

MEDIAWEEK

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April 28, 1997 \$3.00

Bullish Outlook for Big 4

Buyers, sellers agree: Strong demand will drive up upfront **PAGE 4**

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Ford consolidates national media buying at its long-time lead agency

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CNBC: All's Well, Almost

Net's chief claims NBC's original cable outlet is doing just fine

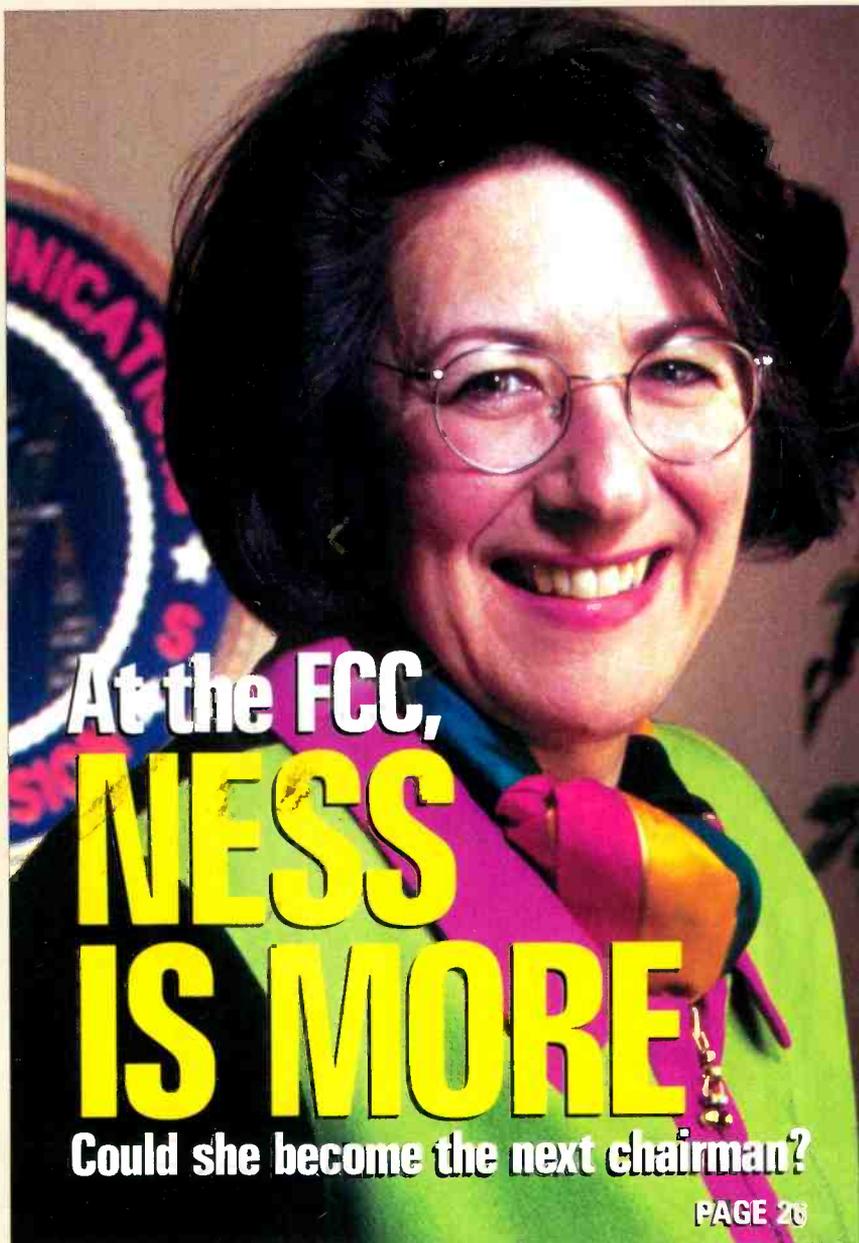
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MAGAZINES

Hearst: Back In the Black

Group regained lost ground in first quarter, president says

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At the FCC,

NESS
IS MORE

Could she become the next chairman?

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MARKET INDICATORS

National TV: Moving

Third-quarter scatter is just beginning to move. ABC is tight due to makegoods. Networks predict CPM increases in the 15 to 40 percent range over last year's upfront.

Net Cable: Holding

Second quarter is gone; third starts out iffy, per usual. Few cancellation options are exercised. Upfront: deals should start flying next week.

Spot TV: Softer

April ends relatively flat, with a very disappointing showing by movies. May and June look better, with blockbuster early-summer movies coming out. Automotive continues to drive the category.

Radio: Strong

Local and network are strong, and big cities are still posting big business. All categories are participating in a robust market, including package goods, fast food and autos.

Magazines: Solid

ABP reports trade publications netted record ad dollars in the first quarter. There's vitality in computers, travel, retail, food and cars.



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“...the best family show
on television”

-TV Guide

Parent's
Television
Council

“Green Light”
Award-Winner

“The best
family drama”

-Dorothy Swanson, President & Founder
Viewers for Quality Television

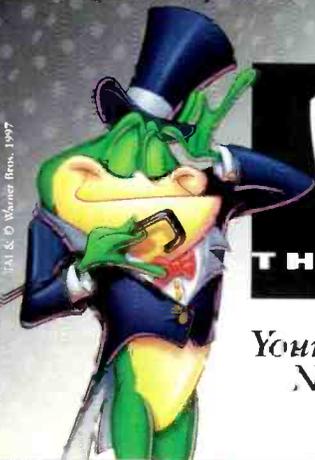
“Those who say there's
nothing on TV that they
can watch with their kids
should check this one out...”

-Philadelphia Daily News

7th HEAVEN



MONDAY 8/7 CENTRAL
MOUNTAIN



WB
THE

Your Family's
Network

Laura K. Jones

MAY 08 1997

AT DEADLINE

Court: Tobacco Ads Not Under FDA Rule

The Food and Drug Administration has jurisdiction over tobacco only as a product—not over tobacco's advertising or marketing, a federal judge in North Carolina ruled last Friday. However, the judge did not rule on the constitutionality of advertising restrictions, ordering that FDA rules restricting certain forms of tobacco advertising, which are scheduled to go into effect Aug. 28, be stayed indefinitely, pending appeal. The Clinton administration has already announced its intention to appeal. The rules would severely limit outdoor tobacco advertising and cigarette ads in magazines with a significant number (15 percent or more) of readers under 18. The ruling comes just a week after reports that the country's two largest cigarette companies are considering a self-imposed ban on some advertising as part of a proposed settlement with a consortium of state attorneys general. "This is a 100 percent victory for us," said George Gross, executive vp for governmental affairs for the Magazine Publishers of America, one of several advertising-related trade associations involved in the suit.

FCC to Review Minority-Front Case

The Federal Communications Commission faces new appeals in a radio station ownership dispute that has dragged on before the agency and in federal courts for four years. Last week, Orion Communications and one of its owners, Zebulon Lee, of North Carolina, filed an emergency motion with the FCC to regain control of Lee's FM-radio station in Asheville. The motion follows a series of legal challenges centering on, among other things, the issue of minority "fronts" within the industry. An administrative law judge ruled in April 1990 that a major investor had created a "sham" application by naming a minority female as an ersatz partner to "window dress" his proposal.

GOP Attacks Paper Cross-Ownership

Capitol Hill Republicans have weighed in on the prickly issue of crossover ownership in the media. On April 24, Sen. John McCain (R-Ariz.), chairman of the Senate Commerce Committee, introduced The Newspaper Ownership Act, which he said would eliminate "one of the most archaic provisions" in telecom law: a prohibition against newspapers being under the same ownership as TV or radio stations in the same market. Scott Klug (R-Wis.), who cosponsored the

bill's House version, told *Mediaweek*: "This was a great rule for 1967, but it's not relevant to today's media market."

Capstar Buys 3 Alabama Properties

Capstar Broadcasting Partners last week agreed to acquire three Birmingham, Ala., radio stations—WERC-AM, WMJJ-FM and WOWC-FM—from Ameron Broadcasting for about \$31 million. Ameron is based in Birmingham. The transaction brings to 172 the number of stations Capstar has acquired or announced plans to acquire since the company's formation in May 1996 by Dallas-based venture capital firm Hicks, Muse Tate.

D.C. TV Station Gets Earlier Start

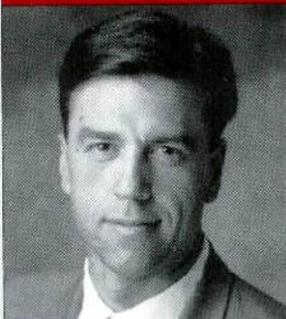
It's even earlier to rise in Washington, D.C., for WTTG-TV. The Fox owned-and-operated station will attempt to improve its last-place numbers in the 6-7 a.m. local news race by trying to get to the starting line at the same time as competitors WJLA (an ABC affiliate), WRC (NBC) and WUSA (CBS), all of which have early newscasts on or before 5:30 a.m. Gregg Kelley, vp and general manager of WTTG, called the move "a competitive issue" in a market where "the national news is local news."

People Moving: Harry Montro, senior vp at CNN Interactive, resigned last week. Montro is expected to announce plans to join another Internet venture this week...Robert Gremillion, vp/general manager of CLTV News and Tribune Regional Programming, has been named president/ceo and publisher of the Ft. Lauderdale, Fla.-based Sun-Sentinel Co. The appointment is effective May 1. Kathleen Waltz, vp/developing businesses of the *Chicago Tribune*, becomes the *Sun-Sentinel's* general manager.

Addenda: Jacor Communications last week agreed to buy four Cheyenne, Wyo., radio stations, KIGN-FM, KOLZ-FM, KGAB-AM and KLEN-FM, from Magic City Media for \$5.5 million...A meeting between top executives of NBC and the network's affiliated stations was

pushed back from April 22 to April 28 in New York...Nancy Claster, 82, the original host of the groundbreaking *Romper Room* children's educational series, died April 25 at her home in Baltimore due to complications from cancer. She was known to kid viewers as Miss Nancy. The show was launched in 1953.

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Bill Carey of WCBS-TV:
Going for quick bursts

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MEDIA WIRE

FCC to Hold Hearings June 4 On TV Ratings System

The Federal Communications Commission decided last week to hold a hearing June 4 on the new TV ratings system. Although the FCC has not indicated what might result from the hearings, the problems for the TV industry—and for the Jack Valenti-led coalition that created the current ratings—could be “enormous,” a major network TV lobbyist said.

If the FCC rejects the current ratings system, it can, under the Telecommunications Act of 1996, appoint an independent advisory board to propose an alternate system. Though the government couldn't require it, the FCC's board could publish its ratings, putting the FCC in the driver's seat. “This would not be acceptable to members of the TV industry who agreed to the current ratings system only reluctantly,” said the network lobbyist. “Some members of the coalition were concerned from the start that ratings would be used, or misused, to indicate violence, sex or rough language based on standards that are very narrowly defined.”

More specific ratings on such subjects are exactly what many organizations have proposed to the FCC. Groups as varied as the Children's Defense Fund and the American Medical Association oppose the new system, which, like movie ratings, is age-based; they say it is too vague to help parents screen programs for their kids. President Clinton has asked critics of the system to give it a year before judging it.

FCC Chairman Reed Hundt has indicated that he does not think the ratings are detailed enough, though he has not officially opposed them. —*Alicia Mundy*

Battle Shaping Up Over Digital Channel Allocations

In other FCC news last week, the commission began issuing channel allocations for digital broadcasting. In several markets, including Los Angeles, the allocations were received with confusion and the likelihood that appeals will be filed.

In L.A., Tribune Broadcasting's KTLA, channel 5 in analog, was assigned channel 68 and given a signal contour that will allow the station to reach only 80.8 percent of its cur- (continued on page 6)

A Harvest of

Now even buyers are admitting that prime

NETWORK TV / By Richard Katz and T.L. Stanley



AMY GOLDBERG

Even the most poker-faced media buyers are now starting to admit that, despite eroding ratings and shares, the broadcast networks will likely break the \$6 billion barrier during the upcoming upfront buying season. The reason: simple supply and demand. Buyers and sellers alike believe there will be more dollars chasing fewer eyeballs this year.

Sales of second-quarter scatter inventory, usually a barometer of how strong the upfront will be, were exceptionally robust in both broadcast and cable, and few clients have exercised cancellation options. And several categories, including autos, technologies, fast foods and over-the-counter drugs are expected to weigh in with bigger budgets this year.

With the exception of some cable business, there have been no early deals struck in the upfront, buyers and sellers said. Nearly everyone expects clients to hold off until the networks announce their fall schedules in mid-

to-late May. “If I put the price on the table that I want now, I don't think anyone would go for it,” said Joe Abruzzese, president of sales for CBS.

However, some buyers said that if the networks price themselves too high, clients will shift their money elsewhere, particularly to cable. “With the exception of Fox, ratings are all down,” said Jerry Solomon, president of broadcast for SFM Media. “Those that have lost a lot of ratings are under tremendous pressure to keep revenues up. To do that, you raise CPMs or add more commercials. That will come back to haunt a network or two. There's nothing to say that network TV is a must-buy.”

All agree that NBC will again be the bellwether network. “NBC is going to drive the market, followed by Fox,” said one buyer.

Agency media executives agreed that ABC has by far the most challenges to overcome in the 1997-98 season. “The biggest uphill battle

Plenty

Front will reap \$6 billion

is ABC getting back on track," said Bill Croasdale, president of national broadcast for Western International Media.

ABC has been struggling, particularly in the pivotal 18-49 demographic, amidst aging hits and flops, the biggest being Arsenio Hall's return to television. ABC will likely lean heavily on its Sunday-night Disney movie franchise. The Sunday slot will carry a number of Disney blockbuster titles, classic Disney films and contemporary originals and will be hosted by Disney chairman Michael Eisner.

Moreover, ABC needs to impress the advertising community, but ABC's new entertainment chief Jamie Tarses did little to that end during March development meetings, said those who attended. The ABC presentation was the briefest of any network's, including the netlets, and lacked the razzle-dazzle that usually characterizes these meetings. Media buyers who attended said Tarses seemed uncomfortable meeting with the ad community.

Fox may try to broaden its demos to appeal to a slightly older and more upscale audience, but buyers said the network's success will remain with an 18-49 demo, with an emphasis on 18-35. "Fox is not going to broaden its audience," said Croasdale. "They're going back to their core audience. Too many viewers were jumping to the WB and UPN."

CBS' Abruzzese said he's mainly selling the 25-54 demo in the upfront and is competition with NBC, less so ABC and hardly at all with Fox. The network will also try to broaden the demo to include younger viewers. CBS recently snatched the sitcom *Family Matters* from ABC to build a family-targeted block.

Challenges for NBC include inventing another "Must See" TV night to mirror its dominant Thursday night. The network also has to be careful not to drop shows that could benefit competing networks. "NBC has the additional pressure that if they drop a show that's performing marginally well, will it be picked up by their competitor and used to damage them?" said Betsy Frank, executive vp, director of strategic media resources for Zenith Media. ■

For JWT, Ford Is Job One

Agency creates buying unit to handle car maker's national media

CLIENT STRATEGIES / By Michael Bürgi and Tanya Gazdik

Ford Motor Co. made a major shift in its national media buying strategy last week by creating Ford Motor Media, just in time for the upfront season. The last of the Big Three domestic auto companies to create its own media buying powerhouse, Ford has consolidated some \$700 million in national clout at J. Walter Thompson.

Though the move had been in the works for a while, Ford's new director of corporate advertising and integrated marketing, David Ropes, engineered its creation upon arriving at the company six weeks ago. The unit will house all national TV and print buying for Ford, Lincoln-Mercury, Jaguar and Mazda.

"We believe we have enough clout to be in one unit," explained Ropes, who came over from a similar position at Reebok. "However, it doesn't make sense unless you own it yourself."

Ford now joins the club of car companies creating their own buying operations: Chrysler Corp. is represented by BBDO's PentaCom unit and General Motors media is handled by Interpublic's GM Mediaworks. Of the three buying units, only PentaCom handles planning.

FMM will be headed by Bob Mancini, who most recently was J. Walter Thompson's senior partner/director of print buying and now becomes senior partner and executive director. "I needed a terrific organizational person who's cognizant of all media aspects," said Ropes of Mancini.

Mancini's realm includes oversight of all national media for the Ford division, Lincoln-Mercury division, Ford customer service division, Ford corporate

advertising, Jaguar North America and Mazda Motors of America. Planning and creative will stay put at each entity's brand agency: JWT for Ford division; Ogilvy & Mather in New York and Detroit for Ford corporate, customer service and Jaguar; Young & Rubicam, Detroit, for Lincoln-Mercury and Foote Cone & Belding in Los Angeles for Mazda.

"The essence of each individual brand strategy is maintained," explained Mancini, whose 25 years in the business includes media director positions at both JWT and DDB Needham, as well as a variety of sales and creative positions. "But on the buying side, you can cross-pollinate brands where it works in everybody's interests."

Two of three direct reports under Mancini have already been named. Cindy Stacy, a buyer at JWT, will

head up national TV buying as senior partner/director of national broadcast, and Tom Johnson, also from JWT, becomes senior partner/director of national print. Mancini said the third position overseeing new media operations has yet to be filled. The person who has been handling national TV for the Ford brands, Ron Frederick, JWT USA's senior partner/director of national broadcast,

will handle those duties for the newly announced JWT/O&M media alliance.

The corporation's spot buying, \$214 million in 1996 (according to Competitive Media Reporting), will for now remain with the brand agencies. Spot buying for the Ford Division, roughly \$80 million that is now handled by JWT, will be shifted over to FMM. Ropes said consolidating all spot at FMM was under consideration. ■



Mancini, long Ford's print maven, takes over at FMM.

THE BIG PICTURE

Ford Motor Co. Ad Spending, 1996
(in millions, rounded off)

Network TV	--	\$336
Magazines	--	\$283
Spot Television	--	\$294
Cable TV	--	\$ 47
Newspapers	--	\$ 76
Syndicated TV	--	\$ 8
Nat'l. Newspapers	--	\$ 19
Outdoor	--	\$ 5
Nat'l. Spot Radio	--	\$ 10
Sunday Mags	--	\$ 3
TOTAL:		\$1,081

Sources: Competitive Media Reporting; Magazine Publishers of America

MEDIA WIRE

rent signal. Similarly, NBC's KNBC, channel 4 in analog, was assigned digital channel 36 and a signal that will cover 81.8 percent of its current signal. CBS' KCBS, channel 2 in analog, drew digital channel 60, with 84.3 percent coverage. Conversely, KABC, analog channel 7, was assigned digital channel 8, with 95.5 percent coverage.

The FCC allocations are based on measurement of delivery and potential interference for a new digital signal within each service area, taking into account the station's transmitter location, power and antenna height. The mixed terrain and sheer urban sprawl of greater Los Angeles present particular problems for the digital signal, which is adversely affected by changes in elevation. There are similar terrain problems in Salt Lake City, which also has three stations—NBC affiliate KSL (ch. 5 to 36, 75.6 percent); CBS affiliate KUTV (ch. 2 to 34, 75.3 percent); and ABC affiliate KTVX (ch. 4 to 38, 77.5 percent)—with projected reach declines of one-quarter of the current signal area. Other affected markets include Washington, D.C.; Las Vegas; Honolulu; and Reno, Nev. —*Michael Freeman*

Top-Level Shakeup Expected At TCI Programming Unit

Tele-Communications Inc. is expected to soon make some top-level executive changes in its programming department. TCI is said to be talking to several industry executives—including top programmers of some rival multiple-systems operators—about a new position above Jedd Palmer, who currently runs the TCI department as senior vp of programming.

TCI executives declined to comment, although one high-ranking executive confirmed that changes are coming. One of Palmer's lieutenants, Renae Pogh, a vp of programming, recently left the company.

TCI came under fire last December when the company took a very hard line with several networks, dropping some major channels including A&E, The Nashville Network, MTV and VH1 to make room for services that were paying TCI up-front incentive fees to get launched. In several cases, the channels were reinstated. Leo Hindery, who became president of (*continued on page 8*)

'Conan' Is 'Under Evaluation'

CNBC chief doesn't sweat show's low ratings or infomercial glut

CABLE NETWORKS / By Michael Bürgi

The road much traveled by Bill Bolster has taught him not to worry. Even if a high-visibility prime-time program on CNBC (*Conan O'Brien*) is underper-

forming, so what? And what about that unfulfilled promise to ban infomercials from CNBC? It was possibly "an impetuous thought," Bolster admitted in an interview, attempting to explain away the fact that CNBC's infomercial hours have actually increased 3.5 hours per week since he took over as CNBC president in 1995. Bolster's rationale for the gain: The infomercials run in less-viewed and less-expensive dayparts on weekends and provide a valuable source of revenue for program development.

Critics assert that CNBC's road has a few potholes that are quantifiable, either through ratings or hours. But Bolster, an affable executive with some 30 years of broadcasting and cable experience, does well paving over any rubble tossed his way. Indeed, he welcomes the criticism; he says it means that competitors like Fox News Channel and CNNfn are worried about CNBC as business news leader.

But while CNBC's prime-time ratings are up 30 percent overall from last year, *Late Night With Conan O'Brien* is in a rut in its 10 p.m. slot. Since *Conan* began running last December—episodes are delayed one month to mollify NBC affiliates—CNBC's ratings have consistently fallen, both in households and in

demographics. *Conan* retains only about one-fourth of its 9 p.m. lede-in, *Geraldo*. CNBC's across-the-board weekday ratings have also begun to sag from 6 a.m. to 6 p.m.



Bolster stays the course.

Bolster admitted that ratings slippage is a problem. He added that *Conan's* tenure on CNBC is "under evaluation," but he pointed out that the show was also brought on to diversify CNBC's prime-time lineup, not just to deliver ratings. "*Conan* has done exactly for CNBC—with the exception of ratings—what I envisioned happening," said Bolster. "That is, to break up and add a new element to CNBC

that had nothing to do with the genre we were perceived as having. We identified the [ratings] problem. But gentlemen and executives don't argue—they strategize."

As for the drop in daytime ratings—the network's bread-and-butter—Bolster points to NBC's success in early morning. The net uses CNBC programming and just might be drawing viewers away, he asserts. CNBC is nevertheless profitable on \$98 million in ad revenue alone, Bolster asserts. That means that the network's \$82 million in affiliate revenue is gravy.

Bolster said he eventually wants to rid the network of infomercials. That could not come too soon, as far as cable operators are concerned. But he dismissed the criticism, adding, "We're continuing to take the money we're getting from infomercials and investing it to create even more value for the cable operators." ■

Hearst Goes Up for Rebound

Black touts strong first-quarter ad-page growth at several titles

MAGAZINES / By Jeff Gremillion

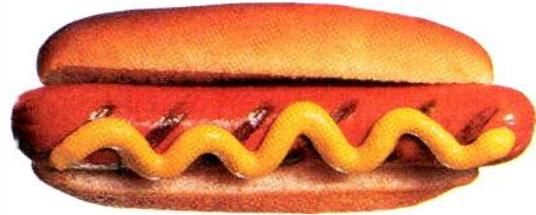
Hearst Magazines president Cathie Black in the past two weeks has conducted a series of interviews with the trade and consumer press to trumpet her titles' recent successes. *SmartMoney*, *Sports Afield* and *Redbook* are up for National Magazine Awards this week, and many Hearst books are

ahead in ad pages this year from a mostly disastrous 1996 first quarter. "There's been a very significant turnaround," Black told *Mediaweek*. "Our business is absolutely great."

In noting the ad-page growth, Black cited Hearst's fiscal first quarter (February through April) figures, which are more impressive than PIB's data for the calendar first quarter. Still,



Mass appeal.



Mass appeal.



Mass appeal.



Mass appeal.

Hamburgers, hot dogs, pizza.
The cuisine of choice masses love.
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MEDIA WIRE

TCI in January, has been highly critical of the way the company handled the channel realignments. —*Michael Bürgi*

3 of Top 5 Outdoor Firms Make Bids for 3M Media

Several major outdoor advertising companies have made bids for Minneapolis-based 3M Media, the U.S.' third-largest outdoor concern. The winning bid is expected to be close to \$1 billion. Interested parties include three of the top five outdoor firms—Outdoor Systems, Eller Media and Universal Outdoor. Analysts expect Outdoor Systems to emerge the winner.

"Whoever buys it," said James Marsh, an analyst with Prudential Securities in New York, "will probably spin off some business to resolve cash-flow issues."

3M officials declined to comment. Dan Simon, president of Universal Outdoor, said his company had not heard any news as of late last week. "They haven't announced the winner, and I'm not convinced that, when they do, it's going to be us," Simon said.

The one top-five outdoor firm that has not made a bid is Baton Rouge, La.-based Lamar Outdoor. 3M is a big-market company, while Lamar primarily is a player in small-to-midsize markets. —*Mark Hudis*

A&E, ESPN Had Least Ad And Promo Clutter in 1996

Of the major ad-supported cable networks, A&E and ESPN had the least clutter in 1996 and Discovery Channel and the Weather Channel had the most, according to the annual Television Commercial Monitoring Report.

