



NICK AT NITE SURGES ONWARD AND UPWARD WITH MONUMENTAL GROWTH!

Vroom! Vrooom! Our Prime Rotation experienced a robust 18% gain with adults 18-49.* And Nick at Nite Overnite (NANO) is up 14% with adults 18-49.** Plus, the average of our Happy Days and Addams vs. Munsters NANE's beat all cable competition with this same demographic.† Making Nick at Nite #2 with adults 18-49, second only to TBS.†† Aaay, if it were a contest of cool, the Fonz would be second to no one. Nick at Nite, it's **popular and getting popularer!**

Source: Nielsen, 9/30/96-2/23/97, 9/25/95-2/25/96. *M-F 8:30p-2a/Sa 10p-2a/Su 9p-2a. **M-Su 2a-5:30a. †M-F 8p-12a (9/9/96-9/13/96); M-F 8:30p-12:30a (10/28/96-11/1/96). †† M-Su 8:30p-5:30a except NAN M-F 8:30p-5:30a/Sa 10p-5:30a/Su 9p-5:30a; Life M-Sa 8:30p-2a/Sa-Su 8:30p-1a; A&E M-Su 8:30p-4a; TDC, TNN M-Su 8:30p-3a. Excludes kids and sports programming. NAN excludes paid programming. Subject to qualifications available upon request. ©1997 Viacom International. All rights reserved.

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at
NITE**®

Classic TV

Laura K. Jones JUL 02 1997

AT DEADLINE

Time Warner Nears American Lawyer Sale

A sale of some of the print and on-line components of American Lawyer Media is imminent, according to Steven Brill, the founder and former ceo of the multimedia company who sold his interest in the group to parent Time Warner in February. "We're getting close to a deal," said Brill, who is affiliated with the company as a "bystander who's helping with the transition." The likely buyer is Philadelphia-based Legal Communications, said sources close to both American Lawyer and the Pennsylvania outfit. Legal Communications, backed by Meridian Venture Capital, is a growing provider of regional print and on-line services for lawyers. The sale will probably include all of American Lawyer's nine regional legal publications and some, if not all, of the company's successful new-media service, Counsel Connect. Whether the flagship bimonthly *American Lawyer* (circulation 16,000) will be involved could not be determined. The Time Warner unit also includes Court TV, the cable channel whose ownership is not expected to change anytime soon, despite reports to the contrary, Brill said.

'Might' Magazine Might Not

Might, the small-circ, in-your-eye, San Francisco-based humor magazine for twentysomethings, is on the verge of folding, said sources close to the book's editors. David Moodie, who with David Eggers cofounded the independent bimonthly in 1994, is leaving to take a post as features editor of *Spin*. The young editors of *Might* have been unsuccessfully seeking corporate backing for more than a year now, letting their readers in on the process by publishing rejection letters from publishing execs. Moodie could not be reached for comment.

TCI Continues System Spinoffs

Tele-Communications Inc. and Falcon Holding Group last week signed a partnership agreement to which TCI would contribute 300,000 subscribers and Falcon would add 700,000. The partnership will be controlled by Falcon. Upcoming partnerships are expected between TCI and Comcast and TCI and Time Warner Cable.

Pool Promoted at JWT

Jean Pool, a 25-year veteran of J. Walter Thompson, has been promoted to executive vp, director of North American Media Services, from executive vp, director of North American media buying services. The move puts Pool in charge of all North American media operations, including media planning.

TNT Orders New 'Babylon' Episodes

TNT plans to order an all-new season of episodes (at about \$1 million per episode) for *Babylon 5*, a sci-fi series that has run on the WB broadcast network for four seasons. TNT had after-market rights to the series and plans to make two original *Babylon 5* movies. Separately, TBS has acquired off-network rights to Worldvision's *Moesha* and Warner's *The Parenthood*, effective with the 2002-2003 season.

Grimm Named 'Brandweek' Editor

Matthew Grimm has been named editor of *Brandweek*, succeeding John McManus. Grimm moves up from news editor at *Brandweek*, where he has worked for the past nine years. McManus, who is leaving to pursue an entrepreneurial career at the marketing communications firm of Madigan & McManus in Stamford, Conn., was managing editor of *Mediaweek* prior to joining *Brandweek*. Both titles are part of the Adweek Magazines unit of BPI Communications.



Grimm takes over BPI's client book.

Addenda:

Members of the Screen Actors Guild (SAG) and the American Federation of Television and Radio Artists (AFTRA) voted to ratify a new television and radio contracts agreement (through 2000), including a 45 percent increase in cable use rates and an 8 percent increase in "wild" spot session fees for radio... Barbara S. Brogliatti, senior vp of worldwide television publicity, promotion and public relations for Warner Bros. since January 1995, has been promoted to senior vp of corporate communications for Warner Bros. Inc... Mark Adams, a staff writer at Condé Nast's *GQ* and a former magazine writer for *Mediaweek*, has been promoted to editor of the book's fitness-oriented "Personal Best" section... ABC has moved to schedule its late-night strip *Politically Incorrect* live in prime time on Thursdays from 10-10:30 p.m. followed by "best of" repeat shows at 10:30 from July 10-31... It's now completely official: Alaska is a state. *TV Guide* today rolls out its first Alaska edition, making it the 50th state to get its own specially edited program listings. Hawaii became the 49th state to receive its own edition—29 years ago ■

INSIDE

Karmazin finds errors of commission 5

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Ratings vs. Remote Control

Industry sees Big Brother in TV-PG, S, D, L, V

Sen. Joseph Lieberman wants more-specific ratings.

WASHINGTON / By Alicia Mundy

There is one symbol that signifies why the negotiations over TV program ratings stalled: the proposal paper distributed by one of the advocacy groups a couple of weeks ago citing the phrase "getting lucky" as a prime example of sexual innuendo that should be labeled "D" for suggestive dialogue not appropriate for children under 14. The proposal failed, but copies were still floating around network lobbyist's offices as *The Week From Hell* for the TV industry drew to a close. Washington was suffering a heat wave, but no place was hotter than the spacious conference room at the Motion Picture Association of America, where air conditioning could not cool the atmosphere surrounding negotiations between TV reps and a coalition of family and health advocacy groups. Despite attempts by both sides to say that "progress is being made," at a 7 a.m. meeting on Friday, June 27, the industry's plenipotentiaries and network lobbyists concluded that there was nothing to be gained by another session with the coalition so soon, so talks scheduled for that afternoon were summarily canceled.

TV representatives—Jack Valenti, presi-

dent of the Motion Picture Association of America, Eddie Fritts of the National Association of Broadcasters and Decker Angstrom of the National Cable Television Association—had agreed, under political pressure from Capitol Hill, to concede some changes in the current system, which is barely six months old. But their willingness to adjust the age-based system to a more specific, content-based series of standards was predicat-



The coalition believes that the words "men suck" should land *Caroline* in the doghouse.

ed on a promise from the advocacy groups and Congress that there would be no more moves to seek legislation concerning TV program content. Industry reps have been jolted by several new measures pending in Con-

gress. These are supported by a strange alliance of left-wing liberals and conservative, family-values activists, including Joseph Lieberman (D-Conn.), Ed Markey (D-Mass.), Dan Coats (R-Ind.) and Fritz Hollings (D-S.C.). One amendment would tie local station license renewal to the use of congressionally approved ratings. A "safe harbor" provision would limit shows with violence, sex or profanity to the 10:00 p.m. slot or later.

According to several frustrated sources within the TV industry, the talks revealed that the ultimate aim of the various public advocates is to change the nature of TV programming. In addition, industry sources complained that the talks disintegrated as advocacy groups such as The Center for Media Education and the American Psychiatric Association nitpicked the ratings for certain shows and content. There was the apocryphal reference to a scene in *Dr. Quinn, Medicine Woman* where the lead character kisses her screen "husband." That, urged some advocacy groups, constituted a sexual act, resulting in an "S" label on a PG-rated show. Then came the holdup over Saturday-morning cartoons—advocacy groups wanted a special category of "FV," meaning "fantasy violence," in order to

SPIKE VANABELLON/CBC

warn parents that the Power Rangers were likely to get into a fight and Bugs Bunny would probably brain Elmer Fudd.

"Men suck," which some viewers might consider a simple statement of fact, landed *Caroline in the City* in a category labeled "Bad PG Shows" on a list compiled by the Parents Television Council. Luckily for *Everybody Loves Raymond*, a joke about breast feeding between Raymond and his screen wife was safe enough for a G rating.

"The concerns about violence were legitimate," said an industry source, who like others working for the networks, requested anonymity. "But as soon as we agreed to labels for sex (S), language (L), dialogue with sexual innuendo (D) and FV, we saw where the negotiations were headed. People's definitions of these standards differ wildly. The least offensive word or act could get the same label as a steamy sex scene."

However, the real hurdle was the refusal by the advocates, and congressional leaders, to grant temporary "amnesty" to the TV industry on ratings, content and scheduling laws. "There is a real First Amendment and censorship issue here," said a source present at Friday's meeting. "We can't go along with these new labels unless we get a promise from Congress, and from these groups who push Congress, that if we change the system, they will leave everything alone until the V-chip has begun to be used (roughly three years.) Don't change it again until you see whether it's working," he added. Sen. John McCain (R-Ariz.), chairman of the Commerce Committee, has not made his position clear on the moratorium. His telecommunications aide said McCain would make no guarantees without significant changes in the ratings system and "unless program quality improves."

"I think most people would agree that a single show with violence or questionable content would not negatively impact a child or teenager," said an official with a parents' lobbying group who has talked with McCain. "The problem is the overwhelming amount of violence, sex and adult language on the air. We don't want quality control, but we wish there was quantity control," she continued. "I think properly labeling everything for parents will demonstrate how corrupted the airwaves have become and encourage people to complain to the networks."

"When you see that almost every prime-time show requires some kind of code," said a source with The Parent Teacher Association, "you realize that children are under constant exposure to programming that can hurt them." ■

All Commission, All the Time

CBS moves to pay salespeople only for what they produce

TV STATIONS / By Richard Katz and Claude Brodesser

Mel Karmazin, chairman/ceo of the CBS Station Group, last week came up with a very convincing way to motivate his salespeople to improve performance: If they don't sell, they don't get paid. The plan has broad-based support among general managers.

Last Wednesday, Karmazin told investors that the CBS Station Group will trash its salary structure for salespeople and go with an all-commission plan. For the past four years, sales people at CBS' owned-and-operated stations have earned 75 percent of their pay from salary and 25 percent from commissions and bonuses. The new structure takes effect July 1. Separately, general managers at CBS stations in New York, Los Angeles, Chicago and Philadelphia are hiring additional salespeople.

One TV executive cautioned that in an all-commission structure, hungry salespeople often find ways to inject bonus spots and other gimmicks into deals that had been previously approved by management, which often is in turn surprised by an unforeseen tightness in inventory.

The move is the latest by Karmazin to wring more profit out of the CBS stations. He has been eyeing CBS' in-house rep firm to see if money can be saved by moving national spot sales to an outside company. He was thought to be leaning toward the latter, but executives close to the negotiations now are not so sure.

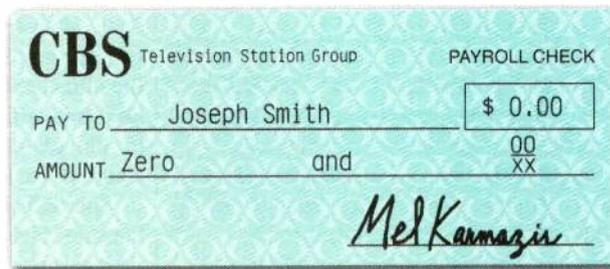
A source close to TeleRep, one of the three major rep groups seeking the CBS business, who would not speak for attribution, said that it was likely Karmazin will keep ad sales in-house. Added a general manager at a CBS owned-and-operated station: "It's by no means a given that we'll go outside."

Rep firm sources said that Karmazin was seeking a very aggressive deal, one that may keep outside reps from cutting a deal with CBS. These sources said that Karmazin is looking for a 10-year commitment with commissions as low as 4.5 percent, which could amount to a concession of some \$30 million over the life of the contract, compared to more traditional rep contracts that call for commissions in the 5.5 percent to 6 percent range.

That \$30 million, rep firm executives said, is roughly equivalent to the sales-budget shortfall at CBS' in-house firm this year. Karmazin did not return calls seeking comment.

Independent reps believe the demand for concessions may be a tactic to improve performance at the 200-person in-house rep firm. "Karmazin has certainly gotten their attention," said a rep firm source.

"Mel has been given a vote of confidence from Wall Street and now he has to follow



AMY GOLDBERG

through," said a high-ranking executive from another rep firm, who requested anonymity. "If you're willing to not make any money for three-to-four years, and you're willing to do it for the marquee value of CBS [as a client], it's a good deal."

If Karmazin does hire an outside rep firm, TeleRep is believed to be the most likely candidate, said sources at competing rep firms. "TeleRep has no debt to service," said an executive at a competing firm. By contrast, Katz has seen its stock price fall by more than 50 percent since June of 1996 and is in a less favorable position in which to take a hit on commissions.

CBS station general managers said that Karmazin's strategy to eliminate sales salaries in favor of a commission system was not a corporate directive. Rather, they said, the all-or near-all-commission structures was something they sought; each station is in the process of setting up its own individual commission system.

"He [Karmazin] never gave us an edict, he gave us permission," said Hank Price, president and gm of WBBM-TV in Chicago.

"Mel is allowing us to go all-commission," concurred Al Bova, gm of KYW-TV in Philadelphia. "It's a great opportunity for us because we can let our salespeople make as much as they can and that will help the station's revenues." ■

MEDIA WIRE

ASME Urges Clear Distinction Between Web Edit and Ads

The American Society of Magazine Editors today will issue guidelines calling for a clear distinction between editorial and advertising content on magazines' Web sites. Currently, there is "confusion" on-line that "betrays reader trust and undermines" the credibility of magazines, according to ASME.

ASME's eight-point new media guidelines call for magazines' Web home pages to include a "prominent" display of the book's logo, so that it is clear whose site it is. The guidelines say there should be a clear distinction between ad and edit, "through words, design, placement or any other effective method." And ASME says that "links that appear within the editorial portion of a site shall be under the sole control of the editors. No publication may sell outright—or make a condition of any advertising sale, either explicitly or by implication—a link from its editorial content to any other site."

ASME last week issued a statement condemning the escalating practice of publishers giving advertisers advance notice of editorial content. The editors group in 1982 established widely accepted guidelines for setting advertorials apart from edit matter in print. ASME president and *Money* managing editor Frank Lalli said the "sensible" new on-line rules will promote consumer loyalty. —Jeff Gremillion

'Discover' Editor Hoffman Leaves Disney for Britannica

Paul Hoffman, president and editor-in-chief of Walt Disney Co.'s *Discover* magazine, resigned last week to become publisher and senior vp of Encyclopedia Britannica. Hoffman's Disney colleagues were shocked by news of his departure. The editor's star was rising at Disney, where he was said to be close to a promotion to publishing director of four Disney titles—*Discover*, *Family Fun*, *Disney Adventures* and *Family PC*.

"They made me a tremendous offer," said Hoffman about Britannica. "It's not every day you get an opportunity to build a company with such a strong brand."

Hoffman will focus on brand development at Britannica, (continued on page 8)

Stitching Together a Network

Fox/Liberty has some trouble spots to solve in building sports web

CABLE TV / By Michael Bürgi

Fox/Liberty Networks' strategy to build a national cable sports competitor to ESPN has a handful of trouble spots still to work out. Fox/Liberty's plans got a major boost with last week's formal announcement of a deal to take a 40 percent stake in Cablevision Systems Corp.'s Rainbow Sports for \$850 million. But uncertainty in a few markets must be cleared up before the venture can truly leverage its newfound national clout.

While the Rainbow Sports deal delivers New York, Chicago and San Francisco to the alliance, Fox/Liberty has no formal affiliates in Florida or Philadelphia, two of the country's big sports markets.

SportsChannel Florida and Sunshine Network are the two regional sports nets that serve the Sunshine State. Wayne Huizenga controls 70 percent of SC Florida, with Rainbow the minority partner. While Huizenga has put his Florida Marlins baseball team up for sale, he controls the TV rights to the Marlins, the Miami Dolphins football team and the Florida Panthers hockey team. According to a Fox Sports source, Huizenga is holding out for a better deal before he allows SC Florida to become an official Fox Sports Net affiliate.

Huizenga and officials of his Miami-based Huizenga Holdings did not return phone calls.

The Fox source said the network expects SC

Florida to eventually sign on to carry Fox Sports Net, the 55 million-subscriber group of regional sports networks owned by Fox/Liberty.

Sunshine, which is owned by the cable operators in the Orlando area (Time Warner, Cox and Comcast) and Fox/Liberty, could be hamstrung from becoming an FSN affiliate because Time Warner has consistently opposed letting the network join the Fox fold.

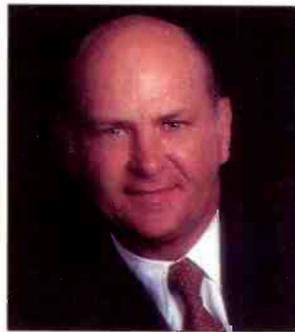
"The cable operators there will either eventually do a deal with us or get CNN/SI as a backdrop service," said the Fox source.

John Mansell, a sports analyst with Paul Kagan Associates, said all the parties will eventually end up satisfied. "There are so many markets and teams in Florida, no one will really be left out," he said.

In Philadelphia, Fox/Liberty is inheriting SportsChannel Philadelphia, a regional service that has almost no local pro sports rights left. Comcast now owns the Flyers hockey and

Sixers basketball teams, along with the CORE-states arena. The Fox source said that FSN will eventually align with Comcast and that SC Philadelphia will probably be folded.

Other markets yet to be ironed out include Detroit, where PASS, owned by the Washington Post Co., has remained fully independent; and New England, where SC New England and New England Sports Net have some overlap because both carry Fox Sports Net programming. ■



Huizenga is said to be seeking a better deal.

Disney Sells Mich. Papers

'Oakland Press', weeklies go to Shepherd; 2 Oregon dailies left

NEWSPAPERS / By Valerie Burgher

The *Oakland Press* and several Michigan weeklies found a new home last week as Walt Disney Co. sold the papers to 21st Century Newspapers Acquisition. The Charlevoix, Mich.-based company was founded two years ago by industry vet Frank H. Shepherd.

Terms of the deal were not disclosed. Analysts estimated that *The Oakland Press* (circula-

tion 86,311 daily and 102,854 Sunday) alone is worth at least \$40 million to \$45 million.

Disney has been divesting much of the publishing operations acquired in its 1995 merger with CapCities/ABC. In April, Disney sold the *Kansas City Star*, the Ft. Worth and Arlington (Texas) *Star-Telegram*, the *Belleville* (Illinois) *News Democrat* and the *Times Leader* in Wilkes-Barre, Pa., to Knight-Ridder for \$1.65 billion.

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Source: NTA 4/25/96-5/22/96 and 4/24/97-5/21/97 prime. % difference based on rating.

MEDIA WIRE

the reference-book company whose competition has multiplied in the new media age. He said he will try to do for his new employer what he did for *Discover*—turn an academic-oriented property into a commercial hit. Hoffman said he may launch magazine or broadcast vehicles under the Britannica banner.

Disney has not named a replacement for Hoffman. —Jeff Gremillion

DirecTV Launches Magazine For Its Heavy Sports-Watchers

DirecTV, the Los Angeles-based direct broadcast satellite provider, last week launched *On* magazine, a bimonthly TV sports publication. *On* will be sent free to the 650,000 of DirecTV's 3 million subscribers who subscribe to higher-tier sports services and packages.

"We're interested in the subscription TV business and serving well one of the drivers of this business: the sports fan," said Steve Ste. Marie, DirecTV senior vp of marketing. DirecTV carries most national and regional sports services and full-season packages of pro and college games.

The Aegis Group, a division of C-E Communications, and Beckett Publications are publishing *On* and for now will retain its ad revenue. In the future, said Ste. Marie, DirecTV will either share in the ad revenue or take a larger stake in the magazine. —Michael Bürgi

TNT, Nick Led Cable Nets In Second-Quarter Ratings

TNT led all cable networks in prime-time ratings in the second quarter, reaching an average universe rating of 2.4, up from a 2.1 in the second quarter of 1996, according to Nielsen Media Research. Nickelodeon was second with a 1.9, up 12 percent.

Four top 10 nets lost ground: TBS (down 5 percent in rating, to a 1.8); USA Network (down 5 percent, 1.8); ESPN (down 7 percent, 1.4) and the Family Channel (down 9 percent, 1.0). A&E was flat, Lifetime grew 7 percent to a 1.5 and the Discovery Channel grew 18 percent to a 1.3.

Three midsize nets saw impressive growth. The Learning Channel surged 40 percent to a 0.7 rating; Sci-Fi went up 17 percent to a 0.7; and VH1 was up 50 percent, to a 0.3. —Michael Bürgi

Knight-Ridder could not buy *The Oakland Press* because of antitrust regulations; the company owns one of the *Press*' competitors, the *Detroit Free Press*.

21st Century president/ceo Shepherd said that "when Knight-Ridder couldn't buy *The Oakland Press*...I threw my hat in the ring." Shepherd, a 35-year newspaper industry veteran, has held top management positions at Scripps Howard, Stauffer Communications and at the *Daily Sentinel* in Utica, Mich.

The Michigan weeklies that 21 Century picked up include *The (Lapeer) County Press*,

Brown City Banner, *The Armada Times*, *The County Line Reminder* (Ortonville), *The Thumb Blanket*, *The (Pigeon County) Newsweekly*. Five real-estate publications are also included.

Disney's two remaining newspapers, still for sale, are both in Oregon—the *Albany Democrat Herald* (circulation 21,960) and the *Ashland Daily Tidings* (circ 5,547). The dailies could command \$30 million to \$40 million, analysts said. Also up for grabs are Disney's free-circulation papers, which are published in nine states. Sources said that Harte-Hanks Communications has shown interest in the shoppers. ■

Women's Hoop Breaks Fast

New NBA-backed summer circuit scores early with viewers

TV SPORTS / By Michael Freeman

Opening-game TV ratings for the new Women's National Basketball Association (WNBA) were surprisingly strong. NBC's first WNBA telecast, a June 21 game between the New York Liberty and the Los Angeles Sparks, earned a 3.7 rating/12 share, according to Nielsen Media Research. The game featured two of the league's best players, Sparks center Lisa Leslie and Liberty forward-center Rebecca Lobo.

