

MEDIAWEEK

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the pack

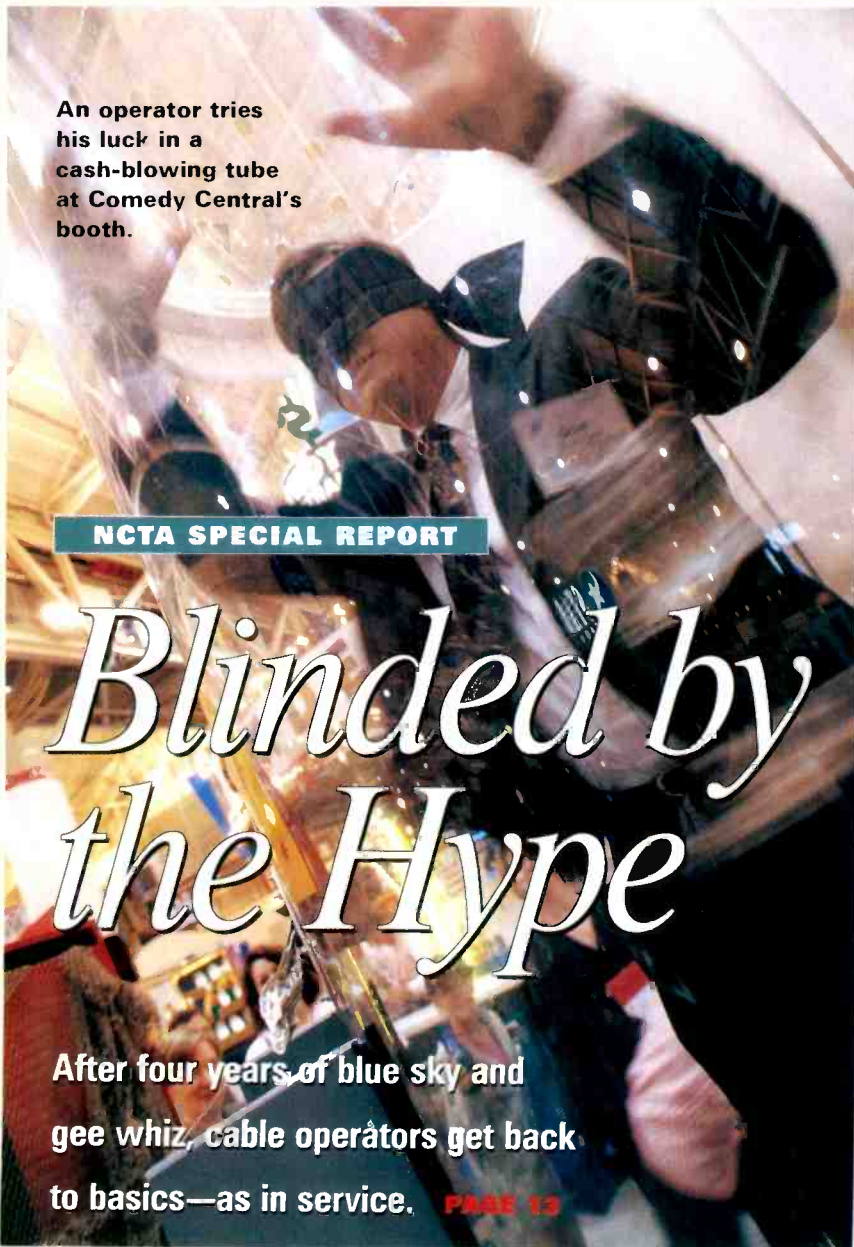
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MARKET INDICATORS

Network TV: Tight

Second-quarter scatter
tightening up all over
with dollars chasing
inventory. Everyone
seeing pricing bumps
over upfront. NBC is
virtually sold out.

Net Cable: Tight

The push to wrap last-
minute first-quarter
scatter is about over,
and CPM increases are
holding around the
mid-single digits. A
smattering of second-
quarter deals get done.

Spot TV: Picking Up

Autos are moving well
in most regions.
Movies building
around Academy
Awards. April pacing
ahead of last year.
Cereal and toy buys
still down.

Radio: Steady

Fast food is clogging
airwaves as second
quarter continues to
impress. Hollywood
ponying up in anticipa-
tion of post-Oscar box
office. Autos shifting
into high gear.

Magazines: Building

Publishers report burst
of activity. Business
mags, especially, note
strong upswing, owing
to increased financial-
services and corpo-
rate-image advertising.

STEVE SALTZMAN

We've crossed
the frontier



Laura K. Jones APR 01 1997

AT DEADLINE

Studio Partners Fail to Deliver Numbers

The ax has fallen on the first television coproduction between two major Hollywood studios. ABC has yanked *Spy Game*, a co-venture between Universal TV and Warner Bros., after three airings. The network says the show will return, but production sources said they are doubtful. In the show's Monday-night spot goes *Relativity*, a critical favorite but a ratings underperformer in its current Saturday-night slot (see story, page 24). *Spy Game* becomes the second midseason network show to be abruptly pulled from the schedule. NBC last week cancelled *Prince Street* after two airings.

Midsized Cable Nets Draw Viewers

First-quarter Nielsen Media Research ratings wrapped yesterday, though comprehensive numbers won't be out till March 25. Several midsized networks showed impressive ratings surges and many of them dramatically increased their distribution as well. Sci-Fi Channel's prime-time number grew 40 percent from an 0.5 to an 0.7 universe rating. The Learning Channel grew by a third, hitting a 0.8 universe rating. CNBC also grew 25 percent to a 0.5 universe rating. And E! increased 20 percent to a 0.36. Court TV also grew dramatically—50 percent in prime time—but that was from an 0.1 to an 0.15. Meanwhile, most of the major basic cable nets showed flat growth or dropped in prime time compared to the same period in 1996—Lifetime, Superstation TBS and Family Channel were the biggest losers, suffering double-digit percentage drops.

RTNDA Elects CBS Vet Cochran

The Radio and Television News Directors Association has hired Barbara Cochran as president. Cochran has been executive producer for politics at CBS News since July 1995, supervising political research and providing editorial direction for political newsgathering for all CBS News programs. She will replace David Bartlett, who resigned from the post over "management differences" with the board in December 1996, according to RTNDA chairman Mike Cavender. Cochran begins work on April 28.

'Goosebumps' Author Primed for TV

The writer of the wildly popular *Goosebumps* book series has made another television deal that could give him a regular prime-time slot. A deal between Viacom Productions and Parachute Properties will turn R.L. Stine's *Fear Street* and *Ghosts of Fear Street* book series into a "frightcom" targeted at teens. *Goosebumps*, a slightly younger-skewing book series, made the transi-

tion to TV through Parachute Properties and has become the top-rated show for kids 2-11. It airs Saturday mornings on the Fox Kids Network. The *Fear Street* TV project will be created and executive produced by Karl Schaefer (*Eerie, Indiana* and *Strange Luck*) and Parachute Properties ceo Joan Waricha; Jane Stine, the author's wife and president of Parachute Properties, will produce. The show is planned for midseason '97-98 or the '98 season.

Westwood One Signs Brokaw for Radio

Veteran NBC News anchor Tom Brokaw has signed a deal with Westwood One to host *The Tom Brokaw Report*, a daily, 90-second feature for radio written by Brokaw, covering a wide variety of political and human-interest topics. The daily spots begin airing in mid-May and feature Brokaw sharing his personal thoughts on topical issues, along with analysis and commentary. Norman Patiz, Westwood One chairman, conceived and brokered the deal.

NAA Taps Currow to Head Marketing

Jim Currow has been named senior vp and chief marketing officer of the Virginia-based Newspaper Association of America (NAA). Currow had been head of his own operational analysis and headhunting firm, Currow and deMontmollin. Currow has previously served as president/ceo of the Milwaukee Journal Sentinel Newspapers, and was a member of the NAA's Board of Directors until he resigned in 1995. He begins his NAA duties April 21.

MPA Fills Retail Marketing Post

Tilly McCardell Young has joined the Magazine Association of America as director of retail marketing, a new position. Young has previously consulted the MPA on marketing matters and is the former editor of the New York American Marketing Association's magazine, *Marketing Review*. Also at the MPA, Lawrence J. Kaufman, formerly vp of professional development, has been made vp of franchise development and membership, and Diane Cremin was upped from manager of professional development to director of the same department.

Addenda: Susan K. Blank has been named corporate sales director of Condé Nast. Blank previously served as associate publisher of Hearst's *Harper's Bazaar* and *Redbook* and Condé Nast's *Glamour*... Dana Fields, group publisher of Wenner Media's *Rolling Stone* and *Us*, has been given group-publisher responsibilities over all three of Wenner's titles, including *Men's Journal*.

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MEDIA WIRE

'Inside Media' Suspended; Adweek Magazines Buys List

Inside Media, a biweekly magazine targeted to advertising agency media departments that covered the broadcast, cable, print, outdoor and new media, suspended publication last week. ASM Communications, publisher of *Adweek*, *Brandweek* and *Mediaweek*, bought the magazine's assets for an undisclosed sum from Cowles Business Media, which had published *Inside Media* since 1989. The magazine's circulation list—it reached about 20,000 subscribers but only 1,300 paid for the publication—comprised the main part of ASM's purchase. The 13 staff positions at the magazine were eliminated effective last Wednesday. Cowles said it would cut another 13 positions in its New York and Stamford, Conn., offices. Cowles Business Media continues to publish *Direct*, *Folio*, *Cable World* and other titles.

CBS Goes Inside for O&O Interactive Media Chief

In creating the new post of vp and general manager for interactive media last week, CBS set off a management chain reaction. CBS appointed Harry Fuller to the new position of vp/gm for interactive



Bova will take over at KYW-TV

media. Fuller will be responsible for creating and managing all CBS O&O Web sites. Fuller is the former vp/gm at CBS O&O KPIX-TV in San Francisco. CBS has slotted James E. C. (Jerry) Eaton, the vp/gm at CBS O&O KYW-TV in Philadelphia, to replace

Fuller. And to fill the KYW slot, Alfred Bova was lured away from Hartford's WVIT-TV, an NBC affiliate, to become the new vp/gm. —*Claude Brodessa*

\$23Mil Deal Puts Kellner on The Oregon Trail for WB Net

Jamie Kellner has found an alternative to the O&O route to acquire stations for the ravenous WB network. Through a circuitous path, (continued on page 8)

Digital TV Moves Faster

NAB says top stations are ready for Fall '98

TV STATIONS / By Michael Freeman

In response to pressure from Reed Hundt, chairman of the Federal Communications Commission, the National Association of Broadcasters last week released a schedule suggesting that up to 50 percent of the nation's TV households will be able to tune in to digital TV broadcasts within the next 18 to 30 months.

The study of "accelerated DTV rollout," as it was dubbed by the NAB, was devised to appease Hundt and members of the Clinton administration who have been pressing for the rapid introduction of digital TV technology. For most stations, the conversion will be expensive and cumbersome, though the technology will allow them to create new businesses. The administration's primary goal is to get digital TV established quickly enough so that broadcasters' analog channels can be returned to the government by 2003 and subsequently sold to the highest bidders. The proceeds of those auctions would be used to balance the federal budget.

"Undoubtedly, this study speaks volumes about the commitment that group owners of stations within the top 20 markets have made in getting digital off the ground before the end of this millennium," said one top-ranking group owner, who requested anonymity. "Yeah, Hundt and Clinton have been doing a lot of grandstanding on this issue because it is progressive and will allow the president to push his agenda for auctioning off [analog] spectrum to balance the budget. I don't think they were expecting that we'd throw the ball back in their court."

However, another top-ranking group executive conceded that the "arm-twisting" by the

FCC got broadcasters "off the hump" and forced them to offer a "speeded-up timetable." The source added: "Most of us wanted to wait until the manufacturers could mass-produce the technology and make it cheaper."

The acceleration of plans appears to be fueled by the Big Four network stations—Disney/ABC, CBS/Westinghouse, NBC and Fox. Nearly all the top-10 market stations in the traditional Big Three owned and operated groups indicated they would build digital

plants within the next 18-24 months.

With estimates ranging from \$8 million to \$12 million per station for a "soup-to-nuts" conversion to a new digital tower, digital studios and remote equipment, major station group owners are generally better capitalized to afford the speeded-up schedule.

The strong response within top-30 markets

was welcomed at the FCC. FCC commissioner Susan Ness said the poll results "move the ball forward in a very substantial manner." Yet, she stressed that she is going to ask broadcasters to "more clearly define which stations plan to be on the air in 18 months and by Christmas 1998."

As for the remaining 180 markets, ramping up to digital could be a much longer process. "Some of these smaller group and individual station owners below the top 60 markets just don't have nearly the same cash flow or access to capital as the major-market owners," said Tony Vinciguerra, executive vp at CBS Television Stations. "It's really going to be a daunting task. But some may be able to do a simple upgrade of the transmitter for around \$1 million and add other equipment later." ■

DTV Implementation Schedule

Percentage of U.S. TV households reached by the following number of digital TV signals

	18-24 months	24-30 months	30-36 months
1 signal	43.1%	51.1%	53.3%
2 signals	32.9	44.8	50
3 signals	19.7	30.8	40.9
4 signals	11.7	16.6	20.3

Source: National Association of Broadcasters

Broadcast Nets Discover Niche-ing

All the Big Four tell ad buyers they want to maintain, promote and nurture their identities

TV PROGRAMMING / By T.L. Stanley

If the development slates rolled out to advertisers last week in Los Angeles are any indication, the broadcast networks have done a lot of soul-searching lately. Execs from NBC, ABC, Fox, the WB and UPN have looked inward and decided to play up their uniqueness, taking their cue from cable.

"All the networks talked about concentrating on who they are and what makes them different from everybody else," said Betsy Frank, executive vp, Zenith Media. "They realize that in a cluttered landscape, being different is critical."

With competition remaining fierce to try to hold onto an eroding audience share, execs at the No. 1 network, NBC, surprised some media buyers by identifying Fox as their main competitor for ad dollars in the critical 18-49 demo.

"They're looking at Fox as a network with major momentum," said Paul Schulman, president of Paul Schulman Co. "They acknowledged that Fox is on a roll."

Execs at all the networks said they will focus on branding, promotion and snagging big-name talent both in front of and behind the camera that will help define them to viewers and differentiate their positions in the marketplace. Media buyers, most of whom trekked from New York for the annual meetings, said they were generally impressed by the networks' philosophy.

CBS, which presented its development slate to the ad community the previous week, went through a similar rededication to its core audience last season and reaped the benefits with stronger household numbers. The network next season plans to continue focusing on the core 25-54 demo while slowly trying to broaden its programming to appeal to younger viewers. It is building a Friday-night, family-targeted block to jumpstart the process.

In a return to its cutting-edge beginnings, Fox has a number of projects among its 28 shows in development. Among them is a show called *A.N.G.E.L.* that will mix computer-generated images with live action, a sitcom centered around a cross-dresser, a comedy set in the Dark Ages and an action adventure where the cops wheel around on jet-powered roller

blades. Damon Wayans, who helped the network set its tone in the early days on *In Living Color*, is involved in two projects in development: a sitcom in which he will star, and a

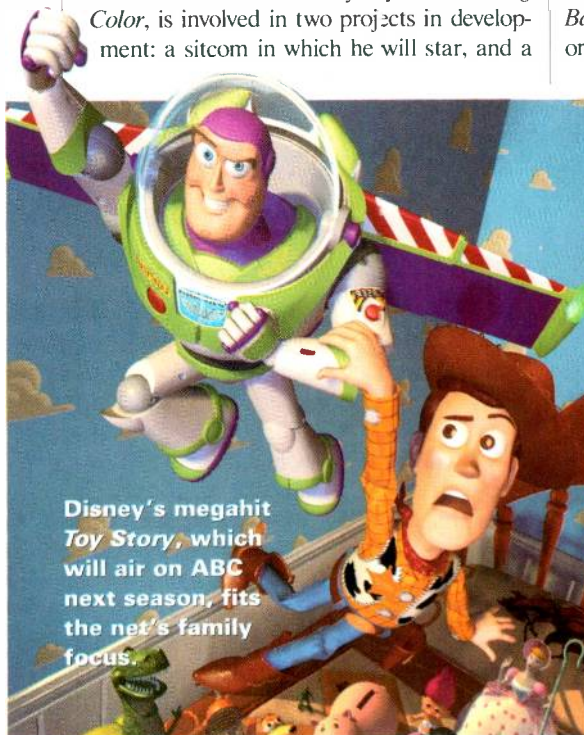
The Sunday 7-9 p.m. movie will feature Disney's *Toy Story* and *Pocahontas*, Universal's *Babe*, as well as a mix of classic Disney and original telefilms.

ABC also has a number of high-profile projects in the works, including a drama from Steven Bochco and sitcoms from Laurie Metcalf (*Roseanne*), Spike Lee and Ed Burns (*The Brothers McMullen*).

NBC, which is developing the fewest dramas of any of the major nets, plans a Martha Stewart-ish sitcom starring Kirstie Alley that had media buyers abuzz, along with comedies featuring breakout MTV star Jenny McCarthy and sitcom heavyweight Tony Danza.

In keeping with its ethnically diverse comedy slate, UPN is developing shows that include *Whitey*, about a suburban bigot; and *Hit Men*, about record company execs. The net's schedule, which features two dramas, may stay largely intact. The WB wants to solidify its position with kids and teens while developing a few adult-targeted dramas. Among its projects in development is *Almost Gone*, a one-hour show about a doctor's transformation after a near-death experience

and a *Mission: Impossible*-meets-*It Takes a Thief* action adventure. The net also has committed to a sitcom starring Cindy Williams and is considering Tom Arnold's third TV comedy effort. ■



Disney's megahit *Toy Story*, which will air on ABC next season, fits the net's family focus.

drama (tentatively called *413 Hope St.*) that he will produce.

ABC plans a number of family-friendly shows, including the Sept. 21 launch of *The Wonderful World of Disney* movie franchise.

Sports Site Left at the Gate

MSNBC-NBC venture on the Web had unfavorable 'conditions'

NEW MEDIA / By Anya Sacharow

Unlike other network quests to woo sports fans on the Internet, NBC and Microsoft will not launch a separate sports Web site, according to sources within both companies. Plans had been in the works since last year's Olympics in Atlanta for a joint Web site utilizing MSNBC.com and NBC.com resources.

However, a Microsoft source said last week that those plans were called off because Microsoft did not agree editorially with NBC

Sports executives' vision for the site. But an NBC Sports spokesman said that no disagreement between Microsoft and NBC impeded the venture's go-ahead.

"The conditions don't lend themselves to us pursuing [a sports site] right now," he said. He added that the cancellation had nothing to do with CBS' recent union with SportsLine USA for its sports Web site.

The new plan is to give sports more prominence through a redesign on the existing MSNBC.com site. And instead of relocat-

MEDIA WIRE

Kellner and associates are setting up a yet-to-be named holding company with three subsidiaries to acquire Portland, Ore., station KWBP-TV (channel 32). Price tag: about \$23 million, said station gm Tom McCoy. Using an undisclosed amount of his own money and bank loans, Kellner, with two partners, formed Acme Television Holdings of Oregon LLC. KWBP's former owner, Peregrine Communications, will retain a 20 percent stake. The next road runner in Acme's sights could be Knoxville, Tenn., a source said. Kellner himself declined to comment. —*CB*

Racy Topics Give Sally a Spike on Oprah's High Heels

If last February's sweeps ratings in Nielsen metered markets was an accurate barometer, such maturing talk shows as *Sally Jessy Raphael* reaffirmed that talking a blue streak is still a hit with viewers. For Sally Jessy Raphael, whose show was acquired by Universal Television from Multimedia Entertainment last year, a renewed spike in her ratings comes at a particularly crucial juncture for the decade-old show. In the all-important early-fringe afternoon daypart, Sally's show averaged a 6.2 rating/16 share in 13 metered markets (NSI, Jan. 30-Feb. 26, 1997), which accounted for a 14 percent share growth from her year-ago February 1996 average. The reason? Topical episodes about teen prostitutes and paternity disputes (*Mediaweek*, March 3, 10). In her morning time periods, Sally's 5.1/20 average marked an 18 percent year-to-year improvement. That performance basically reestablished Sally's second-place status to King World Productions' perennially front-running *Oprah Winfrey Show*, whose 8.7/22 average in 35 early-fringe metered markets dipped a slight 4 percent from the year-ago sweeps. —*Michael Freeman*

Sexual Harassment Trial Focuses on 'Spin' Editor

A sexual harassment trial involving *Spin* editor and publisher Bob Guccione Jr. enters its third week today. The suit, brought in U.S. District Court in Manhattan by former research editor Staci Bonner, alleges that (*continued on page 10*)

ing 15 MSNBC.com employees to the MSNBC cable headquarters in Fort Lee, N.J., as planned, they will remain at Microsoft's Redmond, Wash., campus, sources said.

Bob Meyer, a senior vp at NBC Interactive Media in New York who was slated to head up the sports venture, did not return phone calls.

MSNBC.com last week was cited as the leading general news site on the Web by PC

Meter, which measures residential Internet usage.

News and sports coverage on the Internet is expected to get even more competitive in coming weeks when Disney/ABC launches its news Web site. The Starwave/ESPN (also Disney-owned) ESPNET SportsZone site is already one of the heaviest-trafficked content sites on the Internet, with 3.6 million daily page views. ■

And the Other Nominees...

After the Oscars, there are the National Magazine Awards

MAGAZINES / By Jeff Gremillion

The American Society of Magazine Editors has announced the 1997 National Magazine Award nominations. Two Condé Nast books, *GQ* and *The New Yorker*, lead the pack, each with six nominations in five categories. Time Inc.'s *Sports Illustrated* received four nominations. In all, 76 magazines were nominated in four circulation divisions of general excellence and 10 other categories.

"We felt we had a good year, but you never know," said *GQ* editor Art Cooper. "You just hope that the screeners think the pieces you submit are as strong as you do."

The winners will be announced April 30. Besides general excellence in the 400,000-to-1 million-circ category, *GQ* bagged nominations for reporting, feature writing and fiction. The book also scored two nominations for essays/criticism. *The New Yorker* received nods for reporting, feature writing, essays/criticism, single-topic issue and twice for fiction. *Sports Illustrated* was nominated for general excellence (over 1 million), special interests, feature writing and single-topic issue.

Other nominations of note include two for *The American Lawyer*: one in general excellence (under 100,000), another in essays/criticism for Stuart Taylor Jr.'s "Her Case Against Clinton." A few somewhat beleaguered books received welcome nominations. Hachette's *Premiere* was feted for feature writing. And *Condé Nast Traveler*, which stumbled last year as rival *Travel & Leisure* climbed, scored a general

excellence nomination (400,000 to 1 million).

One editor, Caroline Miller, was nominated twice—for two different magazines. *New York* and *Seventeen*, both published by K-III, are nominees for personal service. Miller left *Seventeen* for *New York* last fall.

Nominees for general excellence (under 100,000) are *DoubleTake*, *I.D.*, *Lingua Franca*, *MHG: The Quarterly Journal of Military History* and *POZ*. Those nominated for general excellence (100,000 to 400,000) are last year's winner, *Civilization*; *Harper's Magazine*;

Saveur; *This Old House*; *W* and *Wired*. Other nods (400,000 to 1,000,000) went to *Outside*, *SmartMoney* and *Sports Afield*.

For general excellence (over 1 million), other nominees are *BusinessWeek*; *Discover*; *Entertainment Weekly* and *Vanity Fair*. Books nominated for personal service are *Fortune*, *Glamour* (two nominations) and *Worth*.

Other nominees include: Special Interests, *Outdoor Life*, *Outside*, *Saveur*, *Smithsonian*; Reporting, *Fortune*, *Outside*, *U.S. News & World Report*, *The Washingtonian*; Feature Writing, *Rolling Stone*, *Texas Monthly*; Public Interest, *Fortune*, *Philadelphia*, *Redbook*, *Texas Monthly*. *Time*; Design, *Entertainment Weekly*, *Garden Design*, *I.D.*, *Martha Stewart Living*, *Sports Afield*; Photography, *DoubleTake*, *Martha Stewart Living*, *National Geographic*, *Saveur*, *Vanity Fair*; Fiction, *The Atlantic Monthly*, *Story*; Essays/Criticism, *Civilization*; and Single-Topic Issue, *Life*, *Mother Jones*, *Scientific American* and *SmartMoney*. ■



Premiere got one nod; GQ and The New Yorker got six.

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read all over.

MEDIA WIRE

Guccione hired and promoted some women with romantic intentions and presided over an office in which women were treated with little dignity. Guccione denies the allegations. Some of the testimony doesn't paint a pretty picture of Guccione, son of *Penthouse* founder Bob Guccione Sr. Former managing editor Mark Woodruff, now a senior editor at *Rolling Stone*, was among those to testify against the younger Guccione. Guccione himself has also taken the stand. In one reported exchange with the plaintiff's lawyer, the *Spin* editor said he wasn't talking about himself when he told a young female editor that older men could better satisfy her. "Were you referring to yourself when you drew your initials on her arm inside a heart," asked the lawyer a moment later. "Yes," said Guccione. The plaintiff's attorneys are expected to wrap up next week, at which time Guccione's lawyer will begin calling witnesses. Guccione told *Mediaweek* it would be "inappropriate" to comment, saying only, "We're happy it's at trial, and we're confident in the jury system." —Jeff Gremillion

More Commercials Than Ever in Prime, Daytime

Clutter on prime-time and daytime network programming once again hit an all-time high last year. According to the American Association of Advertising Agencies/Association of National Advertisers 1996 Television Commercial Monitoring Report released last week, prime-time commercial minutes on the networks and local stations increased 31 seconds per hour during the past year. Despite this increase, prime time remains the least cluttered daypart with an average of 15:21 minutes per hour. Daytime network television still leads all dayparts with an average 20:05 minutes per hour. Of the four major networks, ABC had the largest increase in non-program minutes in prime time, jumping from 14:24 minutes in November 1995 to 15:19 minutes in November 1996. Fox remains the most cluttered network in prime time with 16:07 minutes of non-program time. Media buyers said they were dismayed at the continuing trend, but they did not expect clutter to lessen any time soon. "In the long run, (continued on page 12)

Paxson Hunts for Partners

Looks to studios and stations to share programs and ad inventory

TV STATIONS / By Michael Freeman

Faced with the prospect that the Supreme Court might overturn the rule that requires cable systems to carry every broadcast TV station in their coverage area, Paxson Communications, primarily a group of UHF outlets that carry infomercials, is searching for a way to remain viable as a commercial broadcaster.

Lowell "Bud" Paxson, Paxson's chairman, is trying to reinvent his group as a platform for a new, perhaps part-time network. Paxson said he also is holding talks with VHF station owners about joint programming and ad inventory sales. The Paxson group owns 28 stations outright, all but two of them UHFs. Of the 28, 12 are in the top-20 U.S. markets. Paxson claims to own or operate (through Local Marketing Agreements) a group of 47 stations that could potentially reach 52.3 percent of the U.S.

"What we're doing is approaching one of the established network VHF affiliates in the market and talking to them about the sales of our spot inventory as well as joint programming efforts," said Paxson. "So far, the reac-

tion over the proposal of buying our inventory in bulk or on a commission structure has been well-received by stations."

Joint programming discussions, Paxson said, have included talk of "time shifting" the competing stations' local newscasts or other programming on the Paxson stations. Such efforts, Paxson added, will allow him to keep costs down locally and to focus on forging alliances with one or more major studios. Paxson's stations, along with those of the Silver King Communications group, have been eyed as potential station platforms for syndicated product. Industry observers have speculated that both the Universal and Columbia Tri-Star studios, which are foreign-owned and thus cannot own U.S. TV stations, could enter into ventures with companies such as Paxson and Silver King to create a network of outlets for their programming. Paxson claims to have held talks with about a dozen program suppliers, which he declined to identify. But he said, "If they are in the programming business, we have talked to them." ■

Times Titles Put Up for Sale

MAGAZINES / By Jeff Gremillion

The New York Times Company ended weeks of speculation last week, announcing finally that it plans to sell all of its magazine properties except *Golf Digest* and *Golf World*. Those titles for sale include *Tennis*, *Tennis Buyer's Guide*, *Cruising World*, *Sailing World*, *Snow Country* and *Snow Country Business*.

The company said the golf books accounted for all but \$44 million of the magazine group's total revenue of \$161 million last year.

One of the 160 Times magazine staffers affected by the sale spoke to *Mediaweek*, ignoring an edict from officials at the magazine group forbidding staffers from speaking to reporters. "This a world-rocking event," said the *Times* insider. "Some people are very upset. Uncertainty is not a fun thing."

