

MEDIAWEEK

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ROOT FOR THE HOME TEAM!



Local media cash in on the Fall Classic **PAGE 5**

MARKET INDICATORS

National TV: Strong
Premiums are going for upwards of 20 percent as reduced inventory is driving prices. All dayparts moving in double-digits.

Net Cable: Mixed
CNN and MTV have snippets of fourth-quarter business left. Movies, home video, cameras are spending. Calendar-year deals are almost wrapped at just-above upfront prices, with few surprises.

Spot TV: Lukewarm
Automotive, telecommunications and fast-food buys are still moving along in the fourth quarter. Northeast is hit hard by softer-than-expected political buys.

Radio: Perky
Sales are picking up. Even the formerly sleepy Northeast is showing signs of revival as retail, financial and movie advertisers give everyone a wake-up call.

Magazines: On Edge
Publishers are in a key period, as automotive, fashion and liquor clients begin to make advertising commitments for 1997.



WE SHOWED A FOOD MANUFACTURER HOW TO REACH HIS AUDIENCE IN THEIR STOMACH REGION.



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West Coast. Reaching 62% of snackers in one day and 85% over a five-day period.

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If you're an advertiser in automotive, cosmetics & toiletries, food, household products, liquor & beverages, or drugs & remedies, call us now. Whatever your marketing problems, the NNN can help. One order/one bill. We'll handle it all, from soup to nuts.



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

Laura K. Jones NOV 01 1996

AT DEADLINE

Turner Deposed; Levin Up Next

The battle between Time Warner, the City of New York and News Corp. involving the city's attempt to get News Corp.'s Fox News Channel onto a public-access channel on Time Warner Cable headed back to court last week. Last Friday, city attorneys deposed Ted Turner, Time Warner vice chairman, who said he exerted no influence on Time Warner to block carriage of Fox News Channel. Time Warner chairman Gerald Levin is expected to be deposed this week. The court date for the next hearing on the matter has been pushed back from Oct. 23 to Oct. 28. Meanwhile, Time Warner Cable moved its wholly owned network TNT from channel 31 in Manhattan to channel 3, snugly between the CBS and NBC O&Os. And finally, *Entertainment Weekly*, a Time Warner publication, last week listed its ranking of the most powerful entertainment executives and placed Murdoch (No. 1) ahead of Levin (No. 3).

Cable Ratings Continue Growth

After four weeks of the new broadcast TV season, basic cable continues to grow its share of audience, gaining some 1.2 million homes and a full rating point to an 18.3 rating in total Nielsen U.S. households. Conversely, the four broadcast networks have lost 1.5 million homes and 2 rating points, according to numbers released last week by the Cabletelevision Advertising Bureau.

Prodigy Shifts to Internet Service

Online service Prodigy today launches Prodigy Internet 1.0, a new version of the service based on the open technology and content standards of the Internet. The move comes within weeks of Microsoft Network also moving to an Internet standard. CompuServe, one of the other major players in the tumultuous online service business, is expected to follow their lead soon.

Gaylord to Buy Stock, Sell Station

Gaylord Entertainment Co.'s board of directors has authorized the repurchase of \$100 million of outstanding Class A common stock over the next three years. The authorization includes both open-market and private transactions. In addition, the company said last week that it will seek a buyer for its KSTW-TV in Seattle, a CBS affiliate. The move could mark the start of upheaval in the Seattle television market, where A.H. Belo will probably shed its KIRO-TV following its acquisition of the Providence Journal Co. Belo also owns KING-TV in Seattle, and federal law prohibits ownership of more than one station per market.

Wolf to Pass on '97 Development Season

Dick Wolf, the prolific producer of *Law & Order* and this mid-season's *Feds*, said last week that he is sitting out the 1997 development season because of his concerns over an impending ratings system for television programs. TV industry executives have agreed to create an MPA-like system by January to rate television shows. If they do not, the FCC has said that it will impose a system.

All's Well That Eats Well

Hachette has become a part owner of *Eating Well* magazine. Telemedia Inc. sold the magazine to a joint venture called Eating Well Publishing Co., formed by Telemedia and Hachette Filipacchi Magazines. Hachette president and ceo David Pecker said that Hachette had been in the market for a food title to complement its *Metropolitan Home*, *Elle* and *Woman's Day*, which also cover food. *Eating Well* publishes bimonthly, with a rate base of 600,000.

Addenda: CBS is expected to announce today a five-year deal with the National Academy for the Recording Arts and Sciences to extend its rights to the annual Grammy Awards broadcast... Viacom and Seagram Co.'s MCA unit began court proceedings last week to settle their differences over the joint ownership of cable networks. In the case, Seagram alleges that Viacom's launch of Nick at Nite's TV Land service this year violated a 1981 agreement that says either company must jointly launch new cable networks. Viacom countersued, asserting that TV Land is merely an extension of Nick at Nite and doesn't apply under the agreement. MCA is seeking complete ownership of USA Networks, which the two companies jointly own... Triathlon Broadcasting Co. last week agreed to acquire radio stations KGOR-FM and KFAB-AM, both serving the Omaha, Neb., market, from American Radio Systems Corp. for \$39 million. In addition to the two stations, Triathlon will acquire the exclusive Muzak franchise for the Omaha and Lincoln, Neb., markets. Triathlon also owns and operates radio stations KTNP-FM and KXKT-FM serving Omaha.

Correction: In last week's *Mediaweek*, in a story concerning the design of *Travel & Leisure*, the current pages shown in the story were designed by art director Pamela Berry, who joined the magazine in November 1995, not Giovanni Russo. ■

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Bahrenburg points Petersen toward N.Y. **6**

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Fox to Flash Signs For Sweeps Promo

Fast-changing billboards set

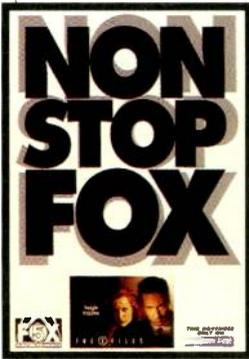
NETWORK TV / By Michael Freeman

The Fox network, looking to generate some buzz following a dismal start to its new season, will mount an unusual outdoor advertising campaign during the November sweeps. Billboards in nine of the 10 largest U.S. cities will change daily during the sweeps to promote individual episodes of Fox series and specials.

Fox's outdoor promotion of specific episodes is thought to be a first for the networks, which typically employ TV, radio and print to hype individual tune-ins. Outdoor has been used by syndicators to call attention to single installments of talk shows and newsmagazines.

For the "Non-stop Fox" sweeps effort, the network has bought the largest available billboard spaces—known as "spectaculars"—in all top 10 markets except Washington, D.C. The largest board is a 53-ft.-high-by-75-foot-wide placement in Times Square. Fox executives would not disclose the budget for the campaign, although the New York City board alone is estimated to cost \$300,000 for the month. Other locations include the Sunset Strip in Hollywood.

Fox, which already has canceled four series this season, is in desperate need of a strong promotional push for the November sweeps. "There is no target we're specifically going after...we're trying to do a campaign with a broader demographic scope," said Stacey Marks-Bronner, Fox executive vp of marketing. Content will be changed daily in the lower third of the boards, to hype the season premieres of *The Simpsons* (Nov. 3), *America's Most Wanted* (Nov. 9) and *Ned & Stacey* (Nov. 17), as well as new episodes of series including *Millennium* and *Melrose Place*. The broadcast premiere of the Fox theatrical hit *Speed* on Nov. 19 will also get a major push on the boards. ■



Changing scenery: One of Fox's many sweeps boards

Ratings Down,

Market forces have buyers paying more for less

NATIONAL TV / By Eric Schmuckler

Network TV may be suffering through a difficult early season in the ratings, but at least its advertising market is bubbling, with prime-time premiums in the range of 20 percent or more above upfront. Network inventory has been tightened by a number of factors, including sports makegoods and overruns, prime-time makegoods owed from last season, political debates and, of course, underdelivery so far this season. But make no mistake: the market is strong. Double-digit premiums above upfront prevail in every daypart, and there's a healthy slug of money working in categories such as movies, home video, telecom and computers.

"We've been writing business at 20 to 25 percent above upfront," said Marvin Goldsmith, ABC president of sales and marketing. "It just keeps growing and growing. I didn't expect it to be such a tight market—I was a bit surprised." Goldsmith figured the four major nets have little more than \$50 million in inventory remaining for the quarter—ABC and NBC at \$20 million each, tops, and CBS and Fox each needing \$5 million or so at most.

Buyers confirm that the market is robust, if not quite as pricey as Goldsmith suggested, with premiums in the high teens. But buyers said this rise was more supply- than demand-driven; that is, it is primarily the result of underdelivery in prime time and elsewhere. What's more, every network owed for third quarter (it was the nets' all-time ratings nadir, at least until next summer), and CBS is still paying back advertisers from last season.

"Most of the nets had left sufficient inventory for makegoods in their in-house estimates

[of ratings]," said one buying chief. "But they've had to use them and that's eaten up a lot of inventory they'd hoped to have for sale." In fact, with cash-back offers in some non-prime dayparts and big underdelivery in prime, the nets look more and more like syndicators these days.

Prices are steep, but buyers aren't panicking. "In prime time, ABC and Fox obviously owe some makegoods," said Rino Scanzoni, exec vp at TeleVest. "ABC probably built in an assumption of some underdelivery, while Fox is much lower than they anticipated. There's no doubt CPMs will be affected—on a four-network basis; they're two to three share points lower. But I don't think the level of makegood activity will be that out-of-the-ordinary."

ABC

Ratings drop was expected. The network reserved enough time for makegoods and thus can play in the scatter market.

CBS

Ratings are improved, but this net is still trying to make up for last year's woes and has little inventory for scatter.

NBC

With steady ratings and the biggest hits, NBC has more to sell and will benefit most from higher pricing.

Indeed, ABC was fairly conservative. "Our inside numbers were pretty good," said Goldsmith. "We don't owe." The net began its roller-coaster ride down last spring, so this fall's 10 percent decline in adults 18-49 is no surprise (but that gap is shrinking, ABC said).

Fox has bigger problems. On top of its well-publicized prime-time swan dive so far this season, the network has suffered through a horrendous maiden effort with Major League Baseball and is moving upfront advertisers into the World Series for makegood weight. "If they have anything left in prime, I'd be surprised," said a buyer. "They're out of sale

ices Up

through November." Fox also had some short playoff series, so it couldn't use the if-necessary games for makegoods and faced the prospect of a World Series rainout over this past weekend, which would push one game against *Monday Night Football*.

In addition, Fox owes advertisers for its 1-rated morning show, *Fox After Breakfast*, and now has to deal with the money it booked into *13 Bourbon Street*, which makes the network a perfect four-for-four in failed late-night efforts. With no place to hold the money, buyers said, Fox was offering cash back on both shows. "One of their sales guys told me he's now an un-salesman," cracked a buyer. Fox sales president Jon Nesvig didn't return calls.

Likewise, crashing kids ratings have forced

CBS and The WB to offer cash back to advertisers. Word is that Mattel got caught out, since it walked from ABC in the kids upfront and placed a heavy bet on CBS; now the toy giant is scrambling to buy prime time for its kids needs, at CPMs nearly 50 percent above what it could have had last winter. Replied Alison Danzberger, senior vp at Mattel agency TN Media, "We often walk from ABC. They

FOX

Murdoch's net-

work has no

inventory left due

to poor perfor-

mance in prime

time, baseball and

early morning.

represent less than five percent of the kids GRPs, as does CBS, and [ABC] has lost 30 percent of its kids audience since premiere." She added that Mattel was "very excited" going into prime time.

The cable nets haven't been able to capitalize fully on their ratings gains. CPMs are ranging anywhere from 2 percent to 8 percent above upfront levels, with CNN, Discovery, Lifetime and Family well sold into late November. Several other nets—Court TV, CMT and other smaller services—are holding a good amount of spots. Sports is very tight, and MTV is out of sale. —with Michael Bürgi

Cashing In on the Series

What it means to sales when the home team makes the big show

LOCAL MEDIA / By Michael Freeman

The winners of this year's World Series won't all be wearing caps and numbers on their backs. Newspapers and local television stations in New York and Atlanta are gearing up for a big payday thanks to local interest in the Fall Classic.

What does it mean to local media—in dollars and cents—when the home team makes it to the Series? Here's the outlook for this week:

- According to one major agency buyer, the Fox owned-and-operated station in New York, WNYW-TV, is seeking double its normal unit rates of \$3,500 to \$4,500 for the late newscast this week. Station executives at WNYW are said to hope they can bring in up to \$250,000 in revenue per late newscast, with 14 minutes of commercial running time.

- In Atlanta, where Fox also owns local affiliate WAGA-TV, Games 6 and 7 of the National League Championship Series with the St. Louis Cardinals last week generated blowout ratings for WAGA's late newscasts. The station's late news turned in time period-winning 20.6/42 and 22.9/38 averages following the NLCS games. Overall HUT levels for late news on all stations in Atlanta hit a 63 rating average on the two evenings, according to WAGA national sales manager D. J. Wilson. That's about 10 ratings points higher than a year ago.

- Newspapers in New York and Atlanta are increasing their press runs to meet the extra demand that the baseball postseason is generating among local readers. The *New York Post*, with an average daily circulation of 460,000, is increasing its print run by 50,000 papers for each day of the World Series, according to Ken Chandler, editor of the *Post*. In all, the *Post* expects to take in an additional \$25,000 in revenue each day of the Series, and possibly as much as

\$300,000 in additional circulation revenue if the Series goes to the full complement of seven games. The *New York Daily News* is expecting a similar circulation windfall. The *New York Times* published a special World Series preview section with adjacent advertising last Friday, the day before Game 1 was scheduled to be played at Yankee Stadium.

- Down South, interest in the Braves' revival has led the Cox Enterprises-owned *Atlanta Journal-Constitution* to boost circulation by 25,000 to 30,000 per day during the World Series, according to Dick Huguley, *J-C* vp of circulation. Several major corporate sponsors were jumping in for special World Series insertions, said Mark Klein, *J-C* director of marketing. "All I can say is that the sustained impact of a seven-game World Series is a heck of a lot bigger than a single-day event like the Super Bowl," Klein said.

In terms of additional advertising revenue, a representative for the

New York Post noted that many advertisers had booked space in advance, so additional sales this week are expected to be minimal. "Generally, long-term advertisers who buy in volume get the same discounted rates, and short-term buyers have been paying the posted rates," the *Post* rep said.

If there is one conspicuous early winner from the Yankees-Braves matchup, it is Rupert Murdoch. Murdoch owns the *New York Post* as well as the Fox TV group, owners of local stations in New York and Atlanta. (Murdoch also owns a Fox station in St. Louis, so he stood to win no matter who captured the National League pennant last week.)

If the World Series is extended to its full seven games, WNYW's complement of late newscasts could earn \$1.7 million during the span. Most important, the increased viewership could serve to promote Fox's reg-



Even *The New York Times* published a World Series special on the eve of Game 1

ular 10 p.m. newscasts in New York and Atlanta as well as help the stations lay claim to stronger unit rates in the spot market.

"We were clearly the beneficiaries of the Braves' resurgence," said WAGA's Wilson, whose station also aired half-hour local pregame shows that turned in robust ratings for the last two games of the NLCS (16.9/27 and 16.4/25 respectively, from 7:30-8 p.m.).

"We know that with the newscasts doing 40-plus shares, we're pretty confident of doing those kind of ratios with the World Series lead-ins," Wilson said. "That's one of the benefits of being a metered market, getting the story out and having the advertisers respond in kind. There's no question, with the network [ad] revenue they're taking in, that this is a strong double-dip for Fox."

Nationally, baseball could not have drawn a stronger matchup than the New York Yankees and the Atlanta Braves for the World Series. "In terms of matchups, this pits an age-old dynasty in the Yankees versus the new-age, 1990s dynasty in the Braves," said Neal Pilson, a former president of CBS Sports who now serves a broadcast sports consultant. "In the Yankees and Braves, what you see is the equivalent of having the Dallas Cowboys playing the Green Bay Packers in the Super Bowl. The interest is going to be strong nationally, but it's going to be a real frenzy in both New York and Atlanta."

Although the Braves won the World Series last season, local viewer interest in the team was surprisingly low at the beginning of the National League Championship Series with the Cardinals. Viewership did not heat up until the final few games—even though the Braves won the series with blowouts, including a final 15-0 game.

Media watchers in both team markets see the World Series gaining heightened interest for two reasons: The George Steinbrenner-owned Yankees have not made a trip to the fall classic for 15 years; and the Atlanta Braves, coming back from 3-1 deficit in the National League playoff series to beat the Cardinals in the last three games, look to be peaking at the right time.

Last July, Murdoch's News Corp. completed a \$2.48 billion buyout of New World Communications' 10 owned stations, which includes WAGA in the nation's 10th-largest market. Although the FCC has yet to give final approval on the transfer of the New World stations, WAGA is conceivably already contributing to Fox's bottom line. ■

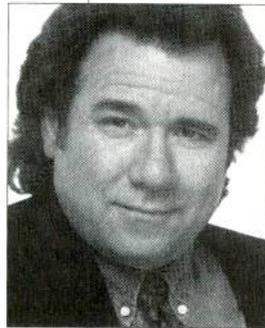
Nets Are Juggling Again

WB's 'Kirk' on hiatus; return of NBC's 'Larroquette' in doubt

NETWORK TV / By Scotty Dupree

Getting ready for the November sweeps 10 days away, the TV networks are moving quickly to reshuffle their schedules. The WB last week said it will put *Kirk* on hiatus, probably in mid-November after the show's main characters get married.

The WB will likely double-run *Brotherly Love* in *Kirk*'s 7 p.m. slot on Sunday. *Love*'s option for the rest of the season was just picked up. In early or mid-December, the net is expected to schedule *Taj* in the Sunday 7 p.m. slot. *Taj* stars Taj Mowry, the younger brother of *Sister*; *Sister* stars Tia and Tamera Mowry.



CHRIS HASTON/NBC

When will *Larroquette* be back?

said that the network brass decided the show was needed more in prime time than late night—and that they are reluctant right now to open a new daypart to network programming.

At NBC, *The John Larroquette Show* has been removed from the schedule for November sweeps, but officials say that it will return later

in the season. NBC placed a full-season episode order for *Larroquette*, so its return is likely. But sources said that *The Naked Truth*, starring Tea Leoni, will be scheduled in *Larroquette*'s 8:30 Wednesday slot as soon as it is ready for air and that *Larroquette* may not return until next summer. Until the network decides, an episode of *3rd Rock From the Sun* will air in *Larroquette*'s slot on Nov. 6 and *Boston Common* will go in on Nov. 13 and 20. No announcement has been made for the time period on Nov. 27, the last night of the sweeps.

CBS and UPN are the only networks to have resisted change since the start of the season six weeks ago, although CBS will debut its long-awaited *Ink* tonight.

Also last week, ABC shelved most of its Saturday-night lineup for the sweeps. Only *Relativity*, at 10 p.m., survived the shakeup. ABC will reconfigure the Saturday 8-10 p.m. time period later in the year. In the meantime, the network will air movies, specials and sports—including figure skating on Nov. 2, *Four Weddings and a Funeral* on Nov. 10, Notre Dame-USC football on Nov. 30, and the Southeast Conference Championship on Dec. 7. ABC officials maintained last week that *Second Noah*, *Coach* and *Common Law* will remain in production. *Coach* will move elsewhere in the schedule after a double run on Oct. 26 at 9 p.m. *America's Funniest Home Videos* will air twice that night too, starting at 8 p.m. ■

Petersen Sets Shift to N.Y.

New ceo Bahrenburg to relocate teen titles, 'Sport' from L.A.

MAGAZINES / By Jeff Gremillion

Petersen Publishing soon will move many of its operations from the company's longtime base in Los Angeles to New York. The publisher of *Sport*, *Teen*, *Sassy* and other titles also plans to reduce its staff by about 17 percent, or about 100 employees, as part of the restructuring, according to ceo Clays Bahrenburg.

Bahrenburg, leader of a group of investors that acquired the company in August from founder Robert Petersen, said last Friday that

Sport, the three titles that make up the Petersen Youth Network (*Teen*, *Sassy* and *All About You*), and the circulation operation will move east within the next 30 days. Bahrenburg said that when the changes are complete, about 45 percent of Petersen's 500 employees will be in New York. The company presently has about 95 people in New York, mostly advertising sales people and some editorial staffers for *Teen* and *Sassy*.

Neal Vitale, Petersen president, attempted to temper some of Bahrenburg's statements

People

weekly



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*- Jim Godsman, President
Cruise Lines International Association*

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'Buzz' Names New Editor

Bethany succeeds Mayer

MAGAZINES / By Jeff Gremillion

Buzz magazine last Friday quickly promoted deputy editor Marilyn Bethany to editor-in-chief to succeed Allan Mayer, who resigned last week. Bethany, who joined *Buzz* last January, has also held editing posts at *New York* and *The New York Times Magazine*.

"Marilyn has a great talent for editorial and managerial leadership," Eden Collinworth, *Buzz* ceo, said of Bethany. "She's the ideal person to be editor of *Buzz*."

Mayer quit abruptly on Oct. 15, issuing a brief statement. "Our principal stockholder, Sondhi Limthongkul, has delegated his interest in the magazine to a group of people whose approach to business is radically different from my own," Mayer said in part. Mayer could not be reached for comment.

A source close to the former editor said that the magazine's editorial budget has been slighted recently as consultants representing Limthongkul, a Thai businessman, pushed brand extensions, such as online projects, books and *Buzz Weekly*, a gossip newsletter that the title launched recently. "They haven't been paying writers," the source said. "Their bills are not paid. When you're losing money, the last thing you want to do is gamble with expansion. You can't neglect the core business."

Collinworth denied that the expansion was an either-or proposition that compromised the magazine. She added that Limthongkul, who acquired *Buzz* five years ago, has not invested in franchise-development projects at the expense of editorial. "Whatever investments have been made have been from inside the magazine," the ceo said. "They didn't necessitate any additional investment."

Mayer's departure has been "very emotional," said Collinworth, who founded *Buzz* six years ago with Mayer and Susan Gates. Gates resigned as publisher earlier this year.

In the last year, *Buzz* has shown strong growth in both ad sales and circulation, gaining on rival *Los Angeles Magazine*. Collinworth said that ad revenue is up 31 percent this year. *Buzz's* paid circ for the first half of the year was 113,034, up 35.3 percent, according to ABC. *Los Angeles'* circ for the first half was 140,061, down 6.7 percent. ■

(continued from page 6) about the personnel moves. Vitale said that the company's New York office could grow to 200 employees, but that it would not happen "within a month."

Uncertainty about details of the restructuring had Petersen staffers concerned about their fates late last week. "We've been instructed not to discuss anything with the media," said one *Sassy* staffer. Another Petersen employee in Los Angeles also refused to comment last Friday, except to say: "There are a lot of changes happening. It's not a good day."

Asked whether any layoffs would be made last Friday, Vitale declined to comment. Bahrenburg said that most of the downsizing

should be accomplished from attrition of L.A. staffers who do not elect to move to New York.

Petersen is moving the teen titles, Bahrenburg said, because "these books have true national advertising-based revenue. [New York] is where the photographers are. It's where the fashion people are; it's where the beauty people are. It's where the young models are."

Petersen's automotive titles, led by *Motor Trend*, will stay put. "California is a car culture," Bahrenburg said. "We wouldn't tamper with that."

Bahrenburg said that he will divide his time equally between the two cities. ■

Taking Credit for TV Peace

Producers say Clinton, Dole had little to do with drop in violence

TV PROGRAMMING / By T.L. Stanley

Was it pressure from Washington or restraint in Hollywood that caused a decrease in violence on television last season? Both President Clinton and GOP hopeful Bob Dole immediately claimed credit for the falloff of televised violence. Producers and programmers, however, insisted they responded to their own standards—not the politicians. The decrease was reported in an annual UCLA study commissioned by NBC, ABC, CBS and Fox that was released last week.

"We'll still develop police shows and action shows, and we'll still have the elements of suspense and violence necessary for storytelling," said Tony Jonas, president of Warner Bros. TV. "But it's been our decision—and a lot of people's decisions—not to use gratuitous violence or anything overly graphic."

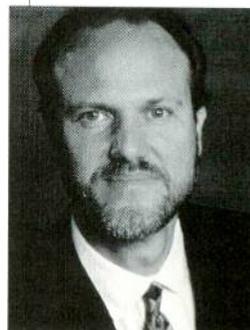
"I leave it to the marketplace," said producer Dick Wolf, whose show *Law & Order* was lauded by the study for its handling of the consequences of violence. Another Wolf series, *New York Undercover*, was criticized for its music video-style scenes. "People decide what they will and will not tolerate," Wolf said.

Stuart Fischhoff, professor of media psychology at California State University-Los Angeles, agrees. Fischhoff thinks that some subtle changes will be made in programming to appease legislators. "But what ultimately drives programmers is ratings," he said.

Some of the decrease found in the study can be attributed to a '95-'96 season heavy on

Friends clones, industry executives said. Because of this season's crop of new dramas—a number of them ultra-realistic—next year's UCLA study likely will show an increase in prime-time violence. In the meantime, producers said the study and the current climate will have little effect on how they develop shows.

"Everyone is cognizant of not overwhelming an audience with violence," WB's Jonas said. "The intention is to be dramatic and to do it in good taste."



Jonas: Self-policing seems to work

The UCLA study found that the number of series that raised "frequent concerns" dropped from nine in '94-'95 to five this past season. Shows on the list include *Nash Bridges* (CBS); *New York Undercover* (Fox); and *Walker, Texas Ranger* (CBS). *The X-Files* (Fox) and *Lois & Clark* (ABC) were dropped from the previous year's list. *America's Funniest Home Videos* (ABC) and *Due South* (CBS, now off the air) were also downgraded but listed as raising "occasional concerns." Overall, violence decreased not only in regular series, but also in made-for-TV movies, feature films shown on TV and children's programming, the study said.

Researchers singled out UPN for a special rap on the hand for its "high percentage of violent shows," and for touting violence by using a "Lethal Wednesday" on-air promo. ■

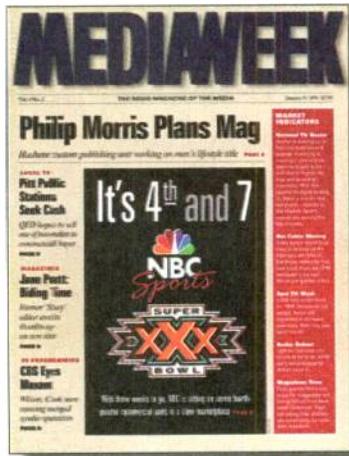
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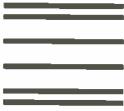
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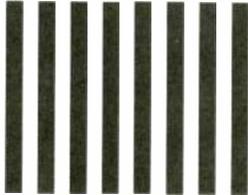
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Foxx Has WB Popping Cork

No dirty jokes, no women-bashing for surprise hit 'Jamie Foxx'

TV PRODUCTION / By T.L. Stanley

The WB doubtless had high hopes for its new sitcom, *The Jamie Foxx Show*, when it launched two months ago. After all, the Warner Bros.-produced series tested as well with research audiences as blockbuster hits *Friends* and *ER*.

But the ratings performance of the Wednesday-night series has surprised even WB execs, who tossed a champagne party on the set for the actors and production staff when the show set a ratings record for the network two weeks ago.

While the bulk of the fans are teens, which the net has heavily courted and won, support for the show has come from an unlikely source—women. That has happened, even though the series is paired with *The Wayans Bros.*, which draws a mostly male audience.

Foxx said he thinks the show appeals to women because the writers often consciously play to that segment of the audience.

"When we have something that's very male-oriented or that's chauvinistic, we try to have the female characters top that," he said. "They're very strong."

Being on a family-oriented network has been a boon creatively, rather than being restrictive, Foxx said. "It makes you say, 'How can I be funny without saying damn or ass?'" he said. "Like *I Love Lucy* or *The Dick Van Dyke Show*. They were clean and still funny. If you try to be on the edge, you cut lots of people out."

Tony Jonas, president of Warner Bros. TV, said the show is a rarity in that the cast meshes perfectly, as do the star and the writers.

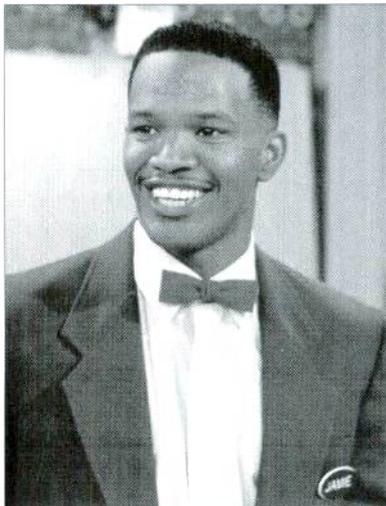
"It sounds simple, but it almost never happens," Jonas said. "Maybe in one out of 10 or one out of 15 shows."

Consider the recent groundbreaking numbers: The show pulled in a 7.0 rating/11 share in metered-market overnights on Oct. 9, the highest rating of any show on the WB since

its premiere in January 1995. It finished first in its time period in New York, Chicago, Dallas and Miami and several other key markets. With women 18-34, it scored an impressive 4.0/12 nationally. The strongest demo by far was male teens with a 5.4/19, followed by kids 2-11 with a 3.1/16.

For the season, it is the network's highest-rated show, with an average 3.7/6.

The series centers on Foxx, who works in his aunt and uncle's Los Angeles hotel while waiting for his big break as an entertainer. The cast is filled with TV and theater veterans, including Garrett Morris, Ellia English and Garcelle Beauvais.



Jamie Foxx has a lot to smile about: the best WB ratings ever

When the show was shopped to all the major networks, only ABC gave it a nibble, Jonas said. "We felt like it could perform as an 8 o'clock show, or anywhere on the schedule, for any of the networks," he said. "The WB stepped up because they loved Jamie and believed in him."

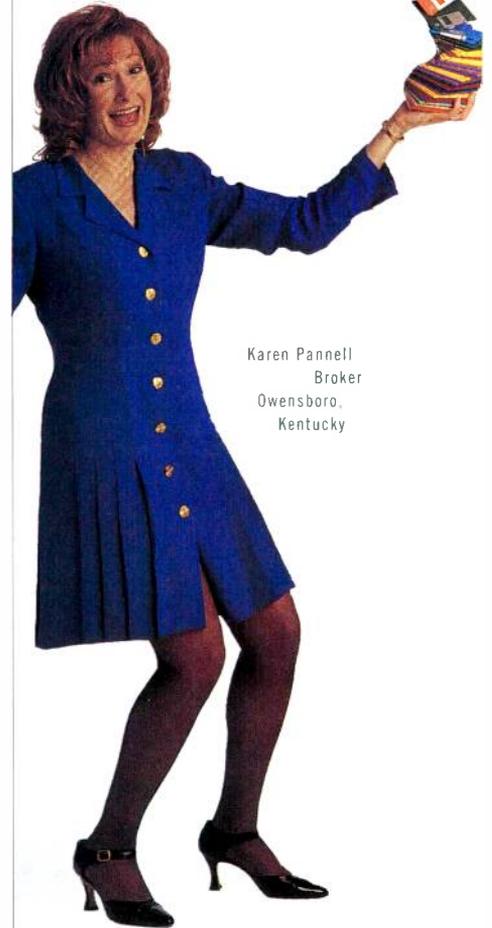
Foxx, who created the series with Bentley Kyle Evans and serves as producer, thinks viewers are tuning in because of the show's creative philosophy. The mantra is, "Make it universal."