"A lot of that [rating] is a curiosity factor, but the NBA and NBC have to be very pleased with early returns," said Paul Schulman, a national media buyer who owns an agency in New York. "We're going to have to look at four to six weeks of ratings to see if the WNBA has staying power."

Second-day numbers for the WNBA dropped nearly 30 percent, as NBC's June 22 telecast of the Charlotte-Phoenix game earned a 2.7/7.

On cable, ESPN's first WNBA game on June 23 drew a decent 1.3 universe rating. Locally, the June 25 Phoenix-at-Houston contest earned a solid 9.0/14 on Tribune Broadcasting's KHTV-TV in Houston.

Mike Stevens, vp of marketing partnerships for NBA Properties and the NBA's point man on ad sales for WNBA telecasts on NBC and cable networks ESPN and Lifetime (which

carried the first of its 10 WNBA games on June 27), said he was "immensely gratified" with the early returns on NBC. Stevens dismissed reports from some media buyers that the NBA has projected that the WNBA will average a 2 rating on NBC for the season, which continues through Aug. 23.

"I don't know how anyone can talk about guarantees with our advertisers, because they are alliance partners who have bought into long-term, three- to five-year deals across dif-

ferent media [both broadcast network and cable]," Stevens said. "Although there is no crossover [of advertisers] from the NBA, [WNBA] partners have deals which similarly extend to outdoor media, print, merchandising opportunities and player endorsements."

NBA Properties' WNBA advertisers include American Express, Coca-Cola, Kellogg, Lee Jeans, Nike, General Motors and Sears. Many of the advertisers are linking with the league's top

players for endorsement deals, Stevens said.

A rival women's circuit, the American Basketball League, will begin its second season this fall. The ABL's only national TV carrier thus far is cable's Black Entertainment Television (BET) network. ■



Good bounce: Leslie (right) helped NBC's weekend ratings.

ANDREW BERNSTEIN/WNBA PHOTOS

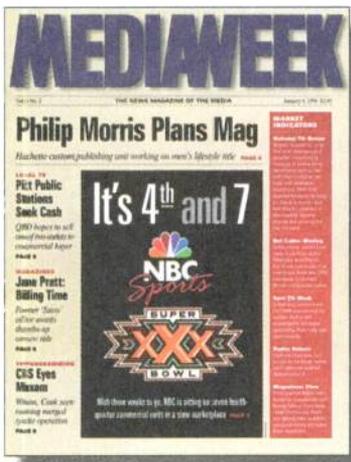
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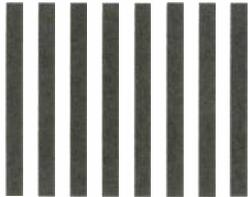
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Paxson Cashes In on Radio

Sell-off builds coffers for TV station buys; Chicago is top priority

BROADCASTING / By Richard Katz

Lowell "Bud" Paxson continued his frantic deal-making last week, agreeing to sell his radio and billboard holdings to Clear Channel Communications for \$614 million in cash. The deal will allow Paxson, chairman and ceo

of publicly traded Paxson Communications Corp., to pay for his recent \$257.5 million purchase of WBIS-TV in New York and several other television station acquisitions, and also to bid for additional TV properties.

The West Palm Beach, Fla.-based Paxson, which owns 55 television stations that reach 58 percent of U.S. TV households, plans to create a seventh broadcast network in 1998. The company plans to buy at least five more TV stations over the next 18 months to reach the 70 percent penetration limit allowed under FCC rules. Paxson said that the Clear Channel deal will yield \$214 million for station purchases.

Paxson already owns stations in all of the top 20 TV markets except Chicago, where he is looking for an outlet. "Beyond that, we want more television stations, so we're going shopping," Paxson said. "As my wife would say, there are plenty of stores to get rid of the money."

Assuming the Clear Channel deal receives FCC approval, Paxson said he does not need to raise more capital to fulfill his goal of launching a seventh broadcast network. "We don't need any money," he said. "Our coffers are full."

Because of the time it has taken to put together the numerous acquisitions his company has been involved in, Paxson admitted last week that he is slightly behind schedule in striking deals with one or more content partners—deals that he will need to supply his network with original and library programming. Paxson said that he has been negotiating with 15 media companies, including some of the Big Four broadcast networks, but "we haven't narrowed the field." Paxson's stations currently air home-shopping fare.

Paxson added that he would like to align his company with an owner of TV stations in markets where he also operates stations so that Paxson's outlets can rerun local programming from strong stations in each market. "We have surveyed almost all the stations in all our markets and found a willing partner in each mar-

ket," the chairman said. "Not having any localism would be a mistake."

In addition to buying TV stations, Paxson earlier this month agreed to buy The Travel Channel, a cable network owned by Landmark Communications, for \$75 million—\$20 million in cash and the rest in stock. He said he will run the cable network and his TV station group as separate businesses.

By acquiring Paxson's 46 radio stations (in addition to two minor-league sports teams and a billboard division with 526 sites in Florida), Clear Channel will own a total of 166 radio properties, 53 in Florida. The company is now the country's fourth-largest radio station owner, with annual revenue estimated at more than \$400 million. ■

The sale of the radio stations to Clear Channel will yield \$214 million for buying TV outlets to join a planned 7th network.

SYNDICATION

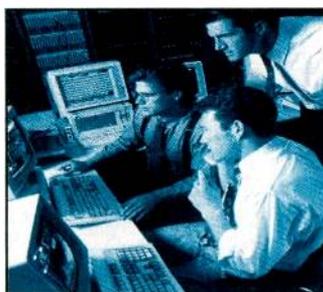
For Maureen O'Boyle, corporate synergy has its benefits. Although her low-rated freshman syndicated talk show, *In Person With Maureen O'Boyle*, is being scrapped by Warner Bros., O'Boyle's fortunes are on the rise. Warner's Telepictures Productions division is shifting O'Boyle to cohost *Extra*, the syndicated news-magazine. O'Boyle has served as an anchor and correspondent on weekend editions of the show for the past year. "While *In Person* was a great learning experience, I really missed the responsibility that comes with putting together a daily news program," said O'Boyle, also a former anchor of the now-defunct newsmag *A Current Affair*. At *Extra*, the O'Boyle slotting follows the recent arrival of Steve Lange, a former news producer at NBC-owned WMAQ in Chicago, as executive producer. According to another former WMAQ staffer, Lange is being brought on to give *Extra* more of a news slant, as opposed (*continued on page 12*)

"Kermit" "WYSIWYG" "Cookie"

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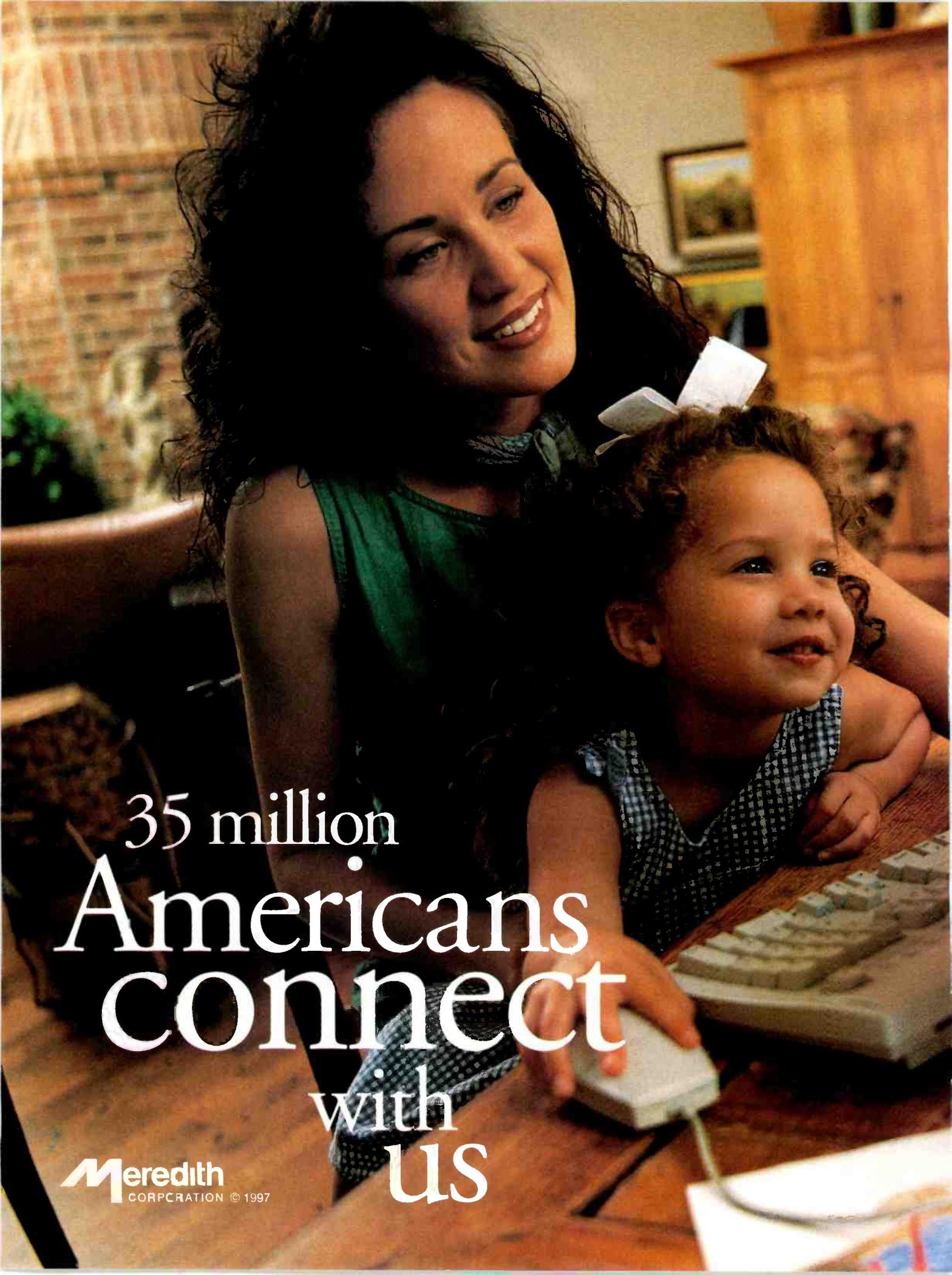
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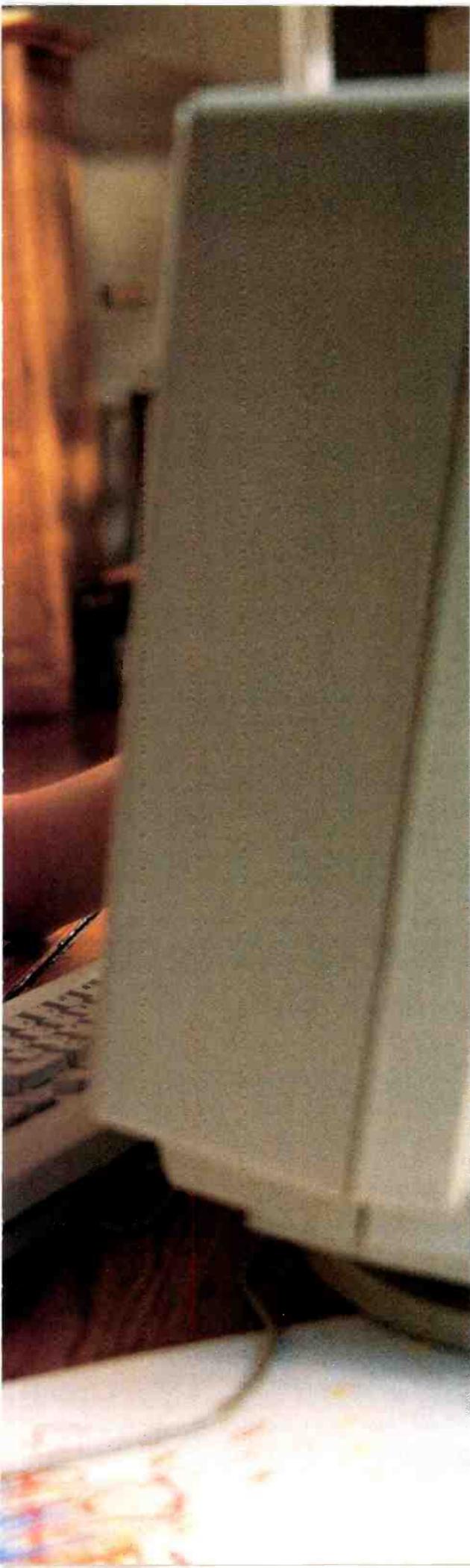
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SYNDICATION

(continued from page 9) to its current pop-culture focus. Such a change would mark the third evolution of the show, which launched three years ago as *Extra: The Entertainment Magazine*. *Extra* has been stuck at disappointing ratings in the mid-3s despite key prime-access clearances on the NBC O&O stations.

PolyGram Television is hanging out its shingle as a major new Hollywood independent. Little more than a month after launching a first-run syndication revival of the former CBS series *Due South*, PolyGram has again teamed up with Canadian-based producer Alliance Communications for a TV adaptation of the movie *Total Recall*, scheduled for a fall 1998 syndication launch. Parent PolyGram Filmed Entertainment founded the TV division less than 90 days ago with the hiring of International Creative Management's veteran syndication packager, Bob Sanitsky. According to Sanitsky, PolyGram put up an undisclosed financial guarantee for an initial order of 22 episodes to gain U.S. distribution rights for *Recall*. Alliance is budgeting production of the series at \$27 million and will retain all international sales rights. Sanitsky said that his sales force is closing sales of *Due South*, with 93 markets representing 67 percent U.S. market coverage sold for the show's launch in September. "To have started a TV division and launched two major first-run dramas within three months speaks volumes of PolyGram's intent to establish a major presence with the Hollywood and broadcast-station communities," said Sanitsky.

King World Productions is moving ahead with its upcoming talk show to be hosted by Roseanne. Last week, CBS-owned KPIX in San Francisco signed on for the fall 1998 show, for a fee said to be about \$25,000 per week. That deal followed KWP's signing earlier this month of NBC-owned stations in five of the top 10 markets for the Roseanne project. The NBC deal, said to peak at \$75,000-per-week license fee commitments for New York (WNBC) and Los Angeles (KNBC), places the Roseanne show at a take of some \$300,000 per week after sales in just six major markets, according to station rep sources. —Michael Freeman

Tarses, Meet the New Boss

ABC Entertainment chief will report to Bloomberg on creative

NETWORK TV / By T.L. Stanley

ABC Entertainment president Jamie Tarses got an unexpected surprise last week—a new boss—after she had been assured earlier this year by top management that she had their confidence and support to run the network alone. Stu Bloomberg, a 19-year ABC veteran and a well-respected executive in Hollywood's creative community, was named chairman of ABC Entertainment, effective July 7.

Tarses, who was hired away from NBC a year ago, is said to be more than a little unhappy with the move and is exploring her options elsewhere. Industry sources say that after spending a decade in television, Tarses wants to pursue feature films. Her strength in comedy development could bode well for a future production deal, sources said.

Bloomberg said he has talked with Tarses a number of times and thinks they will be able to work together, even though their strengths in development would seem to overlap. Tarses will handle the day-to-day network business, while Bloomberg will have the "creative overview." "I'm hopeful we're smart enough to figure this out," Bloomberg said. "I think we'll be pretty complementary."

Word is that ABC president Robert Iger was



Bloomberg: A longtime ally of ABC chief Iger

recently given a mandate by Disney: Find an exec to help pull the network out of its slump. Iger looked to his longtime colleague Bloomberg, who worked for Iger when he ran ABC Entertainment. At that time, Bloomberg worked alongside Ted Harbert, whose title he now takes. Harbert left ABC early this year after being bumped upstairs to make room for Tarses.

While some argue that Tarses has not had a chance to put her imprint on the network, others note that her tenure has not been without major disappointments, including ABC's weak tie-in with the rock band U2, which included a ratings-anemic prime-time special, and a poorly received week of 3-D programming stunts during the May sweeps. ABC's fall slate, Tarses' first, features 10 new shows and a myriad of time-slot changes that could be difficult for audiences to absorb.

Bloomberg, who spent the past two years in an ABC corporate job, said he missed the creative process and wants to make ABC "a place where producers want to bring projects they're passionate about."

"We have to try to stand out and be different," Bloomberg said. "The audience obviously has many more intriguing choices now, and in an increasingly competitive marketplace, we just need a few more hits." ■

Katz Consolidates at the Top

LOCAL TV / By Claude Brodesser

Katz Media Group last week put a single executive in charge of Seltel and Katz Television, its two ad sales rep firms for TV stations. Jim Beloyanis, president of Katz Television, will now oversee both Katz and Seltel's operations, though each company will remain distinct and competitive.

Katz Media also shuffled much of its top management. Seltel president L. Donald Robinson stepped down and has been replaced by Jack Higgins, formerly president of Katz Continental. Michael Hugger, Katz American Television president, will take over responsibility for Katz

Continental as well. Katz American serves stations in the top 50 TV markets, while Katz Continental serves stations outside the top 50.

The moves were made following recommendations by consultants Transition Partners and Bain and Co. The streamlining is in response to Katz's depressed stock price, which has lost more than half its value in the past 52 weeks, declining from the \$14 range last June to about \$6 in recent weeks.

Also, Katz's radio and TV marketing operations have been combined under the direction of Bonnie Press. The new combined marketing group will be called Katz Dimensions. ■

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LETTERS

Another Question of Balance

Alicia Mundy's review of the Fox News Channel ("Manning the News at Fox," June 16), though purporting to show a severe conservative slant at the network, instead reveals Ms. Mundy's own bias. This is not a surprise to those of us who watched Ms. Mundy's "analyses" of political ads during the 1996 election season, in which MSNBC viewers were treated to her steady refrain of "Democrats good, Republicans bad." Notwithstanding the question of why *Mediaweek* would permit a MSNBC contributor to review a competing news network (can you say "conflict of interest"?), let's look at both allegations: 1) that there is a bias toward conservatives; and 2) that there is a bias against women.

Ms. Mundy asserts that there are too many conservatives on the Fox News political team, but offers absolutely nothing to show that the reporting on Fox News is anything but objective. Anyone who has knowledge of an issue has a bias; the question is whether or not a reporter can put that bias aside in reporting. NBC's Washington bureau chief, Tim Russert, has worked for two Democrats—Mario Cuomo and Sen. Daniel Patrick Moynihan—but is widely renowned for being equally tough on both liberals and conservatives in his role as moderator on *Meet the Press*.

So it is with Fox's Tony Snow and Brit Hume, who have opinions but know enough to put them aside when reporting. As for the article's list of commentators, whose job is to give opinions, I count five conservatives—Fred Barnes, Morton Kondracke, Alan Keyes, Cal Thomas, and Eric Burns—to four liberals—Bob Shrum, Jack Quinn, Chuck D and Juan Williams; not exactly equal but much better than any of Fox's competitors, where liberals typically outnumber conservatives by three or five (or more) to one. Ms. Mundy may not consider Williams—a frequent defender of affirmative action, higher taxes and the welfare state—a liberal, but this would not be unexpected from a person who would use terms such as "over-the-top" and "far-right" to describe Keyes and Thomas.

Furthermore, at least Fox News knows the difference between reporting and opining, a distinction lost on "objective reporters" such as NBC's Katie Couric, ABC's Peter Jennings and CBS' (formerly NBC's) Bryant Gumbel, who never met a liberal they didn't

like and a conservative they didn't despise—who can forget Mr. Gumbel's asking whether viewers are "racist or liberal?"—yet still claim to be "absolutely objective."

As for sex bias (the correct word is "sex," not "gender"), only Monica Crowley is listed in the article as having appeared on Fox News, but what about Mara Liasson of NPR, Jane Mayer of *The New Yorker*, Karen Tumulty of *Time*, Jane Hall of *The Los Angeles Times* and Laura Flanders of Fairness and Accuracy in Reporting? The last two, in fact, appeared on FNC's *Fox News Watch*, which Ms. Mundy cites as having "a slant to the right" though both are liberal (again, despite their own claims to the contrary). In fact, all of the women I've cited (except for Crowley) are liberal—or is it only justified to call someone a liberal when he or she admits to being liberal?

These are the inherent problems in "Manning the News at Fox:" the failure to see bias where it exists—including in the mind of the author—and the refusal to admit that, in some cases, it simply isn't there. Since Ms. Mundy hasn't cited any specific examples of bias in the reporting on Fox News, I can only conclude that she wasn't able to find any. I don't work for FNC or any other part of Murdoch's empire; in fact, my cable system doesn't even carry FNC. But I have seen Fox News frequently via the Internet and during visits to cities where FNC is available.

Finally, the story of Eric Breindel is interesting, but what it has to do with either of the points Ms. Mundy tried to make escapes me. If the goal is to slander a conservative, rest assured that for every scandal involving a Republican, there's at least one involving a Democrat—neither party has anything remotely approaching a perfect record.

David Zinkin

Network Technician

Monroe No. 1 BOCES, Fairport, N.Y.

Editor's note: Alicia Mundy makes frequent, unpaid television appearances as a guest analyst on news shows on several networks, including the Fox News Channel. Additionally, Mundy's column concerned paid, regular political commentators, not news reporters or occasional guests.

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Local Media

CHICAGO • LOS ANGELES • SAN FRANCISCO

TV STATIONS/LOCAL CABLE
By Claude Brodesser

PRINT/NEW MEDIA
By Valerie Burgher

CHICAGO/TV STATIONS

WMAQ's Losses Mean Gains for Others

•CHANGE AGENTS, ALL THE RAGE IN BUSINESS circles these days, sometimes are dead wrong. Consider WMAQ-TV. It was doing fine in second place in the local news race—it was gaining on market leader, Disney's WLS.

