Sheidlower is concerned, the current TV ratings system is here to stay. The senior editor for the *Random House Webster's College Dictionary* deemed TV-G, TV-M, TV-PG, TV-Y and TV-Y7 worthy of entries in the "newer words faster" dictio-

nary's just-out 50th anniversary edition. Talk about snap judgment—the content-based ratings agreement between Hollywood and Washington had not even been signed yet when the reference book went to press earlier this year.

The move was "something of a gamble," Sheidlower admits, given the controversy about the ratings (set to officially go into effect Oct. 1) among lawmakers

and TV execs. "But it seems rather likely that [the system] will be accepted," Sheidlower predicts. He adds that the new-entry process involves the dictionary's lexicographers scanning print media such as the *New York Times*, *L.A. Times*, *People*, *Harper's* and *Vogue* for multiple appearances of a word or phrase over a two-year period.

Also here to stay, per Sheidlower's final cut: the V-chip. —ATK

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Banner Day for Photogs at 'Game' Premiere

Being a paparazzi has never attained the status of a glamour profession, but in the wake of Princess Diana's death and the outrage

over press photographers' role in it, the job has become downright dangerous.

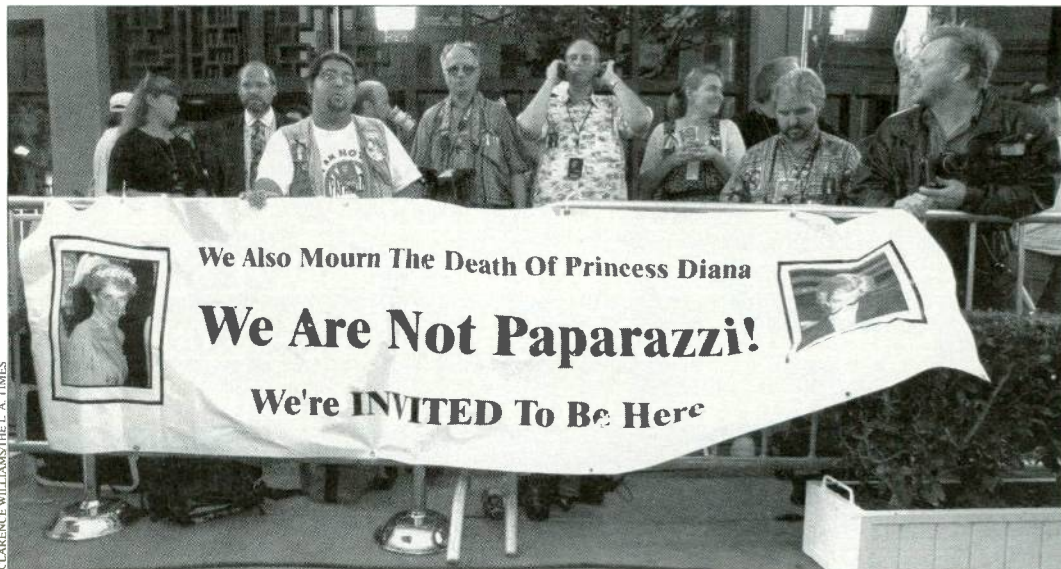
At least that seemed to be what photogs were feeling last

week in Hollywood, where a movie premiere is normally an occasion to watch synergy in action. For the photographers, a great shot represents next month's rent. For the stars, it's a chance to get their mug linked

with the movie on one of those "candid" photo pages that have become *de rigueur* for consumer magazines' and newspapers' gossip and entertainment pages.

But at the premiere of *The Game*, the new psychological thriller starring Michael Douglas and Sean Penn, the camera-laden cadre that showed up outside Hollywood's Mann Chinese Theatre last Tuesday apparently felt the need for a little protection. They gathered together behind a large banner that read in part: "We Are Not Paparazzi!"

We can hardly wait to see what kind of protective device the photogs will devise for the Sept. 23 premiere of *The Peacemaker*, starring George Clooney and Nicole Kidman, wife of Tom Cruise. Given Clooney and Cruise's vocal opposition to the trade, the lens-pointers will need more than a flimsy banner to make the peace. —Betsy Sharkey



Shots blocked: Photogs defend themselves at the Hollywood premiere of *The Game*.

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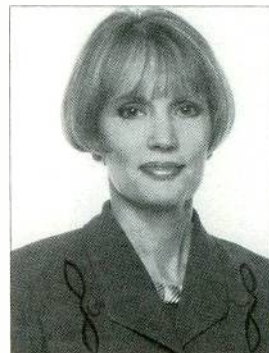
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'Working' Overtime

Working Mother is working fast to expand the brand. Thanks to recent deals with NBC and PBS, the MacDonald Communications title is becoming one of the best-represented magazines on television—particularly on news shows. Already featured on NBC's *Today* in frequent segments related to the concerns of working mothers, *WM* has begun collaborating with producers of the network's *Dateline NBC* on stories that will also appear in the magazine. On PBS, *WM* editor-in-chief Judsen Culbreth will appear as a frequent guest on *To the Contrary*, starting Sept. 28.

Is *WM* headed for its own show? With brand expansion moving fast, says Culbreth, "maybe this time next year we'll be talking about our own TV venture." —JG

WM's Judsen Culbreth gets face time on PBS' *To the Contrary*.



MOVERS



Dianna upped at Petersen



Moss heads MPA marketing

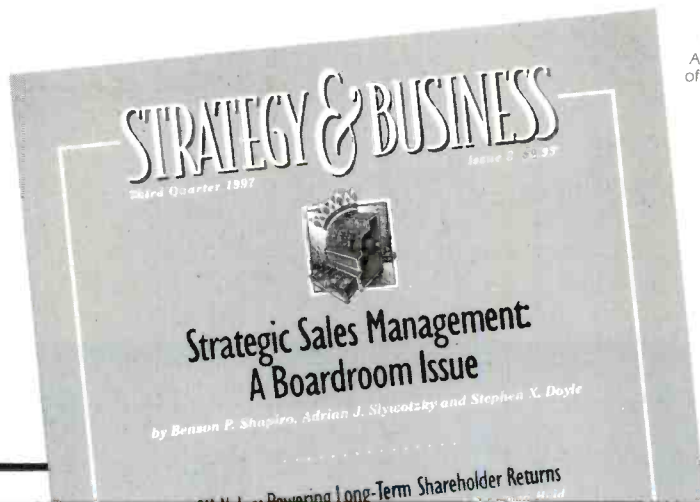
(continued from page 42)
nies, where she held positions in sales and marketing.

PRINT

Petersen Publishing has named **John Dianna** president of the company's Automotive Performance Group, responsible for managing the group publishers of the six new subdivisions of the APG as well as handling activities such as special events, television programming and business-to-business publishing. Dianna has been with Petersen for 29 years, serving as editor or publisher of several of the company's auto-oriented titles. Also at Petersen, **Jim Savas** has been upped from publisher of *Hot Rod* to group publisher of The Performance Group, consisting of *Hot Rod*, *Rod & Custom*, *Chevy High Performance* and *Custom Classic Trucks*...**Jeanine Moss** has joined the Magazine Publishers of America as vp of marketing communications and promotion, a new position created as part of a reorganization of the MPA's marketing department. Moss was most recently vp of communications and leisure marketing for the New York Convention and Visitors Bureau. In the MPA reorganization, **Bill Hogue** moves up from vp promotion and sales development to the new position of vp, creative marketing...**Steven Grune** has joined Hearst Corp.'s *Redbook* as advertising director. Grune was previously advertising director for *Parents* magazine at Gruner+Jahr...**Linda Holbrook** has joined the Scholastic SOHO Group (comprising *Home Office Computing*, *Small Business Computing* and *smalloffice.com*) as West Coast advertising director. Holbrook had been a director at *Computerworld* magazine.

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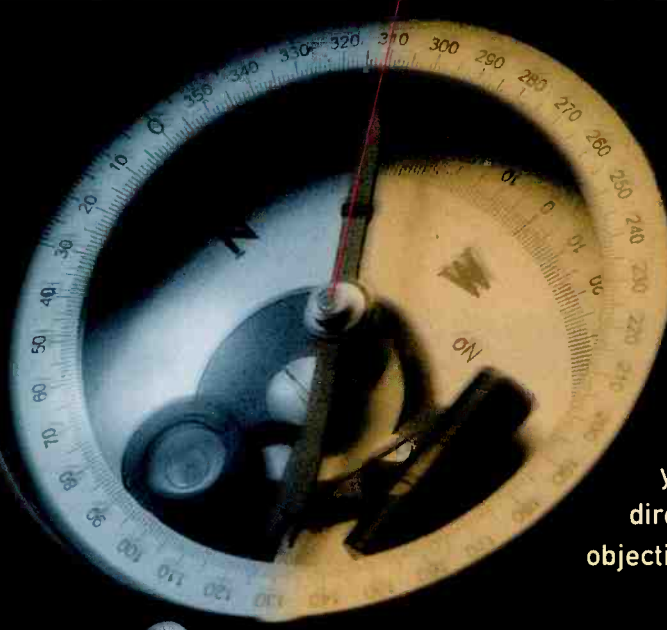
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As America Online and CompuServe joined in an unprecedented online marriage last week, much of the significance had to do with what AOL gave up to get to the altar: its oft-maligned infrastructure, which the company sold to Worldcom. While Worldcom will now worry about the logistics of getting AOL and CompuServe customers a dial tone, AOL is now free to become a pure media company for the 21st century, unfettered, relatively speaking, by the phone ties that bind.—Catharine P. Taylor

@deadline

TheStreet Rolls Out

TheStreet.com is expected to make several announcements on Tuesday as it unveils a redesign by Starwave, sources said. The financial site has inked an agreement with Time, in which a column from the site will run on a biweekly basis in the magazine. A campaign from TheStreet.com agency SiteSpecific will launch Sept. 22 with online banners and print ads in Smart Money, Investor's Business Daily, the New York Post and the Daily News, as well as spot ads on CNBC. TheStreet.com officials declined comment.

K2 Becomes 4As Agency

Last week, the American Association of Advertising Agencies named K2 Design, New York, an official 4As member. This marks the first time an independently-owned new media shop has been accepted into the organization.

Music from The Hub

The Hub, the joint venture between America Online's Greenhouse Networks and New Line Cinema, is expected to announce that Tower Records will sell CDs exclusively for The Hub on the Web and AOL. The Hub also plans to unveil the HubMusic music label.

New Chief for ZDTV

ZDTV, the technology cable channel planned by Ziff-Davis, named Larry Wangberg as chief executive officer. He was once chairman and CEO of Times Mirror Cable Television.

Softbank Launches Online Advertising Sales Network

By Laura Rich

After much speculation within the industry and six months of a beta test, Softbank Interactive Marketing will launch a network of sites on which it will sell advertising.

"Advertisers want a single point of contact" for multiple sites, said Caroline Vanderlip, chief executive of Softbank, which is majority-backed by Japanese technology conglomerate Softbank Holdings.

The Softbank Network will launch today with 43 sites subdivided by content into seven smaller networks, though advertisers can also make a run-of-network buy. The seven categories are: arts and entertainment, finance and investing, games, sports, travel, college and technology.

Beyond this type of targeting, ads can be bought by browser type, daypart and domain, among other specifications.

Among the sites that Softbank will represent are: HotMail, weather site Intellicast, GolfWeb, Ancient Sites, financial sites Briefing.com and PC Quote, Music Boulevard, news site NandoNet, ZDNet (also owned by Softbank Holdings) and Princeton Review.

The network will be sold by the same 50



Softbank's Vanderlip won't allow advertisers to cherry-pick sites.

sales executives on staff at Softbank now. Sales reps are distinguished by their expertise with technology or consumer marketers. The same people who have sold Softbank's technology sites in the past will now market the technology group of sites from the network as well. Vanderlip insisted advertisers will not be allowed to cherry-pick sites from within the network.

The sites themselves may have the option of graduating to become a leading site on the network, according to Vanderlip.

Softbank regularly reevaluates the sites it represents individually, limiting the number of sites to 10.

Softbank's move has been rumored since its purchase of Australian network technology firm Web Wide Media in February this year.

