

SPECIAL SECTION
Newspaper report
After page 20

MEDIAWEEK

Vol. 6 No. 30

THE NEWS MAGAZINE OF THE MEDIA

July 22, 1996 \$2.95

Murdoch's New World

Buys out Perelman for \$2.5 billion, may gain from TW-Turner merger **PAGE 2**

MAGAZINES

Guccione Eyes a Rival For 'Details'

'Spin' publisher to take an Italian title American

PAGE 5

TELEVISION

Growing Pains at UPN

Network wooing agencies, mulling sales changes

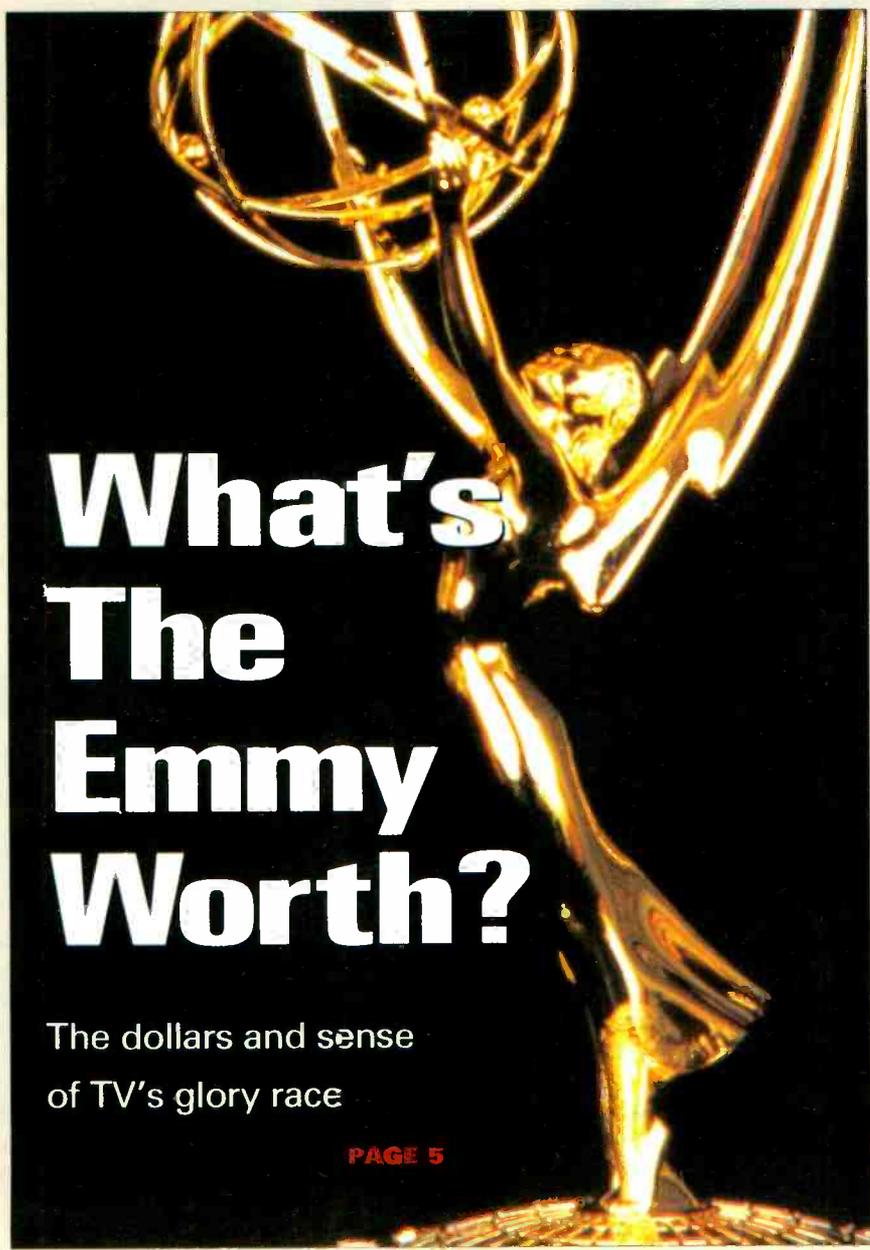
PAGE 6

WASHINGTON

GOP's Secret TV Weapon

Arthur Finkelstein knows a good thing when he finds it

PAGE 21



What's The Emmy Worth?

The dollars and sense of TV's glory race

PAGE 5

MARKET INDICATORS

National TV: Quiet

Vacations and client presentations eat up buyers' time; business trickles in. With third quarter mostly done, fourth-quarter prime is still getting increases of 10-12 percent. College football chugging along, while NFL is still robust.

Net Cable: Slow

Cable sales staffs have sowed down. Upfront is pretty much a wrap and fourth-quarter scatter has not yet begun. Pass the suntan lotion.

Spot TV: Cold

Dead July followed by dead August insures fifth quarter in a row of sub-par performance. Election ads in September unlikely to help. Cereals, fast food, movies are especially weak.

Radio: Mixed

Spot is still very tight in Los Angeles and San Francisco, but the Big Apple is soft to the core despite WAXQ-FM's return to classic rock and WQHT-FM's No. 1 status. Retail, fashion have finally shown up.

Magazines: Chipper

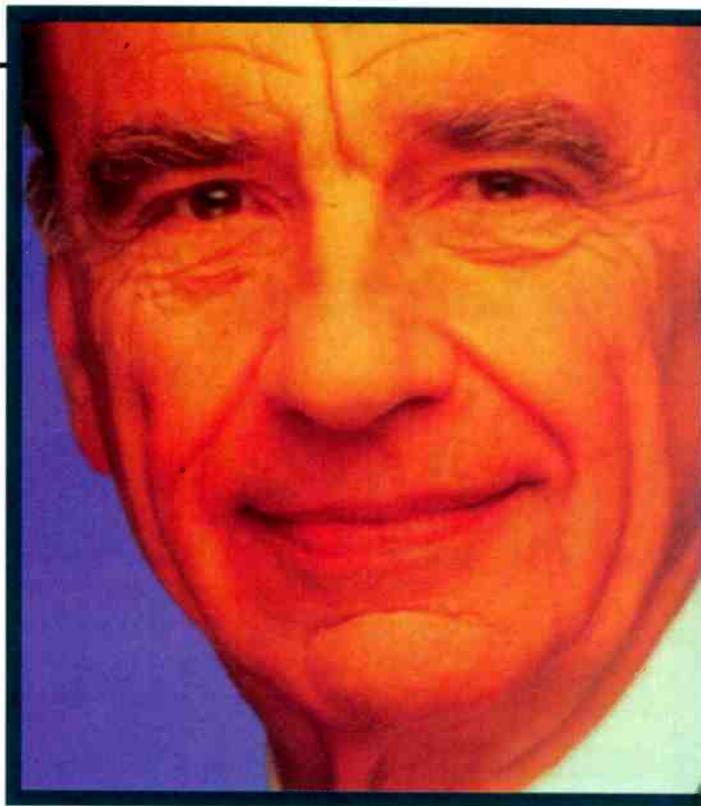
Asian autos are back in a big way. Computers, casual apparel are strong. Beer picking up. Publishers can relax.

8 9631
0 549688 4 30 >

DARLEEN RUBIN

The media world's best-known one-man band gobbled up a junior partner, then got a leg up for his all-news cable channel from an unlikely ally

Rupert Rules



NEWS CORP.-NEW WORLD DEAL / By Michael Freeman

On Top of the 'World'

RUPERT MURDOCH'S DEAL LAST WEEK TO ACQUIRE NEW WORLD Communications and create the country's largest TV-station group has positioned the Fox network as a significantly more powerful bidder for big-ticket entertainment and sports programming. With 22 owned-and-operated Fox and New World stations covering 34.8 percent of the country,

Murdoch's fourth network has come forth indeed.

Although Murdoch may have been coyly lured to the bargaining table by New World chairman Ronald Perelman, News Corp.'s expensive \$2.5 billion, stock-based buyout for the 80 percent of New World that it did not already own may eventually pay long-term dividends for Fox. The immediate loser in the deal was Perelman's bait—syndicator King World Productions, whose board had approved a \$1.5 billion merger with New World only to be left at the altar.

Faced with the prospect that Perelman was within days of completing a deal with King World—thus making a News Corp. buyout of New World even more costly—Murdoch made a preemptive move. "It was as if Perelman put the dice on the table and left Murdoch with little choice but to take a roll," said Art Rockwell, media analyst for Los Angeles-based Yaeger Capital Markets. At a price that is 14 times cash flow for the New World stations, estimated

at nearly \$165 million for 1996, the cost is high. But combined with the Fox stations' cash flow (estimated at \$400 million), "it could be only two to three years before Rupert pays this off," Rockwell said.

Just three months ago, Perelman, who had been seeking \$29 per share for New World, broke off talks with Murdoch after the News Corp. chairman balked at going higher than \$23 per share (*Mediaweek*, April 22). Perelman's leverage ploy with King World drove Murdoch back to the table with a \$27-per-share offer, which will end up costing News Corp. an additional \$400 million. The deal also includes the assumption of \$700 million in debt held by New World. News Corp.'s total debt load is estimated at \$8.3 billion after completion of the deal.

Last week's deal seals a News Corp.-New World courtship begun in May 1994, when News Corp. paid \$500 million for a 20-percent stake in New World in a precedent-setting affiliation-

switch and reciprocal-programming agreement with Fox.

All 10 of New World's VHF stations are Fox network affiliates (nine of the stations are in the top 40 markets) and represent 12.8 percent U.S. broadcast coverage. The merger with Fox's 12 owned stations (currently at 22.1 percent coverage) will make Fox the U.S.' largest station-group owner, with 34.8 percent national reach, just under the new federal guidelines restricting ownership to 35 percent. In terms of "raw" market coverage, Fox-New World would account for 40.4 percent U.S. coverage, but four market ADIs have their coverage cut in half because they

A Homecoming

Murdoch gets 'Premiere' again

MAGAZINES / By Jeff Gremillion

Premiere, the hot potato of entertainment magazines, is once again getting a new owner with News Corp.'s acquisition of New World Communications. Rupert Murdoch's purchase of New World brings *Premiere* back to something like its original ownership arrangement. Hachette Filipacchi launched the title in 1987 in partnership with Murdoch. Hachette later bailed out, leaving *Premiere* in Murdoch's hands. Murdoch sold the title in 1991 to K-I Communications. Then last May, Perelman's New World, in a 50-50 partnership with Hachette, bought the magazine for \$21 million.

include weaker-signal UHF Fox stations. News Corp. executives expect the new combination to gain approval from the Federal Communications Commission by next winter.

The new station master: Murdoch grows Fox to 22 TV properties with almost 35 percent coverage

The new combination will eclipse Westinghouse-CBS' 14-station group (31 percent coverage) and Tribune Broadcasting's 16-station group (25 percent).

Arthur Siskind, executive vp/general counsel and board member of

News Corp., said the company viewed the 10-station New World group as the "core asset" driving the deal. Media analysts suggest Murdoch has considerably less interest in New World's entertainment divisions and will likely downsize, merge and possibly sell off certain properties. Fox sources said late last week that Chase Carey, chairman/ceo of Fox Television, had asked department heads to make proposals on how to best assimilate key New World entertainment assets. Immediately after the deal was announced last week, New World Entertainment chairman Brandon Tartikoff announced his resignation.

News Corp.'s Siskind noted that New World's stations are "underperforming." He expects that Fox Television Stations president Mitchell Stern "will make necessary changes" in an attempt to double the stations' cash flow within two to three years after the merger. "It's not a reflection on how we view New World management," Siskind said. "But we'd like to think the Fox O&Os' better performance is due to certain synergies we benefit from in the ownership of the network, production, sports programming and news-feed services."

Hachette president and ceo David Pecker could not be reached for comment about having Murdoch as his new *Premiere* partner. A News Corp. spokesman declined to comment about the company's plans for *Premiere*.

The 600,000-circulation *Premiere* has had a bumpy history, and the ride became even tougher during Perelman's involvement. In May, editor-in-chief Christopher Connelly and several other editors left the magazine after reportedly clashing with Pecker and Perelman over content issues.

With News Corp.'s ownership of the Twentieth Century Fox film studio, similar editorial-integrity concerns are likely to arise over Murdoch's return to *Premiere*, as they did when he backed *Premiere's* launch and when he bought *TV Guide* in 1988. But Murdoch is not known for being heavy-handed with his magazines. "He was the best owner *Premiere* ever had," said a former high-ranked staffer. "He didn't mess around with the editors."

The addition of the New World stations should be a major asset in Fox's future negotiations for programming, particularly for sports. With its NFL broadcasts, Fox will own stations in eight of the league's top 10 markets, on which the network's package of NFC games are carried. New World has stations in Dallas (KDFW), Detroit (WJBK), Tampa, Fla., (WTVT), Phoenix (KSAZ), St. Louis (KTVI)

and Milwaukee (WITI, which carries Green Bay Packers games). With Fox's \$1 billion, four-year NFL rights deal set to expire after the 1997-98 season, a beefed-up Fox O&O group will put News Corp. in a stronger negotiating position to head off a challenge from CBS.

"This has to scare the daylights out of the other networks," said analyst Rockwell. —with Scotty Dupree and Mark Gimein ■

TIME WARNER-TURNER MERGER / By Michael Burgi

The Uninvited Guest

GERALD LEVIN, THE CHAIRMAN/CEO OF TIME WARNER, MAY HAVE scored a major victory last week when the Federal Trade Commission approved the media giant's proposed \$6.3 billion merger with Turner Broadcasting System. But the changes that the FTC extracted from the dealmakers—notably, that Time Warner must carry a cable news channel that would compete directly with CNN, Turner's established leader in cable news—clearly benefits an out-

sider: Rupert Murdoch, chairman of News Corp.

It's not clear yet whether Murdoch, whose Fox News cable news service will launch on Oct. 7 under the hand of TV titan Roger Ailes, will pick up the entire windfall from the FTC's action. Rival MSNBC, which launched last week to 23 million subscribers, currently has 3 million Time Warner Cable subs, thanks to a rollover from America's Talking, the NBC-owned cable service that MSNBC has replaced. But TWC is reviewing that arrangement—those 3 million subs are not guaranteed to MSNBC. Time Warner Cable has a total of 11 million subscribers.

Sources at Time Warner and Fox said no carriage agreement for Fox News is imminent. But that's not what NBC president Bob Wright told reporters at MSNBC's launch press conference on July 15, when he said that Fox and TWC were about to announce a deal.

Many observers agree with Wright that Fox News will likely end up the prime beneficiary of the FTC ruling forcing TWC to clear a rival news channel. First, NBC and Time Warner Cable have had difficult relations about converting the A-T service to MSNBC. Second, Time Warner may seek to protect CNN to whatever degree it can in following the FTC's ruling. Fox probably poses less of a competitive threat than MSNBC. Fox News has not yet launched, and only counts some 10 million subscribers, most of those thanks to a deal with Tele-Communications Inc. And Fox does not have a brand name in news like NBC.

Fox News sources said they expect NBC to

push hard not only to keep its A-T homes but to gain additional TWC subscribers. Wright said at last Monday's press conference that he expects MSNBC to double its sub count by 2000.

One cable operator executive noted that TCI also stands to gain from a Time Warner-Fox News alliance. TCI recently agreed to carry Fox News in exchange for a 20-percent stake in the service. To have Fox on Time Warner systems in addition to TCI's would give the new news channel access to nearly half the country's cable subscribers. The more subs Fox News has, the bigger the payoff for TCI. "If [TWC] does do a deal with Fox, it's for Malone's sake," the exec said.

The FTC's other stipulation to the Time Warner-Turner merger rolls back a deal TCI had to get 20-year discounts on the affiliate fees it pays to carry Turner's cable networks. Under the new agreement, TCI must wait six months to negotiate another deal with Turner and cannot make any deals that cover more than five years. The FTC ruling also caps Malone's ownership in the merged Time Warner at 9 percent, all in non-voting shares. That stake will be spun out from Liberty Media, TCI's programming arm, into a separate stock.

Malone, a notorious hard bargainer, was expected to seek some sort of extra concessions to compensate for his givebacks. A Fox News-Time Warner carriage agreement could be one.

Consummation of the Time Warner-Turner merger remains months off, possibly as late as October, according to the parties. —with Mark Gimein and Scotty Dupree ■

AT DEADLINE

Capitol Hill Calls for Family Viewing Hour

Politicians of both parties called on the four broadcast networks last week to create a "safe harbor" for family viewing in the 8-9 p.m. time slot. Fox shows took the brunt of Capitol Hill criticism, as Congressman Lamar Smith (R-Tex.) used clips from *Melrose Place* to illustrate how adult themes have entered into the traditionally tamer time period. Smith introduced the resolution in the House of Representatives, and Sen. Joe Lieberman (D-Conn.) expects to do the same in the Senate. The Congressional call heats up the kids' TV agenda just as the networks prepare for a White House summit on children's TV this week.

Ailes Details Fox News Launch

Fox News will launch its 24-hour cable news channel on Oct. 7 to about 10 million cable subscribers, announced Roger Ailes, chairman of that division of News Corp., at the Television Critics Association in Pasadena, Calif., last week. Ailes said that original programming will make up most of the network's schedule—more heavily on weekdays with repeats on weekends—and that the network may run infomercials overnight for short-term revenue. Ailes predicted it will take at least three years for the network to become profitable. The tone of the network is likely to be young and edgy, like Fox's prime-time and sports programming, added Ailes. Fox News will also supply programming to affiliates.

FCC Nixes TCI-Canadian DBS Bid

Tele-Communications Inc.'s application to launch another domestic direct-broadcast satellite service in the U.S. in partnership with Canadian company TelQuest Ventures was turned down by the FCC last week. The reason, said the FCC, was that the partnership still had not received permission from Canadian regulators to provide service in Canada. But TCI and TelQuest plan to reapply, if and when they get that approval. If they are turned down, TCI may take back several transponders it currently leases to another U.S. DBS provider, EchoStar Communications.

Evergreen Overgrown in Chicago

Evergreen Media last week signed a definitive agreement to acquire WPNT-FM in Chicago from Century Broadcasting Corp. for \$68 million in cash. WPNT-FM is Evergreen's sixth FM station in the Chicago market, which is one over the limit set by the Telecom Act of 1996. Accordingly, Evergreen plans to sell or trade its WEJM-

FM in Chicago. The WPNT transaction is scheduled to close in the first quarter of 1997 and is subject to FCC approval. Including WPNT, Evergreen currently owns 37 radio stations in 13 markets.

Secondary Fallout From 'Primary Colors'

The simmering tension between the New York and Washington bureaus of *Newsweek* boiled over last week after the revelation that columnist Joe Klein is Anonymous, author of the controversial political novel *Primary Colors*. After *Newsweek* editor Maynard Parker publicly downplayed the effects of the disclosure on Klein's and the magazine's credibility, members of the magazine's Washington bureau were seething. One *Newsweek* Washington staffer said that the bureau members are furious over Parker's decision to run a Periscope item earlier this year that incorrectly speculated about the identity of Anonymous. "Maynard let us all look foolish," the Washington writer said. "The book and its author are legitimate news, especially in Washington."

Fallows to Top 'U.S. News'

James Fallows—author, National Public Radio commentator and Washington editor of *The Atlantic Monthly*—will become editor of *U.S. News and World Report* on Sept. 1. Co-editors Michael Ruby and Merrill McLoughlin have resigned after seven years; they will continue as contributing editors to the newsweekly. Mort Zuckerman owns both *U.S. News* and *The Atlantic Monthly*.

Addenda: FCC chairman Reed Hundt told the House Commerce Committee last week that Telecom Act provisions give the FCC authority to ensure broad access to the Internet. Hundt made his remarks at House oversight hearings on implementation of the 1996 Act...MCA/Universal will move an estimated \$205 million in media billings for Universal Pictures and Universal Studios theme parks from DDB Needham Los Angeles to Foote, Cone & Belding, sources said late last week. The deal had not been finalized at press time...Group station owner Paxson Communications has retained the investment banking firm of Alex Brown & Sons for counsel on the possible sale or swap of two stations it operates in West Palm Beach, Fla.: WPBF-TV, an ABC affiliate; and WTVX-TV, the United Paramount Network affiliate for which Paxson has a time-brokerage agreement with Whitehead Media Inc.

Publisher's Note: *Mediaweek* will not publish an issue on July 29. The publication date for the next edition will be Aug. 5.

INSIDE



Guccione Jr. to compete with Details

5

WASHINGTON

21

NEW MEDIA

26

THE MEDIA ELITE

30

MEDIA PERSON

38

Emmy Envy: Does It Make Cents?

Producers say winning is great, but rewards are surprisingly modest

TV PRODUCTION / By T.L. Stanley

David Isaacs relished his moment in the spotlight in 1983 when he and his partner, Ken Levine, and industry veterans James Burrows, Glen Charles and Les Charles won an Emmy award for *Cheers*. Isaacs, now executive producer of CBS' *Almost Perfect*, cracked a joke on national TV as he accepted his coproducer award. Then he and his colleagues were shepherded backstage through several rooms full of reporters who interviewed them and snapped their pictures a few hundred times.

Moments later, the men found themselves shuffled out a back door. Looking around, Issacs said, he realized he was in the alley behind the convention hall. "It was this whole tremendous high, and then we got tossed out the back door," Isaacs said. "We were all standing there looking at each other."

Welcome to the Emmy experience.

Nominations for this year's prime-time Emmy awards—now in their 50th year—were announced last week in Los Angeles. NBC dominates the nominations again this year with 88, a third more than its nearest rivals, CBS and HBO.

Winning an Oscar can add millions to a movie's box-office gross. A Grammy can mean a rush on the stores to buy a band's winning record. But the now-you-see-it-now-you-don't nature of TV makes the Emmy more personal than purely profitable. It is an honor bestowed by one's peers—but it's also, it turns out, something of very limited commercial value.

Producers, directors and writers say there is no better feeling than taking Emmy home. They spend millions of dollars chas-

ing after the 16-inch, gold-plated statuettes that cost about \$150 to make. But in dollars and cents, what is winning an Emmy really worth?

Studio executives say an Emmy can be worth anything from nothing to hundreds of thousands of dollars. It's all in the timing.

"It's a day away from work," said Larry Charles, executive producer of NBC's *Mad About You*, which has been nominated three consecutive years for best comedy series. Charles won two Emmys as a writer and supervising producer on *Seinfeld*. "It doesn't translate into anything."

For a struggling TV show, an Emmy provides the kind of morale boost and promotion that can't be bought. It can launch a writer, director or star to the next level, opening doors that previously were closed. But for an established show—or a professional well into his or her career—it is just a nice pat on the back.

"It's your moment to feel really good about yourself," said Anne Flett-Giordano, who won a comedy-writing Emmy two years ago with her partner, Chuck Ranberg, for *Frasier* and was nominated again last week. "A week later, you're working on your next script, and it's not going well and you're convinced you stink."

Flett-Giordano said she will find out precisely how much her Emmy is worth when she renegotiates her contract next year with Grub Street Productions.

Two current examples illustrate the hot-and-cold nature of the Emmys: *Picket Fences* won a dozen Emmys in the last four seasons and received another nomination last week for two-time winning actress Kathy Baker. Yet CBS canceled the series this year.

On the other hand, the cast of NBC's *Friends*—without a single Emmy among the six of them—are demanding a whopping \$100,000 each per

Tracey's Emmys made overseas sales dance



Guccione Jr. to Take on 'Details'

'Spin' founder readies 'Max'

MAGAZINES / By Jeff Gremillion

Spin editor and publisher Bob Guccione Jr. said he is close to a deal to launch a U.S. version of *Max*, a bold, Italian young men's magazine, to compete directly with Condé Nast's *Details*. Guccione plans to publish *Max* beginning next year under a partnership with the Italian publisher Rizzoli.

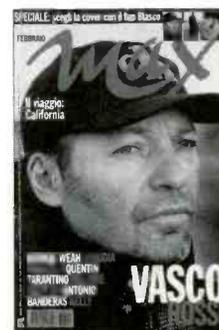
Max, a fashion and pop-culture title aimed at men in their late 20s, would publish bi-monthly initially, going monthly in fall 1997, said Guccione. The editor-publisher said he has yet to hire anyone for the project but plans to have a full staff in place soon. "We're going to do this the right way," Guccione said, with plenty of start-up capital. "Not like with *Spin*. In the beginning, we had to hold that together with spit and rubber bands." *Spin* launched in 1985.

A number of U.S. magazines—*Cosmopolitan*, *Playboy* and *Newsweek* among them—are licensed to international companies that produce foreign editions. It is more unusual that foreign magazines are licensed here. Women's books including Hearst's *Marie Claire* and Hachette's *Elle* are among the exceptions. *Max* is said to be the first men's title that would be licensed in the U.S. *Max* already has licensed editions in Germany, Greece and France.

A Rizzoli source said that *Playboy* founder Hugh Hefner had at one point discussed a U.S. licensing deal for *Max*, but decided against it. Rizzoli has been interested for a while in branching out to the U.S. with the title.

Guccione said the U.S. version of *Max* would be "sexier" and more on-the-edge than *Details* but would not be a sex book. "I think you can be sexier without being about sex," he said. "It will be about sexy young people."

For its part, *Details* is playing it cool. "The men's market has always been competitive," noted *Details* publisher Gina Sanders. "We wish them well." ■



Import: From Italy to the U.S., Max is for young men

NETWORK TV

NBC is ripping up scripts and recasting some of its new and returning shows, including *Suddenly Susan*, starring Brooke Shields. The top-rated network said at last week's Television Critics Association meetings in Pasadena, Calif., that Shields' new show will undergo a change of setting (from a staid publishing house to a hip-and-trendy magazine in San Francisco) and a complete revamp of the cast, save Shields. Also about to be made over are *The Jeff Foxworthy Show*, which will be set in the comedian's native Georgia and will recast the role of his wife and other characters, such as Foxworthy's father. *Boston Common* and *The Single Guy* will both get changes of scenery. A pizza parlor or a coffee shop setting are in the works, as well as changed or new characters. *The John Larroquette Show* will also undergo cast changes following costar Alison LaPlaca's decision not to return this fall. At the TCA, NBC heavily promoted its all-new Saturday-night lineup of sci-fi dramas, *Dark Skies*, *Profiler* and *The Pretender*. NBC's strategy on Saturday night, said programmers, is to break out of the traditional network TV mold and think more like independent TV programmers, for whom Saturday nights have gone from graveyard to gold mine thanks to the new generation of action dramas. NBC's new Saturday shows, however, have higher budgets and slicker production values than most of their inspirations, with the exception of Fox's *The X-Files*.

As it happens, 'X-Files' was an inspiration not only for NBC but also for Fox, which has scheduled *Millennium*, from *X-Files* creator Chris Carter, for the fall. Carter was center stage for Fox's meeting with critics last week, discussing behind-the-scenes details of the creation of *Millennium* and the new direction *X-Files* is likely to take in its fourth season. Fox put on a high-energy presentation to critics that began with a video montage that segued into a performance by a gospel choir to introduce programming chief John Matoian. Very impressive. Matoian addressed Fox's upcoming season and also tried to put to rest rumors that he is about to leave the network. Matoian branded all such reports as pure speculation. —By Scotty Dupree

episode and a share of back-end profits. The show has been nominated for a second time this year as best comedy.

To Tracey Ullman, a five-time winner who was nominated again last week for *Tracey Takes On*, an Emmy means more sales overseas for her HBO show. "An American Emmy means a great deal internationally," Ullman said. "And that means a great deal to my husband and me because we own the shows."

For Ullman, each victory has had its own feel. "It doesn't matter how many you win, I think it depends on the project," she said. "And *Tracey*

Takes On is a show I've created and I control. That's what makes it all the more gratifying."

While those in the industry know the Emmy is often little more than a brilliant calling card, they still want to win—badly. Howard Gewirtz, executive producer on NBC's *Wings*, was nominated for his work on *Taxi* in 1982. Gewirtz said he will never forget being nominated and then not winning. "It's primordial glory followed by heart-sinking disappointment," he said. "It was like being in a high-rise elevator and going from the 70th floor to the 10th in two seconds." ■

UPN: Making the Rounds

Weblet said to be trying to calm agencies; may take sales in-house

NETWORK TV / By Scotty Dupree

UPN president and ceo Lucie Salhany has been on a goodwill tour of agencies and advertisers for the past few weeks in an effort to head off sales problems that appear to be developing at the young network.

Buyers who spoke with Salhany say she is concerned that UPN may not have booked as much business in the upfront market—which favored broadcasters again this year—as it could have. While UPN officials maintain that the network booked more than \$100 million in the upfront, agencies that bought time on the network last year report that they spent less this year.

UPN's shift in program strategy—from the male-targeted action hours that launched the network to a schedule of younger, more urban-oriented shows beginning this fall—has not won an immediate vote of confidence from Madison Avenue. More important, perhaps, is the network's relationship with buyers. Many agencies say that UPN's sales practices are more common to program syndicators than to network sales. One of the network's problems appears to be that it is sold through a representation agreement with Premiere Advertiser Sales, the barter syndication sales arm of Paramount, rather than a dedicated sales staff.

Buyers say they have informed Salhany and other network officials of their misgivings about UPN's changes in programming and its sales set-up. As a result, they say, Salhany has indicated to agency higher-ups that UPN is likely to hire its own chief of sales soon.

While a plan of action is still in the works, executives familiar with discussions say that the network's decision sets up an internal struggle over hiring a dedicated head of sales and whether that position would report to Salhany or Marc Hirsch, president of Premiere.

Salhany declined to comment for this story. Hirsch said that Premiere will continue to sell UPN, at least through the rest of this season. It's "absolutely not true" that Premiere is being phased out, Hirsch said. The long-term future of the sales structure may depend on whether



UPN's Salhany looks to win new ad friends

Viacom chairman Sumner Redstone exercises his longstanding \$150 million option to buy a half-share of the network from Chris-Craft by next January. Last Friday, Chris-Craft, reported that UPN lost \$67.7 million in the first half of 1996, about even with first-half '95.

Salhany "doesn't want [UPN] to be the only network out there without its own head of sales," said a buyer who requested anonymity.

"It's not Marc [Hirsch]," said another buyer. "He's done a fine job. It's an identity problem in the marketplace that UPN has."

There is less UPN can do right now about its programming choices; it has committed itself this coming season to wooing urban audiences. UPN is following much the same path that Fox tried early on—the network drastically shifted strategies each season looking for the right formula. As with any change in direction, buyers say, UPN will have to wait for the new programs to prove themselves in the ratings and dig a bit deeper to find advertisers until they do. ■

WE MADE IT POSSIBLE FOR AN AUTO MANUFACTURER TO REACH 22 CITIES WITH ONLY 1 STOP.



Last January, the marketing director of a domestic auto manufacturer was faced with a frustrating sight: inventory still idling on the lots. Fortunately he realized that there was no faster solution than newspapers. And no better key to it all than the Newspaper National Network (NNN).

With the help of the NNN, he was able to reach 62% of potential buyers in one day and 85% over five days in the DMAs where his inventory was idling. Prospects were coming in, cars were moving out — before a TV campaign

would have even gotten out of first gear. It was simple, effective, and one of many NNN success stories. Including selling 4x4s right before a snowstorm and convertibles in a heatwave.

If you're an advertiser in automotive, cosmetics & toiletries, food, household products, liquor & beverages, or drugs & remedies, call us now. Whatever your marketing problems, the NNN can help. One order/one bill. All we're waiting for is the green flag.



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

REGULATION

Breaking with FCC precedent, chairman Reed Hundt last week released details of the proposed changes in rules on educational TV now being debated by the commission. The three pages of changes have shed some light on a dispute that has depended largely on thirdhand descriptions of what the FCC staff proposal under consideration actually said. The release of the rules, made in a joint statement by supporters Hundt and commissioner Susan Ness, elicited a new flurry of rhetoric from opponents. The draft order outlining the FCC's reasoning for the rules—a crucial part of the package that is expected to be key to defending the rules against a court challenge—remains under wraps. The centerpiece of the rules, as expected, is a requirement that TV stations air three hours of regularly scheduled, full-length educational programs each week. Anything less would have to be accompanied by exceptional non-broadcast efforts. There is one unusual feature of the rules. Unlike the old rules, the new ones include a process to certify programs as educational. That would be done by what the rules call "a qualified Education Entity" which has "expertise in the education of children." A kind of Good Housekeeping seal of approval, in other words.

The FCC last week released an order forcing a Los Angeles-area cable operator, MultiVision, to carry the signal of KSCI-TV, a foreign-language station broadcasting on channel 18. MultiVision had argued that KSCI's request for carriage was late and was not accompanied by the proper attachments. The FCC rejected MultiVision's arguments, concluding that all was well with KSCI's request. The commission gave MultiVision to 60 days to put the station on its cable systems in Hermosa Beach and Manhattan Beach, Calif.

To watch for: 1995 was defined for media lobbyists by the omnibus Telecom Act. 1996 perhaps will be defined by merger mania. What's next on the horizon? Lobbyists say that the Internet will be the next big regulatory battleground. Look for copyright law to become paramount, with publishers and providers hashing out a system of royalties for Internet use. —Mark Gimein

No Rest for 'USA Today'

Gannett publishing special 7-day edition in Atlanta during Games

NEWSPAPERS / By Anya Sacharow

USA Today last Friday began publishing a special daily edition of the paper—including Saturday and Sunday issues—for readers in the Atlanta area. The special edition will be published daily through Aug. 5, the closing day of the Summer Olympics in Atlanta.

Last Friday's USA Today Atlanta paper, coinciding with the Olympics' opening ceremonies, was 72 pages. Publisher Gannett Co. says the Atlanta edition will carry an average of 21 advertising pages daily, from official Olympics sponsors including IBM, Delta Air Lines, General Motors, UPS and AT&T.

Olympics advertising has helped fuel strong gains for USA Today this year. Through June, USA Today's paid ad pages were up 30 percent and ad revenue was up 34 percent, according to John Morton, an analyst at Lynch, Jones & Ryan.

Gannett's expanded Atlanta bureau is also producing a daily, 16-page Olympics section for

the paper's regular national edition on weekdays.

The only other time USA Today has come out with a weekend edition was when it published a Saturday extra on Jan. 19, 1991, during the Persian Gulf war. Before yesterday, USA Today had never published on Sunday in its 14-year history.

Gannett is projecting daily circulation of about 215,000 in the Atlanta region for the special edition during the Olympics, up from the normal 150,000 level for the national edition. The print run for the weekend edition in Atlanta is 120,000. Gannett says total circulation for USA Today should increase about 200,000 daily during the Games; national daily circulation for USA Today is about 2.1 million.

To produce the special editions, Gannett built a 6,000-square-foot news bureau in the International Sports Plaza in downtown Atlanta. A staff of about 80 moved into the temporary Atlanta bureau in early July to cover the Games and the region. Gannett would not comment on its costs for the project. ■

Spectrum Debate Percolates

FCC readying plan for free new channels and auctions of others

REGULATION / By Mark Gimein

Can you have free new TV channels and a spectrum auction too? Broadcast lobbyists say no. The chairman of the Federal Communications Commission says yes. A controversial FCC staff proposal for digital-channel allotments and an auction of channels 60 to 69 is to be presented to FCC commissioners on July 25. The full proposal is expected to be issued before the end of the month.