"You don't have to be gimmicky, you don't have to fall back on stereotypes," said Foxx, who built a following during his stint on *In Living Color* and through his comedy club appearances across the country. "It's not a conveyor belt. We try to handcraft the show."

Though specific numbers were not available, the show is believed to have a strong crossover audience helping to boost its numbers on the most competitive night of the week, when all six networks are on the air. WB execs credit the creative team, a mix of men and women, African Americans and whites.

To reinforce the show's reach for a broad audience, Foxx is trying to lure fellow *In Living Color* alum and mega-movie star Jim Carrey for a guest appearance. No word yet from Carrey.

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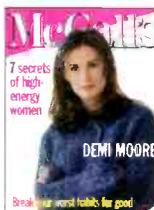
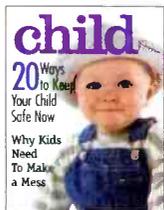
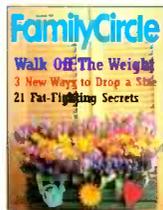


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TV SYNDICATION

As News Corp. completes its \$2.48 billion acquisition of New World Communications, syndication division Twentieth Television is taking over sales and distribution of freshman newsmagazine *Access Hollywood*. Just as it assumes control, the NBC-produced entertainment magazine is being displaced from top time periods in the major markets. In Minneapolis, the nation's 14th-ranked ADI market, Clear Channel Television-owned WFTC is giving Paramount's *Real TV* a second run at noon-12:30 p.m. in place of *Access Hollywood*, which is moving to 1 a.m. *Access* had been averaging a 0.3 rating/1 share in the noon slot, while *Real TV* has been averaging a 1.6/7 average in its original 11:30 p.m. slot. Rick Jacobson, Twentieth's president of syndication, said that he considers WFTC's slotting of the show at 1 a.m. an "upgrade." Jacobson explained that the previous noon slotting of *Access* had led to a one-day delay in airing the show's episodes because day-and-date satellite feeds of the show don't go out until early afternoon East Coast time. "Noon is not ideally a slot where *Access Hollywood* should be airing," Jacobson added. In Boston, the No. 6-ranked market, Tribune Broadcasting-owned WLVI downgraded *Access* to 11:30 p.m. after the show averaged a .7/1 at 7:30 p.m. (down 83 percent in share from the 3.7/6 average for time period one year ago). Station-rep sources suggested that Twentieth may try to recapture rights to *Access* from Tribune and place the show instead on Fox O&O WFXT in Boston.

Aside from its upgrade in Minneapolis, early ratings growth for *Real TV* has won time-period upgrades in several other major markets. In Denver, the nation's 18th-ranked market, *Real TV* has been upgraded by UPN affiliate KTVD to a 6:30 p.m. prime-access slot from a 9:30 p.m. slot, where it had posted a 1.8/3 average season. Also, in Tampa, Fla., the No. 15-ranked market, *Real TV* was upgraded by Fox affiliate WTVT from 1:30 to 12:30 p.m. as a lead-out companion from its noon newscast. On a national basis, *Real TV* has averaged a 2.5 rating nationally (NSS, Sept. 23-29), a 19 percent increase from its 2.1 rating for its premiere two weeks earlier. —By Michael Freeman

Action Taking It on Chin

Ratings for original hours half what they were four years ago

TV SYNDICATION / By Michael Freeman

Action-adventure series, long the ratings backbone of independent TV stations and the worldwide syndication marketplace, are falling on hard times. Despite an anticipated shakeout, syndicators are still trotting out new development projects for the 1997-98 season.

But it's not all doom and gloom in the station marketplace, most distributors of action hours say. Especially given the success of MCA TV's offbeat dramas, *Hercules: The Legendary Journeys* and *Xena: Warrior Princess*. Yet, there is increasing worry over the ratings performance for some of the new and older incumbent dramas.

Roughly 20 or so dramas in syndication (see chart) earn a combined 2.5 rating in households nationally for this young season (NSS, Sept. 2-29, 1996). That figure is half the combined 4.9 rating average of a dozen action hours on TV stations four years ago. Virtually every drama in syndication has experienced some level of ratings erosion since 1993.

The ratings performance of the handful of new action shows that premiered last month has only continued the trend. Shows

like MTM Television's big-budget and highly promoted *The Cape*, with a 2.3 rating average for its premiere week, have lower-than-expected viewer sampling early on.

Chuck Larsen, MTM president of worldwide distribution, says the weak early sampling for *The Cape* was expected due to the baseball playoffs. But even in the long run, Larsen acknowledged, viewers are being siphoned away from syndicated fare by the expansion of The WB and UPN—as well as increasing competition from the cable networks.

"Whether it is a particular genre or any broadcast venue, the same headline could be written. There is a 10-year pattern of erosion in ratings for broadcast television," Larsen says. "The focus is almost always on how the Big Three [broadcast] networks have been dropping audience share to the cable networks, but the same is true for syndication and the TV stations as well."

As a self-proclaimed optimist, Larsen nevertheless sees a silver lining for broadcast syndication in the expansionist strategies of The WB and UPN. "While some syndicators only see the expansion of The WB and UPN to three nights as a negative, there's also the positive in that they have established two

Top-Rated Action-Hour Weeklies for the Last Four Seasons

Household Season-to-Date Rating Averages

Program (Distributor)	'96-'97	'95-'96	'94-'95	'93-'94	% chg from 1st season
<i>Star Trek: DS9</i> (Paramount)	5.1	6.2	7.2	8.4	-39%
<i>Hercules</i> (MCA TV)	5.0	5.9	5.7	NA	-12%
<i>Xena: Warrior Princess</i> (MCA)	4.6	5.3	NA	NA	-13%
<i>Baywatch</i> (All American)	4.4	4.5	6.3	6.9	-36%
<i>Outer Limits</i> (MGM)	3.2	4.2	NA	NA	-24%
<i>Highlander</i> (Rysher)	3.2	3.2	3.6	4.2	-24%
<i>Baywatch Nights</i> (All American)	2.8	3.2	NA	NA	-13%
<i>Babylon 5</i> (Warner Bros.)	2.6	2.9	3.9	4.8	-46%
<i>Renegade</i> (Genesis/Twentieth)	2.4	3.4	4.7	5.2	-54%
<i>Tales From the Crypt</i> (Rysher)	2.3	2.7	NA	NA	-15%
<i>Flipper</i> (Tribune)	2.0	2.2	NA	NA	-10%
<i>High Tide</i> (ACI)	1.2	1.3	NA	NA	even
<i>Kung Fu</i> (Warner Bros.) *	NA	2.2	3.6	4.9	-55%
<i>Forever Knight</i> (Columbia TriStar) *	NA	1.7	2.3	NA	-26%
<i>Lonesome Dove</i> (Rysher) *	NA	1.6	3.3	NA	-53%

Source: Nielsen Syndication Service ranking reports from gross aggregate averages for household ratings; Sept. 2-Sept. 29, 1996, for this season, all others are full-season averages.

*canceled series NA not applicable

more viable stations in each market," he said. "They have created the opportunities where these stations are looking to quality dramas like *The Cape*, *Hercules* or *Xena* to fill out their seven-night schedules."

An in-house research study by a competing studio specifically cited the emergence of The WB and UPN as the leading factors behind syndicated dramas being downgraded from prime time and prime-access time periods. (The studio that supplied the information asked not be identified.) Combined with Fox going to a seven-night schedule two seasons ago, action hours were herded into early- and late-fringe time periods, where viewing levels are lower, the study showed.

The studio study found that the late-fringe daypart has experienced the largest percentage increase (76 percent) in action hours over the past four years. Early fringe followed with

a smaller 9 percent increase during the same. In prime time, TV stations boosted prime-time clearances by just 3 percent.

"Basically, the net effect of all these downgrades into late night has been to force down the overall ratings for every action-adventure series," said the source. "If there wasn't a WB or UPN, you'd probably be seeing *Hercules* or *Baywatch* doing 7-8 ratings rather than 5-6 ratings."

Another development that may doom new action hours next season and beyond is the launch of several highly recognizable off-network dramas—Twentieth Television's *The X-*

Files and *NYPD Blue* and Columbia TriStar Television Distribution's *Walker, Texas Ranger*. Warner Bros. Domestic Television Distribution is expected to have 230 stations onboard for its top-rated *ER* drama in weekend plays. "We're getting the kind of double-run commitments in prime time, prime access and late fringe which would normally be going to the bigger budget first-run dramas," said Twentieth Television president Rick Jacobson. "If you're a station executive, it's almost a no-brainer. Why go with an unproven first-run hour when you have two proven off-network horses in the stable?" ■

UPN, WB Post Losses

NETWORK TV / By Scotty Dupree

The growing pains continue at UPN and The WB, both of which reported losses last week. The declines were attributed to new blocks of programming that were added as the networks expanded their schedules.

Chris-Craft Industries, parent company of UPN, reported that the network lost \$38.9 million in third quarter 1996, compared to a loss of \$28.7 million loss for third quarter 1995. For its total business, Chris-Craft posted a loss for the quarter of five cents per share, compared to a gain of 35 cents per share for the same period last year. The company, which is one of the largest TV station operators, expected the loss, but said that a lackluster TV marketplace in some important markets, as well as a one-time tax gain that the company took last year, contributed to the earnings decline.

Time Warner, parent company of The WB, reported a loss at that network of \$27 million in the third quarter of 1996, compared to a loss of \$7 million in last year's third quarter. The company also cited the added costs of expanded programming, especially children's animation. The network this year also added Monday nights to its schedule, which are filled with original programming. ■



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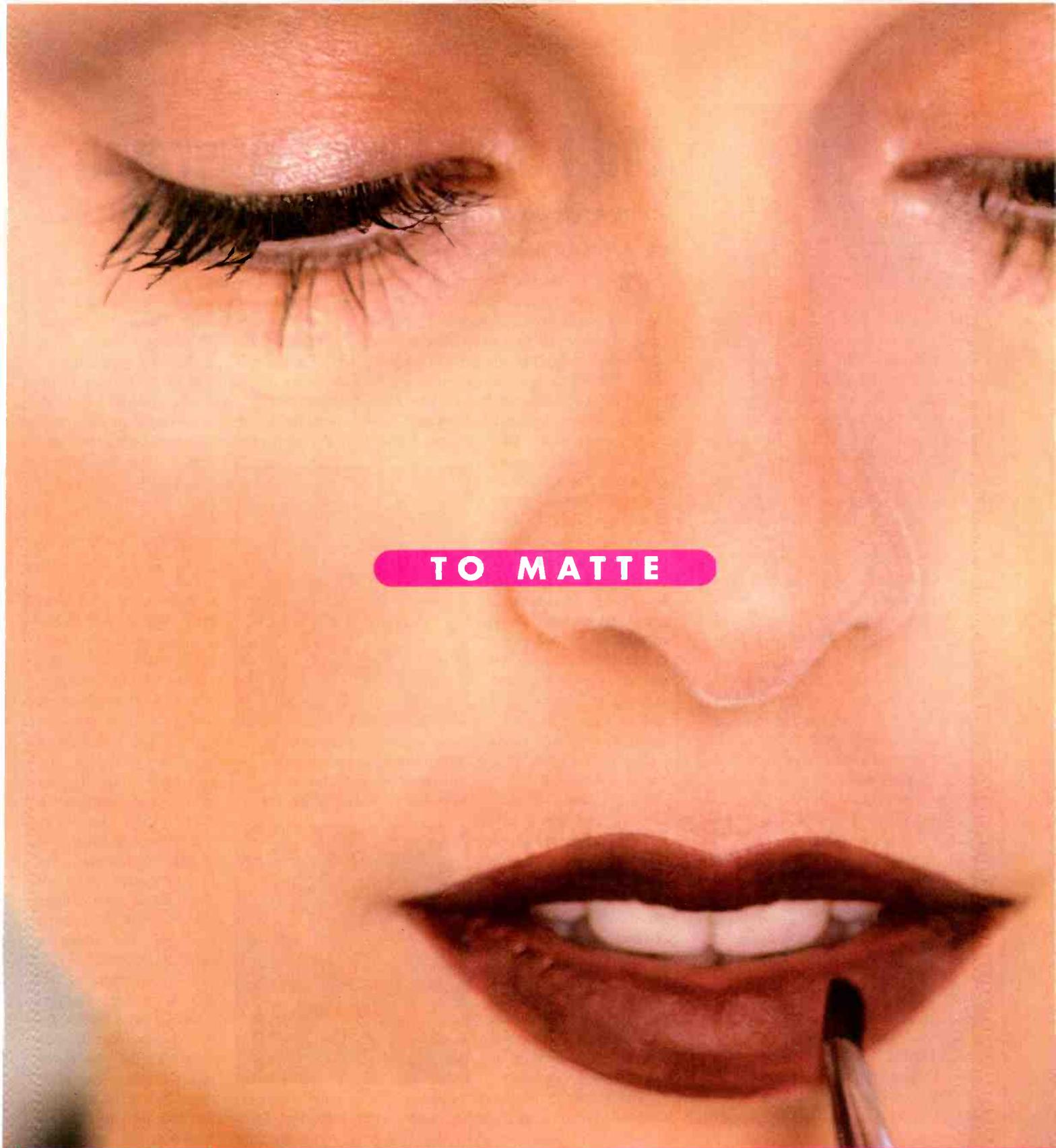
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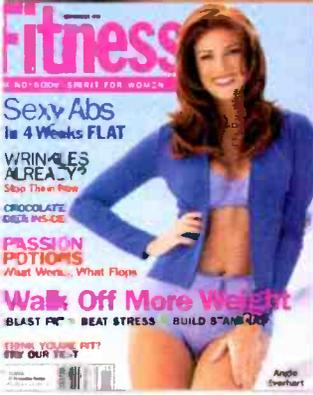


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RADIO

In the middle of a radio group and station-acquisition frenzy, concerns over superduopolies and monopolies have the Justice Department looking at several radio groups' station clusters. A recent BIA study shows that multiple stations hold great sway over markets and ad dollars. The study shows that, of 5,600 rated radio stations, 967 are involved in superduops that represent 17 percent of all rated stations. But those stations account for a hefty 35 percent of all estimated revenue and 22 percent of all listening. On the other hand, 1,829 stand-alone stations represent only 14 percent of total estimated ad revenue and a 19 percent share of listening. Multi-stations (combinations, duopolies, duopolies-plus-one and superduopolies) account for 86 percent of all estimated revenue and 81 percent of listening.

The Marconi Radio Awards capped the NAB's annual Radio Show in Los Angeles recently and, to no one's surprise, ABC Radio Networks' warhorse, Paul Harvey, walked off with the network/syndicated Personality of the Year award for *Paul Harvey News & Comments*. Station winners included WJR-AM in Detroit (Legendary Station of the Year) and WFAN-AM in New York (Station of the Year, Large Market). Television and radio personality Leeza Gibbons hosted the awards.

ABC Radio Networks and Radio Today have reached an agreement to expand their joint business efforts. Per the agreement, ABC Radio Networks will add four Radio Today broadcast services to its list of syndicated products represented in the national ad sales community. ABC currently handles national ad sales for Radio Today's *Flashback*, *Pop Quiz* and *Screen Test*. The new production services ABC will inherit, starting the week of December 30, include *Rock Slides*, *Ambush* and *HitSlides*. *Goldmine*, a fourth service, will make its on-air debut in November. In addition to the sales relationship between Radio Today and ABC, Radio Today will continue to serve as ABC Radio networks' affiliate rep for several ABC syndicated programs, including *Rick Dees' Weekly Top 40* and *Yesterday Live With Dick Bartley*. —By Mark Hudis

Did Rosie Save Superman?

Warner gets another year for 'Lois & Clark,' ABC gets O'Donnell

TV PROGRAMMING / By Eric Schmuckler

ABC's deal for Warner Bros.' hit talk-show *Rosie O'Donnell* for some of its owned-and-operated stations shows just how complicated relations between the ruling media conglomerates have become. At nearly the same time ABC picked up *Rosie*, it gave Warner's a full-season order on the struggling *Lois & Clark* for next season. Were the deals linked?

Warner denied any quid pro quo and ABC declined comment. But a source close to the deal acknowledged there was indeed a connection, as first reported in *The Hollywood Reporter*. A Warner source confirmed that the studio received a renewal for *Lois & Clark* for the 1997/98 season a few weeks ago, assuring the studio of a fifth season and thus making the show a better candidate for syndication or a back-end cable deal.

Such an early pickup—eight months before next fall's schedule is set—is unusual. In standard contracts, terms for the fifth season are guaranteed, and there was no extension or renegotiation for *Lois & Clark*. It's even more curious because this Superman show has crashed this season, down 24 percent in adults 18-49, though still second in the demo in its time period, Sunday at 8.

The Warner source suggested that any studio would pursue an early pickup headed into a show's fifth season, and that ABC "has so very few franchise shows that can pick up the demos they want. Now they have a piece in place they can play with." ABC may well have intended to pick up *Lois & Clark* anyway.

Meanwhile, Warner's syndication division was pursuing renewals (and big license-fee hikes) for its six-month-old hit talker, *Rosie*. ABC had the show on its stations in New York and Philadelphia, among others, while NBC had it in Los Angeles and Chicago.

Warner gave incumbents first crack but was also eager to grab as many early-fringe slots as possible. On the ABC O&Os, that territory is held by *The Oprah Winfrey Show*.

Though NBC made a big pitch to steal *Rosie* for the bulk of its owned stations, Warner was probably hesitant to dislodge an incumbent. As one top-market station manager said, "We all hope that incumbency means something."

Besides, Warner sells plenty of prime-time shows to both ABC and NBC and wouldn't want to antagonize either one. While it's unclear how realistic NBC's chances were to swipe *Rosie* from ABC, Warner at least had a threat to hold over ABC.

To the extent that Warner used its leverage to win an ABC commitment to *Lois & Clark*, "It does point to the advantage of size," said one large station-group chief. "If your distribution platform is strong, there are more things you can bring to a negotiation. For ABC, it's just an added price for *Rosie*. But in first-run these days, it's difficult to have a show in that strong a demand position."

This alignment of factors—a strong, available syndie property from a studio with an older network show on the bubble—is rare. In prime-time now,

only Columbia's *Party of Five* and Universal's *New York Undercover*, both on Fox, are anywhere near that combination of vintage and vulnerability.

The strategy is no slam-dunk. Consider an earlier example: When Disney was selling syndication rights to *Home Improvement* four years ago, Fox was so eager to nail it down that it reportedly agreed to renew the raucous comedy *Herman's Head*. (Disney denied it.) Disney got its 66 episodes, the bare minimum for a back-end deal, but the studio never sold the poorly rated show into syndication or cable. ■



'Lois & Clark' is coming unbuttoned in prime time but will live on, thanks perhaps to Rosie O'Donnell

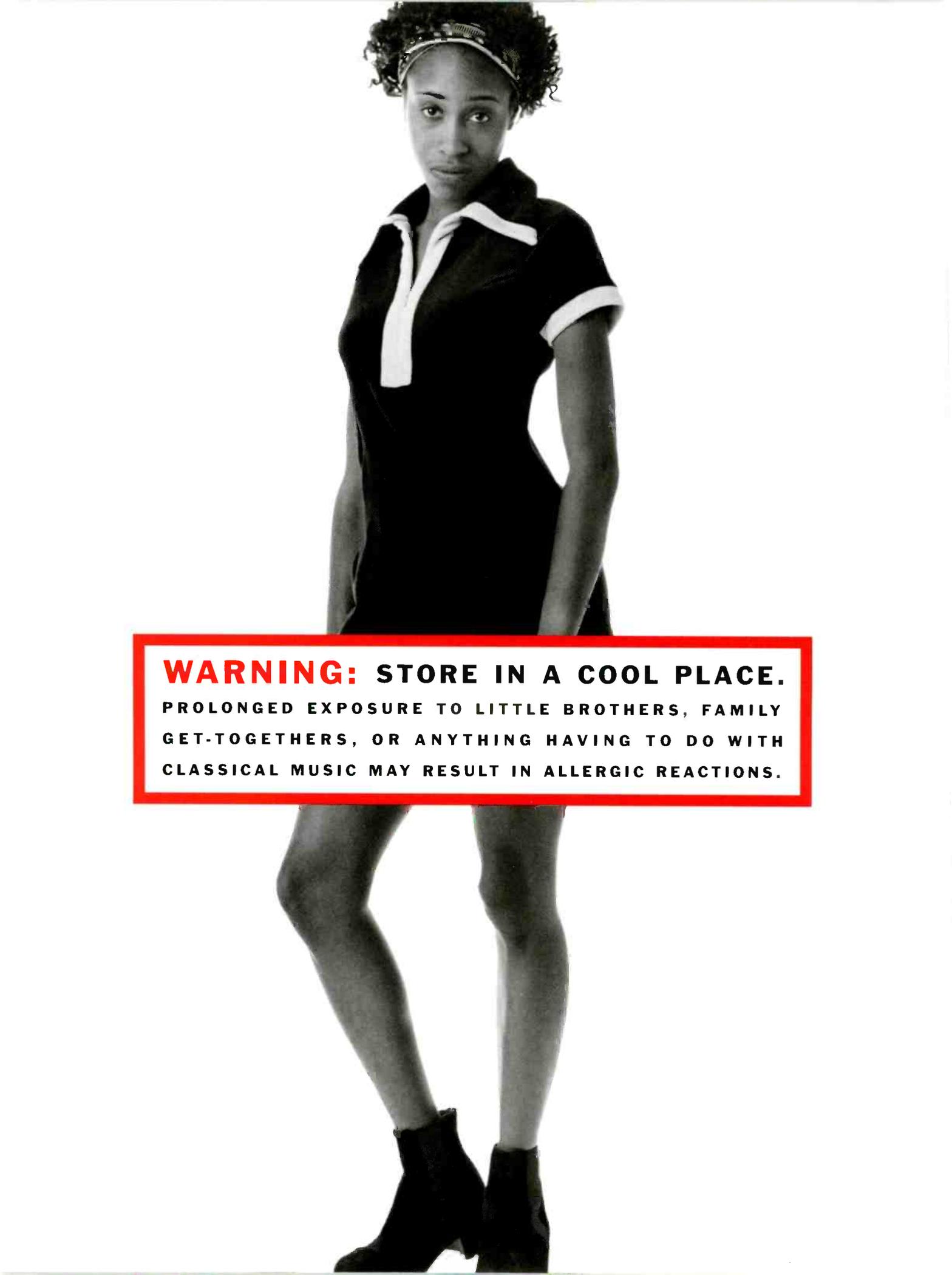




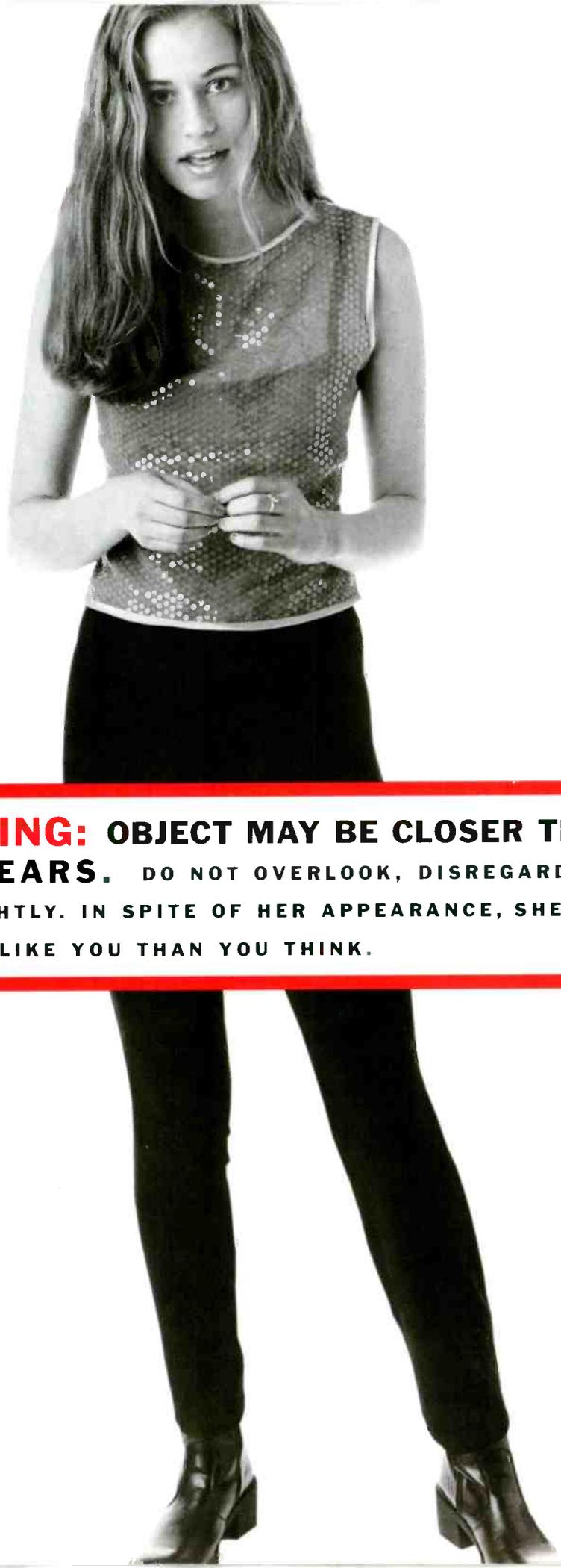
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New series ratings settle down after high-flying premieres

NETWORK TV / By Eric Schmuckler

Network programmers say that after about a month, most shows have settled into their regular ratings performance. So now that highly touted new shows such as CBS' *Cosby* and NBC's *Suddenly Susan* have faded from their premiere numbers, are the networks satisfied with where these shows have settled?

After a big 27-share premiere in households, *Cosby* has cooled to a 20 share—and just a 16 share in adults 18-49. "I'm sure we're happy," said CBS scheduling vp Kelly Kahl. "We're matching or improving what *The Nanny* did there and *The Nanny's* improving its time period on Wednesday."

"It's not the second coming, but they sold it at a 20 or 21 share," said independent media buyer Paul Schulman.

Pearl has been sinking along with *Cosby*, but "has filled in admirably and got a lot of sampling," said Kahl. "We hope it can bring some of that audience with it to Wednesday."

The battle on Tuesday at 8:30 is still unclear, since NBC's *Something So Right* has been preempted twice for baseball. *Life's Work* on ABC has thrived in its absence, but head-to-head info is too spotty.

ABC's *Townies* on Wednesday at 8:30 has done better against baseball than series programming. It appears to have settled at a 14 share, "a poor beginning," according to Schulman. But ABC scheduling vp Jeff Bader noted that *Townies* whipped CBS' *Almost Perfect* in adults 18-49 in an atypical matchup on Oct. 9, the night of the vice presidential debates.

ABC might need to shuffle its Wednesday lineup if *Ellen* decides to come out of the closet and the network decides it should be moved from 8 because of its subject matter. An obvious solution would be to put *Grace Under Fire* at 8, though its had a merely fair performance there in a special airing on that same debate night. Other wild cards: Bader called *The Drew Carey Show* at 9:30 "our big success story of the season" and definitely sees it as a 9 o'clock show someday. Bader also disclosed that ABC will soon pull *Coach* off Saturday—"It's wasted there," he said—and move it to midweek.

NBC's 9:30 Wednesday entry, *Men Behaving Badly*, is trending down as part of a weak comedy-block performance. "I thought *Men* would do better," said Zenith Media exec vp Betsy Frank. "The Olympic hype may not have lasted very long." With *News-Radio* tanking at 9, Schulman thinks the only thing holding NBC back from trying *Men* there is the prospect of facing *Grace*. Both shows come from powerful producer Carsey-Werner. NBC will try to pump up sampling for *Men* with a special airing Thursday at 9:30 on Oct. 24, opposite the World Series.

Slip Sliding Away

Share of audience for adults 18-49 since premiere week

Show	First Week	Second Week	Third Week	Fourth Week
<i>Cosby (CBS)</i>	24	18	16	16
<i>Pearl (CBS)</i>	21	16	15	15
<i>Townies (ABC)</i>	19	14	17	17
<i>Men Behaving Badly (NBC)</i>	19	15	14	*
<i>Suddenly Susan (NBC)</i>	39	37	35	35
<i>Sabrina (ABC)</i>	*	19	18	16

Source: A.C. Nielsen

*did not air

Suddenly Susan has also drifted down to a 29 household share on Thursday at 9:30. "It's working pretty well in the time period," said Frank. "They'll be happy." CBS' *Moloney* on Thursday at 9 has bucked the down trend. It has gained audience in its second and third airings—from an 11 to a 13-14 share in homes. "Considering that we were doing 9's and 10's there last year, a 14's not bad," said Kahl.

Hungry for good news, ABC is undeterred by the slippage of *Sabrina*, the *Teenage Witch* on Friday at 8:30. In fact, it promoted the show to 9 beginning Oct. 18. "We took a leap of faith," admitted Bader, noting that the show pulled the best adult rating in the TGIF block. That move also shifted *Clueless* to 9:30, when more of its core teen audience is available.

On Saturday, CBS' *Early Edition* has shown some household gains and is running four share points ahead of where *Touched by an Angel* was a year ago. On Sunday, *Third Rock From the Sun* has trended down but, Schulman noted, "it's doing better than *Mad About You* did in the time period. It's just punching holes in ABC's *Lois & Clark*; it only gets a 10 share lead-in and it's hot. What more do you want?"

TV PRODUCTION

Gene Siskel and Roger Ebert are sending out a call to armchair critics across the country. After more than two decades of spouting their own opinions on *Siskel & Ebert*, the movie mavens are adding a bit of viewer feedback to the show. The hosts recently asked viewers to express their own "thumbs up" or "thumbs down" on a particular movie review or other segment of the syndicated show, produced by Buena Vista Television, and send them in on videotape. The 20-second segments will be shown periodically, and Siskel and Ebert will respond to them on the air. Footnote: The notoriously at-odds critics recently agreed on all 10 movies during two consecutive shows. Among the group getting kudos: *2 Days in the Valley*, *That Thing You Do!*, *Michael Collins* and *If These Walls Could Talk*.

National Geographic Television will produce five one-hour specials for NBC for 1998, an extension of its existing agreement with the network. Specials included in the deal are a project tentatively called *Mysterious Gorillas*, which will feature animal behavior never before caught on film, and *Heroes of the High Frontier*, a study of the wildlife that dwells in the rainforest. NBC has shown National Geographic specials for four years. Seven installments remain in the current deal. The next special, *Okavango: Africa's Savage Oasis*, is set to air on Nov. 27.

Columbia TriStar Television and UPN, in separate deals, have added to their stable of creative talent. Columbia TriStar has made a first-look development deal with director/producer Robert Berlinger, who directed several episodes of Carsey-Werner's hit *3rd Rock From the Sun* on NBC. Berlinger has directed more than a dozen different shows, including the pilot and numerous episodes of *Cybill*. UPN, meanwhile, has made a two-year exclusive deal with Miguel Nuñez, star of the net's sitcom, *Sparks*, and a producer of *Homeboys in Outer Space*. Under the agreement, Nuñez will develop projects for primetime, including music and holiday specials, and late night. Nuñez has appeared in a number of network series, including Fox's *Martin* and *Living Single*, and ABC's *Lois and Clark: The New Adventures of Superman*. —By T.L. Stanley

EDITOR'S NOTE**The 1996 Media All-Stars***It's That Time Again*

So what *does* it take to make it in the media agency business, circa 1996? Attention to detail? A good head for figures? An outgoing personality? A particularly stoic poker face? How about a relative who serves on the agency's board of directors? While all these traits may have at one time contributed to careers in agency media, no one of them or combination thereof is enough anymore, except maybe the relative on the board.

