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Laura K. Jones

JAN 05 1998

AT DEADLINE

Seinfeld May Seek Super Bowl-Level Rates

NBC officials have hinted that *Seinfeld*, the top-rated sitcom that will leave the network's Thursday-night schedule after this season, will be given a "Cheers-like adieu" during the May sweeps, with an hour-long finale a possibility. Bill Croasdale, president of national broadcast for Western International Media, estimated that NBC has been averaging \$500,000-600,000 per unit for *Seinfeld* and ventured that NBC may seek "Super Bowl-size rates," which are \$1.1 million-\$1.3 million per unit. "I would hazard a guess that [NBC] will try to go high, but I wouldn't say advertisers will feel Super Bowl-size rates are justifiable," said Croasdale. NBC may have been caught off-guard by star Jerry Seinfeld's sudden decision to quit the show and could have a hard time moving upfront buyers of *Seinfeld* into other shows to get higher premiums. An hour-long finale would give NBC more premium inventory to place into the market. Meanwhile, NBC needs to move to fill *Seinfeld's* shoes. One of the leading scenarios has NBC's Tuesday-night sitcom tentpole, *Frasier*, moving into *Seinfeld's* 9-9:30 p.m. slot next season. However, with NBC's top-rated Thursday *ER* up for renewal, a Hollywood production source said that NBC may try to contain the per-episode price Warner Bros. is seeking (rumored to be \$10 million-plus) by moving the studio's *Friends* sitcom from 8 p.m. Thursday into *Seinfeld's* 9 p.m. slot.

APL Media Director Leaves for Y&R

Paul Woolmington has resigned as worldwide media director at Ammirati Puris Lintas in New York, a company representative confirmed. Woolmington will take a top-level, international media post at Young & Rubicam, possibly chief media officer, sources said. Woolmington joined APL in May 1996. Sources said it was undetermined who, if anyone, would replace Woolmington at APL. Executives at both agencies could not be reached at press time last Friday.

DMB&B and JWT Promote Two

Jeri Dack, who has been with Hill, Holliday/Altschiller, most recently as a senior vp/director of media and consumer planning, has been named senior vp/media director for DMB&B, New York. At J. Walter Thompson, Larry Grossberg, a media director on the agency's Warner Lambert business, was named to the new position of senior partner/manager, New York Broadcast Group. Grossberg will head up JWT's New York broadcast operation, reporting to Ron Fredricks, senior partner/director of the National Broadcast Group.

Adweek's Dacey Upped at BPI

Mark A. Dacey, president of Adweek Magazines and senior vice president of its parent company, BPI Communications, has been promoted to executive vice president of BPI. Adweek Magazines publishes *Adweek*, *Brandweek*, *Mediaweek*, *Shoot*, *MC*, *Luxe*, *Infomercial Sourcebook* and *New Product News*, and recently acquired the Clio awards. In addition to Adweek Magazines, BPI publishes *Billboard*, *The Hollywood Reporter*, *Backstage*, *Amusement Business* and *Architecture*, among others.



A New Way to Find a Band

Billboard Talent Net, a new, interactive Web site, goes online today with the industry's first Internet showcase of new, cutting-edge music by unsigned and undiscovered artists. The site, at the address www.billboardtalentnet.com, will allow the music industry and the public to access artist bios, reviews, tour dates and up to three songs (six minutes of music). There is no charge for access; bands and record companies will pay the freight. The site is a licensee of the Billboard Music Group, a unit of *Mediaweek* parent BPI.

Addenda: Condé Nast Publications has promoted Gary Van Dis to vp and corporate creative director... Los Angeles-based Fancy Publications, publisher of six pet-enthusiast magazines, filed a lawsuit last week in federal court in L.A. against Primedia, formerly K-III Communications. The suit alleges that Primedia obtained proprietary and confidential information about Fancy's business plans from three former employees Primedia recently hired away from the company. Fancy is seeking damages and an injunction prohibiting Primedia from copying the editorial style of its books. Representatives at Primedia could not be reached for comment.

Corrections: A caption in the Dec. 15 issue incorrectly identified Harvey Ganot's position at MTV Networks. Ganot is president of advertising and promotion sales for MTV Networks. Also, a photograph of Jeanne Tassaró, senior vp/director of print services at The Media Edge, was inadvertently omitted. And in a news story in the same issue, incorrect circulation figures were reported for the *New York Daily News*. For the six months ended Sept. 30, the *News'* circ was 721,256 daily and 807,788 Sunday.

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MEDIA WIRE

Stevie Wonder's L.A. Station Is Headed for AFTRA Vote

Employees at urban contemporary station KJLH-FM in Los Angeles are preparing for a Jan. 30 vote on whether to join the American Federation of Television and Radio Artists (AFTRA) union. KJLH's owner, singer Stevie Wonder, has declined to voluntarily recognize the union, requiring an official election under National Labor Relations Board guidelines. Wonder, an AFTRA member, also attempted to dissuade employees from joining the union in a recent letter.

Karen Slade, KJLH vp and general manager, said that Wonder is not necessarily opposed to unionization but is cautious about the station's bottom line. "We acknowledge their right to have a union... but our concern is from a business standpoint," Slade said. "Unionization is not par for the course for a station of this size. We're a single outlet with 32 full-time employees... and can't absorb the cost."

A majority of the employees eligible to vote—all on-air talent and production workers—are expected to approve the AFTRA affiliation.

Unionization can be costly for station owners, with hourly minimums for part-time union workers as much five times higher than those for non-union part-timers. Currently, 18 of the more than 70 radio stations in Los Angeles are AFTRA shops, according to a union representative.

The controversy at KJLH has fueled speculation in the market that Wonder will have a change of heart and accept one of numerous offers he has received to sell the station. Although it ranked only at No. 30 in the most recent ratings book, KJLH is highly respected in the community.

Yet Slade said Wonder will not sell. "We'll just have the election, and then it will be business as usual," she said. KJLH is Wonder's only station. —Rachel Fischer

Newsweek Promotes Two To Senior Editor Posts

Newsweek last week announced several senior staff promotions. John Leland has been promoted from senior writer to senior editor. Leland has been at Newsweek as a cultural writer since 1991, except for a brief (continued on page 6)

UPN Hunts for Affils—and a Hit

Station desertions have net looking to book passage on 'Love Boat'

NETWORK TV / By Claude Brodesser and Michael Freeman

The announcement last week that four more of Sinclair's TV stations will drop their affiliations with UPN to become purely independent stations has set off a scramble at the network to replace the stations and to find a new hit show to keep others from defecting.

The stations, in Indianapolis, Milwaukee, Kansas City, Mo., and Birmingham, Ala., are the second batch of Sinclair stations to desert UPN. In July, Sinclair announced it would drop UPN from five stations and switch affiliations to the WB in Pittsburgh, Baltimore, Cincinnati, San Antonio and Oklahoma City. UPN is restructuring its programming to attract a broader, and older, demographic, and is searching for stations to cover lost ground.

After a Maryland judge threw out a UPN lawsuit against Sinclair claiming lack of adequate notification, the netlet made Herculean efforts to close its distribution gap. In August, it closed an \$80 million deal with Silver King Broadcasting in Baltimore for clearance on WHSW. And now, *Mediaweek* has learned, UPN will soon resecure an affiliation in the Pittsburgh market. WNPA-TV, an independent station, "will get an affiliation agreement with UPN within the next two weeks," according to a WNPA executive. UPN executives declined

to comment on the net's distribution efforts.

Still, the Sinclair defection (which came after the WB agreed to pay \$85 million in network compensation) may result in increased pressure on the net. Susan Jaramillo, station manager at Orlando UPN affiliate WRBW, said that as many station groups' affiliation contracts expire with UPN "a lot of stations are going to be saying, 'Hey. Why don't you pay me?'"

"Right now, the biggest problem the



WHERN MALONEY



Andrew Dice Clay's *Hitz* wasn't, so the Dice Man leaveth UPN; Jeri Ryan (left) and Kate Mulgrew, of *Star Trek: Voyager*, are faring better.

network faces is the perception that it has a serious problem because of the Sinclair defections," said Al Devaney, president of Newsweb Broadcasting and general manager of WPWR, UPN's Chicago affiliate, who sits on the UPN Board of Governors. "The bigger issue is programming," said DeVaney.

The arrival of new UPN chief Dean Valentine and his programming chief, Todd Nunan, last fall has the network rethinking and chopping away at dead wood around exactly those principles. "Driving through Queens, you can see the real America. UPN programming needs to be for

SINCLAIR TO UPN: YOU'RE OUT

Four more Sinclair Broadcasting stations are set to drop their affiliations with United Paramount Network as of Jan. 16:

Station	Market	Market Rank	Prime-Time Rating
WTTV (Ch. 4)	Indianapolis	25	4.7
WCGV (Ch. 24)	Milwaukee	31	4.6
KSMO (Ch. 62)	Kansas City, Mo.	32	3.6
WABM (Ch. 68)	Birmingham, Ala.	51*	2.7

*Later this year, the Anniston, Ala., DMA will be collapsed into the Birmingham DMA, making it market No. 36.

Americans, not just those living between the Bowery and 96th St., and in Beverly Hills and Brentwood," said Valentine during an interview with *Mediaweek* in early December.

So far, freshman comedies *Head Over Heels* and *Hitz* have been sent to the scrap heap, and sources familiar with UPN said that the net will announce a new version of *The Love Boat* at the Television Critics Association meeting in Los Angeles this month. *Love Boat* could be one of several hour-long series under consideration from Aaron Spelling Productions, which is owned by Viacom, which itself owns half of UPN.

Nonetheless, the potential loss of nine Sinclair-owned stations in total represents close to a 7 percent drop in U.S. broadcast coverage. That loss has raised concerns in the advertising community that UPN could slip to below the 80 percent national coverage threshold.

"If UPN ends up falling below 80 percent, they may have to rework national coverage guarantees by readjusting rates accordingly," said one major network ad buyer who requested anonymity. "I wouldn't say it is catastrophic if they went down to 79 percent, because they would only have to readjust pricing by a few percent, but a bigger drop to 65 percent or below would be a different story."

Even before Sinclair makes its station switches to the WB later this month, the latter appears to have additional newfound momentum on the programming front. Three-quarters into December, WB's Sunday-to-Wednesday prime-time lineup posted a 2.9 rating/5 share in households, representing a 32 percent jump from its year-ago (Dec. 1996) ratings. UPN netted a 2.8/5 and remained flat compared to its year-ago ratings (2.9/5). WB's strongest gain was a 36 percent jump in the key adults 18-49 demo category, where it averaged a 1.5/4 while UPN was down 6 percent with a 1.7/5. On a season-to-date basis, the WB is also the only network to post major gains, with its 2.9/5 average registering 25 percent share growth compared to last season (2.7/4). WB is also only two-tenths of a point behind UPN's 3.1/5, which is flat from year-ago (3.3/5).

Some buyers remain optimistic. "It was Dean who had talked about reaching middle America right after he was hired, and if it [launches] a new version of *Love Boat* or *Fantasy Island*, I would think UPN may be able to attract some older demos they've had trouble getting before," said a media buying source. "Certainly, it is a good first step going with some brand-recognizable dramas from Spelling. I mean, look at his track record and what he's done with *7th Heaven* for the WB." ■

New Story in Philadelphia

'The Inquirer', known for global coverage, turns its focus local

NEWSPAPERS / By Dori Perrucci

Robert J. Rosenthal, the newly installed editor and executive vp of *The Philadelphia Inquirer*, takes over a paper that is stretching into new editorial and geographical territory. Shortly before Rosenthal moved up from executive editor to take over the newsroom at the *Inquirer*, he shepherded a 29-part series on the battle for Mogadishu, Somalia, from which sprang an hour-long documentary on local TV and a Web site. The effort characterized a rededication to the *Inquirer's* tradition as a local newspaper that recognizes the importance of international news. In recent years, as Knight-Ridder, the *Inquirer's* corporate parent, pursued a cost-cutting drive, critics speculated that the paper was pulling back from its position as one of the nation's few truly international newspapers.

"[The Somalia effort] has been so successful that we're marketing a video and audio from the battle as well as selling CD-ROMs," said Rosenthal, 49, who on Jan. 1 became the Inky's editor and executive vp of Philadelphia Newspapers Inc., which publishes the *Inquirer* and the *Philadelphia Daily News*.

The primary direction, however, is local. New initiatives include the development of more local editions to boost circulation and revenue in the 100 communities and nine counties where the *Inquirer* faces competition from 14 dailies. "We've gotten support for some very ambitious suburban growth."

"I do believe a quality newspaper can make a lot of money by building its brand in its marketplace. The better we do that, the better it is for the newsroom," said Rosenthal. "It's content that drives this business."

Rosenthal said plans call for developing possibly two more local editions by late fall. The first, *South Jersey*, launched approximately 18 months ago, used "several million

dollars" from a challenge grant awarded by Knight-Ridder to fund the expansion of news bureaus, improve circulation and market the paper in Burlington, Camden and Gloucester counties.

According to Charles F. Champion, senior vp of circulation and marketing, monthly circulation in those New Jersey counties increased an average of 5,500 for May, June, July and August of 1997, up from 67,500 to 73,000 for the same period a

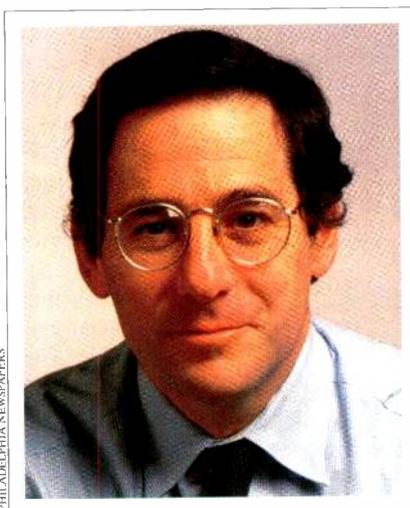
year earlier. The newspaper's overall circulation last year rose for the first time in 15 years, albeit slightly. Circ rose about 1,000 daily to 428,293 and 2,000 on Sunday to 878,660, according to the Audit Bureau of Circulations FAS-FAX report for Sept. 30, 1997. The strategy generated a second edition, launched last September, for Chester County, the fastest-growing county in Pennsylvania.

"These are more than local sections,"

explained Rosenthal. "We're moving towards creating a paper within a paper, that delivers the sophistication of the *Inquirer* with the impact of local news."

A typical 10-page Chester County edition offers six pages of local news, along with city and regional news and local sports coverage. "We should have much more of a sense of competitiveness in our market, especially stories that touch and engage our readers." Examples are as close to home as mismanagement by the Board of Trusts and as far away as Somalia, said Rosenthal, who covered Africa for four years for the *Inquirer*.

Rosenthal had been executive editor since January 1996, replacing Maxwell E.P. King, who headed operations for seven years. He said he plans to make personnel changes in the newsroom, but he would not elaborate. But he has selected managing editor William Ward as his second in command. ■



Robert Rosenthal, new editor of the *Inquirer*, plans more local coverage.

MEDIA WIRE

stint in 1994 as editor of *Details*.

Jeff Giles, an arts writer for the newsweekly since 1993, has also been promoted to senior editor. Prior to joining *Newsweek*, Giles served as a contributing editor for Wenner Media's *Rolling Stone*.

And after serving as a reporter for *Newsweek International* for two years, Carla Power has been named general editor of the edition.

NBC to Sell Rights to Int'l Golf Tourney to Cable Net

NBC plans to sell rights to the first-day action of the 2000 and 2002 Presidents Cups to a cable network, sources said last week. Negotiations for day-one rights to the three-day pro golf event will likely begin late this month or in early February. NBC has rights to the 2000, 2002, 2004 and 2006 Cups.

Created in 1994, the biennial event matches a dozen top U.S. pros against a 12-man international team that does not include any golfers eligible for the European Ryder Cup squad.

CBS, which broadcast the '94 and '96 Presidents Cups, will also air the '98 edition. The network has just delivered proposed sponsorship packages to the seven PC incumbent advertisers: General Motors, Callaway Golf, MasterCard, Acushnet, AT&T, Toyota and Mass Mutual. CBS' asking price for a one-fifth sponsorship (two of the packages were split the last go-round) is \$1.15 million, sources said. That's up about 15 percent from '96.

CBS will broadcast this year's event from Australia on Dec. 12 and 13. ESPN will air the first day. —*Langdon Brockinton*

Silver King's WYHS in Miami Gets Package of NBA Games

Silver King's Miami station, WYHS-TV, has acquired local broadcast rights to the NBA's Miami Heat. The five-year deal gives a package of 30 to 40 games a season to the station for five years, beginning with the 1998-1999 season. The Heat also has a five-year carriage deal with Sunshine Network, the Florida regional cable sports net.

WYHS, scheduled to launch this spring, is building a studio in South Beach, where it will produce Heat pre- and post-game shows. —*Claude Brodessa*

Capstar Signs on AM/FM

New network programming deal does not include SFX stations

RADIO / By Claude Brodessa

Capstar Broadcasting has signed a programming affiliation deal with Chancellor Broadcasting's AM/FM Networks, effective today. The deal, which sources said had been delayed by shareholder objections, "is done," though in modified form, said Steve Dinetz, president/COO of Capstar.

At issue were the lower profits that network advertising sales will generate for the AM/FM-affiliated stations, at the expense of local ads. Dallas-based Capstar first planned to take back one minute of local ad time from its 150 stations as well as the 71 stations Capstar has agreed to acquire from SFX Broadcasting in a deal expected to close this spring. The plan also called for Dallas-based Chancellor's 99 stations to contribute one minute of ad time. Capstar planned to sell the combined time as a quasi-national network.

But shareholders of SFX Broadcasting were said to be opposed to the plan. Network avails generally bring local stations only about 10 percent of the revenue they can make by selling local spots. As a result, the SFX sta-

tions are not part of the AM/FM deal.

David Kantor, AM/FM senior vp, said that Sears and Hershey's have signed ad deals with the network, which formed last fall. Programming development is under way, Kantor said.

Kantor said he expects the SFX stations to join the network after Capstar acquires them.

While the AM/FM deal was in limbo in recent weeks, ABC Radio approached Capstar about a group-wide affiliation. Capstar and ABC executives declined to comment on the negotiations. About 30 percent of Capstar's stations are currently affiliated with ABC.

Meanwhile, sources say that Capstar, which had considered merging with Chancellor, is considering splitting SFX's 71 stations

between the two groups, based on size. Capstar, wholly owned by Hicks, Muse, Tate & Furst, owns medium- and small-market stations. Chancellor, in which Hicks has a 19 percent stake, owns large-market sticks. In this scenario, Chancellor would likely take over SFX's Dallas, Houston and Pittsburgh stations. Capstar officials declined to comment on plans for SFX. ■



Kantor: Sears and Hershey's are in.

Kemper Funds CBS' Hoops

Net gets estimated \$4 million-\$5 million deal for first Big Ten tourney

TV SPORTS / By Langdon Brockinton

Kemper Funds has struck a multimillion-dollar deal with CBS and the Big Ten Conference to be the presenting sponsor of the first Big Ten men's basketball tournament this season. Kemper's two-year pact gives the Chicago-based company category-exclusivity (for financial products) on CBS' telecasts of the conference's postseason tournament.

CBS representatives declined to comment on the financial terms of the deal, but sources estimated its value in the \$4-\$5 million range.

This year, CBS will televise one semifinal matchup (2-4 p.m. ET on March 7) and the championship game (2-4 p.m. on March 8). Next season, the network will air both semifinals and the title game. Besides commercial time and audio and video billboards on the tele-

casts, Kemper will have courtside signage at the tournament's site, Chicago's United Center.

ESPN will televise the early-round action of the first postseason men's tournament in Big Ten history—as well as the second semifinal game, which will air on ESPN2. On March 5, ESPN and ESPN2 each will televise a first-round matchup, and on March 6 the Deuce will air three quarterfinal games. (ESPN-Plus will provide coverage of a first-round and a quarterfinal contest.) Kemper also will have category exclusivity on the ESPN telecasts.

In addition to its Big Ten pact, Kemper has cut a deal with CBS to advertise on its NCAA hoops coverage this year—both regular-season and postseason telecasts. So far, CBS has sold more than 80 percent of its college basketball ad time for this season, sources said. ■

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RADIO

Radio One, the Lanham, Md.-based station group, has agreed to purchase Detroit-based Bell Broadcasting in a deal valued at \$34 million. Radio One will receive WCHB-AM, a news and talk station, urban AC WCHB-FM, and WJZZ, an AM that is currently off the air. The deal follows Radio One's recent \$22 million purchase of San Francisco properties KZSF-FM and KZWC-FM from Z Spanish Radio (see page 8).

Tribune Co. has agreed to swap its smooth jazz WQCD-FM in New York for Emmis Broadcasting's KTZZ-TV (a WB affiliate) in Seattle and WXMI-TV (Fox) in Grand Rapids, Mich. The deal ups Tribune's TV holdings to 18 stations, with 13 properties in the top 20 markets. Emmis had been operating WQCD under a local marketing agreement since last June. Tribune said it is committed to the company's remaining four radio stations—WGN-AM in Chicago and Denver's KOSI-FM, KEZW-AM, and KKHK-FM—as they represent “core elements in Tribune's local marketing strategy.”

Clear Channel Communications has a deal valued at nearly \$20 million to acquire Dayton, Ohio-based Great Trails Broadcasting's Dayton radio stations WING-AM and WGTZ-FM. Great Trails said it will focus on adding more properties to its two-station TV group.

Hicks, Muse, Tate & Furst, the Dallas buyout firm, has joined with the Miami-based Cisneros Group to form a \$500 million media investment fund. The fund, a 50/50 partnership, will focus on the acquisition of radio and TV production, programming and distribution properties in South America, Spain and Portugal.