In a reprise of last year's congressional fight over auctions of broadcast spectrum, the potential gains are being tallied anew. This time, however, rhetoric has taken a back seat to a heavy dose of technical detail.

FCC officials say that the plan for digital-channel allocations will both provide new channels for broadcasters for a transition to the new technology and let a large swath of spectrum be auctioned for other uses as early as 1998. Broadcasters are marshalling their technical diagrams to lobby against the effort.

The plan would limit new allocations of digital TV frequencies to a region currently occupied by channels 7 to 51. FCC chairman Reed Hundt has said that will minimize interference and changes in service. And, according to the FCC, it would leave most of the lightly used channels 60 to 89 open to a quick sale.

In an outline of the FCC staff proposal this month, Hundt said that the plan would actually be more effective in ensuring that broadcasters reach their current audience on new digital channels than an earlier proposal from an industry consortium that developed much of the current technology. Opponents of the plan dispute the FCC's figures but complain that they have little definite information to go on.

"We've been shooting at something we haven't seen," said Jonathon Blake, chief lobbyist for the Association for Maximum Service Television. "I'm looking forward to seeing the proposal." ■

MEDIAWEEK

YES! Please send me 1 year of MEDIAWEEK for only \$115.*

Charge my: Payment enclosed Bill me
 Visa AmEx MasterCard

UNCOVERS THE INDUSTRY'S LATEST...

Key developments and events in TV, cable, radio, magazines, newspapers, out-of-home and interactive media! It's the only weekly that brings you timely coverage of deals and mergers, new laws and regulations, demographics, research, accounts and more. If you're involved in media, advertising, programming, sales, entertainment or development, Mediaweek is essential!



Acct.# _____ Exp. Date _____
 Name _____ Title _____
 Company _____
 Address _____
 City/State/Zip _____
 Phone _____
 Signature _____

*Canada and Foreign add \$145 (air mail). Service will begin in 4-6 weeks.

**For Faster Service Call Toll-Free
1-800-722-6658**

To speed your order, please check one box in each section.

- Type of firm:**
 01.Manufacturing 11.Ad Agency 12.Public Relations 13.Independent Media Buying 20.Outdoor 31.Newspaper 41.Magazine 61.TV 51.Radio
 67.Graphic Design 79.Marketing Research / Service 80.Sales Promo / Support
 81.Commercial Prod. X.Other _____

- Job Function:**
 C.Product/Brand/Category Mgmt. P.General or Corp. Mgmt. W.Public Relations / Public Affairs L.Acct. Mgmt. R.Creative Department Mgmt. H.Copywriting
 I.Sales / Product Promotion T.Art Direction U.Media Buying / Planning / Supervision V.Advt. / Marketing Research X.Other _____ Job Title _____

J68MWT

ADWEEK & BRANDWEEK



PROVIDE FAST-BREAKING COVERAGE...

Of the advertising and marketing industries. Each publication keeps you on top of important news, trends, demographics, accounts won and lost, campaigns, personnel changes, strategies, innovations, and opportunities for you. Plus each features plenty of local, national and international coverage — written in a clear, engaging style by our expert team of reporters and columnists.

YES! Please send me 1 year of

ADWEEK for only \$115.*

Please check the region you prefer:

- New England East Southeast
 Midwest Southwest West

BRANDWEEK for only \$115.*

Charge my: Payment enclosed Bill me
 Visa AmEx MasterCard

Acct.# _____ Exp. Date _____
 Name _____ Title _____
 Company _____
 Address _____
 City/State/Zip _____
 Phone _____
 Signature _____

*Canada and Foreign add \$145 (air mail). Service will begin in 4-6 weeks.

**For Faster Service Call Toll-Free
1-800-722-6658**

To speed your order, please check one box in each section.

- Type of firm:**
 01.Manufacturing 11.Ad Agency 12.Public Relations 13.Independent Media Buying 20.Outdoor 31.Newspaper 41.Magazine 61.TV 51.Radio
 67.Graphic Design 79.Marketing Research / Service 80.Sales Promo / Support
 81.Commercial Prod. X.Other _____

- Job Function:**
 C.Product/Brand/Category Mgmt. P.General or Corp. Mgmt. W.Public Relations / Public Affairs L.Acct. Mgmt. R.Creative Department Mgmt. H.Copywriting
 I.Sales / Product Promotion T.Art Direction U.Media Buying / Planning / Supervision V.Advt. / Marketing Research X.Other _____ Job Title _____

J68MWB

MEDIAWEEK

GUARANTEE

If at any time during your subscription you are not completely satisfied, you may cancel and receive a refund on all unmailed issues. With no questions asked, and no further obligation.

What's the next best thing to reading Mediaweek?

SUBSCRIBING TO MEDIAWEEK!

You save a lot of \$ off the newsstand price!

You don't have to share an office copy!

Your subscription includes valuable extras like our annual special supplement of Media All Stars.

And most important of all ...

You never miss an issue!

ADWEEK BRANDWEEK

GUARANTEE

If at any time during your subscription you are not completely satisfied, you may cancel and receive a refund on all unmailed issues. With no questions asked, and no further obligation.

What's the next best thing to reading Adweek and Brandweek?

SUBSCRIBING TO ADWEEK AND BRANDWEEK

You save a lot of \$ off newsstand prices!

You don't have to share office copies!

Your subscriptions include valuable extras like our ADWEEK Agency Report Cards, and BRANDWEEK'S annual "Super Brands" directory of the top 2,000 brands in the U.S.

Most important of all ...

You never miss an issue!

BUSINESS REPLY MAIL

FIRST-CLASS MAIL

PERMIT NO. 70

DANBURY, CT

POSTAGE WILL BE PAID BY ADDRESSEE

MEDIAWEEK

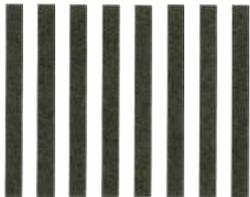
SUBSCRIPTION SERVICE CENTER

PO BOX 1976

DANBURY CT 06813-9839



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL

PERMIT NO. 76

DANBURY, CT

POSTAGE WILL BE PAID BY ADDRESSEE

ADWEEK

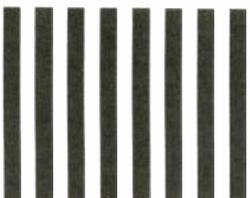
SUBSCRIPTION SERVICE CENTER

PO BOX 1973

DANBURY CT 06813-9845



NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



Late Night Ready for Fight

NBC re-ups with O'Brien as ABC, Fox, CBS ponder new shows

NETWORK TV / By T.L. Stanley

There was a time when Conan O'Brien wasn't sure if he would make it through the first season of his wacky *Late Night* show on NBC. Now the host is making plans for a fourth-anniversary special in September, and NBC has renewed *Late Night* into fall 1997.

"We hoped the show would emerge as something distinctive and special, and it did," Warren Littlefield, president of NBC Entertainment, said last week in announcing the ex-

more crowded. In January, Fox will launch a steamy New Orleans-based drama called *13 Bourbon Street*, scheduled to get a jump on the network competition with an 11 p.m. airtime. Though Fox has been unsuccessful in previous attempts at late-night programming, network executives think they have found the right project in the young-skewing, music-driven soap.

Elsewhere, *Politically Incorrect*, the witty issues show hosted by comedian Bill Maher, will move from Comedy Central to ABC in January, to follow *Nightline* at midnight. The show, one of the few homegrown series at Comedy Central, has built up a fervent following among the young and politically aware.

Over at CBS, Jon Stewart—who recently signed a development deal with David Letterman's production company, Worldwide Pants—could end up with a late-night network show that would air at 1:30 a.m., following *Snyder* (which is also produced by Worldwide Pants). Stewart signed with the Letterman company after being courted by NBC as a possible host for that network's 1:30 entry, *Later*. NBC now says that host Greg Kinnear will return to *Later* in late August after he wraps work on several film projects.

Those projects will lengthen the list of choices available to late-night viewers. In the 11:30 race during the second quarter, NBC's *Tonight Show With Jay Leno* pulled in a 4.8 rating/15 share in households, ahead of ABC's *Nightline* (4.5/12) and CBS' *Late Night With David Letterman* (3.7/11). ■



Winning team: O'Brien (right, with pal Richter) is beating CBS' Snyder at 12:35

tension of O'Brien's contract during the summer TV press tour. O'Brien said that even though he has 625 shows behind him, he still looks at *Late Night* as a work in progress. "We plan to keep the learning curve fairly steep," he said.

Most important, O'Brien said, is to show viewers that he is having a good time with sidekick Andy Richter, the Max Weinberg 7, the skits and the guests. "Early on, I was trying too hard to be a good host," O'Brien said of his somewhat rocky start as NBC's successor to David Letterman in the 12:35 a.m. slot. "No one wants to watch a late-night TV show host trying to be good. Now, I just enjoy myself."

So far this season, *Late Night* has beaten its primary competitor, CBS' *The Late, Late Show With Tom Snyder*, by 38 percent in adults 18-49 and 29 percent in total viewers. In the second quarter, O'Brien outdrew Snyder by 57 percent in 18-49 and by 50 percent in total viewers.

NBC's renewal of *Late Night* comes as the wee-hours landscape is about to become much

PRODUCTION

Saban International has taken up where Disney left off by striking a \$50 million, three-year production and distribution deal with German broadcaster ARD and its buying arm, Degeto Film. Disney recently swapped allegiances in Germany, forming a partnership with rival broadcaster RTL for kids programming. The opening left room for Saban, which has made a multi-layered deal with ARD to coproduce six animated children's TV series over the next three years through the Saban International Paris animation studio. "ARD wanted to build up its kids and family programming, and we wanted to fortify our position in the German market," said Stan Golden, president, Saban International. ARD will acquire an additional 390 half hours of Saban-produced kids programming under the deal, along with 30 television movies. The alliance likely will lead to coproductions on telefilms, Golden said.

British TV watchers are finding a purely Southern soap opera to be a smashing good time. *Savannah*, an Aaron Spelling-Duke Vincent drama that airs here on the WB, has shattered ratings records in the United Kingdom, even beating international hit *Friends*. The sexy series that revolves around three Southern belles in modern-day Georgia launched June 21 in the U.K., pulling in a 42.5 share. In its second time out, *Savannah* earned a 36 share, beating an hour-long season premiere of *Friends*, which had a 17 share. *Savannah*, a midseason launch on the WB early this year, has been a surprise hit in the U.S., particularly with women 18-34 and 18-49. —By T.L. Stanley

Want to turn your media plan around in 10 seconds?

Affordable National TV Advertising Available
on Top Syndicated Programs.

Call Now For More Information

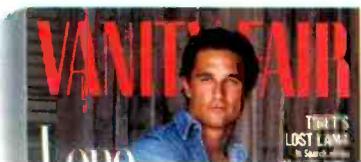
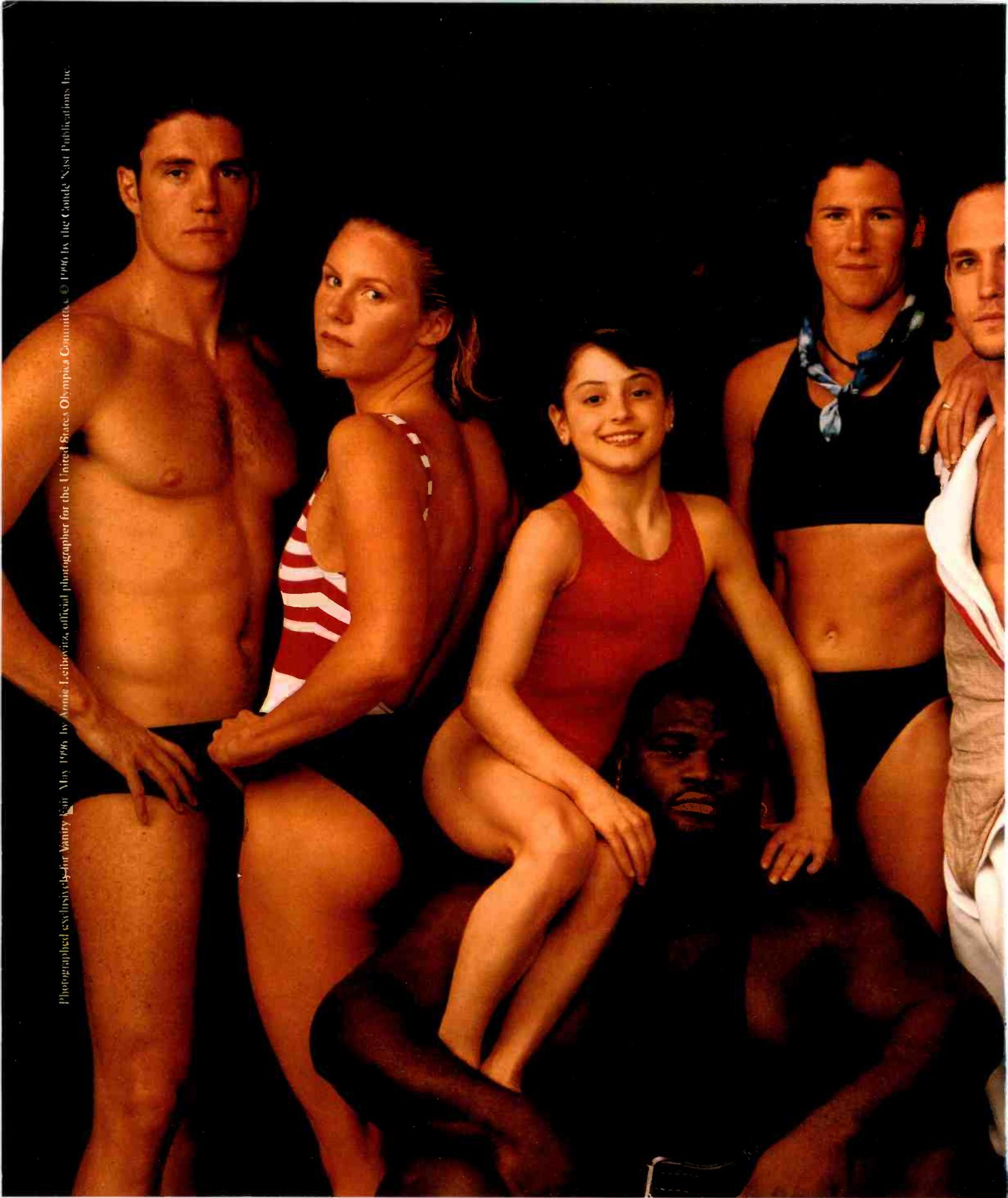
PIC-TV, INC

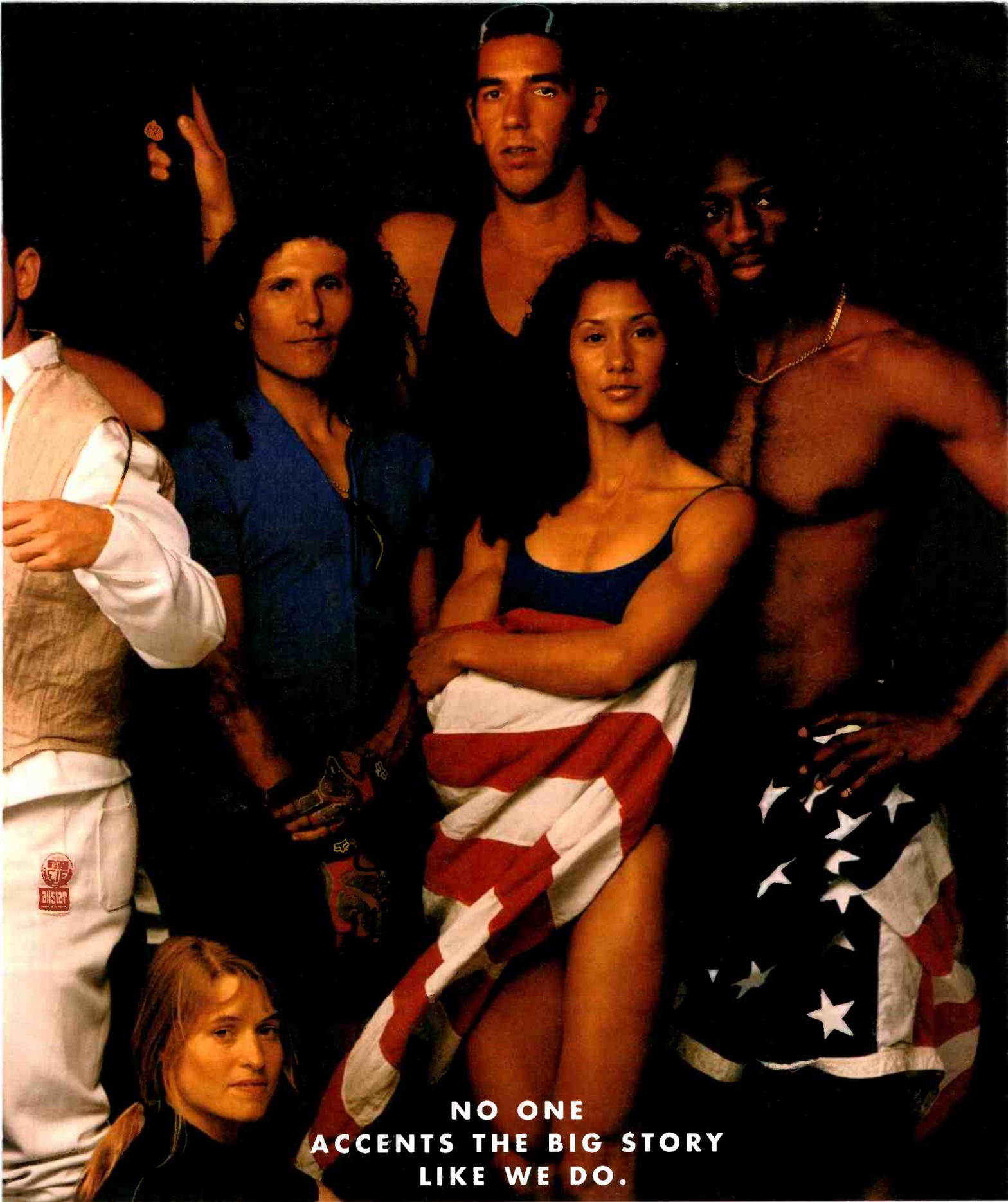
212-697-7707
New York

312-214-6335
Chicago

818-563-1500
Burbank

Photographed exclusively for Vanity Fair May 1996 by Annie Leibovitz, official photographer for the United States Olympics Committee. © 1996 by The Condé Nast Publications Inc.





NO ONE
ACCENTS THE BIG STORY
LIKE WE DO.

CONDÉ NAST

SYNDICATION

'*The Gordon Elliot Show*', produced by Eyemark Entertainment and syndicated by Twentieth Television, is undergoing a major reformatting under recently installed executive producer Joni Holder. Set to begin its third season on Sept. 9, Elliott's revamped talk show is going to feature a new set, new graphics and a "stronger emphasis on humor, celebrity-driven segments and stories pegged to current news events," according to show representatives. Holder, who has previously served in producing stints on *The Oprah Winfrey Show* and *The Montel Williams Show*, said there are also plans to produce *Gordon* episodes in three different venues around the country during sweeps periods. The changes are in conjunction with the show's move from the Fox-owned stations to the CBS-owned stations. Twentieth has renewed *Gordon*, which is averaging a 2.0 rating season-to-date nationally (NSS, Sept. 4, 1995–June 30, 1996) with TV stations in 135 markets representing 87 percent U.S. coverage.

Rysher Entertainment and Chris-Craft/United Television have named Dana Adams, a former correspondent for Warner Bros.' *Extra* newsmagazine, and local news anchor Emmett Miller as co-hosts of the fall newsmagazine on psychic phenomenon, *Strange Universe*. Prior to her reporting and fill-in anchor stint with *Extra*, Adams was a reporter for WNBC in New York and Chris-Craft/United-owned KCOP in Los Angeles. Miller comes from WOIO in Cleveland, where he served as a news anchor and reporter. *Strange Universe* is produced by Chris-Craft/United and is syndicated by Rysher.

Paramount Domestic Television has filled in the production ranks for its *Real TV* magazine, launching on Sept. 9. It has named Michael Horowitz and John Johnston senior producers and Richard Wortman coordinating producer. Horowitz most recently served as weekend supervising producer on Warner Bros.' *Extra*; Johnston moves over from Paramount's sister series *Hard Copy*, where he had served as a producer since 1989. Wortman has worked in various capacities, including stints as Los Angeles and New York bureau chief, for Reuters Television since 1987. —By Michael Freeman

Rose-y Hue for Bowl Group?

CBS fears ABC is trying an end run on college football title game

TV SPORTS / By Michael Freeman

The prospects of the Rose Bowl joining the bowl alliance to establish a true national championship game for college football are blossoming. ABC, which holds broadcast rights to the Rose Bowl, is said to be behind the initiative. CBS, rights-holder to the alliance's Fiesta and Orange bowls and scheduled broadcaster of three of the next five championship games under the current setup, is working hard to keep the Rose Bowl out of the picture.

The bowl alliance was formed two years ago, with the Fiesta, Orange and Sugar bowls agreeing to rotate hosting a college football championship game each year featuring the top two teams in the polls. CBS invested heavily in the alliance, buying rights to the Fiesta and Orange bowls; ABC has the Sugar Bowl. Adding the Rose Bowl to the alliance would even out the rotation, giving ABC the championship game every other year instead of every third year.

But CBS, having lost the rights to the NBA,

close" to an agreement to enter the national title mix "within 60 days." (The Rose Bowl, which annually matches the champions of the Big Ten and Pac-12 conferences, originally did not want to participate in the alliance; Big Ten and Pac-12 colleges are not members of it.) Sources said that if the Rose signs on, the alliance's current broadcast deal with CBS and ABC would expire after the January 1998 title game.

Executives at CBS Sports and ABC Sports were reluctant to comment on the status of the bowl alliance and how the Rose Bowl's possible entry would affect existing rights deals. Representatives for Steven Bornstein, president of ESPN and ABC Sports, said he had no comment on the current state of the bowl talks.

One high-ranking CBS Sports executive, speaking on the condition of anonymity, sought to downplay reports about ABC lobbying for the Rose Bowl's entry. Alliance member schools have been talking about such a possibility for 18 months, the CBS Sports executive said. "It is everybody's point of view that it is better to have the Rose Bowl in the title game, and better for us as well," he said.

"It's entirely possible that ABC could be using its Rose Bowl leverage to upset the current agreement," says Neal Pilson, a former president of CBS Sports who now runs his own New York-based sports consulting company. "There is a logic to splitting the post-season [between ABC and CBS], because both networks would get a much better value for their regular-season packages [being sold to advertisers]. But in this case, ABC is the one who would stand to benefit, while CBS could stand to lose something."

When the bowl alliance was formed in August 1994, both networks agreed to a split, six-year rotation deal running through 2001. CBS agreed to pay \$116 million for the Fiesta Bowl (\$19.3 million per year) and \$101 million for the Orange Bowl (\$16.8 million per year), guaranteeing the network title games in four of the six years. In paying \$100 million for the Sugar Bowl (\$16.6 million a year), ABC has the rights to air only two of the six title games. ABC is set to carry the Sugar Bowl's title turn in January. CBS' next turn is with the Orange Bowl in 1998. But the six-year plan could



CBS did a big ratings number when No. 2 Florida chased Nebraska in the first championship game

NFL and Major League Baseball over the last seven years, is expected to be particularly protective of its NCAA football turf. Last January, CBS' broadcast of the first championship game under the alliance—the Fiesta Bowl pairing of No. 1 Nebraska versus No. 2 Florida—gave the ratings-starved network its highest prime-time rating of the season.

After a meeting of the bowl alliance in Chicago two weeks ago, Jack French, executive director of the Tournament of Roses, operator of the Rose Bowl, said that the Rose was "very

change prematurely in 1999, however.

The alliance, which represents colleges from the Atlantic Coast, Big East, Big 12 and South-eastern conferences and Notre Dame, has an "out clause" allowing it to nullify its broadcast deals after three years. If the alliance elects to end its TV deal then, after the 1998 game, it could bring the Rose Bowl—and its member Pac-10 and Big Ten conference teams—into the title-game picture.

Yet the Rose Bowl is already creating some logistical headaches. As the granddaddy of all bowl games, the tradition-bound Rose Bowl has

reportedly set a stipulation that if the No. 1- and No. 2-ranked teams nationally come from its representative Pac-10 and Big Ten conferences, the Rose automatically would be the site of the title game—regardless of which of the three other bowl games' turn it was in the rotation. Should the Pac-10 or Big Ten produce just the No. 1 or No. 2 team, the team then would go to the title bowl game as scheduled. As Pilon notes: "There's going to have to be some deftly handled negotiations by all parties involved to get this whole national championship morass cleared up." ■

Spanish Radio to the Max

Consolidation in Hispanic market is approaching its limit

RADIO / By Mark Hudis

This year's deregulation-fueled consolidation in the radio business is being felt in the fast-growing Hispanic radio segment. Yet because Hispanic radio still has limited revenue-growth potential outside the top 10 U.S. Hispanic markets, wholesale changes in station ownership are not expected.

Last week, Clear Channel Communications said that pending the approval of its recent tender offer to acquire Heftel Broadcasting, it plans to merge Heftel with Tichenor Media System. Clear Channel's merged Heftel-Tichenor would be the only company to own and operate Spanish-language stations in each of the country's top 10 Hispanic markets. The group's stations, to be managed by Tichenor, would reach 63 percent of the Hispanic population in the U.S.

The proposed merger would benefit both Heftel and Tichenor because their station bases already complement one another. "The Tichenors have their power base in Texas and Chicago," notes Felix Perez, president of Katz Hispanic Media, "but they don't have stations in [the] major [Hispanic] markets. Heftel, on the other hand, is in Los Angeles and Miami." Dallas-based Tichenor owns 17 Spanish-language radio stations (the company has a total of 20 stations in six markets). Las Vegas-based Heftel operates 16 Spanish-language stations.

Perez expects that some other Spanish-

language station groups will be looking to make merger deals. Spanish Broadcasting System, which has stations in major Hispanic markets including Los Angeles, New York and Miami, is said to be a potential acquirer. SBS has a lock on the New York Hispanic market with its three stations—WPAT-FM, WXLX-AM and WSKQ-FM.

Although the U.S. Hispanic population is growing, Spanish-language radio still has a relatively limited revenue base outside the top 10 markets (in order, they are: Los Angeles; New York; Miami; San Francisco; Chicago; Houston; San Antonio; McAllen/Brownsville/Harlingen in Texas; Dallas/Ft. Worth; El Paso, Texas; and Las Vegas), "the big myth is that having presence in every Hispanic market is going to give more billings," said Gene Bryan, vp and general manager of SBS' three Hispanic stations serving New York. "The Hispanic market in the U.S. is 10 markets of consequence. There are other markets, but many just don't bring much to the bottom line. It becomes a diminishing-returns proposition."

The top 10 markets are controlled largely by San Antonio-based Clear Channel, Heftel, Tichenor and SBS, making it extremely difficult for other groups to break into the major revenue-generating cities. SBS' Bryan says that "certain markets are crucial and worth being in. [But] some Hispanic markets, candidly, we don't want to be in. There's no room." ■

Spanish Spoken Here

The top 5 Hispanic radio companies, by number of Hispanic stations owned:

1. Tichenor Media System 17
2. Heftel Broadcasting Corp. 16
3. Z-Spanish Radio Network 12
4. Spanish Broadcasting Sys. 9
5. EXCL Communications 6

Lotus Communications, Paulino Bernal, Silverado Broadcasting, Eldorado Communications and Embarcadero Media all own 5 stations each.

Source: Interep

RADIO

Children's Broadcasting Corp. has signed an agreement with NetRadio Network, an online radio network, to make CBC's Radio AAHS available live worldwide over the Internet. The new service, NetRadio AAHS, launched July 15 at www.netradio.net. NetRadio is the first 24-hours-a-day, 7-days-a-week Internet-only radio network and will include the Radio AAHS format. Radio AAHS will also be the only children's format available on NetRadio. Since the site will be available in more than 200 countries, NetRadio AAHS is hoping to attract national advertisers with the lure of a worldwide audience.

More news from Radio AAHS: It may soon be airing on the left side of the dial. AAHS parent company, Children's Broadcasting Corp., has agreed to be a development partner with Children's Radio Broadcast Co., a company organized by British industry executives, in an effort to bring a British version of Radio AAHS to London's airwaves. The British Radio Authority recently opened the application process for an FM license in the London market. For its development and programming roles, CBC will own 24.9 percent of Children's Radio Broadcast Co. The London FM license is expected to be awarded by year-end, though it is not certain it will be awarded to Children's Radio Broadcast Co.

The Interep Radio Store plans to launch CityNets, an unwired network with radio stations in the top 20 markets, with an eye toward expanding the station list in 1997. Through CityNets, advertisers will be able to enter markets and buy a vertical network of radio stations to replace or complement a newspaper campaign. As part of each CityNet, Interep will work with advertisers and agencies as a local marketing arm to help tailor local support campaigns for specific markets. The program is designed to help radio capture a larger portion of the \$13 billion newspaper advertising market. "This...represents a significant new tool in our efforts to attract heavy newspaper advertisers. [It's] a great concept," said Mark Mays, senior vp of operations for station group Clear Channel Communications. —By Mark Hudis

NEWSPAPERS

When Newhouse Newspapers' *The Patriot* and *The Evening News* merge next spring into a single daily, *The Patriot-News* (Harrisburg, Pa.) will join the growing ranks of one-newspaper markets. Circulation at the afternoon *News* had been in steady decline since the 1950s. Circ was 37,740 in the first quarter, down from 39,993 for the same period last year, according to ABC. Circulation at the morning *Patriot* stands at 64,283, down from 65,505 a year earlier. The combined Sunday paper's circulation is 174,106, also down from '95. The company has said that merging the two papers will not eliminate any full-time jobs. But The Newspaper Guild has indicated some concern because its members are the only union presence at the papers. In a letter to employees, publisher Raymond Gover said that the company would guarantee job security to all employees not covered by the union. Out of a staff of 404, about 95 people belong to the Guild. "It's not like Baltimore or Milwaukee," says *Patriot* editor John Kirkpatrick. "Our intention is that no one will lose their job." Times Mirror's *The Sun* in Baltimore and Journal Communications' *Milwaukee Journal Sentinel* are both merged morning-and-afternoon papers.

Knight-Ridder's Philadelphia *Inquirer* and *Daily News* have integrated the advertising sales for the newspapers; the online service Philadelphia Online; and *Inquirer News Tonight*, the local cable station that is linked with the *Inquirer* newsroom. Jeanie Enyart, director of classified advertising, has also become director of online advertising and will coordinate the new ad sales strategy. Advertisers will be able to buy combination packages between all the different media. One recent project was centered on the baseball All-Star Game in Philadelphia earlier this month. The media offer was for All-Star booklets, an insert in the newspapers and time on the Web site and on the cable channel. Out of all the company's media properties, Enyart says the Internet site "has really taken off. We put up all the Help Wanted [ads] on the Internet, and now it's the best-read spot on the site. Advertisers are getting lots of calls." —By Anya Sacharow

The Net Takes the Local

Microsoft, AOL taking on development partners for hometown sites

NEW MEDIA / By Cathy Taylor

For a company that isn't saying much, Microsoft is creating quite a stir in several major markets with a plan to create local content for the Internet. In New York, Microsoft has had discussions with existing Web sites including Metrobeat and Total New York about teaming up to produce an online guide to local events and activities. Microsoft is also said to be close to announcing the hiring of Eric Etheridge, a former editor at *Rolling Stone* and *The New York Observer*, to guide the New York venture. A Microsoft representative said last week that she could not confirm the appointment; Etheridge did not return calls.

Microsoft's local content project has a not-so-secret code name—Cityscape. Given the company's ongoing talks with potential content providers in New York, Boston and Los Angeles, plenty of people claim to know about Microsoft's strategy. While the Microsoft representative confirmed that the initiative will concentrate on entertainment such as concert and sports listings, she would not address issues such as launch dates or how many people the company is hiring. Sources say Microsoft is aiming for a first-quarter 1997 launch for Cityscape.

Other prominent online players are also preparing to invest heavily in local content. America Online is building up its Digital Cities area, envisioned as a comprehensive guide to businesses and entertainment in individual cities accessible through AOL.

Tribune Co. last week said it would invest about \$20 million for a 20-percent stake in Digital Cities. The project is about to add Philadelphia and Atlanta to its original two locales, Boston and Washington, D.C. Tribune will help AOL begin local info services in Chicago, southern Florida and Virginia in markets where Tribune publishes newspapers.

AT&T Personal Online Services is also said to be working on a local content offering called the Hometown Project. Details are sketchy, and an AT&T representative said that the unit has made no announcements. Both AT&T and

AOL have held discussions with existing local content sites.

It's difficult to say now just how much these ambitious projects will cost. AOL is expected to invest \$100 million in Digital Cities. Sources claim that Microsoft is telling potential partners that it will spend \$400 million over the next four years on building Cityscape, a figure that would exceed Microsoft's five-year, \$250 million investment in MSNBC.

The local-content Internet efforts pose a serious threat to newspapers and city magazines, which are investing heavily to create their own cyberspace city guides. Some publications are likely to team up with the Microsoft, AOL and AT&T efforts, while others may be too far along to want to surrender their independence.

As with other Internet niches, those providing local content are varied, ranging from online versions of local newspapers and magazines to start-ups that exist solely on the Net. Definitions also vary as to what type of con-

tent will compel users and local advertisers to come back often, though Internet futurists predict that the medium will become as useful for the information it provides about one's own backyard as it will be for bringing the world together.

While Microsoft is taking an entertainment tack, other players hope to feature everything from high school football scores to hearings of the local zoning board. Such is the case with CitySearch, a Los Angeles-based company

that hopes to operate a network of 30 local content areas. Earlier this month, the company bought Metrobeat, a well-regarded site that focuses on New York entertainment listings started last year by Mark Davies, former events listings editor at *7 Days*, the defunct New York city magazine.

CitySearch, financed by Goldman, Sachs and AT&T Ventures, plans to give Metrobeat somewhat of a makeover to include community information. "We're focused on community infrastructure," said Charles Conn, ceo of Pasadena, Calif.-based CitySearch. ■

While Microsoft will focus on entertainment, other local-content players hope to feature high school football and zoning board hearings.

PDN's PIX reaches
30,000 graphic professionals
and also appears in
Photo District News
six times a year



Imaging Solutions for the Creative Mind

Subscribe
800/745-8922

Advertise
212/536-6410

Surf
<http://www.pdn-pix.com>



Photographers,
graphic designers,
agency creatives
and corporate
communications
specialists demand
specific information.

Photo District News—
the industry magazine
read and trusted
for years—presents
PIX, the new digital
imaging supplement.

PDN's PIX
1515 Broadway
New York, NY 10036

FORUM

How will News Corp.'s buy of New World Communications and its 10 Fox affiliates affect local TV advertising rates?