The network's targeting capabilities are part of the reason CyberSites, which produces Ancient Sites, decided to join the Softbank Network. "We think [targeting] is going to allow for us to command a higher CPM than if we went with a rep firm selling us on more of a gross impressions basis," said Lewis Goldman, vice president of marketing and sales at CyberSites. ■

Search

News

Features

Reviews

People

Events

[KELLOGG SERVES UP ONLINE ADVICE](#) p. 48 | [AOL: HANDS OFF COMPUSERVE](#) p. 48 |

[IBM SERIES ON FEED](#) p. 49 | [DARWIN'S O'BRIEN](#) p. 49 | [MORE THAN SEARCHING](#) p. 50 |

bits

► **DoubleClick**, New York, has plans to launch a new ad network this week, DoubleClick Canada Network. It will be run out of the new DoubleClick Canada, Toronto.

► An article posted on sardonic Web site Suck (www.suck.com) last week said Michael Kinsley, editor of **Microsoft's Slate** (www.slate.com), is planning to move back to Washington, DC, and to take Slate with him. There is no truth to that rumor, said a Microsoft representative: Kinsley will spend more time on the East Coast, but has no plans to move there.

► **Acura**, Torrance, Calif., has named **Genex Interactive**, Los Angeles, its interactive media agency, in a review that included **Western International Media**, Los Angeles. Genex designed Acura.com, which launched last fall.

► **KidsOnly** (www.kidsonly.com), a collaboration between **Oral-B** and **Nickelodeon**, plans to kick-off on Sunday. The site will nudge kids toward oral care and will be decorated with Nickelodeon characters, such as those from the cartoon series *Rugrats*.

► **Excite** and **Preview Travel** last week struck a five-year, \$15 million agreement that integrates both companies' content in particular areas on all their sites. Ad revenues and transaction earnings in those areas will be shared. The site will compete against **Microsoft's Expedia** and **Sabre's Travelocity**.

► Bookseller **Barnes & Noble** last week unveiled a new online program, called Affiliate Network. The new program, which targets major sites, has signed **CondeNet**, **CNN** and **USA Today**. These sites are expected to carry customized versions of the bookseller's e-commerce Web site, **BarnesandNoble.com**.

► **iVillage** has unveiled plans for a November launch of **Life Soup**, www.lifesoup.com, a central resource for women, with content pulled from iVillage sites **ParentSoup**, **AboutWork** and **Better Health & Medical** (www.betterhealth.com).

► According to a study by **Focalink Communications**, Palo Alto, Calif., only 17 percent of the 938 Web sites it tracks accept Java-enhanced ads, 14 percent can handle ads using Shockwave and two percent are open to banners carrying links within the banner itself.

► Clarification: The Web address for **Labatt USA** was incorrect in a Sept. 1 article. It is www.labattblue.com.

Kellogg Launches Family Nutrition Camp Online

BY BERNHARD WARNER—Kellogg, which has been active in bringing nutrition education to the classroom, is taking those lessons to the Web. With a new section on the Kellogg Planet K Web site titled "Kellogg's Nutrition Camp," focusing on children's health and nutrition issues, the Battle Creek, Mich. company will promote itself online as a nutrition consultant for kids and their parents.

NutritionCamp.com will be publicized as part of a banner campaign kicking off next month with buys on Disney.com and Disney's Daily Blast, said Dave Wolf, senior producer for Kellogg interactive agency of record, Magnet Interactive Communications, Washington, D.C. More buys will be considered after the month-long campaign, he added.

Kellogg has boosted its online presence this year. In March, its Corn Pops brand signed on as a charter advertiser for TheStation@sony.com. In addition, Kellogg has secured banner links on WNBA.com and batman/robin.com, as part of the company's offline promotional deals. Kellogg

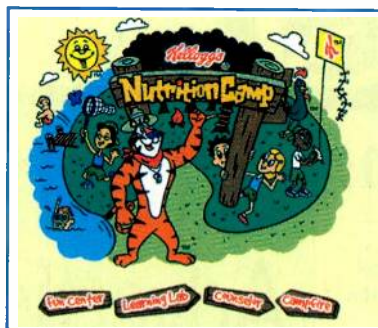
intends to augment its brand portfolio on the Web too.

Currently, just four Kellogg breakfast cereals—Apple Jacks, Cocoa Frosted Flakes, Rice Krispies and Corn Pops—have been assigned Web pages. Newcomers will arrive next month including an area for the latest Kellogg product entry, Razzle Dazzle Rice Krispies.

NutritionCamp.com was launched last week in preparation for Child Health Day in October, of which Kellogg's is a sponsor. The site was

designed for both parents and kids, despite its preponderance of games and nutritional tales. It contains a total of six games, including three Shockwave-driven games and two choose-your-own-adventure narratives. The online area also has a Camp Counselor who gives nutrition updates.

NutritionCamp.com is viewed as a complement to a recently launched adult-oriented site, Kellogg's Nutrition University. For decades, Kellogg has been developing literature on children's nutrition that has been distributed at schools across the country. ■



Kellogg's online "Nutrition Camp" is targeted to both parents and children.

AOL, CompuServe, Won't Merge on Digital Highway

BY ANYA SACHAROW AND LAURA RICH—Last week's news that America Online plans to buy the online service CompuServe set off widespread fears that the two services would eventually be combined. But industry watchers threw cold water on that notion, citing the vastly different markets for the two online services.

"Those [CompuServe] members won't be treated differently than in the past," said Kate Delhagen, senior analyst at Forrester Research. "In time AOL may pitch them the AOL brand [as an additional service]. But it's just imperative they keep the eyeballs."

At last count, AOL reported 9 million subscribers; CompuServe had 2.6 million.

Gary Arlen, president of Arlen Communications, a Bethesda, Md.-based research firm, also predicted that the services would remain separate. "AOL would

be crazy to drop CompuServe's distinct identity too soon," he said.

Early word from AOL supported the theory that CompuServe, which primarily reaches the business market, and AOL, a consumer service, would continue on their separate paths. Not only did AOL officials say that they would uphold the sanctity of the CompuServe brand, but a planned ad campaign from Gotham will launch in October unchanged. "We're building on the work we've had on air to date: no new tag line. . .continuing with the same feel," explained an AOL representative.

AOL officials had little to say about the possible ad sales leverage AOL could profit from selling the services jointly. "It would be premature to discuss thoughts" of jointly selling ad space on the two services, said Myer Berlow, AOL senior vice president of interactive marketing. ■

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IBM Nourishes Area on Feed

Online magazine Feed, located at www.feedmag.com, signed IBM to sponsor a three-month series about technology visionaries. IBM made a five-month commitment to run banners on the site and then have a sponsorship presence with a tag logo on the home page of the series, which runs from September to November. This is the first major content sponsorship ever to appear on Feed, which has usually involved advertisers on the site in other ways.

The first installment of the series will be on Vannevar Bush, an American army scientist who wrote a groundbreaking essay on technology in 1945 called "As We May Think." The essay will be excerpted, with commentary from Esther Dyson, president of EDventure Holdings, and author Michael Joyce.

Because of its strong literary base, one of Feed's largest advertisers has been BarnesandNoble.com, which has an exclusive relationship with Feed as a link for online book sales. Stefanie Syman, executive editor and co-founder of the site, hopes to grow the BarnesandNoble.com relationship to include sponsorships as well. Though Feed is a small site with about 40,000 visitors per month and 450,000 monthly page impressions, advertisers such as BarnesandNoble.com have been "attentive to why Feed is a good place to be," Syman said. Other major Feed advertisers include Microsoft's Slate and Mungo Park, Tanqueray, The New York Times Online and Music Boulevard.

Syman said she hopes that with additional knowledge about the Internet, more consumer marketers might begin to advertise on the site. "The big national brands need the most attention," Syman explained. "You need to spend time educating them."

—Anya Sacharow

IQ movers

Blue Marble, New York, has named **Gabe Weiss** as account executive, from the same position at Merkle Newman Harty; and **Timothy Krabin** as producer, from producer at DMB&B Interactive. . . . At Poppe Tyson, London, **Joseph Crowley** has been hired as creative director, from associate creative director at Grey Interactive, New York. . . . Wire Networks has named **John Moreno** chief technology officer, **Jeff Chew** chief financial officer and **Barry Weinberg** vice president of Eastern ad sales. Moreno was information systems director at Infoseek; Chew was chief financial officer at Euphonix; and Weinberg was ad director at Vicinity.



Coby O'Brien isn't the best-known person in the ad industry, but in a world of who you know, he has managed to make himself known to the right people at Saatchi & Saatchi Advertising.

"I knew who believed in computers and who didn't," O'Brien, 38, says.

That piece of trivia came in handy when Saatchi new media unit Darwin Digital was making its way from crude conception to its current state as a 25-person shop in New York and a soon-to-launch office in San Francisco. O'Brien confirms his whisperings that before his appointment, he thought of leaving behind the ad industry and his 13-year career as a Saatchi creative executive.

"Kirshenbaum [Bond & Partners] was the last [new agency] hit," says O'Brien, who believes Omnicom's Diversified Agency Services model, a unit of below-the-line agencies, is an appropriate method of structuring agencies for the future.

O'Brien says his new media roots begin with watching colleague Audrey Fleisher, who is now executive creative director at Darwin, create a CD-ROM called Parent Connection. After that, he read William Gibson's *Neuromancer* and he was hooked on new media.

Now, as chief executive officer of Darwin, O'Brien will use his connections within the agency and without to create a division that offers clients a broad range of services, through partnerships with content providers and distribution sources. Darwin will accommodate

alliances with outside firms, "hence the name 'Darwin,'" says O'Brien.

Even within Darwin itself, which is intended to evolve over time, O'Brien wants a close-knit environment. He shares a cubicle with another Darwin



General Mills' "You Rule School" site is one O'Brien project.

executive, and won't even have his photo taken alone, fearing it could be construed as his stealing the spotlight.

But perhaps O'Brien's theory of evolution is a cover-up for a late start into the market? "We were late in announcing, not in doing," O'Brien points out. Prior to Darwin, Saatchi had built Web sites for former client the Department of Citrus, and a children's-oriented site for General Mills, which he worked on with Saatchi's Kid Connection unit.

O'Brien's contacts inside and outside of the agency may give him good perspective on where Darwin falls along the new media spectrum. "This isn't Coby's ego trip," he says. "We're trying to redefine media." ■



INSIDER

DARWINIAN SELECTION

By Laura Rich



Search for Tomorrow

Search engines are on the lookout for new identities. *By Anya Sacharow*

As competition among online companies grows fiercer, many of them have confronted their identity crises by affixing new labels onto what they do. The steady public relations drone elicits such declarations as, "We're not a software company, we're a media company" or "We're not a media company, we're a technology back-end provider." And no one is struggling more than competitors in the search-

as a media company serving a panoply of demographic and geographic interests. The ultimate goal is to transform what were once simple search-and-retrieval sites into robust, free services that can translate heavy traffic into advertising and commerce-related revenue streams.

To some extent, the redefinitions are backed by audience data. Excite now generates less than half its traffic from search services, says Joe Kraus, senior vice president and co-founder of Excite. Founded in 1994 as a search service with some 50 million Web documents in its database, Excite

now uses search as a platform on which to build traffic. "We are redefining what it means to be a free online service on the Web," he says. "Traditionally, an online service provided you with connectivity, content, navigation and community. Now it's an open network, so connectivity and content are everywhere."

Thus, services such as Excite have launched a variety of touchy-feely

new services that have nothing to do with search and retrieval. In April of this year, Excite switched to the channel format to reorganize its database in topical areas, a scheme favored by content-focused services such as the PointCast Network and America Online.

In May, Excite launched chat and PAL, or Personal Access List, a Web-based version of AOL's community-building "Buddy Lists," which allow members to instantly message friends who are online at the same time. Most recently, Excite launched its shopping channel to build on trans-

In an effort to attract new visitors and keep current users coming back for more, search engines are offering such services as chat, shopping, news and locally and internationally focused sites.



engine category to redefine themselves.

Despite their heavy traffic, search engines have often been viewed as way stations at which users pause briefly before going elsewhere. Thus, consumer-oriented search services such as Yahoo!, Excite and Infoseek are now seeking ways to hold onto the eyeballs that pass through their pages and redefine their missions accordingly. The jury on whether such repackagings will work is still anybody's guess.

Excite perceives itself as a free online service, Infoseek as an enabling media company, and Yahoo!



actions as an additional revenue stream.