In preparation to re-format its flagship station, WNSR-FM in New York, Dallas-based Chancellor Media has named Robin Sloan general sales manager of the property. WNSR is expected to switch from urban AC to an unspecified new format early this year; the audience target is expected to remain adults 18-49. Sloan was director of sales of New York competitors WRKS-FM and WQHT-FM, both owned by Emmis Broadcasting. —*Claude Brodessor*

Getting Mighty Crowded

Magic Johnson's summer '98 talk show has 'Keenen' sweating

SYNDICATION / By Michael Freeman

The syndicators of *Vibe*, *The Keenen Ivory Wayans Show* and the upcoming Earvin “Magic” Johnson project will find out this summer if the old adage “three’s a crowd” bears some truth. Buena Vista Television, *Keenen's* distributor, could end up taking a back seat to Twentieth Television's *The Magic Hour*, which is expected to get the coveted 11 p.m.-midnight slot now occupied by *Keenen* on most of the 22 Fox TV stations come June.

It could have been a four-horse race for late night syndie talk shows, had MGM Worldwide TV Group not decided last week to cancel plans to launch *Meshach*, starring actor Meshach Taylor, before its expected debut this year. MGM attributed the move to a lack of quality time periods and, no surprise, too much competition.

The harsh reality settling in for *Keenen* is that the show's 1.8 household national rating this season (NTI, Aug. 4-Dec. 14, 1997) has fallen considerably below the initial 2.5-3.0 rating projections BVT made to advertisers before the show launched last August. Columbia TriStar TV Distribution's *Vibe* has a similarly disappointing story to tell, with a 1.6 rating season-to-date. But *Vibe* has seen a 14 percent rating increase since stand-up comedian Sinbad replaced Chris Spencer as host in October. Another plus: *Vibe's* major-market clearances on the Chris-Craft/United Television station group and other UPN affiliates puts the show in a far safer position than *Keenen* stands with the Fox O&O group.

“If [Fox] is talking about moving *Keenen* back to midnight-1 [a.m.] to make room for *Magic*, any downgrade is going to hurt because of the lower HUT [household using television] levels,” says Bill Croasdale, president of national broadcast buying for Western International Media. “I don't want to be the one to say that neither *Keenen* nor *Vibe* can or cannot survive at their current [ratings] levels, but they're all

going to have to factor in that *Magic* is going to be soon taking a chunk of that pie.”

Though it's not set in stone, *Magic Hour* is expected to get the favored 11-midnight position to gain a half-hour jump on NBC's workhorse *Tonight Show With Jay Leno* and CBS' *Late Show with David Letterman*. Fox station group sources would not confirm whether *Magic* will have an 11 or 11:30 p.m. start, but given that Twentieth Television is a sister division, the show is expected to receive favored-nation status.

Buena Vista officials would not comment on *Keenen's* status on the Fox O&Os or the progress of renewal negotiations for next season. However, some station and advertising sources believe that Fox may be looking to slot *Magic* at 11-midnight as a “test run” because of an earlier-than-expected June 8 start.

“To some degree, you have to believe that the Fox station execs will be poring over *Magic's* ratings to see if he will match or surpass *Keenen's* rating levels of last August,” said Bill Carroll,

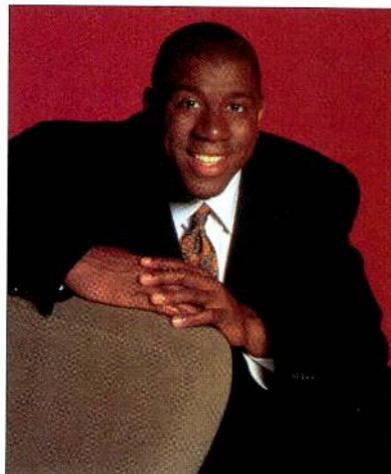
vp/director of programming of Katz Television. “At least *Magic* will have the advantage of gaining a full summer's worth of sampling when students are home from school.”

Might *Magic* be kept on a short leash? One source within the Fox O&O group said: “Anything new is considered a test. Either it's a middling success, a hit in 13 weeks or it's gone.”

Recent subtle changes on *Keenen* hint that the show's producers are fully aware of the *Magic* threat. One station rep source said that *Keenen*

has attempted to broaden its demo appeal by host Wayans switching from his “trademark leather pants and tight shirts” to “three-button suits” since the November sweeps. “*Keenen* has to make a thrust to go more mainstream before *Magic* takes his time slots,” says the rep source.

The Fox O&O source added that the group “doesn't care” about the national ratings as much as “knowing that *Keenen* is able to deliver in New York, L.A., Detroit and Dallas, where we own stations.”

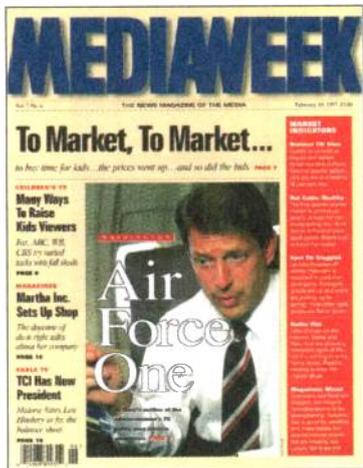


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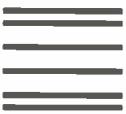
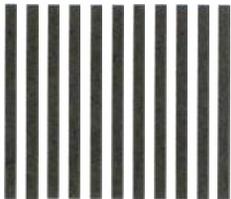
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Ready for Prime Time

Midsized networks led strong ratings gains for cable in '97

CABLE TV / By Michael Bürgi

Perhaps the best evidence that cable is a maturing business is illustrated by the 1997 ratings growth of several midsized networks in prime time. At least a half-dozen midsized basic cable nets achieved double-digit percentage increases in ratings and demographics last year, according to Nielsen Media Research data provided by Turner Broadcasting System. Meanwhile, only two of the 10 largest cable networks—TNT and Nickelodeon/Nick at Nite—saw their prime-time ratings go up. Six of the top 10 networks were flat in ratings and two others had declines.

Basic cable in total was up 11 percent last year in aggregate, to a 20.4 rating. Eight of the top 10 networks did register increases in household delivery, but that growth came mostly from distribution growth generated by the growing DBS satellite universe.

Many midsized nets registered strong increases in ratings, demos and household delivery. Comedy Central had its first breakthrough hit via the raunchy cartoon *South Park*, which hit its highest universe rating (a 5.4/2.5 million homes) on Dec. 17.

Among midsized nets, other big gainers included FX, The Learning Channel and Sci-Fi Channel—each registering an increase of one-tenth of a point. In the demos, several midsized nets saw impressive growth in viewers 18-49: Cartoon Network jumped 94 percent, to 211,000 viewers; The Learning Channel grew 65 percent, to 339,000 viewers; ESPN2 rose 59 percent, to 169,000; and History Channel jumped 102 percent, to 111,000.

TNT led all cable networks in '97 with its second straight annual win in homes and in the key adults 18-49 and 25-54 demos. The Turner-owned net delivered a 2.2 rating/1.6 million homes, respectively, a 5 percent and 11 percent increase over 1996. TNT also built on 1996's delivery of adults 18-49 by 18 percent, to 1.2 million, while the net's delivery of adults 25-54 grew 15 percent, to 1.2 million.

Bob Sieber, Turner vp of audience development, said TNT's growth resulted from a "multifront attack" of programming. That included the beginning of broadcast-window theatrical premieres, the strongest ratings of any basic cable network on original movies and strong NFL programming, Sieber explained.

In second place was USA Network, which was flat in household ratings (at a 2.0) but ahead 6 percent in homes delivered (1.4 million). USA also grew its demos in '97: up 9 percent in adults 18-49, to 917,000, and up 11 percent in adults 25-54, to 939,000.

CABLE'S WINNERS AND LOSERS OF 1997

Winners	Households (rtg./delivery 000s)	18-49 (delivery 000s)	25-54 (delivery 000s)
TNT	2.2/1,602 (+5%/+11%)	1,178 (+18%)	1,167 (+15%)
Nick	1.9/1,332 (+6/+10)	511(-4)	506 (-5)
CNN	0.9/630 (+13/+8)	183 (-4)	230 (-5)
Cartoon	1.3/570 (+8/+73)	211 (+94)	179 (+86)
The Learning Channel	0.7/429 (+17/+47)	339 (+65)	368 (+63)
Sci-Fi	0.7/291 (+17/+47)	240 (+40)	272 (+50)
FX	0.8/247 (+14/+34)	182 (+39)	176 (+48)
Losers	Households (rtg./delivery 000s)	18-49 (delivery 000s)	25-54 (delivery 000s)
TBS	1.8/1,315 (-5%/-2%)	889 (-1%)	897 (0%)
ESPN	1.5/1,095 (-6/-2)	766 (-1)	784 (+2)
CNBC	0.4/288 (-20/-6)	82 (-5)	110 (-6)
BET	0.4/223 (-20/-3)	145 (-5)	106 (-5)
Weather	0.3/217 (-25/-15)	136 (-13)	148 (-13)

Source: Nielsen Media Research prime-time data.

Nickelodeon took third place in prime time, hitting a 1.9 rating (up 6 percent) and delivering 1.3 million homes (a 10 percent rise). Nick incurred a slight dropoff in adults 18-49 and 25-54, perhaps because it took back the 8 p.m. time slot to program to kids, which the network also plans to do with the 8:30 p.m. slot this year. Betsy Frank, executive vp of research for MTV Networks, pointed out that Nick's third-place finish came "despite it not being a broadcast clone" like TNT and USA.

TBS and ESPN, the two top-10 cable nets that saw full-year ratings and delivery drops in 1997, came in fourth and fifth, respectively, in household ratings (TBS at a 1.8/1.3 million homes delivered and ESPN at a 1.5/1.1 million homes delivered). Both networks were essentially flat in adults 18-49 and 25-54, though ESPN saw its male demos increase between 22 and 28 percent in the fourth quarter on the strength of its college football coverage. ■

CABLE TV

Discovery Communications last week named Jay Feldman senior vp/general manager in charge of the Travel Channel, which Discovery acquired from Paxson Communications last year. Feldman is a CBS veteran with experience producing and developing nonfiction programming during his 25-year TV career. He has worked closely with Jonathan Rodgers, Discovery Networks president and also a CBS vet. Most recently president of his own production and consulting company, Feldman has produced several programs for The Learning Channel, including a series on the American Revolution. Travel's future under Discovery will mimic how Discovery turned around the fortunes of The Learning Channel, Feldman said. Discovery bought TLC in 1991. The Travel Channel, like TLC, is a channel with low penetration, but is "a good idea that [has] the potential to grow," said Feldman, who will move from L.A. to Discovery's headquarters in Bethesda, Md. "The first step is defining the mission. Part of that is broadening the definition of travel. If [the viewer] can't get there, we want to make it feel as if you can get there" through the channel's programming. Though it has not been firmly determined, Feldman said Discovery's ad sales department may hire dedicated salespeople to handle Travel in an effort to bring in new types of advertisers.

MTV late last month promoted Brian Graden to executive vp of programming, the first time that a single executive will control all the programming reins at the channel. Those elements include music videos, news, production and specials programming. Graden, who joined MTV last August as executive vp/TV programming, was involved in the creation and production of Comedy Central's breakout hit, *South Park*.

The Disney Channel last week said it has acquired rights to several movie titles to run on its *Magical World of Disney* program. From Columbia TriStar, Disney has licensed *Fly Away Home*, *Hook*, *The Adventures of Milo & Otis* and *The Bear*. From Warner Bros., Disney will run *Cats Don't Dance* and *Swan Princess II*. Other titles were licensed from New Line and Nelvana Enterprises. —Michael Bürgi

TV SPORTS

By Langdon Brockinton

Tip-Off on NBA Deals

NBC begins shopping ad packages to cover new four-year contract

NBC has begun approaching automakers and athletic shoe companies, seeking new four-year NBA ad packages that would extend from the 1998-99 through the 2001-02 seasons.

The asking price for a one-eighth automotive sponsorship (four 30-second spots, every other telecast) covering the four seasons is likely to reach almost \$90 million, sources said. Under NBC's existing NBA deal, which expires after the current season, a one-eighth auto sponsorship cost \$55 million-\$60 million over four years.

In the athletic shoe category, NBC will try to expand the inventory load from the current four :30s per telecast to six or seven spots, sources said. Right now, Nike and Reebok share the category, running two spots apiece on each NBA telecast. To boost the category's inventory supply, the network likely will have to attract another shoe marketer. For its existing NBA contract, NBC is said to have generated about \$110 million-\$120 million from Nike and Reebok. A six-unit sneaker category, if NBC has its way, could bring the net about \$270 million over the next four seasons, sources estimated.

Contributing to steeper price tags for all NBA ad categories will be unit-rate increases and additional telecasts. For each regular-season of its new television deal, NBC will have 32 games, up from 25 in the current contract. And as part of the new deal, for which the network paid \$1.75 billion, the number of guaranteed playoff telecasts will rise from 23 per year to 31.

On Memorial Day weekend, NBC will televise two one-hour specials called *The Vietnam Challenge*, a 1,200-mile bike trek from Hanoi to Ho Chi Minh City that will include 75 American and Vietnamese Vietnam War veterans, some of whom are disabled. Created by Charlotte, N.C.-based World T.E.A.M. Sports, the inaugural *Challenge* commenced on Jan. 1. Leading the ride, slated to conclude on Jan. 16, is Greg LeMond, three-time winner of the Tour de France.



The two-hour documentary of the event, produced by Sports Illustrated Television and Peter Gilbert (*Hoop Dreams*), will air from 2-3 p.m. on May 23 and 24. World T.E.A.M. (which stands for "the exceptional athlete matters"), in conjunction with SITV, will sell the show's commercial time. Their goal is to sell four major TV sponsorships, said to be priced at less than \$500,000 each.

Boxing is certainly down, but not completely out, on broadcast television. ABC is the only broadcast network that plans to televise the sport this year—and its pugilistic programming will be reduced from nine cards in 1997 to three in '98. The telecasts, slated for February, June and July, will air on Saturdays in a late-afternoon time slot and will feature live title fights, sources said.

CBS was the only other broadcast network that televised boxing in 1997. A few weeks ago, the network said that boxing is not likely to be part of its programming plans this year. Because of its violent and sleazy nature, the sweet science has limited appeal for advertisers. Furthermore, it's hard for broadcast TV to lure high-caliber fights because the marquee bouts gravitate toward pay-cable and pay-per-view outlets.

The network is looking to expand the athletic shoe category by \$150 million.

Ric Clarkson, the newly appointed CEO of the Corel Women's Tennis Association Tour, plans to meet soon with executives from International Management Group to discuss a strategy for seeking a new tour title sponsor. Corel, whose four-year entitlement deal expires at the end of 1998, has decided not to renew its sponsorship. Clarkson also is looking to expand domestic and international TV distribution of women's pro tennis tournaments. IMG has the "representation rights" for selling the WTA Tour's umbrella sponsorship. Clarkson, who currently is vp of tournament business affairs for the PGA Tour, will likely try to rendezvous with IMG execs later this month at the Australian Open. He officially begins his new job with the WTA on Jan. 14.

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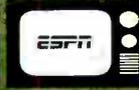
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Behold the FOX dynasty. Our legacy began four years ago when we earned the #1 NFL pregame show crown. We've defended that title successfully for three years running. During 1997, FOX NFL Sunday was the only pregame show to post an increase in household ratings. And that's not all. This year, FOX NFL Sunday increased its ratings domination, crushing both NBC by +34% and ESPN by +213%. FOX NFL Sunday, the New America's Team.



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TW's All-News Baby Rattles Market

• STILL IN ITS INFANCY, BAY NEWS 9, TAMPA, Fla.'s, 24-hour local news channel, is quickly growing out—as well as up. Launched by Time Warner last October, the startup is already enmeshed in discussions with Hearst-Argyle's WB affiliate, WTTB, about providing that currently newsless TV station with a local newscast of its own. Also interested in Bay News 9's news services are several network-affiliated radio stations in the market, said Elliott Wiser, Bay News 9's general manager.

Bay News 9 arrives at a time when the notion of just how watchable a news channel might be is under debate by media buyers and sellers along the Florida Gulf Coast. For his part, Wiser, who previously served as news director for Northwest Cable News in Seattle, believes that successful news channels must program hard news constantly. In the case of Bay News 9, that means a news "wheel," which repeats every 30 minutes. "When people tune in looking for news and they see a cooking show, you've lost them," Wiser said.

But media buyers are unsure if the channel's strength—news on demand—will also forestall any inroads against local broadcast stations' traditionally scheduled newscasts. "They might make a dent, but local news is highly habitual. You don't see a lot of fluctuation in news viewership," said Peter Insley, a Telerep sales manager in New York who has sold advertising for broadcast stations in the Tampa-St. Pete market.

Still, Bay News 9 has made inroads, buyers said, with the morning rush crowd and with viewers who periodically check in while watching other daytime programming. And there are other advantages: "They have the ability to cross-promote [Bay News 9] on all their other cable channels," said Bruce Robinson, media director at Landers &

Partners in Tampa. But daytime viewers who sample the news channel might siphon viewership from The Weather Channel and Headline News, one buyer noted. "The danger [the channel poses to broadcast stations] is at the early morning news, from 5 to 7:30 a.m.," said Jennifer Leigh Crawford, a media buyer at Jay Advertising in Tampa.

That might mean a challenge in the morning for Fox owned-and-operated station, WTVT, which, according to its gm David Boylan, programs "more local news

than any Fox station in the country"—three and a half hours of which is run in the early morning. "WTVT might be affected," said Jay Biernacki, an assistant media buyer at Levlane Advertising in Tampa, "because it's so locally focused. NBC [affiliate WFLA] has much more of a national, network-fed morning news."

While Bay News 9 may have difficulty making a dent in the more heavily watched evening newscasts on broadcast stations, it is forging nonexclusive relationships with local newspapers to get a leg up on the morning's headlines. There is a working relationship with the *Tampa Tribune*, which gives a glimpse of the paper's major stories and uses

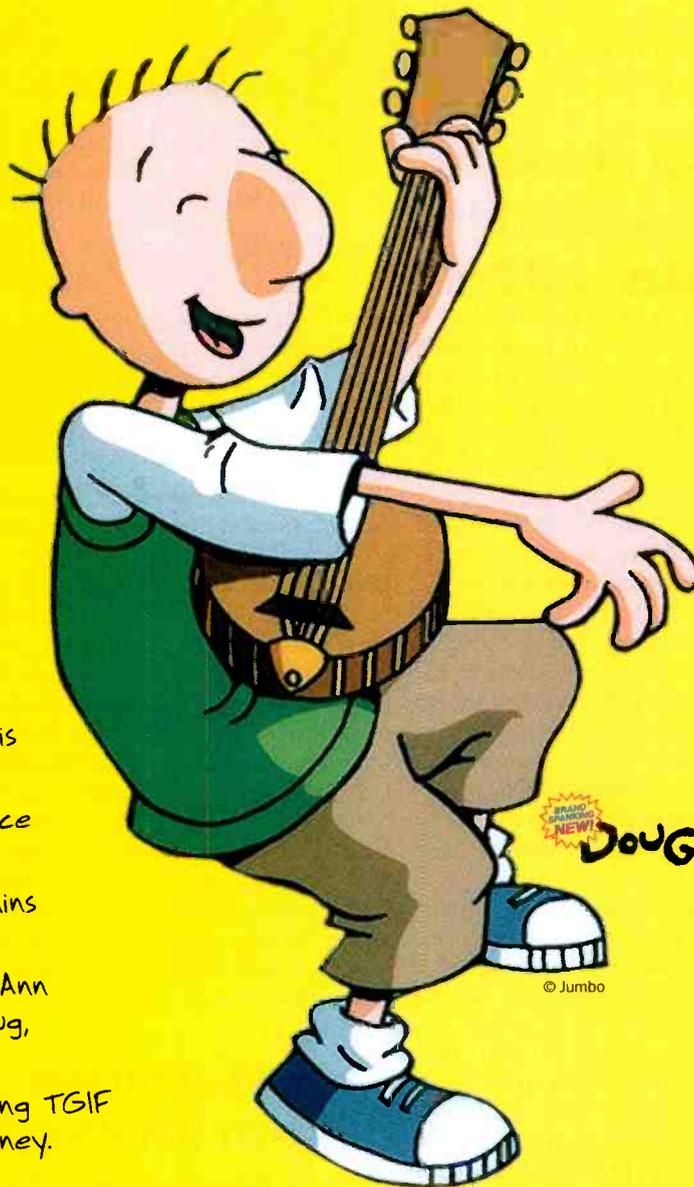
SCARBOROUGH MEDIA PROFILE: TAMPA

How Tampa-St. Pete adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Tampa-St. Pete Market %	Tampa-St. Pete Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper (average issue)	58.8	64.7	110
Read any Sunday newspaper (average issue)	68.5	80.6	118
Total radio average morning drive M-F	25.5	24.5	96
Total radio average evening drive M-F	18.2	18.8	103
Watched A&E past 30 days	40.6	45.4	112
Watched CNN past 30 days	44.3	50.1	113
Watched Discovery past 30 days	45.4	48.5	107
Watched ESPN past 30 days	38.4	41.5	108
Watched TNN past 30 days	25.0	29.5	118
Watched USA past 30 days	45.5	47.6	105
Watched The Weather Channel past 30 days	42.5	52.8	124
DEMOGRAPHICS			
Age 18-34	34.1	25.7	75
Age 35-54	38.9	33.1	85
Age 55+	27.0	41.3	153
Retired	13.4	24.2	180
HOME TECHNOLOGY			
Connected to cable	75.4	79.7	107
Connected to satellite/microwave dish	3.7	4.7	127

Source: 1996 Scarborough Research—Top 50 Market Report

So you want to have kids?



