

MEDIAWEEK

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KIDS UPFRONT

Buyers and Sellers See Strong Market

Fox to open next week; Nick seeks renewals at CPMs to be determined

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Condé Nast book seeks warmer look, hires 'Esquire' design director

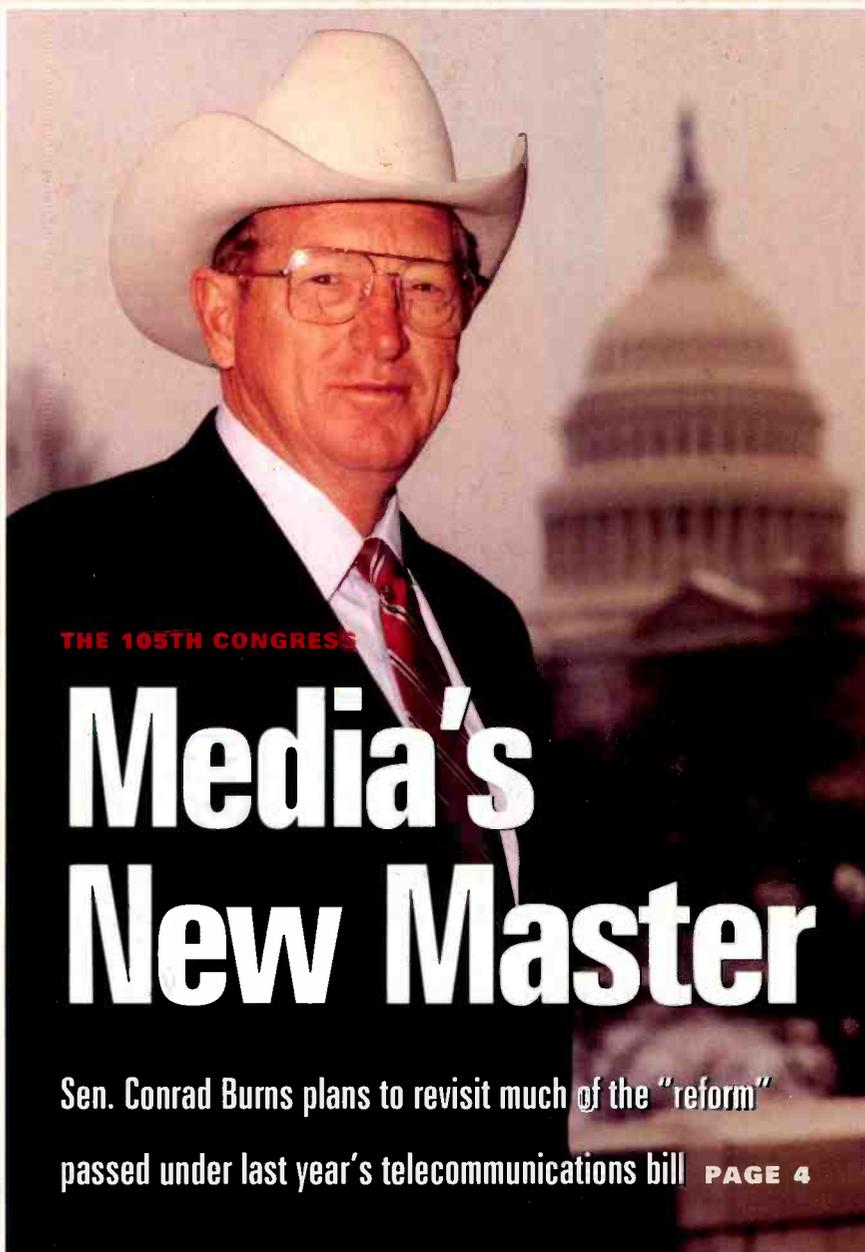
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With the New World stations and their local ad revenue, Fox may be invincible in NFL rights negotiations

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Media's New Master

Sen. Conrad Burns plans to revisit much of the "reform"

passed under last year's telecommunications bill PAGE 4

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Honey, I Shrunk the Industry

There are now only four big players in kids TV PAGE 30

MARKET INDICATORS

National TV: Strong

Prime-time remains tight as ratings shortfalls take up much of the inventory on networks. News is extremely tight.

Net Cable: Moving

Business is starting to pick up in first quarter. Movies are expected to be busy next month as pre-Oscar fever heats up. Kids will break in the next week or so; CPM increases could go as high as 30%.

Spot TV: Soft

Many advertisers are able to get into quality programming with very little lead time. West Coast is tightening up, East Coast is still soft.

Radio: Flat

The early '97 uptick in business has run a short course and has been replaced by a stagnant marketplace.

Magazines: Mixed

Life is good for smaller books with less than 1 million circ dealing in upscale brands. But buyers report "shocking" discounts in newsweeklies and women's service titles.





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Laura K. Jones FEB 05 1997

AT DEADLINE

The Real Winners of Super Bowl XXXI

SF Broadcasting's Fox affiliates in Green Bay and New Orleans expected to command record spot unit prices for yesterday's Super Bowl XXXI. Steve Carlston, president and ceo of SF Broadcasting, said that WLUK in Green Bay charged \$30,000 per spot for the Super Bowl, which pitted the home-market Packers against the New England Patriots. That spot figure should translate to \$420,000 in gross revenue for the 14 units sold within the game. It is also about five times the amount WLUK officials say they get for regular-season Packers games. In New Orleans, site of the big game, SF's WVUE was said to be getting \$39,000 to \$42,000 per unit, or roughly \$600,000 for the game. Rupert Murdoch should be quite pleased as well: Fox holds a 50 percent stake in the SF Broadcasting stations.

CBS Radio Goes Solo With Interep

CBS last week selected Interep as its sole national sales organization, representing all 79 CBS radio stations, including the Westinghouse and the former Infinity Broadcasting stations. The consolidation creates the largest national radio sales organization in the industry.

MRI Boosts Sample Size 50%

Mediamark Research Inc. (MRI) will increase its survey sample size by 50 percent, to 30,000. The increase, to be implemented in the next wave of data collection in March, comes after prolonged controversy over MRI's sample size. Clients will pick up the tab for the larger sample, which MRI said will boost overall costs by 25 percent.

Eye on People Prepping to Pick Prez

CBS Eye on People, Westinghouse's cable network targeted for a March 31 launch, could name a president as early as this week. The leading candidate, according to sources, is Geoffrey Darby, president of Viacom Interactive Services, which has been down-scaled recently. Neither Westinghouse nor Viacom representatives would comment.

Murdoch, Comcast-NBC Bid for E!

Rupert Murdoch's News Corp. and a Comcast Corp.-NBC alliance are among the bidders lining up for Time Warner's stake in the E! Entertainment Television cable network. Time Warner's 58 percent stake is valued at \$320 million, according to analysts. Comcast, one of three MSO stakeholders in E! (along with Cox Communications and Continental Cablevision) holding a 10.4 per-

cent share in the entertainment channel, is said to have the inside track but is rumored to be talking with NBC about helping to finance half of the Time Warner share buyout. Comcast and NBC representatives declined comment. Representatives for News Corp. could not be reached.

Adweek Magazines Reorganizes Sales Unit

Adweek Magazines, publisher of *Adweek*, *Mediaweek*, *Brandweek* and *Marketing Computers*, is reorganizing its sales department to better represent the individual magazine titles. Ami Brophy, Ronald Kolgraf and Peter Lachapelle, formerly publishers of the West, New England and Midwest editions of *Adweek*, respectively, have been named regional sales directors for all the titles. Wright Ferguson Jr., formerly New York sales manager for Adweek Magazines, has been named publisher of *Adweek*. All will continue to report to Michael E. Parker, senior vp of sales and marketing and the publisher of *Mediaweek*.

Billboard Launches Daily 'Bulletin'

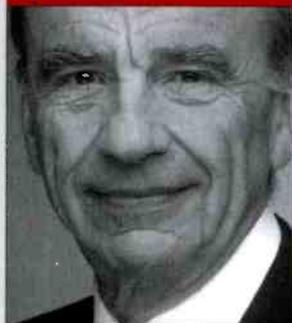
Billboard magazine's new daily *Billboard Bulletin* will be available each workday starting Jan. 29 as a two-page fax or through *Billboard*'s Internet site, at www.billboard.com.

Addenda: Univision, the leading Hispanic broadcast and cable network in the U.S., last week named Henry Cisneros, the outgoing Secretary of the Department of Housing and Urban Development, as its new president/coo. He will report to A. Jerrold Perenchio, Univision chairman/ceo... Gene McHugh has been named vp and gm for New World Fox affiliate WAGA-TV in Atlanta. McHugh had been vp and gm for Fox O&O WTTG-TV in Washington, D.C. He replaces Jack Sander, who moves to a senior-level position at A.H. Belo Corp... Regina Kenney withdrew her name this week as a nominee to the Federal Communications Commission. Sources at the FCC and in Congress said that Kenney had been opposed by two powerful groups, the cable industry and the telcos. As a Senate staffer, Kenney helped craft the cable reregulation bill of 1992. And as chief of the Common Carrier Bureau at the FCC, she worked

on the disputed interconnection orders involving long distance and local phone companies.

Correction: A photo accompanying an item on McIlhenny Co.'s Tabasco Sauce in "Real Money" (*Mediaweek*, Jan. 20) mistakenly showed a competitor's products.

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Setting the Media Agenda

Sen. Conrad Burns has some different ideas

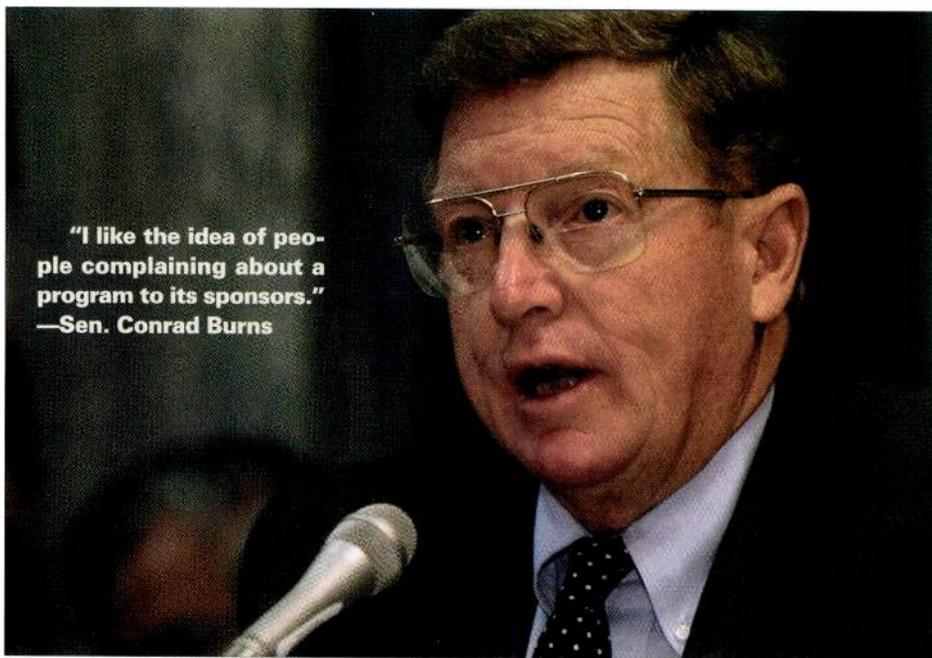
REGULATION / By Alicia Mundy

In November, John McCain became the new sheriff in town, taking over the Senate Commerce Committee. Now he has hired himself a new deputy, Conrad Burns, a second-term Republican senator from Montana. Burns has just assumed the chairmanship of the Communications Subcommittee. His role signals a new importance and possibly big changes in communications policies. During the last Congress, the subcommittee had been subsumed into the full Commerce Committee and for all intents was moribund. It has been resurrected.

Burns and McCain were the only two senators on the Commerce Committee last year who refused to sign the telecommunications reform bill. Both men complained at the time that the bill did not deregulate the TV, cable or phone companies enough, and they worried that some provisions were so complicated (for example, those involving TV and radio station ownership) that there would be problems in enactment and enforcement. As McCain moves to revisit the telecom act and investigate the fallout—higher cable rates, higher long distance rates—Burns just draws, “I told you so.”

Already the subcommittee has been mobilized to take on a major controversial issue—liquor ads on TV (see “Washington” column, page 26). As part of that project, Burns is also taking on Reed Hundt, the Federal Communications chairman who has had a more activist agenda than his predecessors in recent years. Burns’ first move was to shut the FCC out of Senate hearings on liquor ads that will take place on Feb. 11.

Item No. 2 for Burns: the new TV ratings system. He’s not wild about it. “I support the industry coming forward with something,” he says, “but I worry that producers will use the system to give themselves cover.” Rather than limiting the amount of violence or sex on the air, “the producers just put up their ratings and then Hollywood walks off.” Foul language is another point of contention. “You see *Tin*



“I like the idea of people complaining about a program to its sponsors.”
—Sen. Conrad Burns

Cup?” he asks. “That could have been a PG movie—but they used so much profanity.”

“I like the idea of people complaining about a program to its sponsors and I’m going to encourage that,” he adds. “I’m very worried about the moral values being shown on television. I don’t like a lot of what I see. MTV *should* be a pay channel—some of those videos just go way too far.”

“But do the ratings really do anything?” Burns asks. “The V-chip is a...,” he growls, and throws his hands up. “There is a great switch on the TV called the on-off button...That’s why I think the V-chip is a phony issue.”

On the “issue du jour,” campaign finance

reform, Burns’ background as a radio broadcaster puts him slightly at odds with McCain. Asked how he feels about the free TV time mandate for political candidates, Burns says, “I don’t like it...Do newspapers give away space?”

However, on another key issue, the two men are at different ends of the spectrum. McCain favors auctioning the spectrum or charging large fees to broadcasters; Burns opposes such measures. “That issue will land in my subcommittee,” says Burns, “but it will probably get a full committee hearing.”

“The first thing I think we need to do is hold a hearing on the technology, explaining what the spectrum is to the public and politicians.”

Campaign Reform: ‘We Want Free TV’

POLITICS / By Alicia Mundy

Campaign finance reform was given a major push forward last week in the Senate in various Republican, Democratic and bipartisan proposals. But no matter what they are called, they all spell the same thing to broadcasters: free air time.

The plan with the most potential is the brainchild of Sen. John McCain (R-Ariz.), chairman of the Commerce Committee. McCain wants the networks to donate a

half hour of free prime-time air to candidates for President who agree to a spending cap. Candidates could use the time in segments of 30 seconds to five minutes.

McCain’s proposal would give candidates who sign on to the spending limits the right to buy airtime at a 50 percent discount 30 days before a primary and 60 days before the general election. It would penalize those candidates who buy late by forcing them to pay the highest rates. Besides making numerous limits on PAC contri-

enda

And explaining, of course, what it costs the TV industry to adapt and transmit. Only then comes the discussion of auctions. Burns says he and McCain have discussed their differences here. "And we'll discuss them again. But we know where we are coming from and we have worked together on issues where we disagreed."

On the telecom fallout, Burns anticipates hearings and a review of what has happened so far—and that may include looking at how the FCC is implementing new regulations on ownership. In fact, Burns says that the matter of duopolies and expanded TV ownership in single markets, which was not completely settled in the telecom bill, may return. "There's the public interest standard and the numbers standard. Again, I didn't think the telecom bill went far enough in deregulation."

Radio mergers' slow approval by the FCC also worries Burns. "Ever since they relaxed the rules on ownership, there's been a great urge to merge. But that has a tendency to cycle in time. It won't be long until we see stations spinning off some of the ones they bought."

"Now if the FCC sees hints of monopoly, they should say so. They should tell Congress and the American people," he says. Otherwise, he suggests, the FCC should move at pace and not hold up the mergers.

Which brings up the issue of the FCC in general, which Burns thinks needs to become more consistent and efficient in working out the telecom rules. Asked about his relationship with Chairman Hundt, Burns just smiles and says, "We have not had an in-depth visit yet. But we have a meeting next Tuesday (Jan. 28)." He pauses and clears his throat. "We are looking forward to it." ■

butions, the proposal would also affect TV and radio advertising by restricting the use of "issue advocacy" spots (such as the ones on which labor unions spent more than \$30 million last year).

Senate Democratic leader Tom Daschle (S.D.) and Sen. Fritz Hollings (D-S.C.) also proposed their version of reform: a constitutional amendment that mandates free airtime for candidates' commercials.

The National Association of Broadcasters has not taken a stand on the issue, but an NAB representative notes: "The TV networks already devote hundreds of hours to political campaigns in the public interest."

Kids Upfront Ready to Go

Buyers and sellers predict robust sales despite ratings falloff

NATIONAL TELEVISION / By Michael Bürgi and Scotty Dupree

The kids market could begin to move as early as this week, predict buyers and sellers, but the bulk of the business will wait until Fox presents its schedule to buyers on Feb. 4. The net, still the biggest single player in the market, is said to be waiting to open its doors until the week of Toy Fair.

It's expected that this year's market will yield more net dollars than last year's, despite industrywide declines in viewership. "You can't keep your money flat because the ratings are down," explained one executive. "You have to buy more inventory to get as many rating points as you did last year." And despite the publicity surrounding CBS' scale-back of kids programming and the Disney block moving to morning time periods in many markets, the lot of program hours and commercial units is relatively flat. The WB and UPN have added hours of programming (though UPN is targeting teens in its Monday-through-Friday block), and the Cartoon Network has upped homes passed to 38 million. Many executives are predicting slight CPM increases but significant dollar increases over last year's \$740 million market.

Nickelodeon again finds itself in a favorable position, with the luxury of having much business under its belt from last year. But that's not stopping John Popkowski, MTV Networks executive vp of ad sales and promotion, from visiting agencies and taking their calls to see about getting one-year extensions on the deals he already has in place.

While Popkowski declined to describe how he plans to approach the market, he did say he will enter the market "in the next few weeks. We'll have a twist, but I won't tell you what it is." But sources said the net is looking for incumbents to spend another 30 percent into third quarter 1999, with the CPM increase to be determined at deal time. Nickelodeon successfully pursued essentially the same strategy last year, getting incumbents to re-up on two-year deals it had signed in the 1994-95 market.

Sources said the thinking behind Nick's long-term lockup of dollars is to keep it away from the potential competition coming down the cable wire from Disney and News Corp., a strategy that some buyers are wary of, since

buyers like to support promising start-up networks, as they did with Nick.

Still, the cable powerhouse again over-delivered in ratings during 1996 and has another surplus of gross ratings points.

Agencies said to be pushing for early business include True North Media, which handles media buying for toy giant Mattel, TeleVest and Ogilvy & Mather.

The other significant player in kids cable is Turner's Cartoon Network. Karl Kuechenmeister, Turner's senior vp of kids sales, said he expects to get as high as 30 percent CPM increases, citing a "bigger market than in the last few years." He added that "kids are a little harder to reach" on broadcast, since Fox and Disney have seen their kids ratings slip. Cartoon saw its ratings drop a bit during 1996 while its cable penetration almost doubled. But he was encouraged by a 30 percent rise in household ratings during the first few



With big ratings for Rugrats, Nick is able to command premium ad prices

weeks of January. "Maybe it's the cold weather, or maybe kids are finding us," he said. Cartoon will be selling a larger number of GRPs in the market this year as well.

While Turner and the WB now share corporate ownership, the two are not expected to sell in tandem. "We definitely work together, but we don't negotiate at the same table," explained Kuechenmeister.

USA Network sales executives were unavailable for comment. But USA has roughly the same presence in the market as last year and could open its doors early to land some business from the agencies looking to cut early deals.

Fox Kids Net Fights Back

\$5M promo push for viewers

CHILDREN'S TV / By T.L. Stanley

Fox Kids Network next month will begin a major image overhaul, including new logos for the network and its program lineup and TV commercials sporting a musical tagline, "Fox Kids Rox Kids." The network, responding to increased competition and an eroding share of the kids viewing audience, plans to spend more than \$5 million on the effort. On-air spots will begin in February, aimed at brand-building and generating tune-in during the sweeps period.

"There's much more competition in the kids world than there was when the network launched six years ago," said Susan Frank, executive vp of marketing and promotions, Fox Kids Networks Worldwide. "We're still No. 1, but we can't remain satisfied with that. If we want to stay in a leadership position, we need to continue to innovate."

Fox has six of the top 10 shows among kids 2-11 and leads Nickelodeon in head-to-head competition in the demo.

But Fox has been unable to replicate the ratings success of the original *Power Rangers*, and Nick's expanding kids schedule has made big gains.

Fox Kids plans heavy cable buys for the new campaign, which will promote the network and specific shows, including the new *Eerie, Indiana*.

The new logo, which will be animated in many of the TV spots, uses klieg lights to form the "X." An upbeat, rock-like anthem has been created as a backdrop for the quick-cut spots, which will mix real kids interacting with the network's animated stars.

"The idea is to represent attitude, color, movement," Frank said. Kids will be shown playing sports, dancing and singing the rock theme, which was created in-house with help from ad agency J. Walter Thompson, New York. New character-driven logos also have been created for the shows that air during the network's 19 weekly hours of programming. ■



It's logo-motion for Fox Kids

The Family Channel for the first time in years will not participate in the kids upfront. The network cut out its Monday-through-Friday kids lineup and has opted to sell its Saturday and Sunday fare in the adult market as a family buy.

Rumors persist about the possibility of Fox's parent company, News Corp., taking an equity stake in Family Channel's parent

company, International Family Entertainment, as a way of launching Fox Kids Cable as a daypart on Family. The idea behind it would be that a daypart on Family gives Fox Kids Cable instant access to 68 million homes. But sources close to both companies said that a deal is still far off—if it even gets done—and would have no effect on this year's market. ■

Meredith Adds 4 Stations

Pays \$400 million for First Media group; Detroit's WADL for sale

TELEVISION / By Claude Brodesser

The sale of a four-station group and the offering of a key property in the Detroit market kept the broadcast business busy last week. Meredith Corp. agreed to buy First Media Television's holdings, beating out a bid from Miami's Sunbeam Television. Meredith will pay \$400 million in cash for four stations: WHNS-TV (Fox) in Asheville, N.C.; KPDX-TV (Fox) in Portland, Ore.; KFXO-TV (Fox) in Bend, Ore.; and WCPX-TV (CBS) in Orlando, Fla. Atlanta-based First Media is controlled by the Marriott hotelier family.

In Orlando, Meredith already owns WOFL (Fox). Under duopoly rules, Meredith must sell one of the stations. In the November sweeps, WCPX earned a 5 rating/12 share; the station's news ranked third in the market. WOFL earned a 4/10 in November; although the station lacks a newscast, it reportedly earns higher profits than WCPX.

Meredith "most likely will swap" one of the Orlando stations, said William Kerr, president/ceo. When the deal closes, Meredith will own a total of 10 stations.

In Detroit, Adell Broadcasting last week put its only station, independent WADL-TV in suburban Mount Clemens, on the block. WADL (Channel 38) primarily broadcasts paid religious programming, infomercials and barter programming. Another station executive in the market pegged WADL's value in the \$30 million range, based on CBS' payment of \$28 million in 1995 for then-independent WWJ in Detroit. Adell has owned WADL since 1989.

Many scenarios for WADL are possible, said Evan Blum, vp of Tampa-based Communications Equity Associates, which is handling the sale of the station. "It may become an O&O for a network, it may become an LMA [local marketing agreement] for another station in the market, it may become a sports play station [similar to New York's just-launched WBIS+],

or it may remain what it is," Blum said.

The WB is scouting for stations, but the network would not comment about whether WADL has joined its shopping list. "We're looking at any station that is priced fairly," said Brad Turrell, a WB spokesman.

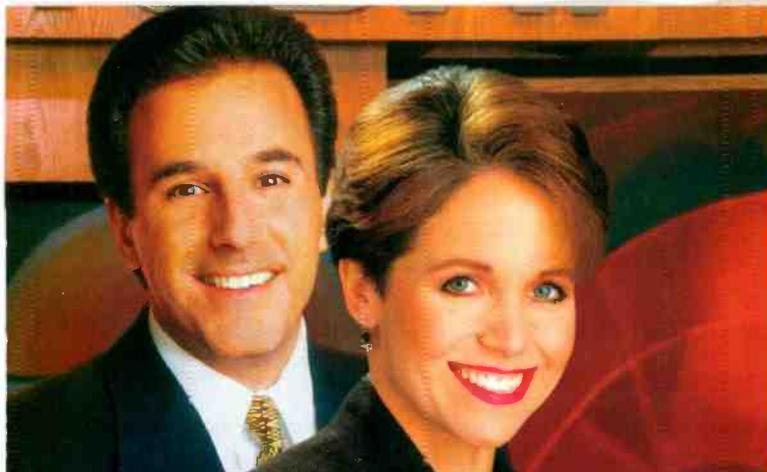
The WB already has a committed affiliate in the market—WXON, which was recently sold to New York-based Granite Broadcasting for \$175 million. According to a source familiar with the relationship between The WB and Granite, Bob Selwyn, Granite vp for programming, "wants to totally Dubba-Dubba-ize [The WB's slogan] the station."

As for the possibility that WADL may become a sports-business channel à la WBIS+, the "idea is worth a phone call," said Atanas Ilitch, president of Olympia Entertainment, the holding company that controls the broadcasting rights for the NHL's Detroit Red Wings and the Detroit Tigers baseball team. (The Ilitch family is majority owner of the two teams.)

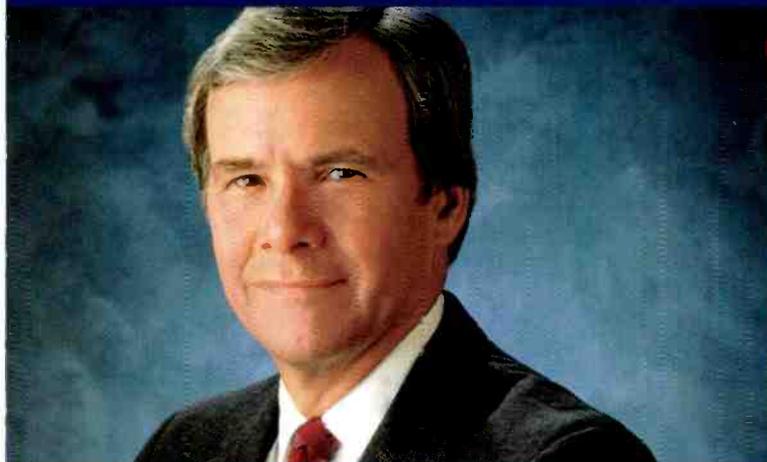
Paramount's owned-and-operated WKBD-TV (UPN) in Detroit, current holder of the local rights for Tigers, Red Wings and Detroit Pistons broadcasts, has scheduling and preemption problems when the Wings and Pistons are in the playoffs. As UPN adds more programming to its prime-time lineup, the sports preemptions will become more frequent. So a dedicated sports outlet could make sense in Detroit.