The report, released last week, is the result of monitoring 19 cable nets for one day last May and one in November. In May, A&E registered 12:16 minutes per hour of clutter (advertising and promotion) time, followed by Nick with 12:33. At the top end was Discovery, which ran 17:49 minutes.

November had ESPN with only 10:30 of clutter per hour, followed by A&E with 13:27. The Weather Channel ran 17:49 minutes. Nets on the lower end of the clutter scale included Headline News; Family, MTV and Country Music Television were on the high end. —*Michael Bürgi*

through March, PIB shows ad-page growth of 12.2 percent for *SmartMoney*; *Town & Country* was up 29 percent. Both books have remained strong performers, even as some other Hearst titles plummeted in pages last year after the company's controversial ad-rate hikes and rate-base cuts of late 1995. *Cosmopolitan*, which received enormous press attention earlier this year as editor Helen Gurley Brown stepped aside, was up 29.7 percent in ad pages through March, according to PIB.

Other hot Hearst books include *Marie Claire*, up 16.2 percent. *Good Housekeeping*, whose ad pages plummeted 24.9 percent in '96 (a \$54 million revenue decline), was up 3.4 percent in first-quarter ad pages. (Hearst's fiscal first-quarter figures have *GH* up 20 percent.)

"This company was prepared for the impact that the circulation and rate strategy would have," said Black. "Some of this is playing catch-up. But when you think of *Good House* up 20 percent, that's not just a leveling off." The Hearst president said the titles have benefited from "much more strategic selling."



Black: "Much more strategic selling" is paying off for Hearst.

But not all of Hearst's arrows are pointing up. Editorially adventurous *Harper's Bazaar* was flat in pages for the first quarter, while rivals *Vogue*, *W* and *Elle* soared. *Esquire's* numbers continue to slide; it was down 17.2 percent in ad pages, according to PIB.

Black said that *Esquire* "is beginning to turn around." While maintaining her support for editor Ed Kosner, she also noted art director Robert Priest and editorial director Randy Rothenberg's roles in the

recovery effort. By October, *Esquire* will look "how *Esquire* is supposed to look," Black vowed.

Pressed about reports of low morale among *Esquire* staffers—and about her own alleged lack of editorial savvy—Black stiffened. "Let's get off *Esquire*," she snapped. "I have been involved with editors for 20-some-odd years. I move very comfortably among them."

Reflecting on her first 16 months at the helm, Black said that her "challenge...was to put a very dynamic face out to the advertising and marketing community." Her priorities now are "to deliver profit and to make sure all of our titles are performing to their peak performance." ■

50 Seconds Over WCBS-TV

Struggling N.Y. flagship adopts a 'just the facts' approach to news

LOCAL TV / By Claude Brodessor

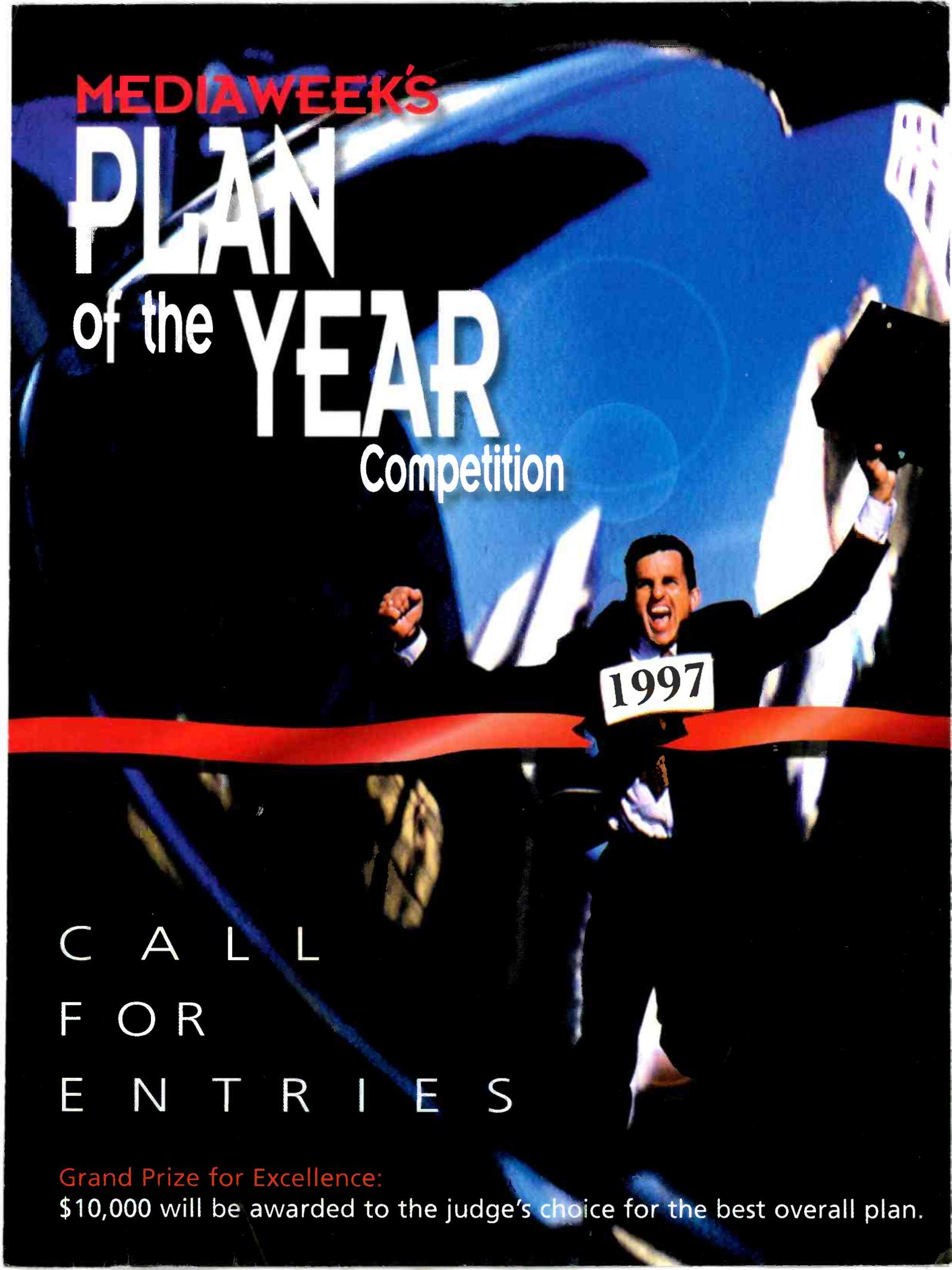
Imagine a fire in Brooklyn. Two people dead, with family and friends left grieving and speechless. For the television street reporter, there's a desperate deadline search for a quote from someone, anyone, to sound-bite the package with the stale "It's normally a quiet neighborhood."

"We're not going to do that anymore," said Bill Carey, news director of WCBS-TV. Borrowing a page from radio's trademark for giving quick bursts of news, Carey and his boss, vp/general manager Bud Carey (no relation), on May 11 will introduce newscasts featuring "more news in less time, every time."

Faced with perennially dismal ratings—WCBS' 5-6 p.m. newscast, for example, got a lowly 3.7 rating/8 share in March—the Carey team has abandoned the traditional formula of voiced-over, quote-filled pieces. Instead, WCBS expects to tell most news stories in 50

seconds or so. The overhaul follows a series of focus groups that told WCBS a "just-the-facts" approach was needed. Abiding by that mantra, news director Bill Carey examined the operation. He changed anchors. Veteran *Entertainment Tonight* correspondent Jerry Grant, for one, will anchor the 5:30 p.m. newscast. A half-dozen reporters have been added and, sources said, \$4 million has been spent to open five suburban bureaus, buy a new helicopter and build a new set.

"I hope the changes help them," said a New York spot buyer who requested anonymity. "It sounds like the changes they're making might attract an upper-income audience. It'll be hard to build their audience with *Geraldo* [as a lead-in] at 5 p.m.," the buyer added, citing intense viewer loyalty to *The Oprah Winfrey Show* on New York news-ratings leader WABC. ■



MEDIAWEEK'S

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\$10,000 will be awarded to the judge's choice for the best overall plan.



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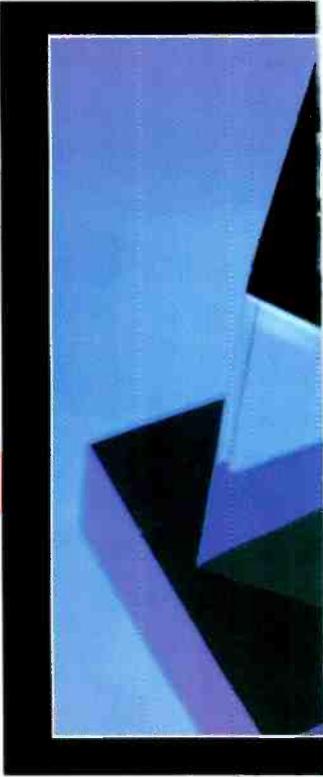
IT'S TIME TO RECOGNIZE MEDIA PLANNERS' CREATIVE CONTRIBUTIONS TO SUCCESSFUL ADVERTISING CAMPAIGNS

For the fifth year, Mediaweek will honor media plans for their creativity and effectiveness in achieving client's marketing goals. Enter your best plan by May 9 and your group could be winners. Winners will be featured in a special section in Mediaweek's June 16 issue and will be honored at an awards ceremony.

OUR DISTINGUISHED PANEL OF JUDGES WILL SELECT PLANS OF THE YEAR IN ELEVEN CATEGORIES:

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 - 2 Best Plan For Campaign Spending Between \$10 Million and \$25 Million
 - 3 Best Plan For Campaign Spending Between \$1 and \$10 Million
 - 4 Best Plan For Campaign Spending \$1 Million or Less
-
- 5 Best Use of National Television
 - 6 Best Use of Local Television
 - 7 Best Use of Magazines
 - 8 Best Use of Radio
 - 9 Best Use of Newspapers
 - 10 Best Use of Out-of-Home
 - 11 Best Use of New Media

For further inquiries, please call Alexandra Scott-Hansen at Mediaweek, (212) 536-6537



W H O I S E L I G I B L E

Any US advertising agency media department, media buying service or in-house advertising agency or media department may enter. All plans under execution between May 1, 1996 and April 30, 1997 are eligible.

E N T R Y D E A D L I N E

Entries must be postmarked no later than May 9, 1997.

Please follow the format below:

P A R T I C I P A N T S

Please list all individuals involved in this project from all areas of the department.

B A C K G R O U N D

Discuss any background information/situation analysis relevant to set the stage for the program description. This could include a marketing problem, business opportunity, competitive situation, etc.

P R O J E C T / P L A N

D E S C R I P T I O N

Please identify specific project plans with a concise description of their nature and execution.

What results or client objectives did this program deliver?

Are there any tangible results from this project? You may include client feedback, sales results, and other research studies.

Please explain why you believe this entry to be a winner.

D O C U M E N T A T I O N

Include documentation such as a copy of the media plan, examples of the execution, etc. and any testimonials demonstrating the successful results for the client. In order to properly categorize your entry, be sure to indicate category number based on spending on your entry and type of media used.

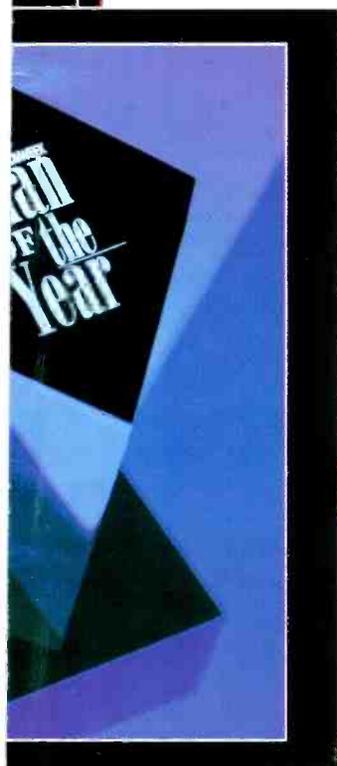
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Goodbye, National Launch?

Buena Vista Television is game for test runs beyond the traditional

TV PROGRAMMING / By T.L. Stanley

There are more than a few ways to launch a TV series, and Buena Vista Television is trying them all these days. Walt Disney Co.'s Buena Vista, which focuses primarily on syndicated fare, this summer will launch a remake of the classic game show *Make Me Laugh* on cable's Comedy Central. *Laugh* is the second recent direct-to-cable project for the studio, whose Wink Martindale-hosted *Debt* game show was picked up by Lifetime for that network's early evening schedule.

Buena Vista's strategy is to let the shows build an audience during their cable runs—which already is happening with *Debt*—and

network's schedule in the fall. But it could have a good life in syndication. "You have to have a smart launch strategy," Davies said. With *Vital Signs*, "you can go to network prime time in order to get to syndication."

While it once would have been considered impossible, shows now can jump from cable to broadcast; *Politically Incorrect* has helped forge the way. The show, which originated on Comedy Central, now is pulling in strong late-night numbers on ABC.

The game-show market has not been good lately in syndication. Columbia TriStar's much-touted *Dating Game/Newlywed Game* hour is languishing in the ratings, and planned remakes

of *Card Sharks* and *Match Game* were scrapped before they launched. But Disney executives think *Make Me Laugh* is special enough to break through.

A favorite of a number of Disney execs for many years, *Make Me Laugh* came to the studio by way of Ron Ziskin, who had the rights and is one of the show's executive producers. The show, which premieres in June, will air weeknights at 7 p.m. Its basic premise remains the same as in previous runs (*Laugh* appeared on ABC for a few months in 1958,

and an updated version aired in syndication in 1979). Three comedians trot out their schtick for a contestant, who tries not to laugh and wins money for every straight-faced second.

In the new version, more rounds have been added and members of the studio audience will participate. Comics now face the audience so that they can see people responding to their routines. Former stand-up comic Ken Ober (of MTV's *Remote Control*) will host. "It's two-thirds stand-up and one-third game show," said Andrew Golder, *Laugh* coexecutive producer.

With most of the comedy showcases from the 1980s now gone, Comedy Central was looking for a different way to present stand-up comedians. *Make Me Laugh*'s format "makes the comedians distill their acts into short joke moments," Ziskin said. "They have to be funny inside of 60 seconds." ■



A *Make Me Laugh* contestant takes on guest comic Kevin Meaney (center) and host Ken Ober.

then take them into syndication. The cable channels will be partners in the syndicated runs, which will begin after a series spends a year or so on cable. Buena Vista is planning at least two other direct-to-cable launches of game shows.

"The whole big national [syndication] launch is becoming antiquated," said Michael Davies, senior vp of programming for Buena Vista Productions. "It's not so much in our strategy anymore."

Davies said that it is more effective to test-run a show prior to a full national launch in syndication. Buena Vista is following a similar strategy with its new drama, *Vital Signs*. Though *Vital Signs* has scored respectable numbers on ABC as a midseason replacement at 9 p.m. on Thursdays (beating its time-slot predecessor, *Murder One*), the series might not return to the

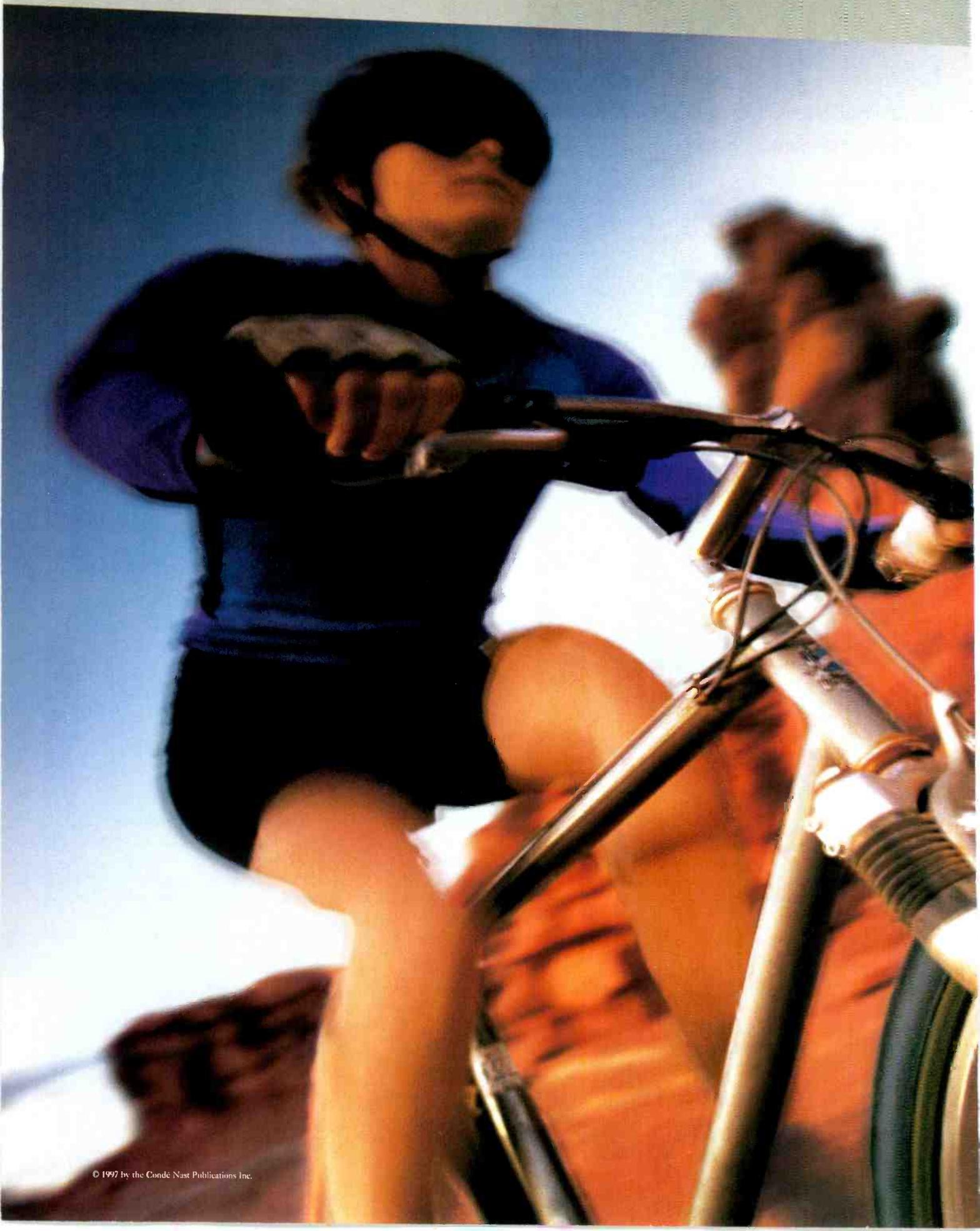
TV STATIONS

ABC has named Steve Burke to the new post of president of broadcasting. Burke, previously executive vp of ABC, assumes responsibility for ABC's 10 owned-and-operated stations; the 21-station radio group; and ABC parent Walt Disney Co.'s domestic syndication unit, Buena Vista Television. Burke's experience is primarily at Disney; he has little experience in broadcasting. Burke worked for Disney for 10 years and as vp for consumer products helped launch the popular Disney Stores line. He left Disney in March 1996 for Capital Cities/ABC to coordinate Disney's acquisition of Cap Cities along with Bob Iger, ABC ceo. ABC broadcasting division heads who formerly reported to Iger will now report to Burke. Burke is the son of Dan Burke, the longtime chairman of Capital Cities/ABC who retired three years ago.

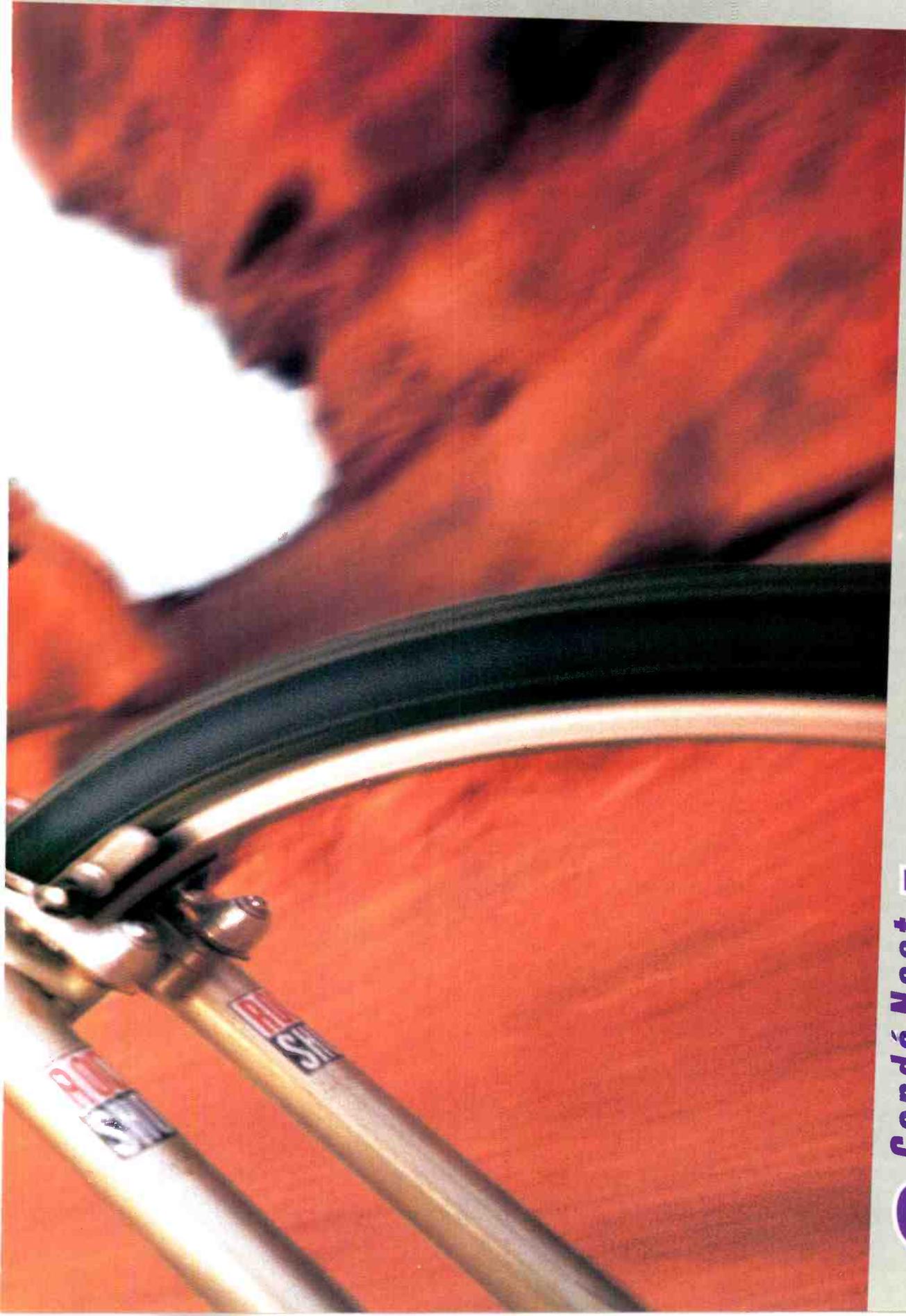
Allbritton Communications' WBMA-TV in Birmingham, Ala., is facing a flurry of local protest over its decision not to air the April 30 episode of *Ellen*, in which Ellen DeGeneres' lead character will reveal that she is a lesbian. The Washington, D.C.-based Human Rights Campaign has called the ABC affiliate's decision a "deprivation of viewers freedom to choose." Kevin Snow, an organizer for the gay rights group Birmingham Pride, is continuing to lobby the station and has booked the 5,000-seat Birmingham Civic Center for a satellite feed of the banned broadcast.

Americans do not believe political ads to be informative and they don't support free political airtime for candidates, a national survey has found. Sponsored by PROMAX (the international association of promotion and marketing executives in electronic media), the April 10-13 survey also found that 60 percent believe that forcing stations to give free air time to politicians is a bad idea. Also, 83 percent of the 1,009 respondents indicated that they received the most valuable information on candidates from televised debates (36 percent), newscasts (30 percent) and public affairs/interview programs (17 percent); only 6 percent cited paid advertising.—*Claude Brodesser*

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FORUM

How would outdoor companies cope with the potential federal prohibition on billboards advertising tobacco products?

Tama Starr

President
Artkraft Strauss

"Not to be ungrateful to our friends in the tobacco industry who stuck with us through thick and thin, but we're all sold out and we've got customers all over the place banging down the door saying, 'We sure would like that Newport spectacular [along the East River in New York City] if Newport doesn't want it anymore.' But let's say the ban took effect tomorrow. Then we'd have to scramble to chase copy and we'd have some downtime while we create new artwork and re-paint. It would cause some very short-term inconvenience. And by the way, I'm in favor of the First Amendment. I believe products that are legal should be allowed to advertise. It's a basic freedom."