The business is far more complicated than it was just six years ago, when we began publishing *Mediaweek*. In a time when hubristic flapping yappers seem to have conquered much of the news and entertainment businesses, and as the public increasingly turns them off, it is increasingly difficult to A. find the target audience, B. find efficient ways to reach that audience, and C. do it in an editorial or programming environment

We ask you, our readers, to join with us in recognizing excellence in media by completing the Media All-Stars ballot on the facing page.

that enhances the image of a client's product. It doesn't help that the research used to define these audiences is becoming more suspect. And thanks to downsizing, in the average media department there are fewer people doing more work than there were just 10 years ago.

So what does it take? Two qualities that come immediately to mind are knowledge and tenacity. The media professional must be thoroughly familiar with the medium in which a buy is to be made, down to the individual shows and/or print titles to be included on a client's schedule. That may sound easy, but considering all the viewing and reading options available to the average consumer, it's a pretty tall order. The media professional also must be able to plan or buy a schedule within the client's budget, another seemingly simple task. But in a media environment in which companies

are demanding ever-better performance from their sales staffs and in which a stable economy has produced brisk demand for advertising time and space, getting a decent deal in the right places for the client is no simple proposition.

With this in mind, we ask you to join us in recognizing excellence in media planning and buying. Please take the time to complete the 1996 *Mediaweek* Media All-Stars ballot on the facing page. The rules are much the same as they have been in previous years: You must be engaged in the selling of media space or time or in the provision of research services to the

advertising business or be an employee of an advertising agency or media buying service. You may make two nominations, one each in any of the 10 categories listed on the ballot. Please be as specific as possible in explaining why you are making each nomination, paying particular attention to what the person nominated has accomplished in the past year. And please include your name and affiliation; we will not tabulate anonymous replies. All responses will be kept completely confidential.

We will take the results of the balloting, add our own nominees, run the numbers and determine the '96 All-Stars. Winners will be announced in the Dec. 9 issue of *Mediaweek*. ■

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

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The Editors of **MEDIAWEEK** are celebrating eleven years of Media All-Stars — the best people in our business. Take a look at last year's winners, below, you'll get the idea. • We invite you to nominate a media professional for this year's award. You can champion your peers. • To qualify you must be a working media professional or media sales rep or research supplier doing business with agencies and buying services. (Nominations are limited to two per person.) • Only ballots with complete information can be considered. Include brief comments about your choices. Enclose an extra sheet of paper if necessary.

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HOLLYWOOD

Betsy Sharkey*A Man With a 5-Year Plan*

Joe Straczynski has
boldly gone where
few TV producers
have gone before in
running 'Babylon 5'
on a tight budget



The syndicated series *Babylon 5* is equal parts a tale of creative innovation and business innovation. As the Emmy-winning show heads into its fourth season beginning the week of Nov. 4, TNT is negotiating with

creator/writer J. Michael Straczynski and his producing partners, Douglas Netter and John Copeland, to create and produce a prequel for the cable network. At the same time, Warner Bros. Domestic Television, which distributes *B5*, is pursuing a spin-off series, *Babylon 5: The Crusaders*. The spin-off could launch at some point next year or after *B5* concludes its contracted five-year run.

B5 began, as all TV series do, with the story.

characterize what he does as based in ethics.

Set in 2261, the society Straczynski has created allows him to explore the most volatile issues of today—race, culture, life, death, God, religion, truth—outside the boundaries that traditionally define and divide us. When those at odds are Centauris and Narns, it allows the debate to be conducted without decisiveness.

"Our job is to ask questions," Straczynski says. "There is no clearly defined right or wrong." Above his desk hangs the quote *To define is to kill, to suggest is to create*. Straczynski says that his high is to be able to "stay on the air and get the story told."

That story earned *B5* a coveted Hugo award this year for Best Dramatic Presentation, an award from the World Science Fiction Society that usually goes to films. There is a shelf-full of other awards, including two Emmys. But what also interests producers and distributors alike is that *B5* is a success in syndication.

B5 finished its third season No. 1 among action dramas in the key male demographics of viewers 18-49 and 25-54. The show has a loyal following among sci-fi fans that's similar to that of *The X-Files* and *Star Trek: The Next Generation*. *B5* is carried in more than 20 countries; in the U.K., where it airs on Channel 4, *B5* is typically among the top 10 shows every week. In both the U.S. and internationally, the audience for the series has grown each season.

One recent day on the set of *B5*, Marc Zicree was waiting for a word with Straczynski. Zicree, who wrote an episode during the first season, is borrowing elements of Straczynski's story and production model for his own show, *Magic Time*, a kids half hour in development for Fox. "Joe has created a template for this kind of show," Zicree says.

These visits are happening more and more these days. *B5* is

becoming one of the first stops for a growing number of television production executives who are making their way to a dusty cul de sac in Sun Valley, a largely industrial warehouse district north of Los Angeles where the series is shot. Warner (*continued on page 24*)



King of 'Babylon': Producer Straczynski, who wrote every episode last season, does it all

Straczynski imagined a world that doesn't exist, in a time that is yet to come, and spun a story of epic proportions, filled with alien species and seemingly impossible cultures. On this stage each week, Straczynski conducts elaborate, intricate and engaging morality plays—although the atheist in him would probably bristle at the "morality" label, preferring to

BYRON J. COHEN

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Source: 1996 Spring MRI

"Now Playing, The King of Rock 'n' Roll" November 1995, Page 57

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While obsessing about my **bald spot**

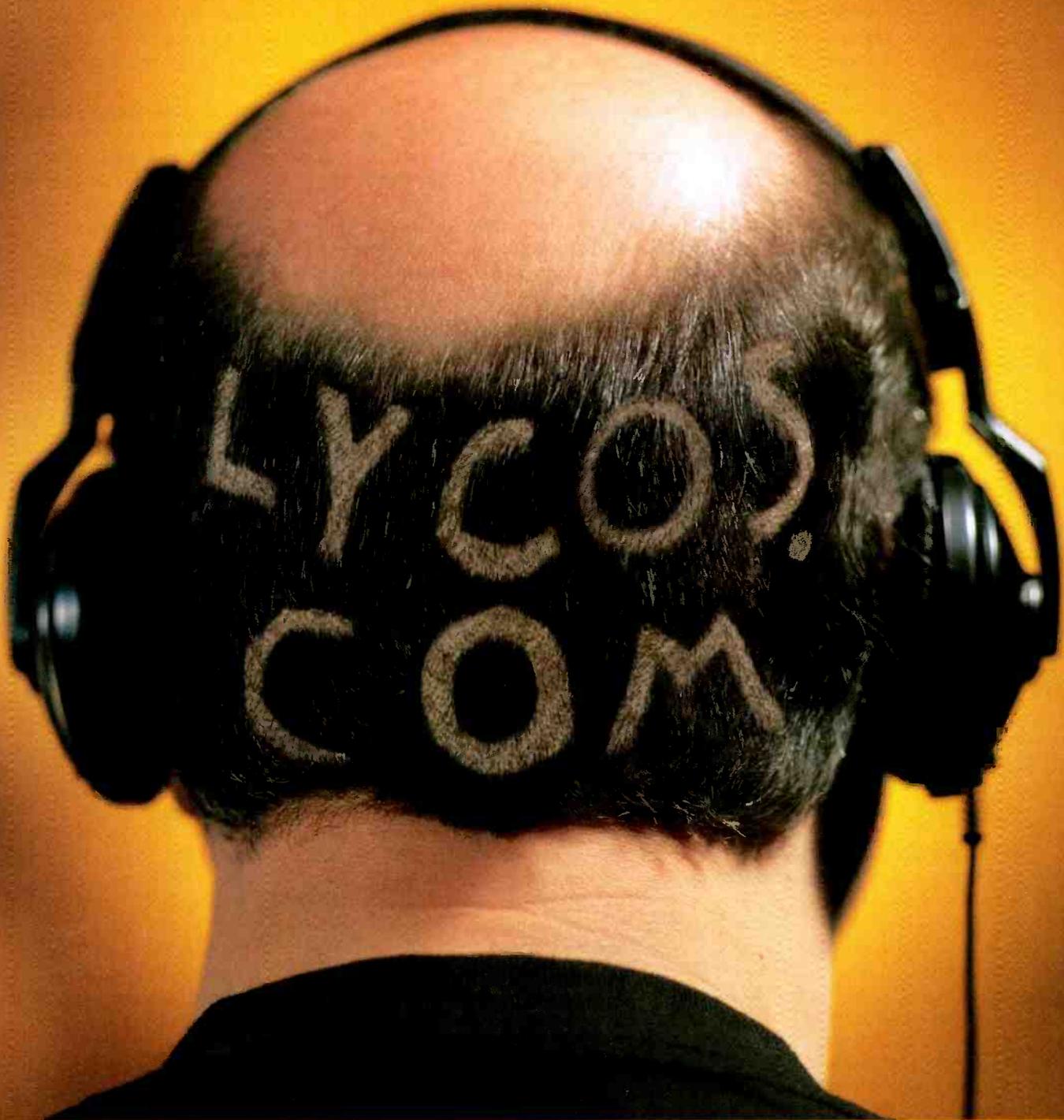
I did a Lycos search and found [Say No Naturally](#) with the latest on treatments, research and herbal care for thinning hair. Next, since the [Bald-o-Meter](#) site put me in “stage five” of male pattern baldness, I thought I’d search “toupee.” But then I saw [Je Suis “Bald”](#) – an on-line journal from a Québécois. The writer’s existential triumph over hairline angst made me click into [Bald Pride](#), where chatters encouraged me to shine. Pumped, I dove into Lycos [Pictures & Sounds](#) and found photos of proud bald celebrities, authors and athletes – not to mention the president of [RayTone Records](#), who was seeking new talent. After uploading one song from my demo

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HOLLYWOOD

(continued from page 20) Bros. often sends production executives from its other series over to AquaTech—the former hot tub factory that is now home to *B5*—to study the Straczynski template. The reason: *B5* has become a syndication hit with roughly half the budget of higher-profile series like *Star Trek*, which reportedly averages about \$1.6 million per episode.

At the vortex of all this activity is Straczynski, who last year became the first writer ever to pen a full season (all 22 episodes) of a one-hour drama series.

A single creative vision back in 1986 began *B5*'s journey. Straczynski imagined a huge futuristic saga with the entire universe as its canvas. There were other worlds, other species, whose fortunes would rise

and fall. Straczynski saw it as a story that would need five years to tell, but not more. So *B5* was never a one-line premise, or a pilot, but a complete mythology—with a beginning, middle and end, like a novel. But why limit it to five years?

"I built a time bomb into the show against my own greed," says Straczynski, who was making nearly twice as much as a writer/producer on Universal's *Murder, She Wrote* when he left to do *B5*. "At that point, [five years into] a series, you usually have to renegotiate contracts, and it becomes too expensive to make."

But getting a studio interested in a five-year proposition—particularly in a show with a sci-fi theme, where *Star Trek* had been (continued on page 28)

NBC apparently doesn't believe that the Captain's Log belongs to *Star Trek* and Captain Kirk. The network is pulling out all the stops to promote its miniseries *Pandora's Clock*, which premieres on Nov. 10, including sending out a copy of the book encased in a Captain's Log cover. The story is a sort of *Outbreak* in a plane. Not over-

The Backlot...

looking any detail, there is a *Pandora's Clock* bookmark—my guess is that it's a reminder to put that book down and turn to NBC when Nov. 10 rolls around.

Speaking of the Captain's Log, Hallmark Entertainment has signed Patrick Stewart, who played Captain Picard in *Star Trek: The Next Generation*, to play Captain Ahab in its four-hour *Moby Dick* miniseries for USA Network. The budget is \$12 million to \$15 million, so it should be lush. Stewart's range as a Shakespearean actor led Hallmark chief Robert Halmi Sr., who will also produce the miniseries, to recruit him. Hallmark's *Gulliver's Travels* for NBC last season was the highest-rated program of the year and received critical attention in near equal measure. Also upcoming for Hallmark is *20,000 Leagues Under the Sea* for CBS and *Homer's Odyssey* for NBC. *Odyssey*, starring Armand Assante and Greta Scacchi, began production last week.



JANET VAN IANU/IBO

Dennis menaces pols: Miller takes on Clinton and Dole in HBO series

Dennis Miller has never been afraid to take creative risks. But you have to wonder if he's tempting fate by taking on politics, at least right now. In a year when The WB and UPN earned ratings spikes by programming against the presidential debates, Miller is taking his chances with a four-part series for HBO that will air during October and November. *Not Necessarily the Elections*, which launched on Oct. 11, includes field reports, sketch comedy and news footage, seamlessly pieced together with Miller's acerbic wit. The show airs live on the East Coast at 11:30 p.m. In an indictment of the current political malaise, Miller isn't limiting himself to this year's elections. When the going gets tough, the tough go back to the '80s for material. The specials end their Friday run on Oct. 1; there will be an

Election Eve recap on Nov. 4. Politics, unfortunately, continues on.

Last Thursday was a different sort of "must see" for NBC at the Beverly Hilton Hotel. The occasion was the presentation of Loyola Marymount University's Hal Roach Entertainment Award. The award, which is given to "those whose professional life and work exemplify the finest in entertainment," this year went to an organization, a first, with NBC the honoree and president/ceo Bob Wright accepting. Among those at the black-tie event were stars from the NBC series *ER*, *Boston Common*, *Frasier*, *Caroline in the City*, *The Jeff Foxworthy Show*, *Dark Skies* and *Men Behaving Badly*. You have to wonder what that packed house at the Hilton did to NBC's Thursday-night ratings...

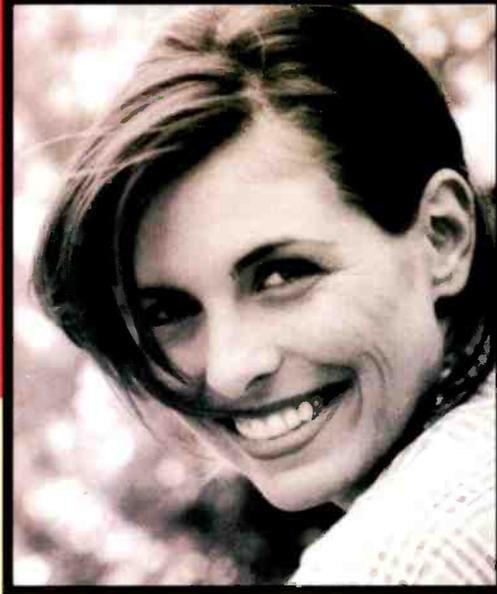
All in the family: Judd Pillot and John Peaslee, creators and executive producers of one of the season's few clear successes, NBC's *Something So Right*, have signed a multiyear development deal with Universal Television, which they have called home since 1988. Pillot and Peaslee began their comic partnership in 1987 on one of Fox's first sitcoms, *Duet*, a funny and sophisticated show that unfortunately turned out to be too mainstream for Fox at the time. The partners went on to write for *Coach*, the show that bought them to Universal. Universal has been focused on developing and attracting comedy talent. It would appear that the farm system is working.

THE COOKING LIGHT TEN YEAR REUNION.

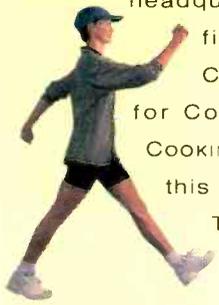
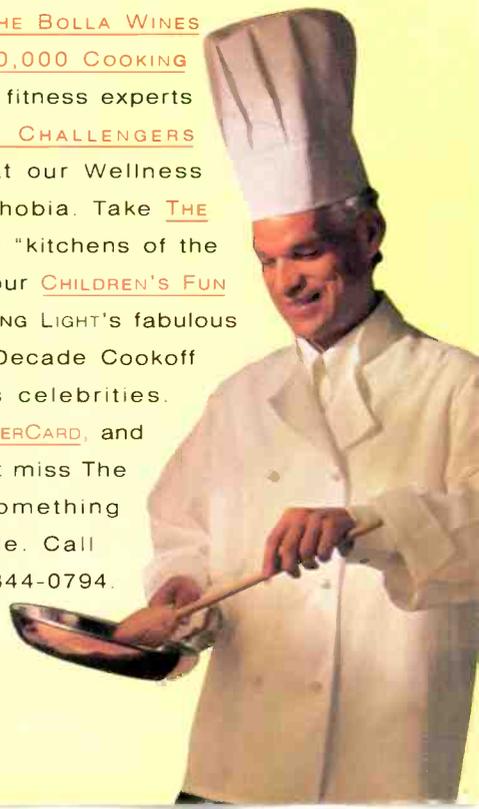
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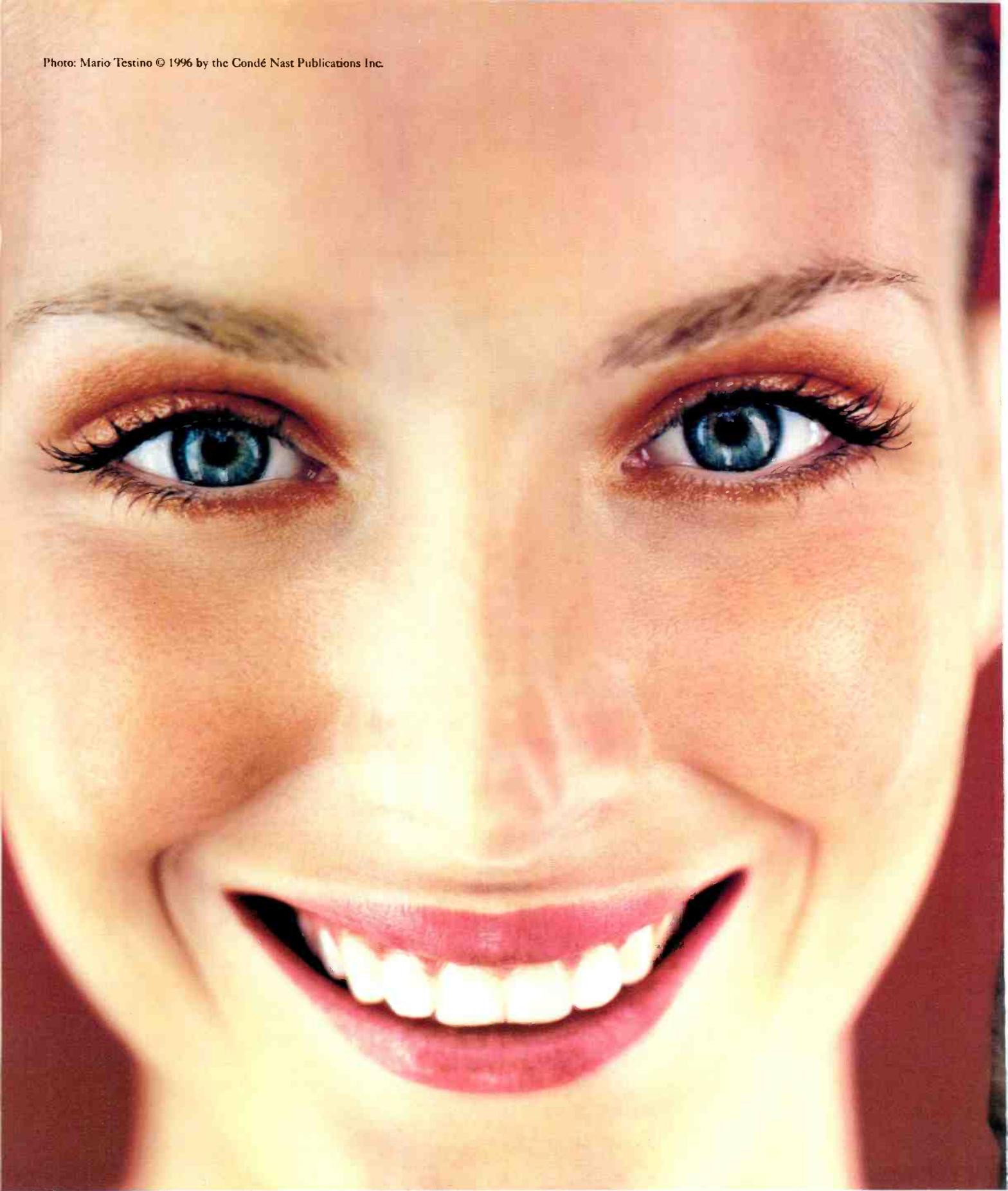
Once in a rare while, something so big comes along that people go all out, just to experience it. Next April, it's happening. The Cooking Light Ten-Year Reunion. One incredible weekend like there's never been before. We're inviting you to our headquarters city, Birmingham, Alabama, for a celebration of food, fitness and fun. Pull up to the table with five of the nation's hottest chefs who'll be dishing out their specialties in THE BOLLA WINES ENLIGHTENED CHEFS CAFÉ. Cook your way to big money in THE \$20,000 COOKING LIGHT/KRAFT FOODS RECIPE OF THE DECADE COOKOFF. Work out with top fitness experts at the FITNESS ZONE, where there'll be aerobic exercise, a 10K CHALLENGERS RUN and a 5K POWER WALK. Train your brain for healthier living at our Wellness Center with seminars on topics from low-fat cooking to handling fat phobia. Take THE BUICK SHUTTLE to tour Cooking Light's headquarters, test kitchens and "kitchens of the decade." Get your kids stirred up about having fun and being fit at our CHILDREN'S FUN AND FITNESS FAIR. And perhaps even dig into a festive evening at Cooking Light's fabulous headquarters, Saturday night, April 19th, featuring the Recipe of the Decade Cookoff finalists, America's Enlightened Chefs, and food and fitness celebrities.

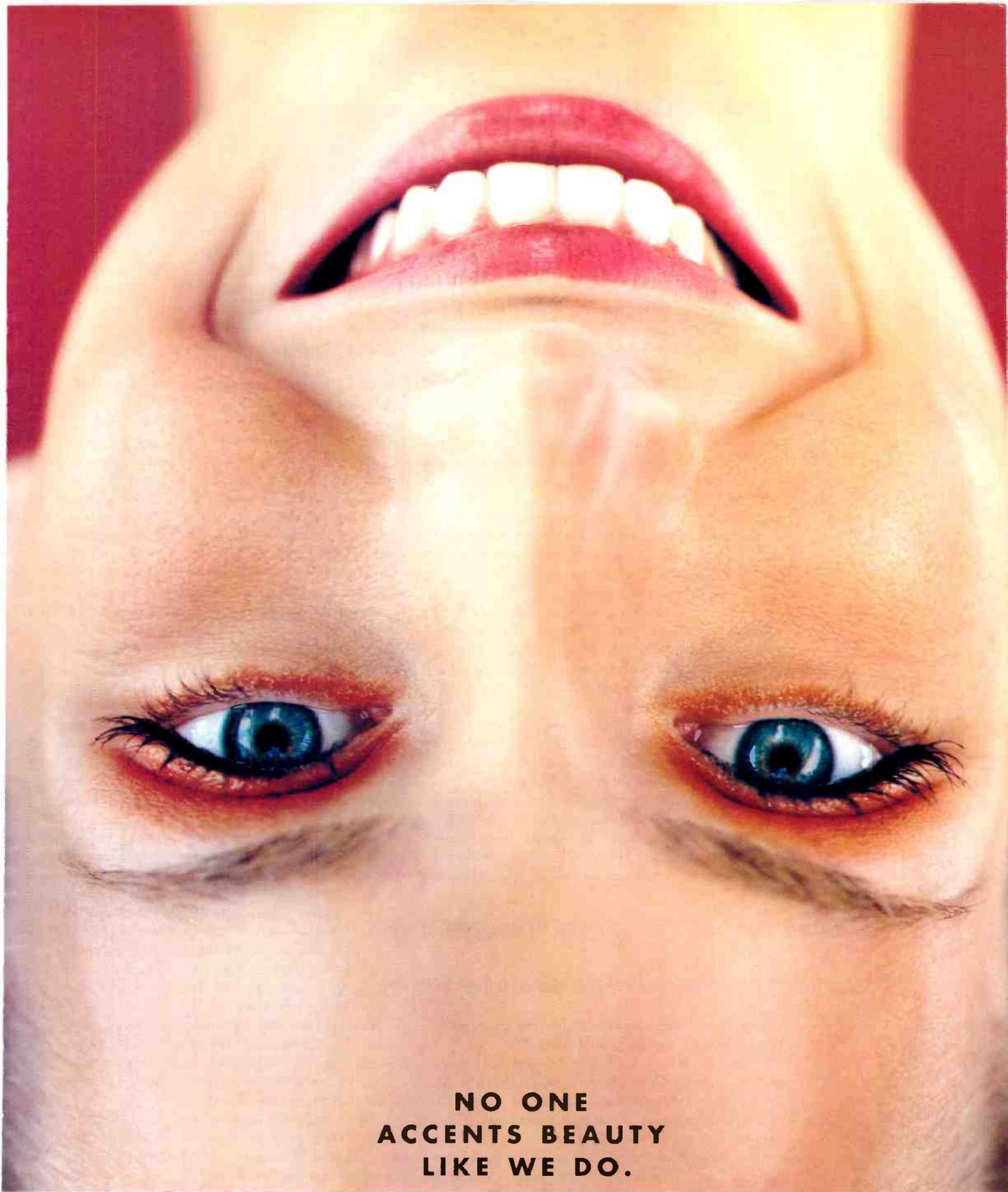


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NO ONE
ACCENTS BEAUTY
LIKE WE DO.

CONDÉ NAST

HOLLYWOOD

(continued from page 24) the only real success—was excruciating. Straczynski's first step was connecting with Copeland and Netter, who already had earned a reputation for doing cutting-edge computer special effects. The duo created *Captain Power and the Soldiers of the Future*, a computer-generated, 3D children's action series that aired during the 1988-89 season.

In part, the task became convincing a financing partner what *B5* was *not*, Copeland says. "It's a drama, a *St. Elsewhere* or a *Hill Street Blues*, that takes place in space," he says. "It's not a tech show."

B5 is a character- and story-driven show. Though the series' special effects are often extraordinary, it is the interplay between the characters, their internal struggles with right and wrong and their search for the truth that sends thousands of fans to the Internet on a daily basis to discuss plot twists.

"Our culture lacks for a mythology—there is nothing that brings us together," says Straczynski, who spent a rootless childhood moving from town to town just one step ahead of his father's creditors. "There is so much which pulls us apart and fractionalizes us. [*B5*] pulls people together."

There are enclaves of *B5* fans everywhere, from a group of brothers at the Vatican to the Pentagon (which had someone call to find out how to access *B5* on the Internet), to ad hoc groups that have sprung up around the country. One D.C. fan posted an Internet note inviting anyone who lived near him to stop by his house and watch the show. Fifty people showed up.

The dialogue is not just between fans. Straczynski spends several hours a day on the Net responding to



BYRON J. COHEN

Beyond belief: Early video of the *B5* space station wowed studio chiefs

working on prime-time series, he saw scripts rewritten literally on the stage, minutes before something was to be shot. Overtime was standard operating procedure. And in television production, time is money.

On *B5*, by knowing where the story is going to go, special effects are worked out months in advance. Then too, *B5* runs on a seven-day work week, with Straczynski usually four scripts ahead so that a director has plenty of prep time.

Directors are rotated too, because as one episode goes into postproduction, another is shooting and another is in pre-production. In four years (the series premiered in 1993), *B5* has only had 12 days of overtime. Of course, that means that Straczynski, whose day rarely ends before 3 a.m. and who says he hasn't been to a party in nearly three years, isn't on the clock.

"If you sell a show, you damned well better know where it's going," says Straczynski, who is troubled by the number of writers who sell a concept, then a pilot, then walk away and go on to something else.

Straczynski hammers out each week's specifics. This initial road map, he believes, allows him to take story side trips more easily, because he always knows his final destination (in fact, he is the only one who knows how *B5* will end).

The special effects team spends its days hunched over computers. Unlike a show like *Star Trek*, which relies heavily on building and shooting models, *B5* has from the beginning relied on computers and often off-the-shelf software.

Copeland says that special effects, which usually are extremely costly, were a major hurdle in initially trying to sell the show to studio executives. "They were scared of the five-year thing, and they kept asking, 'Can you really do the effects?'" Copeland says. "We did a 50-second tape of the ship coming into the station and coming into a docking bay. They wanted to see it again and again because they couldn't believe it could be done."

Though the schedule for Straczynski can be grueling, the fact that his hand is still so literally on the show has given *B5* a degree of freedom that is unusual in the business. Notes from the studio are rare; in the last year, there were almost none.

Ultimately, *B5* is a very personal project for Straczynski. "There are parts of myself in all of the characters," he says. "This gives me a chance to look at my own beliefs and question them."

He wrote the show for himself and hoped there would be others out there "weird" enough to like it as well. Now, four years in, the boy who grew up without a community, or a home town, has found one in a galaxy far far away. ■

"I built a time bomb into the show against my own greed," says

Straczynski of the self-imposed five-year limit he put on 'Babylon 5'.

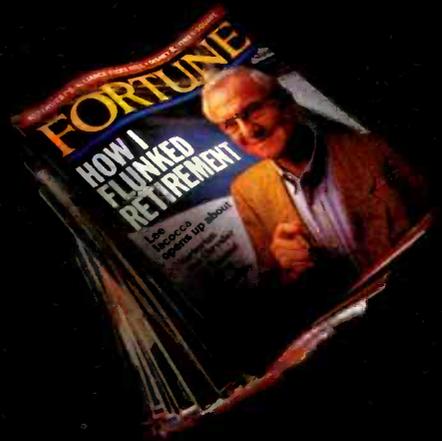
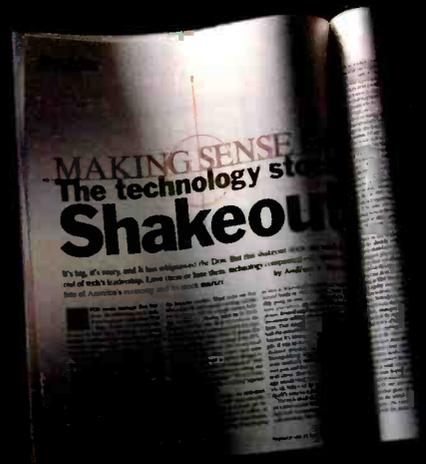
questions or controversies and reading messages—roughly 500 per day are posted about *B5*.

"I listen to it to get the feel of the room," Straczynski says. "The problem with television is that it's very insular. It's good to know what is working and what is not. And there's a lot of bad myths about how television works. I try to demystify it."