Some more highly placed Times Co. sources are optimistic about the prospect of new ownership, however, noting that the Times Co., as a newspaper company, has never been particularly focused on the magazine division.

A "black book" on the magazine group's financial history is being drawn up, sources say, although many insiders speculate there is already a buyer on the line. It's said that there's a storm of interest in the magazines from such publishers as K-III, Hachette Filipacchi, Times Mirror, Reader's Digest Association, Rodale Press and Meredith.

The most obvious candidate, however, seems to be Petersen Publishing. "We'll definitely take a look," said Petersen president Neal Vitale, downplaying industry speculation about how well the Times titles would fit in his stable. "They're good special-interest books. But they tend to be driven by more non-endemic advertising. We tend to be supported by endemic advertising, very much attached to the core."

Reported estimates of what the Times titles might fetch go as high as \$120 million, but high-level industry sources told *Mediaweek* that \$50 million seemed closer to the ballpark. ■

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MEDIA WIRE

the more clutter we have on TV, the more it will drive the viewer away from the set," said Steve Grubbs, executive vp/director of national broadcast for BBDO in New York. "The problem is that there is no definitive research that says shoving in the extra commercials has an adverse affect on recall." The Discovery Channel and The Family Channel had the most non-program minutes in 1996 among cable networks; A&E Network and Nickelodeon had the least. "A&E has been the one organization out there that has made this a selling point," said Grubbs. "I applaud them." —Richard Katz

Dorna's Former Sign Guy Signs Two Sports Deals

Former Dorna USA president Jerry Cifarelli, deposed shortly before the rotational-signage company was sold to outdoor sign vendor Van Wagner, is giving his old employer some competition. Cifarelli, who heads ANC Sports Enterprises, with offices in Purchase, N.Y., and Manhattan, has signed Major League Baseball and the Women's National Basketball Association to contracts for at-venue signage that rotates to give sponsors consistent, measured in-game TV exposure. ANC will supply courtside signage to all eight WNBA teams in the fledgling WNBA (league sponsors with signage include Sears) and a new sign behind home plate for MLB's Toronto Blue Jays, to be up in time for Opening Day. ANC will serve as a technology provider the WNBA and help sell the Skydome signage. ANC has signed a five-year exclusive agreement to market rotating signage technology developed by CWL, Dorna's top European competitor. —Tery Lefton

BBDO Finds Web Surfers Prefer Cable TV

BBDO released details of an study of on-line- and Web users called the "TechSetter Hotline" last Friday that revealed that 52 percent of Web surfers prefer to watch cable TV over the broadcast networks. When asked about the new TV season, 37 percent said they were happy with current offerings; 35 percent said they were disappointed in the new season and 28 percent didn't care. —Michael Bürgi ■

Jacor's Rush to Get Bigger

Station group now has the wherewithal to syndicate programs

RADIO / By Mark Hudis

When Jacor bought EFM Media and its syndicated radio properties last week, the company got more than just Rush Limbaugh and Dr. Dean Edell. Cincinnati-based Jacor essentially snagged a ready-made national distribution system, setting up an ideal structure for future programming buys. It also marks the first time a major radio station group owner has demonstrated a serious business commitment to radio's programming side.

With the buy, Jacor has established a contractual relationship with Limbaugh's stations, some of the biggest and best news/talk stations in the country, including New York's WABC-AM, Los Angeles' KFI-AM and WLS in Chicago.

Though no financial details have been released, several experts say Jacor may have paid as much as \$80 million for EFM.

"Jacor now has the basics of a radio network, including a New York sales staff," said J.T. Anderton, a radio analyst with Duncan's

American Radio. This would afford Jacor an instant national distribution network for its other radio properties and any newly acquired syndication personalities, an expected next step. Jacor currently has a stable of talk radio personalities, including Dr. Judy Kuriansky, Gary Burbank and Bubba the Love Sponge.

The purchase also makes Jacor clients out of CBS Radio, Clear Channel, ABC Radio and American Radio Systems, all of which own Limbaugh-broadcasting stations. There is overlap with Jacor AM stations in several of these companies' Limbaugh markets, which means—in theory—Randy Michaels, president of Jacor, could yank Limbaugh from the competition and hand it to his own stations.

"We have a pretty good relationship with Jacor, though," offered Steve Dodge, president of American Radio Systems. "You can imagine a situation where someone is holding a key personality and they want to enhance their stations at the expense of someone else's, but I don't know that I would anticipate that from Jacor." ■



Rush: Now a wholly owned subsidiary

Independent's Day in the Sun

KTVK news invades space usually reserved for network affils

TV STATIONS / By Claude Brodesser

Happy hour has a new meaning in Phoenix. Defying the conventional wisdom that the loss of network affiliation hurts a TV station, KTVK has won the 5 p.m. news time slot—an unprecedented ratings coup for an independent station.

Never before has an independent felled all its network-affiliated competition in local news. But KTVK (channel 3) has risen from its own ashes after ABC in 1994 cut a deal with Scripps Howard. The deal gave the ABC affiliation in Phoenix to Scripps station KNXV, which was losing its Fox affiliation due to the Fox-New World stations merger.

At 5 p.m., *Good Evening Arizona* earned a 7.2 rating and a 16 share, up slightly from last year's February sweeps. It narrowly beat

KPNX-TV, the NBC affiliate and perennial time-period leader, which weighed in with a 7.0 rating and a 16 share. KPNX is down eight-tenths of a ratings point and down a full point in share.

Phil Alvidrez, vp for news operations, increased the news staff from 90 to 140 people. That, combined with the strength of its programming purchased during and just after its ABC glory days, helped reap rewards.

But a KPNX executive won't directly credit KTVK with a hard-won gain. Instead, president and gm Colleen Brown attributes the loss of 5 p.m. eyeballs to the blooming *Rosie O'Donnell Show*, which airs at 4 p.m. as the lead-in to Fox affiliate KSAZ-TV's 5 p.m. newscast. ■

NCTA '97

What business are we in, anyway?

Cable operators search for meaning in their misfortune

The setting was perfect. Gathered in New Orleans—Sin City to many—last week for their annual convention, cable operators sounded like members of Apologists Anonymous who have all fallen off the wagon repeatedly only to take a solemn oath once more to put their mistakes away for good.

By Michael Bürgi and Richard Katz

Photography by Scott Saltzman

Cable operators large and small at the National Cable TV Association convention openly admitted that they have treated their customers shabbily but swore that they have finally reformed, pointing to customer-service guarantees and the rollout of digital service and cable modems as evidence of their new straight-and-narrow path. "This time it's really going to happen," proclaimed Leo Hindery Jr., the new president/ceo of Tele-Communications Inc., the country's largest multiple-systems operator with 14 million subscribers. "There have been some over-promises. This time the ones we make we will keep."

On the other side of the NCTA's aisles, programmers—who have been under fire from their supposed operator partners for raising prices—clearly have grown weary of the MSOs' rehab rhetoric and are looking elsewhere, particularly to direct broadcast satellite, for new growth and carriage opportunities. M2, one of the several new services being offered by Viacom's MTV Networks, among the largest programming conglomerates in

the industry, has so far signed carriage deals only with companies that want to eat cable's lunch—DBS players USSB (which is allied with DirecTV), Alphastar and Echostar (which is allied with News Corp.'s ASkyB).

News Corp. chairman Rupert Murdoch's shadow loomed large over the show, mostly due to his announcement earlier this month that the ASkyB-Echostar alliance, called Sky, plans to offer local broadcast stations to its dish subscribers. Sky, wryly dubbed "Death Star" by many fearful cable operators, is seen as an opportunistic combination that could potentially steal away millions of disenfranchised cable customers. Cable, noted media analyst Paul Kagan of Paul Kagan Associates, "is the only industry where the big announcements before the show come from outside the industry."



MTV Nets' M2 was on the floor, even though it's only on DBS.

Good Sports Turn Bad

A Bitter Rivalry Splits Classic Sports and Cablevision

A dispute that began in the weeks leading up to this year's National Cable TV Association convention spilled onto the convention floor on the show's opening morning (March 17). Rainbow Programming Holdings, the programming arm of the country's sixth-largest cable operator, Cablevision Systems Corp., trumpeted the launch of American Sports Classics, a new service featuring vintage sports events, documentaries and sports-related films. ASC is set to launch on July 9, as both a stand-alone channel and a program block on Rainbow's stable of SportsChannel regional networks that reach 25 million subscribers.

Rival Classic Sports Network fired back at Rainbow on the very same day. CSN filed a complaint with the FCC, alleging that Cablevision tried to coerce Classic Sports into providing exclusive rights to its service. Classic also filed a lawsuit challenging Cablevision's proposed deal to acquire Madison Square Garden. Classic Sports, a 2-year-old, independently owned cable network that reaches some 10 million homes, has been in on-and-off negotiations over the last year with Cablevision over distribution and the possible sale of an equity stake.

Both sides stand to lose something in this battle. CSN, which had the genre to itself, now faces a larger, deeper-pocketed competitor. "Rainbow has the advantage of owning multiple services," explained Jedd Palmer, senior vp of programming for Tele-Communications Inc. "They can say, 'If you launch American Sports Classics, we'll give you 10 cents off American Movie Classics [also owned by Rainbow].'" Further, getting embroiled in a lawsuit when it probably would rather be expending its energies on seeking distribution is taking CSN's eye off the ball.

In this early stage of the fracas, Cablevision appears to be the big bully by launching a competitor to CSN. Sports-writers and viewers in the few markets where CSN can be seen have praised the service. And Cablevision is in the defensive position of having to fend off legal charges of violating a provision in the 1992 Cable Act that is designed to prevent cable operators from demanding a financial stake from a programmer and/or coercing that programmer to provide exclusive rights to its systems as conditions of carriage.

CSN's Federal Communications Commission complaint offers a chronology of the exchanges between principals of the two companies. It details a Jan. 22

conversation between Brian Bedol, CSN ceo, and Peter Low, vp of programming for Cablevision, in which "Low told Bedol that unless Cablevision could get exclusive rights to the service in Connecticut, it would not launch the service anywhere."

Another important salvo in the escalation of the battle was CSN's move to fill New York station WBIS with CSN programming for six months last year. The exposure put pressure on Cablevision to add the channel onto its New York systems, a position cable operators don't like to be in.

Cablevision issued a terse statement characterizing CSN's position as "baseless and just another ploy timed to preempt Rainbow's launch of ASC." Privately, Cablevision executives charged that a desperate CSN is using every trick in its playbook to fend off competition. They also said that CSN executives may have misinterpreted casual conversations as contractual demands. But CSN's Bedol insisted that there was nothing casual about the conversations.

Considering the passions on both sides, all these issues may well be headed for court. Classic Sports "would have to prove that Cablevision said what they said," noted Bob Gutkowski, head of the Marquee Group and former president of Madison Square Garden. "If in fact that was said," added Gutkowski, "it cuts across what the Telecommunications Act [of 1996] was all about."

Observers at the convention took opposing sides. "My guess is that Rainbow is smart enough not to do the things they're being accused of," speculated TCI's Palmer. "It sounds like a misunderstanding. Two people can have a conversation and each walk away with a different impression of what was said." Still, another top-five MSO executive, who preferred to remain anonymous, sided with Classic Sports. "It's pretty blatant what Cablevision's up to," he noted, adding sarcastically: "Do we really need two classic sports channels?"

Rainbow Programming ceo Josh Sapan refused to comment on CSN's accusations. Of ASC, he said, "We want to tell the story of what sports means to people. That's our strength." He added that ASC was in Rainbow 1997 budgets that were put to bed nine months ago, contrary to Bedol's claims that the service was rushed out. Another differentiation between the two services is Rainbow's decision to run only portions of classic games, while CSN airs events in their entirety. —MB and RK



The Tall Guys vs. the Short Guys: Yogi Berra (top of page) greeted fans at ASC; Wilt Chamberlain held forth for CSN.

NCTA '97

"[Sky] is never going to get off the ground. It's overhyped. They have too many problems to overcome."

-Gerald Levin, chairman of Time Warner



With Sky on the horizon, time is running out for operators to improve their service and change how they think about the 65 million cable subs around the country and about their role in the distribution of TV programming and other content. So far this year, there have been new initiatives to provide better service; just last week, TCI said that it will hire back hundreds of marketing and customer service managers that the company fired last December in a cost-cutting move.

IT'S THE SAME OLD SONG

For the most part, operators admit they have a long way to go and not much time to get there to repair relationships with customers and programmers. Some operators at NCTA were making vows about customer-service guarantees that should have been industry standards years ago. In his opening speech, Decker Anstrom, president of the NCTA, established an overall tone of apology and reform for the whole convention.

"We were the Dennis Rodman of telecommunications," Anstrom said. "We're now accepted in civilized society again." Anstrom cited "cable's growing sense of confidence" in the revenue potential of high-speed cable modems but stopped short of advocating a specific timetable for rollout. Anstrom's overall theme set a far less ambitious goal for operators to get customer service cleaned up once and for all. Seconding their approval of this familiar mantra were MSO chiefs, including TCI's Hindery; Jim Robbins, president/ceo of Cox Communications; and Amos Hostetter, ceo of Continental Cablevision.

In addition to the very real competitive threat from DBS, there is another simple business reason for the operators' back-to-basics approach. Wall Street analysts note that for the first time in cable's history, MSOs cannot spruce up their balance sheets simply by doing deals. The emphasis now has to be on running their businesses effectively. "We have to work at it every day and continue to ensure that the customer is the center of focus," said Cox's Robbins. "Training, training, training."

The industry desperately needs to refocus not only to fight off DBS but to quell a rapidly growing number of overbuild situations, where a second operator invades an established operator's turf. TCI is girding for an overbuild in its Chicago cluster from 21st Century Cable TV, which said at the convention that it has lined up millions in financing in preparation for the move. The interloper plans to break ground in the next two weeks and plans to pass some 300,000 homes with a full menu of cable TV, Internet access and telephone service.

Not all overbuilds have proven disastrous to incumbent operators. Jim O'Brien, president of Jones Intercable, said that despite an overbuild in the company's Phoenix service area, Jones has still grown its subscriber base by 5 percent last year.

Clearly, operators view DBS—and Murdoch's Sky in particular—as

the biggest question marks affecting their futures. Even though Wall Street punished cable stocks after Murdoch's announcement, cable operators are trying their best to downplay how much Sky may hurt cable. MSOs at the convention cited a litany of regulatory and technical hurdles that Sky will have to clear before it can live up to its ominous nickname. "It's never going to get off the ground," Gerald Levin, chairman of Time Warner, said in an interview. "It's overhyped. They have too many problems to overcome." Levin, along with Time Warner vice chairman Ted Turner, came to New Orleans to launch Turner Broadcasting System's 15th network, CNN en Español.

Also taking a shot at Sky was Glenn Jones, chairman/ceo of Jones



Though Fox's Sky crashed the cable party, the company's cable side brought Homer and Marge to make nice with operators.

Intercable, a top 10 MSO. "Foxbeams will be a significant thing, but we'd rather let Rupert worry about what we'll do to him," Jones said. "We've got 64 million [subscribers] and he's got 400,000. It's not a Death Star."

MURDOCH: A CONFLICT OF INTEREST?

In his inimitable fashion, Murdoch is playing all sides of the programming distribution business. While he has boldly proclaimed that his satellite TV ventures will "bury" cable, the News Corp. chief remains dependent on operators to distribute his portfolio of cable networks. Operators could seek revenge on Murdoch by taking a hard line on clear-

Since Murdoch announced Sky, "Our passion to carry the [Fox News] channel is clearly lessened."

—Glenn Jones, chairman of Jones Intercable

ing News Corp.'s cable channels, in which Murdoch has invested hundreds of millions of dollars. Glenn Jones is among those operators who are far less interested in clearing Murdoch's struggling Fox News Channel now that Sky Wars has been declared. "Our passion to carry the channel is clearly lessened," the Jones Intercable chairman said.

Fox's exhibit booth at NCTA curiously mirrored Murdoch's embattled position in the industry. Unlike most programmers' booths, which featured open designs and invited operators to pass through, Fox's stand was surrounded by black screens and resembled a fenced-in fortress.

Despite his strained relationship with the industry, Murdoch continues to prove—better than anyone in the business—that money is power. Fox News Channel, which has been paying operators a hefty \$10 per subscriber for carriage, at the convention announced the signing of three new MSO contracts, with Falcon Cable TV, C-TEC Corp. and Service Electric. The agreements lift FNC's total sub reach to 21 million.

A few other channels joined Fox in inking clearance deals, but this clearly was not a programmers' NCTA. TCI renewed its hard-line stance against escalating fees for programming, and the company was solidly backed by other MSOs. Glenn Jones, whose company reaches more than 1.5 million homes, applauded TCI's position as "very intelligent, logical and very required. There really has to be some discipline. What [TCI] is doing needs to be done. With the exception of one or two channels, we can take off every single network and not feel agony"

if prices go too high.

So much, it seems, for that good old customer-service refrain. The operators' willingness to drop channels for cost reasons rather than consumer preferences seems to fly in the face of their renewed commitment to service. When TCI last fall dropped several established cable networks from some of its systems, customers howled. On some of its systems, TCI restored the channels.

Debbie Currier, executive vp/media director of the New Orleans-based ad agency Bauerlein, said that such actions only serve to alienate subscribers all the more. "Cable operators keep changing their lineups, and the audience is having a hard time finding their favorite shows," Currier said.

This being New Orleans, programmers didn't hesitate to hype and promote their wares shamelessly in search of carriage. CBS Eye on People blanketed the Big Easy with posters and placards featuring its new logo. Dixieland bands playing on Bourbon Street donned the network's T-shirts, while EOP-bedecked rollerbladers swooped past the Morial Convention Center. All the advance work—along with retransmission consent leverage—has yielded the channel-to-be only about 2 million cable homes prior to its March 31 launch. Time Warner Cable, the country's second-largest MSO, is among the operators that have agreed to launch EOP; people familiar with the deal who would not speak for attribution last week said that the channel will get a home on TW's New York City cluster, a major coup for CBS because Fox News Channel has been shut out of the system in a highly publicized dispute between Time Warner and News Corp.

Operators' ongoing battles with programmers over carriage and pricing issues could soon expand to a new front. The MSOs are counting heavily on the rollout of digital set-top boxes and the capacity they will add to establish new revenue streams and fight off competition from DBS. While operators need quality programming to entice customers to buy digital set-top boxes, the networks are not rushing to give operators the programming to fill the new capacity.

Kay Koplovitz, chairman/ceo of USA Networks, believes that operators' digital tiers provide little incentive for programmers to create new networks, because the limited digital universe will not allow the nets to realize any significant advertising revenue. As a result, Koplovitz said, new channels produced for the digital world are likely to simply recycle existing programming rather than offer new product. "Models will have to be based on libraries already in hand and more focused on subscriber revenue," Koplovitz said.

This new economic model has prompted many programming entrepreneurs to abandon plans to create new networks. Only two years ago, the NCTA convention floor was jammed with proposed new cable channels. Most of those have not been heard from since.



Cable is family-friendly:

A group of cable-operator progeny hams it up outside a discussion on family programming.

NCTA '97

“Cable stocks will outperform the market this year, [although] it’s a little harder to believe after Mr. Murdoch.”

—Ray Katz, Bear Stearns & Co.

Indeed, the lion’s share of new services being pitched at this year’s convention were spin-offs: Animal Planet from Discovery Networks; American Sports Classics from Rainbow Programming Holdings (see sidebar, page 14); and M2 and Nick at Nite’s TV Land from MTV Networks. Tom Freston, MTV Nets chairman, also said at the convention that the company plans to develop a kids educational service called Noggin.

HEARD ON THE STREET

For the financial analysts, operators continue to be of greater concern than programmers. Cable stocks, many of which are hovering near record low levels, are not expected to rebound until operators prove that their proposed new revenue streams are a reality and that DBS will not severely damage the business, analysts say. Asked what it might take to trigger a rebound in cable stocks, analyst Kagan offered: “If Rupert Murdoch gets malaria.”

Other analysts noted that cable stocks—which have sagged during one of the strongest bull markets ever—are a good buy now because new revenue from products such as high-speed cable modems is expected to improve operators’ cash flows in the next few years. “Cable stocks will outperform the market this year,” predicted Ray Katz, a securities analyst with Bear Stearns & Co., “[although] it’s a little harder to believe after Mr. Murdoch.”

Katz noted that U.S. Robotics’ decision last week to produce cable modems is a good sign that the business is for real. “[U.S. Robotics] is the biggest producer of analog modems, and [they] stand to lose the most from cable modems,” Katz said. Larry Petrella, senior vp and media analyst for Lehman Brothers, predicted that operators will achieve 10-15 percent penetration with cable modems by 2002 and that the new business will yield a 40 percent margin.

Another vote of confidence in the cable business was cast last week by a frequent cable critic: FCC chairman Reed Hundt. In a speech at NCTA, Hundt scolded broadcasters for their reluctance to commit to switch to digital signals within six years. The FCC chief stopped short of threatening to withhold digital licenses from broadcasters, but he implored cable to seize the digital opportunity. “It’s making me wonder if the broadcasters really want these [digital] licenses,” said Hundt. “A cynic would think that broadcasters just don’t want someone else to have them.”

Hundt said he suspects that broadcast networks might consider abandoning their affiliates by using Sky as their digital platform. But analysts scoffed at the scenario of a General Electric or a Disney/ABC putting their digital futures in the hands of a media rival. “I can’t see Disney/ABC rolling over to make Murdoch rich,” said Katz of Bear Stearns.

Other Washington relief for the cable business is expected from the Supreme Court on the issue of must-carry rules, which require cable systems to carry broadcast stations in their local service areas. Operators and programmers alike are eagerly anticipating that the Court will do away with must-carry, which will free up channel space on systems because operators plan to drop some PBS and home shopping stations. Some D.C. law firms already have gone so far as to compile “hit lists” of anticipated station drops on systems.

Yet regardless of must-carry’s fate in the capital, programmers must resign themselves to paying for channel space for at least the next year or so. For example, Sony’s 2½-year-old Game Show Network recently switched affiliate sales tactics to embrace payment-for-carriage. Holding off from that strategy to date has left Game Show with a paltry 4 million subscribers. The network now plans to offer \$3-\$5 per subscriber as incentive.

A handful of programmers are holding out, pledging not to play the pay-for-carriage game. Steve Lentz, president of Fit TV, a fledgling network under the International Family Entertainment umbrella, said that he prefers not to put the service more deeply in the red by paying its way onto systems. Until the distribution picture clears up for Fit TV, costs will be kept low to maintain viability; Lentz said he expects the channel-space crunch to end in about two years.


Two years could be a very long wait for a business that is facing immediate threats on several fronts. The generals of the industry came to New Orleans to proclaim that cable is ready to reform, to reverse consumers’ and investors’ sagging confidence. But the mixed messages that operators are sending—as in, we believe in customer service, but we’ll dump channels if they cost too much—are alienating programmers, encouraging them to find alternate ways to get their shows in front of viewers. For now, it seems, the best road to recovery is for cable execs to think more like TV programmers than distributors. Ultimately, customers buy television shows—not the pipelines through which they travel. ■



Romance Classics figured the way to operators’ hearts was through their palates.

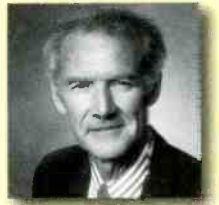


Stanfield captured the unbearable tension between a coal-mining mother, and her despondent 15-year-old



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The DIARY of a PLANET

EDITOR'S NOTE

By W.F. Gloede

The Digital TV Debate

There is an irresistible compulsion among members of the governing class to impose their views on others. They simply know more; they are intellectuals, and so their words should be heeded. Problem is, most people ignore them. Over the years, these government types (most recently called "policy wonks") have marvelled at the power of media, particularly television, to move the masses.

If only they could harness that power. What a world it could be!

The debate over digital TV licenses, the issuance of which has been linked to goals including free airtime for politicians and "public service" as defined by a government-appointed commission, is really about control.

In the past year, the TV business has been told that it must run three hours of educational programming for children each week. It has been cajoled into

There should be no commandeering of the airwaves for electioneering, no redefinition of public service and no rush job on digital TV.

implementing a content ratings system. It has been under siege from all political corners for a range of sins from contributing to the public sloth to whipping that same public into a frenzy of violence.

Now, the President wants to give politicians free access to the airwaves. He wants to redefine "public service" for the TV industry. (He hasn't said how, but I'll bet it will involve giving his policy people more access to the airwaves so they can "teach" the public how to live properly. *It Takes a Village* goes wide).

The lure into this trap are the digital TV licenses, which will probably be issued within weeks if not days, for no fee. The chairman of the Federal Communications Commission wants broadcasters to hurry up and implement digital TV so the government can use the money derived from the sale of the old

channel space to reach the ever-elusive balanced budget. Never mind that this fast-track effort would force every U.S. household to trash the perfectly good TV sets they are now using by 2003. Or that such a timetable would put many TV companies under extreme financial stress. What *is* the hurry, really? Does anybody really expect this government to balance a budget?

The licenses thus are little more than a negotiating tool. While there are some in Washington who truly believe that the digital spectrum should be auctioned to the highest bidder, there are more who want to find ways to use television to help implement policy—their policy.

The industry should reject these incursions. There should be no commandeering of the airwaves for electioneering. There should be no redefinition of public service. And there should be no rush job on digital TV.

Broadcasters have served the public admirably for some 50 years. They have become the primary source of news for most Americans. They are the chief providers of entertainment not only for America but for much of the world.

How well does TV do its job of serving the public? To find out, stay up and watch *Nightline*. You might just catch some of those government types as they are led off to jail.

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HOLLYWOOD

Betsy Sharkey*Class Conflict 101*

'Social Studies',
UPN's new teen
sitcom, picks up
where 'Facts of
Life' left off



Two years ago, when Nancylee Myatt and Gail Berman began talking about what kind of television show they would like to do, there was no studio, no network, nothing but a blank page in front of them.

A project that had originally brought them together had fallen through, and both had other series to occupy their time. Yet they worked when they could on this dream show, unencumbered—and unfunded—by a network with a certain agenda in mind.

Myatt, a writer who had worked on a number of comedies including *Night Court*, wanted to tell the stories of three generations of women—one in her forties, another in her twenties and yet another in her teens. Berman, a veteran television producer, was interested in doing an ensemble show, a teen-age *Friends*.

At the time, in those pre-*Sabrina* and *Clueless* days, they also believed there was plenty of room for a bittersweet comedy that focused on teenagers and teen-age angst. They quickly settled on a boarding-school as the primary backdrop because it provided a way to blend both ideas.

That was perhaps the last thing that came together quickly on this project. Myatt began the hard work of writing a spec script—a firmly entrenched practice in the world of movies, but one that until very recently was not widely accepted in television. The result—*Social Studies*—premiered at 8:30 on UPN last Tuesday. At press time on premiere night, Myatt, Berman and crew were celebrating the 16th birthday of one of the cast members—and waiting to exhale until the overnight Nielsen numbers rolled in.

Set in Manhattan—an adjustment made at UPN's request to give the comedy a more urban feel—*Social Studies* follows the lives of Frances Harmon, headmistress at the once-affluent Woodridge Academy,

played by Julia Duffy; young teacher/dorm supervisor Kit Weaver, played by stand-up comic Bonnie McFarlane; and the now ethically and economically diverse freshman class with Lisa Wilhoit as in-house rebel Madison, Vanessa Evigan as self-absorbed Sara, and Monica McSwain as over-achieving Carla.

The male perspective is provided by gym teacher Dan, played by Adam Ferrara, who usually finds himself at some dicey point between Kit's friendship and Frances' unwanted attention; and there is the young capitalist in the making, Chip, played by Corbin Allred, with Rashaan Nall playing bright-but-bored Jared Moore.

There are no real shrinking violets at Woodridge. Instead, Myatt and Berman have created a place where one can witness the struggle between strong egos and competing ideals, all delivered with cut-to-the-quick humor. Remarkably, even with often razor-sharp barbs flying, there are no walking wounded. When you scratch beneath the surface, any surface you choose at

Woodridge Academy, you find a group of survivors.

Newhart's Julia Duffy reprises her role as a misplaced patrician, this time as a headmistress.