In February, in came Joel Cheatwood, who had shaken things up in Boston and Miami over the past three years at Sunbeam Television's WHDH-TV and WSVN-TV, respectively—and met with considerable success. Cheatwood, WMAQ's vp for news, apparently thought controversial talk-show host Jerry Springer would make a good addition to the newscast (actually, nobody at the station has officially taken credit for hatching that idea). Springer lasted only days. There was a public outcry. And the station's two longtime anchors—Ron Magers and Carol Marin—up and quit. Now the NBC O&O is scrambling to get back to where it was. The question is, how far does it have to go? Opinions vary.

"From my research, [WMAQ news] dropped approximately three ratings points in adults 25-54 this May," said Anita Boro, a spot TV buyer at CPM Media in Chicago.

The station disagrees. It claims WMAQ is running even with WLS in major demographics at 10:00 p.m. and is a close second to WLS in every other newscast. "We are pleased to maintain our relative position in the Chicago market—running neck and neck with WLS in major demos at 10 and doubling WBBM's (the CBS O&O) numbers," said Lyle Banks, vp and general manager of WMAQ.

The question on Chicago media buyers'

minds is, which of WMAQ's competitors is gaining the most from its losses?

Ross Curry, regional buying operations director for BJK&E Media in Chicago, said he believes WBBM-TV is the big winner. "Bottom line, WBBM has benefited the most," he declared.



WBBM's Price: Tab news was not good.

Long mired in third place in the Chicago news ratings race, WBBM enjoyed its best May ratings book since 1994. Its late news netted a 5.5 rating/12 share, representing a three-share-point gain over February and a significant increase over its performance for the same period last year, when its late news logged a 5 rating/11 share.

Some of WBBM's gain might be attributable to its successful change in focus. Three years ago, the station abandoned a disastrous flirtation with tabloid-style news that alienated viewers and demolished ratings. "Research showed us viewers felt very violated by what [WBBM] did when it went tabloid," said the station's general manager, Hank Price.

WLS also posted gains to a 14 rating/22

share, up from a 13/21 in February.

Media buyers point out that independent stations in the market also experienced year-to-year ratings gains in late-fringe programming that competes with news. "There are some other increases in late fringe, particularly in male demos," noted Patty Gehron, vp/group director for spot TV at BBDO in Chicago.

Fox's WFLD-TV, which replaced *M*A*S*H* with *The Simpsons* at 10 p.m., saw its numbers for that time period climb from a 3.8 rating/6 share in May 1996 to a 6 rating/9 share in May 1997. Tribune-owned WB affiliate WGN-TV also made a change in its late-fringe lineup last May, replacing *Cheers* with *Mad About You*, and saw its numbers jump from a 3 rating/4 share to a 4 rating/6 share.

"Maybe some people have just stopped watching news," Boro suggested.

Locally, HUT (households using television) levels are down 6 percent from last May, according to Natalie Ricks, a spot buyer with Bozell Worldwide Advertising in Chicago. Technically, that would mean WMAQ's losses and WBBM's gains are substantially greater.

WBBM has just changed news directors; Steve Lange resigned two weeks ago to take a post as executive producer of Warner Bros.' celebrity tabloid *Extra*. The new news director is Jeff Bartlett, news director at CBS O&O KYW-TV in Philadelphia.

WHERE THE DOLLARS GO IN CHICAGO

Total local ad spending by media (in millions)

	Newspapers	Spot TV	Radio	Outdoor
1995	959.9	673.5	330.0	67.2
1996	928.8	718.7	343.0	56.2
% Change	-3.2	+6.7	+3.9	-16.4

Source: Competitive Media Reporting, Duncan's American Radio

Local Media

Meanwhile, Marin is considering the option of dividing her time between CBS News as a reporter for Bryant Gumbel's upcoming prime-time newsmagazine and a possible reporting job at WBBM, among others. Ron Magers is rumored to be mulling a return to the market at rival WLS. But for now, "my intention is to take some time off," he said. "I haven't negotiated with anyone." —CB

CHICAGO/NEWSPAPERS

Like Always, the City's Two Dailies Slug It Out

• AS THEY HAVE FOR DECADES, THE CHICAGO *Tribune* and the *Sun-Times* are battling for share of the city's heart, soul and eyeballs. The *Trib* has been more aggressive in Chicago's tonier areas and suburbs, while the *Sun-Times* has stuck fast to its traditional positioning as the people's tab, maintaining a core base inside the city proper.

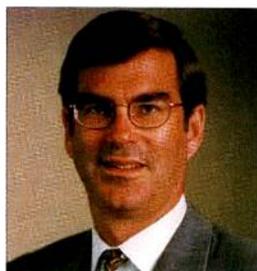
The *Tribune* holds fast to its No. 1 status, with a circulation of 664,586 during the workweek and 1,045,756 on Sundays, according to the Audit Bureau of Circulations Fas-Fax report for the six months ended March 31, 1997. Although the *Sun-Times* is only 160,000 papers shy of the *Trib*'s weekday numbers, the *Sun-Times* on Sunday has less than half of the *Tribune*'s circulation. Both papers took circulation in the March 31 ABC report: The *Tribune* dropped 0.49 percent weekdays and 1.9 Sundays; the *Sun-Times* fell 1.9 percent weekdays and 6.5 Sundays.

The *Tribune*'s substantial weekend lead is good news for recently inaugurated ceo and publisher Scott Smith. "Daily is very important, but about half of our revenue comes from Sunday," said Smith. "The *Tribune* over the years has thrived on healthy competition, and on the weekend I see us giving the people what they want when and where they want it."

The Tribune Co. brought Smith up from

the publisher's office at its *Ft. Lauderdale Sun Sentinel* on the first of May; according to Howard Tyner, *Tribune* vp/editor, Smith was chosen because "he's a very strong supporter of the traditional newspaper, while having a very sophisticated understanding of new media." Indeed, though Smith has been in the Midwest less than two months, the newsroom is already in the middle of a \$7 million upgrade of the paper's pagination and multimedia systems. "He's also extremely interested in customer relations," added Tyner. "Feedback, distribution, being fairly cognizant of content of the newspaper—which I must confess hasn't been emphasized as much as it should."

Since 1994, Hollinger International Inc. has plumbed the Chicago area with its acquisitions of the *Sun-Times* and several suburban newspaper chains. The *Sun-Times* recently dropped \$100 million into a new printing facility supplied with six new web presses from Goss Graphic Systems, expected to be operational by 1999. Editorially, the *Sun-Times*' focus has swayed a bit since editor-in-chief Nigel Wade came on board in December 1995; the tab has de-emphasized its signature sports pages while



The *Trib*'s Smith is happier on Sundays.

shifting back to the more serious tone it had been known for when the paper was owned by the Field family. But the *Sun-Times* still holds the most penetration within city limits, leaving the outskirts to the *Tribune* and many of Hollinger's local chains—the Pioneer Press, Star Newspapers and *The Daily Southtown*. —VB

CHICAGO/MAGAZINES

A City Book That Reads Like a National Title

• SINCE NEW YORK-BASED K-III ACQUIRED *Chicago Magazine* from Landmark Communications two years ago, editor Richard Babcock has had the resources to "try and lift the monthly out of the genre of regional magazine," without trying to "pretend

we're something we are not," he says.

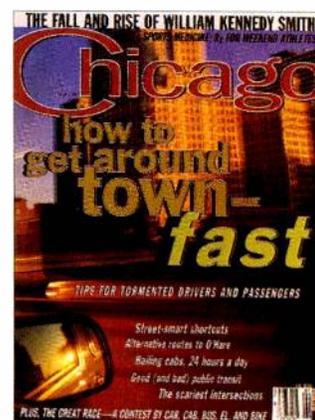
Chicago is best described as helpful chic. "The most successful cover we've published recently—and maybe even in the history of the magazine—was [January 1997's] 'Chicago's Top Doctors,'" recalls Babcock, who is now in his sixth year at the helm of the magazine. "That kind of service is clearly very popular and unique to what we can do." And it's in keeping with Babcock's definition of a good regional magazine: "service and good narrative storytelling."

Though publishing insiders speculated that Babcock's temporary stint last year as *New York*'s editor-in-chief could have developed into a permanent position, Babcock admits that despite such rumors, "They never offered me the job." Even if they had, he insists he would have stayed in the Second City anyway.

After all, there is still work to be done at *Chicago*, which now boasts a rate base of 165,000. "Obviously," says Babcock, "the *Sun-Times* and *Tribune* are principal competition for stories, but more and more these days, readership choices are national." So, in addition to Chicago's myriad daily and weekly publications, Babcock says his mag is "competing with *Vanity Fair* or *The New Yorker*, for example."

Though he concedes that it's "a high level to be competing at," Babcock also relishes the opportunity. "Two years ago there was a notorious case about an Illinois candy heiress who was murdered

and the police department's handling of the crime. They thought they had solved it. *Vanity Fair* picked the story up," he explains, "but we whupped 'em on it. It's fun when we do that." —VB



Under K-III, *Chicago* has bigger budgets.

CHICAGO/NEW MEDIA

Hollinger Cross-Promos 70 Papers Via New Site

• CHICAGOLAND NEWSPAPER GIANT HOLLINGER International on June 18 launched a “mega” Web site that links the resources of its 70 newspapers in the region, including the *Sun-Times*, the *Daily Southtown* and the Pioneer Press and Star suburban groups.

“A year ago, when we relaunched our site, we decided, ‘Wouldn’t it be nice to incorporate all our properties under one roof?’” said



Class(ified) act: Want ads from all Hollinger papers in the Chicago area will soon be available on line.

John Cary, deputy director of the *Sun-Times*’ on-line operation. The Chicago Newspaper Network site so far is generating 20,000 hits per day, Cary said.

The site, chicago-news.com, is designed to help raise the profiles of some lesser-known Hollinger properties among readers and advertisers. Pioneer, acquired by Hollinger in 1994, operates 48 papers in the northern and western Chicago suburbs; Star, also bought by Hollinger three years ago, covers the market’s southern and southwestern outskirts. Hollinger’s papers claim more than 2.8 million readers in eight counties in Illinois and Indiana.

Hollinger contracted the site’s programming to Panteon Inc., specialists in newspaper-to-Internet transfers. chicago-news.com is part of Neoglyphics Media Corp.’s Web-use tracking system.

Paul B. Healy, Hollinger vp of corporate development and investor relations, noted that “advertisers who wanted access to all the publications had to have 70 different bills. Now the advertiser has one bill. This translates perfectly onto the Internet.” Beginning later this summer, users will be able to search the combined classified ads of all the Hollinger papers in the region.

Hollinger hopes the site will attract enough banner advertising to cover its costs. Healy said that the *Sun-Times*’ 1995 on-line

launch, which cost \$150,000, generated more than \$1 million in banner ad revenue. —VB

LOS ANGELES/TV STATIONS

The Changing Faces Of L.A. TV News

• THE LOS ANGELES TV NEWS RACE IS GETTING at least one new top contender, and another may soon be on the way. NBC’s owned-and-operated KNBC last week promoted eight-year veteran Nancy Bauer-Gonzales to news director, succeeding Bill Lord, who is returning to his hometown of Seattle to become news and operations director for Cox Communications’ KIRO-TV. And over at Tribune Broadcasting’s KTLA, a difficult search may be ahead to replace Joel Tator, producer of the station’s top-rated morning news show.

Bauer-Gonzales’ KNBC is in a ratings horse race with ABC O&O KABC on the 4 and 6 p.m. newscasts. KABC led both time periods in the May sweeps by less than a single ratings point, according to Neilsen Media Research. Bauer-Gonzales said she is not planning any major changes in the drive to overtake KABC.

At WB affiliate KTLA, Tator helped create the highly successful *KTLA Morning News*, a consistent top ratings performer since its premiere in 1990. When he resigned on June 16, Tator cited the long hours required to produce the show; he did not announce his next career move. Pam Pearson, KTLA station manager, said that vp/general manager John Reardon is trying to convince Tator to remain with the station. No thought has been given to a potential replacement as yet, Pearson said.

As in many top markets, the a.m. news competition in Los Angeles is keen. In May, *Good Day L.A.* on Fox Broadcasting’s KTTV placed second to *KTLA Morning News* in adults 18-49 and 25-54. It was the first time that KTTV outdrew the *Today* show on KNBC and *Good Morning America* on KABC.

“KTTV is doing well in sweeps,” said one L.A.-based media buyer. Another buyer noted that KTTV “started from nowhere” and now seems to be eroding KTLA’s longtime lock on morning news. “In the past, if you wanted a less serious, less heavy newscast for the [early] morning, you only had one choice,” the buyer said. “Now you’ve got two.”

KTLA’s Pearson said she is not concerned. “We invented this format,” she said. “And we’re still No. 1.” —CB

SAN FRANCISCO/TV STATIONS

Fog and Wind Chimes Suit KTVU’s New Mood

• COX BROADCASTING’S KTVU-TV IN SAN Francisco last week unveiled its first new on-air look in more than a decade. “It was time to give ourselves a haircut and a new suit,” said Steve Poitras, creative director of the Fox affiliate. Poitras and other KTVU officials declined to comment on the cost of the makeover, but sources familiar with the project put the price tag at more than \$250,000.

The overhaul includes a new logo; new opening and closing segments for newscasts, specials and sports programming; and new entertainment and news promotions.

KTVU’s move was driven in part by competition—CBS-owned KPIX and ABC O&O KGO-TV both tweaked their on-air designs just over a year ago. Jeff Block, KTVU station manager, said the outlet also needed to replace animation and design features that dated back to 1987.

A key element of the project: striking a balance between the familiar KTVU logo and the Fox network’s demand for greater prominence in the station’s I.D. “Fox is a young, aggressive network—they want you to tie in,” Block said. “But we didn’t want to lose our identity.”

The changes were crafted by New York-based Telezign, a company that specializes in creating on-air graphics.

The new look is eclectic, making use of wind chimes, swimming pools and fog banks to shape the station’s identity. “I’ve never seen anything like it,” said Steve Patterson, an account supervisor for the past 10 years with TBWA Chiat Day in San Francisco.

In the local news race, KTVU’s 10 p.m. newscast won the May sweeps with an 8.0 rating/15 share; KRON (Chronicle’s NBC affiliate) was second with a 7.4/19; KGO had a 6.1/15; and KPIX had a 5.6/11. —CB ■



Bauer-Gonzales: Hoping to push KNBC over the top in early news race

THE AGE OF DISCRIMINATION

Behind these tales are the cold numbers: Of the 280,000 editors and reporters working in TV, radio and print in 1996, fewer than 25 percent were over 45, according to the Bureau of Labor Statistics (compare that to over a third of lawyers or PR specialists over 45). In contrast, nearly half were between 20 and 34. "The emphasis on youth in the media is endemic," says discrimination attorney Judith Vladeck.

Illustrations by Brian Raszka

NEWSPAPERS

PRESSED FOR TIME

Mandatory arbitration clauses raise "deadline" dread

by Thomas Goetz

By publishing standards, Jan Lajoie's rise was a rapid one. In the seven years she worked at Fidelity's *Mutual Fund Guide*, she moved up from part-time researcher, to managing editor, to editor-in-chief, and then, at 48, to publisher. Under her watch, circulation rose by 85 percent. She even helped superstar Fidelity fund manager Peter Lynch research his best seller, *One Up on Wall Street*.

"I had all the prestige," Lajoie remembers, "I just didn't have the money." After three years as publisher, increasingly frustrated at not making as much as her fellows, she lobbied for a raise. Instead, Lajoie says, Fidelity hired a younger woman, and fired her.

When Lajoie filed suit for age and sex discrimination, however, Fidelity noted she had signed an employment agreement stipulating that

any disputes would be settled in arbitration, not before a jury. Two court hearings later, the case is now awaiting its day before an arbitration panel in Boston. A Fidelity spokesperson says her claim has no merit. According to Lajoie's attorney, arbitration puts the former editor at a gross disadvantage, and creates an unfortunate precedent for age-discrimination claims in the media.

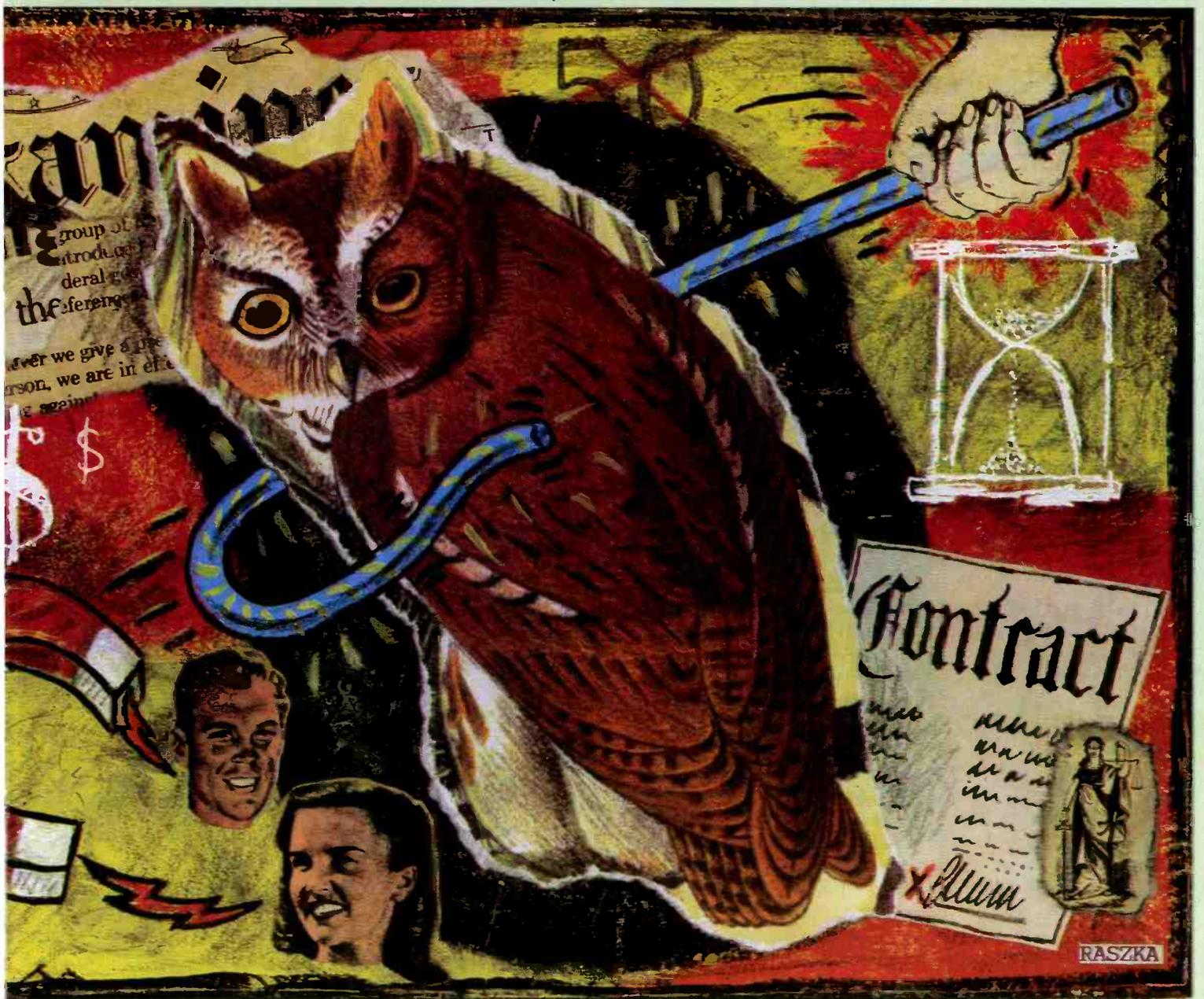
Across the country, discrimination claims are soaring: Last year there were 23,000 age, sex and race lawsuits in the federal courts—more than twice the 11,000 filed in 1992, according to the U.S. Courts' administrative office. Faced with the onslaught, courts are increasingly looking for ways to lessen the burden on the judicial system via so-called "alternative dispute resolution." Making it easier has been the rise of mandatory arbitration clauses in employee contracts—clauses appearing with more and more frequency in the media industry.

Mandatory arbitration is but the most dramatic development in media-industry age discrimination in recent years. In the last decade, downsizing and corporate consolidations have transformed small papers and major dailies alike. No longer, critics say, is the most valued employee the grizzled, seen-it-all newspaperman with deep sources—nowadays the nod goes to the younger personnel who bring with them a younger audience or readership. As Fox News president Van Gordon Sauter said in 1993, "journalism tends to be a young person's game. It's not something where people tend to grow old gracefully."

The stories sound all too familiar: At age 63, *Galveston Daily News* reporter Joel Kirkpatrick was fired for "low productivity," despite his filing nearly 1,200 stories in his last year—more than any other writer, by Kirkpatrick's count.

At 55, Ron Rapoport, an award-winning sports columnist at the *Los Angeles Daily News*, whose column has been syndicated by the New York Times News Service and whose commentaries run on NPR, suddenly had his column killed and was transferred to the night copy desk. "The last time I was on the copy desk, it was with No. 2 pencils and half sheets,"





Rapoport says. "I must have been the highest-priced copy editor in America." After nine months working copy, his Newspaper Guild grievance was settled with a severance package.

But as Lajoie's case illustrates, in today's corporatized media world, the grounds for recourse when employees are fired are narrowing. Massive damage awards in employee discrimination claims have driven employers to a new strategy: inserting clauses into contracts that call for all disputes to go to arbitration, rather than court.

"What employers want to say is that when you walk in the door, you waive the rights that federal and state courts have carefully protected," says Ellen Zucker, Lajoie's attorney. "I find it quite frightening."

Mandatory arbitration agreements are the spawn of Wall Street. With the boom in hiring during the '80s, the securities industry standardized arbitration clauses in employee contracts. Typically, they said that "any dispute, claim or controversy" between employee and employer would go to arbitration rather than court. By and large, they were just wishful thinking until 1991, when one trader's age discrimination suit wound up in front of the Supreme Court. In contrast to its historic distaste for arbitration, the court recognized the clause and ruled that arbitration would prevail. Since that decision, arbitration clauses have crossed from Wall Street to

other industries, as district judges have followed the Supreme Court's lead.

The boom in arbitration comes at the same time as an explosion in employment discrimination claims. According to Walter Olson, author of *The Excuse Factory: How Employment Law Is Paralyzing the American Workplace*, federal age-discrimination complaints have doubled since the late '80s (some judges say one out of five cases now pending in federal court is age discrimination-related). Faced with this onslaught, business "will search desperately for an exit" such as mandatory arbitration, Olson says. "If allowed one, they'll take it in droves."