Other Detroit stations' relationships with their network affiliates are solid, so WADL is unlikely to be able to tie in with a network. For example, Scripps Howard's WXYZ has a 10-year contract with ABC, noted the station's general manager, Grace Gilchrist.

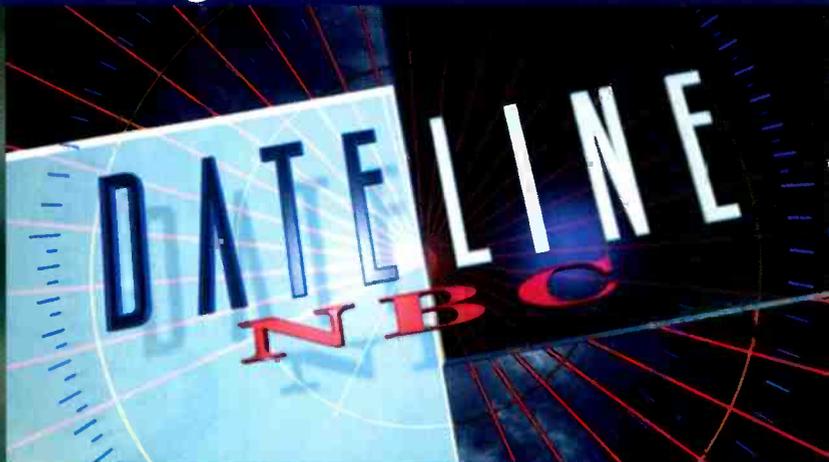
CBS "has no plans" to try to make WADL part of an LMA with its WWJ (Channel 62), said Jonathan Klein, CBS Television Stations president. "We're investing in making WWJ stronger. It's getting a new tower and a new transmitter around the beginning of 1998," he said. ■



#1 in the Morning



#1 in the Evening



#1 in Primetime

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NBC Nightly News with Tom Brokaw is the #1 evening newscast among key Adults and Men 25-54. And *Dateline Tuesday* is the #1 newsmagazine in Adults 18-49 and Adults 25-54, with *Dateline Friday* and *Dateline Sunday* the only other newsmagazines to show time-period growth in these key demos.
We could hardly ask for better news!



Source: NTL AA% A18-49 and A25-54 Audience Estimates. Today – wks of 10/10/94-12/30/96 (finals), wk of 1/6/97 (prelim); tied with GMA in A18-49 wk of 1/16/95 and A25-54 for 7 out of the 89 wks since 5/1/95. Today growth 9/30/96-1/12/97 compared to 10/2/95-1/14/96. Nightly News A18-49, A25-54, M 25-54 NTL Projected Audience Estimates (000) – Season-to-date averages, wks of 9/30/96-12/30/96 (finals), wks of 1/6/97 and 1/13/97 (prelim). Newsmagazines NTL AA% A18-49 and A25-54 Audience Estimates – Season-to-date averages, wks of 9/16/96-12/30/96 (final), wks of 1/6/97 and 1/13/97 (prelim). Newsmag program comparisons to prior season time periods, wks of 9/18/95-1/15/96. Subject to qualifications upon request.

SYNDICATION

Columbia TriStar, which did minimal promotion and had no station sales on *Vibe* prior to NATPE, took a 16-minute presentation tape of the Quincy Jones/David Salzman late-night talk-show project to New Orleans and racked up unusually strong results in only a few days of business. Columbia TriStar emerged from NATPE with *Vibe* sales to 85 stations representing 70 percent U.S. broadcast coverage. "They put together a strong case about how *Vibe* fills a void with the younger adult demos in late night," Carol Martz, program director of Chris-Craft/United Television's KCOP-TV in Los Angeles, said of Columbia TriStar's pitch for the fall show. "Our group had the *Arsenio Hall Show* before and we're hoping we can strike lightning again with *Vibe*," Martz said. Ray Rajewski, executive vp of the Paramount Stations Group, said *Vibe* host Chris Spenser has "an energy and off-the-cuff humor" that recalls Hall. Steve Mosko, senior vp of sales for Columbia TriStar, said the distributor went to NATPE positioning *Vibe* as a late-night alternative to NBC's *The Tonight Show With Jay Leno* and CBS' *Late Show With David Letterman*. "What we tried to do was a logical presentation about who is behind the show, Quincy Jones, and a taste of our host, then marry that with our track record in syndication and marketing," Mosko said. "The show itself sold [station execs] on the rest."

Addenda: Buena Vista International Television has sold *Live With Regis & Kathie Lee* to British Sky Broadcasting's SKY 1 channel in the U.K. SKY 1 will begin carrying the show on Feb. 17... Rysler Entertainment has cast Brad Johnson (*The Philadelphia Experiment*, *Melrose Place*) in the lead role of Matt Shepherd on *Soldier of Fortune*, the weekly scheduled to launch this fall... Twentieth Television reports gains for three of its series during the Jan. 6-12 period (NSS): *The Simpsons*, in its third year in syndication, hit a best-ever 8.4 rating nationally; *Access Hollywood*, the NBC-produced entertainment magazine, scored a best-ever 3.4 rating; and *The Gordon Elliott Show*, the CBS Entertainment-produced talk show, scored a season-best 1.9 rating. —Michael Freeman

'H&G' to Change Its Tone

Priest departs; new art director to "warm up," add variety to design

MAGAZINES / By Jeff Gremillion

Six months after its premiere, *Condé Nast House & Garden* is making changes to its design. Art director Robert Priest, the well-known designer who set the look and tone of the most ballyhooed magazine relaunch in recent memory, has been replaced by former *Esquire* design director Diana LaGuardia. "I want the design to warm up," said *H&G* editor Dominique Browning. "I want more variety in the kinds of layouts and treatments of stories. I want them to pop."

"I want more clarity between ads and edit," Browning added. "We need to clarify organization of the front of the book, to give more power to the edit so it stands up against the ads."

Separating ads from edit matter has been a particular concern for Browning—and a struggle for the photo-centric Priest—since the title's inception. Priest employed several unique design devices, including an iconographic asterisk that was supposed to cue an edit page. The art director, whose résumé includes seven high-profile years at *GQ*, four years at *Esquire* and

three at *Us*, declined to comment.

LaGuardia, who left *Esquire* at the end of December, arrived at *H&G* last week. Her previous credits include *The New York Times Magazine* and *Condé Nast Traveler*. LaGuardia's first *H&G* issue will be April.



Editor Browning looks for "pop"

The design concerns have not damaged *H&G*'s business, said publisher David Carey. The book's rate base has been raised by 50,000 to 450,000, effective with the February issue. Carey said that total circulation will approach 600,000 by April; newsstand sales average 200,000. Total ad pages for 1997 are expected to approach 650, Carey said.

"This is just part of what happens with a start-up," Browning said of Priest's exit. "I feel like we're in quick-time. Things that can take years to work out at a more established book have to happen in a matter of months here." ■

Mass vs. Class in the USA

'Times' joins 'USA Today' and the 'Journal' as a real national daily

NEWSPAPERS / By Anya Sacharow

Starting Feb. 18, *The New York Times* will be ready for the rest of America as it launches its new national edition, which will feature color printing and a whole new section. The question remains whether America is ready for the *Times*. Unlike the two existing national daily newspapers, Dow Jones' *The Wall Street Journal* and Gannett's *USA Today*, the *Times* exudes a uniquely New York sensibility in its news and opinion columns. Historically, that has not played well everywhere else.

Yet the *Times* has posted circulation growth with its existing national edition, which is ostensibly a pared-down version of the New York paper. Since 1980 the national edition has provided the *Times* with 95 percent of its daily circulation gain. The *Times*' national-edition circulation is 279,000 daily and 389,000 Sunday.

The *Times* is targeting cities such as Joliet, Ill.; Charlottesville, Va.; and Manchester, N.H., in its new national push. Ed Diamond, a media critic and author of *Behind the Times*, thinks the paper will follow the money. "The *Times* is a paper for upper classes, professors and the financial community. There aren't enough rich professionals to go around in New York."

Tom Curley, publisher of *USA Today*, welcomes the competition from the new *Times* edition. "It's the fastest growing market in media," he said, adding that *USA Today* experienced a 30 percent growth in ad revenue last year. The paper's circ is growing at about 100,000 a year, with a projection for 3 percent growth in 1997. Circulation was 1,591,629 Mon.-Thurs. and 2,008,940 on Friday as of Sept. 30, 1996.

A representative for the *Journal* declined to comment. ■

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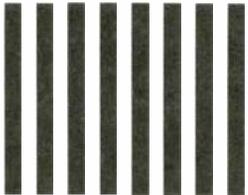
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Page 14

Barbara Lippert
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TV STATIONS

Argyle Television on Jan. 31 plans to complete a station swap in which the company is trading WZZM-TV in Grand Rapids, Mich., and WGRZ in Buffalo, N.Y., for Gannett Co.'s WLWT in Cincinnati and KOCO in Oklahoma City (*Mediaweek*, Nov. 25, 1996). Richard Rogala, general manager of WZZM (an ABC affiliate) and one of the original investors in Argyle, will stay on with the company, moving to Cincinnati to become general manager for WLWT, an NBC affiliate. Eric Land, president and gm of NBC affiliate WGRZ in Buffalo, will be succeeded by KOCO's current gm, Lawrence Herbster. San Antonio-based Argyle said that the general manager's slot at ABC affiliate KOCO will be filled for the time being by Jeff Rosser, who will shuttle between duties as president and gm of Argyle's KHBS-TV in Fort Smith, Ark., and KOCO in Oklahoma City. —*Claude Brodesser*

Cox Places Bet on Seattle

Group pays \$160M for troubled KSTW, eyeing market's potential

LOCAL TV / By Claude Brodesser

Cox Broadcasting last week emerged from a host of bidders with a deal to acquire KSTW-TV in Seattle from Gaylord Entertainment for \$160 million. Eight other groups had expressed interest in the struggling station, whose ratings have declined steadily since it switched from independent to CBS affiliate in March 1995.

Atlanta-based Cox wanted a property in fast-growing Seattle, the 12th-largest TV market. Andy Fisher, president of Cox Television Group, noted that the station also owns valuable syndicated programming from its 20 years as an indie. "They own a lot of off-network syndicated comedies, some of which aren't even on the air," Fisher said. "We're going to [talk] about reselling some."

Cox has a history of turning around troubled stations. "If you look at all the other [network-affiliated] Cox stations, we're either the

dominant news station or tied for first," Fisher said. KSTW will be the third-largest market for Cox; the only larger stations in the eight-station group are Oakland's KTVU-TV (market No. 5) and Atlanta's WGB-TV (No. 10).



Since linking with CBS, KSTW's ratings have dropped by about 10 percent, to a sign-on-to-sign-off of 3.0; the station earned an 8 household share in last November's sweeps.

Breck Wheeler, analyst with Nashville-based J.C. Bradford, said that the \$160 million price tag represents "a huge multiple [because] there was minimal cash flow from that station."

According to sources familiar with the deal, KSTW (Channel 11) was also looked over by groups including CBS, Fox and Tribune Broadcasting. CBS and Fox would not comment. Dennis FitzSimons, executive vp for Tribune Broadcasting, said: "We did look at it, but in the end we decided not to put in a bid."

FitzSimons said the purchase, despite the large price tag, is "a smart buy for Cox. They're not viewing [KSTW] as what it is now. They're viewing it as what it can be."

Seattle is expected to be a top 10 market within the next three years; it currently is 100,000 TV households smaller than Atlanta.

Tony Twibell, general manager of A.H. Belo's KING-TV (NBC) in Seattle, said that while KSTW has lost market share with CBS, the price is probably worthwhile in the long run. "It's probably not a bad price to be in a future top 10 market," Twibell said.

Nashville-based Gaylord, which owns cable's The Nashville Network and Country Music Television, has shed three broadcast stations since it went public in 1991. With the sale of KSTW, Gaylord has one station left—KTVT (CBS) in Dallas. E.W. Wendell, Gaylord president/ceo, said that KTVT "isn't going anywhere."

Two other Seattle stations are up for sale—KIRO (UPN), which Belo must sell following its acquisition of KING; and Dudley Communications' KTZZ (WB). Paine Webber analyst Chris Dixon said that Cox "probably feels like they got a \$20 million discount, since the potential [price for KIRO] is rumored to be about \$180 million." ■

Expect the World on February 3, 1997

New Ratings Service Set

Birch to offer a second audience sample in key markets this fall

RADIO / By Mark Hudis

Birch Research Corp. this fall plans to launch a seven-day, diary-based radio ratings service in several mid-sized U.S. markets. The service will be offered to large, consolidated broadcast companies, according to company president Tom Birch, who sees it as a complement to Arbitron's diary-based ratings, the current industry standard.

This will be Birch's second foray into the radio ratings arena. In 1980, he offered a telephone-based ratings service that, after gaining some acceptance, was sold in 1987 to VNU. VNU closed the service a few years later.

The new service will hit markets including Seattle; Portland, Ore.; Birmingham, Ala.; and Memphis early this fall. Birch says it will be priced at 40 to 50 percent less than Arbitron's diary service, depending on the economics of the individual market. The Birch service will

not offer the full staff, database or trend information currently offered by Arbitron. It will be a no-frills service for broadcasters—not agencies or advertisers, at least initially—designed to mirror Arbitron's service and provide a second audience sample in key markets.

Birch said that he is in talks with several major radio groups, but he would not offer specifics. "We hope to be in a half-dozen markets when we start," Birch said, adding that he hopes to be in all the major markets about a year after launch. "We hope our numbers will keep Arbitron honest, but [from a competitive standpoint] they have nothing to worry about," he said.

When Birch took his first stab at radio ratings, the industry was generally unhappy with Arbitron's diary-based method and embraced his novel telephone approach. Today, Arbitron's service is more widely accepted, and the new

Birch method mirrors Arbitron.

"The question is, how much need will there be from a user standpoint?" asked Gerry Boehme, senior vp and director of radio information services for the Katz Radio Group. "Will users be willing to invest more money? History shows that the industry was not willing to support two ratings services long-term."

Maureen Whyte, vp of radio for McCann-Erickson in New York, one of the original Birch service's primary clients, said that today's Arbitron numbers are accurate and don't need shoring up. "If the methodology is going to mirror Arbitron, what's the point?" Whyte said.

But others see merit in two ratings services. Several proponents are radio group heads, the targets of Birch's business plan. "The economics of a new service are tough, but it would be nice to have a second ratings service," said Jeff Smulyan, president of Emmis Broadcasting.

If the service does succeed, even some of its doubters would welcome it. "As a sales organization, you always like two different sets of numbers," adds Katz's Boehme. "It sounds contradictory, but two sets of ratings initiates more discussion and keeps the focus on value rather than pure numbers." ■

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TV PRODUCTION

It started as a Web site designed to help entrepreneurs find a way to finance their dreams, then took on a life as a cable access TV show. Now, it's going wide on PBS. *Money Hunt*, a weekly show that tries to match ideas with investors, began rolling out this month as the first project to come from the Internet to national television. A coproduction with WHYY-TV in Philadelphia, the show has been cleared on 55 PBS affiliates across the country, including stations in seven of the top 10 markets. The program is a cross between a venture capital meeting and a game show and features two budding entrepreneur/contestants who have 10 minutes to outline their concepts and business plans. Cohosts Miles Spencer and Cliff Ennico then analyze the plans and pepper the would-be moguls with questions about marketing strategies, R&D and other issues, while special guests from the business world give advice on how to make the concepts more attractive to investors. The show, which has a 13-show commitment, mirrors the format Spencer and Ennico created for the cable access program that aired for two seasons and became a cult favorite in Norwalk, Conn. That version, produced for about \$500 a show, raised more than \$25 million for small and mid-sized businesses last year. "We've always believed that regular people with good ideas should have access to capital, and that's not been the case in the past," said Spencer, an investment banker and founder of Money Hunt Properties. Deborah Ely, a veteran of PBS' *Adam Smith's Money World* and the syndicated *Lifestyles of the Rich and Famous*, produces the series.

One of cable's favorite conservatives will be the star of her own half-hour political satire show. Arianna Huffington, wife of former Senate candidate Michael Huffington, has signed a development deal with Comedy Central for a series that will feature guests chatting about the political issues of the day. A pilot is expected within six months.

'Something So Right' extends its production schedule through March to film two more episodes ordered by NBC that it will likely run during the May sweeps. (continued on page 13)

Fox Readies Super Bid II

Murdoch's net looks nearly invincible in the battle for NFL rights

TV SPORTS / By Michael Freeman

When shareholders of New World Communications Group voted last week to finalize News Corp.'s \$2.48 billion acquisition of its 10 major-market TV stations, the Fox network gained more than just a prized group of major-market owned-and-operated stations. It greatly expanded the platform on which it could build a sports dynasty with the National Football League.

Yesterday's telecast of Super Bowl XXXI on Fox was the highest-rated program in the network's history. The NFL package of which the Bowl was a part has greatly strengthened the Fox network and its relationship with its affiliates. Rupert Murdoch, chairman of Fox parent News Corp., is determined to keep the NFL on Fox. As negotiations for the NFL TV packages for fall 1998 begin, Murdoch has what could be termed a dream team of TV stations, ones that match up exquisitely with the NFL's National Football Conference cities. The combined 22-market Fox Television Stations Group will now own local outlets in 11 of the 14 markets that have NFC teams.

If anyone understands the challenge the other networks, most notably CBS, will face, it is Neal Pilson. As the former president of CBS Sports, Pilson sees the Tiffany network facing difficulties overcoming the legacy of

former CBS owner Laurence Tisch's ill-fated decision not to match Fox's winning \$1.58 billion bid for the NFC package in 1994.

"Three years later, it certainly seems that Murdoch is again turning marketplace forces in his favor," said Pilson, who has since founded Pilson Communications, a New York-based sports consulting firm. "First, he snatches the NFL from CBS, then he steals away affiliates from CBS, and now he owns up to 40 percent of Fox's national distribution. He is looking pretty unbeatable right now."

Whenever the NFL decides to open up negotiations, Fox appears to have a much bigger stack of chips than it had four years ago. When it comes time to ante up, the traditional Big Three networks—ABC, CBS and NBC—would find it difficult to beat Fox's bid for the NFC package given the added weight of secondary spot revenue spilling in from the Fox O&O group.

Adding the former New World stations, which include such traditional NFL strongholds as Dallas (KDFW), Detroit (WJBK) and Milwaukee (WITI), Fox's roster of NFC-oriented markets is expected to generate \$40 million to \$60 million in gross spot revenue this season on the NFL alone. These estimates come from Pilson and John Mansell, of Paul Kagan Associates, the

Fox's Home-Field Advantage

NFL ratings performance of stations in 11 of the 14 NFC markets during the 1996 season

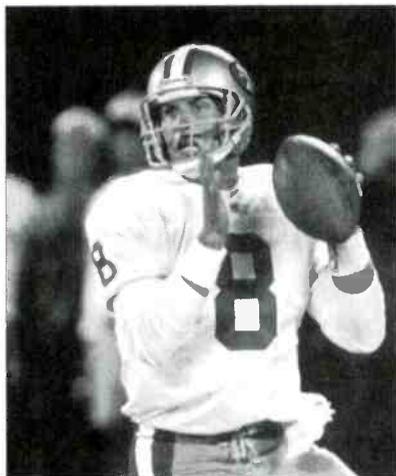
Station/Market	Home-market NFC team	Rtg./Shr. Avg. Game 1	Rtg./Shr. Avg. Game 2
WNYW/New York	New York Giants	14.6/32	14.5/28
WFLD/Chicago	Chicago Bears	17.9/33	19.1/38
WTFX/Philadelphia	Philadelphia Eagles	17.8/37	20.6/40
WTTG/Washington, D.C.	Washington Redskins	26.7/54	20.3/40
KDFW/Dallas*	Dallas Cowboys	25.4/52	29.8/50
WJBK/Detroit*	Detroit Lions	14.9/30	13.6/28
WAGA/Atlanta*	Atlanta Falcons	11.1/26	11.3/23
WTVT/Tampa*	Tampa Bay Buccaneers	12.5/26	16.3/31
KSAZ/Phoenix*	Arizona Cardinals	9.6/32	13.9/32
KTVI/St. Louis*	St. Louis Rams	14.1/30	15.1/32
WITI/Milwaukee*	Green Bay Packers	25.4/50	30.1/55
NFC 11-market average		17.2/37	18.6/36

*New World Communications Group stations acquired by Fox's parent company, News Corp. Ltd. Source: Nielsen Station Index data (Sept. 1-Dec. 22, 1996) provided by Petry Television

sports TV consulting firm. Mansell notes that Fox's remaining 11 non-NFC or non-football markets (such as Los Angeles, Boston, Cleveland and Memphis) could add enough to the take from local ad sales to push the Fox O&O group to just above \$100 million.

While Mansell and Pilson concur that Fox will realize a total of \$260 million to \$275 million in gross national network ad revenue, the addition of spot dollars from the O&O stations could give News

Corp.'s balance sheet net earnings of \$306 million to \$319 million (minus commissions) for the entire 1996 NFL season. Given that production costs for NFL will take out another \$30 million or so, Fox could still fall slightly under the \$300 million break-



A. ASTUTE/ABC

S.F. 49ers games average a 23.2 rating/54 share on KTVU-TV, the only top 10, NFC-market station that Fox does not own

even point for this season, said Pilson. But that is not necessarily bad.

Just how much red ink Fox has incurred over the first three years of its contract with the NFL is a matter of debate as well. Although Fox agreed to pony up \$395 million per season over the initial four-year contract with the NFL, News Corp. almost immediately took a \$400 million "write down" on the NFC rights in 1994 for tax purposes. That took off roughly \$100 million from the annual rights fee.

"Put it this way, Fox cannot afford not to play [in the next contract negotiations. End of story]," says Raymond Johns, an independent media consultant based in Norwich, Conn. "Almost everyone, except probably

TV PRODUCTION

(continued from page 12) NBC now has picked up a total of 24 episodes. Executive producers on the sitcom, starring Mel Harris, are Judd Pillot and John Peaslee.

Spencer Christian, of ABC's *Good Morning America*, hits cable this spring to host an original special exploring the influence of African culture and art on American homes. The show will tour homes and interview experts in interior design for the one-hour *African Design/American Homes*, which premieres Feb. 16 on Home & Garden Television. The special is part of the network's celebration of Black History Month. Also on the cable net, which reaches 28 million households, are new episodes of *Willard Scott's Home & Garden Almanac* and a one-hour special about wine called *Getting Started*, both starring the well-known weatherman from NBC's *Today*. —T.L. Stanley

PREMIERING THIS FALL



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CABLE TV

Tele-Communications Inc. has reinstated carriage of cable networks in several markets following subscriber complaints. TCI recently shared A&E and The Nashville Network on the same channel on systems in Houston, but the MSO stopped when it received numerous written and phoned complaints. MTV and VH1 are being restored on TCI systems across the Midwest, with VH1 regaining as much as 2 million subscribers. TCI had dropped the music channels to make room for Animal Planet, the Learning Channel, Cartoon Network and HGTV (the MSO has a financial stake in all of those channels except HGTV). With the return of the music channels, the other four networks may end up with less distribution via TCI.

Lifetime continues to shake up its programming department. Dawn Tarnofsky, the network's new senior vp of programming and production, has begun filling slots on the West Coast now that her East Coast team is mostly in place. Lifetime is expected to announce this week the hiring of Marian Effinger to be director of programming and creative services, a development position based in Los Angeles. Effinger was with Walt Disney Television, where she was vp of advertising, publicity and promotion. Other West Coast hirings are expected to follow. Earlier this month, Sheri Singer, Lifetime vp of long-form programming, left to form a production company. Peggy Allen, Lifetime's New York-based vp of programming, has also left the network.

While basic cable ratings rose overall during the third week of January, TNT in particular hit a ratings high thanks to two original programs. TNT's original film *Last Stand at Saber River*, starring Tom Selleck, drew a 7.3 universe rating, reaching 5.2 million homes, according to Nielsen Media Research numbers. That's the highest single audience delivery of any original basic cable movie. During January's third week, basic cable overall hit its highest-ever weekly rating during a broadcast season. According to Nielsen ratings supplied by the Cabletelevision Advertising Bureau, basic cable in prime-time reached a 21.1 household rating reaching 20.4 mil- (continued on page 15)

Murdoch, is missing the point that Fox can afford to sustain initial losses while it has continued to build up its distribution and the overall profile of the network. There is no question with the lines of distribution, from the network, TV stations, regional cable networks and to the international DBS services, invariably it makes sense for the NFL to stay with Fox over the long-term."

Mansell is quick to point to Fox's 40 percent "joint investment" stake with the NFL in its summertime World League of American Football, which is telecast on News Corp.'s British Sky Broadcasting satellite service, as "a sign of the solidifying of long-term ties" between the two. Media buying sources also note that Fox has taken over management of TeleCommunications Inc.'s Prime Sports cable networks, which are now branded as Fox Sports regional networks. This will allow News Corp. to sell advertising avails for pre- and post-game shows that cross-promote the broadcast network's football telecasts.

With knowledge of all those potential revenue streams, the NFL could hang a price tag of up to \$500 million per year (\$2 billion over the usual four-year run of the TV contract) on the NFC rights package, according to a variety of sources. At a Fox affiliate meeting just prior to the NATPE convention earlier this month in New Orleans, Chase Carey, co-chief operating officer of News Corp. and chairman/ceo of Fox Television, prepped affiliates for the coming rights battle by saying he expects their "financial support" this time around.

Numerous affiliates at the meeting said they expected their support would probably come in the form of a surrender of two units of ad time in regular-season broadcasts, reducing the stations' split to 10 units total per three-hour game telecast. Most affiliates expressed broad support for Fox's efforts to keep the NFL. But others, such as Kevin O'Brien, vp and general manager of Cox Broadcasting-owned KTVU in San Francisco, were wary. "Undoubtedly, I am in full support of any efforts Fox makes to keep the NFL, but I'm not sure if surrendering ad units is the answer," said O'Brien, whose San Francisco station represents the only market within the top 10 where Fox doesn't own a station. "Hey, Fox is the only one of the networks that doesn't have affiliate compensation, so I've really got to hear what they say in the next few months outside of simply giving more ad units."

So where does that leave everyone else, most notably CBS, which is hard-pressed to win some kind of NFL package? The NFC

may be out of range, especially since no network matches up as well as Fox. Pilson suggests that CBS could shun bidding for the NFC and instead focus on nudging out with NBC the rights to the American Football Conference, which historically generates lower ratings than the NFC. With the buy-out of CBS by Westinghouse and the combination of the CBS O&Os with the old Group W stations, the CBS group now counts seven markets with AFC teams, including such historically strong AFC markets as Boston (WBZ), Pittsburgh (KDKA) and Baltimore (WJZ). NBC owns stations in only three AFC markets—New York (WNBC), Miami (WTVJ) and San Diego (KNSD).