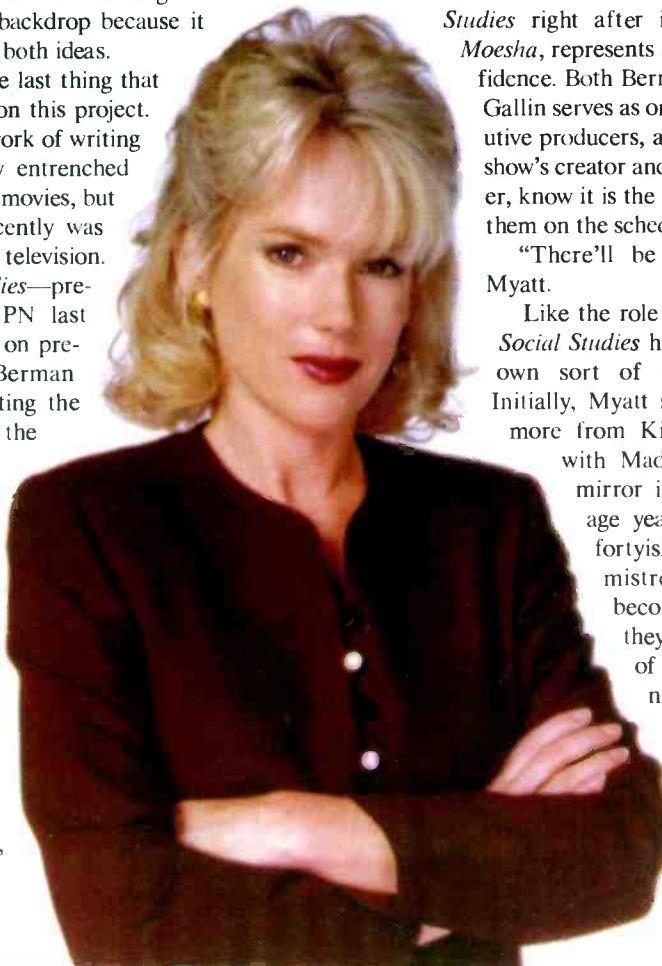
That the network chose to slot *Social*

Studies right after its hit teen sitcom, *Mo'isha*, represents a serious vote of confidence. Both Berman, who with Sandy Gallin serves as one of the show's executive producers, and Myatt, who is the show's creator and coexecutive producer, know it is the best possible spot for them on the schedule.

"There'll be no excuses," says Myatt.

Like the role given its characters, *Social Studies* has had to weather its own sort of personal evolution. Initially, Myatt saw it as being told more from Kit's point of view—with Madison serving as the mirror image of Kit's teenage years and Frances the fortyish, unmarried headmistress that Kit fears becoming. At one point, they toyed with the idea of having a voiceover narration.

Myatt did a number of drafts, and when Berman and Myatt finally felt the script was





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HOLLYWOOD

Canned heat...ABC is feeling it, thanks to the Save *Relativity* Team. This consortium of eight women, who meet on-line for strategy sessions, intends to do whatever it takes to save the critically acclaimed but low-rated ABC drama, *Relativity*.

This is no half-baked effort. So far, dozens of cans of ravioli, a favorite of

The Backlot...

Doug (played by Adam Goldberg), one character in a fairly large ensemble cast, have made their way to ABC entertainment chief Jamie Tarses' office.

Tarses, whom the Team rightly surmised will decide the fate of *Relativity*, can look forward to more of the same. At least another 60 cans are in the mail, and since the team connected with the people who make Chef Boyardee [American Home Foods], which last week agreed to become a sort of quasi-sponsor of the grassroots campaign, the sky's the limit. Each can carries the handwritten message "Don't Can *Relativity*."

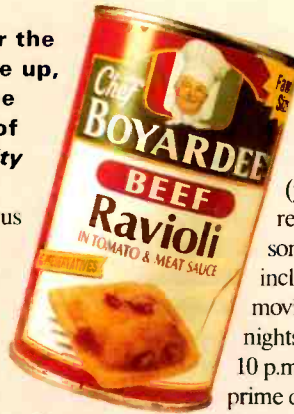
Why do they care?

Good news for the Chef: Sales are up, thanks to some devoted fans of ABC's *Relativity*

"There are many of us whose needs are not being met on television, so we don't tend to watch much TV," says team member Ivy Vale, who lives in Manhattan. She has never done anything like this. Like the other women in the group, she is in her 30s, well-educated and working. "There is an intelligence level in the writing that gives a lot of credit to the viewer, allowing us to draw our own conclusions, unlike most shows, which tend to hit the viewer over the head to make a point."

Why should you care?

Network executives would be wise to take note of how media-savvy the *Relativity* Team is. It's a look at the future, brought to you, in part, by the World Wide Web. They have a logo and a slogan: "Save *Relativity*, because it doesn't take an Einstein to recognize amazing television." They have a Web page (<http://www.geocities.com/>



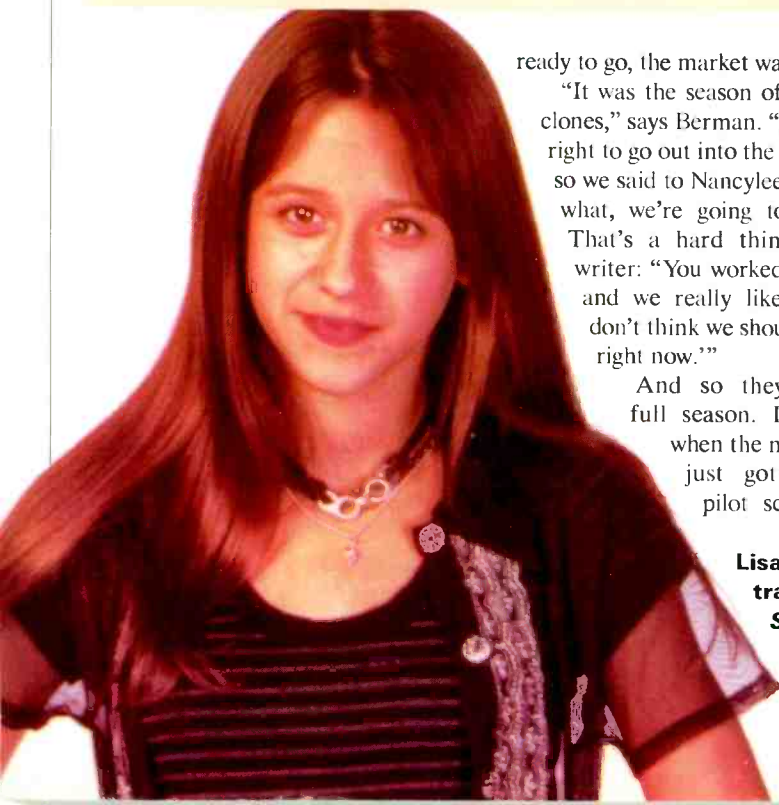
Television City/1404), established in December, when they began worrying about the fate of the show. SRT's initial press release (yes, they put out a press release) outlined a range of reasons for the show's poor ratings, including the fact that ABC kept moving the show to different nights, that its primary home at 10 p.m. on Saturday night is also the prime date night for the show's target audience of 18-34 and that ABC has failed to properly promote the show.

In addition to an active Web page, SRT created and is selling T-shirts, not to defray their cost, but to buy advertising time on TV to help promote the show.

Whether Tarses ultimately cans the show or brings it back for a second season is almost beside the point. The nature of dialogue between viewer and programmer has been changed forever. Others will go where Vale and crew dared to go—that is, public. Very, very public.

P.S. The Team that thinks of everything has made arrangements for the ravioli to ultimately be donated to homeless shelters.

FRANCINE BOWEN



ready to go, the market wasn't.

"It was the season of the *Friends* clones," says Berman. "It didn't feel right to go out into the marketplace so we said to Nancy Lee, 'You know what, we're going to sit on it.' That's a hard thing to tell a writer: 'You worked really hard and we really like it, but we don't think we should put it out right now.'"

And so they waited a full season. Last spring, when the networks had just gotten in the pilot scripts they'd

ordered—a point when TV executives can begin to see what they really have, and more importantly, what they don't have—Berman put *Social Studies* on the market.

"It's an interesting time of year. There's so much hope and so much disappointment," says Berman. "We decided to go out to the places where they were gearing toward younger shows—UPN and The WB. We also felt there was a real opportunity to get on the air at those places. We sent it over here [to UPN], they read it and they loved it. It was an instant response."

With UPN involved, the show became more kid-centric. Still, the casting of the headmistress and the teacher were critical. For the headmistress, the show demanded a spoiled society child who would have to play nursemaid to a gritty, urban student body and staff. In Hollywood, timing is everything. A phone call came from Duffy's agent: The miscast maid on *Newhart* was available.

"We were in the casting process and

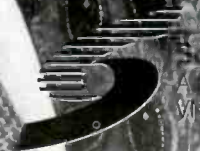
Lisa Wilhoit, who portrayed Danielle on *My So-Called Life*, plays the iconoclastic Madison.

Agency finds the best road to a perfect media mix

“Where Scarborough has been a big help is in doing regional media planning. It helps us to delineate the counties better and to pinpoint media usage.

“One example was a regional Ohio HMO client. With Scarborough, we could tell that radio listenership was strong in their region for the younger target demos they were trying to reach. It even enabled us – believe it or not – to find out what highways these people traveled on the most. We were able to do a radio schedule and outdoor schedule around this information. People saw the boards and responded – people responded to the radio, too. Scarborough allowed us to really refine our schedule...to really become more targeted. It was great! It gave the client more justification for using media and for using us.”

*Tom Martin, Media Director
Ira Thomas Associates, Youngstown, OH*



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HOLLYWOOD

there wasn't one name [for the headmistress] that was coming up that was inspiring us," says Berman.

"It was a good role for a fortysomething actress," says Myatt, "and there were a lot of actresses out there who could do it."

"And many who wanted to," Berman added, "but one day the casting director said Julia Duffy to someone, not me, but that very same day I got a call from her agent and she said, 'What about Julia Duffy' and I said, 'That's it, that's the person.'"

"So the process just stopped," says Myatt.

"Julia was able to bring this decorum and good breeding into the room and be slightly annoyed by the fact that she has to be there and uncomfortable with the world changing around her. Julia can deliver all of that in a line."



Myatt was at the unemployment office when she learned the show was a no-go. Days later, it was OK'd.

stand-up comic who became available when a development deal with CBS expired.

"We saw a lot of actresses for the part," says Berman. "She came in dressed completely androgynous in a jacket and pants, a little retro. We thought she was so unusual and so interesting, I remember saying to her agent, 'Could she come back and dress like a girl?'"

"We knew we'd have to fight those network battles," Myatt adds.

"She came in in a dress and she looked so adorable," says Berman. "We just went for her

because she feels so unique, her delivery of a line is almost Mae West-like."

For Myatt, Kit had to be a character on a personal journey. "To make the character work, she had to be this teacher who had just been there, so that she could identify so closely with these teenagers you really believe that she hasn't quite resolved all those problems herself," Myatt explains. "And she's a great contrast to Julia, they really are night and day, their delivery, the way they approach everything, which is great fun."

The crew shot an episode and then waited, with the rest of the industry's pilot creators and producers, for UPN to announce its fall '96 schedule.

"I was at the unemployment office when my cell phone rang and it was somebody from the network telling me we hadn't been picked up for fall," says Myatt. She descended into the requisite Hollywood depression.

Within days, however, news came of UPN's intention to put on the show on midseason order for six episodes.

The reviews on the premiere were generally positive, but the success of the show, like everything in television, depends on the Nielsens.

The show is smart; its appeal could be universal among teenagers and young adults, if only they would watch. Ironically, the producers spent hours visiting Internet chat rooms in an effort to get the dialogue just right. Now the challenge is to convince those Web-site visitors to log off and tune in. ■

The teacher character could identify so closely with teens that you believe "she hasn't quite resolved all those problems herself."

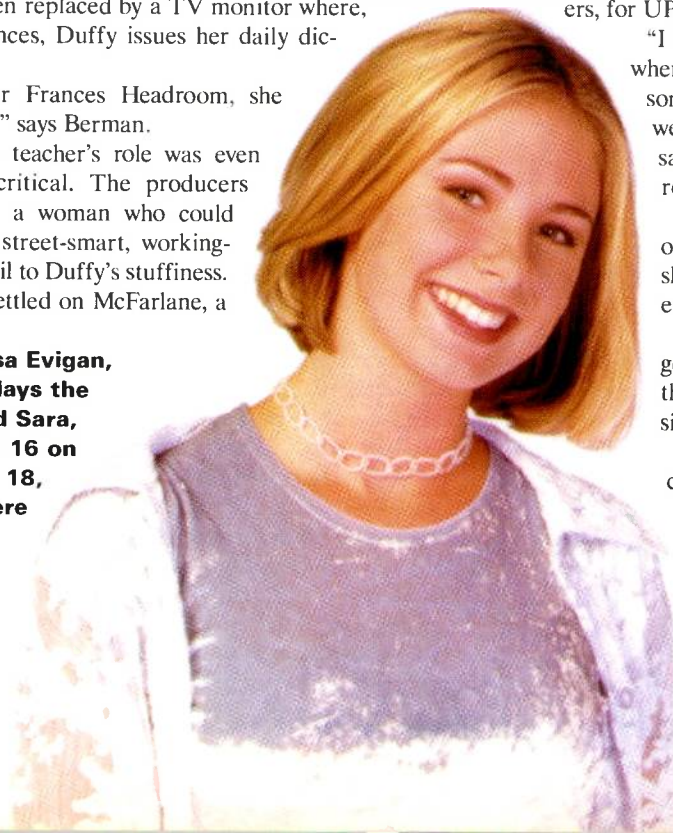
"She can deliver that in a pause," Berman adds.

Throughout *Social Studies* there is an emphasis on layers—the constant contrast between old and new. In one ongoing funny bit, the intercom system has been replaced by a TV monitor where, as Frances, Duffy issues her daily dictums.

"Her Frances Headroom, she calls it," says Berman.

The teacher's role was even more critical. The producers needed a woman who could play a street-smart, working-class foil to Duffy's stuffiness. They settled on McFarlane, a

Vanessa Evigan, who plays the spoiled Sara, turned 16 on March 18, premiere night.





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FILA

Changes the Game in

ATHLETIC SHOES

Only a few years ago Fila USA enjoyed a niche as the maker of high performance, fashionable tennis shoes. A niche, however, wasn't what the company had in mind when it came to market share.

Working with Foote Cone & Belding New York, Fila relaunched its image in 1994 with a bold new advertising campaign that reached out to all kinds of sports enthusiasts, and in particular, to young people. Within 24 months, Fila had catapulted from eighth place among athletic shoe manufacturers to third. Surprisingly, it had done so by spending less than half of what its biggest rivals do each year on marketing. Among its keys to success: the choice of Detroit Pistons star rookie Grant Hill as celebrity spokesman; and a media strategy that delivers high visibility on select cable programs chosen for their ability to reach target audiences.

The slogan for Fila's image campaign is "Change the Game," a mantra that goes beyond communicating an attitude to its customers, says Tyler Schaeffer, senior vice president and group media director at FCB New York. "It's the way we create differentiation for the brand, but we also change the game in the way we plan and buy media. We put things on our terms so we can address the competition."



Changing the media game means carefully selecting programs that reach young male viewers, both urban and suburban, and then buying enough spots in each to give Fila a big presence. MTV viewers, for example might receive multiple impressions while watching *Real World* or *Singled Out*. "We take a rotation and skew it so it's tailored to Fila's needs," Schaeffer says.

Along with negotiating a big presence in key shows, FCB matches Fila's creative to what's going on on the air and in the world of sports. Grant Hill spots ran heavily when he was a top vote getter in all-star balloting, for example, and a spot nominating the Baltimore Orioles' Eddie Murray for president aired during Orioles games telecast nationally and on regional cable networks.

To give Fila the appearance of being an Olympic sponsor last summer, FCB bought lots of time in ESPN Sports Center updates on the games. Spots featured Olympic athletes dancing and having fun in Fila shoes.

"Because of the diversity of cable programming and the different sports and celebrities Fila is involved in, we're able to be nimble with our buys," Schaeffer says. "We make sure the message fits the medium."

Sponsorships have also been key to building Fila's image. When Fila sponsored MTV Beach House, it produced vignettes in which young people competed at Ol' 5-Ball Charlie, a game in which two contestants shot basketballs from different distances on the court, donning a different piece of Fila clothing before each shot. Included in the vignettes were billboards supporting a major retailer that was promoting Fila at the time.

As Fila has grown, its presence on cable has expanded. This year, along with its other activities, it is sponsoring NBA games on TNT and TBS.

In addition to its presence on ESPN, MTV, TNT and TBS, Fila buys certain targeted programs on BET and USA Network. When ESPNNews launched, Fila sponsored hourly spots, in another move to create high visibility.

"We build things to appear larger than life wherever possible," Schaeffer says. "Everything is targeted to consumers with an eye towards supporting retailers."

By using targeted vehicles on a variety of networks, Fila reaches a

broad target audience that includes the fashion-conscious and music fans, as well as sports enthusiasts, Schaeffer says. "Our target audience sees us more often on cable. The more frequently we appear, the more ubiquitous we seem. The more often we're seen throughout



our customers' lifestyle, the better chance we have when they're planning to buy."

Fila's cable campaign is crafted to keep its brand visible and to launch new products, says Theresa Chang, media supervisor at FCB New York. "There's a lot of competition out there. As long as you stay top of mind, the better chance you have at being remembered when consumers go to the store and you're up against many other brands. Cable enables us to launch and sell through shoes immediately and to build continuity and brand building each week of the year."

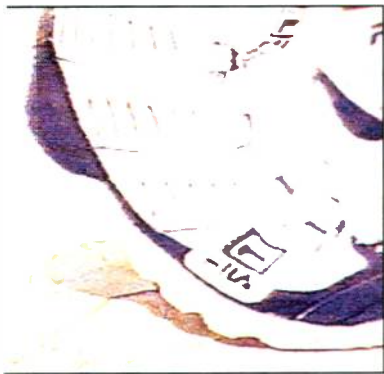
Fila's creative and its big presence on key cable programs has enabled it to change the game in athletic shoes, Schaeffer says. "We want to imbue our trend setting target audience with the idea that Fila is a change-the-game leader. The media we buy plays an important role in helping reach our target with that message."

Although Fila has expanded its TV presence by adding more broadcast network, including time in this year's Superbowl, cable remains "an important base element in our foundation," Schaeffer says. "Our use of media is growing and with it, our use of cable."

"By buying cable, we make our dollars go further and reach our audience more frequently," Schaeffer continues. "We change the game with cable so we can achieve better business results for Fila." ■

"Because of the diversity of cable programming and the different sports and celebrities Fila is involved in, we're able to be nimble with our buys."

—Tyler Schaeffer, senior vice president and group media director, FCB New York



LEE **Zeroes in on** YOUNGER CUSTOMERS

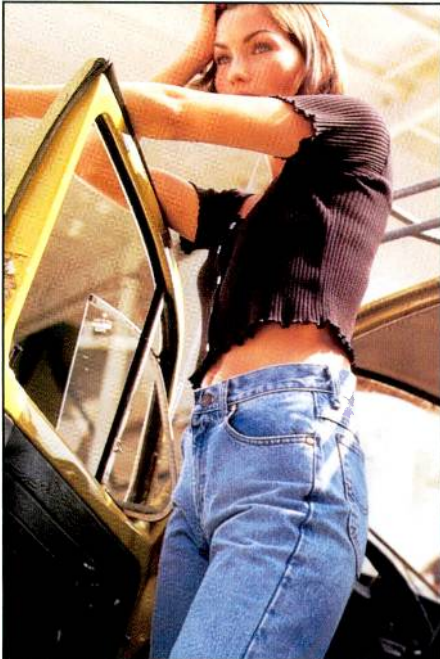
When Lee Apparel Co. began targeting younger consumers three years ago, it also shifted its media strategy, veering away from a heavy emphasis on mass appeal vehicles to a focus on reaching specific psychographic groups. It uses cable as a key part of its effort to differentiate itself from competitors and turn the spotlight on major product lines.

"Three years ago, we evolved from a big-event strategy that included spots in the Olympics, the Super Bowl and the Academy Awards—to a more consumer-focused effort," says Lisa Denzer, group media strategist at Lee agency Fallon McElligott Advertising of Minneapolis. "As Lee evolved in securing better distribution in department stores, and going with a younger, more focused target audience, we turned more and more to cable."

Lee uses cable as part of a broad marketing mix designed to deliver an integrated message, says Jamie Lockard, Lee's director of advertising. "We know that a consumer watching BET can have that message re-enforced by seeing it essentially repeated on a billboard, viewed while driving to a college campus. What we want is for all our media elements to work together toward a common goal."

Because cable delivers a variety of programming targeted to different audiences, Lee uses it to reach key customer groups. It buys time on BET, E! Entertainment TV and VH-1, for example, to reach the fashion-conscious young women who tend to buy its wide-leg jeans. "These are women very interested in style, but for internal reasons, not just peer acceptance," Lockard says.

Lee Riveted Dungarees, on the other hand, are designed for 14-24-year-old men and women who are status, style and fashion conscious—people who want to be seen as sexy and trendy. To reach them, Lee uses MTV and Comedy Central.



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For younger consumers, those who are just learning the importance of following style and trends, Lee heavily relies on Nickelodeon to deliver its message.

Creative for Lee's campaigns includes spots like Coffee Shop, in which a handsome young man, obviously interested in getting to know his waitress, who's wearing Lee jeans, keeps ordering refills until closing time. When she asks if he'll be needing anything else, he stammers, and asks if she'd like to go get a cup of coffee and, realizing what he's just said, shakes his head. The spot ends looking down into a full coffee cup and the superimposed words: "Lee Riveted, Cut to be noticed."

Another spot shows a young woman, wearing Lee jeans, getting out of her car on a ferry and walking to its upper deck. A young man, who's obviously followed her onto the ferry, catches up, holds up a necklace and says, "you dropped this back there." When the woman asks, "Where," he responds, smiling, "In Nebraska." The spot ends with a shot of the water behind the boat, and the message: "Lee...Cut to fit."

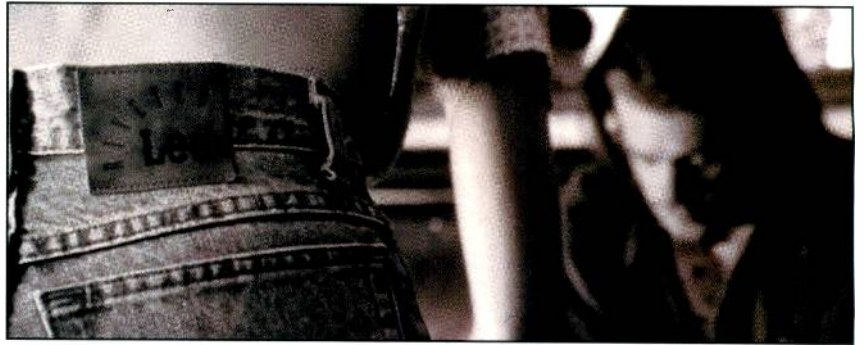
"Lee works hard at target marketing, and spends a lot of time doing market structure and segmentation studies," Lockard says. "Cable lets us match up, to a highly effective level, communications with each target market."

Lee backs up its advertising campaigns with tie-ins to high visibility cable programming events. Last year, it was a major sponsor in Indecision '96, Comedy Central's unconventional coverage of the presidential elections.

Along with its advertising, Lee produced Indecision '96 jean jackets for on air talent to wear and provided a Lee wardrobe to the grand prize winner of a related sweepstakes. This Land is Your Land, which offered entrants such choice awards as two acres of Whitewater. Lee also sponsored Politically Incorrect With Bill Maher.

Other major Lee sponsorships included NCAA women's basketball, including the final four, on ESPN, and VH-1's Fashion and Music Awards.

Lee also supports the WNBA, the new



women's basketball league sponsored by the NBA, that will be telecast on NBC, ESPN and Lifetime. Lee is sponsoring WNBA telecast half-time shows on all three networks.

Along with offering a variety of targeted networks, cable makes it possible for Lee to build more continuity into its advertising. Fallon McElligott's Denzer says. As an apparel manufacturer, Lee needs to be highly visible during much of the year. "Spring, the back-to-school season and the holidays are Lee's major selling seasons," Denzer says. "With cable, we can have a pretty big presence throughout all three."

With an increased television budget in hand this year, Lockard anticipates a boost in Lee's spending on cable. "We'll continue to use broadcast networks, but they are primarily a mass appeal medium. Cable is the ideal vehicle for targeting specific market segments."

"Media planning is all about defining precisely who you want to reach," Lockard continues. "Psychographically and demographically, there is an extremely high likelihood that you can find a specific outlet for your message on cable, one that closely matches up your merchandise with the people whose attitude and lifestyle make them the best possible target for your product."

Fallon McElligott's Denzer agrees. "Cable is like magazines—you can pick your environment both from a demographic and interest standard. With magazines you can pinpoint exactly the audience you need to reach. We are trying to do that with cable. Of course, that's possible to a certain degree with broadcast network, but cable is much more precise." ■

*"Psychographically and demographically, there is an extremely high likelihood that you can find a specific outlet for your message on cable."
—Jamie Lockard, director of advertising, Lee Apparel*



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VOLVO Broadens Market With CABLE

When Volvo North America wanted to completely retool its image, it traded in its long-time heavy reliance on print advertising for a TV campaign that got nearly all of its national exposure on cable networks. The results were so rewarding that Volvo today dedicates a major share of its advertising budget to cable and plans to use it heavily to roll out a new 1998 series.



Volvo decided it needed an image overhaul during the early 1990s after changes in the U.S. automotive safety regulations - using Volvos as test cars - had permitted other car makers to encroach on one of Volvo's trademark selling points: safety. "All of a sudden in the late 1980s, a lot of other car companies were saying they had safety too," says Bob Austin, marketing communications director at Volvo Cars of North America. "We could no longer afford to be a one-dimensional car company."

For years, Volvo had distinguished itself as a "thinking man's car," a vehicle for the driver who wanted more than just stylish looks and a raucy engine. "The internal joke was that Volvo came in all the colors of the Swedish sky-white, light gray, medium gray, dark gray and black," Austin quips. Because it made infrequent model changes - about one a decade at a time when American manufacturers introduced new models every year - it had little reason to use TV. It relied on magazines like *Scientific American* and *Architectural Digest* to reach its target audience of upscale families with children over 12.

As safety became a selling point for many car manufacturers, Volvo realized it needed to expand on its long-time niche as the safest, most durable car on the road in order to continue standing out in the crowded automotive field. The result was a new product and a new advertising strategy. The 850 series, which debuted in 1992, was the manufacturer's first front-wheel drive. Its models were smaller, sportier and sleeker and came in bright



metallic colors ranging from fire-engine red to turquoise.

"We had a fresh, new dynamic Volvo that we knew people would find more appealing," Austin says. "We needed to get people to look at it, but one of our biggest problems was the extraordinarily strong image of the old boxy-but-safe Volvo."

"Print was not conducive to letting people know something different was happening at Volvo," he says. "Cable became the perfect vehicle to display this sportier model that looked better in motion than on a page."

Volvo's ad campaign featured a bright-red 850 and focused on performance and driving enjoyment. One early spot played the Elvis Presley song, "Devil in Disguise," in the background while a moon and stars gleamed tranquilly over a parked Volvo that suddenly came to life and roared devilishly off into the night.

Even after it retired its 940 middle-of-the-line model in 1995, Volvo sales remained steady, bolstered by the 850's successful cable TV campaigns narrated by Donald Sutherland, himself a dedicated Volvo owner who attributes his survival of a near-fatal car accident to the car's safety. In fact in 1995, Autodata Corp. reported the 850 series the best-selling import over \$25,000.

With the 850 series, Volvo began to expand its target audience to include pre-family, upscale couples in their 30s as well as empty nesters. Cable ads included a stark, black-and-white spot that swept along snowy, ragged peaks and halted in a desolate place where a caged wolf howled before being set free. The message: "After years of building cages, we're about to let the animal out."

Today, Volvo dedicates 85 percent of its national TV budget, and about 42 percent of its total ad budget, to cable. Most of the rest goes to spot TV and magazines.

"When we surveyed Volvo owners, they said they watch Arts & Entertainment, particularly the Biography series, CNN, CNN Headline News, ESPN and The Learning Channel," Austin says. "So we target those networks and



sometimes particular programs."

Volvo not only buys these networks, but also certain networks during viewing times its surveys indicate buyers are watching. For instance, Volvo will buy Discovery and Lifetime in the evening.

This month (March), Volvo breaks its new campaign to debut a new 70 series of sedans (S70) and wagons (V70) that are even sleeker and flashier than the 850 series. The campaign by Messner Vetere Berger McNamie Schmetterer New York will be designed to show people that something really new is happening at Volvo. The spots will be stylish, fast-paced and have a classic Volvo touch of humor. One important element in the campaign will be a tie-in with the new Paramount film, "The Saint," opening April 4. Val Kilmer plays the hero in the new movie and will drive Volvo's new C70 coupe.