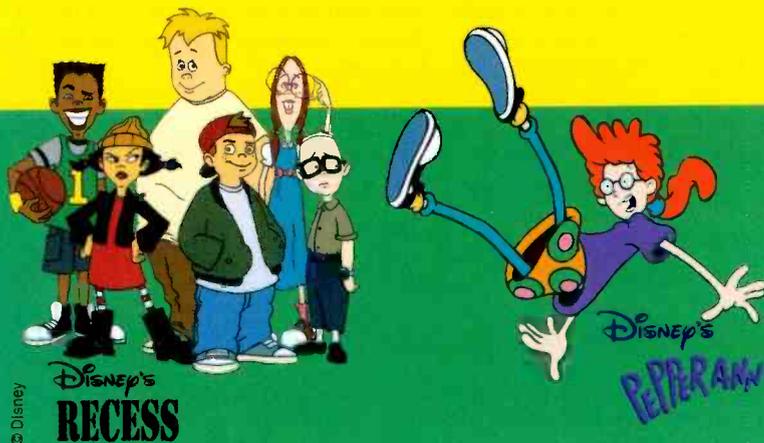
Disney's one Saturday Morning on ABC is the right address for your media buy.

-The biggest increase in Kids 2-11 audience of any network (+38%).

-Only network to post Kids audience gains every half hour (8a-1p ET).

-New breakout hits Recess and Pepper Ann join favorites Brand Spanking New Doug, Winnie the Pooh and 101 Dalmatians.

-Primetime promotion on ABC's Kid-strong TGIF lineup and The Wonderful World of Disney.



(Source: NFI, 9/13-12/14/97 vs. 9/7-12/15/96)

the newspaper's staff as on-air talent. There are also news-sharing pacts with the *Lakeland Ledger* and *Bradenton Herald*, and a possible partnership with the *St. Petersburg Times*. —CB



TAMPA-ST. PETE/NEWSPAPERS Telecom Boom Lifts Ad Rates—and Profits

• WITH MORE HIGH-TECH COMPANIES ENTERING the Tampa Bay region, competition for newspaper ad dollars is expected to escalate this year. "Until recently, GTE Wireless was the sole provider in this marketplace," said Steven Rosenstock, media director at Paradigm Communications in Tampa. "Now we have AT&T Wireless, PrimeCo and Aerial, with Sprint and Bell South to follow in '98."

The high-tech boom is led by the Tampa Bay Partnership, chartered in 1994. "It's all about convergence, a state of mind of cooperation that has to exist to create a high-tech community," said marketing director Chris Steinocher, citing the microchip training program created by the University of South Florida. If successful, that program will give the local economy a microchip factory, 2,000 new jobs and an estimated \$1 billion within five years.

Newspapers are already profiting. "It's become a massive category for us in the past year and a half or so," said Jeffrey Green, vp of marketing and sales at the *Tampa Tribune*, which is owned by Richmond, Va.-based Media General Inc. In 1997, the *Tribune* made telecommunications a new national category, raising rates 20 percent and increasing revenue from \$2.2 million in 1996 to an expected \$3 million by the end of 1997, said general advertising manager Joe Gess.

The privately-held *St. Petersburg Times* followed suit with a 9 percent hike, said Paradigm's associate media director, Heidi Slayton. "Our client's budget hasn't changed, and what that means is that we'll do less advertising with the same budget."

The two dailies have taken different approaches to divvying up the designated market area, which covers 4,000 square miles and 10 counties. The *Tribune* is focusing on growing circulation in Hillsborough and Pasco counties, where half the DMA resides, while the *Times*, which dominates St. Petersburg and Pinellas counties, ambitiously looks to cover the entire DMA.



Times' strategy: Give customers special attention via local editions.

Although the *Tribune's* circ is down 13,000 daily and 16,000 Sunday (to 227,570 and 320,083, respectively, as of Sept. 30, 1997, according to the Audit Bureau of Circulation), "We've made up a three-year circulation loss and gained 10,000 in our core marketing area earlier this year," Green said. At the *Times*, circulation was flat, at 321,447 daily and 414,113 on Sunday. A *Times* spokesman, Mike Foley, said the newspaper is pursuing a strategy of consistently providing advertisers with more marketing services. Readers get special attention, too, with 10 daily local sections and twice-weekly neighborhood inserts. —DP

TAMPA-ST. PETE/RADIO After Transformations, 2 Stations Hit Pay Dirt

• AFTER A TWO-YEAR BUYING SPREE, A PAIR of radio industry giants are beginning to reap rewards in the Tampa-St. Petersburg area. In

both cases, progress came after the new owners (who collectively control an estimated 70 percent of local radio ad dollars) made major changes in the nation's 21st largest market.

For the Covington, Ky.-based Jacor Communications—which has become the market leader after a series of acquisitions—good news began to sprout when a new tower for its classic rock station, WTBT-FM, was erected. Meanwhile, after Clear Channel Radio of Austin, Texas, gobbled up the West Palm Beach, Fla.-based Paxson Communications' holdings (making Clear Channel No. 2 in Tampa radio), a format change at WMTX-FM met with local approval.

Clear Channel's remodel of WMTX-FM took the former Mix 96, an AC outlet, and created Star 95.7, a modern AC targeted to women 25-49. The former demographic was adults 25-54. "It's completely focused the station," said general manager Kevin Malone. Malone added that the decision to format-fiddle—which has included changes in talent and a promotional campaign—was also made to distinguish the station from WAKS-FM, the nearly identical, also hot AC.

With little local competition in the new modern AC format, even executives at rival station groups admit that MTX's makeover was clever. In fact, MTX has generated new business into the six-figure range since the switch and revenue is up 20 percent, according to general sales manager Steve Curtis. The station went from a 3.3 rating in the spring Arbitron book to a 4.5 after the summer format switch.

The whole of Tampa can now tune into Jacor's WTBT—courtesy of a new, 1,365-foot tower and the corresponding power increase from 6,000 to 48,000 watts. The station now has total market penetration, as compared with its previous reach of just 40 percent, according to general manager Dan DiLoreto.

WHERE THE DOLLARS GO IN TAMPA-ST. PETE

Local ad spending by media (in millions)

	Newspaper	Spot TV	Outdoor	Total
JAN-DEC 1996	235.0	215.5	20.1	470.8
JAN-JUN 97	155.4	104.1	12.2	271.7

Source: Competitive Media Reporting, BIA Research

September's multimillion-dollar tower increase also saw the station's ad-selling performance skyrocket, said DiLoreto: "As soon as we went up with the tower, there was an influx of advertising," he said. As far as Arbitrons are concerned, he added, "There hasn't been a ratings book yet to quantify the investment." —RF

SAN FRANCISCO/RADIO

Heavy FM Competition, Right Price Spur Sale

• SAN FRANCISCO WILL SOON SAY *ADIOS* TO TWO Spanish-language radio outlets, KZWC-FM and KZSF-FM. But even though the two stations—bought last month by Radio One for \$22 million in cash—will vanish by March, their popular music formats will not be forgotten. The stations' old owner, Sacramento's Z Spanish Radio Network, will consolidate programming from both FM outlets for an upcoming AM project that will air in San Jose and San Francisco, said president Amador Bustos. "We sold for two reasons," said Bustos. "The price was right ... and there's too much competition on the FM band right now. The market is more appropriate for AM [Spanish radio], and it made all the sense in the world to switch to AM."

Though a bandwidth and more specifics have not been announced, the new project will be called KZSF-AM and will incorporate some of the management, sales and on-air staffers from the two San Francisco stations.

Bustos added that the Lanham, Md.-based Radio One initially approached Z Spanish Radio about the sale, which took place after several months of negotiations between the two parties. Z Spanish Radio Network currently owns 22 stations and also broadcasts its programming to 23 U.S. affiliates. —RF

LONG BEACH, CALIF./NEWSPAPERS

'Attractive Package' Seen for Suburban L.A.

• RENALEE PFLUG'S WISH LIST MAY HAVE GOTTEN answered with last month's acquisition of the Long Beach Press-Telegram by Garden State Newspapers. "I'm hoping that the paper will have better coverage of the region, and I certainly hope the increased competition will infuse the paper with better technology," said Pflug, vp/associate media director of Lois/EJL Agency in Los Angeles. The paper isn't on the agency's schedule

now, said Pflug, but that could change if management "did anything to make it easier for advertisers to afford and cover the area."

That's exactly what Jack Findley says he'll do when he takes on the publisher's job today. "I want to evolve the paper into a much more locally focused paper than in the past," said the 45-year-old Findley, who has held advertising and marketing positions for 23 years with the *Dallas Times Herald*, Times Mirror's Southern Connecticut Newspaper Group, Times Mirror National Marketing and, most recently, Charleston Newspapers in West Virginia. "To be successful in a market with big-city daily competition, you have to be intensely local. Do the local stories that nobody else can do. That, in turn, will drive circulation and advertising sales."

At the *Stamford* (Conn.) *Advocate*, Findley helped prepare the paper to become New England's fastest growing Sunday paper and 25th top grossing daily for national advertising lineage.

The Long Beach property is one of the latest acquisitions of MediaNews Group of Denver, which has cobbled newspapers in Southern California that includes the Los Angeles *Daily News* and the San Gabriel Newspaper Group (the *Pasadena Star-News*, *San Gabriel Valley Tribune* and the *Whittier Daily News*). Findley said the synergy will provide the *Press-Telegram* "with a larger scale than in the past, which will allow them to compete for national advertising."

The *Press-Telegram* has sustained a "10-year circulation decline and a rather flat ad performance in recent years," Findley said, but an opportunity exists "to get the paper turned back around in the right direction."

"We'll be able to put together a very attractive package to sell to suburban Los Angeles, which has never been done before," added Findley's new boss, Dean Singleton, MediaNews' president and CEO. —DP

SHREVEPORT, LA./TV STATIONS

Buyers: Family Ties Lead To Ad-Price Collusion

• SOUTHERN RELATIONS HAVE TAKEN ON A whole new meaning in Shreveport, La. Media buyers there, in New York and Dallas collectively are fuming about difficulties they've encountered in negotiating ad deals—and they point to a father-son broad-

cast duo, Thomas and Sheldon Galloway. Problems arise from what buyers characterize as a cozy relationship between the two Galloways' companies and TV stations. "It may not be the same company, but it's the same sales force," said Alyssa Adair, media buyer at J. Walter Thompson in Dallas.

Thomas Galloway's Comcorp of Texas License Corp. owns KMSS-TV, a Shreveport Fox affiliate. Son Sheldon's White Knight Broadcasting owns KSHV-TV, the market's UPN affiliate. Buyers contend that the stations are "sharing information" and that there's "no way to leverage" against their combined clout.



Findley seeks to reverse sour numbers.

"Seltel is always sending out avails [available ad time] together from the two stations. I always have to tell them, 'No, I am not allowed to buy from the same firm,'" said Adair.

Similar price-fixing allegations against the Galloways have surfaced in nearby Baton Rouge. There, the senior Galloway owns Fox affiliate WGMB, and son Sheldon owns WVLA, an NBC affiliate. Buyers have complained

that the two stations have used their joint-sales agreement to operate as one juggernaut station, with ad rates allegedly set by one general sales manager (*Mediaweek*, Nov. 10, 1997).

Angela Betasso, manager at Seltel's Dallas office, which handles KMSS' sales, declined to comment about the Galloway stations' sales arrangements. Joe Sugg, gm at KMSS, also declined to comment, deferring to Comcorp vp Clark White. Neither White nor Thomas Galloway Sr. returned phone calls, and attempts to reach executives at White Knight were unsuccessful.

Buyers in the market also charge that the Galloways reveal confidential commission data to some of the buyers' clients. "They are sending out a gross ratings card and a net ratings card to advertisers," explained Cindy Smith, media buyer for Shreveport-based Kalmbach Advertising. "It shows what we make. It's not ethical," said Smith, adding that previous dealings with the Galloway stations has led her to believe that "probably the rate card is being set by the same people."

While buyers are crying foul, deputy chief of enforcement Edith Wise at the FCC said that no complaints about the Galloway-owned stations have been filed. Senior officials at the Department of Justice's antitrust division have declined to comment on the Shreveport and Baton Rouge allegations. —CB

HOLLYWOOD Betsy Sharkey

Indie on a Fast Track

Kushner-Locke's growing TV and film output has potential partners looking to climb on board



When the dust began to settle in 1997 in the post-Fin-Syn world of Hollywood, one clear fact emerged—nearly all the independent television production houses had been locked up in exclusive deals or sucked into the yawning vortex of merger mania. Ownership of product became an almost manic obsession.

In the midst of the buying frenzy, one of the few major independents to hang on to its freedom was Kushner-Locke, the television and film company formed 15 years ago by Syracuse University fraternity

thing that's not a one-trick pony," says the network executive. "They do a little of everything. It's like a ministudio, except that they usually do it on budget and on time."

"This is our lives," says Locke, 54, who still remembers the neighborhood kids gathering at his house to watch television. His family was one of the first on the block to have a set. "We're hooked to the cart and we pull the cart seven days a week."

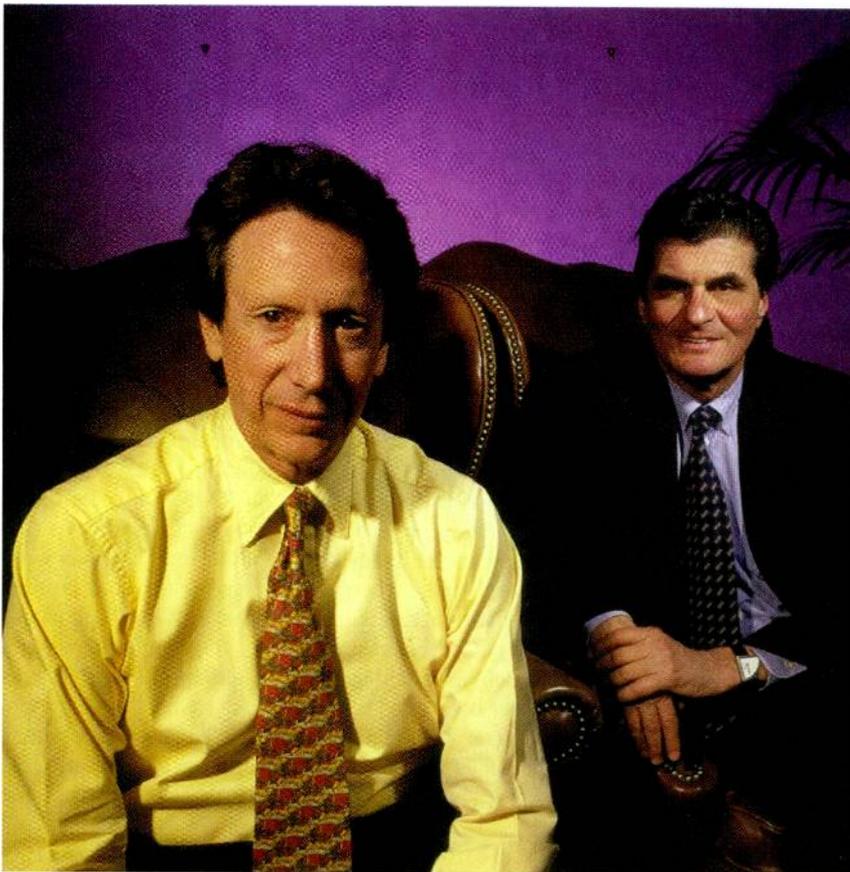
Over the years, the partners have packed the cart with a library of more than 200 titles that one market analyst now values at roughly \$65 million. Their early successes included syndicated product like *Divorce Court* (which had a six-year run), the game show *Con-
traption*, and the HBO football comedy, *First and Ten*.

The company has a growing number of TV series deals, including: *Cracker*, which ABC just picked up for the remainder of the season and is shifting later this month to a new time slot on Saturday nights at 9 p.m.; *Mowgli*, a live-action kids show with a 26-episode commitment from Fox and co-produced with Franklin/Waterman; the syndicated series *Mike Hammer*, starring Stacey Keach, another Franklin/Waterman collaboration; and *Air America*, now in preproduction. Kushner-Locke is also behind the made-for-TV movie series following detective Jack Reed, played by Brian Dennehy, as well as a steady stream of TV-movie projects for all the networks.

Locke and Kushner have also moved to expand their bank of creative relationships for their television product, wooing respected names like Robert Altman, who has a Kushner-Locke series in development with *Doonesbury* cartoonist Garry Trudeau for ABC. The series, which has the working title *Killer App* and is set in Silicon Valley with a *Dallas* sensibility, is the second production K-L has done with the director. The partners also produced

Altman's critically acclaimed but short-lived drama/anthology of last season, *Gun*. And with *Mousehunt* director Adam Rifkin, the partners have both a series in development for Fox and two films in production.

Beyond the Rifkin feature deal, the company is also



KIM KULISH/SABA

brothers Peter Locke and Donald Kushner that Wall Street believes will be a hot ticket in 1998. At least one veteran network TV executive, who has dealt with the company on more than one movie-of-the-week project, agrees. He predicts Kushner-Locke will emerge as one of the more tempting acquisition targets on the horizon.

"Peter and Donald have managed to create some-

Packing the cart: Locke (left) and Kushner have a library that has been valued at \$65 million.

expanding its presence in the feature film arena with projects underway with John Landis, Ted Demme, Ron Shelton and Joel Silver/Richard Donner, among others. These high-profile alliances have led to speculation that Kushner-Locke may soon be in play. Among the rumors swirling around the company is one that negotiations are underway with a major studio on a co-production and distribution deal that would radically up Kushner-Locke's feature film profile while allowing the studio to retain its independent status.

On the business side, the company is seen as financially conservative and well-managed in an industry that is known for its excesses. The company, which went public in 1988, has seen its line of credit at Chase Manhattan Bank go from \$40 million to \$60 million in the last 16 months based on its financial performance. Less than two years ago that credit line, at a smaller bank, was just \$14 million. Now K-L has brought in a specialist to sort through offers of everything from partnership to acquisition that are coming over the transom as the partners plot out a strategy for the future.

Both Locke and Kushner come at the industry from a pragmatic point of view. When they sensed an opening in the international market a few years ago, they moved virtually overnight into full-scale international co-production deals.

"In the last five years we've shot in Canada, Mexico, Costa Rica, Australia, New Zealand, England, Scotland, Wales, the Czech Republic, Romania—16 films in Romania—Estonia, Bulgaria, Israel, South Africa and Mauritius," Locke says. The partners visited all the locations to scout the filming environment and to set up co-producing arrangements. "We look for the economics in the deals," Locke says. "The actors are going to pick up the same sword, wear the same outfit, ride the same horse whether we ride in England, Canada or the U.S. But if the director can get two more weeks of shooting for the right price, why not Romania?"

At the moment, Romania it is. Kushner-Locke is in the country shooting a big-budget theatrical film, *Beowulf*, starring *Highlander* star Christopher Lambert.

"When you're a small company, you can move fairly quickly to run into the areas that you believe you have an opportunity in," says Locke. "We formed KLC/New City [Tele-Ventures, in 1995] in the domestic area, and under that we have acquired or made 107 films in the last 24 months for domestic television use only. We got into that because we perceived there was going to be a more difficult time in home video but a burgeoning cable and pay cable television appetite, and we wanted to fill it."

KLC/New City has done much to increase the company's profile, with Kushner and Locke pushing to do

deals with top talent both in front of and behind the camera. Much of the product has become HBO originals. Among the more significant projects were several world premieres for the pay cable network, including Oliver Stone's *Freeway* and the 1996 hit *Last Time I Committed Suicide*, starring Keanu Reeves.

The partners also identified family programming as a growth area. It's a genre they already were well rooted in through their production with Hyperion of the animated hit *Brave Little Toaster*. In addition to two new *Toaster* sequels currently in production for the Disney Channel, Kushner-Locke has produced or acquired 25 family films in 24 months, including two major theatrical releases in the live-action arena: *The Adventures of Pinocchio* (featuring *Home Improvement* star Jonathan Taylor Thomas) and *Andre*.

Kushner-Locke is "like a ministudio, except that they usually do it on budget and on time," says a network TV executive.

One critical component of the company's success has been its strategy of hanging on to distribution rights whenever it can. That began happening internationally first, through the coproduction deals, and now K-L retains ownership of most of its product.

"The plan of taking over our product and going downstream has always been there," Locke says. "The banking [arrangement through Chase] has been a huge element in allowing us to do that."

Both Locke and Kushner intend to position the company so that it can continue turn on a dime, even as the operation has picked up considerable bulk to accommodate the relatively breathless pace of growth over the past two years. Though the partners want to expand their feature-film production, they still see significant opportunities in television.

"I keep waiting for a big price break in the networks," Locke says, "where the networks say I can't stand the price anymore, this is too expensive, and I've got to do my programming more cost effectively because I'm not reaching enough people." He is keenly aware of the erosion in the broadcast networks' audience share. "Maybe [a] network needs to have such high quality—to have David Kelley, and *NYPD Blue* and shows like *Cracker*, which is a great show that also costs a lot of money. But I don't understand that in terms of cost efficiency. It seems looking forward that as the shares lessen, something has to give."