Gene DeWitt

President, DeWitt Media

"Now we can crown [News Corp. chairman] Rupert Murdoch president of the media world—certainly the emperor of American television. Fox said it thinks it can nearly double the cash flow of stations that were poorly run, and I suppose that cash has to come from advertisers, so one has to assume they're going to increase audience size phenomenally, as well as launch a major assault on pricing. The implication for advertisers, near-term, will be negative. But spot is very competitive, and if the assault lasts too long, dollars will flow back to other stations. They'll have to back up the increased prices with programming."

Ellen Oppenheim

Senior VP, Media Director Foote, Cone & Belding

"It's tough to say. Of course, for station groups the desire is always to create packages that will make them as attractive as possible to the advertising community. A case like [Fox-New World] is always interesting, when the station group, through a transaction, has acquired additional debt. The challenge for the station group is to balance the competitive nature of the market with the increased debt they've just taken on."

Howard Nass

Director of Spot Buying, True North Media

"I'm not terribly concerned. It's fascinating that [New World chairman Ron] Perelman comes on the scene and changes the complexion of our broadcast endlessly, then two years later is gone. [He's created] more changes than in 20 years. I do think it will lead to changes, maybe in the area of representation. Launching shows into syndication will be faster. The opportunity to launch shows will also be enhanced now. But I don't think ad rates will rise."

Roseann Bailly

Senior VP, Director of Local Broadcast BBDO West

"It's tough to say what will happen to ad rates. Everybody always talks about what they're going to do—until they [start losing dollars and] want the share back. Basically, we and our clients have a lot of other choices [besides the Fox-New World stations], and we go after efficiency. If there's programming we feel we must get our clients into and the rates have increased, the shares will go down

more than anything else; we'd probably buy in, but we'd have to cut it someplace, probably in frequency. But I'm sure that Fox will look at areas where they'll be able to raise ad rates somewhat."

Susan Gottlieb

Partner and Director of Broadcast Media First International

"I think that ad rates will stay flat because of the fierce competitiveness out there. For advertisers, there's more than one way to put a package together,

and if prices get too high, they just go elsewhere. It's really too competitive [an environment] to raise prices."

Anne James

Associate Media Director The Media Edge

"The deal shouldn't affect ad rates because there's so much competition for advertising dollars these days that if Murdoch were to increase ad rates, people have several alternatives [to his stations]. There's cable, there are other TV stations. I really don't envision an ad-rate increase."

"I'm not too concerned about [ad-rate increases]. [Fox-New World] is still up against competition from other networks."

Liz Bratman
Senior Partner
Ogilvy & Mather

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, Mediaweek, 1515 Broadway, New York, NY 10036 or fax to 212-536-6594 or e-mail to mediaweek@aol.com. All letters are subject to editing.

MEDIAWEEK®

Editor-in-Chief: Craig Reiss

Editorial Director: William F. Gloede

Executive Editor: Brian Moran

News Editor: Michael Shain

Managing Editor: Anne Torpey-Kemph
Editors-At-Large: Betsy Sharkey, Alicia Mundy, Cheryl Heuton

Senior Editors: Michael Bürgi, Scotty Dupree, Michael Freeman, Cathy Taylor

Senior Writer: T.L. Stanley

Reporters: Mark Gimein, Jeff Gremillion,

Mark Hudis, Anya Sacharow

Media Person: Lewis Grossberger

Design Director: Blake Taylor

Managing Art Director: Trish Gogarty

Art Director: Joseph Toscano

Photo Editor: Lisa Bentivegna

Assistant Photo Editor: Francine Romeo

Circulation Mgr: Christopher Wessel

Mediaweek Online: Sales/Customer Support Mgr: Bryan Gottlieb

Publisher:

Michael E. Parker

DISPLAY SALES: NEW YORK:

Advertising Director: Wright Ferguson, Jr.

New York Advertising Manager: Donna Friedman

Account Managers: Linda D'Adamo, Bryan Hackmyer,

Kristina K. Santafemia, Jeffrey S. Whitmore; SOUTHWEST: Peter

Lachapelle, Blair Hecht CHICAGO: Peter Lachapelle, Chris Moore;

BOSTON: Ron Kolgraf; LOS ANGELES: Ami Brophy, Nancy Gerloff;

CLASSIFIED: Publisher: Harold Itzkowitz;

Sales Mgrs: Julie Azous, Wendy Brandariz, M. Morris,

Jonathan Neschis, Karen Sharkey; Rep: Robert Cohen;

Sales Asst: Michele Golden

Special Projects Manager: M. Susan Connolly

Promotion Art Director: Katherine Machado

Marketing Services Associate: Whitney Renwick

Promotion Associate: Holly Alden

Dir. of Manufacturing Operations: Jim Contessa

Production Director: Louis Seeger

Pre-Press Production Mgr: Adeline Cippolletti

Production Mgr: Elise Echevarrieta

Production Assistant: Matthew J. Karl

Pre-Press Coordinator: Ed Reynolds

Scanner Operators: Dock Cope, Joseph Siciliano

Deputy Editor/Business Affairs:

John J. O'Connor

Vice President/Executive Editor:

Andrew Jaffe

Vice President/Creative Director:

Wally Lawrence

Vice President/Marketing:

Mary Beth Johnston

Senior Vice President/Marketing:

Kenneth Marks

Senior Vice President/Sales and Marketing:

Michael E. Parker

Executive V.P./Editor-in-Chief:

Craig Reiss

President:

Mark A. Dacey

Chairman: John C. Thomas, Jr.; Chairman/Exec. Comm.: W. Pendleton Tudor

BPI COMMUNICATIONS

Chairman: Gerald S. Hobbs

President & Chief Executive Officer: John Babcock, Jr.

Executive Vice Presidents: Robert J. Dowling,

Martin R. Feely, Howard Lander

Sr. Vice Presidents: Georgina Challis, Paul Curran, Anne Haire, Rosalee Lovett

Vice Presidents: Glenn Hefferman, Kenneth Fadner (ASM)

HOLLYWOOD Betsy Sharkey

Serious Fun

For E!'s Lee Masters,
there's no business
like running a cable
network about
show business



Lee Masters has an attitude. And frankly, the president/ceo of E! Entertainment Television expects everyone who works with him to have one too.

So while Bob Costas waxes eloquent on NBC about Michael Johnson's prospects in the 200 meters, flip over to E! and you're likely to catch *E! News Daily* reporter Greg Agnew talking to chefs from Wolfgang Puck's Spago about the meals they're cooking in Atlanta for the U.S. cycling team. Or for post-Games analysis, E! will bring you Joan Rivers critiquing what the athletes and the celebrities who came to watch them were wearing during Rivers' *Summer Games Fashion Review*, airing on Aug. 9.

E!, in fact, will be all over the Olympics. There will be profiles of celebrity athletes; coverage of Olympics parties at the Hard Rock Café, Planet Hollywood and the House of Blues in Atlanta; and behind-the-scenes reports on the Games' opening and closing ceremonies.

"From the beginning, we felt an attitude was more important than anything," the 44-year-old Masters says of the cable network. "I thought it would be a lot of fun to build a 24-hour network that had a lot of personality and covered the business of entertainment with a bit of an attitude. That's why we spend so much time and energy on the personality of the brand."

It was radio's lack of personality in the '70s—when most stations moved to a heavily formatted style and disc jockeys did little more than provide a segue between music and commercials—that ultimately led Masters to MTV and eventually on to E! Masters began his career at 15 as a disc jockey in his hometown of Doylestown, Pa. For the next 10 years, he moved to stations in larger and larger markets.

"I found myself in New York at 25, making a lot of money for that time, working at WNBC and not really being allowed to say much of anything," Masters recalls. "I found I was doing *The New York Times* crossword puzzles on the air. Things really stopped being fun."

Masters is deadly serious about the fun part. He might be having a great time at E!, but it's in large measure because the network has evolved into a "nice little business." Montgomery Securities analyst John Tinker recently valued the network at \$660 million, which, says Masters, "put a skip in my step."

When Masters joined what was then called Movietime in 1990, the network had barely 10 million subscribers and was losing money. In many markets,



The entertainer: Masters has big plans for E!'s daily news team at the Atlanta Olympics

Movietime was only on for part of the day. Original programming was virtually nonexistent, with the channel carrying little more than the studios' movie trailers on an endless loop. The network was housed in five crumbling buildings scattered through Hollywood.

But Movietime had solid backing, and it was those

HOLLYWOOD

backers who recruited Masters from MTV, where he was executive vp and general manager. Time Warner's HBO and Time Warner Cable have a 50-percent stake in E!; the other half is held by a consortium of five MSOs—TCI, Comcast Corp., Continental Cablevision, Cox Cable and NewChannels Corp. Between them, there was a \$100 million commitment made to turn Movietime into a viable 24-hour entertainment channel. HBO serves as managing director, although E! operates independently.

Masters put together an inner circle of seven executives, each with a specific expertise, including international, advertising sales, programming, marketing, affiliate sales, human resources and a cfo. Together they began to reshape the network, which was rechristened and launched as E! Entertainment Television on June 1, 1990, six months after Masters took over. In honor of the launch, Masters had his hair shaved into a mohawk in the shape of the E! logo.

By the time E! celebrated its sixth anniversary

There was more than a little irony in the timing of MTV's recent announcement that basketball bad boy Dennis Rodman—he of the many body piercings and tattoos—will host his own series this fall, coming as it did shortly after *Newsweek* proclaimed Rosie O'Donnell the "Queen of Nice."

Nice may be in these days, but nasty isn't out. The whole nasty-vs.-nice debate on TV programming,

The Backlot...

though, seems to miss the point.

The reason *The Rosie O'Donnell Show* is getting such good ratings is simple. Rosie O'Donnell is as unique as she is entertaining. She is the ultimate reality programming, a human being who relates to celebrities like they're human beings. Rosie is like comfort food, and there's nobody more appealing to sit home with on a rainy day, at least not at the moment. Dennis "I don't know what the damn show's going to be called" Rodman, on the other hand, is a jalapeno pepper to Rosie's cookies and milk. If you've seen clips of the local show Rodman did in Chicago, you know it's a world of the strange and the bizarre, driven by the same killer instincts that have served him so well on the court.

It's good television. It's cutting, sometimes offensive, and almost always entertaining.

Where Rosie's predictable, Rodman is not. But like O'Donnell, Rodman has a clear sense of who he is—a take-no-prisoners, love-me-or-leave-me guy.

The only thing the viewing public is



Naughty: MTV has landed Dennis Rodman for an in-your-face series

tired of is TV executives' habit of trying to clone success, first because they tend to do it so badly, and second because everything starts to look exactly the same.

Trash TV is dying because there was simply too much trash—garbage in and garbage out. Familiar, which viewers like, should not be confused with redundant.

An informal survey of *Rosie* viewers supports that notion. They are grateful, not for her niceness but because she is different. And that is why, if we cling to Rosie, we should never lose the Dennis Rodmans of the world—because nice is nice, but a little bit of trash talk can be a kick to watch too.

Call it Must See Miramax. Usually when there's talk of counter-programming, it's one broadcast network against another. But among those officially counter-programming against the Olympics on NBC this month is Miramax.

The film company is moving up its release of the newest Jackie Chan flick, *Supercop*, to July 26 for fans who, according to Miramax marketing chief



Nice: *Newsweek* heralded Rosie as the savior of daytime talk shows

Mark Gill, "want to see nonstop action without the help of blue screens, cheat shots or stunt doubles."

While film and TV execs have known for years that they're competing for the same leisure time, the Miramax move takes it to the next level by going one-on-one, a specific movie against a specific TV event.

If *Supercop* succeeds, look for more movies to consider their small-screen competition alongside the big-screen guys.

Dropping *The Making of Hunchback* into ABC's 8:30 p.m. Tuesday-night slot at the last minute on July 2 doesn't appear to have done much to help either the film or ABC, which fell to No. 4 on the night behind NBC and CBS (both aired reruns) and Fox's movie. Disney's *The Hunchback of Notre Dame* continued its slide, dropping in ticket sales by 38 percent in the weekend following the ABC half-hour show/promo. The move by Disney to pull the last-minute programming switch did not sit well with some network insiders. Let it be said: Synergy may be efficient, but that doesn't mean it's fun.

this June, the service had 40 million subscribers, an international reach that extends to 120 countries and a slate of original programs that is both distinctive and constantly expanding. Before 1996 ends, E! will move from selling its programming overseas to creating international networks in partnership with local broadcasters. First up will be Latin America and Canada; in '97 Masters plans to add the U.K. and Japan, with Germany, France and Italy to come aboard in 1998.

The company is putting the finishing touches on E!Online, which is being run by Lou Harris, a former editor at *People* magazine. By January of '98, E! plans to be broadcasting a show live each day from Universal City Florida, where a facility is being built for the network in what Universal calls the E-Zone.

The trick of running E!, Masters says, is as basic as Management 101. "It doesn't have a lot of sex appeal," he concedes, "but the most important thing is people, putting together really wonderful, creative, intelligent people and then brainstorming with them, creating a collaboration."

Talk Soup is a classic example of how ideas go from concept to execution at E! Not long after E! launched, when the network was barely a blip on anyone's radar, an idea struck Masters during a run along the beach near Malibu. Masters had noticed the immediate media reaction to a chair-throwing incident on a *Geraldo* show that featured white supremacists. A clip of the brawl turned up on nearly every newscast, in every village and town across the country. People were fascinated by it.

"I thought, why don't we do that in short form?" Masters says. "Every day, take the most absurd moment, put it on, and call it the High Point. A lot of people here thought it was a dumb idea and didn't like it."

The High Point went on anyway, as an experiment. Then Masters noticed something else: Whenever he was walking through the E! hallways, which have TV monitors along the walls with the network's feed, when the High Point came on everyone stopped and watched.

"It was like a car wreck," says Masters, "and I knew we were on to something."

He threw out the idea of turning the High Point into a half-hour show. What emerged from a series of brainstorming sessions was a name, *Talk Soup*; a host, Greg Kinnear, who had done some on-air work for Movietime; and before long, a hit that combined clips of outrageous talk-show moments along with comic bits by current host John Henson. The show launched on Dec. 26, 1991, Masters' 40th birthday.

Covering entertainment, particularly on television, has become a huge business, and access to Hollywood talent doesn't come easy. Movie stars are

essentially hired talent, contract players who may agree to do only three or four broadcast interviews. E!'s position as the only 24-hour network devoted solely to the entertainment business is a double-edged sword. The focus of the network and its 24-hour design mean that long blocks of time can be given over to an interview with a major star. It also means that if E! isn't on the short list of broadcast outlets to "get" an interview, it's noticeable.

"We're faced with the challenge of being one of

To honor E!'s transformation from Movietime in 1990, Masters had his hair shaved into a mohawk in the shape of the network's logo.

three," says Masters. "Is it going to be the *Today* show, *Good Morning America*, *Entertainment Tonight*, *Access Hollywood*, *ShowBiz Today*, Sam Rubin...who are the three that are going to get on the list? We work really hard to make sure that we're one of those three outlets."

Hollywood is a name game, and part of the strategy at E! is to build on the cult of personality that so defines the entertainment industry. But it's sometimes a matter of figuring out how to mesh E!'s needs with the personality. Such was the case with shock-jock Howard Stern.

When Masters was at MTV, he almost lost his job over Howard Stern. One Thanksgiving, Masters brought in Stern as a guest disc jockey. "Howard was just playing videos and doing his shtick," says Masters. But then, as now, Stern made people nervous, and his shtick had an edge to it. There were no more guest DJ stints for Stern on MTV.

But Masters stayed in touch, and in 1992, once he was settled in at E!, Masters convinced Stern to do a weekly interview show on E! Two years later, the show

"It was like a car wreck... I knew we were on to something," Masters says about reaction to an E! segment that evolved into 'Talk Soup'.

was revamped into a five-day-a-week televised version of Stern's radio show. It is truly candid camera, with the entire radio show filmed each day and then edited down to a half hour. It remains one of the defining shows on E!

"I've always been drawn to fun projects, and I'm a nut about movies—if you throw in video cassettes and pay-per-view, I probably watch five or six a week," says Masters. "MTV was an awful lot of fun to do, and I thought it would be a lot of fun to build a network that covered entertainment."

Is Masters having fun yet? You bet. ■



You need to
place a 100 market,
multi-demo,
cost-effective newspaper buy,
by tomorrow.
What do you do?

You're playing phone tag with 100 different voice mails and three different time zones. You're pulling 14 hour days and six day work weeks. Media lunches? You barely have time to order in food.

The Newspaper Network Inc. (TNN) can help. A single call to TNN can place an entire multi-market buy. Quickly and painlessly. We design custom newspaper marketing programs. We do customer profiles, competitive marketing analysis, and rate negotiations. We do it locally, regionally and nationwide. You get the accuracy and convenience of a multiple market buy with one rate, one order and one invoice. *And we do it all for free.*

Tired of spending your evenings
with the office cleaning staff?
Call TNN at 1-800-638-9796.



THE NEWSPAPER NETWORK, INC.

Partners In Marketing Solutions.

Sacramento Los Angeles Portland Salt Lake City Denver Dallas Greenville, SC Atlanta Chicago New York

July 22, 1996

ADWEEK

newspaper report

ist mecca. Visitors come from every state in the Union and from foreign countries come to see the watering area that lured the dinosaurs so many millions of years ago. Nash's dinosaurs aren't the biggest known but are reputed to be among the oldest species on record. Souvenir hunters posse somewhat of a problem. Fortunately they are few and Nash on the matter has seen the quarry's own words.

NOW

MORE MONEY

NO

GIVES 50%

JOB



PRODUCTION

NEWS.

TRAINING

HEAD!

CASH BIG PAY CHECKS

Train Now more success

ILLUSTRATION BY JACQ JES COURNOYER

Detroit: Labor's Future or Past? ♦ New-Style Alternative Press The Washington Post's Digital False Start

A New-Style Alternative Press

A duel in Dallas shows the strength of community weeklies. By Glen Fest

It's not a word Bill Gates hears often. But Randy Stagen, the 26-year-old publisher of an alternative arts and entertainment newsweekly in Dallas, actually said "no" to Microsoft. Specifically, he declined a chance to interview for a Dallas-based position with CityScape, the software giant's on-line entertainment guide being set up in a number of U.S. cities.

"People have said, 'Randy, you're crazy. You're giving up a chance to work with Microsoft,'" he says. "But . . . I'm an entrepreneur. Always have been, always will be. I've created something here, and I've created it in my vision, not in Bill Gates' vision."

What he's built is *The Met*, a smartly designed, smartly written (and frequently just smart-ass) weekly publication Stagen founded two years ago as an alternative, basically, to the established alternative *Dallas Observer*. His decision to stick with the paper might also stem from a view shared by nearly all in the alternative press industry: Alternatives cater to an audience that's suddenly hot with advertisers, and as a group they've only begun showing their potential.

"There are going to be more and more competing alternative papers, which on the whole is good for the industry," says Jeff vonKaenel, a California publisher of three weeklies and president of the Washington, D.C.-based Association of Alternative Newspapers (AAN). "The pie we're getting is big enough to split things up, and all the papers can have different editorial missions."

In Dallas/Fort Worth alone, there are now three alternative papers in a market that was once the sole domain of the *Observer*, a dominant, 100,000-circulation newsweekly owned by the Phoenix, Ariz.-based New Times Inc. since 1991. In addition to the 60,000-circ *Met*, the *Observer's* competition includes the small *FW Weekly*, a Fort Worth-only publication that is try-

ing to take back some Cowtown market share from the two Dallas papers.

Numerous other cities, such as Seattle and Chicago, are home to a pair of newsweeklies where, until the mid-1980s or early '90s, there had been only one. These new kids on the block have resulted in an almost 80 percent increase in the membership rolls of the Association of Alternative Newspapers since 1990, plus a doubling of reported circulation figures among AAN members (from a total of 3 million six years ago to 6.3 million today). The alternatives are also boasting higher-than-ever placements for classifieds, display and personal ads, and for the first time are making shared national advertising a priority.

Richard Karpel, executive director of AAN, is among the leaders spreading the alternative gospel: that advertisers can't get better reach, dollar for dollar, than through the alternative press. "There are more and more young people, and those people are turned off by daily journalism. They find a home with alternative newspapers," Karpel says.

The demographics of AAN-member papers show a pool of approximately 13 million readers (counting 2 to 2.5 readers for every copy distributed) who are typically 18-49 years old, college educated and have an average household income of more than \$50,000.

In its sales pitch, and its competitive situation, the *Observer* is typical of many strong alternative papers across the country.

"Half the daily [newspaper] audience is basically 50 to dead," says *Observer* publisher Lee Newquist, 36. "Those people aren't the consumers. Typically, I think it comes down to efficiencies. Small retailers can afford to go into a publication like ours because it's reasonable and affordable."

aren't the oldest species on record to be among the oldest species on record. Souvenir hunters pose somewhat a problem. Fortunately they are and Nash de ne built it. Harry's own words until you have seen a simple—



Sensati

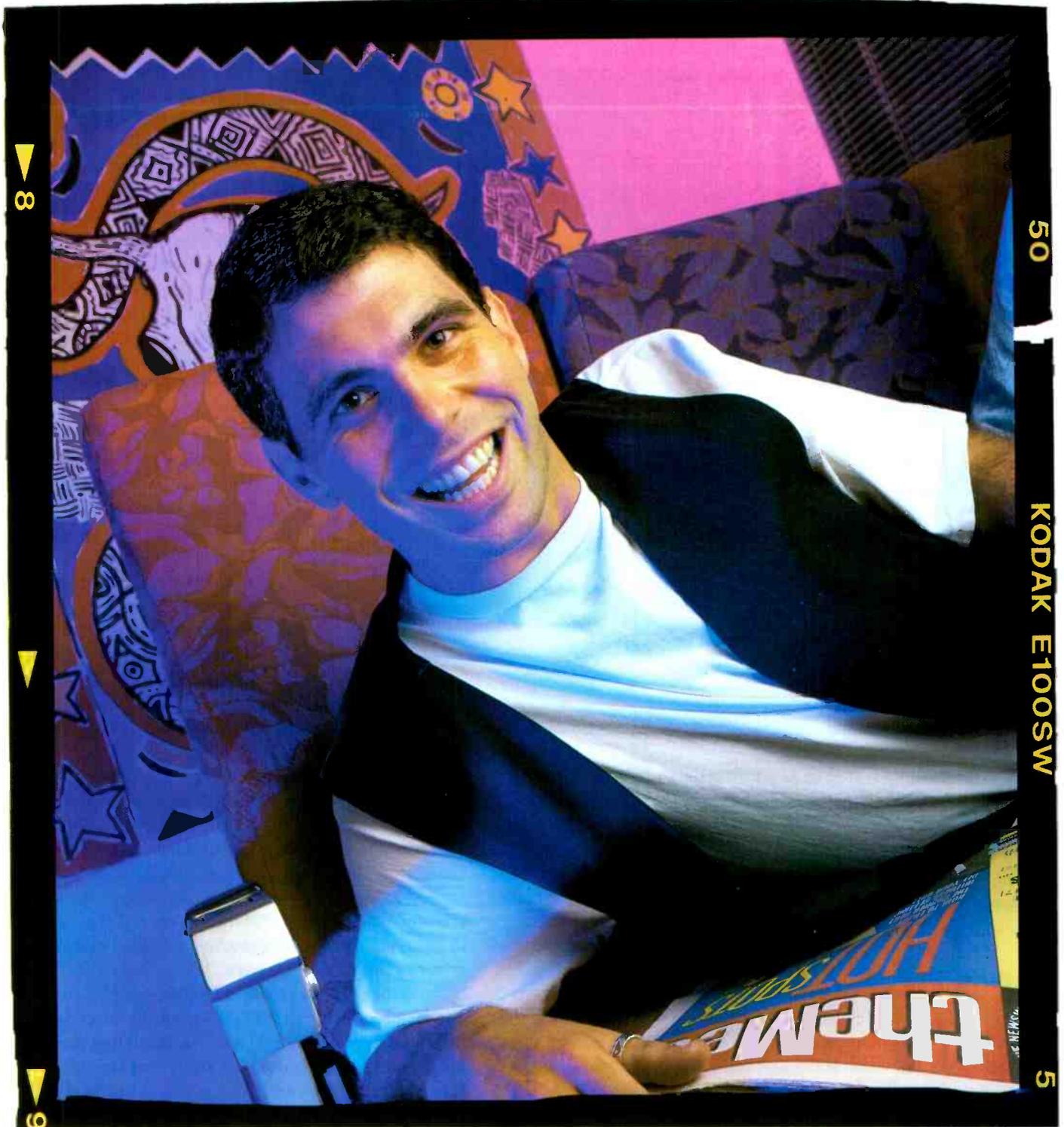
Chris-Craft from the bottom of the years ago on his vacation in the Keys, he raised and salvaged a salvage operator. for the Caribbean and set him-

beneficial ma

UR

S.

Big



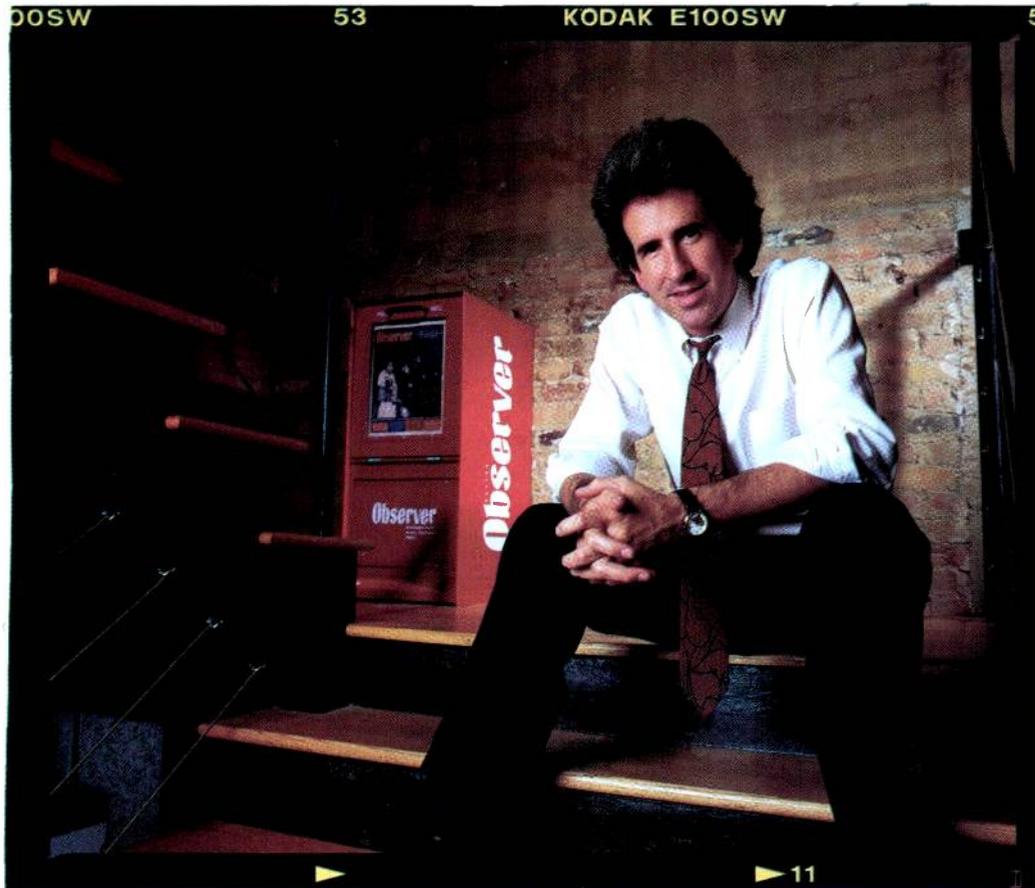
A classified ad in the *Observer* is not only cheaper than one in the *Dallas Morning News*, it is more likely to be read by a qualified employment candidate or a desired tenant, Newquist says, than one in the 800,000-circulation daily paper. "They stretch from Oklahoma City to Austin [Texas]. What that does for a restaurant on [Dallas'] Greenville Avenue, I don't know," says Newquist.

Of course, another selling point for the *Observer* is its serious editorial. The paper serves as both watchdog and entertainment guide for the city. Local gov-

ernment, corporations, other media and civic organizations all fall under its scrutiny. Recently, when a small group of militant African-Americans adopted the New Black Panthers moniker and began disrupting Dallas school board meetings, gaining national media attention in the process, the *Observer* fairly easily exposed the group as minimal in both membership and tolerance.

"Alternative press is the name we've been labeled with for 20 years," says Newquist. "But we look at our-

Randy Stagen, publisher of upstart The Met, defends his paper's party mission: "Most people my age don't care who's stealing what at City Hall."



Dallas Observer publisher Lee Newquist argues many of the new alternatives "have no future because they're not in touch with the reader."

selves as a metropolitan newsweekly. [Alternative is] just a term. We've outgrown that."

While the *Observer* heralds its investigative journalism, upstart *The Met* flaunts its coverage of the cultural ties that, it argues, motivate the 20-something crowd: drinking, sex, alcohol, pop culture, music, computers and, most of all, the joys of quaffing the hard stuff. (Did we mention that yet?) Readers

won't find stories about crooked city officials or crusading consumer advocates in *The Met*, but rather essays on why Batman rules, Black Entertainment Television sucks and being a sellout isn't all that bad.

The Met, Stagen says, entered the market at the right time to capture the attention of a growing cadre of young readers who don't like the daily papers and are bored with the scandal and outrage that comprise the soul of the "traditional" alternative press.

"Other alternative newspapers started with an editorial mission. *The Met* started with a business mission," Stagen says. "My mission is to inform and entertain. Like it or not, most people my age don't care about who's stealing what at City Hall. So we're out there covering where to get a great drink in the sun, and they [the *Observer*] are covering the Black Panthers."

The *Met* also runs some of the most popular syndi-

cated features for alternatives, like Cecil Adams' "The Straight Dope" and "News of The Weird," which the paper picks up through its controversial marketing/consulting deal with *The Dallas Morning News* (which owned the Dallas market rights to a trove of syndicated newspaper material after its purchase/shutdown of the *Dallas Times Herald* in 1991). The *Observer's* syndicated material is pretty much limited to a weekly B-movie review by redneck icon Joe Bob Briggs.

Newquist, as expected, wholeheartedly disagrees with Stagen on the issue of reader interest. "I don't think most 18-year-olds want to read a column about screwing Martha Stewart," he says, not at all exaggerating an actual *Met* columnist's tongue-in-cheek con-

fession of a sexual fantasy. (Perhaps they'd rather read the recent *Observer* cover story on a convicted sex offender who refused to perform part of his sentence: 20 hours of masturbation. The headline: "Handle With Care.")

Newquist argues many of the alternative upstarts are confused editorially "and don't know if they want to be an entertainment magazine, a fashion magazine or a sex magazine," he says. "They have no future because they're not in touch with the reader."

The editorial ideals may differ, but the advertisers for whom they compete do not. The small restaurant, the popular music club and the lonely heart are all targets of *Met* and *Observer* sales staffs. It's in local display advertising that Stagen admits the *Observer* has the advantage—and one in which the *Met* is better off piggybacking than stealing. The *Met* sales staff encourages regular *Observer* advertisers to run an additional ad in the *Met*, not switch entirely from the larger weekly, Stagen says. "Because if they didn't see a need for both, they would just go to the *Observer*."

"What we're going to do is beat them in a demographic," says Stagen. "It's like how MTV can't have the kids and the parents."

Dallas is one of only a handful of markets where rival papers have different national advertising representation. As a New Times company, the *Observer*



Without it,
you're simply
not covered.

*Here's the point we'd
like to drive home:
The most desirable*

*audience on the planet makes it its
business to get behind a copy of
The New York Times every single day.
As for responsiveness—reader and paper
all but become one. Because people know
we cover their world like nobody
else. From cars to Congress, from*



*basketball to the
Balkans. The Times,
for example, is stan-*

*dard equipment for car buyers, car sellers
and car aficionados. So the only way people
won't see you in The Times is if you aren't
there to begin with. Talk about driving
dangerously. Call Janet L. Robinson, Senior V.P.,*

*Advertising, at 212-556-7478 to make
your message a part of The Times.*

The New York Times

<http://www.nytimes.com>

is among just 14 papers that utilize the Ruxton Group, a Chicago-based national rep service that New Times bought from the *Chicago Reader* last year. For "everybody else," according to AAN's Karpel, there is the Alternative Weekly Network, a newly incorporated co-op in California currently representing 75-80 newsweeklies.

"Our papers have always been very strong locally and have always offered local retailers and local advertisers a really efficient means to reach 18-49-year-olds in a local market," says Karpel. "It's always been a challenge to tap into the national market, since business has been so fractured. But we're seeing explosive growth in that area, coming at a time when [traditional alternative advertisers like] the Gap, Starbucks and Blockbuster have started to gain market share."

National advertising was one of the main topics of interest at the recent AAN convention in Salt Lake City, with the two national rep organizations setting placement goals totaling \$10 million in buys for 1996. Advertisers include the traditional sin marketers of liquor and cigarettes, plus mainstream advertisers such as United Airlines and Altoids candy.

Mark Hanzlik, executive director of AWN, says his group expects to place about \$6 million this year—up from \$230,000 in 1993—as more members join in the group and alternative papers strengthen their ties to national advertisers.

AWN doesn't actually sell the space. Member papers do the fieldwork, pitching not only themselves but their AWN siblings for national ads. All papers contribute a small percentage of the revenue in exchange for the placements. Network buys are not necessarily exclusive against Ruxton.

"We don't compete and we don't fight [against Ruxton]. We just don't share leads. If it goes to both papers, it doesn't bother me," says Hanzlik.

Michele Laven, publisher of New Times' *Phoenix New Times* and head of Ruxton, says the organization has this year targeted \$3.7 million in media for the papers in the Ruxton family. (One New Times publication not represented is the newly purchased *L.A. View*; Ruxton is abiding by a previous agreement with the *L.A. Reader*.) Ruxton is even opening an office in New York to hit Madison Avenue full-time, says Laven.

If the prospect of additional national revenues had publishers buzzing at the convention, so did the Internet. The questions of when, how much and with whom became fodder for convention seminars and, later, articles posted, appropriately, on AAN's Web site.

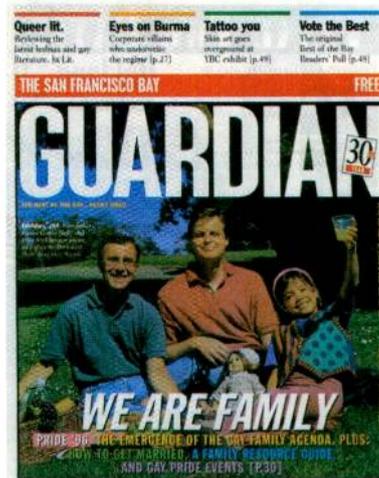
Just like their daily brethren, alternative publishers are carefully weighing the costs of starting on-line versions of their papers, in terms of dollars spent, ad potential and the impact on the print product.

In Dallas, the *Observer* will roll out an on-line product in September. The Web site will include

archival stories and added background material but is being launched strictly as a supplement to the newsprint edition. "The trick in all of this is to still have readers pick up the paper," says Newquist. "We don't want to circumvent the paper, because that doesn't do anybody any good."