"Out of the last negotiations three years ago, there was a feeling in the NFL front office that they undervalued the AFC rights in selling out to NBC [for an estimated \$217 million per season]," said an advertising media executive who requested anonymity. "It would make more economic sense for CBS to make a run at the AFC package. I wouldn't be surprised if the NFL sought a 30 percent or more increase for the AFC rights, but I don't think NBC would chance losing them."

The NFL has always tried to spread its TV packages among the outlets that have been its partners in the past. The first break with that tradition came when Fox won the NFC package during the last negotiation. But in that case, Fox's bid was preemptive, and the NFL seemed to know that CBS' Tisch was dressing the network's balance sheet for a sale. This year, there is likely to be more competition than ever for NFL rights. "What we're hearing is some fairly wild scenarios like Fox not only keeping the NFC Sunday-morning package, but also going after ABC's *Monday Night Football* package," said a media buyer who handles buys for a major automaker.

"Then we hear that Disney is set on making sure ABC fights like hell to keep the Monday package and also makes a package deal with ESPN to knock Turner and its new parent, Time Warner, out of sharing the Sunday-night cable games," this buyer continued. "There is also word out there that NBC and General Electric are vulnerable, leaving Westinghouse-CBS to target the AFC package if Fox prices the NFC out of the stratosphere. The NFL is smelling blood out there."

Which, given that the sport is football, seems particularly appropriate. The game is violent. But the NFL remains the best way to reach large numbers of men on television. That's why it costs so much. ■

'IHT' Eyes Expansion in '97

Paris-based 'Trib' adding Asia plants; Latin America edition seen

NEWSPAPERS / By Anya Sacharow

The *International Herald Tribune*, the Paris-based weekday and Saturday paper owned by the New York Times Co. and the Washington Post Co., is expanding its distribution in Asia and plans to enter new markets this year.

By the end of March, the 110-year-old paper will open new printing plants in Bangkok, Thailand and Kuala Lumpur, Malaysia. The new sites will afford greater distribution in Asia, where the *Tribune* has published since 1980.

"Asia has been the fastest-growing area for us," said Michael Conroy, president of IHT U.S. Total audited daily circ for the *Tribune* was 192,195 in 1995, the most recent figure available. The Pacific edition, which includes Asia, accounted for 24 percent, or some 46,125 copies.

The *Tribune's* chief competitor in the Far East, Dow Jones' *The Asian Wall Street Journal*, had average daily circ of 53,767 for the first six

months of 1996, up 8.3 percent over '95.

For the *Tribune*, this year may see expansion to new parts of the globe, probably Latin America. "It's an area we should be in," said *Tribune* publisher Richard McClean. The Spanish *Wall Street Journal Americas* is distributed as an insert in nine Spanish-language dailies in the region.

Despite troubled economies in several of its core markets, 1996 was the *Tribune's* strongest year ever for revenue, which topped \$100 million. Advertising, which accounts for about 55 percent of total revenue, was up 3 to 5 percent.

Still, the buzz around Paris, the world's second most expensive city (after Tokyo), is that the *Tribune* may be looking to set up shop elsewhere. "We are constantly looking at the cost basis of our business," said McClean. "And we are looking at the possibility of taking the paper elsewhere. [But] I don't want to be the publisher who is responsible for taking it out of Paris." ■

CABLE TV

(continued from page 14) reaching 20.4 million homes, a 9 percent ratings increase and a 10 percent increase in homes reached compared to January '96.

The Movie Channel is programming original movies for the first time in its 19-year history. The sister premium service to Showtime will roll out 20 to 25 original films this year, beginning in March. Stars will include Michael Caine, Roy Scheider, Sonia Braga and Mickey Rourke.

The Box last week changed its parent company name from Video Jukebox Network to The Box Worldwide, creating U.S. and international subsidiaries. The **Box**, the interactive music-video service that reaches some 20 million cable, satellite and broadcast homes in the U.S., also named Stanley Greene president. Greene was with Bell Atlantic Video Services, where he was a vp. —Michael Bürgi

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LETTERS

The Lovings: Another Look

I am one of the producers of *Mr. and Mrs. Loving*, the Showtime movie featured in the Oct. 21 issue of your magazine ["Showtime at the Court"], which has just come to my attention. Alicia Mundy implies that attorney Bernard Cohen did not inform us of attorney Philip Hirschkop's involvement in the case. Nothing could be further from the truth. Mr. Cohen turned over to us his files and scrapbooks, in which Mr. Hirschkop was

prominently mentioned. Mr. Cohen always gave credit to Mr. Hirschkop for his significant contributions to the case and in no way sought to hide or diminish his involvement. We had the sound tapes of the arguments made before the Supreme Court, which clearly contained the voices of both Mr. Cohen and Mr. Hirschkop.

Prior to the single meeting which Mr. Cohen had with screenwriter Richard Friedenber, I told Mr. Cohen that Mr.

Cohen's ongoing relationship with Mrs. Loving, she felt comfortable enough to speak with us and retell her story.

Ms. Mundy's story misses the point; in doing dramatic presentations about historic events, the screenwriter frequently combines personalities and takes literary license with the facts when he has to present eight to 10 years of history in a 90-minute script. However, to blame Mr. Cohen for what was a producer and screenwriter's decision on

how to portray the legal aspects in the film is truly unfair to Mr. Cohen. Had Ms. Mundy taken the time to talk with me, she would have learned the facts, and she would

have learned that in addition to being Mr. Cohen's "relative" [*ed.: a cousin of his wife*], I have many professional producing credits. I have produced and/or coproduced these Tony-nominated Broadway shows: *Joseph and the Amazing Technicolor Dreamcoat*, *Hurlyburly*, *Bloodknot* and *The Nerd*. *Sabina*, my most recent theatrical project, will soon be a theatrical feature film produced with the Samuel Goldwyn Co. I have produced a telefilm for NBC, which starred Beverly D'Angelo, and my most recent telefilm will air this year on CBS and stars Gena Rowlands and Linda Lavin.

Susan Rose
New York

To blame Mr. Cohen for what was a producer and screenwriter's decision on how to portray the legal aspects in the film is truly unfair.

Friedenberg was not fully committed to doing the screenplay, and my coproducer and I were quite concerned that we not lose him as our screenwriter. I emphasized that Mr. Friedenber's position was to write the story as a love story and not as a law story and I wanted Mr. Cohen to focus on Mr. and Mrs. Loving in the two-hour dinner meeting we all had with Mr. Friedenber and not to emphasize the law aspects of the case. Mr. Cohen was totally cooperative and answered every question and inquiry asked of him by Mr. Friedenber. It is difficult to remember everything that was said that evening several years ago, but I know for a certainty that if Mr. Friedenber asked about Mr. Hirschkop, Mr. Cohen said nothing derogatory.

Mr. Cohen has been in contact with and has represented Mrs. Loving for the past 25 years. Because of Mr.

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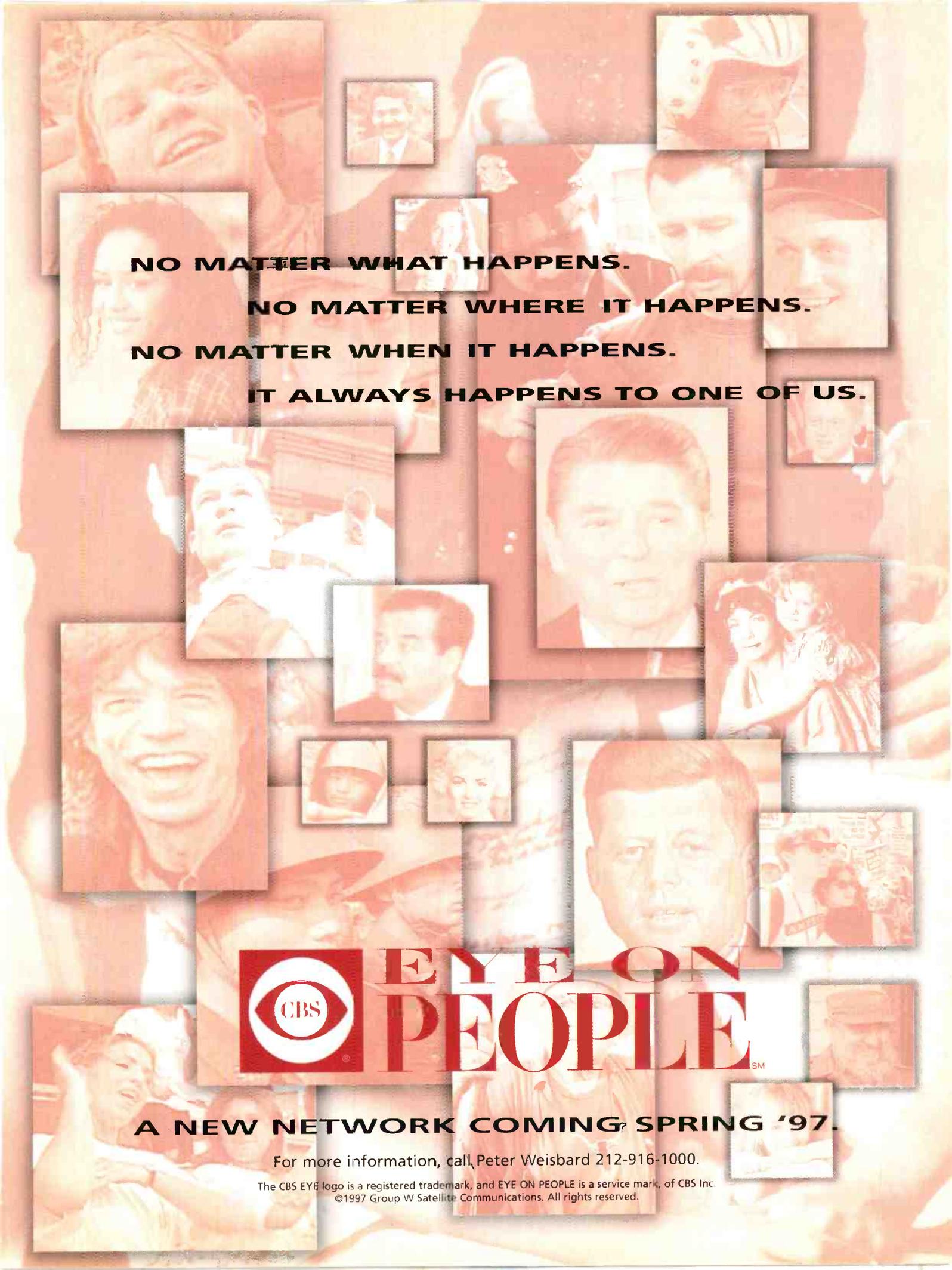
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HOLLYWOOD Betsy Sharkey

An Advocate in Action

Children's activist
Jim Steyer moves
from the boardroom
to the backlot with a
new studio, JP Kids



JP Kids, the brainchild of Children Now founder Jim Steyer, officially launched last month as an independently funded kids media company with some \$80 million in backing from the investment community.

Steyer, a longtime leading figure in children's advocacy, envisions a multilayered operation focused on creating an eclectic mix of entertainment, social and educational products for children that will dance across virtually every media

platform available, from TV shows to books and games to the World Wide Web.

What Steyer may well have constructed in the process is a prototype for doing business in the rapidly mutating kids media world at a time when the clamor for quality—as well as economically viable television programming, in particular—is reaching a fever pitch.

There were a number of deals already in place when JP Kids (a name spun out of “just plain kids”) opened its doors in Oakland, Calif., and New York City. The month-old company already is at work on several projects including *DeBunk*, an MTV-styled newsmagazine for teens that is funded by the educational foundation of the National Association of Broadcasters.

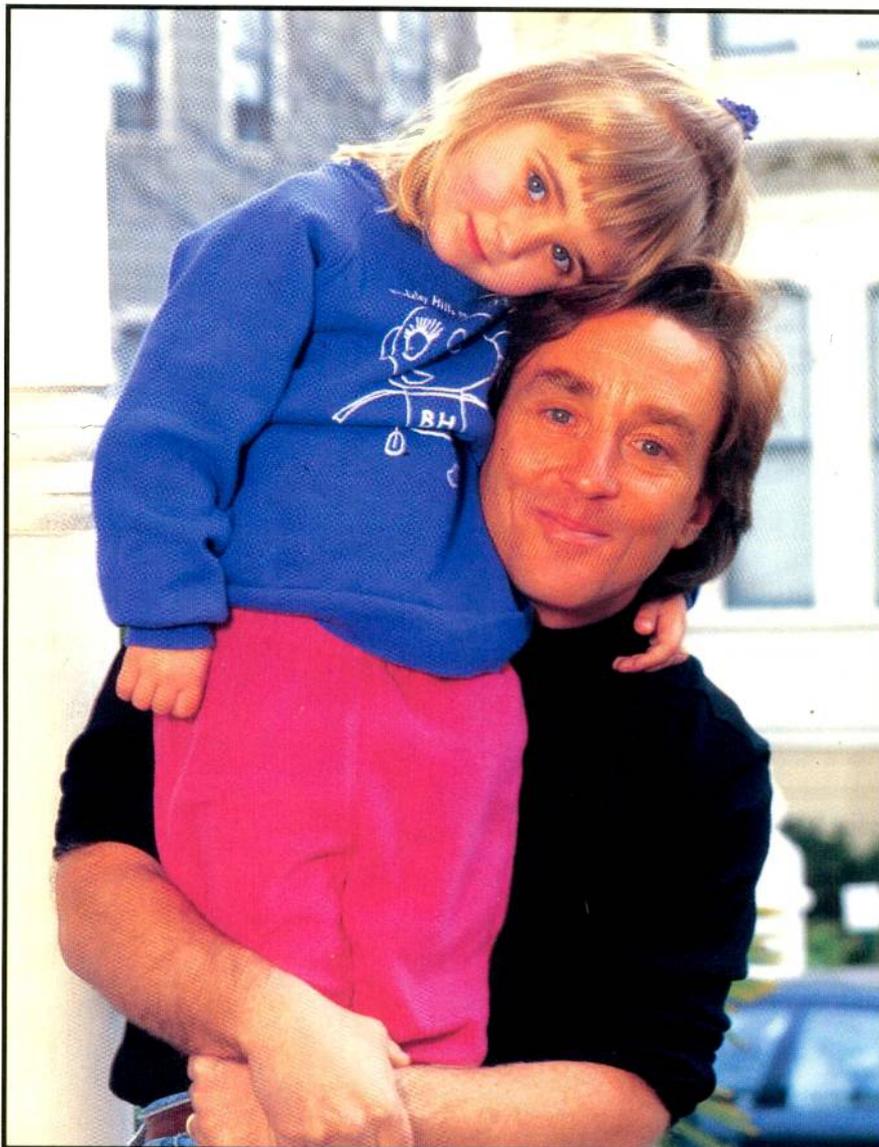
JP Kids received a very visible boost last week, when the Disney Channel gave the company a pilot order for *Silverstone M.S.P.I.* (Middle School Private Investigator). The weekly half-hour action-adventure series will follow 13-year-old Jett Jackson, a child TV star who has returned to his sleepy hometown to try to become a “normal” kid and escape his screen alter ego, *Silverstone*, a sort of junior James Bond.

JP Kids is also close to finalizing a deal with a broadcast or cable network to turn another of its development projects—*Green Wilma*, based on author/illustrator Tedd Arnold's book—into a Saturday-morning animated show. The star of this show is Wilma, an 11-year-old who wakes up one day to find that she is a frog...the only frog in the fifth grade.

The seed for JP Kids was planted during an FCC hearing Steyer attended more than a year ago.

“People were saying you couldn't do quality stuff for kids and be profitable,” Steyer says. “I was sitting next to Gerry Laybourne [chief of all the Disney/ABC cable networks and former programming chief of

Knowing your audience: Steyer (with daughter Lily) teaches grade school one morning per week



CATHARINE MARRIOW

Nickelodeon] and talking to her during lunch about the idea that somebody ought to be looking into doing something, with the underlying thought being that you can do well by doing good."

The notion wouldn't leave Steyer, who had retired in 1995 as president of Children Now, a leading children's policy and advocacy organization. Steyer also teaches at Stanford University and is a volunteer at the E. Morris Cox Elementary School in East Oakland, Calif., where he teaches second, third and fifth graders one morning per week. He lives in the Berkeley Hills with his wife and children, Lily, 3½, and Kirk, 2, whom he calls "my best critics."

Steyer ultimately decided that he wanted to try to build a kids entertainment company. "About a year ago, I decided there was a real need and a real opportunity to create a world-class media company that would focus on children, and to build it I'd need to have a good business structure, financing and a really great creative team," he says.

As in all media companies, the heart of the business—and certainly the element that is key to success in Hollywood—is the creative product. In this, Steyer looked for a depth of experience, people who understand kids and television and who had treaded these waters before.

"We wanted to hire top creative people who had commercially successful track records who could develop really excellent characters and stories. That's the starting point for any kids media," says Steyer. He also wanted to assemble a team that could hit the ground quickly. "We knew we wanted to do serious development and serious deals, and we worked on that for most of '96. Liz Nealon joined at the beginning of '96 and most of the others were here by spring."

JP Kids' creative team is headed by executive producer Nealon. Before joining JPK, Nealon was cocreator and executive producer of the critically acclaimed Children's Television Workshop mystery/adventure series *Ghostwriter*. Prior to *Ghostwriter*, Nealon was with MTV, where she designed and launched MTV Europe and was in charge of production for MTV Brazil, MTV Australia and MTV Japan. Nealon also oversaw the development and production of *Buzz*, MTV's edgy and innovative current affairs program. She knows the rhythms of the marketplace.

JP Kids was also able to snag another of the *Ghostwriter* team, Miranda Barry, who cocreated the series concept, wrote and produced the pilot and was supervising producer throughout the show's three seasons of production. During the 1996 February sweeps, *Ghostwriter*, which aired on PBS, was among the top 10 shows among kids 6-11 ranked by Nielsen, including programs that aired on the commercial broadcast networks.

Barry, who joined JPK as executive in charge of

development, has spent much of her career in development at American Playhouse. While there, she helped guide such projects as *Testament*, *El Norte*, *Stand and Deliver* and *Concealed Enemies*, which won an Emmy as best TV miniseries.

On the news side at JP Kids, former *MacNeil/Lehrer NewsHour* senior producer Jim DeNatale is the company's news director. DeNatale covered politics for *MacNeil/Lehrer*, produced a two-week series on violence prevention and teenagers and reported pieces focusing on children's health issues.

The mandate from Steyer is to develop products that will appeal to children from preschool age to 18 in a wide range of genres. Steyer wants programming and products that will be entertaining and inspirational. He also wants products that can be marketed to schools as

At an FCC hearing on TV programming, Steyer says, "people were saying you couldn't do quality stuff for kids and be profitable."

well as the commercial market. JP Kids is also developing programming and products with an eye to the international market. Nothing, Steyer believes, need be conventional or traditional.

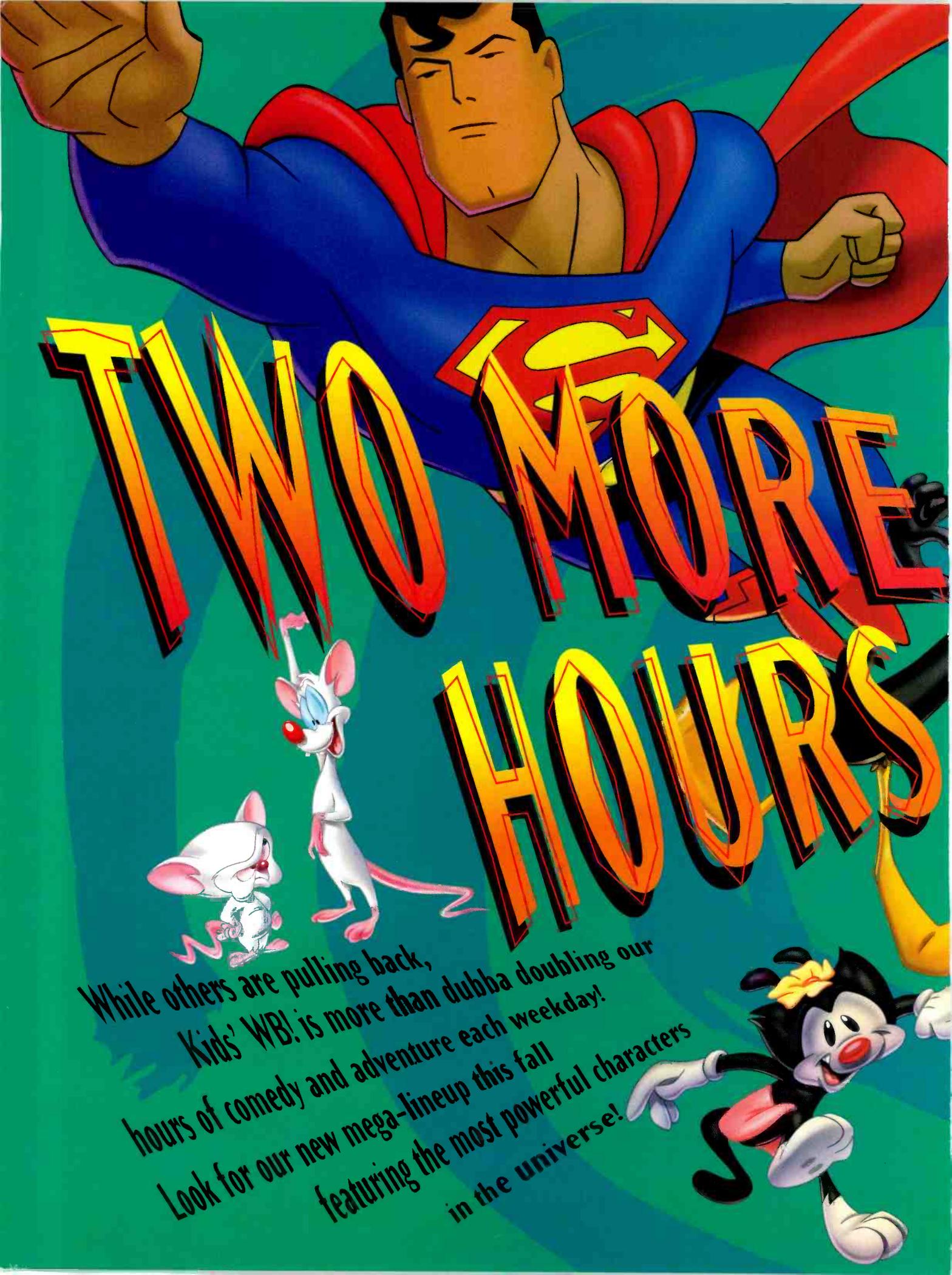
"Some of the best media for kids," he says, "is about dealing with the challenges they face as they grow up as kids."

JP Kids' development strategy, says Nealon, is to put roughly half of the company's efforts behind well-known brands and the other half behind nurturing original concepts.

"We've optioned two big brands," says Nealon. "One is through a joint venture with Yahoo [one of the leading Web search engines], called *Yahooligans*, where we are developing original characters for TV and the Web." The characters will embody the same quirky, unconventional, adventurous spirit that already defines Yahoo.

The JPK team is also working with Klutz Press on a comedy/variety series aimed at 8-to-14-year-olds called *Klutz TV*. The show is based on the best-selling book series, with 55 titles in print (*Juggling for the Complete Klutz*, a popular title in the series, includes how-to instructions and three balls) and more than 30 million copies sold worldwide. *Klutz TV* will explore everything from "playground shenanigans" to ecology. The show will be constructed from animation, puppets, digital graphics and good old-fashioned live action.

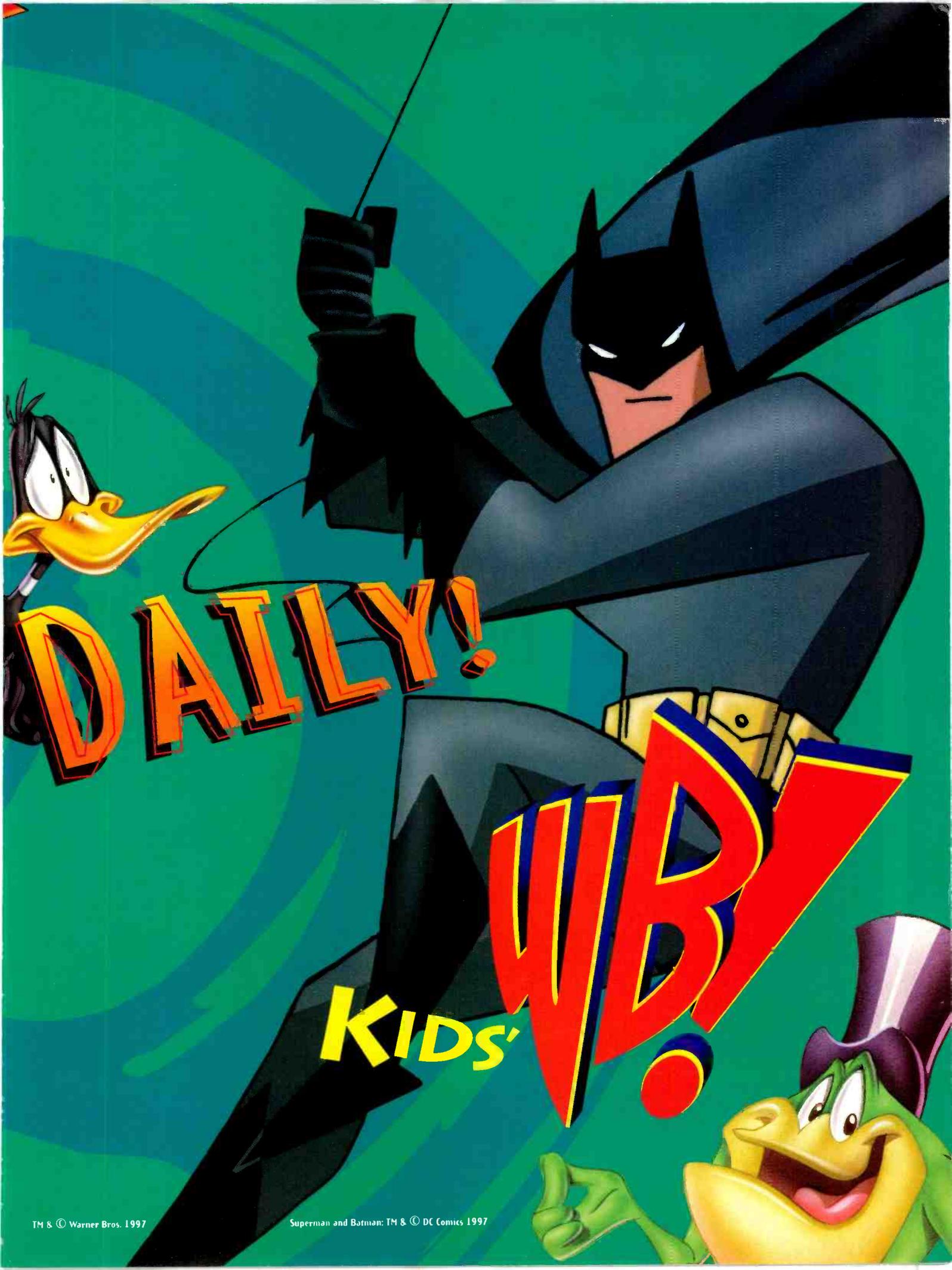
The *Silverstone M.S.P.I.* and *Green Wilma* series, on the other hand, represent the first projects out of



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HOLLYWOOD

JPK's original slate.