It makes sense, since Roger Moore drove a white Volvo P1300 sport coupe in the 1960s British TV series.

"Cable is perfect for an advertiser like Volvo," Austin says. "It gives us the benefit of sight sound and motion and provides us with a targeted audience, tremendous flexibility and affordability."

"Our commitment to cable is unwavering; we really like it," he says. "We are comfortable that it has served us well and believe it will continue to be the backbone of our communications in the future." ■

"Cable gives us the benefit of sight sound and motion and provides us with a targeted audience,

tremendous flexibility and affordability."

—Bob Austin, marketing communications manager, Volvo Cars of North America

TO STAND OUT From the Crowd, JANUS BRANDS IMAGE

It isn't easy standing out from today's mutual fund market, where 7,000 different funds jostle for attention. For Janus, the fifth largest direct marketed mutual fund company in the U.S., the strategy centers around branding.

"People want to know who we are," says Stuart Novek, vice president of retail marketing at Janus. "They're getting a little tired and overwhelmed by all the performance advertising they're seeing from mutual fund companies. They're wondering who all these fund companies are and why they should trust them with their hard earned money."

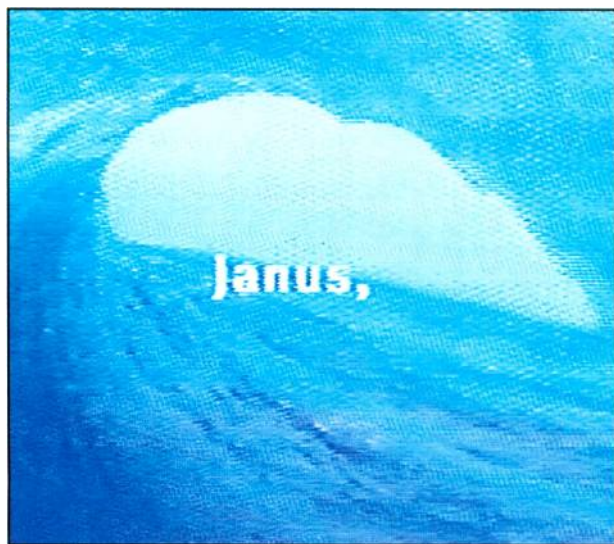
Janus began to expand its marketing approach last year, adding spots that brand the company's image to a campaign that until then had focused primarily on marketing individual funds. It also shifted its media strategy, whittling its use of broadcast networks down to a few major vehicles, and relying on a broad mix of cable networks to target adult viewers with incomes of \$50,000 or more.

To underscore its commitment as a consumer-minded company, Janus shortened its name from Janus Capital Corp. to simply Janus, the name most consumers use when talking about the company. It also began communicating more about what sets it apart from other fund companies.

"We're not investing your money in columns of data or computerized projections," said Janus chairman Tom Bailey in a January Wall Street Journal ad. "We look at companies one by one....We get to know them better than anyone else."

Janus builds its team of professionals from within, rather than hiring fund managers from other companies, so that it can train each one to invest the "Janus way," Bailey continued. "Our consistent approach makes us brave in the face of uncertain markets, confident that there will always be well-run companies worth your investment."

Creative for the Janus TV campaign includes visually striking ads that reinforce the company's message. One is shot looking into the curl of a huge blue ocean wave, with the message, in simple



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type, zooming back through the curl. "Life's a trip," says the voice-over, "and it takes money to get where you're going. That's what mutual funds are for. Making money means looking for breaks nobody else saw coming, jumping on and riding them in. No matter what the market's doing, there are great companies to invest in. Janus finds them. So you can get there." The ad calls attention to the fact that Denver-based Janus is far from Wall Street in its approach to its business.

Another spot shows the tops of Wall Street style buildings being reflected in the shiny hood of an expensive car as it rides along, with a voice-over talking about how Wall Street companies invest. "Numbers don't tell the whole story," it says, as the car turns and trees and a beautiful blue sky move into the reflection. "At Janus, investing means investigating. Buying stock in companies that look good in person, not just on paper. Going beyond Wall Street. That's how you get there."

Janus uses print advertising all year long to stay top of mind with consumers, but it adds a cable TV campaign during first quarter, the prime season for investing in mutual funds. It uses vehicles like CNN, CNN Headline News, ESPN and CNBC to reach investors, as well as a variety of other cable networks to reach a broader audience.

"A meaningful brand is something that cuts across all kinds of target audiences," Novek says. "Most people need to be investing for their long-term goals, whatever they may be. Our mes-

sage is relevant to the least sophisticated investor as well as the most sophisticated investor."

Janus makes a broader sweep of the audience through networks like Discovery Channel, Lifetime, A&E, History Channel, TBS Superstation, TNT, USA Network, and others. "We want to reach people in places where they're not being overwhelmed with mutual fund advertising," Novek says.



A big percentage of Janus' cable buy goes into Turner-owned networks, in part because they "meet our buying specs really effectively," Saeger says. "Given our relatively upscale target, those networks are a really good place to be."

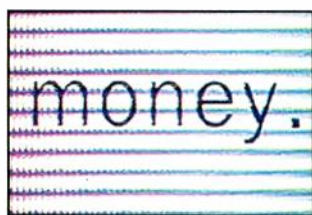
To supplement its base buy in cable, Janus adds broadcast networks in January alone, in an effort to broaden its overall reach. It advertises in NBC's Thursday night lineup and this year, became the first mutual fund company to advertise in the Super Bowl.

"By making our base buy in cable, we are able to target upscale consumers and gain the continuity we need," says Becky Saeger, senior vice president and group management supervisor at FCB San Francisco. "We need to be on national TV as long as possible in the first quarter and with cable, we get a more investment-oriented individual."

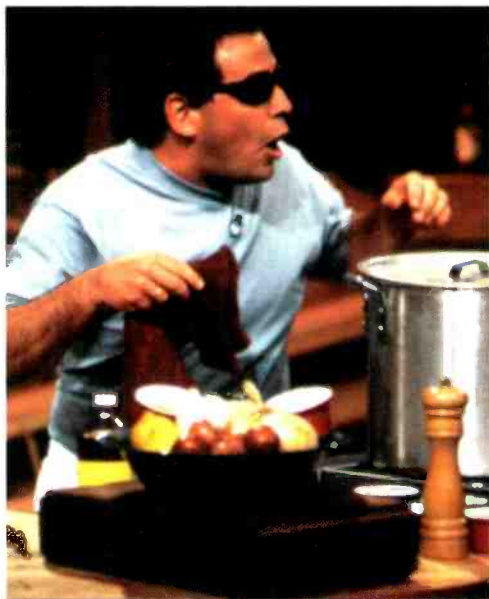
It's not too long ago that advertisers were uncomfortable relying so heavily on cable for national reach, Saeger says, but since then, they've realized that the continuity it brings can make cable the right medium. "If what you want is a more upscale, educated viewer, cable affords you continuity. "If you're on A&E primetime, for example, its viewers are seeing you for a longer amount of time than they'd see you on a broadcast network."

Cable also offers the kind of scheduling flexibility that's key to a company like Janus, Saeger says. "We need to be able to modify our media plan based on anything that may happen in the financial markets. The cable networks have been very good about giving us the kind of flexibility we've asked for." ■

"By making our base buy in cable, we are able to target upscale consumers and gain the continuity we need."—Becky Saeger, senior vice president and group management supervisor, FCB San Francisco



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We're Really Cooking

A Higher Profile for VELVEETA SHELLS AND CHEESE

Kraft Foods wanted more for its Velveeta Shells and Cheese. Although the 12-year old brand ranks No. 1 among premium macaroni and cheese products, the giant food company knew it could do even better and made increasing its market a priority for 1996.

"We knew there were people who like Velveeta cheese who'd never tried Shells and Cheese," says senior brand manager Fiona Inglis. "We wanted to increase awareness of our brand."

Kraft's strategy for boosting the product's household penetration included some ambitious objectives. It wanted an all-new ad campaign designed to raise the

brand's profile and it wanted the campaign to consist entirely of 30-second spots, instead of the former mix of 15s and 30s. Lastly, the TV campaign had to be national. Until 1996, Shells and Cheese had bought sections of the U.S. on broadcast networks, but hadn't gotten the coverage or the continuity it felt the brand deserved.

"We'd been buying regions of the U.S. that were heavy users of Shells and Cheese, but we wanted national TV," Inglis says. "Cable was the vehicle that allowed us to do that."

Kraft agency Leo Burnett unveiled a new TV campaign that would boost Shells and Cheese's visibility on the air. In it, classic Motown group the Four Tops sing a



reworked version of their hit, "It's Not the Same Old Song" except that the words have been changed to "It's Not the Same Old Side," as in, side dish. Along with scenes of the group dancing and singing are shots of steaming, creamy-looking Shells and Cheese.

"For the first time, we used a well recognized song and celebrities as part of our campaign," Inglis says. "We were advertising to consumers that here's a better side dish alternative. It's a very fun ad, very enjoyable, as consumers have told us in our research. And the ad communicates our key benefits—the unique creamy taste of Velveeta cheese packaged in a convenient form."

While Burnett put the finishing touches on the campaign, its media planning group worked closely with Kraft to design a plan that would meet the brand's needs. The planning group recommended something that surprised Inglis, but accomplished all of the media objectives she'd set for 1996.

The national TV plan relied 100 percent on cable, an unusual step for a packaged goods brand the size of Velveeta Shells and Cheese, but one that would bring it the reach against its target audience and the continuity it needed. To maximize cable's reach, Burnett's strategy centered around using a broad mix of cable networks, (15-20) that had higher ratings

"We were trying to reach Velveeta cheese households," says Carol Fletcher, assistant media director at Leo Burnett. Inglis and the Burnett planners worked together to fine-tune the intricate plan, modifying it several times to maximize its reach. "We wanted a broad representation of networks we knew our target would be watching," Fletcher says. "We wanted to disperse our units for the highest reach possible."

"We went back and forth on it figuring out a variety of options that would get everything we wanted to get done," Inglis adds. "It was like a puzzle that came together in the end."

Shells and Cheese's target audience often includes women and children, Fletcher says, but it isn't confined to that group. "We don't



really target a demographic," she says. "We target people who like Velveeta cheese."

Although she and Inglis prefer to keep the identity of cable networks they used under wraps, Fletcher notes that they included Lifetime, Family Channel and USA Network.

A year into the campaign, sales of Velveeta Shells and Cheese have grown, Inglis says. "The campaign didn't run all 52 weeks, but, based on our volume of shipments to distributors, it felt like we were on all year."

Inglis, who said she'd consider a similar strategy for another packaged goods brand with similar needs, was impressed that the campaign met all of its objectives. "I have never worked on a piece of business that's had essentially the majority of its dollars in cable," she says. "We had a very strong desire to be national, but if we'd gone into primetime on broadcast network TV with a campaign that was all 30-second spots, there would be no way our dollars would stretch that far."

"Burnett was able to give us the weekly levels of continuity and national coverage we needed and still stay on budget," she continues. "We had a lot of constraints, none of which we wanted to relax. Typically you have to relax some constraints in order to meet everyone's objectives, but we didn't have to. It's a big win-win for us and also for Leo Burnett." ■

"Typically you have to relax some constraints in order to meet everyone's objectives, but we didn't have to."

—Fiona Inglis, senior brand manager, Kraft Velveeta Shells and Cheese

WISHBONE, RECIPE SECRETS

Target Families

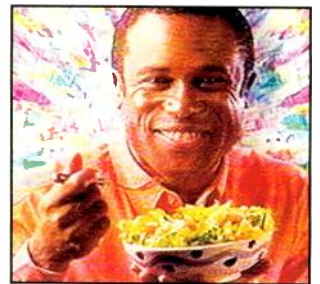
Lipton mainstays Recipe Secrets and Wish-Bone Salad Dressing have more in common than their identity as two of the food giant's oldest brands. They've both been successfully marketed as products that have many uses, in addition to those for which they were originally created. Wish-Bone's Italian and Red Wine Vinaigrette both double as marinades, while Recipe Secrets, which originated as Lipton Onion Soup mix, is the key ingredient in such American favorites as dip and meat loaf.

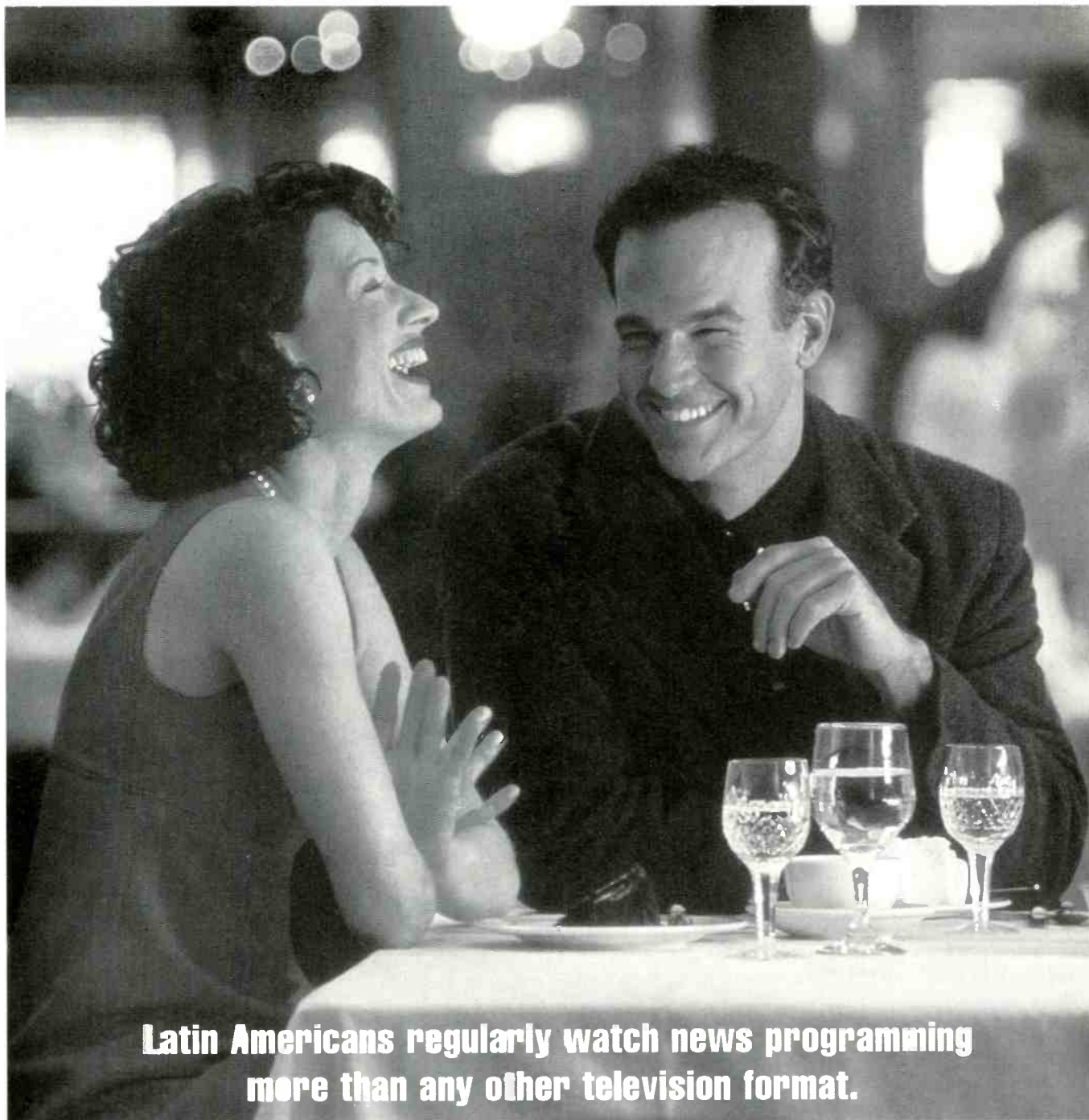
Both brands build their advertising around a cable foundation designed to remind consumers of their great taste and versatility.

"We advertise to position the products' quality, robust taste and multiple usage," says Carla Loffredo, media director at Lipton. "Cable enables us to target our family audiences, and it gives us the ability to provide frequent and multiple messages."

Wish-Bone buys about a half-dozen cable networks to reach these target households with school-age children, and frequently targets specific programs on networks such as Lifetime and The Family Channel. Its TV campaign, now in its third year, shows family members enjoying food a la Wishbone and establishes the brand's robust personality. One spot shows a river of vegetables pouring out of the bottle to the tagline, "The World's Most Colorful Taste."

Wish-Bone spends about 25 percent of its ad budget and one-third of its TV budget on cable. It also publishes cookbooks and a recipe deck and participates in cook-





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ing programs to show the different ways its dressings can be used to prepare meals.

"We have a number of stories to tell with the different flavors and cable provides us with the opportunity to tell them," says Walton Clark, Wish-Bone marketing director. "Cable allows us narrow targeting and the ability to build frequency against our key target audiences."

These narrow targets include different kinds of women. "The women who watch TBS or TNT are very different from the women who watch Lifetime," he says.

Just as Wish-Bone diversified into 12 different flavors, Recipe Secrets added variations on its theme starting in 1992, when Lipton repositioned the brand, changing it from a soup mix to a culinary aid. It also uses cable to reach families.

"Cable networks such as The Family Channel and Lifetime allow us to concentrate on specifically and frequently targeting women with children and households with kids," Loffredo says.

Recipe Secrets' commercials address the challenge mothers face every day: what to cook for dinner. Some spots show families preparing meals while others scan the maze of choices available in a stack of cookbooks.

Lipton publishes a 96-page cookbook and uses cooking shows on The Food Network to disseminate recipes.

"Cable offers the opportunity to focus on our primary reason for being - recipe dissemination," Loffredo says. "In the past two years, cable has become the foundation for Recipe Secrets' advertising."

Because it competes in the crowded market for culinary helpers, Recipe Secrets needs to own a medium, Loffredo says, and cable permits that. The brand also targets households with children over six, so it must gain the attention of some of the busiest mothers on the planet. "These are people who use our products to save a few steps and like the expertise they find in the recipes," says Marc de Swaan Arons, Recipe Secrets brand manager.

"Not a lot of people have more than eight



dishes they cook on a regular basis," de Swaan Arons says. "We are included in a few of these dishes and try to help sales by including the recipes people use on the package."

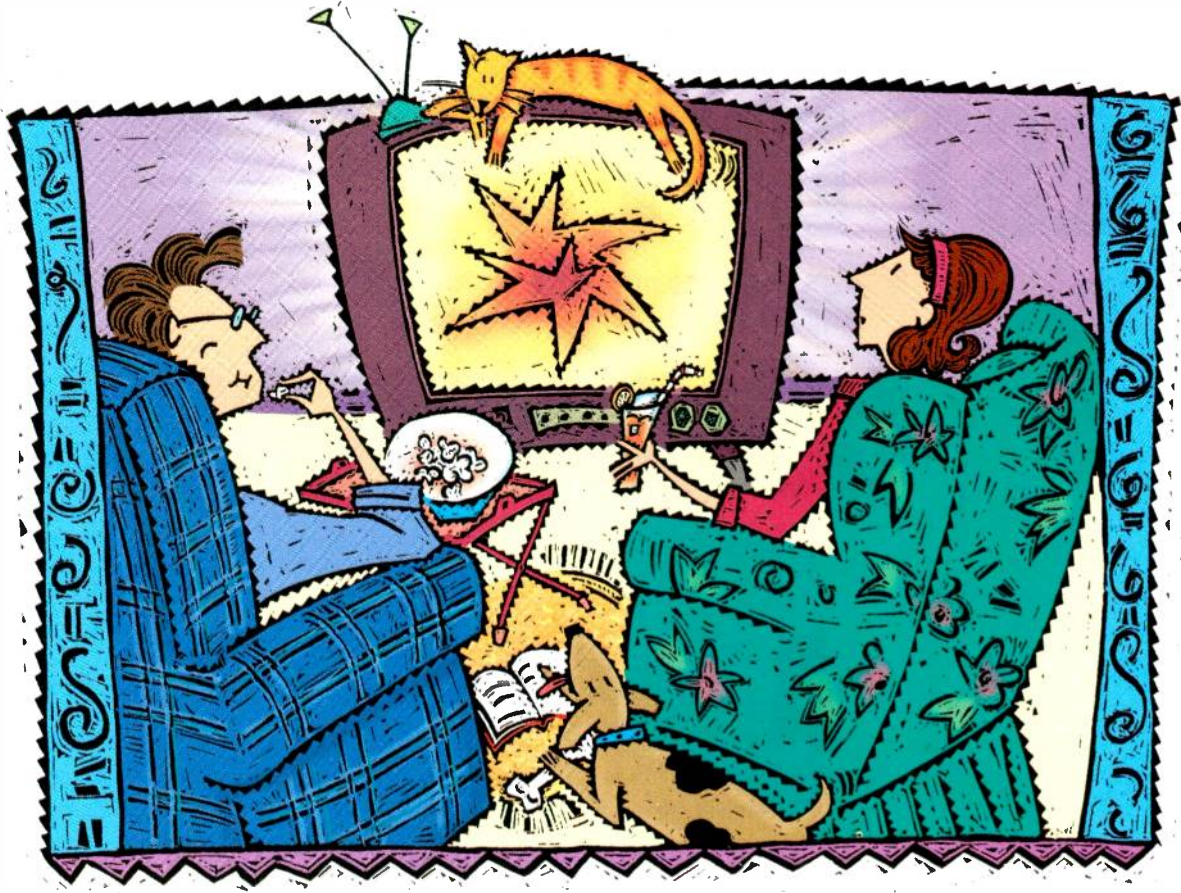
Recipe Secrets' TV commercials usually focus on the end dish to illustrate that expertise, which is based on more than 6,000 recipes developed by Lipton's Kitchens. Recipe Secrets uses cooking programs to illustrate its recipes and support them with commercials. This enables the brand to maintain its identity despite its name change.

"Lipton has a long heritage behind the onion soup mix," de Swaan Arons says. "Even since the name change, people still look for staple dishes we have become associated with and see us as recipe experts."

"Cable not only allows us to target our group, but permits us to seek out programs that complement this message as recipe experts." ■

"Cable enables us to target our family audiences, and it gives us the ability to provide frequent and multiple messages."—Carla Loffredo, media director, Lipton

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BEST BUY

Targets "Techno-Savvy"

CONSUMERS

Angling to target its "techno-savvy" customer, one of the nation's largest specialty retailers banks on cable both to brand its image and deliver consumers.

With annual sales of \$8 billion and 272 stores in 33 states, Best Buy Co. reaches its "young, grab-and-go, educated and astute consumer" via a variety of cable networks, says John McGuigan, Best Buy's media director. "Our research shows us that our customer is in the 18-49 demographic, with a slight skew toward men. However, beyond age/sex demos, cable reaches the techno-savvy audience most likely to visit Best Buy."

Best Buy invests about half of its media dollars in print. The remainder goes to spot TV and cable, although cable plays a larger role every year. According to McGuigan, Best Buy's cable strategy helps it stand out in a fiercely competitive landscape. Founded in Minneapolis 30 years ago, Best Buy has emerged in the last

decade as a leader in consumer electronics, appliances and housewares. When it expanded into the music entertainment market seven years ago, it became the only retailer of its kind to venture into the category. Last year, the risk paid off as Best Buy emerged a leader in CD sales.

By logging a 10 percent share of the music market, Best Buy found it was also capturing increased sales in all other departments. "We know that when our music customers are shopping for CDs, video and computer software, we have a very good chance they will be in the market for our other categories," McGuigan says.

"In its advertising campaign strategy, Best Buy uses such networks as Comedy Central, A&E,



CNN, CNBC, ESPN and Discovery, as well as Lifetime and the Family Channel—each playing to a different audience, but providing a consistent branding message across all networks," says Shelly Milchman, advertising, planning and research manager. For its music campaign, Best Buy turns to CNN, MTV, TNT, VH1, The Box and BET.

"As a retailer, Best Buy believes it has harnessed the unique advantages of cable advertising," says Milchman, citing an MRI study which showed that cable generally indexes higher among a techno-savvy audience than broadcast. "Retailers tend not to believe that they can accomplish much without the huge reach of broadcast, but we understand our consumer very well and we find that the combination of cable and broadcast has helped us reach them more efficiently," she says.

"The spots are developed in-house and fall into two creative strategies. In one, weekly spots promote consumer electronics, computers or appliances—to coincide with current in-store promotions," says Jennifer Johnston, director of broadcast services. The second group is designed to attract the music customer and includes a series of 30-second commercials that focus on cities that are capitals of the music scene. Such legendary music venues as Seattle, Los Angeles, San Francisco, Hollywood, Nashville, Boston and London are among the cities featured, as well as icons of the music industry, including the Apollo

Theater in New York City and Billy Bob's in Fort Worth, Tex. After quick shots showing picture postcard views of the sites, the spot ends with the tag: "Some places are known for great music" and closes with the Best Buy logo.

The spots pro-



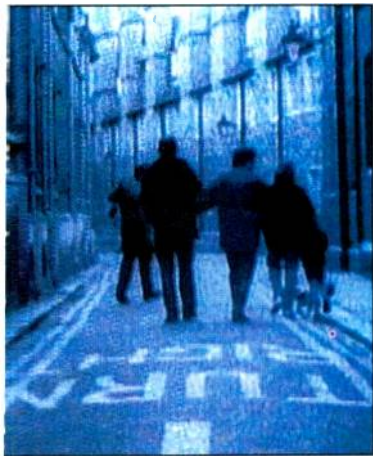
vide a doughnut for a promo of a recent music release in the genre most identifiable with the respective music capital. In one recent month, for example, a new release from the band Cake spiced up the San Francisco spot and aired on MTV; country music artist LeAnn Rimes shared the Billy Bob's spot airing on TNN and CME; and the Star Wars soundtrack starred in the Hollywood spot airing on VH1.

Not all the new music releases fit into one of the generic spots, however. To fill that overflow niche, Best Buy produced its award-winning "Siberia" spot. In 30 and 60-second versions, Russian music introduces the scene of a man trudging across a snowy landscape until he finally reaches a small, isolated music shop. In Russian, with English subtitles, the weary customer asks the clerk for the CD, Hootie and the Blowfish. The shopkeeper shrugs "Nyet," as the subtitle reads: "No, I'm afraid not." The disappointed customer walks back out into the snowy night as the announcer says: "Can't find it? Get the new Hootie and the Blowfish release 'Fairweather Johnson' available at Best Buy." In order to accommodate multiple inserts for CD promotions, the scene between the customer and the clerk is shot over the shoulder of the customer so his CD request can be inserted depending on the new music release Best Buy wants to promote.

"Cable offers choices to selective viewers," McGuigan says. "Best Buy's techno-savvy customers have too many demands on their time to be effectively reached by broadcast TV alone." ■

"Best Buy's techno-savvy customers have too many demands on their time to be effectively reached by broadcast TV alone."

*—John McGuigan,
media director,
Best Buy*



AT&T COLLECT

Calling Service Rings Home With CABLE

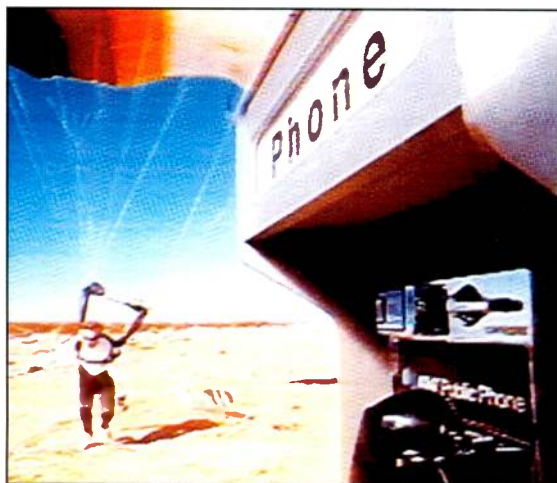
When AT&T launched a user-friendly—and collect—way for tight-fisted kids and penny-pinching young adults to call home, the new long distance product met a respectable response. But it wasn't until AT&T began promoting its new product via cable that kids and young adults really got the message loud and clear. Today, 1-800-Call-ATT represents a significant share of AT&T's long distance product lineup—which also includes direct satellite service, wireless, internet access service and an upcoming entry into local service.