"We have constantly avoided the term search engine," Kraus says. "Our goal is how do we take people who come for search and expand what Excite has to offer?"

Infoseek's goals are similar to Excite's. Infoseek initially launched at the same time as Excite as a \$9.95 monthly service, but soon went free when the company realized it could get more traffic and advertisers without the fee. But Beth Lenahan, Infoseek's general manager of consumer marketing, prefers the words "enabling media company," to describe what the service delivers. "We're a huge navigation point on the Net," she says. "We see delivering information that will help people make decisions and eventually [make] transactions. Clearly, navigation alone is not what the game is about."

Lenahan envisions Infoseek's breadth of offerings as touching on every point in that process. For instance, the service might

contain a mortgage calculator that would help users evaluate payment plans, and then move to the next step of applying for a mortgage, all within the site. Someone using search capabilities is intent-driven, she points out. "That's where the value is for consumers and online companies, advertisers or commerce companies, making that the shortest spectrum between finding the information and closing the transaction."

Advertisers, however, seem to care mostly about traffic and pay little attention to search engine makeovers. "I don't really care about their positioning," says Steve Klein, managing partner, director of media and interactive services, Kirshenbaum Bond & Partners. "I care about how many different users they have and how the users behave when they see ads."

In fact, Klein even disputes the value of the

pinpoint targeting that the search engines are so keen on delivering. "The advertiser looking for click-through wants to find a user somewhat aimless in looking for stuff," he claims. "Some sites are getting highly directed users. I don't want people so directed."

Of the major search services, Yahoo! leads in both traffic—it had a 36.8 percent market share among search-engine type businesses, according to July data from Media Metrix—and in the reach of its services. Even though the company is

thought of in the online world as the granddaddy of search engines, company officials say their intention was always for Yahoo! to be more than a search service. They have settled on the simple identity of "media company" to describe Yahoo!'s mission.

Yahoo! has spun off sites around demographic, geographic and subject areas. It produces international sites, locally-focused sites; Yahoo!igans! for Kids; unfURLed, a joint music site with MTV; and Beatrice's

"Our goal is how do we take people who come for search and expand what Excite has to offer?" says Kraus.

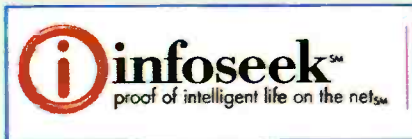
Web Guide, a joint venture with Wire Networks. All have chat and bulletin boards, and commerce is a revenue stream that threads throughout the sites. Not surprisingly, as Yahoo! becomes more comprehensive and responsive to user wants, there are even hints that it may one day offer its visitors free email, though Yahoo declines comment on such plans.

"When we started Yahoo!, we started with a directory offering around subjects," says Tim Koogle, president and CEO. "We understood that had value as a guide. What occurred to us in 1995 was if we did a good job with the navigation guide, the users would show us what was most popular on the Web."

As the business evolves, it still looks as though category executives such as Koogle would do well to never forget the basics: who is visiting their site and why.

Says Jesse Berst, who follows the online industry as editorial director of ZDNet's AnchorDesk.com, "It's about getting customer loyalty and turning that loyalty into revenue." ■

Yahoo!, Infoseek and Excite all now define themselves as something other than a simple search engine.



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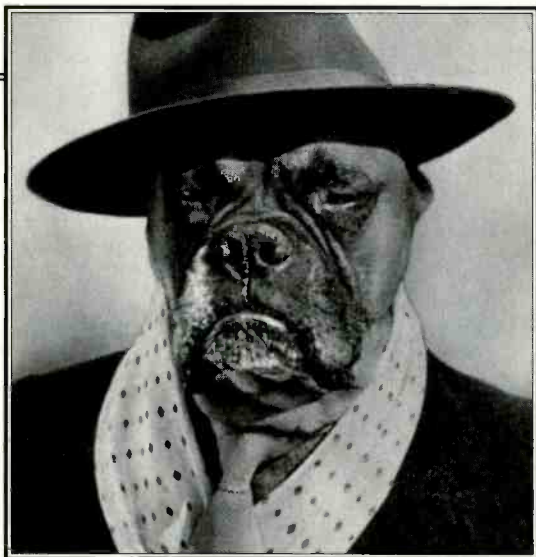
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MTV Around the World

Week of 9/8/97

MTV Europe

Artist	Title
1. Coolio	CU When U Get There
2. Michael Jackson	History
3. Puff Daddy	I'll Be Missing You
4. Will Smith	Men In Black
5. Meredith Brooks	Bitch

MTV Brasil

Artist	Title
1. Virguloides	Festa DA Dona Teta
2. Silver Chair	Abuse Me
3. Fernanda Abreu	Katia Flavia
4. Spice Girls	2 Become 1
5. Aerosmith	Hole in My Soul

MTV Latino

Artist	Title
1. Oasis	D' You Know What I Mean
2. Julieta Venegas	De Mis Pasos
3. Plastina Mosh	Nino Bamba
4. Puf Daddy	I'll Be Missing You
5. Control Machete	Andamos Armados

MTV Mandarin

Artist	Title
1. Dadawa	Voices From The Sky
2. 2 Girls	Faraway
3. Zhang Hui Mei	Dance Alone
4. Ronald Zheng	When You're Not Around
5. Tarcy Su	Nobody Pay Attention To Me

MTV US

Artist	Title
1. Sugar Ray	Fly
2. Wyclef Jean w/ The Refugee Allstars	We Trying To Stay Alive
3. Oasis	D'You Know what I Mean
4. Fiona Apple	Criminal
5. Matchbox 20	Push

CULTURE TRENDS

MTV's Buzz Clip

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

Week of 9/8/97

Artist/Group: **Busta Rhymes**

Song/Video: "Put Your Hands Where My Eyes Can See" Director: **Hype Williams & Busta Rhymes**

From the man who brought the term "WOO-HAH" into our lives: As an alumni of the ground breaking group of Leaders Of the New School, Busta Rhymes never knew any way to be but straight up--and now he stands ready with The Coming, as one of the most charismatic fixtures on the entire rap scene.

Artist/Group: **Forest For The Trees**

Song/Video: "Dream" Director: **Kevin Godley**

A lack of inhibition is what distinguishes Forest For The Trees' self-titled debut album, the brainchild of singer - songwriter producer Carl Stephenson, from other modern music. Carl's organically grown collage of hip-hop beats and exotic instrumentation does indeed seem unfettered by stylistic allegiances and commercial considerations. Some of you may recognize his work with another music revolutionary --he collaborated with Beck on his first chart hoping hit "Loser", as well as his full length debut Mellow Gold.

Artist/Group: **Dandy Warhols**

Song/Video: "Not If You Were The Last Junkie On Earth" Director: **David LaChapelle**

One would never guess by their Brit-pop/T-Rex influenced music that the Dandy Warhols were from Portland, Oregon. With all the hype their first album received, the band was a bit nervous about their follow-up effort. Not to worry--their second album, The Dandy Warhols Come Down, was released weeks ago, and the airplay they've received so far should prove that this band is here to stay.

Artist/Group: **Sarah McLachlan**

Song/Video: "Building A Mystery" Director: **N/A**

McLachlan has made a career out of putting herself on the line emotionally; fans are repeatedly drawn in to her candor and forthrightness. And Sarah's new album, Surfacing, is no different. The Vancouver singer/songwriter's ten-year career has indeed been a decade ascending: in popularity, in profile and, most importantly, in her sense of self.

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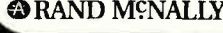
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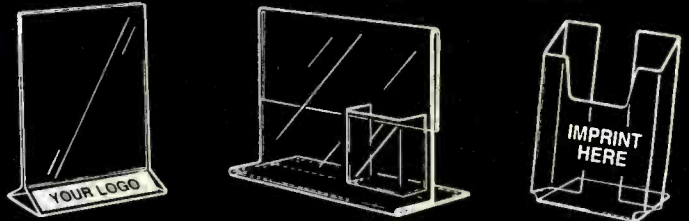
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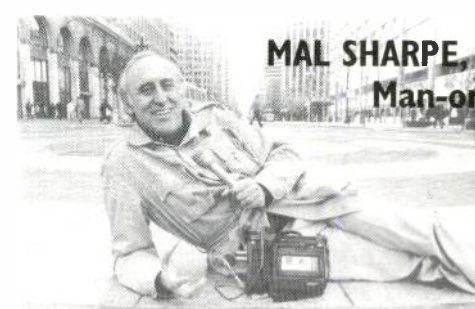
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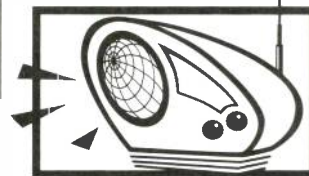
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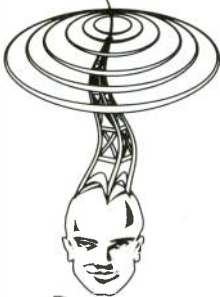
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If you answered yes to these questions, then we want to hear from you. We are a young, dynamic marketing research and consulting company specializing in "Gen X" and "Gen Why." We are looking for a Moderator and Strategic planner to help sustain our growth. If you have 2-5 years experience in qualitative/quantitative research, focus group moderating or strategic planning, please fax your resume to: YI 212-787-0374

VICE PRESIDENT of SPONSORSHIPS & PROMOTIONS

Large well-known National non-profit health agency, located in Upstate Central NY, has an exciting career challenge available for an experienced professional with fund raising, sales and/or marketing background. Responsible for developing and managing new business opportunities including large-scale special-event marketing and sponsorship special events and expand new revenue generating programs. A creative individual with corporate skills and multidimensional talents - sales, PR & mkt., min. 3-5 yrs exp. in event marketing sales and/or corporate relations, is required.

Letters of interest & resumes to: L/J Consultants P.O. Box 63 Bedminster, NJ 07921

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

RATES for Employment and Offers & Opportunities

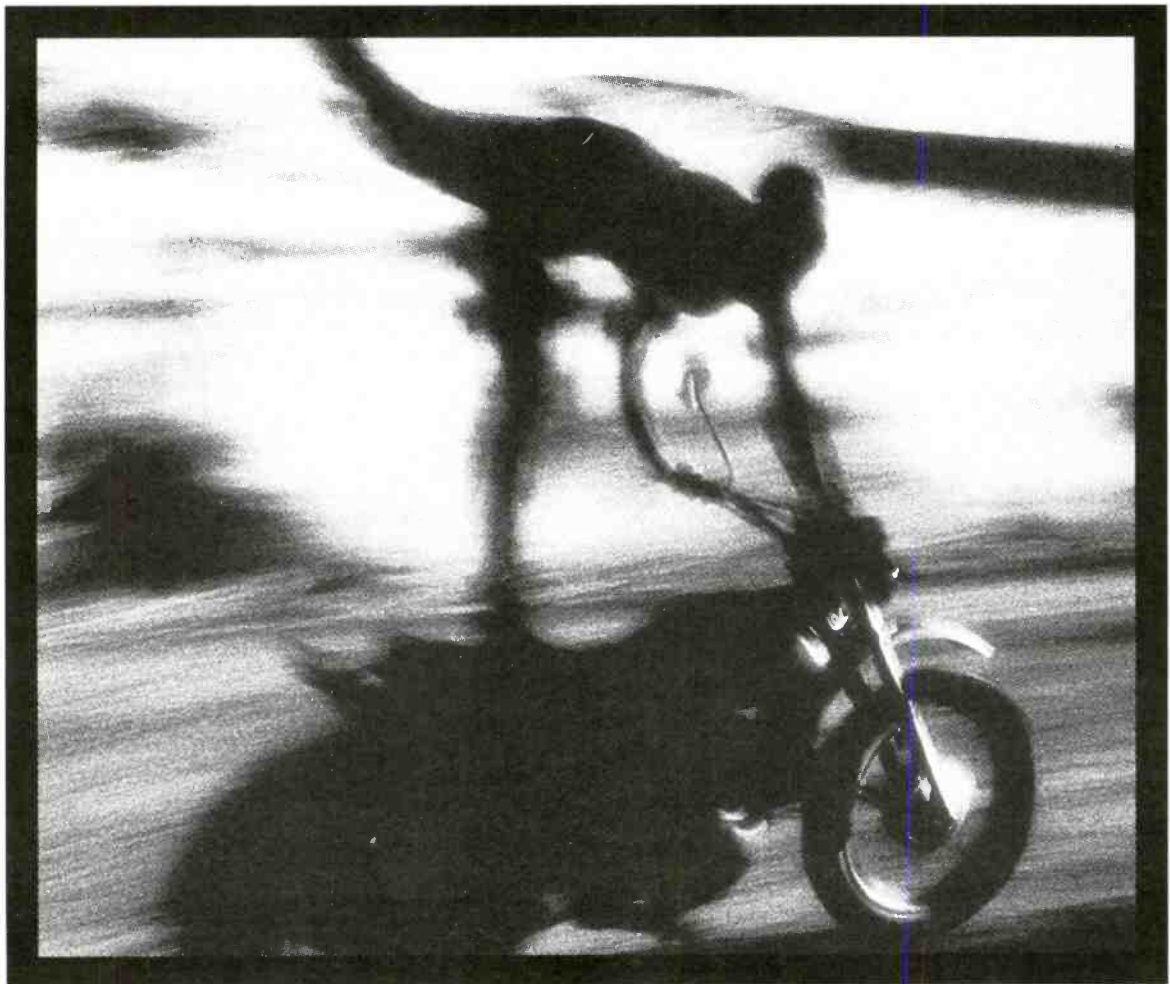
1-800-7-ADWEEK Classified Manager: M. Morris

Classified Asst: Michele Golden

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


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

PLEASE KEEP YOUR HEAD AND HANDS INSIDE THE RIDE AT ALL TIMES.