The *Silverstone* series, says Barry, will have a core group of kids as the central characters. Lead character Jett Jackson finds that his sleepy hometown, Wilston, N.C., is filled with problems that seem to find their way to his door. Though there may be a little more drama in Jett's life, essentially he is like most 13-year-olds, trying to figure out who he is in the face of problems and peer pressure, Barry says.

Barry expects to be in production on the *Silver-*

stone series for Disney Channel by summer; if the show gets a series order, it is expected to hit the air in January 1998. The pilot is one element of the Disney Channel's revamp under Laybourne.

"One of the beauties of this field is that there are many ways to teach," says Steyer. "My life's work has been focused on disadvantaged kids, and media has a heavy impact on them. We think that media can be entertaining and at the same time be a positive force for change." ■

If the Hollywood Foreign Press Association is any indication of what the world likes best about American television, the aliens have it hands down.

At the star-packed 54th Golden Globe Awards last week, the Fox hit *The X-Files* swept the television drama category, while NBC's *3rd Rock From the Sun* took top honors in the comedy arena.

Both shows have strong international followings. One foreign press writer offered his assessment of the

Paltrow. Just about every major consumer magazine has featured the star of *Emma* and possible Academy Award nominee on its cover within the last month. One of the publications currently riding the Paltrow bandwagon is *Detour*. The actress' appeal, suggests

make up 70 percent of the union membership) and makeup artists/hairstylists (women account for 65 percent). In the categories in which true power resides, the numbers dropped dramatically. The producers' guild's female membership is at 16 percent, and the directors guild

is at 21 percent. As to which studios are more female-friendly, New Line is clearly the place for women producers—82 percent of the studio's 17 theatrical releases last year were produced by women. Among those who do the deals, *Premiere* found more women movie agents at William Morris and Creative Artists Agency—with 40 percent of their film-agent staffs comprised of women—while at International Creative Management (ICM), the percentage of women movie agents was 35 percent. For this issue of the magazine, *Premiere*

was truly an all-fem show, from the Meryl Streep cover to the final-page Q&A. The question: What male role would you like to play? The best answer, from Emma Thompson: Conan the Barbarian.

When it comes to obscenity, less apparently is not more, at least not in Illinois. Webster's Dictionary manages to sum obscenity up in 18 words. The Oxford American Dictionary does it in eight. But an Illinois community standards bill would have created 102 definitions of obscenity. The Recording Industry Association of America jumped into the fight and helped defeat the bill, arguing that it would shut down music distribution in the state. To say nothing of the local news.

The Backlot...

shows' popularity: "We see American culture rather like Dick Solomon," he said, referring to the character on *3rd Rock* that earned John Lithgow his second Golden Globe as best actor in a musical or comedy series. "You're an amusing alien life form and, on the whole, quite illogically endearing."

As for *X-Files*, the foreign press writer says, the show's appeal is the flip side of *3rd Rock*'s over-the-top parody of life as we know it. "There's an intelligent subtlety to the storytelling. And the performances of David Duchovny [who won a Golden Globe as best actor in a drama] and Gillian Anderson [who won as best actress in a drama]," he says, "it's an Americanized *Masterpiece Theatre* sensibility, if you will."

Gauging from the popularity of both shows in this country as well, I gather that "we will."

Apparently Brad Pitt isn't the only one who is in love with Gwyneth



X-port agents: X-Files creator Chris Carter with Anderson and Duchovny at the Golden Globes

Detour editor-in-chief Jim Turner in his "Great Balls of Fire" editor's letter, is not her classic fragile bone structure, the luminous skin or the long blond hair. It's that Paltrow has balls...though he's quick to explain, "Not balls in the traditional, nature-given, external sense, but in the internally gutsy, to-hell-with-it kind of way." Whew.

Several savory statistical morsels surfaced in *Premiere*'s "Women in Hollywood" special issue, which just hit the newsstands. Within the Hollywood labor unions, women not surprisingly still dominate in the more traditional areas such as costumers (where they

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THE NEW NUMBER ONE

WASHINGTON
Alicia Mundy

The Bar Will Soon Be Open

Liquor, beer and ad
 lobbyists will storm
 the Hill next month
 to debate the future
 of alcohol ads on TV



It is a generally accepted truth that any issue involving alcohol tends to attract a lot of lobbyists to Capitol Hill. It's sort of the way that, say, going into a dog pound and yelling "raw meat" tends to attract mutts.

So it is no surprise that since Congress has returned to work this month, the halls outside the Senate and House Commerce Committee rooms have been jammed with the guys from Gucci Gulch—representatives of the beer, wine and liquor conglomerates; their trade associations; and the advertising groups that work with them. These folks make up one of the most powerful and well-financed lobbying operations in Washington, a network of legal firms, lobbyists and PR groups that jump when anyone rings the liquor bell. There's the Beer Institute, the National Beer Wholesalers Association, The Wine Institute, the California Wine Producers association, the government affairs reps from the Distilled Spirits Council (DISCUS), and the assorted individual representatives of Anheuser-Busch, Coors, Miller, Stroh, Seagram. The list goes on, taking up pages of entries in the lobbyists' directory, the annual "Washington Representatives" book.

You'd think these lobbyists all have a lot in common. But you'd be wrong. Right now, the beer and wine folks are desperate to get as far away as possible from the hard liquor purveyors. Stuck in the middle, sort of like Poland between Germany and Russia, are the advertising lobbyists, such as the American Association of Advertising Agencies, the Association of National Advertisers and the American Advertising Foundation.

Come Feb. 11, all these groups will be thrown together in the Senate Commerce Committee room, where Sen. Conrad Burns, the new chairman of the Communications Subcommittee, will convene his panel for hearings on the liquor industry's efforts to run ads on television.

A staffer for the commerce committee says: "You can expect a pretty emotional hearing." That's because of who has been invited—and who has not.

The hearings are scheduled to begin with a morning panel consisting of Robert Pitofsky, the chairman of the Federal Trade Commission. Pitofsky is expected to denounce the liquor makers' TV commercials.

A second set of speakers will include an official from the beer companies, someone from DISCUS, an advertising industry rep, a spokesman for the National Association of Broadcasters or from the broadcast industry, and a First Amendment expert.

Finally, a third group will tee up on the topic of the effects of liquor and ads on the public. Expected to testify are reps from the National Pediatrics Association, Mothers Against Drunk Driving, the Center for Science

in the Public Interest and, for the National Council on Alcoholism and Drug Dependency, former Sen. George McGovern, who lost his daughter last year to alcoholism.

If that's not enough politics and pathos, expect appearances from Sen. Strom Thurmond (R-S.C.), whose only daughter was killed by a drunk driver, and Rep. John Kasich (R-Ohio), who lost both his parents to a drunk driver a few years ago.

Who's missing? Reed Hundt, chairman of the Federal Communications Commission. As of now, Hundt is not scheduled to speak at the February hearings. Hundt has gone out pretty far on this issue, saying that his agency shares jurisdiction with the FTC on it, and making noises about the "public interest" value in keeping hard liquor ads off the air. The issue has become a hot item at the FCC, where it has split the commissioners. Hundt and Susan Ness want the liquor ads off the air; Rochelle Chong and James Quello want to avoid imposing another regulation. Meanwhile, sources at the commerce committee say that Hundt's staff has been calling the Commerce Committee and Subcommittee, worried that Hundt will be left out.

Hundt is not the only interested party maintaining almost constant contact with the communications subcommittee. Coors' lobbyist has left a trail of letters and phone calls all over the Hill. Last year, Coors withdrew in part from the Beer Institute lobby, apparently in a dispute over dues. But Coors is still taking part in some of the Beer Institute strategy discussions while simultaneously nudging Congress on its own.

Finally, there are the ad lobbies and the broadcasters, described by a staffer for the Commerce subcommittee as "all over us like locusts."

When the hearings begin, a wall will go up between the beer/wine people and the folks from DISCUS. Though the hearings are nominally about the good or evil of alcohol ads on TV, they represent a move by Seagram and other hard liquor distributors to get equal treatment with beer and wine—lower excise taxes and ads on nationally televised sports shows. "It's about parity," says a lobbyist for Seagram.

Not if the Beer Institute people have their way. In fact, the "beer is the same as hard liquor" argument is the very last thing that Sen. Burns and others on his committee want to get into, says a Commerce Committee staffer.

Burns and company hope that the hearings will be "the starting point of a public debate, but *not* the beginning of a legislative drive," the staffer says. In other words, stay



away from any actual lawmaking and regulations about hard liquor ads on the air. Though it will be a subcommittee topic, most of the members of the full Commerce Committee are expected to weigh in. Commerce Committee chairman John McCain (R.-Ariz.) has recused himself from this matter because his wife has an interest in a beer company in Arizona.

Most of the committee, says another staffer on Commerce, is aware of the financial relationship between beer advertising and the free broadcast of most sports events, and no one is really interested in upsetting that delicate relationship by letting the beer makers get dragged into the liquor makers' swamp.

The focus of next month's hearings, a third Commerce staffer explains, will be to applaud the broadcasters' refusal to air the liquor

ads and to encourage DISCUS and the liquor distributors to re-adopt their voluntary ban on TV advertising. If the issue of equal taxes arises, committee staffers anticipate that senators will advise the liquor makers to seek answers to their questions somewhere else—for instance, in a Senate Finance Committee hearing (buck-passing is a sacrament on Capitol Hill).

In such a scenario, the Beer Institute can be expected to trot out reports from government agencies such as the Bureau of Alcohol, Tobacco and Firearms; the Federal Trade Commission; and the National Institute of Alcohol Abuse on the differences between hard liquor and beer. Says a representative of the beer industry: "We have a strategy. We're prepared to take on DISCUS."

The beer people already have faced down the advertising coalition. When the National Advertising Review

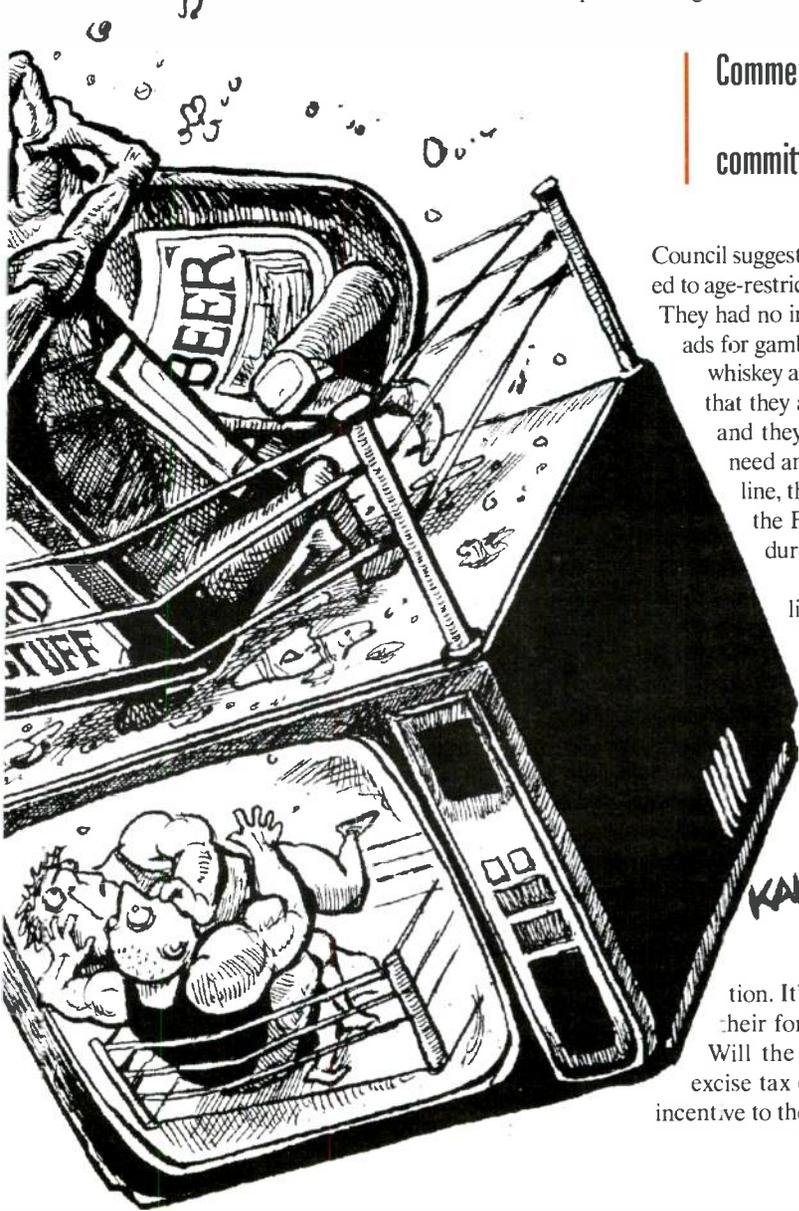
Commerce staffers say that Hundt's staff has been calling the committees, worried that the FCC commissioner will be left out.

Council suggested that there be rules on advertising related to age-restricted products, the beer groups blew a fuse. They had no intention of having beer ads grouped with ads for gambling, smoking and guns—not to mention whiskey and vodka. The beer industry's position was that they already have a voluntary advertising code and they do not target kids, so why should they need another code of behavior? If they get out of line, the FTC can step in. Of course, that's what the FTC recently did when a Stroh's ad aired during a child-oriented program.

The Beer Institute's hope is to leave the liquor makers and the advertising reps talking free speech (an unsympathetic issue) while the beer folks testify about their own public-service ad campaigns on behalf of responsible drinking and designated drivers.

"It's going to be interesting, watching the groups try to separate themselves," says the Commerce staffer. "And of course, they will all have to deal with the personal testimonies in the third panel."

But the goal, again, is not new regulation. It's getting the liquor makers to go back to their former self-regulation of TV advertising. Will the committee proffer something like an excise tax cut (or a raise for beer and wine) as an incentive to the liquor companies to get them to return



WASHINGTON

to the voluntary ban? "Not likely right now," says a veteran observer of this issue. "If you start to talk about raising taxes on beer, you'll see such lobbying that this will just look like kindergarten."

"It's going to be interesting, watching the [beer and liquor] groups try to separate themselves," says a Commerce Committee staffer.

Dan Jaffe, director of the ANA, says the hearings will help show that several seemingly related issues can, and should, be treated separately. For example, the designated time periods when beer and alcohol ads air on TV is one issue that can be compartmentalized and examined

without getting into the more general and controversial issue of whether the ads target children.

As for the tentative witness list, Jaffe says: "I've been pleased that in talking with people on the Hill, it seems that they don't feel the FCC is the proper venue for this issue." The FCC, Jaffe worries, can take too much of a "meat-ax" approach: If the FCC thinks a hard liquor ad hurts the public interest, the commission would want to pull a station's license. The FTC, however, has approached advertising regulation as a discrete issue. "This isn't to say the FTC won't take strong actions," Jaffe says. "But they hire people with a knowledge of advertising. If they think an ad doesn't belong on the air, they can order it off the air, without getting into the issue of broadcast licenses." ■

Below the Beltway...

Picture Typhoid Mary showing up at a charity ball to benefit survivors of her plague. Now you understand the effect of Dick Morris' arrival at John McLaughlin's recent party at the Willard Hotel. "That *isn't*... oh God, what on Earth does he think he's doing?" choked radio host and political commentator Mary Matalin, while hubby James Carville shook his head and looked away. Morris ignored the stares of Democrats and Republicans and chatted instead with stunned media types. The big question was: "How's the campaign going, Dick?"—referring to Morris' announcement the previous day that he was beginning a campaign to get his wife, Eileen, to come back. That campaign may be getting off to a slow start, as Morris spent time at the party chatting up various women. After he quite publicly tried to move in on a CBS radio talk-show producer, she shuddered, "I couldn't get him to go away. I guess he wants his wife back, but not too soon."

Perhaps this sounds snippy. After all, the Romans advised, "Don't speak ill of the dead." The problem with Morris, however, is that the former Clinton confidant may be dead in Washington, but he just doesn't seem

to get it. The Morris pop-ups during inauguration weekend, like so many *Where's Waldo?* cartoons, became a



SARA BARRETT

Back in town: Morris was all over D.C. on inaugural weekend

running joke with politicians and pressies of all political stripes.

In the days before the inaugural parties, the national association of political consultants held their annual convention in Washington. The gossip was heavy on Morris, poster child of the "rogue consultant," and his self-aggrandizing new book. Members of the press were reminded that Morris' behavior (political and personal) isn't S.O.P. for the rest

of the consultants. In fact, Morris, we were told to report, does *not* belong to the political consultant association and has not signed on to its ethics pledge.

Meanwhile, *The Washington Post* ran a scathing review of Morris' tome on Clinton, *Behind the Oval Office*, calling it "Dick Morris' Thumbsucker." Even though Morris was invited to appear on a few TV talk shows, his hosts chuckled to colleagues about Morris taking credit in his book for everything but the actual drafting of the Constitution.

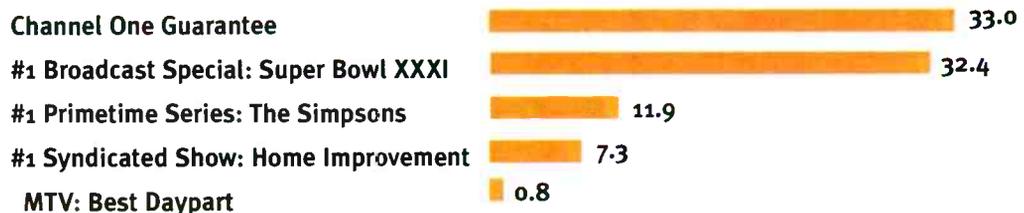
"Morris went completely overboard when he took credit for building up our troops in Saudi Arabia and Iraq," said *Meet the Press* host Tim Russert. The NBC host explained that Morris simply did not have anything like that kind of input in foreign policy issues.

It was Russert who broke the story about Morris' abrupt resignation on the final day of the Democratic convention last August. Trapped between the bar and the dessert table at *Newsweek's* pre-inaugural party last week, Russert revealed that he'd had lunch with Morris the day before Morris' departure. Russert said that during the meal, he began to suspect that something was amiss. Russert said that Morris, normally no shrinking violet, spent the lunch deferring to his wife on almost every issue in the conversation, saying sweetly (a word not normally used in a description of Morris) "Is that right, honey?" and "Is that what you think, honey?" Recalls Russert: "It was very strange."

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Average Teen Rating



Source: Nielsen, RD Percy & Associates; through October 1996

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SPECIAL REPORT

Kids TV

"Isn't it wild how much everyone cares about children's TV now?" asks a bemused Betty Cohen, the spunky president of the Cartoon Network. It is almost like a fairy tale, the way kids TV has gone from ugly duckling—the only network daypart with less status than daytime—to belle of the ball. Children's TV has emerged as a critical platform in your average media mega-corporation's portfolio. Kidvid clout has become concentrated at four behemoths over the last 18 months: Disney/ABC, Viacom's Nickelodeon, Time Warner/Turner and Fox. (CBS, by whittling its Saturday-morning lineup down to three hours of educational fare, has effectively pulled out of the business.)

Kids TV has moved from a friendly penny-ante game to a high-stakes shoot-out. Disney and Fox are racing for the opportunity to lose hundreds of millions of dollars on all-but-announced new basic cable kids networks. Fox Kids plans to enlist public shareholders to fund its ambitious global plans. Time Warner's addition of Turner's kids TV assets will be a proving ground to reverse

the company's sorry record in synergy.

Paradoxically, concentration of power in kids comes hand-in-hand with increasing audience fragmentation. Each of the giants is building or bolstering multiple kids outlets in a long-term strategy to open a window in both broadcast and basic cable, plus perhaps first-run syndication. Pesky smaller players in broadcast, syndication and cable such as UPN, Bohbot and USA further splinter the audience.

In this environment, the outfit with the best distribution, not the most programming savvy, comes out on top, according to Gary Krisel, DreamWorks' head of TV animation. "Fox and Nick are the only ones playing with big numbers, and they have the dominant strength in distribution. If Kids WB had station strength equal to Fox's, they'd do at least as well or better. For Animaniacs to get a 4 [rating] on Fox and a 1.8 on WB gives you some idea of it." Things will get worse before they get better, he warns. "There is a shakeout coming. It's not a particularly viable business for anyone in

A Small World, Aft

The children's TV business is now in the hands of only

Nickelodeon president Herb Scannell knew he had a notoriously tough act to follow. Geraldine Laybourne, who left Nick last year to join Disney, is credited with practically reinventing children's TV. But last season, in Scannell's first year on the job, the network's rating among children rose 28 percent, on top of a blazing 47 percent gain the season before. Its numbers were up "only" 15 percent in the fourth quarter, and Nick now runs a close second on Saturday mornings, when the broadcast networks run first-run fare and Nick reruns shows such as *Rugrats* and *Tiny Toons*. So far, the net's performance has top Viacom execs asking, "Gerry who?"

"We had been planting these seeds for awhile," says Scannell, previously chief of programming at Nick. "Our

prime time move has been validated," he says. Nick's new set of original shows at 8 p.m. routinely cleans up in kids demos, albeit against adult-targeted shows on the broadcast nets. The net trumped Hollywood's expectations last summer with its first feature film, *Harriet the Spy*, and it quickly grabbed 18 million households for its spin-off cable channel, Nick at Nite's TV Land.

"I'm surprised at how strong Nick is," Scannell admits, "but there's still more of an upside for us. We haven't gone aggressively into traditional kids dayparts—Monday to Friday afternoons, Saturday morning. Even more prime time is a possibility." He cites Viacom's \$420 million commitment to original animation, the lion's share of it for Nick, which enables him to make a dozen new series over the next five years, double the previous output. "That gives us a chance to be on a larger playing field with new dayparts and to build our international business, since animation travels so well."

Nick looks well-nigh invincible. It out-muscled part-time kids broadcasters and now claims fully 57 percent of all kids GRPs. (Fox is second with 10 percent.) Its

quality production, and it's not like the distributors are getting rich, except for Nickelodeon."

Against this brutal backdrop comes the annual Kids Gold Rush. February brings the networks' Saturday morning schedule announcements for next fall, the \$700-million-plus upfront advertising market and the carnival known as Toy Fair. The marketplace used to center around the hours after-school and on Saturday mornings. Now kids TV is a full-time daypart.

Saturday morning ain't what it used to be, as kids broadcasters have lost a quarter of their collective audience. Still, it remains a premier showcase and a bellwether for kids players, each of whom will show off some new moves next fall. Former Nick genius Gerry Laybourne will try to breathe life into ABC's wilting Saturday lineup. Fox will defend its Saturday crown with action master Haim Saban as partner. WB will seek to bust out of its sophomore slump while newly joined at the hip to Cartoon Network. And Nick will find out what it's like to be in everyone's crosshairs.

By Eric Schmuckler

er All

four companies

dominance flows from its special bond with its audience and the total environment it has created. Many kids don't watch television anymore; they watch Nick.

Scannell refutes the widely held canard that the Cartoon Network beats Nick in common households—Nick wins by a rating point or two, depending on the demo and daypart. Nick's numbers are lower but nonetheless growing in Cartoon Network homes, which are typically on systems offering 20 more channels than non-Toon homes.

The cyclicity of the TV business foretells that Nick's streak cannot run forever, and there's reason to wonder if the network is peaking. The Cartoon Network is adding homes like gangbusters, and more competition looms. "Disney is not exactly going to lie down and play dead," says Jon Mandel, Grey Advertising senior vp and resident kids honcho. "They are ubiquitous. You'll see them everywhere—Saturday and maybe Sunday mornings, weekdays, prime time, you'll see two



Illustration by Gary Hallgren

SPECIAL REPORT

Kids TV

cable networks. And Disney is a place—you can go there. What did Nick do with *Harriet*? \$25 million? Big deal. Compare that to the billions of dollars Disney does with a *Hunchback*, when you look at theatrical and videos and merchandising. Yeah, Nick does have a thing going with kids and they have a better shot than anyone at figuring out how to keep it going long-term. But at some point, the big guy's gonna try and grab the ball."

"In the eight years I've been here, we've seen the Disney Afternoon, Fox, the WB and the revitalization of PBS," counters Scannell. "We're real good at know-

"When I look at the size of our competition, we are the underdog." —Margaret Loesch

ing where they're coming from and then going in another direction. Brands are not built in a day and distribution is so hard to get now. This is not the best of times to make that move."

As for Disney, Scannell says: Bring it on. "They have a long way to go in television. ABC's Saturday morning has problems; the Disney Afternoon isn't in the afternoon anymore; and the Disney Channel has never made a mark on our culture. They have a lot of work to do in their own backyard before they come into



'Mr. Bill' for kids? Nick is cleaning up with prime-time sketch comedy fare like *Kablam!*

another yard.

"Nick is a big idea—it's about a relationship to an audience, not a show or a product," says Scannell. "The whole is bigger than the parts, and our parts have never been stronger."

FOX: UNDERDOG #1

Fox Kids Network retains the lead position on Saturday mornings, where it popped an impressive hit in *Goosebumps* this season. It holds sway on weekdays too, and stands to improve that position when the Disney Afternoon gives way to a less well-cleared block from Kids WB this fall. Its pending merger with Saban Entertainment and a public stock offering will create a \$327 million (revenue) company with an extensive library and \$71 million in net income—a healthy war chest to fund U.S. and international growth.

So how come FCN boss Margaret Loesch has trouble sleeping at night? "We are the underdog," she says. "When I look at the resources and the commitment and the size of our competition—the combined library of Hanna-Barbera and Warner Bros., Nick's huge dual-revenue stream, Disney..." She doesn't finish the sentence, and doesn't have to.

Fox looked unassailable just three short years ago, but its ratings have sunk steadily since then as *Mighty Morphin Power Rangers* pulled a predictable fade. Now Fox is in danger of being overwhelmed by Nick and nibbled away by WB, Toon and, eventually, Disney/ABC. "No one's making it any easier for us," says Loesch. "We need to keep our distribution system strong and to find great shows that kids want to watch."