But while business may see only benefits, employment attorneys are quick to point at the risks of arbitration for workers. Employees pressing claims traditionally fare better when they can appeal to a jury's empathies rather than an arbitrator's logic. Furthermore, court procedures such as discovery are limited, Zucker argues. "How can the playing field be level?"

And while arbitration is often touted as a quick and expeditious alternative to the rigors of litigation, that's hardly the case in practice. Since the Lajoie case was ordered into arbitration 11 months ago, for instance, "we still haven't chosen the panel," says Zucker. "One of the people they suggested, it turned out, was defending his firm against its own discrimi-

nation claim at the time. Hardly an objective choice."

Meanwhile, Lajoie, now 53, has gotten out of the publishing world and taken a job as a finance manager for a Boston firm.

With their power of numbers, unions have been traditionally one of the few defenses against arbitration agreements. In the last few years the Newspaper Guild's New York office, for instance, has fought off several attempts to implement arbitration clauses into union contracts.

"There's been a growing tendency on the part of publishers to try to limit disputes to arbitration," says Guild president Barry Lipton, who counts among his members the *New York Times*, *Newsweek*, Reuters and Time Inc.

But unions have never been able to fend off corporate takeovers and layoffs, both of which have steamrolled the media industry in recent years. Indeed, with the rise of corporate media chains and ensuing staff cutbacks, the industry is better acquainted than most with age discrimination claims. "Downsizing was just a phrase to me before this," says Rapoport, now writing for the *Chicago Sun-Times*. "To me, age discrimination is salary discrimination: It's often a function of getting rid of people making more money. I was a victim of my own success, getting top raises regularly. They just didn't want to spend that kind of money any more."

"It makes good business sense to get rid of longtime people and get fresh blood in there," says noted employment attorney Leonard Flamm, who has taken on all three TV networks, as well as dozens of newspapers and magazines, in age-discrimination claims. "It's good business to get rid of dead wood, and there's an association between dead wood and older people. Unfortunately, while it may be good business, the law is to the contrary."

Such is Flamm's argument in a class-action suit he's now pressing against the *New York Daily News*. After Mort Zuckerman took over the paper in January 1993, he fired 182 Guild members—disproportionately, the union says, letting go of minorities and older employees. While Flamm has brought an age-discrimination claim against the paper, others are pressing a race-discrimination suit. Both are pending. Mark Kramer, the *Daily News* attorney, says the discrimination claims are groundless and the paper will "be exonerated if the case comes to trial... We hire people based upon merit. That's how the company is run."

Zuckerman, as it happens, has been at the center of another class-action age-discrimination claim: After he acquired *U.S. News & World Report* in 1988, he fired most of the advertising staff, claiming the magazine needed to target a younger audience. Though the case was settled out of court in 1989, it stands as a milestone because it illustrated for print journalism what had long been a tacit standard of TV journalism: looking the part.

"Can you automatically say a 45-year-old can't market to an under-30 audience?" asks Judith Vladeck, of Vladeck, Waldman, Elias & Englehard P.C., which handled the employees' case. "It's all about whether you need a young person to attract a young audience. That thinking is half-baked, in my opinion."

While Vladeck and Flamm both point to the clash between business and the law, there are ways to avoid discrimination suits other than having employees sign away their rights to sue. Most employment experts suggest businesses conduct pre-layoff studies of their needs and avoid targeting certain age groups disproportionately. Pre-layoff performance evaluations to rate employees can also provide protection against discrimination suits.

Such measures can help a media company avoid giving their competitors something to write about. But they come as little consolation to employees who feel they lost their job because time caught up with them. As Vladeck says, "If there weren't ways around age discrimination, there wouldn't be so many 45-year-olds out of work."

LOCAL TV POWERS UNPLUGGED

In honor of its 30th anniversary, New York's Fox 5 News has been running a cavalcade of faces from the station's past, favorite reporters and anchors who brought the news into viewers' homes every night at 10 p.m. But despite 12 years as a Fox 5 reporter, Steve Powers has yet to make an appearance. It may have something to do with the fact that Powers is suing the station for age discrimination.

Powers was once a favorite of viewers and management alike: He alone had a reporting segment named after him, "Powers to the People." And in August 1991, the station chose him to cover the race riots in Crown Heights, Brooklyn. But by the next year, he was fired.

The termination, Powers says, "came as a total surprise." Fox called it performance-related. Powers, who notes he "never had any indication of dissatisfaction, certainly not on the part of my viewers or co-workers," called it age discrimination—at 58, he was the oldest reporter on staff.



Powers: Still stuck in arbitration

Last year, invoking a clause in Powers' contract calling for mandatory arbitration of contract disputes, Judge Shira Scheindlin of U.S. District Court of New York ordered the case out of the courts and into arbitration.

TV has always been a perilous place for those nearing 50. With an emphasis on appearance so absolute that even haircuts are tested by audience research, TV news has always had an uneasy relationship with older reporters and anchors. For employees, that seemed to go with the territory along with higher-than-print salaries and semi-celebrity status. But arbitration clauses have added another wrinkle, potentially limiting the one recourse TV journalists have in the courts.

So far, arbitration has been an object lesson in frustration for Powers—and a cautionary tale for the industry. "When you sign a contract and it has a mandatory arbitration provision, what you expect to arbitrate are parts of the contract: vacation, bonus, salary," says Powers' attorney Donald Sapir. "I don't think employees intended that if they had an age-discrimination claim—a federal statute—that it, too, would go to arbitration."

Sapir points to a whole host of disadvantages a plaintiff faces in arbitration, from the lack of a potentially sympathetic jury to arbitrators who "tend to cut the baby in half" in their decisions. "They'd like to be rehired. Steve Powers is probably only going to have one case. But Fox may have several over the years."

In particular, Sapir points to the delays. Since the case was ordered before an arbitrator 17 months ago, scheduling delays and frequent lapses between sessions have drawn the case out since Powers first testified last December. "By the time this case is finished, Mr. Powers' testimony won't be as fresh in the arbitrator's mind as Fox's," says Sapir. "That can't help us."

Meanwhile, Powers has unpacked his Ph.D. in media studies and is teaching journalism at St. John's University in Queens, New York. He's finishing his second book, *Hidden Decisions: The Anatomy of a TV News Story*. And he has turned 63. —Thomas Goetz

BROADCAST NEWS

VERTICAL HOLD

Not everyone in TV news is put out to pasture

by Verne Gay

Robert—he would prefer not to reveal his last name—was an award-winning news producer at a TV station in a large Eastern city before nature took its unavoidable and, in his case, unfortunate course.

He got old.

Not old by society's standards, but ancient by TV's. His hair grayed. Lines in his face deepened. He stood out plainly from the 20- and 30-year-olds who populate most TV newsrooms around the country. One day he got an order telling him he'd been reassigned to the overnight desk, otherwise known as the graveyard shift, where many news producers start or end their careers. "I had started out in the overnight in my first job," he says ruefully. "I had come full circle."

Robert, like many others in the TV business who believe that demotions and firings are often related to age, did not sue. Instead, he talked to an agent, who asked, "Have you considered dying your hair?" He hadn't, and he didn't. Instead, he spent months looking for a new job and eventually landed one at a cable network.

"At a time when you should think about retiring or playing golf or doing whatever it is that you want to do," says Robert, who had spent more than a quarter of a century at the station, "you really have to worry about how to pay the rent, or who's trying to screw [you] out of [your] pension or building a case against [you] for being incompetent."

To prove that Robert's plight is pervasive is, to say the least, difficult. Compared to vast industries such as automotive and aerospace, there are relatively few age-discrimination lawsuits in the TV world. No "smoking guns." Sources say there are age-discrimination suits under way at each of the major networks—not particularly unusual, they add, but almost certainly fewer than 10 years ago, when a wave of massive layoffs hit the networks. These suits are usually quietly settled and rarely make the papers.

And because the TV industry is so varied—news, sports, cable, net-

work operations, entertainment, local stations—it is almost impossible to draw generalities. What may seem to be a pattern of age bias in one company or one division may not be part of a broader-based pattern. (Robert, for example, did get a job, after all).

Unions also typically provide blanket protection for the most senior employees. Seniority remains the most zealously guarded part of just about any broadcast union agreement—though Disney/ABC tried to abolish it during the opening rounds early this year of ongoing contract negotiations with the National Association of Broadcast Engineers and Technicians.

In 1997, those who find themselves graying in a business where youth and energy are prized above just about all else are left with something far more invidious than all the stats and figures could ever provide: a suspicion that their age will eventually work against them.

And often it does. The employee ranks of the networks, particularly in "creative areas" like programming, local news, promotion and sales, *seem* to be getting younger with each passing year, say many observers. A coincidence? Or just the fact that TV, like advertising, has a high burnout factor? Many suspect other factors. Television, it is no surprise, is obsessed with youth because advertisers are obsessed with youth. So, to steal a line from Willy Sutton, you go where the money is. The presumption is that if it's a youth audience you seek, you'll reach it better with a youthful staff.

But most top executives at the major networks and cable operations are well past 40 (the federal age limit beyond which a dismissed employee is entitled to sue for discrimination). Top executives at CBS, ABC, NBC and Fox are pushing (if not exceeding) 50, while bosses at the putatively extremely young networks—Comedy Central, MTV Networks, the Cartoon Network, Nickelodeon and Nick at Nite—are not exactly spring chickens themselves.

Meanwhile, the bosses in the major network news divisions are also well into their golden years, relatively speaking. None of them appears to have any intention of heading out the door—or being dragged to it. Roone Arledge, who turns 65 this month, was recently elevated to "chairman" of ABC News. For now, this appears to be a real promotion as opposed to the honorific many initially suspected it to be.

On the air, major anchors such as Diane Sawyer, Barbara Walters, Hugh Downs and a large body of graying correspondents would also appear to bely the notion that getting old is a ticket to the exit. Not to mention the grand old men of *60 Minutes* (though she is past 50, it doesn't seem right to refer to Lesley Stahl as one of the "grand old ladies" of the show).

So where in the industry does discrimination exist? Cliff Kapler, a senior producer in charge of special events for NBC News who has spent 30 years in broadcast news—more than the average age of most staffers—says: "With age comes experience, and I don't know that you'll have anyone arguing that people running news divisions or networks should get younger. But you will have people argue that in order to be more in tune with your audience, you ought to be reflective both in age and racial makeup." That's one reason MSNBC is heavily staffed by people who look like they're only a few years out of college, or even high school.

But an executive at another network argues, "I don't know if 'bias' is the right word, but most people [here] are younger because we're trying to appeal to a younger demographic, and the theory is, if you are young, you can think young." He adds that "in any business, as you get older you realize that certain options will be shut down. But there's definitely more of a sense of that in this business."

Following the trail of age discrimination in TV is like following the vapor trail of a jet on a windy day: Most people are convinced it is there, but it dissipates quickly. Few people—



very few—sue, because to incur the wrath of a current or former employer is assumed certain to eliminate the interest of a prospective one.

The Equal Employment Opportunity Commission keeps track of age-discrimination complaints and lawsuits, but a spokesman for the EEOC says actual complaints in the broadcast industry are miniscule compared to other major industries. Discrimination complaints overall also seem to be receding; the Commission received 15,665 complaints in 1996, down from just under 20,000 in '93. The dropoff, says the official, reflects the fact that some seismic rounds of layoffs had begun to ebb, the official says.

Laurie McCann, a staff attorney with the American Association of Retired Persons, says that from where she sits, "age discrimination is definitely holding steady mainly because of the downsizing and restructuring in the corporate world." However, she adds that "we will definitely be seeing an increase because of the aging of baby boomers."

Proving it in court, however, would be another matter. Marlene Sanders, an adjunct professor at New York University who was the first woman vice president in news (ABC) and one of the first female on-air anchors, was fired during the period of massive layoffs. "Right now everything is in a lull," she says, "but when I was let go, they had a very mixed bag of dismissals, and you couldn't prove discrimination in that mix." Nevertheless, many then believed the very young and the old were disproportionately targeted in those layoffs.

Before the old are lopped off, says AARP's McCann, "employers prepare the way by giving a person a slightly poor performance appraisal or setting them up for failure by giving them objectives that are not achievable. If they're not subtle enough, they'll get caught. If an older worker has had excellent performance reviews and then suddenly gets a bad one, courts will be leery. But most aren't so dumb."

In some places, employers never even have to trouble themselves with this because the older employee has already left. Case in point: the local

"WITH AGE COMES
EXPERIENCE, AND I DON'T
KNOW THAT YOU'LL
HAVE ANYONE ARGUING
THAT PEOPLE RUNNING
NEWS DIVISIONS
SHOULD GET YOUNGER."

TV news world, where the adage of "up or out" determines the makeup of newsrooms more than any other single factor. Vernon Stone, journalism professor emeritus at the University of Missouri who tracks employee trends in local news, says: "I have never seen older people in the newsroom" for the reason that they usually leave for better-paying jobs.

Stone's research has found that the average age of a typical newsroom employee is 31—little change since he first started tracking this stats back in 1970. The average age of the anchor is also 31 and again, little changed over the years. But the one job, ironically, where age has worked to an individual's advantage is that of *running* a newsroom. The average age of a news director is now 40 and has been increasing over the years, Stone says. TV stations "are willing to pay more and are looking for news directors with track records."

Of course, not everyone can or wants to be a news director. Not everyone will run a network. Not everyone will become Mike Wallace. Within the ranks of those who comprise this industry—the technicians, reporters, sales personnel and affiliate relations people—there are thousands wondering what sort of future they have beyond their 40th birthday, or if, in fact, they *have* a future in it beyond 50.

HOLLYWOOD

SPEED LIMIT: 55

Even writers are finding they're being written out of the script

by Betsy Sharkey

Lindsay calls this her Summer of '42. It's the birthday she'll celebrate in mid-July and it's also when she's scheduled to undergo a full-face laser peel, her latest attempt to keep the signs of aging at bay.

She is a bare whisper of a woman, a mere 105 pounds, the same as when she was 22. Tanned, blonde, with intelligent green eyes and one of those exquisitely ruffled linen looks that reeks of sophistication and money, Lindsay has spent the past 15 years moving up the situation-comedy ladder.

Lindsay started in the '80s as a writer's assistant, where she kept her mouth shut and took notes as the real deals in the room hammered out Emmy-winning scripts. In the years since, she has gotten her shot as a supervising producer of a Top 20 show. She has a number of Emmy nominations, and one gold lady sits on the mantle of her home in the Hollywood Hills.

The irony, she says, is that her chosen craft is writing. She never aspired to be in front of the camera—a world where she knew the life span was short. All she ever wanted was to create the stories that actors and directors would ultimately tell.

"I never thought my kind of talent was such a disposable commodity, I bought into the proposition that it's what's on the page that counts," she says. "But it hit me about seven years ago that unless you make the leap to creating a show and get into that loop, at some point your career as a [TV] writer is dead." That reality is why Lindsay, along with many of the writers interviewed for this piece, did not want to be identified.

The final witching hour appears to be 55. That's when careers die for television writers in Hollywood, at least those who are not among the elite such as Steven Bochco and Dick Wolf, highly sought-after show creators and producers. Based on the latest set of statistics compiled by The Writers Guild, the bulk of writers getting assignments are between the ages of 40 and 55, says Larry DiTillio, who is chairman of the Guild's age awareness committee. At 55, he says, the assignments make a precipitous drop, something close to less than zero.

"[Age discrimination] is a bigger problem in television than in film," says DiTillio, who has spent much of his career writing for television on a blend of animation and sci-fi/fantasy shows. "With Madison Avenue, there is a pressure to write shows that skew younger and there is a perception held by some network executives that you have to be young to write young. And when you have Gary David Goldberg [creator/executive producer of ABC's *Spin City* starring Michael J. Fox] being quoted in *TV Guide* as saying, 'Don't send me any writers over 29,' it hurts."

Then too, judging writing is very much a subjective affair, and, particularly in the world of situation comedy, the process is a collaborative one. Drama and television movies are more open to the freelance market and less bound by age, argue those writers interviewed. But your ability to get a series contract is often affected by your age, or as Lindsay says, "how old they *think* you are, since no one asks directly."

"There is a social factor of the business," says DiTillio. "If you hire someone to work on a series, you're going to end up hanging out with them a lot. Some people don't like the feeling that someone old enough to be their father just walked into the room."

One writer fought back by sending his 23-year-old son in to pitch a

series idea to a young development executive who had never met him. Another writer who noticed work was getting harder to come by, started searching for a new agent only to find that very few were interested in someone over 40. At least one agent told him that a third of the market was closed to him, that there was a list of executives at studios and networks—not written down, of course—that literally wouldn't talk to someone as old as he was.

For now, the work is still there for Lindsay, but this season she didn't make it onto a show that was picked up for the fall. Something she considers a bad sign. It is the first time in years.

She has an assignment on a midseason hopeful and she fears what the next year will hold. Lindsay has watched as some of the people who were her mentors, who guided her career in the early days, have found themselves on the metaphorical street. Though there have been ideas for series, and endless pitch meetings, Lindsay has yet to sell a network on one of them. The scary thing, she says, is that while the top network guys are still a few years older than she, the development execs at both networks and studios and those who run the prime-time series are getting younger and younger.

It's often a perception/reality catch-22 for writers, says DiTillio, who hears all the horror stories.

"One woman, who doesn't want her name used, has written a gazillion TV movies," DiTillio says. "She wrote a script, a love story between two people in their 30s, and one of the studios liked it a lot. The script was there, they were ready to green-light it. Then the development executive set up a meeting with the writer. She walked into the room and as soon as the executive saw her, she knew the project was dead. No one expected her to be a 70-year-old."

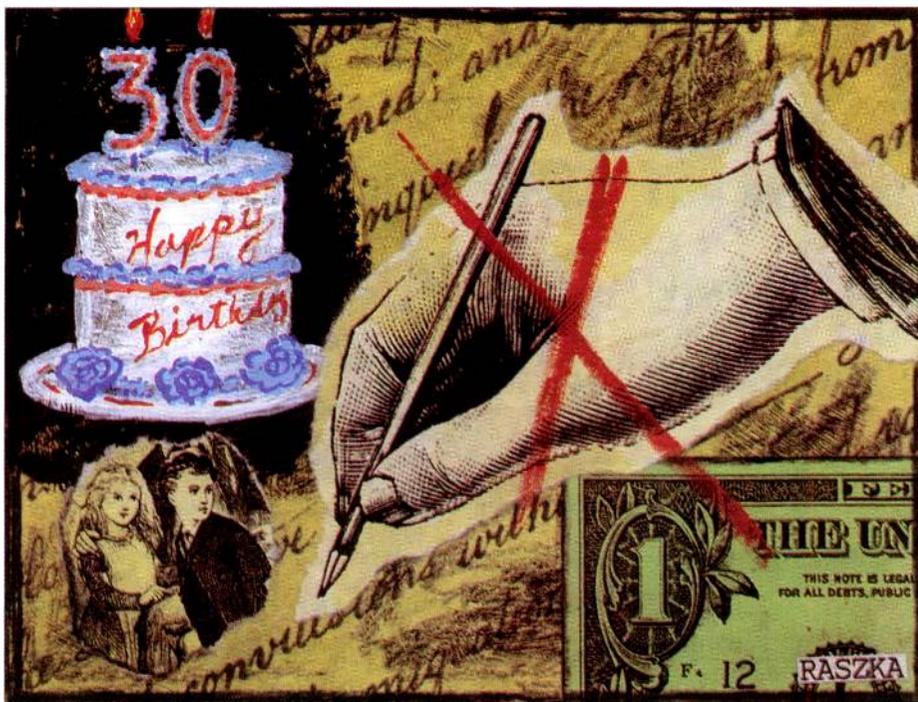
Another writer, a man who is edging toward 40, told about the fate of his professor, a much-awarded TV comedy writer who was teaching in one of Los Angeles' prestigious film school graduate programs until a couple of years ago.

"Here's a guy who created major, major hits for networks, who was teaching some of these guys," he says. "He was in his 60s, I guess, but there was nothing old about his intellect. And I know from the notes I got on my pathetic scribbling that his ability to deliver insight, with as much sting as wit, was completely in tact. But he couldn't get through the door anymore."

There is, nevertheless, some cause for hope, say those interviewed, as a new generation of writers with different sensibilities about age moves into the executive producing ranks.

Consider David Isaacs and Ken Levine, writing/producing partners who have a deal with Paramount Network Television. They are both in their 40s. Their career includes time spent on such series as *M*A*S*H* and *Cheers*, where the two won an Emmy. They have received five Emmy nominations for their work on *Cheers*, *M*A*S*H* and *Frasier*, and a multitude of other accolades from the Writers Guild to a Humanitas Award nomination. The CBS comedy, *Almost Perfect*, which will not be back in the fall, was their most recent series.

"There's a certain democracy to writing," says Isaacs.



**ONE WRITER FOUGHT
BACK BY SENDING
HIS 23-YEAR-OLD SON IN
TO PITCH A SERIES IDEA
TO A YOUNG DEVELOPMENT
EXECUTIVE WHO HAD
NEVER MET HIM.**

"When we look at spec scripts, we have no idea if the writer is 50 or 25 or black or white," says Levine. "With so many shows out there, if you find someone who can contribute, you want to lock them up."

Many writers in their mid-to-late-40s, some of the top talent, like Isaacs and Levine, have their own shows and producing deals, making experienced, talented series writers a scarce commodity.

The two say that when they staff a show, they look at it like an NBA team complete with salary caps. They try to piece together both veteran (and thus more expensive) writers and younger, less costly ones whom they hope are talented enough to be groomed to ultimately take over a show—if it is lucky enough to have a long run.

"I think we're typical" of this generation of baby boom writer/producers, says Levine. "I don't know of any producers who are going to purposely not hire someone because of age."

"I'm sure it happens," says Isaacs, "but I can't say I've experienced it. Fortunately, the network executives, who are usually in their 40s, want to see us."

There is another factor that one writer points to.