The Met, not surprisingly, is taking a different approach. After initially going on-line by posting the

When it comes to digital city-papers, says the Guardian's Brugmann, electronic providers "can't do it like we can."



current issue plus partial archives, *The Met* unplugged its on-line version and will soon unveil a new site. Stagen says the home page will reflect a variety of Dallas scenes, tastes and people, and include a chat room for discussions. Some editorial coverage will be exclusive to the Web.

At the AAN conference, publishers passionately debated the wisdom of publishing on the Web via partnerships with existing content aggregators such as Microsoft and America Online, which have launched on-line arts and entertainment guides regionalized for specific markets. Papers including *The Boston Phoenix* and *Austin Chronicle* have gone that route, according to AAN.

Bruce Brugmann, founder and editor/publisher at the 130,000-circulation *San Francisco Bay Guardian*, initially agreed to work with Microsoft, but has since switched to providing content to a San Francisco-oriented city site created by Yahoo. Brugmann, like others, thinks alternative papers have the upper hand in negotiations with technology companies, most of which, he argues, don't have the editorial chops to attract devoted local readers.

"They can't do it like we can," says Brugmann, whose 10 "Thou Shalts" of good journalism include "Print the news and raise hell" and "Have at least two libel suits pending at all times."

"What I'm even more convinced of is, those of us who believe in old-fashioned news and covering the community on every conceivable level—everybody wants our stuff," Brugmann says. ■

The pages of "Asahi Shimbun" and "asahi.com" (<http://www.asahi.com>)

your most reliable sources of information



NEWSPAPER

INTERNET



"Asahi Shimbun" is the foremost newspaper in Japan read by opinion leaders and decision makers.

"asahi.com" is the most attractive internet news service in Japan with daily hits of over 1,100,000.

Asahi Shimbun

JAPAN'S LEADING NEWSPAPER
5-3-2 Tsukiji, Chuo-ku, Tokyo 104-11
Tel : 03-5540-7755 Fax : 03-5540-7741

Walking the Line

Is this the future of labor relations, or just one strike? By Anya Sacharow

One year into the Detroit newspaper strike that started July 13, 1995, the unions and management remain firmly on opposite sides of the bargaining table, in disagreement on just about everything. The joint operating company that runs *The Detroit News* and *Detroit Free Press* will not consent to what it calls unreasonable demands from union members who, it says, would bankrupt the business if they had their way. The unions are rallying behind their right to have an organized voice in the workplace, with accusations that the company has not bargained in good faith.

In assessing the strike to date, those on the union side point to the economic damage inflicted on the papers—Gannett Co.'s *News* and Knight-Ridder's *Free Press* have each lost \$50 million to date—and to their ability to keep the pressure on a full year later. Management points to the fact the unions have not stopped the papers from publishing for even a single day, and they say losses from the strike are decreasing. The protracted battle is being closely watched by newspaper veterans in management and on union rolls alike, who expect Detroit to set the tone of newspaper labor relations for years to come.

Management officials expected the arrival of the strike's one-year anniversary to be a disruptive week in Detroit, but it turned out to be a fairly calm time. The National Labor Relations Board regional director announced three days before the anniversary that he would seek a court order to reduce strikers' misconduct on the picket lines, behavior that had included yelling defamatory racist and sexist remarks. That undoubtedly helped keep everyone in line.

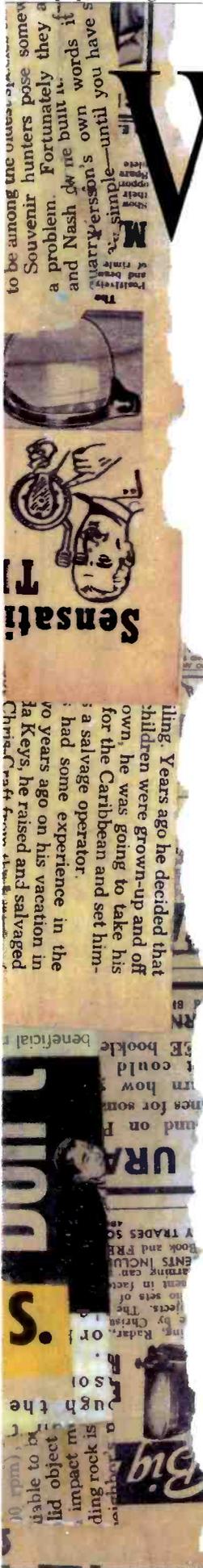
Both Heath Meriwether, publisher of the *Free Press*, and Robert Giles, editor and publisher of the *News*, say they are now more focused on getting on with the daily business of putting out the papers than anything else. They say they don't miss the striking workers, and they call their replacement workers talented and energetic.

While the editors say their papers are getting better and better response from readers, WDIV, the local NBC affiliate, recently aired results from a survey in which 49 percent of 1,500 adults polled agreed with the statement they "almost never read" the *News* and 57 percent "almost never read" the *Free Press*. According to the survey, out of the same pool of respondents, one year ago those figures were only 20 percent for the *News* and 32 percent for the *Free Press*.

Pre-strike, the *News* and *Free Press* had a combined daily circulation of 876,000 and a Sunday circ of 1.1 million. The unions say circ is down by at least 50 percent, to 409,000 daily and 564,000 Sunday. The papers haven't reported to the Audit Bureau of Circulations since the strike began. But Detroit Newspapers, the joint operating agency that runs production, distribution, marketing and advertising operations for both newspapers since it formed in 1989, says circ numbers are only down by about 25 percent. The unions also report that advertising revenue at the papers is down by 40 percent in the wake of the strike. The operating agency says the decline is more like 20 percent.

Those numbers are only part of the story behind this strike. Gannett and Knight-Ridder are respectively the No. 1 and No. 2 largest newspaper chains in the country, and any labor agreement made in Detroit will be viewed—by both sides—as an industry standard. That has made management especially cautious at the negotiating table.

Last July, 2,500 workers went on strike. Six of the eleven unions are still engaged in the dispute. The five unions that settled represent tradesmen such as electricians and carpenters and comprise less than 200 people. The more than 2,000 union members still on strike are from two locals of the Teamsters (repre-



JACQUES COURNOYER

e in Detroit



senting drivers and mailers), the Guild (editorial and maintenance workers), the Communications Workers of America (typographers), and the Graphic Communications International Union (printers and photoengravers).

The original issues that sparked the unions' walk-out are no longer the only things in dispute. The strike began over the operating company wanting to eliminate about 115 union jobs (about 80 district manager and 35 mailer jobs) through buyouts and attrition, and change from across-the-board pay increases to merit pay increases for Guild members. Added to those now are the issues of the company hiring permanent replacement workers during the strike and,

the unions charge, not bargaining in good faith. NLRB hearings for charges of unfair labor practices against Detroit Newspapers have been going on since March and have slowed down negotiations at the bargaining table.

Despite union tactics including mass demonstrations last September—when papers had to be flown out of printing plants by helicopter—the Detroit Newspapers agency has continued to publish both papers all along. For the first two months the papers published a joint edition under one

Despite disruptions from some 2,000 strikers, the Detroit papers haven't missed a day of publishing in the past year.



© 1996 Dow Jones & Company, Inc. All Rights Reserved



“For a long time, corporate advertising was considered to be good will. It goes far beyond that. Corporate advertising is good business.” In his thirty

years as a professor at Harvard’s Graduate School of Business Administration, Stephen A. Greyser has taught the concepts and practices of business to hundreds of today’s and tomorrow’s executives. He is also an elected Fellow of the American Academy of Advertising for career contributions to the advertising/communications field. With these credentials, Professor Greyser has strong views on corporate advertising and the role it plays in enhancing corporate reputation, and, eventually, the bottom line. *“The company’s brand image means something more than the product’s brand image. Advertising for the corporate brand addresses audiences beyond customers...typically it talks to a range of relevant stakeholders about issues beyond selling products. Via corporate advertising, companies can communicate who they are (their identity), what they are (their image) and what they stand for (the ideas central to their culture).”* In the corporate world, the bottom line is the top priority to management and to shareholders. Professor Greyser sees the use of corporate advertising as a part of a corporate strategy to build reputation, and in turn the bottom line. *“Corporate reputation is a key asset for a company. My work with the Opinion Research Corporation’s CORPerceptions data shows a link between corporate equity scores and stock market performances. Corporate public relations, is one of the builders*

Corporate Communications classes,



advertising, along with effective of that corporate reputation.” In his Professor Greyser teaches that *“strong*

corporate advertising serves three purposes. It can provide support on public issues; it can enhance a competitive position when price and/or quality are equal; and it can have an impact on the financial marketplace.” He also believes that corporate advertising cannot be totally effective overnight. *“Readers normally don’t inhale corporate advertising and then act on it immediately. It takes time to sink in, to make an impact. An enduring corporate character is often essential to the effectiveness of such a message. And any corporate message must have credibility, supported by a company’s behavior in the marketplace and as a corporate citizen. A highly credible media climate also helps.”* Professor Greyser is a vocal proponent of the right medium for this message: *“I critique many corporate communications programs, and if I don’t see The Wall Street Journal as a component of a program, I ask why it’s not there. Its audience is broad, yet it’s also keenly attuned to what corporate messages are all about.”* Every business day, the global Wall Street Journal reaches over 7 million readers, including those who make the decisions which influence your business. If you want your corporation to succeed in the corporate arena, The Journal is the place to be. *“In my opinion, it’s hard to envision any major corporate advertising campaign not being in The Journal.”*

For more information on the power of corporate advertising, write or fax (on your company letterhead) to Bernard Flanagan, VP/Marketing, Dow Jones & Company, Inc., 200 Liberty Street, New York, NY 10281, fax: (212) 416-2522.

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



Strikers received a warning from the NLRB earlier this month to clean up tactics.

masthead, with the two newsrooms alternating responsibility for hard news sections. Some strikers then returned to work, and the papers began hiring replacement workers.

According to Metropolitan Council of Newspaper Unions representative Roger Kerson, shutting down the papers was never the point. "We knew from the beginning that with the technology what it is,

they'd probably have the ability to move the papers," Kerson says. "We focused on the economic side, reducing circulation and advertising."

Both Gannett and Knight-Ridder say operating losses at the papers were \$50 million for each company in 1995, directly attributable to the strike. This year the companies expect operating losses of \$20 million. Detroit Newspapers revenues were \$457 million for 1994; they dropped to \$384 million in 1995. Frank Vega, president and chief executive of Detroit Newspapers, projects the papers will return to modest profitability by 1997.

It's a sign of the times that while the striking unions have inflicted significant financial damage on the operating agency, they could not stop production and distribution of the papers. Technology, it can be argued, has transferred power from the unions to management. One of the strongest newspaper unions used to be the Linotype operators, whose work was wiped out with the arrival of computers. Now the most powerful union is the International Brotherhood of Teamsters, with 1.4 million members including drivers, distribution and mailroom workers.

"If the unions can't stop a newspaper from publishing in Detroit, they can't do it anywhere," says industry analyst John Morton of Lynch, Jones & Ryan. "That's the underlying lesson in Detroit regardless of the NLRB ruling and the appeal process. The unions have lost the strike. The newspapers

are publishing with fewer employees than before. It's not good for the unions even if they do go back to work."

Management's position in recent strikes has been strengthened by technological advancements that help justify the loss of union jobs. "Unions have lost ground through the change of the nature of the work," says Ben Bagdikian, professor emeritus of the Graduate School of Journalism, University of California, Berkeley.

Technology has permanently altered the way

Labor Milestones

1786 In Philadelphia, one of the first formal actions occurs when a group of printers strikes over a failure to receive a demanded minimum wage of \$6 a week.

1852 Claiming jurisdiction over all the mechanical processes involved in creating a newspaper, the National Typographical Union is born.

1903 The International Brotherhood of Teamsters starts in Chicago to organize delivery drivers of horse-drawn wagons. The union will grow to 1.4 million members.

1955 The American Federation of Labor, representing non-industrial unions, merges with the Congress of Industrial Organizations to found what is known today as the AFL-CIO. At the time, 35 percent of the American work force

belonged to unions. Today less than 17 percent are unionized.

1962-3 The New York Times, New York Post, Herald Tribune, World Telegram, Sun, Daily News, Journal-American, Daily Mirror, Long Island Press and Long Island Star-Journal are involved in a strike over contract negotiations, which stretches on for 114 days. Many of the papers never recover and fold.

1975 A transition at The Washington Post Co.'s Washington Post from hot to cold type results in a destructive strike that causes thousands of dollars worth of damage to the press room, where pressmen, typesetters and printers set fires in protest. Replacement workers are brought in. The printers and pressmen at the Post remain non-union after 20 years.

newspapers are produced and hence reshaped the composition of the newspaper unions. "It's not just the typesetters that are gone," says Steve Babson, professor of labor studies at Wayne State University in Detroit. "You are losing platemaking and press work related to older technology. The typographers, stereotypers and photoengravers are gone. Pressmen as well as presses became driven by computer control. Simplified maintenance and operating procedures can be turned over to less skilled people."

Babson adds that unions haven't done themselves

PHOTO COURTESY OF DETROIT NEWSPAPERS

60 markets,
83 newspapers,
125 insertions...
32 initiatives.

Visit ANN on the Web at

<http://www.amnewsnet.com>

or totally bail and call
1-800-697-1221

any favors harnessing the remaining power they do have. "Unions need to more effectively align themselves and speak with a single voice," he says. "It's difficult to bargain when you are fragmented. Also, they need to prepare a range of tactics. The labor movement is slowly figuring out it cannot rely on the standard strategy of 'no contract, no work.'"

A union loss in Detroit—one of the few remaining vibrant union towns in the country—would also be a keen embarrassment to the AFL-CIO, which, under new leadership, is seeking to strengthen labor's voice and regain some lost power. Last January, John Sweeney, the new AFL-CIO president,

1985 A 1,000-worker strike at the Tribune Co.'s Chicago Tribune begins when the paper installs new equipment and gives employees the choice of accepting the technology-driven changes or losing their jobs. Employees who went out were replaced; legal proceedings are still pending over the paper's refusal to accept the strikers' offer to return to work.

1995 Approximately 2,600 employees from The Chronicle Publishing Co.'s The San Francisco Chronicle and Hearst Corp.'s The San Francisco Examiner, which are jointly operated, begin picketing, mainly over wage-related issues. On the first day of the walk-out both the strikers and management publish online newspapers. By the end of the second week, the strike ends in negotiations. —Angela DelRio

more than 1,300 advertisers are on the list, meaning they haven't advertised in the paper for 30 days or more; 750 advertisers remain in the paper.

Detroit Newspapers counters that about 80 percent of their advertisers have returned to the papers. Historically, in strike situations, newspapers have eventually regained their business. "In past strikes, advertisers have gone back to what they're familiar with," says Lynch, Jones analyst Morton. "On a cost per thousand basis, it's difficult for them to do better in other media."

Still, Burke maintains that the strike comes at a time when the unions are newly energized under Sweeney's leadership. "The labor movement is in a positive transition right now," he adds. "This strike is very important. We helped locals inflict \$250 million in damages to the two corporations. The question is, how deep are your pockets?"

After one year on the picket lines, however, management is asking the same thing of the unions. The United Auto Workers in Detroit recently donated \$40,000 to the locals, and the striking unions have raised more than \$60,000 on their own. The international unions for the Teamsters, the GCIU, and the Guild-CWA each have strike funds that pay strikers \$150 a week and in some cases pick up health insurance costs. Strikers can also apply to a pool of funds if they need help with mortgages or health-care costs.

Regardless of who blinks first in Detroit, the dispute has already affected labor relations in other cities. Contract settlements have been resolved in the past year without strikes at Knight-Ridder's *Philadelphia Inquirer* and *Daily News*, Times Mirror's *The Sun* in Baltimore, and Journal Communications' *Milwaukee Journal Sentinel* and *The Buffalo News*. The Newspaper Guild is working with management on more positive bargaining strategies through "mutual gains bargaining" classes, which were used in Buffalo.

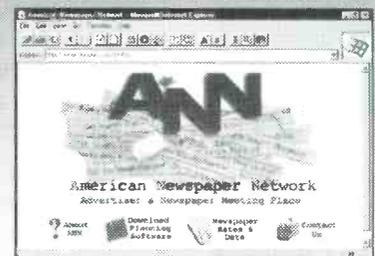
Some observers say Detroit will, in fact, be the last major metro newspaper strike. "They say that in every strike," says Linda Foley, president of the Newspaper Guild. "They don't say it when the unions win. Is Detroit important? Absolutely. It's a critical time in labor relations. Is it the last newspaper strike? Heck no, no matter what the outcome is." ■



Circulation and sales numbers are in dispute, but the strike has cost at least \$100 million.

Wash your hands of all the newspaper dirty work!

Visit ANN on the Web at



<http://www.amnewsnet.com>

or totally bail and call
1-800-697-1221

st Recovers From a

Digital False Start



looked at a lot of products. Interchange was one of the slickest things I ever saw. It was beautiful.”

“It turned out to be a lot harder to use than I expected,” for both the service and its subscribers, adds Potts, who is now a consultant for electronic publishing ventures, including the *Post’s*.

“It’s easy to condemn it and we all do. But everyone else made a lot of the same mistakes,” he says, citing the quick fade of the Microsoft Network, the proprietary on-line service introduced by the software giant. “The Web happened. And messed up a lot of people.”

Terkowitz now plays down the Interchange issue. “It’s not a binary decision,” he says of the *Post’s* move to the Web from the proprietary system. “Digital Ink has always been platform-agnostic. You may find us on other platforms in the future.”

“I’ll defend the choice,” concludes Potts of Interchange, “but I think they waited way too long to dump it.” He says Brazeal “was the guy who held out for Interchange.” Brazeal, now an internal consultant for the *Post* advising its cable TV division, could not be reached for comment.

The failure of Interchange, which AT&T has announced will be shut down by the end of the year, leaves electronic newspapers with only two viable choices: an established on-line service or the Web. Such newspapers as the *San Jose Mercury News*, which established Mercury Center on America Online, have been successful with the former strategy, but most are choosing the latter. A May survey by *Editor and Publisher* magazine indicates that 368 dailies and 214 weeklies are on line, and that 94 percent of them are on the Web.

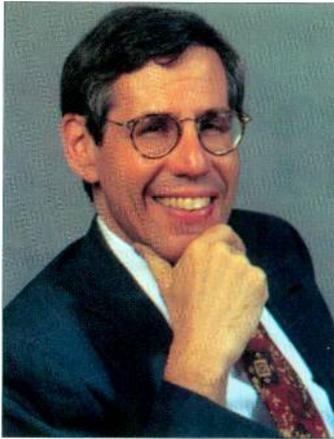
The *Post* began moving toward the Web even before it announced washingtonpost.com. It had already established CareerPath.Com, a national interactive employment-advertising service that includes listings from five other newspapers, and a political data site, PoliticsNow, that it runs in association with ABC News, *National Journal*, *Newsweek* (which shares a parent company with the *Post*) and *The Los Angeles Times*.

Washingtonpost.com offers many features previously seen on Digital Ink, but also some new ones. “The complete text of the day’s *Washington Post* is not enough,” says Jason Seiken, the service’s editor. “If we just had that, it would be a recipe for failure.”

The Web site includes home pages for more than 200 countries and daily news from each of the 50 states. It also has a local “movie finder” service and will soon have searchable databases of video and restaurant reviews. “More than a dozen *Post* reporters and editors are on line, hosting discussions,” Seiken notes. (Hosting the chat sessions is optional, not required, for *Post* employees.) The site also has a “Web exploration society” to help novices learn more about searching the Web.

“There’s more depth, and it’s interrelated in a way that we couldn’t do on Interchange,” says Terkowitz. “The velocity of development on the Web is so much steeper.”

“We’re putting a lot of resources into updating our site,” says Seiken, noting that washingtonpost.com is revised “20-25 times a day” and staffed 24 hours a day, seven days a week. Digital Ink declines to reveal how many employees it has, but one executive says wash-



"Digital Ink has always been platform-agnostic," Ralph Terkowitz says of the demise of Interchange. "You may see us on other platforms in the future."

ingtonpost.com has "approximately two dozen" editorial employees.

The site is initially sponsored by 10 "charter" advertisers, mostly local or regional companies such as Bell Atlantic, T. Rowe Price, Riggs Bank and Washington Area Chevrolet/Geo Dealers. "Local advertising bought out the site with no

discounting," says Terkowitz. "Our advertisers are incredibly pleased" with the response.

For charter advertisers, washingtonpost.com offered a special onetime rate of \$12,000 for the first three months of operation, says Don Albert, the service's vice president of advertising. For that price, it guaranteed category exclusivity and a minimum of 450,000 "impressions" for the advertiser's banner. Subsequently, the service will charge as much as \$15,000 per 500,000 impressions, "discounting from there" for more frequent advertisers. Special rates for advertisers on "targeted" areas such as personal finance and books "have not yet been finalized."

Though the on-line service is coordinating its ad sales with the *Post's* sales staff, Albert notes, its rates are entirely separate from the newspaper's.

The site also includes the daily's classifieds in three categories—employment, real estate and automotive. There's no additional charge for the posts, although the site is selling links from advertisers' classifieds to their Web page or e-mail address.

One washingtonpost.com feature held over from Digital Ink is "Chapter One," which allows users to read the first chapters of more than 100 recent books. Those who decide they'd like to read the rest can then turn to an ad from Crown Books that beckons, "Click here to order books."

This is a level of editorial/advertising entanglement that would seem brazen in the newsprint *Post*. "I get the sense there will be a little more blending of separation of church and state," says Arlen.

"We go to great lengths to label our advertising, more than any site I've seen," responds Seiken.

Within the next month, washingtonpost.com will

make the newspaper's archives available for search and retrieval, a feature for which it will charge. If users don't protest too loudly, the service will gradually add fees for other features. "We will move toward registration," says Terkowitz. "We anticipate charging subscription fees eventually. People have not been able to get those to stick today."

Terkowitz won't say how much the *Post* has invested in its on-line products. According to the company's 1995 annual report, its loss from "other businesses" increased to \$22.8 million in 1994 from \$9.1 million the year before. (Those businesses include an SAT-prep-class company, a CD-ROM developer and pay-for-view cable in addition to the on-line ventures.) The annual report notes, "We will continue to lose money on Digital Ink this year and for the foreseeable future. The losses are worth it; we have to retain the *Post's* preeminence in delivering news and advertising in the Washington area."

"It's a serious investment," says Terkowitz. "We are building a new business. We believe we have the patience to build that business." ■

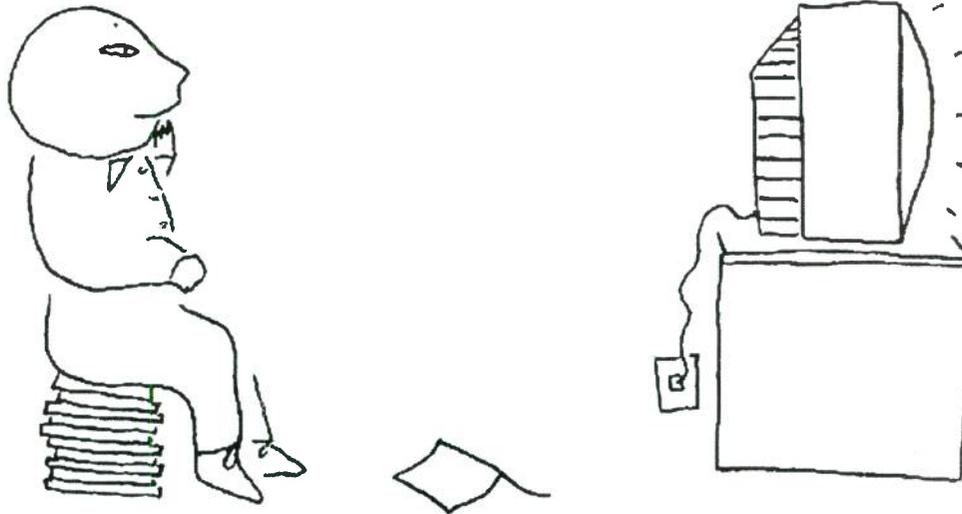
Reaching Rhode Islanders requires
**SO little thinking, you'll feel like
an account executive.**



It's a no-brainer. You can place a quarter-page ad in the Providence Journal-Bulletin at the same cost as an ad on all three early local TV news programs. And you'll reach 159,000 more people.* So, how come you never get to go on two hour lunches? To reserve space, call Don Ross at 401-277-7136.



* According to 1994 Scarborough Reports.



The print buyer who needs to know more about TV.

JOHN S. P. WALKER

Our students are varied. Our success is consistent.

We help careers take off

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

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

Extra–Presentation Skills Workshop

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

Call 610-649-0704 or Fax 610-642-3615

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

MEDIA SCHOOL DATES

New York August 1,2	Tampa November 7,8
Cincinnati August 7,8	Boston November 12,13
Denver August 13,14	Los Angeles November 12,13,14*
Minneapolis August 22,23	New Orleans November 18,19
San Diego September 18,19	Philadelphia November 20,21
New York September 18,19,20*	New York December 2,3
Chicago September 26,27	San Francisco December 4,5,6
Atlanta October 1,2,3*	Chicago December 11,12,13
Dallas October 17,18	
Seattle October 21,22	
Washington, DC October 23,24,25*	

* Presentation Skills Workshop offered in this city

Please send me more information. I'm interested in

City _____ Date _____

I'm interested in on-site classes.

Name _____

Company _____

Address _____

City _____ State _____ Zip _____

Telephone () _____

Mail to: The Media School, Box 110, Ardmore, PA 19003

THE MEDIA SCHOOL

A Division of ADWEEK MAGAZINE GROUP

ADWEEK • BRANDWEEK • MEDIWEEK • MARKETING COMPUTERS

Newsprint Diplomacy

*Bringing
free-press
ideals to
the old
Eastern
bloc*

By Don
Lippincott

Ed Johnson from Gainesville, Fla., takes the bus from town to town in the Czech Republic—from Beroun to Nymburk to Pilsen. But Ed isn't a tourist. He's a Knight International Press Fellow. Fifteen minutes after arriving in picturesque Olomouc, he meets the news staff of a local paper and answers questions for four hours, drawing on more than 30 years' experience with the New York Times Regional Newspaper Group.

Johnson, retired senior editor of the group, has been in Central Europe since January, working out of Budapest's Center for Independent Journalism. He has a role in a massive, historic effort to develop free and independent media in nearly 30 former communist countries.

Beginning in 1989, Western journalists, mainly Americans, fanned out over Central and Eastern Europe to share their knowledge of newspapering and broadcasting, sometimes to mixed receptions. They're still at it, in programs financed by an array of public and private organizations. Today there is an increased emphasis on management, based on the rather sound theory that the first priority of a free press is economic survival.

Generally, these retirees, staffers on leave and J-school teachers remain longer than the "parachute professors" of the early days, who dropped in for three-day workshops on how to do things the American way. Nowadays instructors listen more, offering ideas, not rules. And the Americans are being joined by more Europeans.

Where independent newspapers have been firmly established—as in the Czech Republic,

Poland and Hungary—their development has been accomplished mostly from within, along with guidance from Westerners and investment by West European media companies.

Many Western efforts have moved on to places where the issue of a free press is still in doubt: Albania, Belarus, Slovakia, former Yugoslavia and Russia, where "free" and "independent" journalism is alive but often corrupt.

The Budapest center and sister facilities in Prague, Bratislava and Bucharest are run by the Independent Journalism Foundation, headed by James Greenfield of *The New York Times* editorial board. They are among the most active of a score of such training centers, including one in Moscow run by New York University.

Much of the training, consulting and material aid has been financed by the U.S. Government. Private American and European foundations have also contributed millions, joined by European governments, the European Union, the Council of Europe and UNESCO.

Despite all the activity, free and independent newspapers probably won't be the norm in former communist countries anytime soon. The clock seems to run backward in Slovakia, Albania, Belarus, Croatia and Serbia, filled with old-line officials and editors. But Western teachers say it's the young journalists who are most eager to try new ideas and adapt to the ideals of free expression. They figure time is an ally.

Don Lippincott works for the International Center for Journalists in Reston, Va., which administers the Knight fellowships.



Immediately, via the Web, you can read this week's issues of *Adweek*, *Brandweek* and *Mediaweek* first thing Monday morning. With our powerful search tool, you can easily retrieve articles on any subject from the last five years. And you can scan our classifieds.

Come visit the online destination of agencies, brands and media.

Adweek Online[™]
First with News that Lasts



<http://www.adweek.com>

To learn more, call 1-800-6-1-2030 or (212) 536-5319 or e-mail us at info@adweek.com

BPI

COMMUNICATIONS INC.



online
SERVICES

BPI
ENTERTAINMENT
NEWS WIRE

BDS
BROADCAST
DATA
SYSTEMS

B I N

**WATSON
GUPTILL**

...providing specialized news and information in the fields of...
ENTERTAINMENT ■ ART ■ DESIGN ■ MARKETING ■ MEDIA

WASHINGTON
Alicia Mundy

King Arthur Tests Legend

He wins all the close, ugly races. Who wouldn't want Arthur Finkelstein on their side?



The way a few of the former advisors to Sen. Al D'Amato remember it, they were sifting through the morning news, and it was all bad. Specifically, it was horrible. There they were, late September 1992, with their boss fighting to keep his Senate seat. Polls showed that more than 70 percent of New Yorkers, his constituents, knew his brother had been indicted for corruption. Polls also showed Clinton was winning nationally and leading by 10 points in New York. Polls showed their own Republican president, George Bush, was a drag on their candidate.

Was D'Amato going to lose his Senate grip by hanging on to Bush's threadbare coattails? Not according to his guru, Arthur Finkelstein. Finkelstein's response to the list of crises was the same as it had been since the spring: "So? And your point is?" Finkelstein hadn't changed his view of the race since he'd begun it. Three

high-profile Democratic candidates were vying to topple Al. A barrage of national publicity, and a full-court press by the Democratic party to take back New York, were irrelevant. By early September, when New York Attorney General Bob Abrams beat Geraldine Ferraro for the nomination, Finkelstein already had ads in the can on both Democrats and was ready to go. The ads were basically alike, recalls a campaign staffer. Only the names were different. Within hours of Abrams' victory, the ads hit the state's TV and radio stations: Bob Abrams, too liberal for New York.

Too liberal for New York? Sounds like "too Texan for Dallas" or "too Southern for Georgia." But that was Finkelstein's message. When the election was over, Clinton had romped to victory—and so had D'Amato, even more impressively. The Pothole Senator had snapped up 1.4 million more votes in New York than his own party's President. Says an official at the Democratic National Committee, "Of all the states, we couldn't believe that we didn't win back the Senate seat from D'Amato—Al D'Amato,



WASHINGTON

for God's sake. It was Finkelstein who won that race."

So the Arthurian legend continues. Another victory snatched from the jaws of defeat. His list of impossible dreamers includes New York Governor George Pataki and the new Israeli Prime Minister Benjamin "Bibi" Netanyahu, the invincible Jesse Helms and his Carolina sidekick Strom Thurmond. This fall Finkelstein's select clientele include Dick Zimmer, running for Senate in New Jersey, and Larry Pressler, trying to hold onto his seat in South Dakota. The list of Finkelstein's recent U.S. campaigns represent crucial national contests

friends and enemies (all among Republicans), there is causality in this correlation. He figures being quiet helps keep him on top. "Why give your opponents information?" says a Republican strategist. "Arthur thinks that talking to the media just gives away your ideas."

The events of 1996 may not let Finkelstein remain incommunicado. For perhaps the first time since Nixon's reelection race, Finkelstein, who eschews the GOP team player mantra, is part of the national campaign. No, not with Dole. Thanks to Sen. D'Amato, the chairman of the Republican Senate Campaign Committee, Finkelstein and his various chosen affiliates—media buying companies, ad agencies, strategy teams and pollsters—are a crucial part of the GOP's battle to hold onto their majority in the U.S. Senate. Polls show they're in for a tough fight. But if Netanyahu's narrow victory is any indication, they have a killer on their side.

What's he like? Think Machiavelli as mensch. It's a good thing Finkelstein avoids the limelight, because its blow-died glare is not his style. In the uptight universe of Brooks Brothered GOP consultants, Finkelstein is the visitor from the Third World. "He looks a little like a refugee," Michael Deaver told *The Wall Street Journal*. His best friends describe him politely as rumped. His

Unlike other top political consultants, you rarely hear of Finkelstein.

And you NEVER see him. The last picture of him was dated 1976.

where the Republican and Democratic parties spend millions to target their opponents for extinction.

Unlike other winning political consultants, you rarely hear of Arthur Finkelstein. Rarer yet is actually seeing him. The last picture anyone in the press could find is dated 1976. The last remembered interview with the media is a Larry King radio show in 1988. The more he wins, the less visible he becomes. According to his

Below the Beltway...

Four years ago at this time, Ross Perot and political consultant Ed Rollins were making news together. Perot was running strongly for President and Rollins, a star among GOP strategists, had jumped to the third-party candidate's side. Within weeks, however, Perot dropped out, leaving Rollins in the lurch.

Now they're making news again on the comeback trail, but you won't see

coincides with the GOP convention, and Republicans are said to be worried about the fallout. "Ed is honest," says a long-time GOP friend, "and there's nothing worse than an honest Ed Rollins."

Though no one connected with Rollins or his tome (published by Broadway Books) is saying anything before publication, a source who talked to him during his research says Perot comes off

Rollins has been skewered in the past for making blunt comments. After working on Christie Todd Whitman's successful 1994 campaign for New Jersey governor, Rollins said her group had paid black churches to discourage voters from turning out. In Rollins' book, the Democrats' strategy in this volatile area is said to take a big hit.

Ed now claims to have retired from the political wars. On July 9, he signed on with Edelman Public Relations as an executive vp in its New York offices. His Edelman compadre in Washington will be Mike Deaver, the former Reagan deputy chief of staff who is also an expert in the art of spin.

Ed Rollins' new book coincides with the GOP convention; Republicans are said to be worried.

them arm in arm. Perot is running for President again as the Pat Paulsen of the rich. Rollins says he's sworn off politics, but he is about to launch a broadside with his new book, *Bare Knuckles and Backrooms*, about his life as a campaign operative. The timing for this autobiography

as "paranoid, petty and suffering from delusions of adequacy." Others who don't do well by Rollins' vivisection are said to be George Bush, Dan Quayle and that fun couple, Arianna Huffington and husband Mike, whose failed U.S. Senate run in California was handled by Rollins.

The GOP convention Aug. 12-15 promises some interesting TV, at least on the *Larry King* show.

According to sources, King will offer dueling duos in different time slots, including Mary Matalin and hubby Jim Carville and Rollins and Democratic ad man Bob Squier. "None of those names bodes well for Republicans," says a GOP official with the convention.

unknotted tie droops around his neck, and he paces around in his socks when he's brainstorming. After a strategy session with Ronald Reagan in the Oval Office, Deaver sent a note to Finkelstein thanking him for keeping his shoes on "for an entire hour."

One former protégé, Roger Stone, whose firm, Davis Manafort and Stone, is running the GOP convention in San Diego, has told the press that Finkelstein thinks health food is burnt steak and fries, and that nothing green has ever passed his lips. "He lives for cholesterol," says GOP consultant Alex Castellanos.