We're creating excitement and moving fast with unexpected creative work and innovative client strategies. And you can help set the pace for our future. Creative, Account Management, Public Relations, Production, Account Planners and Media. All demand unmatched talent and performance. Each will take the right person further than they ever thought possible. Contact Joan Barrilli, Human Resources Manager, at 215 443-9406. Or to get there faster, fax: 215 443-8755.

DUDNYK

Integrated Marketing Communications  *A CommCor Inc. Company*

HELP WANTED

MARKETING DIRECTOR

Gannett Co. Inc., a nationwide news and information company, and publisher of USA Today, is seeking a dynamic Marketing Director in our newly created Gannett Retail Advertising Group. We seek fresh, unusual creativity for positioning newspaper in a competitive media sales environment.

As part of this new team, you will work in downtown Chicago with our Sales Directors to develop alliances with retail clients who will influence our business well into the 21st century.

You will need 4-6 years experience using Claritas, IMS/MRI, Gallup and other primary and secondary research as it applies to advertising sales. Experience is required in developing sales, marketing and customer presentations. Newspaper or other media experience is also required.

We offer a highly professional atmosphere, outstanding benefits and a competitive compensation package.

Interested candidates should FAX their resume and salary requirements to:

Christopher Frey
Gannett Co. Inc.
 703-558-4613
 1100 Wilson Blvd.
 Arlington, VA 22234
 or E-Mail cfrey@gcil.gannett.com
 EOE

Publishing

PRODUCTION ANALYST

Multiple title consumer magazine publisher has immediate opening for a budget analyst in our Production Department. Responsibilities include preparation of production budgets for all titles, paper purchasing and inventory, production cost analysis and print buying. The position requires knowledge of Lotus, WordPerfect, print production and strong analytical ability. Salary commensurate with experience. All resumes should be sent to:

WAA #18031, Ste 800
535 Fifth Ave
NYC, NY 10017

ADVERTISING MANAGER

On-line sports company (info.totalsports.net) seeks experienced NYC area on-line advertising salesperson who knows and loves sports. Great opportunity with growing company. Full benefits, salary flexible plus incentives.

E-mail resume and references to:
jobs@totalsports.net

CALL 1-800-7-ADWEEK

**Senior Designer**

We are a rapidly growing international marketing communications company with unlimited opportunity for creative input and growth. We are looking for an experienced designer with five plus years experience in corporate communications to join our busy studio into the next millennium. We produce a wide variety of corporate communications including meetings, print and collateral, video, training, multimedia and web sites.

You have experience with all types of print work including logo creation and collateral. You are a pro on the Mac in Quark, Photoshop and Illustrator and no stranger to working on multiple projects at once.

Write to: Human Resources, Envision/Caribiner, 270 Congress St., Boston, MA 02210.

ART DIRECTOR

Art Director for mid-size advertising/public relations agency. Four to five years experience in advertising agency preferred. Macintosh computer environment. Must be proficient in Quark, Illustrator and Photoshop. Project management and a good knowledge of production are essential. Position requires person who operates effectively under deadline pressures, multiple tasks and fast paced environment. Agency is well established with excellent growth prospects. Benefits and incentive bonus plan. Please state salary requirements.

Fax or mail resume to the attention of P. Wimbush, 1801 E. Franklin Street, Chapel Hill, NC 27514-5855. No phone calls, please. Fax: 919-968-8278.

Jennings & Company

SPOT NEGOTIATOR

Fast growing NYC based Media Service has several positions available for Spot Broadcast Negotiators w/3+ years experience in both Radio and Television. No Trade or Barter involved. Candidates must possess strong negotiating skills, be computer literate, and have experience evaluating & executing promotional programs. Salary commensurate w/experience, benefits.

Fax resume to:

212-753-5297

Attn: Alexandra Sinclair

MEDIA CONSULTANT

Consultant needed for growing NYC research firm. Project and ongoing work available. Must have knowledge of current print and broadcast negotiated media rates.

Fax inquiries to:

Competitrack, Dept. M
212-604-0260

**SENIOR WRITER
SENIOR ART DIRECTOR
SENIOR DESIGNER**

Theme parks. Water parks.
 Resort hotels. Sports complex.
 Nighttime entertainment.
 Vacation ownership. Cruise Line.
 Florida sunshine.

And that's just one of our clients.
 To join the fun
 fax a resume and work samples to:

407-857-1903

**Advertising Agency:
Marketing Research**

Denver advertising agency with an active account planning and research capability is looking for a mid-level research professional. Five+ years experience (prefer agency) in qualitative and quantitative methods, design, analysis and presentation. Qualitative moderation experience necessary. Primary responsibility is research, but interest in evolving to an account planning position desirable. Send resume to:

Human Resources,
Thomas & Perkins
1451 Larimer Sq.
Denver, CO 80202
Fax: (303) 607-9750
No phone calls please.

COPYWRITER

Rapidly growing international Company, based on Long Island, N.Y. seeks F/T, multidimensional copywriter for in-house agency. Adv. collateral D.M., newsletters, etc. Automotive/military background a plus, but not mandatory. 5+ years experience. Terrific work environment + good benefits.

Fax your resume
 and salary history to:

OMSG - ATTN: Personnel
516-677-3703

TELEMARKETING

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

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

**Group Manager,
Custom Research**

Our client, a Fortune 100 Consumer Products Division located in New Jersey, seeks qualified individuals to provide custom research services to established businesses/products to include needs analysis, focus groups and product testing. Candidates must be able to interact from a broad business perspective with product management, sales and R&D. Excellent marketing, quantitative and internal sales skills are required.

A BS in marketing or a related discipline with 5+ years market research experience in a consumer products or supplier side function is also required. Please contact

The Alpert Group
115-3 Top Gallant Road, Suite B
Stamford, CT 06902
Phone: 203-356-9010
Fax: 203-356-9022

ADVERTISING PROFESSIONALS

WANT TO DO SOMETHING MEANINGFUL?

WE NEED TALENTED WRITERS & ART DIRECTORS.

WE CAN'T PAY... but

THE WORK WILL BE VERY REWARDING TO YOU

If you're interested, please let us know. Write to:

Box AB
823 U.N. Plaza
New York, NY 10017

ACCOUNT MANAGER

Account Manager for small, Connecticut based graphic design firm. Must have knowledge of graphic design, the creative process and print production. Previous experience managing and/or selling creative services, preparing proposals, and tracking jobs, budgets and schedules. Excellent verbal and computer skills. Enthusiastic, organized with an ability to prioritize and think strategically. Please respond to:

P.O. Box 570A
Chester, CT 06412

GENERAL/DIRECT ADV

Vintage Resources is now the leader in placing Direct Mktg & Adv pro's in the tri-state area. We focus on your indiv talents. We reward your efforts w/the best career oppy & negotiate the best compensation pkges.

Acct Dir's.....to \$140K
 Database Pro's.....to \$155K
 A.E.'s.....to \$50K
 Acct Supv's-strategic.....to \$80K
 Media Planners.....to \$50K
 Media Supv's-visible.....to \$80K
 Send resume w/sal history to **Vintage Resources, 11 E. 44th St., Ste. 708, NY, NY 10017** or fax (212) 490-9277

HELP WANTED

Send us your DECKERHEADS

Here, at America's Premier MicroAgency, they'll feel right at home, fighting the forces of numbing conformity with other DECKERHEADS. They'll grow and prosper, shoot 8-ball and brew up MicroAgency beer — not to mention tasty, intoxicating advertising. If right for any of these positions,* we'll even pay them:



Group Creative Director

5+ years on national account(s) at major agency(ies). From art side. Strong, off-center reel. Clean, irreverent print. Great at doing it, inspiring it, selling it, producing it. Hungry to make a mark and a home. Not afraid of trees.



Group Account Manager

Co-manage account group of 10. Initiate plans, supervise execution, solve problems. Health care experience? Bring hustle, love of great work, leadership, salesmanship, 5+ years experience, sense of humor, pool cue.

**All positions include plenty of rope, lotsa laughs & quarterly bonuses.*

Submit all nominations, in writing, to:

Jim Decker
DECKER

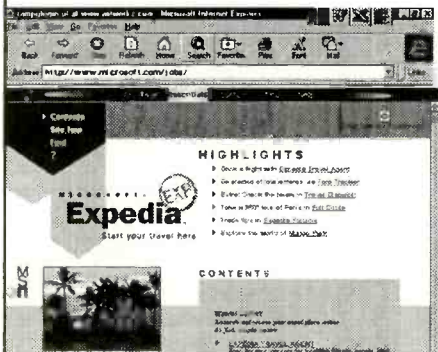
America's Premier
MicroAgencySM
99 Citizens Drive
Glastonbury, CT 06033
decker99@deckerhead.com

ADVERTISING SPACE SALES

Major trade magazine publisher seeks dynamic, energetic self starter with proven sales record to sell in the NY metro area. Good presenter, quick thinker who thrives in a team environment. 3 yrs experience required. Salary, commission, benefits. Send resume and salary history to ADWEEK Classified, Box 4024, 1515 Broadway, 12th fl., New York, NY 10036.

CALL 1-800-7-ADWEEK

Nothing beats selling a hot item.



Software's just a part of the picture at Microsoft. With our Advertising Business Unit, you can sell advertising for some of the hottest properties on the Internet - MSNBC, Expedia, Slate, and others. They offer exciting advertising options to some of the most influential advertisers in business - and promising opportunities to savvy marketing professionals at Microsoft. Ready to get in on something big? Contact Microsoft today.

Business Development Manager - Seattle

Maximize advertising revenue for Microsoft online properties. Involves market overview, competitive analysis, business modeling, analysis of new ad models, and positioning to the sales field and trade. Qualifications? Proven strategy and analysis skills. Ability to execute a prioritized set of tactics. A BA/BS in related field. MBA preferred.

Advertising Sales - Account Executive - New York, San Francisco, and LA

Promote MSN as an advertising vehicle. You'll sell advertising, sponsorship, and other interactive marketing programs to strategic and targeted accounts, and successfully position Microsoft in the market. Qualifications? 3+ years media sales. Extensive large-account management experience. Knowledge of the interactive media selling environment. Proven Internet marketplace track record a plus. Excellent presentation/computer skills. BA/BS degree in Marketing, Business, Media, or related field preferred.

Microsoft offers a competitive salary and excellent benefits. E-mail your resume in ASCII text format to: resume@microsoft.com (Indicate Dept. A05n7-0915 within the text of your resume) or mail to: Microsoft Corporation, Attn: Recruiting A05n7-0915, One Microsoft Way, STE 303, Redmond, WA 98052-8303. No phone calls please. We are an equal opportunity employer and support workplace diversity.



www.microsoft.com/jobs/



THE RIGHT WRITER

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

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

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

PROMOTION COPYWRITER /SPECIAL PROJECTS MANAGER

Major consumer magazine publisher seeks experienced promotional writers. Responsibilities may include: developing creative concepts for special advertising sections, creating sales support materials, writing all collateral materials and writing/editing special sections. Applicants must have a strong writing background with the ability to shift tone from creative copywriting to fact-based selling materials.