"We decided to jump start the 1-800 product with a campaign that would grab kids' attention. But even beyond the immediate gratification factor of wooing 1-800-Call-ATT users, the long-range plan was designed to nudge the young adults to become AT&T brand loyal customers of the future," says Steve Lanzano, Foote Cone & Belding's senior vp director of media planning.

"Kids and young adults think of AT&T as their parent's generation phone company. We wanted to show them that AT&T is the cutting edge technology leader—and their phone company too. One way we thought we could drive that point home is with cable—which works for us by skewing more to a young audience," Lanzano says. "We wanted to use cable in the way we think it was meant to be used—as a target medium."

"That AT&T's cable budget was minimal compared to competitors' didn't hamstring the company from making a major assault," says Lanzano, adding, "We couldn't compete budgetwise, so we decided to lock them out of properties and create ownership of them—to get as much exposure as we could with the dollars we had to spend."

"That exposure came via two networks—ESPN and MTV—where AT&T zeroed in on a few target events, ESPN's X-Games and MTV's summer-long programming beginning with MTV Beach House and ending with The Video Music Awards in September," says Debra Georger, Young & Rubicam's broadcast supervisor. "We decided our best exposure is in event programming—where we lock out our com-



**IT'S
NOT SO MUCH
A VIEWERSHIP
AS IT IS A
CONGREGATION.**

Overstatement? Hardly. Consider the cable company that took The Weather Channel off the air until the angry masses forced them to reverse their action. Fact is, TWC is one of the most religiously followed channels on all of



cable television. People watch us an average of almost 18 minutes at a time – that's longer than they watch CNN. Not surprising, since CNN reports on the activities of man, while we report on the activities of, well, you know who.

petitors, creating the opportunity to stand out. We felt MTV's and ESPN's strong brand identity, expertise in event marketing and ability to reach young viewers made them a perfect fit for AT&T's new campaign."

On ESPN, Call ATT is an exclusive sponsor of both the Summer and Winter X-Games. The X-Games were introduced three summers ago in Newport, RI as a week-long event with athletes competing in extreme cutting edge sports. For the first time this year, ESPN hosted a four-day winter version in Bear Mountain, Calif. where athletes competed in snow boarding, ice climbing and modified shovel racing.

AT&T spots will air April through September in ESPN's third annual Summer X-Games, to be held in San Diego, Calif. and representing 53 hours of original programming on ESPN and ESPN2. Although the week-long games will be featured in June, additional event programming focusing on a three-month 10-city tour and a special "back-to-school" edition extend the games' impact—and AT&T's sponsoring message.

Adding to the promotional support for AT&T, ESPN produces client specific promotional vignettes. They will air 160 times throughout the various X-Games programming split evenly between ESPN and ESPN2.

AT&T kicked off its 1 800 campaign on MTV with a strong presence on the summer-long MTV Beach House and the three-hour Music Video Awards in September. The spots aired 900 times in the third quarter of 1996 alone. The heavy summer flight was followed by a year schedule which worked to maintain viewer continuity.

For added value, AT&T and MTV collaborated on six original vignettes focusing on collect calling etiquette which aired numerous times throughout the summer flight. Playing off MTV's characteristic tongue-in-cheek humor, its "Collect Calling Etiquette" vignettes featured the network's cast of VJs acting as the dummies, poking fun at the incorrect way of making collect calls. When the VJs mumble their names into the receiver



while making a collect call, they are interrupted by an operator who sets them straight about how they should pronounce their names clearly.

AT&T's 15- and 30-second spots for MTV and ESPN are mini take offs of exaggerated X-Games with young athletes skateboarding and snow boarding through streets and jumping out of planes—and then calling home to let their parents know they are okay. AT&T's campaign on ESPN and MTV is designed to target young adults, with ESPN targeting a 60-40 male/female split and MTV skewing a bit more female.

While unable to disclose specifically how much young adults increased their usage of the 1 800 service, FCB's Lanzano says, "awareness among young adults climbed to 90 percent," a level which convinced AT&T that it must continue to air the spots aggressively. "We found that there is a definite correlation between the use of the service and the airing of the spots," he says. "Now, we have to continue to remind young people that whenever they think of communicating with anyone over any medium, they need to think of AT&T."

AT&T's target marketing goes well beyond its work on the 1 800 service. It is known for actively targeting different groups of consumers for its various products, and it is considered a leader in marketing to ethnic communities. It uses the International Channel, for example, to advertise its long distance services to Indian, Filipino, Korean, Chinese, Russian and Arabic viewers here in the U.S. ■

"We decided our best exposure is in event programming—where we lock out our competitors, creating the opportunity to stand out."—Debra Georger, broadcast supervisor, Young & Rubicam

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BRITISH AIRWAYS

Boosts Visibility with

CABLE TV NETWORKS

As the number-one carrier of international passengers, British Airways wanted to set itself apart. It did so by tearing out its first and business class cabins and completely redesigning them to create a flying experience it says is second to none.

In First, oversized seats that can lie flat and double as beds each having their own winged bulkhead for privacy. A pull-out table and a buddy seat make it possible to have someone in for dinner and a meeting.

In Club World, BA's business class, ergonomically designed seats now allow for more comfortable reclining, while new colors, food and dinner service are designed to bring solace during long, overseas flights.

"There's no airline that has a level of first class service anywhere near ours," says Terrence Sweeney, BA manager of advertising and communications. "And we're so confident in our business class service that we offer a guarantee. If it isn't the most comfortable you've ever flown, we'll give you a free ticket on one of our domestic partner airlines."

To get the word out about its new amenities, BA created an eye-catching ad campaign that compares curling up in one of BA's ergonomically correct seats to being cradled in a mother's arms. A more recent spot, set on a golf course, describes the business class guarantee.

"The product changes we introduced in 1996 were so significant that we created commercials specifically designed to advertise them," explains Sweeney. "Historically, we have spent the majority of our dollars on broad image campaigns portraying us as a global airline

with great service."

The benefits BA promotes in the campaign do not end with an airplane's touchdown. One of its commercials features a high-powered, female executive easily navigating a special customs line available only to First and Club World passengers. As she makes her way to customs, the scene fades into another: the woman jogging easily in wide-open spaces. The images are in stark contrast to the usually sullen



British Airways boosts visibility with Cable TV Networks

customs line shuffle business travelers know well, and sets BA apart as offering hassle-free service.

Although BA has targeted more of its advertising to business travelers lately, it hasn't altered its basic media strategy, which relies on local media to communicate fares and packages and a national overlay of broadcast and cable networks to brand the airline's image and support certain products.

It uses regional cable sports networks, for example, to reach potential customers, both business and leisure, in the 21 U.S. markets it serves directly. "Affluent men are particularly hard to reach, and sports is one of the programming categories we know they find time to watch," Sweeney notes.

Nationally, BA's strategy centers around reaching the customers it draws from dozens of cities that offer viable connecting flights to its own. It has code-sharing agreements with a number of airlines that work closely with it to coordinate schedules, make luggage transfers as smooth as possible and cooperate in other ways. Chief among these is BA's proposed alliance with American Airlines, which will significantly expand its reach in the U.S. America West and Alaska Airlines also have alliances with BA.

To reach a national audience, BA uses CNN, CNN Financial News, Headline News, A&E, Discovery Channel and ESPN. "It's a mix designed to reach international travelers, an



audience that traditionally has skewed heavily male, but includes a growing number of women," Sweeney says.

Television consumes more than half of BA's media budget and cable represents an increasing percentage of its TV outlay. The airline also uses radio and extensive print ads, along with some very eye-catching outdoor displays, including a sophisticated, half-size, 24,000-pound replica of the Concorde that hovers over one side of New York's Times Square.

To compete for leisure travelers, BA offers air-inclusive packages featuring hotel rooms, rental cars and sight-seeing tours. "As the biggest buyer of hotel rooms in the U.K., we have a lot of clout and can offer our passengers great deals," Sweeney says.

It also offers high profile "World Offers," periodic sale prices on more than 40 of its destinations around the world. "This is a branded fare effort," Sweeney says. "We bring in a lot of first-time flyers and first-time international flyers this way."

"Regional cable sports networks are a primary vehicle for getting the World Offer message out," Sweeney says.

"Cable makes it affordable for us to focus on our 21 gateway markets and, at the same time, to have a national TV presence as well." ■

"Cable makes it affordable for us to focus on our 21 gateway markets and, at the same time, to have a national TV presence as well."

—Terrence Sweeney, manager of advertising and communications, British Airways



FASTEST Growing CABLE CATEGORIES*

(95-96 BROADCAST SEASON)

Category 95/96	Category Increase \$(millions)	Increase %	% Change In rank
1. Business and Consumer Services	\$189.00	48%	5
2. Drugs and Remedies	\$115.40	56%	3 (tie)
3. Entertainment and Amusements	\$ 84.30	34%	7
4. Food and Food Products	\$ 66.70	21%	9
5. Retail	\$ 63.60	36%	6
6. Toiletries and Cosmetics	\$ 62.20	26%	8
7. Travel, Hotels & Resorts	\$ 55.80	56%	3 (tie)
8. Automotive, Auto Accessories & Equip.	\$ 52.50	15%	11
9. Electronic, Entertainment Equip. & Supplies	\$ 47.60	61%	2
10. Computer, Office Equip. & Stationary	\$ 40.90	50%	4
11. Insurance and Real Estate	\$ 37.30	83%	1
12. Sporting Goods, Toys and Games	\$ 30.20	18%	10

* SOURCE: CMR OCTOBER 1995-SEPTEMBER 1996

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(95-96 BROADCAST SEASON)

Category 95/96	Category Increase \$(000)
1. Business and Consumer Services	\$ 585,676
2. Automotive, Auto Accessories & Equip.	\$ 407,216
3. Food and Food Products	\$ 391,788
4. Entertainment and Amusements	\$ 330,548
5. Drugs and Remedies	\$ 321,496
6. Toiletries and Cosmetics	\$ 302,458
7. Retail	\$ 240,240
8. Sporting Goods, Toys and Games	\$ 200,804
9. Confectionery, Snacks and Soft Drinks	\$ 182,380
10. Travel, Hotels & Resorts	\$ 155,520

* SOURCE: CMR OCTOBER 1995-SEPTEMBER 1996

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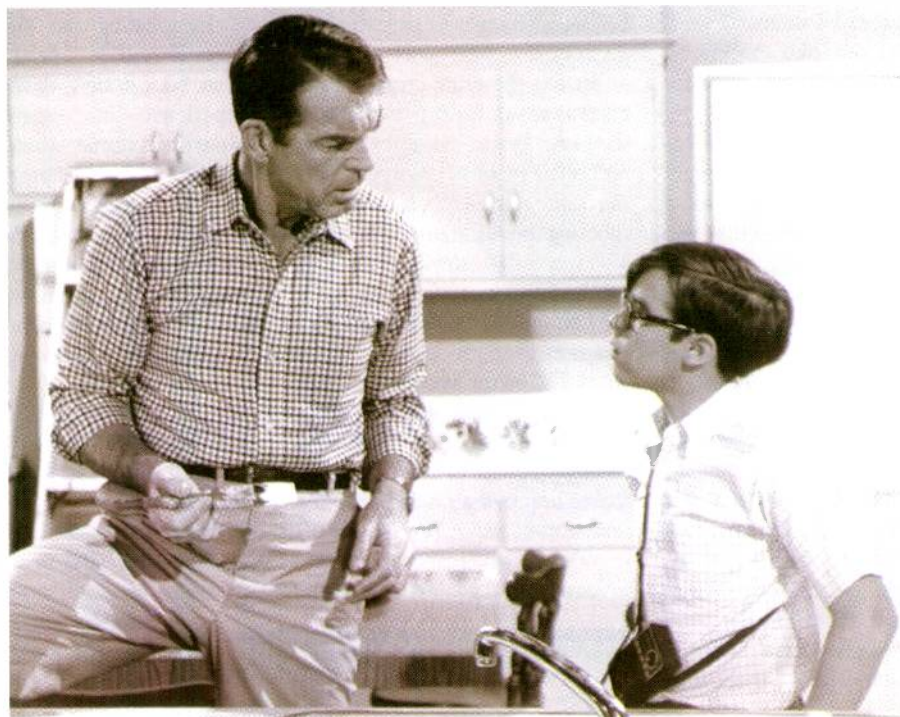
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TV Production

By T.L. Stanley

Father Shows Best



Fred MacMurray (l.) mothered Barry Livingston in *My Three Sons*

Single dads do the juggling act in a flurry of projects that take their inspiration from the past

During a development season that finds many drama pilots obsessed with the mystic and futuristic, a number of sitcoms seem to be looking back instead of forward for inspiration. And they've returned to a theme that has provided fodder for Hollywood for decades: single or widowed men as heads of their households, working and balancing the demands of raising children alone. Call it *My Three Sons* redux.

At least six projects under consideration for network schedules in the fall have shades of long-running classic TV shows, ranging

from *The Courtship of Eddie's Father* to *Family Affair*, along with a dash of more-recent sitcom hits such as *Full House* and *Charles in Charge*.

The projects boast well-known leading men that include Gregory Hines and Paul Sorvino in their first sitcom roles, returning comedy champs Tony Danza and Bronson Pinchot, and *Saturday Night Live* veteran Dan Aykroyd.

"TV usually likes to reflect real

life," says Kim Haswell, vp/comedy development at Columbia TriStar TV. "It's a sign of the times."

ABC already has committed to six episodes of *Soul Man*, a *Home Improvement* spin-off by *HI*'s creators that situates Aykroyd and his family down the street from Tim Allen's brood. Disney and Wind Dancer produce the show, in which Aykroyd is a widowed minister who finds it easier to deal with the problems of his parishioners than his

own four kids.

The network also is interested in a Disney-produced show in which Sorvino will star as a harried ad exec trying to cope with three teen-age daughters.

A third ABC project, from Columbia TriStar, centers on the trials and tribulations of three single fathers. The uncast show is called *Dads*.

CBS has two such projects in the works. *Square One*, from Columbia TriStar, stars Gregory Hines as a widower who is raising a pre-teen son; and Warner Bros.' *Meego*, which features Pinchot as an alien nanny to a group of motherless kids.

Both shows are said to be in the running as companion pieces to *Family Matters*, which the network recently swiped from ABC and on which it intends to build a Friday-night kid-targeted block.

NBC already has given a 13-episode commitment to the Tony Danza project, in which the former *Who's the Boss?* star plays a newspaper columnist and single father.

In Case of Emergency... BVT Pulls Out of E.R. With Strong 'Signs'

The battle plans have been drawn with painstaking attention to detail, with maneuvers mapped out and color-coded on a huge bulletin board, allowing for no missteps. Each team is dispersed according to a schedule written in military time. There is not a second to waste. The operative phrase here: Get in, get out.

Is this a commando raid or a drama shoot? Actually, it's both. It's the way Buena Vista Television recently wrapped its five-week shoot for *Vital Signs*, a medical reality show hosted by Robert Urich airing Thursdays on ABC. The producers, who were hired in January for a show that launched the next month, said they couldn't recall a tighter schedule for six one-hour episodes.

PHOTOEST

TV Production

"It's brutal," said Craig Pili-gian, supervising producer, who divided the crew into four teams that shot footage simultaneously at several different locations. "Everything has to run like clockwork. The military schedule was born out of desperation."

In one instance of do-it-on-the-double, the casting department found twins to play the role of a young car-crash victim so that two days worth of shooting could be done in one. While one twin was shooting an early scene in one part of the hospital, the other was at work filming a different scene in another location. (A talent agency that deals in look-alikes helped find the actors.)

A sign that hung over the production office at the Tustin Medical Center south of Los Angeles helped set the overall tone for the shoot. It read: "Fort Tustin, *Vital Signs*, Commander in Charge Screech Washington."

"It's a bit of a hustle," said Washington, vp production, Buena Vista Productions. "And not only are we trying to shoot dramatically but we also have to be completely accurate."

In all, the crew created 24 re-enactments of heart transplants, C-sections, brain surgeries, strokes and other medical emergencies. At the same time, other crews were shooting on location with doctors who recounted stories of how they handled the cases.

The show is the first prime-time program ever produced by Buena Vista TV, better known for its syndicated product, which includes *Regis & Kathie Lee*. *Vital Signs* recently pulled in a 7.5 rating/12 share, improving on its *High Incident* lead-in and capturing a 5.0/12 in women 18-49 and a 6.1/14 in women 25-54 against an original

episode of *Seinfeld*. The show has scored consistently better in its time period than its predecessor, *Murder One*.

In creating the show, Buena Vista looked to a producer with a news background, drawing on her experience in researching and reporting stories thoroughly but quickly. Marley Klaus, *Vital Signs'* executive producer, is an eight-year veteran of *60 Minutes*. She also was a pre-med student at one time and has doctors in her family.

"I've spent so much of my time in journalism exposing problems and things that don't work," she said. "This show is the exact opposite. It's about people doing heroic things each day. There's a real shortage of that on TV."

Producers have not yet heard if ABC is interested in the show for next season. But then again, they might not need much notice to turn around some episodes. ■

Directions in TV

Altman's Not Playing, But He Gets His 'Gun'

Returning to network television after a 30-year absence is turning out to be a positive—and negative—experience for Robert Altman.

First, the bad news.

Altman has disassociated himself with the TV version of *The Player*, a razor-sharp black comedy based on the feature film he directed. The project, produced by New Line TV, has a pilot order at ABC. Altman said recently that he read an 80-page script for the pilot that closely mirrored the film, except for one key element: Griffin Mill, the murderous movie exec played by Tim Robbins in the feature, is now a good guy.

"He's as bland as Velveeta," Altman said.

More to his liking is his upcoming anthology series, *Gun*, which he said he was "amazed" that ABC picked up for a six-episode run. The show launches April 12 at 10 p.m.

Altman, speaking recently from the *Gun* production site in Savannah, Ga., said he has wanted for many years to produce short dramas for TV, reminiscent of the first small-screen project he ever worked



Gun-runner: Altman's return to TV combines firepower and stardom

on, *Alfred Hitchcock Presents*.

"We're taking a cue from Roald Dahl short stories," Altman said. "The stories are somewhat tongue-in-cheek. They're O. Henrys with a little double twist."

Altman, who created the project with James Sadwith, directs one of the episodes, "All the President's Women," which he describes as a wicked piece of satire. The series, which has pulled together some major stardom both in front of and behind the camera, follows a pearl-handled, 12-round semiautomatic handgun as it works its way from situation to situation. Among the stars gathered for the series are Darryl Hannah, Carrie Fisher, Kirsten Dunst, Randy Quaid, Peter Horton and Edward James Olmos.

Altman, whose last TV series, *Tanner 88* for HBO, won him an Emmy, said he is not worried about launching a new drama into a TV environment where shows are yanked after one or two airings if their ratings aren't stellar.

"I can't worry about ratings and promotion and time slots," Altman said. "I don't care about commercial success."

ADWEEK 10 Hottest Magazines of 1996

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ADWEEK 10 Hottest Magazines of 1995

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ADWEEK 10 Hottest Magazines of 1994

Smart Money

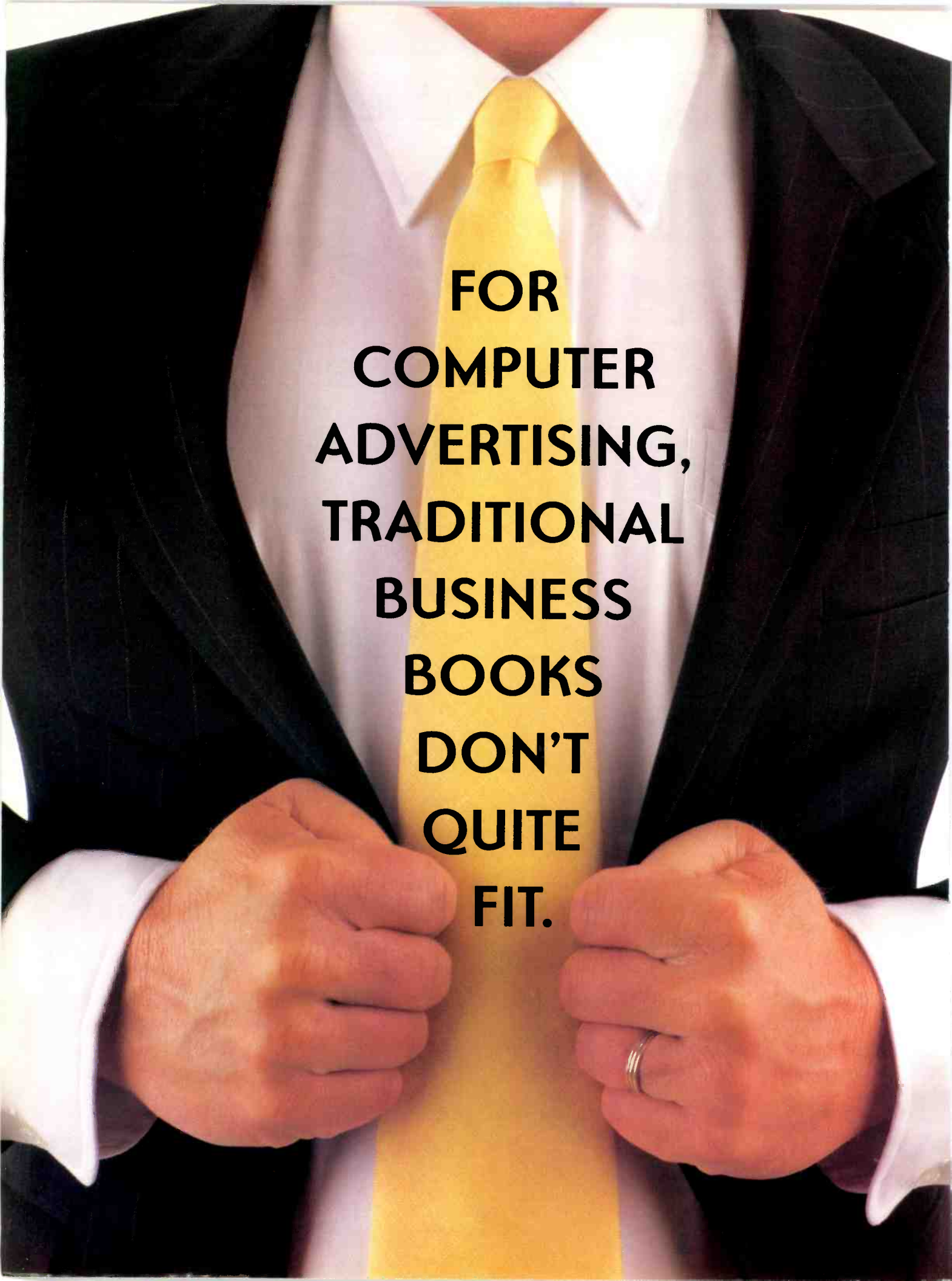
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A close-up photograph of a man in a dark suit jacket, white dress shirt, and bright yellow necktie. He is adjusting the tie with both hands, which are clenched into fists. The text is overlaid on the tie.

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Magazines

By Jeff Gremillion

Titles shift locales
to get closer to
the action.
Their roads lead
to—or from—
New York City

The Trip to Bountiful

A handful of magazines have been playing musical headquarters recently. Time Inc.'s *Parenting* and *BabyTalk*, Times Mirror's *Ski* and *Skiing*, and the 20.6 million-circulation title *Modern Maturity* are making major moves for reasons insiders say are just common sense. • "This has been talked about around here for years," says *Ski* editor Andy Bigford of his magazine group's planned move from Manhattan to Boulder, Colo., during the next six weeks. "This is a chance for us to get back to our roots, to get back to skiing. We're trying

to reinvent ourselves."

Being based in the Rockies seems like a natural for the enthusiasts books. "We can be up on ski slopes from Boulder in 35 minutes," says Bigford, who's already bought a mountain-top home just outside the Colorado town.

Ski and *Skiing* group publisher Andrew Clurman says the staffs of both books were included more than a year ago in deciding where to move. They considered the skiing meccas of Salt Lake City and Burlington, Vt., as possible bases.

Dollars and cents factored into Times Mirror's decision to relocate its ski books, since costs of running a magazine group are considerably cheaper in Boulder than in New York. "In rent and physical services—basic overhead—we'll save about \$1 million a year," says Clurman. Bigford notes also the considerable savings the books expect to realize in their photography budgets. Slope-side photo shoots that formerly required photographers, models and editors to travel by plane to remote areas can now be done on an readily accessible nearby slope in an afternoon.

In all, 24 business and edit-side positions will move west, joining a



newly consolidated group of Colorado-based editors, writers and sales types, including the formerly Denver-based staff of Times Mirror's industry journal, *Skiing Trade News*. Some ad sales and marketing staffers will stay and maintain a small New York office. The new Boulder staff, totaling about 50, will include only 10 new hires. "We advertised those positions for about three months and got about 700 résumés," Bigford explains. "There are a lot of New York editors who want to get out of New York."

Ski and *Skiing* each publish seven monthly issues throughout ski season and one summer special, now closing. When the summer issues are wrapped, Bigford says, "it's 'last one out, turn off the lights.'" Times Mirror's new Boulder office is expected to be fully operational by May 5.

Time Inc.'s Parenting Group—including the monthly *Parenting* and its spinoff *BabyTalk*, which publishes 10 times annually—a few weeks ago completed a major move from San Francisco to New York. "We were always going to move," says Carol Smith, president of the group. "Every year we considered it, but it was just too expensive."

Besides increased revenue, a reshuffling in Time Inc. senior management helped make the move possible, Smith says. *Parenting*, started 10 years ago as a bicoastal joint venture with Time Inc., had edit, business and support staff based in San Francisco; its sales staff was based in Manhattan. The magazine was a key title in Time Inc.'s now-defunct L.A.-based West Coast operation, Time Inc. Ventures, which was headed by Robert Miller. Miller's desire for Time Inc. to have a strong California presence overshadowed Smith's plans to move the book. In late 1995, Time Inc. pulled the plug on the division and Miller resigned, a precursor to *Parenting*'s recent move.

"San Francisco wasn't a strong outpost anymore," says Smith. "It was great in the beginning. But the more we grew, the more the opportunities and challenges grew. You can gain a foothold in opportunities a whole lot faster in New York. And you can solve problems easier."

Smith says 70 percent of her ad business is New York-based. She adds that the magazine group will benefit from a closer relationship with corporate partner Time Inc.,

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- #1 Married with Children 11:00pm*

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*Ranking of entertainment programming

** FOX Prime in Metered Markets

Source: February, 1997 Nielsen households overnights.

Magazines

Writers' Block

A sample of great writing from a recent issue:

"Even Siskel and Ebert, when not wagging their horny thumbs up in the air ("Way up!"), have joined the chorus. The consensus has become so broad and solid regarding the irredeemable fate of Film that I can't help but wonder if the sentiment indicators have bottomed out, to borrow Wall Street language. At some point persistent gloom becomes so insupportable that something has to give—people get bored with being bored."

—James Wolcott, chastising movie critics who say cinema is dead, in "Waiting For Goddard," *Vanity Fair*, April

and from New York's vast "talent pool" of magazine types.

Parenting has already had to dip deeply into that pool. Only a small new-media staff will stay in San Francisco. All but 10 of the magazine group's other 60 employees opted to stay in Northern California when the move was announced last fall; editor Anne Krueger was among those who stayed. Janet Chan, formerly executive editor of *Good Housekeeping*, was hired as editor in December; all other senior slots have since been filled. (One of *Parenting*'s new hires, incidentally, is articles editor Josh Lerman, who opted to leave his executive editor post at *Skiing* to stay in New York.)

Finally, *Modern Maturity*, a bimonthly published by the Washington, D.C.-based American Association of Retired Persons, has recently completed its year-long move from Lakewood, Calif., to the nation's capital. The move, as

reported in this space a few months ago, puts the magazine very practically under the same roof with the association it represents. *Maturity* lost 40 of its 50 editorial and marketing staffers in the move.

A 'Glossy' Debut

State of the Industry Gets J-School Look

As is customary in spring, grad students in the magazine production class at Columbia Graduate School of Journalism are busy putting together a prototype for a new magazine. But this year's project strikes especially close to home. The would-be magazine, titled *Glossy*, covers the magazine business.

"We're thinking of it as something like a cross between *Folio* and *American Lawyer*," says Rafer Guzman, a student in the class.

"We're trying to interest the general reader—anyone interested in magazines for any reason." Guzman says rejected names for the book included *Magazine* and *American Editor*.

Glossy, to be tagged "The Magazine Magazine," is the clever idea of teachers Carey Winfrey and Michael Shapiro. In the process of learning how to create a magazine, students are researching the current state of the magazine industry. Plus, it makes good sense geographically, considering Columbia's location on Manhattan's Upper West Side. "We are only five subway stops—two if you're on the express—away from the center of the magazine world," says Shapiro, a *New Yorker* and *New York Times Magazine* contributor who co-teaches the class with Winfrey, the former editor of *American Health* and other books.