Daniel Simon

President
Universal Outdoor Holdings

"We believe we'll recoup 70 percent of the lost revenue [from tobacco advertisers] within two quarters. Normally, during those two quarters we'd anticipate maybe a 7 to 9 percent growth rate, but if the ban takes effect, we'd drop to maybe a 4 or 5 percent growth rate. So we would continue to grow, even through a ban. That's because tobacco dollars are in key locations—they are high-profile boards. The industry represents 10 percent of our revenue, but only 3 percent of our space. Our medium is an attractive alternative for advertisers in many categories that have previously used other media. If high-visibility locations become available, we expect these advertisers to be even more interested."

James Marsh

Media Analyst
Prudential Securities

"It's an issue, but it's relatively immaterial. [For the outdoor business, tobacco is] about 10 percent of revenue, and it's going to take a while to phase this out. A lot of the costs are variable, so cash-flow implications will be less than 10 percent. Timing is also an issue. The industry will take a hit and then, a year [later], revenue levels will be back to normal. The tobacco business has been a declining part of the outdoor business anyway. It's dropped to 10 percent from 30 percent in 20 years."

Kippy Burns

VP of Communications
Outdoor Advertising
Association of America

"Most people in the industry feel it would hurt to lose the tobacco business. However, everyone also seems positively inclined to replace the business over the long run. What people are really concerned about is not having enough time to prepare for a loss of this magnitude. If [the ban] happens by federal legislation, we'll have ample time to prepare. If the outdoor companies decide to do this voluntarily, there's more trouble. The problems

arise because the tobacco companies often buy long-term contracts in what we call "prime time" locations. But the good news is, because they buy long-term contracts in choice spots, their rates are often discounted, so any new customers may pay premium price [for these previously discounted spots]."

"Tobacco companies are sophisticated buyers—they occupy very high-profile inventory—and I don't see any real financial fallout from a ban. I wish our investors felt that way."

Kevin Reilly Jr.
CEO
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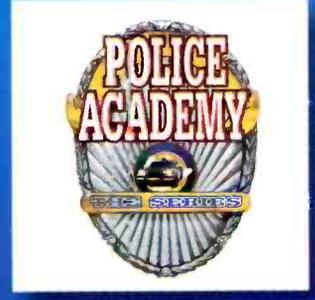
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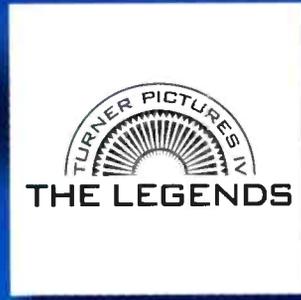
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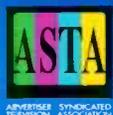
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HOLLYWOOD

Betsy Sharkey*A Well-Connected Family*

Former ABC honcho
Fred Pierce and
his two sons are
making a name
for themselves
in TV movies



The Absolute Truth, a two-hour drama that CBS will air (on April 30 at 9 p.m.) as the May rating sweeps begin, is a truly twisted tale of sexual-harassment charges levied against a presidential candidate and the media's insatiable thirst for the story. Starring Jane Seymour as a TV news producer whose ethics are constantly challenged, each time it seems as if all the villains have been uncovered, there's yet another layer of deceit.

On May 11, the \$13 million production of *20,000 Leagues Under the Sea*, starring Michael Caine as Captain Nemo, begins its four-hour, two-day run on ABC. The period piece, a massive undertaking that took more than four years to develop and shoot, will

examine more of the Jules Verne novel on which it is based than either the Oscar-winning 1954 film produced by Disney or NBC's recent two-hour, looser adaptation. Both TV films were produced by the Frederick S. Pierce Company, which is trying to define itself as one that consistently delivers high-quality and usually highly rated projects. It is why during a single sweeps, two Pierce-produced projects can be found, and on competing networks.

Founded in 1991 by Frederick and his two sons, Richard and Keith, the Pierce Co. immediately became a player. Not that many years earlier, the elder Pierce, who serves as company chairman/ceo, was running the ABC network—the sort of position that gets your phone calls returned in a hurry even after you've left it.

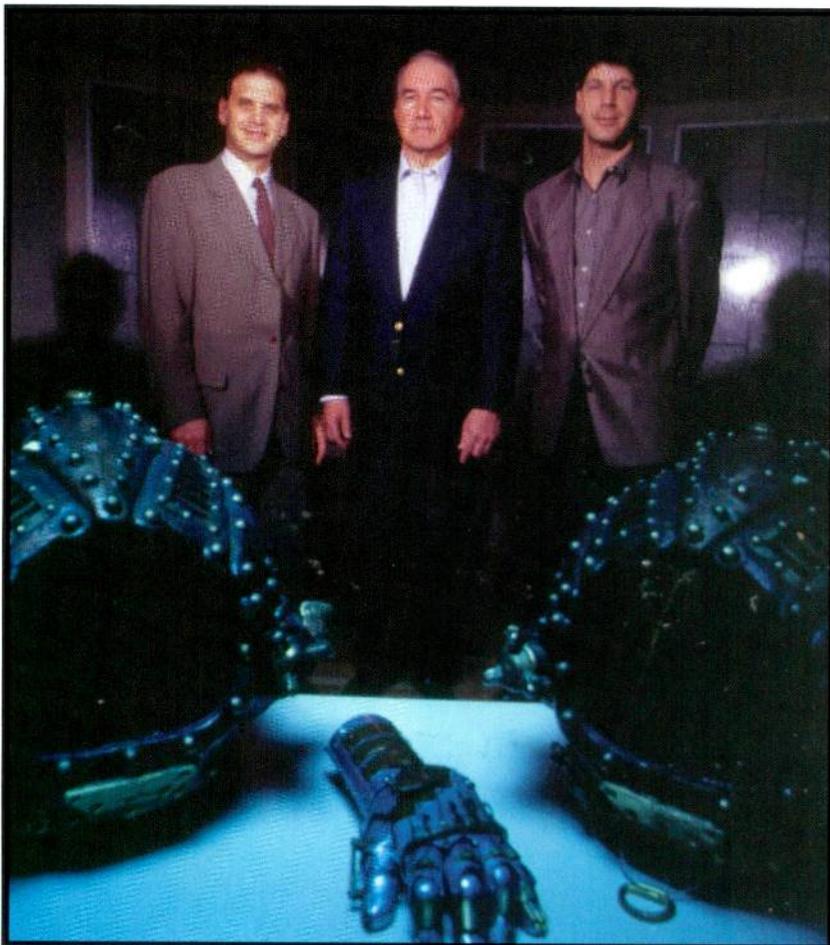
But the idea for The Pierce Co. began more than 20 years earlier during the heart of Pierce's tenure at ABC. His sons, Keith and Richard, who both carry vice president titles and oversee the creative arm of the company, were teenagers then. They talked about working together someday. But they would all go their separate ways within the business before finding themselves drawn back together as a family business.

"We've had a lot of experience collectively in the medium," says Fred, "having worked in it, worked for it, and supplied it." Pierce spent 30 years at ABC, being named president of ABC Television in '74, then serving as president/ceo of ABC Corp. from '83-'86.

So, growing up in the Pierce household was an education in the television industry. "We've been doing this for so long," says Richard. "Having seen so many pilots, having so many discussions about the business, starting from Saturday-morning animation when we were kids to prime-time schedules, and we were also going to movies and talking about them."

Keith and Richard watched and listened as their father talked about the fragmentation of the industry and then acted on his theories by spearheading ABC's investment in the ESPN, A&E and Lifetime cable channels.

While at ABC, Fred Pierce launched the ABC Motion Pictures division, which produced such hit feature films as *Silkwood* and *Prizzi's Honor*. When Pierce was directly overseeing the network's entertainment, sports and news division, which he did for 10 years, the network produced such legendary miniseries as *The Thorn Birds*; *Winds of War*; *Rich Man, Poor Man*; and *Roots*. He officially stepped down from day-to-day duties on the morning ABC and Capital Cities merged in 1986, though he



The Pierce Saga: (from left) Keith, Fred and Richard took separate professional paths, then found themselves in business together.

BY PETER TORIZ

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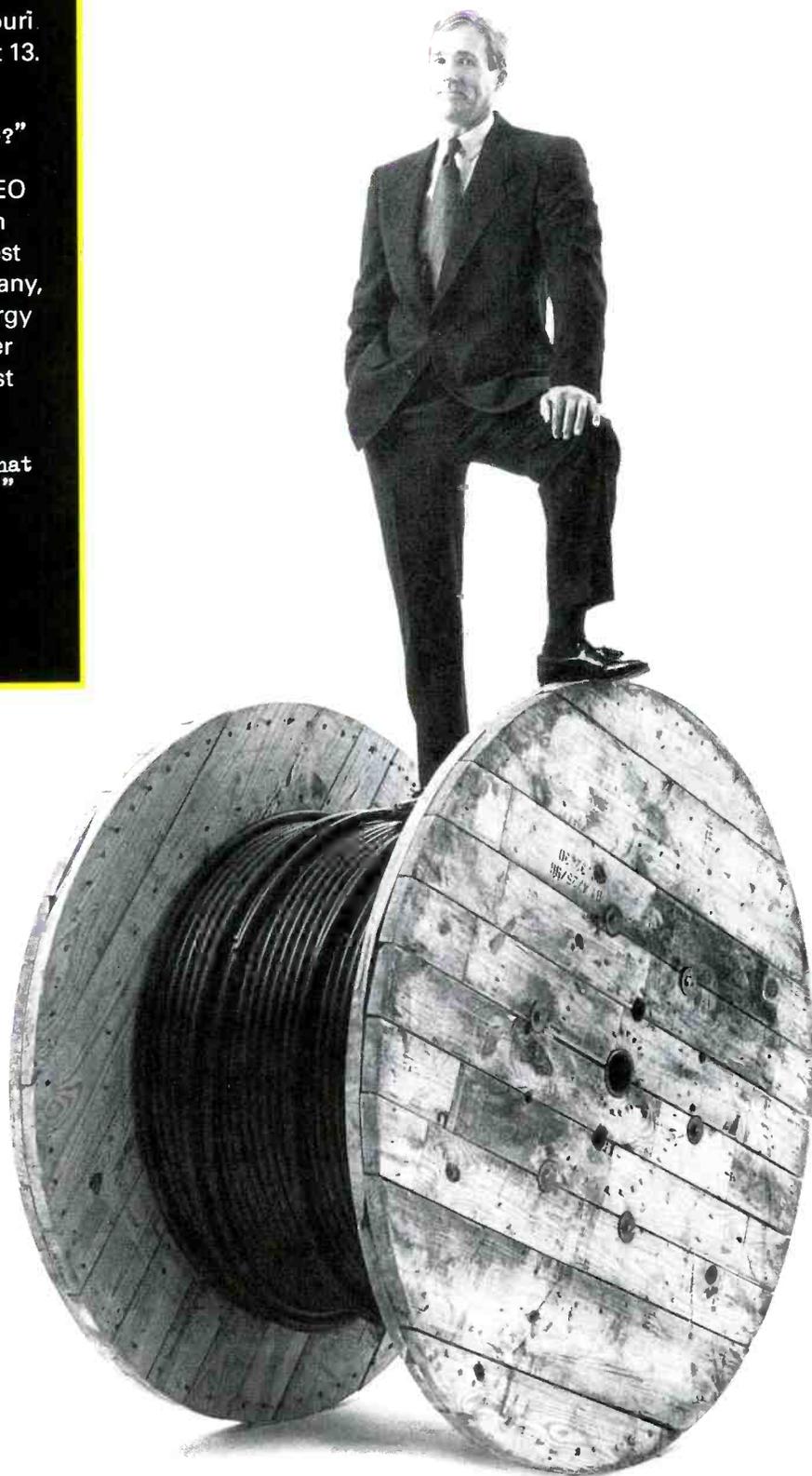
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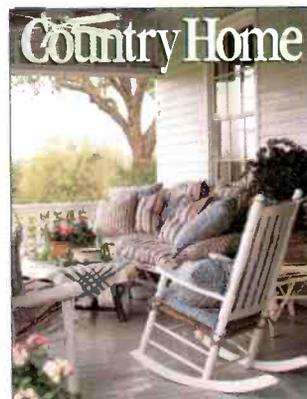
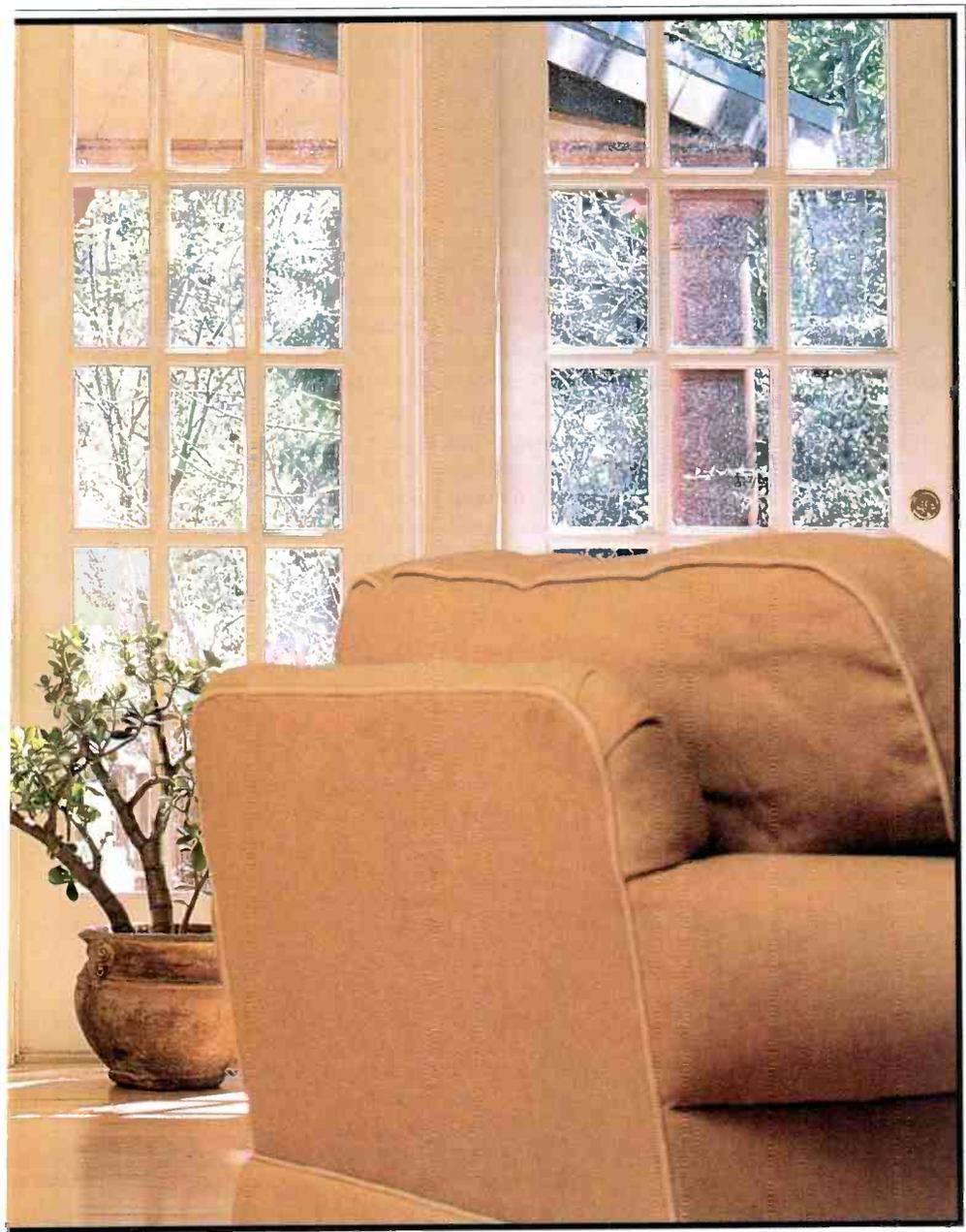
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HOLLYWOOD



BEN MARK HOLZBERG/CBS

Ethics swirl around Jane Seymour and Bruce Greenwood in *The Absolute Truth*.

remained on the board for another two years before hatching plans for his own production company. In the meantime, his kids were learning to fly on their own.

Initially, Keith went into the production side of the business, first at the Glen Larson Co. at Fox, where he worked on shows such as *The Fall Guy*. Then he spent four years at Viacom as director of current programming and drama development.

Richard opted to act, a career that included films (*Space, Masada* and *Diner*); television, where he had guest spots in various series; and theater. He segued from actor to producer in 1983 when he joined Martin Tahse Productions. A year later he went to Disney's TV development

division, before jumping to Weintraub Entertainment, where he was vp of comedy development, and then on to Ron Howard's Imagine Films, where he was vp of creative affairs for the television division.

By 1991, Pierce was ready to formalize the production company he envisioned. *Money Train*, starring Woody Harrelson and Wesley Snipes and ultimately made by Columbia, was a concept that began and was developed by the Pierce Co.

First out of the block was the 1991 thriller, *Deadlock*, for HBO. Starring Rutger Hauer, Mimi Rogers and Joan Chen, it became the highest-rated HBO original movie at the time, a distinction held for five years. Next came the black comedy *The Positively True Adventures of the Alleged Texas Cheerleader-Murdering Mom*, starring Holly Hunter and Beau Bridges, again for HBO. The 1993 film won three Emmys, including best actress for Hunter and best screenplay for playwright Jane Anderson.

The Pierce Company, only six years old, has already produced projects for HBO, NBC, ABC and CBS, and its last four network movies were all scheduled during sweeps weeks.

Success, says the elder Pierce, has come from

Sy always said I was complex...on the verge of thought. Vapid. That's good, isn't it?" says one would-be actress. If for nothing more than this delicious slice

The Backlot...

of Hollywood, Rocket Pictures' *Cannes Man* would be worth the rental.

But there's more.

The direct-to-video docu-parody was shot on location during last year's Cannes International Film Festival and packaged to hit retail shelves this June, when Cannes celebrates its 50th anniversary. The film tracks a bet made by legendary producer Sy Lerner, played by Seymour Cassell, to prove that he can take *anyone* and make them the hottest thing going at Cannes.

Despite the loose script and less-than-exceptional filmmaking, *Cannes Man* serves up moments of clarity about The Business, how it functions and how it can be. At its best, *Cannes Man* is an engaging satire and a good companion piece to Robert Altman's *The Player* or parallel to *Spinal Tap*.

Besides its two other stars—Francesco Quinn, who plays courier-turned-hot-commodity Frank Rhinoslavsky, and Rebecca Broussard as Lerner's wife—the film is helped along



ROCKET/INTEL

Cannes man: John Malkovich makes a cameo appearance

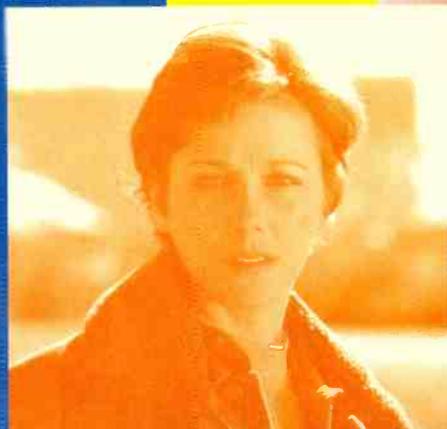
by a huge number of cameos by accommodating real players, from film producers to studio execs to stars to press, including *Hollywood Reporter* editor Alex Ben Block.

Though it's a kick to watch the stars—including John Malkovich, Johnny Depp, Dennis Hopper, Treat Wil-

liams and Lara Flynn Boyle—doing parodies of themselves, the best bits are mock interviews with real-life studio execs and producers, such as Tinseltown legend Robert Evans, who tells a great story about the making of *Cotton Club*.

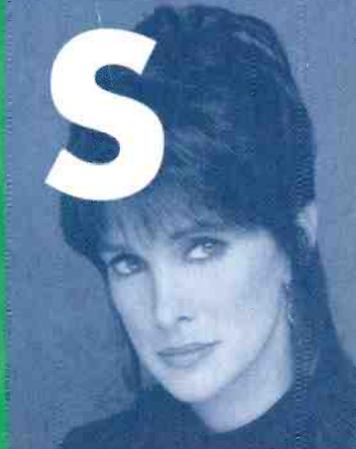
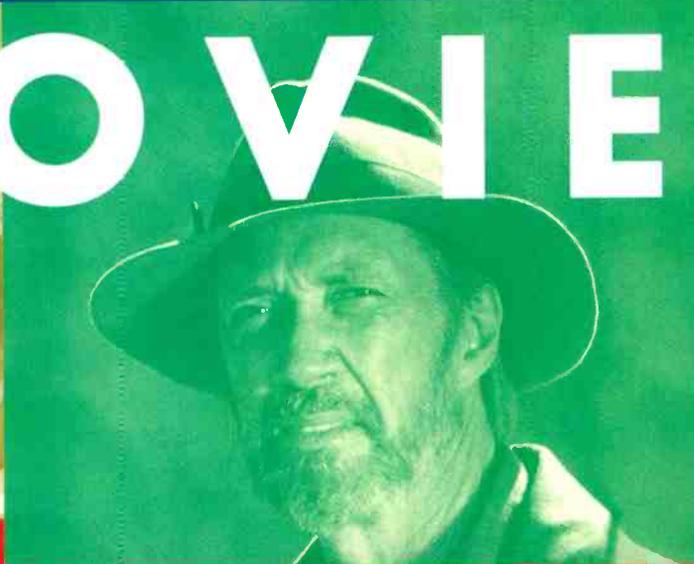
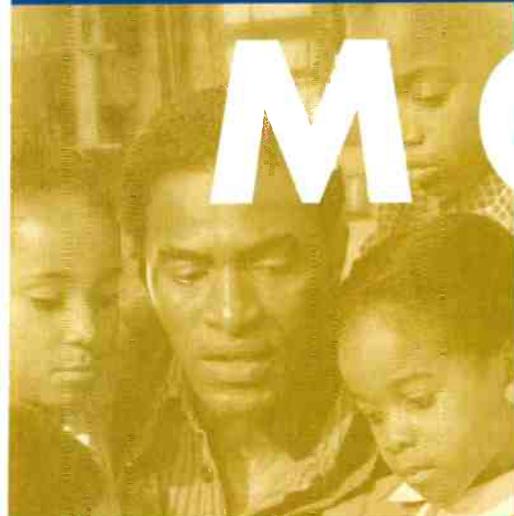
For those who have never been to Cannes—"where deals get made, producers get laid and stars get paid"—*Cannes Man* is not a bad snapshot of the festival. Awful as the biz may be portrayed, some will see the movie and still want to be there.

For the annual "100 Dumbest Things Hollywood's Done Lately," pick up the May *Movieline*. Predictably, making the list this year is the industry's current favorite target, former super-agent Michael Ovitz. *Movieline* zings Ovitz with a record eight entries. But their better lines are the non-Ovitz barbs, like No. 3: "*Entertainment Tonight* anchor Bob Goen told *TV Guide* that former *ET* anchor Leeza Gibbons is 'one of the remarkable women of the 20th century.' And this gem, at No. 18: "Twice-divorced Sylvester Stallone asked the Pope for permission to marry his pregnant girlfriend, Jennifer Flavin, in the Sistine Chapel."



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THE QUALITY SHOWS

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their own sensibility in picking projects. "We like to pick unique premises and go against the grain," says Pierce, and from the kind of working atmosphere that comes from keeping it all in the family.

"The egos are at a minimum," says Pierce. "The old man doesn't have anything to prove, having done it."

Though they divide duties, a project gets the go-ahead only with a unanimous vote of confidence from all three.

Richard's years in production taught him that "A lot of things that are good get crushed, and for the wrong reasons," he says. "People are in service of themselves moving forward as opposed to moving projects and material forward. What helps us is because our names are on this is a very different way, there's a different type of attitude. We disagree and

fight and have our arguments, but the goal is getting things made because it's our survival."

"The pressure for results [within traditional corporate structures] also forces compromising choices to be made," says Keith. "Quality suffers when you're doing things like casting whoever's hot at the moment, just to get it made."

Though the three divide duties, the process of taking a project from concept to reality remains fluid. Fred Pierce handles most of the business from New York, where daughter Lisa Hartman pitches in on the company's financial side.

Richard and Keith are on the production front line. Though one

brother will tend to take the lead on a particular project, they talk constantly so that the other can, and will, step in at a moment's notice. Whether or not a project gets the go-ahead, though, requires a vote of confidence from all three.

The idea for *Witness for the Execution*, for exam-

ple, was one that Keith had for years.

"I remember pitching it to Fred a long time ago," says Keith. "Finally, I sat down and put it on paper. Then we set on the journey of trying to sell it."