Please forward resume with cover letter and salary history and requirements to:

(FAX) 212-880-6909
Attn: DM

HELP WANTED

We Need
An A.E. Who
Would Rather
Kick Ass Than
Kiss It.

We're a \$30 million shop in need of an aggressive A.E. who has the brains to provide intelligent information, and the guts to sell intelligent work. If that's you, fax your resume to Curtis Zimmerman at 850-656-4622. We need someone yesterday, so fax it today.

THE ZIMMERMAN AGENCY
FAX 850-656-4622 • TALLAHASSEE, FLORIDA

Marketing Research Manager

This position is in the new Monsanto Life Sciences Company, focusing on agricultural biotechnology. Core competency must be in marketing research, with strong background in research design and methodology.

This professional will work directly with the marketing team to provide overall strategic direction for the development and utilization of customer and market information. Will establish project guidelines, budget, timelines and deliverables for marketing research suppliers.

The ability to think strategically as it relates to the use of market research, as well as interpreting results and applying them to business situations is a must. Excellent project management, team and facilitation skills are essential.

Monsanto is looking for leaders who are flexible, creative and strategic in perspective. We require the minimum of a Master's degree in marketing research or the social sciences, and the minimum of five years marketing research experience. Experience in the agricultural area is not a prerequisite.

We offer a competitive compensation and benefits package. For consideration, please send your resume to: The Monsanto Company, Job Code: MRM, 800 N. Lindbergh Blvd., Mail Zone: C3SB, St. Louis, MO 63167. Fax: (314) 694-7807. Visit our website at www.monsanto.com. EEO/AA Employer M/F/D/V.

Monsanto

MARKET RESEARCH MANAGER

Chiquita Brands International, one of the world's leading producers and distributors of fresh and processed food products, has an excellent opportunity for a Market Research Manager at the Company's headquarters located in Cincinnati, OH.

This position will manage all market research activities for the banana division. The ideal candidate will possess a Bachelor's degree in Business or related discipline and 5-7 years of consumer products market research experience, preferably in the food industry. Trade and consumer custom research design, project management, as well as syndicated data and/or research experience and superior PC and communication skills are required. MBA in Marketing or Market Research a plus.

In exchange for your expertise we offer an attractive salary/benefits package and the opportunity for a professionally challenging role with a dynamic global leader. For confidential consideration, please send your resume and salary requirements to: Chiquita Brands International, Human Resources, P.O. Box 5701-SK27, 250 East Fifth Street, Cincinnati, OH 45202 or Fax: 513-784-6648. For more information, refer to our home page at <http://www.chiquita.com>.



**Chiquita
Brands
International**

Equal Opportunity Employer

INTERNET SALES AND PROMOTION MANAGERS

One of the top 20 sites on the net is looking for seasoned sales and promotion managers to supervise big/small agency accounts in our New York and San Francisco offices.

New York - Eastern Sales Manager. Based in New York City, responsible for all East Coast accounts. Will supervise a staff of three. Must have great reputation and contacts.

San Francisco - Western Account Manager. Based in San Francisco, responsible for all Los Angeles and Southwest accounts. Must have a minimum of one year advertising sales experience.

New York - Sales Promotion Manger. Based in New York city, responsible for creating advertising-based online promotions; work closely with Ad Director and Salespeople. Report to Ad Director. One year interactive magazine or television promotion experience. Salary \$40-45K.

Please email resume to:

hr@sunder.com

Or mail to:

Box 708, ADWEEK, 100 Boylston Street, Suite 210, Boston, MA 02116

SPOT MEDIA BUYERS

Excellent opportunities available in large ad agency's media buying division for two spot buyers to work on a major growing retail account. Candidates must have a minimum of 3 years TV and radio exp., familiarity with cable as well as strong computer skills. Prior retail/fast food exp. preferred. Please fax resume and cover letter which MUST include salary req. to 212-463-8419 or mail to:

BJK&E MEDIA GROUP Dept LSS
40 West 23rd Street, New York, NY 10010

EEO/AA

M/F/D/V

GREAT OPPORTUNITY FOR ASSERTIVE SALESPERSON

with minimum 2-3 years experience. National out-of-home advertising company seeking ambitious and knowledgeable salesperson to join New York staff. Quality company, quality product, quality client list means bright future for a sales-minded self starter.

Fax resume to: (212) 777-6174

ACCOUNT SUPERVISOR

ACCOUNT EXECUTIVE

Rapp Collins is a \$1.2 billion global advertising agency currently seeking an Account Supervisor and Account Executive with backgrounds in the travel industry and/or with club marketing. Candidates must have direct marketing agency experience with a heavy emphasis on direct mail. The selected individual will be customer service oriented in dealing with travel marketing accounts, continuity clubs, and promotional mailings for both consumer and business to business programs.

We offer comprehensive benefits, a competitive salary commensurate with experience, and the opportunity for professional growth. Send resume with salary requirements to: Rapp Collins Worldwide, HR Dept/AE, 488 Madison Avenue, New York, NY 10022. Only resumes sent with salary requirements will be considered. We are an equal opportunity employer.

Associate Director of Media Services

Tired of being a Supervisor or AMD with no hopes of growth? Tired of the "big agency" politics, traffic and congestion? Like spending your weekends on the beach, fishing or golfing? Perhaps we're the opportunity you've been waiting for.

Excellent opportunity for a seasoned media professional to join one of the fastest growing ad agencies in NE FL. Ideal candidate should possess 8+ years heavy planning and spot buying experience, 5+ years in a supervisory role; a strong background in spot broadcast; exceptional analytical, communication and presentation skills; heavy experience with media resources including CMR, MRI, Simmons, Nielsen, Arbitron, SQAD/SPARC, Telmar and/or IMS and be a "whiz" with computer systems including Excel, Lotus, Manus (MediaPlan), SmartPlus and/or Donovan. SE market, Healthcare, Financial, Travel, Retail and/or Automotive exp. a plus. **Qualified candidates please mail resume and salary requirements to ADWEEK Classified, Box SE00408, 1515 Broadway, 12th fl., New York, NY 10036.**

For Classified Advertising Rates

Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

Catch a Creative Genius
ADWEEK CLASSIFIED

HELP WANTED

Arbitron Seeks Client Focused Sales Execs

Arbitron, a leading media information services company, is currently seeking two dynamic individuals to work in our Advertiser/Agency division:

Sr. Sales Manager, New York City office is responsible for managing a staff of seven employees and will have sales responsibilities. Qualified candidate will have 7-10 years experience in advertising and/or in broadcast sales. PC proficiency, experience with Arbitron data, strong written and verbal communication skills a must. Successful candidate will be a self-starter and team player; should demonstrate strong management skills; an understanding of sales strategies; and ability to work within fast-paced and changing environment. Travel is required.

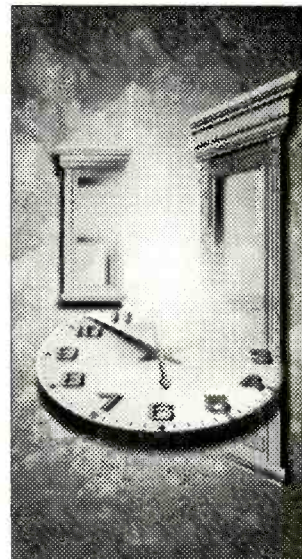
Account Executive, Dallax, TX, office is responsible for selling and supporting Arbitron's growing line of services to advertisers and agencies in the Southwest. Ideal candidate must have at least two years' media buying experience, strong selling skills, excellent PC knowledge, and familiarity with using both quantitative and qualitative research in process of buying and selling radio. Travel is required.

Please send/fax/E-mail your resumes, in confidence, to:
 Glenn Fernandez
 The Arbitron Company
 142 West 57th Street
 New York, NY 10019-3300
 Fax: 212-887-1351
 E-mail: glenn.fernandez@arbitron.com



There's Never Been A Better Time To Join The Leader in Healthcare!

The Prudential HealthCare system serves more than 4 million members through 40 local plans and 4 regional operations. Prudential HealthCare Pharmacy Services provides a full range of pharmacy benefit management services within Prudential HealthCare managed care plans.



Because we are looking towards the 21st century with big plans, we're looking for just the right people to help them come true. The following dynamic opportunity is now available in ROSELAND, NJ:

Proposal Supervisor/Manager

You'll join our marketing team and rewrite, refine and enhance our pharmacy proposal database, and serve as the daily liaison for Prudential HealthCare's National Proposal Library.

To qualify, you must have a minimum of 2 years proposal writing experience and an in-depth understanding of managed care. Exceptional writing, project leadership, analytical and research skills, and familiarity with MS Word and Lotus Notes are required. Pharmacy benefit management knowledge and/or experience is a strong plus.

Prudential offers very competitive starting salaries commensurate with experience, a comprehensive benefits package, and opportunities for advancement. If you thrive in an atmosphere of deadlines, where responsibility and accountability go hand in hand, consider this unique opportunity. Please send a scannable (clean, clear, no graphics and unfolded) copy of your resume including salary requirements to: Northern New Jersey Employment Center, Dept NPR0736AW, Prudential, 100 Mulberry Street, 2 Gateway Center Four, Newark, NJ 07102-4069.



Prudential HealthCare

We are an Equal Opportunity/Affirmative Action Employer and are Committed to Diversity in Our Work Force.

ACCOUNT MANAGER

WITH PILOT'S LICENSE.

We're looking for a seasoned Account Manager to work on a very important International Airline Account.

You'll pilot all communications planning and implementation, steer the agency account team and keep the client flying high. You should have 5 to 7 years experience managing biz-to-biz and consumer accounts.

In return, you'll enjoy a competitive salary, aggressive bonus program and great benefits including a country setting and nifty captain's hat.

Please fax your resume to Stephen Hayes, Vice President, Account Service at 203-393-2813. No phone calls please. Pilot's license optional.

Mason & Madison, Inc.
 23 Amity Road, Bethany, CT 06524

ADWEEK Online

THE HOLLYWOOD REPORTER

Billboard online

INTERNSHIP POSITIONS AVAILABLE (IN NEW YORK CITY)

Billboard Online, Adweek Online, The Hollywood Reporter Online

Want to be a jack-of-all-trades INTERN? Assist in: various editorial and marketing projects, development of advertising campaigns, and daily update of web sites.

-- Music, Entertainment, Marketing, Media, Advertising. --

Must receive college credit for internship.
 Call or e-mail Sarah (212) 536-5080
 sburke@bpicomm.com

**REACH YOUR AD COMMUNITY
 ADWEEK MAGAZINES**

HELP WANTED

WHAT YOU WEAR SAYS A LOT ABOUT YOU. SO DOES YOUR CAREER.



Timberland is one of the world's premier designers and manufacturers of outdoor footwear and apparel. It's a brand that stands for excellence - in quality and service. And one that's made a lasting impression on the industry. Now we need an experienced licensing professional to make sure the trend continues. We currently have an opportunity available at our **Stratham, NH World Headquarters** (Stratham is conveniently located on the NH seacoast, one hour's drive from either Boston, MA or Portland, ME):

Brand Manager - Licensing

You will be responsible for researching prospective new line licensing categories; assess top candidates, solicit proposals, and negotiate agreements; manage the execution of marketing for licensing partners; and develop an understanding of the mechanics and dynamics of each licensed category.

To qualify, you must possess a Bachelor's degree or equivalent (MBA preferred) and 5-10 years of front-end experience. Excellent written and verbal communication skills, PC experience in a Windows environment (Microsoft Word and Excel), and the ability to handle multiple priorities are essential. Licensed relationship management experience a plus.

Timberland offers a competitive salary, comprehensive medical coverage, a 401(k) Plan with Company match and paid time off for community service. Please forward your resume and salary requirements to: The Timberland Company, Human Resources, Dept. AC-BW-915, 200 Domain Drive, Stratham, NH 03885. Fax: 603-773-1662. E-mail: jobs@timberland.com
Timberland is an equal opportunity employer.