Fox bucked the Saturday downdraft and gained 2 percent there this season, but its weekday lineup has been creamed (down 17 percent in the morning and 23 percent in the afternoon), and weekdays are where 15 of Fox's 19 hours are. Loesch can boast of a varied Saturday slate where *Goosebumps*, *Life With Louie* and *Casper* are her best performers, but on weekday afternoons the network is all action. With the

Saban merger and a long-term deal with Marvel Comics, Fox cemented its franchise as Superhero Central. "Now everyone wants to see how competitive they'll be as a producer," says one studio exec. Translation: Will Fox be dominated by derivative Saban shows such as *Big Bad Beetleborgs*?

Nick's all-day ascent raises the question of whether

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Coverage \neq Reach Cume = Reach

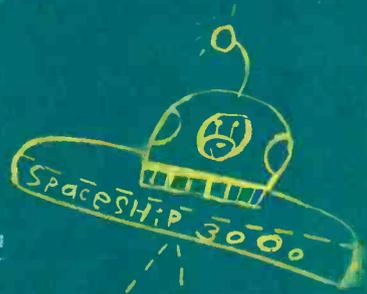


Kids 2-11

Cume

vs

Coverage



- 1) Coverage measures potential audience.
- 2) Cume measures actual audience.
- 3) Nick has the highest cume.
- 4) Therefore, Nick reaches MORE KIDS!

ELEPHANT
BY SMOKC DFI



SPECIAL REPORT

Kids TV

a part-timer like Fox can still succeed. "Factually, we're No. 1 [on Saturday and weekdays]," Loesch notes. "Nick and Toon have created an environment, so we have to continue to be appointment TV. I still believe in the form of a series. One show, *X-Men*, took us from No. 3 to No. 1 on Saturday. If you find the right show,

the kids will find you and it can turn you around if you promote it."

Loesch "absolutely" needs a basic kids cable network to "create a level playing field." She told broadcast affiliates earlier this month that Fox aims to launch a cable web by fall '98. Given the channel crunch, putting up a new one will not be easy, though full or partial carriage on Fox's drifting fX channel is a possibility. Nor is it apparent where Loesch will obtain strong programs—Warner and Disney can hardly be expected to sell their shows, and Fox owns by far the weakest and smallest library.

"If you say I can't do it, maybe you're right," she acknowledges.

"But we have a terrestrial channel that will help us cross-promote and build, and we have Fox Kids Club with 4.5 million members and we have Fox Kids Countdown on 200 [radio] stations. We have a lot of promotional clout, and we have to do something sooner rather than later."

Fox's merger with Saban, whom Loesch had wooed since 1992, is a bold stratagem to keep pace with the rapidly escalating stakes in kidvid. "It puts us instantly in the international business," she says, "and once we put together our cable component, we have a library."

Saban's active syndication arm opens another distribution window. "It's nice to have a partner whose entire business is based in children's entertainment," she says. "We have a chance to stay No. 1, but we have to be kind of like guerrilla fighters."

WARNER/TURNER: SYNERGY, ANYONE?

Take two of the world's best libraries of beloved cartoons and characters, mix in two promising young television networks and top the whole concoction with a sprinkling of synergy. Is this the recipe for a

Lessons to Be Learned

One pretty safe bet about the new federal mandate that broadcasters carry three hours of educational programs per week: It will cause repercussions its framers never anticipated. Some foresee deep change in the commercial structure of children's TV, while others expect token adjustments to business as usual.

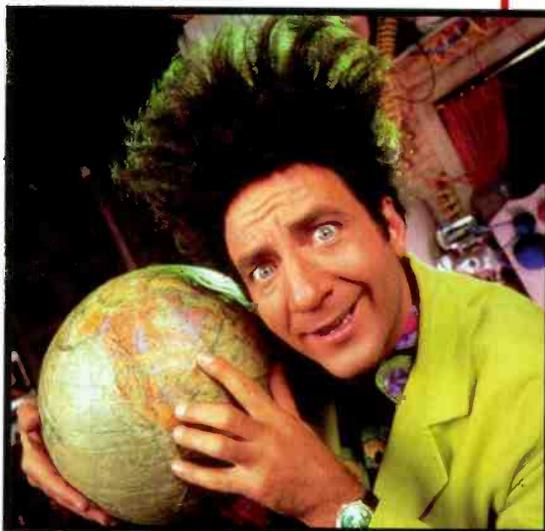
"The Mafia just walked into town and said 'This is the way you have to do business,'" frets Gary Krisel of DreamWorks. "It translates to Saturday morning being run by the lawyers. Once the networks and stations decide they're just buying an insurance policy to please a culture ministry, it becomes a self-fulfilling prophecy." He outlines a scenario in which broadcasters are stuck with low-rated educational fare that cable is free to clobber with its most entertaining shows. "If we succeed in driving kids entertainment programming off network and on to cable, who's interest has that served?" he wonders.

The prospects are not appealing to the studios either. "Historically, the economics are different [for educational shows]," explains Sander Schwartz, senior vp of children's programs at Columbia TriStar. "There's no licensing, lower ratings, less international value. CBS is doing *Beakman's World* and a news show and a *Sports Illustrated* show—they may be kid-friendly, but they won't sustain a library or add value for a studio. How do you make that a viable business?"

"A lot of complying with the requirement is being more thoughtful about the production process," says Disney's Gerry Laybourne. "We've brought in some interesting consultants. This is very exciting to animators, who can be more relevant to kids and do something good for kids." Rah-rah stuff aside, Laybourne confirms that ABC wanted its affiliates to clear an educational block on Sunday morning and keep Saturday open for

entertainment, but the affils would not relinquish their paid religion and infomercials on Sunday.

"It's not changing the business at all," says Margaret Loesch of Fox. "It's changing the content a little. We just have to educate 'em a little



CBS' *Beakman's World* is true "spinach TV." Kids prefer Pop Tarts.

as well as entertain 'em. It's not bad if you can do it well but disastrous if you can't." Nor does she believe the rule will curtail the slightly seamy practice in syndication of toy makers buying their way onto stations with toy-based shows. "You still have a powerhouse Mattel or Hasbro with the wherewithal to clear a show," she says.

Broadcasters may buy themselves some wiggle room, suggests Nick's Herb Scannell: "ABC calls *Doug* and [*Winnie the Pooh* educational. We can talk about whether that's a stretch, but clearly, they can try to manage it that way." Overall, he says, "the jury's still out. Are people going to try to do something different or spin what they've got or point fingers at others? We'll see this fall." —ES

TONY ESPARZACIS

Wh li Jj Kk Ll Mm Nm

Nick > Broadcast

Kids 2-11

DAYPART

NATIONAL RATING

DAYPART

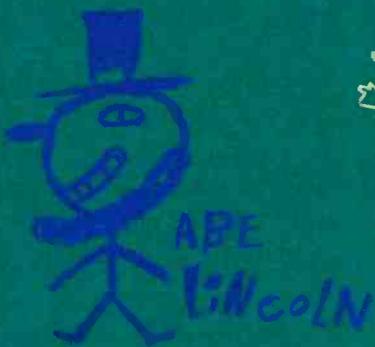
National Rating

★ NICK PRIME	5.1
FOX Sat. A.M.	5.0
★ NICK PREMIUM	4.3
★ SNICK	4.0
FOX M-F Aft.	3.0
★ NICK ROS	2.9

ABC Sat. A.M.	2.6
FOX M-F A.M.	1.9
WB Sat. A.M.	1.7
CBS Sat. A.M.	1.6
UPN Sun.	1.6
WB M-F Aft.	1.1



- 1) Nick Prime is the #1 kid daypart.
- 2) Nick also has the highest cume in kids' Tv.
- 3) Therefore, Nick reaches MORE KIDS!



Source: NHI, NTI 9/2/96-12/22/96; Nielsen Client Cume System, 10/28/96-11/24/96
 (Nick, Fox, ABC, CBS: All kids' programming). Qualifications available upon request.
 Note: Based on Nick Total Day and competitive kids' programming only. ©1997 Viacom International Inc. All rights reserved.

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Kids TV

kids TV powerhouse? The newly combined Warner and Turner will soon find out.

Kids WB and Toon are promising assets, but neither is anywhere near the level of Fox or Nick. "It's hard to question Warner's ability to produce quality animation," says a kids rival, "but they didn't have any breakout hits and they didn't create marquee value for their shows." Toon is just beginning significant original production. Programming aside, says DreamWorks' Krisel, "distribution is a separate battleground and they've got a long haul with both the MSOs and independent stations."

Intriguingly, the new company has no overall kids czar. Jean MacCurdy runs programming for Kids WB

Fox. We're addressing it, with more colorful villains, for one thing." *Batman* is coming to Kids WB from Fox, and Warner will freshen the series with new episodes. A big *Batman* theatrical due out this summer can't hurt either.

MacCurdy expects a boost from the weekday block. "From the beginning, we've been looking to '97," she says. "We'll finally have our afternoon block and can take advantage of cross-promotion." WB won't inherit all the stations that once made Disney an afternoon powerhouse, though, and Fox's recent ratings prove that a weekday block is no silver bullet versus Nick. MacCurdy argues that it's still a big step up. "And we've got stars like the *Animaniacs*, *Pinky and the Brain*, *Superman*, the *Looney Tunes* characters," she adds.

Over in cable, Toon's subscriber base is growing swiftly. Now in nearly 40 million homes, it has added some 6 million TCI homes in a single shot after a to-

die-for endorsement from TCI ceo John Malone. "It gives us great momentum for systems that don't realize what they're missing," says Betty Cohen. "We plan to be in the high 40s by the end of the year."

Toon's ratings slipped 20 percent in kids between 6 and 11 years old and a whopping 37 percent in kids 2 to 5 last year. The network did, however, increase its kids delivery by 25 percent by adding new households, and this year, so far, it is posting ratings increases across its subscriber base.

"When you make big leaps in distribution, it takes people a while to find you," she explains. "Frankly, I'd rather have the homes—it kept our delivery up." She predicts "ratings growth as we get more originals and more Warner Bros. series." Toon has only a handful of originals now—*Dexter's Laboratory* is a keeper, while the ballyhooed *Big Bag* did a belly flop—but the pace will accelerate. "Being in 40 million homes changes your economics considerably," she says.

Time Warner has an abysmal history as a synergy-less group of warring tribes, but kids could be the area in which the company breaks its schneid. A Ted-led task force is poring over kids assets to decide, as Cohen puts it, "what's more WB-y and more Cartoon-y. You may see some windowing and you may see some shows playing back and forth."

Already, Toon has scheduled a special block to showcase Kids WB shows; the orphaned *Freakazoid!* will find a home on Toon

and WB will meet its educational obligation by stripping Turner's *Captain Planet*. Toon merchandise is popping up Warner's consumer stores.

Cohen says she and MacCurdy have quickly found common ground: "We're excited about her stew-

"Certain people [have to] make the right relationships. It's hard to mandate synergy." —Betty Cohen

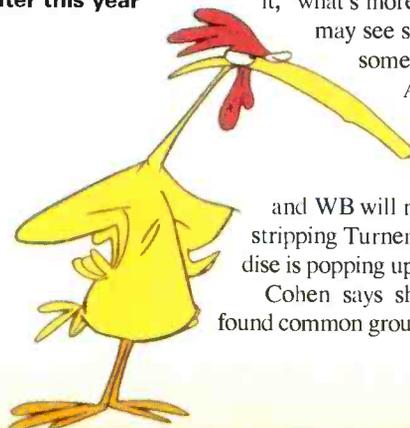
in addition to her main gig as boss of Warner's animation studio; she recently added Hanna-Barbera production to her portfolio. The Cartoon Network remains a Turner asset; president Betty Cohen reports to Ted.

Kids WB stumbled in its second season as its Saturday rating dropped 26 percent. Steven Spielberg's *Freakazoid!* was booted from Saturday and replaced by a package of old Daffy Duck shorts. WB's centerpiece series, *Superman*, failed to match the network's average; worse still, a *Superman* strip anchors WB's new weekday block this fall.

MacCurdy's comeback plan: "We'll continue to do what we do best—quality programming." She professes not to be worried about *Superman*—

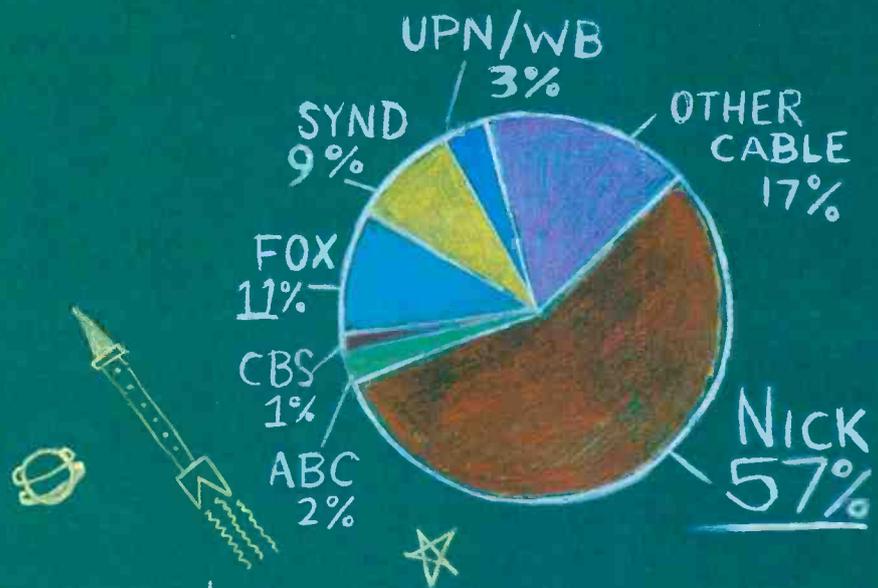
"Maybe there was too much story and not enough of the kick-butt action that kids are used to from

Cartoon Network is adding new shows such as *Cow and Chicken*, due later this year



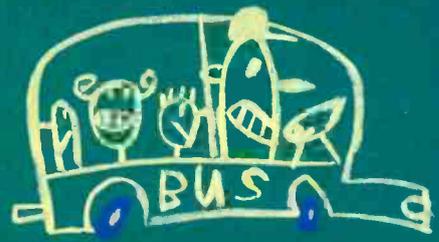
To Pp 2q Rr Ss Tt Uu Vv

Nick = Kidsⁿ



Share of Kids 2-11 GRPs

- 1) Nick now owns more than half of all Kids GRPs.
- 2) Nick also has the highest cume in Kids TV.*
- 3) Therefore, Nick reaches MORE KIDS!



Source: NHI, NTI 9/2/96-12/22/96, NSS 9/2/96-12/15/96
Note: Based on Nick Total Day and competitive kids' programming only
*Source: Nielsen Client Cume System, 10/28/96-11/24/96 (Nick, Fox, ABC, CBS: All kids' programming)
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SPECIAL REPORT

Kids TV

ardship of the Hanna-Barbera characters. And since we go into prime-time, there's more breadth in what we can develop, and Jean cherishes that as a creative person. These things work because certain people make the right relationships," she adds. "It's hard to mandate synergy."

DISNEY/ABC: SLEEPING GIANT

Gerry Laybourne knows that Disney—despite its status as America's Official Children's Entertainer—is in sorry shape in its TV business. "One of the reasons Disney was interested in bringing me into the company was they needed to

strengthen their position in kids TV," she says. "It coincided with the acquisition of ABC, which presents a huge opportunity."

Competitors are less diplomatic. "The joke is that Michael Eisner paid \$19 billion dollars just to get his shows on ABC's Saturday morning," one of them chortles. The punch line: With a nearly all-Disney-made schedule this season, one of ABC's top Saturday shows remains a bunch of 40-year-old Bugs Bunny cartoons.

"I really don't see Disney as well-positioned," sniffs Gary Krisel, who used to run Disney's TV animation. "They're really scrambling to catch up. Will the educational rules compromise their ability to compete with entertainment programs on Saturday? Without a strong

Saturday, they're not in this gigantic place. In syndication, they have to cobble together a lineup and eke out a rating that doesn't lose too much money. They have deep enough pockets to build a library for some distant future, if they want. And Disney has minuscule strength in cable."

Parents cherish the Disney name, but others question what it means to kids. "They're a movie and destination brand primarily," says Scannell. One rival reports that Laybourne conducted early focus groups and "was struck by the depth of disaffection she saw," particularly among older kids, who regard it as babyish.

"Disney is a beloved brand," retorts Laybourne, who recalls making no such complaint to colleagues. Plenty of 12-year-old girls "love the parks and the films and Pooh," she says, and cites the upcoming adaptation of *101 Dalmatians*, from *Doug* creator Jim Jenkins, as an example of capitalizing on a classic Disney property.

Laybourne will try to retool ABC's drooping Saturday morning—down 17 percent this season, in third place behind Fox and Nick—with the "creator-driven approach" that worked wonders at Nick. New series *Pepper Ann*, about a feisty seventh-grade girl, and *Recess*, from some of *Rugrats'* top creative talent, have the tone of Nick shows. They are "much more relevant to kids than what Disney had been doing in syndica-

Reduction in Production

Rapid consolidation in the kids business is bad news for children's program makers. Producers see a lot less opportunity out there as studio-tied networks tend to buy shows primarily from their corporate cousins. "It significantly diminishes the number of buyers out there," says Columbia TriStar's Sander Schwartz. "You have to get used to lower license fees, and production costs aren't going down anytime soon."

Disney has committed tens of millions to buck up its TV animation capabilities, so no one expects much chance of placing a show on ABC. Kids WB has bought exactly one outside show in two years, but program boss Jean MacCurdy vows to change that this year. Nickelodeon, which invariably takes a chunk of ownership from outside producers, is just finishing its own Los Angeles animation studio.

Fox has wangled interests in shows such as *The Tick* and *Life With Louie* and now it's merging with an aggressive producer in Saban Entertainment. Still, says FCN chief Margaret Loesch, "We're far less of a closed shop [than the others]. Some producers tell me we're the only shop that's still open, and I do believe it's given us an advantage."

As a result, kids producers report that license fees for Saturday morning animation have gone from \$250,000 an episode three years ago down to offers of \$150,000 an episode today. An animated half hour costs from \$300,000 to \$500,000 to produce.

"There will always be room for one more show from the outside," offers Gary Krisel of Dreamworks, which aims to specialize in high-



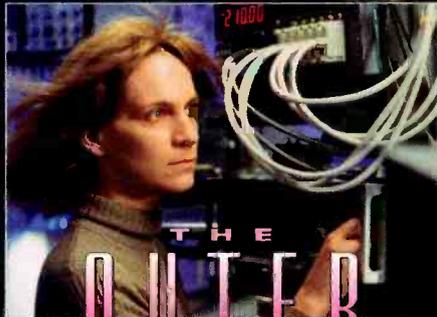
To build its library, Fox took a stake in the hit comedy, *Life with Louie*.

quality, marquee properties. Others are likewise picking their spots very carefully. "I have Sony properties like *Dinotopia* and *Godzilla*—those I should be able to place," says Schwartz. "But six months ago I had three nets calling me; now I just have one and it's not offering such good terms."

If a lot of this in-house production flops, big kids players may lose their taste for vertical integration—but don't hold your breath. "People would rather choke on their own product than swallow gracefully someone else's," notes Schwartz. "If they're not doing the numbers to justify their investments, it will open opportunities for outsiders. But that's a long way down the road." —ES

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SPECIAL REPORT

Kids TV

tion," she says. [Laybourne has no role in syndication.] This being Disney, though, marketing-driven shows like *Mighty Ducks* will remain in the mix.

ABC can overcome its handicap as a once-a-week kids island, she believes. "There's a great fondness among kids for Saturday-morning TV—it's their best time of the week," says Laybourne. "ABC has other assets such as TGIF, and there's this amazing Disney

the most solid foundation."

Disney faces an extended period of bleeding as it claws for cable distribution. "Most operators don't feel a need to have too much of any one thing," says Toon's Cohen, "and now they feel they should be paid to carry things. I'm not saying Disney can't do it, but it depends on what their concept is." It may ultimately be 5 or 10 years before enough systems have

upgraded their technology to make room for Disney, notes Krisel. "No one has a better chance of making a new channel go, but for now it's an opportunity to lose a half-billion dollars."

"Kids are concerned that we put on shows that both they and their parents will like." —Gerry Laybourne

marketing machine. I know very well how Nick got under the skin of kids. We need to create an environment kids want to be part of. We'll use the incredible reach of a broadcast network, the reach of a marketing machine, we'll create an environment and we'll put new shows on — that's pretty much the plan."

Cable's ad-free Disney Channel has been a curious hybrid. Part pay, part basic, it is nicely profitable but has also seemed underutilized. "Do they have programs with wide appeal," a rival wonders, "or is it a wonderful white elephant the parents bought for the kids and forgot to turn off?"

Laybourne quickly boosted the channel's ratings with a package of top-shelf prime-time movies from the Disney vault. Her grander strategy is to offer families some quality time together. "Kids are concerned that we put on shows that both they and their parents will like. It's a little poignant when you hear them talk," she says. "The question is: How do we make families feel good about being families?"

"Fox is now positioned to be the leader in broadcast and Nick to lead in cable." —Gary Krisel

The next great horizon is Disney's new basic cable network, tentatively dubbed ABZ. Laybourne won't tip her hand on the yet-to-be-announced venture, but she told a recent press gathering that reports predicting that it will be a preschool channel are "inaccurate. It is for a much broader audience than that. It will deal with 2-to-20-year-olds."

Others speculate that ABZ will have an educational spin, or that it will mimic Nick. "We're not trying to be Nick," Laybourne told *Mediaweek*. The only way to tackle it is "to fill a different need. You have to be something different." In any event, she doubts Nick can be challenged at its own game, since "it's built on

WHERE DO THEY GO FROM HERE?

Is there room enough for all these giants to thrive, or even survive, in the crowded kids business? Loesch acknowledges that not all of the new cable networks will necessarily make the grade. "At some point, it starts to become a diminishing return," she says. "The ad pie is a qualified universe, and it may not pay to keep multiple outlets."

Owning profitable platforms in broadcast and basic cable and pay seems to be a compelling model, but it is no prerequisite for success now. "That's a good idea for down the road, but in the short term there are flaws," says Krisel. "Fox is now positioned to be the leader in broadcast and Nick is positioned to lead in cable. Both can coexist for a number of years." Meanwhile, Toon is profitable and growing and Warner and Disney are masters at building properties and exploiting them globally.

And that, ultimately, is where the real growth in the kids game will be. Cartoons, perhaps more than any other program form, move across borders with ease.

Betty Cohen reports that Toon has actually "lead the idea of kids advertising into some markets in Asia." Disney's global presence has been established since Mickey Mouse became the most recognized character in the world. Time Warner is almost as entrenched with Bugs Bunny and Daffy Duck. Fox parent News Corp. has more global outlets than anyone and Fox Kids is moving into them. Nick has secured beachheads in the U.K., Germany and Australia.

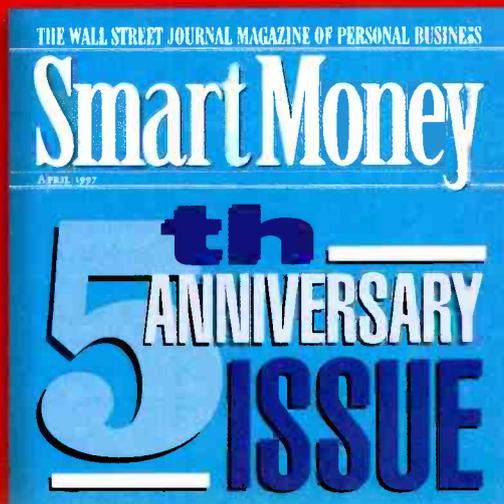
The battle for position in the U.S. kids business is a prelude to the war for the hearts and minds of children worldwide. One thing is certain. There are no other companies around the globe that could possibly compete with these four, at least not now. ■

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Radio

By Mark Hudis

While few listeners are using the Web to tune in now, stations are looking ahead to on-line distribution of their signals

Waves of the Future

Using a personal computer to listen to the radio is little more than a fad right now. It's also the wave of the future. Hundreds of thousands of people are tuning in daily to distant stations around the country via modem. A couple of hundred people are listening in via modem. There's money to be made broadcasting over the Web. There's no money to be made broadcasting over the Web. That's the consensus of radio and Internet professionals on the future of radio via the Net—no consensus. Unlike the dawn of radio deregulation in the 1980s, when everyone with a Walk-

man knew where the industry was heading, radio's future via a nationwide snake of computer cables and modems is the subject of much speculation. Most in the industry, including major group owners and researchers, think that radio Web sites will settle into a comfortable secondary role. Sites will offer added value to advertisers already spending money in radio and will serve as incentives for new advertisers looking to dip into the radio ad pool.

Audio—for free in exchange for on-air plugs. AudioNet has established sites for about 100 stations so far and is creating on-line outposts for another 50. Routman says Web surfers are tuning in. "We're getting 100,000 to 110,000 listens a day," he says.

Some radio researchers dispute such claims, even though 100,000 listeners is small change compared to radio's daily total of 220 million. A recent Arbitron survey of 3,000 listeners turned up only one person who was using the Web to tune in.

Dan Bennett, general manager of Susquehanna Radio's KTCK-AM and KLIF-AM in Dallas, says his stations have had decent levels of tune-in since signing on with AudioNet. "AM radio often has trouble with interference, especially in office buildings," Bennett says. "During the [Dallas Cowboys] Michael Irvin mess, our listener count via AudioNet jumped from 150 or 200 to 1,000 people per day. We've found it's a real at-work mechanism."

Putting up real-time listening Web sites also helps stations extend marginal signals. KLIF has difficulty reaching Plano, Texas, after dark, but the station's Real Audio stream helps it reach that affluent, advertiser-friendly market via computer.

Some stations have used on-line distribution to attract ads. "Several of our stations have seen an increase in technology advertisers, like Comp USA or Internet providers," Audio-

Net's Routman says.

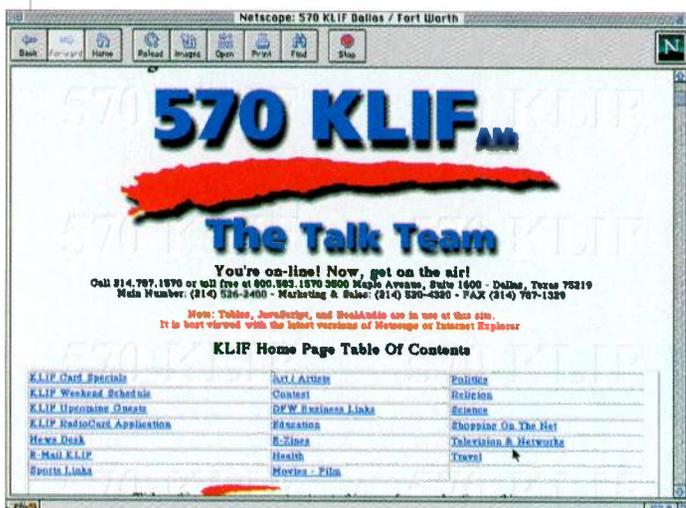
But how far from its home market does an extended signal remain profitable? A merchant in Dallas that advertises on KTCK or KLIF is hardly excited that someone deep in the woods of Maine is picking up a Web feed of his radio commercial. This is what has the Web radio naysayers saying nay.