Actually, Finkelstein lives for control. That's what makes him so successful—and controversial among the GOP hierarchy. He won't play nice with the other kids. Because he has to be in charge, he's not part of the consulting crowd that works with the RNC on the nominee.

In a profession that's become more specialized, Finkelstein wants to be all: strategist, tactician, media advisor and pollster. "That's one of the problems," says former Reagan aide Lyn Nofziger. "He's a pollster who wants to run your campaign." Even though Finkelstein doesn't produce commercials, says a former protégé, "he'll talk it through in a meeting and come up with the visuals and the text off the top of his head."

That's not difficult if the point of the ads remains the same every time. "He's got one trick," says one strategist who learned the business from Finkelstein. "He polarizes every race by calling the opponent a liberal. Period. He accuses the opponent's ideas of being too liberal, even if they've been supported by his own candidate."

Case in point: South Dakota. The state's lone House Representative, Tim Johnson, is running against Republican Sen. Pressler, godfather of the telecom bill. Finkelstein's strategy has been to paint Johnson as too liberal for South Dakota, even though Johnson is a moderate, if not conservative, Democrat. He's blasted Johnson for pushing liberal welfare programs, even though Johnson has voted for workfare in Congress. Pressler, who has been tied in a race targeted by the DNC, is leading by eight points.

That workfare-vs.-welfare angle has practically been patented by Finkelstein. Ask Bob Abrams about his loss to D'Amato and he'll mention it. Didn't that issue surface during the Cuomo-Pataki race? Isn't it something Dick Zimmer has been spouting? And Jesse Helms? Connie Mack in Florida? "He's the ultimate one-trick pony," says another Finkelstein trainee. But what a trick it is. "He's our Dick Morris," says Castellanos, referring to the Svengali of the Clinton White House who was once a GOP advisor.

"That's one of the great things about Arthur," says a GOP strategist. "He has one thing to say, and he gets the candidate to keep saying it. He and Morris are the only two who can do that consistently."

Finkelstein "doesn't think like the rest of us," notes Castellanos. "He'll toss out 10 ideas. Three of them will be brilliant. Four will be inconsequential. And the

other three will destroy the candidate, the campaign, his family, and leave a crater where the community once was. But all his ideas are interesting."

The Netanyahu campaign was a typical Finkelstein operation. He ordered up TV commercials indicating Prime Minister Shimon Peres was—guess what?—too liberal for Israel and its security. Scenes of terrorist carnage were juxtaposed with Bibi's "I'll protect you" images. "You could have substituted old D'Amato-Abrams ads, crossed out their names, and you'd have the campaign," says a GOP media man. "But it works." Finkelstein's involvement, brokered by Likud Party contributor Ron Lauder, was kept a secret until a Jerusalem newspaper disclosed who the American guru known only as "Arthur" really was.

Liberals aren't Finkelstein's only targets these days. With D'Amato taking charge of the Senate GOP campaign nationally, Finkelstein is all over America. So are several of his alumni, including Kieran Mahoney, who was D'Amato's official campaign manager. Although other firms such as Ed Goetas' Tarrance Group and Bob Teeter's Public Opinion Strategies have worked for the RNC in recent years, they have been subtly supplanted by Finkelstein and his chosen attendees. *Roll Call* newspaper says some GOP candidates are complaining they've been pressured by

"He's got one trick,' says a man who learned the business from him.

"He polarizes every race by calling the opponent a liberal. Period."

D'Amato and his operatives to switch their pollsters and strategists to Finkelstein's groups. Mahoney's new firm, according to *Roll Call*, is gobbling up Republican Senate campaign polling contracts.

If liberal is a four-letter word for Finkelstein, some liberal ideas have found a warm welcome at his tiny Irvington, N.Y., office. A proponent of gay rights, he is said to be the prime force behind conservative D'Amato's support of gay agenda issues. In fact, Finkelstein resigned from the board of the American Conservative Union, the largest conservative political group, over former congressman Bobby Bauman's ouster from the ACU's board. Bauman, a vocal advocate of strict, conservative family values, was caught soliciting young men, revealed he was a homosexual, and dropped out of politics. Finkelstein was furious when Bauman was forced off the ACU board, according to sources, and for months barely talked to top ACU members.

For all his eccentricity, Finkelstein is hot, hot, hot right now. As one former protégé says, "Every GOP consultant uses 1994 to boost his win-loss record. Not Arthur. He's got one statistic he uses. In 16 races where the margin was less than one percent, he was undefeated. In the tough fights, he is unbeatable." ■



It worked for Good Housekeeping. Now the Family Channel has launched its own brand-enhancing stamp of approval

Cable TV

By Michael Bürgi

Extending the Family

The Family Channel may be the place to find traditional-values programming, but the service's current efforts at brand marketing are anything but traditional. The 19-year-old cable network is casting itself as a media critic; it will float a big idea at a major Thanksgiving Day event; and it's continuing a little-known racy endeavor. For the centerpiece of the network's branding campaign, Doug Symons, senior vp of marketing, has borrowed from the *Good Housekeeping* seal of approval concept, attaching the network's name to all manner of high-caliber media. The "Family Seal of

Quality" first appeared in May in Family Channel ads on the TV grid page of *USA Today*. In the ads, all sorts of family-related media [other than product produced by Family's parent, Virginia Beach, Va.-based International Family Entertainment] are reviewed and recommended. Underneath the reviews runs an ad hawking Family's latest original programming. "We have an independent panel that screens, reviews and looks at

at how you market a cable network, by trying to reach consumers through alternative venues," explains Symons. "People have a set image of the network, thinking, 'That's nice, but it's probably not for me.' We're trying to change that perception—that yes, it is nice, but you should try it. That's why our new tagline is 'Just Watch Us Now.'"

The network, which reaches some 65 million cable homes, has been using a few other branding

"The idea is to package our message in a way that provides consumer service." — Symons

the material," says Symons. "The idea is to package our message in a way that also provides some consumer service. And it's high-profile in many ways: through this we reach business leaders, agencies and high achievers."

In another marketing incarnation, The Family Channel will be reaching parade-watchers. The network will have its own float in this fall's Macy's Thanksgiving Day parade, the first by a cable network, according to Symons. The design of the float is still in development, but it will be immediately recognizable to viewers as a Family Channel vehicle, says Symons.

"We're trying to take a fresh look

tools that break the usual marketing mold of cross-promotion spots and straight media buys. Family has for the last two years sponsored its own NASCAR racing car, a move emulated by the likes of Cartoon Network and QVC (Lifetime has sponsored a race car outside the NASCAR family). "It's the No. 1 spectator sport in America, and there's tremendous loyalty among its fans," Symons says of auto racing. "Families watch those races together. It's where they gather, so naturally we want to be there. Plus, it's a promotion man's dream: They [NASCAR] let you merchandise all your stuff any way you want."

Maximizing Resources CC Finds Real Life Is Funnier—And Cheaper

If you're looking for a common denominator among the shows in development at Comedy Central, you won't be disappointed. There's something that bubbles up through most of the new programming: A reach into America to find the comedic elements of the life of the working man (or should that be *person*?). Doug Herzog, Comedy Central president, explains that it's not only a way to show viewers that the network is in touch with its audience but also a cost-effective way to be funny. "We believe we can find the funny out there in real life," says Herzog, who marked his first anniversary as CC president last week. "But given our resources, we can't hire the best comedy writers out there, so the alternative is to go out and find it."

The most intriguing of the new shows in development is *South Park*, an animated series that Eileen Katz, CC senior vp of programming, describes as a "twisted version of *Peanuts*." Based on the real-life experiences of two kids living in an area of Colorado that has more UFO sightings and nuclear tests than anywhere else in the country, the show "has a lot of promise," says Katz. Problem is, the pilot that piqued Comedy Central's interest is full of language that would make a truck driver blush, not to mention its offensive-to-some story line—Santa Claus and Jesus Christ get into a fight about the true meaning of Christmas in front of the show's main characters, a group of young children (although it's the kids who do all the cursing). So Katz has the two independent producers who created the pilot working on more toned-down episodes.

Another project is *Comedy on Delivery*, a reality-based half hour show that offers the assistance of comedians to help viewers through the daily struggles of life. "If you're afraid to go to the dentist or have

trouble flying, call us or write us and we'll have comedians standing by," says Katz. Also planned is *The Laupin Variety Program*, which gets inspiration from cheesy European variety shows that mix music, sketch comedy and what Katz describes as "alternative performance."

Aside from *Politically Incorrect*, which makes its exit from CC to join ABC's late-night lineup in January, the other shows that will move out to make room for the new product in development are *Mystery Science Theater 3000*, which the network said earlier this year would drop off the schedule by year-end, and reruns of *Benny Hill*, which Comedy Central has not renewed.

Original Efforts

Game Show Net Is Active in Interactive

The latest bet from the Game Show Network is horseplay. In September, the Sony Pictures Entertainment-owned network will launch its third interactive and original game show, this one with a horse-racing theme, called *Trivia Track*. The new show will join the network's two other interactive game shows in prime time, *Decades* and *Race for the Numbers*. *Trivia Track* can involve five players at once with each "horse" advancing as the contestants correctly answer questions.

Separately, Game Show Network has signed veteran game-show maker Burt Wheeler (*Sale of the Century*, *Scattergories*, *Monopoly*, *Ruckus* and MTV's *Singled Out*) to produce another interactive program to make it on to the network by year-end. The new show will incorporate interactive elements that viewers can access either through the Internet or through interactive television projects such as GTE Mainstreet.

Game Show Network currently reaches some 5 million cable and DBS homes and expects to be in 10 million homes by year-end.

From the Critics' Tour New at Nashville, CNNfn, SciFi

Notable news from the cable portion of the Television Critics Association Tour in Los Angeles: The Nashville Network will revamp its programming schedule on Sept. 30 by adding 356 episodes of *Dallas* and shortening its *Prime Time Country* nightly live-music series from 90 minutes to 60 minutes, with a new host to be named later...CNNfn, which launched last December, announced that it is expanding its programming schedule by two hours a day, effective

about aliens plotting to take over the world, followed by a regular run of the weekly series.

Executive Shuffle

Box Loses Garland; Disney to Be Rich-er?

The cable-network revolving door appears to be back in full swing. At the Box, the struggling music-video network that recently lost Liberty Media's interest in buying a majority stake, executive vp Les Garland has left. The Disney Channel has let two executives go. Bruce Rider, senior vp of programming, has moved to Disney TeleVentures;



Viewers will take the reins in the Game Show Network's interactive *Trivia Track*, due out of the gate in September

July 29. The four new half-hour shows are: *Family Values*, offering information about saving and investing at home; *Show & Tell*, scrutinizing the entertainment and media industries; *The Most Toys*, devoted to cars, planes and boats, offering not only investment advice but also industry news; and *Moneyline With Lou Dobbs*, which wraps up the day in business and also can be seen on CNN...And in August, Sci-Fi Channel, in a tip of the hat to the spectacular success of the film *Independence Day*, will run *V*, an early-'80s miniseries

Anne Sweeney, executive vp of Disney/ABC Cable Networks, is said to be preparing to replace Rider with Rich Ross, the senior vp of development and production at fX, Sweeney's former home. Disney also plans to replace Cory O'Connor, a senior vp who headed up media relations, on-air marketing and synergy programming. Separately, Sweeney's old position has not yet been filled at fX, but sources say Mark Rosenthal, executive vp of affiliate sales and relations at MTV Networks, is being courted for the position. ■

New Media

By Cathy Taylor

With onscreen
slide shows and
can-you-top-this
downloadables, the
candidates compete
for the cutting edge

Election Web Watch

Web developer Mark Patricoff has but one regret about a recent project his company took on. "I was so nervous, I forgot to take the White House M&Ms," says the partner in Kaufman Patricoff Enterprises. Yes, the fact that M&Ms are among the White House's junk-food offerings is but one of the insights that can be gained from working on the Clinton/Gore reelection Web site. The venue, located at <http://www.cg96.org>, launched on the Web earlier this month as evidence that in this election year, the In-

ternet is becoming an important campaigning tool.

Patricoff's nervousness over the site's development was no doubt intensified by the fact that Al Gore claims to have invented the term "information superhighway." "They are in a position where they have to be on a cutting edge with technology," Patricoff says of the Clinton administration. That's for sure, especially when the site's home page states that the Clinton camp believes "that technology opens doors, creates jobs and makes possible the opportunity for all of our citizens to reach out for the American dream." No wonder Patricoff missed the M&Ms.

As such, the Clinton/Gore venue is what might be called an Equal Opportunity Web site, allowing even those lowly Web surfers who don't use Netscape Navigator or Microsoft Internet Explorer to have a rich interactive experience—hold the Paula Jones jokes, please—with Bill, Al and their cozy campaign platform. However, using a fairly sophisticated Web browser makes for the most entertainment on this site. Sophisticates get to see a "slide show" of pictures on the opening page and can view a news ticker that runs across the bottom

of the screen outlining the latest breaking news on the campaign trail. All visitors can download campaign buttons that can either be printed or displayed on one's own home page, but it probably takes a very special person, and not just one with a souped-up computer, to download a 1.9-megabyte QuickTime file of "President Clinton working to move America ahead."

But seriously, folks, the site does embody some of the youth and vibrance—and familiarity with technology—that the Clinton campaign has worked to align itself with. It's no small coincidence that Patricoff and his partner, Trevor Kaufman, brought strong credentials in both new media and entertainment to their firm (www.kpe.com) upon opening their doors last February. Patricoff, a former executive at Creative Artists Agency, and Kaufman, who was named last year as one of *Newsweek's* "50 People Who Matter Most on the Internet," met at The Voyager Company, an early new media venture.

Sometime after securing financial backing from six investors—

including Grey Advertising and a TV network and an online service that Patricoff would not identify—the duo placed a call to the Clinton campaign and successfully competed against other major developers for the reelection site project. However, Patricoff emphasizes, the company will focus on entertainment and advertising work in the future. In fact, he and Kaufman were in Los Angeles last week opening an office. "In a sense, it was a contradiction for us to take this job," he says of the Clinton/Gore project. Maybe, but it's not a bad entry to have on a résumé.

Who's Got the (Campaign) Buttons?

On the Dole campaign site, a campaign insider wishes to point out, visitors will soon be able to create their own campaign buttons using materials on the site, rather than just downloading the pre-created buttons found on the Clinton site. Let that be the first sign that the political Web Wars have begun.

The arts-and-crafts opportunity is part of a Dole site (www.dole96.com) redesign that will probably make its first appearance on the World Wide Web this week. The create-your-own-campaign-button section will be an addition to the current array of downloadables on the site, which even include a screensaver devoted to Leader, the schnauzer at Dole's beck and call.

Cuteness aside, since the airwaves are teeming with depictions of Bob Dole as an out-of-it old guy with his head too far inside the Beltway, perhaps the Dole camp is under even more pressure to prove how technology-forward it can be. The version of the site that was up on the Web last week wouldn't do much to promote that cause. Unless, of course, one is willing to leaf through the static pictures in a Bob Dole

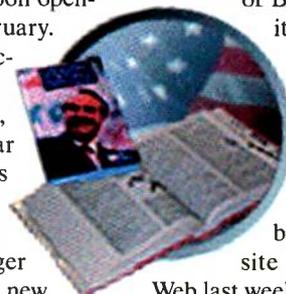


photo album or scroll through a treatise on "Why Bob Dole Should Be President." Still, both old and new versions are being produced by Iguana Inc., a new media firm based in Arizona.

Though the Dole campaign is not yet ready to go on record about the new version's particulars, the campaign insider promises a Web site that sounds technology-forward. It will include Shockwave animation and a degree of customization, so that registrants willing to give a little information about themselves will in return be able to view a site that is tailored to their presidential-election concerns upon subsequent visits. (Those who want to visit incognito will download a more generic version of the site.)



Rights Foresight

Both Clinton and Dole have experienced the pains of the free-for-all that can be the Internet. But fortunately, the parodist who bought the rights to the Web addresses dole96.org and clinton96.org before the campaigns themselves could do so is bipartisan. The developer has given equal time to Clinton and Dole by developing a rogue Web site on each candidate.

The faux Dole venue claims that the senator from Kansas is also a founder of the Dole Food Co., and furthermore "loves tropical fruits, especially slightly over-ripe bananas which are just starting to turn black and mushy, but not so black and mushy as to be inedible." The parodist also steals the flag-waving-in-the-background icons from the official Dole site.

As for the Clinton/Gore joke site, it claims that the duo's motto is "In Epturum et Omniostasis," which, roughly translated

thanks to my years of Latin training, means "inept and always stagnant." It also features a section on President Clinton's meetings with foreign leaders, including recycling the picture of the prez allegedly greeting a space alien that made the rounds during the 1992 campaign.

The experience of having someone take Web addresses that in the real world should rightfully be the property of the campaigns was no doubt a rude awakening for both camps. However, as one politico lamented, "The lawyers say there's nothing we can really do about it."

Word to the wise: Since registering a Web site name costs only \$100 for a two-year "lease," it's never a bad idea to register all the names your company feels it should own with the InterNIC, just to be on the safe side.

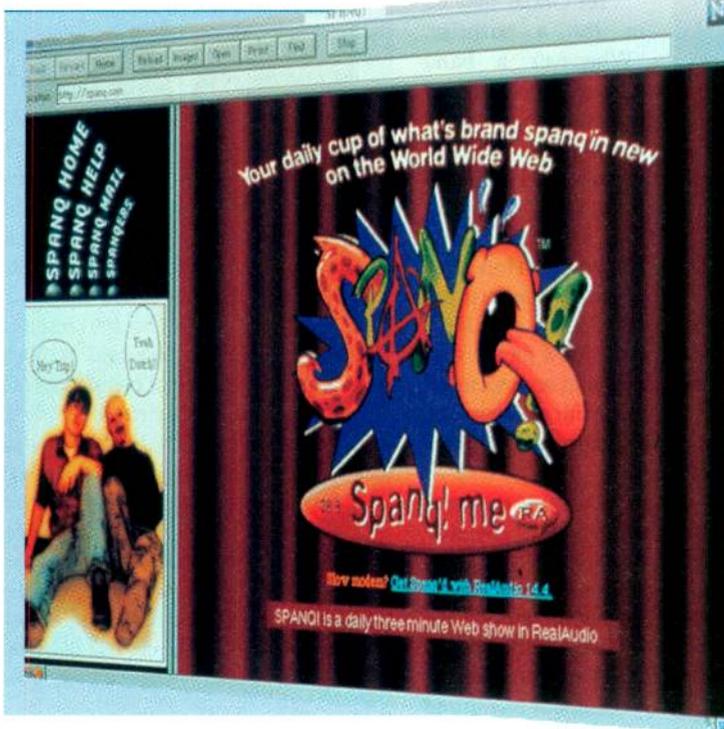
The reputation you save could be your own!

Getting Into the Game

Of course, there are many places on the Web where one can glean an objective view of the election. Two of the most prominent are

msnbc.com, which had maintained a site in advance of the news service's launch last week, and cnn.com, which has been running a joint-venture site with *Time* magazine (at this writing still CNN's fiancé in a proposed Turner-Time Warner union).

Both sites try to bring a degree of analysis, and even fun (!), into the presidential race. The MS-NBC entry features a game called Dark Horse (www.darkhorse.msnbc.com), which allows players to pretend to be contenders. Players develop a campaign platform, raise money and even win prizes, such as Microsoft CD-ROMs, that sound much more enticing than winning the presidential election would probably be. The entry by CNN/Time, reachable at <http://allpolitics.com>, has its own game, "Reinventing America 2." (Guess the first reinvention didn't go that well.) In that contest, which will run on the Web through January, players can put federal spending under a microscope, putting up to vote every initiative that costs more than \$1 billion, truly a wonk's delight. Gentlemen, start your buzz saws!



site.lines

spanq.com

Bleary-eyed? Then a new site, developed by America Online division GNN, is for you. Although spanq.com contains zippy graphics, it's really a daily online audio show that promises to guide computer users humorously through the Internet. A press release on Spanq! doesn't explain the site's name but says it promises to be a combination of 'Beavis and Butt-head' and 'Siskel & Ebert'. The hosts of Spanq! go by the names Trip Anchor and Uncle Dutch and claim to have experience in writing Web critiques. They also claim to have attended college, where they worked as deejays, although we wonder if their parents are now questioning what that tuition money went toward.

Magazines

By Jeff Gremillion

Sex sells, sure.
But in the music
magazine business,
it's death that can
make a big payday
at the newsstand.

Tragic Timing

When the folks at Ticketmaster's *Live* put the rock band Smashing Pumpkins on their August cover, they had no idea that tragic circumstances would make the issue so timely. Pumpkins keyboardist Jonathan Melvoin died of a heroin overdose last week in New York City, and drummer Jimmy Chamberlain, pictured on the *Live* cover, was arrested on possession charges—just 10 days before the issue hit newsstands. Conventional wisdom has it that single-copy sales for the 600,000-circulation monthly should jump as a result of the morbid coincidence,

but that hasn't occurred to *Live* editor Annie Gilbar. "I never thought of it," Gilbar said last week. Gilbar noted that David LaChapelle's cover photo of the Pumpkins (all dressed in shocking red and wearing heavy makeup) and his inside spread of the

band (posed with look-alike children) had already generated plenty of advance media notice for the piece aside from the well-publicized tragedy.

Yet Gilbar may be in for a surprise. "Whenever a band makes news beyond releasing an album or touring, it has to have some impact on newsstand sales," says *Rolling Stone* managing editor Sid Holt. "As much as I mourn the

deaths of Kurt Cobain and Jerry Garcia, the cold, hard fact is that [RS' cover obits] sold an enormous number of magazines. Now, the interest in the Smashing Pumpkins is heightened."

The Cobain cover was the best-selling regular *RS* issue of '94, selling 309,313 copies on newsstands. The Garcia cover was the top seller of '95, at 265,208. Upon the anniversary of Garcia's death, *RS* expects big things from him; the late Grateful Dead frontman is featured

on the cover of the Aug. 8 issue, which also hits stands this week.

I Got You, Mom An 'Advocate' For Cher: It's Chastity

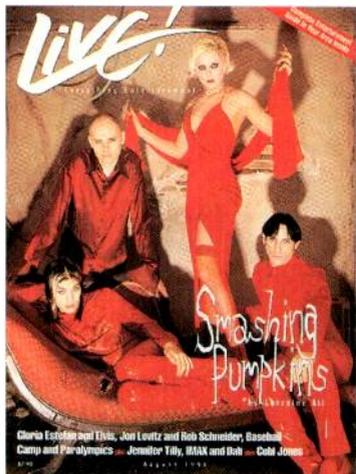
It's an entertainment reporter's dream. Hours alone with toned-and-tattooed megastar Cher, in her bed-

room, sipping tea. Of course, access isn't a problem when your writer-at-large is Chastity Bono, Cher's daughter. Lucky *Advocate* editors.

Bono, spawn of the one-named wonder and crooner-turned-congressman Sonny Bono, says her mom would do the interview—which appears this month on the cover of the 30-year-old, gay biweekly's summer double issue—only with Chastity. "She hasn't been pleased with recent press," says Bono. "Some magazines had taken cheap shots at her. She really had to work with a reporter she could trust."

Among the more intriguing news in the piece is that Cher had a hard time coming to terms with her daughter's lesbianism. "I was hoping it wasn't true," says Cher. "I just felt I had done something wrong...all of the stupid things people from Ohio are supposed to feel, not mothers who are Cher."

"Everybody is surprised that she had a normal parental reaction," says Bono. "That's the special thing about this interview. She talks about how you can get through it, and it becomes a non-issue." ■



A smash? The *Live* Pumpkins issue should sell well

60 SECONDS WITH...



Barry Golson

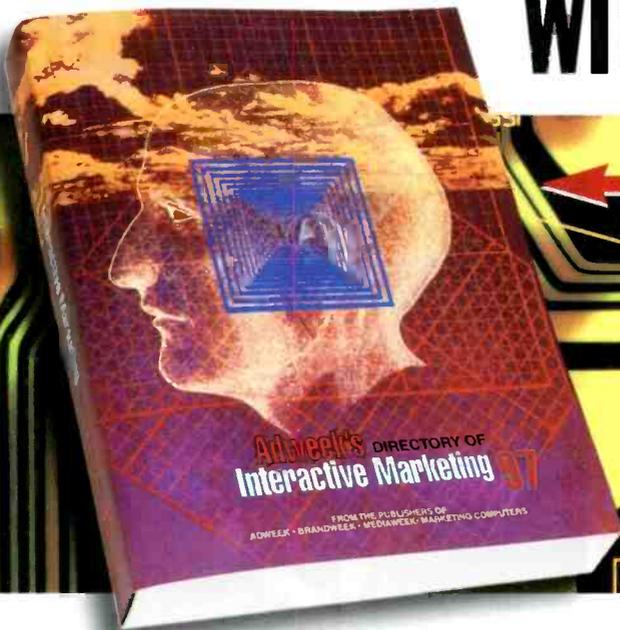
New editor of *Yahoo! Internet Life*

Q. The titles you've edited seem widely varied—'Playboy', 'TV Guide', now this. Is there some thread that links them? **A.** It's like the phases of life: wild, mild and wired. And the object is not to

come to the end of the thread: fired and retired. **Q.** You've long been a champion of the move to online. Where do you think we are in that evolution? **A.** I think we're where TV was in 1951 and where the movies were in 1928. It's primitive, but the crest is breaking. **Q.** How do you want to position *Yahoo! Internet Life*? **A.** We're the first magazine to be launched as an integral component of its Web site; one was not created after the other. And we're completely content-driven. We cover the movies, not the projectors. The third thing is timing; the mainstream is coming onto the Net. It's not so much for the pioneers as for the homesteaders.

Q. You supervised the 'Playboy' Interview for a decade, including the infamous one in which Jimmy Carter had lust in his heart. Was that the most interesting revelation to come out of those interviews? **A.** I'll go to my grave with Jimmy Carter looming large on my résumé. But there were several important ones. We got the last long interview that John Lennon gave, the first time he ever sat down and gave authorship to the Beatles' songs. **Q.** Does anybody really say "yahoo" anymore? **A.** They do now.

Get connected with our Directory



Your Best Source For Every Digital Marketing Need

If you want to sell on the Net, reach first for ADWEEK's **Directory of Interactive Marketing '97**. The largest, most complete resource of its kind, it contains data on thousands of companies bringing clients to the Net and other digital platforms.

Clients can use it to locate specialists to help broaden their World Wide Web franchises. Agencies can use it to form alliances with independent shops. Suppliers can use it to better assess their competition.

Readers can instantly access information about Web site authorship and developer accounts ... and quickly locate the companies with the most

experience. Every imaginable resource is listed — ad agencies, Web site developers, software and hardware manufacturers, CD designers, online services, graphic/video design firms, consultants, leading media providers, top brand advertisers, much more.

Each section provides the names of leading companies, their expertise and scope, top personnel and the Web sites they've built — along with other digital products developed for clients. Expertly organized and cross-referenced by state and by site, this invaluable reference saves you hours of research finding the names you need in the world of digital marketing.

ADWEEK DIRECTORIES
1515 Broadway, New York, NY 10036
call toll-free 1-800-468-2395

- YES!** Please send me the 1997 ADWEEK Directory of Interactive Marketing for a risk-free 30-day examination.
- STANDING ORDER OPTION.** Check this box and your directories will be automatically renewed for you next year.
- Bill me.
- Check enclosed for \$199.
- Charge my VISA MC AMEX

Card # _____ Exp. Date _____
Signature _____

Name _____
Title _____
Firm _____
Address _____
City/State/Zip _____
Phone # (____) _____

U.S. and Canadian residents, please add \$12 for shipping and handling. All other non-U.S., add \$45 per directory. Add applicable sales tax in CA, FL, GA, IL, MD, MA, NJ, NY, OH, TX & CANADA

ADIA366D

MOVERS

CABLE

Cablevision Systems has named **Lisa Rosenblum** senior vp of regulatory and legal affairs of Cablevision's telephony and data services division. Rosenblum joined Cablevision from the New York State Public Service Commission...International Family Entertainment has named **Donna Stephens** manager of Southeast sales. Stephens had served as IFE's Midwest region account executive...**Nancy Gunter** has been named vp of RET Media Services, Turner Broadcasting. Previously, Gunter was media director of RET Media services, a position she had held since joining Turner, in 1990...The Weather Channel has named **Debora Wilson**, formerly president of new media, president of new media and distribution. Wilson joined The Weather Channel in 1994 from Bell Atlantic Video Services...**Betsy Goff** has joined ESPN as senior vp of programming and talent negotiations. Since 1995, Goff has worked for ESPN part-time and before that had her own law practice.

SYNDICATION

Victoria Gregorian has been promoted to senior vp and national sales manager of New Line Television's domestic syndication. Gregorian joined New Line in 1993 and was formerly vp and national sales manager.

PRODUCTION

Debi Young, a veteran licensing executive, most recently for Good Times Home Video, has been named vp of licensing for Polygram Merchandising
(continued on page 32)

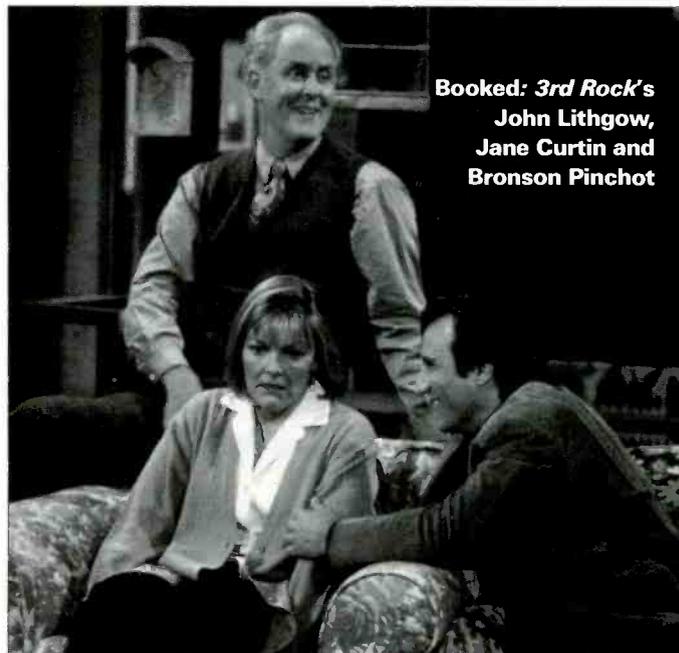
The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

'3rd Rock' Is One for The Books

When the writers of NBC's *3rd Rock From the Sun* went fishing with their idea for a series tie-in book last month, they got more than a few nibbles from publishers. After a spirited, two-day auction earlier this month, HarperPerennial, a division of Rupert Murdoch's HarperCollins, emerged with the rights to publish the chronicle of four squabbling alien space travelers stuck on Earth in borrowed human bodies. The winning bid was somewhere in the neighborhood of \$285,000, believed to be the most ever paid for a TV tie-in book.

The book, scheduled to hit bookstores in September, is being written in cooperation with *3rd Rock's* chief writers, husband-



Booked: *3rd Rock's* John Lithgow, Jane Curtin and Bronson Pinchot

and-wife team Bonnie and Terry Turner. Needless to say, the publisher has high hopes. "We hope to cross-promote with NBC," said Craig Herman, director of HarperPerennial publicity. "Since we're doing this around sweeps, there will be a lot of attention surrounding the show then. Hopefully we'll have cast members making appearances at bookstores in

New York and L.A." *3rd Rock's* cast includes veteran actors John Lithgow and Jane Curtin.

When the show first aired at midseason, its top-10 ratings proved its popularity among viewers. "We believe it hasn't even peaked yet," said Herman.

Although the retail price for the book hasn't been set, similar trade paperbacks usually sell for around \$10. That's what has raised eyebrows. The first printing will be 200,000, Harper says. The standard industry profit margin for trade paperbacks is a bit more than \$1, so the *Rock* book probably will not make a profit unless subsequent printings are ordered. But don't worry.

This isn't the first TV tie-in for HarperPerennial. Recent successes include *The Melrose Place Companion* by David Wild and *Growing Up Brady* by Barry Williams (who played Greg on the original *Brady Bunch* show). Williams' book even made *The New York Times'* paperback best-seller list three years ago. —Angela DelRio

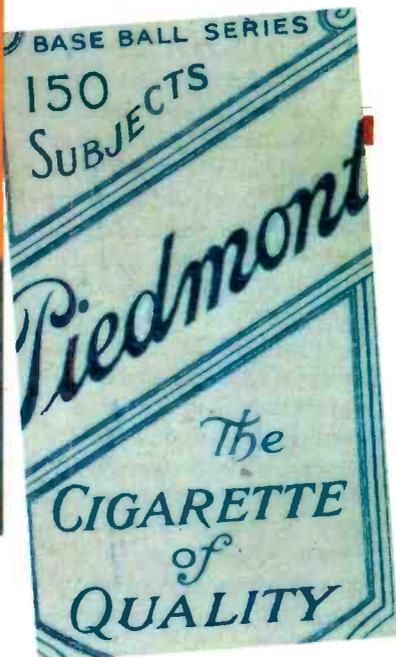
Elite Slight

Those gay sailors kissing didn't create enough umbrage. With last week's cover, *The New Yorker* seems to court more. The cover (right), with its hay-nibbling farmer, supports an unflattering stereotype. "It should be no more offensive to Southerners than the covers we run making fun of New Yorkers," says editorial director Hendrick Hertzberg. Oh.





Wagner baseball card, valued at \$500,000, won on Larry King show



Winner Cashing In Her Honus Bonus

To true baseball fans, it is the holy grail of collectibles. In a house fire, it outranks puppies and children on the boy-I-gotta-save-that scale. To Patricia Gibbs of Hollywood, Fla., though, the 1910 Honus Wagner T-206—the rarest of all baseball cards—was a \$500,000 swatch of cardboard. Bye-bye Honus, hello ski house.

Gibbs snagged the Wag when her name was drawn out of a hat last spring on CNN's *Larry King Live*. The famed card was top prize in a contest sponsored by Wal-Mart to promote the sale of unsold inventory. No baseball fan, Gibbs quickly consigned the Wagner to Christie's auction house in New York, where it will go on the block Sept. 21. Christie's estimates the card will fetch between \$400,000 and \$600,000.

Don Flanagan, a sports consultant for Christie's, said he expects the buyer to "be someone totally unexpected. Whether that someone has corporate celebrity or some other kind of celebrity, I don't really have an inkling."

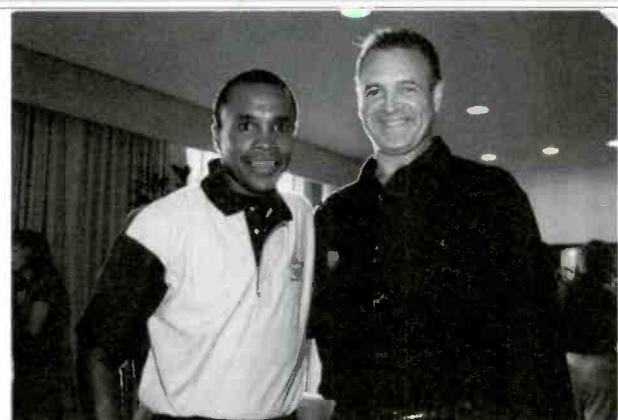
Since 1991, Flanagan says, there have probably been about

six Wagner cards for sale, "some of which have probably gone through the wash in someone's pocket." To date, fewer than 40 original Wagner cards have surfaced, and fewer than 10 are in collectible condition. Gibbs' is mint, according to auction jockeys, and was delivered to her home by armed guards.