And when that happens, Kushner-Locke plans to be there. ■

WASHINGTON

Alicia Mundy

Judgment Day at the FCC

A federal court sharply criticizes the commission for its handling of the Orion/Lee radio case



In a tough and sharply worded ruling, a federal appeals court in Washington recently reversed the Federal Communications Commission's decision to take away veteran broadcaster Zebulon Lee's license to operate radio station

WZLS-FM in Asheville, N.C. In its Dec. 19 opinion, the three-judge panel said that the FCC had ignored the public interest and its own recent precedents. The appeals court ordered the FCC to reinstate the 86-year-old Lee and his company, Orion Broadcasting, as the interim operators for the WZLS license.

Noting that the court only reverses an FCC decision if it is "arbitrary," "capricious," or "not in accordance with law," Judge David Ginsburg wrote: "The Commission's decisions in this case clearly fail to meet even this deferential standard."

The court ruled that Lee and Orion acted reasonably when they completed building their station and

lic file on the Orion matter suggested that the Highlands case not be raised in the FCC strategy because it could backfire. In interviews with *Mediaweek*, then FCC chief of staff Blair Levin said the Highlands case had no bearing on the Orion/Lee case and that the discovered memo was inconsequential. But the appeals court made it clear that the Highlands case was part of the FCC's undoing, when it shut down Lee, who was on the air and providing local service.

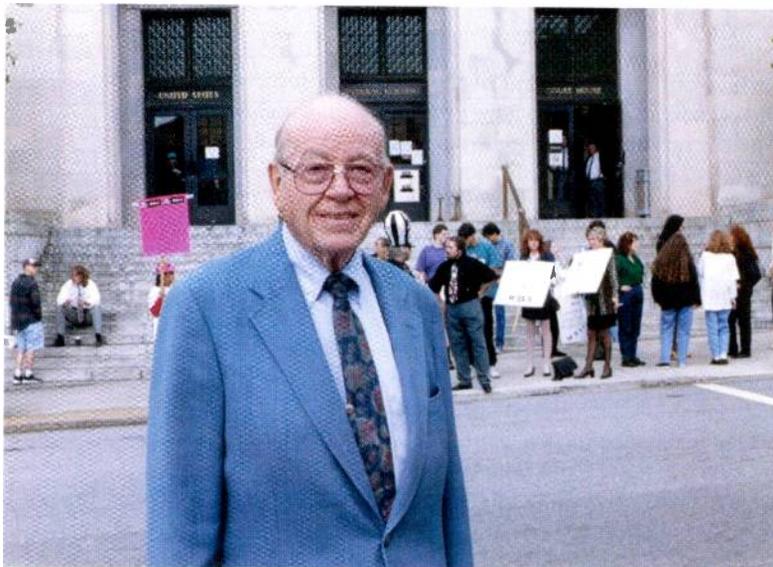
"The recision disrupted that service, in derogation of the very interest that the [FCC] had sought to protect when it permitted all other stations broadcasting as of August 4 [1994] to continue doing so," the court said.

The ownership dispute between Orion and the Biltmore Forest consortium (BFRI) was thrown into limbo along with dozens of other radio cases in 1994, when the same court ruled in the famous Bechtel case that the FCC's comparative standards for determining license awards were unfair. But in last month's decision, the appeals court strongly reprimanded the FCC for not explaining "why—or even whether—it thought BFRI would better serve the public's interest" in operating the Asheville station. The court noted that "three of the four applicants in the BFRI consortium had been rejected as licensees in one way or another for lack of integrity" by an administrative law judge. In interviews with *Mediaweek*, FCC lawyers had dismissed the relevance of the law judge's ruling.

The court also said that "the equities received short shrift" in the Lee case, adding that Orion had successfully defended its license for four years at the FCC and that Lee's investment in building the station weighed in his favor.

Betty Lee, Lee's wife and the station's vice president, was overcome when she heard the decision. "I am still crying," she said on the afternoon of Dec. 19. "It's the best Christmas present." She added that she, her husband, and their son Brian, the station manager, were all "very down this morning, before we all came to work." But as she talked, former staffers and well-wishers crowded into WZLS' offices and its silent broadcasting booths, yelling, hugging and singing Christmas carols.

One question that lingers is why the then FCC general counsel, William Kennard (now chairman of the commission), and his deputies reversed their own staff's four previous decisions favoring Orion and Lee. One of the owners at BFRI is a black Congressman, Mel Watt, (D-N.C.), a well-known party activist. When Kennard was undergoing hearings last fall to become the new FCC chairman, he denied that Watt's participation influenced his decisions. However, Kennard, who also is black, has stated strongly that he wants more minority ownership in broadcasting; BFRI says it is minority controlled. Lee is white. One of Lee's attorneys, Wright



ROB AMBERG

Eyeing a comeback: Lee has asked the judges speed his return to WZLS.

went on the air in 1994, supported by several authorizations they had received from the FCC. The court said that when the FCC canceled Lee's interim license—after he had been on the air for almost three years—the action violated the precedent the commission had set in another matter, the Highlands case. The FCC's act, said the court, was "inconsistent with its own recent decision permitting another broadcaster to continue operating on an interim basis."

Last June, *Mediaweek* reported that a 1995 internal memo from the FCC general counsel's office that was accidentally placed in (and then removed from) the pub-

Andrews, said the FCC's move against Lee seemed part of an unwritten "affirmative action" policy. Kennard has declined to comment on this matter.

Interestingly, the court also said that "Orion's license would probably have become final long before our decision in Bechtel unsettled the matter if only the rejected applicants had not, as the Commission found, filed 'repetitious' appeals in order to debate matters on which [the FCC] had already deliberated and spoken."

Attorneys at the FCC declined to comment on the record about the order, but one said the court's ruling was "so tough" and "so detailed" that it would be difficult to see how BFRI could challenge it. However, a lawyer for BFRI on Dec. 29 filed a 26-page brief opposing the court's ruling.

"This is a sad and regrettable effort to reargue this case ad infinitum, ad nauseam," said Steven Leckar, Lee's lawyer.

Although the court said Lee must be reinstated at WZLS, it did not issue an expedited order. The court noted that the FCC has said it will make a final decision on the case in February. However, in a Dec. 23 letter to the court, an FCC attorney wrote that the commission probably will not reach a conclusion until the spring. Therefore, the attorney said, in order to prevent further injury to Orion and Lee, the FCC will not oppose an expedited mandate to put Lee back on the air (normally, it could take up to 45 days to do so). Lee's lawyers have filed a motion for an expedited mandate.

Lee's is not the only overdue radio case. On Nov. 25, the commission and new chairman Kennard held a hearing on how to dispose of 325 radio cases awaiting decisions—and in particular how to deal with the 25 "hard" cases like Lee's, which went through the FCC hearing process. In last August's Balanced Budget Act, Congress gave the FCC authority to clear up this backlog by sending all the disputed cases to auctions. But several senators, including Jesse Helms (R-N.C.), opposed that move because it added a new burden for applicants such as Lee, who first applied for his license in 1987 and has already paid about \$500,000 in legal fees. Helms refused to let Kennard's nomination go to the Senate floor until Kennard promised to review the matter.

In his Dec. 29 motion, BFRI attorney Stephen Yelverton argued that "the FCC's ex parte rules have been violated to benefit Orion" by Sen. Helms' involvement, even though the court did not mention any political intervention in its ruling. Yelverton asked the court to order the FCC to take the WZLS case to auction. In late November, BFRI filed an ethics complaint against Helms.

A spokesman for Helms said last week: "This is ridiculous. Any senator can question a federal agency and can help a constituent." (Lee, incidentally, is a

longtime Democrat.)

BRFI also complained in its brief that Lee had issued a fund-raising letter because of "unfair treatment by the FCC," in which he had made "emotional and overtly partisan political and racial appeals."

Concerning his client's letter, attorney Leckar said: "There is no racial component to his fund-raising letter whatsoever. Besides, what does a fund-raising letter have to do with the legal arguments on which the court ruled?" In his answer to Yelverton's motion, Leckar said: "It will become abundantly, painfully clear that BFRI's opposition is just a disagreement with the court in an effort to have the last word."

Yelverton told *Mediaweek* last week: "This issue of the politicization of this case will remain front and center. We do not think Sen. Helms should have intervened at the FCC." (In 1996, Helms wrote the FCC, asking the commissioners about their "outrageous" decision to grant interim operating authority for WZLS to BFRI.)

Yelverton added that if the FCC ultimately rules in Orion's favor, BFRI will "litigate."

Commissioner Susan Ness, the only incumbent on the five-member FCC, said she is concerned that auctions, while quick and efficient, ignore the equities that already exist in some of these outstanding radio-license cases, including Lee's.

The FCC did not explain "why—or even whether—it thought BFRI would better serve the public's interest," the court noted.

New FCC commissioner Michael Powell, like Kennard, has said he wants to see more minority ownership of stations. However, Powell has noted that proposed ideas such as "minority credits" for female and minority owner applicants in auctions might not pass legal muster. In addition, Powell has said there are several issues to be addressed: What benefit does minority ownership bring? More minority on-air talent or staff? More minority or local-oriented programming?

In the Orion/Lee case, these issues became important because two months before BFRI took over the Asheville station from Lee, the company entered into an agreement with national broadcasting giant Capstar to provide almost all of the station's programming. After negative publicity, Capstar withdrew from the deal. However, once BFRI took control of the station, it began buying packaged programming from a company in Florida. Lee had done all his own programming on WZLS, including album rock, and had aired many local events, including high school sports. ■

Kids
upfront

Changing of the Guard

By Eric Schmuckler
Illustration By Rob Dunlavey



In children's television, millions of viewers and dollars flick around as readily as the push of a remote control button. The lead in kidvid has changed hands three times just in this decade, from Disney's beautifully drawn syndicated shows to the rock'em-sock'em Fox school to the Nickelodeon kids-eye-view that has enthralled a generation of moptops. Nick sports a mind-blowing 56 percent of all kids viewership and Fox retains a slim Saturday morning lead. But television is a business of trends. People want to know which way the wind is blowing.

Kids TV is witnessing a changing of the guard, with longtime leaders Nick and Fox under siege. Nick essentially plateaued in ratings this season, and some people wonder if the gathering competition ensures the net has nowhere to go but down. At Fox, boss Haim Saban must reverse a three-year decline while launching a Fox Family basic cable service, all under financial and affiliate pressure.

The upside appears to be elsewhere. Time Warner's kid assets are clearly poised for growth—both Cartoon Network and Kids' WB are adding homes, viewers and programming. Disney, long moribund in kidvid, has come back to life: ABC is within striking distance of Fox on Saturday and the Disney Channel is becoming a force.

A year ago, Gary Krisel, co-head of kids at DreamWorks, asserted that distribution was king—Nick and Fox outdistanced their rivals by the strength of their delivery systems as much as anything. "Now the playing field is getting more equal," he notes. "Fox has strong distribution, but there's only so far you can go with that. You can be on top of the world and then go down 25 percent in a season. No one [on Saturday] has fabulous ratings—a 4 rating is nothing to be excited about. For Nick, so much of their success has been about branding and loyalty to kids. The next increment will be about hits."

Minor kids players are adrift. UPN was rumored to be exiting the kids game a month ago, but now the network is buying cheap library product so it can hold the real estate. CBS, which proved lackluster educational shows will fail, may lease out its kids time. A network executive who would not speak for attribution says, "We're not going to hand it off. If we make a deal with a producer or an advertiser for an hour, that's not so different."

Control over programming has tightened. Warner supplies Warner, Disney supplies Disney and Nick is readying its own Los Angeles animation studio, leaving independent producers stranded. "It's more difficult than ever to attain distribution," says Sander Schwartz, vp of children's programs at Columbia-TriStar, which

has *Men in Black* on WB and next season's *Godzilla* for Fox. "License fees, when they're to be had, are falling." Other producers report fees of \$200,000 or less for quality animation costing \$550,000 to \$600,000 a half-hour.

So far, the three-hour educational requirement has changed the kids airwaves barely at all—Fox and WB scrape by with library product, ABC employs a batch of consultants to confer educational blessings on *Doug* and *101 Dalmatians*, NBC straight-facedly offers teen sitcoms and basketball promotion and CBS committed ratings hara-kiri. It will take time for the nets to crank up their efforts or for Beltway advocates to accumulate the ammo to ambush them.

January marks an unusually early beginning for the kids TV year, with new schedules, affiliate meetings, the Toy Fair and the advertising upfront looming. The dynamics of that upfront in the midst of thunderous change will be treacherous (*see sidebar, page 32*). Below, *Mediaweek* talks with executives at the major kids companies about their strategies on the eve of battle.

Nickelodeon



Nick—Top of the Heap. We should all have such problems as owning 56 percent of the market, but Nick is clearly in a new position—it is a mature business. Consider: In the fourth quarter of 1995 (through mid-December), its kids rating rose 35 percent; in 1996, they rose 11 percent; in 1997, they gained just 3 percent. Throw in gains in its universe and the net's delivery was up 5 percent this fall, a far cry from that heady double-digit growth. Mean-

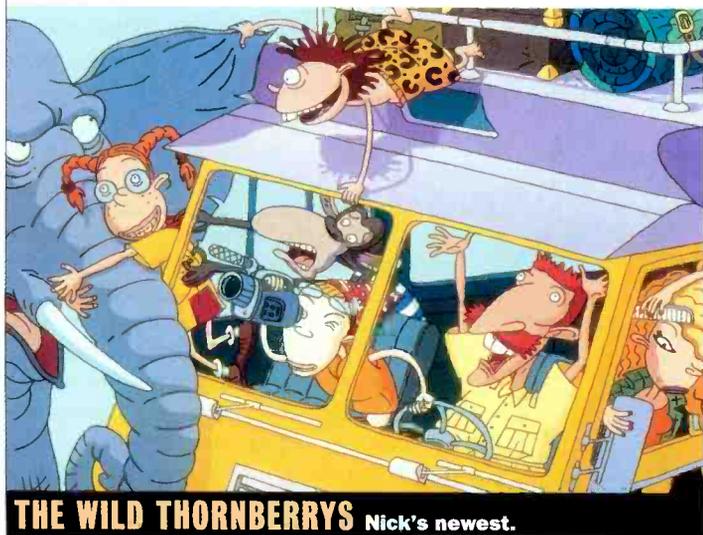
Kids upfront

while, on Saturday morning and weekday afternoons, when it faces increased competition from ABC and WB, ratings have slipped. Has the mighty Nick finally peaked?

President Herb Scannell ducks that direct question. "We're well set up for the future," he replies. "It's all relative. Despite the gains of Cartoon Network and other competitors, Nick is still growing. Can it grow further? I don't know. But we'll continue to be the preeminent kids player."

"I think our programming is stronger than ever," he continues. "*Hey Arnold!* is a monster in prime; *Angry Beavers* is hot; our game show *Figure It Out* is doing a 2 or 3 rating; *Allen Strange* is giving us our highest SNICK numbers ever at 9:30. [In preschool], *Blue's Clues* is doing 40 and 50 shares among 2-to-5-year-olds. We've got a body of shows we've yet to move from weekends to weekdays, like *Alex Mack*, *All That*, *Arnold* and, in two years, *Angry Beavers*. And with our new animation studio, opening in March, we'll have a dozen new series over five years, starting with three next year. We've got the tools and we've got great product flow, but at the heart of it is a relationship with an audience that's been built over 18 years. For anyone coming in, it's not as easy as just saying 'We're doing it too.'"

The net expects to gain from this fall's prime-time expansion from 8:30 to 9 p.m.—previous daypart moves like Nick Jr. and the first prime-time gambit helped juice the entire net. New prime-time shows include *The Wild Thornberrys*, from Rugrats kingpins Klasky Csupo, and Scholastic's *Animorphs*. The latter is a straight license deal, which is unusual since Nick has in recent years been able to extract ownership in every show on its



THE WILD THORBERRYS Nick's newest.

air. Similarly, Nick is going partners with DreamWorks to break into action-adventure. Says David Simon, Dreamworks' co-head of TV animation, "We're developing together from scratch. It's truly a collaboration, not your usual client/provider relationship." Many observers, though, detect a strong sense of need at two outfits that have been extremely reluctant to share ownership. "It wasn't about 'How do we find distribution?' We're not here to achieve volume," says Krisel. Scannell says Nick has always done a "mix and match" of deals, but cites only *Alex Mack* as a shared-equity show over the last five years.

Some charge that Nick has fallen into a creative trap. "When you look at a show like *Angry Beavers*," says Jon Mandel of Grey Advertising, "you see their tonality is changing—it's more negative. They were always edgy, but their new stuff is edge for edge's sake. We're seeing inherent potential weakness." Scannell says recent shows like *Kablam!* and *Blue's Clues* show "the spirit of innovation that pervades Nick. *Thornberrys* is kinda special—it's a family on a perpetual safari. We really wanted to do something with broad appeal. Yes, there is a different level of competition these days, but we did plan for this."

Fox Kids Network



Haim Saban

Fox—As in 'crazy like a...' *The Wall Street Journal* recently dubbed Haim Saban "the Walt Disney of the 1990s," a comparison he finds "very humbling, to say the least." But in the last six months, the irrepressible Israeli has assembled a kids empire in partnership with Rupert Murdoch's News Corp, taking control of Fox Kids Network and acquiring the Family Channel for \$1.9 billion. It's a high-risk gambit, but Saban says, "It's only a matter of time. We'll be No. 1 within 12 to 24 months from August '98." The concerns people raise—about money pressures, affiliate defections, creative vulgarity—he waves them away impatiently. Welcome to the Wonderful World of Haim Saban.

"Everyone knows the kids business is cutthroat," announces Saban, one of its most cunning buccaneers. "It has been driven, unfortunately, by distribution and only then by programming and marketing. We're well set as far as distribution goes—we have a tool no one else can duplicate, with 97 percent of the country for 19 hours per week and the Family Channel [in 70 million cable homes]." Despite Nick's dominant position, Saban sees opportunity galore. "From 6 a.m. to 6 p.m., 21 percent of all kids watching TV watch Nick, 4 percent watch Toon, 4 percent watch Disney—71 percent are not watching dedicated kids channels. That audience is available and ripe for the taking. Of course," he adds with a laugh, "if someone finds the next *Power Rangers*, all this is out the door."

The cable strategy: From 6 to 6, give or take an hour, everything will be kid- and family-friendly. "Nothing FV," he assures, referring to the "fantasy violence" tag. After 6 p.m., the net will target young adults. At least half of the schedule will be original out-of-the-box, he says, though that distinction grows hazy. He picked up *Shining Time Station* from PBS and MGM's syndicated *All Dogs Go to Heaven* and ordered new episodes of each. "An original or an acquisition?" he asks. Other pickups include *Heathcliff*, *PeeWee's Playhouse*, FCN-owned shows like *Bobby's*

THE RATINGS BEHEMOTH!

HE COULDN'T
VOTE!
HE COULDN'T
DRINK!
YET HE AND
HIS MINIONS
RULED THE
AIRWAVES!

Dexter's Laboratory has led Cartoon Network to the Mother of all growth spurts.

He and the other new Cartoon Network Originals – *Cow and Chicken*, and *Johnny Bravo* – have increased delivery among kids age 6-11 a whopping 117%,* while the Network's overall delivery among kids age 6-11 jumped 78%.**

And with the introduction of a hoard of new programming in 1998, you can expect this carnage to continue.

So as you battle your way through the Kids Upfront, keep in mind the awesome drawing power of Cartoon Network.

Failure to do so could really tick off a certain boy genius we know.

**CARTOON
NETWORK**

Source: Nielsen Media Research. *Three program 6-11 avg. delivery for Q4 97 vs. same time period previous year Q4 96. **6-11 total day avg. audience Q4 97 (mo 12/14/97) vs. Q4 96. TM & © 1997 Cartoon Network, Inc. Dexter and all related characters and elements are trademarks of and copyrighted by Hanna-Barbera Cartoons, Inc.

Kids upfront

World and *Eek! the Cat* and a strip of Saban's new *Captain Kangaroo*. Competitors are unimpressed—Nick passed on *Shining Time Station*, for example.

Fox's once-dominant broadcast lineup is limping, down 22 percent on Saturday and 14 percent on weekdays. Weekdays have been dragged down by 30-percent-plus drops for Saban's *Power Rangers* and *Beetleborgs*, and *Goosebumps* is flaming out fast. "We were very boy-focused and took our eye off the ball," Saban explains. "We need to look at what we built our audience on and expand on that." New animated shows next season include *Godzilla* and *New Line's Lost In Space* (WB passed on this in-house property). Weekdays get a live-action weekday strip named *Mystic Knights of Turner Nog* that Saban pitches as "*Hercules* meets *Jurassic Park* with dragons."

Affiliates, advertisers and producers have wondered about News Corp.'s long-term commitment to the kids business over the air. Some Fox affiliates would love to bail out of kids. "If we had to settle for these numbers for the long term, there's some truth to that," allows Roger Ottenbach, gm at Fox affiliate KCPO in Seattle. "I don't think we're ready to pull the plug by any means, but there is a real concern among affiliates that Fox will eventually take kids fully to cable. We're just kinda hoping they can find something—one program can do it." Says Jamie Kellner, head of the rival WB, "Everybody here thinks Fox will eventually convert its kids to a cable net. As the kids business has become tougher, a lot of stations could exploit that 3-to-5 block and make more money."

Most affiliates reached for this story, though, are standing fast. "Any broadcaster would be concerned with the slippage, but our bottom is still No. 1," says Harry Pappas of Pappas Broadcasting. The kids net is invariably linked to the overall Fox affiliation agreement, adds Dan Sullivan of Sullivan Broadcasting: "It's a partnership. There are things about it you like and things about it you don't like. We don't stay in kids because Fox tells us to—we stay in it because it's a good business. I don't want out."