IF YOU WANT TO WORK IN SPORTS, INTERZINE WANTS YOU

InterZine -- the emerging online media and marketing company that brings you iGolf, iSki, Snowboard Online, iBike, iRace, and *The Sports Business Daily* -- is looking for a Project Manager to launch and direct a new consumer-oriented WWW product. The Project Manager, based in Norwalk, CT, will design the product's marketing and sales program, implement direct mail and telemarketing campaigns, build and maintain relationships with Fortune 500 companies, and supervise the site's marketing and production staff. Successful candidates will have 2 - 5 years of marketing, sales, or project management experience. Superior communications and Internet skills are a must.

Fax resume and cover letter to: 203-899-1360

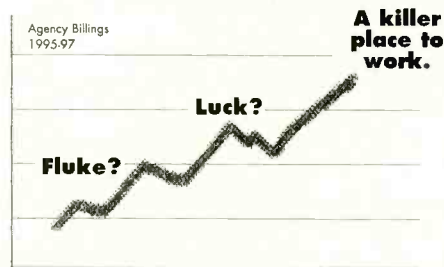


FILM & TV JOBS

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

ART DIRECTOR FREELANCE

Westchester agency seeks art directors, NY City and vicinity. Corporate brochures, print ads, mail, etc. Work mostly off premises. Must have own set-up. Call 914 478-5686



Over the past two years, The Lord Group has won several major pieces of business from new and current clients, causing our billings to grow by 129%. A lot of factors have contributed to this extraordinary success.

And luck isn't one of them.

Our success is a result of our commitment to smart thinking and creative solutions, to integrated marketing communications that work for our clients, and to a corporate philosophy based on teamwork. The bottom line is, we're winning clients hand over fist. We just need more hands.

We currently have job openings in just about every department in the agency, from creative to accounting, account management to media, and are looking for talented and energetic people to join our winning team.

Find out more at our Open House here at The Lord Group, 810 Seventh Ave., 40th floor, New York, NY 10019 on Thursday, Sept. 18, or Monday, Sept. 22, 11am to 2pm. Call Human Resources at (212) 408-2100 or fax your resume to (212) 957-9432.

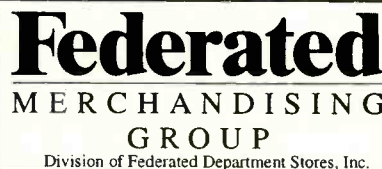


Creative Director

Federated Merchandising Group has an opening for a Creative Director. This challenging new position offers the opportunity to create brand imaging, advertising and graphics for our private brands including I.N.C., Charter Club, and Alfani. Working directly with our VP, Advertising and merchandising executives, the successful candidate will manage an in-house staff of Art Directors and Designers and interact with outside ad agencies.

Exceptional communication and management skills, and a minimum of 10 years graphic design, photo and art direction background required. Experience with fashion a plus.

Mail or fax resume with salary requirements to: *Maryjane Lauria, DVP-HR, at: FEDERATED MERCHANDISING GROUP, 1440 Broadway, New York, NY 10018. Fax 212-704-1649.* We are an equal opportunity employer.



Division of Federated Department Stores, Inc.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

HELP WANTED

**Promotion Marketers
Move To The Coast Of Maine**

National promotion marketing agency with Fortune 500 clients is seeking individuals with consumer promotion management experience, preferably in the packaged goods industry. The following positions are available:

Senior Account Manager - Min. 6 yrs. promotion exp.,
Account Manager - Min. 3 yrs. promotion exp. Please send resume and salary requirements to:



**PIERCE PROMOTIONS &
EVENT MANAGEMENT, INC.**

4 Moulton Street, Portland, Maine 04101
(207) 761-6504 • Fax (207) 761-4570

Consumer Promotions - Sampling - Radio - Sponsorship Mgt.

PROMOTE YOURSELF

If you're a savvy strategic marketer and business builder with excellent promotional instincts, you belong at an agency that's as good as you are.

We are Ryan Partnership, a leading marketing communications agency with expertise in national consumer and trade promotion, direct marketing, account-specific marketing and management consulting. Our goal is to continually seek the most talented marketing professionals in the industry. If you thrive in an environment that allows you to develop and flawlessly execute creative marketing solutions for an extremely diverse portfolio of clients, you are exactly the kind of person we're looking for.

Your abilities will be challenged in our fast-moving environment, but you'll be rewarded by an organization that recognizes your ability, talent and dedication.

Qualified candidates should send a resume and salary history to:

Ryan Partnership

Human Resources
55 Post Road West
Westport, CT 06880
or via fax (203) 454-7047

EEO M/F/V/D



FALLON McELLIGOTT BERLIN

seeks individuals for the following positions:

PRINT PRODUCTION MANAGER

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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.

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the.NAK.group
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Qualified candidates should send your resume in confidence with salary history to:

Hollywood Online Inc.
Attention: Recruitment Department
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Santa Monica, California 90404
Fax: 310-586-2001



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Lawrence P. Howorth
Executive Vice President, Sales
Fax: 310 643-2678
E-Mail Lawrence_Howorth@simweb.com
or send resume to:
SOFTBANK Interactive Marketing Inc.
2361 Rosecrans Avenue, Suite 275
El Segundo, CA 90245/EOE



MAGAZINE AD SALES

Immediate opening. Major photography publication seeks aggressive, experienced sales representative for NY office. Successful candidates must be highly motivated with excellent communication skills and proven track record in ad sales. Understanding of photo industry or computer industry and own car a plus. Salary commensurate with experience. EOE. Send or fax resume with salary history to:

Petersen Publishing
Company L.L.C.
Dept. PM
110 Fifth Avenue
New York, NY 10011
Fax- 212-886-2810

ADVERTISING SALES

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Please forward all resumes and inquiries to:
Gina Shea
Fax: (212) 941-2927

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Openings in two offices. 3-5 yrs' exp. negotiating mid- to large-size markets (TV & radio). Strong negotiating skills, post-analysis experience and ability to meet deadlines. MAC and Donovan skills a plus. Mail or Fax resume (no phone calls please) to:

RP alpha

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Moorestown, NJ 08057
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FAX: 609-439-4115 or
300 5th Ave., 5th Fl.,
Waltham, MA 02154
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Agency seeking experienced copywriter who can think and write marketing concepts and come up with innovative creative solutions for the same old story.

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If you have production talent and have a good design eye - we need you- We have many freelance and full-time positions - Must know Q, IL and PS. Fax resume to Artisan @212 448 0408. See our web site for our most current job listings: www.artisan-inc.com

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Global agency needs Assistant with min 1 yr. bus affairs exp. preferred. Must be highly organized, math skills & detail oriented & proficient in MS word & excel (MAC).

Send resume or FAX

212-463-8419 with sal req. to:

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N.Y., N.Y. 10010

EOE/AA

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Very busy post-production house seeks experienced billers. Computer knowledge a must.

Please fax resume to:

212-681-2836

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

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REGION: East ___ New England ___ Southeast ___
Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

*FREQUENCY: 1x ___ 2x ___ 4x ___

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

PAYMENT

CHECK MASTERCARD VISA AMER.EXP.

Signature _____

Cardholder's Name _____

Card # _____ Expires _____

NAME _____ ADDRESS _____

PHONE _____ FAX _____

**REACH YOUR AD COMMUNITY
WITH ADWEEK MAGAZINES**



DRUNK DRIVING DOESN'T JUST KILL DRUNK DRIVERS.

Andrea Harris, killed August 26, 1991 at 6:00pm on El Camino Real, Atascadero, California.

Next time your friend insists on driving drunk, do whatever it takes to stop him.
Because if he kills innocent people, how will you live with yourself?

FRIENDS DON'T LET FRIENDS DRIVE DRUNK.

CALENDAR

The National Association of Minorities in Communications hosts the **11th Urban Markets Conference** on Sept. 15-16 at the Grand Hyatt Hotel in New York. Contact: 212-370-5483.

MacDonald Communications, publisher of *Working Woman*, *Working Mother* and *Ms.*, will present the **1997 Work/Family Congress and CEO Summit** Sept. 15-16 at the New York Hilton & Towers. Contact: 800-477-2900.

The National Association of Broadcasters radio show will be held Sept. 17-20 at the New Orleans Convention Center. Contact: 202-429-5419.

The Radio Television News Directors Ass'n international conference will be held Sept. 17-20 at the New Orleans Convention Center. Contact: 202-467-5200.

Suburban Newspapers of America presents the **Fall Publishers'/Retail Advertising Managers' "Focus" Conference** Sept. 21-24 at the Sutton Place Hotel in Vancouver, B.C., Canada. Contact: 312-664-6610, ext. 3296.

Women in Cable & Telecommunications' Greater Texas chapter presents a "**Telco 101 and Interconnection**" course Oct 2-3 at Paragon Cable in Irving. Contact: 312-634-2353.

New York University presents a conference entitled **The Changing Landscape in Entertainment, Media and Communication Technology**, Oct. 30 at the Stern School of Business in Manhattan. Contact: 212-998-0548.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Hicks, Muse Turns to Tech

Having quickly risen to the status of broadcasting giant with its recent run of major acquisitions in radio and television, Dallas-based investment firm Hicks, Muse, Tate & Furst is now focusing on the technology business. Hicks, Muse says it is committing \$100 million in capital (from its Equity Fund III) to acquire, build and manage transmission towers for radio and television broadcasting, paging, personal communications services (PCS) and other existing and developing technologies. The holding company's goal is to own a "diversified portfolio" of towers with an aggregate value of up to \$1 billion. The venture, known as OmniAmerica Wireless L.P. and based in West Palm Beach, Fla., will be headed up by Carl E. Hirsch as president and CEO and Anthony S. Ocepek as senior vp and COO. Most recently, Hirsch and Ocepek sold several holdings under the OmniAmerica Group banner to Hicks, Muse for \$250 million, including eight radio stations to Hicks, Muse-owned Chancellor Broadcasting for \$178 million. Hirsch and Ocepek will be investors in the new venture and hold an undisclosed ownership stake.

'Bicycling' Peddles New Image

The enthusiast book *Bicycling*, published by Rodale Press 11 times per year, is changing its look and feel to reflect the interests of the "sophisticated, upscale group of cyclists" who read the magazine, said executive editor Lisa Gosselin. The October issue includes an extensive redesign, replete with a new logo and heavier, higher-quality paper. There are several new columns and the magazine is

committed to using top-quality writing and photography, Gosselin said. Judging from its most recent circulation figures, *Bicycling* is in need of a new path. The magazine's total paid circulation fell 13.6 percent, to 280,115, in the first half of this year, according to the Audit Bureau of Circulations.

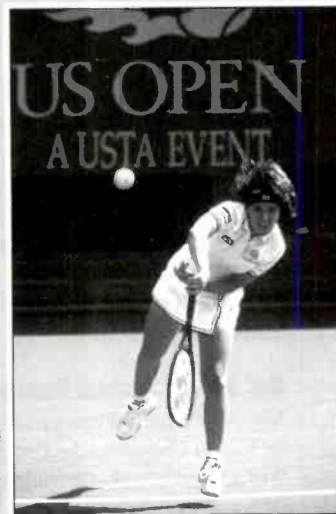
1st-Half TV Ad Numbers Out

The Television Bureau of Advertising last week released numbers for local and spot TV advertising for first-half 1997, citing

this "hammock year"—one that falls between two Olympics and election years—as the reason for the mixed results. Local TV ad spending increased by 4.8 percent, but spot advertising lagged slightly behind forecasts, posting a 2.1 percent gain over the same period last year.

Detroit, Meet Fox Sports

Fox Sports Detroit, the new regional sports network serving the Motor City that launches Sept. 17, has rolled out an aggressive marketing campaign.



Hingis' first finals appearance helped spark a ratings gain.

Open Closes Mixed

The U.S. Open tennis tournament earned a 2.9 average rating for CBS' six days of coverage, according to Nielsen Media Research overnight ratings. A CBS Sports representative said that the overnight rating was flat with 1996. The Sept. 7 women's final, between teenagers Martina Hingis

and Venus Williams, drew a 4.1 rating, a 5 percent increase over last year. But the men's final, between Patrick Rafter and Greg Rusedski, did not fare as well; its 4.0 rating was down 44 percent from the '96 final (which featured Americans Pete Sampras and Michael Chang and pushed well into prime time due to rain delays).

USA Network's coverage of the Open averaged a 1.0, up 11 percent, and prime time jumped 17 percent, to a 1.4.