Before baseball cards came with bubblegum, they were given away as promotional items for familiar products—Piedmont tobacco, in Wagner's case. Wagner, a star shortstop for the Pittsburgh Pirates, disdained tobacco and forced Piedmont to destroy the cards it had not handed out. That's what accounts for the card's rarity. —MAH

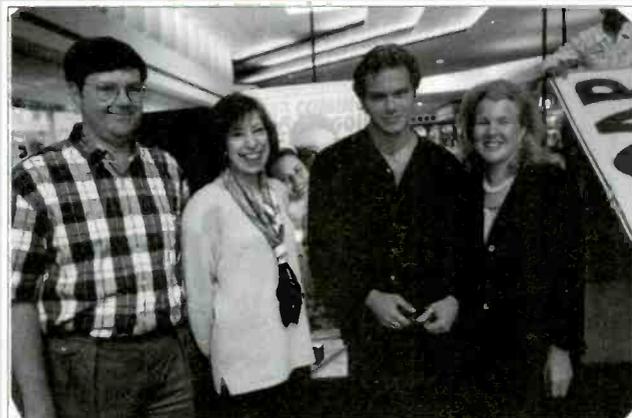
MEDIA DISH

'Inc.' 500 Gather for L.A. Conference



At *Inc.* magazine's annual 500 Conference, a gathering of the the country's most prominent privately held business owners and leaders, former boxer Sugar Ray Leonard, left, joined Riley McDonough, publisher of *Inc.* The event was held in Los Angeles and included an evening with Olympic athletes.

'Soap Opera Digest' Hits Michigan Mall



(From left) Ed Fisher, Detroit sales rep, 'Soap Opera Digest'; Linda Vaughan, publisher, 'SOD'; Brian Gaskill, star of 'All My Children'; and Carey Ford, market manager, Plymouth Place, at Plymouth Place in the Universal Mall, Warren, Mich.

DISCOVER THIS:

A magnifying glass bends light rays, making close objects larger and sharper – two words that perfectly describe our viewing audience in **Latin America.**



Call Cathleen Pratt-Kerrigan in New York at 212-751-2220, x5121 or Fernando Barbosa in Miami at 305-461-4710, x4211.

MOVERS



Rosenblum joins Cablevision



Gregorian upped at New Line



Mirkin is new Inc. ad boss

(continued from page 31)

Inc. In the new position, where Young will report to Tom Bennett, president and ceo of PMI, she takes on sales marketing and promotional responsibilities.

NEW MEDIA

Kevin Ryan has been appointed cfo of global Web advertising network for DoubleClick, Inc. Ryan was previously senior vp of business and finance at United Media, a licensing and syndication company...**Richard Wolpert** has been named senior vp of technology at Disney Online. Wolpert was most recently president of Chance Technologies and before that was founder and ceo of After Hours Software...**Robert Weekes** has been named midwest ad sales manager of Infoseek Corp. Before joining Infoseek, Weekes was midwest ad sales manager for The New York Times Magazine Group's *Cruising World* and *Sailing World*...Cox Enterprises has formed Cox Interactive Media and named **Peter Winter** president of the venture. He was previously vp of market development for Cox Newspapers.

PRINT

Gary Mirkin has been promoted to ad director of Inc., replacing J. Riley McDonough, who was recently appointed publisher of the magazine. Prior to joining

Inc., Mirkin was associate ad director of *Business Week*...**Nanci Davidson** was promoted to midwest ad manager of *Better Homes & Gardens*. Before joining the title in August 1992, Davidson was an account executive with *Country Home*...**Colleen Nolan** has been appointed Los Angeles manager of *Condé Nast Traveler*. Nolan comes over from *Family Circle*...**Phil Mushnick** has been named sports columnist for *TV Guide*. Mushnick is a sports columnist for the *New York Post*...**Anne Dibenedetto** has joined *Elle* and *Mirabella* as senior copy manager. Dibenedetto comes to the magazines from *Vogue*, where she was copy manager...**Pam Nickerson** has been named West Coast entertainment manager of *Premiere*. Nickerson most recently was the west coast entertainment sales manager for *USA Today*...**Debra McAvoy** has been tapped as associate publisher of *Premiere*. McAvoy had been with *Variety* since 1990 and was most recently director of development for specials and associate ad director...**Debra Pickrel** has been named director of marketing services for *Harper's Bazaar*. Pickrel comes to Hearst from *Glamour*...**Stacy Bettman** has been named ad sales director at *New Woman*. Bettman joined the magazine in 1994 as ad manager.

The Headlines the 'Times' Wants Back

While *The New York Times* inundates the city's cultural institutions this summer with buttoned-down exhibitions celebrating Adolph S. Ochs' purchase of the newspaper 100 years ago, a small exhibition downtown on Avenue A presents a different view of the *Times*.

"Paris in the 20's: Selections From the Archives," at the Limbo cafe through the end of the month, displays some of the more critical works from *Paris*, the 'zine whose sole purpose during its two-year tenure from 1994 to '96 was to poke fun at the newspaper of record simply by reprinting verbatim its foibles.

the Museum of Modern Art and the American Museum of Natural History—not to mention changing the name of the Times Square shuttle subway to *The New York Times Square* shuttle—the *Paris* editors felt compelled to create a companion exhibit. The counter-*Times* exhibit includes headlines such as "Two Biologists Peered at Dead Flies Every Day for a Year," the likes of which you won't find in "Headlines, Deadlines, Bylines: The New York Times Morgue 1896-1996," one of the *Times* own exhibits at the main branch of the New York Public Library.

Not the most visually stimulating exhibit, the *Paris* show is



FRANCINE BONDRO

Cafe customers take keen interest in exhibit spoofing *Times*

Such classic *Times* headlines as "Billions Suffering Needlessly, Study Says" and "Bridge Team Is Upset" may have passed unnoticed if not for *Paris*, a collaboration among Paul Tough, a senior editor at *Harper's*; Deirdre Dolan, a writer for *The New York Observer*; and Stephen Sherrill, a former writer for the David Letterman show. (The 'zine, which took its title from a headline in *The Trends Journal* predicting that "U.S. to Become Like Paris in the 20's," ceased publication earlier this year.)

When the *Times* announced plans for its city-wide centennial celebration, with exhibitions at

pretty much just the original *Times* clips soberly framed in plain black. Customers at the cafe appear to treat the display as some type of conceptual art rather than a spoof. They might be right.

Professed *Paris* fans at the *Times*' West 43rd Street newsroom include *Times Magazine* editors Adam Moss and Gerry Marzorati. "We've gotten a few letters from people at the *Times*," says Sherrill. "We're not sure if it gets passed around there or not. There was one *Times* writer who liked it. She was relieved she didn't have any pieces in it." —AS

EASTERN

SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the fourth Thursday of the current month for appearance the following month. RATES: \$36 per line monthly; \$234 per half-

inch display **ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call M. Morris at 1-800-7-ADWEEK. Fax 212-536-5315.

ADVERTISING INTERNET RESOURCES

Media web sites, data, rates! www.amic.com

Need ideas? www.radio-online.com/IDEABANC

Confused?
Internet sitesfrom \$200
Call for free consultation.
CYBER GATEWAY, INT'L
Call Randi Toll Free at 888-WEB-1212 x129
www.cybergateway.net

Hosting&Designwww.thing.net212-366-9738

ADVERTISING SPECIALTIES

FULL SERVICE BUREAU FOR ALL YOUR OFFSET PRINTING AND PREPRESS NEEDS

Design Film
Printing Direct from disk
IRIS Proofing Cyclone/Fiery
1-4 color offset printing Short & Long Run
Scitex Scanning Paper prints

FREE IRIS COLOR PROOF WITH ANY PRINTING JOB

COMP • U • PRINT

315 W. 57th STREET
NY, NY 10019
TEL: 212 333-4009
FAX: 212 333-4034

FREE COLOR SEPARATION FOR ANY PRINTING JOB OVER \$1000 UP TO 11"x17"

Unique Promotion The PakTite T-Shirt!

Our X-Large, Heavyweight PakTite T-Shirts are compressed into this tiny package...
Compressed under 50 tons of pressure
It's Full Size, truly it is!



T-Shirt is packed in a 4" long, 2 7/8" wide, 1/4" deep unit. BUT, amazingly contains a full-size T-Shirt with your logo!

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

Rectangular, CD, hockey pack, can or bottle shapes available.

PakTites™ BY
BY 3 STRIKES CUSTOM DESIGN
45 Church Street, Dept. B43
Stamford, Ct 06906
Tel 203 359 4559
Fax 203 359 2187

3 STRIKES CUSTOM DESIGN

We've SQUEEZED it in so you can POP it out!

Catch a Creative Genius ADWEEK CLASSIFIED

ADVERTISING SPECIALTIES

TOWELS • Beach Promotions • Golf & Sport Towels • Team Licensed & In-Arena Promotions

3 Strikes - America's Towel Superstore **OFFERS IT ALL!!**

We produce promotion towels for some of America's largest (and smallest) companies. All towel sizes from wash cloths to beach towels. Regular silkscreening and our patented MATRIX photo/4 color-process reproduction technique. Complete graphics and design services.

Call for more information and samples

NEW Packaging!
Compressed towels to replicate your Product!

3 STRIKES CUSTOM DESIGN, 45 CHURCH STREET, STAMFORD, CT 06906
TEL (203)359-4559 • FAX (203)359-2187

AMERICA'S Towel Superstore

FULL SIZE BEACH TOWEL INSIDE THIS PACKAGE!

ADVERTISING SPECIALTIES

PRIME TIME Plus INC

"The Advertising Specialty & Business Gift People"

WE WILL IMPRINT ANYTHING ON ANYTHING!

Call For Free Catalog on Request & Receive a Free Gift!

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

(908) 449-3443
Fax: (908) 449-3560
1955 Route 34
Wall, NJ 07719

ADVERTISING SPECIALTIES

PUT YOUR PROMOTION ON A PURE SILK TIE.
Full-Color Graphics / Highly Visual Retail / Promotional / VIP Gifts
Buy Direct / TIE FACTORY
Ph (619) 749-1332
Fx (619) 749-6164

ART/DESIGN SERVICES

LOGOS! for All Media 718-251-1168
Primo Print & WWW (Mac/PC): 718-399-0690

For a copy of our logo sample sheet or studio brochure, call (800) 353-0321.

CALL FOR MY BROCHURE
No job is too small. (212) 226-5686

ART/DESIGN SERVICES

**F R E E L A N C E
A D V A N C E R S**

hElp yoursElf

212 661 0900 to the most reliable freelance service in the arEa

unlike a lot of the new "johnny-come-lateLelys", we're NY-based former freelancers who know the business and have a time-earned rep for helping the bEst help themselves

multi-platform/multi-mEdia
graphic designers art dirEctors illustrators comp/mech
expert production artists editors copywriters proofrEaders

ART DIRECTION

Not just an A.D., A CREATIVE GUN FOR HIRE
718-627-0948

Sr. AD/Designer - Strategic & versatile, nat'l awards, beautiful print/DM/ads, MAC (212) 355-4020.

FROM MARKERS TO MACS
A.D./graphic designer. Concept - production. Print/catalog/direct response/retail.
Call Michele (212) 362-0733

CONCEPTS & GRAPHICS THAT SELL
with Mac/All Media. (212) 873-2381

TALENTED AD/DESIGNER
Beautiful print/collateral/adv/promo portfolio. Concept to finished Mac exp. 212-496-0453

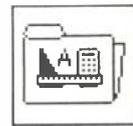
Ads catalogs logos concept to finished with positive attitude ... 718-251-1168

CELEBRITY PLACEMENT

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

Want athletes for your ad campaign, but on a budget? Top pro bowlers are reasonable and available. Call Lou Barbera @ 718-592-0355

COMPUTER SOFTWARE



If you had Clients & Profits, this job wouldn't be late.

Imagine: Online job status reports. Hot sheets. Weekly traffic reports. Work-to-do. Client job summaries. Ready any time, from anyone's PC. Costing, billing, accounting, too. Clients & Profits delivers. Demo \$45. Mac & Windows. Available today.

800 272-4488
email: WorkingCmp@AOL.COM

Professional help for creative minds.

It's the most powerful, flexible, agency management, job tracking, scheduling, billing & accounting software ever developed. And we'll prove it. Mac or Windows 610-666-1955



EASTERN SERVICES & RESOURCES

COMPUTER SOFTWARE

ADMAN®

It's Now In Windows... It's Now In Macintosh

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

Call 1-800-488-7544

for information and a demo disk.

Dealers Welcome to Inquire.



Marketing Resources Plus
A VNU Marketing Information Services company

COMPUTER SOFTWARE

Need help with ADMAN?

Authorized dealer-- I provide sales, training & consultation on system set-up, upgrades & implementation. Over 14 years in ad agency finance. Steven Cass 518-581-9232

COMPUTER SYSTEMS

TAKE CONTROL OF YOUR AGENCY'S FINANCES! MAC or PC

Since 1982, hundreds of agencies have taken Control. Call today!

The Complete Agency Financial System

CONTROL

Gabel Systems **1-800-843-1795**

COMPUTER TRAINING

**Art Directors
Production Managers
Designers
Prepress Professionals**

**QuarkXPress, Illustrator
Photoshop, Director, Live Picture**

- 1-on-1 and small group training
- Supervised practice tutorials
- Beginner thru advanced courses
- Start at your own level
- Master production techniques
- Flexible hours, 7 days a week
- Phone technical support

PREPRESS TRAINING *"It's never too late to learn software the right way"*

DESKTOP AMERICA
DESKTOP PUBLISHING & MULTIMEDIA TRAINING CENTER
250 west 57 street # 730 ny ny
212 245 9391

COPYWRITING

RENT AN AWARD WINNER
Stan Moore (201) 391-2329

Carol Dunitz, Ph.D. • (313)747-6266
Speeches, Scripts, Sales Literature, etc.
Internet Hotline • <http://lastword.com>

COPYWRITING

FREELANCE COPYWRITER
Thinks strategically. Writes creatively.
Good. Fast. Very experienced.
Call Patt (212) 595-6780

CORPORATE COMMUNICATIONS
Brochures/Videos/sales support: 212/953-9667

**10 WAYS TO I.D.
A DAMN GOOD WRITER**
And one sure way to find one.
Call (212) 691-1972 or email JPL96@aol.com
for a FREE brochure.

CREATIVE CONCEPTS & COPY
for **strategic**
b-to-b and consumer **ADS,
BROCHURES, etc.** Call
for **INTRO OFFER.**
(212) 348 - 9181

COPYWRITING

Cadillac copy, Pontiac prices. 800-200-0397

RIFFY IN A JIFFY 212-580-8723

FREE!
**ONE SLIGHTLY DUSTY CLIO
TO THE FIRST TEN CALLERS.**
Peter Nicholas writer/producer
212 362-6556

CREATIVE SERVICES

HEALTHCARE ADVERTISING
To the Consumer. To the Trade. To the Point.
David Upright 201-358-8877

NEW CREATIVE TEAM
Ex-creative directors now art/copy team.
Call to see our work
201-263-8928 and 212-877-9037

DIRECT MAIL PACKAGING

Put it in a CAN!
The Ultimate Direct Mail Vehicle

Vantec

Call for samples and information
1-800-475-0660

EMPLOYMENT SERVICES

Heroes For Hire

(Temporarily)

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

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

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

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

PALADIN

212/545-7850
<http://www.paladinstaff.com>

Chicago

New York

COPYWRITING

"CAN DO" COPYWRITER CAN DO FOR YOU
what I did for P&G, S. C. Johnson, General Foods, Bristol Myers, Lever: Build business, win awards. Freelance. Tel: 212-447-7873.

KILLER CONCEPTS & KOPY 212 260-4300

Response-Getting Direct Marketing Copy 718-353-2185

CLIO-WINNING COPYWRITER.
Fast. Funny or serious. No felony convictions.
(202) 232-0300

Aren't You Tired Of Being Misunderstood?
I understand.
Ask IBM, NYNEX, MCI, PBS, Sharp, Tenneco
Ken Norkin, copywriter. 301-891-3614

**HITMAN FOR HIRE.
HEAVY HITTER A.D./WRITER**
I can make your problems go away.
(212) 628-3748

AWARD WINNING COPYWRITER
Fresh, fast, versatile. All media. 212-737-8977

WORDS TO THE WISE!
Hire former CD/agency owner for
strong words/big ideas. 201-263-8928

Fetching Copy. AD DOG 1 800 9AD DOG9

Art/Copy team. Hvy print, TV, radio. (914) 356-8127

Copywriter. Fast. Fearless. Freelance. (212) 724-8610.

"ORIGINAL COPY" IS NOT AN OXYMORON!
the style: clever, convincing, captivating
the source: 718/435-4760

**MEDICAL/PHARMACEUTICAL/TECHNICAL
Copy & Research Ari Salant: 212-757-4290**

Writer Online. Strong in high-tech, industrial
and financial. Turnkey Web development.
jccope@aol.com • 219/273-5369

YOU'RE NOT IMPORTANT ENOUGH
that's what some writers think. See the
difference. Quality work, fair prices, and a
professional friendly attitude. Call Mike
914-776-7385 for free information.

I Write Financial, 212-989-4136

VICTIM OF FIRST DEGREE MERGER.
Last week I was a CD Writer genius. Now I
can be yours. Free-lance 718-638-1938

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

EASTERN SERVICES & RESOURCES

ELECTRONIC ART & MECHANICALS

Hey, Big Agencies

Agency studio staffed with Art Directors, Mac-literate 6+ years, can make your electronic art & mechanicals. Syquest & Zip removables, Canon/Fiery output. Ads, direct mail, collateral, outdoor, etc.—attractive prices for reasonable timelines. Overflow, or help until you figure out how to make yours work. Inquiries via fax to 212-979-1187 will be held in strict confidence.

INTERNET MARKETING

OSIRIS^{corp.} Ask's

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

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

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

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

OSIRIS^{corp.} We Build Internet Success!

1-800-8-OSIRIS

INTERNET PROVIDERS

Attention: New York Advertising Community

The Internet Doctor is In.

Like a good doctor, PFM is dependable, professional, has expertise, and will find Internet solutions that work for both you and your clients. Every company that uses the Internet needs dependable connectivity and superior service. Our state-of-the-art operations center in the heart of Manhattan, combined with leading consultants allows PFM to provide what your company wants:

- Dedicated Lines
- E-mail
- Bandwidth up to T-3
- World Wide Web

and simply the best Internet service in Manhattan.

PFM COMMUNICATIONS, INC.

A BELL TECHNOLOGY GROUP COMPANY

(212) 254-5300
or email to: info@pfmc.net

611 BROADWAY, FOURTH FLOOR, NEW YORK, NY 10012

1025

INFOMERCIALS

IN 6 SHORT WEEKS BECOME A PROFESSIONAL INFOMERCIAL MEDIA BUYER!

INTRODUCING THE FIRST INFOMERCIAL MEDIA BUYING SCHOOL

NOW NANCY DONIVAN SHARES HER SECRETS.

As a pioneer, Nancy is unbeaten in her media buying techniques. She recognizes the need for qualified & professionally trained media buyers in the expanding, multi-billion dollar infomercial industry.

- Become your own profit center!
- Cut 2 years off the learning curve!
- Develop your own In-House media buyers!
- Learn Successful Win-Win Negotiating Techniques!
- Flexible Hours! • Job Placement Opportunities!

FIRST CLASS BEGINS AUGUST 19, 1996.

For more information about this exciting opportunity call: (310) 337-1700



INSURANCE

ARE YOU PAYING TOO MUCH FOR YOUR INSURANCE?

We specialize in insurance for **advertising & media firms.**

Our rates are the most competitive in the industry!

- Advertiser's Professional Liability
- Property & Liability Coverage
- Life & Disability Insurance
- Group Health, Dental, & Pensions
- Homeowners, Auto, Jewelry & Fur
- Coverage for Freelancers too!

Call for a quotation with no obligation.
Adam Wolfson, CIC @ 212-370-3900
Arnold K. Davis & Company, Inc.

Catch a Creative Genius ADWEEK CLASSIFIED

MARKET RESEARCH

NEW BUSINESS RESEARCH SPECIALISTS
Focus Groups, IDI's, Trade Interviews
Call Richard Kurtz @ (212) 869-9459

MARKETING SERVICES

NEW BUSINESS EXPERT
Gather & Analyze info; develop positioning; creative strategies; write presentation.
Call Bob at (212) 213-8269.

ATTENTION: PRODUCT MANAGERS
Small medical PR agency will put its out-of-the-box creativity to work for you. Rx/OTC. Professional/consumer. Strong coalition-building capability. Strategic alliances.
Call Geoff/Rich 212/675-2250

MEDIA BUYING & PLANNING SERVICES

NEVER A FEE!
1 Order-1 Bill Newspaper Placement Service, ANYWHERE!
Experienced, reliable, we're good!
Mid-Atlantic Newspaper Services, Inc.,
717-234-4067 ext. 239.

MEDIA BUYING & PLANNING SERVICES

ARE YOU AN ADVERTISER OR SMALL AGENCY WITH BIG MEDIA NEEDS? Find out why our clients would never go anywhere else for their buying and planning. Ask about our FREE INTRODUCTORY OFFER. Call (212) 704-9965 (ext. 235).

CMW MEDIA
Media Planning & Buying.
Media Management. Evaluation of all media services and functions. Senior level experience at major agencies.
(800) 431-MEDIA (800) 431-6334

EXPERT PLANS & BUYS201-379-2334

JD Media (516) 785-2289 - 25+ yrs. buying exp. Perfect for spec. proj., overflow, new business pitches, etc. Reasonable rates.

Freelance planning & buying. All media. Former major agy media dir. (718) 658-4328

LOVE your BIG ADS, BUT HATE to do CLASSIFIEDS?
We'll do them for you!
MEDIAPLUS 1-800-889-5110x306

NEWSLETTERS

Let us create your **CORPORATE NEWSLETTERS**
Our clients include the **Fortune 500**
...and the less fortunate.
Call 203-637-8154

PERSONNEL/EMPLOYMENT

CAREER MANAGEMENT services for advtg, mktg, & media professionals (212) 605-0324

PRINTING

Zap JOHN ZAP PRINTING, INC.
Accurate, On-time, Cost-Effective
Web & Sheet Fed Printing
Books & Magazines, Direct Mail Projects
Marketing, Training & Software Manuals
NY 212-736-4379 CT 203-972-8079

CALL 1-800-7-ADWEEK

Catch a Creative Genius ADWEEK CLASSIFIED

Reach Your Ad Community In Adweek Magazines

EASTERN SERVICES & RESOURCES

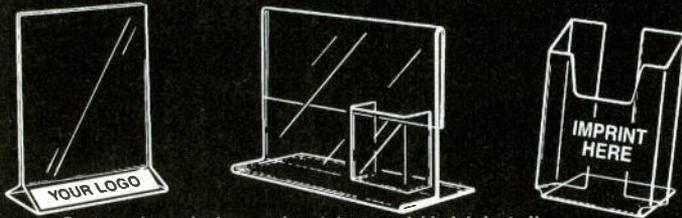
P. O. P. DISPLAY

PLASTICRAFTERS

DIVISION OF GEORGE PATTON ASSOCIATES INC.

AMERICA'S CHOICE FOR STOCK OR CUSTOM ACRYLIC DISPLAYS

Sign Frames • Brochure Racks • Poster Holders • Kiosks



- Custom sizes, designs and prototypes quickly fabricated!
- Silk screen logo imprinting available for increased brand recognition.
- Complete fulfillment (drop shipping, special packaging, etc.) offered.

Call 1-800-572-2194 for a free brochure!

PRINTING

OUT OF HOME LITHO

GO-OP FULFILLMENT SERVICES • DEALER SNIPES

77" PRESS CAPACITY - SHORT AND LONG RUNS

TRANSIT SIGNS • BUS, SUBWAY, AIRPORT, TAXI

OUTDOOR POSTERS • MALL POSTERS • BACKLIT

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

Compton & Sons, Inc.
Posters Since 1863 - St. Louis, MO

CENTRAL SHIPPING LOCATION - LOWEST COST

SAME-DAY QUOTING - FAST TURNAROUND

E-MAIL 71760.1176@COMPUSERVE.COM • 800-325-1451

Fax Art For Quick Quote (314) 991-4726

PROOFREADING

EDITORIAL EXPRESS

EXPERIENCED - FAST - PRECISE

Advertising • Collateral
Catalogs • Annual Reports
Magazines • Manuals

Call: 508-697-6202

Fax: 508-697-7773

CALL 1-800-7-ADWEEK

PUBLIC RELATIONS

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

RADIO COMMERCIALS

Our Productions Sound Great
Until You Hear Our Prices.
Then They Sound Unbelievable.
800/789-RADIO
Sounds Almost Too Good To Be True.

**THREE AUDIENCES
FOR THE PRICE
OF ONE**

For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIWEEK Classified.

THREE FOR ONE . . . , not a bad idea.

Call M. Morris 1-800-7-ADWEEK
or just Fax it to: (212) 536-5315

RADIO COMMERCIALS

YOU HIRE
RADIO
EXPERTISE.

OUR HEART
AND SOUL
WE THROW IN
FOR FREE.

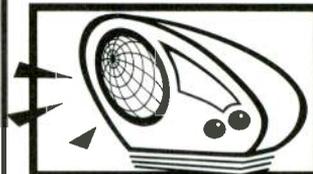


Call Mark Savan
(213) 462-0944 • (800) 443-2020

RADIO PRODUCTION

**TURN YOUR
SCRIPTS INTO
WORLD-CLASS
RADIO.**

Work with the world's hottest
voice talent, musicians, radio
directors and sound designers!
Fax or bring your scripts to
our new, state-of-the-universe
Hollywood recording studios.
And hear a world of difference.



WorldWideWadio
INCORPORATED

(Formerly Paul & Walt Worldwide.)

CHECK OUT OUR NEW CD!

Phone: 213 957 3399 Fax: 213 957 7050
Email: wadio@www.wadio.com

RADIO PRODUCTION

**WE SOLVE
BIG RADIO
MYSTERIES!**

Writing
Casting
Directing
Producing
Dusting

DICK ORKIN'S



RADIO RANCH

"If you don't know the Radio
Ranch, you don't know Dick."

Phone (213) 462-4966
<http://www.radio-ranch.com>
Compuserve: Go Create

RADIO PRODUCTION

Wieden & Kennedy.

Nike.

Stash Tea.

Northwest Natural Gas.

Coca-Cola.

Lennox.

Tillamook Cheese.

Adidas.

Portland 503-224-9288.

LA 213-658-5027.

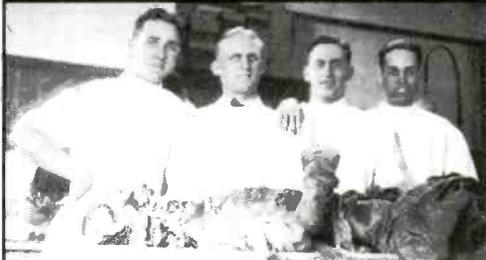


Fresh radio. Made from scratch.

EASTERN SERVICES & RESOURCES

RADIO PRODUCTION

Account Execs Pick Cadaver!



Why use research to dig up stiffs like this for testimonial spots? The original **Man-on-the-Street** interviewer Mal Sharpe uses only *live people*, freshly caught on Main Street. Your client deserves the best.

FREE! 30th Anniversary TV special just aired on S.F.'s PBS station KQED.

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

RADIO PRODUCTION

Which dog just heard the Sarley, Bigg & Bedder demo?



Call for our radio demo. 213/969-9767 • Fax: 213/969-9343

Sarley, Bigg & Bedder
Radio at its best

RADIO PRODUCTION

Classical Jingles

Mozart, Vivaldi, Chopin, Bach and other master composers inspire our award-winning jingles for radio and TV. Complete package from concept to finished production. English/Spanish. Send for our demo reel, a classic itself.

TEMPERATURE RISING • Phone: 415.638.0118 • Fax: 415.638.0119 • E-Mail: TEMPRISE@IX.NET.COM.COM

RADIO PRODUCTION

If Our Radio Isn't The Best You've Ever Heard, Have Another Drink At Our New Bar.

Visit our new bar/studio.
Call for our new radio demo.
1-800-776-OINK.

OINK INK RADIO
265 Madison Avenue, New York

RADIO PRODUCTION

THROW US YOUR BONES.

Brilliant scripts by Monday.
Flawless production in a week.
(310) 937-0707



RADIOLOGY

SLIDE CHARTS

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

AMERICAN P.O. Box 111, Wheaton IL 60189-0111
SLIDE-CHART CORPORATION 708/665-3333 800/323-4433 Fax 708/665-3491

Already have a Slide-Chart or Pop-Up? Call us for special introductory pricing.

SLIDE CHARTS

Datalizer
Slide Charts, Inc.

Design through production, we do it all. For a **FREE** custom working model and price estimate, call or fax us.
(V)708-543-6000 (F)708-543-1616

STOCK FOOTAGE

VIDEO RESOURCES NY, INC.
World's largest Collection of Rare T.V. Shows and **Commercials** from the Golden Age of Television, Educational Films * Cartoons * Silent Films * Gov't Films * We're one stop shopping.
800-442-7055 * Fax (212) 595-0189

TELEPHONE SERVICES

hello
InboundTELEMARKETING
We're the answer for your marketing dollars!
800-249-9194

For Classified Advertising Rates

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

Use ADWEEK MAGAZINES to get National Exposure

EASTERN SERVICES & RESOURCES

TELEPHONE SERVICES



CALL
INTERACTIVE*

CALL INTERACTIVE

Lead generation • Sampling/coupons • Sweepstakes entry
Database development and enhancement • Polling
Response tracking • and more

Where your customers make the call,
and you get the results.

1-800-468-7350

Looking for the perfect job?
ADWEEK CLASSIFIED

TRANSLATIONS/ LANGUAGE SERVICES

Quality translation, typesetting and
audio-visual services in all languages.
ADAPTIVE LANGUAGE RESOURCES, INC.
CALL: 800/671-2034 FAX: 617/924-0280

ALL LANGUAGES/VO & TRANS. 888 4VOICE

TRANSLATION SERVICES

WE TRANSLATE
INTO AND OUT OF
ENGLISH FRENCH SPANISH
ITALIAN GERMAN JAPANESE
THE ART OF TRANSLATION
(212) 741-8847

TV PRODUCTION

Phenomenal Film And Video Productions
For Limited Budgets. Call Joan at Richman
Films 212-582-9600

YELLOW PAGE SERVICES

O'Halloran Advertising, Inc.
National Yellow Pages Specialists Since 1972
Call for FREE Evaluation
Mark O'Halloran, Sr. Vice Pres. (800) 762-0054

DEDICATE YOUR CREATIVITY TO CLASSIFIED

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

OFFERS & OPPORTUNITIES

BUSINESS OPPORTUNITIES

**Agency that
coulda, woulda,
shoulda -- didn't.**

Now wants to

explore association ideas with other
growth-minded shops who might share our
values and goals. Client downsizings and
consolidations have left us lacking that
critical mass we need to pursue new business
with the confidence they can't say no
to. We're a Bergen County virtual shop
that's self-sufficient but we need to get off
the dime and grow. Write in confidence to:

President,
ADWEEK Classified, Box 3870
1515 Broadway, 12th fl. New York, NY 10036

OFFICE SPACE

SPACE AVAILABLE

Perfect for design firm, produc, etc.
Short Term or Long Term
Near Union Square
Stage available too!

Call Casey: 212.979.8564

Catch a Creative Genius
ADWEEK
CLASSIFIED

EMPLOYMENT

**WRITERS:
PRODUCE ADS
YOU ACTUALLY LIKE
IN THIS LIFETIME!!**

Forget big agency politics where
your work doesn't even get
presented, much less produced.
Be a big player in a small & fun
agency with a diverse client list
to work on TV, Radio and Print.
5+ years experience required.

Fax resumes and salary requirements
to CD: 212.727.7899

DIRECT MARKETING TRAFFIC COORDINATOR

Fast-paced Direct Marketing
Division of a leading New York
Advertising Agency seeks an ag-
gressive, organized Traffic
Coordinator with a "you can't stop
me now" attitude. Candidate must
possess at least 6 months Direct
Marketing experience. Salary in the
30's, full benefits. If this ad sounds
like you, please send a cover letter
with resume in confidence to:

Christine Martin
Director of Human Resources
JMCT
445 Park Avenue
New York, NY 10022
No calls!

But you can fax us:
212-308-4984

EMPLOYMENT

TRAFFIC MANAGER

National Agency in the southeast
needs a traffic manager to handle ac-
counts without supervision. Must be
detail oriented with strong organiza-
tional skills to schedule and meet
deadlines. Minimum 3 years agency
experience.

Send resume and salary requirements to:
Director of Recruitment
501 North Allen Avenue
Richmond, Virginia 23220

CIRCULATION MANAGER

for top notch creative directories.
Creative marketing mind needed.
Manager will be responsible for
circulation of 80,000 books a year.
Will oversee research on top
creatives within the design and
advertising communities and sea-
sonal staff of five. Send resume and
salary requirement to

Publisher, The Black Book
10 Astor Place
New York, NY 10003

SAVVY SALES REP

Established audio post production
facility is looking to grow its busi-
ness. We need a motivated,
dynamic salesperson with an estab-
lished ad agency client base. Re-
sume & references a must. Base
salary plus commission and bene-
fits. If you know the players and un-
derstand the game, please fax re-
sume to:

212-953-3129

SENIOR COPYWRITER

Fast-growing 10m agency in scenic
Blue Ridge Mountains seeks sea-
soned copywriter for senior level po-
sition. Must be experienced in broad-
cast & print. Send resume & non-
returnable samples to: Creative
Director,

The Alpha Group
218 Patton Avenue
Asheville, NC 28801

or fax them to 704-258-9920

REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

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

HELP WANTED

[WE HOPE THIS AD GETS IN A FEW BOOKS.]

Portfolios and resumés. Send 'em now. Because this large Midwestern Sales Promotion and Advertising agency (120+) is looking for talented creatives, account service and media planners who believe that every execution can be effective and creative. We do advertising and sales promotion. We were named Promo Agency of the Year in 1995. And we're hiring. Big Time.

ART DIRECTORS

Sales Promotion emphasis. Can concept and design. Beer experience a plus. Responsible for both national and regional programs.

COPYWRITERS

Sales Promotion emphasis. Interested in big ideas, not collateral pieces. 5-years experience a plus. If you're a thinker and a writer, you're hired.

ACCOUNT SERVICES

Looking for strategic thinkers with strong project management skills. Working knowledge of brand marketing and solid promotion experience required. Hiring in both our St. Louis and Milwaukee offices.