Stories being considered for the *Glossy* prototype include a feature on the freelancer's life and a profile of *Details* editor Joe Dolce. The magazine will be distributed in May. The number of issues to be printed has not been determined, but Shapiro promises that there will be enough to make a splash in the industry. "We will make it our business," he says, "to make sure the most important people in this business see this magazine."

Shapiro has given his blessing to any entrepreneurial students interested in trying to actually launch the book after graduation. But could *Glossy* ever be a real magazine? Well, Court TV and *American Lawyer* founder (and Columbia Graduate School of Journalism faculty member) Steven Brill clearly believes a consumer-oriented magazine covering the media could be more than an academic enterprise. He recently said he'd like to start a magazine "to do to and for the media what we've already done to and for the law." And after selling his share of Court TV and *American Lawyer* to corporate partner Time Warner last month, a much wealthier Brill has about 20 million reasons to be taken seriously. ■

60 SECONDS WITH...



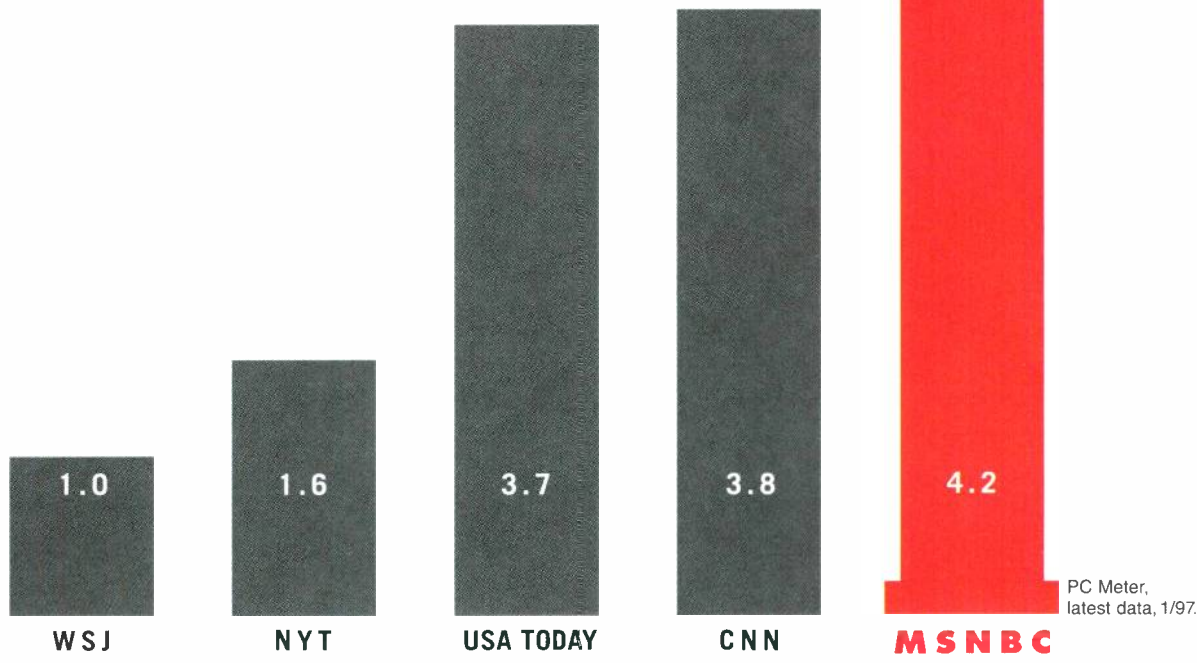
Steve Forbes

President and editor-in-chief of *Forbes*, 1996 Republican candidate for president

Q. Congratulations on your magazine's anniversary this month. At 80, how does *Forbes* figure into the evolution of business journalism? **A.** We continue to pioneer probing business journalism. **Q.** *Forbes* has been increasingly aggressive in covering the business of technology. **A.** Technology is the most rapidly growing part of the economy. It's where the future is coming, not only in the technology industry itself, but in people using the products and services of that industry in the conduct of their own businesses. **Q.** What's your take on magazines and the Web? **A.** The Web is not simply where you put the printed page. Our motto is "Tools, not text." We have some innovations coming up in our service in the next few months—innovations in editorial content and in how you help finance that service. **Q.** I can't resist a political question. Is the brouhaha over Clinton and Gore's fund-raising tactics appropriate? **A.** When you routinely misuse institutions such as the FBI, the CIA, the National Security Council, perhaps the IRS, people have the right to take you to task. **Q.** Are Republicans responding appropriately? **A.** On the Hill, they seem to have lost their verve and nerve. Perhaps they've been imbibing the Beltway air too much. **Q.** Will you be a candidate in 2000? **A.** Too early to tell. But I am going to stay involved. Last week, we officially launched a new organization called Americans for Hope, Growth and Opportunity to promote issues such as the flat tax. **Q.** Hope, growth and opportunity—I've heard that somewhere before. **A.** I thought it might ring a bell.

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MOVERS

CABLE TV

Alex Ferrari has been named senior vp and cfo at MTV Networks. Ferrari had been the controller and vp for financial planning for the company...Gary Morgenstein has been named vp of public affairs and communications for A&E Television Networks. Morgenstein had been director of public affairs and communications there since 1996...Susan Varra has been promoted to vp of finance and accounting for Request. Prior to joining the cable network, Varra spent four years with KPMG Peat Marwick as a supervising senior auditor, specializing in the cable industry...Craig Simon has been tapped as vp of North American distribution for CBS Cable. Simon joins CBS Cable from Cablevision Systems, where he was regional vp for the past two years. Before that, Simon had been vp and gm of NBC Radio Networks.

STATIONS

Kathy Saunders, vp and general manager at WFXT in Boston since 1995, has been named vp and gm of sister Fox Broadcasting Co.-owned station KDFW in Dallas. KDFW was acquired by Fox upon completion of a 10-station deal with New Communications Group. She had been in Dallas from 1993-95 as gm of KDAF, Fox's former O&O station in the market...Dan Zako has been named the new national sales manager for 106.7-FM in Detroit. Zako was most recently director of sales for Liberty Broadcasting and then Chancellor Broadcasting's WBAB-FM, WBLI-FM, WGBB-FM and

(continued on page 40)

The Media Elite

BY MARK HUDIS

Edited by Anne Torpey-Kemph

La Femme USA

Though USA Network is touting the star of its new spy drama as an unabashed sex symbol, she wants you to know she's got a brain, too. "I'm of the new breed of blondes," said *La Femme*

Nikita's Peta Wilson in an interview with *Mediaweek* at the national cable show in New Orleans last week. "I don't need my breasts [to play the role]. I talk, they don't."

In fact, if the drop-dead gor-

geous Wilson has her way, USA will be changing the way it markets *La Femme Nikita*, its most promising new entrant. "I didn't like [the network's male-targeted campaign] at all," she said. "But that's changing. My character will still look fabulous; she's a spy. But I want to make it a show that a woman can relate to as well."

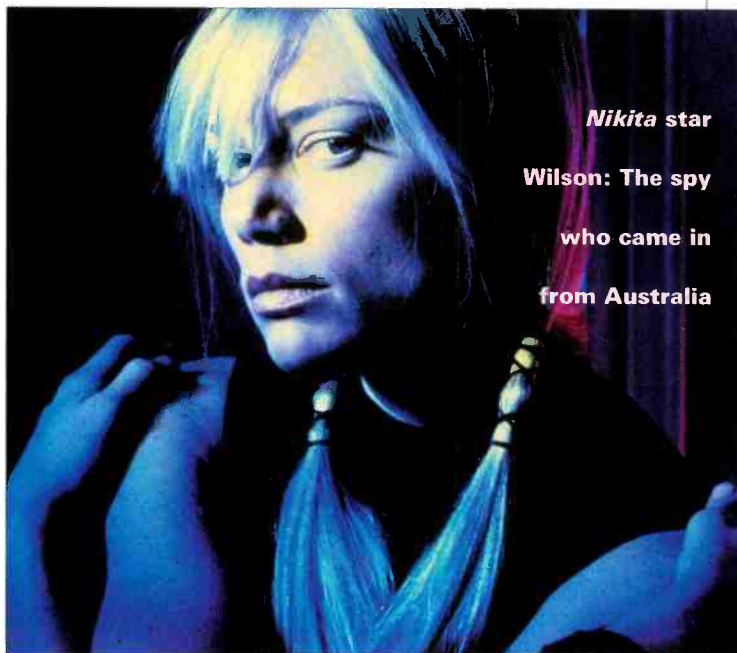
Wilson describes Nikita as "Eliza Doolittle meets *Get Smart's* 99 and *The Avenger's* Emma Peel." Nikita works at the ultra-secret Section One, whose members are all cold-blooded killers—except her.

"She's an angel running with wolves," said Wilson. "I never lose sight of the fact that I'm not a killer. I hope that the audience can identify with her."

The Australian-born star-in-waiting brings years of experience in theater and bit parts in movies to her first leading role. A Stella

Adler pupil, she crafted a veritable biography of the Nikita character so that she could summon her at a moment's notice under the show's grueling production schedule. This is cable, after all: 16-hour workdays, no rehearsals, no run-throughs, and the occasional 20-below-zero day on location in Toronto.

With a handful of episodes under her belt, Wilson is beginning to feel confident enough to carry the show. "I'm getting it now: the camera, the scenes. In TV, it's all technical. The clumsy colt is becoming a slick racehorse in this medium." —*Michael Bürgi and Richard Katz*



Nikita star

Wilson: The spy

who came in

from Australia

JEFF KATZ/USA NETWORK

'Esquire' Serves Up New Back-of-Book

Further proof of the feminization of America's men's magazines is Ed Kosner's decision to revamp the back of *Esquire*. A new service-oriented 20-page section, edited by Anita Leclerc and making its debut in the June issue, is a return to form for Kosner. In 1994, he introduced "Esquire Guide," a single-topic service section, which was replaced by "The Male Animal" section, featuring short takes on grooming, sex, food, drink, money, cars and relationships, about two years later. With the single-topic

approach, Kosner says, "you couldn't return to [that subject] for God knows how long, which deprived the magazine of interesting topics." "Animal" fed the American male's demand for topics traditionally reserved for women's books.

The new section, which will retain the title "The Male Animal," combines the editorial styles of the former "Animal" and "Guide."

"We're trying to combine the in-depth coverage we had initially with some shorter takes," Kosner says. —*MAH*

Elite Invitation

Techno-geek is chic. And those clever marketing types at JFK Jr.'s *George* magazine know it. The March issue of Hachette's politics-as-pop book includes an eight-page special advertising section on high-end communications technology that keeps Washington plugged in. The section, titled "The Techno Party," came to life last week at trendy club Ozone in D.C. The magazine invites for the event, sent to advertisers, press types and FOGs (Friends of *George*), were CDs screen-printed with party details. And those in attendance boogied to what else?—techno tunes.

Chill Wind Blowin' Against Crime

Crime is taking a hit in the New York area, thanks to recent efforts by The John Reisenbach Foundation. The charitable organization, named for the All American Television sales exec who was fatally shot in Greenwich Village in July 1990, has teamed with The Learning Project to fund summer alternative courses and after-school outreach programs dubbed "Project Chill." The programs are already in place in the Washington Heights section of Manhattan, and plans are to expand them to schools in Manhattan's Lower East Side. "We're not as deep-pocketed as the Ford Foundation, but we like to think our funds helped jumpstart outreach programs that are gaining wider support from other community organizations," says foundation board director Alec Gerster, evp of media for Grey Advertising.

Since its founding six years ago, the organization has raised \$750,000 and has allotted some \$500,000 for neighborhood watch groups. —Michael Freeman

'USA Weekend' Inks Cokie and Steve

Like Fred and Ginger, Cokie and Steve manage a complicated two-step without stepping on each other's toes—too often. The Robertses, political analysts and consummate newspeople, have just signed on with *USA Weekend* to pen a weekly column that will tackle political issues but give the ideas a human spin. Their first article, due out March 30, will discuss interfaith marriages (such as theirs—she's Catholic, he's Jewish).

Their combined credentials are impressive. Cokie is a former National Public Radio staple and now an ABC News mainstay; Steve is a *New York Times* denizen and longtime pundit. When two headstrong, smart, successful people fight for ink, compromise is key.



Cokie, half of the byline on a new USA Weekend column

"We discuss our columns ahead of time," Cokie says, "agree on a topic, and then one person writes and the other person edits. That's the only sort of touchy moment," she adds with a verbal wink.

But time is the best teacher, and the Robertses' differences are now easily ironed out.

"[Steve and I] have worked together for years, and we've been married for 30," says Cokie. So we've been having these discussions for a long time. —MAH

MEDIA DISH

'Men's Health' Goes Spago During WSA



On hand for good food and chat at a dinner during the Western Show Ass'n. in Las Vegas (l. to r.): George Dietel, vp/marketing, Rockport; Linda Lewi, vp/advertising, Rockport; Muriel Dietel; and Sean Flanagan, associate publisher, 'Men's Health'.

AWRT Presents FCC Commissioner Ness' Address



In New York for Susan Ness' talk on broadcasting issues were Lucille Luongo, svp/corp. communications, Katz Media Group; Tom Olson, ceo, KMG; Ness; Audrey Tanzer, Station Reps Ass'n.; and Chickie Euccho, president, AWRT/NYC

'react' Holds First "Take Action" Awards

'react' presented \$475,000 in college scholarships at a Rainbow Room luncheon cohosted by Miss America Tara Dawn Holland (l.). With her (l. to r.): Sunny Fersterheim, vp/advertising, 'react'; Mary Ellen Holden, vp/brand mgmt, USA Network; and Carlo Vittorini, chairman, Parade Publications.



MOVERS



Fishman is open for business



Ferrari upped at MTV Networks



Abdulhak jumps to DMB&B

(continued from page 38)
WHFM-FM in Long Island, New York...**John Feyrer** has been named sales manager for MSG Yankees Radio. Feyrer, who most recently served as account exec at SportsChannel New York, will oversee ad packages for the Yankees Radio Network.

AGENCIES

Nadia Atassi Abdulhak has joined D'Arcy Masius Benton & Bowles/Detroit as a media planner on the Cadillac account. Abdulhak comes over from Leo Burnett USA, where she had been a media planner on the Amoco Oil account...**Sydney Parrish** has joined Creswell, Munsell, Fultz & Zirbel (CMF&Z) as an assistant media planner. Parrish joins the company from Osborn and Barr in St. Louis...Several staff announcements at Ogilvy & Mather, Atlanta: **Shannon Hill** has joined the agency as a media planner. She is a recent graduate of the University of Georgia; **Bridget Taylor** has joined as an assistant media planner. She is a graduate of Florida State University; and **Ryann McAllister** joins the agency as an assistant media planner. She is a recent graduate of Duke University...**Karen Wanek** has been named a media planner at J. Walter Thompson/Chicago. Wanek came to the agency in November 1995 as an assistant media planner

and began her career at Badger Rutter & Associates in Brookfield, Wis., as a market planning and research assistant.

PRINT

Mark Weber has been named the new vp of classified market groups of the Marketer Customer Unit at Star Tribune in Minneapolis, producer of the *Star Tribune* newspaper. Weber has served as marketing manager in the real estate market group at Star Tribune since 1994...The *Utne Reader* has promoted **Tom McKusick** to sales director of Midwest and music advertising. McKusick had been the publication's advertising manager since 1990...**Dennis Dougherty** has joined Hachette Filipacchi's Atlanta sales staff, replacing Kelly Hediger as the Southeast regional sales director for *Metropolitan Home*, *Elle Decor* and *Home*. Most recently, Dougherty ran D.W. Dougherty & Co., a firm responsible for ad sales and marketing of *Bride's* magazine and Street & Smith's Sports Group.

PROMOTIONS

Lauren Fishman has opened her own special events company, based in New York. Lauren Fishman Events will serve sports, TV and other industries. Fishman had been director of special events at ESPN.

'Cosmo's HGB: Happy to Be a Working Girl

She certainly doesn't mean to seem ungrateful, but Helen Gurley Brown just doesn't want anyone to think her career is over. Upon receiving *Financial World's* career achievement award last week, the legend-in-her-own-time HGB said she thinks of the award as another marker in a long journey, rather than an endpoint. Selected by a jury of over 3,500 peers, Brown was honored for her reign as founder and editor-in-chief of *Cosmopolitan*.

"I want to continue to be...imbued with a continuing feeling of self-esteem that comes from work," Brown said. "As long as everyone knows this

award doesn't celebrate the end of my career, I'm happy. I've been working since I was 18 years old and I really don't want the feeling of well-being that comes with work to go bye-bye."

Brown, who actively oversees *Cosmo's* international editions, is especially flattered by the award because she sees so many worthy possible recipients in the field.

"[*Glamour's*] Ruth Whitney comes to mind. She puts out a fabulous magazine. [*New Yorker* editor-in-chief] Tina Brown is much younger, but at some point she'll also be in the hall of fame, because she's a fantastic editor."

As always, gracious in victory.

—MAH

The Stars Come Out, Along With Ellen



CHRIST MATHIEW

Crowded out: DeGeneres, here with chef Wolfgang Puck

The upcoming hour-long lesbian epiphany in ABC's *Ellen* sitcom is beginning to look more like *The Hollywood Squares*. As of last week, Oprah Winfrey and singers k.d. lang and Melissa Etheridge were on board to appear on the April 30 "outing" episode, as well as Demi Moore, Billy Bob Thornton and Dwight Yoakam.

Taking network synergy to new heights, *PrimeTime Live* will interview star Ellen DeGeneres, with "no restrictions on subject matter," the network said.

U.S. News & World Report editor James Fallows, who authored *Breaking the News*, cites the interview as a sign of "the increasing reliance of TV news on entertainment...I personally have felt that it destroys the market for news."

Christian Coalition president Ralph Reed, for his part, wouldn't take a stand on the *Ellen* thing. Perhaps chastened by Dan Quayle's starchy brush with Murphy Brown a few years back, Reed, through a spokesman, said, "I'm not going to take on a fictional character." —Claude Brodessor

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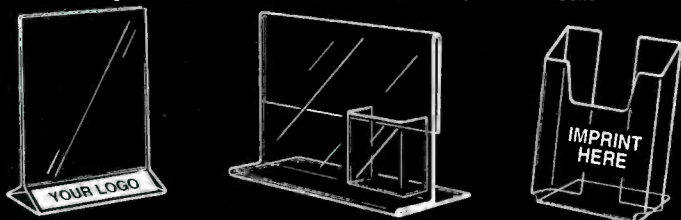
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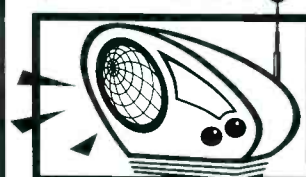
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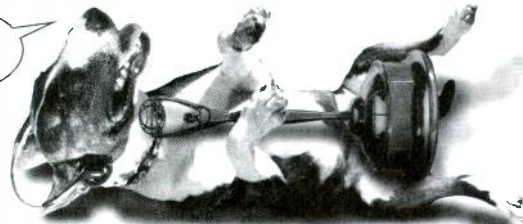
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EMPLOYMENT

SELL FOR SCREENVISION

SCREENVISION CINEMA NETWORK, the country's leading national cinema marketing company, needs a super salesperson for the Eastern Region. Join this exciting company and be a part of their strong growth. We are looking for a sales person with tenacity and five years minimum media sales experience. If you would like to own a piece of Hollywood, send your resumes with salary requirements to:

Screenvision c/o Ed Torres

597 Fifth Avenue
New York, NY 10017
fax 212/752-0086

HELP WANTED



hastings
Your Entertainment Superstore™



DIRECTOR OF ADVERTISING

Amarillo, Texas

The originator of the entertainment superstore (books, music, video, software, video rental, and newsstand) is seeking a take-charge individual as its **DIRECTOR OF ADVERTISING** whose grasp of multi-unit retailing will leverage the individual's contribution as a key member of the executive management team in our empowered, team-style environment. This position reports to the Sr. Director of Merchandise with frequent interaction with the Executive Team.

The company has been profitable in each of its 28 year history and has a history of an annual growth rate exceeding 20% opening large entertainment superstores in secondary markets. Join over 4000 associates in an empowered environment where we believe that honesty, integrity, trust, and respect allow us to grow personally, as well as professionally.

The Director of Advertising will help re-engineer Hastings advertising systems with our Development Teams to interface with our proprietary world class purchasing, marketing and accounting systems. The Director will ensure the execution of advertising campaigns, objectives and budgets by working with the purchasing and marketing product teams; and achieve the advertising financial objectives by negotiating the best cost for all media, including rates, production cost, printing, etc.

The successful candidate will have a strong multi-unit entertainment background preferably in retailing and a minimum five years of recent experience in advertising at a supervisory level. A personal love and knowledge of our products is essential to staying abreast of our fast moving industry. The candidate must have the energy, ambition, financial, technical and communication skills required to undertake a significant ramp-up in our advertising posture. Experience in database marketing is considered a plus as we plan a significant effort in 1998. The successful candidate will also possess well-developed computer skills to work in our state-of-the-art client/server environment.

Benefits include Incentive Stock Options, a 401(k) Profit Sharing, Group Health, Executive Medical Allowance, and ESOP. The position is located in Amarillo, Texas, which in addition to the excellent quality of life, superb climate and Texas best rated schools, is among the lowest cost of living communities in the USA.

Qualified candidates should submit a cover letter stating compensation history and complete resume, in confidence to: **Tracee Cunningham, Recruitment Manager, Hastings Entertainment, Inc., P.O. Box 35350, Amarillo, Texas 79120-5350.**

www.hastings-ent.com
Equal Opportunity Employer

Entertainment Superstore

Entertainment Superstore

Entertainment Superstore

PUBLISHING

DISTRICT SALES MANAGERS

Leading business/travel publication seeks extremely motivated, hardworking, energetic individual to efficiently cover territory by maintaining and expanding sales. Experience in travel, Web sales &/or publishing a plus. Salary commensurate with experience; excellent benefits. Send/fax resume which **MUST** include salary requirements to: **SKY BOX # 245-TR, 235 Park Ave South, 4th flr, New York, New York, 10003. Fax: 212-643-4807.** Equal Opportunity Employer.

CREATIVE WRITER

International Public Relations firm seeks a creative writer and thinker to produce collateral materials, case studies, speeches, ads, and brochures, part-or-full-time. Salary up to \$50,000, with extensive benefits package if work over 30 hours/week. Resumes to:

**Ilise Rosenblatt, Dir. HR
Porter Novelli**

**437 Madison Avenue
New York, NY 10022
Fax: 212-872-8222**

No phone calls, please.



BLUE MARBLE

ADVANCED COMMUNICATIONS GROUP

Blue Marble Advanced Communications Group is a full-service marketing and commerce company specializing in new media solutions for clients and brands worldwide. Our projects include the development of web sites, CD-ROMs and kiosks, integrated with traditional advertising support. We are looking for original thinkers and aggressive, high-energy individuals who thrive on challenges and have a background in new media to fulfill the following positions:

**Executive Producer
Director of Interactive Development
Director of Sales and Marketing
Associate Director of Business Development
Senior Programmer
New Media Ad Sales
Junior Designer
Administrative Assistant
Data Management**

Please send your resume with salary requirements to:

Blue Marble ACG, Ltd
Worldwide Plaza, 825 Eighth Avenue, New York, NY 10019
Attn: Human Resources FAX: 212/474-6202
No Phone Calls Please

We love to see other people work.

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RESEARCH PROJECT MANAGER

Interactive Research firm needs Project Manager. Requires related college or advanced degree, 5+ years research experience with supplier, excellent communication skills. Extensive client contact, report writing, qualitative/statistical data analysis and management of ongoing projects will be critical components. Good computer skills and a strong desire to learn about the online environment are required.

**Fax resume to 212-227-8482
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HELP WANTED

communication ARCHITECTS

MEDIA ADVERTISING SPECIALIST

Seeking a communications professional experienced in the planning and development of strategic and innovative advertising. Strong negotiating skills critical to media planning and buying through multiple agencies to maximize budgets and gain media efficiencies throughout organization.

ACCOUNT EXECUTIVES

Seeking an Account Executive to manage the development of effective advertising and integrated communications campaigns for internal clients. Experience sourcing and supervision of internal and external resources, strong leadership capabilities, project management and negotiation skills required.

All candidates must possess a bachelor's degree in communications, business or a related field, a strong team orientation, and the desire to strengthen a newly redesigned, customer-focused, communications group.



PSE&G provides an excellent opportunity for career growth and contribution, a highly competitive salary and outstanding benefits. To discuss this exceptional opportunity further, please submit your resume in confidence (SALARY HISTORY AND REQUIREMENTS MUST ACCOMPANY RESUME) to: Strategic Staffing, PSE&G, Dept. NYT-AD, 80 Park Plaza, Newark, N.J. 07101

Wanted: Account Executive Who Can Sell 15 Networks At The Same Time.

Account Executive wanted for the country's third largest cable interconnect. Greater Boston Cable Advertising is looking for a salesperson with experience calling on major clients and ad agencies. Broadcast ratings and research knowledge needed. Demonstrated ability to develop and maintain new accounts. Excellent verbal and written skills essential, computer skills highly desirable. Proven ability to work in a team environment. Excellent benefits, list and earning potential. Resumes only (no phone calls please) to:

Greater Boston Cable Advertising
Box AES, 31 St. James Avenue, Suite 811
Boston, MA 02116
Fax (617) 292-7820
Email to "info@gbca.com"

GBCA, a division of Continental Cablevision, is an equal opportunity employer.

A WISE GUY, HUH?

Are you a copywriter with enough experience, energy, and ingenuity to come up with unusual ways to say what's been said before? Are you a strategic and creative thinker? Does your book reflect it? If so, send a cover letter, resume, and top three samples to:

ADWEEK Classified, Box 3969
1515 Broadway, 12th fl.
New York, NY 10036

TRAFFIC/PRODUCTION MANAGER

Creative, fast-paced, NYC ad agency seeks a hands-on Traffic/Production Manager to fill immediate opening. Must have 2-3 years experience in print traffic with a working knowledge of print production. Broadcast traffic experience a huge plus. Please fax resume and salary requirements to:

Production Director
212-308-3517

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ADWEEK CLASSIFIED

Toth Design & Advertising ACCOUNT MANAGEMENT POSITIONS

Account Supervisors • Account Executives

We are a rapidly growing, creative driven advertising and design firm, with top national fashion and lifestyle industry clients and offices in greater Boston and New York.

We are seeking account managers with a minimum of 3-5 years agency experience. Ideal candidates are intelligent, caring and motivated professionals who believe in comprehensive, in-depth service to clients and enjoy a collaborative, team based company culture.

Resumes may be submitted, in confidence, to:

FORD WEBB ASSOCIATES

P.O. Box 645 • CARLISLE, MA 01741

The Washington Post SALES REPS (HI-TECH)

The Washington Post is seeking two top-notch sales representatives to join dynamic, high energy, fast-paced National Sales teams in our New York City and Los Angeles offices. The successful candidates will be responsible for generating advertising revenue for Hi-Tech accounts.

A minimum of five years national advertising sales experience or experience with an ad agency or advertising client and a proven track record of sales achievement are required. Excellent communication skills and strong presentation skills are a must. Solid computer skills also required.

High energy, creative professionals with the drive and ability to enhance and grow this important segment of business are invited to reply in confidence to:

The Washington Post

Personnel/MMSB
1150 15th Street, NW, Washington, DC 20071
Fax: (202) 334-5658

STEEN

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Company founded in 1930 offers great
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Steen Outdoor Advertising
Fax 215-755-6955

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Fax - (212) 536-5315

OR CALL 1-800-7-ADWEEK

HELP WANTED

**MEDIA PLANNING
MADE FUN**

Are you great with numbers and have an interest in the media and publishing? This midtown NYC consulting firm works for media companies on marketing, strategy and organization. We're searching for a full-time business analyst for research, planning and analysis. BA required, publishing experience or interest preferred. Computer & analytical skills critical.

Please fax resume and salary requirements to:

Vicki

212-683-7494

AD SALES

If you have experience working in the creative community, we want to talk to you! Magazine edited for ad agency creatives and graphic designers has opening on sales staff for someone with a proven track record serving this category. If you have experience calling high technology, stock photography, and paper mill accounts, internet experience (a plus!), and have 5 years sales experience, and look forward to developing an existing account list plus pitching new, unsold ones, send your resume, along with a cover letter stating salary history and requirements to:

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New York, NY 10036

SALES PROS! Fastest growing POP Display company has immediate opening in sales (East). Looking for true producer.