Witness, which was about an execution that is broadcast live on a pay-per-view venue (and earned writer Thomas Baum the 1994 Writers Guild award for best original teleplay), first aired on NBC. By the time *Witness* was made, the company had the resources to not just produce but own the properties as well. They had all stood by and witnessed how well *Deadlock* did in both foreign and video markets for HBO and they wanted to find a way to finance their films so that they were not cut out of that money stream.

It has proven to be a smart move. A case in point is the afterlife of *Witness*. Rarely does a television movie make it onto the premium cable channels. So it was unusual when HBO bought the cable rights to *Witness*, which it will put on the air later this year. *The Substitute Wife*, a period piece, aired first on NBC, then later was sold to Lifetime. All the Pierce projects have also been sold to foreign markets and to video.

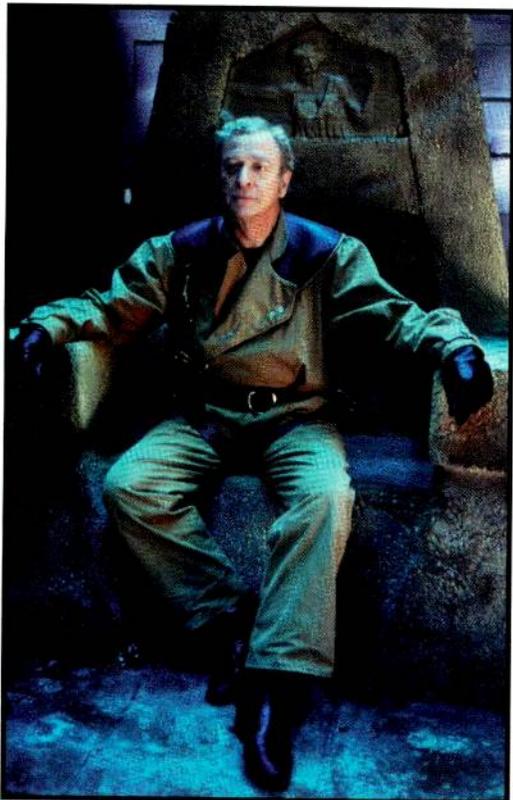
Essentially the strategy is to develop ideas they like, then find the right home for them, whether it's a movie theater, network or cable channel. The Pierce Co. currently has a drama series in development with Fox for midseason next year or the '98 fall season; several movies in the works for CBS; a project at TNT, again with playwright Anderson; another being written by Rama Stagner, who cowrote the film *Blue Skies* (for which Jessica Lange won an Oscar); and a dozen more things in the pipeline.

One element that has helped the Pierce projects is that they develop for the theatrical as well as the television market.

"*20,000 Leagues* began as a feature spec script," says Pierce. "As we got into the story, it was much bigger and broader, and the beauty of the miniseries is that you can bring a lot more depth to a subject. That attracted a lot of feature-film talent—Michael Caine, Mira Sara, Brian Brown, Patrick Dempsey. And because we're developing for both [film and television], we're talking to talent in both worlds; one can feed into the other."

But at the heart of every project is the idea and the execution. Pierce says that he and his sons are drawn to the unusual. If an idea doesn't have a distinctive point of view, they will likely pass.

"*Witness for the Execution* and *The Substitute Wife* were two totally different premises, both fiction in a world where only nonfiction movies were being made," Pierce says. "We're not a mass-production shop and will never be. By keeping a tight control on quality, we can choose and select what we want to do and we choose very carefully." ■



PAUL BRODEUR/ALC

Michael Caine gives Captain Nemo a ride.

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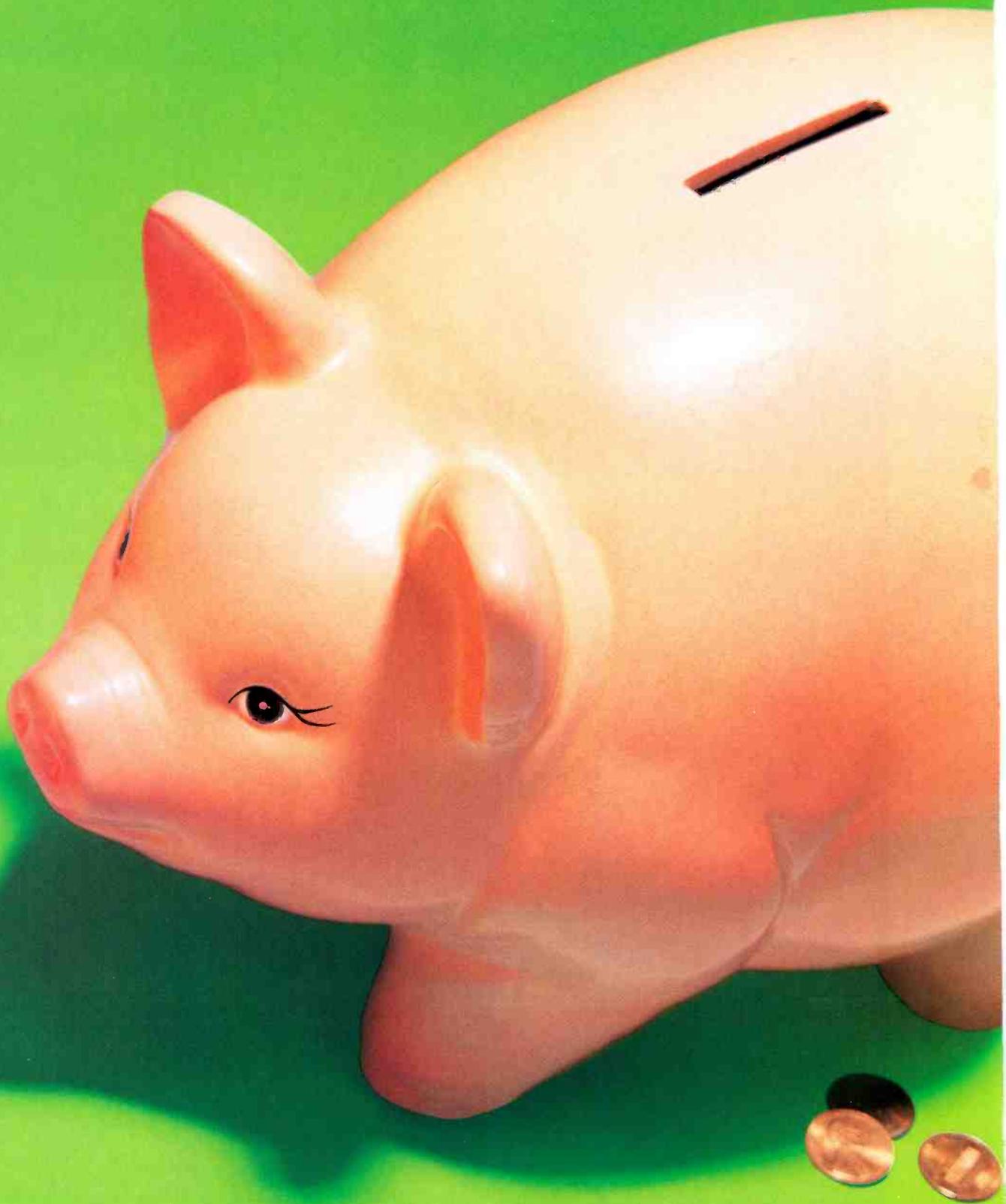
Overstatement? Hardly. Consider the cable company that took The Weather Channel off the air until the angry masses forced them to reverse their action. Fact is, TWC is one of the most religiously followed channels on all of

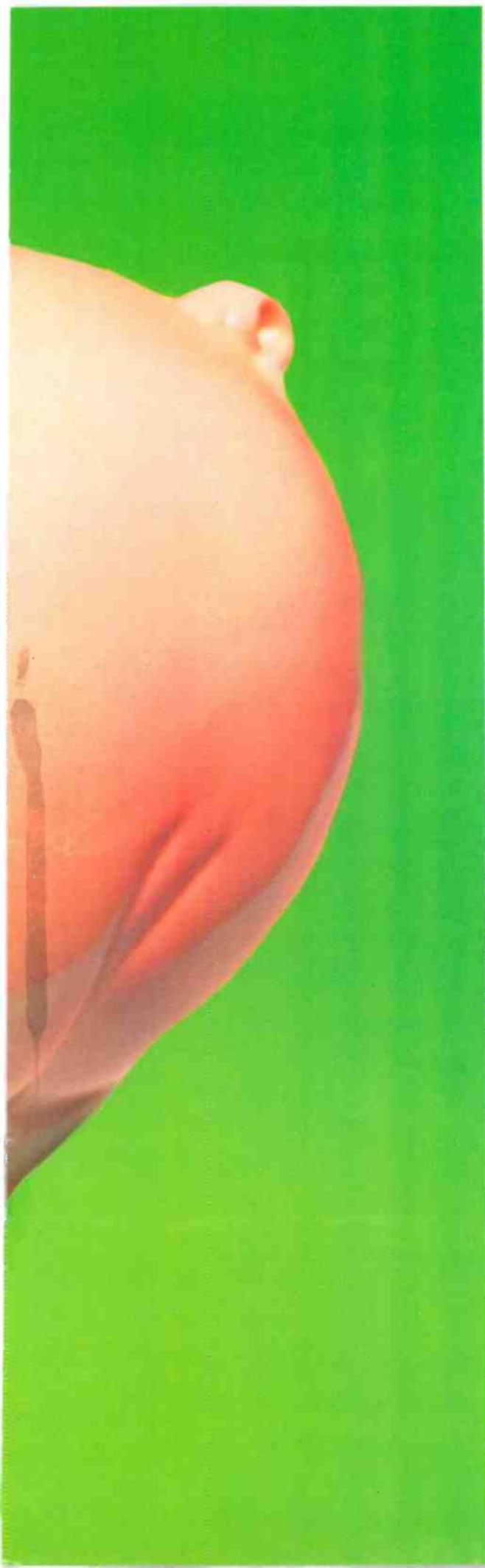


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WILL SUSAN NESS BECOME THE NEXT FCC CHAIRMAN?

Sportscasters are forever talking about some top athlete who makes a mistake, thereby "leaving the door open" for a "hungry" competitor who was otherwise destined for a second-place medal. That scenario easily describes the situation on the eighth floor of the FCC. A combination of missteps, entrenchment over controversial issues, stubbornness, irascibility and what some kinder critics call "well-intentioned lunacy" have left FCC Chairman Reed Hundt a leader with no followers. In the past six months, he's been the lone proponent of several key issues, outgunned by his fellow commissioners three-to-one. Vulnerable, isolated and increasingly openly annoyed with the challenges to his authority, Hundt is rumored (sometimes by his own staff) to be looking for an exit. His behavior has left the proverbial door ajar. And who has emerged to kick it wide open? A fellow Democrat, a woman who might once have been voted least likely to take over: Susan Ness.

Is Ness "hungry"? It's safe to say that until a few months ago, Ness didn't even have an appetite. In the open warfare of the FCC, with veteran Commissioner Jim Quello battling Hundt, and the volatile Rachelle Chong pumping out mortar fire, Ness seemed to be happy with her "observer" status.

But that has changed dramatically in recent months. Ness has become the Great Dealmaker, working quietly for compromises and putting her foot down firmly when she gets ticked off. Suddenly Susan Ness is managing the action at the FCC and producing results. She's doing it all without any help from her former mentor on the FCC, Chairman Hundt. In fact, she's doing it in spite of him. And the potential has not gone unnoticed in Hundt's office. A staff aide there, after the last-minute deal on digital TV, whispered, "I wonder who's been saying 'Chairman Ness' to her?"

By Alicia Mundy

photos by Martin Simon/SABA



FCC's Susan Ness: "I like to work behind the scenes," she says, but that is not to be mistaken for "quiet."



AP PHOTO/DENNIS COOK

Ness debuts interactive ClassLink with Hundt and Gingrich

If there's one habit that marks Ness' work to date, it's her willingness to go to the experts on technology when seeking solutions. On digital TV, she went to the techno-geeks before she agreed to any conversion timetable. "You have to understand the technology in order to understand the industry's concerns," she says.

"She worked against incredible odds to achieve a compromise so that the digital spectrum could be allocated," says Richard Wiley, former FCC commissioner. "She has learned the technical problems involved. She has become an enormously positive force at the FCC on digital TV and other critical issues."

tions, wireless projects. When she was nominated for an FCC vacancy in the spring of 1994, her confirmation hearing was so low-key that some staffers on the Commerce committee forgot her name. She had been a fundraiser for the Clinton campaign in 1992, and knew Bill and Hillary. But she was not presented as a Clinton-Gore insider the way Hundt had been advertised. No, Ness would quickly become "the other Democrat" after Hundt. Ness, it was anticipated, according to a longtime FCC staffer in one of the Commissioner's offices, would be along "to rubber-stamp Reed. That's what we were led to expect. And that's how Reed's staff viewed her. She was their automatic second vote." She came on board in June, 1994, and for the next 18 months or so kept such a low profile that reporters routinely forgot to mention her when listing the five members. But Ness wasn't vegetating—she was germinating. "I don't like to work in public. I like to work behind the scenes," she says.

But don't confuse 'behind the scenes' with 'quiet.'

In private, Ness has taken "direct discussions" to a new level. In several memorable encounters late last year and throughout January, Ness let Hundt and his staff know, in no uncertain terms, what she thought of the Chairman's White Paper on the future of FCC policy. Normally a White Paper, hardly the most earth-shattering matter, is produced after confabs and lengthy language dissections among the Commissioners and their advisors. But in his usual lone-wolf style,

Hundt produced a White Paper all on his own, and presented it to the Commission last fall, apparently hoping for a *fait accompli*. Quello and Chong immediately dissented. But, surprisingly, so did Ness, and in top volume. Not only had Hundt ignored the other members, he had brushed off some critical

issues with generic testimonials. In particular, on the matter of spectrum management, he went off on a tangent about economic theory which sent the former banker, Ness, into a tizzy. "Reality" matters more than theory, she told Hundt, according to several people at the Commission.

In a speech a few months later to the CTIA (Cellular Telecommunications Industry Association), she reiterated her frustration with politicians who let economic theory drive decisions such as DTV, where technology and engineering should be the key elements. "Would you drive your car across a bridge designed by an economist?" she asked as the audience laughed. Afterwards, a CTIA official nudged her. "I take it that your speech was your answer to Hundt's White Paper," he said. "You can take it that way if you so desire," an aide says she replied. Meanwhile, facing a 3-1 vote, Hundt withdrew his White Paper, and it was reissued as a staff idea paper under others' names.

The White Paper brouhaha came during a battle

"She has become an enormously positive force at the FCC for digital TV." —former FCC commissioner Richard Wiley

"I do want to see this developed as rapidly as possible," says Ness. "And I think it's going to happen faster than expected, once consumers see the product." In the meantime, she acknowledges the rift, between the TV manufacturers and the computer industry.

"Now, now, they'll be fine," she smiles, sounding like a schoolteacher who has just pulled two 12-year-olds apart on the playground. "In the marketplace, both sides will work out their own form of *detente*. We won't have to step in to break it up."

That's because, as Ness describes it, there's been a paradigm shift. "There's been a change, a switch from the lawyers, government people, political types now to the business people. At last, this (digital TV) is a business development and marketing issue. We—the FCC—step back now."

Business development was Susan Ness' turf for almost a decade. A corporate lender at the late American Security Bank, she specialized in loans for media companies, telecommunications expansion, TV sta-

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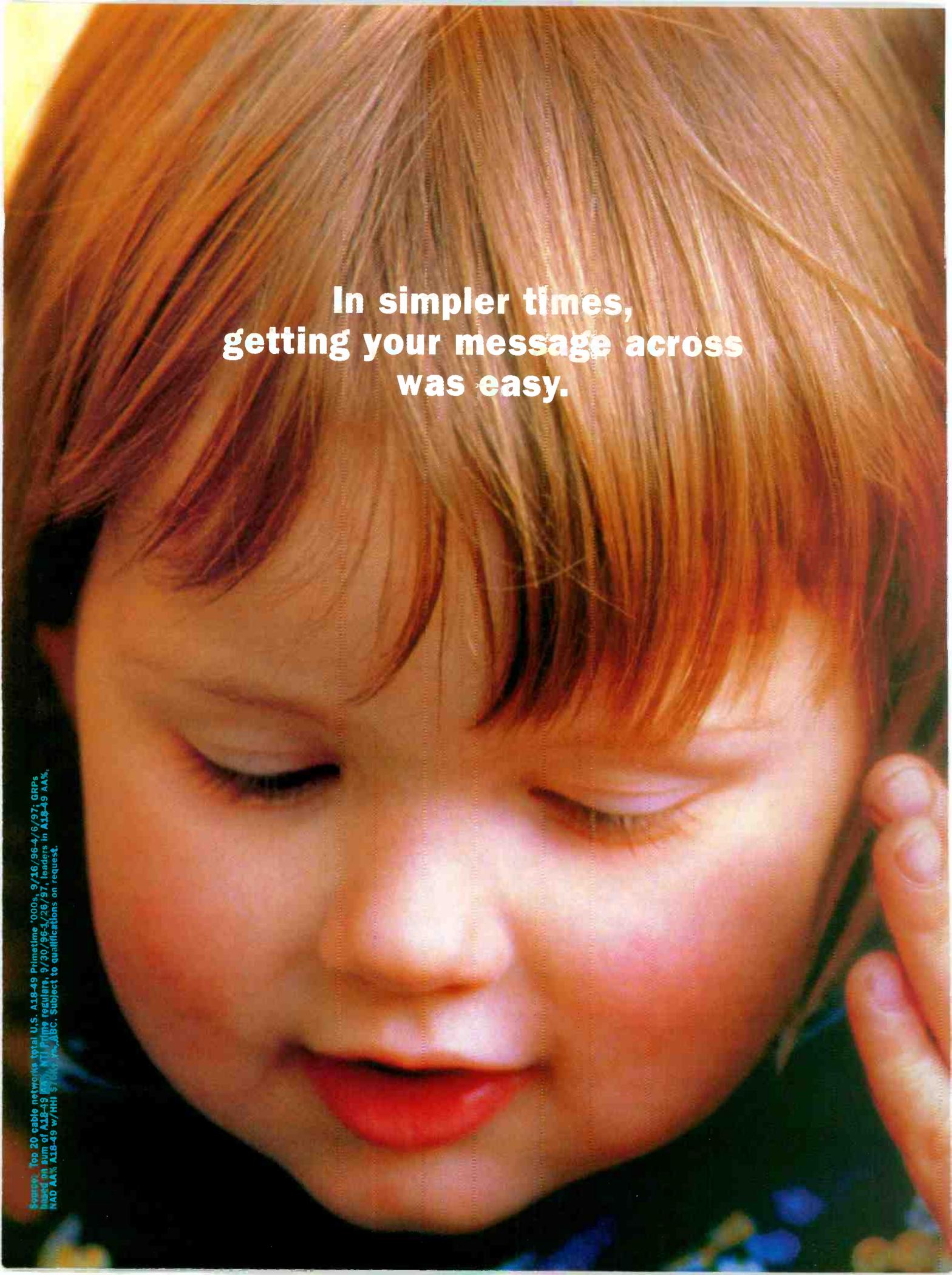
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over HDTV standards. Hundt was holding up a standards agreement when Ness came to the rescue, sending out a letter asking both computer- and TV-makers to work out their differences. "There has to be some regulatory certainty," she says of her actions. "We came up with rules with flexibility." She was praised by the NAB, members Congress and other commissioners for

"Some duopolies have been helpful. . . But I do wonder whether allowing a station to double up serves the public interest."

her work. "I think she did a terrific job getting that compromise," says Quello. "She worked hard. She consulted with people who knew technology. And she talked with her commissioners here first."

But as Ness was garnering bouquets, a few staffers in Hundt's office were sticking her with thorns. Some reporters were told, confidentially, that Ness' "help" would actually slow the DTV development. She had overstepped herself, one suggested. In fact, Ness began pulling away from Hundt about a year ago, on his then-favorite issue: children's educational TV. "Broadcasters

flex her muscles. "I think that's when she began thinking in terms of her future at the FCC," the aide adds.

Ness says relations with Hundt are fine, thank you. "We have serious discussions about the issues. He knows when I disagree. But he's fun to work with." As for the digital duel, she says, "He wanted a more rigorous rollout schedule, and I wanted one that was more reasonable from the standpoint of engineering. What's important is that he joined with us." As for stories during the last frantic days that Ness was forced to flush out Hundt from hiding places, such as the lavatory, she demurs, laughing, "No, I don't remember having to tackle him outside the men's room to get him to talk. But we did have to work on him." "She had to dig him out," says a Ness staffer.

Now in the spotlight, Ness will play a crucial role in the upcoming debate on cross-ownership and duopolies, set for June. Cautiously, she begins, "There are some duopolies that have been helpful. And I consider LMA's duopolies. But I do wonder whether allowing a station to double up serves the public interest . . . My biggest concern is the attribution"—the regulatory definition of what percentage of financial interest constitutes ownership—rules. I mean, it's fine to relax ownership rules—

that's the front door. But if you do that, then close the back door. I want to cut back on unattributable interests. Right now, radio LMA's are an attributable interest, and TV isn't. So make them both attributable, but change the duopoly rule." And don't forget, she adds, "The broadcasters are divided on this, too. On the knotty issue of liquor ads on TV, Ness takes a middle road veering from Hundt and Quello. "I do think the FCC has jurisdiction. It's perfectly reasonable to me to look into this, do an investigation. *But,*" she says, "that doesn't presume a particular outcome, or a new rule-making." She notes with a grin that Congress has suddenly clammed up on the incendiary issue of liquor-ad hearings. "Yes," she purrs, "That's just dropped off the map, hasn't it?"

Though Ness is certainly on better terms with the NAB than Hundt these days, she has slammed them, too. "Even in public forums, I've told them how foolish they look, fighting us on everything. "Are these what you're proud of?" I've asked them about some of their prime-time programs. Their attitude on children's TV was very disappointing. It's like they were saying, "I'll take a shower but I won't use soap." The NAB must listen when Ness talks like that because, like other politicians, lobbyists and reporters, they suspect they may be dealing with a Chairman in

Waiting. Ness knows her sudden popularity might fade quickly. "Washington is a town of myths," she told CTIA. "Our press corps here regularly creates and then shatters myths." Yes, but it's a great game among Washington players to say you were present at the creation. ■



MARYBETH SIMON/SABA

Ness says Hundt is "fun to work with," but often, says a staffer, "she had to dig him out."

applaud her lead in guiding the FCC toward rational compromises on children's TV and digital TV," says NAB president Eddie Fritts. While Ness supported getting more from broadcasters, she blocked Hundt's move for more quantifiable air time for those programs. That, says a veteran FCC advisor, was when Ness began to

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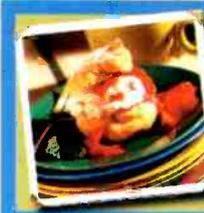
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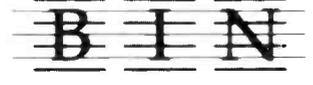
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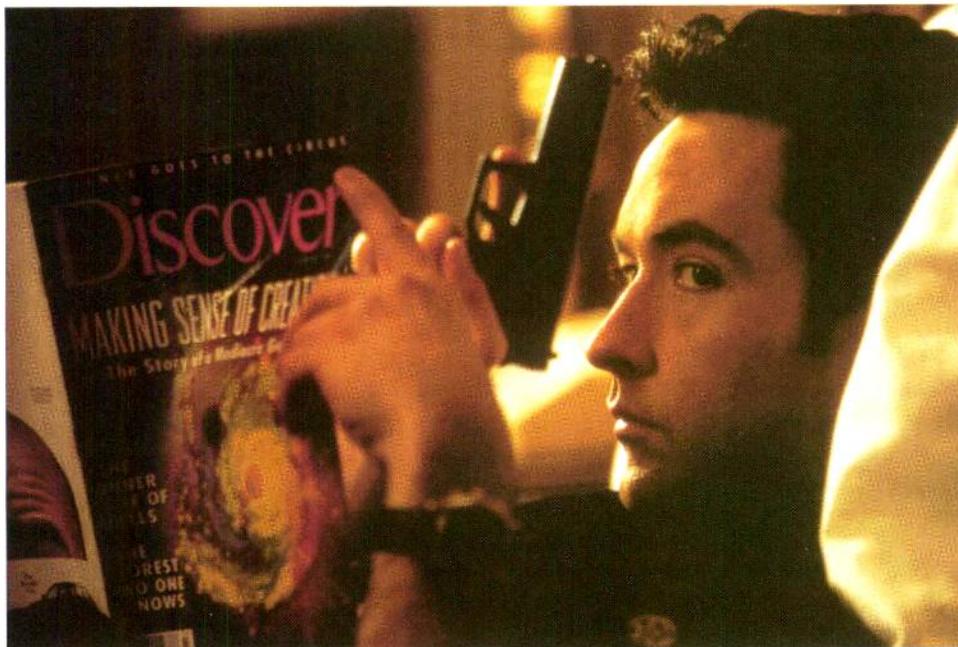
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Magazines

By Jeff Gremillion



Guest shot: Cusack gives 'Discover' a boost in *Grosse Pointe Blank*

MELINDA SUTHERLAND/PHOTOGRAPHY

Turning scientific
research into
pop culture
has become a
winning formula
for 'Discover'

Disney's Big Bang

Headlines shout about the first hard evidence of life in outer space, and movies about space aliens obliterate box-office records. News anchors discuss the first successful cloning of an animal, and popular TV characters such as those *X-Files* feds deal with similarly surreal matters. Science, both as real life and tall tale, is sexier than ever. And Disney Publishing's critical and commercial science star, *Discover*, is cashing in. "Scientific discoveries are fast and furious," says Paul Hoffman, president/editor of *Discover*. "Science is cool, and it's cool to a large group of people. When

I started here in 1987, the image people had of science was a collection of nerds with slide rules and pocket protectors. That has all changed."