"I don't know anyone over 55 who is still writing on a show, unless what they're really doing is running their own production company," he says. "[Series television] is a high-octane job. If the hours don't get you, the egos will. At some point you just burn out. I've got a few years yet, but I know I don't want to be here when I'm 55. I'll either be dead or doing something else."

Perhaps in this too, Levine and Isaacs are typical. In the near term, Levine is moving onto a directing track, while Isaacs is going to consult on a series. They already have two film credits, *Volunteers* and *Mannequin Two: On the Move*. They aren't ruling out another TV series, but if there is a next one, they say it will have to be a true labor of love, an idea that is completely there, one they can't walk away from.

"If you look at the 50-year history of television, you don't see a lot in the trenches today who were there 20 years ago," says Isaacs. "Most everyone wants to move on." ■

Magazines

By Jeff Gremillion

Three leading men's titles are shaking up their edit formulas in search of the perfect mix for late 20th-century males

Looking for Mr. Right

My friend Brandon, a pilot based in Cleveland, is an Everyman for today's men's magazines. Single and 27, Brandon is an unapologetic former frat boy who drinks a little, loves the ladies and follows without any vigilance whatsoever the latest in men's fashions. He'd like to climb up the ladder at work and make more money, and he fantasizes about having more time to play sports or bungee-jump or whatever manhood-proving adventure is au courant. ♦ Brandon doesn't have a favorite general-interest men's magazine, though he is familiar with all of them. He had no idea (and

did not particularly care) that three of the most important players in the category—Hearst's *Esquire*, Wenner Media's *Men's Journal* and Condé Nast's *Details*—have in the last

recently launched, hoping to pick up young readers that the established men's titles fail to attract. Brandon also did not know that the yearling *P.O.V.* is doing pretty well, or that Bob Guccione Jr. plans to put his profits from selling *Spin* into launching *Gear*, yet another men's book, next year.

Despite his ignorance of such matters, Brandon is the model of the part-dreamer, part-doer that all men's magazines are reaching out to in their current battle for readers and advertisers.

Core-rattling changes in editorial focus are in store for the rest of this year as *Esquire*, *Men's Journal* and *Details* struggle, in the shadow of Condé Nast's juggernaut *GQ*, to reposition themselves in the marketplace and to reinvent their concepts of "general interest" for the millennium man.

"It's a contest to see who can get the mix right, so that it appeals to a demographic with continually changing attitudes," says Terry McDonell, who last Tuesday took over officially as editor of *Men's Journal*, succeeding John Rasmus.

MJ is the only magazine that Brandon subscribes to. He recently took advantage of a discount-sub offer because he likes the book's nature photography and oversized format. He likes to "fantasize about not having to work so much and doing

more of that outdoorsy stuff."

McDonell plans to broaden *MJ*'s narrow positioning as an outdoor-adventure title. He will add more features that are not set in *The Great Outdoors* and will double the book's fashion coverage (much of which will include decidedly urban apparel). McDonnell aims to create "a more muscular" general-interest men's title. He plans to "build on" *MJ*'s sporty, outdoor content, which he sees as the connective tissue to the heart of man. "The best writing, the best literature, the best attitudes that American men have come from their notions of the wild," McDonell says.

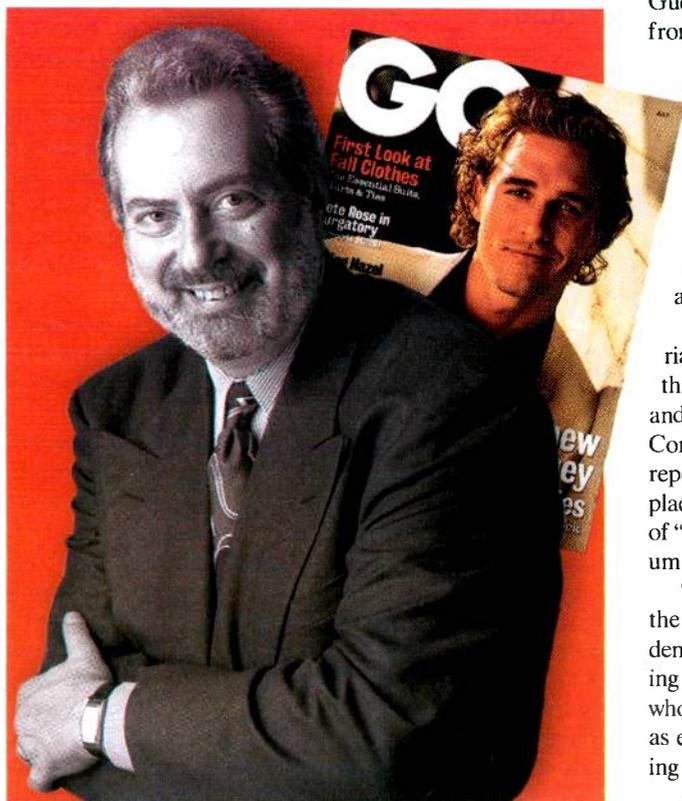
McDonell, the former editor of Hearst's *Sports Afield* and *Esquire*, has long-standing relationships with many A-list, literary-style writers. Hunter S. Thompson, a close friend, has already expressed interest in contributing to *MJ* in addition to his duties for Wenner's *Rolling Stone*, McDonnell says.

MJ, which publishes 10 times annually, was down 3.8 percent in ad pages, to 253, through May this year, according to PIB. Wenner execs expect the book to be up for the full year. The 5-year-old title's circulation was up 27.5 percent, to 482,964, for the second half of 1996, although single-copy sales were down 5.6 percent. The book's rate base will grow to 575,000 next year.

Over at *Details*, new editor Michael Caruso is also trying to widen his book's horizons. "Downtown isn't dead," he says, countering Condé Nast editorial director James Truman's infamous pronouncement. "But it isn't the whole universe."

Caruso, ousted a few months back as editor of Disney's *Los Angeles*, has been on the job about three weeks now. He says pop culture, sex and clubs have always been *Details*' heart, and that young, urban-dwelling men continue to be its clear demographic target. But, says Caruso, "there absolutely will be major changes."

For starters, the new *Details* promises to be notably more conservative in tone. Caruso will introduce a "cleaner, more accessible" redesign in the September issue. "That frenet-



Bring 'em on: GQ editor Cooper says he's not worried about new rivals.

month welcomed new editors-in-chief. He was not aware that three small upstarts—Dennis Publishing's *Maxim*, Times Mirror's *Verge* and the independently published *Icon*—have

ic, crowded design was great in its time," the editor says. "But it's time for a change."

Caruso also plans to add sports coverage and some career-oriented stories, such as profiles of young entrepreneurs. But contrary to popular myth, says Caruso, *Details* will not be offering "the ABCs of business." Caruso expects the book's fashion quotient to stay about the same.

The editor says he will strive to dampen the title's "New York perspective" and effect a more common voice. Says Caruso, a Chicago native who spent more than a year on the West Coast with *Los Angeles*: "One of the things that unites guys in the rest of the country is that they hate New York."

The editor will also serve up health- and grooming-oriented service, along with *Details*' trademark sex advice from a female perspective. "When you're a young man, you're still trying to navigate life," says the new editor. "Maybe you're not worried about male pattern baldness or a beer gut, but you still want some service—how to tie a bow tie, or maybe the best sexual position to get your girlfriend into." Caruso's famously laddish manner should serve him well as he charges into the hetero-happy general-interest fray with *Details*, a way-hip magazine that has long had a high percentage of gay readers.

Details was up 12.1 percent in ad pages, to 412.3, through May this year. Circ was up 6.9 percent, to 516,409, in the second half of 1996.

At *Esquire*, veteran *GQ* editor David Granger will attempt to salvage the reputation—and profit margins—of one of the most enduring franchises in the industry. Granger last month replaced the besieged Ed Kosner, who failed to

stave off an inglorious slide in *Esquire*'s circulation and ad pages. Through May this year, *Esquire*'s ad pages were down 6.3 percent, to 207. Circulation slipped 6.6 percent in the second half of 1996, to 651,451.

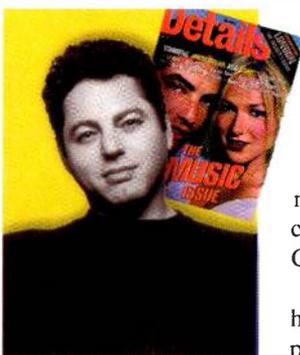
"I want *Esquire* to be the successful man's connection to the world," Granger says. "Because of the demands of being successful, a lot of men don't know what's going on in the world. I want to say, 'Here's the cool stuff you should know about how to be a man,' both intellectually and in terms of the most basic products."

Granger would not be pinned down in a specific way as to how he will reposition *Esquire* in the crowded field, calling his book "pure" general-interest.

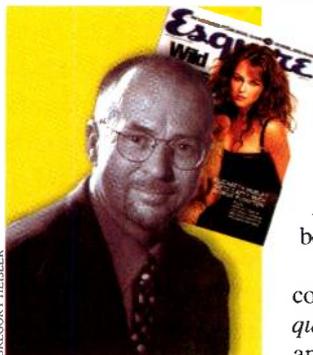
"Men are concerned with an extremely wide range of interests," he says. "They want what people keep calling service. And they're interested in being told stories."

The new editor will continue to develop *Esquire*'s existing fitness- and gear-oriented service sections. To that end, he has hired away from *GQ* Scott Omelianuk, who oversaw the Condé Nast book's "Elements of Style" section.

Granger is best known in the industry as a writer's editor, a nurturer of literary genius whose efforts have yielded high accolades. To that end, he has hired away from *GQ* writer-at-large Tom Junod, his collaborator on two National Magazine Award-winning *GQ* features. Just last week, Granger made a third talent steal from his former title, hiring celebrity-savvy *GQ* editor Lisa Hintelmann as editorial projects editor.



Caruso: Broadening the appeal of *Details*



Granger: A savior for embattled *Esquire*?

None of Granger's hires—or the changes afoot at other competitors—publicly ruffles Art Cooper, editor-in-chief of the front-running *GQ*. "We're a very confident publication," Cooper says.

In 14 years at *GQ*'s helm, Cooper has completely transformed the book from a gay-leaning fashion guide to the strongest, most critically praised title in the men's field. Some would say that *GQ*'s identity is still tied closely to its fashion content. But Cooper doesn't even mention clothing as he describes his magazine's role in the world, likening *GQ* to the *Esquire* of the 1950s and '60s.

"Reading [*Esquire*] then," Cooper says, "you felt as if you had crashed a great, sophisticated cocktail party."

Cooper describes *GQ*'s approach as "irreverent, but not mean-spirited." He plays up the title's more genteel service elements—pointers on fragrances and "emotional service," as in relationship advice—and notes that a new cooking column will appear in the August issue.

GQ was up 10.1 percent in ad pages, to 612.6, through May. The book's circ fell 1.1 percent, to 694,543, in the last six months of '96.

For his part, my friend Brandon doesn't often pick up *Esquire* or *GQ*, favoring the less intellectually bent titles in the men's field. "If I wanted to read something to make the wheels turn in my head," he says, "I'd buy *Time* or *Newsweek*."

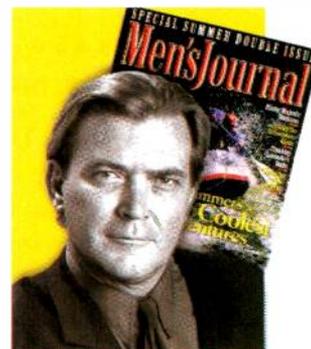
While *MJ* is the only title he gets in his mailbox, Brandon has picked up *Details* on the newsstand. He bought the May "Sex Issue" with Tyra Banks on the cover, intrigued by the cover line "How to Date a Supermodel." Says our Everyman: "I guess *Details* is like *Cosmo* for guys." ■

Writers' Block

A sample of great writing from a recent issue:

"Crossing the deserted beach at Port de Ster-Vraz, where the ebbing tide had exposed a mosaic of pearlescent pebbles, the path climbed onto the high lip of a narrow fjord where two skiffs lay anchored. Overgrown with blackberry brambles and shoulder-high gold and green ferns, the coastal path here appeared little used by anyone but the fisherman who had left round, blue-painted lobster traps above the high-tide mark. My knees ached from the quick ascents and descents, but I walked on, fueled by the delicious solitude. Poised between land, sea, and sky on the heather-covered hillsides, I felt uplifted, amplified, extreme."

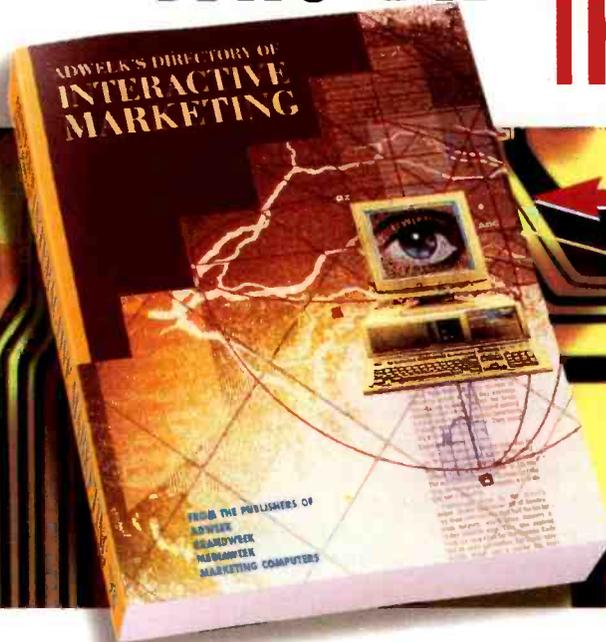
—a blissed-out Susan Hack describes a morning walk on the French island of Belle-Ile in "Rock a la Mode," in *Condé Nast Traveler's* July "Island Issue"



McDonnell: Making *MJ* more than adventure

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America Online had barely announced its new gaming channel, when AOL users decided last week to (again) call their states attorneys general. Their complaint? They claimed that the decision to shut down some games was a breach of contract. Maybe this time around the attorneys will treat AOL like a media business, which shutteres some properties in favor of keeping others. But when it comes to AOL fanatics and publicity-seeking lawyers, one never knows.—*Catharine P. Taylor*

@deadline

New PointCast Spots

PointCast has announced it will only carry ads created with Macromedia's Flash technology, beginning with PointCast's version 2.0, which launches in fourth quarter. Flash technology allows commercials to run in full motion, but are not time-intensive to produce.

Excite's Ticket Window

Search engine Excite will integrate Ticketmaster listings and ticketing services on Excite.com's travel, sports and entertainment channels in a one-year cross promotion deal. The two companies will build co-branded Web pages for events listings and ticket sales on Excite.com. Sales transactions take place on Ticketmaster's site.

Sprint's Talking

Sprint Internet Passport has expanded its content offerings, partnering with Austin, Texas-based **ichat Inc.** and **CNET's Snap! Online.** Passport users will be able to download **ichat** software via a direct link from the ISP's home page. Sprint-branded chat areas are planned.

HotWired Rewired

Wired Digital, the electronic publishing division of **Wired Ventures**, will relaunch **HotWired** this week, with version 4.0. The new HotWired is streamlined compared to previous versions, because it does not include plug-ins that slowed down the loading of the site.

Hub Meets Web

By Anya Sacharow

Popular America Online youth channel The Hub will expand to the Web in August.

For the launch, The Hub is licensing new content from Icon CMT Corp. called Charged, about extreme sports. A game show launches in the fall. The Hub is Gen X- and Y-oriented online entertainment content. Popular shows include Live Girl, a Dear Abby-esque program that seeks to clear up confusion between the sexes; Urban Legends, an exercise in myth-debunking; and HUB Music.

A joint venture between AOL Studios' Greenhouse Networks development unit and New Line Cinema, The Hub has attracted 3 million visits and 50 million page views per month, according to Jonathan Sacks, general manager of The Hub. The area launched in March 1996 and in November crossed into profitability, Sacks said.

The Hub will remain on AOL in addition to having a Web site. The content will vary based on the technological advantages. "Things that AOL does better than the Web are chat and auditoriums," Sacks said. "There are things



AOL youth area The Hub is about to move into a second home on the Web, launching a full-fledged Internet version in August.

the Web is better at—Java and Shockwave. You could plan to see more streaming audio and video on our Web site and more chats and auditoriums on AOL."

The effort to bring The Hub to the Web audience is part of a broader initiative on the part of AOL Studios, the

company's production arm, to build properties that can be syndicated across a variety of online delivery platforms. The company has also put health site Thrive on the Web, and just this month launched the local content service Digital City onto the Web. The two areas are joint ventures with Time Warner and The Tribune Co., respectively.

The Hub and Microsoft Network had been in talks for Hub content to appear on MSN. But, said Sacks, "they're not interested."

Philadelphia, Pa.-based ad agency Gyro Advertising Worldwide has been appointed The Hub's agency of record for the \$6 million account. The Hub is also close to announcing its first in-house advertising director, who will run an advertising sales effort that will be separate from AOL. ■

Search

News

Features

Reviews

People

Events

[NBC DOES INTERACTIVE TV p. 28](#) | [FRANKFURT BALKIND CREATES MSN SHOW p. 29](#) |

[BLUE MARBLE'S YAKIR "INTRAGRATES" p. 29](#) | [OFFLINE GAMES' NET AVERSION p. 30](#) |

bits

► **DoubleClick** has signed a deal with **Orb Digital Direct** to incorporate Orb's direct marketing technology across its sites. It will be integrated into the newly launched DoubleClick Direct network.

► **PeopleLink**, an online system that notifies users when particular people are online, launched last week with **AT&T** as its first sponsor.

► **Microsoft** and **Zagat Survey** signed a deal last week to include Zagat restaurant recommendations on the Microsoft Network, Sidewalk and Automap.

► **The Family Channel** will relaunch its Web site on July 1, changing the address from www.famfun.com to www.familychannel.com. The new site will be more closely tied to the cable network.

► **Blender**, formerly a CD-ROM magazine, has folded and relaunched on the Web as a network that features several channels.

► **Excite** has joined **Infoseek** in adapting advertising targeting technology from **Aptex**, to better match consumers to advertising that might be of interest.

► A study of online users and travel habits by **BBDO** revealed that most online consumers would spend between \$800 and \$3,000 on travel this summer and that 84 percent of users surveyed have visited travel sites.

► By 2001, advertisers will shift more of their online marketing mix from banner ads to sponsorships and animated interstitials, according to a study by **Jupiter Communications**. Within the next four years, Jupiter estimates advertisers will allocate about one-quarter of their Web media budgets to the new models.

► The **U.S. Supreme Court** on Thursday rejected the **Communications Decency Act**, which would have made the publication of explicit adult-oriented material on the Internet a crime. In a 7-2 vote, the justices ruled the law would have limited free speech rights of adults. The ruling has eased the Internet community's concerns about government regulation of material on the Web.

► **FlyCast Communications** announced plans to incorporate technology from a handful of Net advertising companies, including Accipiter, ClickOver, Focalink Communications, Intelligent Interactions Corp. and NetGravity, into its online buying network.

Internet Marketing Soon to Be Snuffed Out

BY BERNHARD WARNER—The anti-tobacco forces have won round one in their fight to keep cigarette brands off the Internet. The proposed \$368.5 billion settlement, reached earlier this month between cigarette manufacturers and a team of state attorneys general, bars tobacco marketers from promoting their brands online in the U.S.

Still, the proposal to "prohibit tobacco product advertising on the Internet unless designed to be inaccessible in or from the United States" leaves many unanswered questions. For example, the agreement fails to define online brand advertising as opposed to editorial content, or state whether promotional email would be off-limits. Those who've followed the talks say that under the current settlement, tobacco companies would likely be relegated to low-key informational content, such as corporate sites, within the U.S.

The pact awaits congressional and individual state approval, which likely will

mean further legal interpretations. The onus of blocking U.S. citizens from accessing such banners or sites would be placed

on whichever company is hosting the site, speculated Bill Bass, an analyst for Cambridge, Mass.-based new media consultancy Forrester Research. Web surfers can be denied access to sites or banner ads just as easily as they can be targeted simply by filtering out U.S. domain names, Bass said.

In all, the settlement outlined 14 marketing

restrictions, including the elimination of tobacco advertising icons, plus a ban on all outdoor advertising and event sponsorship.

Last week, a panel of public health experts criticized the deal claiming it stripped regulatory powers from the Food and Drug Administration. But "there seems to be more of a consensus on the marketing and advertising restrictions," noted John Bloom, manager of international issues for Campaign for Tobacco-Free Kids, a Washington D.C.-based youth advocacy group involved in the negotiations. ■



U.S. tobacco sites will probably be snuffed out as a result of the deal.

NBC and Wink Sign Interactive Television Deal

BY ANYA SACHAROW—Interactive TV may live after all.

Wink Communications, maker of an interactive TV technology, will today announce a deal with NBC that calls for the two companies to deliver interactive television during the 1997-98 TV season. Wink is also in discussions with The Weather Channel and Turner to produce more interactive television programming.

Wink uses the Vertical Blanking Interval much like closed captioning technology, to add visual or textual information to the viewer's screen. The NBC programming will be available to households with Wink-enabled cable set-top boxes in the U.S. and, beginning next year, new TV models that will also be equipped with Wink technology.

Wink interactive TV is already available in Japan.

Entertainment and sports will be the first types of programming for which

NBC will develop interactive enhancements, but network executives haven't yet picked which series will be involved in the rollout. Wink will also be able to transmit transactional TV commercials.

NBC has been very active in exploring new media opportunities. NBC's foray into the interactive television market so far has included programming using Intel's InterCast software, which transmits data through standard TV signals, just as Wink does. "What we've learned from InterCast programming we can apply to Wink," said Peg Murphy, manager of business development for NBC Interactive Media.

The difference between Intel's product and Wink's is that InterCast is received through a computer and offers real-time TV programming and related Internet content simultaneously. Wink is transmitted to the TV and uses a remote control to access the interactive features. ■

Frankfurt Balkind Produces for MSN

Most ad agencies who work with Microsoft Network content themselves with making ads. But Frankfurt Balkind, New York, launched a new "show" on MSN last week titled "Forever Cool." Targeted at baby boomers, the show is part linear drama, part community and part resource. It is sponsored by Citibank.