CBS has extended its relationship with the U.S. Tennis Association for broadcast rights to the Open for another four years, to 2004. CBS is paying \$33 million per year for the extension to its current contract, which costs the network about \$27 million a year through 2000. CBS has said it loses money on the package.

Media Notes

CONTINUED

Fox Sports Detroit is using outdoor, print, radio and TV to promote its rights to Red Wings hockey, Pistons basketball and Tigers baseball games. PASS, the regional sports network that has operated in the market, could close its operations by year-end.

Cable Ready Reps Producers

Celebrating its fifth anniversary and \$10 million in program sales, Cable Ready, a supplier of programming to cable networks, has lined up two new production companies to represent. Stamford, Conn.-based Cable Ready, run by former Columbia sales executive Gary Lico, is now representing program sales for TVF International, a U.K.-based documentary producer, and Murphy Entertainment Group, a Madison, Wis.-based documentary and kids program producer.

Lance Named Fox Comedy VP

Lance B. Taylor has been named vp of current comedy programming for Fox Broadcasting. Taylor comes from Walt Disney Co., where he served as vp of current programs and oversaw the production of more than 800 hours of prime-time programming for Walt Disney Television and Touchstone Television. Reporting to Peter Roth, president of Fox Entertainment Group, Taylor will be responsible for overseeing all current and midseason comedy programming for Fox, including *King of the Hill*, *The Simpsons*, *Living Single* and *Between Brothers*.

Disney Channel Boosts Block

The Disney Channel has acquired several off-network series to add to its late-afternoon block, beginning today. *Brotherly Love*, which is making

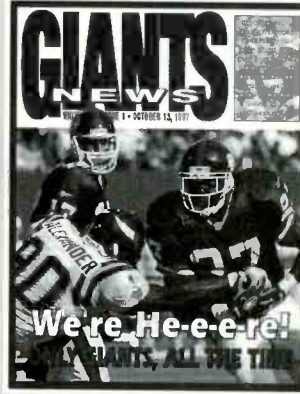
its off-network debut and is licensed from sister company Buena Vista Television, will run from 6:30-7:00 p.m. Monday through Friday. *Dinosaurs*, also from Buena Vista, will run seven nights a week at 5 p.m. *Growing Pains*, licensed from Warner Bros., will run in two-episode blocks from 5:30-6:30 Monday through Sunday.

TV Exec Begun Dies at 64

Benson H. (Ben) Begun, a longtime business affairs and legal executive in the television industry, died Sept. 8 in New York from complications due to leukemia. During his career, Begun held various senior-level business affairs positions in the television and cable divisions at Warner Bros., Columbia Pictures and 20th Century Fox. Services were held Sept. 10 at Riverside Chapel in Manhattan. Donations can be made in Begun's name to the National Leukemia Foundation.

ABC News' Chapman Dead at 47

Veteran broadcast news journalist Lionel Chapman died on Sept. 7 of a heart attack. Chapman, who had a 20-year career in broadcast news, was most recently an executive producer for ABC News, where he spent most of his career. His last position was executive producer of the ABC News 20th Century project, a documentary history of this century that is scheduled for broadcast in 1999. Chapman joined ABC News in 1977 and in 1980 became a producer for *Nightline*. He played a key role in number of overseas projects, including coverage of the war in El Salvador throughout the early 1980s, the Falklands crisis in 1983 and *Nightline's* visit to South Africa in 1985. From 1987



Covering the team, with some Giant advantages

ceed where similar ventures have failed. As recently as 1995, there were two Giants papers, *The Giants Newsweekly* and *Giants Extra*; both are now defunct. The partners have an agreement with the team that gives the paper access to the Giants' ticket-holder list and other marketing information. The team also has allowed the paper exclusive access to players and coaches. *Giants News* will be edited by Dave Klein, who has covered the team since 1961, mostly for *The Star-Ledger* in Newark, N.J. The paper will publish weekly during the season, and monthly for the rest of the year. Of the initial circ projection, 16,000 to 19,000 will be home-delivered; 25,000 will be sold via newsstands in New York, New Jersey and Connecticut; and the rest will be distributed free at sports clubs, restaurants and bars, said publisher Joseph Valenzano, Jr. A full-page color ad will sell for about \$4,300 at the open rate.

to 1991, Chapman was senior producer and then executive producer of *The Koppel Report*, produced by Ted Koppel's independent company. Chapman rejoined ABC News in 1991. He received a number of awards, including five Emmys, two George Foster Peabody awards, two DuPont-Columbia awards, two Scott Newman awards, the NAACP Image Award and recognition from the Chicago, San Francisco and Columbus film festivals.

'Financial Times' Comes to U.S.

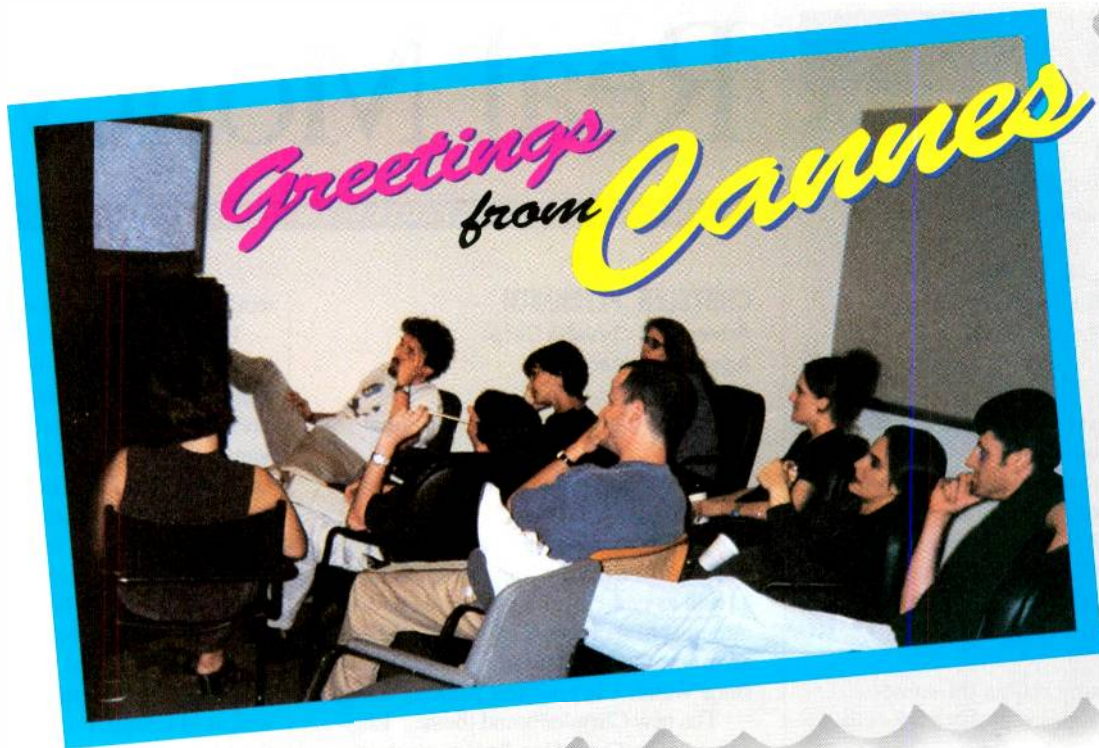
Pearson Plc, owner of Britain's *Financial Times*, launched a U.S. edition of the business daily last week. The American *Financial Times* is part of a larger push by Pearson chief executive Marjorie Scardino to increase the *Times'* 300,000 circulation through international sales. The company has already pledged \$160 million over five years to boost worldwide circulation. Currently the *Times'*

Giants Fans Get Weekly

A new partnership of businessmen, lawyers, investment bankers and the co-CEOs of the IMAX theaters in New York next week will begin publishing *Giants News*, a weekly newspaper for fans of the New York Giants. With a cover price of \$2.50, a subscription rate of \$28 a year and an initial circ of 100,000, the group is hoping to suc-

ceed where similar ventures have failed. As recently as 1995, there were two Giants papers, *The Giants Newsweekly* and *Giants Extra*; both are now defunct. The partners have an agreement with the team that gives the paper access to the Giants' ticket-holder list and other marketing information. The team also has allowed the paper exclusive access to players and coaches. *Giants News* will be edited by Dave Klein, who has covered the team since 1961, mostly for *The Star-Ledger* in Newark, N.J. The paper will publish weekly during the season, and monthly for the rest of the year. Of the initial circ projection, 16,000 to 19,000 will be home-delivered; 25,000 will be sold via newsstands in New York, New Jersey and Connecticut; and the rest will be distributed free at sports clubs, restaurants and bars, said publisher Joseph Valenzano, Jr. A full-page color ad will sell for about \$4,300 at the open rate.

U.S. circ is 37,000; the newest edition is expected to bring in another 70,000 readers. In other Pearson-related news, Matt Loze has joined Pearson Television International's Los Angeles office as executive vp. Reporting to Brian Harris, Pearson's London-based managing director of Pearson Television Int'l., Loze will serve as a liaison with producers whose telefilms and other product are distributed by the company. Loze, who will also oversee the acquisition of overseas distribution rights to U.S.-produced programming, is currently overseeing Pearson's involvement in Francis Ford Coppola's new sci-fi action series project, *First Wave*, scheduled to begin production in Vancouver, Canada, by mid-January. Loze joins Pearson from Trilogy Entertainment Group, where he most recently oversaw the Vancouver production of the MGM/Showtime series *The Outer Limits* and *Poltgeist: The Legacy*.



IF THIS IS HOW YOU SPENT YOUR TIME IN THE SOUTH OF FRANCE,
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Ah, the most beautiful coastline in the world. The perfect place to pull all nighters, order in croissants and watch endless hours of TV. From Diesel to Snickers to Mercedes, you'll see the Gold, Silver and Bronze winners the judges finally picked. And the print and poster winners on CD-ROM. So why not order today? And see why the Lion is one of the most coveted awards for the creative people around the world who never made it to Cannes. And for those who completely missed Cannes while they were there.

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CHECK ENCLOSED FOR TOTAL \$ _____ BILL ME, PO.# _____
NY RESIDENTS ADD 8.25% SALES TAX. MAKE CHECKS PAYABLE TO ADWEEK'S BEST SPOTS

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FAX orders to: 212-536-5354 or call: 212-536-6453

ADWEEK'S



The 1997 Cannes Festival

BIG DEAL

PHOTOPOINT

Advertiser Miravant

Agency: Howard, Merrell & Partners, Raleigh, N.C.

Begins: Sept 15

Budget: Undisclosed

Media: National Newspapers, Magazines

PhotoPoint is a proprietary treatment for some forms of cancer and certain other illnesses that uses a combination of drugs and low-power light. After the proprietary drug is injected into the patient, the diseased area is exposed to a special light, sometimes delivered via a catheter.

The company claims the subsequent reaction destroys diseased cells without harming healthy cells and



The consumer magazine ad.

works particularly well with cells that grow rapidly. The company expects to seek regulatory approval from the Food and Drug Administration early next year.

The first phase of the ad campaign, which will break in *The Wall Street Journal*, *USA Today*, *The New York Times*, *Barron's* and *The Economist*, is intended primarily for investors. Miravant, based in Santa Monica, Calif., recently changed its name from PDT, Inc. The campaign's later phase, which will break two weeks later using *Forbes*, *BusinessWeek*, *Discover*, *Science*, *Nature*, *JAMA* and the *New England Journal of Medicine*, is intended more to inform consumers of the technology. That phase of the campaign will last through 1998.

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

CHRYSLER, PLYMOUTH

Advertiser Chrysler Corp.

Agency: Pentacom

Begins: Now

Budget: \$400-\$500 million on annual basis

Media: TV sports, newsmags, late night; print; direct

Chrysler is unleashing new campaigns this week for its Chrysler and Plymouth brands, as well as new corporate advertising that attempts to show off the No. 3 carmaker as an innovator of design through the decades since Walter Chrysler was running things.

The new Chrysler brand theme, "Engineered to be Great Cars," plays off the company's corporate tagline, "Great Cars. Great Trucks." The line, which replaces, "What's new in your world," is meant to better position Chrysler branded vehicles as "premium," said Jay Kuhnle, division communications manager at Chrysler-Plymouth. The campaign creative, by Bozell, Detroit, breaks Sept. 19 with spots that tout the Cirrus, Sebring coupe and convertible, and Town & Country minivan.