"The problem is stations are localized—they talk about local things," says Gerry Boehme, senior vp and director of radio information services for Katz Radio Group. "Even people like [Howard] Stern and [Don] Imus have to worry about maintaining a local identity without alienating the national audience. The real potential for radio on the Web is as a business model, offering things that on-air radio can't provide, like visuals or direct links to advertisers."

Adds Marla Pirner, executive vp and director of research for Interep Radio: "We've been more involved in the off-air revenue opportunities [for the Internet]. At this point, that's where most of the action is."

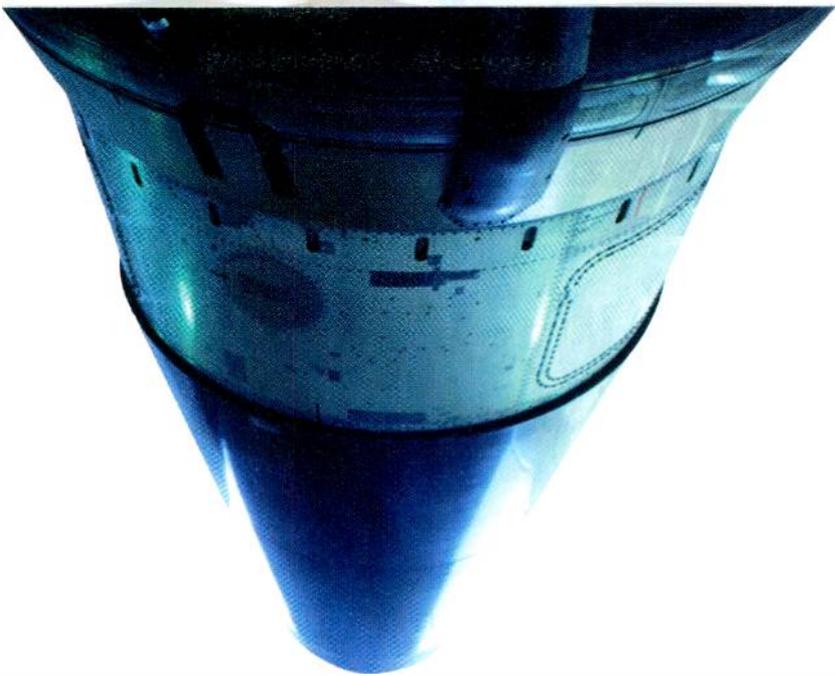
Even the few people who say they are making money off Web radio admit that its appeal to advertisers is limited to site links and visuals. Alex Woodard, marketing coordinator for Progressive Networks, creator of Timecast Times, a daily list of Web radio offerings, says that "you aren't going to find too many services on the Web that are location-centric. Advertisers [on Web radio] will be primarily companies that [are known nationally and] can do their business on the Web. Local advertising will stay pretty much the same." And local advertising accounts for about 75 percent of most stations' business.

Still, even large radio group owners are not completely dismissing the potential of Web radio. Scott Ginsburg, chairman/ceo of 42-station Evergreen Radio, has adopted a wait-and-see attitude. "My fundamental belief is that radio is listened to away from a computer environment," Ginsburg says. "But people are spending more time with computers, so Web radio is something we have to consider seriously." ■



Clear channel: Dallas' KLIF is reaching Web users in their offices

Among the current minority of true believers in the radio-Web link is Dan Routman, director of marketing for AudioNet, a Dallas-based Internet technology firm. AudioNet creates Web sites for stations—featuring real-time audio feeds via Real



“If they can put a warhead down the chimney of a terrorist who needs a spanking, why can’t I target my Internet banners better?”*



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* Actual conversation between a product manager and a media planner overheard in a San Francisco coffee shop.

Magazines

By Jeff Gremillion

Fashion advertisers
have turned to
entertainment titles
to reach a bigger
style-conscious
audience

They Wear It Well

Movie and rock stars have always influenced fashion trends. Remember young Tom Cruise and Wayfarer shades? Madonna and lingerie-as-outerwear? Jennifer Anniston and that ubiquitous haircut? The connection between stars and what's "in" is probably as old as the very notion of celebrity. But there's a new twist in the tale, and magazine publishers have noted the change in their bottom lines. ♦ Fashion ad pages are up across-the-board in entertainment magazines. A cluster of entertainment-oriented books—including Time Inc.'s *Entertainment*

pop culture with cutting-edge design and top-notch photography.

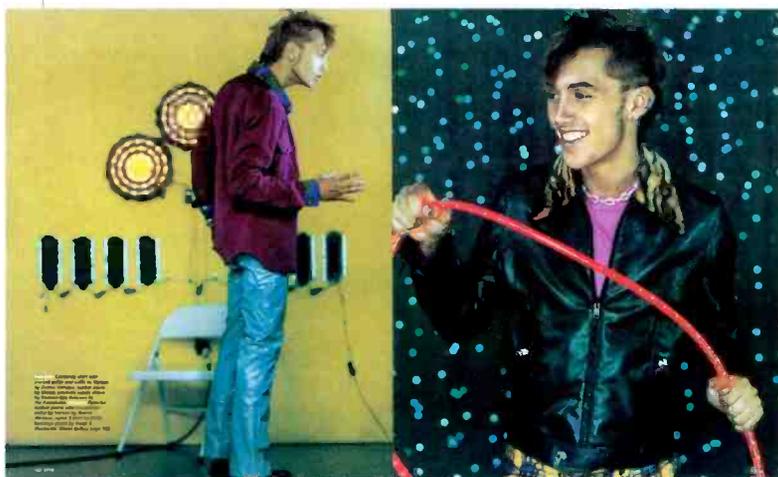
"The fashion industry woke up and realized there is life beyond *Vogue*, *Harper's Bazaar* and *Glamour*," says Wenner Media vp Dana Fields, who oversees sales for both *Rolling Stone* and *Us*. "This is an unbelievably big growth area. There has been a huge recognition within the industry that the visibility of entertainers is unparalleled. There's no comparison in terms of reach and scope."

It's not that advertisers are deserting fashion books. The MPA's Guthrie says fashion ad pages also are up for most fashion books. "The advertisers clearly believe in the power of traditional magazine vehicles," he says. "But they're exploring other avenues, looking for new magazine environments."

"The worlds of fashion and entertainment have become intimately linked," says Fields. And evidence of that link is abundant. Designers wouldn't think of having a show or opening a store without press-attracting celebrities as guests. And the beautiful people—even once grungy rockers—are more and more loathe to make appearances without designer threads. Consider also that fashion models and designers themselves are more than ever before celebrities in their own right. And celebrities are often used as models, on the runway and in ads.

The blurring lines between fashion and entertainment are also demonstrated in fashion books, which have all upped their entertainment coverage in recent months and years. Hearst's *Harper's Bazaar*, somewhat in the vein of popular men's fashion books such as Condé Nast's *GQ*, now routinely feature entertainers, not supermodels, on its covers. Tom Cruise graces the January cover of Fairchild's *W*. Condé Nast's *Details* publishes annual Hollywood and music issues, and Hearst's *Cosmopolitan* will soon debut a new front-of-the-book section, "Cosmo Tells All," mixing the two worlds.

Entertainment books offer



Spin is cashing in on the marriage of entertainment and fashion

Weekly, Ticketmaster's *Live!*, Hachette Filipacchi's *Premiere*, Wenner's *Rolling Stone*, the independent *Spin*, Condé Nast's *Vanity Fair*, News Corp.'s *TV Guide*, Time Inc.'s *People* and Wenner's *Us*—were up about 12 percent in fashion ad pages for 1996, says MPA executive vp Jim Guthrie. Many of the newer, less traditional books have shown even more dramatic growth individually. There's "explosive growth" in advertising in entertainment mags from well-known designers selling economical lines, adds Guthrie. Calvin Klein is up 182 percent in the MPA entertainment cluster. Tommy Hilfinger is up 130 percent and Donna Karan is up 67 percent. Part of this

growth can be attributed to the dedication of more editorial space than ever to fashion coverage in these magazines.

"When you look at perceived must-buy magazines," says *Entertainment Weekly* publisher Mike Kelly, "you're looking at a pretty crowded environment. Fashion advertisers yearn for a natural place they can advertise that really reflects your lifestyle, not just your fashion sense."

"They're looking for ways to get out of the clutter," concurs Carole Ference, publisher of the new monthly *Live!*.

Kelly adds that entertainment mags, including *EW*, have become less fanzines and more chronicles of



Us added more fashion edit and saw its ad pages jump 82 percent in the past year

advertisers a window on a whole new group of consumers, say publishers in the category. "We are delivering a large, new group of women," says Fields of *Us*. "The fashion magazines are still very important to some people. But there is a whole group of women out there who are a lot more interested in entertainment."

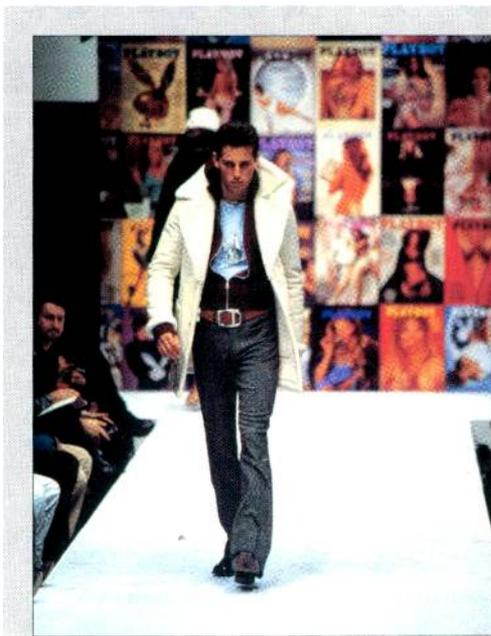
The increasing emphasis on fashion in both advertising and edit has been central to *Us*' recent strong performance, up six percent in circ and 12.7 percent in total ad pages. Fashion ad pages are up 82 percent.

EW, which made a big splash in 1993 with an entire issue devoted to celebrity style, now covers fashion in fairly regular "Style" stories in its "News & Notes" section. The weekly's fashion ad pages are up 42 percent for 1996.

Rolling Stone and its junior rival *Spin* are enjoying their fair shares of the fashion pie. Fields estimates that one-third of *Rolling Stone*'s ads come from the fashion and cosmetics/fragrances categories. And *Spin*—celebrating 4.6 percent total ad-page growth and 13.1 percent circulation growth for last year—owes much to its breakthrough success in fashion and fragrances.

Vibe, the rap and urban-culture magazine that publishes 10 times per year, is routinely thick with fashion ads. Publisher John Rollins, who was taking in men's fashion shows in Milan and Paris last week, could not be reached for comment. Says *Vibe* president Keith Clinkscales, "Nowhere is the link between the cultures of entertainment and fashion stronger than in music, especially urban music." Clinkscales adds that the rap lyrics and videos are often laden with fashion brand names such as Versace, Armani and Hilfiger. Fashion ad pages in *Vibe* grew 59.4 percent in 1996.

"The fashion industry embraced the idea that rock music sets the pace for young men's fashion," says *Spin* fashion director



On the Runway

A New Spin on Magazine Coverage

Usually fashion is featured in magazines. But it was the other way around at one important show in Milan earlier this month. The twin brothers who are the design team D² used as a runway backdrop 100 *Playboy* covers from the '70s. The idea was to recall the macho bachelor chic of the era, now making a return in men's fashion. "D² has a new downtown look," says *Playboy* fashion director Hollis Wayne, who attended the show. "The theme is really American and manly. It really represents the *Playboy* lifestyle."

Mike Fish, calling from the Milan shows. "1996 was a large turning point for *Spin*." The alternative-rock monthly increased its fashion advertising pages 36.2 percent, and boosted its related fragrance pages by 123 percent.

Fish attributes some of the new fashion business to a sort of post-Grunge renaissance. It's not uncommon, he says, for major bands such as Bush, Pulp, Garbage, Oasis and Smashing Pumpkins to dress out in designer duds for performances and photo shoots. "Some of these guys are going out and playing in suits," adds Fish. "That really gives a new excitement to fashion." *Spin* has at least one multipage fashion feature in almost every issue.

Premiere and *Movieline* are also making the best of the trend. In addition to ad-page boosts for '96 (22 percent for *Premiere*, 86 percent for the smaller-scale *Movieline*), both books have brokered cross-promotional movie-related merchandising events. *Premiere* coordinated a Donna Karan beauty tie-in with release of *The First Wives Club* in department stores. *Movieline* arranged for costumes from Joan Campion's *Portrait of a Lady* to be displayed in Neiman-

Marcus stores. *Movieline* also coordinated a funky Joop jeans tie-in with the wild new *Romeo and Juliet*.

"Fashion designers see movies as a powerful medium to reach people," says *Premiere* publisher Steven Aaron. "I think that will begin to come into play more and more."

Designers are well-advised to target consumers who "live and breathe the movies," adds *Movieline* publisher Helene Tricarico, whose stint as international ad director at *Vanity Fair*, where she focused on fashion and beauty advertising, tops her résumé.

The trend is not lost on a few new books. Two-year-old *InStyle* has laid its foundation on the line between fashion and celebrity. And the Time Inc. book was a model of ad and circulation growth last year. Its circ grew 33.8 percent, and the ad-page total climbed 51.8 percent.

Live!, which landed on Samir Husni's annual list of hot new launches, covers fashion and beauty alongside live entertainment. "These are very active readers," says publisher Ference. "They're going out to live shows; they have to look great." ■

Must-Reads

A compendium of recent praiseworthy articles:

Marie Brenner's "American Nightmare: The Ballad of Richard Jewell," outlining one man's wild brush with infamy, in the February **Vanity Fair**

A wry profile of Hollywood's youngest screenwriter, 17-year-old Jessica Kaplan, in the February issue of **Details**, "Smells Like Screen Spirit," by Steve Fishman

The series of daringly designed fashion spreads in the February "Dress Issue" of **Harp-er's Bazaar**. Including photography by Steven Klein, Patrick Demarchelier, Peter Lindbergh and Mario Sorrenti

MOVERS

NETWORK TV

Judith Williams Dorsey has been named vp of employee relations for ABC. Dorsey was vp of human resources for Chilton Co., the Radnor, Pa.-based unit of ABC Publishing.

CABLE

SportsChannel Regional Network named **Steve Liverani** to senior vp/general manager of SportsChannel Ohio. Liverani was promoted from vp of programming and operations...Your Choice TV named **Kristine Morrissey** a senior manager of affiliate sales, moving her over from a similar position at YCTV's parent company, Discovery Communications...**Rebecca Lieb** has been named director of marketing and public relations for USA Networks International. Lieb comes to USA Networks International from RTL Television (Germany), where she was director of English-language corporate communications.

DISTRIBUTION

Stu Stringfellow has been upped to executive vp of domestic television sales for King World Productions. Stringfellow is a 12-year veteran of King World. He was most recently senior vp of sales. Before joining King World, Stringfellow was in the CBS sales department.

STATIONS

Ben Zurier has been named vp of programming and research for CBS Television Stations. Zurier joins CBS from Comedy Central, where he has been vp of development and acquisitions since 1994...**Pamela Pearson** has been named

(continued on page 48)

The Media Elite



Costner's goatee was no match for Albright's aura in D.C.

Friends of Bill—Still

The Inaugural parties and pre-parties give the print media's Washington bureaus a chance to show off to the bosses and bean-counters from New York. On Jan. 19, the Willard Hotel (the hottest hotel for Inaugural guests) was the scene of *Newsweek's* pre-inaugural party. Kevin Costner showed off his new goatee. But he was upstaged by Secretary of State Madeleine Albright

(accompanied by her Secret Service team), who has become the hot star of the Clinton administration. Grand doyenne Katharine Graham, whose family owns *The Washington Post* and *Newsweek*, chatted with Clinton image-maker Bob Squier. Graham's autobiography, due out in February, is making the rounds in galley

form. Her *Personal History* is not only much better written than Dick Morris' memoir (*Behind the Oval Office*), but it is also much more honest. Graham is surprisingly self-deprecating in discussing her role in the paper's biggest political stories.

NBC sent its A-team, including Tom Brokaw and Tim Russert. Jane Pauley chatted with ABC's Jeff Greenfield. And Andrea Mitchell showed up with her new fiancée, Alan Greenspan, as well as her new engagement ring, a teardrop-shaped diamond the size of Donna Shalala. White House spokesman Mike McCurry and ABC commentator and *The Weekly Standard* editor Bill Kristol waved across the room. Ben Bradlee and Sally Quinn weren't nearly as feisty as James Carville and Mary Matalin (who had sparred that morning on *Meet the Press*). And the newsmagazine troika of *Time's* Walter Isaacson, *Newsweek's* Maynard Parker and *U.S. News'* James Fallows all played nice

Elite Band Aid

Grab your axe—and head over to the Media Battle of the Bands, to be held Feb. 6 at Club Expo in New York. Chaired by several cable ad sales execs—including Ron Schneier, senior vp of ad sales at A&E Networks; Larry Divney, senior vp of ad sales at Comedy Central; and Dave Cassaro, senior vp of ad sales at E! Entertainment TV—the rock 'n' roll fundraiser benefits Citymeals-on-Wheels, a charity that raises money to provide meals to the frail and



Battle-criers: Comedy Central's house band stars (l. to r.) Etsuko Tevis, Dennay Riley and Marilyn Montero

aging of New York. Last year's Battle raised \$162,000, which delivered 32,400 meals. This year's lineup: A&E's The Vanishing Rembrandts;

The Big Cats, from Group W/Televest/Prevue; Three Girls Walk Into a Bar, from Comedy Central; and Monkeybone, from Court TV.

MEDIA DISH

Navajo Elvis Croons, KTNN Fans Swoon



Shades of The King: Rex Redhair (here with KTNN personality Yazzie) wowed 'em out in Window Rock

The sun-baked little town of Window Rock, Ariz., has a secret, and that secret wears sunglasses. Window Rock is home to KTNN-AM, a 50,000-watt radio station for and under the auspices of The Navajo Nation (TNN). It's the No. 1 station in the Navajo Nation (pop. 200,000-plus) and one of the few commercial Native American radio stations. It can be heard as far west as Los Angeles—which makes it a rather strange place to find Elvis.

The Navajo Elvis, to be exact, Rex Redhair, a local man who has worked as a juvenile probation officer and a social worker in nearby Chinle, is actually a crooner with a heart of white polyester. About two years ago, Redhair walked into the KTNN studios and started recording songs, Elvis-style, which the station broadcasts to the Nation. His big hit is "Don't Be Cruel."

Recently, though, Redhair gave a live performance on the air and almost caused a stampede.

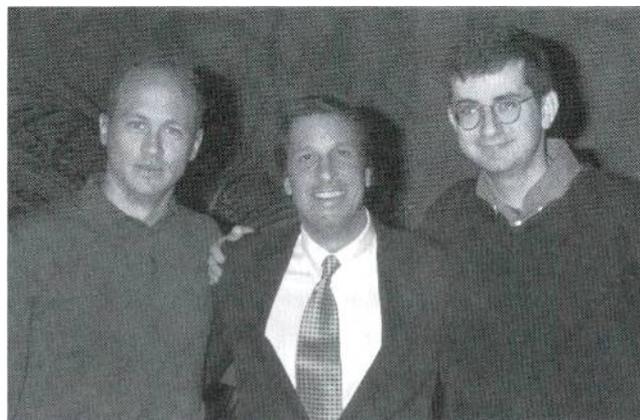
"All these women, 40, 50 and 60 years old, left work and crowded down here," says KTNN pro-

gram director Scott Scarborough. "He was all dressed up like Elvis and signed autographs and kissed the women," adds Jenna Yazzie, KTNN's midday on-air personality.

The Navajo Elvis even weighed in on the failed Michael Jackson-Lisa Marie pairing.

"In traditional Navajo custom," explains Yazzie, "the groom pays the bride's family for the bride. [Navajo Elvis] said, not only was he not invited to the wedding, but he didn't get paid either." Turns out, it would have been just a loan. —MAH

'King' Makers Celebrate Launch at TCA



Mike Judge (l.) and Greg Daniels (r.), coexecutive producers of the new animated Fox series 'King of the Hill', with Fox Entertainment president Peter Roth during the 1997 Fox Winter TCA meetings in Pasadena, Calif., earlier this month.

'Live!' Promo Pops the Questions



Michael Kassen of Western Int'l. Media pulls an entertainment trivia question from one of 50 'Live!' kiosks installed at agency and client offices around the country. The 'Live!' promo gives employees a chance to answer questions and win Ticketmaster ('Live!' owner) gift certificates. At left is Carole Ferrence, 'Live!' publisher.

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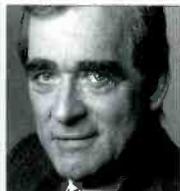
*Audits & Surveys 1996

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MOVERS



Gourmet taps Duran



King World ups Stringfellow



Hoover moves at ABC

(continued from page 46)
station manager of KTLA-TV in Los Angeles. Pearson comes to KTLA from WGN-TV, Chicago, where she was creative services director. Pearson joined the stations' parent company, Tribune, in 1985 as creative services director for KWGN-TV, Denver.

AGENCIES

Shane Hall has been promoted to senior planner/buyer at Lexington, Ky.-based Meridian Communications. She had been a media planner/buyer with the agency...**Charlie Van Becelaere** has joined PentaCom as supervisor of research and information services. Van Becelaere was previously manager of media research and communication services at BBDO. Also at PentaCom, **Diane Gibson** has been promoted to planner from assistant planner on Mopar and Chrysler nonautomotive accounts. Gibson started at PentaCom as an assistant planner last July and came to PentaCom from Campbell-Ewald, where she was a media research analyst.

PRINT

Gourmet has tapped **Lucille Duran** as its ad director. Duran joined the magazine in 1988 and was most recently advertising manager, a position she had held since 1993...**Tom Engel** has been named ad director of *Travel Holiday*. Engel comes to the magazine

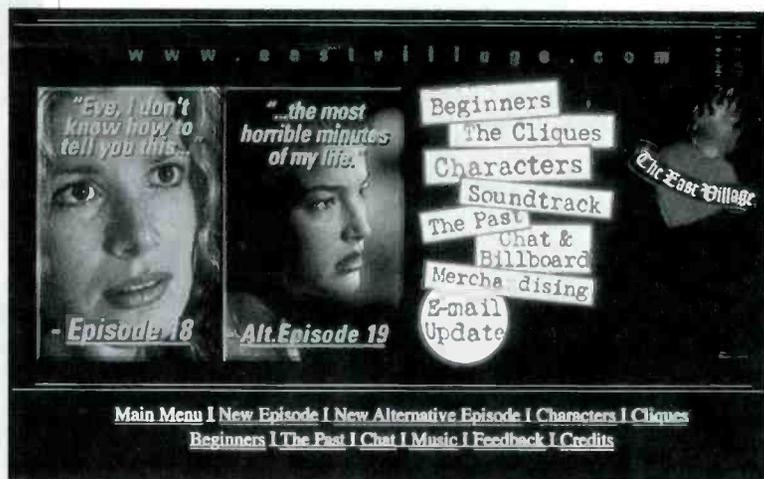
from *Esquire*, where he was ad manager...*Mademoiselle* has named **Gary Armstrong** creative services director. Armstrong replaces Pamela Norwood, who left the magazine. Armstrong joins *Mademoiselle* from *Vanity Fair*, another Condé Nast publication, where he was promotion director since 1994...Two Gannett editors have moved to new positions: **Robert Ritter**, who had been editor of Gannett News Service, was named editor and vp of news at Gannett Suburban Newspapers; **Caesar Andrews**, who had been senior managing editor at Gannett Suburban Newspapers, was named editor of Gannett News Service...**Deidre Depke** has been named foreign editor of *Newsweek*, effective early February. Depke comes to the magazine from *Business Week*, where she has served as senior editor of the News, Analysis and Commentary section for the last five years. Also at *Newsweek*, **Mark Vamos** has been named business editor of the magazine, also effective early February. Vamos also joins the magazine from *Business Week*, where he has served since 1992 as senior editor, directing the magazine's coverage of corporate strategies, management, marketing, advertising, retailing and people.

Soap Goes From Pixels to Flick

It's a variation on "read the book, see the movie." It's more like, "Surf the Web site, see the movie." Marinex Multimedia Corp., creator of the Time Warner-backed on-line soap *The East Village* (<http://www.eastvillage.com>), is spinning the provocative pixels into celluloid. And while the film is being made in the real world, the eastvillage.com cast will be making a film as their on-line storyline.

"The idea is that the characters [from the Web site] would make a film," says Charles Platkin, cocreator of eastvillage.com. "[We wanted people to see] how to make an indepen-

dent film through the eyes of the characters of *The East Village*." The idea is also to generate a fan base from the Internet that will provide a ready-made audience for the film. Platkin has already started to raise money for the project through Miscellaneous Films, the new company he created just for the occasion. And ICM's interest has been peaked. Time Warner, which acts only as the distributor for the on-line soap, has no creative stake. Though no names have yet been attached to the project, Platkin hopes to cast a few big ones. "We've had a lot of interest," he says. "Believe it or not." Why wouldn't we? —AS



eastvillage.com is taking its characters to the big screen

Sci-Fi Mixes Media in 'MST3K' Promo

Chalk up another interactive innovation to the Sci-Fi Channel. The network married Web chat to TV fare last Saturday to promote its upcoming debut of cult fave B-movie-review show *Mystery Science Theater 3000* (formerly on Comedy Central).

Sci-Fi posted on its Dominion Web site an invitation to watch a wee-hours pre-screening on TV of a suitably crummy flick, Roger Corman's *The Day the World Ended*. Then, the Web posting continued, viewers could make up dialogue that would run along the bottom of the screen

when the movie had its formal airing in prime time later that day (are you with us?). Participants submitted dialogue through chat rooms put aside for *MST3K*. Sci-Fi execs were hoping to run the usual *MST3K* silhouettes of Mike Nelson, Tom Servo and Crow during the broadcast, but the *MST3K* producers won't let the channel use any aspect of the show until it premieres on Feb. 4.