Created originally by Jeffrey Adelman, president and ceo of interactive studio dot.com, "Forever Cool" is a collaboration that included Frankfurt, which carried out the design and technology and developed the concept with Adelman. "I felt no [media] was really addressing the issues and concerns of baby boomers as they're getting older," explained Adelman.

Each two-week episode offers a choice of two documentaries, covering topics such as how baby boomers view retirement, using both filmmakers and photojournalists to produce each program. The result is a series of black-and-white stills supported by RealAudio that leave users with the feeling they are watching video, while circumventing bandwidth issues and keeping the production quality high. The show is made interactive by interrupting the documentaries at certain points, when users can offer opinions on the scenario.

The series is currently slated for a 26-week run, although there is an option to continue beyond that date. The launch of "Forever Cool" marks the second time that Frankfurt has worked on content for MSN. Its Los Angeles office had created "Dreamsheet," a *Twins Peak*-style online soap opera. "Forever Cool" is also Adelman's second show. "Aqui," a site linking Latin American kids with North American kids, ran on MSN last summer.—*Laura Rich*

IQ movers

Thrive has named **Chris Farlow** business marketing and sales director, from regional sales manager, *Sunset Magazine*. . . At Wired Digital: **Peter Naylor** from eastern ad manager to eastern ad director and **Carrie Himelfarb** to sales development manager from account executive . . . **Joe Castillo** to national sales manager, Kleier Interactive, Louisville, Ky, from vice president of sales and marketing, EAS Technologies. . . **Ken Orton**, president of Preview Travel, added the title coo. . . Cybergold named **Charlie Bragg** vp, sales, from national sales director, BigBook. . . AdOne Classified Network, New York, named **Robert Raczkowski** vp, sales, from vp, sales and marketing, Automatic Data Processing.



INSIDER

PLAYING MARBLES

By Laura Rich



David Yakir says he is press shy. As the president of Blue Marble Advanced Communications Group, he has done little to force the new media agency's name into the press, as many of his peers

have done with their shops. "I swore we could build a successful company without publicity or our name in the press," explains Yakir, 46. "And we have."

Since it opened its doors in 1994 as a company owned by then N.W. Ayer & Partners parent Adcom, Blue Marble has landed assignments from that agency's clients, including Procter & Gamble, Avon and AT&T. But the company's relationship with Microsoft indicates that Blue Marble doesn't plan to live solely off its kin. The Microsoft relationship was solidified in

1996, when CEO Bill Gates stressed Blue Marble's work at a conference celebrating the Microsoft Web development technology ActiveX.

Yakir's insistence on keeping a lower profile for Blue Marble reflects his view that new media is a marketing discipline that should work together with other marketing practices. Yakir's long-term plan for the company is to build a worldwide network that incorporates traditional marketing skills in the new media.

"Within one medium, we have other [media applications]; we have the capability to achieve everything in one place," says Yakir, referring to market-

ing disciplines such as direct marketing, promotion, advertising and sales.

This practice, which Blue Marble executives call "intragration," is having its trial run as the interactive department of sister MacManus Group agency D'Arcy Masius Benton & Bowles completes its merger into Blue Marble in New York. Yakir says convincing DMB&B executives to sign off on the merger was no easy task.

"Agencies have always had a hard



Blue Marble has brought Procter & Gamble's Sunny Delight beverage online.

time bringing integrated marketing to fruition because of a constant fight for dollars," observes Yakir, who spent some six years at Ayer, his first agency job. He first worked in the research department, and rose to chief information officer, then opening Blue Marble. Before Ayer, Yakir worked in theatre and TV, and taught courses at Baruch College.

"I am a person who needs to see things come to fruition," says Yakir, noting that the time line for theatre and TV projects became too long for his liking. But not new media. "I have to be up at 6 a.m. and know that by 9 p.m., I've achieved something." ■



Online Waiting Game

The gaming industry isn't aggressively playing online. *By Anya Sacharow*

Inside the Georgia World Congress Center, the names PlayStation, Sega and Nintendo towered above the floor of the Electronic Entertainment Expo (E3). At the annual convention of the gaming industry, held two weeks ago in Atlanta, techno music clashed from exhibit to exhibit, steam shot between the aisles and an impossibly busy 6-foot statue of a heroine of one game on display presided over the scene. Gamers



Gaming industry players such as Kesmai's Walton don't yet see online advertising dollars as a viable revenue stream.

wearing headsets stood fixated on monitors, faces jutting forward, hands feverishly working joysticks. Looming video monitors displayed this year's array of shoot-up-and-kick-em gaming titles.

The frenetic activity underscores the huge revenues that characterize the interactive entertainment software market, which generated \$3.7 billion in retail sales last year, according to the Interactive Digital Software Association, operator and owner of E3. That means that there's millions of dollars to throw around on dazzling trade show floor displays. But even if the gaming software industry is an immensely profitable business, money is not necessarily being thrown into online gaming. According to some industry experts, allowing consumers to play games online, isn't a money maker—yet.

At the DreamWorks booth, circled by *Jurassic Park*-style plants, Craig Relyea, head of marketing for online unit DreamWorks Interactive, explained why some of the biggest guys in gaming aren't going online. "It's a business we will most likely go into," he said. "But it's not there yet. There's a lot of money to lose there."

However, industry analysts and some gaming executives predict there will eventually be a lot of money to gain, from advertising and pay-to-play fees. At one panel at E3, Seema Chowdhury, an analyst for entertainment and technology strategies at Forrester, said that she saw a potential \$1.6 billion market by 2001, a figure in line with other generally rosy predictions for the category.

"It's anyone's guess what revenues will climb to," said Matt Rothman, senior vice president and general manager for Sony Online Ventures. "There's a tremendous opportunity in this category."

For now, there are a host of issues that are still slowing down the online gaming market's growth. The most urgent may be bandwidth, which can make the playing experience, especially for so-called "twitch" games, less than exciting. At low bandwidths, the problem can be particularly vexing, since it heightens the latency of the game, perhaps best understood as the amount of lag time it takes for participants' actions to register on

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screen. Therefore, for action games, where quickness counts to win, low latency is crucial. Much of the gaming industry favors male-oriented search and destroy games. However, some newcomers, such as Sony's The Station, which includes online versions of Jeopardy and Wheel of Fortune, and Berkeley Systems' trivia hit You Don't Know Jack, are beginning to change that bias. Both have had some success in attracting advertisers.

Sony's The Station has tapped into mainstream consumer ad dollars on the power of the Sony brand and of some of the site's games. The G-rated atmosphere has pulled in Colgate-Palmolive, Sears and Kellogg's as advertisers. Since the site launched three months ago more

other areas of the service have had success in gaining advertisers. AOL's decision, which flies in the face of its flat-rate \$19.95 monthly membership fee, seems to be an endorsement of the pay-to-play model.

Other companies going after the market include Kesmai Corp., Engage Games Online and the Concentric Network Corp., which builds private corporate networks and also serves as an Internet service provider. Concentric just launched The Game Gateway, which charges an hourly \$1.75 fee for access to its games including Engage's WarCraft II and Kesmai's GameStorm. In September, it will offer access to Total Entertainment Network, a subscription-based online gaming network. "We're not just a gaming company," said Chris Sherman, director of games and entertainment at Concentric. "Our gaming business can ride the coattails on business-to-business IP solutions. We don't have the infrastructure costs because it's already there. A company focused on only online gaming has other expenditures."

But others say that the online gaming market already exists, without having to piggyback on a company's other business ventures. Kesmai

Corp. has been in the business since 1982, when it released Mega Wars III, a space conquest game, on CompuServe. Kesmai bills for more than 2 million hours a month of gaming at \$1.25 to \$2.00 an hour, and these days sells games to AOL, Prodigy and other service providers including Concentric and EarthLink, in addition to CompuServe.

But advertising is not yet in the picture. "Show it to me and we'll use it," said Gordon Walton, senior vice president of entertainment products at Kesmai. "There's little ad dollars available. There's a lot of trade but little hard dollars."

Sherman is a little more optimistic about multiple revenue streams. "Two patterns will emerge," he said. "There will be pay-per-play and advertising. Sponsorship will work with tournaments, for example. Those will sell. And then there will be a model where there will be a game you buy retail with an online component."

Let the games begin. ■



Engage Games Online is slowly moving into the online market, with such games as Castles II (left) and Rolemaster: Magestorm (right).

than 250,000 members have registered, according to Rothman. "Because of the breadth of our programming and our audience we can appeal to a larger and more traditional advertiser category," he said. "I think that's what differentiates us."

Mountain View, Calif.-based Mpath Interactive's MPlayer gaming site runs the gaming gamut from action games Quake, Risk, WarWind and Global Domination to the low-tech word game Scrabble. The company claims to have achieved fast multiplayer Internet gaming by using technology that can get around some latency problems. Advertisers supporting the site tend to fall into the computer game/technology category, such as online game store Chips&Bits, Gamefan, Virtual Vegas, Hasbro and Intel.

But the advertising sponsorship gambit doesn't yet work for everyone. America Online, for example, recently announced a \$1.99 per hour pricing plan for its new Premium Games Channel, even as

CULTURE TRENDS

Time Out New York's restaurant critics' picks

From issue June 26–July 3

Remi

145 West 53rd St between Sixth and Seventh Aves (581-4242).

If you want a good look at designer Adam Tihany's handiwork before he went berserk at Le Cirque, stop in at Remi, which is a great spot, pre- or post-theater, for conversation (the long, narrow space makes it difficult to people-watch, though it doesn't seem to affect the service). The food is reliably good Northern Italian salads, pastas and meat dishes. The risotto of the day—duck breast was a recent special—is almost always memorable, and the arugula salad with sweet-and-sour shallots and fresh Parmesan cheese slices (\$8.50) is one of the best in town. And things keep getting better: Remi just reopened its atrium space (which features a piano bar) and is now showing old movies after dark.

Honmura An

170 Mercer St between Houston and Prince Sts (334-5253).

If you associate Japanese noodle shops with greasy fast food, you owe yourself a visit to this soothing Soho place, where the *soba* is made right on the spot (yes, that's what's drying in the glassed-in booth at the back). Made with buckwheat flour, *soba* contains lots of nutrients, which is why you're encouraged to drink the cooking water, served in a small lacquerware pitcher, at the end of the meal. In the summer months, we crave the *ikura oroshi* *soba*, cold noodles topped with daikon and salmon caviar (\$13.75).

Stella del Mare

346 Lexington Ave at between 39th and 40th Sts (687-4425).

You could walk by this place for years and never notice it. Or you could stick your head in one day, listen to the strains of *Lush Life* played by a pianist with an odd Slavic delivery, and then walk out. But that would be a shame, because upstairs is a calm respite: a mellow, muted room where Murray Hill folks dress up for unrushed dinners. The restaurant's co-owners come from Italy's Adriatic coast, and the menu reflects that region's taste for seafood. The antipasti cart has salmon, pale white calamari and raw clams and oysters. From the grill come harder-to-find catches, like dorade (flown in from the Mediterranean), and *rubalo* straight from Chile. Stella del Mare has been going strong for 15 years, and you get the feeling that it will keep steadily on for many more. (Fish entrées range from \$19 to \$25.)

Empire Diner

210 Tenth Ave between 22nd and 23rd Sts (243-2736).

A skinny, shiny, neon-and-chrome tube, the Empire Diner is meant to be visited in the dead of the night, when Chelsea's lights catch the dressed-up diner food just so. Big sandwich platters and milkshakes never looked so good. On a recent night, an expertly finished woman positioned herself at the end of the long counter. Between sips of tea, she casually dismissed would-be suitors, man by insignificant man, with the skill of a true noir heroine. This is the secret of the Empire's appeal: It takes one's reasons for being here at 4am, whatever they may be, and polishes them until they gleam.

Gallagher's

228 W 52nd St between Broadway and Eighth Ave (245-5336).

The attendant in candy-red uniform announces your departure from Restaurant Row to a different time—say, 1927, the year this former speakeasy opened, selling steaks for \$1.50 a pop. The prices have gone up, but the marbled sirloin shells still hang in view and the photos on the walls honoring otherwise-forgotten horses and ballplayers remain. With its red-checked tablecloths, this not-quite-poor-man's '21' is an extremely likable escape from modern Midtown drudgery. The restaurant's biggest steak, the "kingloin," checks in at 26oz (\$39.95), and it's probably the best way to kick off an all-protein diet.

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MTV's Buzz Clip

Buzz Clips are usually by new, up-and-coming artists who MTV believes have special potential. Of the 40 videos that MTV designated as Buzz Clips since January 1994, more than 75% have been certified gold or platinum.

Week of 6/30/97

Artist/Group: **Sugar Ray**

Song/Video: "Fly"

Director: **Mc G**

Sugar Ray's sophomore effort *Floored* has the band back in 1995. The band has added stronger melodies to their music and further integrated the unique scratching of DJ Homicide's wheels of steel into the mix. As a result, the album swings from mood to mood with ease from the heaviness of "RPM" to the eclectic cover of Adam & the Arts' classic "Stand & Deliver" to the free-flowing "Fly"

Artist/Group: **Prodigy**

Song/Video: "Breathe"

Director: **Walter Stern**

Prodigy's new video joins the ranks of Marilyn Manson with its stunning, (however disarming) visuals that'll hold you hostage from the first glimpse. All the while, the music will continue to blow you away - if you can hang in that long!

Artist/Group: **Radiohead**

Song/Video: "Paranoid Android"

Director: **Magnus Carlsson**

Is Radiohead picking up where Led Zeppelin left off? The backdrop for their new album, *OK Computer*, is St. Catherine's Court, set in a secluded valley just outside Bath, England. Described by the band as the perfect environment to escape from outside influences, the band made use of the various rooms and atmospheres throughout the house. For instance, the band would perform in the ballroom, with producer Nigel Godrich recording in the adjacent library. Other songs were recorded in the stone entrance hall for an eerie, ominous effect. Don't you wonder what Jimmy Page would say?

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending June 28th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	3	PI Be Missing You	Puff Daddy & Faith Evans
2	2	1	9	MMMBOP	Hanson
3	3	2	18	Return Of The Mack	Mark Morrison
4	6	4	10	Bitch	Meredith Brooks
5	4	4	2	Look Into My Eyes	Bone Thugs In Harmony
6	5	3	6	Say You'll Be There	Spice Girls
7	7	6	16	I Belong To You	Rome
8	8	8	7	It's Your Love	Tim McGraw (with Faith Hill)
9	10	8	8	G.H.E.T.T.O.U.T.	Changing Faces
10	9	5	19	The Freshman	The Verve Pipe
11	12	2	31	You Were Meant For Me	Jewel
12	13	8	19	Hard To Say I'm Sorry	Az Yet featuring Peter Cetera
13	11	1	10	Hypnotize	Notorious B.I.G.
14	14	4	16	For You I Will	Monica
15	20	15	5	Do You Know	Robyn

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Billboard's Heatseekers Albums

Best selling titles for the week ending June 28th by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	4	7	Sister Hazel	Somewhere More Familiar
2	2	3	Boney James	Sweet Thing
3	6	11	K's Choice	Paradise In Me
4	8	5	Lee Ann Womack	Lee Ann Womack
5	7	18	Freak Nasty	Controversee...
6	9	16	Sneaker Pimps	Becoming X
7	3	2	The Supertones	Supertones Strike Back
8	10	45	Jaci Velasquez	Heavenly Place
9	16	15	Ronan Hardiman	Lord of the Dance
10	13	7	Cowboy Mouth	Are You With Me?
11	23	7	Juan Gabriel/Rocio Durcal	Juntos Otra Vez
12	18	23	Eric Benet	True To Myself
13	17	10	Daft Punk	Homework
14	22	24	Barenaked Ladies	Rock Spectacle
15	15	4	Hezekiah Walker	Live in London at Wembly

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MTV Around the World

Week of 6/23/97

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Daft Punk	Around the World
2. Michael Jackson	Blood On the Dancefloor
3. The Cardigans	Lovefool
4. Blueboy	Remember Me
5. Spice Girls	Who Do You Think You Are

MTV Latino

<i>Artist</i>	<i>Title</i>
1. The Wallflowers	One Headlight
2. Aleks Syntek Y La Gente	Sin Ti
3. Jon Bon Jovi	Midnight In Chelsea
4. Azul Violeta	Volvere A Empezar
5. Depeche Mode	It's No Good

MTV Brasil

<i>Artist</i>	<i>Title</i>
1. Shakira	Un Poco De Amor
2. Planet Hemp	Queimando Tudo
3. Bush	Greedy Fly
4. Alanis Morissette	Ironic
5. Michael Jackson	Blood On the Dancefloor

MTV Japan

<i>Artist</i>	<i>Title</i>
1. Michael Jackson	Blood On the Dancefloor
2. Foo Fighters	Monkey Wrench
3. Aerosmith	Falling In Love
4. Jon Bon Jovi	Midnight In Chelsea
5. U2	Staring At the Sun
5. Mighty Might	The Impression That I Get

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Let us create your **CORPORATE NEWSLETTERS**
Our clients include the Fortune 500 ...and the less fortunate.
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Catalogs · Annual Reports
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WE HAVE THE TALENT YOU NEED WHEN YOU NEED IT

We are industry professionals with the expertise to evaluate the talent we send you. Which means you will get the right person for the job, whatever the job. So call us at: 1-800-216-0600.



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http://www.artisan-inc.com

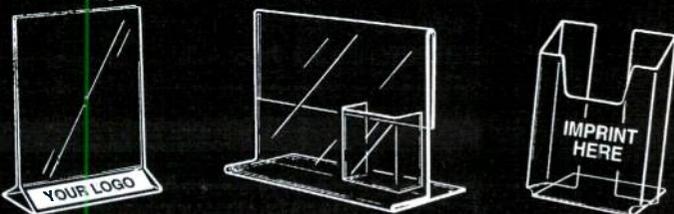
- Art directors
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- Illustrators
- Multimedia producers
- Photographers
- Proofreaders
- Web site designers
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DIVISION OF GEORGE PATTON ASSOCIATES INC.

AMERICA'S CHOICE FOR STOCK OR CUSTOM ACRYLIC DISPLAYS
Sign Frames · Brochure Racks · Poster Holders · Kiosks



- Custom sizes, designs and prototypes quickly fabricated!
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Call 1-800-572-2194 for a free brochure!

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77" PRESS CAPACITY ♦ SHORT AND LONG RUNS
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PUBLICATIONS

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RADIO COMMERCIALS

The Other Guys Charge You A Bundle
To Cover The Cost Of Their Big Space Ads.
Our Productions Sound Great, Too.
But When You Hear Our Prices,
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Outstanding
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BARZRADIO

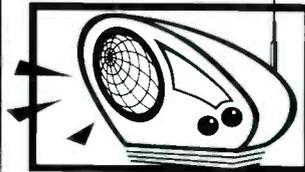
818-382-3744, Fax: 818-382-3745

Reach your ad community in
ADWEEK CLASSIFIED

RADIO PRODUCTION

**LISTEN TO
EVERYBODY
ELSE'S REEL
FIRST. THEN
LISTEN TO
OURS.**

(See you soon.)



WorldWideWadio
HOLLYWOOD

CHECK OUT OUR DEMO CD!

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

RADIO PRODUCTION

Ah, California!
Enchanted
land of
oranges,
pears and
avocados,
of almonds,
pistachios
and other
great nuts...

...our web site begins.
www.radio-ranch.com

**Dick Orkin's
Radio Ranch**
Phone (213) 462-4966
Fax (213) 856-4311
CIS: Go Create

RADIO PRODUCTION

**GREAT RADIO
YOUR SCRIPTS
OR OURS**



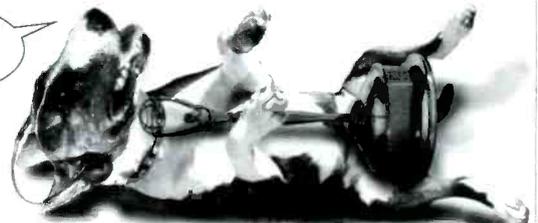
**T H E
Chuck Blore
COMPANY**

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

RADIO PRODUCTION

Cookie loves her Clios.

Wheeee!
I'm naked!



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

Sarley, Bigg & Bedder

Radio at its best

RADIO PRODUCTION



**MAL SHARPE, the original
Man-on-the-Street
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Campaigns now
running in Chicago,
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sified regions of Adweek,
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or 212-536-5319

e-mail: adweek@adweek.com

CALL 1-800-7-ADWEEK

EASTERN SERVICES & RESOURCES

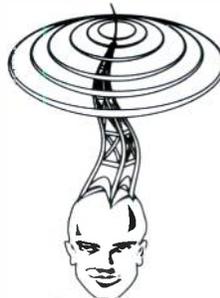
RADIO PRODUCTION



Chuck Thegze ♦ Minister of Production
San Francisco (415) 924-6877 ♦ Budapest 011 (36) 1 47-08-60

Every campaign has a conceptual idea, and each spot is cast like an Off-Broadway play. Of course, only actual Hungarians will work on your commercials.

RADIO PRODUCTION



Radio Free Anxiety

We write radio. We produce radio. We offer strategic help. Call for our demo. It's recommended by three best-selling pop-psychologists.

212.989.9292 fax 212.989.5195

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Need a transcript? Need it fast? You tape it-we type it! (617)423-2151

TRANSLATIONS/ LANGUAGE SERVICES

ALL LANGUAGES/VO & TRANS. 888 4VOICES

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

YELLOW PAGE SERVICES

O'Halloran Advertising, Inc. Serving Nat'l & Regional advertisers. Strategic marketing designs, mapping, demographics & business data all at no added cost. (800) 762-0054.

SLIDE CHARTS

Datalizer
Slide Charts, Inc.



Design through production, we do it all. For a FREE custom working model and price estimate, call or fax: (630) 543-6000 Ext. 202 Fax (630) 543-1616

STOCK FOOTAGE

VIDEO RESOURCES NY INC

World's largest Collection of Rare T.V. Shows and Commercials from the Golden Age of Television, Educational Films * Cartoons * Silent Films * Gov't Films * We're one stop shopping. 800-442-7066 * Fax (212) 696-0189

Reach your ad community in **ADWEEK CLASSIFIED**

MARK YOUR CALENDARS
July Deadline
SERVICES & RESOURCES

Thursday
June 26
3:00 p.m.

All copy must be submitted in writing.

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Find Hundreds of Great Jobs In Adweek Online!