DISPLAYS

Base salary, benefits, commissions. Prefer computer literate self-starters, POP or brand background. Do you bring business to the table? If so, fax resume and salary reqs. to Mr. Grady at (201) 543-6533. We answer all.

POINT - OF - PURCHASE

ACCOUNT EXECUTIVE

Fast paced New Jersey creative agency needs smart, energetic individual with positive, can-do attitude, excellent organizational skills to manage key client on daily basis. Must be hard-working, quick learner, possess strong communication skills. Pharmaceutical and print production experience a plus. Computer skills essential. 3+ years agency account management experience required. Send resume, salary requirements to:

ADWEEK Classified, Box - SE00453
1515 Broadway, 12th fl, NY, NY 10036

Advertising

**Rock Solid
Opportunities.**

Prudential is America's largest insurance company and a world leader in financial services. Currently, our fast growing in-house ad agency has the following opportunities available in NEWARK, NJ:

Advertising

Computer Mechanical Artists

Assists active Design and Print teams in the preparation and assembly of mechanical files for advertising, direct response and various collateral and presentation assignments. Individuals must be self-starters able to turn on a dime, as well as have strong preflight skills. Dept NPR0288AW

Assistant Traffic Coordinator

We have an entry level position for our in-house Advertising Agency. The right candidate would assist an associate traffic manager with daily responsibilities (i.e. scheduling, insertion order and extension requests, status reports, etc.). Interacts with all levels of Agency personnel on a regular basis. Candidate should be computer proficient and familiar with newspaper and magazine ad placement. Dept NPR0289AW

**Advertising
Late Shift**

Need print advertising designers, computer mechanical artists, marketing/advertising writers, proofreaders, traffic and production managers to work late afternoon/evening hours, full or part time. Candidates should have experience working in fast-paced ad agency environment. Dept NPR0290AW

Media Planner

There is an outstanding opportunity for a hard working and skillful media planner and negotiator with 2-5 years of broad based media planning experience including TV, radio and print. Must be Excel proficient. Dept NPR0291AW

Graphic Designer

We're seeking an exceptionally talented and versatile hands-on designer with substantial experience designing newspaper and consumer magazine advertising. You must be Mac-proficient. Design experience with direct mail kits, collateral and web sites is a plus. Experience with blue chip financial services, insurance and healthcare advertising is also a plus. Dept NPR0292AW

Marketing Writers

We're seeking a couple of high energy marketing writers to produce crisp, high content marketing and advertising materials. Including print ads, direct mail, collateral and employee communications. Dept NPR0293AW

Technical Support Supervisor

We're seeking a systems support individual with a strong graphic arts background. You must be an experienced troubleshooter able to run and service equipment, solve network log jams, archive work, and be fluent in both Macintosh and PC protocols. A college degree in computer science or management, or equivalent pre-press/printing operations related experience is preferred. Dept NPR0294AW

Prudential offers a competitive salary commensurate with experience, a comprehensive benefits package, and opportunities for advancement. For immediate consideration, please send a scannable (clean, clear, no graphics and unfolded) copy of your resume, indicating position desired by including the appropriate department code listed above, with salary requirements, to: Box BHA5935, 437 Madison Avenue, 3rd Floor, New York, NY 10022; Fax (201) 367-8024. **(Only those resumes which include the appropriate department code will be considered.)**



Prudential

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

Media Buyers Needed:

Houston ad agency needs a media buyer with 3 to 5 years experience and a junior buyer with 1 to 2 years experience. Knowledge of Smart Plus or MM+ buying systems helpful. Fax resume & salary requirements to: Love Advertising...713.552.9155

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WE'VE MADE OUR MARK IN THE SHOE/FASHION INDUSTRY

Now make yours - at Timberland. We're one of the most recognized names in the industry. And thanks to a corporate philosophy that recognizes the importance of each employee to the company's overall success, you'll discover a career that's paved with rewarding opportunities. Join our Stratham, NH team as

BRAND MANAGER - Men's Footwear

Through trend forecasting and analytical market research, you will propose seasonal strategic plans that provide a platform for product development and marketing objectives; assess customer and competitor requirements in the market place in order to define how we compete; and conduct market research with retailers and consumers to refine strategies and confirm product direction.

To qualify, an MBA and 5+ years' experience in product/brand management are required, as are strong analytical, planning and interpersonal skills. Prior experience managing profitability of the business, directing/coordinating the planning and execution of integrated marketing programs, along with seasonal forecasting and budget management are essential. Experience in the footwear industry is a big plus.

If setting the standard for an entire industry interests you, consider joining the Timberland team in Stratham, NH. We offer a competitive salary and benefits package including a 401(k) Plan. Please forward your resume, including salary requirements and department code, to: The Timberland Company, Human Resources, Dept. BW-NF-324, 200 Domain Drive, Stratham, NH 03885. Fax: (603) 773-1662. Timberland is an equal opportunity employer.



Timberland

MEDICAL COMMUNICATIONS AGENCY

Rapidly growing medical communications agency has immediate openings for a variety of editorial staff positions, including

- Editorial Supervisors
- Editorial Project Managers (Project Editors)
- Symposia Editorial Coordinators
- On-Line (Internet) Editorial Project Managers
- Copy Editors
- Proofreaders (part-time)

Knowledge of ACCME guidelines a plus. Knowledge of FDA guidelines for promotional materials also a plus. Must be computer literate, eager to learn the medicine behind our clients' products, and willing to work in a friendly, collegial atmosphere.

*Full-time and temporary situations available.
Send resumes with salary requirements in confidence to:*

ADWEEK Classified, Box 3970
1515 Broadway, 12th fl.
New York, NY 10036

DESIGN DIRECTOR

Leading national exhibit design firm in high tech and entertainment industries seeks a creative, accomplished and experienced Design Director to help take company to the next level.

You must be organized, focused, enthusiastic and committed to fresh solutions and daring designs; you must be able to lead a spirited staff of industrial designers and architects, manage production of presentation media, and serve as key player on the management team.

Please forward written qualifications and work samples to:

Personnel Director

Denby Associates

PO Box 3722, Princeton, NJ 08543
Fax: 609-588-0333

COMEDY CENTRAL MANAGER PROMOTIONS MARKETING

Comedy Central, the only all comedy network, has an immediate opening for a Manager to develop and implement a network strategy, in conjunction with our Programming, On-Air, Ad Sales and New Business Development departments for programming and promotional partnerships with movie studios.

Responsibilities will include developing partnerships with studios that result in original network programming, product placement/exposure for Comedy Central in films, theaters, and through studio marketing and advertising efforts, developing and implementing sponsorship opportunities with New Business Development to generate incremental revenue from national advertisers, as well as managing the development and execution of network integrated promotions, consumer sweepstakes/contests, and college tours.

The ideal candidate should possess a minimum of three years of marketing or Promotion experience at a network, movie studio, ad or promotion agency and have national advertising client experience. Movie studio experience is preferred. Individuals must have superior writing skills and a BA/BS degree.

**Qualified applicants should forward their resume
and salary requirements to:**

Comedy Central
1775 Broadway, 10th Floor, New York, NY 10019
Attn: Human Resources Department

*No phone calls please.
An equal opportunity employer.*

Wanted: Natural Born Killer. (A.E.)

Requirements: Must be able to jump on clients' backs and latch on like a pit bull; **Must** possess excellent written and oral communication skills; **Must** work and play well with others; **Must** have 3-5 years experience; **Must** be oddly attracted to the healthcare industry; **Must** have a Killer Advertising Instinct.

We're a leading, full-service, award-winning agency that's up to our neck in work.

**Send or fax resume, including salary history
(another must), to: M. Schlegel @**



1776 On The Green
67 East Park Place
Morristown, NJ 07960
Fax: 201/993-2828

JUNO NEEDS EXCEPTIONAL AD SALESPEOPLE

Juno, America's free Internet e-mail service, is experiencing spectacular growth. We're adding 8,000 to 10,000 new subscribers each day. At this rate, we anticipate having 2,000,000 subscribers by next month (our first anniversary!) and almost 4,000,000 subscribers by year's end. If

you can really sell, and you have at least two years ad sales experience, we want to talk to you, and fast. Fax your résumé and compensation history (in confidence) to E. Ferber, (212) 403-8499.



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HELP WANTED

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HAS A FEW LUCRATIVE EMPLOYMENT OPPORTUNITIES:

AD SALES

NEW YORK - Mid Level sales person. Must have one year media sales or three years agency account or media experience. Generous base+commissions+stock options. Account list tailored to experience.

SAN FRANCISCO - Mid to Senior sales, based in Bay Area. Must have knowledge of Northwest agencies and clients. Primarily non tech list. Generous base+commissions+stock options. Can work from home.

CHICAGO - Senior Sales Position, must have three years minimum media sales with contacts in major Chicago agencies. Promotable with generous base+commissions+stock options.

GeoCities provides state of the art research, trade advertising and marketing support

VICE PRESIDENT OF MARKETING

- Responsible for all aspects of Advertising, Research, Site Positioning, etc. Must have agency or media client background. Can be based in NY or LA. Salary+ Stock Options.



FAX OR E-MAIL RESUME TO:

212.479.2535 Fax

pdebraccio@geocities.com

MARKETING/ADVERTISING MANAGER

Volkswagen of America has a challenging opening for a marketing/advertising professional on our Brand Equity Team located at our corporate headquarters in Auburn Hills, MI.

The selected candidate will lead the company's two advertising agencies in the creation of breakthrough brand advertising and promotions for the U.S. and Canada. Responsibilities include developing effective/innovative media placement and creative consistency to enhance brand and model positioning, and assisting and/or directing new vehicle launch communication programs.

To qualify, you must have a Bachelor's degree (MBA a plus) and at least 5-7 years' advertising agency or client-agency experience, including budget management, event/sports marketing, youth market and interactive media experience. Brand management and/or automotive experience preferred. French and German a plus.

Volkswagen offers an excellent compensation package. To apply, please send your resume to: **Volkswagen of America, Human Resources, Dept. ES, 3800 Hamlin Road, Auburn Hills, MI 48326.** Equal Opportunity Employer.



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

Sheriff Wanted

You have a killer instinct and the reel that comes with it. Your book is full of exceptional print. You're not afraid of a showdown with a client, creative or a suit. You're tactful, but direct. You walk the walk and dance the dance. You know when to follow the strategy and when to toss it out the window. In other words, you have what it takes to be the Executive Creative Director at a 10-year-old, 100-million-dollar advertising agency located in the midsouth region, supervising the efforts of a 35-person creative/production staff under three roofs in two cities. Compensation package includes competitive salary and benefits with potential for bonus program based on new business success. If you have 10 years experience, most recently with a significant regional or major national shop, offer big-time brand and/or account experience and you're ready to help take us to \$200 million dollars, shoot us your resume in strict confidence to:

ADWEEK Classified
Box 3567
936 Merchandise Mart
Chicago, IL 60654

HELP WANTED

**CREATIVE DIRECTOR
JOIN OUR
MANAGEMENT TEAM**

National marketing communications firm needs a leader to take its award winning creative even further. Located in the heart of Washington, D.C.'s Georgetown area, this nine year old firm needs the wisdom and professionalism of a seasoned pro. Minimum of 10 years related experience.

Forward resume to:
Personnel Director
Griffin & Company, Inc.
1025 Thomas
Jefferson St., NW
Suite 310 East
Washington, DC
20007

**MARKETING
MANAGER**

Leading business-to-business publication seeks detail-oriented and highly organized Manager with proven strategic planning and project/production management skills. Good writing skills a must. Will be involved with ad creations. Web experience a definite plus. Salary low to mid \$30K's. Please send cover letter w/sal reqs & resume to: **SKY BOX #253-SY, 235 Park Ave South, NY, NY 10003. Fax: 212-643-4807.** Equal Opportunity Employer.

ADVERTISING SALES

Seeking bright, enthusiastic AE to sell TV, radio & print for ethnic language broadcasting co. Will need to generate new & maintain existing accts. Must have sales experience with good track record, computer literate, & strong communication skills. Great environment & career opportunity! Please fax resume to: Russian American Broadcasting Co. Director of Advertising
201-461-2861

Reach your ad community in
ADWEEK CLASSIFIED

**Wanted: Natural Born Killer.
(Media Planner)**

Requirements: Must be able to think outside box with traditional and new media; **Must** possess excellent written and oral communication skills; **Must** work and play well with others; **Must** have 2-3 years experience; **Must** have a Killer Advertising Instinct. We're a leading, full-service, award-winning agency that's up to our neck in work.

**Send or fax resume, including salary history, to:
B. Lettiere, V.P./Media Director @**



1776 On The Green
67 East Park Place
Morristown, NJ 07960
Fax: 201/993-2828

E.O.E.

ACCOUNT MANAGEMENT

We are seeking an experienced Acct. Manager to work in our package design/brand identity division. Ideal candidate should have 5+ yrs. exper. working for an in-house dept. of a consumer prods. company or an agency specializing in this field. Exper. in a) writing proposals, b) developing and maintaining budgets, c) working with designers, and d) name development.

*Please send or fax (212-463-8419) resume with cover letter
indicating salary history to:*

**Bozell Worldwide, Dept. PGB
40 West 23rd Street, New York, NY 10010**

EOE/JAA

M/F/H/V

**WANTED: NEW YORK
BUSINESS MEDIA
MAVEN**

Out-of-town pr firm with exciting NY business seeks independent or freelance pr professional with New York media contacts, expertise in real estate, business, and financial press. Must have excellent writing, media placement, strategic, and client management skills. Will start immediately as part-time commitment with possibility of growth to full-time. Pitch yourself to us. Please include salary requirements. Box 687, ADWEEK, 100 Boylston St., Ste. 210, Boston, MA 02116

COPYWRITER NYC

West 57th St.- Fast growing, full-service agency seeks fresh copywriter for staff position. Experience not as crucial as a book that shows you're concept driven and versatile. You can talk to upscale consumers (travel, resort, hotel and real estate a plus). You're Mac literate. You're strong on headlines and skilled at body copy. You're fast. And you're fun. Salary to reflect level of experience. Fax resume and your two best samples to

TCD at 212-582-0770

**ADVERTISING
ACCOUNT MANAGER**

Rapidly growing 4A's NYC ad agency has growth opportunity for an individual with a minimum of 3 years experience in account management. Media knowledge a plus. The candidate should have integrated communications background. Fax resume with letter and salary desired to:

**R. Meehan
212-753-4996**

**ASSOCIATE
MEDIA DIRECTOR**

Growing Southeast agency with national consumer and business-to-business accounts is looking for an Associate Media Director. Must have 7-10 years agency experience in buying and planning with an emphasis on print, strong negotiating abilities, client presentation skills and a desire to work in a team-oriented environment.

**FAX or mail resume with
salary requirements to:**

**Director of Client Services
KB&A Advertising
200 N. Main St., Suite 201
Greenville, SC 29601
FAX: 864-242-5159**

**MARKETING
COMMUNICATIONS
MANAGER**

Seeking a pro-active, detail-oriented team player to join our excellent staff! You will manage all aspects of marketing communication including direct mail, advertising, collateral, PR, etc. Position will also manage activities associated with the openings of all new MCHS facilities. We require seven years min client/agency exp and a BA/BS in advertising, journalism, or marketing. PR strategy and implementation/media planning/buying and extensive production exp essential. Strong project/process mgmt and customer service skills a must! Healthcare background preferred. Please forward resume to: **ManorCare Health Services, Attn: HR/KTAW0324, 11555 Darnestown Road, Gaithersburg, MD 20878. Fax: (301) 979-3755. EOE, M/F/D/V.**



**ManorCare
Health Services™**

**SENIOR ART
DIRECTOR/DESIGNER**

Baltimore agency is seeking a Senior Art Director/Designer. Conceptual thinking and a strong portfolio in typography, design and photo art direction are essential. Must have the versatility to work on everything from national ad campaigns to logo design. Opportunity to join a talented team of creatives and work on high-quality national apparel and sporting goods accounts. Please send a resume and five samples of your work to:

Creative Director

Siquis, Ltd.

**3600 Clipper Mill Road
Suite 350
Baltimore, MD 21211-1934**

**SAVVY JUNIOR
ACCOUNT EXEC**

Growing mid-size Agency seeks smart, marketing savvy packaged goods junior AE with 1-2yrs experience. Good creative judgement, and capable of working with Senior Agency/Client team on high profile account.

**Fax resumes to:
KSM (212) 354-1002**

Slowdeath.

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Ads That Didn't Fly. \$29 per entry.

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HELP WANTED

Y A R Communications is a full-service, multicultural communications agency staffed by people from all over the world.

We speak over 80 different languages, and the advertising we create for ethnic markets is always culturally authentic.

If you're smart, enthusiastic, and ready for a cultural challenge, we'd like to hear from you.

We need people to work on a blue-chip account—people who can communicate well, organize themselves and others... and of course, a second language would be a major plus.

COMMUNICATE WITH THE WORLD

We currently have openings for a Management Supervisor, Account Supervisors and Account Executives.

The candidates we're looking for will have 3-8 years of experience at an advertising agency, good strategic thinking, creative judgment and client liaison skills, an eye for good advertising and superior management skills.

We also have openings for candidates with 5+ years of experience at a promotion marketing agency with a background encompassing collateral and DM, and the same qualities outlined above.

Familiarity with the Asian-Indian and Filipino consumer markets and media environments in the U.S. is necessary, and commensurate language skills will be an asset.

Please send resume stating your current salary to:

Patty MacLaney
Y A R Communications
220 Fifth Avenue
New York, NY 10001
Fax: 212.726.4020
(no phone calls, please)

For more information on Y A R, visit our web site at <http://www.yar.com>.



Y A R COMMUNICATIONS, INC.

“One of the hottest and most decorated business-to-business agencies.”

American Marketing Association
Marketing News
December 2, 1996

Business-to-business marketing is the hottest spot in today's communications wildfire. Industry analysts predict the B-to-B electronic commerce market will grow from \$500 million last year to over \$100 billion in just the next 36 months. Hensley Segal Rentschler is positioned to enjoy tremendous growth during this market expansion. *Advertising Age's Business Marketing* has said HSR “mixes new age ideas with age-old techniques of niche business marketing.” We have immediate openings for the following positions:

Senior Client Service Executive

5-10 years experience in ad agency account management, preferably B-to-B. Client side experience will be considered. Strong organizational and communications skills assumed. Candidate must be experienced and adept at formal, intellectually rigorous strategic development processes.

Webmasters and Programmers

HTML proficiency and a passion for the Net are mandatory. These positions will be deployed in Web site development, Internet marketing and eCommerce implementations. Candidates with experience in Shockwave, Perl, CGI, C++, Java, JavaScript or ActiveX will be considered most favorably.

“Back-end” Web Server Specialist

We're well beyond the “present and publish” model of Internet marketing, and we're looking for a new colleague to help us fully implement interaction and transaction capability in our clients' marketing programs. Preferred OS experience is Windows NT plus familiarity with Microsoft Internet Information Server and HTTP protocols. UNIX background helpful.

Creative Service Executive - Copywriter

Creative excellence is of paramount importance to us and our clients. We're looking for gifted (not necessarily experienced) advertising creative talent interested in being among the pioneers who'll carry the classical arts of persuasion into the media and markets of the 21st century. Your work speaks for itself. Send it.

Submit resumes, references and salary history/requirements to:

Richard A. Segal Jr., Managing Director,
Hensley Segal Rentschler Inc.,
11590 Century Blvd., Suite 211, Cincinnati, OH 45246
No phone calls, please.
Fax: 513.671.8163 eMail: segal@hsr.com.

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ADVERTISING SALES OPPORTUNITY

THE SOURCE
THE MAGAZINE OF HIP-HOP MUSIC, CULTURE & POLITICS

NATIONAL ACCOUNTS MANAGER

The Source, the #1 selling music magazine on America's newsstands, is seeking a National Accounts Manager to work in its New York offices. Candidates must have 3-5 years sales experience with a national consumer magazine in some or all of the following categories: men's fashion, men's athletic/casual footwear, entertainment, soft drinks, electronics, men's grooming and other male product categories. An understanding and appreciation of hip-hop culture is preferred but not essential. Competitive package, including base salary, commission and all benefits. Please mail/fax (no phone calls please) your resume, cover letter and salary history (must be included for consideration) to:

Advertising Director, The Source Magazine, 215 Park Avenue South,
11th Floor, New York, NY 10003. Fax Number (212) 253-9344

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

HELP WANTED

**SOFTBANK**

Interactive Marketing Inc.

A world leader in interactive media sales and marketing programs seeks sales professional to join our sales team.

Account Manager

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

Account Executive

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

SOFTBANK Interactive Marketing, Inc.

Human Resources, Dept 3/24

2361 Rosecrans Ave,
El Segundo, CA 90245

Fax 310.643.2670/E-mail Karen_Duffett@simweb.com

The Lisa Frank Company is a leading national children's products company and we are growing our Marketing Department. We have these immediate opportunities:

Brand Manager - We are seeking brand managers for each of our product lines. You will plan, develop, implement and manage brand strategies and programs to achieve maximum product line growth and brand awareness.

Marketing Manager - We need an experienced manager with strong experience in planning and executing sales and marketing programs. Must be a superior communicator and have an extensive background in consumer goods.

Marketing Research Manager - You will manage all market research activities/projects. This requires a minimum 3-5 years in a marketing research capacity with broad-based experience in consumer products.

Advertising Manager - You will develop and execute a strategic multi-media advertising program in conjunction with in-house and out-of-house resources. Minimum 3-5 years experience in branded consumer product advertising.

**MBA's are preferred
for all positions.**

If you want to play a leading role in this creative, dynamic, high-growth company and have a proven track record in marketing, we'd like to hear from you. We offer an exciting environment in our new state-of-the-art Headquarters and an excellent salary/benefits package. If you thrive in a creative, dynamic, progressive growth environment and would like to move to the beautiful desert southwest, send your resume and salary history/requirement to:



Kids Gotta Have It!™

Lisa Frank Company
P.O. Box 50127
Tucson, AZ 85703

Public Relations Professionals Expand Your Strategic Horizons

We are a nationally recognized public relations/marketing firm with a dynamic and energizing environment. If you share our passion for innovation, excellence, and social responsibility, you should be here. Due to our outstanding growth, we are looking for key players to take us into the next millennium.

Vice Presidents & Account Supervisors

Professionals with at least 8-10 years experience in public relations who are searching to service an outstanding roster of cutting edge entrepreneurs and Fortune 500 clients in the fields of consumer products, financial services, healthcare, and telecommunications. We are seeking team leaders with superior planning, budgeting, writing, and media relations skills who can manage multiple projects on time, with flexibility and a smile. The best candidates will have a strong background in corporate communications and agency experience, with a working knowledge of the Internet. If you are looking for an exciting environment where you can delight our clients, build their businesses, and make a difference to each other, we're the place for you!

**CONE Communications**

Please send resumes to:

Cone Communications, 90 Canal Street, Boston, MA 02114
or fax to (617) 523-3955

WE'RE DETERMINED TO HIRE A NEW TRAFFIC DIRECTOR BY MARCH 1.

Timing is everything.

And lately, our's has been a little late. Hence, we're looking for a Traffic Director who's been in the business for five or more years. Candidate should be a proactive creative thinker with experience in managing a staff, and possess exceptional communication and organizational skills. Please send resume and salary requirements to Joan Edelin.

A D W O R K S
2401 Pennsylvania Ave. N.W., Washington, D.C. 20037
FAX 202 739-8204

EQUAL OPPORTUNITY EMPLOYER

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HELP WANTED

Sybase, the sixth largest software company in the world, has the following positions available in our Marketing division:

DIRECT MARKETING SPECIALIST

We are seeking a team oriented self-starter with proven direct marketing skills to drive direct marketing programs for our product lines. You will be the key liaison between our clients and our team; implement/manage all aspects of direct marketing production for product promotions, lead generation, and seminar direct marketing campaigns; interface with other internal departments; and manage external vendor relationships, budgets and schedules. Requires 3+ years' direct marketing experience with a Bachelor's degree in Marketing or Business, or a Liberal Arts degree with a minor in Marketing.

PUBLIC RELATIONS SPECIALIST

You will work with the Product Marketing team to support one or more product lines and be responsible for development, management and execution of comprehensive public relations plans, agency management, press releases, whitepapers, reviewer's guides and other materials. You must have 3-5+ years of experience in public relations handling technical products and excellent written/oral communication skills.

ADVERTISING SPECIALIST

In this challenging position, you will work closely with Product Marketing and our advertising agency to manage the strategic development and execution of print advertising products. Additionally, you will manage advertising budgets for assigned product lines; coordinate merchandising and promotional opportunities with our media agency and oversee multiple projects. You must be an energetic self-starter with strong organizational skills and 3-5+ years' high-tech advertising experience.

Interested candidates, please send your resume to: Sybase, Inc.
Attn: Human Resources-Meghan Dynan, 561 Virginia Road,
Concord, MA 01742; Fax (508) 369-3175;
EMAIL: hrpower@powersoft.com.

Sybase is an equal opportunity employer actively seeking to diversify its workforce.



WE'RE GROWING . . . ARE YOU?

Casanova Pendrill Publicidad, a rapidly growing Hispanic advertising agency in Orange County, California, has immediate openings for:

Account Supervisors

Minimum 5+ years agency experience; strong strategic skills; excellent written, verbal and presentation skills; proven leadership and supervisory skills; bilingual (English/Spanish) necessary, bicultural preferred.

Account Executives

Minimum 2+ years agency experience with at least one year as Account Executive; excellent written/verbal skills; strong analytical skills; able to handle multiple projects; bilingual (English/Spanish) necessary, bicultural a plus; computer literate.

Assistant Account Executives

Entry level position requires 1 year of agency experience or extensive internship experience in marketing/advertising field; excellent written/verbal skills; bilingual (English/Spanish) necessary, bicultural a plus; computer literate.

Media Planners & Buyers

Minimum 3+ years buying and/or planning experience required; bilingual (English/Spanish) preferred; MMPlus or Strats knowledge preferred; previous Hispanic media experience not required.

Media Assistants

Entry level position requires 1 year agency or broadcast media experience; strong numeric skills; detail oriented; able to handle multiple projects; bilingual (English/Spanish) preferred.

Art Director

Minimum 4+ years of agency experience; bilingual (English/Spanish) required; proficiency in Macintosh graphics software required.

Copywriters

Minimum 2+ years advertising/copywriting experience; impeccable Spanish writing skills.

Salaries commensurate with experience. Please mail or fax your resume in strict confidence to Greta Toscas, Casanova Pendrill Publicidad, 3333 Michelson Drive, Suite 300, Irvine, CA 92612. Fax (714) 474-8424

Why are the most exciting national accounts flocking to a barn?

They're looking for the most innovative marketing professionals, and so are we.

We're PreVision Marketing, a lively, friendly place—that's growing fast. Thanks to powerful database marketing and direct-response advertising for national accounts like Clairol, Nissan, Stop & Shop, Toys "R" Us and U S WEST.

To help us direct and further this growth, we're looking for the following people:

ACCOUNT DIRECTOR: to develop marketing strategies; integrate direct response, database and analytic resources; manage and train DR professionals; serve as key senior level client contact; and have full P&L responsibility.

ACCOUNT MANAGER: to manage the daily operations of key direct response accounts, including creative, production, database management and customer level analysis.

TRAFFIC/PRODUCTION SPECIALIST: 2-3 years' experience in traffic, print production and vendor management. Lettershop and direct marketing experience a plus.

Oh, about the barn: we work and play in a century-old barn, updated with sauna, fitness club, outdoor barbecue, and much more.

If you're a star with high energy and a passion for your work, please submit your resumé and a cover letter including salary requirements to:

PreVision Marketing, One Concord Farms
490 Virginia Road, Concord, MA 01742
Fax: (508) 371-1579



TBWA Chiat/Day - New York

Regional Media Planning Supervisor

Position requires creative thinking, strong written and presentation skills, computer proficiency and agency experience in planning traditional and non-traditional media. Automotive or retail experience a plus.

Agency's innovative environment and team work atmosphere offer a great opportunity for qualified candidate.

Please send resume and cover letter to:

TBWA Chiat/Day, Attn: Deena Woodrow
340 Main Street, Venice, CA 90291
No calls, please.