Even film heroes read *Discover*—like John Cusack's high-tech hitman in the current hit *Grosse Pointe Blank*, from Disney's Hollywood Pictures studio. Next January, *Discover* will turn up in *Krippendorf's Tribe* from Disney's Touchstone Pictures, starring Richard Dreyfuss.

Aside from its its big-screen appearances, *Discover's* star is rising in other ways. During the last three

years, the monthly's ad revenue has tripled (to \$3.7 million in 1996) and its circulation rate base has shot up 20 percent (to 1.2 million). *Discover* recently earned a spot on Adweek Magazines' hot up-and-comers list for the fourth year in a row. On television, the weekly *Discover Magazine Show* is one of the highest-rated programs on cable's Discovery Channel. The title's medical technology column is the basis for *Vital Signs*, the new ABC drama from Disney's Buena Vista Television.

Time Inc. started up *Discover* in

1980, the year the first space shuttle was launched. Three other general-interest science titles also launched that year—*Science Digest*, *Science '80* and *Omni*. All four books struggled with how to package their heady subject matter for a mass consumer audience. At Time, *Discover* "ran away from science," Hoffman says. "They tried to find the quirkiest subjects and skewed the magazine toward that. They would do an article on the science of throwing darts in a bar—the aerodynamics, the effects of alcohol on your throwing."

Only *Omni* and *Discover* survived the '80s. (*Omni*, published by Bob Guccione's General Media, folded two years ago.) In 1991, Disney bought *Discover* from Family Media, which had acquired it from Time Inc. in 1987—the year Hoffman came on board. "I said, 'Let's write about what research scientists are up to,'" recalls Hoffman, who is said to be a candidate for a new corporate post at Disney Publishing. "The problem with doing real science is the jargon. But the ideas, the big questions—is there life elsewhere in the universe?—are really fun to think about. We have to strip it of jargon. When scientists speak of a rhinovirus, they don't mean a big zoo animal has a stomach ache. They mean the common cold." The May *Discover* probes such big questions as what happens inside a molecule and the prospect of colonizing Mars.

Circ and ad revenue for the more intellectually bent science magazines—including five-time National Magazine Award winner *The Sciences* and the 152-year-old *Scientific American*—have been relatively flat. Times Mirror's gadgets book, *Popular Science* (circulation 1.8 million), has also been holding steady.

Discover is up for a National Magazine Award this week, for general excellence in the over 1 million-circ category. Then in May, the title sponsors its own awards event, the Technology Awards at Disney's Epcot Center. The awards honor the scientists behind the year's most important technological advances. "In a different age, you knew the



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Syndication is a powerful programming medium that provides TV stations—and viewers—with some of America's most popular shows. In addition to some 140 first-run series, it's also the primary after-market for the top network programs. In fact, off-network programming, with its high ratings and young skewing demographics, has

long been one of syndication's most successful genres. It is only in recent years, however, that advertisers have had access to this popular form of programming on a national basis.

In the past, off-network shows were only available to spot advertisers, because stations paid cash for the shows

and controlled all the commercial inventory. In 1988, however, *The Cosby Show* changed all that by including national barter time in each episode. Since then, barter inventory has increasingly become a standard feature in the sale of off-network series. Today, virtually all off-network shows airing in syndication contain minutes available to national advertisers.

Because a network series must run a minimum of four years before it can be syndicated, only the most popular network programs make it to syndication. Tried and true programs, such as *Roseanne* and *Home Improvement*, act like some of the best consumer brands, allowing extension of the product into syndication by bringing their loyal network viewers with them. They provide the local stations with quality "brand names" that cut through an increasingly cluttered television landscape.

Over the years, local stations have purchased off-network series to counter program older-skewing local and national



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shows. Since these programs typically deliver high ratings, desirable young audiences and strong advertiser demand, the local stations tend to schedule them in one of their highest-rated day-parts, Monday-Friday 6-8 p.m. Furthermore, off-network shows afford Fox, UPN and WB affiliates the advantage of jump-starting their primetime schedules with great lead-in programming.

More and more national advertisers have discovered that they can supplement their primetime schedules by investing in high-rated off-network series. For example, GAA ratings and national coverage for *Home Improvement* (11.7) and *The Simpsons* (7.6) compare favorably with the 9.1 combined season-to-date average primetime rating for ABC, CBS, NBC and Fox.

“By re-expressing some of their prime weight into off-network programs, advertisers secure a known, branded environment—the same as that available in network prime,” says Tim Duncan, executive director of the Advertiser Syndicated Television Association. According to a new ASTA Cume Study, early prime advertisers obtain reach potential that’s equal to network prime. Major marketers



who take advantage of this powerful reach vehicle, in part by investing in off-network programming, include General Motors, Bristol-Myers, Gillette, Grand Metropolitan, Kellogg and McDonalds.

This fall, off-network opportunities for advertisers will continue to expand with shows like *Frasier*, *Grace Under Fire*, *Boy Meets World*, and *Linin’*

Single. In addition to these daily sitcoms, the 1997-98 season will see the debuts of some of television’s most popular hour dramas. Set to air in weekend access and late fringe are *The X-Files*, *NYPD Blue* and *Walker, Texas Ranger*. The supply of off-network hits will continue to grow as we look beyond the next broadcast season, with *Friends*, *E.R.* and *New York Undercover*, among others, scheduled to make their syndication debuts.

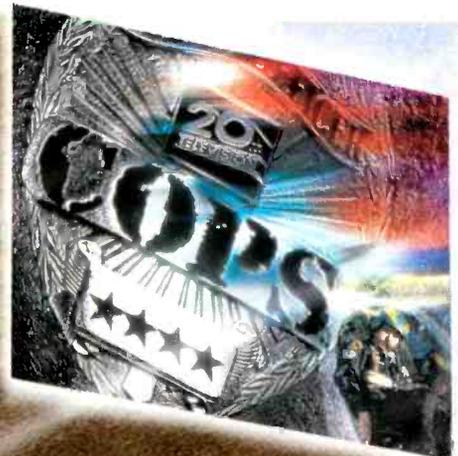
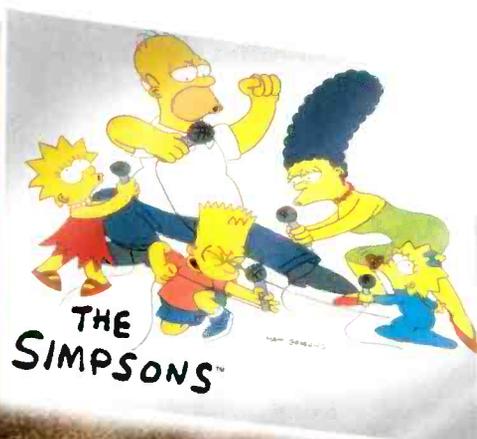
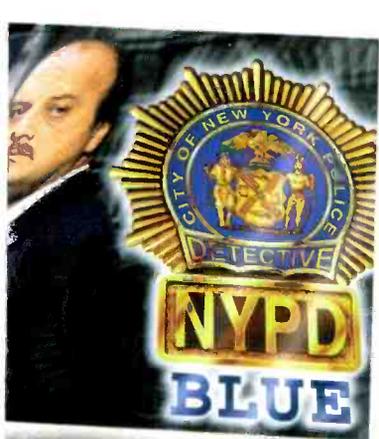
“Syndication has for years had some terrific opportunities available to advertisers with first-run programming,” says Marc Goldstein, executive vice president and managing director at GM Mediaworks. “With shows like *Home Improvement* and *Seinfeld* also available, there are more opportunities. This isn’t a brand new phenomenon, but it’s one that’s growing and improving,” he says. “It enables syndication to offer advertisers more higher-rated programs, more diversity and more opportunity.”



environment—the same as that available in network prime,” says Tim Duncan, executive director of the Advertiser Syndicated Television Association. According to a new ASTA Cume Study, early prime advertisers obtain reach potential that’s equal to network prime. Major marketers



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Magazines

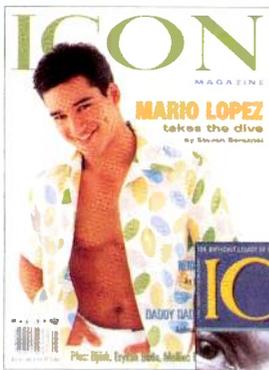
60 SECONDS WITH...

Writers' Block

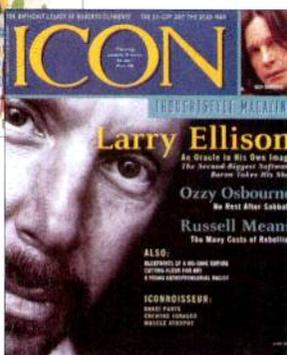
A sample of great writing from a recent issue:

"He put a series of chilling, indelible images on the screen—not just the Holocaust picture-postcard 'Wish you were here' from Auschwitz but a strange spectacle of pain more akin to the Theatre of Cruelty than the Hollywood image bank of Nazi iconography that Spielberg himself has glibly exploited in his Indiana Jones series. Nothing in his other pictures, except perhaps the darkest moments in *Empire of the Sun* and *Indiana Jones and the Temple of Doom*, had prepared us for this. This was a new Stephen Spielberg, one who had truly shed his Tinker Bell wings and was just as inclined to sprinkle ashes as fairy dust on his creations."

—Peter Biskind
on *Schindler's List*,
"A 'World' Apart,"
Premiere, May



Iconography:
Their logos are similar, but the U.S. title (right) has a much different perspective.



names of the Thomas Edisons, Henry Fords and Alexander Graham Bells," says Hoffman. "Our event calls attention to the unsung heroes of our age." Winners will be featured in the magazine and see their work brought to life as Epcot exhibits.

The Name Game Two Icons Duel On the Newsstands

Shakespeare asked, "What's in a name?" The finer points of the Bard's logic apparently are lost on the folks at two titles called *Icon*.

The highly publicized U.S. men's book *Icon*, which launched last month, isn't the only *Icon* on the block. A 4-year-old gay magazine based in Toronto also uses the name. The books' logos even favor each other a bit—both are a light Roman typeface, all caps. Only about 20,000 copies of the 60,000 total circ of the gay *Icon* reach the U.S. But the two magazines have appeared side-by-side at some New York newsstands.

"There has been some confusion," says Mitchel Raphael, editor of the Canadian title. He says that publicists and other sources he deals with sometimes think he is representing the new U.S. title. "They say, 'I didn't know *Icon* was a gay magazine,'" Raphael says. The editor notes that the cover "hunks" make his *Icon* distinctive.

David Getson, founder and publisher of the new U.S. title, put his lawyers on the case. "They sent us a letter about six months ago that said we had to stop using the name be-

cause we were infringing on their trademark," said Steven Minuk, publisher of Canada's *Icon*. Minuk has proceeded undeterred. "I am not all that concerned. I don't think



Spencer Beck

Appointed last week as editor of *Los Angeles*

Q. *'Los Angeles' editors have not had a long shelf life lately. You are the first new editor since Disney moved 'Los Angeles' into the Fairchild group. What's different now?* **A.** When

Fairchild chooses someone, they are behind that person 110 percent. **Q.** *What are your plans for 'Los Angeles'?* **A.** We're going to make the look of the magazine a bit more provocative. We're going to use cutting-edge photographers. We're going to get an art director at the very top of the profession who will bring a fresh look to the magazine. There will be a significant redesign—over time, not all at once. **Q.** *More Hollywood? More Kurt Andersen-style edgy journalism?* **A.** We're going to do more Hollywood. We should cover every aspect of the movie business better than anybody else. And we're going to do the hard-edged stories as well. **Q.** *As the former features editor of 'W', you're probably squeamish about being seen as 'W West', but what about fashion?* **A.** We'll probably do a bit more fashion. The California fashion perspective is different from New York, and we're going to do it. But we'd be fools to go in and make a city magazine a fashion magazine. **Q.** *'Shabby Chic' interiors guru [and former 'Buzz' style editor] Glynis Costin has been named the first creative director of 'L.A.' Will we be seeing lots of design features with white slip covers and distressed amoirs?* **A.** I don't see doing just rooms for the heck of it. If there's someone interesting living in an interesting room, that's something I would consider. L.A. is in the forefront of new architecture and young designers and artists, and I plan on covering all of it.

they have a case." Getson could not be reached for comment.

Both men's mags actually are Johnnies-come-lately to the *Icon* handle. A 5-year-old Milestone Media comic book, published monthly in partnership with Time Warner, is also called *Icon*. (The superhero for whom the comic is named is a black Republican from outer space.) Execs of the Canadian *Icon* say that lawyers for the Time Warner comic also have requested that the book change its name.

Everest Climb Revisited

Lessons Learned On a Mountaintop

Last summer, no fewer than six magazines—*Life*, *Men's Journal*, *Newsweek*, *Outside*, *Vanity Fair* and *Vogue*—ran cover stories or major features on the Mt. Everest tragedy in May that claimed the lives of eight climbers. *Entertainment Weekly* ran a story about all the stories.

Now, a year later, three books

have returned to the disaster, in which both professional guides and their amateur clients died. The May cover stories of both *Outside* and Wenner Media's *Men's Journal* are Everest aftermath pieces. The April 25 issue of Time Inc.'s *EW* included a long feature on John Krakauer, the *Outside* contributing editor who survived the fateful climb and recently published a book about it.

"There have been bigger collective tragedies in mountaineering, but nothing like this," says *Men's Journal* editor John Rasmus about the story's lasting magnetism. "The idea of real people risking their lives in adventurous pursuits takes on a new reality. In our story, you get the perspective of people who have been willing to roll the dice, and you hear how they feel now."

The *Outside* piece is a Q&A between editor Mark Bryant and Krakauer. "No other article in the magazine's 20 years has prompted the reaction this piece has," reads the intro to the new article, referring to last year's cover story. "It's a story that won't go away." ■

MOVERS

NETWORK TV

Rob Kaplan has been named director of drama series development and vp of nontraditional programming at CBS. Kaplan comes from UPN, where as director of programming since 1994 he was involved in developing *Star Trek: Voyager*, *Nowhere Man* and *Malcolm & Eddie*. He will develop new drama series and alternative prime-time programming for CBS.

PRINT

Sean Flanagan has been named publisher of Rodale Press' *Men's Health*. Flanagan had been the title's associate publisher since May 1996. **Jeff Morgan**, the book's current publisher, has been named worldwide publisher. Flanagan joined *Men's Health* in 1993 as ad director; prior to that he was New York ad manager for *Playboy*...**Scott Omelianuk** has been promoted to senior editor for style at *GQ*. Omelianuk had been a staff writer at the magazine since 1991. He is currently the editor of the book's "Elements of Style" section and writes its "7th Avenue" column...**Richard Dee Jr.** has been named advertising director at *Appellation*. Dee had been corporate sales director at Condé Nast Publications.

SYNDICATION

Buena Vista Television has promoted **Janice Marinelli** to executive vp of program sales. Marinelli, who was senior vp since 1992, will continue to oversee sales to broadcast syndication, basic cable, pay-per-view and pay television and adds duties of overseeing BVT's research and marketing departments.

The Media Elite

BY MARK HUDIS

Edited by Anne Torpey-Kemph

April Rains on Editors

In glorious fashion, April has once again lived up to its reputation as the cruelest month—for some high-profile magazine editors, at least. This year's victims of heavy April showers: *Vogue*'s Anna Wintour and the *National Review*'s John O'Sullivan.

Wintour was "used" by the animal-rights group People for the Ethical Treatment of Animals for its Fashion Week bash in New York earlier this month. The activist group, longtime Wintour detractors because of *Vogue*'s pro-fur content, sent out party invitations with a highly unflattering likeness of the editor holding a copy of "Morgue" magazine. The depiction was so unflattering that Wintour's lawyers dashed off a note to PETA's Dan Matthews, claiming the group had violated the editor's right of privacy and threat-

ening legal action. The unflappable PETA gang sent back a note of its own, saying that Matthews was unavailable because he was "having his legs waxed" and that "your client sounds easily rattled. I do hope this news doesn't push her over

the edge."

A representative for *Vogue* said that Wintour declined comment on the invitation but that the magazine's position is "pro-fur. We value fur advertising and we feature fur editorially." Wintour had a taste of anti-fur furor several months ago, when a dead raccoon was thrown onto her plate by an

animal-rights activist at a luncheon at New York's Four Seasons hotel.

Meanwhile, in New Haven, Conn., earlier this month, the *National Review*'s O'Sullivan was taking flack and the occasional body blow at Yale University over his magazine's March 24 cover depicting President Clinton as a buck-toothed, slant-eyed Asian in coolie garb. After delivering a speech at the Ivy League institution, O'Sullivan was mobbed and hit by angry students. His reaction, according to *The New York Times*, was to go out for champagne. —MAH



The fur is flying over this irreverent invite.

Jacko Parlays Persian Gulf Stint Into Print Profits

While CNN "Scud Stud" Arthur Kent glowed like a meteor during the Persian Gulf war, fellow correspondent Charles Jacko maintained a lower profile. But Jacko's moment has come, with the fulfillment of a lifelong dream. Jacko, who hosts a daily, topic-driven talk show

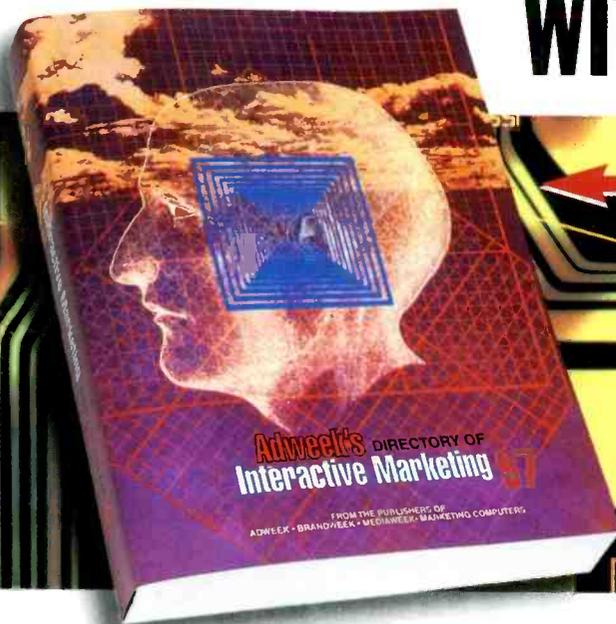
on St. Louis' KMOX-AM, has just signed a two-novel deal with Ballantine Books.

"I wanted to be a novelist since I was 12," says Jacko. "When I was with NBC [as a reporter] and CNN, I was too busy covering wars, riots, David Koresh and every other damn thing."

With his new, more-regular

schedule, Jacko has found the time. He has finished *Dead Air*, the story of a Gulf War correspondent investigating chemical weapons cover-ups and murder. *Live Shot*, featuring the same character embroiled in South American intrigue, is about half written, says Jacko. Both books are due out next year. —MAH

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For sale: analog broadcast licenses, heavily used but in reasonably good condition after 50 years. Bids due in 2002. Hundreds of million of users now; cannot guarantee future demand, And *now* how much would you pay? No wonder the broadcast nets are crying on the outside, laughing on the inside, about their swap of analog for free digital rights. The FCC's spectrum auction bonanza hit a rough patch last week, since spectrum space will expand much more rapidly than consumers (or advertisers) will pay to use it. —Eric Garland

@deadline

Explorer Required

To boost its Internet Explorer Web browser, **Microsoft** has started a campaign, from agency of record **Anderson & Lembke**, in which Web sites create content that can only be seen using an IE browser. An IE-only game on NBC's *Homicide* site appeared last week. Banners running on the Web point to the promotions.

New Sites for Petry

Petry Interactive has signed three new clients as sites on its ad-sales network: **The Globe**, **USANet** and **Reuters** on **Yahoo!** Petry now counts over 100 sites since the network launched March 1.

Spring Promo Breaks

Volkswagen of America and **K-Swiss** wrapped up college Web promotions last weekend with customized sweepstakes. VW focused on Norfolk, Va., area colleges; K-Swiss chose eight universities in the Southeast and Midwest. The automaker dangled a chance to win a free Trek mountain bike; K-Swiss offered up to 10 pairs of its athletic shoes to the winner of an on-line tennis tourney.

PointCast Audit Coming

Michael Lavery, president of the Audit Bureau of Circulations, announced an alliance with PointCast to audit content broadcast over its network. The effort marks the first time this kind of information—as opposed to static Web pages—will be verified.

World Wide Women's Web? New Sites Prepare to Launch

By Anya Sacharow

The health and parenting categories on the Web are about to see three new high-profile entries. Gruner+Jahr, publishers of *Parents*, *Family Circle* and *Fitness*, will make its Internet debut this fall with a parent-hood Web site. CondeNet, Condé Nast's on-line publishing unit, will add a new women's health site called Phys, to appear at www.phys.com this spring. And the Better Health and Medical Network, now on America Online, will launch this summer on the Web as part of the iVillage network in addition to remaining available on AOL.

A few major names currently dominate these potentially lucrative categories, including Hearst New Media's HomeArts (www.homearts.com), Time Inc. New Media's Thrive on Pathfinder (www.pathfinder.com), and the Women's Wire network (www.women.com).

"We'll continue to see competitors," said i-traffic's Eric Valk-Peterson, account lead and strategic planner for HomeArts. "There are a lot of advertisers seeking to reach women. Right now there's a limited field out there. The audience is growing. The battle is on."

Sarah Chubb, president of CondeNet, said the Phys site was still under construction, but noted the company would use what it

learned from building Epicurious (www.epicurious.com). Epicurious launched in Sept. 1995 as a food and travel site, drawing on the publisher's *Gourmet* and *Condé Nast Traveler* magazines. Now the largest CondeNet site, Epicurious registered about 4 million page impressions in March.

"Our audience is 85 percent female," Chubb said. "For women, utility, ease of access to the information and community are what make it worthwhile. 'Men use technology as a toy and women [use it] as a tool' is a little old. But we go on that. We don't use technology for technology's sake."

The Better Health and Medical Network on AOL gets about 4 million monthly visitors (70 percent female), according to AOL. On the Web, Better Health will use iVillage's chat software and

alliances with search engines to generate traffic. "We think the Web now is an extremely profitable business," said Allen Douma, medical director for Virginia-based Better Health, which is privately owned. "We're hearing advertisers say [they] have money earmarked for on-line advertising in 1997." Its AOL advertisers include Oxford Health Plans, Glaxo, Berlex Labs, Schering-Plough and fitness equipment maker Webflex. ■



CondeNet's Chubb: health site Phys to work out in crowded category.

Search

News

Features

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[RESTRUCTURING IN THE VALLEY p. 46](#) | [WEB CURE p. 46](#) | [SONY GOES TO SCHOOL p. 47](#) |

[CLICKING ON NADLER p. 48](#) | [STORMS IN RED SKY p. 48](#) | [BROWSERS GET PUSHY p. 52](#) |



bits

► **Simon & Schuster Interactive** is planning to launch a network of educational Web sites called Edscape on May 6. The interface design and positioning was developed by **Frankfurt Balkind**, New York.

► Online sports publisher **InterZine** is expected to launch a new mountain bike Web site in early May, most likely to be called iBIKE. Separately, InterZine's flagship site, iGOLF (www.igolf.com) site has doubled its page views, from 80,000 per day to 166,000, since a redesign in April. iRACE (www.irace.com), Interzine's auto racing site, logged 1.7 million page views in March, its first full month.

► **Tritium Network**, a new Internet service provider based in Cincinnati, is expected to launch a service this week offering local consumers free Internet access. The company plans to derive revenues from advertising sales of 30-second "spots" that use its own push technology called Ad-Path. Tritium hopes to sign 110,000 users in 11 cities by October.

► **Digital Planet**, Culver City, Calif., has won an assignment to redesign the U.S. Postal Service Web site.

► **NetCount**, Los Angeles, and **BPA**, New York, announced an alliance last week to hold joint seminars on the subject of Internet audience measurement and research. The seminars will target agency media buyers.