MEDIA PLANNERS

Make a difference in our five person media department. You have demonstrated success in developing and implementing media strategies on a variety of national and regional accounts. We have a job for you. Prefer experience in retail and packaged goods.

Send resumé, five photocopy samples and salary requirements in confidence to: **Human Resources, 6665 Delmar Blvd., Suite 300 St. Louis, Missouri 63130 Fax: 314-721-4222**

PRODUCT DEVELOPER

This position in our Energy Services business is challenging because of our rapidly changing environment as the utility industry becomes deregulated.

We are seeking product developers with experience in market assessment, product positioning, pricing, team selling and product management. You must have demonstrated P&L results and be a positive, high energy person. You must be comfortable pioneering processes to get to market with successes as both a team leader and player.

Qualified candidates must have 5+ years business experience with 3 years of either business-to-business or consumer product development. Excellent written and verbal communication and strong PC skills are required. An MBA or other advanced degree is desirable; a BA is required, preferably in a technical field.

The position located in Newark, DE offers a team focused, fast growing environment with competitive compensation and career growth opportunities.

Send resume with salary requirements to:

**Employment Department
P.O. Box 231
Wilmington, DE 19899 (Ref #734)
EOE**



Advertising

MOVING FORWARD... FAST

America Online is in a growth mode - people, content, facilities - everything that was is moving into a new arena, and we need you to move with us. Our drive to become the next medium of choice could be your ticket to success. If you're hard working, dedicated and you want to be part of the medium that's defining the future... you must consider this opportunity.

DIRECTOR

- National Advertising Accounts -

Working within our Northern Virginia headquarters, you will direct and manage advertising accounts while overseeing a team of Account Managers and Account Executives. To qualify, your background must include 8-12 years of agency experience, preferably with a mid-sized agency. Experience servicing accounts and a management background are essential. Interactive media experience would be a plus.

ADVERTISING SALES PROFESSIONALS

AOL's New Media Marketing Group is hiring sales professionals in key advertising markets to support our exploding interactive advertising sales efforts. We currently have these exciting positions available:

- Advertising Sales Managers
- Account Executives
- Directory Sales Account Executives
- Sales Assistants
- Administrative Assistants

Positions will be located in the following markets:

- New York
- Los Angeles
- Chicago
- Detroit
- Vienna, Virginia

Ideal candidates will have previous (4+ years) media sales experience or at least eight years of advertising agency experience. All applicants must be completely comfortable with interactive media. Outstanding written and oral communications abilities are essential. Candidates must be self-starters who accept nothing less than perfection.

These are ideal opportunities for talented professionals interested in being part of a growing national accounts organization. Join AOL and watch your career move forward...fast! For immediate consideration, please forward your resume and salary history to: Hope Thompson, America Online, 8619 Westwood Center Drive, Vienna, VA 22182. FAX (703) 918-2210. e-mail: WORK4US@aol.com No phone calls please. We are an equal opportunity employer. Principals only.



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

HELP WANTED

**MANAGER OF
NATIONAL PROMOTIONS**

Create, develop & execute integrated promotions for network & entertainment properties. Write proposals & collect materials for presentations. Must be detail-oriented, self-motivated & able to work well under pressure. Requires excellent communications & organizational skills, travel & experience in Marketing/Promotions in cable industry. Send resume & salary requirements to:

The Family Channel
Human Resources Dept.
Ref. MA-059
P.O. Box 2050
Virginia Beach, VA 23450-2050

**BUYER/PLANNER
NATIONAL BROADCAST**

Exciting opportunity for nat'l. broadcast pro to work with a variety of clients in fast paced, dynamic media mgmt. agency. If you have 3+ yrs. experience, strong negotiating skills, like to juggle multiple projects, are a team player, & enjoy being challenged, please call or send resume to:

Bill Miller
V.P., National Broadcast
CPM, Inc.
515 North State, #2200
Chicago, IL 60610
(312) 527-2100
EOE

**NEW BUSINESS
SALES**

If you have 3-5 years sales experience, are not intimidated by cold-calling and are looking for a commission plan which will reward your efforts, we'd like to talk to you. Magazine, agency, research or related experience a plus. No calls please. Send resume and salary requirements to:

Roper Starch Worldwide
Human Resources Box 1000
205 E. 42nd Street
New York, NY 10017

**PUBLISHERS
REPRESENTATIVE**

Top quality Lift Style Magazine, seeks Display Ad closers for all major mkt. Must have exp with Agencies & Major Acc's Comm based Top \$ FOR THE BEST. Fax Resumes to:

Publishing Director
(919) 783-9446

INTERACTIVE OPPORTUNITIES

Modem Media, the leading interactive agency, is looking for people with a passion for advertising and interactive media. We're located in Westport, CT, a 5 minute walk from the train station, an hour from Manhattan and 3 minutes from the beach. Here are our specific needs...

Media Planners and Supervisors

Ideal Planner is someone with at least one year of traditional media planning experience. Supervisor candidate must have 3-5 years media planning experience, including some proven capabilities in interactive media.

Producers

Candidates will have a minimum of 3 years project management experience, some of which is in interactive production. Previous responsibilities must include ultimate responsibility for on-time, in-budget delivery of finished product.

**Art Directors
Copywriters**

Candidates must have a portfolio which includes produced work in electronic media, (Traditional work in print or TV is okay, but not as a substitute for some electronic work.), strong conceptual ability and big idea thinking.

Account Executives

The right candidates will have at least one year of advertising agency experience in account management, solid verbal and written communication skills and a keen understanding of interactive media.

If you're qualified and interested in a career in interactive media, please FAX, write or e-mail:

Human Resources
Modem Media
228 Saugatuck Ave., Westport, CT 06880
mfidler@modemmedia.com
FAX 203-341-5260

Absolutely no phone calls!
Modem Media is an equal opportunity employer

**CIRCULATION
DIRECTOR**

Experienced, well rounded Circulation Director needed for LA based paid daily business publication. Must have strong, hands-on experience in circulation promotion and ABC Audits. The right candidate must be a good communicator, well organized, goal oriented, and able to work well with others. Send resume with salary requirements in strict confidence to:

Department AH
BPI Communications
1515 Broadway
New York, NY 10036

**DIRECTOR of
BUSINESS DEVELOPMENT**

Leading international package design/brand identity firm seeks entrepreneurial professional to land new accounts. Excellent client skills, written and verbal presentation skills a must. Knowledge of design a plus. Only candidates with serious new business tenacity need apply. Send resume to:

ADWEEK Classified, Box 3875
1515 Broadway, 12th fl.
New York, NY 10036

**CAREER
SURFING?**

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

NEWSPAPER ASSOCIATE

3-5 years experience at a newspaper, or heavy newspaper planning at advertising agency. Familiarity with Simmons, Scarborough, CMR, and on-line systems preferred. Compensation commensurate with experience. Write or fax:

Researcher
c/o B. Goldstein
Sawyer-Ferguson-Walker
90 Park Avenue
New York, NY 10016-1301
FAX: 212-455-5659
An equal opportunity employer.

**ATTENTION
WEB DESIGNERS**

The Electronic Publishing Group of the publishers of Billboard, Adweek, Hollywood Reporter, Musician, and Backstage magazines is seeking a full-time web designer experienced in graphic/multimedia design and HTML programming. Candidate should be experienced in Photoshop and the Quark Publishing System as well as HTML, Gif animation, image mapping and frames. Forward resume and salary requirements/history:

Fax (212) 536-5310
E-mail ihemann@interport.net

Top Designer/AD/Writer

Lg, incredibly picky & award-hvy ad agency in Mid-Atl seeks top designr to head this function. To \$150K. Also opls for award-winning ADs, wrtrs. Send resume and non-returnable samples to Oaklea Search, 330 Flag Station Rd, Richmond, VA 23233

ACCOUNT EXECUTIVE

To work on major New York City consumer packaged goods account by large, leading graphic arts firm. Experience in graphic arts, knowledge of print production for temporary p.o.s., agency background helpful, and Macintosh skills required.

If you are a highly motivated, hard-working, detail-oriented individual with excellent communication and presentation skills who can work with minimal supervision, come be part of our team. Competitive salary, excellent benefits.

Reply in confidence with resume and salary requirements to:

MADDEN COMMUNICATIONS

(no phone calls, please).

ADWEEK Classified, Box 3874
1515 Broadway, 12th fl.
New York, NY 10036

**ASSOCIATE
PUBLISHER**

Two largest weekly Man. newspapers need exp. ind. to manage sales, marketing & operations. Need creative thinker with strong managerial skills to develop new sales strategies and increase sales. Exciting opportunity. Two + years newspaper or magazine experience required. Salary + bonus + benefits.

Fax resume to:
Tom
212-268-0503

ADVERTISING SALES

Major national consumer magazine serving the entrepreneurial business market is seeking an Account Manager for the New York office. Candidates should have 2-3 years ad sales experience, strong verbal and written communication skills as well as the ability to make high-level client/agency contacts for national accounts. Send or fax resume to:

Rob Floyd
Eastern Sales Director
Success Magazine
230 Park Avenue, 7th Floor
New York, NY 10169
Fax: (212) 599-0783

**DYNAMIC MARKETING
EXECUTIVE**

Exciting marketing position for dynamic, creative exec with knowledge of Chinese culture & media! U.S. high tech/high growth, financial company requires min. 3-5 yrs. solid marketing/advertising experience, comprehensive knowledge of PRC media in the U.S., planning & implementation of Chinese community events. Communications/marketing degree a plus. High energy & marketing smarts a must for this rare, exciting opportunity!

Fax resume to:
202-833-2279

HELP WANTED

We're Up Sizing

Traffic Coordinator
(2+ years)

**Print Production
Manager**
(4+ years)

**Print Production
Coordinator**
(2+ years)

Art Director
(5+ years)

Graphic Artist
(2+ years)

Associate Media Director
(5+ years)

Media Planner
(2+ years)

If you think fast,
work hard, recognize
opportunity and
have a strong print
background, contact
us via fax with your
resume and salary
requirements.

The Forbes Group

Fax:
214-239-4982
Attention:
Human Resources

LOOKING TO MAKE THE JUMP?

Are you a media planner looking to make the jump into Account work? Fax us your resume and a one-page recommendation on yourself to (212) 557-2717. We have an Assistant Account Executive position open on a blue-chip piece of business at the fastest-growing new agency in New York.

THE HOTTEST CAREERS IN

...are with America Online,
the leading online services provider for over
6 million subscribers nationwide. Our rapid
expansion has us in search of proven
professionals with an appetite for success and
desire to work for a progressive organization that
can take you to the top. We are currently seeking
the following individuals to join in our success:

TOMORROW'S
MEDIUM...

PRODUCT MANAGER, PRODUCT LAUNCHES

Your 3-6 years experience in a marketing environment is essential as you'll manage and launch roll-out programs and marketing communication strategies for AOL products and technologies. (Code: DU-3)

PROGRAM MANAGERS

Print Advertising - Responsible for tracking, analyzing and evaluating print, web advertising and direct response radio advertising. You will work with our customer database and our direct marketing forecasting system to make media planning recommendations. 5+ years experience in database marketing and an understanding of continuity models is critical. General knowledge of media is a big plus. (Code: DU-4)

Interactive Marketing - The successful candidate we seek must have 3-5 years experience to manage merchant partner conferences, develop partner strategies and coordinate market research. (Code: DU-5)

ACCOUNT MANAGERS

Account Managers - Candidates must have strong communication, analytical and strategic thinking skills, diverse project management capabilities and familiarity of the hi-tech industry and marketplace. The ability to identify and develop growth opportunities with IPs is highly desired. (Code: BB-1)

Interactive Marketing - Your 4-8 years experience is critical as you'll manage all aspects of business relationships with AOL partners. You will also be responsible for driving design, promotion, and production of 4 new online stores. (Code: DU-6)

INTERACTIVE MARKETING DIRECTORS

Account Management - This hands-on position requires 8-10+ years experience and a strong management background. The successful candidate we seek will be responsible for defining and delivering partner management programs, as well as managing 6-10 Account Managers. (Code: DU-7)

Merchandising - 8-10 years experience is essential as you'll envision and develop new shopping services and merchandising programs for our online subscribers. (Code: DU-8)

MARKETING COORDINATORS

Partner Marketing - In this exciting role, you will be responsible for coordinating creative development, production, and distribution. You will also review and analyze the effectiveness of these projects. We require 1-2 years experience for this position. (Code: DU-9)

Please respond immediately by sending/faxing your resume, including job code and salary history, to:
**America Online, 8619
Westwood Center Drive,
Vienna, VA 22182. FAX
(703) 918-2210. e-mail:
WORK4US@aol.com**
No phone calls please. We are an equal opportunity employer. Principals only.



Advertising Manager

Our client, a major brokerage firm, seeks advertising professional with 7+ years agency or related client-side experience to assist in the development of all national advertising. Must be strategic thinker, have strong media sense, and good grasp of creative process. Must be detail-oriented and have strong organizational and interpersonal skills.

Our client provides a competitive salary and comprehensive benefits. For consideration, send resume with salary history to:

john sutton associates consultants inc.
Dept. 635,
1501 Broadway, NY, NY 10036
FAX (212) 778-3298

Our client is an Equal Opportunity Employer M/F/D/V

CREATIVE MARKETING/PR WRITER

Versatile writer with 5+ years experience wanted for New Jersey-based major national real estate company with new entrepreneurial focus for marketing/public relations work including brochures, promotional material, press releases, on-line material, executive communications. Experience with major consumer brand helpful, must work well under tight deadlines. Dynamic atmosphere. Cutting-edge, growing company. Please send or fax your resume to:

Christine
RLSM
P.O. Box 165
New York, NY 10185-0165
FAX: (212) 484-7130

HELP WANTED

MEDIA RESEARCH SALES

We are a leader in the field of media research & we have an immediate opening in our custom media research group for an account manager.

We are looking for someone with a minimum of 3 years custom and/or syndicated sales experience at a supplier preferably in media research. Experience as a project director a strong plus. The account manager will be directly responsible for marketing sales & support of the custom media product line. The position requires an individual who can sell innovative custom syndicated audience/market studies as well as develop & write proposals for custom media studies, identify new business opportunities & service clients.

If you feel you are a match for this challenging position please send your resume & salary requirements to:

Human Resources
Simmons Market Research Bureau, Inc.
309 West 49th Street
New York, NY 10019

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

Sr. PR Account Executive

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



New England's Largest Medical Agency

**TV SALES
ACCOUNT EXECUTIVES**

Experienced sales account executives needed for growing WB Affiliate (a Tribune managed company). Prior TV, Radio or Cable sales experience required. New business development experience and familiarity with local market a plus. Degree preferred.

Forward resume to:
Human Resources Director
WB50/WBDC-TV
2121 Wisc. Ave. N.W.
Ste. 350
Washington, D.C. 20007 or
Fax: 202-965-0050
EOE

FILM & TV JOBS

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

**MEDIA
COORDINATOR**

Franchise World Headquarters, SUBWAY, the fastest growing franchise in the world, is searching for an ENTRY LEVEL MEDIA COORDINATOR for our fast paced advertising environment. Required is a Bachelor's Degree in related field with some media experience. Agency exp. a plus. All applicants should be detail-oriented, conscientious, and possess excellent communication skills. Please send resumes with salary reqs. to

Lisa Shea
Personnel Administrator
FWHI
325 Bic Drive
Milford, CT 06460

**SENIOR ACCOUNT
EXECUTIVE**

New York City based ad agency is looking for a sharp senior account executive with 4-6 years of experience for its Atlanta office. Candidates must have outstanding communication skills, ability to develop good client relationships, and marketing savvy. Business to business experience is a plus. If this description sounds like you, and you're ready for a new challenge, let's hear from you.

Fax your resume to:
(212) 366-3632
An Equal Opportunity Employer M/F

SALES EXEC.

with client contact in the prepress consumer package goods industry to manage existing accounts and spearhead new business development. Must be a self-starter, highly motivated, detail oriented and very organized. Fax resume with salary expectations to:

(212) 387-0017

FINANCIAL DIRECTOR

Fast growing Chicago advertising and new media firm is looking for a hands on Financial Director. 8-10 years agency experience required. Self motivation and leadership abilities a must. Individual will manage a variety of responsibilities including client negotiations, day to day business activities, as well as external handling of corporate financial matters. Person will work closely with CFO and COO. Competitive compensation package offered. Great opportunity to be an integral part of a team of dedicated and talented individuals who thrive on great work within a unique company culture.

ADWEEK Classified, Box 3506
936 Merchandise Mart
Chicago, IL 60654

**ACCOUNT PLANNERS
(Freelance)**

Our top NYC agency clients need experienced Account Planners to work on new business pitches, moderate focus groups, develop strategy and contribute to exploratory creative development. Research background a plus. Assignments are project-based or require the ability to work a flexible schedule. Send or fax a resume to:

Paladin
270 Madison Avenue, Suite 201
New York, NY 10016
Fax 212-689-0881

**EXTREMELY BUSY
MEDIA BARTER CO.**

Seeks experienced & qualified applicants in several job descriptions:

Media Trader - planning or buying background in any or all forms of media.

Media Services Assistant
Salary commensurate with experience. Good benefit package.

Please FAX ONLY 212-751-3593
ATTN: Maria Rivera

**ACCOUNT EXECUTIVE
NEW BUSINESS**

Terrific Growth Opportunity for the Right Person! Fast growing full service North Central NJ ad agency needs smart, motivated AE with 5-8 years agency/account experience and new business development. Must be buttoned up, pro-active and detail oriented. Direct marketing and production experience a big plus. Send resume & salary requirements to:

B. Haas
Linett & Harrison
306 Main Street
Millburn, NJ 07041
No phone calls.

ACCOUNT EXECUTIVE

Growing Morris County integrated marketing communications firm has an opening for a seasoned business to business advertising account executive. Must be able to handle multiple projects, possess solid verbal and written skills, and be computer literate. Telecommunications and microwave experience a big plus. Salary commensurate with experience.

Fax resume to:
(201) 299-7937

ACCOUNT EXECUTIVE

National Wash, DC marketing communications firm specializing in building industry, seeks an account executive with a minimum three to five years experience (agency preferred). Need strong writing/editing and organizational skills, ability to manage projects, deadlines, budgets and a strong team work ethic.

Send/email resume/salary requirements to:
Griffin & Company, Inc.
1000 Potomac Street, NW
Suite 106
Washington, DC 20007
Attn: Personnel
email: personnel@griffinco.com

WRITERS

If you have written advertising and long form television and you are Web and Online savvy please fax an introduction to

David at 212-741-1519
re: freelance assignment.

SENIOR AD/WRITER

Mid-size shop in beautiful, hassle-free suburban NE seeks award-winning Sr AD who wants more Gold Pencils. To \$100K. Also writer who seeks same. Send resume and non-returnable samples to Oaklea Search, 330 Flag Station Rd, Richmond, VA 23233

Looking for the perfect job?
ADWEEK CLASSIFIED

HELP WANTED

**WANT TO SELL
DRUGS?**



**Sr. Account Executive
Pharmaceutical/OTC**

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



New England's Largest Medical Agency



**DIRECTOR OF
DIRECT MARKETING**

National retailer seeks senior-level executive to handle all print and direct marketing. 10 years experience in list management, sales analysis, relational marketing, print distribution, infinity programs & the internet. Candidate must have excellent planning & organizational skills.

Send resume and salary history to:
Pep Boys Advertising Dept.
Direct Marketing Position
3111 W. Allegheny Ave.
Philadelphia, PA 19132
or fax (215) 229-1410



Click



Territory: Cyberspace

**DESTINATION:
THE PREMIER
INTERNET
ADVERTISING
NETWORK**

INSIDE SALES REP

New York
In addition to providing support to Account Executives, you will prospect new accounts and track competitive advertising/sites. A background in media sales or research is required, coupled with a solid understanding of the Internet.

CUSTOMER SERVICE REPRESENTATIVE

New York
You will provide customer service, sales and administrative support for our customers and sales team. You should be enthusiastic, motivated, and have strong PC skills.

ACCOUNT EXECUTIVES

Toronto, Boston, Chicago, Washington DC, Dallas, San Francisco, Seattle
Within your respective region, you will sell and market our services. 3-5 years of media sales experience (online, print, broadcast or direct marketing) reflecting strong written/presentation skills, a successful track record, a solid understanding of the Internet and strong PC skills including Windows, Excel, & Powerpoint are required.

MARKETING RESEARCH DIRECTOR

New York
You will analyze data and prepare statistical analyses and presentation materials. A knowledge of SQL Server, strong statistical skills, and a background with regression and factor analysis are essential.

If you are ready to be a part of the next wave in new media, we invite you to forward your resume in confidence to: **Box KWDC, 1633 Broadway, 33rd Floor, New York, NY 10019. Fax 212-527-8633.** For more information on our services, visit our Web site at <http://www.doubleclick.net>. We will contact only those applicants who best meet our requirements. Equal opportunity employer.

DoubleClick, already hailed by *Fortune Magazine* as one of the "hot" new media companies, is the first Internet Advertising Network. Offering a level of selectivity more targeted than direct marketing, our custom-designed software allows advertisers to target, control reach, determine frequency and measure online media expenditures to take full control of their advertising, while virtually eliminating waste! What this means for Sales and Marketing professionals is an opportunity to help develop and market the most exciting, in-demand advertising resource yet, within a dynamic, future-forward environment that is growing by leaps and bounds.



OPPORTUNITY IS KNOCKING TWICE

One of New Jersey's fastest growing, award-winning ad agencies has two openings. So don't just sit there!

Assistant Art Director

Are you a fresh-thinking, fast-moving, hard-working assistant art director with 1-3 yrs agency experience and computer literate in Quark, Photoshop and Illustrator? Send us your resume and samples.

Account Executive

Min. 3-5 years account management exp., financial exp. helpful. Must be proactive with strong strategic planning/analysis ability. Excellent written, verbal and presentation skills required.

Fax or Mail resume and salary requirements to:

Human Resources, The Lunar Group, Inc.
9 Whippany Road, Whippany, NJ 07981

Fax: 201-887-3722

We're an Equal Opportunity Employer

**DIRECT MARKETING
Program Managers**

We are a leading marketing communications company located in Westport, CT with various openings in our Direct Marketing division.

We are seeking individuals with strong strategic planning and executional abilities with 4-8 years of agency and/or client experience in telemarketing, direct mail, database management & DR broadcast/print & fulfillment. In this position you will be required to evaluate a client's business and develop and execute direct marketing programs: develop concepts and strategic plans, budgets; coordinate creative production; create media plans and write creative briefs.

We offer a highly competitive benefits and compensation package. If you are a strong player and enjoy working on a team from initial concept development to final execution, please send or fax your resume to:

Human Resources
PO Box 3412, Westport, CT 06880
Fax (203) 454-7047

Equal Opportunity Employer
M/F/V/D

HELP WANTED

QUEERS IN CYBERSPACE!!! BE OUR DIRECTOR OF AD SALES

New world-wide online community for gay, lesbian, bi- and transgender people seeks a Director of Advertising Sales. This San Francisco fast-paced start-up has venture capital funding and the support of prominent Silicon Valley and gay and lesbian business leaders.

Reporting to the CEO, the Director of Advertising Sales will be responsible for building and nurturing relationships with national advertisers and for forming the ad sales division. Requirement includes:

- proven advertising sales experience including "missionary" selling experience;
- proven network of contacts with agencies and accounts in spirits and beverages, apparel and fashion, entertainment, including records, movies and home videos, consumer electronics and personal computers/software, travel and automobiles.
- passion for the interactive online medium;
- experience working with and marketing to the gay & lesbian community;
- entrepreneurial character, including experience working with a start-up or fast growth company and an appreciation for the potential value of equity; and
- multicultural competence, global perspective and a sense of humor.

Compensation will include salary, sales commissions and equity, based on performance. Benefits include health, dental, life insurance, LTD and long-term care.

Please respond with resume and compensation information to:

McCormack & Associates
5042 Wilshire Boulevard, Suite 505
Los Angeles, CA 90036
Phone: (213) 549-9200
FAX: (213) 549-9222
email: JMSEARCH#AOL.COM

PlanetOut is an Equal Opportunity Employer, and does not discriminate on the basis of race, color, ethnic origin, national origin, sex, gender, sexual orientation, affectional orientation, HIV status, disability, religion, creed, veteran status or marital status.

HAL RINEY & PARTNERS INCORPORATED

WE NEED HELP

Your help. If you are an account supervisor with telecommunications experience, we'd like to hear from you. We've just won a major piece of new business and we need a field account supervisor in our New York office. Interested? Send your resume to:

Human Resources, Attn: Mary Kelly/SPNY
Hal Riney & Partners, Inc.
735 Battery Street, San Francisco, CA 94111

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

Reach Your Ad Community In Adweek Magazines

L.A. agency targeting the Hispanic market has three immediate openings:

Account Supervisor:

Experienced individual with strong strategic, planning and account management capabilities to lead a major packaged goods account. Must have excellent communication (Spanish and English) and organizational skills. Promotions experience related to packaged goods preferred.

Account Executive:

Individual with 4+ years of account management experience. Must be an energetic, self-starter capable of handling multiple projects. Needs to be able to see both the big picture as well as manage the details. Must have excellent communication (Spanish and English) and organizational skills. Experience with airline, financial and print media accounts a plus.

Media Supervisor:

Media professional with 5+ years experience in planning all forms of media. Broadcast media buying experience a plus. Must have excellent communication (written and oral), organizational and presentation skills. Also must have some supervisory experience. Hispanic media planning/buying background a plus but not required. Experience with MM+ desired.

Competitive salary & benefits at an agency where *respeto* means everything.

Mail or fax resume and compensation requirements to:

cruz/kraetz:
IDEAS

11400 W. Olympic Blvd, 17th Floor • L.A., CA 90064
fax: (310) 312-9013 or (310) 477-1039
NO PHONE CALLS PLEASE

MEDIA PLANNERS

The Chapman Agency is looking for exceptionally talented media planners with direct advertising experience. Knowledge of general advertising is also a plus!

Our client base is growing and we need seasoned planners for strategic and tactical involvement in all aspects of media (Print, Broadcast, DM, Alternative Media) who can write and present innovative and convincing media plans.

We look for candidates with a positive attitude, pro-active mindset and a team spirit.

Qualified candidates will also possess a bachelor's degree in marketing or related field plus 2-5 years of direct advertising media experience.

Please send cover letter, resume and salary history (required) to:

Director of Human Resources
The Chapman Agency • 230 Park Avenue South • New York, NY 10003
EEO

THE CHAPMAN AGENCY

A Young & Rubicam Company

For Classified Advertising Rates

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

HELP WANTED

CMP Media Inc., is on the forefront of high-tech and internet publishing. Our dedication to be on the cutting-edge and phenomenal success has created the following positions:

Account Executive

M&T International Marketing

Working closely with the Regional Sales Manager, you will help maintain existing and develop new accounts by selling and making presentations, preparing media kits, and managing client database. To excel, you must be a team player who is detail oriented with strong follow-through skills. Effective communication, organizational and PC skills in MS Word, Excel and Powerpoint are essential. A four-year degree is preferred. Bilingual ability is a plus.

IT Coordinator

Network Services/Northeast

You will provide support for all microcomputers, networks and telecommunications equipment for specific branch offices. This will involve processing new requests for hardware/software, troubleshooting LAN and WAN issues for users, maintaining on-site inventory and recommending policies and procedures to enhance user support. We require 3+ years' related experience which involved supporting PCs, MACs, Windows 3.1, Windows 95 and MS Office (Word, Excel, Powerpoint, Email), PC memory configurations, Novell Netware LANs and Windows NT. Effective communication, analytical, administrative, problem solving and organizational skills are essential. Knowledge of voice and voicemail systems is advantageous.

We offer a competitive salary and a comprehensive benefits package. For consideration, send/fax your resume with salary requirements to: **Recruiter GWA, CMP Media Inc., 600 Community Drive, Manhasset, NY 11030. FAX (516) 562-5131. EOE.**



Poppe Tyson

Account Supervisor

Seasoned & ideal candidates will have consumer, broadcast and retail channel experience (preferably computers). Requirements include strong & proven project management & leadership skills, presentation & communication skills.

Account Services

All positions require Internet/WWW knowledge & working knowledge of PC applications. We are looking for strategic thinkers, strong team players & self-starters.

Entry-level **Assistant Account Executives** must also have strong attention to detail & follow-through skills.

Qualified Web **Account Executives** must have strong project management, presentation & communication skills. Client services experience in direct marketing or advertising & knowledge of the production process also required.

Candidates for Web **Account Manager** must also possess strong & proven leadership & management skills.

Creative

Art Director

Responsible for the concept, creation & direction of client Web sites, qualified candidates must have strong design & conceptual skills. Expert level digital production skills & WWW design required. Experience with interactive media & traditional advertising or publication design also required. You must be able to take initiative, use resources effectively & manage projects & people.

Associate Art Director

Reporting to Art Director, responsibilities include implementing designing & graphics for Web sites. Candidates must have understanding of interactive media, and strong level digital production using Photoshop, 3-D tools, Illustrator, Painter & Director. Multimedia production experience a plus.

Designer

Responsible for creating digital design & production-quality digital graphics, you must have solid design & digital production & illustration skills.

Candidates for creative positions please submit non-returnable samples of your work.

Forward resume with salary requirements, indicating position applied for, to:

POPPE TYSON

Human Resources
40 West 23rd Street, NYC, NY 10010
Fax: (212) 727-5602

EEO/AA

M/F/D/V

MARKETING OPPORTUNITIES

Doubleday Direct, Inc., a leader in the direct marketing of books, music and video products, is seeking the following professionals to join the marketing team at its Long Island headquarters.

MARKETING MANAGER

The successful candidate should have a Bachelor's degree or equivalent (M.B.A. a plus) and at least 5-7 years experience in Marketing/Advertising of consumer goods in a corporate and/or agency environment. Direct response experience a must. Additionally, you must have strong analytical/communication skills and PC skills (Excel), supervisory experience and good "hands-on" skills planning directing & developing marketing/promotional efforts to reach desired target markets and analyzing results of tests. Book club, publishing and continuity experience a definite plus.

You will be responsible for establishing and implementing marketing strategies by developing target objectives, budgeting as well as interacting with media and in-house creative departments and managing vendor relationships.

PROJECT MANAGER MUSIC/VIDEO MARKETING

The successful candidate will manage our Music, Video and CD ROM program and should have an MBA in Marketing, 3-5 years related experience/intimate knowledge of the video marketplace (strong emphasis on children's products and CD/ROM markets). Must have a strong sense of market trends, experience as a liaison/relationship manager with multiple companies, excellent communication analytical/PC skills including Excel/MS Office.

Responsibilities will include managing day-to-day relations with strategic partner companies, assisting in selection of product and development of catalogs with emphasis on video as well as assisting in researching, sourcing and operational issues.

We offer a competitive salary, excellent employee benefits, including comprehensive medical/dental and 401(k) plans and reward and recognition for achievement, in a professional marketing environment. Qualified candidate should send or fax resume in confidence with salary history/requirements to:



Robert A. DiPietro, Department U
DOUBLEDAY DIRECT, INC.
401 Franklin Avenue
Garden City, NY 11530
FAX: 516-873-4856
An Equal Opportunity Employer M/F/D/V

EXCITING SALES PROMOTION OPPORTUNITY

ACCOUNT SUPERVISOR

Campbell-Ewald Advertising & C-E Communications has an excellent opportunity available for an Account Supervisor to lead our sales promotion and merchandising team. This high profile position will involve interfacing with internal departments and senior level management to develop and present new business pitches. Ideal candidates will have 6-12 years experience, excellent strategic planning and communication skills, background in retail sales promotion with a concentration in packaged goods, sweepstakes, contests and exposure in national advertising.

ASSOCIATE CREATIVE DIRECTOR

Campbell-Ewald & C-E Communications is looking for a dynamic creative professional to join our creative team. Lead and supervise fast moving retail promotion and merchandising account. Ideal candidates will have a minimum 8 years of experience, excellent written skills with a background in print, broadcast and TV.

We offer competitive salary and full benefits package. Please send or fax (810) 558-5891 resume to:

CJ Hoard (AS/ACD)

Campbell-Ewald Advertising
30400 Van Dyke
Warren, MI 48093

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

HELP WANTED



Strategic Search for Creative Professionals

De Forest & Associates is currently involved in searches for the world's hottest toy and entertainment companies in Los Angeles, Long Island, New Jersey and Texas.

Marketing & Design Professionals

- Brand Managers/Directors (MBA required)
- Licensing and Product Development Managers
- Retail Buyers (apparel, giftware and watches)
- Creative Managers/Directors
- Copywriters (Advertising and Packaging)
- Art Directors/Package Design Managers

• Toy, Doll and Plush Designers
Interviews will be held July 26th in Chicago

For immediate consideration, fax resume to: (310) 939-1301 or (310) 939-1302 or E-mail: defor1@ix.netcom.com or mail to: De Forest & Associates, 1120 Manhattan Beach Blvd., Suite 101, Manhattan Beach, CA 90266

EOE

WE CAN'T
MANAGE
WITHOUT
YOU.

We need a Management Supervisor with 3+ years of agency experience as an Account Supervisor. Someone who is, hey, easygoing and articulate. You'll work with a group of really nice people. Is there a catch? Of course. You have to be willing to move to Portland, Oregon.

Sorry about that.

Please send resume to CF2GS, 1008 Western Ave. Suite 201, Seattle, WA 98104 Attn: Human Resource Manager. Fax (206)223-2765

Junior & Sr. PR

LA and NYC offices of multi-national PR shop seeking colleagues at Junior (min 3 years agency experience) and Senior (6 years agency survivor) levels. Must be smart, nice, creative and love the agency P.R. biz. (No substitutions, please)

Please send resume, salary requirements and amusing letter to:
Adweek Dept. 00234
5055 Wilshire Blvd.,
Los Angeles, CA 90036

**Media Supervisor/
TV Buyer**

SF Ad Agcy & Mktg Co. seeks strong, energetic TV Buyer. Must have 8+ yrs experience buying broadcast TV in multi-DMA's. Will also supervise & assist several buyers in same office. Agency uses MM+ software. Send or fax resume & cover letter to:

JP Adv.,
425 California Street, #1300,
San Francisco, CA 94104.
FAX: 415-397-0103

SALES EXECUTIVE

Ldg bdcst ntwk in Wash D.C. has immed opng for results oriented, prof sls exec. Succ cand's shd poss strg vrb'l & wrtn skls, as well as a doc track rec in lg vol sls to mjr cos. Metro Networks offers an attr bfts pkg w a six fig inc potl. Fax res to Thom Callahan, MM/MTC, (301)718-0069. EOE

DESIGNER/ILLUSTRATOR

We are a talented and creative group looking for one in the same. If you are MAC proficient, a marvel at illustrating, and a proactive team player with 2-3 years design experience, fax your resume & salary req. to (212) 505-9589.

**Associate Vice Chancellor
for Public Relations
The University of North Carolina
at Chapel Hill
University Advancement**

The Office of University Advancement invites applicants and nominations for the position of Associate Vice Chancellor for Public Relations. The Associate Vice Chancellor for Public Relations will be the officer primarily responsible for developing and managing a comprehensive public relations program for the university. In addition, the Associate Vice Chancellor will exercise administrative responsibility for News Services, Research News, the University Gazette/Internal Communications, the Office of Publications Services, and the Office of Design Services.