Search ads from all six classified regions of Adweek, Brandweek, & Mediaweek.

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CALL 1-800-7-ADWEEK

OFFERS & OPPORTUNITIES

POSITIONS WANTED

DIRECTORY PUBLISHER SALES PRO

with over 25 years of experience-directories & weekly publication. Available for consultation and/or sales rep position. Complete bottom line knowledge, start-ups.

ADWEEK Classified, Box 3953
1515 Broadway, 12th fl.
New York, NY 10036

ANNOUNCEMENTS

ADA ALPERT

formerly of Ribolow Associates, is pleased to announce the formation of:

ALPERT EXECUTIVE SEARCH, INC.

specializing in the recruitment of account planners, strategic planners and marketing researchers.

The Greybar Building

420 Lexington Avenue, New York, NY 10170, Suite 2024

(212) 297-9009 phone

(212) 297-0818 fax

BUSINESS OPPORTUNITIES

NEED MKTG/CREATIVE HELP NOW

Outstanding marketing/advertising team available (due to summer slowdown) to work directly with you to develop creative/media/production projects. Call Dick Grider @ 212.213.5333 for appt.

Classified Advertising
1-800-7-ADWEEK

★ ★ ★ USE ADWEEK MAGAZINE TO GET NATIONAL EXPOSURE ★ ★ ★

RATES for Employment and Offers & Opportunities

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

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

Classified Asst: Michele Golden

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

EMPLOYMENT

Come Write Great Direct Response Copy in Beautiful Vermont

READY TO TRADE the sizzle of the city for sunset over the mountains? Looking for a chance to see *your* concept and copy fly on national accounts? Think how well you write is more important than how well you dress?

Evergreen is looking for a *concept/copy person* with a *minimum of 2-3 years DR experience*. We're a full service direct response agency with a roster of national clients. We write ads that pull, packages that convert and catalogs that sell. You will, too.

We'll probably start you for less than you're worth. But give us your best and you won't be reading job ads again.

First impressions are everything. Sell yourself in your letter and let your resume and copies of 3 of your best direct mail packages do the rest.

(Please, no calls.)

Attn: Shelly Robbie,
Creative Director

EVERGREEN
ADVERTISING &
MARKETING INC.
2 Maple Street, Suite 300,
Middlebury, Vermont 05753

SALES REP

Video, film, print, and multimedia prod/adv. agency seeks dynamic, talented, and aggressive salesperson to join our team and help expand the business. This challenging position calls for bright, ambitious, hands-on individual w/ 3 yrs. min. adv./mktg experience to bring along existing clients, develop new business, and sell, sell, sell! Strong visual, verbal, written, interpersonal, and organizational skills essential. Salary & commission commensurate with experience.

Fax resume to:
212-691-354

SENIOR ART DIRECTOR

Top Atlanta ad agency seeks experienced art director with well-rounded portfolio. National accounts, print and broadcast.

Fax resume to Marjorie Gippert at
Adair Greene (404) 351-1495.

TAKE THIS QUIZ TO SEE IF YOU SHOULD BE WORKING AT MRA:

- I've always wanted a cool job in advertising
- My current job isn't so cool
- I'm more driven than a '77 Nova
- I appreciate the finer things in life, like cocktail weenies
- I would've kicked Deep Blue's ass
- I am one of the following:
 - › Art Director
 - › Copywriter
 - › Sr. Account Executive
 - › Account Executive
 - › Assistant AE
 - › Designer
 - › Media Planner/Buyer
 - › PR Account Executive

If you answered yes to any of these, send us your resumé (and 3 samples, if you're a creative type).

No phone calls please.

MRA

Marine Midland Tower
360 S. Warren Street
Syracuse, NY 13202
www.markrussell.com

ACC'T COORDINATOR ASS'T ACC'T EXECUTIVE

DCA Advertising has several challenging positions available in Account Services for bright, assertive and energetic individuals with strong verbal communication skills. Some advertising/marketing internship experience required for acc't coordinator position. Ass't A/E position requires min. of 2 yrs. ad agency exp. as account coordinator, preferably in consumer goods. Must be proficient in Word and Excel. Excellent benefits. Please fax your letter, resume and salary requirements to:

(212) 261-4224

Advertising Media Sales Manager

Developer of exciting advertising medium seeks an aggressive media sales professional. The medium reaches over 30 million consumers a day and is used for brand building, couponing, event promotions, and in conjunction with samples. It is used by marketers as an alternative to direct mail, broadcast, and print advertising. The successful candidate will know how to establish relationships with national media buyers for major consumer products, services, and retailers.

We're looking for

- 5+ years of selling to top media buyers
- Ability to introduce & sell a new ad vehicle
- Agency & client side media sales experience
- Cold calling experience

We offer

- Competitive salary and commissions
- Paid expenses and benefits
- Strong marketing and sales support
- Complete media kit and literature

We are a 70-year-old company with 300 employees headquartered in the Midwest. The location of this position will be determined based on the needs of customers and the successful candidate. If you are interested in applying and learning more about us, please send a resume, cover letter, and salary requirements to:

Media Sales Manager
Continental Products
PO Box 760 • Mexico MO 65265

continental
products

EOE

No phone calls please

ACCOUNT EXECUTIVE

We're a fast-growing communications agency. If you've got two years of advertising and/or marketing experience in fashion, jewelry, watches and upscale specialty products, we want to hear from you. Candidates should have "street smarts" along with strong communications and interpersonal skills.

Fax cover letter with resume
and salary requirements to:
201-807-6785

Catch a Creative Genius ADWEEK CLASSIFIED

NOTICE

EARLY CLASSIFIED DEADLINE

The deadline for Offers & Opportunities and Employment ads in the July 7th issue will be Tuesday, July 1, 1997 at 4:30 p.m. For more information, please call 1-800-7-ADWEEK; in the West, call 213-525-2279.

Thank you, and have a great holiday

WANTED: Passionate DM Art Director and Sr. Art Director

Charlotte-based full-service direct marketing agency experiencing fast growth in direct mail, collateral, sales promotion and multi-media is looking for a couple of Art Directors who love direct.

Min. of 3-5 years experience needed for the Art Director position. Min. of 5-10 years experience needed for the Senior Art Director position. Direct marketing agency experience required. Retail & financial background a plus. Must demonstrate Macintosh proficiency in QuarkXPress, Photoshop, Illustrator and Direct-To-Film file building.

Salary commensurate with experience. Excellent benefits & relocation assistance available. For consideration, please send your resume and non-returnable photocopies of your 3 best samples to: HR/AD,

Cadmus Direct

P.O. Box 34688, Charlotte, NC 28234
No phone calls please.

BUSINESS OPERATIONS MANAGER

Leading creative firm specializing in brand identity and product design seeks an experienced, talented manager to handle daily business operations in New York.

If you have strong management and people skills, a financial background, working knowledge of the creative industry and its people, you will have a terrific future with us.

Send resume to:

Scott Yaw

Deskey Associates, Inc.

145 E. 32nd Street
New York, NY 10016

Fax: (212) 447-0020
(No Phone Calls Please)

Account Executive

Leading S. Florida agency seeks self-starter with minimum 3+ years advertising/sales promotion experience. Position requires ability to develop regional advertising and retail-based promotions. Successful candidate will be able to lead clients and synthesize diverse opinions. Experience with Auto Dealer Associations, Fast Food Franchises, or Beverage Distributors a plus. Travel Required.

Fax Resume to:
Account Exec Search at
(954) 771-2008

HELP WANTED

**ADVERTISING
SPACE SALES**

ADWEEK Magazines seeks a dynamic, eager and imaginative telemarketing sales rep for our classified advertising department. Although this is a full-time telemarketing position, we're looking for someone with the intelligence and poise of an outside sales pro. 1-3 years experience preferred. Salary & commission + benefits. Fax resume & salary history to:

Harold Itzkowitz
(212) 536-5315

No Phone Calls, E-mail, or unrequested visits, please. We're an equal opportunity employer

SENIOR ACCOUNT EXECUTIVE

East Tennessee's largest advertising agency seeks senior account executive with strong business-to-business credentials and prior ad agency experience. Sales or marketing experience a plus. Excellent opportunity working on large international account out of our Kingsport, TN office.

Call Charles Tombras at
423/524-5376 or fax resumé
to 423/524-5667.
e-mail tombras@tombras.com

MEDIA PLANNER

Leading Denver agency seeking senior media planner with 5+ years agency experience. Emphasis in national consumer and business to business magazines. Buying experience a plus. FAX resume with salary requirements to Media Director 303-572-3002.

SENIOR COPYWRITER

Top Atlanta ad agency seeks experienced copywriter with well-rounded portfolio. National accounts, print and broadcast.

Fax resume to Marjorie Gippert at
Adair Greene (404) 351-1495.

Corporate Event Sales

Established event/video/mm prod. co. (not a 'beener') seeks exp. \$1M+ National Account Manager. Character, creativity & personality required. Salary+ commission+ nice benefits. FAX resume to Corporate Arts in Phoenix: (602)840-3380.

ACCOUNT EXECUTIVE

Growing Entertainment Ad Agency with high profile cable network and theater clients looking for AE with 3 yrs of Agency or entertainment marketing experience. Salary to \$40. Fax resume to:

212-679-0857, Attn: Karen

CALL 1-800-7-ADWEEK



**In 1928, One Man
Created a Brand that
Would Live Forever.**

**We'd Like You to
Carry On His Legacy.**

As a Walt Disney World Brand Manager or Associate Brand Manager, you will have a unique opportunity to help create the magic for millions. Brand Managers and Associate Brand Managers direct long-range and short-range marketing, event strategies and plans, contribute to key product decisions, and develop product positioning for the major businesses located at the WALT DISNEY WORLD® Resort in Orlando, Florida. Our Brand Management roles require excellent strategic, analytical, and creative thinking.

Successful Brand Manager candidates will have an MBA with an emphasis in Marketing or Strategy and at least 5 to 8 years of increasingly responsible brand management experience with a Fortune 500 company. Previous brand management experience must encompass strategy development, business analysis, and marketing planning for a 1- to 5-year horizon. Strong candidates will also possess outstanding written and oral presentation skills.

Associate Brand Manager candidates must have at least 5 years of experience with marketing strategy, planning, and implementation for multiple products and businesses; outstanding business analysis ability and experience; superior communication skills, and experience with various research tools.

Walt Disney Attractions offers excellent opportunities for professional development and career growth, in one of the fastest growing metropolitan areas in the U.S.

Please send your confidential cover letter and resume to:
Walt Disney World Company Professional Recruitment

Position Code: XADAAE744

P.O. Box 10,090 • Lake Buena Vista, Florida 32830

or fax on white paper to: 407-828-1571

WALT DISNEYAttractions.

EOE • Drawing Creativity from Diversity

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

Public Relations Manager

We're a business-to-business agency located in the Southeast looking for just the right person who can do day-to-day account work and has the ability to grow the business. Salary and bonus are waiting for a self starter who's ready to work, wants to gain a greater understanding of the agency business and be rewarded for it.

Send resume and salary requirements to:

LCI Communications, Inc.
10900 Nuckols Road, Suite 160
Glen Allen, VA 23060
or fax (804) 270-6837

MARKETING

Leading Corporate Barter Company is seeking a successful, articulate cold caller to speak with Marketing Directors, Product Managers, and Controllers of Fortune 500 companies. The right candidate will be energetic with strong work ethic. Salary plus commission and weekly lead bonus program.

(212) 557-7575

or fax resume to (212) 557-7574

Attn: Marco

CLIENT SERVICE REPRESENTATIVE

Leading mid-town provider of Agency systems seeks service-oriented professional for expanding client service group. 3-5 years of Broadcast buying experience a must. Knowledge of Strata or ADSERVE beneficial.

ADSERVE Advertising Systems
49 W 27th St.

New York, NY 10001
Fax (212) 213-5996

Email:hr@adsolve.com

A/E PROMOTION

DCA Advertising, a subsidiary of Dentsu, Inc. seeks a high-energy account executive with solid promotion and events planning experience to join our account team on major account. Other areas of responsibility will include corporate advertising, and internet/interactive media planning. Must be computer literate and have strong verbal and written communication skills. Please fax resume with letter detailing your career objectives and salary requirements to: (212) 261-4224.

TELEMARKETER

A NYC Ad/design agency seeks exp. telemarketer for new biz team. FAX resume/salary requirements to:

ImageNet, Inc.
(212) 388-9771

CREATIVE DIRECTOR**WANT A PIECE OF THE ACTION?
HERE'S YOUR CHANCE.**

We're a small, successful NY area agency with national clients. We're known, we're respected and we've already proven we can beat the big guys at their own game. We're looking for a Creative Director: a superior writer, a thinker and a partner.

If you're ready to make your mark, and if you're too good to wait around anymore, drop us a line in absolute confidence. Please send resume to:

ADWEEK Classified, Box 3998
1515 Broadway, 12th fl., New York, NY 10036

DESIGN DIRECTOR

You are a hands-on, senior designer whose work is consummately elegant and intelligent. We are a Philadelphia agency with good clients, good people, a pretty distinct point of view. We can offer the support and freedom you need. In return, we expect beautiful work. There is a real opportunity to do something great here. Send letter, resume and salary requirements to:

ADWEEK Classified, Box 4000
1515 Broadway, 12th fl.
New York, NY 10036

MARKETING MANAGER

Washington DC based trade association has an exciting opportunity for a marketing/promotions professional with 2-5 years of consumer packaged goods experience. Individual should be a well organized, self starter that is well versed in marketing/business plan development, promotion planning and execution, budget administration and agency management. Position reports to V.P. Marketing and requires some travel.

Fax resume and salary history to:
HR, 202-331-7820

ARE YOU AN AE THAT KNOWS DIFFERENT MARKETS?

The Lunar Group, a rapidly-growing NJ-based advertising agency, is looking for an account executive that's proficient in both general and ethnic marketing to help us service our ever-growing list of consumer and business-to-business clients. A successful applicant will have 5-6 years of agency experience servicing clients, outstanding oral and written skills and the willingness to send their resume ASAP to:

The Lunar Group, Inc.
9 Whippany Rd., Whippany, NJ 07981
Phone: (973) 887-3500
Fax: (973) 887-3722

**INTERNET
ADVERTISING MGR**

Large mid-Atlantic financial services company seeks experienced marketer to manage Internet advertising as well as other advertising channels. Work with agencies to develop creative and media plans. Must have experience with Internet or traditional advertising channels. Must have both creative and analytical skills, college degree, 5-7 yrs work exp, and be proficient on PC.

FAX resume with current salary to:
Internet Applicant
302/594-4113

**ONLINE ADVERTISING
SALES**

Online Marketing Solutions Company looking for experienced advertising sales representatives in New York and San Francisco areas. Must have working knowledge of the internet, and 3 years sales. Salary, commission, full benefits and equity package.

Fax or email resume to:
Christopher Heldman
V.P. Sales and Marketing
Real Media
Fax 212-725-4573
cheldman@realmedia.com

JR. AE

Mid-size, midtown NYC full service ad agency seeks Jr. Account Executive to work on major consumer electronics account. Ideal candidate should possess 3 to 5 years experience and a high tech background.

Fax resume with
salary requirements to:
JC (212) 683-7183

**DESIGNERS/
DEVELOPERS**

Designers/Developers-Interactive Media and Internet. CT Firm seeking experienced, high-performance individuals with experience in Director and/or Internet development. Multiple positions available, salary comm. with exp., benefits. Send resume:

Fax: 860-355-8741 Or
email:mall@tmdesign.com

FILM & TV JOBS

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

ART DIRECTOR

LI based ad/design firm seeks creative, detailed, conceptual AD. Knowledge of Mac, Quark, Illus., Photoshop, pre-press, print prod. Min. 5 yrs exp. Send resume and salary history to: PO Box 1301, Roslyn Heights, New York 11577

**CREATIVE
DIRECTOR**

Are you currently an ACD and feel ready to be the CD. Small NYC ad/design agency seeks talented individual with min. 10 yrs. exp. to handle fashion, high-tech creative collateral and adv. Magazine design experience a plus. Send resume, samples and salary needs to:

ADWEEK Classified, Box 3999
1515 Broadway, 12th fl.
New York, NY 10036

ADVERTISING SALES

MILTON, the new quarterly good life magazine with the motto: **We Drink, We Smoke, We Gamble**, is seeking East Coast, Midwest and Southeast Representation. Must have minimum 3 years experience working directly with agencies. College degree preferred. Fax resume to:

310-573-9687 or E-mail to:
mollgirl@ix.netcom.com.

**CAREER
SURFING?**

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

ASSISTANT PRODUCT MANAGER

CONSUMER PRODUCTS

Block Drug Company, Inc. is an international leader in the manufacture and marketing of high quality dental, consumer and household products. We have an excellent opportunity for a talented professional on our Product Management Team.

We look to you to assume a wide range of responsibilities while identifying and executing strategies for the development of consumer products. You must possess a college degree (MBA preferred) and at least 1 year of product management or advertising experience with an established consumer products company. Effective communication and follow-through skills are essential as well as demonstrated presentation, interpersonal, financial and analytical abilities.

We offer an attractive compensation and benefits package including a 401k savings plan. For consideration, please send your resume and salary requirements to: **Human Resources Department APM, Block Drug Company, Inc., 257 Cornelison Avenue, Jersey City, NJ 07302. Fax: 201-434-5071. e-mail: human_resources@blockdrug.com. Visit us at: www.monster.com. EOE.** We appreciate your interest in our Company and will contact applicants who meet our requirements.



BLOCK DRUG COMPANY, INC.

A WORLD OF SUCCESS

ITCHY FINGERS

ARE YOU A MARKETING IMPRESARIO?

Remember when it took a decade to build a brand, three years to launch a product, a year to redesign a bag of chips? ⌚ *Neither do we. We're the undisputed #1 creator of Internet promotions, sweepstakes, and game shows.* We build sponsor-specific and multi-sponsor promotions that get millions of people to build closer relationships with marketers.

⌚ **Our tools allow us to launch and build a product in 21 days.** ⌚

The speed of the Net lets us build a branded, multi-sponsor promotion in 100 days. If you can build a business model on a napkin, you're for us.

⌚ **Send a blank e-mail note to mba@yoyo.com for all the details.** ⌚

Our clients include AT&T, Microsoft, Sprint, AOL, H&R Block, Sony,

Carter Wallace, and more than 100 really smart companies.

www.yoyobiz.com.



MAGAZINE AD SALES

Columbia Journalism Review has a challenging position for someone who wants to develop in the advertising sales business. You will be responsible for selling ads in the book category and will assist senior sales staff in various administrative and support duties. You can hone your skills in many aspects of the magazine business including sales, traffic, promotion, production and administration. You should be energetic, articulate and work well under deadlines. Experience with ACT, Lotus, QuarkXpress, and database management is needed. Experience in a magazine sales department, ad agency or p.r. firm highly desirable.

FAX resume to: **Advertising Dept., CJR, 212-854-8580**
No phone calls please.

National Sales Director

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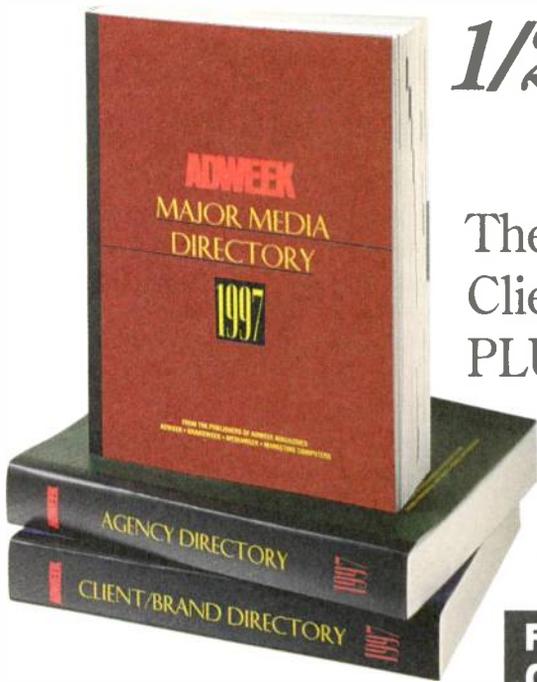
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MOVERS

NETWORK TV

NBC Entertainment has promoted **Shelley McCrory** to vp, prime-time series, where she will continue to oversee the development and production of such programs as *Friends* and the fall 1997 comedy *Veronica's Closet*. McCrory had been director, prime-time series since 1996. She began her career at NBC in 1992 as an assistant in drama development.

PRINT

At Ziff-Davis, **Lawrence Burstein**, former senior vp for consumer advertising, has been named president of the company's consumer magazine group. Burstein, formerly the publishing director of *Esquire* and the publisher of *The New Yorker*, *Self* and *Elle*, replaces Scott Briggs, who stays on as a consultant...Parade Publications has promoted **John Garvey**, **Fred Johnson**, **Marcel Schloss** and **Sandy Spaeth** to senior vice presidents. Garvey formerly served as vp of manufacturing, Johnson as vp of newspaper relations, Schloss as vp of finance and administration and Spaeth as corporate vp of marketing...*Inc.* magazine has named **Stephen P. Dara** and **Jim Iacono** as sales reps. Dara will be responsible for accounts in the Detroit and Midwest region; Iacono will take over accounts in the Los Angeles and Southern California region. Previous posts for Dara include brand supervisor at Young & Rubicam's Detroit office and media planner for DMB&B, Pentacom and BBDO. Iacono was Western sales rep for *Bicycling* magazine and L.A. manager for *GQ*.

The Media Elite

Edited by Anne Torpey-Kemph

Golf Balls Send ABC to the Doctor

It's a network's nightmare—having viewers fall asleep in front of the set. That's why ABC recently had to call in a licensed hypnotherapist before accepting an ad for Srixon golf balls.

The 30-second spot, created by Pavlov Productions, features a swinging golf ball à la the swinging pocket watch used to hypnotize people in old movies. The ad's golfers-in-a-trance head to the pro shop in search of Srixons.