One little glitch: In one Dominion posting, the movie being hyped for home-game participation was *The Day the Earth Stood Still*, an acclaimed classic. Sorry, Mr. Wise. —Michael Bürgi

EASTERN

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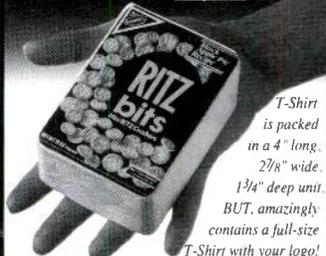
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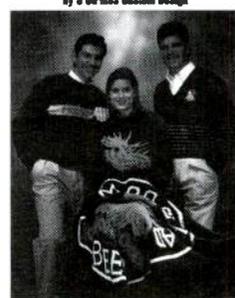
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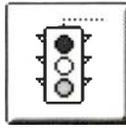
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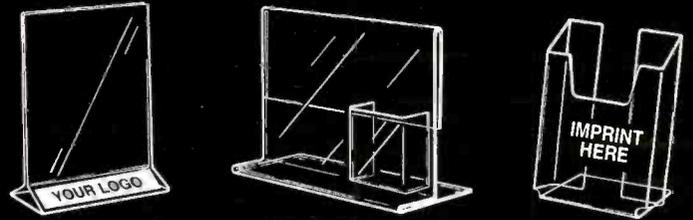
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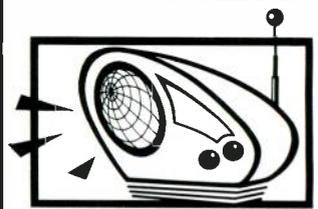
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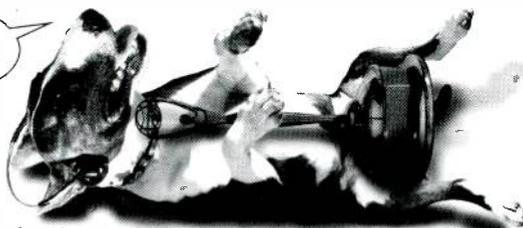
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Account Supervisor, Marketing Communications

The Arbitron Company is seeking a dynamic individual to work in our New York office. Responsible for supporting Sales and Marketing by devising sales promotion and communications solutions for the marketing of Arbitron services. Work with sales and product teams to ascertain needs and supervise the execution of plans and projects with internal and external resources. Ideal candidate will have 4-5 years of marketing experience with excellent writing and project management skills. PR experience a plus. Strong PC and Mac skills are a must.

Send your resume and salary requirements to: Glenn Fernandez, The Arbitron Company, 142 West 57th Street, New York, NY 10019-3300. Phone: 212-887-1300, Fax: 212-887-1351.

ARBITRON
Equal Opportunity Employer

ART DIRECTOR

We've got a great space with a waterfront view. We've got international clients. We've got pieces in all the major shows. All we're missing is a great **ART DIRECTOR** with a burning desire to get into next year's One Show. Send your resume and 6 samples to:

C.D. Cristina Creager
The Campbell Group
400 E. Pratt St., Ste. 500
Baltimore, MD 21202

SENIOR ACCOUNT EXECUTIVES

Midtown, midsize, full service advertising agency seeks account executives with 4-6 years experience for busy, retail oriented accounts. Must be highly organized, hands-on and MAC literate. Knowledge of direct, cooperative and interactive marketing a plus. Please send resume with cover letter and salary history to:

Director of Account Services
PO Box 916
Murray Hill Station
New York, New York 10156-0916

CALL 1-800-7-ADWEEK

Use ADWEEK MAGAZINES to get National Exposure

HELP WANTED

ACCOUNT EXECUTIVE

National Cable Communications seeks an aggressive, seasoned Account Executive for its New York office. Candidates must have 3-5 years sales experience (media or rep exp. preferred). Ability to work successfully at client and agency levels, work from established list and develop new business. Sound background in broadcast media fundamentals a must. Familiarity with New York agencies and experience in selling national business in Top 10 markets a plus. Excellent growth opportunity with the leading national cable TV rep firm. NCC is an E.O.E.

Send or fax resume and salary requirements to:

Dan Scher, Sales Manager
National Cable Communications
114 W. 47th St. - 17th Fl.
New York, NY 10036
FAX: (212) 730-7479

**SALES/
ACCOUNT EXECUTIVE**

Business Media Group, an established media company of business and computer magazines seeks aggressive, seasoned sales professionals to join our growing Northern California and New England territories. Candidates must have a minimum of 3 years experience selling magazine advertising to the electronic publishing and/or small business industries. Responsibilities include new business development and account management of sales region. Must have strong communication and presentation skills.

If you have the drive and initiative to meet this challenge, please send/fax resume to:

Business Media Group
Human Resources
462 Boston Street
Topsfield, MA 01983-1232
Fax: 508-887-3177 or
508-887-6865

RESEARCH MANAGER

The Atlantic Monthly, the award-winning, general interest magazine, seeks Research Manager to conduct research needs of sales dept. Broad exposure and brainstorming with senior management requires team player with creative and problem-solving abilities. 2-3 years experience required. Competitive salary and benefits. Fax or send resume to:

James Long, Director,
Marketing & Communications
The Atlantic Monthly
1290 Avenue of the Americas
New York, NY 10104
Fax: 212-830-1950

Advertising

Rock Solid Opportunities.

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

Advertising

Marketing Writers

We're seeking energetic writers to produce crisp, high content marketing and advertising materials (print ads, direct mail, collateral, employee communications). **Dept HS/1176-AW**

Senior Advertising Designer

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

Media Buyers

These are outstanding opportunities to demonstrate your talent and gain responsibility quickly. To qualify, you must be a hard-working and skillful media negotiator with 2-5 years experience buying newspaper, magazine, television (network or spot), direct response media, outdoor or web placements. **Dept HS/MB-AW**

Technical Support Supervisor

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

Direct Marketing Traffic Supervisor

To qualify, you must be a take charge individual with the ability to set the tempo for and coordinate schedules for our very active direct marketing driven ad agency. You must possess good interpersonal skills, be assertive, handle pressure well, and have an excellent understanding for collaterally related projects. Computer literacy and the ability to regularly provide accurate and timely status reports are required. **Dept HS/DMTS-AW**

Direct Marketing Print Production Supervisor

We're seeking an experienced individual to assist with the purchasing of direct marketing related projects. To qualify, you must possess a strong technical knowledge of graphic arts/printing, be capable of solving problems, quality driven, an effective negotiator, and able to work well with people. Some hands-on print newspaper and magazine experience is preferred. **Dept HS/DMPPS-AW**

Prudential offers a competitive salary commensurate with experience, a comprehensive benefits package, and opportunities for advancement. For immediate consideration, please send a scannable (clean, clear, no graphics and unfolded) copy of your resume, indicating position desired by including the appropriate department code listed above, with salary requirements, to: Box BHA 5863, 437 Madison Avenue, 3rd Floor, New York, NY 10022; Fax (201) 367-8024. **(Only those resumes which include the appropriate department code will be considered.)**



Prudential

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

HELP WANTED

DYNAMIC AGENCY

Rapidly growing marketing and communications agency, selected as Promo Magazine's 1996 Agency of the Year, is looking to fill two positions:

PRODUCTION MANAGER:

We need a detail oriented individual with a minimum of 2 years experience as a production manager at a direct mail agency. Ideal candidate must have heavy direct marketing experience. Must understand electronic files and separations. Experienced in press approvals, both sheeted and web. Estimate and purchase print materials. Strong negotiating skills. (job: DM/PM)

SR. ACCOUNT EXECUTIVE:

We need an enthusiastic, articulate individual with 5+ years of Agency experience in promotion development. Must have excellent strategic thinking and writing skills to work on consumer services clients. Experience in creating presentations a plus. (job: SRAE)

We offer our employees excellent growth potential, competitive compensation and great benefits, in addition to being an extremely employee-oriented company. For consideration, please send resume, cover letter, and salary requirements to:

Dugan Valva Contess Inc.

Attn: HR/11st job code
10 Park Avenue, Morristown, NJ 07960
or fax: 201-285-3078

We love to see other people work.

Because that means we've done our job. Every year, we fill thousands of interim and contract assignments with hundreds of agencies and companies nationwide. We place all types of experienced marketing, advertising, communications and creative professionals. And some of the jobs turn permanent. So if you're available to work now and live in the tri-state area, send us your resume. We'd like nothing better than to see you busy.

Paladin Resource Department
270 Madison Avenue, Suite 201
New York, NY 10016
Fax: 212/689-0881
<http://www.paladinstaff.com>
EOE/M/F/D/V



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INTERIM STAFFING
Chicago • New York
Los Angeles

RESEARCH ANALYST

U.S. News and World Report has an immediate opening for a Research Analyst to join our Marketing Department. Responsibilities include working closely with Sales to develop effective and targeted client presentations.

Candidates should have a college degree plus a minimum of 2 years experience working with syndicated media research. To apply, please mail or fax your resume with salary requirements to:

Dept. 196

U.S. News & World Report
1290 Avenue of the Americas
Suite 600

New York, NY 10104
Fax: (212) 830-1640

No phone calls please.
An equal opportunity employer

REGIONAL SALES REP

Multi-million dollar duplication/distribution company is seeking a dynamic Regional Sales Rep to fill out National Sales team. Experience should include:

- proven ability to sell to ad industry
- strong territory management skills
- ability to grasp technology innovations

Great base plus "bounty!"

Fax cover letter and resume to:

212-463-9387

Editor Needed at Joint

Editor will work on national accounts. Must be AVID literate. Commercial experience helpful. Must be willing to relocate to Portland, Oregon. Send reels to Dept. 00399, ADWEEK, 5055 Wilshire Blvd., Los Angeles, CA 90036.

SENIOR CREATIVE DIRECTOR NEEDED...

...to get in on the action NOW! Make your newest mark with a team eager to take creative to new limits in a highly regarded, 22 year old, 4A agency now under a new name. With new ownership, new goals and enviable new clients. This is a great opportunity for a proven professional. Solid experience in new business development, strategic planning, conceptualizing and hands-on execution for both retail-consumer and business-to-business accounts required. Accomplished presentation and group management skills a must; MAC technical knowledge a big plus.

Our need is immediate! Salary commensurate with experience. Generous performance incentive packages or equity opportunity available to the right person. Send resume and salary history to Creative Director:

SAUNDERS-REAM ADVERTISING

7610 Stemmons Freeway, Suite 100, Dallas, Texas 75247
NO PHONE CALLS PLEASE!!!

RESEARCH PROJECT MANAGER

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

RESEARCH ANALYST

Interactive Research firm needs Research Analyst. Requires related college degree. 2+ years research experience, excellent computer/communication skills and interest in the online environment. Great opportunity for smart self starter with growing firm!

ADMINISTRATIVE ASSISTANT

Diversity and flexibility is needed to support research and marketing divisions. Phone management, word processing, email and general office skills are a must. Requires related college degree.

Fax resume to 212-227-8482 or email to bertel@northstar.com

ASSISTANT AE: PAID YOUR DUES?

You've spent the last two years in media or account services offering ideas that were never heard. Ready to be heard? Join the hottest direct response agency in New York. Television. Internet. International clientele. Minimum 2 yrs. exp. in advertising.

Computer skills and organizational ability a must.
Fax resumé to 212-226-0974 or e-mail media@go-direct.com

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149 Fifth Avenue, Suite 729
New York, New York 10010
(212) 777-2727 FAX: (212) 750-6712

MEDIA DIRECTOR

Exciting opportunity. Small, fast-growing ad agency looking for mid-level media professional to create internal media department. Print and online experience a must. Forward resume and cover letter to:

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

**Ready For The Next Step?
Want More Responsibility?**

Small ad agency has AE, Sr AE & Acct Supvr opps due to new biz gains. Seeking team player w/gen'l bkgd who's tired of big agency politics. Fax resume to:

Kim Tannu 212-818-0216

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Looking for the perfect job?
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HELP WANTED

AGENCY injects human growth hormone.

FAST & ASSOCIATES'S growth is exponential. We need:

Senior art director

Strong conceptual thinker all media. Send minimum 5 samples with resume and salary history.

Junior art director

Strong spec book & excellent type skills. Computer literacy essential.

Copywriter

Think visually and have excellent conceptual skills. Show advertising (all media) and collateral samples.

Production manager

Must have 3-5 years agency experience. Send samples along with resume and salary history.

Send books to

Scott Olson,
V.P. Creative Director
9861 Broken Land Pkwy.
Suite 250
Columbia, MD 21046



REGIONAL MARKETING MANAGER

Pride makes the difference at Speedy Brake and Muffler. We're proud to provide customers with superior service and quality. And we're proud of the compliments we get for making an extra effort. Join us and build on our tremendous success.

You'll develop regional marketing plans, direct promotional efforts and work with agencies to deliver an effective advertising message. Supporting new store openings, developing commercial business and controlling your budget are also key responsibilities. Some travel required. No relocation necessary.

To qualify, we require a Bachelor's degree in Business or Marketing (or the equivalent) and 5+ years of field marketing experience. We also expect familiarity with advertising media, strong analytical and communication skills and a commitment to working with all levels of management to accomplish results. An automotive background is preferred.

We offer an attractive salary, excellent benefits and the opportunity to exceed even your own expectations. For consideration, send your resume to:



We Pride Ourselves On Everyone's Success

Speedy Brake and Muffler, Attn: Annette Roder, 8430 Bryn Mawr Avenue, Suite 400, Chicago, IL 60631 or Fax: 773-693-1042.

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*Art Directors,
please write.*

If you're an art director who thinks concept is everything, we want to hear from you. Send your best headlines to HR, Mintz & Hoke, The Street Smart Agency, 40 Tower Lane, Avon, CT 06001 EOE.

MediCorp HealthSystem

Join Our Team!

Account Executive/Supervisor

MediCorp HealthSystem seeks a motivated professional with experience in all aspects of product line advertising for high profile, team-based marketing department. The qualified candidate will work with creative teams, supervise multiple projects, maintain project budgets and effectively manage all client interaction. Knowledge of trafficking procedures necessary.

Requirements include a BA/BS, preferably in Advertising or Marketing Communications, with a minimum of 5 years of agency or related account coordination/supervision experience. Ability to traffic and schedule projects required. Proficiency with Word, Excel, Microsoft Project or other project scheduling software a plus.

MediCorp HealthSystem offers competitive salaries and an excellent benefits package. Interested candidates, please send resume and salary requirements to: **MediCorp HealthSystem, Attn: PR/Marketing, Human Resources Dept., General Washington Executive Center, 2217 Princess Anne Street, Suite 105-1, Fredericksburg, VA 22401.** Equal Opportunity Employer.



MediCorp Health System

HELP WANTED

HAL RINEY & PARTNERS
INCORPORATED

Acct. Supervisor and AE Wanted

We are looking for a dynamic, experienced and creative driven AE with 3 yrs. agency exp. as well as an Acct. Supervisor with 5 yrs. exp. to oversee the planning, development, and execution of a \$100+MM national advertising budget on a major brand account. If you think you have what we are looking for and are committed to great advertising, please rush resume to:

Hal Riney & Partners, Inc.
Attn.: Mary Kelly/SAS
735 Battery Street
San Francisco, CA 94111

BUSINESS DEVELOPMENT MANAGER

Our industry-leading, Manhattan-based, Trade Marketing Services company, with over 100 clients, needs someone with Sales & Marketing savvy and strong business writing ability. Responsibilities cover the full range of support for the business development process including supporting our existing prospect data base, writing and coordinating mail campaigns, creating and delivering presentations and writing detailed business proposals.

Ideal candidate will have 4-6 years of agency or client sales and marketing background. Excellent organizational, PC and business writing skills a must.

This is an essential position in a rapidly growing, can-do company. This will be a great career move for the right person who is experienced, talented and motivated. Competitive salary and full benefits available. Fax resume and salary requirements attention:

Business Development Manager, FAX: 212-967-1237. EOE.

**COMMISSIONED SALES
ENTERTAINMENT ADVERTISING & DESIGN**

If you know entertainment marketing and have contacts that you can turn into clients, keep reading. We are a small and very successful NYC based print ad & design agency specializing in all areas of entertainment for almost 20 years. We offer an attractive commissions, bonus + benefits package. Fax resume & letter to (212) 239-3321 Attn: New Business.

DIRECTOR OF COMMUNICATIONS

Experienced Communications/Marketing director to give leadership to development, design and production of all communication materials and marketing for large non-profit pension fund. Candidates should have a bachelors degree in a related field, demonstrated knowledge of effective writing, oral communication, internet and communication satellite technology and marketing skills. Minimum of 10 years experience in the communications field. Excellent benefits including 12% paid retirement. Hiring range \$76,800-96,091.

Send resumes and references to:

Ronald F. Sargent, Executive Vice President

YMCA Retirement Fund

225 Broadway, 8th Floor, New York, NY 10007

NEW BUSINESS MANAGER

Hot shop expanding into the consumer product area. We are strong in Graphic Arts, Financial Services, Banking and Medical Services. Our in-house creative staff has won the gold, silver and bronze for design and campaign work. We are seeking a third member to join our sales team, who like us is a strong communicator, self starter with existing clients. Higher commission, better benefits, higher draw and an equity position potential. NO PHONE CALLS!!!

Interested, e-mail, fax or mail your resume to:

the.NAK.group

29 East 10th Street, 5th Floor, New York, NY 10003
e-mail: nakmkt@AOL.com (<http://www.nakcomm.com>)
fax: 212 505-9399

**SOMETIMES
THE BEST
CREATIVE
HAPPENS
IN YOUR
UNDERWEAR.**

Or on your sofa, while eating potato chips. Anderson Communications Group is looking for the best freelance talent available to help produce award-winning work. AD, CW, GD, and photographers. Please send copies of your best work and billing rates with resume, or call John or Donna at (803) 785-4647.

ANDERSON COMMUNICATIONS GROUP

Box 6432 • Hilton Head Island, SC 29938

JOIN OUR WINNING TEAM

Advertising Sales-Seasoned sales pro needed for East Coast office of leading Entertainment daily trade paper. Must be team player, high energy, detail oriented, creative sales professional. At least 3-5 years entertainment/production industry sales experience. Salary plus commission & benefits.

Send resume and salary guidelines to:

Attn: SE
The Hollywood Reporter
1515 Broadway, New York, NY 10036
Fax: (212) 536-5190

No phone calls please

EOE

MEDIA PLANNER/BUYER

Full Service Advertising Agency located in Essex County seeks Media Planner/Buyer. Minimum of (3) years experience in Planning and Buying Consumer and Trade Print. Broadcast a plus. Computer proficiency required.

Please fax your resume with current salary to:

HR Dept.
(201) 376-0979

SPOT RADIO & TV BUYERS

International trading company seeks experienced buyer with a minimum of 5 years buying experience. Computer experience a must. Please fax cover letter, resume, and salary requirements to

Attn: Phyllis Winter
@ 212-599-2525

Senior Media Planner

One of the fastest growing media agencies in the Southeast, with national accounts, is in search of a Senior Planner. An excellent opportunity with good benefits and lifestyle. You'll need to have 3 or more years experience. Strata preferred. Fax your resume to:

Impressions Media Services, Inc.
1204B East Washington St.
Greenville, SC 29601
Fax 864/233-1942

ACCOUNT EXECUTIVE

Fast growing, dynamic ad agency looking for Account Executive with experience in either technology or business to business marketing. Forward resume and cover letter to:

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

AD SALES

Energetic sales assistant needed for a leading weekly newspaper. Knowledge of computers, good verbal & written skills also a must. Great place to start! Learn everything about this exciting business. Salary, low 20's.

Fax resume and cover letter to:
212-980-2087
Attn: Michaelangelo

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Call 1-800-641-2030
or 212-536-5319

e-mail: adweek@adweek.com

HELP WANTED

Shape the Future

Join a creative downtown agency enjoying explosive growth.

Media Planner/Buyer

We need a strong media professional to build a department in our rapidly expanding agency. You have solid experience (4-5 years) planning and buying all types of media and can work in a fast paced, team oriented environment. You are capable of crafting unique solutions to our clients' business challenges. Most of all, you have the passion to be a key player in a growing agency which will value your contribution.

We offer the right candidate the opportunity to shine and help us grow even more, along with compensation commensurate with experience. Submit resume to: WHH, Culver Associates, Ltd., 141 5th Avenue, 11th Fl., NY, NY 10010 or fax to 212.505.6899.



Those who stand out blend in well at HP.

Long considered one of America's most admired high-tech companies, Hewlett-Packard is leading the way in making technology accessible to the average individual. Join the leader in inkjet technology at the **San Diego Site** where we develop, manufacture and market inkjet multi-function products.

Category/Program Manager

You will lead the Marketing organization initiative to develop expertise in retail category management; conduct research and analysis and develop recommendations to achieve profitability goals; understand category management best practices and leverage these practices into Trade Marketing plans. In addition, you will develop methodology to screen and define specific HP Trade Marketing programs with North American channel partners; devise strategies, policies and business controls.

Requires a business degree plus 1 year related experience or equivalent combination. Prior retail category management experience as well as strong analytical, verbal and written communication skills essential. Experience in developing retail programs and budget management desired.

Our excellent compensation and benefits package includes cash profit sharing, stock purchase, 401(K) and retirement plans, flexible work hours, and educational assistance. To apply for this **San Diego Site opening**, please send your resume and cover letter to: **Hewlett-Packard Employment Response Center, MS20AZ, Attn: Ad #4826, 3000 Hanover Street, Palo Alto, CA 94304-1181, fax (415) 852-8138, or e-mail: resume@hp.com** To learn more about HP and our employment opportunities, visit our Homepage on the World Wide Web at: <http://www.jobs.hp.com> Hewlett-Packard Company is an equal opportunity employer dedicated to affirmative action and work force diversity.

HP in San Diego
Innovation through ideals.



COORDINATOR, CORPORATE PARTNERSHIPS

Liberty Science Center, "one of America's best science museums," is seeking a creative, organized marketing professional to coordinate corporate sponsorship efforts and assist in the development and execution of targeted promotions. Your duties will include, but not be limited to, sponsor prospecting and fulfillment, promotion development and implementation and other related efforts as necessary.

We require a bachelor's degree, strong project development skills and 3 years related promotional experience. Candidate should be detail-oriented, a self-starter, able to work independently and juggle multiple responsibilities. Excellent communication and computer/Internet skills. In return, we offer a competitive salary and excellent benefits. Mail/fax or e-mail a resume and salary requirements to:

Human Resources, Liberty Science Center, 251 Phillip St., Jersey City, NJ 07305-4699. Fax (201) 432-5111, e-mail: vdisanto@lsc.org Web site: <http://www.lsc.org>

Equal opportunity employer



ACCOUNT EXECUTIVE PHILADELPHIA

Bozell Worldwide has a challenging opportunity for an aggressive team player to join its East Taco Bell Field Group. This position requires a min. of 2 yrs. exp. at a traditional agency with a min. of 1 yr. AE exp. Must be computer literate, analytical and very strategic. Excellent written, verbal and presentation skills required. Fast-food/Retail exp. desired.

Please fax or mail resume to:

Bozell Worldwide
Attn: JB/Philly
535 S. Anton Blvd., Suite #700
Costa Mesa, CA 92626
Fax #714-708-9299

EOE/AA/M/F/D/V
No phone calls please

Print Production/Traffic Managers Wanted

Must be capable of wearing two hats: a traffic manager and print production manager. A self-starter able to work under tight deadlines, handle art buying, and familiar with newspaper, collateral and direct mail production. Requires the ability to negotiate competitive bids, develop estimates, and perform vending and print approval functions. 1-3 yrs exp necessary. (Immediate openings in Chicago and New York offices.) Send resume to:

TBWA Chiat/Day
Attn: Tammi Martray - Box LH
340 Main Street
Venice, CA 90291

*No phone calls please.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

HELP WANTED

Lucent Technologies

*We make the things
that make communications work*

Lucent Technologies is a leader in the telecommunications industry. We design, manufacture and deliver a wide range of public and private networks, communications systems and multimedia systems. Our goal is to be #1 in all of the markets we serve. That's where you come in.

ADVERTISING MANAGER

We are currently seeking a highly motivated and energetic team player to join our fast paced Corporate Advertising team in Murray Hill, NJ. You will have broad responsibility for advertising planning, creative development, production, media planning, research and budgeting/billing. This will involve working closely with our business units and corporate groups, as well as managing the activities of our advertising agency in ad creation and placement.

To succeed with us, you will need a Bachelor's degree in a related discipline, significant advertising or agency management experience, excellent communication and interpersonal skills, plus demonstrated ability to manage multiple projects simultaneously and oversee all budget/billing issues.

We offer a competitive compensation and benefits package that is among the strongest in the business. If you are interested in a challenging career with a high energy organization, please send your resume to: Lucent Technologies, Employment Manager, Dept. ADW/1404/97, 283 King George Road, Room B2C76, Warren, New Jersey 07059. Visit us on the World Wide Web: <http://www.lucent.com>. An equal opportunity employer.

Lucent Technologies
Bell Labs Innovations



CHANGE THE WORLD

Care about national issues and Democratic campaigns? itching to explore new creative boundaries? Hard-working, talented team of 60 is looking for a **senior copywriter** and a **senior designer** to join progressive ad firm. National reputation for excellence, results. Send to:

Creative Director
1010 Wisconsin Avenue, NW
Suite 800
Washington, DC 20007

RESEARCH CONSULTANT

Small, dynamic ad agency looking for research consultant to manage growing research needs. Must have experience in the technology marketplace. Forward resume and cover letter to:

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

AGENCY PROFESSIONALS

Our nationwide agency clients are looking for Account Mgrs., AE's, Account Supervisors, Creative Dir., Art Directors & Copywriters. Contact:

Sanford Rose Associates
Executive Recruiters
812-853-9325 fax 812-853-1953

MEDIA-MEDIA-MEDIA

Our clients need Help! They need Media Directors, Planners, Buyers, AMD's. Contact:

Sanford Rose Associates
Executive Recruiters
812-853-9325 fax 812-853-1953

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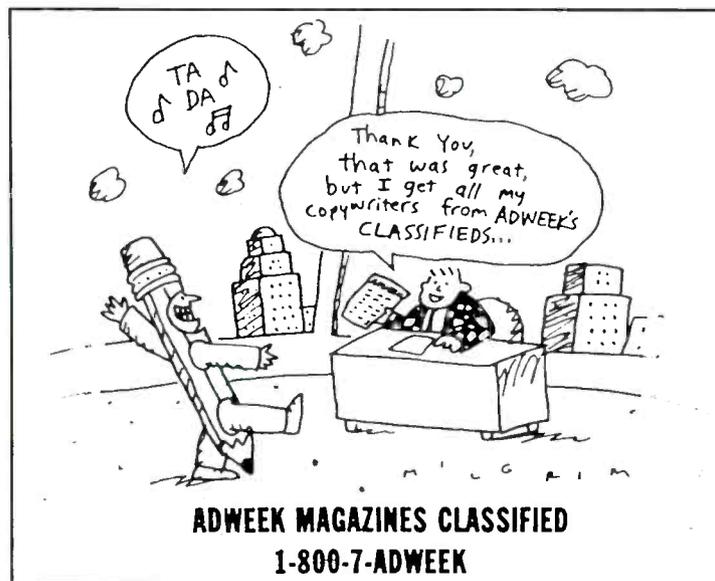
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ATTN: ADWEEK CLASSIFIED ADVERTISERS:
ADWEEK Classified closes on **Wednesdays at 4:30 p.m.**

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



CALENDAR

The Association of National Advertisers will present an advertising management conference Feb. 2-4 at the Ritz Carlton Palm Beach Hotel in Manalapan, Fla. Contact: 212-455-8021.