The Associate Vice Chancellor for Public Relations will be a polished and successful public relations professional who understands the nature and purpose of higher education. Bachelor's degree and an employment history highlighted by increasing levels of responsibility in leading a public relations effort for a complex organization required. Exceptional oral and written communication skills essential. Applications and nominations will be accepted until the position is filled. Please send cover letter and resume to:

Paul Fulton
Dean, Kenan-Flagler Business School
ATTN: Tanya Dawson
University of North Carolina at Chapel Hill
PO Box 309
Chapel Hill, NC 27514-0309
*The University of North Carolina at Chapel Hill
is an equal opportunity employer.*

**Catch a Creative Genius
ADWEEK CLASSIFIED**

THE CONVENIENT CLASSIFIED CONTACT FORM

**ADWEEK
BRANDWEEK
MEDIWEEK**

CLASSIFIED MANAGER: M. MORRIS

MAIL TO : ADWEEK CLASSIFIED 12TH FL.

1515 BROADWAY, NEW YORK, NY 10036

PHONE: 1(800) 7-ADWEEK OR FAX (212) 536-5315

REGION: East ___ New England ___ Southeast ___

Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

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

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

PAYMENT

CHECK MASTERCARD VISA AMER.EXP.

Signature _____

Cardholder's Name _____

Card # _____

NAME _____ ADDRESS _____

PHONE _____ FAX _____

CULTURE TRENDS

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

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending July 20th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	New	1	1	Nas	It Was Written
2	1	1	5	Metallica	Load
3	2	1	56	Alanis Morissette	Jagged Little Pill
4	3	1	21	Fugees	Score
5	4	2	3	Toni Braxton	Secrets
6	7	1	50	Bone Thugs-N-Harmony	E. 1999 Eternal
7	6	4	34	Tracy Chapman	New Beginning
8	5	5	2	Keith Sweat	Keith Sweat
9	8	2	17	Celine Dion	Falling Into You
10	9	8	5	Soundtrack	The Nutty Professor
11	10	10	27	No Doubt	Tragic Kingdom
12	New	12	1	Crucial Conflict	The Final Tic
13	New	13	1	De La Soul	Stakes Is High
14	11	11	6	Soundtrack	The Hunchback of Notre Dame
15	12	2	10	Dave Matthews Band	Crash
16	16	5	71	Shania Twain	The Woman in Me
17	18	4	40	Oasis	What's the Story (Morning Glory)
18	13	1	11	Hootie & The Blowfish	Fairweather Johnson
19	15	2	7	Soundgarden	Down on the Upside
20	14	1	12	Rage Against The Machine	Evil Empire

© 1996 Billboard/Soundscan, Inc./Broadcast Data Systems

Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending July 14, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	Seinfeld (R)	NBC	14.2	27	8	Frasier Special (RS)	NBC	10.7	22
2	MLB All-Star Game (S)	NBC	13.2	23	10	20/20	ABC	10.3	20
3	3rd Rock From The Sun (RS)	NBC	12.6	22	11	Home Improvement (R)	ABC	10.2	20
4	E.R. (R)	NBC	11.4	21	12	Friends (R)	NBC	9.8	21
5	Movie: Mortal Fear (R)	NBC	10.8	19	13	The Nanny (R)	CBS	9.6	19
5	Primetime Live	ABC	10.8	20	14	MLB All-Star Pre-Game (S)	NBC	9.4	19
5	60 Minutes	CBS	10.8	23	14	Roseanne (R)	ABC	9.4	16
8	Dateline NBC-Wed.	NBC	10.7	20					

Source: Nielsen Media Research R=Repeat S=Special

MTV's Buzz Clip

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

Week of 7/8/96

Artist/Group: Beck
Song/Video: **Where It's At**
Director: Steve Hanft

On his first DGC album, *Mellow Gold*, Beck demonstrated his ability to mix old and new styles with ease, while simultaneously declaring the theme for an entire generation with "Loser". *Odelay*, his second LP, is another trip to the sonic frontier, starting with folk music and spreading outward - in all directions

Artist/Group: Nada Surf
Song/Video: **Popular**
Director: Jesse Peretz

Ex-Cars veteran and producer extraordinaire, Ric Ocasek, agreed to produce their first album before the band was even signed- nonetheless, they were soon signed to Elektra and haven't looked back since. With most of the lyrics for the songs taken from a 1950's etiquette book, "Popular" may be just the song (and video) to catapult New York band Nada Surf into the mainstream.

Artist/Group: Primitive Radio Gods
Song/Video: **Standing Outside A Broken Phone Booth W/ Money In My Hand**

Director: GOB TV
Despite its humble recording facilities, *Rocket* -- a one-man production made for \$1,000 on a broken down '69 Ampex 16-track in a friend's suburban garage -- proves that you can make a successful pop album with minimum cash. "Standing . . ." is the first single off the album and it's already been chosen as one of the lead tracks from the soundtrack of the big-budget Jim Carrey summer movie, *The Cable Guy*.

Artist/Group: Superdrag
Song/Video: **Sucked Out**
Director: Chris Applebaum

With a shameless sense of melody, and a 60's pop song reverence they wear on their back pockets, this Knoxville Tennessee quartet could make a pretty good living at melding white-hot noise with their own brand of manic rock.

Artist/Group: Garbage
Song/Video: **Stupid Girl**
Director: Samuel Bayer

Founded by three prominent music producers, Garbage grew out of collaborations that began over a decade ago - most recently involving remixes for the likes of U2, Depeche Mode, House of Pain & Nine Inch Nails. According to band member Butch Vig, lead vocalist and ex-Angelfish member Shirley Manson's voice "sometimes sounds dreamy, sometimes psychotic." -- Listen for yourself.

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending July 20th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	6	How Do U Want It/ California Love	2 Pac (Feat. KC & Jojo)
2	2	2	7	You're Makiin' Me High...	Toni Braxton
3	4	3	16	Give Me One Reason	Tracy Chapman
4	5	4	31	Macarena (Bayside Boys Mix)	Los Del Rio
5	3	1	11	Tha Crossroads	Bone Thugs-N-Harmony
6	8	6	5	Twisted	Keith Sweat
7	17	7	2	I Can't Sleep Baby (If I)	R. Kelly
8	9	8	19	C'Mon N' Ride It (The Train)	Quad City DJ's
9	New	9	1	Change The World	Eric Clapton
10	6	1	20	Because You Loved Me	Celine Dion
11	7	1	16	Always Be My Baby	Mariah Carey
12	14	12	12	Kissin' You	Total
13	13	13	8	Who Will Save Your Soul	Jewel
14	10	9	7	Why I Love You So Much/ Ain't Nobody	Monica
15	16	12	24	Insensitive	Jann Arden

© 1996 Billboard/Soundscan, Inc.

Billboard's Heatseekers Albums

Best selling titles for the week ending July 20th, by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	4	12	The Refreshments	Fizzy Fuzzy Big & Buzzy
2	6	13	Dishwalla	Pet Your Friends
3	3	21	Ricochet	Ricochet
4	2	2	4 Him	Message
5	12	3	Nada Surf	High/Low
6	7	5	Rhett Atkins	Somebody New
7	13	4	Paul Brandt	Calm Before the Storm
8	5	2	Screaming Trees	Dust
9	—	1	Reverend Horton Heat	It's Martini Time
10	8	15	Goldfinger	Goldfinger
11	9	25	Enrique Iglesias	Enrique Iglesias
12	10	35	Kenny Wayne Shepherd	Ledbetter Heights
13	11	3	Norman Brown	Better Days Ahead
14	16	3	Men Of Vizion	Personal
15	18	17	The Wallflowers	Bringing Down the Horse

© 1996 Billboard/Soundscan, Inc.

MTV Around the World

Week of 7/8/96

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Los Del Rio	Macarena
2. Fugees	Fugee-La
3. Eros Ramazotti	Piu' Bella Costa
4. Mark Snow	The X-Files
5. Mark Morrison	Return of the Mack

MTV Latino

<i>Artist</i>	<i>Title</i>
1. George Michael	Fastlove
2. Eros Ramazotti	Piu' Bella Costa
3. Metallica	Until It Sleeps
4. Bryan Adams	The Only Thing That Looks Good On Me Is
5. Illya Kuriaki & Los Valderramas	Jaruar House

MTV Japan

<i>Artist</i>	<i>Title</i>
1. Namie Amuro	You're My Sunshine
2. B'z	Real Thing Shakes
3. Toshinobu Kubota w/ Naomi Campbell	La La La Love Song
4. Southern All-Stars	Ai no Kotodama
5. Hitomi	In The Future

MTV US

<i>Artist</i>	<i>Title</i>
1. Bone Thugs N Harmony	The Crossroads
2. Alanis Morissette	You Learn
3. Fugees	Killing Me Softly
4. Smashing Pumpkins	Tonight, Tonight
5. Metallica	Until It Sleeps

MTV Brasil

<i>Artist</i>	<i>Title</i>
1. Bon Jovi	These Days
2. Renato Russo	Strani Amore
3. Cranberries	Salvatoim
4. Oasis	Wonderwall
5. Titas	En Nao Entendo Nada

CALENDAR

Two newspaper conferences are being held now through July 24 in Chicago: the Newspaper Association of America Marketing Conference and the NAA Foundation Conference on Newspapers in Education. Registration required. For more information, contact the NAA's meeting department at 703-648-1280.

The Oregon Cable Telecommunications Association will hold its 25th annual convention and trade show July 28-30 at the Inn of the Seventh Mountain, Bend, Ore. Contact: 503-362-8838.

Camp Internet, covering the latest in Internet marketing, will be held Aug. 3-6 at the Hyatt Regency Resort in Beaver Creek, Colo. The event will include outdoor recreational activities. Contact: 800-538-5053.

The North Carolina Cable Telecommunications Association and South Carolina Cable Television Association will hold a joint summer meeting Aug. 11-13 at the Radisson Hotel in Myrtle Beach, S.C. Contact: 919-834-7113.

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

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

Media Notes

NEWS OF THE MARKET

HGB to Step Down in March

The date of Helen Gurley Brown's departure as editor of Hearst's *Cosmopolitan* was announced last week. Brown will give up the title she has held for 31 years to former *Marie Claire* editor Bonnie Fuller in March after publication of *Cosmo's* February issue. Brown will assume new duties as *Cosmo's* international editor-in-chief.

Joyner Is Tops in D.C. Radio

ABC Radio personality Tom Joyner has captured the heart of the nation's capital. *The Tom Joyner Morning Show*, based on the spring 1996 Arbitron book, is the No. 1 morning show in Washington, D.C., besting rival hosts including Howard Stern (No. 4) and Donnie Simpson (No. 7). Joyner's show is heard on WHUR-FM.

Katz TV to Market Miller

Station rep firm Katz Television Group has partnered with Miller Brewing Co. and its agency, Bates USA, to create a media and marketing campaign for Miller's Ice House and Red Dog beer brands. Pledging what Katz sources estimate is roughly \$300,000 in fourth-quarter spot TV buys, Miller is taking 30-second TV spots to promote the placement of "holiday" phone debit cards in cases of Ice House and Red Dog Beer. Although Katz represents more than 350 stations nationally, a company rep said that a smaller, unspecified number of stations will benefit from the "regional network" buy.

'Playboy' Up in Smoke

Playboy is now in the cigar business. Consolidated Cigar Corp. will produce premium "Playboy by Don Diego" cigars

for Playboy Enterprises starting next month. The cigar's insignia, incorporating the bunny and Hugh Hefner's initials, has been designed by Tom Staebler, the magazine's executive art director.

Pub Pushes Journal Purchase

Journal Communications shareholders last week received the first issue of *Unitholders United*, the newsletter put out by former

Milwaukee Journal columnist and Sextant Partners consultant Joel McNally. McNally is a supporter of the \$1 billion offer Sextant has made for Journal Communications on behalf of an anonymous buyer. The company has said it is not for sale.

E! Does First Int'l. Launch

E! Entertainment Television and HBO Olé Partners are jointly launching a 24-hour E!



Distributor GGP has sold *TV.COM*, hosted by Justin Gunn and Tracy Smith, in 70-plus markets

Cyber Show Selling

Billed as broadcast television's first "Entertainment Tonight-style search engine," the *TV.COM* series covering the Internet and cyberspace is selling briskly to spot dollar-hungry TV stations. Just one month into sales, distributor GGP (Golden Gaters Productions) says it has network affiliate clearances in more than 70 markets representing 40 percent U.S. broadcast coverage. The biggest endorsements came last week, with Disney/ABC-owned KABC in Los Angeles and KGO in San Francisco committing week-end time periods to the show, according to Hillary Mandel, GGP senior vp of sales. Mandel says stations have been particularly receptive to GGP's marketing campaign to link stations' existing or planned Web sites, with GGP and series coproducer CNET leaving 60-second "localized news insert" slots open for stations' use. *TV.COM*, which will be co-anchored by Justin Gunn and Tracy Smith, is being offered to stations on an advertiser-supported barter basis for launch in early September.

Media Notes

CONTINUED

channel in Latin America on Sept. 30, available to cable and direct-to-home operators. It's the first of several international versions of E! expected to launch over the next two years. Distributed and managed by HBO OIé, the channel will be dubbed and subtitled in Spanish and Portuguese and will be carried in Mexico, Central and South America and Brazil, as well as in the southern portion of the U.S.

'Fisherman' Hooks Web Site

Cowles Enthusiasts Media's bimonthly, 157,000-circulation *Fly Fisherman* magazine has acquired the Virtual Flyshop, a two-year-old World Wide Web site (www.flyshop.com) that tracks fishing conditions worldwide, showcases fishing and outdoor manufacturers and offers travel tips.

'F&W' Updates Delta Menu

A new partnership between *Food & Wine* magazine and Delta Air Lines should have some Delta passengers cheering. The American Express-owned *F&W* coordinated the services of some recent "Best Young Chefs," as named in the magazine's August issue, in updating Delta's in-flight menu for international first-class passengers.

CNET Sells Prism

CNET, the San Francisco-based Web site, has sold PRISM, its Web-content management and page-generation system, to Austin, Texas-based Vignette Corp., which develops tools for managing site content. Vignette will integrate PRISM into its own products and market and sell PRISM to Web developers.

'TNR' Gets Powers From 'Post'

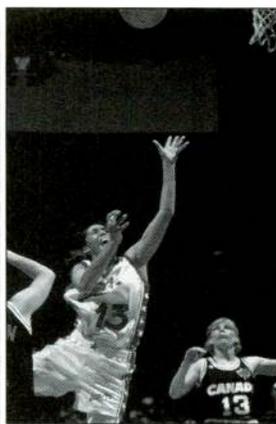
Washington Post Style section and magazine-business writer William Powers will become a senior editor at *The New Republic* and write a new column on media starting in November. He will work with incoming *TNR* editor Michael Kelly.

TVB: DBS Shuts Local Window

The Television Bureau of Advertising last week released research that ties in the expected growth of direct-broadcast satellite homes with the expected growth of telephone-company cable systems in the coming years and how the combination will affect cable penetration. The TVB's point is that as DBS homes grow, the fact that they do not carry local ad inserts on cable networks will cut into the number of homes exposed to those inserts. Though that impact is minimal today (DBS penetration is currently at just 6.7 percent of TV homes, according to Nielsen Station Index data), it will rise in coming years. The TVB's information is based on both NSI information and projections from Paul Kagan Associates.

Syndie Special on Royal Parting

Even the divorce proceedings between Prince Charles and Princess Diana are considered worthy of television syndication. All American Television is preparing a two-hour special, *The Royal Soap Opera*, for an Aug. 26-Sept. 8 broadcast window. In the wake of the pending divorce, All American's special promises to explore the future of Britain's royal monarchy. Jim Lampley, an HBO boxing commentator and former news anchor for KCBS-TV in Los Angeles, and British news anchor (for CNN and BBC1)



CHRISTOPHER J. RELKE

ESPN expects players such as U.S. Olympics star Rebecca Lobo to score in prime time

August in 1997. ESPN will air WNBA games on Monday nights in prime time and Lifetime will run a prime-time game on Friday nights. The two networks will jointly carry a playoff double-header in late August between the two divisions, but the final game will air on NBC through a preexisting deal the network has with the NBA. ESPN will produce all the cable games, but the NBA will handle all ad sales and marketing for the league. NBA Commissioner David Stern said eight teams are expected to be formed in NBA cities, and each will be owned by an existing NBA franchise.

WNBA Nets Prime Time

ESPN and Lifetime announced last week that they will both carry the inaugural season of the National Basketball Association's new WNBA, a women's professional basketball league that will play during the summer, from June 21 through

Susan Ellicott have been signed to cohost the special.

Past ASME Prez Kenyon Dies

A founder and former president of the American Society of Magazine Editors died last week. Robert Edwin Kenyon Jr., an editor of various trade magazines through the years who was once cited by the National Magazine Awards for "personal and professional excellence," was 87.

Wired Delays IPO

Wired Ventures, the San Francisco-based technology media company, delayed its planned initial public offering last week, citing the topsy-turvy stock market. Though the stock market looked like it was stabilizing toward week's end, the 161-point drop of the Dow Jones Index last Monday followed several weeks of decline in technology stocks. Wired has plans to offer its stock at \$12 per share, which would raise more than \$75 million.

CompuServe Shares Decline

CompuServe shares declined by 20 percent early last week after the company warned analysts that it would report a loss in its first quarter as a public company. The stock rebounded slightly by midweek from its Tuesday low of \$12.50. Its high, in April, was \$35.50.

Post-Production Expo Planned

The Hollywood Reporter and the American Film Marketing Association will produce POST/LA, an industry trade show, next March. The event, to be held in conjunction with the American Film Market, will serve professionals in various areas of post-production, including sound, editing, special effects and audio. The expo will feature state-of-the-art gear for studio editing and sound divisions, audio and video post houses and others. POST/LA will be held at the Santa Monica Civic Auditorium. *THR*, owned by BPI Communications, is a sister magazine of *Mediaweek*.

PAIN? JEALOUS RAGES?
 CHRONIC ANXIETY ATTACKS?
 IT'S THAT TIME
 OF THE MONTH AGAIN.



We apologize in advance for any syndromes you may suffer from watching the Best Spots of the Month. But we think you'll find a true benefit to subscribing to our service on a monthly basis. We literally watch hundreds of TV commercials to select the very best. So the only ones you'll ever see are the new national and regional spots that are too important to miss. You'll even receive a list of the creative credits. Call now to experience 15 minutes of the greatest advertising each month. Or, depending on your mood today, 15 minutes of undiluted envy.

Please start my subscription to the Best Spots of The Month/U.S. F O R M A T
 3/4" VHS

Pay As You Go \$105/Month* Prepaid Annual Service \$1055/Year*

NAME: _____ TITLE: _____

COMPANY: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

CHECK ENCLOSED FOR TOTAL \$ _____ BILL ME, P.O.# _____
NY RESIDENTS ADD 8.25% SALES TAX.

CHARGE MY AMEX/VISA/MC ACCT# _____ EXP _____

SIGNATURE: _____

*ADD \$5/MONTH OR \$60/YEAR FOR SHIPPING. OR, IF YOU PREFER, INCLUDE YOUR FED EX NUMBER. _____

FAX Orders to 212-536-5354 or call: 212-536-6453
 ADWEEK'S BEST SPOTS, 1515 Broadway, New York, NY 10036

ADWEEK  **OF THE MONTH**

BIG DEAL

NINTENDO/NICKELODEON/ BLOCKBUSTER

Begins: Late September

Budget: \$20 million

Media: TV, radio

Nintendo, Nickelodeon and Blockbuster Video are joining forces for a \$20 million fall promotion designed to jump-start the video-game manufacturer's 64-bit hardware launch, boost Nick's entrance into prime time and drive traffic into Blockbuster.

Starting in late September, Blockbuster will distribute more than 10 million game pieces in its 3,500 stores and the million-circ *Nintendo Power* magazine for the "Spot the Dot" promo. From October 7 through the 19th, viewers will have to hold up the pieces to their TVs to detect the winning "dot" during the 8:00-to-8:30 p.m. slot that Nick has carved out for kids programming from its sister Nick at Nite block. Ten grand prizes offer walk-on parts on Nick's *The Secret World of Alex Mack* and a Nintendo 64 system.

The promotion follows a successful 1995 fall watch-and-win with Nintendo, NBC and Blockbuster that produced 750,000 rentals and 5 million samples of Nintendo's virtual Boy system.

It's the first joint promotion for three of the most powerful kids' brands. "We feel like if kids aren't watching TV, they are probably playing video-games or watching videos," said Pam van der Lee, Nick's vp-advertising sales and promotions marketing. Nintendo and Blockbuster are major Nick advertisers.

Nick will air promotional spots supporting the contest, which it values at \$3.5 million. There will also be radio support and promotions in the top 15 markets and a direct-mail program. The rest of the \$20 million is derived from interactive retail displays and the hardware Nintendo gives to Blockbuster for rental.

The promo is part of a \$54 million (\$20 million in media) in support behind the Nintendo 64 launch, which also includes direct mail, and retail demo units at retail. Another supporting element is a Kellogg promo to be splashed across 100 million cereal boxes this fall. Key retailers like Toys 'R' Us, Wal Mart and Best Buy will also have individual promotions.

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SARA LEE

Agency: Ammirati & Puris Lintas

Begins: October

Budget: \$10 million (est.)

Media: TV, print

Sara Lee Corp.'s Hillshire Farms and Fresh Express will introduce co-branded entree salads this fall with an estimated \$10 million ad campaign, the first work in a new partnership as the companies make a bid to lead the emerging \$25 billion home-meal replacement trend. Together, they plan to pursue distribution through convenience stores and beyond.

Fresh Express Ready-to-Go Entrée Salads featuring Hillshire Farms will bow in supermarkets regionally in mid-September, and roll national within a year, with an estimated \$10 million introductory ad campaign.

"This is a direct hit on the foodservice industry," said Paul Cracknell, Fresh Express director of new product development. "Chicken Caesar salad is the No. 1 menu item in midsize family restaurants, and salads have surpassed sandwiches as the No. 1 restaurant food category."

Chef salad, and a traditional and a fat-free Caesar salad include greens, a packet of seasoned meat, croutons or breadstick, dressing and a fork and napkin. The 8-9-oz. salads will retail for \$4, targeting busy women with mid to high incomes.

TV, print and couponing is set to begin in October, via Hillshire agency Ammirati & Puris Lintas, N.Y. Fresh Express agency Freeman Blanshei Partners, San Francisco, will handle trade ads and work with Ammirati on the consumer campaign.

Produce marketers including Dole have been developing more center-of-the-plate salads by adding cheese and breads, but have been stymied by grocers' inconsistent refrigeration, a major safety issue with meat. Fresh Express salads get past that

with modified-atmosphere packaging that separates ingredients.

Fresh Express sales jumped 18.8 percent to \$282 million, a 37 percent share of the refrigerated/packaged salad segment, per Information Resources Inc. That category grew 26.4 percent to \$762 million, with No. 2 Dole up 28.3 percent and No. 3 Ready-Pac up 29.5 percent, per IRI. —*Betsy Spethmann*

AT&T

Agency: FCB/Leber Katz, N.Y.

Begins: August

Budget: \$10 million (est.)

Media: TV

AT&T bills itself as a one-stop entertainment provider in an estimated \$10 million

TV campaign breaking later this summer behind its DirecTV, the exploding home-entertainment system.

Ads break nationally after the Olympics to buoy a discount program and 800 number service for AT&T's debut in satellite TV. Two 30-second spots and one 60-second



Sara Lee is backing its ready-to-go salads with \$10 million in TV and print

spot weave scenes of major motion pictures, sports and clips of families enjoying an endless programming array, with the theme, "Not Even the Sky's the Limit." The spots display AT&T DirecTV 800 number and promos a deal for a charter offer for AT&T customers: one pay preview movie per week for a year valued at \$150.

AT&T, which bought a stake in DirecTV early this year, is positioning itself as the easiest way to get the service, now riding the crest of about \$1.5 billion in hardware sales led by RCA.

AT&T also partnered with 75 Sharper Image and 24 Tower Records stores nationwide to offer consumers a chance to survey the 200-channel entertainment bonanza through an in-store kiosk. AT&T's discount offer also headlines a national drop of Sharper Image catalogs this month, plus a 1.2 million direct-mail drop by FCB/Leber Katz.

CMR TOP 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime Time
Week of July 1-7, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	BURGER KING DRIVE-IN REST.	V234	75	993
2	MCDONALD'S DRIVE-IN REST.	V234	55	861
3	KELLOGG'S	F122	47	622
4	SEARS	V321	39	516
5	AMERICAN EXPRESS	B150	36	477
6	KFC RESTAURANT	V234	35	463
7	WENDY'S	V234	33	437
8	BLOCKBUSTER VIDEO	V341	27	358
	KODAK	G230	27	358
10	NABISCO	F163	26	344
11	RED LOBSTER RESTAURANT	V234	23	305
12	M&M	F211	22	291
	TYLENOL	D212	22	291
14	TACO BELL RESTAURANT	V234	21	278
15	BOSTON MARKET	V234	18	238
	EVEREADY	H220	18	238
17	HALLMARK	B321	17	225
18	GENERAL MILLS	F122	16	212
	LISTERINE	D121	16	212
	MITSUBISHI AUTOS	T112	16	212
	PANTENE PRO-V	D143	16	212
	PIZZA HUT	V234	16	212
23	AMERICAN DAIRY ASS'N.	F131	15	199
	OFF	D219	15	199
	SOFTSOAP ANTIBACTERIAL	D122	15	199
26	1-800-CALLATT	B142	14	185
	NEOSPORIN	D216	14	185
	ORUDIS KT	D211	14	185
	ZANTAC 75	D213	14	185
30	GILLETTE	D127	13	172
	JELL-O	F115	13	172
	KRAFT	F118	13	172
	PLEDGE	H432	13	172
	ROGAINE	D218	13	172
35	ACE HARDWARE STORE	V345	12	159
	BEEF INDUSTRY COUNCIL	F153	12	159
	COTTONELLE ULTRA SOFT	H232	12	159
	FEMSTAT 3	D216	12	159
	GATORADE	F223	12	159
	PEDIGREE DOG FOOD	G531	12	159
	TRIDENT	F211	12	159
	ULTRA SLIM FAST	F123	12	159
43	1-800-COLLECT	B142	11	146
	ALEVE	D211	11	146
	AT&T LONG DISTANCE	B142	11	146
	CERTS	F211	11	146
	FLED	V233	11	146
	ICE BREAKERS	F320	11	146
	MILKY WAY	F211	11	146
	MILLER LITE	F310	11	146

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, LPN 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 = 130%, McDonald's ran 20% more spots than the average. Source: Competitive Media Reporting

ALBERTO-CULVER

Agency: Lois/Chicago

Begins: Late fall

Budget: \$10 million (est.)

Media: TV

Seeking to take hair regrowth beyond the pharmaceutical realm and into mainstream haircare, Alberto-Culver will soon unveil a minoxidil liquid under the aegis of its Consort line and back it with an estimated \$10 million ad campaign.

Consort Hair Regrowth Treatment for Men ships to retail in August, with ads, by Lois/Chicago, breaking in late fall. Culver will package the product with a new shampoo, Consort Concentrated Daily Cleansing Hair and Scalp Shampoo for Men. The two items will be shrink-wrapped together and sold for \$24.99, a price that places Consort above the generic versions but \$5 below Pharmacia & Upjohn's high-recognition Rogaine.

The company is also freshening its flagship Consort hairspray with a new water-free formula that complies with federal VOC (volatile organic compounds) environmental standards. That product, which ships in September, will get a separate January ad campaign pegged at around \$5 million, the first marketing push for Consort in three years.

The rollout of a second branded minoxidil product is sure to shake up the hair regrowth category, which observers estimate could grow to anywhere between \$300-\$800 million a year. Rogaine was the first minoxidil brand to hit the over-the-counter shelves. Several generic manufacturers followed with their own products after the U.S. Food and Drug Administration denied marketing exclusivity to Upjohn.

Consort minoxidil comes in 2-percent strength, matching competitors. Advertising is set for a November break, although it may be delayed to January. The campaign will run exclusively on television.

Although ad themes are still under consideration, spots won't seek to simply build the Consort brand name. One reason: The audience for minoxidil, age 25 and over, skews younger than Consort's traditional demo of 35-plus.

Media Person

BY LEWIS GROSSBERGER



Grothamite@aol.com

Wall Nuts

LAST WEEK SAW PANIC ON WALL STREET. STOCK-brokers were jumping out of windows as the Dow Jones average plummeted, although, since it was a relatively minor panic, they used windows on the first floor. What does this stock-market turbulence portend for the economy, the media, the advertising industry and Kathie Lee Gifford's sweatshops? Fortunately, Media Person is here to answer these pressing questions before you suffer an anxiety attack and hurt yourself.

What caused the tremendous swings in the stock market?

Financial experts say it was a combination of several factors, including a high ratio of prices to earnings, lower-than-expected corporate earnings and a rise in consumer prices. In other words, they have no idea. All they are certain of is that the market went down when a lot of people sold. The stock market is best understood as a mystical or supernatural realm with its own incomprehensible rules, much like a tornado or Marge Schott.

What will the market do next?

The only way to predict its gyrations with any accuracy is to keep your eye on a strange man known as Alan Greenspan. No one knows why but whatever pronouncements this individual makes have the power to set herds of brokers stampeding in the same direction. For example, if Alan Greenspan says, "My stomach is bothering me. Could somebody get me a Bromo?" sell every stock you own.

What should one do when the market drops 462 points in a minute?

Most experts agree that the first rule is "Don't panic." The second rule is "Don't throw up." Calmly review your long-range objectives, make sure your will is in order, your dependents are provided for and your taxes paid. Only then should you panic. Run in frenzied circles shrieking, "The sky is falling!" while waving your arms, then get roaring drunk and

jump into a large body of water fully clothed. You'll feel much better.

What does this turbulence mean to the small investor?

Investors over five feet, six inches tall have little to fear, experts agree. But those below that height could be swept away on the currents should a wild tide of selling once again engulf the markets. These tiny investors should head for high ground quick as their lit-

Put your money in a wide variety of investments such as stocks, bonds, mob loan-shark operations and rare plastic Elvis figurines.

tle legs will carry them.

I am a beautiful princess who just received \$25 million in a divorce settlement. How should I invest the money?

Media Person recommends that someone in your position take an aggressive investment stance. The income you have received, known as royalties, should be invested in jewelry, luxury cars, fancy designer frocks, large boats and handsome gigolos. Live it up, babe. It's jackpot time!

Should one buy in the face of a market drop?

Many experts regard this as a sound strategy since, in the long run, the market usually rises, so eventually you will recoup any short-term losses. However, buying on dips requires the courage to go against the majority and stick

to one's guns, courage which you, you timid, sniveling wimp, probably lack. So just sell like the other lemmings and take your richly deserved punishment.

Is it a good idea to buy gold as a hedge against inflation?

Don't be ridiculous. If you want a hedge, buy plants. There is no reason to buy gold in the shape of a hedge.

My uncle told me to put all my money into Otis Elevator because "what goes up must come down and elevators can do both with ease." Is he right?

No, but don't tell him so because people as crazy as he is can become violent when contradicted. It is important to diversify your assets. This means insuring a margin of safety by putting your money in a wide variety of investments such as stocks, bonds, real estate, mob loan-shark operations, rare plastic Elvis figurines and many deep holes dug in the backyard.

Does the market have any safeguards in place to control volatility?

Yes. Following the agonizing crash of 1987, the stock exchange governors installed a "circuit breaker" to give the market a chance to "catch its breath" in the event of a selling panic. Sophisticated computerized equipment

kicks in under such conditions, causing a large mallet to drop, striking the head of a 23-year-old clerk named Martin Gurnish. He falls uncon-

scious from his stool on the floor of the exchange, dislodging the plug from the main electrical generator, which plunges the stock market into total darkness, bringing all trading activity to a halt.

What is the outlook for the U.S. economy?

The economy has never looked stronger. Industrial production is up, interest rates are low, inflation is under control, and growth is steady with lots of jobs being created. Naturally, this is the kind of situation that sends Wall Street into full-fledged panic.

Should I be worried about this?

Not in the least. MP advises you take a long nap. By the time you wake up, the media will all be on to the next crisis and the market will be forgotten. ■

If you're not looking at The Record's *New Multimedia Package,* you're not seeing the big picture.



Take a closer look at our Maximum Market Coverage Program.

No, your eyes aren't playing tricks on you. A newspaper really is in the multimedia business!

The Record's comprehensive multimedia package is called "Maximum Market Coverage." We've combined the lasting power of The Record with brand-new, exciting options that include cable TV, radio, on-line, fax broadcast, and more.

That means, with just one phone call, we can deliver the biggest

"bang" for your advertising buck, and help you reach 85% of a prime N.Y. metro market—the affluent Bergen and Passaic counties.

The power of integrated multiple media... the convenience of one buy.

The Record's Maximum Market Coverage Program offers a variety of affordable coverage options. So you only pay for the level of market reach—and media frequency—that meets your needs and budget.

It's all about new sections, new delivery options, and even new

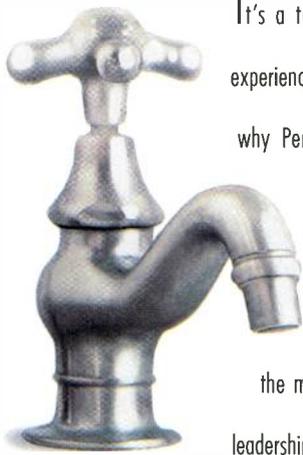
technologies that let consumers decide when, where, and how they get their news. And that means we can help you place your advertising where it will get noticed more by the people that count.

Call John Kimball at 201-646-4260 for more details on The Record's *New Multimedia Package.*

We're going to change the way you look at media buying...forever.

The Record
No one delivers more choices.

DOES SEX TURN YOU OFF?



It's a touchy subject. But an important one. Especially if you're a marketer who wants to reach men. If you've never experienced the satisfaction of advertising in Penthouse, there are some facts you should know. Facts that help explain why Penthouse is a savvy business decision, and why it performs as well as it does. For starters, Penthouse's efficiency far surpasses that of Playboy, GQ, Sports Illustrated and Esquire. We also reach a higher concentration of 25 to 49 year old men. And at newsstands, where a full purchase price helps gauge a magazine's true value to readers, Penthouse's sales are routinely on top. What's more, study after study has found that the more involved readers are with a magazine's editorial, the more they're involved with its advertising. And no magazine's readers are more involved than Penthouse's. The appeal and leadership of Penthouse extend beyond print, however. Our site on the Internet — <http://www.penthousemag.com> — attracts over 80,000 people daily. (Not hits, *people*.) This not only makes Penthouse one of the Internet's most popular sites, it enables us to guarantee advertisers an audience of 2.4 million people every month. This proposition is encouraging more and more marketers to take advantage of both Penthouse Magazine and Penthouse Internet. If you're an advertiser who wants the special stimulation Penthouse offers, contact Ms. Audrey Arnold, Publisher, at 212 702-6000.

PENTHOUSE
THE FACTS OF LIFE.