Even though Straczynski ultimately answers to his creative side, he also believed, after years of watching the process, that there were better, more cost-effective ways to produce the show. Ironically, in a TV universe where commitments are getting shorter, it is *B5*'s five-year commitment that has helped make its costs the envy of the industry. When Straczynski was

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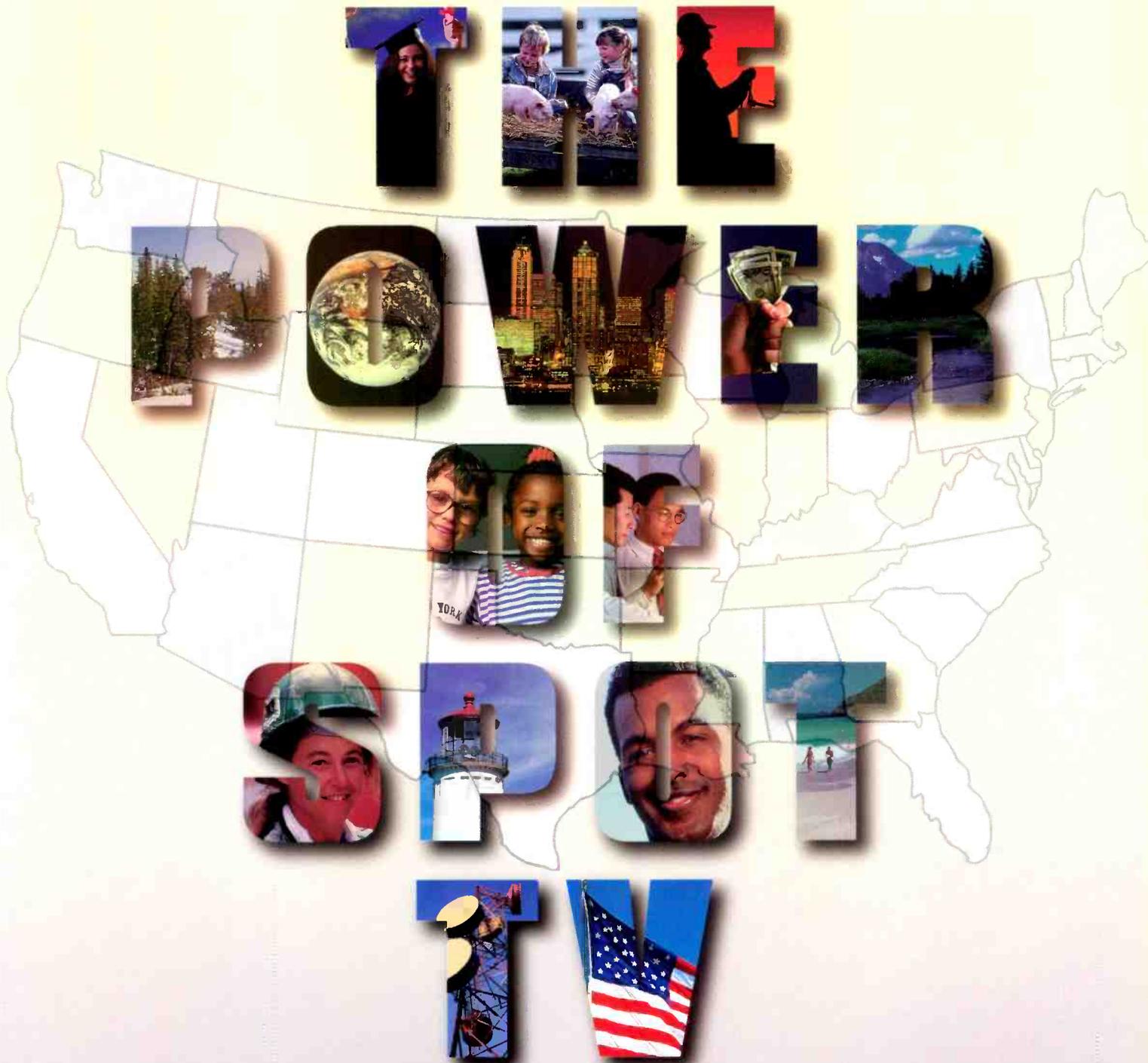
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A stylized illustration of Rosie the Riveter, a symbol of female industrial workers. She is depicted from the chest up, wearing a blue denim work shirt with a circular badge on the left chest. Her right arm is raised, with her fist clenched, and she is holding a large, dark blue rivet. She wears a red bandana with white polka dots around her head. Her expression is determined and focused. The background is a bright, solid yellow.

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“Think Globally. Act Locally.” This isn’t just a liberal bumper sticker sentiment. It is a 90’s formulation of the Iron Law of Geography; that goods and services have identifiable trading zones and change hands primarily at the local level.

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• WXIN, Indianapolis • WGNO, New Orleans • WPMT, Harrisburg

• WLVI, Boston • KDAF, Dallas • WGNX, Atlanta • KHTV, Houston
• KWGN, Denver • KTXL, Sacramento • WVIC, Hartford • KTTV, San Diego
• WDLZ, Miami

Want to get your point across in America's most important media markets? Then crank up the volume with a spot delivery heavy-weight. Tribune's solid audience and unique geographic mix have appealed to savvy advertisers for years.

And now six exciting new stations will join the group in early 1997 (with FCC approval). That means you can weigh in with a strong presence in the top three markets and reach two out of every three TV households in America's top 30 using Tribune spot.

Add the WGN Superstation coverage and you can reach over 70% of the nation with Tribune Television.

If you can't afford a hit-or-miss advertising strategy, then add one of America's fastest growing television companies to your media mix. **Tribune.**

GEOGRAPHY IS THE KEY

By Ave Butensky, President, TVB



Too many advertisers, in desperate pursuit of elusive “media efficiencies” ignore this immutable fact only to create national campaigns and promotions that are counterproductive in terms of moving products and building sustaining brand equity.

Black & Decker, for example, ran a national TV campaign to promote power drills and assigned equal weight to New York and Texas, even though per capita sales in Texas are approximately four times greater. Office Depot, seduced by a huge number of spots, ran a national cable network schedule, even though the chain had no presence in almost a third of the United States, at the time.

What were these guys thinking?

Perhaps, working with limited budgets they tried to cover all the bases. More likely, they opted for a so-called “efficient” buy, which was efficient only from the standpoint of the buyer ... who only had to make one call to get things done.

No one ever has enough dollars to cover all the bases in a textbook way. However, most marketers understand that it is easier to get existing customers to buy more or to buy again than it is to develop new customers. The conventional wisdom has thus been that if you are on a tight budget, you target current customers and prime prospects rather than try to attract new customers to your brand. The geographic corollary is ... put your money where your business is ... NOT where you'd like it to be.

For most of the history of mankind geography has equaled destiny. Fortunately, industrialization and enlightenment have given us greater control of our fate than ever before. Yet even in our post-industrial service economy, geography is still an important factor for determining how and when goods and services change hands. Stimulating and supporting this process is central to any advertising program.

We have the ability to use sophisticated research to zero in on the demographics and psychographics of our customers. Let's not forget the critical role geography plays and the importance of market-by-market communication.

Geographic Differences in Demand Cordless Screw Drivers	
Markets	Index
Boston	132
Washington, DC	111
Dallas	105
Houston	95
Cleveland	158
Miami	98
Pittsburgh	112
Denver	117
Milwaukee	160

Source: Simmons
 (An index of 132 for Boston means that people in that area are 32% more likely to buy the product than the average U.S. adult. An index of 95 for Houston means that people in that area are 5% less likely to buy the product than the average U.S. adult.)

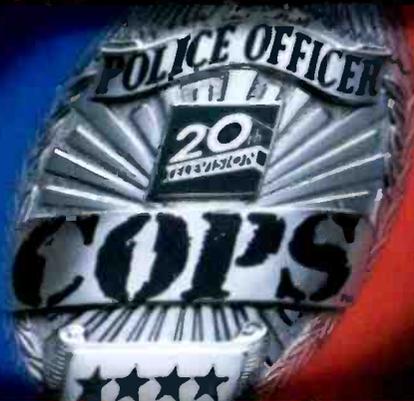


“Let’s not forget the critical role geography plays and the importance of market-by-market communication.”

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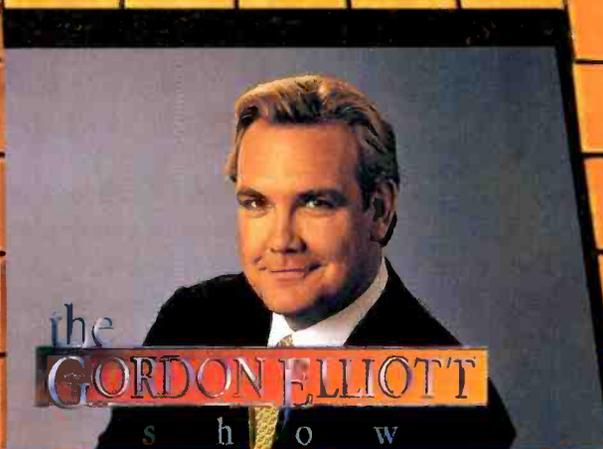


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A RATING IS NOT JUST A RATING

By Barry Baker, CEO, Sinclair Communications, Inc.; Chairman, TVB Board of Directors



We all live in a world in which we have a set of references for whatever we do in life. We know that a football field is 100 yards. We can picture what 100 yards represents. However, when you change the base to, let's say 100 meters, we get uncomfortable.

space limitations or the lack of knowledge of what it represents, the universe is not specified. As a result, the impression about television that local retailers and other advertisers get about the apparent success of cable is blown entirely out of proportion.

Take a practical example. If you were offered a chance to buy a brand new car at an absolutely great price and you were told it gets 95,040 feet to the gallon, you might think it is really super. It's not! That figure represents only 18 miles to the gallon. They weren't using the same base that everyone else uses. The same thing is true with how a great deal of the cable audience is being sold to advertisers.

A local advertiser should realize that, in most instances, no one cable system in a given market covers the whole geography of that market. In order to duplicate reach against any given target audience available through a local broadcast station, the advertiser will have to deal with multiple cable systems within the market thereby losing the ease, effectiveness and efficiency of dealing with a local broadcast station. They will still not reach the same audience levels as delivered by an over-the-air station.

The issue of a single universe for ratings is extremely important for advertisers, agencies and broadcasters alike. The entire community has a history of using Total TV Households as the universe for ratings. Now the issue is confused by multiple universes. They are:

- Total TV Households;
- Cable Households;
- Individual Coverage or Penetration of a particular Cable Network.

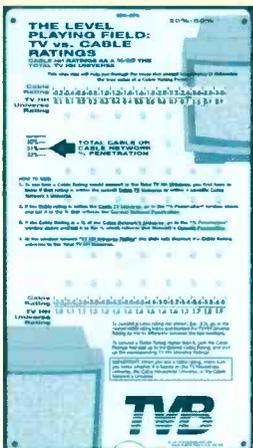
While most agencies, and a significant number of advertisers, are sophisticated enough to look at the data source for ratings information, there are still a number of agencies, and especially advertisers, who either do not know or understand what is being told or sold to them.

Adding to the confusion is the press. When quoting ratings, they do not qualify what universe is being used. Either the provider of the information has not sent it or, because of

And even then, even in basic cable, cable misses one in three households in the United States. While cable touts the fact that they are now at 67% coverage of the U.S., the fact is that in cable homes, of the lion's share of viewing, nearly 70% is not cable programming, but programs carried on over-the-air television stations.

Over-the-air television continues to be the driving force for all entertainment and information programming and viewing. Certainly there are alternatives – many of them are good and valid. However, they should be judged by and with the same standards as every other television program. In that way, advertisers can accurately measure what they are receiving.

When people try to sell you something that uses a base that is different from what you have been using, there is the potential for being misled.



TVB's new Cable Slide Rule. For further information or a copy, call 212-486-1111.

“When people try and sell you something that uses a base that is different from what you have been using, there is the potential for being misled.”

SPOT TV ADVERTISERS FIGHT FOR MARKET SHARE

By Kathy Haley

Intense competition for market share in key advertising categories and a greater reliance on geographic targeting have combined to fuel healthy growth in national spot TV, despite today's slow-growth economy.

Spending has been on the upswing this year in retail, movies, financial services and telephone services, according to John Heise, president of Petry Television. And a growing number of marketers now use spot as a strategic marketing tool. "Marketers are planning their spot buys, and not simply using spot as a release valve for tight

inventory situations in network or cable," says Ron Stitt, director of marketing and promotion sales at Capital Cities/ABC National TV Sales.

"Spot or 'market-by-market' TV is the most effective way for an advertiser to target consumers," notes Jim Beloyianis, president of Katz Television. "This is because of the tremendous variation that exists in sales patterns across the country. By trying to rely on national media such as network, syndication or cable, an advertiser misses a tremendous targeting opportunity."

"Spot or 'market-by-market' TV is the most effective way for an advertiser to target consumers, because of the tremendous variation that exists in sales patterns across the country."



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“Rep firms are helping to cut back on agency back room paperwork by installing a system of electronic data interchange.”

Advertisers have also realized that spot TV offers unusually high reach in an increasingly fragmented media marketplace. “When you look at the top-20-rated announcements in a given market, you will invariably find that 50 percent or more of them are locally originated,” says Peter Ryan, president of rep firm HRP.

Along with its reach, spot offers a high degree of efficiency, says Jack Oken, president of MMT Sales Inc. “Spot TV allows a unique combination of geographically, demographically and psychographically targeted media expenditure without waste. In terms of reaching a specific audience, spot offers the best balance of effectiveness and efficiency.”

Spot TV’s reach and targeting ability are so superior, says Steve Herson, president and general manager of TeleRep, that pure logic would dictate that advertisers ought to consider

it their primary TV buy, planning their spot campaigns first and following up with national media outlays.

As advertisers invest more in national spot TV, rep firms are helping to cut back on agency back room paperwork by installing a system of electronic data interchange. In August, the reps announced that Direct Agency Rep Exchange (DARE) will be able to translate transmissions from ad agencies using different communication standards and that the reps will bear the cost of the translation, according to Tom Olson, president and CEO of Katz Media Group Inc.

One sign of the prospects for spot TV lies in the very healthy market for TV stations, says Tim McAuliff, chairman of Blair Television. “Companies are paying some big multiples for TV stations. They’re betting the business has a long-term bright future.”

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TELEVISION ADVERTISING: DOs AND DON'Ts

by Tom Conway, Sr. VP, Marketing, TVB



Advertisers wishing to adopt a winning television advertising strategy in today's increasingly complex media environment must remember three basic rules:

- All customers are not alike.
- Psychographics, not demographics, win the race.
- The truth will set you free.

For the most effective use of television advertising dollars, advertisers must understand precisely what audience they are trying to reach, how to reach that audience, and why partnerships between local broadcast stations and advertisers are essential.

Use psychographics to target.

The product marketplace is becoming increasingly fractionalized, and traditional demographics – which basically look at age and sex characteristics – are no longer the strongest research tools. Psychographics, or defining the consumer according to motivational attitudes and social orientation, can help you understand more clearly the motivating factors behind the actions of your customers, or potential customers.

Coinciding with this is the need to find out more about what we call the “samurai consumer.” About 85-90% of retail advertising falls into the “price and item” category, the one-day sale, etc. For some psychographic groups, price is not the motivating factor. The “samurai consumer” is leary of advertising, having been turned off by

poor service, uninformed salespeople and other bad business practices. The solution? When advertising on television, tell the truth and deliver on the message that you are imparting.

Measure results in context.

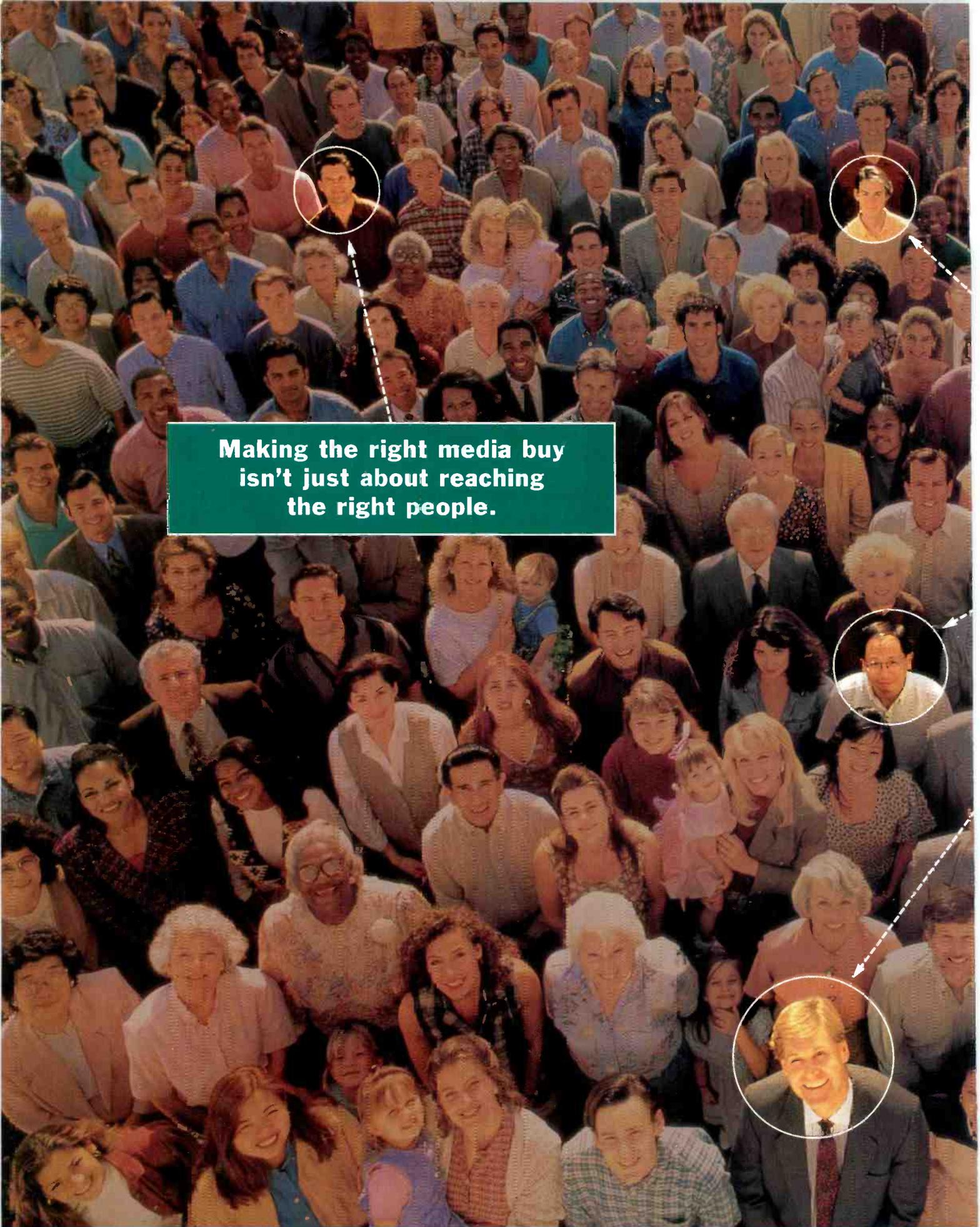
TV advertising has a separate measure of success than print. There is much more to the equation than simply how much is being sold. Other factors, such as image awareness, positioning and the creation of a solid brand are all integral elements to any campaign. The key thing to remember about Spot TV advertising is its effectiveness in conveying that image and its ability to connect the advertiser to the local community.

Forge local links.

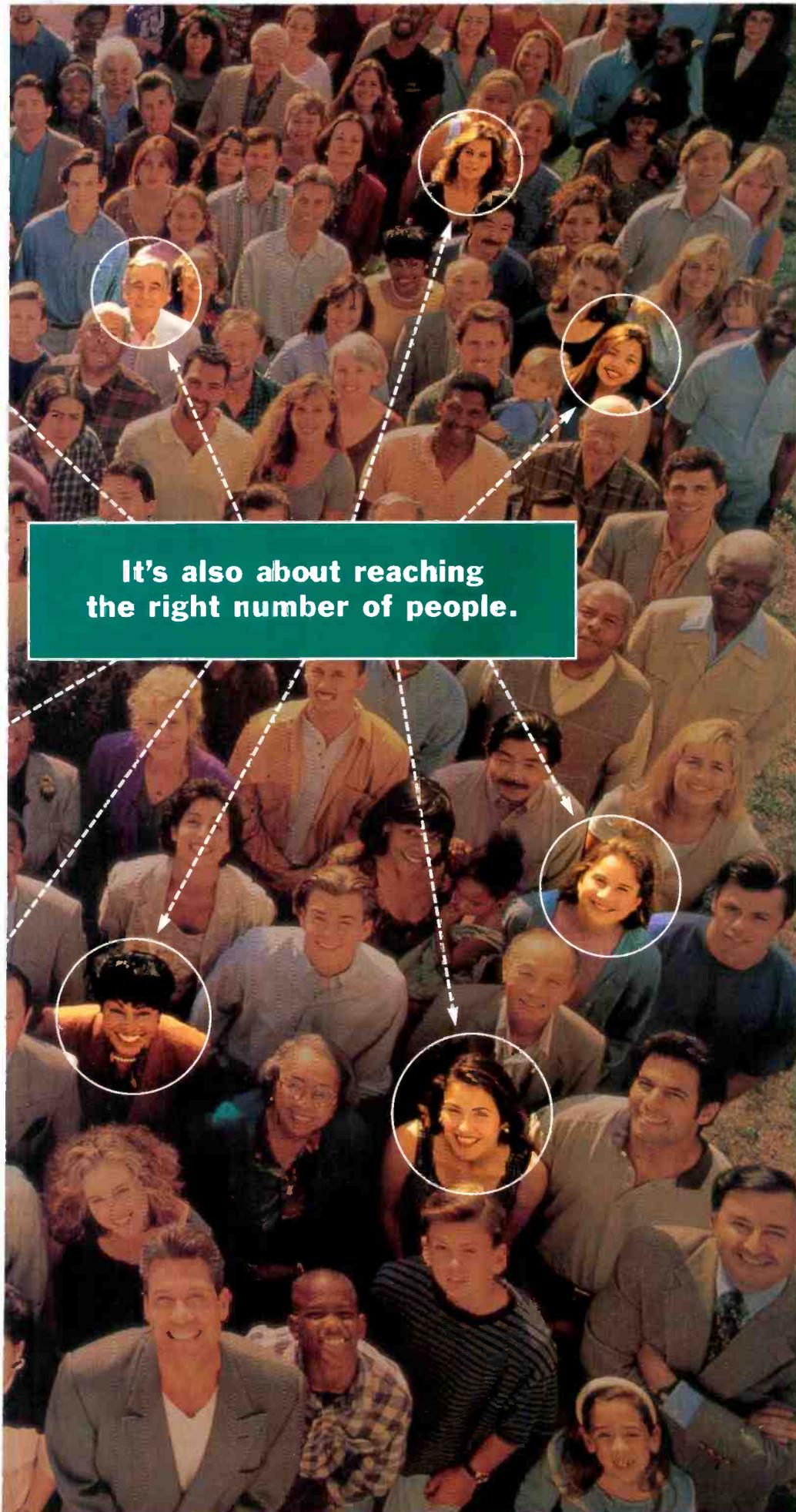
Advertisers should forge a strong relationship with their local stations. When planning a campaign, discuss in advance with your local station what you're trying to accomplish. Advertisers that have good relationships with stations may end up getting preferential treatment. Also, the term “value-added” to a station doesn't mean providing free elements to the retailer; it means that the retailer is willing to invest in that station to achieve what should be considered mutual objectives, from the research phase onward.

- Look at the Big Picture.
- Be as prepared as you possibly can be.
- Say what you want to say.
- Mean every word. Television advertising can be as rewarding as you make it.

“Psychographics can help you understand more clearly the motivating factors behind the actions of your customers, or potential customers.”



**Making the right media buy
isn't just about reaching
the right people.**



It's also about reaching the right number of people.

Spot television gives you the flexibility to reach a narrow target while still providing you with meaningful reach, the kind of numbers you need to really move product. And no one can help you capitalize on spot TV's advantages better than your national spot sales representative.

Spot Television.
The niche medium with the one big difference.

NEW-CAR DEALERSHIPS FACE SWEEPING CHANGES

by John Peterson, President, National Automobile Dealers Association,
& President, Peterson Pontiac-GMC Inc.

Like television, the retail automobile industry has been changing faster in the past year than at any other time in its history. Fierce competition, tough new demands on dealerships and the emergence of mass merchandisers are but a few of the sweeping changes that are rapidly transforming franchised new-car dealerships and their relationship with media.



were leased by individuals last year. That represents nearly 30 percent of retail new-vehicle sales – up from less than 5 percent in 1983. More growth is expected, and it's not hard to see why a large percentage of television advertising now includes lease rates for new cars and trucks.

The good news is that, for the fourth year in a row, the nation's franchised new-car dealers increased advertising outlays. Dealers spent \$4.7 billion in advertising last year, with television advertising accounting for 16 percent of the total, up from 14 percent in 1985. The strong relationship between dealers and television is expected to continue. However, dealers will be keeping a sharp eye on all expenses in the future, and competition for dealer ad dollars will remain brutal, particularly from fast-growing direct-mail firms and Internet pioneers. To meet these challenges, television stations should be aware of the trends shaping the retail automotive business.

Sales and affordability. New-vehicle sales are off to a surprisingly good start this year, led by hot light-truck sales that now make up more than 40 percent of total sales. But with the average new-vehicle transaction price now over \$21,400, compared to less than \$13,000 just 10 years ago, the National Automobile Dealers Association predicts that affordability problems will keep new-vehicle sales relatively flat through the rest of the decade.

Leasing and used cars. High new-vehicle prices have created a booming market for leasing and used cars. With lower monthly payments and attractive manufacturer incentives, more than 4 million units

Used-car advertising by new-car dealers. Once dominated by newspapers, it is also becoming increasingly common on television. That is because new-car dealers sold a record 18.5 million used cars in 1995, compared to only 14.8 million new vehicles. And with all the off-lease and next-to-new fleet cars coming back now, this market is also expected to keep growing.

Mass merchandisers. The boom in used-car sales has attracted mass merchandisers, such as CarMax, a division of Circuit City, and a host of national used-car "superstore" chains. Despite media stories to the contrary, new-car dealers have responded aggressively to this new competition, adopting many of the same marketing techniques – more customer-friendly, no-pressure selling, stocking a large selection of vehicles and more computer technology. Dealers are also using more aggressive pricing and advertising, and putting more emphasis on product knowledge and long-term customer relationships.

As we celebrate this industry's centennial anniversary this year, the franchised dealer system is alive and well and evolving with the times. Yes, the business is changing. But, as history has repeatedly proven, nothing is more effective in satisfying customers than the system of individual dealer entrepreneurs. Our challenge – dealers' and advertisers' – is to convert this change into opportunity.

Dealer Advertising Expenditures by Media Percent of Total

MEDIA	1985	1995
Newspaper	56.7%	53.9%
Radio	21.8%	16.9%
Television	14.0%	16.0%
All others	7.5%	13.2%

Total Dealer Advertising For all Media

1985	\$2.8 Billion
1995	\$4.7 Billion

Source: National Automobile Dealers Association

"The strong relationship between dealers and television is expected to continue."



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RICKI LAKE

212 STATIONS
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MARRIED... WITH CHILDREN

202 STATIONS
97% OF THE U.S.



THE DATING/NEWLYWED HOUR

220 STATIONS
99% OF THE U.S.



TELEVISION DISTRIBUTION
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THE LEADER IN YOUNG ADULT PROGRAMMING.

MERGERS OR MAYHEM

By Joseph C. Tirinato, Senior Vice President, Strategic Planning, TVB

Alliances and Mergers. These industry buzz words for the past two years have now become suspect according to several Wall Street articles. The much bally-hooded Time Warner-Turner Broadcasting merger, scrutinized by the FTC and the FCC, has finally been approved. However, these approvals carry certain restrictions on some of the participants, presumably to protect other broadcast companies from unfair competition.

With the new telecommunications bill, and the ownership cap raised to 35%, this "Bigger is Better" attitude has spilled over into the station acquisition arena with the recent consolidations of CBS & Westinghouse, Gannett & Multimedia, River City & Sinclair and Tribune & Renaissance.

According to financial analyst John Durie, "as of June, 1996, the stock prices of the big four media companies have stayed flat all year, while investors wait for evidence that their acquisitions will prove successful." This was followed by a July headline in *The Wall Street Journal* that proclaimed, "Entertainment Industry Outlook is a Tearjerker." The author commented that, "Most of the big entertainment mergers were based on the theory that growth would come if companies could control both programming and distribution." To paraphrase the article further, owning distribution doesn't seem as crucial now that phone companies, DBS and the Internet are siphoning off viewer time for all television and may very soon start grabbing advertisers as well.

Since TVB is the voice of Spot Television, our mission is to aggressively pursue the growth of the \$17 billion in National and Local Spot revenue.



These consolidations, along with the growth of cable and direct-to-home satellite broadcast (DTH), can only increase the competition for these dollars.

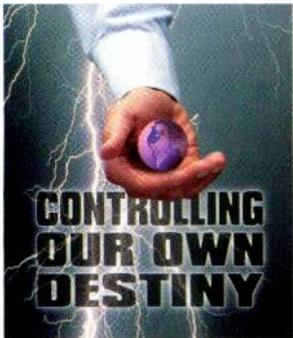
Whether it is Disney/ABC on an international scale, Westinghouse/CBS on a national scale or Fox/New World and Tribune/Renaissance on a local level, these giants will most certainly go after the advertiser dollars that are currently being spent in Spot Television.

It is not just a fear, but a reality that the future control of all broadcasting will probably be consolidated among a few major companies. Norman Lear, in a recent *USA Today* article, said, "We may soon only have three or four humongous, homogeneous funnels through which all news and information and entertainment will pass – with little support for localism, diversity of programming or robust free speech."

Local stations must be more aggressive and innovative than ever in order to protect their local franchise. They should provide the advertiser with the best possible combination of programming and exceptionally talented sales executives who understand the advertiser's goals and how to accomplish them. TVB, on behalf of its member stations, has been at the forefront of these issues in emphasizing the need to **Control Our Own Destinies**. We must seize the initiative now to become as thorough and competent as possible in order for the advertiser to continue to use Spot Television as the single most effective method of building customer brand loyalty.

Is Bigger Better?...

Who knows? There may come a day when TVB/NAB/CAB/ASTA/AAAA/ANA/MPA, etc., merge to become one voice for the entire industry.



"Local stations should provide the advertiser with the best possible combination of programming and exceptionally talented sales executives who understand the advertiser's goals and how to accomplish them."

ADD MANEUVERABILITY TO YOUR MARKETING PLAN

by Tim Cornillie, VP, National Marketing, TVB

To defend against the Spanish Armada, the British relied on a fleet of less than half as many ships — each of which was much smaller than the imposing Spanish galleons. But they destroyed the invincible Armada because the British ships were more maneuverable and they knew the local waters



You should choose to take advantage of this powerful opportunity. Here are some good reasons why...

1. You Buy Network TV Upfront

Among national advertisers, the temptation to buy the vast majority of each year's advertising weight in the upfront market is hard to resist. It seems to be cheaper, and since more than one-half of all network inventory is sold in the upfront, it's hard not to participate.

Local Television Stations have many more commercial opportunities than networks and know how to communicate with their viewers. Using their specialized market knowledge is a strategy called "Localism".

"Local Television Stations have many more commercial opportunities than networks and know how to communicate with their viewers."

INFOMERCIALS are important in any advertising campaign. Just ask...

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“The truth is that cable audiences are often too small even to be measured accurately. If you want reach and frequency, you need the ‘big guns’ of Spot Television.”

But, you're making a commitment up to a year in advance for media bought solely against broad demographic targets. It's like setting a course for battle, with no allowances to respond to your competition's maneuvers. Consumers are moving targets. You need good aim and good timing.

2. You Rely on Cable TV

In 18th and 19th century sea battles, crews used to fire “grape shot” at each other – shells packed with hundreds of tiny pellets. While they harassed the crews on opposing warships, they didn't sink any ships. To sink ships, you must fire broadsides. The truth is that cable audiences are often too small even to be measured accurately. If you want reach and frequency, you need the ‘big guns’ of Spot Television.