Maybe the director did too good a job. Upon viewing the ad, ABC's office of broadcast standards and practices sent a letter to Pavlov advising the agency of network policy: Ads that include



“realistic hypnosis or hypnotic techniques by act of demonstration are unacceptable in any context.” But there was an out: If ABC received an affidavit from a licensed hypnotherapist guaranteeing that viewers' behavior would not be modified, the network would clear the spot. Enter Ann Elkin, Ph.D. and clinical

Hypnotic spot: just what ordered the doctor

psychologist, who viewed the spot and assured that it will not hypnotize the audience.

Viewers can judge for themselves when the spot premieres during ABC's British Open coverage on July 19. —Richard Katz



Stealth comics: (l. to r.) Amy Poehler, Ian Roberts, Matt Walsh and Matt Besser took media planners by surprise.

Sneaky Preview

Attendees at *Mediaweek's* recent Plan of the Year luncheon at New York's Equitable Center thought they were hearing a rundown of “alternative media” campaign strategies employed by Alternatizements. The obscure agency's ceo stood at the podium sharing such gems as shaving people's heads in the design of a client's logo and offering expectant mothers financial incentives to name their children after a client's product. Suddenly, one

audience member couldn't take it anymore. He loudly grouched that the speaker was making a mockery of traditional media planning. Someone at another table rose to defend the speaker. Next thing stunned onlookers knew, the two guys were stripping down to their undershirts to duke it out.

The joke was on the attendees: They had just witnessed the hilarious hijinks of the Upright Citizen's Brigade, a hot new comedy troupe from Chicago that is working on a pilot for Comedy Central, a cosponsor of the luncheon. —AT

D.A. Probing Martha Matter

Martha Stewart's recent run-in with a neighbor's gardener is still in the hands of the district attorney's office on Long Island.

To recap for the media-impaired: A landscaper employed by real estate mogul Harry Macklowe, Stewart's neighbor in Easthampton, N.Y., said that he sustained minor injuries last month when Stewart, allegedly angry about a new fence Macklowe had built, backed into him with her car. Macklowe and Stewart have a history of property-line disputes.

Local cops completed their investigation a few weeks ago and turned the matter over to the Suffolk County D.A.'s office, which is conducting its own investigation before deciding whether to file charges. Stewart's lawyer says the allegations are “ridiculous.” —Jeff Gremillion

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Thomson Exits TCI

Bob Thomson, the longtime top spokesman for Tele-Communications Inc., most recently as senior vp of communications and policy planning, left the company last week. Thomson served as the principal mouthpiece for TCI chairman John Malone over the last 10 years; there was no word on where he is going. Thomson's government affairs duties will be handled by TCI executive vp and general counsel Stephen Brett.

Walden Gets More Fox Dramas

An exec at Twentieth Century Fox Television who oversees *The X-Files*, *Millennium*, *Chicago Hope* and *Buffy, the Vampire Slayer*, has been promoted. Dana Walden, previously vp/drama, has been named senior vp/drama, a job in which she also will shepherd new series *The Visitor*, *Ally McBeal*, *413 Hope St.* and *Nothing Sacred*. She reports to Sandy Grushow, president of the studio. Walden works with a host of dra-

final two rounds live, from 2 to 4 p.m. on July 19 and from 4 to 6 p.m. on July 20. Times Mirror Co.'s *Golf* magazine is the presenting sponsor.

Fishman Tapped at News Corp.

Roger Fishman has been named senior vp/marketing for News Corp. Fishman, 35, will be based in Los Angeles and report to Peter Chernin, president and coo of News Corp. Fishman will focus on developing strategic and marketing direction to allow the company to leverage existing assets into new areas. He will also lead the development of new assets and franchises. Fishman previously worked as executive vp/marketing for Tele-TV.

Tribune Ups Vitanovec

The Tribune Co. has promoted John J. Vitanovec to vp/director of its 16-station WB-affiliated Tribune Broadcasting TV group, effective July 21. Vitanovec will report to Tribune Broadcasting president Dennis FitzSimons, handling creative services, promotion, advertising and PR. Vitanovec had been vp/gm for WVLI-TV in Boston, Tribune's WB affiliate. He will be replaced by Robert D. Gluck, currently gm at Tribune's WVIT in Hartford, Conn.

Rock Museum in Radio Venture

United Stations Radio Networks this weekend will premiere a new series, *The Psychedelic Era: 1965-1969*, a co-production of the Rock and Roll Hall of Fame and Museum and Ben Manilla Productions. The programming, which will run through Labor Day, includes weekly hour-long programs and daily short features. It's the Cleveland museum's first radio programming venture.

New in Burnett's Boardroom

Jack Klues, executive vp/director of worldwide media services for Leo Burnett Co., has been elected to the company's board. With this appointment, there are now 17 active Burnett employees on the privately held company's board. Klues, 42, is a 20-year veteran of Chicago-based Burnett. Before assuming his current position, Klues was in charge of the agency's U.S. media operations for two years. Since 1994, Leo Burnett Media has won more than \$1.8 billion in media business.



And media director Klues makes 17.

year veteran of Chicago-based Burnett. Before assuming his current position, Klues was in charge of the agency's U.S. media operations for two years. Since 1994, Leo Burnett Media has won more than \$1.8 billion in media business.

Reid Joins Discovery

Emmy-winning producer Bob Reid has joined the Discovery Channel as an executive producer in prime-time programming. Reid will executive produce *Discovery News*, the Friday science newscast produced for Discovery Channel by ABC News. Reid joins Discovery from Metamorphosis MediaWorks, a Los Angeles-based documentary production company that he founded. He has worked at Fox News, CBS News and NBC News during his more than 25 years in television.

ma producers who have deals with Fox, including Chris Carter, David E. Kelley, Clive Barker, Glenn Morgan and James Wong, and Carlton Cuse.

NBC Covers LPGA Big Apple

Women's golf will highlight NBC's schedule on July 19 and 20 with the JAL Big Apple Classic. The Ladies Professional Golf Association Tour event will be held at Wykagyl Country Club in New Rochelle, N.Y. Caroline Pierce is the defending champion. NBC will cover the

CALENDAR

The Outdoor Advertising Association of America presents an out-of-home media seminar July 20-21 at the Waldorf-Astoria Hotel in New York. Sessions will cover planning strategies, creative concepts, case studies, measurement and new products. Contact: 212-688-3667.

The Marketing Society of the Cable and Telecommunications Industry (CTAM) will hold its annual conference July 20-23 at Marriott's Orlando World Center, Orlando, Fla. Contact: 703-549-4200.

Summer Internet World '97 will be held July 21-25 (conference runs July 21-25, exhibits run July 23-25) at McCormick Place in Chicago. Contact: 1-800-MECKLER.

The National Association of Broadcasters presents its "Service to Children" symposium July 30 at the Park Hyatt Hotel in Washington, D.C. Contact Victoria Cullen at 202-429-5368.

The Florida Magazine Association annual conference and trade show will be held Aug. 21-23 at the Sanibel Harbor Beach Resort in Fort Myers, Fla. Contact Lynn Hupp at 407-774-7880.

The National Association of Broadcasters radio show will be held Sept. 17-20 at the New Orleans Convention Center. Contact: 202-429-5419.

Suburban Newspapers of America presents the Fall Publishers'/Retail Advertising Managers' "Focus" Conference Sept. 21-24 at the Sutton Place Hotel in Vancouver, B.C., Canada. Contact: 312-664-6610, ext. 3296.

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CHICAGO, SEPTEMBER 17, 18, 19*

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NEW YORK, OCTOBER, 15, 16, 17*

DALLAS, OCTOBER, 16, 17

ATLANTA, OCTOBER, 21, 22

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TAMPA, NOVEMBER, 6, 7

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BIG DEAL

PANTENE PRO-V HAIRSPRAY

Advertiser: Procter & Gamble
Agency: Grey Advertising, N.Y.
Begins: October 6
Budget: \$40 million
Media: TV, print

Procter & Gamble will put \$54 million behind the launch of Pantene Pro-V hairspray with Elastesse, including a \$40 million outlay for a flight of TV and print media that kicks off October 6. Grey Advertising, N.Y., has the account. Tagline will be, "Hair so healthy it shines." Procter will also begin conducting in-store demonstrations on Sept. 26 and will send out 18 million consumer samples.

For Pantene hairspray, it's an unprecedented level of support and far exceeds last year's advertising outlay of \$11 million, per Competitive Media Reporting. Procter believes the Elastesse ingredient is a breakthrough for the segment because it binds hair fibers where they cross, rather than clumping follicles together.

The launch instantly raises the bar for Unilever, which currently controls 38 percent of the category in dollar sales via its Helene Curtis and Chesebrough-Pond's units. Rave, from C-P, was the leading brand in the year ended May 25 with sales of \$77 million, according to Information Resources Inc. Pantene had sales of \$48.3 million, up 16.8 percent.

"You'll see a big competitive reaction," said a P&G sales rep. "There will be a lot more spending. This is good news for buyers."

One buyer at a Midwest mass merchandiser said he planned to price the new products at about \$2.99, or a dime higher than the previous Pantene SKUs. But the P&G sales rep said the public should go along with it. "If you can deliver a product that's superior to what's out there, they'll pay more," he said.

In a test market run that began last year in Boise, Idaho, P&G found that the Elastesse product caused the hairspray category to grow by 12 percentage points, while sales fell throughout the rest of the country by two points.

The buyer said the Elastesse product should do well. "P&G doesn't come out with a lot of dogs," he said. "They do their research." —*Sean Mehegan*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

MAXIMUM ALKALINE BATTERIES

Advertiser: Rayovac
Agency: Young & Rubicam, Chicago
Begins: August
Budget: \$20 million
Media: TV, print

No. 3 battery maker Rayovac will shift marketing gears later this summer, tapping the marketing might of Michael Jordan for a campaign that leverages the world's most-recognized celebrity endorser to herald newly-redesigned Maximum alkaline batteries.

The campaign is still being finalized, but early indications are that NBA star Jordan will appear in a series of animated scenes alongside anthropomorphic electronic devices that jump around wildly, thanks to Maximum batteries. It's Jordan's first appearance on behalf of Rayovac's Maximum line. For the last three years, he's been used exclusively to promote Renewal, the company's rechargeable brand. Said Steve Shanesy, svp and gm at Rayovac: "We'll use him in...ways people might not expect. It's not going to be in a basketball environment. He'll be shown as a consumer of batteries."

The campaign also represents a significant reinvestment in alkaline batteries, which have gotten almost no support from Rayovac in the last five years. Most of the company's efforts have gone behind the Renewal line, a move that hurt the credibility of Rayovac's alkaline product among retailers. Alkaline battery sales represent 60 percent of the \$2 billion category, according to figures from Rayovac and Information Resources Inc.

Even with Jordan, Rayovac is significantly outgunned in the advertising arena. Eveready spent \$65.6 million on Energizer advertising last year, while Duracell spent \$60.7 million, according to Competitive Media Reporting.

Under new management, Rayovac changed ad shops in late '96, from FCB/Leber Katz, N.Y., to Y&R. —*Sean Mehegan*

EVIAN NATURAL SPRING WATER

Advertiser: Great Brands of Europe
Agency: Schmetterer/Euro RSCG
Begins: August
Budget (for account): \$10-15 million
Media: Print

Schmetterer/Euro RSCG's first campaign for Evian Natural Spring Water positions the brand as integral to the art of living well.

The print campaign, scheduled to break nationally in August in more than 60 consumer magazines, is the largest advertising investment in Evian's history, according to the client.

Michael Neuwirth, a representative for Great Brands of Europe, which imports Evian to North America, said previous advertising

efforts have been seasonal. Now, the company has committed to advertising the brand year-round.

Will Waggaman, marketing director for Evian, said there are currently no plans to craft a new television campaign. "Our

Evian pours ad dollars into print.

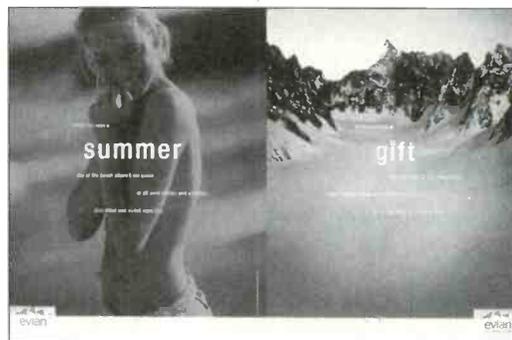
focus now is on print." Spots created by former Evian agency TBWA Chiat/Day continue to run. "It's complimentary to the new campaign," said Waggaman.

The new campaign features five executions, all highlighting emotion, desire and Evian's source in the French Alps. The creative freelance team of copywriter Dallas Itzen and art director Patrick O'Neill crafted the campaign. —*Jennifer Comiteau*

HEALTHY CHOICE

Advertiser: ConAgra
Agency: Campbell Mithun Esty, Minneapolis
Begins: September
Budget: \$5 million
Media: TV

ConAgra continues to use new product introductions to build a more premium image for its Healthy Choice line, prepping



CMR Top 50

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

Week of June 9-15, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	70
2	WENDYS	V234	48
3	BURGER KING	V234	38
4	COCA-COLA CLASSIC	F221	33
5	SUBWAY	V234	32
6	KFC	V234	23
7	TARGET DISCOUNT STORES--MISC.	V324	22
8	TACO BELL	V234	20
9	DURACELL--ALKALINE BATTERIES	H220	19
	KODAK--CONVENTIONAL FILM	G230	19
	RYDER TRUCK RENTAL	T162	19
12	POLAROID ONE STEP--CAMERA	G230	18
13	MASTERCARD--DEBIT CARD	B150	17
	MAYBELLINE EXPRESS FINISH--NAIL POLISH	D115	17
15	SNICKERS	F211	16
16	AMERICAN DAIRY ASSN--MILK	F131	15
	FORD AUTOS--CONTOUR	T111	15
	HYUNDAI AUTOS--ELANTRA	T112	15
	RED LOBSTER	V234	15
	TYLENOL--EXTRA STRENGTH GLTB	D211	15
21	BEEF INDUSTRY COUNCIL	F153	14
	DAVIDOFF COOL WATER--FRAGRANCE MEN	D125	14
	NIKE--MEN'S SNEAKERS A131	14	
24	ACURA AUTOS--CL	T112	13
	BUTTERFINGER--CANDY BAR	F211	13
	JC PENNEY--MEN & WOMEN'S APPAREL	V321	13
	MENTADENT--ADVANCED WHITENING PASTE	D121	13
	MILLER LITE--BEER	F310	13
29	1-800-COLLECT	B142	12
	7 UP	F221	12
	BOSTON MARKET	V234	12
	FRANCESCO RINALDI--REGIONAL	F117	12
	JC PENNEY--MEN'S APPAREL	V321	12
	MILLER GENUINE DRAFT--BEER	F310	12
	NASALCROM--NASAL SPRAY	D212	12
	PIZZA HUT	V234	12
	SCHICK TRACER FX--RAZOR	D126	12
	SEARS--MULTI-PDTS	V321	12
39	DIET DR PEPPER	F221	11
	JOHNSON & JOHNSON--CP	D218	11
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	11
	U.S. ARMY	B160	11
43	AMERICAN EXPRESS--CREDIT CARD	B150	10
	DE BEERS--DIAMONDS	G211	10
	JELL-O--GELATIN & GELATIN SNACKS	F115	10
	KODAK ADVANTIX--CAMERA & ACCESSORIES	G230	10
	VISA--CREDIT CARD	B150	10
	WILLOW LAKE--SHAMPOO & CONDITIONER	D142	10
49	20TH CENTURY FOX--SPEED 2/CONTROL MOVIE	V233	9
	ALLSTATE--HOMEOWNERS INSURANCE	B220	9

an estimated \$5 million fall TV campaign to promote the restaurant-like quality and flavor of its two new soup SKUs, zesty gumbo with chicken and sausage and a cheese-based baked potato style soup.

Print ads in women's service magazines and FSIs will focus on the entire Healthy Choice line of soups, which now totals 29 varieties including ready-to-serve sub-lines Thick 'N Hearty and Traditional Broth as well as the Recipe Creations condensed soup sub-line. ConAgra last year spent \$9 million on its Healthy Choice soups, according to Competitive Media Reporting. —Stephanie Thompson

EAGLE BRAND SWEETENED CONDENSED MILK

Advertiser: Borden

Agency: Grey Advertising, N.Y.

Begins: August

Budget: \$4 million (est.)

Media: TV, print

Despite having put its Eagle Brand sweetened condensed milk on the block back in March, Borden is putting an estimated \$4 million against the August introduction of a new creamy chocolate flavor for the brand that it hopes will spur sales among chocolate lovers.

To promote the creamy chocolate SKU, Borden will drop an FSI featuring a 50-cent coupon for the flavor Oct. 12 and will run print ads in women's service publications and network TV spots, via Grey, N.Y., centered around the November/December holiday baking season when sales for the brand are highest.

Borden has been able in recent years to turn Eagle Brand around with a series of new-product introductions, including the launch of a low-fat SKU in 1994, a fat-free SKU in 1995 and Amaretto in 1996 that marked the first innovation for the brand in more than 130 years.

For the year-ended May 25, Eagle Brand's sales were up 7.1 percent to \$61.5 million, according to Information Resources Inc. Private label leads in the \$292.9 million evaporated/condensed milk category with \$99.8 million for the same time period, and Carnation is the top brand with \$80.6 million, per IRI. —Stephanie Thompson

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



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A Duad of Vavs

IN SUMMER, THE TEMPERATURE GOES UP. (MEDIA Person has this reliably from senior meteorologists at the U.S. Weather Service.) As a result, the energy level diminishes. Consequently, the lethargy quotient rises. The inevitable upshot of this process? Media Person wishes to do absolutely nothing for the next two months. Leave him alone!

Lately, MP has been playing Scrabble with his computer, but even that may soon be too much for him as it requires long periods of sitting up and keeping one's eyelids in the open position. The computer makes an excellent opponent, far superior to any human. It is ready for a game when you are. It neither sulks when it loses nor gloats when it wins. It makes its moves immediately and never complains when yours take a long time. There is only one small disadvantage to playing Scrabble with the computer. It cheats.

What the computer does, to be disgustingly specific, is make up words. There is no way to challenge these phony words, because the computer controls the dictionary used to adjudicate the game and it also makes

up phony definitions on the spot. Thus, when your adversary constructs "zeatin" and you question it, you're told it's "a chemical compound found in maize." Then you get hit with "luggie," allegedly "a small wooden dish or pail." Yeah, right. There is nothing you can do but sit there and practice bruxism of the dentition (once in a while it uses real words to confuse you) as the cursed machine then flings at you vav (a Hebrew letter), duad (a pair) and Media Person's favorite, slaty (resembling slate).

It is fortunate then, what with Media Person's formerly acute powers of analysis scrabbling away in the summer haze, that nothing of the slightest importance is going on in the country. The biggest news story of

the month is the U.S. Air Force's startling discovery that space aliens in flying saucers did not land in Roswell, New Mexico, 50 years ago, and subsequently were not deliberately concealed from the populace in a vast government cover-up.

Amazingly enough, this candid admission failed to convince the UFO crowd. Air Force officials had been certain that following release of their latest report, the

Don't our military leaders realize that most space aliens have the uncanny power to make themselves look exactly like crash dummies?

true believers would see how wrong they'd been all these years and quietly slink away, never to be heard from again. Imagine their surprise when it didn't happen. Perhaps the generals should have known better. After all, they claim that witnesses who thought they'd spotted alien bodies were really looking at crash dummies. Don't our military leaders realize that most space aliens have the uncanny power to make themselves look exactly like crash dummies to avoid detection by earthlings?

But Media Person has a question for the UFO believers, which no one ever seems to think to ask them: Had there really been an alien visitation, why would the government bother to keep it a secret this long even if

it could (which is highly unlikely)? Kennedy would've vowed to build our own flying saucer within a decade. Nixon would've tried to send Henry Kissinger to the aliens' home planet to negotiate a treaty and then carpet-bomb them. Reagan would've used the UFO to justify spending trillions on Star Wars. Ford would've issued the aliens a pardon for trespassing on U.S. property and Clinton would now be getting sued by a female space alien for sexual harassment.

Despite all common sense, a recent poll shows that one in every three Americans believes that the planet is still being visited by aliens and the government is covering it up. Actually, Media Person wishes it were true. If the government were capable of hiding something that momentous for that long, Media Person would be able to have a lot more confidence in the government. As it is, he not only distrusts his government, but 33 1/3 percent of his fellow citizens, many of whom must be utter coofs (dolts).

Aside from the UFO debate, the only other issue worth discussing is the question of whether Mercedes Benz was morally correct to run advertisements showing Marilyn Monroe's face with a tiny Mercedes logo just off her trembly mouth in lieu of the beauty mark normally seen there. (If it were your face or MP's, by the way, it would be a wart; on her it's a beauty mark.)

Is this cheeky move a clever adornment by a creative advertiser or an impudent defacing of a legend too dead to protest? This much is certain: Media Person certainly does not want his image used for profit after he is gone. He wants it used now, dammit! But no one is asking. Still, the Marilyn outrage could've been worse. It could've been Joe Camel sticking out of her cleavage.

But now MP must nap, because thinking about alien spaceships and German automobiles has totally exhausted him. A few days' rest ought to do the trick. See you some feriae (a weekday of a church calendar on which no feast is celebrated) soon. ■

KTTV FOX 11 LA NUMBER ONE IN MAY 97!



	<u>A18-34</u>	<u>A18-49</u>	<u>A25-54</u>
6:00P HOME IMPROVEMENT	#1	#1	#1
6:30P THE SIMPSONS	#1	#1	#1
7:00P HOME IMPROVEMENT	#1	#1	#1
7:30P THE SIMPSONS	#1	#1	#1
MON - SUN PRIME*	#1	#1	#1
FOX 11 NEWS AT TEN	#1	#1	#1

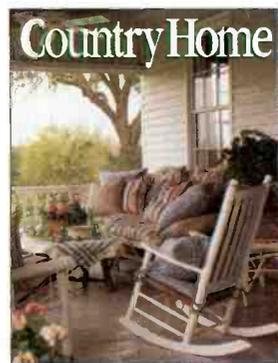
FOX 11
KTTV · LOS ANGELES

*KTTV M-Sa 8-10p/Su 7-10p vs. KABC, KCBS & KNBC M-Sa 8-11p/Su 7-11p time period
Source: May 1997 Nielsen Los Angeles Ratings book, ranking of adult demographics

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