At the station talks preceding NATPE, Fox is expected to offer its affils—who are profit participants in the network—a taste of cable money; they may also get an option to cash out of the network in exchange for a lump sum and an agreement to carry the programming for a certain period. (Some speculate this payment could get rolled into an NFL surcharge that Fox chief Rupert Murdoch will likely levy on affils once he renews his football contract.) "We're very close to a deal that will make our affiliates extremely happy," says Saban with characteristic zest. When you are a Fox affiliate, he adds, "you don't get to choose what you take or don't take—this is not a pick-your-choice menu. Despite the wishful thinking of some of our com-



NEW CAPTAIN KANGAROO warm and fuzzy.

petitors, I'm very confident this distribution is not going anywhere. This is an opportunity [for News Corp.] to expand, not to shift—it's a big difference."

Saban paid a rich price for the cable net and most everyone expects it will deliver minuscule ratings, leading to questions about how long he can keep the venture afloat. Saban dismisses talk that his financial back is against the wall. "We're gonna make a fortune from Day One," he announces. A public offering "is not at the top of my priority list," he says.

Kids TV experts are fascinated by Saban's big kids play, but curiously split on his prospects. Many scoff at his creative eye; everyone admires his moxie; few will count him out. "He's going out there with a library that's not traditionally good product at a time when the bar on kids TV has been raised," says a competitor. "He thinks like a syndicator, not an innovator. There's a joke—if you want to get a number, do kids wrestling. Haim would do that."

"That he's demonstrated no taste is no predictor of the future—he hasn't had to," notes Dreamworks' Krisel. "He's everywhere, chasing everything. If he chooses seven versions of the *Power Rangers* that don't perform, you can predict where that goes. But I wouldn't count Haim out, ever." Adds Jon Mandel, "I can't believe I'm saying this, but this guy is too smart not to figure this out."

Saban knows he's tagged as a "schlockmeister," as he puts it, but that shouldn't tarnish his chances now. "When something [like the *Power Rangers*] becomes so big, so quickly, it overshadows everything else. But 85 percent of our catalog is soft product. None of them will do a *Power Rangers* number and no one will talk about them that way. Why would we pay \$2 billion and put on schlock—where's the logic?" he concludes. "I've been making money since I was 14. You think suddenly I went brain dead? Trust me."



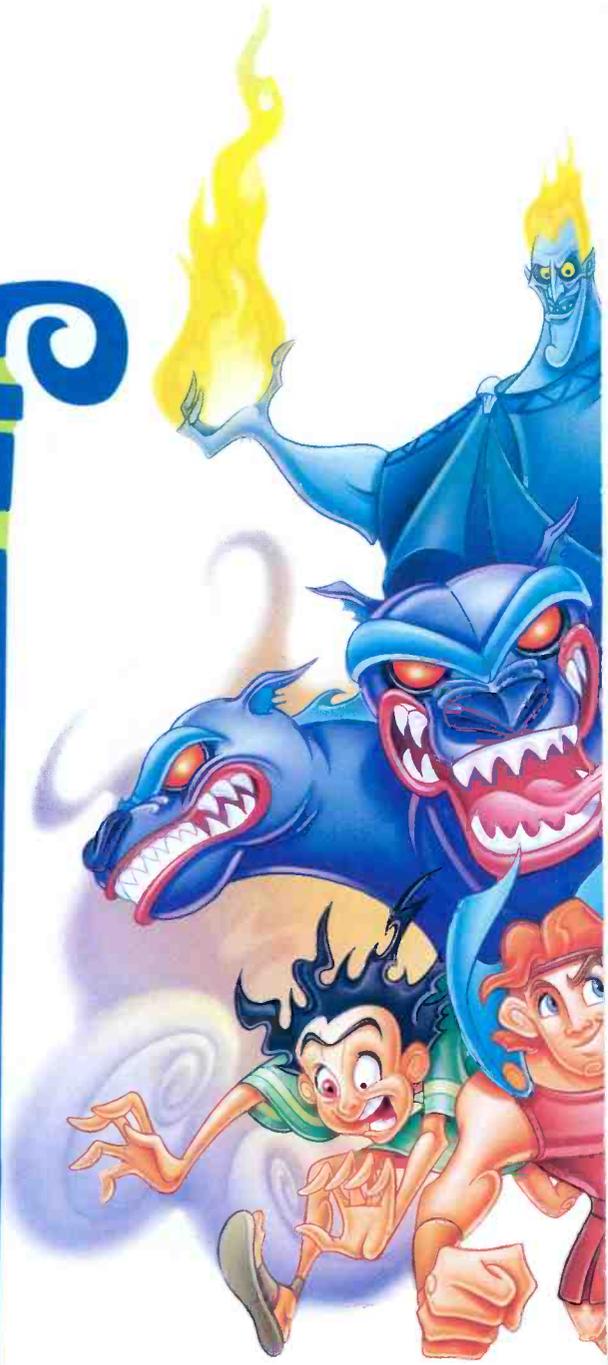
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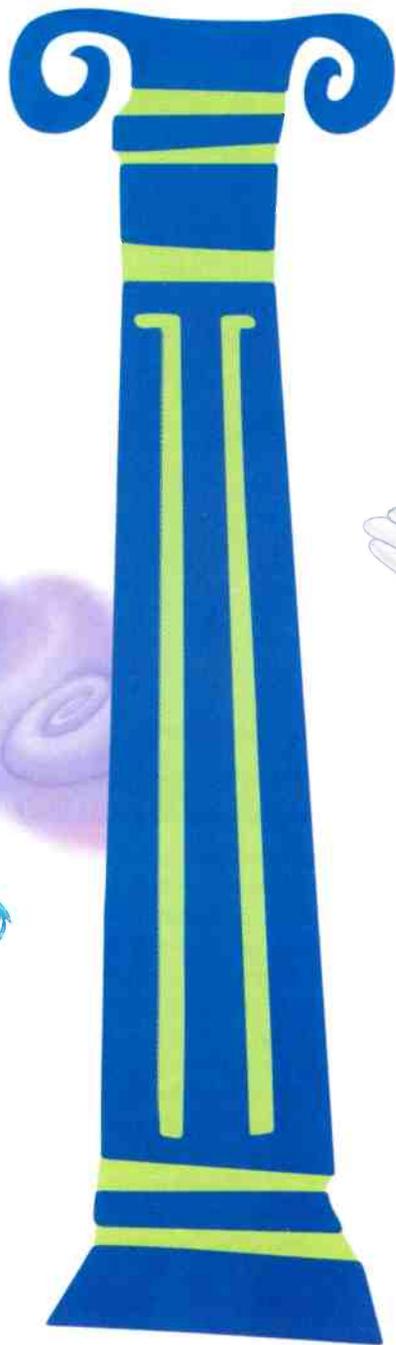
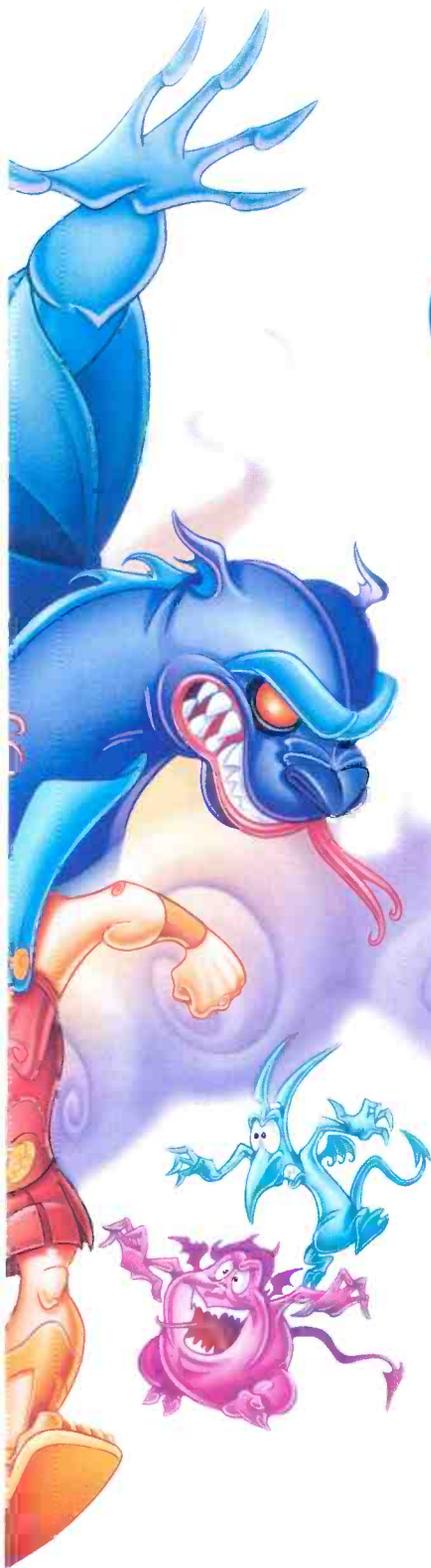
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Kids upfront

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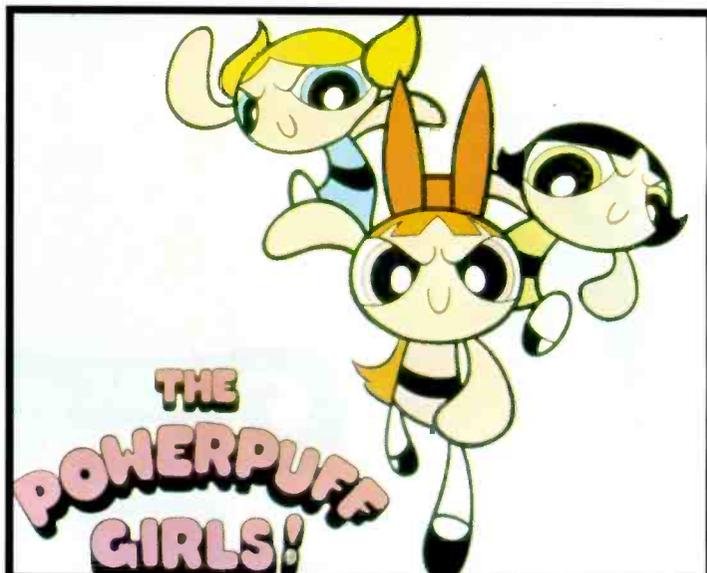
Time Warner—New kids on the block. It's all coming together this season for Time Warner's two big kids TV assets. Kids' WB and Cartoon Network both made significant strides in reach and in ratings. With relatively small numbers, neither is a full-fledged player yet—and that's the beauty of it.

Kids' WB grew a gratifying 25 percent to a 2.1 rating on Saturday this season, powered by its one-two punch of *Superman* and *Batman*, plus a muscular performance from *Men in Black*. In doing so, it snatched the action mantle from Fox. "There was a little window there for us," says Jean MacCurdy, head of Kids' WB and Warner's TV animation. "We may be expanding on it." *Wonder Woman* and *The Flash* are the leading new superhero contenders. Warner's comedy shows have suffered, and MacCurdy has focused on the scripts to "make sure the humor is not too hip for the room."

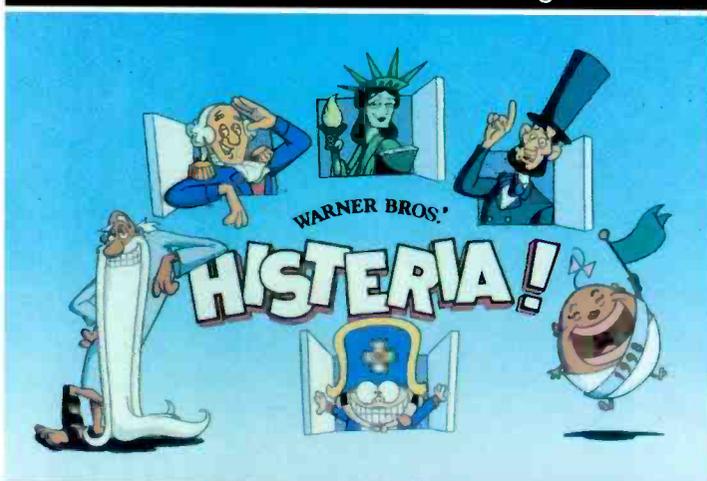
The big enchilada next year is *Histeria!*, a \$30-million-plus educational strip from *Animaniacs* mastermind Tom Ruegger. "We think he's created some great characters, like George Washington as a stand-up comedian," MacCurdy says. Some insiders are concerned the show's clearly educational content may jeopardize its ratings. "Either you do it or you don't. We took this challenge seriously," she replies. MacCurdy, who also oversees production for Toon, may soon have some help—deposed Fox Kids boss Margaret Loesch is believed to be considering coming to WB to share the job with her long-time chum, who wants to move to London eventually. Loesch, who is prohibited from talking to Fox competitors until after the kids upfront is done, was unavailable for comment.

WB's rating gains have not yet brought it back to its performance two seasons ago, and its new weekday afternoon lineup is barely on the board. "We still have a very immature distribution system," says Kellner. "That's our upside. In September, when we launch [the cable-based] WeB, we'll add 100 stations and 10 percent of the country. We can finance long-term—we have the first window and our Turner partners have the second window."

Toon has clearly turned the corner. Its coverage grew 50 percent last year, to 48 million homes. Ratings are up sharply—Toon



POWERPUFF GIRLS Cartoon Net's offbeat original.



HISTERIA Kids' WB goes for the mind.

jumped 38 percent, to a 1.8 kids rating, in its universe in the fourth quarter versus a year ago. With the rising household base, delivery skyrocketed 98 percent. Prime time showed similarly striking gains, powered by Toon's first wave of original series, including *Dexter's Laboratory*, *Johnny Bravo* and *Cow & Chicken*. "Our originals are really doing their thing, giving kids a reason to check out Toon," says president Betty Cohen. "It's like lighting a fuse. We run 'em four times a week each, so they contribute to a lot of dayparts. People wish they could launch three shows as well as we did—usually you hope for one or two to work." For next year Toon has ordered three new series, including *Powerpuff Girls*, an off-beat action-comedy show, and it will take *Dexter* and *Cow* to strip.

One close observer says "Toon's biggest weakness is the amount of originals. They don't put a new show on until November, so it's a year of stunting." Cohen counters: "It's not just about being new. The *Flinstones* did a 2 [rating] the other night. Some new shows fail very badly." The net is receiving an influx of recent Warner shows, led by *Batman* and *Beetlejuice*. "A show like *Batman* can do a lot for us," she says. "Ultimately, your originals define your point of view, and ours are different from one another and from anything else on TV. Our shows are developed for 8

This Upfront Season... You Grade 'em!

Kids' report card

Kids' WB!	Ratings				Programming		Distribution		Corporate Commitment		Upside
	Growth	Original episodes	Quality	In-House production	Control	Upside	Multi-Daypart Cross Promotion	Multi-Tiered Character Marketing			
	<input checked="" type="checkbox"/>										
ABC	<input type="checkbox"/>										
Bohbot/ Eyemark/ Saban Synd.	<input type="checkbox"/>										
Cartoon	<input type="checkbox"/>										
CBS	<input type="checkbox"/>										
Disney Synd.	<input type="checkbox"/>										
Fox Family	<input type="checkbox"/>										
Fox Kids	<input type="checkbox"/>										
Nickelodeon	<input type="checkbox"/>										
UPN	<input type="checkbox"/>										

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Kids upfront

p.m., not for Saturday morning. Just like a *Bugs Bunny* cartoon works on different levels, we're trying to make the network operate on different levels. I'm just glad we got started and established early."

Disney/ABC



Geraldine Laybourne

JOHN ABBOTT/ABC

Disney—The Mouse Roars Again. With ABC knocking at Fox's door on Saturday morning, Disney has pulled off a startling about-face. "I expected we'd eventually get an audience," says Gerry Laybourne, president of Disney/ABC Cable. "Within our first four weeks on the air, we had the No. 1, 2 or 3 shows on Saturday in various weeks." ABC is up 37 percent, to a 3.4 (Fox draws a 3.8), led by its *One Saturday Morning* block of Nick-alikes: *Doug*, *Pepper Ann* and *Recess*. *Winnie the Pooh*, which has become a hot girls license, and *101 Dalmatians* are also pulling their weight. Laybourne expects just some "fine-tuning" this fall. *Hercules* is the big new show, for Saturday and syndication. "It's not what you'd expect," explains Barry Blumberg, exec vp of Disney TV Animation. "This is comedy action, not a boys action show. We have dozens of original songs, lots of celebrity voices. Even though it's set in ancient Greece, the storytelling and emotions are incredibly contemporary."

Rumor has it that ABC wants to annex part of Sunday mornings for more children's programs, though many affiliates air paid religious programs there. "We'd love to do that," Laybourne says. "We don't have enough shelf space for all our ideas. I don't think it's being actively discussed [with affiliates], but it could be at some point." Disney retains a bit of shelf space in syndication through its deal with Kellogg and the Leo Burnett agency. The lead show, *101 Dalmatians*, has pulled a decent 1.9 rating, but there is widespread skepticism the block will continue as is after the two-year deal runs its course next season.

The Disney Channel is on a roll. Carried in 30 million homes, five-sixths of them basic, it added a million basic subs a month last year and expects the same this year. Ratings are up 20 percent among kids for the year, to a 1.8. Prime time gained twice that, propelled by a strong family movie package. "We are an inclusive network," explains president Anne Sweeney. "We made a serious commitment to kids and families. There was a gap that needed to be filled and the Walt Disney Co. can do this better than anyone else." Sweeney has begun salting in original series, such as the nature show *Going Wild* with Jeff Corwin, with sever-



BEAR IN THE BIG BLUE HOUSE a Disney Ch. original.



PB&J OTTER from the makers of *Doug*, on Disney Channel.

al more in the works.

"They're talking a bigger game than they're delivering in originals," sniffs a competitor. "They've got a lot of old Disney Afternoon shows; c'mon, they show *Growing Pains*. They're really just managing their schedule better." Exactly the idea, says Laybourne: "We had to program it like a TV network, not a pay channel, with the discipline of a regular schedule, going for ratings."

Those eyeballs are piling up fast, prompting the perennial question of whether the channel will accept advertising. Most observers believe this to be inevitable, perhaps sooner rather than later, but Laybourne demurs: "It's so refreshing to have a network without ads. Parents are so happy to have that. For the operators, being commercial free is a premium and our license fees

Kids upfront

reflect that. It's a huge point of difference, and we are holding on to it."

Coming in April is Toon Disney, a commercial network that will be available primarily through digital cable systems. Sweeney says the bulk of the product will be of recent vintage and 30 percent of the channel's schedule will be exclusive. Cartoon's Betty Cohen avers that "We're way out ahead. We have a library of 8,500 half-hours to the 2,200 half-hours they tout." How many kids channels do operators need? "For operators with digital plans, this makes sense," says Sweeney. "We're in it for the long haul—we don't have to hit 15 million homes in four days."

While Disney has bolstered most of its kidvid businesses, is it ready to tackle Nick and the others as a unified TV player? "Nick is really a TV brand," says Laybourne. "It's ancillary businesses are tiny compared to what the Disney empire is all about. We have all kinds of ways to have 'share of mind'—the theme parks, theatrical features, merchandising. In the long run, yes, we would [like to have more strategic pieces]. That's why we announced Toon Disney, and there may still be other plays we could do."

In other words, kids, the fun is beginning. ■

HERCULES
new for ABC.

the Marketplace

How will advertising dollars fall in the volatile kids market? And when?

Fox pushed its upfront announcement to Jan. 13, a month early, perhaps in hopes of rushing the market before NATPE. But buyers would not be stampeded. "There was a threat to go early, but that dissipated," says Gary Carr of Ammirati & Puris/Lintas. "It's a buyer's market and there's no need to go early."

Setting up a mad scramble this year is the accelerating shift of kids viewing out of broadcast—cable now provides nearly 80 percent of kids impressions. Fox's basic cable launch brings a ton of new units to the market, but not necessarily a lot of new rating points. Gains at the non-commercial Disney Channel might make a dent in points for sale. Kids viewership is healthy and there's no reason to believe dollars will rise more than the usual 3 percent to 5 percent above last year's \$750-\$775 million.

Nick leads the upfront, looking for fresh money on top of commitments it booked last year, as well as extensions for the '99/'00 season.

"Why wouldn't people want to give us more money?" asks sales vp Sam Moser. "We cost 30 to 40 percent less [than broadcast] and we've got a new daypart to sell" the 8:30 p.m. slot.

Buyers will use Nick's flattened ratings to gain sorely needed leverage, so the net's ability to generate dollars may be tested.

Toon has been casting about for early money to soak up its swelling ratings and delivery and will likely get some money earmarked for Nick. But Toon will have a tough time gaining much CPM ground—it gets a \$3 kids CPM to Nick's \$7.

Fox has told advertisers they can't buy the broadcast side without a cable commitment. But the net is not in a position of strength—with dwindling broadcast ratings, it will have trouble holding the \$150 million it booked last year. The trick is to set as high a base as possible on cable without dumping broadcast too cheaply.

Buyers are hooting at Fox's 1.0 kids cable estimate, expecting closer to an 0.2. Fox Family sales president Rick Sirvaitis notes that Toon did a 2.3 in its coverage area out of the box, and his net starts with several established shows. Predicts a rival: "They'll be offered \$1.50 [CPM], things that'll make them puke."

Fox's cable linkage leaves an opening for ABC and WB, who can offer pure broadcast to cable-saturated accounts. Look for the market to move in the two weeks between the Super Bowl and the first wave of Nagano Olympic junketeers.