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1-800-952-1625

ADVERTISING SALES

New York City based national women's consumer fashion and beauty magazine is searching for a Junior Sales Representative (open to related sales experience). Send resume to:

ADWEEK Classified, Box 3967, 1515 Broadway, 12th fl., New York, NY 10036

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

Marketing Manager-Customer Loyalty

Implement and manage marketing programs to increase customer retention and maximize customer loyalty. Create and administer "appreciation" and make it right" programs. Adapt on-going marketing programs to customer loyalty market objectives. Coordinate with direct marketing to develop mailings to increase customer loyalty. Coordinate with creative department to increase interactive dialog with customer base. 3-5 years experience in customer loyalty programs. Advertising agency management experience desired. Strong analytical skills. Detail oriented to analyze retention statistics. Excellent verbal and written communication skills, high degree of computer literacy (MS Word and Excel). BS with emphasis in marketing required. MBA preferred.

Marketing Manager-Sales/Distribution

Implement and manage marketing programs to increase distributor purchases. Implement marketing programs to increase the number of distributors. Create and administer co-op programs. Increase prominence of Microflex in distributor communications and sales efforts to end users. Adapt on-going marketing programs to distributor sales/marketing objectives with collective goal of attracting new customers. Analyze the distributors' end user sales trends and markets. Coordinate new product introduction campaigns to distributors. 5-7 years proven success and demonstrable track record of maximizing distributor sales programs, creating distributor purchase marketing programs and managing multiple projects. Strong creative and analytical skills. Detail oriented to forecast distributor sales. Excellent verbal and written communication skills. High degree of computer literacy (MS Word and Excel). BS with emphasis in marketing required. MBA preferred.

Send resume and salary history/requirements to:

Microflex Medical Corporation
PO Box 32000
Reno, NV 89533-2000
FAX (702) 746-6553
Email: Debble@microflex.com

Entertainment Publications is a subsidiary of CUC International Inc., one of the fastest growing Fortune 500 companies with revenues increasing almost 200% in the last 5 years to \$2+ billion. Our rapid expansion, coupled with our "promote-from-within" philosophy means we are continually hiring and promoting talented individuals.

We are seeking candidates to fill Sales and Sales Management positions in numerous offices across the U.S. Our company has recently expanded it's business opportunity by focussing on the rapid growth of the internet. Currently we are looking for individuals with a track record of success in paid advertising to help us advance our advertising presence on the internet. For these positions strong preference will be given to candidates who are able to travel.

Account Executive

College degree
Minimum 1-3 years
paid advertising sales experience
Excellent verbal/written
communication skills
Exceptional work ethic

Traveling Sales Associates

Same as above plus:
Ability to travel 7-8 months of the year.

Sales Management

Additional qualifications
Prior supervisory experiences
Proven leadership and
general management skills
Strong analytical, problem-
solving and planning skills

Don't Miss Your Opportunity!

If you are talented, aggressive, possess strong leadership abilities, excellent interpersonal skills, and a track record of success, we want to hear from you. We offer a competitive salary and bonus package, excellent benefits, plus opportunities for rapid advancement and career development.

Please send your resume in confidence to:
Entertainment Publications, Inc., Attn: Sue Rencillo
2125 Butterfield Rd, Troy, MI 48084
No phone calls please.
DOE

**PROMOTIONS & MARKETING EXECUTIVE
SAN DIEGO**

San Diego, Ca.-based publicly-traded sports promotions company seeks Executive for its corporate promotions division to create, secure and manage promotional tie-ins for the Company's expanding sports product lines. Ideal candidate should have a minimum of 5-10 years experience in marketing and/or promotions industry, with excellent communications/relationships building skills along with a proven track record of securing promotions from Fortune 500 clients. Generous compensation package including performance bonuses, health benefits, 401K and stock options. Please submit cover letter and resume with salary requirements to:

P.O. Box 23385
San Diego, Ca 92193-3385

**RADIO PROJECT
MANAGER**

National rep firm's Promotion Division looking for creative, organized, personable, computer-literate juggler with strong verbal and writing skills and an ability to prioritize. Super intelligence and a fantastic sense of humor are mandatory.

Fax resume to 212-916-0797
or mail to:
Promotion Marketing
100 Park Avenue - 6th floor
NY, NY 10017

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MEDIA PLANNER

Fast-growing advertising agency looking for experienced print and on-line media planner. Unique opportunity to create your own department. Forward resume and cover letter to:

Marianne Moore
Stein Rogan & Partners
440 Park Avenue South
New York, NY 10016-8012

**The CBS Radio Stations
of San Francisco are
looking for a
Sales Development
Director**

This exciting career making opportunity is a new position created to develop new, non-traditional business for the CBS Radio Stations of San Francisco. Candidate must be intelligent, industrious, motivated and be able to strategically develop new revenues from non-traditional sources, possess written and verbal skills, have prior exp in developmental media sales and advanced concept selling, be comfortable in presenting at the highest level, able to close the deal, desire to be accountable for financial results and be compensated accordingly! This position will be directly accountable to the GMs of the San Francisco CBS Radio Stations: (KCBS, KFRC, KLLC, KOMA, KPIX, KYCY). Interested candidates should contact:

Will Schutte, KFRC-AM/FM
500 Washington Ave
San Francisco, CA 94111

or
Blaise Howard, KPIX-AM/FM
855 Battery St
San Francisco, CA 94111

*CBS Radio is an Equal
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PHILADELPHIA FIELD GROUP

Bozell Worldwide has challenging opportunities for career minded players to join its account service staff.

ASSISTANT ACCOUNT EXECUTIVE

Position requires a min. of 2 yrs of Adv. exp. for a multi-unit and/or retail client. Must have hands on exp. in the implementation of local promotion and possess strong presentation skills. Fast-food/retail exp. preferred.

ACCOUNT COORDINATOR

Development opportunity for recent college grad who is looking to start a career in Account Management. Must be computer literate and possess excellent communication skills. Internship background/BA degree in a related field preferred.

Please fax or mail resume w/salary history/requirements to:

Bozell Worldwide Attn: Jim Bogard
535 S. Anton Blvd., Suite #700
Costa Mesa, CA 92626

EDE/AA/W/F/D/V No phone calls, please.

**ASSISTANT LIST
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Leave your boring job buying media and become a list broker and increase your income potential! We'll teach you the business and you'll use your organizational skills & media buying experience. Fax your resume to:

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Attn: VP List Brokerage

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MEDIA DIRECTOR

For Miami-based ad agency. Excellent salary/benefits. Send resume & salary history to: 1111 Crandon Blvd., Box C-1203, Key Biscayne, FL 33149.

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

CALENDAR

The International Radio & Television Society will host a **Gold Medal Award dinner in honor of NBC president Bob Wright** March 26 at the Waldorf-Astoria in New York. Contact: 212-867-6650.

MIT Enterprise Forum on March 27 will present **Digital Entertainment 2000**, a forum on leading companies' electronic entertainment plans for the next century. Contact: 212-681-1112.

Variety magazine and international investment bank Schroder Wertheim will cosponsor a conference entitled **"The Business of Entertainment,"** April 1 at the Pierre Hotel in New York. Contact: 212-492-6082.

The **Television Bureau of Advertising** will hold its annual marketing conference April 7-8 at the Las Vegas Hilton. Contact: 212-486-1111.

The **Association of American Advertising Agencies** will hold its annual meeting and management conference April 9-11 at Turnberry Isle Resort in Aventura, Fla. Contact: 212-682-2500.

New York Women in Communications presents the **1997 Matrix Awards** luncheon saluting women leaders April 14 at the Waldorf-Astoria in New York. Among the honorees: Anne Sutherland Fuchs, svp, group publishing director, Hearst Magazines. Contact: 212-661-4737.

The Outdoor Advertising Association of America sponsors the 55th annual **OBIE awards** May 1 at the Manhattan Center. Contact: 212-688-3667.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

ABC Goes to the Mall

The ABC Television Network last week signed an exclusive agreement with Boca Raton-based BIG Entertainment to extend its reach to a mall near you. The network will feature custom programming drawn from ABC News, Sports and Entertainment delivered to 16 video monitors at BIG retail kiosks in 28 major malls across the country. BIG's retail division sells popular entertainment merchandise. ABC said it plans to expand the concept into other high-traffic areas such as airports, convention hotels and storefronts.

Miller Named 'L.A.' Publisher

Fairchild Publications named Liz Miller publisher of *Los Angeles* magazine. Miller, who has been associate publisher of Fairchild's *W* for six years, replaces Joan McCraw. McCraw resigned as president and publisher last month, citing disagreements with her bosses at Fairchild, a publishing division of Disney. Miller has also worked in sales at Condé Nast's *Vogue* and Hachette's *Elle*.

Russian 'Marie Claire' Debuts

A Russian version of *Marie Claire* will launch this week. The 70,000-circ bimonthly, a joint venture of Marie Claire International and Hearst Independent Media, is the 26th international edition of the women's book. Chanel, Christian Dior and Absolut are among the charter advertisers.

ColTriStar Taps Krasnoff

Russell Krasnoff was named executive vp at Columbia TriStar TV Distribution. Serving most recently as senior vp of programming at Sony Television Entertainment, Krasnoff will now

head all non-network prime-time production at Columbia TriStar.

'CN Traveler' Hits Ad High

Condé Nast Traveler announced it would publish its fattest issue ever in May. The 10th anniversary issue will carry 216 ad pages, 53 percent more pages than last May, publisher Lisa Enriques estimated.

Media Gen'l. Sells NY Papers

Richmond, Va.-based Media General last week announced the completion of its sale of 10 daily and weekly newspapers in and around Hudson and Ogdensburg, N.Y., to the Johnson Newspaper Group for approximately \$8.8 million. The sale serves Media General's commitment to dis-

pose of properties outside the southeastern U.S. so that the company can invest more heavily within its core region, said J. Stewart Bryan III, chairman, Media General.

Paramount Signs Trekkie

One of the creative execs behind the *Star Trek* franchise has signed an exclusive, multiyear overall development deal with the Paramount Motion Picture Group and the Paramount Television Group. Rick Berman, through his new company, Rick Berman Productions, will develop and produce feature films, TV series and telefilms for network, syndication, cable and pay TV. The deal also gives Berman access to new media ventures



Science Guy Nye will be part of Primestar's mix.

Learning Gets Funding

Primestar, the country's second-largest direct broadcast satellite company, will help fund Public Broadcasting Service's Ready To Learn channel with a \$2.5 million grant over a three-year period. Ready To Learn, which launches April 1, will also be carried on Primestar. RTL is an educational service comprised of such series as *Bill Nye the Science Guy*, *Mister Rogers' Neighborhood*, *Sesame Street*, *The Magic School Bus* and *Barney & Friends*.

Media Notes

CONTINUED

throughout the Viacom divisions. He will work on *Star Trek: The Experience*, a Paramount Parks project opening in Las Vegas this summer. Berman was producer and co-story writer of *Star Trek: Generations* and *Star Trek: First Contact*. He now is in development on a ninth *Star Trek* feature and will continue as co-creator and executive producer of the first-run TV series *Star Trek: Deep Space Nine* and the UPN series *Star Trek: Voyager*.

Guthy-Renker Forms New Unit
Palm Springs, Calif.-based Guthy-Renker has formed a

short-form direct response marketing and retail distribution arm. Burl Hechtman, former president of King World Direct, will serve as president and ceo of the Guthy-Renker Direct division. The new unit will produce half-hour infomercials for broadcast and cable markets as well as tailor campaigns for the GRTV Network, Guthy-Renker's 24-hour cable channel.

'Court' Calls Levin, Martin

Warner Bros. Domestic Television Distribution has named Los Angeles-based investigative reporter Harvey Levin and longtime New York news anchor

Carol Martin to key on-air and production roles on next fall's syndication revival of *The People's Court*. Levin, an attorney and law professor who received his degree from the University of Chicago Law School, has spent the last 10 years as an investigative reporter for KCBS in Los Angeles. Levin also had a prior association with the original production of *People's Court* (1981-93), as a behind-the-scenes legal consultant to Edwards/Billett Productions. Martin served as a news anchor at WCBS in New York from 1975-94. She spent the last two years as host of *Women's Health Day* for PBS

affiliate WNET in New York. As in-studio anchor of the New York-based courtroom series, Martin will be providing details on each case conducted within the expanded hour-long strip while Levin will provide legal analysis and answer viewers' questions. With former New York mayor Ed Koch serving as presiding judge, the new *People's Court* has been sold in 119 markets representing 79 percent U.S. broadcast coverage in advance of debut next September.

ANIFX Exhibitor List Growing

About 65 domestic and international exhibitors have booked

London Calling





SUSAN ROY

Esquire's abuzz about Rothenberg's promotion

Kosner Hire Under Fire

Hearst's *Esquire* has a new second-in-command. Randall Rothenberg was promoted from senior writer last week to the new post of editorial director. Editor-in-chief Edward Kosner praised Rothenberg's "ideas, energy [and] journalistic experience." But Rothenberg's hire has already been roundly criticized inside *Esquire*; the new editor—who has moonlighted as a speechwriter for Hearst president Cathy Black—is seen by some as too close to the mag's business side. Rothenberg's hire comes as *Esquire* continues its struggle to reverse losses in ad revenue and circulation.

floor space at the National Association of Television Program Executives' first-ever animation and special effects conference (ANIFX) to take place in Los Angeles from May 8-11. Recent bookings include Crain Royer Studios, Engineering Animation Inc., Mondo TV and UCLA Extension, which join such major companies as Disney

Television Animation, Apple Computer Corp., IBM, Blue Sky Studios Inc., Calico/TFI Digital, Cinesite/Kodak and Film Roman.

Universal Signs 'Ellen' Exec

The current showrunner at *Ellen*, which is on the verge of kicking up controversy over its new plotline, has signed a mul-

tiyear comedy development deal at Universal Television. Mark Driscoll, who joined ABC's *Ellen* in '93 as a coproducer, will continue with the Disney-produced series in which star Ellen DeGeneres soon becomes the first openly gay leading sitcom character (see related item, page 40). Driscoll previously was a writer for NBC

series *Someone Like Me* and *The Good Life*. Universal has been searching out and signing comedy showrunners for long-term development deals in its quest to become stronger in the half-hour business.

'Redbook' Takes DWI Stand

Hearst's *Redbook* is strongly supporting new legislation cracking down further on drunk driving. The book's May issue will include a letter readers can clip and send to Congress noting their support for the tough new bills—and an article detailing a recent increase in drunk-driving fatalities.



Welcome to Primetime.



ONCE A MONTH, YOUR NAMES IN HIGH GLUED TO MARK

Bonus: Free sample issue of Marketing Computers' new newsletter

mc
MARKETING COMPUTERS
VOL. XVI NO. 9
SEPTEMBER 1996/\$4

THE SPOILER

Tim Errington perfected his marketing chops on the Sony Walkman. Now he's the brains behind the Sony PC launch. Should you be worried? Stupid question.

"very ably titled. It is THE must read for technology marketers. Michael Schrage, in particular is consistently way ahead of the curve."

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BIG DEAL

BUICK CENTURY

Advertiser: General Motors

Agency: McCann-Erickson,
Troy, Mich.

Begins: March 24

Budget: \$50 million

Media: TV, print

General Motors' Buick division will spend \$50 million on the 1997 Century, designed to target owners and buyers of the Toyota Camry, Ford Taurus and Honda Accord, said Century brand manager Tony Derhake. The extensive backing this year follows a period of minimal ad activity for the nameplate: Buick had no spending for Century in 1996 and only \$3.7 million in 1995, according to Competitive Media Reporting.



Buick drives home the Century message with \$50 million in ads

The campaign for the Buick Century, from McCann-Erickson in Troy, Mich., breaks today.

The Century is being positioned as a very practical car with a touch of luxury, with the tagline, "Discover a little luxury in this Century."

The five, 30-second Buick Century spots are whimsical, featuring talking cows, penguins, baby chicks and Martians, and focus on unexpected luxury amenities.

In recent years, the average age of the Century buyer has been edging up into the late sixties and early seventies, and Buick hopes the light-hearted tone of the spots will help attract younger buyers, Derhake said. About 75 percent of the ad budget will be spent on the television portion, he added.

—Scott Hume

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

PRETZEL FLIPZ

Advertiser: Nestlé USA

Agency: Dailey & Associates, L.A.

Begins: July

Budget: \$8 million

Media: TV

Nestlé USA will spend an estimated \$8 million on the May launch of Pretzel Flipz, a cobranded candy snack featuring Frito-Lay's Rold Gold pretzels covered with milk chocolate, in an attempt to establish what has been a boutique treat as a mainstream snack. Nestlé plans to market the product as a candy because most of the product's weight is chocolate and not dough. A likely tagline: "The Irresistible Chocolate Munching Experience!"

An aggressive five-month flight of television advertising for Flipz breaks in July, with an FSI planned for July 27.

Nestlé, meanwhile, had total sales of \$383 million last year, not including convenience stores, per IRI. Nestlé spent \$42 million advertising its brands last year, per Competitive

Media Reporting.

PRATT & LAMBERT

Advertiser: Sherwin-Williams

Agency: SBC Advertising,
Westerville, Ohio

Begins: April

Budget: \$3-5 million

Media: TV, print

Though paint is usually merchandised in the male-dominated hardware sections by retailers, women are the primary decision-makers for the product. Working from that research finding, SBC Advertising has created a television and print campaign for Sherwin-Williams' Pratt & Lambert paint brand that focuses on women and their feelings about decorating.

Pratt & Lambert, acquired by Cleveland-based Sherwin-Williams in 1995, is a high-end product that had a strong brand following among decorators and architects, but a market share below 1 percent, said SBC president David Dennis.

Print ads breaking in April and televi-

sion spots beginning in May eschew the usual paint creative standards of dropcloths and ladders. Instead, said Neil Widerschein, SBC executive vp, the advertising is designed both to speak to affluent women committed to decorating and to professionals who recommend paints to such women.

Print runs in *Better Homes and Gardens*, *Architectural Digest*, *National Geographic* and other upscale consumer books, plus several trade magazines targeting decorators, designers and paint contractors. Broadcast includes spot buys in major markets and heavier buys on the HGTV cable network. "We wanted to be somewhere where we could have a substantial presence," Widerschein said of the HGTV buy.

—Scott Hume



RICKEL HOME CENTERS

Agency: G.S. Schwartz & Co.,
N.Y./Public Sector Solutions,
N.Y.

Begins: Spring

Budget: \$5 million-plus

Media: Radio, print

The name's the same—almost—

which explains the

He's Rickel's Don in new spots

upcoming campaign for Rickel Home Centers featuring comedian Don Rickles. "Mr. Warmth" himself will plug the South Plainfield, N.J.-based home improvement store chain in print and radio ads, as well as in-store displays, in a campaign starting later this spring and running for 15 weeks.

The 60-second radio spots, which will air in Pennsylvania, New York, New Jersey and Delaware, feature a wisecracking Rickles offering up lines like, "Pay attention, I'm doing this for your own good. And, of course, the money," followed by hardware plugs. In print ads, Rickles appears as "Weekend Warrior," outfitted for all manner of home improvement projects. Rickles will also appear in half-page run of print ads and wraps in *TV Guide*. —Mark Hudis

CMR TOP 50

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

Week of March 3-9, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	70
2	WENDY'S	V234	43
3	MCDONALD'S	V234	42
4	SPACE JAM--VIDEO	H330	24
5	FORD TRUCKS--WINDSTAR	T117	23
6	AT&T COMMUNICATIONS--CP	B144	18
	KFC RESTAURANT	V234	18
8	SEARS DEPT.--BUILDING SUPPLIES	V321	16
9	ACE HARDWARE STORES	V345	15
	BUICK AUTOS--LESABRE	T111	15
	HUNCHBACK OF NOTRE DAME--VIDEO	H330	15
12	BUENA VISTA--JUNGLE 2 JUNGLE MOVIE	V233	14
	MILKY WAY	F211	14
14	1-800-COLLECT	B142	13
	CAMPBELL'S--SOUP	F121	13
	MAYBELLINE GREAT WEAR--LIP COLOR	D112	13
	PIZZA HUT RESTAURANT	V234	13
18	ALEVE--ANALGESIC TAB	D211	12
	ALMAY CLEAR CMPLXN--OIL FR COM/LIQ FNDN	D114	12
	CHEF BOYARDEE--RAVIOLI	F125	12
	NESTLE--100 GRAND CANDY BAR	F211	167
	NESTLE--CRUNCH BAR	F211	12
	SATURN CORP.--AUTOS CP	T111	12
	ULTRA SLIM FAST--RTS DRINK	F123	12
25	3 MUSKETEERS--CANDY BAR	F211	11
	BOSTON MARKET RESTAURANT	V234	11
	CLAIROL NATURAL INSTINCT--HAIR COLOR	D141	11
	COLGATE WHITENING--BKNG SODA&PRX PST	D121	11
	CONFIDE--HIV HOME TEST	D222	11
	DOVE--BEAUTY BAR	D122	11
	FANNIE MAE FOUNDATION	B189	11
	FINESSE--CONDITIONER	D142	11
	OLIVE GARDEN RESTAURANT	V234	11
	RAGU HEARTY--SPAGHETTI SAUCE	F117	11
	RED LOBSTER RESTAURANT	V234	11
	SOFT & DRI--SILKEN SOLID ANTIPERSPIRANT	D124	11
	TACO BELL RESTAURANT	V234	11
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	11
	WALT DISNEY WORLD	V239	11
40	AT&T WIRELESS--CELLULAR SERVICE	B141	10
	BLOCKBUSTER VIDEO RENTALS	V341	10
	JC PENNEY DEPT.--SALES ANN.	V321	10
	LITTLE CAESAR'S PIZZA RESTAURANT	V234	10
	L'OREAL EXCELLENCE--CREME HAIR COLOR	D141	10
	MIDAS MUFFLER SHOPS	V122	10
	PANTENE PRO-V--SHAMPOO & CONDITIONER	D142	10
	PEPCID AC--TAB	D213	10
	PHILIPS MAGNAVOX--WEB TV INTERNET TRM	H310	10
	SERTA--MATTRESSES	H120	10
	SPRITE	F221	10

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

DEER VALLEY WINES/ DISCOVERY CHANNEL

Advertiser: Canandaigua Wines and The Discovery Channel

Agency: Randazzo & Blavins, San Francisco

Begins: April

Budget: \$3 million

Media: TV

Canandaigua's Deer Valley wine will link with The Discovery Channel next month for an estimated \$3 million national promotion to the Discovery Channel, as it seeks to help consumers "discover" the brand and with it "California's other wine valley."

The "Discover Treasure in Deer Valley" sweepstakes, backed by media on The Discovery Channel and point-of-purchase displays, dangles trips to look for lost treasure. The 30-second TV ad breaks April 1 on Discovery and will run across a slate of its regular shows such as *Treasure Hunters*, *Great Chefs* and *Movie Magic*, as well as prime-time documentaries.

Canandaigua, in conjunction with the Sweepstake Center, Rochester, N.Y., will distribute a million entry forms. Prizes include a seven-day tropical vacation including a scientific diving expedition for sunken treasure; two gold coin collections worth about \$1,750 each and underwater watches. In-store displays feature the headline, "Discover Deer Valley & Discover Treasure."

Canandaigua, which purchased Deer Valley in 1994, has grown sales of the \$6 to \$8 per bottle wine from 236,500 cases to more than 369,500 last year. So far this year the brand has topped all previous sales with 560,400 cases moved thus far. The sales spike for the brand is part of an overall rise of the Monterey, Calif., region as a rival to Napa Valley for commercial wines.

Canandaigua, which also owns Inglenook brands and Paul Mason, has been turning to conventional marketing tactics such as sweepstakes, an unconventional tack for the category, to lure consumers to its corner of the liquor store. The company gave away 10-minute phone cards to callers to an 800 number to boost Paul Mason. Inglenook, eyeing younger wine drinkers, has targeted skiers with sweeps offering ski vacations and a lesson with extreme skier Warren Miller. —*Steve Gelsi*

Media Person

BY LEWIS GROSSBERGER



Paradise Found

MEDIA PERSON GOT THE IMPRESSION THAT THERE couldn't be much happening on planet Earth last week

because our two preeminent newsmagazines had to go up in the sky to find cover stories. • *Newsweek* grew very excited over what it called "The Great Comet." So excited that the comet in question, looking suspiciously like a hard-boiled egg dipped in chalk dust, was shown blasting right out of the cover, eclipsing the magazine's name to *Newswk* and threatening to wipe out a small topline heralding some "exclusive" on "the Oklahoma City plot." These days everything is special effects.

Time's cover was, in all candor, wacky. Some guy dressed in black, looking a bit like John Kennedy Jr., stands on a fluffy white cloud in a searching posture, his hand shading his eyes. At first, Media Person figured he must be looking for The Great Comet, terrified of a mid-air collision. But no. Behind him, in white, are the words: "Does Heaven Exist?"

Instantly, Media Person realized that these two powerful and mysterious images could mean only one thing: He was in for a major dose of metaphysical mumbo-jumbo.

MP envied neither magazine's suffering scribes their self-inflicted torments. Comets? The media have been trying to make us gaga over comets for years and so far, every one has turned out to be a dog. Remember Kahoutek? Remember Hyakutake? Remember Kahalikazuna? OK, Media Person made up the last one, but it might as well have been real for all the difference any of it makes.

These frozen gobs of celestial goo come sailing "close" to our planet—if 20 million miles away is your idea of close—and the media go berserk. According to them, we're all supposed to be running out in the street at 3 A.M. with a souvenir comet scorecard clutched tightly in hand, craning our necks,

trying to peer past the crackheads, street-lamps, high-rises and gaseous billows of pollution to glimpse some faintly glowing speck in the void. The next day, the papers inform us that nobody's buying Kahoutek T-shirts, the religious nuts are all depressed because the world didn't end and the astronomers only got a couple of blurred snapshots due to thunderstorms over Patagonia.

None of this bleak history gave *Newsweek*

The 'Time' story was really about, "Do Christians Still Believe in Heaven And, If So, What in Heaven's Name Do They Think Goes On There?"

pause. Here comes yet another flaming ball of *schmutz*—this one ludicrously named Hale-Bopp (Didn't he used to be a Southern senator?) and *Newsweek* is again promising us a stand-up comet. "Spectacular and sublime, mysterious and wonderful," raves the magazine. MP will believe it when he sees it.

But it wasn't enough just to profile the comet itself. *Newsweek* also had to add a piece on how people reacted the last time Hale-Bopp (known to the ancients as Ralph-Fiennes) bopped by—4,210 years ago. It soon became clear to Media Person that *Newsweek's* writers had no idea how people reacted but this minor detail didn't stop them. "In such a rigid, hierarchical society, a comet would have been seen as a manifes-

tation of the gods. The strength of the bureaucracy would have only increased..." On the piece flew, page after page of coulda, shoulda, mighta, musta. "Good Lord," thought Media Person.

"Yes?" replied Time Warner. *Time* had done another of its famous theological covers. "Does heaven exist?" Well, you can't send any correspondents there to find out. You can't call up the public relations department and ask for a press release. Fortunately for *Time*, however, you can always blather on for eight pages without coming to any particular conclusions because as usual, with religion, there is never any agreement on anything.

Of course, it was not long before Media Person realized that he'd been suckered by the headline. What this story was really about was, "Do Christians Still Believe in Heaven And, If So, What in Heaven's Name Do They Think Goes On There?"

Well, of course they do. In a country that believes in Elvis, UFOs, Santa Claus and the Publishers Clearinghouse Sweepstakes, do you really need a *Time* poll to tell you that 81 percent of Americans don't feel a little thing like death is going to interrupt their glorious existence?

Although no one has ever come back to tell us what goes on behind the pearly gates, this didn't prevent *Time's* reliable sources from

opining. Apparently, your hipper, postmodern theologians no longer go with the classic version of paradise, where you have wings on your back and a halo over your head and you sit around on a cloud all day strumming a harp. Actually, they're a bit vague on the landscape and the location. But they do know there's a lot of prayer. "Most of all," says one expert, "together we shall fall on our faces at the foot of the throne and worship our Savior forever." Fine, but isn't there a coffee break occasionally?

And is there chocolate in heaven? Or sex? Not one word on these vital issues do we get from *Time*. Media Person was disappointed. You do a piece on heaven, shouldn't it be perfect? ■



CAM 1

CAM 2

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Source: NTA's Final Aud Est; Week ending 3/2/97, men 25-54 from 8/15/96 (9 ties), women 25-54 from 4/29/96 (5 ties), adults 25-54 from 5/1/95 (6 ties), men 18-49 from 6/6/94 (5 ties), women 18-49 from 5/13/96 (2 ties), adults 18- from 10/10/94 (2 ties) and homes from 12/11/95 (1 tie). All ties are with GMA. Subject to qualifications available upon request.