Chrysler is hoping the new position can boost sales of Chrysler brand, which has underperformed expectations. Chrysler cars got \$190 million in ad spending last year, a level expected to increase 10 percent this year. Chrysler sales are off 7.3 percent through August, and its share is down to 1.9 percent.

New Chrysler brand ads are running in sports and late night, including ABC *Nightline*, *The Tonight Show* and ABC and CBS College Football.

Plymouth, a brand that five years ago was expected to fold, gets its tagline clipped from, "One clever idea after another. That's Plymouth," to just "That's Plymouth," in a new campaign also breaking this week.

Plymouth is expected to get a 10 percent increase over its 1996 spend of \$183 million in 1996, even though its sales are off 6.4 percent through August, and its share is down to 2.1 percent. The brand spot is supported by eight product-specific print ads and eight TV spots, the latter running in prime-time, including *Dateline NBC*, and late-night net-

work, including *The Tonight Show*.

In the new corporate spots, Chrysler keeps its "Great Cars. Great Trucks" tagline, but uses its history to showcase its present day designs, such as one spot that segues from the 1963 Jeep Wagoneer to the current Grand Cherokee. The 1941 "woody" Town & Country wagon is shown as the forerunner of today's T&C minivan. The corporate campaign, supported by a \$50 million budget, has five TV spots and seven print ads, as well as postcard ads that are being distributed at restaurants and entertainment venues across the country, as well as at Chrysler's interactive center at the Mall of America in Minneapolis.

Chrysler keeps the venerable, "There's Only One," tagline for Jeep this year, breaking a new brand spot on Sept. 27. Jeep sales are off 8.3 percent through August, a disappointment that is in part due to demand for the new V-8 powered Grand Cherokee and explosive demand for the Ford Expedition.

The Eagle division, now with just the Talon, gets only regional support, as the struggling brand is expected to be folded in the next two years or so. —David Kiley

CHEF JR.

Advertiser International Home Foods

Agency: Young & Rubicam, N.Y.

Begins: Now

Budget: \$10 million

Media: Kids TV

In an effort to more distinctly target kids six and under for its Chef Boyardee shaped pasta line, International Home Foods has created a sub-brand for the canned pasta favorite called Chef Jr., which it is featuring in an estimated \$10 million kid-targeted TV campaign that breaks this week.

The creation of the Chef Jr. name for packaging and advertising is part of International Home Foods' overall strategy to rethink its brands under the new management of chairman and ceo C. Dean Metropoulos, who last week named Procter & Gamble veteran John Bess president and coo. The new sub-brand better defines IHF's initial efforts to bring parents into the franchise early via ads and promotions for its ABCs and 123's products, concurrent with a

CMR Top 50

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

Week of Aug. 25-31, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	100
2	WENDY'S	V234	44
3	BURGER KING	V234	28
4	PAYLESS SHOE SOURCE	V313	23
5	NISSAN AUTOS—ALTIMA	T112	22
6	AMERICAN EXPRESS—CREDIT CARD	B150	21
7	M&M CANDIES	F211	19
	SEARS—SALES ANN	V321	19
9	1-800-COLLECT	B142	17
	OLIVE GARDEN	V234	17
11	ACURA AUTOS—CL LEASING	T112	16
	DISCOVER CARD	B150	16
	SATURN CORP.—AUTOS CP	T111	16
14	ACURA AUTOS—RL LEASING	T112	15
	BEEF INDUSTRY COUNCIL	F153	15
	DR PEPPER	F221	15
	RED LOBSTER	V234	15
	TRUE VALUE HARDWARE STORES	V345	15
	WARNER BROS.—FIRE DOWN BELOW	V233	15
20	CLARITIN—ALLERGY RX	D218	14
	HOME DEPOT	V345	14
	NESTLE FLIPZ	F211	14
	SATURN AUTOS—SPORTS SEDAN	T111	14
	STAR WARS TRILOGY—VIDEOS	H330	14
25	ALMAY ONE-COAT MASCARA	D112	13
	AMERICAN DAIRY ASS'N—MILK	F131	13
	COCA-COLA CLASSIC	F221	13
	HUGGIES—ULTRATRIM DISPOSABLE DIAPERS	A121	13
	K MART—FAMILY APPAREL	V324	13
	LEXUS AUTOS & TRUCKS	T114	13
	MILLER LITE BEER	F310	13
	PALMOLIVE ULTRA DISHWASHING LIQUID	H411	13
	SEARS —MISC	V321	13
	TYLENOL—EXTRA-STRENGTH GELTAB	D211	13
35	ALLEGRA—ALLERGY RX	D218	12
	COORS LIGHT BEER	F310	12
	MGM/UA—HOODLUM MOVIE	V233	12
	SEARS—APPLIANCES	V321	12
	TROPICANA PURE PRM/CLCM—RTS ORNG JC	F172	12
	UNIVERSAL—KULL THE CONQUEROR MOVIE	V233	12
	VISA—CHECK CARD	B150	12
42	BENADRYL ALLERGY—SINUS HEADACHE GLCP	D212	11
	BRITA—WATER FILTER PITCHER	H235	11
	BUICK AUTOS—CENTURY	T111	11
	KELLOGGS—RICE KRISPIES TREATS/BOX	F212	11
	NABISCO—HONEY NUT SHREDDED WHEAT	F122	11
	NINTENDO 64—GOLDEN EYE GAME SOFTWARE	G450	11
	PEPSI	F221	11
	TACO BELL	V234	11
50	ALEVE—PAIN RELIEVER CAPLETS	D211	10

repositioning of its Beefaroni, Ravioli and Spaghetti & Meatballs via the hip, \$20 million tween-targeted "Feed the Need" campaign developed last September by Young & Rubicam, N.Y.

The new campaign, via Y&R, features animated spots introducing Chef Jr., the son of Chef Boyardee, who makes products just for kids six and under, and his dog Rigatoni, and touting the young Chef's addition of "a lot more cheese" to the sauces of the six shaped pastas, among them ABC's and 123's, Dinosaurs and Ninja Turtles. Tags on some of the 30-second spots, which will air on Saturday morning network children's shows and on kids' syndication and cable, tout a promotion for Bean Bag Buddies shaped like Rigatoni, Adventures of the Sea characters and Dinosaurs with four proofs-of-purchase and \$1.25 shipping and handling.

"Kids today have a lot of power over food choices and we're trying to attract them to canned pasta," said Anita May, senior vp, account director for Chef Boyardee at Y&R, N.Y.

IHF is also breaking a new ad for the teen-targeted Chef Boyardee line this week that touts a new Feed the Need Pasta Payoff instant win sweepstakes in which kids can get freebies such as Huffy mountain bikes, Sony PlayStations and skateboards.

—Stephanie Thompson

GIGA PETS

Advertiser: Tiger

Begins: Now

Budget: \$2 million plus

Media: TV, FSIs

Starting this month, General Mills links with Tiger to help whip up consumer interest in its new hand-held game and continue the toy store run of phenomenal Giga Pets product. Tiger is offering \$10 back on its new Game.com, a competitor to Nintendo's Gameboy, on 12 million packages of Frosted Cheerios, HoneyNut Cheerios and Reese's Peanut Butter Puffs starting later this month and running through November. The on-pack offer will be supported by \$2 million-plus in TV media and a 48 million-circulation FSI. Also on-pack are instant-win games. —T.L. Stanley

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



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Taking a Fall

AS ALWAYS, MEDIA PERSON'S EAGERLY AWAITED, award-winning Fall Preview of New TV Series That

Haven't Premiered Yet But Will Much Too Soon comes with two iron-clad, money-back guarantees: 1. The critiques herein are superior to any other fall TV previews in the known world. 2. To avoid compromising the purity of his disdain, MP has not personally viewed any of the shows (which is why the critiques herein are superior to any etc.). ♦ Now, the series, listed in order of their cancellations: *Meego* (Fridays at 8:30, CBS) aka *Nanny from Outer Space*. Bronson Pinchot

is the weird alien. Big stretch. Jonathan Lipnicki, the kid from *Jerry Maguire*, will be so adorable you'll pray to Satan for something unspeakably evil to befall him. Ed Begley Jr., as Dad, will mainly wander around the set muttering, "I used to be on *St. Elsewhere*, one of the finest shows ever on television. Where did it all go wrong?" MP Prediction: After this folds, none of the cast members will ever be seen again.

The Visitor (Fridays at 8, Fox) Media Person would love to hear what the DJ Philosopher Chris from *Northern Exposure* (John Corbett) would have said about a show featuring an Air Force pilot abducted by aliens 50 years ago (John Corbett) who returns to earth still a young man and with the slimy little mothers—hell-bent on world domination—still after him. The hero now has superpowers, such as the ability to keep a straight face in the midst of awful dialogue, but will they be enough to aid his desperate quest to stay on the air? Doubtful.

Jenny (Sundays at 8:30, NBC) Ditsy blond with dead father who won't shut up.

Nothing Sacred (Thursdays at 8, ABC) A deeply conflicted priest. Catholic groups are already protesting but it could've been worse. Original concept called for a cardinal whose night job is mob hit man before ABC execs

ordered it toned down.

Cracker (Thursdays at 9, ABC) Take a mesmerizing British series about a fat, bad-tempered, philandering, chain-smoking, alcoholic slob of a shrink who cracks tough cases for the cops with his insights into the human psyche and shift it to LA with an American star who will doubtless be more lovable and less disgusting and what do you get? An abominable, unnecessary, stupid, typical Hol-

'Brooklyn South' (Mondays at 10, CBS) was boycotted by the Baptists a week before Steven Bochco even got the idea for it.

lywood cop-out ripoff which makes Media Person want to throw up—especially since he'll probably get hooked on it. Sometimes Media Person hates himself.

Brooklyn South (Mondays at 10, CBS) Boycotted by the Baptists a week before Steven Bochco even got the idea for it, *BS* (as Steve never calls it) is a show that will bring him one step closer to his life's goal: creating 1,000 cop series before he dies. Envelope Pusher to look for in Episode 1: A sniper's bullet hideously blows apart a police officer's head. Episode 2: A police officer's plunger is found...well, you know where.

George & Leo & Hiller & Diller & Dharma & Greg (Mondays at 9:30 and other times, ABC) A daring sex comedy in which two neu-

rotic gag writers (Richard Lewis, Kevin Nealon), two irritable old guys (Bob Newhart, Judd Hirsch) and two good-looking young actors not famous enough to name all move in together, become intimate and have hilariously wacky complications and misunderstandings due to their mismatched lifestyles.

The Tony Danza Show (Wednesdays at 8, NBC) Him again.

Michael Hayes (Tuesdays at 9, CBS) David Caruso is back after mysteriously vanishing from public view for several years (probably was working with Mother Teresa). Mr. Moody Guy plays one of the many federal prosecutors who are former cops. His first crusade: Busting everyone who annoyed him over at *NYPD Blue*. Amazing Fact: *MH* has so many executive producers (seven!) that each has to work only one day a week.

Working (Wednesdays at 9:30, NBC) We all watched Fred Savage grow up on *The Wonder Years* and now, as he portrays a young man coming out of college to work at a big corporation, we'll all be able to watch him gradually be destroyed, his youthful hopes and dreams shattered, his optimism ground to dust, until eventually, he dies a lonely, embittered, substance-abusing drudge. A comedy.

Dellaventura (Tuesdays at 10, CBS) Bully pushing you around the school yard? Slimebag drug dealer shooting at your grandma? Fey alien nanny devouring your kids? Call out-of-control tough guy Percy Dellaventura (Danny Aiello). He kicks their ass. Problem solved. You owe him bigtime. Pay up. Now.

Veronica's Closet (Thursdays at 9:30, NBC) Think Kirstie Alley has enough plot points here to keep her busy? She's a glamorous but bumbling ex-model who writes self-help books and runs a lingerie company that is NOTHING AT ALL LIKE VICTORIA'S SECRET (an intimidating lawyer just burst into the room and demanded MP put that in) and whose marriage collapses when her husband is caught making whoopie and she is now totally out of touch with the current dating scene. Will it be a hit? Hint: It's slotted between *Seinfeld* and *ER*. ■



Rebecca Hill, Media Goddess

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