Let the games begin. —Eric Schmuckler

Return of the Little People

By Michael Freeman

Children are finding the cupboards a little more bare when it comes to syndicated programming airing on local TV stations. The business has been shrinking as the big four in children's TV individually consolidate their power. Still, the thinning of the ranks of kids program suppliers is working to the advantage of a handful of small independents such as Bohbot Kids Network, Summit Media Group and Claster Television.

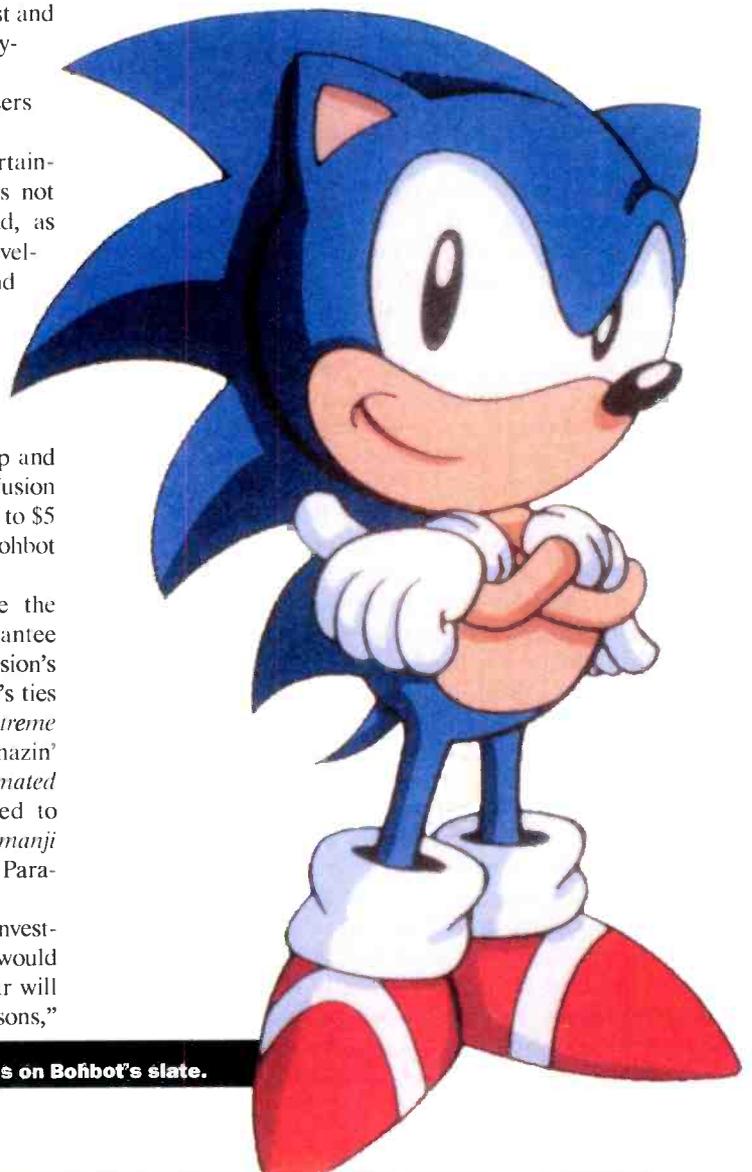
The scarcity of quality morning and early fringe (afternoon) clearances has led some syndicators to trim program offerings or abandon syndication altogether. "The simple fact is that syndication has been eroding annually to where it now accounts for only about 6 percent of the gross rating points in the kids [broadcast and cable] marketplace," estimates one New York-based media buyer, who requested anonymity. "I'd hate to see kids syndication go away because it is an important part of advertisers achieving national reach, but it doesn't look good."

The good news for the smaller guys is that Saban Entertainment, a perennial leader in the kids syndication market, is not introducing any new series product to the market. Instead, as expected (*Mediaweek*, Dec. 8), Saban is concentrating on developing programming for Fox Kids Network on broadcast and Fox Family Channel on cable.

That opening apparently has Bohbot Entertainment poised to claim the mantle as the biggest supplier of syndicated kids programming. Although Bohbot got caught in a cash crunch and fell delinquent on spot-dollar guarantees to major TV station groups such as Sinclair Broadcast Group and Tribune Broadcasting last season, it appears that a cash infusion estimated by industry sources to be in the range of \$3 million to \$5 million from Sony Pictures Entertainment has given the Bohbot new life.

The "equity investment," as sources at Sony describe the involvement with Bohbot, was transacted as a means to guarantee a distribution outlet for subsidiary Columbia TriStar Television's recently formed children's programming division. ColTriStar's ties to Bohbot go back to last season with the production of *Extreme Ghostbusters*, which is one half of BKN's hour-long Amazin' Adventures weekend block (along with *The Mask: The Animated Series*). Last month, the relationship with Bohbot expanded to include the 1998-99 pickup of ColTriStar's animated *Jumanji* series, most recently a Sunday morning series on United Paramount Network.

While declining to comment on the nature of Sony's investment, George Baratta, president of Bohbot Kids Network, would only confirm that "a deal is in place where Columbia TriStar will supply one half-hour strip for each of the next three seasons,"



SONIC UNDERGROUND from DIC, is on Bohbot's slate.

Kids upfront

beginning with *Jumanji*.

"We want to make sure there is a steady supply of programming this way," says Baratta. "To that end, we have established long-term affiliations with Columbia TriStar as well as DIC Entertainment. At this stage, Columbia TriStar is a supplier of programming to the network [BKN], and that's it."

However, a Hollywood-based production executive who has had past dealings with Bohbot suggested that any money coming from Sony "may be in lieu of advance payment Columbia TriStar would have to shell out to Bohbot to serve like an outside distributor."

"At one time, Bohbot was financially challenged, but it appears that he has covered those problems with an infusion [from Sony]," says the production source, requesting anonymity. "There are only a few viable kids distributors and Bohbot has had that unique kind of wherewithal to stay in the market."

To remain viable in the broadcast syndication, however, Bohbot has had to pare expansion plans. As the new networks such as the WB expand their kids offerings, fewer stations are seeking product from independents. As Warner Bros. expands its Kids WB lineup (three hours on weekdays; four hours on Saturday mornings), Bohbot has been forced off some WB affiliates (such as Tribune and Sinclair).

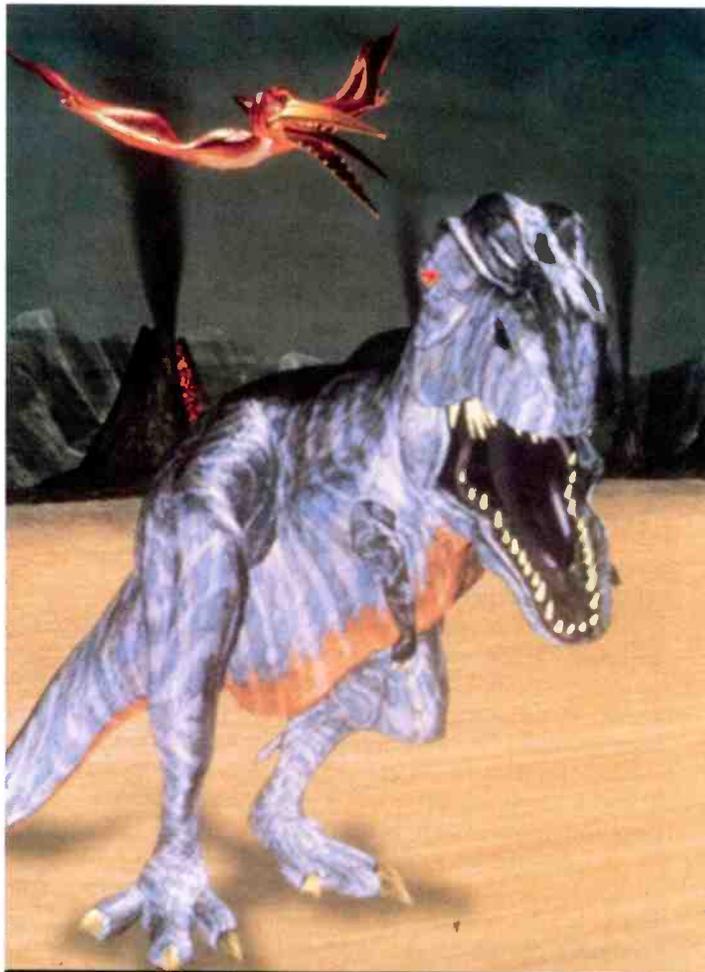
"As Sinclair has tried to change affiliations from UPN to WB, we were only adversely affected on nine of their [29] owned stations," says Baratta, who also contends that BKN has secured clearances on alternative UPN or pure independent stations. "It seems that affiliations change almost daily, and we have had to move accordingly to UPN and indie stations."

In gaining clearances largely on UPN and independent stations, Bohbot scaled back its weekday strip lineup to two hours per day (10 hours per week) and the weekend lineup is down to two hours. Two years ago, Bohbot's weekend lineup was four hours long.

"In the 1997-98 season, we started with the concept of coming out with 12 hours total per week," says Baratta, who estimates BKN will be cleared in about 80 percent of the U.S. next season. "It just seemed more practical to optimize our clearances and go after six days a week rather than seven days. What we're really trying to do is get our clearances consolidated on one weekend day and more often than not, it is Sundays."

With the departure of Saban and scaling back by other independent suppliers like Bohbot, Summit Media Group is going forward with two new weekday strips, *Robocop: The Animated Series* and *Pocket Monsters*, as well as a trio of weekly series. Fortunately for Summit, like other New York-based syndicators who also handle media placement for toy advertisers, the ability to offer TV stations major spot dollar commitments to leverage shows into time periods remains a key component in doing business.

A hit series in Japan, *Pocket Monsters*, is based along the same lines as Nintendo's Game Boy, which will serve as an underwriter of national spot time on the series. Shelly Hirsch, president of Summit Media Group, says *Pocket Monsters* has claimed more than \$2 billion in sales for Nintendo and the gamemaker will "support the series to the degree of necessity" in terms of spot dollar com-



BEAST WARS via Cluster, is moving to weekdays.

mitments.

Summit also has a similar tie-in with Hong Kong-based Toy Island for *Robocop*, an animated series adaptation being produced by MGM Worldwide Television Group. Summit also has a weekly series entry, *War Planets*, which is tied in with Trendmasters as master toy licensee and national spot advertiser.

"The smart stations are going to look at the commercial viability of the product first," Hirsch states. "There are enough quality time periods out there, but to some stations it often comes down to them saying 'Show me the money.' That's just the nature of the business."

Another problem is the kids. Seems viewers, particularly boys, tend to gravitate toward action-adventure cartoons and away from educational series. That's good for the syndicators, because the networks have taken up the cause of educational programming in response to an FCC mandate for three hours a week of edu-vid. But there's a flip side. In filling the educational requirements, the networks, in many cases, have taken a good portion of the market away from syndication. Because the networks have developed so much edu-vid, there is scant demand for so-called "FCC-friendly" series.

Still, Cluster Television, a Baltimore-based independent supplier that introduced one of the first educational series, *Romper Room*, is teaming up with Metro-Goldwyn-Meyer Worldwide to introduce an FCC-friendly series aptly named *The Lionhearts*. Built around MGM's long-established Leo the Lion logo, Sally

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Children's Animation



Kids upfront

Cluster Bell, president of Cluster Television, claims *Lionhearts* "fulfills the pro-social/educational requirements" of the FCC.

Cluster and MGM have also had good success with another pro-social series, *All Dogs Go To Heaven*, which is the highest rated weekly in syndication this season (at a 1.8 rating among the kids 2-11 demographic), and Cluster Bell is confident *Lionhearts* can get the same kind of weekend morning or afternoon time periods. However, Cluster Bell stresses that it's up to the TV stations to provide better promotional support for educational series to gain sampling.

"If the stations believe in the program and serving the educational provisions of the kids act, they have to promote these series better and truly serve as partners with the distributors," says Cluster Bell, whose company is also taking two entertainment-based strips next season, *Beast Wars* and *Mummies*. "The problem is that weekly programs—let alone educational series—are still low priority to some TV stations."

MG/Perin, a New York-based distributor, has come up with a unique, advertiser-driven hook toward enticing stations to take a new educational series called *Homer's Workshop*. Tied in with the Home Depot chain, Dick Perin, president of MG/Perin, says the teaming will allow stations to "develop partnerships" with 560 of the local retail outlets.

Although Home Depot is not committing a national spot budget to *Homer's Depot*, Perin stresses that the TV stations will be able to tap into the retailer's local ad budgets. "The stations will have direct contact with the district manager of Home Depot and will be able to build a unique, long-term relationship that may also extend beyond the show," says Perin, who noted that that Home Depot has put together a "discretionary promotional budget" for in-store, on-air and print promotions tagging the show. "Finally, we have a unique hook in getting stations to give this show good time period placement."

Perin, describing the series as "*Bob Vila* for kids," suggests the home crafts show will "feed on the kids' curiosity and sense of accomplishment in completing projects. We're not trying to re-invent the wheel, but, hopefully, we've come up with a new way to reach kids 6-11, viewers who will be Home Depot customers 15 to 20 years from now."

Some station group owners are taking matters in their own hands as well in creating and distributing educational series. Coming off this season's moderate success in the launch of *Popular Mechanics for Kids*, Hearst Entertainment is working on the launch of a companion educational weekly called *Secrets of the Animal Kingdom*, which will be produced by Walt Disney Television Productions.

As a network affiliate owner of 12 stations, the newly merged Hearst-Argyle Television group will serve as a clearance platform for *Secrets of the Animal Kingdom*, according to Rob Corona, senior vp of domestic sales for Hearst Entertainment. Corona adds that the seven Hearst stations (prior to last year's merger with Argyle Television) that cleared *Popular Mechanics* will likely team *Animal Kingdom* in an hour-long weekend morning block.

"Given that *Popular Mechanics* is doing over a 1 rating [in the kids 2-11 demographics], we are confident that a lot of our incumbent stations will pick up *Secrets of the Animal Kingdom* as well," Corona says. "There have not been a lot of new, education-based series rolled out, which may speak of the weakness of the market, but it may also open up opportunities for players like us."

The overall weakness of the kids syndication marketplace and lack of a commitment by TV stations to promote weekly series has only compounded the problems for the producers and distributors of children's programming.

"The economics make it next to impossible to make money," says Robby London, executive vp of creative affairs for DIC Entertainment, which at one time produced the highly acclaimed *Where on Earth is Carmen Sandiego* series for Fox Children's Network. "Curriculum-based shows that are loaded with too much information almost always have a hard time drawing viewers. Striking a happy medium between entertainment- and education-based programming is like trying to strike gold."

That's probably from whence the best news will come. While bureaucrats and pressure groups in Washington badger the networks into teaching the lessons Al Gore and Reed Hundt want the kids to learn, the kids will be watching something else. ■



ROBOCOP from the movie, is Summit's bid for action.



JUMANJI via Columbia Tri-Star, moves from UPN to Bohbot.

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Magazines

By Jeff Gremillion

'Playboy' and its rabbit can look a little tired these days, but they still win the numbers race in reaching men

It Keeps Going and Going

Despite steady readership losses in recent years, *Playboy* remains the largest of all men's monthlies, with circulation of 3.17 million. While several other general-interest men's titles have made significant changes in editorial leadership and direction, *Playboy* largely has stayed the course with its longtime mix of nude pictorials, long Q&As with provocative figures, adult cartoons and fiction. But the 44-year-old magazine is making some offbeat additions to its staff and is trying to shore up its coverage of trendy subjects. ♦ Former *Details* editor Joe Dolce has signed on

with *Playboy* as editor-at-large to "hip the book up a bit," says an insider. The pop-savvy Dolce's "downtown" take on men and their lifestyles was at odds with Condé Nast's more down-to-earth vision for *Details*. "Joe will identify

coverage of personal-finance issues. The magazine recently tapped Christopher Byron to write a monthly column, "Money Matters," the first installment of which appears in the January issue. Byron, a former editor at *Fortune*, has been a financial columnist for *New York* and *Esquire*. Buckley says the addition is a simple matter of giving readers what they want. "Money is bigger than ever," he says.



Even though it still reaches more men than any other monthly magazine, *Playboy* must evolve to remain competitive, media buyers say. "There is a question of being relevant to the decade you're living in," says Roberta Garfinkle, senior vp of McCann-Erickson. "These changes, I'm sure, have to do with making the book more relevant."

Other buyers believe that because of the book's circulation power, subtle changes in *Playboy's* editorial won't make much difference. "There are very few books whose editorial I am so ambivalent about," says Lisa Denzer of Fallon McElligott. "We buy *Playboy* for the reach."

For his part, *Playboy's* Buckley says rejiggering by competitors has had no impact. "The other men's magazines have not forced these changes," the editor says. "*Playboy* always changes, slowly but quite

surely. It changes because it's alive. It doesn't require abrupt, dramatic changes. The winning formula is already there."

Playboy has fallen a long way from its peak circulation of more than 7 million in the early 1970s. In recent years, as access to adult material has exploded via the growth of video and the Internet, the title has been losing about 100,000 readers per year. Advertising rebounded strongly last year compared to a lackluster 1996; pages were up 9.7 percent through November, to 566, and revenue was up 17 percent, to \$48.6 million, according to PIB.

Playboy Enterprises chairman and CEO Christie Hefner has sought high-level executive talent from inside and outside the publishing industry to further develop the *Playboy* brand. Former MPA marketing director Marianne Howatson joined the Chicago-based company last April as president of the publishing group, which includes the U.S. title and its 15 international spin-offs. The U.S. edition of *Playboy* accounted for about 35 percent of *Playboy Enterprises'* \$296 million in net revenue for fiscal 1997.



Funny pages: Buckley (inset) keeps *Playboy* current with pieces like a tribute to *Seinfeld* in the current issue.

what's hot in the culture, whether its art, entertainment, music, movies—the sort of stuff that's been the meat of his career," says Kevin Buckley, executive editor of *Playboy*.

Buckley vows that Dolce's downtown, gay-friendly vision of what's cool will be appropriate for the more uptown, decidedly hetero *Playboy*. "*Playboy* is interested in the world," Buckley says, "and that includes downtown Manhattan." Dolce will also recruit new contributing writers.

Playboy has also added regular

'Hot Rod' Anniversary Still in High Gear After 50 Years

It has been 50 years since Robert Petersen launched his first magazine, *Hot Rod*, and began building the special-interest empire of Los Angeles-based Petersen Publishing. To start the year-long celebration, the January anniversary issue is polybagged with a reprinted copy of *Hot Rod's* premiere issue. The debut, a flimsy 24 pages, featured dozens of photos from L.A.-area hot rod "meets," short articles on auto parts and such, even a work of fiction about a man torn between his girl and his car.

"*Hot Rod* was started as a way to share all of the wonderful and outrageous hot rods that were highly visible throughout Southern California," says publisher Jim Savas. "I'm

not sure Robert Petersen knew that his magazine would not only chronicle the growth of a hobby, but would become the bible for a whole new slice of Americana."

After *Hot Rod*'s January 1948 launch, hot rodding quickly grew beyond its stigma as a pastime of juvenile delinquents. In just three years, the monthly reached 500,000 enthusiasts, fueling a craze that still thrives. California's hot-rodding spirit helped make it the largest and most influential auto market in the country.

"Hot rods appeal to the rebel in all of us," founder Petersen said in a statement. Petersen, who sold his company in 1996 to an investment group led by Claes Bahrenburg, is chairman emeritus of the new company and still shows up for work almost every day. "The niche vehicles

that both U.S. and overseas manufacturers produce today, like the Plymouth Prowler and Porsche Boxster, address that same desire for uniqueness," Petersen said. "Even the mag wheels that hot rodders first made popular are found on everything from sports cars to family sedans."

The book remains a solid performer. Ad pages through October were up 9.2 percent, to 637. Total circulation slipped 1.5 percent, to 780,413, in the first half.

'Food & Wine' Redesign Dishing Up a Fresh Banquet for the Eyes

A year of design evolution has been completed at American Express Publishing's *Food & Wine*, the epi-

curean title that is turning up the heat on its larger competitors. The monthly's January issue sports a bold new logo in a minimalist sans-serif. The magazine has also scrapped the colored bar on which the logo sat.

Creative director Stephen Scoble, who joined *F&W* a year ago from the Australian magazine *Vogue Entertaining*, has led a gradual makeover of the book. Changes include a more liberal use of white space and a less-crowded grid for text. Photo collages reminiscent of AmEx sister book *Travel & Leisure* have also appeared.

"The logo is the final touch" in the process, says Julie McGowan, *F&W* vp and publisher. It's important for the book to have a fresh design "that reflects its modernity," she adds. *F&W* positions itself as the most contemporary culinary title, a magazine that captures the lifestyle of "less traditional, trend-setting" foodies. "[Condé Nast's] *Gourmet* approaches its subjects in ways that are timeless," says McGowan. "We try to be timely."

The design changes have not been in vain. *F&W*'s 1997 advertising pages grew 15.3 percent, to 755, through November, according to PIB. McGowan says the book finished the year up 18 percent. Circulation also is on the rise, moving up 4.5 percent, to 854,000, in the first half of '97.

Two other major players in the hot epicurean category continue to taste success. *Gourmet* saw a 1.9 percent circulation increase in the first half of 1997, to 872,246, and a 5.3 percent ad-page increase through November, to 1,108. *Cooking Light*, published by Time Inc.'s Southern Progress, grew 6.9 percent in circ through June, to 1.4 million; ad pages soared 21.3 percent, to 978. On the down side, Condé Nast's *Bon Appetit* saw its circ slip 6.3 percent to 1.1 million in the first half of '97, while ad pages were flat at 788 through November.