3. Your Business is Highly Competitive

Competitive environments dramatically change from market to market. Price sensitivity, competitive market presence, seasonality and regional sen-

sibilities often dictate when products should be sold, and how the customer must be persuaded. Using national advertising alone invites local competitors to pick your marketing plan apart. Market-by-market advertising gives you tactical flexibility.

4. You Have Key Territories

What markets must you defend to protect the majority of your distribution? Oftentimes, increased advertising presence is a “barrier to entry” to new or increased competition. Spot Television allows you to demonstrate your marketing muscle where you need it most.

5. A 1/3 Solution

There are many more ways Spot Television can increase your competitiveness. And that's why TVB recommends, for many advertiser categories, that one-third of your total marketing budget should be in Spot Television.

Nielsen Media Research



EXPERIENCE • COMMITMENT • INNOVATION



PARTNERSHIP

Nielsen Media Research Salutes
the **Power** of Spot Television

LOCAL TV STATIONS FIND “NET” WORKS

by Lauren Miles

Remember a few years ago when seemingly every business was rushing into cyberspace? Most of the newcomers were unsure of what to do with this new medium, or even if there was a benefit to being there. The motivation that propelled this was fear; no one wanted to be stranded in the 20th century as their competitors motored along the information superhighway into the 21st.

Local television stations were no exception. Many created sites designed primarily for promotional purposes. Most of these stations also had the long-term goal of attracting advertisers. It was the perfect fit. As media outlets themselves, stations had boatloads of “content” – the big buzzword at the time. And with that content they’d soon be attracting the computer-savvy, educated segments of their audience to their sites.

For many of the first stations to arrive on the Internet, those aspirations are now coming to fruition. Stations have learned how to remake that content – most of which comes from their news departments – for this new medium. Now TV station sites offer surfers on the World Wide Web more than just a rehash of last night’s newscast. Stations with a presence on the Internet now strive to be community resources. As a media outlet that lives and breathes the local scene, after all, who better to serve as a hub for community interaction?

KCBS in Los Angeles (www.KCBS2.com) is a perfect example. Its site offers Los Angelenos a vast array of information about their hometown, such as guides to beaches, festivals, theaters,

museums and bars. Additionally, people can check out the more traditional TV fare: local news, sports and weather. Though the station has had a Web site since 1995, it’s just now moving to the next level: increased advertiser involvement. The station now offers a variety of added-value programs for advertisers that are interested in the potential of new media.

Just as KCBS has done, stations across the country are improving their content in cyberspace – and making their Web sites more advertiser friendly. Sponsorship of a section of a site or a banner advertisement as added-value in a regular media buy are popular approaches. Contests on station Web sites that can meld the interests of stations and advertisers is another promotional tool. Another concept is local yellow pages, in which hotels, restaurants and other businesses are listed.

Finally, advertisers can place so-called hyperlinks in a station’s Web content that allows consumers to electronically hop from the station’s site to the advertiser’s. This tool can be a great benefit to advertisers because a TV station’s Web site – which can function as a community resource – is likely to attract more people than an advertiser’s stand-alone site. The station and the advertiser may have collaborated on building the advertiser’s site, and may share in the profits, or the advertiser may have built it on its own.

When it comes to TV stations’ presence in the new-media frontier, the future is now. And judging from the progress stations have made so far, that future looks very bright.

“Now TV station sites offer surfers on the World Wide Web more than just a rehash of last night’s newscast.”

CASE STUDY:

The Carson Pirie Scott & Co. TV Impact Study – New Marketing Paradigm

TV ADVERTISING IMPROVED STORE PERCEPTIONS & REINFORCED THE IMAGE OF CARSONS AS A STORE FOR PROFESSIONAL ATTIRE.

Q. Which of the following words or phrases would you use to describe Carson Pirie Scott Department Stores?

	pre n=403	post n=401
Classy	40%	48%
For the well dressed professional	51%	55%
Sophisticated	41%	50%

INTENT TO SHOP AT CARSONS FOR BUSINESS ATTIRE INCREASED, WHILE SCORES FOR THEIR KEY COMPETITORS DECREASED.

Q. How likely are you to shop for business attire in each of the following stores in the next 3 months?

	pre n=403	post n=401
Carsons	13%	16%
Marshall Field's	11%	11%
Kohl's	18%	16%
JCPenney	12%	14%

Television advertising has rarely been the choice for fashion-oriented retailers. The conventional wisdom from the downtown shopping corridors to the megamalls has been that newspapers, free standing circulars or glossy magazines are the venue for displaying merchandise and generating store traffic. One of the many methods TVB uses to dispute this myth is through Television Impact Studies, which have helped to strengthen television's position in the retail industry.

As a member of TVB's Television Retail Advisory Committee (TRAC) – a committee comprised of retail, agency and television station executives formed to strengthen the relationships between the industries – Ed Carroll Jr., executive vp, sales promotion and marketing for Carson Pirie Scott & Co., was aware of past successes with TVB's Television Impact Studies. In an Impact Study, goals are determined by the retailer, and TVB designs a study to measure whether these goals are achieved.

After emerging from Chapter 11, three years ago, Carson Pirie Scott & Co. felt that the time was appropriate to re-establish their image with customers and build customer loyalty. Their objective was to make their store a destination for something other than price. Carsons felt that it was an excellent opportunity to measure the effectiveness of television and partnered with TVB to conduct a test of their own.

"TV has become an integral part of our marketing plan because it has the ability to powerfully convey our message," said Mr. Carroll. "But we, like other major retailers, needed to understand how best to use the medium in order to build share of market and share of mind."

Mr. Carroll was aware of the need to create a partnership with TV broadcasters that not only could solve the problems at hand, but that could blossom into an on-going relationship in the key markets where Carsons does business and, over time, provide print-oriented retail merchants with the information and tactics they need to use TV advertising to their best advantage.

By selecting September for the test campaign, the store capitalized on the "back-to-work" attitudes in their key markets, Chicago and Milwaukee. TVB organized member stations in both markets to assist in executing the TV ad campaign and the pre- and post- awareness studies. WBBM, WGN, WISN, WITI, WLS, WMAQ and WTMJ funded the test. A decision was made to concentrate on a category of merchandise for one week at a time to test TV's image-making and traffic-building capabilities. Each week Carsons aired 300 TRPs in Chicago and in Milwaukee.

TVB also formed a partnership with Laughlin/Constable, the advertising agency for Carsons, to understand and achieve the store's objectives. In this case, the agency, the client and the broadcasters shifted the

OFFER BOX

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conventional adversarial paradigm. They worked as partners focused on designing a fair and reasonable test which could obtain the desired results. These objectives were stated as follows:

- To increase the percentage of customers that believe Carsons offers a superior shopping experience.
- To increase sales revenue for Men's Better Sportswear, Misses' Better Sportswear and Petites with profitable margins.

Beta Research Corporation, a leading marketing research company, was hired to establish base-line awareness and to measure the effects of advertising. They conducted 200 pre- and 200 post- random dial phone surveys in each market.

The perceptual research results of this partnership were positive. Awareness of ads for business attire on TV increased. More importantly, consumers' intention to shop at Carsons for

business attire increased, while scores for key competitors dropped. TV advertising improved consumers' perception of Carsons as classy (+8%), sophisticated (+9%) and suitable for well dressed professionals (+4%).

Best of all, by applying TV advertising to the media mix, Carsons saw a huge spike in business. For Men's Better Sportswear, sales in Chicago were up 35% and up 92% in Milwaukee. Misses' Better Sportswear sales jumped 40% in Chicago and 45% in Milwaukee. Petites sales skyrocketed by 122% in both Chicago and Milwaukee. These increases were much stronger than other markets that had print-only programs.

AN INCREASE IN SALES REINFORCED THE RESULTS OF THE TEST:



COX TELEVISION STATIONS

BROADCASTING

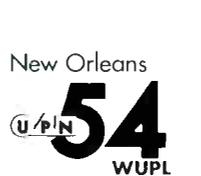
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Rhea Perlman **PEARL** Ken Olin **EZ STREETS** Peter Strauss **MOLONEY** Ray Romano **EVERYBODY LOVES RAYMOND**
Scott Bakula Maria Bello **MR. & MRS. SMITH** Kyle Chandler **EARLY EDITION**

 CBS

WASHINGTON
Alicia Mundy

Showtime at the Court

A TV movie credits the wrong lawyer in a case that led to the legalization of interracial marriages



Phil Hirschkop, the famed civil rights lawyer, was doing Disney World with his youngest son in March when he got the urgent call from a reporter for *The Washington Post*. She had news.

On the up side, the news was that one of his first major cases, his first appearance before the Supreme Court, a case that put his name in law books, a case that cost him money, hundreds of hours of unpaid time, nights away from his family, death threats, the case that the ACLU almost wrote off, the case that finally allowed blacks to marry whites in every state, was being immortalized in a new movie by Showtime starring Timothy Hutton. It would premier later that week.

The bad news was that there was no Hirschkop character in the movie. In fact, one of his former partners, Bernard Cohen, who had almost abandoned the case and ended up turning it over to Hirschkop, was the lead lawyer character. When Hirschkop returned from Orlando, he also learned that Showtime was hosting a premier gala that Sunday at the Kennedy Center in

Washington with members of Congress. And Cohen.

It is true that in "real life" movies, artistic discretion tends to overrun facts, and people become caricatures or are written out of the script. But this movie has "real life" political implications. Cohen is a former Virginia legislator now eyeing a judgeship on the Virginia Supreme Court. The movie has been used for publicity—without Showtime's permission. The producer is a relative of Cohen's wife. And Hirschkop has become one of the nation's preeminent civil rights attorneys. Meanwhile, the movie has been run on the cable network. Now what?

Here's the background. In the unreconstructed Commonwealth of Virginia, miscegenation, marriage between races, was a crime on the books. The Lovings—Mildred, a black woman, and Richard, a white man—were two Virginians who wed in Washington in June 1958. They returned to Virginia, and in July, warrants were issued for their arrest. They were tried and convicted and sentenced to one year in prison, which was suspended in favor of a 25-year banishment for both from Virginia.

Those facts are black and white, but what happened next gets into gray areas. In 1963, Mildred Loving wrote then-Attorney General Robert Kennedy about the case.



WASHINGTON

Kennedy relayed the matter to the ACLU, whose members in Washington referred it to one of their local volunteers, Cohen, a lawyer in Alexandria. Cohen met briefly with the Lovings, but filed nothing for almost four months, according to court records. He finally sent a two-page motion to the Virginia Circuit Court asking that the sentence be overturned. It lay dormant for eight months until, at the suggestion of a professor he knew at Georgetown Law School, he hired a new graduate who was experienced in civil rights cases in the South, Philip Hirschkop.

Hirschkop, who had clerked for William Kuntzler, was given a salary of \$4,000 a year and handed the Loving matter his first week on the job in September 1964. He quickly filed a challenge of the miscegenation prohibition as a major Constitutional violation, based on the equal protection clause, which outlaws racial discrimination.

The case began to move forward. Within three months, Hirschkop had won an order allowing the Lovings to return to Virginia. Hirschkop began getting threats, and at one point, because of his involvement in

received threats over the case and that *he* appealed the case to the Virginia and U.S. Supreme Courts.

The last straw for Hirschkop came in May of this year, when he received an invitation from the Virginia Trial Lawyers Association to a screening party, and the fete was none other than Bernie Cohen. Hirschkop reminded a VTLA official once familiar with the case about his role. Told of Hirschkop's irritation, Cohen sent VTLA a letter telling them he did not want to be honored, and wrote that the case "was always a team effort." The VTLA cancelled the event.

Patricia Brennan, the *Post* writer who told Hirschkop of the movie, says she was shocked when she pulled the clips on the case, after a publicist for Showtime called her to flak the movie in the *Post's* TV magazine, which is also distributed in L.A. Brennan says, "I had heard about the case...It's one of my missions to explain to my readers what really happened" in a real-event movie. "I saw that there was another lawyer in the case, Philip Hirschkop...I called him in Florida...There were other inaccuracies (the number of children Mrs. Loving had, the year the Lovings were married, etc.)..." "I said to the publicist, "Are you aware of all the problems with this movie?"

Hirschkop says, "I was stunned. Bernie did next to nothing on that case for two years, and even the Lovings thought he had dropped it."

Hirschkop, in fact, has the original file which he showed *Mediaweek*, and to the general counsel for Showtime. The file's correspondence to lawyers and judges in the case is signed almost entirely by Hirschkop; draft arguments of briefs are in Hirschkop's handwriting; the Supreme Court Record Lawyers' Edition cites Hirschkop as the lead lawyer in the case. And, tucked away in the file is a handwritten letter from Mrs. Loving, dated July 6, 1964, eight months after Cohen's first and only motion to the Virginia court during that period, asking for a repeal of the sentence. It begins, "Dear Mr. Cohen, Hope that you remember us. You took our case. We haven't heard anything from you for so long we had given up hope." Cohen wrote back July 13, saying the case was moving slowly. "I spend a little bit of time on it each week," he said. A month later he was introduced to Hirschkop and hired him.

So back to the 'Now what?'. Contacted twice by Hirschkop this summer, the producer didn't respond. Then Hirschkop's lawyer wrote Showtime. Noting that they believe he has no legal recourse, Showtime execs and counsel met with him and his lawyer, civil rights attorney Jeremiah Gutman, on Oct. 8.

Showtime execs have not discussed in detail how they came to produce the movie. But Cohen says Susan Rose, who is his wife's cousin, and another producer approached Showtime several years ago with the concept. Writer Richard Friedenberg says Hutton also helped in the production. (Hutton could not be reached for comment). Friedenberg, who was nominated for an Oscar for the script of *A River Runs Through It*, says *Mr. and Mrs. Loving* was his first major directing (*continued on page 36*)

"I was stunned. Bernie did next to nothing on that case for two years, and even the Lovings thought he had dropped it."

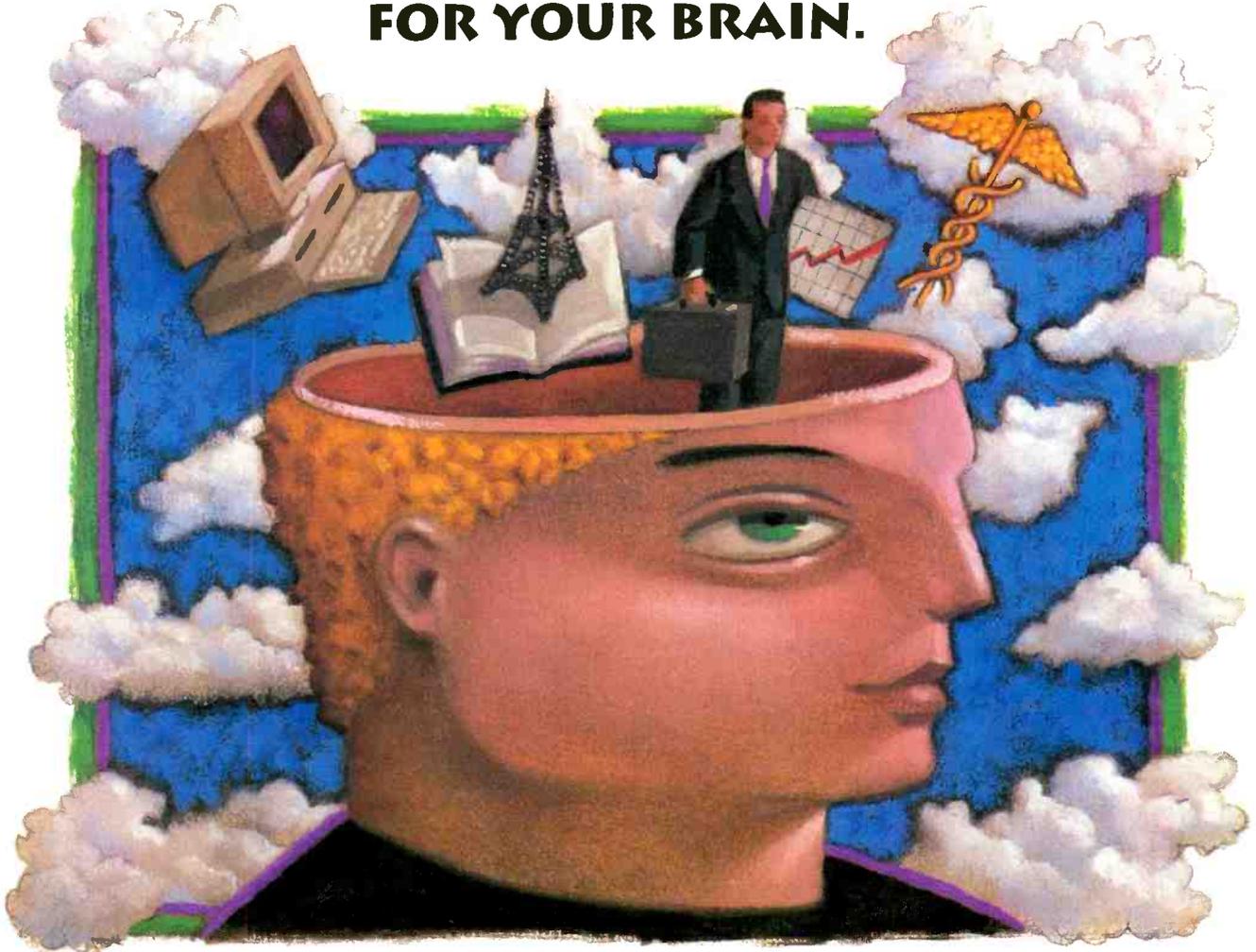
several civil rights cases (including the arrest of black activist H. Rap Brown), ended up with a police guard. Eventually, Hirschkop involved noted Constitutional scholars and NAACP figures such as Robert Carter, now a high-profile federal judge in New York. He even enlisted one of the world's most famous anthropologists, Ashley Montague of Princeton, to testify that mixed marriages did not automatically injure children. The Supreme Court agreed to hear the case in early 1967. Hirschkop was less than three years out of law school at the time and had to get a special dispensation to argue the case before the justices. He pleaded the equal protection argument. He was followed by Cohen, who addressed the issue of due process and the fairness of the Lovings' sentence.

That June, the Supreme Court handed down a unanimous decision in favor of the Lovings, citing the equal protection argument, which was Hirschkop's.

Hirschkop went on to represent Norman Mailer in the Pentagon Protest case, and was the subject of Mailer's hagiography in *Armies of the Night*. Cohen became one of the few liberal legislators in the State Assembly, until he retired last year.

The matter was settled, until March 31, when the Showtime movie premiered on TV. In it, the character of Cohen (played by Corey Parker) is not only the lead lawyer in the case, he is the only lawyer. He is depicted dragging a dolly with four huge file boxes up stairs (there was only one file). In addition, the Cohen character is shown making Hirschkop's argument to the Court. The film was accompanied by a "documentary" in which Cohen is interviewed. In his defense, Cohen says *he*

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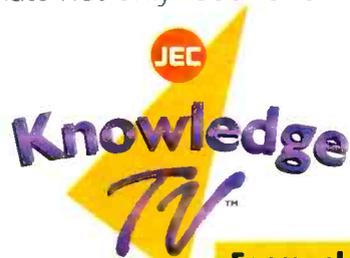


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WASHINGTON

(continued from page 32) job. He says that the concept was given to him without mention of any other lawyer besides Cohen. "I met with Cohen. He was a consultant on the movie." And he added, "I told Phil Hirschkop it was unfortunate that I didn't know about his role. Even if the movie had been completed, I could have mentioned him in the note at the end. And I certainly would have put him in the documentary." But, he says, Cohen "didn't mention that there was another lawyer working on the case. When I got involved, most of the legal research had been done."

That research included the book and tapes of *May It Please the Court*, a recent compilation of the 25 most important Supreme Court cases since 1955. The Loving case made the list. So did Hirschkop's argument and part of Cohen's rebuttal. A simple review of the legal records, or even a perusal of the long article in *Life* from 1967, could have led anyone to conclude that Hirschkop was the major player, if not the only player, in the case.

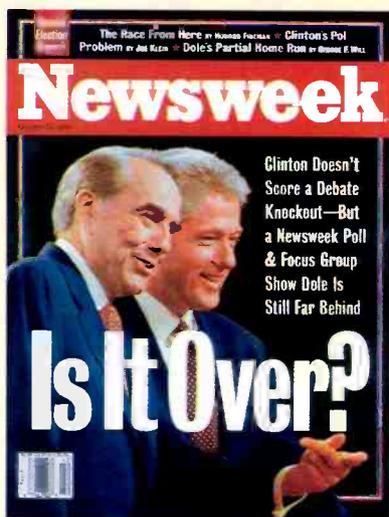
In an interview, Cohen said he was "the technical and legal consultant" for the movie, and worked extensively

with the producer. Asked why he apparently did not mention his former colleague, he said, "I think they (the producers) didn't want to pay any more money or have to get another lawyer involved." He said that Hirschkop's equal protection argument was "a cakewalk," but that the due process path was very difficult. "I guess some people think equal protection was the point of the Supreme Court decision," he says. Cohen still claims he was the lead attorney on the case and did most of the work.

A Showtime spokesperson says it is, of course, too late to do much. But she added, "Showtime has had positive discussions with Phil Hirschkop and are working towards addressing his concerns." Having reviewed the file and seen Cohen's recent letter to the VTLA about the "team effort," Showtime's general counsel told Hirschkop she will probably encourage network executives to issue an addendum to the movie citing Hirschkop, and to shoot an interview with Hirschkop to include in the documentary.

They could call it *Son of Mr. and Mrs. Loving*. ■

Below the Beltway...



How'd they do that? The Newsweek cover, 18 hours after.

If getting noticed is the measure of a newsweekly's success, both *Time* and *Newsweek* were big winners the week of Oct. 7. *Newsweek* delayed its closing by 22 hours to accommodate the Clinton-Dole debate. The result included tough takes by Howard Fineman and Joe Klein, an articulate attempt by George Will to identify the silver lining in the cloud hov-

ering above Dole; and most importantly, a cover that nearly caused a heart attack at Dole headquarters the day after the debate. "IS IT OVER?" screamed *Newsweek's* headline, noting in smaller type that Dole is "Still far behind."

According to several sources inside the Dole camp, the *Newsweek* shot "kicked us in the b---s." "It was like nothing we've done, nothing the candidate's done has mattered. People see that (cover) and they won't even bother to vote," said a veteran Dole aide from his Senate days. Within hours of hitting selected news desks in Washington, *Newsweek* got mentions in several radio shows, political TV shows, and in meetings at the Republican National Committee. An official with the RNC said, "Haley [Barbour, RNC chair] just said, 'Do ya think they coudda used larger print?'" of the 2-inch high letters.

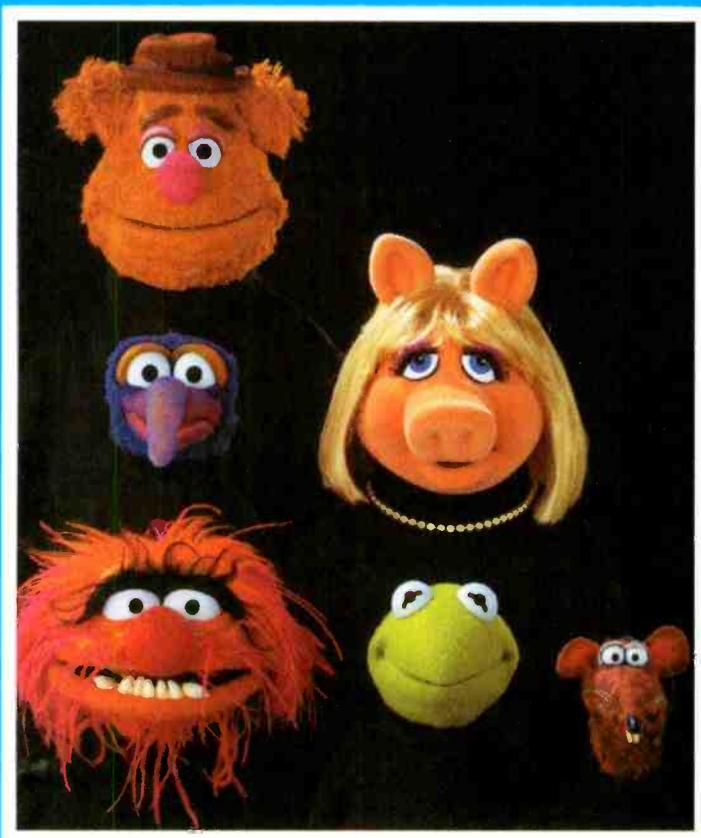
For its part, *Time* included a full-page story on the debate but kept the cover it originally planned, a witty reminder of the gender gap in the election. Under a photo of a typical working suburban mother, its headline read "The Most Wanted Woman in America." At an after-school sports event two days lat-

er in Fairfax County, a group of parents passing around a copy of *Time* began chanting "Soccer moms rule! Soccer moms rule!" Who says news magazines are passé?

There's a new trend in reporting personal foibles of political figures. Last week, *The Boston Phoenix* and ABC's affiliate station in Washington reported that John Buckley, Dole's communications chief (and William Buckley's nephew), had used marijuana frequently in college and even distributed it.

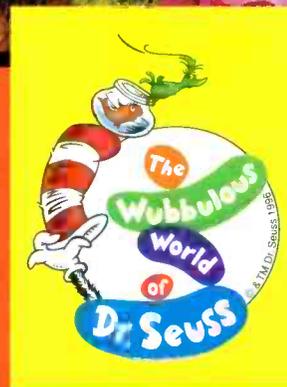
How to cover this without getting dirty? *The Washington Post* found a way, by doing a story about the sordidness and un-newsworthiness of the story. Their piece by Howard Kurtz included much hand-wringing by media figures to the effect that Buckley's college days were far behind him and that youthful indiscretions weren't relevant anymore. The CBS affiliate then interviewed Kurtz saying how appalled he was that news organizations were reporting the sorry tale. Then the *Post's* Sunday op-ed section ran a piece by John's cousin, author Chris Buckley, on how really rotten these stories of past peccadillos are, referring to "Pharmacological McCarthyism." Listen, fellas, the next time you think a story is so terrible it shouldn't be reported, here's what to do: Nothing. ■

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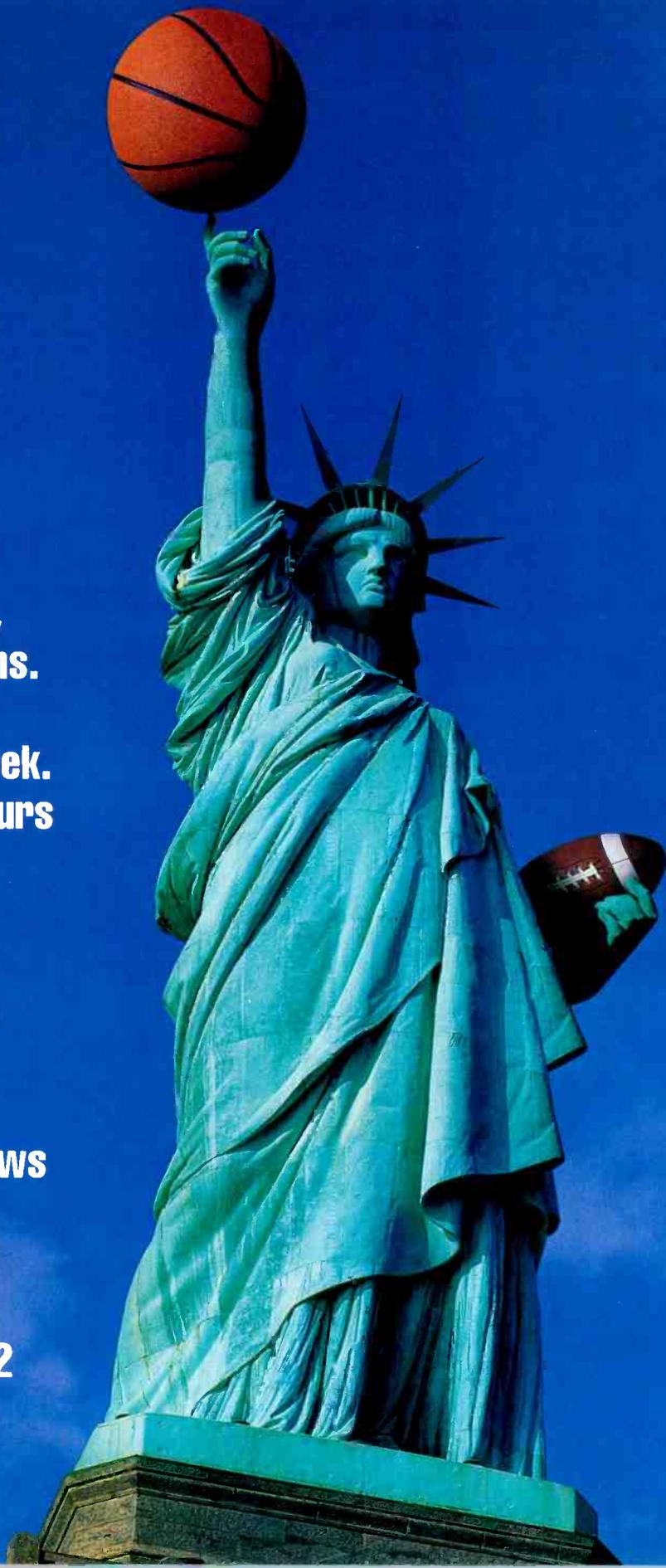
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New Media

By Cathy Taylor

Bill Gates says he has great ambitions in the media world, but don't start calling Microsoft a media company just yet

Doing the 'Media Thing'

It can't help but strike this former English and Latin major as odd that one of Microsoft's many contributions to contemporary culture may be the use of the word "mouse" as a verb. As in, "I mouse over here..." to describe the movement of a cursor, uttered by a Microsoft staffer during a demo this month of the new Microsoft Network at the company's headquarters outside Seattle. Yet if a footnote to Webster's is the only content contribution that Microsoft has made years from now, the company will no doubt feel that its media ambitions have failed. While

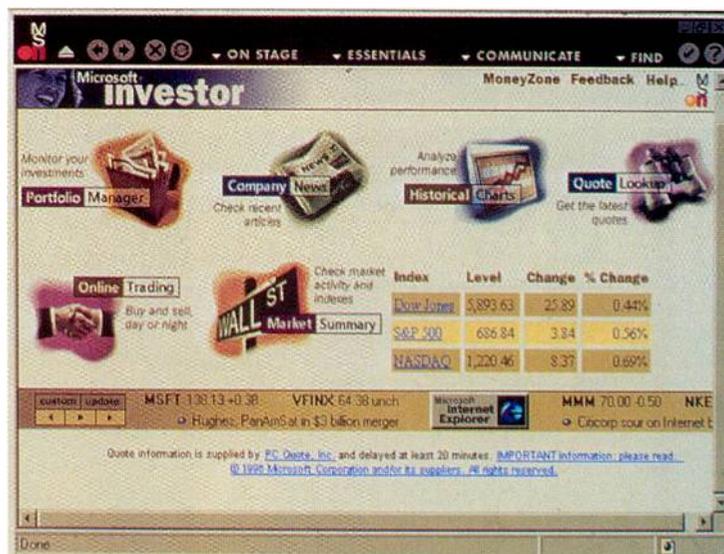
the sense that we have great ambitions in the media space, yes, we are doing media things," he told the reporters and analysts who attended the demo. However, Gates cautioned that "we haven't chosen to get into traditional media. That's not part of our strategy."