► **CondeNet** said banners promoting its Web sites **Epicurious Food**, **Epicurious Travel** and **Swoon** realized click-through rates of 52 percent, 35 percent and 32 percent, respectively, in recent campaigns. The banners ran on Web sites **StarChefs**, **The Weather Channel** and **Infoseek**.

► **Poppe Tyson Interactive Hong Kong** has won an assignment from **NBC Asia** to create the network division's initial Web site.

► **Correction:** The URL for the IBM-created Web site for the 1998 Winter Olympics to be held in Nagano, Japan, is www.nagano.olympics.org.

Agency Shifts Rumble Through Silicon Valley

BY LAURA RICH — Signifying a trend away from the standalone CD-ROM as a marketing tool, Poppe Tyson earlier this month laid off more than 20 people from its Mountain View, Calif., office and halted all development of CDs that are incompatible with the Web. "The revenue is shifting from one base to another," said Tom Wharton, Poppe Tyson Interactive president, of the cutback. Wharton said more clients have requested Web-based campaigns.

Although the agency will continue to create CD-ROMs, they will be based on Web programming language and tied to a site on the Web. Previously, its CD-ROMs were developed in proprietary software formats. "All of our clients are asking us to convert," noted Wharton.

Poppe's shift comes some six months after its acquisition of Animated Systems & Design, which produces CD-ROMs for the sales and consulting markets. Most of the layoffs hit former Animated staffers absorbed into the agency last fall.

Wharton insisted the change does not mean an abandonment of software develop-

ment, citing the hire of Ed Tobin as the West Coast office's first technology director. Tobin comes from Eagle River Interactive, where he was senior technology director. In New York, Poppe hired Preston Bealle, a former J. Walter Thompson executive, as director of on-line advertising. To boost profits in its interactive unit, Poppe hopes to move toward long-term client relationships rather than rely on project work.

Another leading Silicon Valley agency, CKS Group, also has restructured in response to changing market conditions. This month, it dissolved its CKS New Media division, which had launched last fall to house CKS Interactive, CKS Pictures and CKS Enterprises. The last two units continue on their own, while some 80 staffers from CKS Interactive were moved out of their Cupertino offices and reassigned, mostly to positions in CKS Group.

"From a client's perspective, there isn't any change" in personnel, said CKS chief executive Mark Kvamme. "It's just like someone took the baffles out of the engine." ■

Not Available in any Store: The Cure Tries Net Sales

BY BERNHARD WARNER — With a conspicuous lack of fanfare, British rock band The Cure is using its Web site as the sole distribution point for its newest release, *Five Swing Live*. The Web-driven marketing and sales of the CD—bypassing the band's current label, Elektra Records—is unique, according to music and Web analysts.

Five Swing Live was made available April 21, the birthday of Cure frontman Robert Smith. Sales of the CD are intentionally limited to the first 5,000 customers. Out of the expected \$75,000 in proceeds, 25% will go to the International Red Cross, said Bob Goodale, president of Natron, a New York-based Internet content publisher that specializes in music and entertainment sites. Natron developed the David Bowie site, which last year offered the first single release exclusive to the Internet.

Goodale emphasized the Web release is a test venture by The Cure done more to reward loyal fans than to determine whether the Web is a viable distribution

outlet. And the tiny sales target is likely meant to keep Elektra from getting upset. Still, the Web orders should give the band insights into its fans' demographics, Goodale noted.

While major record labels all use the Web to promote their releases, the Internet is becoming an increasingly important marketing vehicle for unsigned bands. Sites like J-Bird Music and SonicNet enable Web surfers to sample the music of obscure acts.

The low household penetration of the Internet hampers its current distribution capabilities, said Mark Hardie, a senior entertainment and technology analyst for Forrester Research. Even if on-line music orders take off, it's unlikely an artist or band would break from a major label to try a record release on its own, Hardie added. Smaller record companies, however, could flourish on the Web as they add Internet fulfillment operations. The Cure CD order fulfillments are handled by Online Business, Stamford, Conn. ■



Web-only rocker Smith.

STEVE COUBERTINA

Sony's College Web Try

As college students head into the final stretch of the spring semester, Sony this weekend kicked off its "Final Distraction" promotion to tempt them away from their studies and onto its Web site, The Station@Sony.com. "I believe promotions are as important to drive traffic to The Station"

as the site's content itself, said Steven Yee, vice president of marketing for Sony Online Ventures, New York. He likened the intended frequency of Sony's Web blitz to McDonald's and its monthly Happy Meal promos. The next effort will be a summer program courting gamers.

Among the lures of Final Distraction are contests involving American Airlines, an original advertiser on

The Station. Giveaways include an Ultimate Final Distraction, a grand prize of free round-trip airfare for the winner and five pals.

Sony has planned an aggressive strategy to boost awareness of The Station, noted Yee. Each promotion will highlight Sony's roster of on-line advertisers and alert visitors of content updates. The Station consists of areas for Sony's entertainment properties, including its music and film divisions, TV shows such as *Jeopardy*, Sony merchandise, chat rooms, and registration for contests and games.

With Final Distraction, Sony will premiere new Station attractions, featuring such games as "Punch the Clown" and "Station Stressometer," designed for students to blow off steam during final exams.

"We're looking at this as a potential evergreen property," Yee said. "It could be brought back at the end of each semester," backed by sponsors who want the college market. Sony's Web advertisers have included IBM, Colgate and Kellogg's. The Station has amassed more than \$1 million in ad revenue since its launch in March, Yee said.

Last week, Final Distraction posters were plastered around 100 campuses, primarily on the West and East coasts, via American Campus Company. The posters are expected to generate 4.5 million impressions during the five-week promotion. In addition, Sony bought full-page ads in college newspapers and placed a banner link on the Yahoo! home page. The cost of such media support is cheap so far: less than \$100,000 for Final Distraction. —BW



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**Sony's Web promo:
antidote to study hall?**

Dispute Clouds Over Red Sky

In an industry in which anyone can duplicate a campaign or software code with the press of a button or two, it's surprising there aren't more legal battles over copyrights and contracts. Red Sky Interactive, one of Omnicom's six Communicade shops, has initiated such a dispute, which will be mediated by a third party in San Francisco this week. Sources said Red Sky is accusing former staffers of violating a non-compete agreement signed last fall after the investment by Omnicom.

The disagreement centers on the launch of Skyrocket, a new media company created by Red Sky Films founders Doug Humphreys and April Minnich. Minnich was also marketing director at Red Sky Interactive until February.

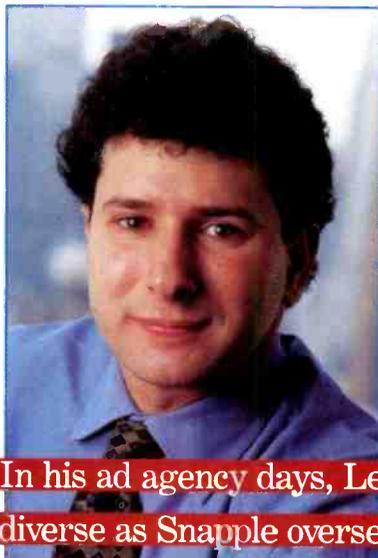
Humphreys denied a non-compete agreement existed. "We're enjoined from doing digital work under Red Sky Films, and they're enjoined from doing film work under Red Sky Interactive," he said.

"It's clear Red Sky Films has started an entity that will work in the digital interactive realm," countered Tim Smith, president of Red Sky Interactive. "We're worried about confusion in the marketplace."

Humphreys said Skyrocket was launched because Red Sky Interactive "began to veer in a direction we wanted to move away from," to an "agency model." Skyrocket instead will focus on technology development and "new ways of creating corporate messages on the Internet." Skyrocket has completed one project, for the U.S. Conference of Mayors. —LR

IQ movers

Kevin Gillespie from Parker Brothers to Hasbro Interactive, Beverly, Mass., as associate vp, product development. . . . **Robert Levine** and **Doug Gottlieb** as associate editors, Rolling Stone Online, New York. Gottlieb from ABC/Disney multimedia group; Levine from senior editor at HotWired. . . . **Gene Quinn** to MTV Networks, New York, as senior vp, online and interactive services, from general manager, Tribune Interactive Network Services, Chicago. . . . At Juno Online Services, former *Los Angeles Times* sales manager **William Bell** and former Red Flash Internet publisher **Stephen Crane** as Juno's first account managers in Detroit and Chicago. . . . **Barbara Steel** to Pepsi-Cola, Purchase, N.Y., as director, new media development, from Andersen Consulting. . . . **Don Albert**, from sales and marketing director, America Online's Digital Cities, to PointCast, Cupertino, Calif., as vp, affiliate development.



In his ad agency days, Lee Nadler worked on projects as diverse as Snapple overseas promotions, fl gging credit cards to college students, retention marketing and even a

"Survivors of the Shoah" gathering to take place at the 1996 Olympics in Atlanta. (That Spielberg-related event never got off the ground.)

Now, at the ripe age of 29, Nadler has his most wide-ranging task yet: turn the DoubleClick advertising network into a household name. (At least into a Web household—or desktop—name.) Since joining the Internet services firm as director of marketing nine months ago from Kirshenbaum, Bond & Partners, where he was an account director, Nadler has put in place a \$2 million brand-building campaign.

"The Web has made one-to-one communications efficient; there's no doubt it's effective," says Nadler. His strategy is to promote DoubleClick as the most effective way to "help people harness the power of the Web," he says. To do that, he has asserted the DoubleClick identity across the new media field, through sponsorships of industry events, trade advertising, on-line ads and banners, and even such tactics as plastering its logo everywhere and mandating the "double click" of glasses at all functions as a reminder of its presence.

Before Nadler joined DoubleClick, its marketing efforts were minimal, at best, driven primarily by its association with Poppe Tyson, from which it was spun off last year. It also had a

perception issue to overcome, which was that most industry observers regarded DoubleClick as a technology innovator first (stemming in part from founder Kevin O'Connor's software development background) and a marketing company second.

Today, DoubleClick is seen as a rep firm that advocates targeted, one-to-one

DoubleClick **Click**
www.doubleclick.net

marketing, primarily for the 75-plus business and information sites it reps and the millions of frequent Web users it keeps profiles on. Nadler has emphasized its b-to-b appeal with an educational campaign. Each execution (there are three so far) involves what Nadler calls a "mini-seminar," or case study, of a successful on-line marketing plan.

If the Web lives up to the promised rapid growth rates in its advertising budgets, DoubleClick will soon be joined by many more competitors, from Web upstarts to the types of general agencies Nadler once worked for to sales staffs at large media companies. Thus the importance of planting the DoubleClick impression now. "I'm always looking for fertile soil where I could grow," says Nadler. ■



INSIDER

THE RAP ON REPS

By Laura Rich



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not just for serious topics, like investment banking advice (although you can find some excellent tips on the stock market, there are often posts from knowledgeable investors living all over the country).

But how would you utilize Usenet for more everyday information? Let's say you're looking for an unusual gift for a friend. You can use the newsgroups to track down just the right present. An Art Deco lamp, for example. Just peruse the posts on a group such as alt.marketplace.antiques. Simple.

And that ease of information gathering applies to just about any topic that intrigues you. From European travel and tour recommendations to finding out the best way to upgrade your PC. "Anything which has shared interest has a newsgroup," comments an avid user. "If people want to talk about it, it's on Usenet."

But how did all this start, you may wonder? Fifteen years ago, academics in North Carolina wanted to develop a simple way to share information. Using the most basic of modems and telephone lines, and just three computers, they created Usenet, short for *User-Network*. Now 20,000 newsgroups are accessed across the world and discuss almost every topic imaginable.

"It's like a global cocktail party," says another Usenet regular. "And everyone is welcome to join in the discussion."

Steve Madere, president of Deja News, a Usenet-only search engine, estimates that there are at least 200,000 Usenet postings per day—around 500 megabytes of articles (to those of us not tech savvy, that's about 500 copies of a 400-page novel), and the number keeps growing.

Part of the reason for the astounding growth can be directly attributed to Deja News. This web-based Usenet search engine offers a powerful and easy way to browse through the billions of words posted.

As equally impressive is Deja News' substantial archive. The company archives over 20 months of Usenet articles, making it one of the largest databases available to the public today.

"It's an incredible and growing resource for information," continues Madere. "And Deja News' simple-to-use search capabilities allow for fast results."

What he says is true. We explored Deja News ourselves to write this article. Look for Deja News on the web (www.dejanews.com) and you'll discover a very user-friendly search engine. Searches



Pushed Two Directions

The next Web battleground confronts publishers. *By Anya Sacharow*

Internet publishers are on the horns of a dilemma. The two biggest forces on the Web, Netscape and Microsoft, are about to butt their powerful heads over the standard for "push" technology. Hyped as the latest evolution of the Internet, push is a delivery model that should be well understood and accepted by media consumers and creators alike (along with advertis-

Line. By the time of Netcaster's official release in June, other content providers are expected to be allied with Netcaster, such as CondeNet, CNET, International Data Group, Time Inc. New Media, Travelocity, Quote.com and Ziff-Davis' ZDNet.

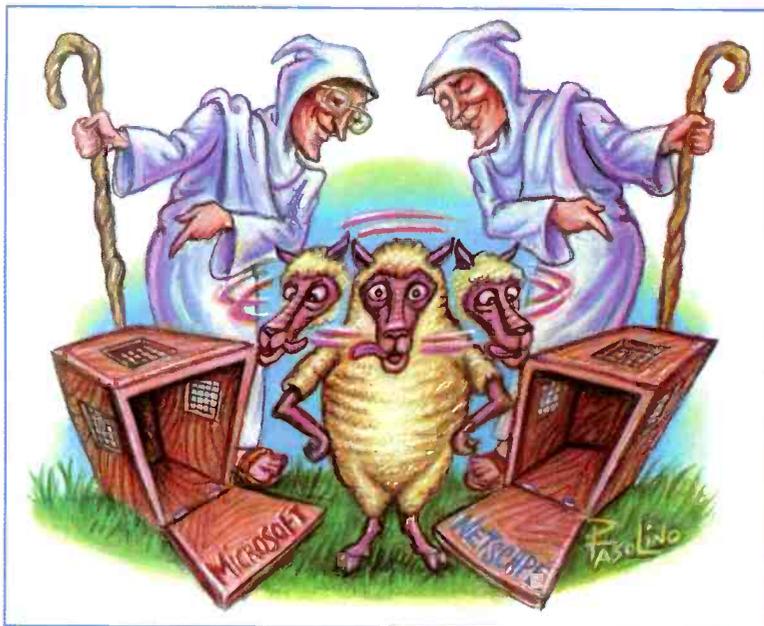
"Netscape has the largest site on the Net, with more than 4 million visitors daily," says Mike Homer, its senior vice president of marketing.

"That's one area where we have Microsoft by a long shot. We can promote publishers' channels to these visitors on an ongoing basis. We have 55 million users of the Navigator [the current version of its Web browser]. The vast majority of them we expect will upgrade to Communicator over the next six months."

Microsoft, of course, is not ceding the push market to its foe. Its forthcoming browser, Internet Explorer 4.0, will integrate push capabilities for webcasting into its desktop features. When Explorer 4.0 rolls out later this summer, channel providers will include MSNBC and the PointCast network. PointCast is a push service unto itself and already offers The Wall Street Journal Interactive Edition, the Los Angeles Times, Wired and about 20 other digital news sources.

While the high-tech giants are scrambling to ally themselves with as many software developers and content players as possible, the media publishers are trying to figure out what's best for them. "As a content provider, we're working with a range of companies," says Brian Sroub, vice president of marketing at Hearst New Media & Technology. "We are trying not to get locked into one newsstand but get into as many newsstands as possible." Besides launching a channel on Netcaster, Sroub is also in talks with Microsoft.

The Web itself has echoed with dialogue that



PETER FASOLINO

ers), since it provides desired content through themed channels on the Web, rather than requiring the befuddled user to surf aimlessly.

On April 15, Netscape forged ahead, announcing that the newest version of its Web browser, Communicator, will include a push feature called Netcaster. It disclosed an initial group of Web publishers to be given dedicated "channels" on its browser. Prominent partners include the soon-to-launch ABC News Web service, CNNfn, Hearst's HomeArts Network, HotWired and CBS Sports-



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cautions against taking sides. "One way to win is to get into position where you can say yes to everyone," wrote Dave Winer, publisher of Scripting News, an electronic newsletter for on-line software developers. "We said yes to Microsoft. But don't miss this point—we also want to align our software with [other push providers like] PointCast, Marimba and Netscape, too."

Although the basic concept of push on Communicator and Explorer is similar, there are tactical and technological differences. Microsoft is gathering forces behind a new industry standard for delivering Web pages called channel definition format, or CDF. Netscape says this is irrelevant, because its channels are created with existing Web software tools. Each company calls the other's technology limited or flawed.

For publishers, the looming danger is that they will have to produce two incompatible versions of their sites if they want to cover the entire Web waterfront. "The standards are different enough that if you want to support both, you have to do two separate sites," says Jesse Berst, editorial director for ZDNet's AnchorDesk. "The cost is actually quite high if you do two push editions, when you add everything in. And you hate to post something that can only be read by a certain percentage of individuals."

Homer argues that Netscape's wide reach and its earlier debut of "push" will give publishers strong incentives to join up. "A lot of the folks have contractual agreements with us to optimize their sites for our pages," he says. "They may do other sites for Microsoft. [But] if someone wants a premiere spot in the channel finder, then we may attach that to a more comprehensive agreement that includes the purchase of some of our software. We tend to promote our customers better than folks who are non-customers."

The business models for push are evolving. Because the competition to build a popular network of channels is so intense, neither Netscape nor Microsoft is charging upfront fees to publishers to broadcast their channels. (Netscape

will charge for premium placement on its service.) With Netcaster, some channels will sell ad sales based on traffic; some will use direct subscriptions to generate revenue. Most likely, publishers will strike deals like the ones the major search engines have with Netscape. In return for a place on Netscape's much-visited Web real estate, the search engines have contracts valued at about \$5 million each, a large chunk of which is provided in ad barter, rather than cash.

In time, the PointCast model may take hold with the newcomers. Publishers sign on for free to deliver content via PointCast, sell ads based on PointCast traffic, and PointCast takes a cut of the ad dollars. PointCast claims more than 1 million active monthly viewers and says ad sales for its affiliates' channels, such as CNN and The New York Times, were up 150 percent from last quarter 1996 to first quarter 1997.

The Wall Street Journal Interactive Edition, which has a channel on PointCast and is one of the few publishers successfully charging fees for its own site, is taking a wait-and-see attitude toward this new battleground. "We've looked at the direction Microsoft is going in," says Tom Baker, WSJIE's business director. "We're not ready to announce which direction we're going. We look at the business model to see if it fits with what we do. What winds up being a primary consideration is how much work we'll have to do as publishers to go into the new environment."

Ultimately, the push decision may be rendered moot by a compromise between the two formats that make them compatible. Or Netscape and Microsoft may still

try to win the contest outright, which could force publishers to make expensive, redundant bets. But most participants agree that push is a key to the Web's future. "Personalization of delivery is the powerful aspect of push," says James Kinsella, general manager of MSNBC on the Internet. "It's a different way to think about it. Push sets up a broadcast model, and the combination of push with personalization [can] completely change the way people think and consume" information. ■

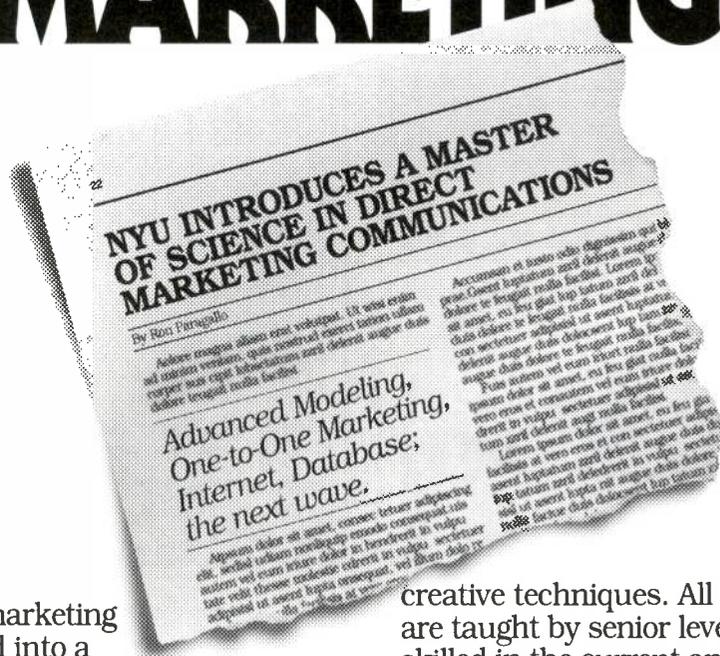


A Netcaster menu to "push" content deskward.



Netscape marketer Mike Homer: Are 55 million users ready to be channeled?

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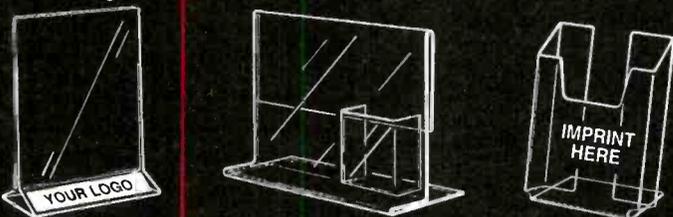
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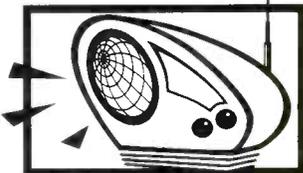
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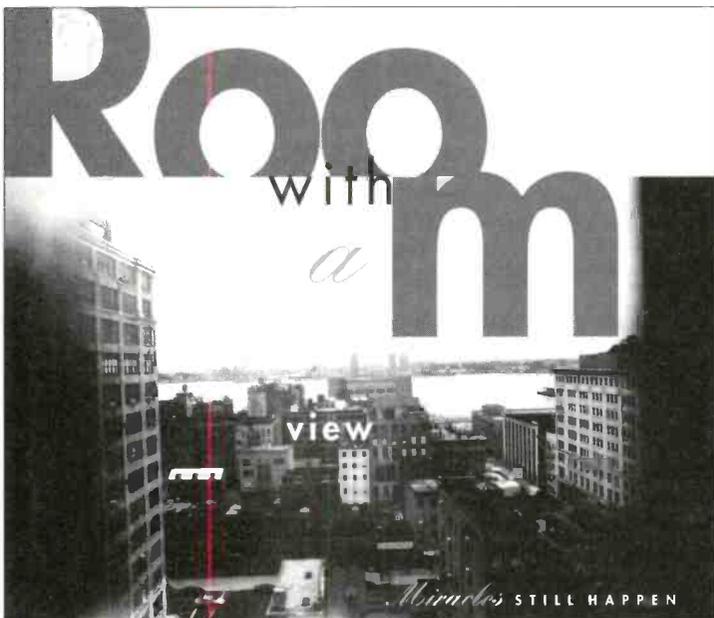
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ACCOUNT EXECUTIVE Do you have at least 3 years agency or marketing experience, can you think on your feet, keep your cool with clients, and work with boundless energy? If you can manage fashion accounts other than your own wardrobe, then you may be right for us.

Paris

JUNIOR COPY WRITER Now this is a dream come true. English speaking writer with some knowledge of French to relocate to our Paris office to help create award-winning fashion and beauty campaigns.

Please send résumés to:

Kathy Weisbrodt, Select Communications
131 Varick Street, Penthouse, New York, NY 10013
No phone calls please.



**PRODUCT DEVELOPMENT
MARKETING ADMINISTRATOR**

We are a leading national magazine advertising company located in Connecticut and have an opening for a Product Development Marketing Administrator.

This individual will be responsible for developing marketing programs for assigned products to include product strategy, market coverage, pricing, distribution and marketing communications for both new and existing products. Computer literacy, college degree with concentration in Marketing/Business Administration and 3 years of marketing/sales experience required.

Please mail or fax your resume with salary history & requirements to:
(please no phone calls).

Media Networks, Inc.
P.O. Box 10096, Stamford, CT 06904-2096
Attention: CB-Human Resources
Fax: (203) 967-6525

EOE M/F/D/V

Principals Only

**Juno needs
exceptional ad
salespeople.**

Juno, America's free Internet e-mail service, is experiencing spectacular growth. We've signed up more than 2,000,000 subscribers in just twelve months. We're adding 8,000 to 10,000 new subscribers each day. At this rate, we anticipate having about 4,000,000 by year's end (that's over 500,000,000 impressions to sell in December!). If you can really sell, and you have at least two years experience, we want to talk to you, and fast. Fax your résumé and compensation history (in confidence) to S. Dennis, (212) 403-8499.