Writers' Block

A sample of great writing from a recent issue:

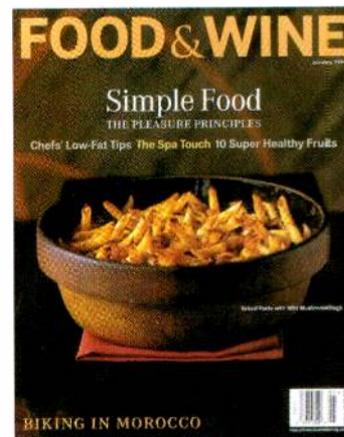
"Maintaining the Claudette Colbert look—unvarying except in historical roles—entailed an enormous amount of discipline, and more than a few power struggles. Her insistence that she be photographed only from her left side—sets had to be devised and shots established to camouflage a nearly invisible bump on the right side of her nose—induced Mary Astor to call Colbert's right profile "the other side of the moon." If anybody tried to tamper with her immutable hairdo, makeup, or hem length, she dismissed their attempts with the words "I've been in the Claudette Colbert business a long time."

—Amy Fine Collins
profiles the
legendary actress
in "A Perfect Star,"
Vanity Fair, January

60 SECONDS WITH...

Ingrid Sischy, Editor-in-chief of *Interview*

Q. *'Interview'* seems to stay out of the Celebrity Cover Wars, mixing up big stars and newcomers on the cover. **A.** We are great believers in giving new people a chance. In December, we did Matt Damon and Ben Affleck. We heard about this promising film they had written [*Good Will Hunting*]. We told them very early on we would support the movie with a cover story. **Q.** That cover was the second time that you and *'Vanity Fair'* featured the same actor on the cover the same month [Matthew McConaughey graced both titles' covers in August 1996; he appeared with Ashley Judd on the *'Interview'* front]. **A.** I made the deal with Matthew's publicist for the cover a good six months before all the hoopla started. Everyone [in McConaughey's camp] was so excited—it was the biggest thing that ever happened to him. Later I was told *VF* was also interested. While I definitely participate in principle in the whole process of exclusivity, because I need to for my readers, I actually believe that magazines don't own people. I can be flexible. I spoke to [*VF* editor] Graydon Carter about how we had both hit on a phenomenon. We were happy to not hoard this news. With Matt Damon, all the publicists called again and said *VF* was interested in [Damon] exclusively. They said they would understand if I didn't want to share him. I said, "Do it. Our story was about both boys, about their friendship and the movie." **Q.** Your January cover is your friend Elton John. Where stands his autobiography? It's been reported that you are writing it with him. **A.** A publishing deal hasn't been struck because Elton's management correctly has three conditions—a certain fee, high standards of quality and a proper amount of time to write it. But our interest in doing it together isn't even a question. An alternative is for us to write the book we want to write and treat the deal as a separate issue.



Topping it off: A new logo caps the makeover.

1998 ICON AWARDS CALL FOR ENTRIES

THE BUSINESS WEEK \$10,000 BEST OF SHOW AWARD.

Our sponsor, Business Week, will award a \$10,000 grand prize to the judges' choice for overall excellence in all categories.

ENTRY FEES/DEADLINES. All entries must be received by January 9, 1998. Entry fees are:

• *Campaign (categories 1-4, 21) First Campaign \$150. Each additional Campaign \$125.*

• *Single Entries (categories 5-20, 22-33) First Single Entry \$125. Additional Single Entry \$95.*

Checks or money orders should be made payable to MC ICON Awards. Send all entries to: MC ICON Awards, 1515 Broadway, 12th Floor, New York, NY 10036.

ELIGIBILITY. Entries must have been published, aired or taken place during the calendar year 1997 (1/1/97 - 12/31/97). Who is eligible: Products and services in the following categories: computer hardware, computer software, online services, computer distributors, computer and electronic retailers, resellers and VARs.

Who is not eligible: Products and services in the following categories: video games, consumer electronics, telecommunications (including beepers, cellular phones, etc.), magazine, newspaper and newsletter publishers.

ADVERTISING CATEGORIES CAMPAIGNS

(ALL PRODUCT AND SERVICE CATEGORIES)

1. Print 3. Radio

2. TV 4. World Wide Web banner campaign

ENTRY CRITERIA: A campaign entry comprises THREE samples from a campaign consisting of spots, ads or banners. Each print campaign entry must be mounted, full-size, on three boards. All video samples for each campaign entry must be submitted on a SINGLE ¾-inch tape (entries on ½-inch tape will be returned). Radio campaign entries must be submitted on a SINGLE standard audio cassette, three samples per tape, and be accompanied by transcripts of all spots submitted. Web banner campaign entries should be submitted as a URL linking to a SINGLE, Internet-accessible Web page featuring the actual files used in the banner campaign. The page must begin with a plain-text, left-justified ID line with the specs of the campaign as follows: "MC ICON awards: Client, Product (if applicable), Agency, Campaign Title." The Web page must have a white background and be free of any extraneous graphics, text, logos, etc. If necessary, Web banner campaign entries can be submitted on a SINGLE high-density diskette.

NOTE: Any single ad or spot in a campaign may be judged also as an individual entry. However, it must be submitted separately.

PRINT/CORPORATE

(ALL PRODUCT AND SERVICE CATEGORIES)

5. Corporate, image or branding

Non product-specific advertising

6. Corporate, channel or trade

Channel and/or trade advertising

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/HARDWARE

7. Complete systems

Desktop computers, workstations, minicomputers, microcomputers, mainframes, etc.

8. Components

Monitors, keyboards, mice, trackballs, microprocessors, memory chips, video boards, etc.

9. Peripherals

CD-ROM readers (external and internal), speakers, modems, scanners, etc.

10. Network hardware

Hubs, routers, switches, etc.

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/SOFTWARE

11. Applications (all platforms)

Word processors, spreadsheets, databases, communication programs (including commercial online services), etc.

12. Operating systems, languages and utilities (all platforms)

13. Games/Edutainment/Reference (all platforms)

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/CHANNEL

14. Master distributors, distributors, wholesalers

15. VARs, resellers, business and consumer retail

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

PRINT/SERVICE AND SUPPORT

16. Consumer services

17. Business-to-business services

ENTRY CRITERIA: SINGLE ad, magazine or newspaper. Entries must be mounted, full-size, on board.

MEDIA

18. Outdoor (billboard, bus shelters and transit advertising) Send one 35mm plastic mount slide. Place each slide in a separate #10 envelope with a copy of the completed entry form.

Tape a duplicate entry form to the outside of the envelope.

BROADCAST

(ALL PRODUCT AND SERVICE CATEGORIES)

19. TV commercial (short-form, long-form & infomercial)

20. Radio

ENTRY CRITERIA: SINGLE spot; video on ¾-inch tape (entries on ½-inch tape will be returned), radio on standard audio cassette. Each entry, video or radio, must be submitted on a separate cassette (i.e. one entry per tape). Each radio entry must be accompanied by a transcript.

MARKETING CATEGORIES

DIRECT MARKETING

(ALL PRODUCT AND SERVICE CATEGORIES)

21. Direct mail/campaign

ENTRY CRITERIA: A campaign entry comprises THREE samples from a campaign consisting of spots or ads. Each direct mail campaign entry must be separated and mounted, full size, on three boards.

22. Direct mail/flat

23. Direct mail/package

ENTRY CRITERIA: SINGLE direct mail piece. Components must be separated and mounted on a single board.

PROMOTION & SUPPORT PROGRAMS (ALL PRODUCT AND SERVICE CATEGORIES)

24. Promotional video, short form

ENTRY CRITERIA: SINGLE, NON-BROADCAST video, less than 15 minutes in length. Each entry should be submitted on a separate ¾-inch tape. (Entries on ½-inch tape will be returned.)

25. Promotional video, long form

ENTRY CRITERIA: SINGLE, NON-BROADCAST video, greater than 15 minutes in length. Each entry should be submitted on a separate ¾-inch tape. (Entries on ½-inch tape will be returned.)

26. Print collateral and point of purchase (POP)

ENTRY CRITERIA: Each entry comprises a single print collateral piece OR a maximum of three related collateral pieces. Each entry must be mounted on a single board. Print collateral EXCLUDES direct mail pieces, which must be entered separately in categories 22 or 23.

27. Product packaging

ENTRY CRITERIA: Each entry comprises a single shelf-ready product package (i.e. not collapsed) and a 35mm slide of the entry.

MULTIMEDIA & NEW MEDIA

(ALL PRODUCT AND SERVICE CATEGORIES)

28. World Wide Web site

ENTRY CRITERIA: SINGLE Web site. Submit URL address on entry form. If Web site is no longer "live," an Internet-accessible replica site must be erected for judges to evaluate it.

29. Multimedia presentation or demo

ENTRY CRITERIA: SINGLE multimedia presentation or demo, comprising one or more diskettes, any format, or CD-ROMs. Entries in other media (Zip or Syquest disks, portable hard drives, etc.) will not be accepted.

GRAPHIC DESIGN

(ALL PRODUCT AND SERVICE CATEGORIES)

30. Corporate identity or logo

ENTRY CRITERIA: New corporate identities introduced in calendar year 1997. Each entry comprises a maximum of five pieces: a stand-alone, camera-ready rendering of the identity/logo, plus examples of its use on corporate letterhead, a #10 envelope, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.

31. Product or service identity or logo

ENTRY CRITERIA: New product or service identities introduced in calendar year 1997. Each entry comprises a maximum of four pieces: a stand-alone, camera-ready rendering of the identity/logo, plus examples of its use on product packaging, a single miscellaneous promotional piece and a single print advertisement (where applicable). All pieces must be submitted on a single board.

32. Annual report

ENTRY CRITERIA: All entries must have been issued in calendar year 1997.

PUBLIC RELATIONS

(ALL PRODUCT AND SERVICE CATEGORIES)

33. Media kit

ENTRY CRITERIA: A single product or corporate media kit. Entries must be submitted exactly as delivered to the media (including any and all photographs, slides, diskettes or product samples). Do not include any supporting documentation on effectiveness (e.g. binders of clippings, etc.).

STRUT YOUR GREAT TECHNOLOGY CREATIVE WITHOUT HAVING TO EXPLAIN IT TO THE ENGINEERS.



O F F I C I A L E N T R Y F O R M

DEADLINE FOR ENTRIES:
JANUARY 9, 1998

EACH ENTRY, INCLUDING MULTIPLE ENTRIES SUBMITTED IN THE CAMPAIGN CATEGORIES, MUST BE ACCOMPANIED BY A SEPARATE ENTRY FORM. PHOTOCOPY THIS SHEET FOR ADDITIONAL ENTRIES.

SUBMITTED BY

NAME: _____
 TITLE: _____
 COMPANY: _____
 ADDRESS: _____
 CITY: _____
 STATE: _____ ZIP: _____
 PHONE: _____ FAX: _____

By submitting your entry you agree to allow MC to use this entry in any editorial or promotional product associated with the ICON Awards.



ENTRY INFORMATION

ENTRY NAME: _____
 CATEGORY NAME: _____
 CATEGORY NO.: _____
 MATERIALS SUBMITTED: _____ FLAT: _____
 TAPE: _____ SLIDE: _____
 DATES DURING WHICH THIS ENTRY APPEARED OR AIRED: _____
 IS THIS ENTRY PART OF A CAMPAIGN ENTRY (CATEGORIES 1-4 OR 21)? _____

IF SO, THIS ENTRY IS THE (1ST, 2ND OR 3RD) OF THREE: _____
 URL (CATEGORY 4 AND 28): _____

CLIENT

COMPANY: _____
 ADDRESS: _____
 CITY: _____
 STATE: _____ ZIP: _____
 CLIENT CONTACT: _____
 PHONE: _____ FAX: _____

AGENCY

COMPANY: _____
 ADDRESS: _____
 CITY: _____
 STATE: _____ ZIP: _____
 AGENCY CONTACT: _____
 PHONE: _____ FAX: _____

CREDITS:

CREATIVE DIRECTOR: _____
 ART DIRECTOR: _____
 PHOTOGRAPHER: _____
 ILLUSTRATOR: _____
 COPYWRITER: _____
 OTHER CREDIT: _____

CHECKLIST

- Send all entries to: MC ICON Awards, 1515 Broadway, 12th Floor, New York, NY 10036.
- Official Entry Form: In addition to the original form, please send 2 copies of each entry form and ALSO attach a third copy to the actual entry.
- Collateral materials presented as indicated in the category list.
- Check or money order made payable to MC ICON Awards must accompany entry.
- Photocopy your entry for your own files.

FOR FURTHER INFORMATION, PLEASE CALL (212) 536-6537

ENTRIES CANNOT BE RETURNED. CAMPAIGNS MUST HAVE RUN DURING CALENDAR YEAR 1997.

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It's too late to take advantage of this new service for the holidays, but Hallmark last week said it was teaming with Yahoo's free email service to offer electronic greetings cards, lending professional help to the cyber tongue-tied. The deal certainly underscores how the Net is transforming the way many companies will do business and make money in the digital age. The one remaining question is whether Miss Manners thinks that sending email birthday cards is in incredibly bad taste.—*Catharine P. Taylor*

@deadline

Site Alterations

Apparel maker **VF Corp.** has launched a redesigned corporate site (www.vfc.com). Designed by the firm's new interactive agency, **Elemental Interactive Design and Development**, Atlanta, the new site contains more information about the history of the clothing company. It also includes information about VF lines such as Lee Jeans and Jantzen, and provides links to individual sites that focus on those brands. VF's first corporate site was developed by **Avalanche Systems**, N.Y.

Hollywood Excite-ment

Universal Studios Online today launches a pop-culture chat series called *The Real Hollywood Network*. Located at www.realhollywood.com, the site also can be accessed via **Excite's** People and Chat channel. Excite and Universal will share ad revenue derived from the network's presence on Excite. The arrangement is the latest in a series of co-branding deals between content providers and the search engine company.

Power Tools

Forbes Digital Media is tweaking its Digital Tool Web site at www.forbes.com. In addition to investment planning and financial news, **Forbes Digital Tool** is adding new features, including a revamped mutual fund evaluation system. This spring, the company will also produce a Web presence for **Forbes'** new international magazine *Forbes Global Business & Finance*.

Manhattan Transfer: CKS Merges New York Units

By Laura Rich

In a move intended to provide complete marketing for the digital age, CKS Partners is consolidating two of its New York offices and has selected recently appointed CKS SiteSpecific chief operating officer Jon Adams to run the combined company.

"There is hardly a presentation we've made in the past three months where online [marketing] has not been an issue," said Fergus O'Daly, president of Eastern operations. The plan to merge the operations of CKS New York and CKS SiteSpecific, he said, will better position CKS New York as a "truly integrated marketing agency."

The New York office, which has been led by O'Daly since mid-1997, will continue to provide traditional agency services to clients, but will also emphasize marketing and consulting services, including online advertising. Adams, as general manager of CKS New York, will report to O'Daly. O'Daly said Adams' packaged goods background (including a stint at General Foods) makes him well-suited for the role.

Adams joined CKS in October from True North Communications' TN Technologies unit. Goldstein, founder of SiteSpecific, will continue as managing partner of CKS SiteSpecific Consulting, which will fall under the CKS New York umbrella.

The unit will now focus on advising clients

on electronic commerce strategy. CKS New York will handle traditional agency services and build extensive Web sites. The combined unit's client roster now includes Duracell, Lipton and Citibank.

Merging separate operations is an atypical move for CKS, which has acquired several shops over the past two years and allowed them to operate as stand-alone units. Mark Kvamme, chief executive of CKS Group, acknowledged that the approach is unusual but denied that consolidating the New York operations was motivated by the agency's recent stock slide. CKS's share price swooned 63 percent in November.

This restructuring comes on the heels of strategic changes that were implemented at CKS SiteSpecific during the summer. At that time, the shop was reorganized to handle all online promotions leaving banner buys and media negotiations to CKS Media.

CKS is considered to have a strong position in the West Coast advertising market but has been looking to boost its East Coast presence. SiteSpecific, acquired by CKS last June was part of that strategy.

O'Daly said he will continue to grow CKS' operations in Washington and Atlanta, but establishing a "very strong hub in metro New York" ranks highest on the list of priorities. ■



Jon Adams will head up a newly streamlined CKS New York.

Search

News

Features

Reviews

People

Events

ABSOLUT WIN FOR RED SKY p. 44 | **INC. MAGAZINE AND YOYODYNE TACKLE SOHO** p. 44 |

bits

► Interactive rep firm **DoubleClick** has formed a national staff to sell its Dynamic Advertising Reporting and Targeting (DART) service. DART's ad management technology was previously only available to sites within the DoubleClick Network. **NBC Interactive**, **CBS** and **Intuit** are DART customers.

► **America Online** will add children-oriented content from **MaMaMedia.com** to its Kids Only and Families channels. MaMaMedia teaches kids about technology; the company has also struck alliances with **Yahoo** and **BarnesandNoble.com**.

► **Yahoo** last week launched a new service in conjunction with **Hallmark Cards** to provide online greeting cards using the online Hallmark Connections Shop. Yahoo Mail and Yahoo's People Search will contain a link to approximately 1700 Hallmark electronic greetings—over 1500 of which are free—which can be forwarded to anyone with an email address. Hallmark's service will be advertised and promoted on the main Yahoo site, Netscape Guide by Yahoo and Visa Shopping Guide by Yahoo.

► The latest report from online measurement service **Media Metrix** ranks **TV Guide Entertainment Network** number one in site traffic among online entertainment sites, reaching some 2.2 percent of the online population. TVGEN was followed in the category by **E! Online** and **Mr. Showbiz**, which each captured 1.2 percent of the population online.

► **Cherry Coke** has kicked off a four-month long online promotion, dubbed Cherry Coke 101, in which visitors to **Cherrycoke.com** can design content meant to reflect the soft drink's ongoing "Do Something Different" campaign. The promotion, which is being supported by banners on the alternative music site **SonicNet**, was developed by **MediaCircus Interactive**, New York.

► **Sidewalk**, Microsoft's Web-based local entertainment listings service, has added a new component to its New York site. Visitors to Sidewalk New York will now be able to order food delivery from some 100 restaurants who have signed on to the service. The new offering joins a category that includes year-old food-delivery clearing-house **Cybermeals** (www.cybermeals.com).

► **Hershey Pasta and Grocery Group**, a division of Hershey Foods Corp., recently added a cookbook and recipe feature to www.hersheys.com. The feature was designed by **Post Design Studios**, Reinholds, Pa.

Digital Eye

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entertainment's home page

bits

John Hancock Funds, a division of John Hancock Mutual Life Insurance, has hired **Think New Ideas'** Boston office, called **THINK Boston**, on a project basis. The arrangement expands upon a relationship that John Hancock has had with **BBG New Media**, which was recently bought by Think. **Modem Media**, Westport, Conn., continues as the company's interactive agency of record.

DoubleClick, New York, filed for an initial public offering last month. The expected share price is \$12 to \$14. The company plans to issue 2.3 million shares of common stock, which would raise approximately \$30 million. Underwriters on the deal are **Goldman, Sachs & Co.**, **BT Alex. Brown and Cowen & Company**. DoubleClick, which was once a unit of **Poppe Tyson Advertising**, New York, had secured \$40 million in a round of financing which took place in June.

CompuServe, Columbus, Ohio, last week launched its Web-based service **C from CompuServe**. During a trial period, the service will be free. Eventually, the fee for the service will be under \$10, allowing members to participate in a variety of subject forums and to make transactions. Early commerce partners include **BarnesandNoble.com** and **E*Trade**. An online campaign began appearing last week on such sites as **Yahoo**, **Hotbot** and **cnnfn.com**. CompuServe intends to sell ad space in the forums to keep subscription costs minimal.

Online music retailer **N2K**, New York, has expanded its selection of titles on **Music Boulevard** through a deal it struck last week with Japanese music retailer **Shinseido**. **Musichlvd.com** will add more than 175,000 Japanese music titles to its inventory. Order fulfillment will be handled by Shinseido.

IQ movers

Chris McCarthy, former president of Stir Associates, New York, has joined Red Sky Interactive, San Francisco, as director of strategic services. . . **CMG Internet**, Andover, Mass., has named **Bill White** president of marketing and strategic services. He had been with Excite, Redwood City, Calif., where he was senior vice president of marketing. **CMG** also named **David Andonian** president of business development and operations. He was vp and general manager at PictureTel, Andover, Mass. . . **4Inter.net.com**, King of Prussia, Pa., has named **Joseph Beauchamp** chief information officer. He had been vp, systems, at CompuServe, Columbus, Ohio.

Nothing But Red Sky: Agency Wins Absolut Vodka Business

BY LAURA RICH—After a six-month-long review, Absolut lead traditional agency TBWA Chiat/Day has chosen Red Sky Interactive as the new interactive agency of record for the vodka brand.

Sources said Red Sky prevailed in the TBWA-managed contest over Stockholm, Sweden-based Spray Interactive in the final round. Organic Online, San Francisco, and Digital Evolution, Los Angeles, had participated in earlier rounds. Red Sky is now charged with creating the latest in the Absolut Visionaries series, Absolut's online campaign.

The series features a virtual art gallery at www.absolutvodka.com and showcases an individual artist's online interpretations of the Absolut icon.

The new business is said to be worth \$500,000 per artist site, with two scheduled per year. Red Sky has been signed to a one-year contract, sources said.

The current "visionary" is digital media artist Christine Panushka. Preceding Panushka and still available online in an archive is a series of Absolut-inspired executions from *Wired* editor Kevin Kelly. The forthcoming "visionary" proposed by Red Sky is unknown, but sources said that

the agency and the client always planned to continue the series into the future. Indeed, the primary focus of the review was on the prospective agencies' recommendations for future visionaries and on their ability to execute featured artists' work online. TBWA, Red Sky and executives at Absolut distributor Seagram declined to comment on the new relationship.