Of course, it's easy to take issue with Gates' statement. Take, for instance, Microsoft's joint news venture with NBC, which includes a cable channel. Or the fact that *Slate*, the Michael Kinsley-edited online product, has a print version as well. Gates is saying that Microsoft doesn't want to run your local radio station or start buying up Condé Nast or Dow Jones. However, to the extent that online media will come to have the reach and influence of mainstream media, then Gates' so-called "media things" become just plain media.

In the meantime, keep an eye out for more to come out of the glass-and-grass ambience of Redmond West, the Microsoft campus where the "media things" are taking shape. Already, Microsoft has programming deals including a relationship with Lorne Michaels' Broadway Video (to produce a live online comedy show, with the working title *Emergency Broadcast System*); Under Wire, a zine devoted to women's issues; Second City Headlines & News, from the renowned comedy troupe; Riff (yes, that's *three f's*), a music site including a create-your-own-tune feature; "15 Seconds of Fame," an off-kilter program with content created by MSN members; Cinemania, a movie offering; Expedia, an online travel agent that spins off the already launched travel magazine, Mungo Park; Mint, a youth magazine; and a revamped Microsoft Investor, which allows members to buy and sell stocks online via Charles Schwab.

No wonder the soft drinks at Microsoft's offices are free. Those content developers and software coders are going to need lots of sugar and caffeine.

(continued on page 44)

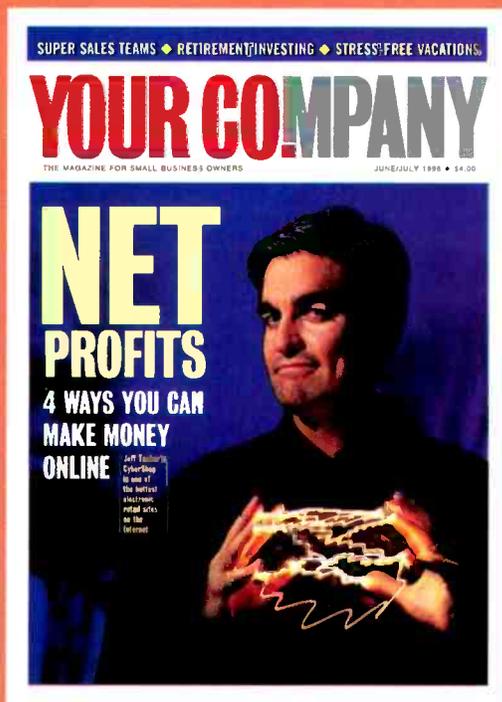


Trading up: The revamped Investor online stock site on MSN

much of the early press about the new MSN has focused on price, most of the day's worth of presentations underscored that the PC-software giant hasn't lost sight of its goal to become a premier force in online content. To some extent, the content development process is all about money; Microsoft chairman Bill Gates said at the briefing that the company will spend "many hundreds of millions a year" developing programming for MSN and for the World Wide Web. Other company officials said that MSN has about 40 properties in various stages of development, not including those already introduced.

But for all of the considerable clout those millions wield, including a growing roster of entertainment talent, Microsoft officials are uncharacteristically humble about online content, admitting that users' expectations have not yet been met. "What we're finding is the industry isn't delivering," said MSN vp Laura Jennings, who sprinkled her presentations with references to "hits" and "programming" in the tradition of network TV programming executives.

But Microsoft is not about to start calling itself a media company. Gates chose his words carefully when addressing the issue. "In



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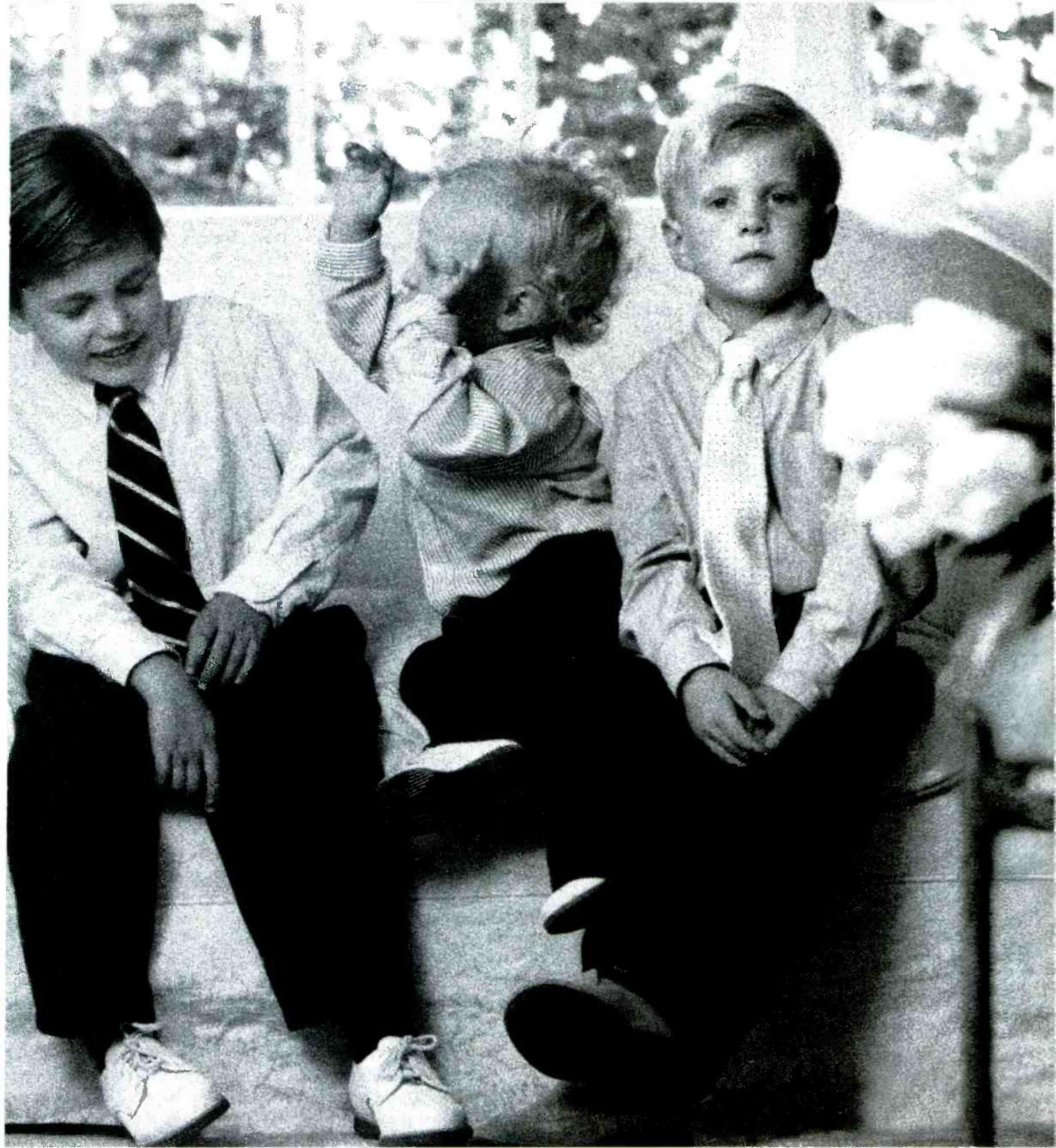
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New Media

(continued from page 40)

MSN Advertising Update Psychographics: The New Web Sales Tool

In traditional media, it's nigh impossible to mention the words hit, programming and channels without eventually getting around to the word network. Now it's beginning to look like that will be no less true in online media.

First, there was America Online, which not only breaks its service into channels, but also has been actively, and successfully, selling the service as the online equivalent of a mass media buy—as in AOL is the only place in cyberspace where an advertiser has the potential to reach 6 million sets of eyeballs. The DoubleClick Network is a different kind of site aggregator,

man in their belief that AOL is merely an aggregator of content, while MSN, which is also divided by channels, is using its content as a segmentation tool. "Aggregation in and of itself is very low-value-added in this medium," says Jeff Sanderson, MSN general manager of marketing. To that end, MSN officials have managed to divide their channels by psychographics and demographics that in turn will be a worthwhile ad buy. "A channel has to be more than just a topic header," said Steve Goldberg, Microsoft group manager of advertising strategy and development. "It has to have a personality and an attitude."

Right now, MSN has only 1.6 million subscribers, but that total is somewhat deceptive. Now that MSN has been reconfigured along Internet standards, it will allow the service's content to move into free access on the Web—and therefore a

company envisions that with flat-fee Internet access becoming the standard, advertising revenue will take on a significance that will be more akin to other media. "We think connect time has gone away," said Bill Miller, general manager of Microsoft's advertising business unit. "It doesn't exist anymore."

Microsoft Journalists Taking a Byte Of Objectivity

The debate over whether journalists who work for Microsoft have compromised themselves and their coverage took center stage at a panel featuring Microsoft's editors, including moderator Michael Kinsley, MSNBC.com editor-in-chief Merrill Brown, Michael Goff of the Cityscape local content project and Richard Bangs of Mungo Park.

Kinsley attempted to defuse most of the criticism incisively and humorously. When the dialogue became particularly heated—over whether sponsors of MSN properties had undue influence over their content—Kinsley chimed in, "Slate will be buying its own politicians."

As the poster boy of sorts for Microsoft's content aspirations, Kinsley also fielded questions on whether the local content offering, which will be taking on a name other than Cityscape soon, once had the intention of killing the entire newspaper industry. "Oh, the poor little start-up, Knight-Ridder," Kinsley sneered, with mock sympathy.

Reporters and analysts were primarily concerned about whether Microsoft's media properties can be balanced in their coverage of the company itself. Brown defended MSNBC, pointing out that the service had the "gall to suggest" that the original MSN had been a disappointment. Brown also noted that new hires at MSNBC are not allowed to hold company stock, an anomaly at a company where salary is not how most of the staff millionaires have made their nest eggs. ■

Site.Lines

majorleaguebaseball.com

Just as it is in the real world, Major League Baseball on the World Wide Web isn't a place to go if you want to get things done, such as catch up on the game's controversies. When we stopped by the MLB site last week, it had an interesting first-person account by a Yankee fan of the playoff game that ended with the home-run-that-wasn't. But unbiased insight into the play and rules interpretation that made a hero of a 12-year-old fan was as absent as, um, a baseball commissioner.



doing so only from an advertising sales perspective. Interactive Imaginations also has formed a loose network of sites, to bring advertising revenue to venues that could never support their own sales staffs.

Microsoft hopes that it will be viewed by the advertising community as a network that can rival AOL, which claims it recently sold \$27 million in advertising avails. The difference—in addition to the fact that MSN is smaller right now—lies in particulars. MSN officials are ada-

larger audience—as Microsoft sees fit. Currently only a handful of MSN properties, including Expedia, MSNBC and Microsoft Investor, are free to those with Internet access. The new flexibility creates an interesting point of difference to AOL, which is still created along the service's own proprietary standards.

In the short term, Microsoft is being conservative about how much of MSN's revenue will come from advertising, hoping it will account for about 10 percent in three years. The

Cable TV

By Michael Bürgi

New sports services

ESPNews and
CNN/SI prepare to
slug it out on the
undercard of the
cable news battle

Fight of the Highlights

Ask either side and each will deny that it's war. But ESPNews and CNN/SI, two 24-hour sports news services set to launch in the coming weeks, will be battling each other fiercely for carriage space on cable systems, for viewers and for advertising dollars. The cable industry is no stranger to wars, of course—turn to today's headlines and it's all about Fox News Channel vs. MSNBC vs. CNN. But in addition to fighting each other for attention, Disney/ABC's ESPNews and Time Warner's CNN/SI will have to scramble at the outset just to be seen

in a market where channel capacity is extremely tight.

Though both services are mum on what deals they have struck with cable operators, neither is expected to launch with more than a few million cable homes each, at best. ESPNews launches on Nov. 1, and CNN/SI launches on Dec. 12. According to cable operators, both networks are offering themselves free of charge, along with promises that affiliate fees for other Disney/ABC and Time Warner channels will be adjusted in return for clearances.

For now, ESPNews may well have the edge, if only because of its brand-name recognition in the

sports world. "If there's a winner, it's ESPN," said the president of a mid-level cable operator. "It has built a franchise, and nobody can challenge that. But most of my audience thinks there's a lot of sports news on ESPNs 1 and 2 now. So I'm not going to launch any sports news network."

CNN/SI can expect to win some carriage from Time Warner Cable, the 11 million-subscriber cable giant. "Channel capacity is a tough thing," admitted Jim Walton, the executive in charge of CNN/SI. "Operators will have to decide if they want a sports news channel, and if so, if they will want to launch us."

While cable operators may be a tough sell for the rival channels, satellite services are likely to provide some distribution. ESPNews and CNN/SI both expect to reach agreements with DirecTV, and CNN/SI is said to have landed a deal with PrimeStar. "It's a dish phenomenon," said one cable operator who does not expect to clear either service anytime soon.

Both services have been making the rounds of the ad agencies to spell out their programming missions and seek charter sponsorship deals. No advertiser deals have been announced.

Most media buyers and cable operators are taking a wait-and-see attitude, opting to hold off from commitments until they have an opportunity to see the two services on the air. "We have spoken with each of them and at this time have no plans to launch either service in the short term," said Phil Laxar, vp of programming at Jones Programming Inc., a division of Jones Intercable, the Denver-based cable operator that reaches 1.6 million subscribers. "There are lots of other genres" that will find a home on Jones' cable systems before 24-hour sports news, Laxar added.

"I'm going to wait," said Jerry Solomon, president of national broadcast for the buying service SFM Media. "There's no sense in rushing in to do a charter deal," he said, when both services are just getting out of the gate. "Are we going to be frozen out in two or three years' time?" Solomon said. "I doubt it."

"We've had discussions with them [both]," said Tom Winner, senior vp at Wieden & Kennedy, whose main client is Nike, one of the largest sports advertisers. Winner said that while he has not made a deal with either network, CNN/SI has talked about offering more "compelling" cost-per-thousand prices for advertisers that also make buys on other Turner-owned networks, such as CNN, TBS and TNT.

Agency executives who have had discussions with ESPNews and



All sports news, all the time: On ESPNews' new set, anchor Chuck Garfien, formerly of NBC affiliate WPBN in Traverse City, Mich.

Cable TV

CNN/SI said that both networks have been almost paranoid in not providing details for competitive reasons. But Wieden & Kennedy's Winner does see a distinct stylistic difference between the competitors based on the scant information. "My suspicion is that ESPN, being in the business of all sports and having reporters in place all around the country, would be a more natural place to find breaking news," Winner said. "But CNN has *Sports Illustrated* behind it, which is known for its interesting analysis. The question is, who's going to give you the more compelling information? And there's a limit to how much you can spend time on this, even if you are a sports fan."

Both channels are continuing to develop their on-air looks. ESPNNews launched its first dry runs last week at its Bristol, Conn., headquarters, while CNN/SI was putting the finishing touches on its studio in Atlanta's CNN Center. "We want people to see it as an extension and application of ESPN," said Vince Doria, ESPNNews assistant managing editor. "But we need to differentiate it too. And we'll do that by having a closer tie to ESPNET Sportszone [ESPN's Web site] and by getting more questions and answers" from viewers, Doria added. The channel will be live about 14 hours daily, with repeats of the 30-minute segments filling out the balance. Last week, Doria was looking to fill one last anchor position, having already hired about a dozen anchors.

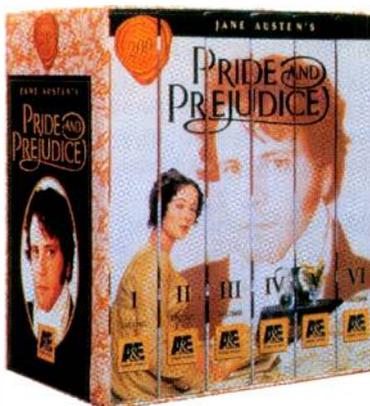
CNN/SI's Walton said that he is still hiring for his planned staff of 120. Dry runs will begin in November, Walton said.

Also set to start up on Nov. 1, the same day as ESPNNews, is Fox Sports Net, the new alignment of the former Liberty and Prime Sports regional networks with the fX cable network. Though primarily a sports event programming service, Fox Sports Net will also be in the news business with a daily report managed by Bob Banagan, vp of news.

Merchandising Looking for Riches In the Afterlife

The media business has become so intertwined these days that cable networks are not just cable networks any more. MTV is in the movie business; ESPN sells records; The Discovery Channel has even gotten into the retail business with its own chain of stores. And of course, every network has its own Web site.

Arts & Entertainment Network got it all started five years ago when it began distributing all of its pro-



Branding: A home video version of a hit A&E series

gramming on home video, offering a tape to viewers at the end of each show. Tom Heymann, A&E vp of new media, says the network now offers some 200 titles, both on the air and in retail outlets including Barnes & Noble and Borders bookstores.

As any new media or new business development executive will tell you, before this ancillary activity becomes a major revenue stream for any network, it provides promotion, marketing support and that oft-abused term, "branding." The actual revenue averages only 5 to 15 percent of a network's total. But as Channing Dawson, vp of new media at Home & Garden TV, puts it, such merchandise is expected to become a "rivulet, and eventually a stream."

"This is what we call revenue-generating publicity," notes A&E's Heymann. A&E is now publishing

lines of books and audiocassettes for both its *Biography* line of programming and for sibling service the History Channel.

Art Bell, Comedy Central senior vp of new business development, provides an example of the tail wagging the dog. As Bell toils to extend Comedy Central's most popular program, *Dr. Katz, Professional Therapist*, into several new incarnations—books, calendars, audio books—Bell has convinced Jonathan Katz, star and writer of the show, to write an episode (scheduled to air on Nov. 17) that will plug the book in its dialogue.

Comedy Central also has a deal to create a daily *Dr. Katz* comic strip, set to begin in January. Bell says the Los Angeles Times Syndicate is currently selling the strip to newspapers around the country. The good doctor on the funny pages is a can't-miss, Bell says: "Merchandising sales are often generated best out of comic strips—just look at *Peanuts*."

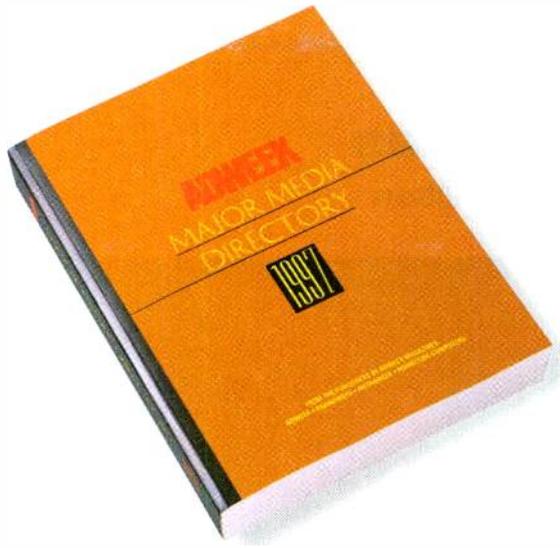
MSA's @media Effort Making EDI Easier For Technophobes

As advertising sales move toward going digital, one company is trying to establish itself as the prime source for any cable network that's not ready to tackle electronic data interchange (EDI) on its own. Management Science Associates, a Pittsburgh-based supplier of ad sales management and back-office systems, has started a new unit called @media to handle EDI projects.

Evan Schapiro, president of @media, says the objective of EDI "isn't to eliminate human interaction in the sales process, but to limit the repetitive processes that invite mistakes."

Working with A&E Networks and Discovery Networks as test clients, Schapiro is targeting cable nets that are not far along in developing EDI in-house. "We can save a lot of money in staffing and time, because we track all the potential problems for them," he says. ■

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Magazines

By Jeff Gremillion



Paperless periodicals: Ovitz touts Disney's "E-magazine" at MPA

Visions of a
magazine world
without the printed
page are pure fantasy
to most publishers
and editors

A Trip to Tomorrowland

When Michael Kinsley took over the podium on the second full day of last week's American Magazine Conference in Bermuda, he noted that he was addressing an "audience that's sick and tired of hearing about journalism on the Internet." After Kinsley's talk, Joan Feeney, editorial director of Condé Nast's CondéNet online project, quipped that she was suffering from "Internet Fatigue Syndrome." Kinsley, editor of Microsoft's online magazine *Slate* and a columnist for *Time*, was one of a host of speakers and pan-

elists to address the overworked Internet topic at the meeting. But, to his credit, Kinsley's session brought the Internet down to Earth, indirectly countering the larger-than-life, Disneyfied vision of the magazine industry's cyberfuture as defined the day before by Mighty Mouse himself, Disney president Michael Ovitz.

"Anyone can pass himself or herself off as an expert [on the Internet]," said Kinsley, "as I'm about to demonstrate." He went on to call the Net the "No. 1 source for

high-minded bluster and baloney" at conferences such as the AMC, sponsored by the Magazine Publishers of America. Kinsley, who ended a six-year stint as a cohost of CNN's *Crossfire* last spring to move to Seattle and run *Slate*, compared online technology to a newfangled Tupperware container, and "content" such as *Slate* and other online magazine ventures to the "lime jello" that had to be invented to fill the container.

Conversely, Ovitz compared the Internet to Greek theater, among

other hard-to-swallow metaphors. "It was in the early 17th century that Francis Bacon spoke of three inventions that were revolutionizing the world—the compass, gunpowder and the printing press," Ovitz said at his opening-day session. "The compass helped make us one world; gunpowder has reached the point where its progeny could consume the world. And now the printing press is evolving into an entire new world of shared information, ideas and entertainment."

Ovitz also presented a short video about a prototype of a portable, electronic magazine device that Disney's Imagineering division is developing. The device, roughly the size and weight of a magazine, is designed to allow users to read electronic versions of magazine pages and advertising. But Ovitz' so-called "E-magazine" presentation might as well have been a scene from *Fantasia* as far as the publishers and editors in the audience were concerned.

In a memorable talk at last year's conference, Time Inc. ceo Don Logan said that the Internet gives new meaning to the term "black hole," at least as far as consumer magazines are concerned. Just a few months ago, Condé Nast chief Steve Florio said in an interview that his investment in online is "a 10-year burn," as it will likely be a decade before Condé Nast or any other magazine publisher turns a profit on the Internet. In the current issue of *Columbia Journalism Review*, Todd Oppenheimer of Newsweek Interactive called for "a collective deep breath" in the industry. "Despite their boosters' claims to the contrary," writes Oppenheimer, "most players in electronic media seem to be nervously treading water right now."

Such nuts-and-bolts reality on the business side—which has held the line in spending on new media development as well as many other areas—is being matched by an emerging no-nonsense position that editors like Kinsley are taking on the content side. "The pregame

optimism has given way to a discussion of the strengths and weaknesses [of Internet extensions]," said new *New York* editor Caroline Miller at an AMC panel on new media. "The tailgate party is over. We're deep in the game."

Microsoft's Kinsley urged that the current lack of editorial standards and blurring of the lines between church and state on the Internet be addressed. Other editors at the conference cited the still daunting nature of the Internet to consumers, the difficulty in keeping interactive content "coherent and focused," and the general dearth of quality original content on the Net.

'Runner's World' Stays Fit Our Jogging Prez Helps Ads Hit Stride

Runner's World, Rodale's 30-year-old niche book, is enjoying its finest year ever, scoring gains with its young and affluent target readership, earning the top prize for its category in the recent Circulation Management Awards, and making other major strides you might not expect from such a narrow-interest magazine.

"We've been hitting a lot of long balls this year in many areas," says publisher George Hirsch, who also serves as group publisher of several Rodale enthusiast titles.

Runner's World is up about 35 percent in ad revenue this year, according to PIB figures. The increase is attributable in part to heavy "non-endemic" advertising, such as automotive ads. Advertisers are drawn by the magazine's unique "over 60, under 40" readership, says Hirsch. Few titles can boast that their average reader makes more than \$60,000 per year and is under 40.

The publisher says *Runner's World's* popularity is in line with a new appreciation for the sim-

ilarity of the sport, which busy young executives embrace. "Where else do you get an easier, more portable, faster form of exercise?" Hirsch says. The prominence of the track-and-field events at last summer's Olympics has also been a factor, as have President Clinton's

highly publicized jogging jaunts.

Hirsch has pounded the pavement with Clinton several times. "He's a genuine runner," the Rodale executive says of the commander-in-chief. "He runs to reduce stress and to keep the weight down." ■

DESIGN WATCH

The President & the Rabbit

George's new gimmick—tucking a picture of George Washington somewhere in each cover—is clever, but not entirely original. Hachette's politics-as-pop monthly was beaten to the punch 43 years ago by **Playboy** and its rabbit.

Arthur Paul, *Playboy's* first art director (current AD Tom Staebler is only the second in the magazine's history), designed the rabbit in 1953, when he and Hugh Hefner were putting together the first issue. Paul has written that they wanted a symbol that would be as closely associated with their new magazine as the Esqy Man—"that pop-eyed, doll-like" old gentleman—was with *Esquire*.

Paul and Hefner chose a rabbit, the playboy of the animal world. A few years later, they knew their mascot had caught on when a letter from California arrived in the mail at *Playboy's* Chicago offices with only a drawing of the symbol on the envelope.

In *Playboy's* early years, on cover after cover, the rabbit was large and obvious. But in the '60s, the title's designers got so creative with how they incorporated the image that readers wrote to ask where the rabbit was hiding, says Kerig Pope, managing director of *Playboy's* art department and a 31-year veteran of the magazine. Ever since then, *Playboy* has deliberately hidden the critter—in a cloud, a wisp of hair, a cleverly tied knot. "We realized that kind of audience interaction was fun," says Pope.

George creative director Matt Berman says his discreet placements of Washington are "definitely a nod" to *Playboy*. "They're the masters," Berman says. "Nothing's better than those old *Playboy* covers from the '60s." The covers of the first several issues of *George*, which launched last fall, featured celebrities dressed up like the first president. The founding-father focus, says Berman, helps make *George* distinct from the "generic" look of most magazines.



Numbers Crunch

The big 1996 September fashion issues are history, but their official ad-page numbers have just been released by PIB. The related ad categories were way up in revenue for this September over 1995. Toiletries & cosmetics was up 16.7 percent, to \$100.8 million, and apparel, footwear & accessories was up 16.2 percent, to \$105.7 million. Here's how some individual titles did with their fashion issues this September compared to '95:

Details: 152 pages, +23.9 %

GQ: 214 pages, +5.8 %

Harper's Bazaar: 312 pages, -1.6 %

Vogue: 520 pages, +21.4 %

W: 326 pages, +67.8 %

MOVERS

NETWORK TV

Alison Shaklan has been promoted at ABC Entertainment. The former executive director of advertising for the network group has been upped to vp, advertising...**Carol Monroe** and **Karen DiNoto** have been named to new posts at Fox Kids Network. Monroe has been named senior vp of program services. She was formerly senior vp at Hearst Animation Productions. DiNoto has been upped to vp of development and creative affairs.

TV PRODUCTION

Stephen Pinkus has been named executive director of special projects for All American Television. Pinkus joined All American in 1994 as a consultant...**Linda Azarone** has been named coo and executive vp of Beachport Entertainment Corp. The company has also announced that **Barry Mendelson**, formerly president and coo, has been named co-ceo. He will retain the title of president.

SEARCH FIRMS

Peter Eldredge, a former publisher of *Newsweek* and the founding publisher of *Premiere*, has joined the international executive search firm Accord Group/Johnson Smith & Knisely in the firm's media and entertainment practice.

DISTRIBUTION

Elizabeth Herbst has been named senior vp of ad sales for MCA TV. Herbst joins MCA from Twentieth Television in Chicago, where she had served as vp of Midwest and West Coast ad sales since September 1994.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Not Wearing Clothes

You know the photo. Drew Barrymore, shirtless, shielding her chest with a pair of Everlast boxing gloves in a down-and-dirty L.A. gym. The portrait, shot for *Us*, drove people to tear Barrymore's poster off New York City bus-stop kiosks as souvenirs.

So far, it is photographer Mark Seliger's classic—right up there

with his photo of Jennifer Aniston's backside. And Elisabeth Shue crouching down nude. And MTV's Kennedy riding Lady Godiva-ish on a donkey. Does this guy Seliger have something against pants?

"Every once in a while, a photo where someone isn't wearing clothes just comes

out," says Seliger. "It's part of being a photographer. I was in the studio with Kennedy, and I had this donkey, and I wanted a picture of her with spurs on. So I pulled her aside and said, 'I have to talk to you for a second.' And she said, 'I smell nudity.'"

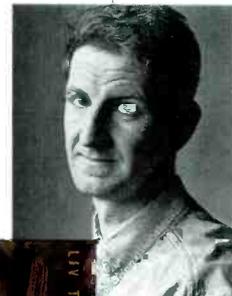
Seliger, now head portrait guy for Wenner Media's *Rolling Stone* and *Us*, solved a big problem for publisher Jann Wenner. Wenner needed to replace the distinctive look that departed photographer Annie Liebovitz had provided for years.

Seliger seems to be the man. His coming out of sorts is a new book—a collection of *Us*'s best celebrity portraits called *CrazySexyCool*—that hits stores this week. The book contains off-beat and telling snaps of such Hollywood mainstays as Mel Gibson, Brad Pitt, Jodie Foster and Emma Thompson. All the pix are a far cry from Seliger's earlier milieu, environmental portraiture.

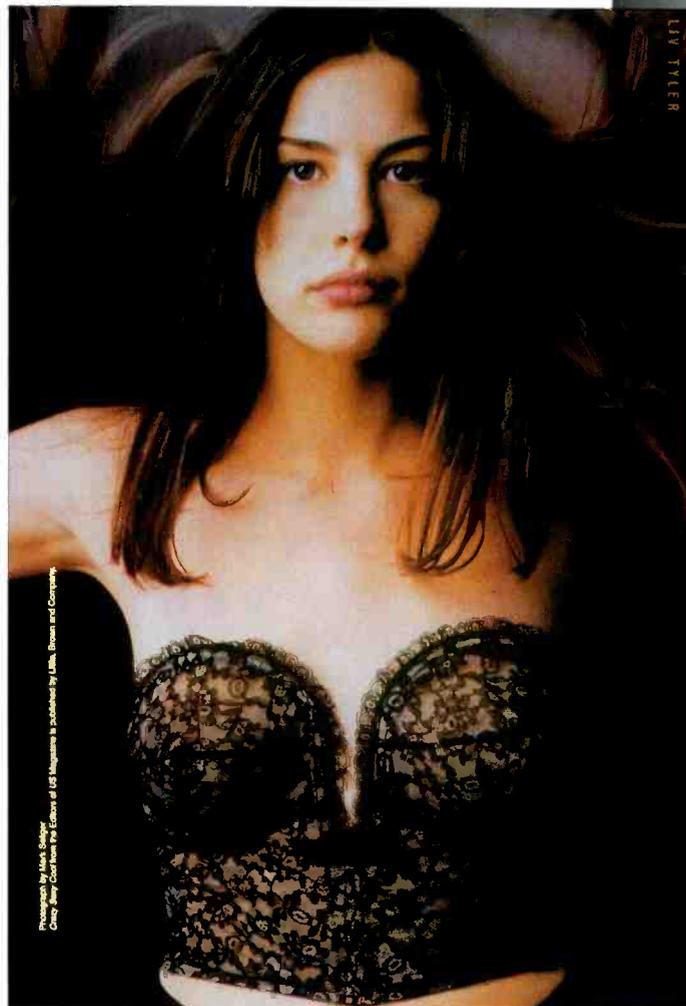
"When I left college in 1982, my options were dwindling," Seliger says. "So I started doing business portraits, but I wasn't interested in pursuing that."