New York San Francisco Chicago Detroit Los Angeles



Free Internet E-mail

HELP WANTED

Marketing Manager-Customer Loyalty

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

Marketing Manager-Sales/Distribution

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

Send resume and salary history/requirements to:

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

ADVERTISING SALES OPPORTUNITY**NATIONAL ACCOUNTS MANAGER**

The Source, a rapidly growing, 8-year old, monthly hip-hop music magazine with an ABC-audited, paid circulation of 325,000 is seeking an experienced sales rep to handle a \$2.5 million, NY-based national account sales territory. Must have a minimum 3-5 years sales experience with a national consumer magazine and a successful track record. Must also have advertising sales experience in some or all of the following categories: men's fashion, athletic/casual footwear, men's grooming, consumer electronics, entertainment and/or other male product categories. An understanding of hip-hop culture is a plus. Excellent opportunity for advancement. Competitive package, including base salary, commission and all benefits. Please mail/fax (no phone calls please) resume, cover letter and salary history (must be included) to:

Ad Director, The Source
215 Park Ave So., 11th Fl.
NY, NY 10003.
Fax (212) 253-9344.

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

**ART DIRECTOR/
GRAPHIC DESIGNER**

Growing marketing communications firm seeks creative, detail-oriented team players proficient in Quark Xpress 3.32, Illustrator 6.0 and Photoshop 4.0. Sales promotion background especially desirable. Please send resume, work samples and salary requirements to:

Creative Director, IMC
960 Holmdel Road
Holmdel, NJ 07733

**The dullest part
of the job is this ad.**

Micro agency looking for account person (with a good book) to help agency grow. Responsibilities include new business, strategic planning and client management. Benefits include unlimited growth in a politically free environment. Send resume to:

TUG
20 W. Hubbard St., 4th floor
Chicago, IL 60610

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

Reach Your Ad Community In Adweek Magazines

**M
MARKETING
SUPERVISOR**

BRAVO, the Film and Arts Network, is seeking a creative and energetic individual to handle marketing and promotions for BRAVO and The Independent Film Channel.

You should have a degree in Marketing, 3-4 years of marketing experience in the entertainment industry, and strong analytical and strategic marketing skills. In addition, you'll need the proven ability to work with sales organizations and creative services/design departments along with a thorough knowledge of marketing resources.

We offer a salary commensurate with experience and a competitive benefits package. For confidential consideration, please send your resume and salary requirements to: **BRAVO Human Resources**, PO Box 999-CB, Woodbury, NY 11797. We are an equal opportunity employer.

**PROMOTION COPYWRITER
WE CHALLENGE YOU...**

to show us that you have the energy, creativity and experience to join our well-known consumer magazines as a copywriter. Responsible for all promotional copy including publisher's letters, promotional pieces such as advertorials and event-specific support materials which include advertising, sales pieces, section copy, and invitations. You will also work on merchandising materials for advertisers including newsletters and mailings. Preferred candidates will have 3-5 years related copywriting experience. We offer competitive compensation and a comprehensive benefits package.

If interested, please send resume and salary requirements ASAP to:

C. Mayers
Fax (212) 880-6909
Equal Opportunity Employer

**OUR TERRIFIC SALES ASSISTANT
JUST GOT PROMOTED.****NOW, WE NEED SOMEONE JUST AS GOOD.**

Publisher at top NY-based magazine company needs an efficient, highly organized, and articulate assistant to help manage workload for multiple salespeople. You must be professional in demeanor, intelligent and service-oriented on the telephone, and skilled in the usual computer software. 1-3 years experience required. Generous salary and benefits.

Fax resume and salary history to:

Michele
212-536-5353
We're an Equal Opportunity Employer.

AD SALES

One of the country's largest and fastest growing magazine and internet rep firms seeks both senior and junior ad salespeople to join our NY office. Prestige titles, major publishing companies. Call **Wayne Gardiner** at 312-236-4900 X101.

DM Opportunity

Small creative shop offers unlimited earning potential & great work environment to DM pro who can jump-start new division. Bring some business, the energy to build & a sense of humor. Fax or reply in confidence to 203-899-7579.

HELP WANTED

BRILLIANT RELATIONSHIPS

Washington, DC

We are into relationships. Whether it's products, consumers, clients, or vendors, we strive for brilliant relationships on all fronts. This is an opportunity for us to form a brilliant relationship together.

Account Supervisor: You are a strategic who has the charisma to sell ideas to the client and lead your team to implement them. Ideally, your background is in telecom or healthcare and you have experience in a direct marketing agency. Tell us how you've grown your clients' business and won their respect -- extra points will go to the innovative and the unconventional.

Account Executive: You are detail-oriented, yet see the big picture. During your 2 to 3 years in a DM agency, you took on new challenges, and successfully managed projects from start to finish, while you developed a working knowledge of database marketing. Your experience in telecom or package goods, as well as your initiative, irreverent sense of humor and long fuse, will get our attention.

Research Analyst: You are anal retentive, but delight in chaos. You think statistically, but communicate in layman's terms. If you can identify a company's key strategic business drivers and convert them into actionable research plans, have a solid marketing and statistical background, have profiled and segmented your target audiences, and successfully predicted consumer behavior with statistical modeling techniques, then we need to talk!

These positions demand that you work well as part of an innovative team, have excellent organizational skills as well as a strong desire for perfection and a willingness to learn.

RTCDirect is a wholly owned subsidiary of WPP Group, the world's largest advertising and direct-marketing company. We offer competitive salaries and comprehensive benefits including 401(k) and stock ownership plans. **Additional opportunities in Database, Traffic and Account Management.** Send your resume and salary requirements for consideration.

RTCDirect

Attn: Williamson/ADW

1055 Thomas Jefferson St. NW, Suite 500
Washington, DC 20007Fax: (202) 424-7900
EOEE-mail: jobs@rtcdirect.com
MIF/VD**RTCDirect****DIRECTOR FIELD OPERATIONS**

Innovative marketing company specializing in promotion programs in nightclubs/bars nationwide seeks an experienced *leader* to manage its field operations from our Chicago location. Your extensive experience of managing and motivating employees will be a key asset for our rapidly growing company. In this position, you'll direct a network of 100 plus people in 20 offices nationwide. We'll rely on you to develop employee training, motivation, and implement promotional programs. Willing to work with tobacco/alcohol clients a must. Strong leadership, problem solving, budget analysis, and team-building skills are necessary. Knowledge of nightclubs and Gen-X culture needed. (Mac/MS Office skills required.) Great comp., benefits w/401(k), and casual environment. Travel required. Send resume and salary requirements to:

Kevin Berg & Associates

Code DF01

640 N. LaSalle, Suite 350, Chicago, IL 60610

or FAX to 312-482-9056

EOE

DIRECT RESPONSE OPPORTUNITIES

Jump-Start your career at one of the hottest direct marketing agencies in the country.

Grey Direct continues to expand. We are looking for experienced direct response professionals to add to our account service team. Our clients are category leaders in banking, high-tech, telecommunications, financial services, automotive and pharmaceuticals.

ACCOUNT SUPERVISORS

Do you have the desire and experience to run a business? Candidates must have at least 6 years direct agency experience and demonstrated leadership abilities. You must be a strategic thinker with superior communication and presentation skills. Experience in financial services a plus. Knowledge of database marketing applications highly desirable. **POSITION CODE: HGAS**

SR. ACCOUNT EXECUTIVES

Are you an energetic self-starter who's looking for the next level of challenge and opportunity? We are seeking candidates with a strong desire to develop professionally. Must be highly organized with excellent written and oral communication skills, solid day-to-day client management experience and at least 4 years experience in a direct agency. **POSITION CODE: HGAE1**

ACCOUNT EXECUTIVES

Looking for a place to prove yourself and grow in the direct response business? We'd like to meet you if you think you can handle a multifaceted position that demands heavy day-to-day client contact, program development and budget management. Ideally 2+ years direct agency experience, strong high-tech skills and above average verbal and written communication skills. **POSITION CODE: HGAE2**

GREY DIRECT offers profit sharing, a full range of benefits, a competitive salary and—if you have what it takes—tremendous opportunity for growth and advancement.

Please call, or send resume and cover letter (indicate position code) along with salary requirements to:

Daniel Robbins

GREY DIRECT875 Third Ave, 5th Flr
New York, NY 10022

212 303-2308

EOE M/F

Visit our WEBSITE at greydirect.com**CURIOUS PEOPLE WANTED.**

If you get a thrill from learning new things and solving tough problems, this marketing communications agency wants to hear from you. Our business-to-business client list gets longer every day, because we're thinkers. All 15 of us. And we're looking for some more:

Art Director for creative solutions to the toughest marketing problems — technical products and sophisticated audiences. Everything from trade ads and direct mail to web sites.

Designer with an inquiring mind. You want to understand what makes the client tick, what makes the product work. Then you want others to see it clearly, too. Sales literature. Annual reports and corporate identity.

Copywriter who's not afraid of complex subjects and long copy. Learn new businesses and technologies. Then explain them in ads, direct mail, brochures, and publicity materials. Must have concept and visualization skills.

**Rector Communications, Inc.**2300 Chestnut Street
Philadelphia, PA 19103
Attention: Curious People

Make us curious about you. Send letter, resume showing at least five years of business-to-business experience, and samples as appropriate. Please, no phone calls.

HELP WANTED

MARKET RESEARCH ANALYST**Business Week**

If you're a strong communicator, can handle multiple priorities simultaneously, then this is an excellent opportunity for you to support our worldwide sales staff. Duties include generating/analyzing syndicated research data for generic, category and client specific sales presentations.

The position requires knowledge of basic syndicated research (MRI, Intelliquest, etc.); experience running IMS or similar database programs and 2-4 years of research experience at a magazine or ad agency.

For consideration forward your resume, including salary requirements, to:

Dept. MRA

The McGraw-Hill Companies

1221 Avenue of the Americas
New York, NY 10020

EOE

The McGraw-Hill Companies

Dallas based sports and event marketing company

has the following positions available:

Director, Media Sales

5+ years experience selling national broadcast, syndication, national/regional cable and evaluating media based sponsorships. Golf media sales experience a plus. Position located in Rutherford, NJ.

Director, Consumer Promotions

5+ years experience with national/regional promotions for packaged goods clients. Experience with professional sports leagues a plus. Position located in Dallas.

Fax or mail resumes to: SPI, Attn: HR, 4006 Belt Line Rd., #220, Dallas, TX 75244, 972-991-1135.

PRODUCTION COORDINATOR

Expand your knowledge of the production process at an international photography magazine. Must be organized and detail-oriented. Experience with MacIntosh (Excel/Quark) a big plus for this entry-level position. Send resume w/cover letter to:

PDN Production Director

1515 Broadway, NY, NY 11218

EOE

ATTN: FREELANCERS

ADWEEK can offer you the exposure you need in our **Services & Resources** section. If you need to get your service out to the people who matter, you need to advertise now. Call for info 1-800-7ADWEEK.

WANTED: HIGH-TECH COPYWRITERS

Help!!! We really wanted to write a hip, clever ad, but we haven't got the time, so this will have to do. If you know (and can deliver) the kind of ad we would have written if the work weren't pouring in, New York's fastest-growing tech agency is looking for you. (Bear in mind that solid tech understanding is even more important than degree of hipness.)

Fax resume, salary history/requirements, and letter to:

M. Welch @ (516) 741-3966.

Or e-mail to:

mwelch@wngadv.com.

ART DIRECTORS/DESIGNERS**Freelance and Full Time**

Very busy full-service 4 A's ad agency needs talented people to help us continue to grow. Ad agency experience a must--preferably 6-10 years. Must be able to go from ads to direct mail to collateral with intelligence and taste. Proficiency in MAC/QUARK Xpress; Adobe Photoshop and Illustrator a plus. Send resume with salary history to:

Karen Markowitz

Linett & Harrison

306 Main Street

Millburn, New Jersey 07041

★WESTERN ACCOUNT EXECUTIVE★

Successful publishing firm seeks Account Executive for technical electronic magazine. **Must have exp. selling display advertising in trade OR consumer mag.** Exp. in electronic industry sales helpful. Magazine experienced a 35% increase in 1996 and 1997 is projected to increase 20%. Excellent earning potential, including excellent benefits. Send/fax resume to:

Canon Communications,
Job SC, 3340 Ocean Park Blvd,
#1000, Santa Monica, CA 90405.
(310)392-4934.

No phone calls please. EOE.

PROMOTION MANAGER

Leading business-to-business publication seeks detail-oriented and highly organized individ with proven strategic planning and project/production management skills. Good writing skills a must.

Will be involved with ad creations. Web experience a definite plus. Send COVER LETTER with SALARY REQS and RESUME to: Sky Box #253-SY, 235 Park Ave South, NYC 10003. EOE.

Fax: 212-643-4807

SALES PROFESSIONALS-ADVERTISING**Sr. Representatives and Managers**

Market leading publication seeking exp. sales professionals to assume Sr. Representative & Manager level positions in Atlanta market. Proven record of new business development & new product introduction, exp., in staffing & training, and superior selling/leadership abilities required. Travel, tourism, arts and/or publishing exp. a plus. Excl. compensation (up to 6 figures), bonus program & benefits. Must be open to travel & possible relocation. Send resume w/salary history to:

P.O. Box 331,
21755 Ventura Blvd.,
Woodland Hills, CA 91364,
Attn: Human Resources.

ACCOUNT COORDINATORS

Two entry level positions available with a leading entertainment marketing agency located in Stamford, CT: New Business Dept. and Mktg Dept. Development opportunity for individuals that are willing to work their way up the ladder of an exciting, energetic, small company. Must have strong organizational skills, excellent written/verbal skills and word processing skills. Team player with ability to wear many hats in support of New Business or Mktg teams.

EMCI

24 Richmond Hill Avenue
Stamford, CT 06901
Fax: (203) 327-3676

No phone calls, please.

GROWING Marketing/Ad Agency

Seeking to add 2 new positions.

Account Supervisor

Big idea person w/excellent strategic communication & project management skills. MBAs preferred.

Art Director/Designer

Clever, conceptual, cutting-edge creative. Collateral campaigns & superior Mac skills required. Headline writing & copy editing a plus.

Fax resume to ADV Marketing Group,
Stamford: 203-324-4680

SALES REP

Petersen Publishing Co. has immediate opening in our New York office for one (1) Ad Sales Representative for Bicycle Guide and Mountain Biker Magazines. Successful candidate must be highly motivated with excellent communication skills. Salary commensurate with experience. E/O/E. Send or fax resume with SALARY REQUIREMENTS to: Petersen Publishing Company-JD 6420 Wilshire Boulevard, 19th Floor Los Angeles, CA 90048 fax (213) 782-2467

ACCOUNT EXECUTIVES

Large AAAA's Advertising Agency's Los Angeles office is looking for bright, proactive and strategic account executives to work on a large national account with strong brand equity. All candidates must possess strong educational and verbal/written communication skills, must have print production and some broadcast production experience and must thrive in a collaborative environment. We offer a competitive salary and an excellent benefits package.

Please fax resume and salary history to:
(310)444-4555.

Immerse Yourself in Gum & Underwear

ADWEEK's "Southeast Agency of the Year" can offer you both an opportunity to grow as we do and enjoy life outside the office in the mountains or on the beach!

We're now recruiting for positions in:

MEDIA**ACCOUNT SERVICE CREATIVE****INFORMATION SYSTEMS**

Send your resume to:

LONG HAYMES CARR ADVERTISING

P.O. Box 5627

Winston-Salem, NC 27113

Attn: Human Resources

or fax to: 910-659-8913

An EOE

Senior AD

Rapidly growing North Carolina agency has immediate opening for a senior art director who's on track to become a CD. We need someone with business-to-business and consumer experience who thinks conceptually, designs artistically and can help lead talented creatives. If you have the stuff it takes and are ready for a move, send your resume, some non-returnable print samples and salary requirements to: ADWEEK Classified - SE0490, 1515 Broadway, 12th fl., New York, NY 10036.

Sales Account Executive

National outdoor advertising company seeking aggressive sales executive to service N.Y. accounts. Prior national advertising sales experience necessary. Experience in transit advertising sales a plus. Responsibilities include new business development and account management of sales region. Must have strong communication and presentation skills. Salary plus a high commission. Send resume to:

John Caples

OMNI TRANSIT

3333 Camino Del Rio South,

Suite 235

San Diego, CA 92108

FAX: (619) 284-3520

HELP WANTED

Account Executives

Can you start tomorrow?

Paladin Interim Staffing has immediate need for **account execs and assistant account execs** with 2-5 years general advertising agency experience. We have an exciting range of short and long-term assignments available at tri-state-area agencies and companies. These assignments are a great way to introduce yourself to a company and some positions do have potential to turn into permanent jobs. If you're available to work now, send your resume today. We'll take it from there.

Paladin Resource Department
270 Madison Ave., Suite 201
New York, NY 10016
Fax: 212/689-0881
E-mail: newyork@paladinstaff.com
EOE/M/F/D/V


PALADIN
INTERIM STAFFING
New York • Chicago
Los Angeles

CORPORATE SALES MANAGER

Time Inc., the nation's largest magazine publisher and a leading marketer of books, music and video, is seeking a motivated, talented individual to join our Money Magazine Group as Corporate Sales Manager.

As part of the extended franchise of Money Magazine, this position will be responsible for the selling <MONEY.com> "in bulk" to large corporations.

The qualified candidate will have 4 years sales experience with an additional 3 years in a related field (i.e. business to business services). Experience conceiving, creating and presenting marketing plans to decision-makers at a client level that includes prestigious financial institutions is also required. You must possess the ability to develop new sales strategies in a dynamic environment with the ongoing objective of acquiring new business as well as providing added-value and service to existing clients. Must have a consultative nature, knowledge of on-line systems, and proven ability to develop leads and close business through a relationship driven sell. Moderate travel is required.

For consideration, please forward your resume and salary requirements to: Human Resources, Time Inc., Recruiter CS, Room 4008, 1271 Avenue of the Americas, New York, NY 10020, FAX (212) 522-4510. We are an equal opportunity employer.

Time Inc.

Desperately wanted:

Bean Counter who loves advertising.

One of the top 50 agencies in the country, located in the sunny Southeast, needs a **controller**. Responsibilities include all operations of agency accounting, including procedures and practices, cost accounting and budgeting.

Agency experience is a big plus, and great people skills coupled with high energy is a requirement.

Please send resume and salary requirements to: **ADWEEK Classified-Box SE00495, 1515 Broadway, 12th fl., NY, NY 10036.**

GREAT OPTYS! ADVERTISING

Small creative agencies looking for the following:

AE (retail).....To \$40K
AE (automotive).....To \$45K
Acct Supv (educ).....To \$75K
Acct Supv (fashion).....To \$75K
Must have current ad agency exp.
Call **KIM TANNU** at 212-818-0200
or fax 212-818-0216

RELOCATING TO N.E.?

Solid PR account exec needed at fast growing downtown Lexington agency. Three to five years experience on software and business-to-business accounts. Strong writer, media wizard, supervisory abilities.

Geoghegan Associates, Inc.,
4 Millita Dr., #11
Lexington, MA 02173
or e-mail job @spinpros.com

COPYWRITER

Travel and destination ad agency with global accounts and global ambitions seeks copywriter with conceptual mind and killer portfolio.

Send samples and resume to:

Attn: A.D.

The Campbell Group
400 E. Pratt Street
Baltimore, MD 21202

WANTED: FREE LANCE PROD. ARTIST

Detail oriented MAC professional familiar with Quark, Photoshop, Illustrator, etc. Philadelphia company seeks help in producing collateral material, manuals, sales tools. Permanent position possible. Min 2 years experience.

Fax: 818-864-6499

ACCOUNTING ASSISTANT

Hip fashion advertising agency is seeking a bright and highly motivated individual, to maintain accounts payable activity, check processing and assist in financial & administrative duties. 2 yrs in a computerized accounting system + ability to work in a creative environment.

Fax: 212-533-5058

Media Planner/Buyer Tampa, FL

Ad agency seeks 3+ yrs. exp. print & broadcast Planner/Buyer. Must be able to think-on-your-feet & present, strong negotiating skills, computer exp. necessary.

Fax resume/salary history to:

FAHLGREN
Attn: Dennis Nikles
813-222-1401
No phone calls, please.

USE THE CREATIVITY AT HAND!

We know from experience that our advertisers get better response from our readers when they send their own artwork. A creative ad stands off the page and gets noticed. When placing an ad, send it camera ready!

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.

SALES PRODUCER

Use your TV or print producer's experience to sell a unique state-of-the-art advertising consulting service. An aggressive "closer" will earn excellent money with enticing future prospects.

Please fax your resume to:
(914) 937-1800

SR. MEDIA PLANNER/ SUPERVISOR

NYC-based advertising agency seeks media professional with 4+ years print and broadcast planning experience. B-to-B, financial services and/or travel experience a plus. Blue chip client roster and excellent opportunity for growth. Fax resume and salary requirements to:

212-741-6932
ATTN: Pat Jones

THREE AUDIENCES FOR THE PRICE OF ONE

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

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

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

HELP WANTED

TELEMARKETING

Looking for telemarketer with proven track record in corporate barter. Highly attractive commission structure. Responses will be treated with the utmost confidentiality. No phone inquiries or faxes accepted.

Please mail resume to:
TRADEWELL INC.
 845 THIRD AVE. - DEPT. 236
 NEW YORK, NY 10022
 ATTN: GRACIE FROMME

**ASSOCIATE DIRECTOR
 of NEW BUSINESS**

Growing package design firm seeks experienced, aggressive individual with a successful track record. Responsibilities: database management, telemarketing, presentations, copywriting, account management, and PR. Macintosh: FileMaker Pro and Word, a must. Send resume and salary req. to: CDI, 1123 Broadway, Suite 307, New York, NY 10010.

Reach your ad community in
ADWEEK CLASSIFIED

**WE NEED A SENIOR ART DIRECTOR
 WITH A WARDROBE FULL OF HATS**

Poppe Tyson Interactive, a world leader in interactive communications with an expanding global client base, is looking for a Sr. Art Director to grow its new London office into a position of European market leadership. PTI London's Sr. Art Director will have the unique opportunity to build a creative department from the ground floor, while operating from the hub of PTI's European operations.

The candidate we seek must have four years of advertising agency experience. He or she must also possess an inherent ability to wear a number of hats simultaneously: a proven conceptualizer with the ability to think visually, a persuasive presenter and a skillful manager. Proven leadership skills can only increase a potential candidate's chances for success.

So if you're ready to hop the next flight to Heathrow, be prepared to pack up those hats and wear all of them for this exciting international opportunity. Compensation will be based on capabilities and experience.

Please email mbohacs@ny.poppe.com
 or fax to (212) 367-4045.

POPPE TYSON

EOE/AA & M/F/D/V

**Media Director,
 Media Planner
 & Media Buyer**

For South Florida's fastest growing Media Buying Service. 5 years + experience with US Hispanic and/or Latin America media plans. Fully bilingual.

Please fax resume and salary history to:
(305) 596-0776

ACCOUNT MANAGEMENT

Account Directors.....to \$130K
 Account Supervisors.....to \$80K
 Account Exec's.....to \$55K
 Asst Account Exec.....to \$33K
 Account Coordinator.....to \$28K
 Postns avail in both Gen'l & Direct.
 We also have multiple media postns. Send resume to Manag. Dir., 11 E. 44th St., Ste. 708, NY, NY 10017 or fax to 212-490-9277

Classified Advertising
1-800-7-ADWEEK

THE CONVENIENT CLASSIFIED CONTACT FORM

USE THIS HANDY COUPON TO FAX OR MAIL YOUR AD

**ADWEEK
 BRANDWEEK
 MEDIAWEEK**

CLASSIFIED MANAGER: M. MORRIS
 MAIL TO : ADWEEK CLASSIFIED 12TH FL.
 1515 BROADWAY, NEW YORK, NY 10036

PHONE: 1(800) 7-ADWEEK OR FAX (212) 536-5315

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

CATEGORY _____

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

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

PAYMENT			
<input type="checkbox"/> CHECK	<input type="checkbox"/> MASTERCARD	<input type="checkbox"/> VISA	<input type="checkbox"/> AMER.EXP.
Signature _____			
Cardholder's Name _____			
Card # _____		Expires _____	

NAME _____ ADDRESS _____

PHONE _____ FAX _____

**USE ADWEEK MAGAZINES
 TO GET NATIONAL EXPOSURE.**

CALENDAR

The National Magazine Awards, sponsored by the American Society of Magazine Editors, will be presented April 30 at the Waldorf-Astoria in New York. Contact: 212-872-3700.

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

The International Newspaper Marketing Association Annual Conference will be held May 4-7 at the Biltmore Hotel in Los Angeles. Contact: 214-991-5900.

Suburban Newspapers of America will hold its **Circulation Managers' Roundtable** May 8-10 at the Intercontinental Hotel in Chicago. Contact: 312-644-6610.

The Southern California Chapter of American Women in Radio & Television presents the **42nd Annual Genii Awards** May 9 at Merv Griffin's Beverly Hilton Hotel. Honorees include Karen Tobin, NBC-4 radio. Contact Chiara DiGerónimo at 213-964-2740.