The American Association of Advertising Agencies will present its annual media conference and trade show Feb. 5-7 at the Hyatt Regency in Atlanta. To register, contact the AAAA at 212-682-2500.

The International Radio & Television Society presents a newsmaker luncheon, featuring network entertainment division presidents, Feb. 7 at the Waldorf-Astoria Hotel in New York. Contact: 212-867-6650.

The Editor & Publisher Co. will hold an interactive newspapers conference Feb. 12-15 at the Hyatt Regency in Houston. Contact: 212-675-4380, ext. 314.

Women in Cable & Telecommunications Foundation's "Managing Your Own Career" workshop will be presented Feb. 12-13 in San Francisco (location to be announced). Contact Mary Daviau at 312-634-2330.

The Internet and Electronic Commerce Conference & Exhibition, sponsored by the Gartner Group, will be held March 18-20 at the Jacob Javits Convention Center in New York. Contact: 203-256-4700, ext. 115.

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

Media Notes

NEWS OF THE MARKET

O'Brien Is New M.E. at WNBC
WNBC-TV in New York, the flagship NBC O&O, has a new managing editor, plucked from NY 1, the local cable news channel. Philip O'Brien had served as news director with NY1. Prior to that, he was a senior producer with both Fox's WNYW in New York and a producer at CNN. The hiring of O'Brien relieves Dan Forman, who was promoted from managing editor last August to assistant news director and had since been doing both jobs.

Study: Taxes May Nix Tel Biz
KPMG Peat Martwick LLP, a consulting firm, issued a study this month indicating that cable TV companies seeking to enter the \$95 billion local telephone market may get badly hit by state and local taxes. The study reports that cable companies and utilities could pay up to 10 times as much in taxes than they are accustomed to. It also points out that cable companies in many cases do not have the requisite systems in place to track, bill, collect, remit or deal with the additional telecommunications taxes.

Belo Taps Moroney
A.H. Belo Corp.'s vice chairman Ward Huey announced last week that James Moroney has been named president of the company's TV station group. Moroney had been executive vp of the station group since January 1995. Moroney will coordinate the affairs of the seven A.H. Belo owned stations, which are ABC, CBS or UPN affiliates within the top 60 markets.

Granite Stock Offering Afoot
Station group owner Granite Broadcasting 1st week confirmed

earlier reports (*Mediaweek*, Jan. 13) that the company will extend a public offering of preferred stock to raise \$150 million to assist debt financing and completion of its recent \$150 million acquisition of WXON in Detroit.

Granite Promotes Job Fairs

In other news from Granite, the company has teamed with Career Mosaic, a leading Internet employment site (www.careermosaic.com), to

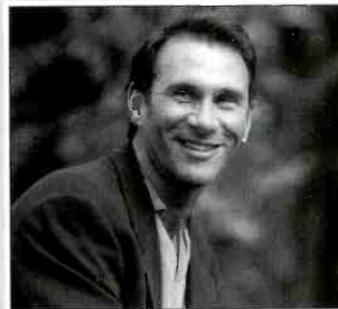
as national editor on Feb. 24. For the past year, Waldman served as senior adviser for policy, planning and evaluation to Harris Wofford at the Corporation for National Service.

Van Wagner Acquires Dorna

Outdoor advertising company Van Wagner Communications, as expected, has acquired New York-based Dorna USA [*Mediaweek*, Nov. 4], the U.S. subsidiary of Dorna Promocion del

Shared Tastes

New York magazine's restaurant review duties are now being shared between longtime solo act Gael Greene and new arrival Hal Rubenstein.



Rubenstein was formerly style editor for *The New York Times Magazine* and a columnist to *The New Yorker*. He will continue as a contributor for *InStyle*

Rubenstein gives New York a food duo

conduct on-line and broadcast job fairs. The broadcast component of the joint venture directs viewers to the station's job fair Web sites (www.kntv.com and www.keyetv.com). Promotional and paid advertising spots for the fairs began airing Jan. 21 and will run through Jan. 31 on KNTV in San Antonio and KEYE in Austin, Texas. Participating advertisers include Lockheed Martin, 3Comm, National Semiconductor and Intel.

Waldman Moves to 'U.S. News'

Steve Waldman, who worked in the national affairs department at *Newsweek* for nine years, will join *U.S. News & World Report*

Deporte, based in Spain. Terms of the deal were not disclosed. Dorna USA, an outdoor advertising company that specializes in sports signage, including rotating electronic signs at major sports arenas, will continue to focus on sports outdoor advertising as a division of Van Wagner. Van Wagner president Richard Schaps will assume the same title at Dorna USA.

On-line Soap Faces Finale

American Cybercast, the Web content producer that developed the on-line soap opera "The Spot," last week filed for Chapter 11. Also, 25 of 40 employees have been laid off. Earlier this

Media Notes

CONTINUED

month, the company announced it needed to raise \$1.5 million from new investors before the end of January or it would be forced to fold.

NBC.com Gets Romantic

NBC.com and Match.com, a Web personals service, are partnering to create an on-line romance contest at <http://www.-NBC.com>. The contest, in which people write in their on-line love stories, is designed to create a targeted female demographic for advertisers.

TVB Bolsters Marketing Dept.

The Television Bureau of Advertising has given a self-described "facelift" to its marketing department. Sheryl Zeligson and Brunetta Pretesi have been hired as marketing research director and marketing research manager, respectively. John Cantanese, formerly in ad research with the TVB, will join Zeligson as a marketing research director. Claire Sheridan Mandler, formerly TVB manager of ad research, is now associate director of marketing research. The marketing department also will now handle advertising.

WNET Boosts Show Output

WNET-TV in New York, a primary program supplier for Public Broadcasting System stations, has unveiled its largest-ever slate of original programming, for the 1997-98 broadcast season. The schedule, valued at \$40 million, includes 13 new specials or miniseries and three ongoing series, representing nearly a seven-fold jump in funding and production output from the 1995-96 season. Topping the offerings is *Religion Newsweekly*, fully funded by a grant from the Lilly Foundation; *Beyond Wall*

Street, a series looking at the next generation of financial planning;

Truman, a documentary on the late President Harry S. Truman; and a biography series on the great composers called *The Classics*.

WNWZ Links With AAHS

Children's Broadcasting Corp. last week signed an affiliation agreement with WNWZ-AM 1430 in Memphis. WNWZ, owned by Flinn Broadcasting Corp., is expected to launch CBC's Radio AAHS format on Feb. 15.

Tribune Enjoys Spoils of Battle

Station group owner Tribune Broadcasting found immediate reason to gloat after winning its recent legal battle with the National Basketball Association over the rights to telecast Chicago Bulls games nationally on cable superstation WGN in Chicago. The telecast of the Bulls-Houston Rockets matchup on Jan. 11 gave WGN its highest audience delivery of the season, with 2.02 million households for the evening.

The WB Adds Affiliates

The WB network has completed an agreement with Sinclair Broadcasting-owned stations in Milwaukee and Birmingham, Ala., for affiliations. Coming over to The WB roster is WVTU in Milwaukee, the nation's 29th-ranked ADI market, and WWTO in Birmingham, the 51st-largest market in the U.S. The two markets bring in an additional 1.35 percent U.S. broadcast coverage to the network and an affiliate lineup of 96 stations representing what WB officials claim as 84 percent national coverage.



Scranton paper brews up a new advertising display

Times Newspapers' *The Scranton Times-Tribune* and *The Sunday Times*. The format, developed jointly by the newspaper's ad director, rep firm Sawyer Ferguson Walker and Lion Brewery, was placed in the papers' main news section surrounded by news articles.

BSkyB Exec Signs With BBC

Rebecca Segal, a veteran programming executive for Rupert Murdoch's overseas direct broadcast satellite networks, has joined British Broadcasting Corp. as senior vp of BBC Programme Acquisition USA. As the BBC's U.S. programming acquisition representative, Segal will report to June Dromgoole and will be based in Burbank, Calif. For the last four years, Segal handled programming and program acquisition matters for British Sky Broadcasting (BSkyB), Star TV of Asia and VOX Television of Germany.

MG Cuts WUTR Loose

Media General, the Richmond, Va.-based communications company, has agreed in principle to sell ABC affiliate WUTR-TV just a few weeks after buying the station. The pending sale of the Utica, N.Y., property for \$7.8 million to Utica Television Partners comes on the heels of Media General's

Cross-Pressing News

Times Newspapers of Scranton, Pa., is touting an advertising-design first with a recent insertion from Lion Brewery. The innovative format is an across-the-page diagonal strip of three 2-inch-by-7-inch full-color boxes that ran in

\$710 million purchase on Jan. 7 of Park Acquisitions, which had owned WUTR and 10 other stations. The move comes as part of a "clustering strategy" to consolidate Media General's presence in the Southeast. In the past four weeks, through a flurry of long-term bank debt-financing measures and swapping of stations, MG has grown from three stations in Florida and South Carolina to 14 stations covering just over 22 percent of the households in the Southeast.

PNI Buys Real Estate Pubs

Philadelphia Newspapers Inc. has acquired Marketplace Advertising, Ltd., a New Jersey-based publisher of real estate magazines and on-line listings. The acquisition of Marketplace will boost Philadelphia-area real estate information on <http://www.phillynews.com>, PNI's *The Philadelphia Inquirer* and *Daily News* Web site.

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LISA COFFEY, ADVERTISING SALES
USA TODAY-NEW YORK



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MARIBETH BURKLEY, DIRECTOR OF CREATIVE SERVICES
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| <input type="checkbox"/> ATLANTA March 5,6,7* | <input type="checkbox"/> BOSTON May 14,15,16* |
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BIG DEAL

Corona Beers

Advertiser: Gambrinus and Barton Beers
Agency: Richards Group, Dallas
Begins: April
Budget: \$10 million-plus
Media: TV, radio

Coming off another year of 30 percent-plus gains for Mexico's Corona Extra beer, importers Gambrinus and Barton Beers will triple TV spending in 1997 to \$10 million or more.

The Corona marketers will grow network, cable and syndicated TV media to get the basic brand message out more efficiently, and concentrate radio dollars on more highly developed markets such as Dallas, Atlanta and Philadelphia. Creatively, though, the company will stick to its nuts-and-bolts beach imagery.

"Breakthrough, high-impact [approaches] are pretty much resisted" in favor of continuity and focus, said Gambrinus marketing director Ron Christeson. "If you keep chasing every creative hot dog, you'll be chasing rainbows."

In April, new spots, from Richards Group, Dallas, return to the beach but dial up "people presence." One offers cruise ship footage and the evocative sound of the ship's horn—actually, a beach-going couple blowing into a Corona bottle. In another, a ringing alarm clock summons a pair to roll over so they get an even tan. A Cinco de Mayo promo urges you "to make it a seis-pack."

This is a big year for San Antonio-based Gambrinus. After restaging newly acquired BridgePort Brewing to stress more accessible craft styles and the BridgePort name—versus quirky monikers like Pintail ESB—that brand hits up to 50 new markets this quarter. Canada's Moosehead enters the Gambrius portfolio in April in need of a marketing direction.

Gambrinus (eastern U.S.) and Barton (west) share import rights to Corona brewer Grupo Modelo's portfolio, just renewed for 10 years despite a competing pitch by Anheuser-Busch. The partners are developing the first national print campaign for Negro Modelo via Richards Group and seeking ways to bolster Corona Light. —Gerry Khemouch

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

CROWNE PLAZA HOTELS

Advertiser: Holiday Inn Worldwide
Agency: Scaros & Casselman Advertising, Stamford, Conn.
Begins: Now
Budget: \$7 million
Media: TV, print
 Holiday Inn Worldwide will break the first solo branding campaign for Crowne Plaza hotels this week, targeting ceos and business travelers who wish they were to show how Crowne Plaza staffers accommodate their guests' whims and quirks.

In this first branding effort, ads focus on individual customer comfort rather than playing up bricks and mortar. Media includes *Sports Illustrated*, consumer business magazines and CNN and its Headline News broadcasts.

In 1994, Holiday Inn made Crowne Plaza a separate brand. The brand campaign, part of a total \$20 million marketing budget which includes strategic partnerships with airlines and heavy direct marketing, should help raise overall brand awareness.

—Elaine Underwood

ZIEBART

Agency: Mars Advertising, Southfield, Mich.
Begins: March
Budget: \$6 million
Media: TV, radio
 Mars Advertising is readying a new television and radio campaign for

Ziebart International Corp. featuring Adam West, star of the 1960s *Batman* TV show. The campaign theme is "Ziebart: Survival Gear for Cars," according to Walt Fredericksen, Ziebart's ad director. Three 30-second TV spots and three 60-second radio commercials will play up the Caped Crusader's Batmobile as "the ultimate accessorized car." Spots begin this spring, with break dates dependent on the weather in markets.

There's no tie-in with Warner Bros.' *Bat-*

man and Robin film, opening in June, but the timing is an obvious boon for Ziebart's effort. Franchisees handle local media buys and will determine the on-air schedules in their markets, Fredericksen said. Ziebart said it will spend about \$6 million on advertising this year. —Tanya Gazzdik

ABSOLUT VODKA

Agency: TBWA Chiat Day, Dallas
Begins: March
Budget: Undisclosed
Media: TV, print, radio

The "Highland Park Woman" and the Cowtown cowgirl are likely among the most well-known impressions of Dallas and Fort Worth, respectively. In two new print ads breaking in February's *Texas Monthly*, Absolut Vodka, the New York-based Seagram division, gives the "Absolut" theme a regional spin in Texas for the first time. In successive pages of the magazine, Absolut placed two ads targeted at the neighboring North Texas cities

that note each place's individual perception. Although Absolut has done city ads before, this is the first Texas-only work done by the spirits maker. —Glen Fest

SPRINT

Agency: NKH&W
Begins: March
Budget: Undisclosed
Media: TV, print

Absolut Vodka agrees. The big bad wolf of fairy tale fame helps Sprint's local telecommunications division tout its Caller ID service in a new campaign by NKH&W. The campaign consists of 60- and 30-second television spots, two 60-second radio spots, print and outdoor executions and bill inserts. Print ads broke last week.

Spot TV ads will break the week of Jan. 20 in Sprint's 17-state local-calling territory through March. NKH&W is handling all media buying, a first for Sprint, which previously has relied on local market buyers for advertising outside its core long-distance business. The latter is handled by J. Walter Thompson in San Francisco. —Ellen Rooney Martin



He's baaack—in spots for Ziebart

CMR Top 50

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

Week of Jan. 6-12, 1997

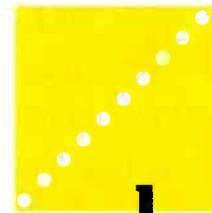
Rank	Brand	Class	Spots
1	BURGER KING	V234	68
2	BLOCKBUSTER MUSIC STORE--BLCKBSTR VD.	V393	30
3	DOMINO'S PIZZA	V234	24
4	COCA-COLA CLASSIC	F221	23
	RED LOBSTER RESTAURANT	V234	23
6	EVEREADY--ENERGIZER BATTERIES	H220	21
	KFC RESTAURANT	V234	21
8	PHILIPS MAGNAVOX--WEB TV INTERNET TRM	H310	18
	TACO BELL	V234	18
10	BUENA VISTA--METRO MOVIE	V233	17
	CARNIVAL CRUISES	T412	17
	NEW LINE--FIRST STRIKE MOVIE	V233	17
	SEARS DEPT.--APPAREL	V321	17
14	LITTLE CAESAR'S PIZZA RESTAURANT	V234	16
	TYLENOL--EXTRA-STRENGTH GLTB	D211	16
16	JC PENNEY DEPT.--MISC.	V321	15
	MERCURY TRUCKS--MOUNTAINEER	T117	15
	MGM/UA--TURBULENCE MOVIE	V233	15
	NEW LINE--MICHAEL MOVIE	V233	15
	PEPCID AC	D213	15
	SUBWAY	V234	15
	WISK--LIQUID COLOR HOLD BLCH ACTN	H412	15
23	1-800-COLLECT	B142	14
	HALL'S MENTHO-LYPTUS--TABLETS	D212	14
	HEALTHY CHOICE--VARIOUS PASTA SAUCE	F117	14
	M&M CANDIES	F211	14
	TRIDENT--SUGARLESS GUM	F211	14
28	DENTAL CARE--EXTRA WHITENING PASTE	D121	13
	MERCURY TRUCKS--VILLAGER	T117	13
	SEARS DEPT.--SPORT/TOY/HOBBY	V321	13
31	BOSTON MARKET RESTAURANT	V234	12
	CENTURY 21 REAL ESTATE	V221	12
	MERCURY AUTOS--SABLE & SABLE WAGON	T111	12
	NYQUIL--LIQUID COLD REMEDY	D212	12
	ROGAINE--HAIR TREATMENT MED.	D218	12
	SCOOP AWAY--ANTIBACTERIAL LITTER	G532	12
	ULTRA SLIM FAST--RTS DRINK	F123	12
	VASELINE INTENSIVE CARE--LOTION	D111	12
39	AT&T LONG DISTANCE--RESIDENTIAL	B142	11
	FEMSTAT 3	D216	11
	FORD TRUCKS--F-SERIES PICKUPS	T117	11
	MCI COMMUNICATIONS CORP.--CP	B144	11
	TRISTAR--BEVERLY HILLS NINJA MOVIE	V233	11
44	ALEVE--ANALGESIC TABLETS	D211	10
	ALKA SELTZER PLUS--COLD TABLETS	D212	10
	DIET COKE	F221	10
	EXCEDRIN--EXTRA-STRENGTH TABLETS	D211	10
	GENERAL FOODS INT'L.--SGR FR&FAT FR CF	F171	10
	HONDA AUTOS--ACCORD	T112	10
	LUBRIDERM--CLEAN MOISTURE LOTION	D111	10

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

Source: Competitive Media Reporting

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Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Dripping with Seep

WE HAVE JUST COMPLETED, THANK HEAVEN, A VERY stressful time of year, a period characterized by Annoying Celebrations That Media Person is Utterly Indifferent To. The horror of these bloated, media-blanketed yet essentially meaningless events—and if you think MP is talking about the Inaugural, Super Bowl and Golden Globes, you're an exceptionally gifted, intelligent and perceptive human being—is that even though Media Person is desperate to ignore them, he can't. And neither can you. No matter what you do, they ooze their slimy way into your poor, defenseless brain. This affliction is known as Media Seep and it's harmful to your psychic health.

Media Seep forces us to know things we would rather not know. Do you think MP's refined, sensitive consciousness really needed to harbor the knowledge that Whoopi Goldberg cooed to the Clinton family at the Inaugural Gala: "You are three of the coolest people I've ever met"? Who could encounter such cloyingly transparent suck-uppery without suffering a writhing spasm of nausea?

Media Person got blindsided with that one while trying to slip quietly through a newspaper to check on whether tensions were still rising between the Serbs and Croats in the troubled enclave of Eastern Slavonia. Later that day, flipping on the 11 o'clock news purely to learn if any deranged, ax-wielding granny killers were committing home invasions in his neighborhood, the unsuspecting MP was nailed by a highlight clip from Mr. President's parade of platitudes.

"America demands and deserves big things from us, and nothing big ever came from being small," he enthused. The efficiency was breathtaking. The man speaks one little sentence and accomplishes two untruths. First of all, what got him elected (aside from the feebleness of his opponent) was promising tiny, incremental, don't-upset-anybody changes.

And if nothing big ever came from being small, Bill himself must have been born an extra large. Please. America has pretty much given up demanding anything from its leaders, realizing that it's all they can do just to stay out of jail.

OK, to be charitable, Media Person should acknowledge that William Jefferson Clinton does have a noble dream: nothing less than to be remembered as the greatest of America's

son. Just leave Sipowicz alone.

And for heaven's sake, don't bother informing MP who won the Golden Globe Awards. Do you have any idea who it is that bestows these specious gewgaws on our validation-starved actors? It's the Hollywood Foreign Press Association, which happens to consist of three Albanian limo drivers and part-time screenwriters who also string for *Paris Match* and the U.S. correspondent of *Abu Dhabi News and World Report*. Just the knowledge that this inane hoax exists forms an indelible blot on Media Person's delicate sensitivities that should be as litigable as any injuries suffered by Paula Jones or the Food Lion supermarket chain. Yet MP could not avoid witnessing shots of radiant actors entering the ceremony, as self-satisfied as if they were Nobel peace laureates arriving in Oslo after saving the world from a nuclear apocalypse.

And speaking of Scandinavia, Media Person had just reached for his *TV Guide* to see if there were any good Finnish art films on Bravo when he was slapped in the face by a cover devoted to "Super Showdown!" This ubiquitous brawl even managed to butt into a *New York Times* "Living" section feature on Boston cream pie. Even though it won't help

his cholesterol count, Media Person has given up sports. The rest of you can go on cheering the infinitely fascinating varieties of the off-tack-

How many of you bothered to read Timothy Ferris' 'New Yorker' article last week? The one that said the planet is doomed.

forgotten presidents. To be placed by posterity ahead of such extraordinarily ordinary men as Rutherford B. Hayes, Chester Arthur and Jerry Ford—maybe even Millard Fillmore—that is a goal capable of stirring the blood of several dozen C-Span-addicted nerds throughout this great nation. Fine. Just leave Media Person out of it. That is all he asks, because he's busy watching *Frasier*, which, according to *Entertainment Weekly*, is one of several sitcoms that has lots of gay writers, thus accounting for why the fuss-budgety Crane brothers sometimes sound like two queens arguing over who gets to wear the spangled lycra tights to the Halloween ball. Well, if that's what it takes to make a TV show funny, hire more gays, says Media Per-

le run, but after watching an estimated career total of 397,000 of them (not to mention the thrilling antics of famous, overpaid pro crotch-kickers and face-sprayers), MP is hanging up the spikes for good. Not that he has any real hope of avoiding the name—or, even worse, the image—of Dennis Rodman.

Because such horror seeps in from all directions. And meanwhile, the important news is relegated to obscurity. How many of you bothered to read Timothy Ferris' *New Yorker* article last week? The one that said the planet is doomed. Do the rest of the media care? No. They're too busy zapping unwanted Super Bowl updates at a cowering, hiding Media Person to bother with the end of human life. ■

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Watching basketball won't help you perfect a slam dunk.

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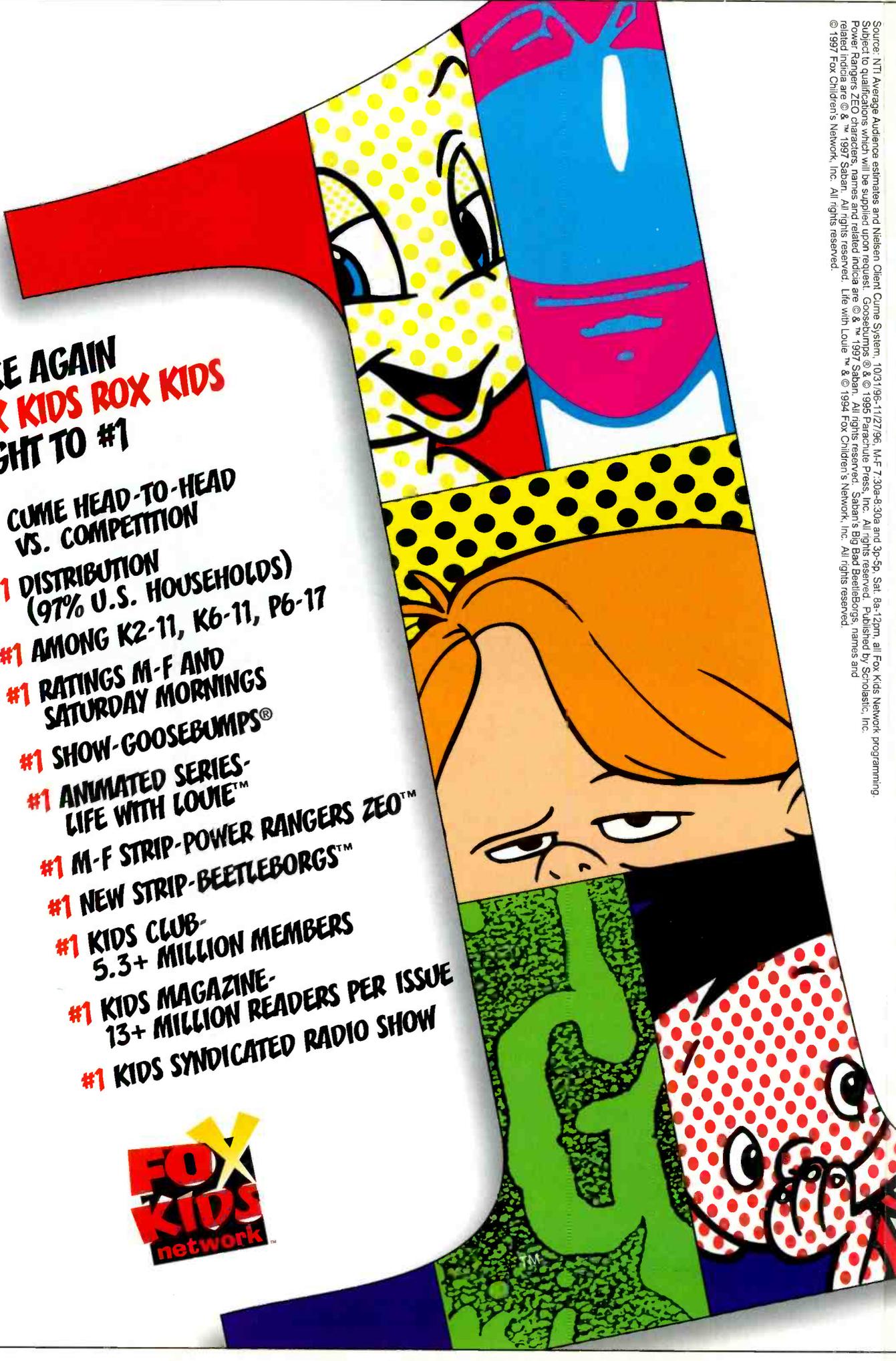
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Source: NTA Average Audience estimates and Nielsen Client Cume System, 10/31/96-11/27/96, M-F 7:30a-8:30a and 3p-5p, Sat. 8a-12pm, all Fox Kids Network programming. Subject to qualifications which will be supplied upon request. Goosebumps® & © 1995 Parachute Press, Inc. All rights reserved. Published by Scholastic, Inc. Power Rangers ZEO characters, names and related indicia are © & ™ 1997 Saban. All rights reserved. Saban's Dig Dug BeetleBorgs, names and related indicia are © & ™ 1997 Saban. All rights reserved. Life with Louie ™ & © 1994 Fox Children's Network, Inc. All rights reserved. © 1997 Fox Children's Network, Inc. All rights reserved.