His break came in 1987, when *RS* hired him to photograph NYU film students for a feature story. "I waited until the last minute to shoot it. It was minus-5 degrees outside, I got eight guys together, and I guess they all got pneumonia. But it worked out fine."

Like all good photographers, Seliger is part cameraman, part psychiatrist. "Subjects have to be somewhat convinced that you know something about them and that you respect them," he says. He got Drew right, no? —MAH



Actress Liv Tyler went for the Merry Widow look when she posed for *Us* photog Seliger (right)



MARK SELIGER

Photograph by Mark Seliger. Cover story "Cool from the Editors of *US* Magazine is published by L.A. Brown and Company.

Dubious Fame for A Short Subject

Martin Short, the new darling of the Net? Check it out. While surfing the Web with a writer from *The Web* magazine, Short was flabbergasted to find out that there is a site called "*The Three Amigos*—the Greatest Movie of All Time." Short talks about the unlikely homage to his 1986 stinker—as well as other things digital—in the mag's cover story next month. "That's the name of the site?" he asked *Web* writer Shoshana Berger. "That's a compliment...I guess."

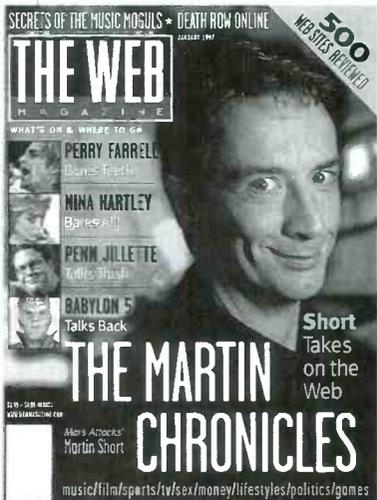
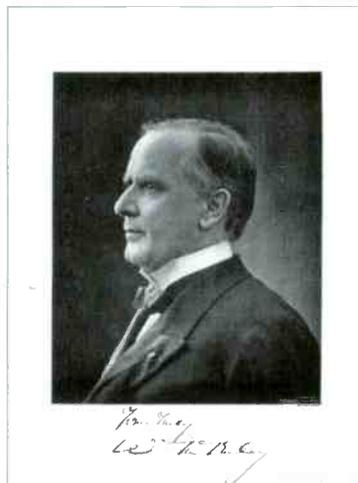
Short claims he likes the anonymity of the Web's chat rooms. The famous can lie and say they're nobody and the nobodies can lie and say they're big stars. Everyone on the Web is fibbing, as far as Short can tell. "As they should be," he says. No matter, he can say whatever he wants online "without fear of being quoted."

Her Show Is Getting More Cybill-ized

While other television stars play out difficulties in their private lives off the set (see Grammer, Kelsey), Carsey-Werner's stars seem to bring their baggage to work like it's egg salad: Roseanne, Bill Cosby, Brett Butler, and now that sweetest of Memphis belles, Cybill Shepherd. As of last week, five writers, *Cybill*'s creator and a producer had left the show. Maxine Lapides, a former *Jeff Foxworthy Show* employee, is expected to join the crew. Stay tuned. —MAH

Elite Campaign Ad

Talk about the character issue—here's what presidential campaign posters looked like 100 years ago. Republican William McKinley's face and signature were all the message it took to beat Democrat William Jennings Bryan in the election of 1896. The poster is from an exhibition opening next week in New York at the Metropolitan Pavilion in conjunction with the International Vintage Poster Fair.



Short finds himself a willing subject of Web-site fans—and critics

Money

Their perceived value Our perceived value

Even with a newsstand price as much as 40 percent higher than others in the category, Money still outsells all other personal finance magazines combined.

America's Financial Advisor

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MEDIA DISH

Cheers! Our 'Plan of Year' Winners Show Heart



Winners of Mediaweek's Plan of the Year contest, Bozell Worldwide for the milk mustache campaign, gave their \$10,000 top prize to the American Heart Assn. and Natl. Osteoporosis Foundation. Here they are toasting the donation. From left, Bozell president Charles Peebler, Dr. Charles Francis of AHA, E. Linwood Tipton of Dairy Food Assn., and Bozell North America media director Joel Kushins.

'House' Is Now Jay McInerney's Home



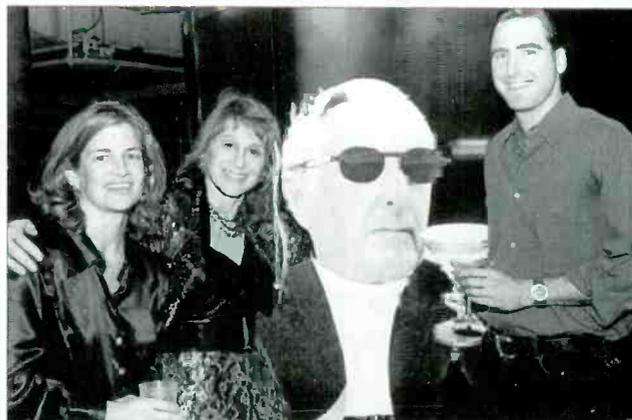
Author Jay McInerney (left) crowed about his midlife career change with 'House & Garden' editor Dominique Browning and S.I. Newhouse, chairman of Condé Nast. McInerney, who wrote 'Bright Lights, Big City', is the mag's new wine columnist.

'N.Y. Times' at the Assn. of National Advertisers



In last week's 'Mediaweek', incorrect titles were given for the picture above. From left are Janet Robinson, president and general manager of 'The New York Times'; Jyll Holzman, 'Times' vp/advertising; and Daniel Cohen, 'Times' senior vp/advertising.

Dating Mr. Jenkins at NYC Singles Party



'Time Out New York' raffled off free personals and Tanqueray gave away martinis at TONY's singles night at Soho's NY Lounge. From left, Vaughn Tebbe, TONY publisher; radio personality Dr. Judy Kuriansky; and Andrew Beaver, vp, Deutsch.

'EW' Opening Night for AIDS

Sharon Stone (center) at 'Entertainment Weekly' bash for AmFAR with actress Jeanne Moreau (r) and Dr. Mathilde Krim, AmFAR's cofounder.



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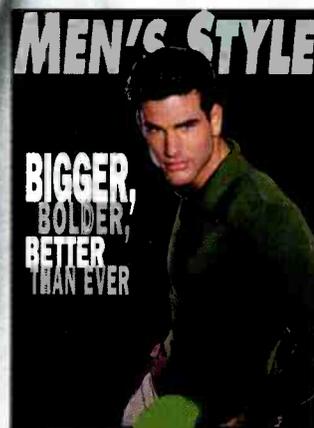
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Men's Style is the smarter style. To look smart, contact your *Men's Style* rep today at 212-924-3090. Style Matters.



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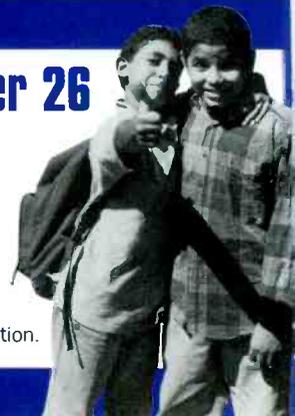
USA WEEKEND invites you to join nearly one million Americans to volunteer locally on the nation's largest day of doing good.

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*Make A Difference Day was created by USA WEEKEND magazine in 1992 and is co-sponsored by 492 local newspapers, in partnership with The Points of Light Foundation.



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 October 19th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	New	1	1	Nirvana	From The Muddy Banks of the Wishkah
2	New	2	1	Tool	Aenima
3	1	1	30	Celine Dion	Falling Into You
4	New	4	1	Soundtrack	Set It Off
5	11	3	13	Leann Rimes	Blue
6	2	1	4	New Edition	Home Again
7	4	4	2	Soundtrack	Set It Off
8	3	1	69	Alanis Morissette	Jagged Little Pill
9	New	9	1	Luther Vandross	Your Secret Love
10	5	3	4	Blackstreet	Another Level
11	8	5	15	Keith Sweat	Keith Sweat
12	13	12	2	Clint Black	The Greatest Hits
13	6	6	2	Sheryl Crow	Sheryl Crow
14	12	2	16	Toni Braxton	Secrets
15	9	1	34	2Pac	All Eyez on Me
16	14	4	40	No Doubt	Tragic Kingdom
17	7	2	4	R.E.M.	New Adventures in Hi-Fi
18	17	12	31	Bone Thugs-N-Harmony	E. 1999 Eterna
19	16	2	6	Outkast	Atliens
20	10	1	6	Pearl Jam	No Code

© 1996 Billboard/Soundscan, Inc./Broadcast Data Systems

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 10/14/96

Artist/Group: **Fiona Apple**
 Song/Video: **Shadowboxer**
 Director: **Jim Gable**

The 19-year-old, smoky-voiced chanteuse writes and sings with depth and insight beyond her years; she also presents her talents with a self-assured charisma befitting her big-city New York roots. The first single is from her debut LP, *Tidal* - Beware of the undertow

Artist/Group: **Marilyn Manson**
 Song/Video: **The Beautiful People**
 Director: **Flora Sigismondi**

Marilyn Manson continues its assault on the morals, ideologies and nightmares of American culture with their second release, *Smells Like Children*. This South Florida band was the first signed by Trent Reznor's Nothing Records - in fact - Trent Reznor produced and mixed the album.

Artist/Group: **Cake**
 Song/Video: **The Distance**
 Director: **Mark Kohr**

Rather than ignore contradiction, Cake revels in it. Testifying to the broad scope of their audience, the band has already appeared on concert bills with artists ranging from the Meat Puppets and The Ramones to Al Green, The Meters, Jonathan Richman and the Monks of Doom. With their self-produced second album, *Fashion Nugget*, Cake delves deeper into the maelstrom-- searching for an elusive place where romance and rejection can tango together, where humor and tragedy can share a few beers.

Artist/Group: **Filter**
 Song/Video: **Jurassitol**
 Director: **Dean Carr**

There is a certain subset of musicians who for reasons unknown adhere to the false premise that electronic music or the tools involved imply a lack of creativity or inspired performance. Filter admit freely to the use of such devices and prove that, in the hands of creative, intelligent individuals they are tools for art, not hindrances. Filter freely admits to the use of such devices and prove that, in the right hands, these tools could only add to the creative process.

Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending September 29th, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	E.R.	NBC	24.2	40	9	Spin City	NBC	14.8	23
2	Seinfeld	NBC	22.0	34	10	Frasier	NBC	14.2	22
3	Suddenly Susan	NBC	22.0	31	11	CBS Sun. Movie	CBS	14.1	22
4	Friends	NBC	18.4	31	12	3rd Rock From The Sun	NBC	13.7	22
5	Mon. Night Football	ABC	18.1	29	13	Dateline NBC Tues.	NBC	13.6	23
6	Home Improvement	ABC	16.5	25	13	Murphy Brown	CBS	13.6	20
7	Single Guy	NBC	16.3	26	15	NBC Mon. Movie	NBC	13.4	21
8	Cosby	CBS	14.9	24					

Source: Nielsen Media Research R=Repeat S=Special

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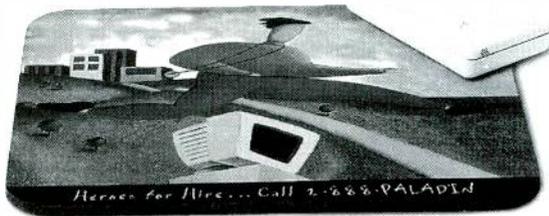
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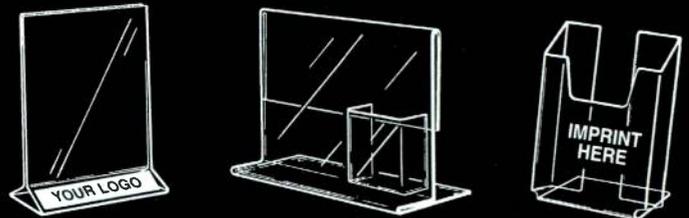
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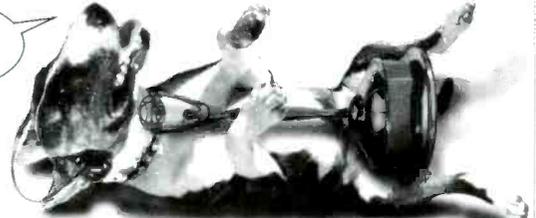
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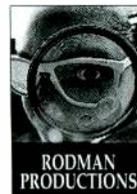
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MARK YOUR CALENDARS

November Deadline
SERVICES & RESOURCES

Thursday
October 24
3:00 p.m.

All copy must be submitted in writing.

CALL 1-800-7-ADWEEK

EMPLOYMENT

Princess House is the leader in the development, marketing, sales and distribution of tabletop and other home decor products in a direct selling environment.

Princess House is over 30 years old and is a multi-plant company headquartered in Dighton, Massachusetts. Over the last two years, we have experienced a sales growth of over 20% per year. We are currently looking for a few select individuals to join our dynamic management team.

Senior Product Manager

The Senior Product Manager will report to the Director of Product Development and will have responsibility for the management and future development of all glassware product lines. The ideal candidate will have experience in tabletop products with an emphasis on new product development. Knowledge of the manufacturing process used to produce key items is also preferred. Three to five years of directly applicable experience in product management is required.

To learn more about these growth opportunities within the Princess House team, please send a resume with salary history to:

Princess House, Inc., 455 Somerset Avenue, N. Dighton, MA 02754, Attn: Jane Daniel, Human Resources Manager. EOE/M/F

Princess House, Inc.

Copywriter

As a member of the creative marketing team, the selected individual will communicate sales and marketing programs and promotions to the field sales organization, including contests, newsletters, brochures, catalogs, merchandising flyers, recognition pieces, letters, and convention materials. This individual must have excellent written and verbal skills and a proficiency in conducting interviews in order to meet deadlines. A minimum of six years experience in an ad agency, PR firm, or corporate communications required, as is a degree in English, journalism or marketing. Experience in a direct selling environment is a plus.

EMPLOYMENT

MEDIA/MARKET RESEARCH ANALYST

DOW JONES & COMPANY, INC., PUBLISHER OF THE WALL STREET

JOURNAL, IS SEEKING AN EXPERIENCED MEDIA/MARKET RESEARCH ANALYST. THE POSITION REQUIRES A HIGHLY MOTIVATED SELF-STARTER WHO IS KNOWLEDGEABLE ABOUT PUBLICATIONS AND THEIR MARKETS AND HOW TO USE SYNDICATED RESEARCH TO POSITION THEM. CANDIDATES MUST HAVE 3 YEARS EXPERIENCE WITH SYNDICATED STUDIES SUCH AS MRI, MENDELSON, JD POWER AND INTELLQUEST'S CIMS, AND HAVE EXPERIENCE USING IMS SYSTEMS TO ACCESS THESE DATABASES.

PREVIOUS EXPERIENCE AT A PUBLICATION OR AD AGENCY IS PREFERRED. CANDIDATES SHOULD HAVE HIGHLY DEVELOPED VERBAL AND WRITING SKILLS, AS WELL AS COMPUTER PROFICIENCY (WORD, EXCEL, POWERPOINT). KNOWLEDGE OF PRIMARY RESEARCH PROCEDURES AND TECHNIQUES IS REQUIRED, AND CANDIDATES SHOULD HAVE A 4-YEAR COLLEGE DEGREE.

IF YOU'RE LOOKING FOR A HIGHLY VISIBLE AND RESPONSIBLE POSITION WITH A PRESTIGIOUS PUBLICATION THAT OFFERS A GOOD SALARY AND GREAT BENEFITS, PLEASE FORWARD YOUR RESUME, INCLUDING SALARY REQUIREMENTS, TO:

J.A. NYTRAY
DIRECTOR, STAFFING, EMPLOYEE RELATIONS
DOW JONES & COMPANY, INC.
P.O. BOX 300, DEPARTMENT EC-AW
PRINCETON, NJ 08543-0300
FAX: (609) 520-4124
EQUAL OPPORTUNITY EMPLOYER

DOW JONES & COMPANY, INC.

WHERE INFORMATION MEETS INNOVATION

RESEARCH ANALYSTS

TN Media, Inc. is looking for two entry level college grads for Research Analysts. All candidates must be computer literate (Mac-Word & Excel) with excellent communication and writing skills.

One to assist the Research Manager in supporting nat'l buying activities. Function involves both ongoing & special projects in areas such as upfronts & scatter estimates, rating estimates for planning costs, client requests & train buyers & associate buyers in relevant research issues.

One to assist the Worldwide Media Research Director in supporting FCB media departments worldwide. Function involves providing expertise in terms of research sources, computer systems, research concepts and technical issues. Analyzing and evaluating all syndicated research sources. Undertake & initiate research projects with broad (multi-office) application.

Fax (212) 907-7253 resume with cover letter, salary requirements must be included, or send to:

TN Media, Inc.
Attn: Personnel Dept., 3rd fl
101 Park Avenue, New York, NY 10178
EOE

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

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

HELP WANTED

American Heart
Association 

Entertainment Licensing Specialist

The American Heart Association, a leading non-profit health organization dedicated to the prevention of cardiovascular diseases and stroke, has a full-time, fast-paced opportunity in our National Center in Dallas.

Successful candidates will have a minimum of 5 years marketing experience with at least 2 years in the entertainment licensing industry. Must possess manager-level expertise in promotional licensing negotiations and contracting, project management, strategic planning and budget forecasting. The ability to represent strategic organizational initiatives in sales encounters and integrate marketing principles in entertainment and character licensing projects is also required.

We offer a comprehensive benefits package. Please send resume and salary requirements by Nov. 1st to: **American Heart Association, Human Resources-ELS, 7272 Greenville Avenue, Dallas, TX 75231. EOE M/F/V/D**

NEW MEDIA WIZ

We're a New England Ad Agency. We need a person who knows the ins and outs of Interactive. You'll work on the creative team conceiving and building attention getting, convincing presentations. You need to be MAC minded and proficient in MacroMind Director and Adobe After Effects.

Relationship and compensation package negotiable. Send to:

**New Media Wiz
P.O. Box 887
Branford, CT 06405**

CONTROLLER

Established NYC TV Commercial Production Co. seeks experienced Controller for part-time, possibly full-time position.

Please send resume w/salary requirements to:

**ADWEEK Classified, Box 3901
1515 Broadway, 12th fl.
New York, NY 10036**

NEW YORKER MARKETING ANALYSTS ARE 53 TIMES MORE LIKELY TO ENJOY THEIR JOBS.*

If you're resourceful enough to find data like that, you should join us. THE NEW YORKER is one of the most watched, most talked-about magazines published today. To keep it that way, our Marketing Department is expanding. We need a smart, creative and dedicated Marketing Analyst with 2-3 years magazine or agency media experience. You'll analyze syndicated research, PIB information, and help position THE NEW YORKER in a wide range of advertising categories. Must be Mac/PC proficient. EOE. Send resume and cover letter to:

**ANTHONY PISANO
DIRECTOR OF HUMAN RESOURCES
THE NEW YORKER
20 WEST 43RD STREET
NEW YORK, NY 10036**

(*Source: Independent study.)

PRODUCTION DIRECTOR

Needed for monthly tabloid trade magazine and annual directory. Specific responsibilities include working with Editors, Art Director, outside vendors and printer, from layout through distribution. Trafficking all ad material and going for press checks. Working on special promotional brochures and advertising. Overseeing mechanical budget, generating cost estimates with vendors and printer, maintaining in-house film file. Must have knowledge of 4C web printing, Quark, Photoshop and scanning. Strong organizational and communication skills a must! Minimum 5 years experience. Send resume and salary requirements to:

**Publisher
PDN
1515 Broadway
NY, NY 10036-8986
EOE**

ADVERTISING SALES

Expansion has created 2 new sales positions with the nation's premier out-of-home advertising firm. The successful candidates must be highly motivated, have a minimum of 2-3 yrs. related exp., have excellent communications skills, and be a true professional. Only the best need apply. Excellent salary/benefits package. Send or fax resume to:

**Human Resources Director
TDI
100 N. 17th St.
Phila., PA 19103
FAX: (215) 563-9359**

JOURNALIST INTERN

3-4 year level student. Prefer some experience at a journal, newspaper, or magazine. Paid internship opportunity to use your interviewing skills in consumer focus group and man-on-the-street style interviews and work with dynamic, creative strategic thinkers. Must be self-starter with an inquisitive, engaging interview technique and ability to get "the story." **Send resume, video or audio of recent interview and sample of writing style.**

**ATTN: Justin Gardiner
McCann-Erickson
750 Third Avenue, 14th floor
New York, NY 10017**

The Best Strategy For Getting This Job Is Knowing How To Write One.

One of New Hampshire's top agencies needs a strong account person with 3-5 years experience. A background in tourism, health care or consumer products is a plus, but not mandatory. Hopefully you enjoy the beach, sailing, hiking in the mountains, and skiing or snowboarding. Mail, fax or e-mail cover letter and resume to:

**Barradas Yeaton & Wold
P.O. Box 6577, Portsmouth, NH 03802
Fax: 603.433.6269 E-mail: BYWadv@aol.com
(strategically speaking a phone call would not be a good thing)**

**Classified Advertising
1-800-7-ADWEEK**

MEDIA SUPERVISOR

Interested in moving to the city named as the best place to live by "Money"? RBL&W, one of the Southeast's fastest-growing advertising, marketing and public relations agencies has an opening for a Media Supervisor. Must have 5 to 7 years of strategic media planning experience working on national, regional, and local business for consumer and business-to-business accounts, preferably in healthcare industry. Excellent presentation and documentation skills. Individual should be a team player who possesses ability to think through media issues and resolve them creatively.

Send resume and salary requirements to:

**RBL&W
VP, Media Services
P.O. Box 18189
Raleigh, NC 27619-8189
or e-mail irabas@rblw.com.
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AD/CREATIVE DIRECTOR Northern NJ

We need a smart, talented AD who is Mac and/or IBM literate (we've got both) to handle all aspects of creative for an established and growing marketing communications firm in Northern NJ. Everything from national B2B print campaigns, direct and dimensional mail to promotional and technical pieces. You've got to be versatile, experienced, professional, ready to interact w/clients, a great designer who can handle type, and a strong manager of both staff and freelancers. Get on board as we enter the next level; you'll be an indispensable part of the core team! **Fax salary requirements and a letter stating why you'd be the dynamic asset we're looking for to complement our growth plans!**

**FAX TO:
Search for the Perfect AD
201-783-4407**

AD SALES NY Office

Consumers Digest and **Your Money** magazines seeks ad sales pro with proven track record for NY and New England sales territory. Must have solid ad sales experience. Financial account experience a plus. Competitive salary/commission/benefits package. Fax resume, cover letter w/salary history to:

**Howard Plissner
Executive VP
212-685-9528**

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HELP WANTED

COPYWRITERS

Doubleday Direct, Inc. is a leader in the direct marketing of book, music and video products. Due to expansion, we seek Copywriters to work in our Garden City, Long Island headquarters.

Responsibilities include: developing copy from conception to completion and producing direct mail promotional material and print ads to acquire new members.

Qualified candidates should have a Bachelors Degree & 3-4 years related experience in advertising, magazines, publishing or communications. Must have strong conceptual ability, excellent Macintosh and MS Word skills, be detail-oriented, well organized and enjoy working in a fast-paced, state-of-the-art, creative environment.

We offer competitive salaries, excellent benefits and career opportunities. Qualified candidates should send resume (fax/mail) with salary history/requirements in confidence to:



Robert A. DiPietro, Department H
DOUBLEDAY DIRECT, INC.
 401 Franklin Avenue
 Garden City, NY 11530
 FAX: 516-873-4856
 An Equal Opportunity Employer M/F/D/V

MARKETING MANAGEMENT

InterAct Accessories Inc., a worldwide leader in videogame and multimedia accessories, is continuing to build its dynamic marketing team that will help lead us into the 21st century.

We have immediate opportunities for candidates who possess the following qualifications:

Product Marketing Manager (Job Code: PMM-BALT)
 Four year degree, MBA preferred, with 3+ years in brand-oriented marketing management required. Relevant work history in any of the following industries desired: Electronic Entertainment, Consumer Electronics, Personal Computing, or Consumer Packaged Goods.

Channel Marketing Manager (Job Code: CMM-BALT)
 A consummate marketing professional sought with a bullet proof understanding of the retail distribution channel. Four year degree, MBA preferred, with 3+ years in marketing to the retail channel, sales support or relevant merchandising management required.

If you possess exceptional marketing acumen, an unbridled entrepreneurial spirit and are interested in relocating to the Baltimore area, send your resume with a detailed salary history and the position that you are applying for (with appropriate job code) via fax at (410)785-1345, email at hr@interact-acc.com or through snail mail to:

InterAct Accessories Inc.
 Human Resources (Job Code: _____)
 10945 McCormick Road
 Hunt Valley, MD 21031



No phone calls, please. An Equal Opportunity Employer M/F/D/V

Assistant Product Manager Consumer Products

Standards: As an international leader, Block Drug Company is responsible for developing some of the world's most respected health, dental, household and consumer products. Join the talented professionals at our corporate headquarters and find out how much you can achieve.

Confidence: Assume a wide range of responsibilities while identifying and executing strategies for the development of consumer products. As a member of this highly interactive team, you must possess a college degree (MBA preferred) and at least 2+ years of product management or advertising experience for an established consumer products company. Excellent follow-through skills as well as demonstrated presentational, interpersonal, financial and analytical abilities are essential.

Rewards: As a member of our team, you will receive an attractive compensation package that includes a 401(k) savings plan. Please forward your resume, including salary requirement to: **Human Resources Department - APM, Block Drug Company, Inc., 257 Cornelison Avenue, Jersey City, NJ 07302; fax (201)434-5071, or visit us at <http://www.monster.com>.** We will contact only those applicants who best meet our requirements. EOE



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Morgan, Anderson & Company CONTROLLER/"PLUS"

Marketing communications management consulting firm seeks Controller for a team oriented, interpersonal, entrepreneurial, congenial Chelsea environment. Accounting/ Finance degree with 4+ years in advertising, media, production or other service firm. Responsibilities include general accounting, full charge bookkeeping, billing, accounts receivable, client cost accounting, budget/ planning. Must be proactive, hands-on, smart, self-manager, and have a range of interests and capabilities. Interface with clients and CPA firm. Fax resume with salary history in confidence to (212) 229-2830.

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w/strong acct & agency contacts in any of these categories: travel, fashion, jewelry, liquor, auto. Call **Arnold Obler-Associate Publisher, ARTnews at (212) 398-1690 or fax (212) 819-0394.** Salary/commissions based on exp. All benefits.

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

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A grocery industry leader has a challenge in store for a creative self-starter to oversee all phases of brand development including product formulation, quality control, package design, pricing, shelf merchandising, display, and advertising. We'll rely on you to develop high quality products as you interface with our advertising, marketing, consumer research, and quality assurance resources. You'll also develop product marketing strategies and identify new product concepts.

In return for your multi-faceted talents, we offer a competitive salary/benefits package and opportunity to give free rein to your sense of creativity. For confidential consideration, please send your resume and salary requirements to: **NAS Confidential Reply, Dept. 10SA62, 9330 LBJ Freeway, Suite 260, Dallas, TX 75243.** EOE/drug-free workplace.

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So please fax your resume and samples to: Artisan, 212.448.0408.

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Ingersoll-Rand, a Fortune 500 company, seeks Marketing Communications Coordinator to handle project management responsibilities involving product literature, trade shows, distributor and sales support programs, website development and maintenance. Involves general copy development, aspects of advertising and public relations activity. Requires BS/BA in marketing, journalism, communications or related discipline, 2-3 yrs. exp. on either agency or client side. Must possess excellent writing skills. Comprehensive benefits package and competitive salary. Send resume with salary requirements to:

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INGERSOLL-RAND
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Liberty Corner, NJ 07938
FAX: (908) 604-1219

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141 Fifth Avenue, 11th Floor
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FAX 212.505.6899

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Adworks is looking for a media planner w/ 2+ yrs. exp.

- Heavy Retail A +
- Strategic Thinker
- Communications/Computer Skills a Must

Assistant Planner - entry level for college grad w/computer skills and good written/verbal communication. Competitive salary w/good benefits, great environ., short hop from Foggy Bottom Metro.

Fax resume to:

Joan Edelin 202-739-8204 or send to:
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DIRECTOR OF MARKETING

Join us in reinventing the \$27 billion milk category. We need a solid consumer marketer with 5-8 years of experience from either:

- Classical Packaged Goods, preferably food, or from a Fast Food Franchise Corporate Marketing position

We need this individual to bring a combination of skills in:

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- Tie-in partner management
- Consumer Research
- Strategic Planning
- Brand Management

We are a Washington, D.C. based firm that offers a competitive salary and benefits package. Please fax your resume and salary requirements to:

Director of Marketing position
IDFA
ATTN: Gayle Smee
FAX (202) 331-7820

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A leading Hispanic agency in New York City seeks an energetic and creative Account Supervisor. Must be a bilingual, strategic thinker, strong presenter, multi-disciplined brand builder who is capable of growing existing and new business. Must be able to handle all aspects of account management from budget maintenance to research analysis to writing marketing briefs. You will need at least 3 years experience as account supervisor and must have a college degree. We offer competitive salary and benefits. Working knowledge of computer is a plus. **Please fax cover letter and resume to:**

Fova, Inc. (a Grey Adv. co.)
(212) 545-0883 Attn. Bert Cruz

CATEGORY MANAGEMENT

Nationwide consumer products sales and marketing company seeks a Category Business Manager who will be the recognized category/product expert in General Merchandise. Knowledge base should include category specific marketing, branding and sourcing. Strong managerial, organizational and communication skills necessary. Outstanding opportunity for growth and advancement with industry leader. Salary commensurate with experience. Excellent benefits & profit sharing.

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Stamford, CT 06902
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HELP WANTED

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Marketing Services Director

Meredith Corporation's Special Interest Publications has an outstanding opportunity for a highly-motivated individual to become a proactive member of the management team responsible for the development of new programs and products to build revenue for this growing group of publications.

The candidate we seek will have a minimum of 8 years magazine experience demonstrating a solid understanding of the print buying process. Mac/PC proficiency in graphic design and word processing applications, and excellent writing, interpersonal and presentation skills are required. A strong sense of design is a must; account/agency experience and a background in the world wide web and site design are helpful.

Please send resume, samples of your work and a cover letter with salary history in confidence to:



Ms. Rock, Corporate Manager,
Staffing Services/Dept. 186
Meredith Corporation
1716 Locust Street, Des Moines, IA 50309-3023
Fax: (515) 284-2958; E-mail: drock@dsm.mdp.com

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Lissette Vilato
(914) 735-0505

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Please include salary requirements and fax resumes to:
212-343-5858

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- A company that created an entire industry and the best-selling brand name in canned and bottled juice.
- A recognized leader worldwide in food and beverages.
- And careers rich with the flavor of challenge and rewards. Add the great taste of success to your career. Join us in the following position.

Marketing Managers

If you have a highly innovative approach to marketing and an entrepreneurial and creative spirit, then become a member of our high-powered marketing team. We are looking for highly seasoned professional marketers to bring new and derivative products to market. You will have financial accountability, and you will be called upon to identify business problems, evaluate opportunities, and recommend and implement solutions. Requires an MBA and a minimum of 3-5 years of packaged goods brand marketing experience. Strong analytical skills and solid verbal and written communication skills are essential. You must be a self-starter with demonstrated team project management skills. Experience with food and beverage marketing, syndicated services (Infoscán, I.R.I.), ad agency management, and strong computer skills are all pluses.