The Association of National Advertisers will present a **seminar on creative advertising** in Pasadena, Calif., May 12-13. Contact: 212-697-5950.

Women in Cable & Telecommunications will hold its **annual national management conference** June 9-12 at the Palmer House Hilton in Chicago. The three-forum format covers leadership, industry and management/career development issues. Contact: 312-634-2330.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Dwek's No. 2 at ABC Ent.

As anticipated, ABC Entertainment last week tapped Rob Dwek as executive vp of series programming. Dwek, who recently was president of television at Kushner-Locke Co., becomes the No. 2 behind ABC Entertainment chief Jamie Tarses. ABC had been looking for someone with strength in drama development to complement Tarses' comedy development experience. Dwek will oversee all drama and comedy series, with Greer Shephard, vp of drama, and Carolyn Ginsberg, vp of comedy, reporting to him. Dwek is the first major hire for Tarses, who is said to be mulling other exec changes in programming after the fall schedule is set in May.

ABC, CBS Renew Faves

ABC last week renewed three of its top shows for the 1997-98 broadcast season and ordered two more seasons' worth of *NYPD Blue*. The network ordered 22 new episodes each of *The Drew Carey Show*, starring Drew Carey as a single, working-class guy struggling to stay afloat in the '90s; *Sabrina, the Teenage Witch*, the first-year comedy starring Melissa Joan Hart as a teen who discovers she has powers of witchcraft; and *Spin City*, with Michael J. Fox as the deputy mayor of New York City. ABC renewed *NYPD Blue*, the Steven Bochco-created cop drama, through 1998-99. Also last week, CBS announced it has renewed three of its more popular shows for the 1997-98 season: *Chicago Hope*, an ensemble medical drama; *Cybill*, a sitcom starring Cybill Shepherd as a working actress with a stop-start career; and *The Nanny*, featuring Fran Drescher as a nasal-toned, Queens-born caretaker.

Exec Shuffle at CBS News

Several executives have been promoted at CBS News as part of CBS News president Andy Heyward's attempt to shore up the division and its programming. Lyne Bowens has been named executive producer of *CBS Evening News* weekend editions and the *CBS Sunday Night News*. Missie Rennie, who had overseen all CBS News weekend programming, continues as executive producer of *CBS News Sunday Morning* and takes on new projects during the week. No producer has been named yet for the network's

new two-hour Saturday-morning broadcast, set to debut in the fall. In another exec promotion, Ted Savaglio has been named vp program planning at CBS News. He will focus on bolstering CBS News' numbers, particularly for hard news shows.

Biz-to-Biz Mag Ads Up

Business-to-business magazine ad revenue for 1996 was \$6.5 billion, 9.7 percent more than 1995, according to CMR. Trade ad growth outpaced total ad revenue, which was up 7.6 percent for the year. "The industry's 'First Read' ad campaign, as well



PHIL HUBER

Mob scene: Gravano drew 12.4 million viewers.

The Bull Pulls for 'Point'

The second part of Diane Sawyer's two-part interview with mobster Salvatore "Sammy the Bull" Gravano gave ABC's *Turning Point* newsmag its largest audience of the season, a 9.1 rating and 15 share in households. According to Nielsen Media Research, 12.4 million viewers tuned in on April 17 to hear the highest-ranking mobster ever to turn government's witness. The interviews came from Sawyer's furtive meetings with Gravano for two days last summer at a San Francisco bed-and-breakfast, where he mused on everything from life after the Gotti trial to getting the government to pay for his cosmetic plastic surgery. The broadcast finished second to NBC's *ER*, which won the time period with 32.1 million viewers.

Media Notes

CONTINUED

as a strong economy, played a significant role in increasing our share of the pie," said Gordon T. Hughes II, president of the American Business Press.

Brack Resigns From Time

Time Inc. chairman Reginald K. Brack Jr. officially stepped down from the company's top post last week. Brack joined Time Inc. as a *Time* magazine ad salesman in 1962. He served as president and ceo of the Time Warner publishing giant from 1990-1994. Don Logan, who has been president/ceo since '94, will now take on the chairman title as well.

TCI Takes Stock in Papers

Tele-Communications Inc. last week agreed to purchase Kearns-Tribune Corp., an owner of five newspapers, in a stock deal worth about \$627 million. The first newspaper acquisition for TCI, the deal enables TCI to buy back roughly 7 percent of its stock owned by Kearns-Tribune. Kearns-Tribune owned almost 18 million shares of TCI and 6.7 million shares of Liberty Media, TCI's programming arm. The main newspaper owned by the company, *The Salt Lake Tribune*, fits well with a TCI cluster of

systems reaching 180,000 subscribers in the Salt Lake area. In related news, TCI signed a corporate affiliation deal with The Box, an interactive music video channel. Though terms of the deal were not disclosed, The Box executives said that the network's local marketing strategy—as well as its exclusivity to cable—helped drive the deal. TCI's programming arm, Liberty Media, owns a minority stake in The Box, which reaches about 5 million cable subscribers in the U.S. full-time.

USA to Broadcast Stern Bio

USA Networks last week landed the broadcast rights to the Howard Stern biopic *Private Parts*, which was released theatrically earlier this year by Rysher Entertainment. Rod Perth, USA Networks president of entertainment, said the network outbid Fox and CBS for first crack at running the film following its pay-per-view and pay cable window. USA will air *Parts* in 1999.

IFC Accesses October Titles

The Independent Film Channel has landed an output deal with October Films for access to its film library. The deal includes



Allen



Stewart

McCann Bumps Two to EVP

McCann-Erickson New York last week promoted Kevin Allen and Mark Stewart from senior vice presidents to executive vice presidents. Allen, 42, joined the agency in 1992 as a senior vp, management representative on the AT&T account. He currently handles Marriott Lodging International and Smith Barney. Stewart, 37, joined McCann in 1995 as senior vp, media director. In this position, he oversees more than \$1 billion worth of media planning and buying handled on behalf of the agency's New York clients.

such films as Oscar nominee *Secrets & Lies*, as well as *Lost Highway* and *The Funeral*.

Spice Makes Nice With 505

Spice Entertainment, one of two players in the adult pay-per-view programming business, said last week it plans to proceed with making a business under section 505 of the 1996 Telecommunications Act rather than challenge the constitutionality of the section. In March, the Supreme Court rebuffed Spice and Playboy in their efforts to argue against section 505, which forces them to limit their hours of availability on some cable systems.

Kellison to Guide 'Vibe'

Columbia TriStar Television Distribution has named Daniel Kellison as executive producer of its late-night series project, *Vibe*, set for debut in September in syndication. Kellison most recently was executive producer for the launch of *The Rosie O'Donnell Show* (distributed by Warner Bros.).

Awesome Shows in the Works

Three Hollywood execs have formed Awesome Entertainment to launch comic book titles as building blocks for feature films, TV programs, interactive games and toys. Jeph Loeb, a producer and screenwriter; Rob Liefeld, an artist; and Scott Mitchell Rosenberg, chairman of Platinum Studios and former president of Malibu Comics, have joined for the Beverly Hills-based venture. Rosenberg, who will continue to run Platinum, shepherded the *Men in Black* comic while at Malibu. A feature film based on the comic is set for release this spring, followed by an animated TV show. Awesome plans to launch some 200 characters over the next year and has acquired Liefeld's library of more than 500 characters.

Fox Unties The Knot

The show that helped put Fox on the map in the public consciousness—and the longest-running sitcom currently on TV—has been cancelled. After 10 years, *Married...With Children* has been pulled from the Fox schedule because of sagging ratings. The show had been bounced around the schedule during the past few

seasons, contributing to its declining numbers. The producers had wanted to do an 11th season, and briefly shopped the show to UPN and the WB, without success. License fees were said to be too steep for the small nets. *Married*, starring Ed O'Neill, Katey Sagal, Christina Applegate and David Faustino, was created as an offbeat alternative to traditional family sitcoms. The show will have its hour-long series finale on May 5.



Sagal and O'Neill: 10 years of discord comes to an end.

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BIG DEAL

RICE KRISPIE TREATS

Advertiser: Kellogg
Agency: Ebel-Dunnell-Merrick, Chicago
Begins: May 7
Budget: \$15 million
Media: TV

Kellogg will launch a \$15 million advertising campaign next week to support its Rice Krispie Treats snack line as the company seeks to expand the product into the super-market checkout area.

A slate of national TV spots kicks off May 7. Much of the emphasis will go to



Rice Krispie Treats Singles, which are larger than regular Rice Krispie Treats and are marketed to impulse shoppers.

They will likely be positioned as a "healthy" alternative to candy bars.

Last year, Kellogg spent \$11.6 million on Rice Krispie Treats advertising, according to Competitive Media Reporting.

Rice Krispie Treats Singles have been merchandised in store fronts for some time, usually at the initiative of individual retailers. The new campaign, though, will put Kellogg's official

The trusty trio touts "Singles" in new spots.

stamp on the front-end strategy. "[Kellogg] realized it had a budding business up there that was unmined," said Ken Harris, partner at Cannondale Associates, an Illinois consulting firm.

In the year ended Jan. 26, Rice Krispie Treats had \$96 million in sales, up 14 percent from the year before, according to Information Resources Inc. Another Kellogg brand, Nutri-Grain, led the granola bar category with \$140.5 million in sales. —Sean Mehegan

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

VOLVO

Advertiser: Volvo
Agency: Messner Vetere Berger McNamee Schmetterer
Begins: Undetermined
Budget: \$13 million
Media: TV, newspapers, Internet
 The Swedish auto importer is preparing a \$13 million advertising program, including spot TV, newspaper and the Internet, which should kick off before June 1. Slightly less than a million of that will be spent on Internet banner advertising.

Volvo is prepping to introduce several new models and has stated that it expects to sell 500,000 cars worldwide and 150,000 in North America by 2000, compared with 363,300 and 94,850 respectively last year.

Volvo is planning to select a lead global agency resource, possibly by year-end, industry sources said last week. In realigning its advertising with one shop, the Swedish automaker hopes to focus its branding efforts worldwide and lower its marketing costs. Volvo last year held an agency shootout among its four leading international ad agencies for the launch of the C70 coupe, with U.S. agency Messner Vetere Berger McNamee Schmetterer/Euro RSCG winning the assignment. The agencies are now readying pitches for the S90/V90, a large-platform sedan and wagon that will be introduced globally next year—in the U.S. as a 1999 model. The pitch is expected to largely determine the lead agency assignment for the whole brand.

"Advertising in a few markets is strong," said a source outside the company who is familiar with the company's plans. "But each market is controlled by a Volvo manager who has control over the advertising, and all that fragmentation leads to a very fragmented brand image." Under the new plan, sources said, the lead agency will set the creative direction, which will be distributed globally with very little room for deviation.

Volvo, whose continued independence has been uncertain, has been trying to infuse its image as the paragon of safety engineering with a greater sense of fun and performance. While efforts by agency MVBMS have largely succeeded in the U.S., as has advertising in the U.K. by Abbott

Mead Vickers BBDO, marketing communications in many other markets around the world has been inconsistent and off this core strategy. —David Kiley

BREYER'S SMOOTH & CREAMY / WIGGLE

Advertiser: Kraft
Agency: The Lord Group, N.Y.
Begins: Mid-June
Budget: \$4 million
Media: TV, print

Kraft is spending roughly \$4 million on national support of the launch of its Breyer's Smooth & Creamy line and a test of another addition to its Jell-O Yogurt line for kids.

Starting June 16, Kraft will look to bolster Breyer's 4 percent share of the \$1.7 billion category with an estimated \$3 million spot and national cable campaign for Smooth & Creamy line, countering competitors' rush into an "indulgent" dessert yogurt subcategory that grew 24 percent in 1996 versus the overall 3 percent category growth, per Information Resources Inc. With the three-market test of Wiggle in the Northeast, where yogurt sales are strongest, Kraft hopes to leverage the nearly billion-dollar Jell-O franchise's popularity with kids under 12 and woo moms with a fun-to-eat, lowfat snack.

Kraft, via The Lord Group, N.Y., is spending roughly \$700,000 on a print campaign for Wiggle in July issues of women's service magazines in New York, Boston and Cleveland.

Ads for the 9-SKU Smooth & Creamy line, also via The Lord Group, N.Y., maintain Breyer's "Tastes Naughty But It's Not" theme but are positioned to reach more sophisticated adult consumers looking for indulgent desserts. The TV will be supplemented by national print ads in July issues of women's service and fashion magazines such as *Good Housekeeping* and *Cosmopolitan*.

—Stephanie Thompson

FAB SENSITIVE SKIN

Advertiser: Colgate-Palmolive
Agency: Young & Rubicam, N.Y.
Begins: July
Budget: \$3 million
Media: Radio, print

Seeking to turn laundry detergent into a pseudo-personal care item, Colgate-Palmo-

CMR Top 50

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

Week of April 7-13, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	68
2	MCDONALD'S	V234	55
3	DOMINO'S PIZZA	V234	30
4	LITTLE CAESAR'S PIZZA REST.	V234	28
5	NISSAN MOTOR CORP.--CP	T112	27
6	KFC	V234	23
7	BOSTON MARKET	V234	22
8	ACE HARDWARE STORES	V345	21
9	OLIVE GARDEN	V234	20
	SATURN CORP.--AUTOS CP	T111	20
11	ACURA AUTOS--RL	T112	18
	RED LOBSTER	V234	18
13	AMERICAN HOME--REGIONAL	D218	17
	MILKY WAY--CANDY	F211	17
	TARGET DISCOUNT--CHILDREN'S APPAREL	V324	17
	WARNER BROS.--MURDER AT 1600 MOVIE	V233	17
17	MIRAMAX--SCREAM MOVIE	V233	16
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	16
19	101 DALMATIANS--VIDEO	H330	14
	M&M CANDIES	F211	14
	TRUE VALUE HARDWARE STORES	V345	14
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	14
23	JC PENNEY DEPT. STORES--MULTI-PDTS	V321	13
	JC PENNEY DEPT. STORES--SALES ANN.	V321	13
	LEVER 2000--DEODORANT SOAP	D122	13
	LISTERINE--TARTAR CONTROL GEL	D121	13
	PONTIAC AUTOS--GRAND PRIX	T111	13
28	1-800-COLLECT	B142	12
	CHEE-TOS--CHEESE SNACKS	F212	12
	DAVIDOFF COOL WATER--FRAGRANCE WOMEN	D113	12
	MAYBELLINE GREAT WEAR--FOUNDATION	D114	12
	SATURN AUTOS--VARIOUS LEASING	T111	12
	ULTRA SLIM FAST--RTS DRINK	F123	12
	UNIVERSAL--MCHALE'S NAVY MOVIE	V233	12
35	COCA-COLA CLASSIC+SOFT DRINK	F221	11
	COLGATE WHITENING--BAKING SODA & PRX. PST.	D121	11
	MAYBELLINE EXPRESS FINISH--NAIL POLISH	D115	11
	REVLON COLORSTAY--LIPSTICK	D112	11
	SAAB AUTOS--900 LEASING	T113	11
40	BUENA VISTA--GROSSE POINTE BLANK MOVIE	V233	10
	CHEF BOYARDEE--RAVIOLI	F125	10
	DIET DR PEPPER--SOFT DRINK	F221	10
	GATORADE--RTS BEVERAGE	F223	10
	HALLMARK--CP	B321	10
	KELLOGG--CRISPIX CEREAL	F122	10
	KRAFT SUPER SLICE--CHEESE SLICES	F132	10
	L'OREAL COLOUR ENDURE--LIPCOLOR	D112	10
	MERCURY TRUCKS--VILLAGER	T117	10
	SEARS DEPT. STORES--APPLIANCES	V321	10
	SEARS DEPT. STORES--AUTOMOTIVE	V321	10

live will launch Fab Sensitive Skin in June, backed by an estimated \$3 million in advertising and promotion.

Inserts for the new Fab will appear in May medical journals, with radio breaking in July. Consumer print ads are slated for September books. Colgate-Palmolive will also drop three FSIs over the summer and early fall. The tagline will likely read: "The detergent you've been itching for!"

The launch is a reinvestment in the Fab franchise. Last year, C-P spent less than \$200,000 on Fab advertising, per Competitive Media Reporting. Fab sales in the year ended March 30 came to \$76.3 million for a 1.8 percent share of the category, per Information Resources Inc. C-P also markets Ajax, which registered sales of \$46.7 million in the last year. —Sean Mehegan

PUSH POPS

Advertiser: Topps Co.

Agency: Griffin Bacal, N.Y.

Begins: Now

Budget: \$1 million

Media: Cable TV

Topps Co. will launch a \$1 million TV ad campaign beginning today in support of its Push Pops line of lollipops, which recently got six new flavor extensions. It's the first TV campaign for Push Pops in several years.

Topps will blanket kid-targeted cable programming with a 15-second spot, "Organ," to air on Nickelodeon and Turner's Cartoon Network, as well as on kids programming blocks Turner's TNT and TBS channels, plus on USA Network. The ad will run for three months, reaching 75 percent of kids aged 8-13 at least 11 times, according to Melissa Lloyd, marketing director at Topps.

"Organ" features a youngster playing a pipe organ with Push Pops serving as the pipes. He replaces the cap on his Push Pop and sticks it in his shirt pocket, much like a pencil, highlighting the brand's "save it for later" feature. Through Jan. 19, Topps lollipops offerings, including Push Pops and Ring Pops, had about \$28 million in sales for a 15 percent share of the \$187 million category, according to Information Resources Inc. Tootsie Roll Industries led the segment with about \$40 million in sales for a 21 percent share. —Sean Mehegan

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

Media Person

BY LEWIS GROSSBERGER



Special Defects

BECAUSE THERE IS NEVER ENOUGH DISASTER, havoc and unspeakable horror to fill our boring, empty lives, the entertainment industry has thoughtfully undertaken to glut the season with spectacular presentations of these very commodities. The consumer desiring to watch props blow up and screaming extras die in a variety of colorful ways will be a happy consumer indeed. Of course, care is needed in the selection process to avoid the dreary possibility of inadvertently stumbling into some sensitive, intelligent drama limning a triumph of the human spirit.

To ensure against such accidents, view nothing unless it is mentioned in this, your one indispensable guide: *Media Person's Spring & Summer Preview of Cataclysmic Entertainment*.

Titanic (the movie): A huge ocean liner, the largest ever built, sails off into the North Atlantic only to return 85 years later as the most expensive movie ever made. Fantastic special effects, including a talking iceberg (the voice of Sean Connery) and a giant, ship-swallowing sea monster (Rush Limbaugh) star along with a human cast of thousands, all trained to hold their breath under water for long periods of time. Merchandising tie-ins include model lifeboats, *Titanic* life preservers and tiny passenger action figures which, when placed in a bathtub, go down three times and then disappear forever.

Titanic (the Broadway musical): A huge ocean liner, the largest ever built, sails off into the North Atlantic, only this time with singing and dancing. The merry score, guaranteed to leave you humming, includes such soon-to-be standards as *Ole Man Iceberg*; *Oh, What a Beautiful Sinking*; *There's a Hole in the Hull and a Rip in My Heart*; *Fish Gotta Swim, But Please, Not In and Out of My Mouth*; the rollicking *Just Because I Gave You My Seat in the Lifeboat Doesn't Mean I Love You*; and the

poignant, haunting finale, *Some Day We'll Meet Again on the Poopdeck of Love*. Special hydraulic equipment allows the entire cast to sink out of view whenever objects are hurled at them by enraged audience members.

The Odyssey: After a wait of nearly three centuries, the classic Greek disaster epic finally comes to television in an NBC miniseries. Armand Assante is Ulysses, the unlucky sailorboy who dawdles on his way back from

As the summer movie season gets under way, MP offers his exclusive guide to the stunning drama offered by Hollywood's brightest stars.

the Trojan War, running into every weirdo in the Aegean Sea while his faithful wife, Penelope (Pamela Lee), sits back home in Ithaca making feta cheese for 36 years without even a postcard. Jim Carrey is Cyclops, the one-eyed giant who likes poached Ithacan on toast for breakfast. He steals the show, though purists may note that in the Homer version the grotesque monster did not at any time talk out of his butt.

Anaconda: Searching for a lost tribe of primitive beer-can collectors in the Amazon basin, a TV documentary crew led by Morley Safer (Stone Phillips) heads down the river but encounters something terrifying: a large, scenery-chewing actor (Jon Voight). After being subdued by tranquilizer darts, Voight

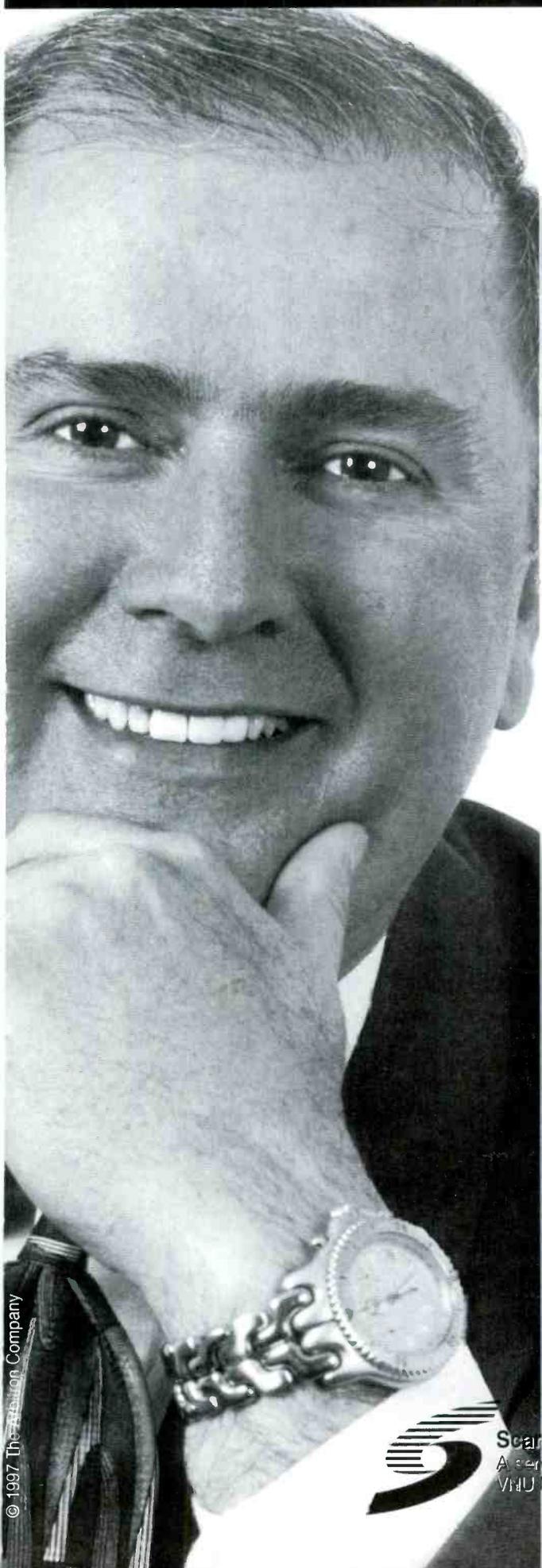
discloses that a giant snake is thrashing around the neighborhood, making so much noise that it's impossible to sleep at night. Soon the monstrous reptile, brilliantly portrayed by seven Wall Street lawyers lashed together with rubber bands, appears and begins consuming members of the cast one at a time, first stunning the victims into paralysis by telling stories about how hard it worked in law school. Many gruesome special effects are featured, including the audience swallowing whole the film's preposterous premise.

The Lost World: Jurassic Park II: Searching for a lost crew of documentary TV makers in the Amazon Basin, Steven Spielberg (John Cusack) comes upon the remains of his film sets for *Jurassic Park I*. Since everything is miraculously intact, he decides to do another big-bucks lizard flick, this time without any annoying child actors. At that crucial moment, two ferocious velociraptors, a T rex and Jeff Goldblum burst from the undergrowth and threaten to devour Spielberg unless they get more money this time around. The director and his cast go off to play with *Jurassic Park* action figures, and while they're back in the jungle, their agents lunge for each other's throats.

The Shining: A troubled family spends a long, cold but seldom quiet winter in a vast, snowed-in resort hotel that is completely empty except for 749 ghosts, ghouls, drooling zombies, ravening vampires, roller-blading poltergeists and their fanged public-relations representatives. As every MP reader knows, Stanley Kubrick did this flick to a fare-thee-well 17 years ago, but Stephen King got annoyed that Jack Nicholson tried to off his clairvoyant kid with a fire ax instead of a croquet mallet so we have to sit through it all over again, this time as an ABC miniseries. Query: In the update, does the demented dad break down the bathroom door and yell, "Heeere's Jay!?"

Volcano: The one natural disaster that has never befallen Los Angeles befalls Los Angeles, turning the place into a big lava lamp. "The coast is toast," proclaim the ads. Why do they seem so happy about it?

Robin Cook's Invasion: Robin Cook invades planet earth. Millions die. ■



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*Bill Kolovani, Proprietor
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