Interested candidates should fax/send resume, including salary history, to: Ocean Spray Cranberries, Inc., Attn.: Human Resources, Dept. AW, One Ocean Spray Drive, Lakeville, MA 02349; Fax (508) 946-7980. No phone calls please. Principals, only.

We proudly promote equal opportunity employment opportunities and actively encourage women and minorities to apply.



CRAVE the WAVE™

MEDIA DIRECTOR

New York City based Media Buying Services is in need of a highly motivated Director of Media Planning/Buying with the strong communication skills needed to interact with clients and media people. The position requires a minimum of five years experience with emphasis on all phases of broadcast media. Additional responsibilities include supervision of our growing media department, computer proficiency and client-related travel. The right candidate will be positioned to grow with us and benefit accordingly through our very attractive benefits program.

Please fax your cover letter and resume including salary expectations. All replies will be kept confidential.

Human Resources Dept.
Attn. JAN/NY
Fax #: 212/355-4598

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WITH ADWEEK MAGAZINES**

HELP WANTED

→ In the ballpark?

We're not even on the same planet!

At Greet Street, we're creating a new world of multimedia E-mail products and services, including E-greetings™, animated multimedia messages sent via E-mail. If you have a passion for the online arena, and are primed to join a San Francisco-based, venture-backed firm - with its potential pre-IPO rewards :-)- let's talk. We seek only top creative talent, and are willing to offer the salaries and stock options to get it.

We're looking for both a **Senior Art Director** and a **Senior Copywriter**. You'll be working to create full-scale campaigns for digital and traditional media that are as innovative as our products. 4+ years' experience preferred, BUT talent will be a greater delineator than tenure.

Send resume & samples to: Greet Street, 123 Townsend St., #340, San Francisco, CA 94107. E-mail: jobs@greetst.com
EOE

greet st.
www.greetst.com

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 All Positions are in N.Y. Metro Area.
 Call 1-800-580-3037 in confidence.

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

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If you are currently a Media Supervisor with an interest in relocating to the Southeast, send your resume to:

LONG HAYMES CARR ADVERTISING
 P.O.Box 5627
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New York, NY 10022
FAX: 212-755-4445

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New York, NY 10022
Att.: A. Jaret
FAX: 212 935-5576

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Cardholder's Name _____

Card # _____

NAME _____ ADDRESS _____

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CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending October 19th 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	44	Macarena (Bayside Boys Mix)	Los Del Rio
2	2	2	18	I Love You Always Forever	Donna Lewis
3	3	3	10	Its All Comming Back To Me Now	Celine Dion
4	48	4	2	No Diggity	Backstreet (f/Dr.Dre)
5	5	5	16	Counting Blue Cars	Dishwalla
6	4	2	18	Twisted	Keith Sweat
7	6	5	14	Change The World	Eric Clapton
8	7	3	32	C'Mon N' Ride It (The Train)	Quad City DJ's
9	10	9	9	Last Night	AZ Yet
10	9	1	20	You're Makin' Me High...	Toni Braxton
11	12	11	8	If Your Girl Only Knew	Aaliyah
12	8	3	16	Loungin	LL Cool J
13	24	13	3	Nobody	Keith Sweat f/ Athena Cage
14	14	14	8	Key West Intermezzo (I Saw You First)	John Mellencamp
15	20	15	7	Mouth	Merril Bainbridge

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Billboard's Heatseekers Albums

Best selling titles for the week ending October 19th 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	3	3	Cake	Fashion Nugget
2	5	9	Fiona Apple	Tidal
3	1	17	Paul Brandt	Calm Before the Storm
4	2	8	eels	Beautiful Freak
5	12	11	Trace Adkins	Dreamin' Out Loud
6	9	6	Fun Lovin' Criminals	Come Find Yourself
7	8	9	Republica	Republica
8	6	3	Bounty Killer	My Xperience
9	7	12	Kenny Chesney	Me and You
10	-	1	Ras Kass	Soul On Ice
11	16	7	Ann Nesby	I'm Here For You
12	22	18	Donell Jones	My Heart
13	10	15	James Bonamy	What I Live To Do
14	-	1	Susan Ashton	A Distant Call
15	17	34	Ricochhet	Ricochhet

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MTV Around the World

Week of 10/7/96

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Spice Girls	Wannabe
2. Fugees	Ready or Not
3. NAS	If I Ruled the World
4. 3T/ f Michael Jackson	Why

MTV India

<i>Artist</i>	<i>Title</i>
1. Nusrat Fateh Ali	Afreen Afreen
2. Los Del Rio	Macarena
3. Colonial Cousins	Sa Ni Dha Pa
4. Lucky Ali	O Sanam
5. George Michael	Spinning the Wheel

MTV Latino - Mexico

<i>Artist</i>	<i>Title</i>
1. Jaguare	Detras De Los Cerros
2. Les Miguel	Dame
3. Eric Clapton	Change the World
4. Los Dosis	Nada
5. Alejandra Guzman	Toda La Mitad

MTV Mandarin

<i>Artist</i>	<i>Title</i>
1. Sammi Cheng	Worth
2. Emil Chou	Small Paradise
3. Coco Li	Past Love
4. Jeff Zhang	Love You Too Much
5. Coco Li	Past Love

MTV US

<i>Artist</i>	<i>Title</i>
1. Fugees	Ready Or Not
2. 311	Down
3. Keith Sweat f/ Kut Klose	Twisted
4. Metallica	Hero Of the Day
5. Soundgarden	Burden In My Hand

CALENDAR

The New York City chapter of American Women in Radio & Television (AWRT) will host its fifth annual Network Television Presidents' Luncheon on Oct. 24 at noon at the Grand Hyatt hotel in New York. The event will feature the annual "State of the Network" address, this year to be presented by a panel comprised of David Westin, president, ABC Television Network Group; Jim Warner, president, CBS Television Network; Len Grossi, senior executive vp, UPN; Jamie Kellner, head of the Warner Brothers network; Lana Corbi, president, network distribution, Fox; and Neil Braun, president, NBC Television Network. Contact Lisa Hodor Ballou at 212-424-6483.

"Interactive Marketing and Public Relations," a two-day conference, will be held Oct. 28-29 at the Hyatt Regency in San Francisco. Contact: 800-420-2145.

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

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

The **19th Annual International Sport Summit** will be held Jan. 15-16 at the Marriott Marquis Hotel in New York. David Downs, vp programming, ABC Sports, will be among the featured speakers. Contact Jim Rice, 301-986-7800.

Media Notes

NEWS OF THE MARKET

More Big Deals for SFX

SFX Communications last week entered into an agreement to acquire the nine stations of Secret Communications for \$300 million. The buy puts SFX in three new markets and establishes the company as a presence in the Midwest. The stations are WDVE-FM, WXDX-FM, WDSY-FM and WJJJ-FM, all in Pittsburgh; WLTF-FM and WTAM-AM in Cleveland; and FBQ-FM, WRZX-FM and WNDE-FM in Indianapolis. Secret is in the process of buying WDSY and WJJJ, and the deals are expected to close before the SFX acquisition. SFX does have stations in Wichita, Kan. and Tucson, Ariz., but its holdings are concentrated in the Northeast and Southeast. Upon completion of this and other pending transactions, SFX will have 81 stations in 24 markets and, if ranked by revenue, according to BIA Publications, will be the country's seventh-largest radio group. In other SFX news, the company last week agreed to acquire Delsener/Slater Enterprises Ltd., a privately held, New York-based concert promotion company, for an undisclosed sum. Delsener/Slater will become an independent division of SFX and will retain its current name, management and corporate location.

'NY Times' Branches Out

The *New York Times* wants to extend its well-known brand to television and online programming, hiring a former CBS News executive to head up a new venture. Sam Roberts, who recently was executive producer and director of programming for CBS News Productions, will spearhead the foray into TV,

CD-ROM, online services and video. Roberts, whose title is vp and general manager of television programming, will create projects based on the *Times'* stories. Among those in the works: *The Sunday Times* on *Saturday Night* for MSNBC, and *Idolized, Envied and Adored: The Age of the Female Icon* for Lifetime.

Fairchild to Publish 'Jane'

It's official: Fairchild Communications will publish Jane Pratt's new vehicle, *Jane*, a lifestyle book for women in their 20s. Former talk-show host Pratt, also the founding editor of *Sassy* for teen girls, will serve as editor. Lorin Litner, former associate publisher of Fairchild's *W*, will be publisher. *Jane* will publish twice next year, starting in September. Ten issues are planned for 1998. *Jane* had been in development

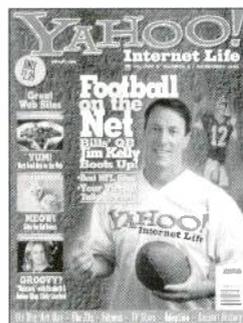
at Time Inc. Ventures before the division was shut down late last year.

CBS Adds to Christmas List

CBS, home to such classic holiday shows as *Frosty the Snowman* and *A Charlie Brown Christmas*, plans a new animated program for prime time this year. *The Story of Santa Claus* will be produced by Arnold Shapiro Productions with animation by Hollywood shop Film Roman. Voices will be provided by Ed Asner, Betty White and Tim Curry. The one-hour musical special, premiering Dec. 4, will be sponsored by TrueValue hardware stores.

'Esquire': Revenge is Sweet

Esquire, badly bruised by poor advertising sales and continuing bad buzz, is striking back at the industry. The November issue, which hits newsstands this week,



High Life: Touting a dramatic jump in rate base

Surging Circs

Ziff-Davis' *Yahoo! Internet Life* will soon increase its rate base by 50 percent, to 300,000, according to new publisher Jim Spanfeller. Spanfeller, who recently left his post as publisher of *Inc.*, said at the MPA conference last week that the rate-base jump will make *Yahoo!* one of the fastest-growing magazines ever. The nine-month-old magazine covers Internet content, not technology. "We cover the movies, not the projector," said editor Barry Golson in a recent interview. *Yahoo!* isn't the only title adding readers. *SmartMoney*, the joint venture of Hearst Magazines and Dow Jones & Co., will raise its rate base 8.3 percent to 650,000 next year. And Time Inc.'s *Martha Stewart Living* will raise its rate base 21 percent, to 2 million, effective in February.

Media Notes

CONTINUED

features a hot Hollywood "Dream Girl," Allegra Coleman, on the cover. The twist: Coleman doesn't exist, and the entire article is a work of fiction spoofing magazines' recent predisposition to put relative unknowns on their covers and label them phenoms of the decade. *Esquire* editor Ed Kosner calls Martha Sherrill's cover story "a brilliant parody of the brainless celebrity fluff that fills the media these days."

WGN Bends Under NBA Threat

Tribune Broadcasting Co. flagship station WGN announced last week that it has decided to air its 35-game schedule of Chicago Bulls basketball to Chicago-area viewers only, in response to a threat from the National Basketball Association. In past years, WGN aired the games nationally as a cable superstation, but the NBA is now seeking an injunction to prevent cable superstations from telecasting local NBA franchises nationally, contending that such airings would infringe on contracts the NBA has with Turner Network Television and NBC. Three prior court decisions held that NBA policies limiting or banning telecasts by superstations violated federal antitrust law. However, the Seventh Circuit U.S. Court of Appeals in Chicago vacated an appeal from WGN last September and sent the case back for further review.

WB Adds to Slate

The WB has ordered six episodes for midseason of the *In the Dark* game show, based on the British show of the same name. The adult-skewing show will be hosted by British comedian Julian Clary and produced by Jonathan Goodson Productions. The game

show, which will be added to The WB's prime-time schedule, pits audience members against each other in contests in the dark. A high-tech camera captures the activity. In other news at the fledgling net, full-season pickup orders have been given to *The Jamie Foxx Show*, *The Steve Harvey Show*, *Nick Freno: Licensed Teacher* and *Unhappily Ever After*. The pickups, for nine additional episodes, brings the full-season order to 22.

ABC Signs Wade for 'Links'

Continuing its trend of luring feature-film creators to series television, ABC Entertainment has signed Kevin Wade (*Working Girl*, *True Colors*, *Junior*) to write the sitcom pilot for *Missing Links* and executive produce the golf-centered show. The sitcom, being developed for the '97-98 season, has been given a six-episode order.

'Mask' Gets Halloween Hype

New Line Television teams with Toys 'R' Us and Dark Horse Comics for a Halloween-themed promotion around the CBS Saturday-morning show *The Mask*. The campaign is intended to hype awareness for the show's second season and its launch as a Monday-through-Friday syndicated strip. Dark Horse Comics and New Line have created a Halloween comic book exclusively for Toys 'R' Us, which will be given away free with purchase at the retailer.

Free Political TV From Above

USSB, a satellite service using the Digital Satellite System also used by DirecTV, last week began offering the three presidential candidates free air time on a channel available to all DSS dish owners. Each candidate will have the



Case base: The home page from Court TV's Web site

Courting Onliners

New Line Television has launched a World Wide Web site for its daily syndicated strip, *Court TV: Inside America's Courts*. Promoting the show's weekly digest of court cases that air originally on cable's The Courtroom Television Network, the Internet site (<http://www.incourt.com>) is designed to extend brand identity of the syndicated series. *Court TV* is currently cleared in 145 markets representing 91 percent U.S.

opportunity to present their campaign messages in a two-minute spot, which they can change daily or weekly, as they prefer. USSB began airing the candidates' messages four times daily, including during prime time, on Oct. 17 and will run them through Nov. 4. The All News Channel, a 24-hour news network that USSB distributes, will provide added feature stories concerning the top issues facing the presidential candidates that will air immediately after each airing of the candidates' messages.

Museum Backs 'Backyard'

Lancit Media Productions has pulled in the American Museum of Natural History as a partner for *Backyard Safari*, a new series set to air in early '97. Lancit will use the museum's name in connection with the TV series, as well as for merchandise and promotions. The museum, one of the largest of its kind in the world, will use the *Backyard Safari* logo and characters in its exhibits, events and promotions. Museum execs

will serve as consultants on the natural science show. *Backyard Safari* is supported by a grant from the National Science Foundation. The show's network commitment is expected to be announced soon.

'Tool Time' for Youngsters

Hearst Entertainment Distribution has rolled out *Popular Mechanics for Kids*, a live-action syndicated weekly series for launch in fall '97. Based on the *Popular Mechanics* banner of Hearst Magazines, the proposed all-barter series focuses on principals of mechanics and computers.

Clio Lassoos Maher

Politically Incorrect's Bill Maher is set to host the 1996 Clio Awards for excellence in advertising, which will be televised on Fox at 9 p.m. Oct. 29. The one-hour special also will feature a guest appearance by *Seinfeld*'s Wayne Knight, who plays *Seinfeld* nemesis, Newman. Thirty-seven commercials, chosen by an international panel of ad executives, will be broadcast.

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ADWEEK  **OF THE MONTH**

BIG DEAL

CADILLAC CATERA

Agency: D'Arcy Masius Benton & Bowles, Bloomfield Hills, Mich.

Begins: Nov. 4

Budget: \$40 million

Media: TV, print

General Motors' estimated \$40 million launch of the new Cadillac Catera gives the clearest picture of how the automaker's embrace of its brand management strategy will ripple through all aspects of its sales, marketing and advertising programs.

Along with TV themed "The Caddy that zigs" breaking today in key West Coast markets, and print that follows, D'Arcy Masius Benton & Bowles has put together GM's first "Brand Book" for the Catera, designed as an entry-level luxury



This model's for *Friends* watchers

car, priced around \$30,000. The manual outlines the philosophy, standards, ethics and other guidelines to be followed by the 42 agencies that produce local advertising for the 74 Cadillac Dealer Marketing Associations.

The introductory TV spot breaking today on the West Coast will begin airing on the East Coast Nov. 4 and nationally Nov. 11. The broadcast buy includes prime-time shows such as *Friends*, *Late Night With David Letterman* and the new *Suddenly Susan*, not shows bought for other Cadillac models.

A three-page print ad breaks in November and December magazines including *Forbes*, *Fortune*, *People*, *Sports Illustrated* and *Ebony*. Cadillac plans more ads in January tailored to individual magazines. An ad in *Bon Appétit*, for example, will include a recipe. —By Tanya Gazdik

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

TACO BELL

Agency: Bozell/Salvati Montgomery Sakoda, Costa Mesa, Calif.

Begins: November

Budget: \$60 million

Media: TV, P-O-P

With a new top chef in its corporate kitchen, Taco Bell next month will unveil "Border Wraps," a line of grilled chicken, steak and vegetable entries served in tortilla bundles, it hopes will attract both heavy Mexican food fans and skeptics. The estimated \$60 million rollout, to include television ads and P-O-P, is part of a turnaround strategy to mix menu news with a stream of frequency-building promotions, including summer 1997's tie-in with Warner Bros.' *Batman and Robin*.

Taco Bell has been struggling to distance itself from the burger chains in fast-food's intense price-war competition and needs to add more quality and substance to its "Nothing Ordinary About It" message. The Bell's same-store-sales were down 2 percent through September, despite the addition of its Extreme Value Combos, which accounted for 22 percent of third-quarter sales. —Karen Benezra

PACKARD BELL

Agency: M&C Saatchi, New York

Begins: Now

Budget: \$15 million (est.)

Media: TV

M&C Saatchi this week breaks its first advertising campaign for Packard Bell, which includes the company's first-ever TV commercial. The 60-second spot is designed to solidify Packard Bell's position as the No. 1 home-computer maker.

"We're obviously coming into the branding game late, and we want to move the needle as fast as we can," said Tim Carlisle, director of client services at M&C Saatchi, which won the account earlier this year.

The three-pronged approach includes a newspaper campaign focusing on prices; a magazine effort highlighting specific product features and benefits, such as video

conferencing, as they relate to home use; and the focal point of the campaign, a television commercial that "dramatizes how harsh the big bad world can be, and how peaceful it is at home," said Carlisle.

Packard Bell, based in Sacramento, Calif., is the world's No. 1-selling home computer, according to technology consulting firm International Data Corp. in Framingham, Mass.

OLD EL PASO

Agency: Leo Burnett, Chicago

Begins: November

Budget: \$10 million

Media: TV, print

Pillsbury's Old El Paso unit will use its "Nacho Man" character and \$10 million in advertising and promotion to spice up next month's introduction of One Skillet Mexi-



Nacho Man: star of TV and print

can Meals, a dinner product aimed at families in a time crunch.

Ads for One Skillet break next month on national television and print media, with a national FSI and 75-cent coupon scheduled for Nov. 10. Of the total marketing budget, \$7 million goes to ads over just the first six months. The spots, via Leo Burnett, Chicago, feature "Nacho Man"—the character first unveiled by Old El Paso in 1995—dancing around with a skillet in hand to "What a Feelin'," the theme from the movie *Flashdance*.

It's the first time Nacho Man has been used to hype a new product. Up until now, he's been used strictly as a device to

CMR Top 50

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

Week of Sept. 30-Oct. 6, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	BURGER KING	V234	74	1,304
2	MERCURY TRUCKS	T117	41	722
3	SUBWAY SANDWICH SHOP	V234	38	670
4	MCDONALD'S	V234	36	634
5	BLOCKBUSTER VIDEO RENTALS	V341	29	511
6	SEARS DEPT. STORES	V321	27	476
7	NISSAN AUTOS	T112	26	458
	WENDY'S	V234	26	458
9	FORD AUTOS	T111	25	440
10	MAZDA AUTOS & TRUCKS	T115	24	423
11	MCI	B142	23	405
12	HYUNDAI AUTOS	T112	20	352
13	EVEREADY	H220	19	335
14	KELLOGG'S	F122	18	317
15	J C PENNEY	V321	17	300
	SPRINT LONG DISTANCE	B142	17	300
17	JELL-O	F113	16	282
	METROPOLITAN LIFE INSURANCE	B220	16	282
19	KFC RESTAURANT	V234	15	264
	KRAFT FOODS	F118	15	264
	L'OREAL	D114	15	264
22	ARRIVAL	V233	14	247
	EDDIE	V233	14	247
	HOME DEPOT	V345	14	247
	SNICKERS CANDY BAR	F211	14	247
26	AETNA LIFE & CASUALTY INS.	B220	13	229
	AT&T LONG DISTANCE	B142	13	229
	CHEVROLET TRUCKS	T117	13	229
	CLAIROL	D141	13	229
	KMART DISCOUNT	V324	13	229
	M & M'S CANDIES	F211	13	229
	PHANTOM	V233	13	229
	PIZZA HUT RESTAURANT	V234	13	229
34	CORTIZONE 10	D216	12	211
	MICROSOFT	B311	12	211
	PANTENE PRO-V	D142	12	211
	SPY HARD	V233	12	211
	TYLENOL	D211	12	211
	ZANTAC 75 ANTACID MDCTN	D213	12	211
40	3 MUSKETEERS	F211	11	194
	7UP	F221	11	194
	CITIBANK CORP.	B150	11	194
	COLGATE	D121	11	194
	FIRST INTERSTATE BANK	V211	11	194
	PRUDENTIAL CO.	B220	11	194
	SAAB AUTOS	T113	11	194
	TACO BELL RESTAURANT	V234	11	194
48	AMERICAN DAIRY ASSN.	F131	10	176
	COCA-COLA CLASSIC	F221	10	176
	INTL. COFFEES	F171	10	176

spur sales of existing items, winning a 1995 Effie award in the process.

"When we first started using him we saw an immediate 2-share-point increase in our overall business," said Ken Stickevers, business team leader for Old El Paso.

Officials hope that translates to bigger numbers in the \$545 million taco kit category, which grew by 11 percent in the last year, per Information Resources Inc. Mission Foods, based in Los Angeles, was the No. 1 brand with \$97 million in sales, with Old El Paso close behind with \$90 million in sales. According to Old El Paso estimates, meanwhile, the "traditional boxed dinner kit" category is growing by 20 percent annually.

One Skillet will not initially be available in Western states, a region of the country that generally demands spicier Mexican food. "That's a very sophisticated Mexican food consumer," Stickevers said.

In the first six months of this year, Old El Paso spent \$15 million on advertising its various brands, per Competitive Media Reporting.

HYATT HOTELS

Agency: Cramer-Krasselt, Chicago

Begins: Now

Budget: \$10-\$15 million

Media: Print

Cramer-Krasselt's first campaign for Hyatt Hotels focuses on the unique architecture and design of the Chicago-based chain's hostels. The print campaign revives a previous Hyatt theme line, "Feel the Hyatt Touch," created in the '80s by J. Walter Thompson. The resurrected tagline replaces the most recent version, "Discover the people with the Hyatt touch," developed by BBDO, New York, which C-K succeeded on the account in March.

The new campaign, for which there are four executions, broke late last week in *The Wall Street Journal* and will appear beginning this week in magazines including *The New Yorker*, *Atlantic Monthly*, *U.S. News & World Report* and *BusinessWeek*.

—Trevor Jensen

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

Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

For Mails Only

WITH THE FETID—UH, SORRY, MEDIA PERSON meant *festive*—holiday season approaching faster than is strictly necessary, it's time to delve into the best of the 12,637 catalogues that arrived uninvited last week, blocking off entire rooms and all exits, and explore the merry world of gifts by mail.

Media Person has always felt that catalogues not only embody the holiday spirit but also represent the pure essence of magazines—after all, they do away with all that space-clogging editorial content that so trivializes reality and get right down to the core of the enterprise: the ads.

And what ads they are. From these gaily colored little booklets flows a cornucopia of goods that enhance our lifestyles as well as emptying our bank accounts, thus inspiring us to work harder, thereby boosting productivity and saving the merry U.S. economy from total collapse for another year.

Goods such as the Flying Fortress Alarm Clock can be had for a mere \$80 from Sharper Image. Here, truly, is one of those why-didn't-I-think-of-that ideas. Imagine the pleasure of being gently roused from sleep every morning not by the usual hackneyed buzzer or music but by a realistic model of a World War II bomber (18-inch wingspan) hovering near your head, its propellers spinning, its four big axial engines roaring as its "nose canopy flashes to the 'rat-tat-tat' sounds of machine guns." Instant bliss.

And that's just flak compared to the ingenuity of the Moonlight night vision scope, a marvel of infrared-light technology that allows you to peer into a handheld camera-like gizmo and—in the words of Sharper Image copywriters—"turn the darkest night into brilliant daylight with amazing clarity." Can any burglar, peeping tom, hit man or celebrity stalker really afford to be without one? And think of the

money you'll save on lamps, light bulbs and electricity by simply keeping your home dark all night and using the night vision scope to get around. Only \$498 (or \$398 for the mini palm-sized model.)

While lethal electronic devices excite Media Person greatly, a homier but equally diverting catalogue genre is that of the casual, outdoorsy clothing purveyor. Around this time of year, Media Person gets a new cata-

Of all the great catalogues, Media Person's favorite is Levenger, which carries the slogan "Tools for Serious Readers."

logue every day from L.L. Bean, Land's End and Eddie Bauer, which he suspects are actually all the same company, since they offer exactly the same merchandise.

What this outfitting outfit really sells, as the leaves fall, the days turn chilly and the flies drop one by one from the frosted window panes, their tiny legs upturned in death's agony, is *warmth*. Eddie Beanland's is out to fleece you—literally—in the sense of swaddling your poor, frail body from head to toe with goose down, polyester pile knits and Teflon-coated Microloft or Thinsulate insulation with a Scotchgard or Gore-Tex finish and a moisture-wicking Polartec lining. For a cold-hater like Media Person, leafing through these fleecy pages

provides a kind of parka porn in which you imagine yourself toasty comfy, wrapped snugly in layer upon layer of fur tank tops, silk long johns, flannel shirts, wool sweaters, down vests, suede jackets and cashmere sleeping bags while the blizzard rages impotently outside your walls, gnashing its teeth in frustration.

(Yes, blizzards can gnash their teeth. Media Person read it in *Scientific American* last month.)

But of all the great catalogues that flood our mail system and drive our postal workers to explosive rage, Media Person's favorite is Levenger, which carries the slogan "Tools for Serious Readers." Just consider for a moment the courage of a company directing a major marketing effort at an audience consisting of six people.

All you have to have is a book and some eyeballs and Levenger will sell you everything else you need for your serious reading. And believe MP, it takes much more than you would have thought. It takes a chair to sit in, a lamp to light the pages, a leather bag to carry the book home from the bookstore, a special pillow to hold the book in your lap properly, a special weight to lay across the pages to keep them from closing, an end table to place the book upon when you get up for a snack, a book case to store it when you've finished reading it, a leather case to hold your reading glasses, a book mark to mark your place, and, in case you want to read in bed, a special pillow for your back as well as a bed desk.

Unless you possess all these implements, you are merely a frivolous reader, a rank amateur of no standing, a book schnook. As for writing, well, forget about it. Media Person could go on for another six pages listing what you need to write even a short note, at least according to the Levenger catalogue. MP will only point out that if you're searching for a decent quill pen, this is the place to go.

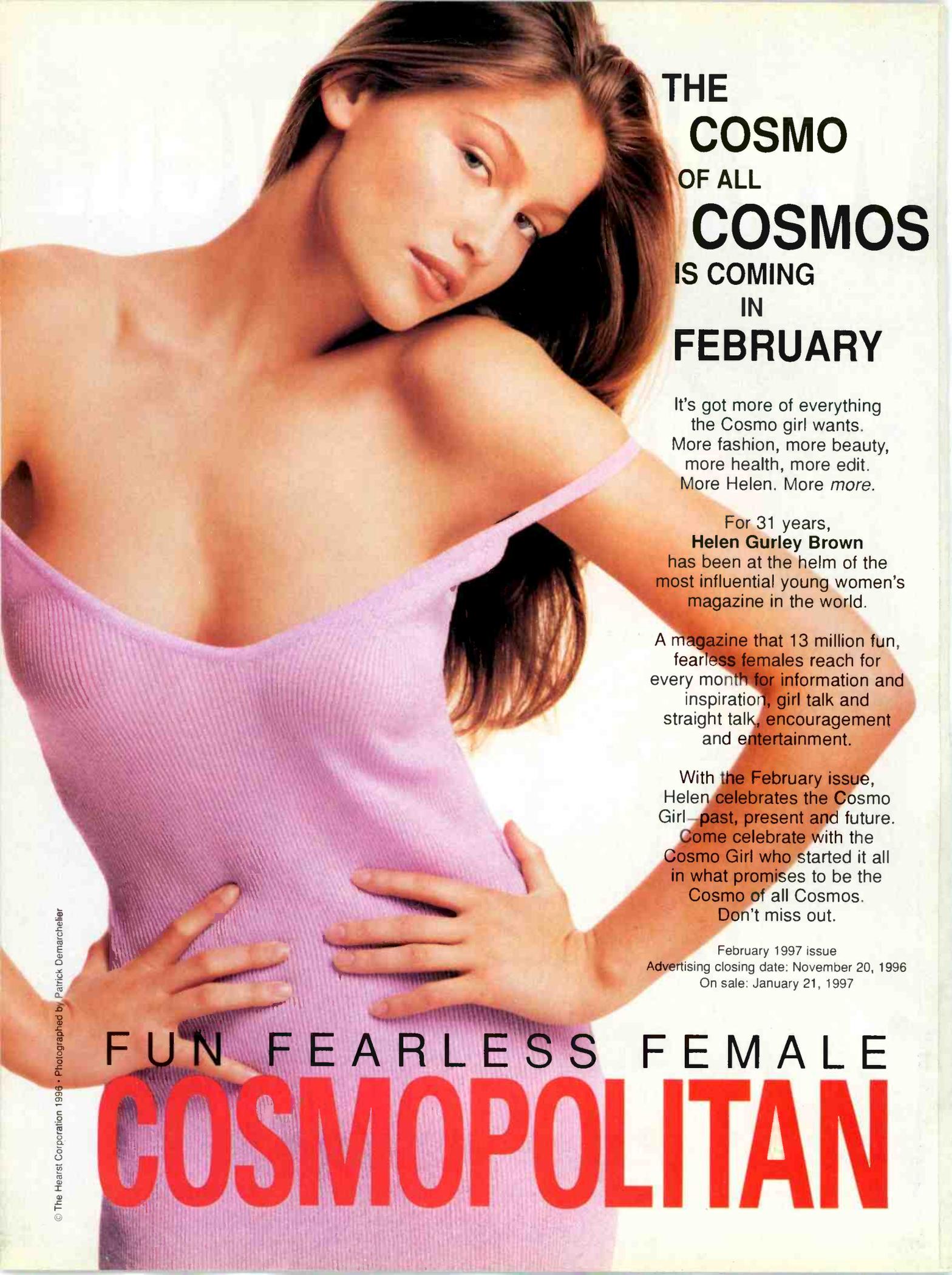
But now you must excuse Media Person. The Victoria's Secret catalogue just arrived. ■

We've Arrived.



Now over 60 million

Thanks to you our universe has expanded to more than 60 million U.S. homes, making us the fastest growing major cable network for the third year in a row.



**THE
COSMO
OF ALL
COSMOS
IS COMING
IN
FEBRUARY**

It's got more of everything
the Cosmo girl wants.
More fashion, more beauty,
more health, more edit.
More Helen. More *more*.

For 31 years,
Helen Gurley Brown
has been at the helm of the
most influential young women's
magazine in the world.

A magazine that 13 million fun,
fearless females reach for
every month for information and
inspiration, girl talk and
straight talk, encouragement
and entertainment.

With the February issue,
Helen celebrates the Cosmo
Girl—past, present and future.
Come celebrate with the
Cosmo Girl who started it all
in what promises to be the
Cosmo of all Cosmos.
Don't miss out.

February 1997 issue
Advertising closing date: November 20, 1996
On sale: January 21, 1997

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