Troon, a small new media shop based in Santa Monica, Calif., is the incumbent on the Absolut interactive account. Troon officials could not be reached for comment, but sources said Troon was dropped due to missed deadlines and poor account service. Red Sky, a member of Omnicom's Communicade unit, will report to TBWA, also part of the Omnicom Group, on the assignment.

The Absolut switch is a big win for Red Sky, which has had mixed success in winning reviews since becoming part of Communicade in 1996. It also marks Red Sky's most high-profile consumer agency of record assignment. The agency is known for creating the "Pong" game banner for Hewlett-Packard; other major accounts include Intel and Lands' End. The shop has also worked on projects for Nike. ■



An online visionary's version of the famed bottle.

Ad-Venture: Inc., Yoyodyne Sponsor Capital Promotion

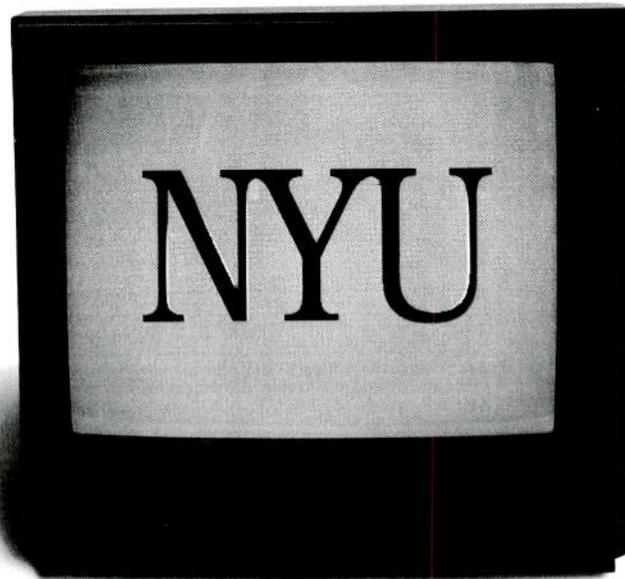
BY BERNHARD WARNER—With \$100,000 in cold, hard investment capital up for grabs, the small office, home office crowd will be the focal point of an online promotion being produced by *Inc.* magazine and Yoyodyne Entertainment. Starting Feb. 28, entrepreneurs can register for "EZVenture," a promotion patterned after previous Yoyodyne programs in which participants can win prizes by interacting with sponsors.

Yoyodyne is close to signing deals with an office supply retailer, a computer manufacturer, and companies from the telecommunications and financial services industries. Sponsorship packages, which cost \$250,000 for 14 weeks, include a rotation of banners on www.ezventure.com and sponsor status for business-themed chat sessions on the site. Sponsors also receive business survey results and a database of customer leads.

EZVenture will be promoted in a \$100,000 online campaign that kicks off in late February. The program will also be advertised in *Inc.* and on www.inc.com, said Jerry Shereshevsky, vice president of marketing and business development at Irvington, N.Y.-based Yoyodyne. A minimum of 250,000 EZVenture small-business "players" are expected to vie for such giveaways as the \$100,000 in investment capital.

Inc. magazine's participation in the program is essentially a barter deal in which the editorial staff supplies articles, business tips and chat session subjects to www.ezventure.com, plus it can use EZVenture to promote its online presence to its subscriber base of over 700,000. *Inc.* doesn't intend to use EZVenture as a recruitment scheme, but rather as a brand-and traffic-building campaign to attract attention to its site. ■

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Thurs. 6-8 p.m., Jan. 8
48 Cooper Square, Room 202

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Tues. 6-8 p.m., Jan. 13
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Tues. 6-8 p.m., Jan. 13
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CULTURE TRENDS

MTV Around the World

Week of 12/15/97

MTV Europe

Artist	Title
1. Dario G	Sunchyme
2. Sash!	Stay
3. Aqua	Barbie Girl
4. Janet Jackson	Got 'Till It's Gone
5. Backstreet Boys	As Long As You Love Me

MTV India

Artist	Title
1. A.R.Rahman	Mea Tujhe Salaam
2. Elton John	Something about the Way...
3. Aqua	Barbie Girl
4. Alka Yagnik	Saare Sapne
5. Daler Mehndi	Ho Jayegi Balle Balle

MTV Brasi

Artist	Title
1. Green Day	Hitchin' A Ride
2. Gabriel	I'll Be Missing You
3. Puff Daddy	1,2,3
4. Titas	Nem 5 Minutos Guardados
5. Hanson	Where's The Love

MTV Japan

Artist	Title
1. Spice Girls	Spice Up Your Life
2. Mariah Carey	Butterfly
3. Hanson	I Will Come to You
4. Oasis	Don't Go Away
5. Bobby Brown	Feelin' Inside

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending Dec 27, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	12	Candle In the Wind	Elton John
2	2	2	28	How Do I Live	Leann Rimes
3	3	2	19	You Make Me Wanna	Usher
4	9	4	2	Together Again	Janet
5	8	5	4	It's All About the Benjamins	Puff Daddy & the Family
6	4	4	9	My Body	LSG
7	5	5	9	Feel So Good	Mase
8	10	7	7	Show Me Love	Robyn
9	12	9	4	Truly, Madly, Deeply	Savage Garden
10	6	4	18	My Love Is the Shhh!	Somethin' For the People
11	7	6	16	Tubthumping	Chumbawamba
12	13	12	3	A Song For Mama	Boyz II Men
13	11	9	5	I Will Come To You	Hanson
14	14	12	9	I Don't Want To Wait	Paula Cole
15	17	9	13	The One I Gave My Heart To	Aaliyah

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Billboard's Heatseekers Albums

Best selling titles for the week ending Dec 27, 1997 by new artists who have not appeared on the top of Billboard's album charts.

This Week	Last Week	Wks. on Chart	Artist	Title
1	4	7	Marcy Playground	Marcy Playground
2	3	26	Blink 182	Dude Ranch
3	2	22	Michael Peterson	Michael Peterson
4	5	32	Allure	Allure
5	7	7	Ray Boltz	A Christmas Album
6	6	12	Alejandro Fernandez	Me Estoy Enamorando
7	9	29	Our Lady Peace	Clumsy
8	8	12	The Kinley's	Just Between You & Me
9	14	50	Barenaked Ladies	Rock Spectacle
10	12	4	Dave Koz	Dec Makes Me Feel...
11	10	8	Sandy Patty	Artist Of My Soul
12	13	5	Rebecca St. James	Christmas
13	18	3	Bob Rivers	More Twisted Christmas
14	21	71	Jaci Velasquez	Heavenly Place
15	15	31	Lee Ann Womack	Lee Ann Womack

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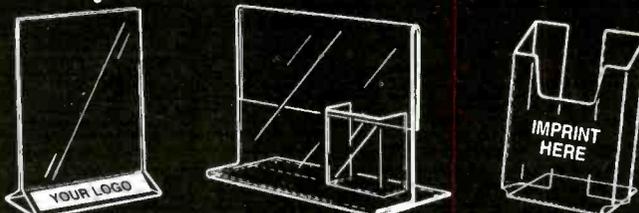
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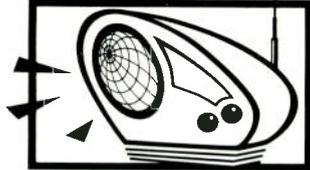
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We are currently seeking a Marketing Coordinator to assist with the development & maintenance of an annual marketing campaign plan for all clients, prepare legal & compliance submissions, and work closely with the agency of record to develop and execute all client related campaigns.

Qualified candidates will possess a minimum of 1 year marketing or advertising agency experience, an undergraduate degree, strong PC skills (MS Office) as well as excellent verbal and written communication skills.

For immediate consideration, please direct cover letter and resume, including salary history, to: **Corporate Recruiting, Department AQ, Travelers Group, 388 Greenwich Street, 7th Floor, New York, New York 10013. Fax (212) 816-2458. Email:QUINN,AMY@SMB.com**



EMPLOYMENT

WE'RE GROWING LIKE NOBODY'S BUSINESS!!

Ad agency with offices in NYC & NJ, is enjoying exciting growth. Looking for the following people to help make us more dynamic than ever:

- **AE (NYC)** - AE with print media & marketing exp. Background in Retail, Healthcare, Radio Media or New Business a plus. Refer to **DEPT. AE**
- **RECRUITMENT AE (NY & NJ)** - Sr. & Jr. AE positions available (full time & part time) for candidates with Recruitment advertising exp. If you already have billings...we'll give you great compensation and support. Refer to **DEPT. RAE**
- **SR. COPYWRITER/CREATIVE DIR (NY) - Part Time** We're looking for the best of the best...on a freelance basis. Great assignments & receptive creative team to work with. Refer to **DEPT. SCB**
- **SR. ART DIRECTOR** - Freelance positions available for both our NYC & NJ offices. Refer to **DEPT. SAD**
- **JR. ART DIRECTOR (NJ) - Full Time and Part Time** positions available. Refer to **DEPT. JAD**

Must send resume and salary requirements.
Would also appreciate samples of work (if possible) to:

PO BOX 1723, NY, NY 10017

A UNIQUE OPPORTUNITY: FINANCIAL MANAGEMENT EXPERIENCE

If you have a recent background with a mid to large sized agency or related business as a member of the financial management group, we would like to hear from you. We are the leading marketing consultancy to the largest advertisers in the country, rapidly growing, looking for an achievement oriented individual with 4 to 6 years of client accounting, finance, or treasury experience and impeccable credentials. If your continued professional development and a positive environment is important to you, we would like to talk about the opportunities of joining our financial analysis consulting team, a key part of our organization. Please fax/mail your resume with a cover letter indicating your salary objectives, in confidence, addressed to:

Managing Director
136 West 24th Street, third floor, NYC 10011
FAX: (212) 989-6497

PART TIME FREELANCE ART DIRECTORS, WRITERS and CREATIVE TEAMS

Diversified entertainment company seeks freelance creatives for a variety of advertising, collateral, POP, and packaging assignments. Work from your home or on-site. Fax responses and resumes to:

Dick @ (973) 344-2233

★ ★ ★ REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES ★ ★ ★

RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

MINIMUM: 1 Column x 1 inch for 1 week: \$164.00, 1/2 inch increments: \$82.00 week. Rates apply to **EAST** edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

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

HELP WANTED

**3 STRIKES... YOU'RE OUT.
3 STRIPES... YOU'RE IN.
BE IN.**

adidas ... all day /
dream about ...
sports.

OUR VISION. OUR MISSION ... »to be the best sports brand in the world«.

YOUR CHANCE ... as

INTERNATIONAL PR MANAGER

in our Public Relations Team in Herzogenaurach.

YOUR PROFILE ...
outgoing, enthusiastic about sports, writing talent, willing to travel.

PS. ... 2+ years experience in PR (in particular product and event PR), interpersonal skills, fluent English & German, computer skills.

OUR ADDRESS ...
adidas AG
Human Resources
Attn: Elvira Zeitler
P.O. Box 1120
91072 Herzogenaurach
Germany



PRODUCT MANAGER

Excellent opportunity for marketing professional to join the dynamic marketing team of the nation's largest power producer, Tennessee Valley Authority. Position is based in Nashville, Tennessee.

Responsibilities include market research and analysis, and development of market plans for residential and small commercial markets. Must be able to create strategic plans, launch and manage new products and services, and coordinate training, promotion and sales support activities.

Requires experience in product management and market analysis, or an MBA or marketing degree, and proven communications and leadership skills.

TVA offers a competitive salary, performance incentives and benefits. Please send resume to:

**Tennessee Valley Authority
Employee Service Center
400 West Summit Hill Dr. - WT CP
Knoxville, TN 37902-1499**

TVA is an equal opportunity employer. Selections will be based on merit and efficiency as set out in the TVA Act and applicable laws prohibiting discrimination in federal employment.

TA971242



MARKETING MANAGERS

A 125 year legacy of consistent brand development, new product introductions and adherence to the highest quality standards have shaped Pillsbury into the food industry leader it is today. This ongoing market success has created outstanding opportunities for Marketing Managers.

Selected applicants will manage a business in a team-driven, team-structured environment working on leading brands spanning multiple categories. Qualifications include one plus years experience as a marketing manager; proven marketing excellence including proficiency with Nielson data, consumer/trade promotions and advertising; sound business management knowledge; experience managing a P&L; strong strategic, analytical, project management and leadership skills.

Pillsbury offers a competitive salary and excellent benefits, including 401(k), relocation package, insurance programs and performance-based incentives. Send/fax your resume and salary requirements to: **The Pillsbury Company, MS 28J2/BW, 200 South 6th Street, Minneapolis, MN 55402; Fax: 612/330-4656.** Equal Opportunity Employer.

HELP WANTED

Graphic Designers... are you out there?

We are! And we're located in a beautiful Northern Rockies ski resort community on the shores of a world-class mountain lake.

From layouts to pre-press, our designers produce four successful 4/color catalog titles, featuring high quality fashion and gift products as well as a multitude of corporate and retail collateral material. Photo direction experience and good typography sense needed. At Coldwater Creek, design quality always comes first, and our steady growth provides a fast pace and ample opportunity. Excellent compensation package including paid relocation for the successful applicant. Send your resumé and 4 photocopies of your best work to:

Coldwater Creek, Human Resources, Attn: Karen Clark
3 Coldwater Creek Drive, Sandpoint, Idaho 83864

Coldwater Creek®

DIRECTOR OF DAYTIME PRIMARY RESEARCH

ABC Television Network
New York, NY

ABC's Research Department is seeking a Director to supervise primary audience research for daytime programming and promotion. To qualify, you should have at least 5 years of television experience in designing and analyzing a variety of research methods including surveys, pilot testing, program testing, and focus groups. You should also be computer literate and possess strong analytical, writing, and presentation skills. A college degree is required and an advanced degree is preferred. Knowledge of daytime television, particularly soap operas, is essential.

For confidential consideration, forward resume to: Employee

Relations
Department,
ABC, Inc., Dept.
MW, 77 West
66th Street, New
York, NY 10023.



An equal opportunity employer m/f/d/v

NYC ADVT'G SALES REP

for established 10x/yr. art publication, to sell ads to galleries. Art ad sales track record a plus. Mail or fax resume to International Sculpture Center, 1050 17th St., NW, Suite 250, Wash, DC 20036. Att: M/M Director, FAX: 202-785-0810.

Broadcast Negotiators

J. Walter Thompson is looking for cool, collected Broadcast Negotiators to work in our Dallas Spot Buying Department. A minimum of two years buying experience is required, as well as background in retail and packaged goods. Strong negotiating skills are paramount. You must have the finesse to find the best deals around on behalf of our clients, so if shopping is your forte, forward your resume via fax to:

(214) 220-2806

or by mail to:

J. Walter Thompson/Dallas
Attn: Spot
350 North St. Paul
Suite 2500
LB5Dallas, TX 75201

Equal opportunity employer.



MAC PRODUCTION ARTIST

Must have 5 years experience and know Photo Shop, Quark, Illustrator and have prepress experience. Knowledge of Website development and interactive media a plus. Send resume and salary requirements:

ADWEEK Classified, Box 4050
1515 Broadway, 12th fl.
New York, NY 10036

Advertising Sales

American Airlines Publishing, publisher of *American Way* and *Southwest Airlines Spirit* and sales representative for American Airlines Inflight Video, is seeking an advertising salesperson in our New York office. The position is responsible for selling advertising space and servicing existing accounts. Travel within the Eastern region is required.

The qualified candidate will have a college degree, two to three years related media sales or ad agency experience, and strong presentation skills. Compensation includes salary, commission, and benefits package. Interested applicants should fax a resumé to Lisa Turner, Eastern Advertising Manager at (212) 476-9609.

AMERICAN
AIRLINES
PUBLISHING

AmericanAirlines® is an Equal Opportunity Employer

BRAND MANAGER

Tighe Industries, Inc. is a leading manufacturer of costumes for the performing arts, gymnastic and drill team apparel. Distribution is international with brand names of Curtain Call, Alpha Factor, Aerials, Peak and Performance Wear.

Due to our continued growth, we are seeking a brand manager. This position is responsible for developing the product line strategy and marketing plan. The successful candidate will have a Bachelor Degree in Marketing or Business Administration with three (3) years experience as Assistant Brand Manager or Merchandise Manager in the apparel industry.

We offer a competitive compensation program in an exciting, growth oriented organization. If you possess the above credentials, please submit your resume and salary requirements to:

TIGHE INDUSTRIES, INC.

Human Resource Department
R.D. 12; Box 251-A, York, PA 17406

Phone: (717) 252-1578 FAX: (717) 252-4865

SALES REPRESENTATIVES for THE MINING COMPANY

<http://miningco.com>

The Mining Company, a new personalized gateway to the Internet, is looking to expand its sales staff in New York. We are looking for self-motivated sales professionals with 1-2 years experience in new media selling, planning or buying.

Requirements: Internet and computer literate (an absolute must), excellent communication and presentation skills, detail oriented with strong organizational skills, ability to act in an entrepreneurial spirit and a good working knowledge of interactive. Salary range commensurate with experience.

Please send resumes via e-mail to:

Janet Mantel
National Sales Manager
janet@miningco.com
or fax: 212-849-2121.

ADVERTISING

Tradewell Inc., the 20 year old premiere media barter company, has the following opportunities available:

Print Media Buyer/Planner
Media Buyer/Newspaper
Media Buyer/Outdoor

We seek experienced professionals with knowledge of Windows, Excel and Word. Barter experience a plus. Forward resume, which must specify position desired as well as salary history/requirements, to:

Attn: Maria Rivera
Fax: (212) 207-3621

COPYWRITER

Full service ad agency seeks professional copywriter. 3-5 years agency experience, b-to-b accounts, strong writing skills, MS Word. We offer excellent salary and benefits.

Please fax resume in confidence to:

L. Zass
212-673-9720

Senior Art Director

Ad agency needs an experienced art director with proven agency accomplishments. Must have excellent conceptual skills, experience working on B-to-B and consumer accounts and ability to work in a team atmosphere.

Send resume, 5 non-returnable samples and salary requirements to:
Bradford Communications
P.O. Box 3081
Hickory, NC 28603-3081

HELP WANTED

At Hard Rock Cafe, we hire the kind of dynamic people who can support our aggressive goals and phenomenal international growth. That's why we are now seeking qualified Marketing professionals to plan, direct and coordinate our marketing activities within the following areas:



BASED IN LOS ANGELES

Director of Marketing - Western Region

The qualified candidate will possess 5+ years experience in marketing, strong leadership skills, and the ability to head up a team of national managers within the region.

The successful individual will work to create local, regional and national marketing campaigns to directly increase foot traffic at the cafe level. Contacts in the record and/or radio industry are imperative. A strong working knowledge of cross-promotional marketing would be a plus.

BASED IN NEW YORK

National Marketing Managers (2)

Qualified candidates will possess 3-5 years marketing/event experience and solid understanding of promotional advertising/marketing through radio and print media. The successful individual will focus on driving traffic and strengthening brand awareness within the region.

Assistant Marketing Coordinator - East Coast

The qualified candidate will possess strong team and organizational skills to assist the Marketing Manager.

As a leader in the restaurant industry for 25 years, we continue to offer excellent benefits, including top pay, 3 weeks paid vacation (after 1 year), 100% paid family medical/dental insurance, 401K, ongoing professional and personal development, potential for advancement and more! Please forward your resume to Kris Preissel, Recruiting Manager, Hard Rock Cafe, 5401 Kirkman Road, #200, Orlando, FL 32819. Fax (407) 370-5125. No phone calls, please. EOE. Only the best hearts and minds need apply!

MARKETING SPECIALIST

The New York Times Circulation Marketing Department has an excellent opportunity for an enthusiastic, self-motivated marketing professional to join our aggressively growing team.

You will oversee all programs that are in rollout, to ensure that performance and profitability are maximized, and that the programs are running efficiently. You will assist in the development and execution of retention programs, from initial concept through creative and analysis.

Candidates must have a college degree, with a minimum of three years' direct marketing and/or product management experience. Comfort in interacting with outside agency, production, and lettershop resources, and a solid understanding of direct mail concepts and processes are also necessary. A knowledge of our newspaper and a curiosity about how our readers come to know us and make our paper a part of their lives are crucial.

The Times offers a challenging and rewarding environment, a comprehensive benefits package and a highly competitive salary.

Please send your resume and salary requirements to:



ANGELA P. WHITEHEAD; 229 WEST 43RD STREET;
NEW YORK, NY 10036. EOE M/F/D/V

**REACH YOUR AD COMMUNITY
ADWEEK MAGAZINES**

**HILL
HOLLIDAY**

We are one of the largest advertising agencies in the country and are looking to add to our great team of communication professionals with the following two positions:

Direct Response TV Broadcast Supervisor

A DRTV Broadcast Supervisor is needed for a growing department and will be responsible for overseeing all aspects of Spot and Cable DRTV buying. The successful candidate will meet the following specifications:

- A minimum of 5 years experience in both Spot and Cable DRTV buying.
- Proven record of managing budgets.
- Willingness to be both strategic and executional.
- Experience with data analysis systems.
- Financial services and healthcare experience a plus.
- Experience with infomercials and radio a plus.

Direct Response TV Assistant Broadcast Buyer

An entry-level DRTV Assistant Broadcast Buyer is needed to support a growing department. The successful candidate will meet the following specifications:

- Bachelors Degree
- Some agency experience preferred.
- Demonstrated computer skills and aptitude.
- Interest in applying strong interpersonal and analytical ability to build a career in media buying.

Hill, Holliday believes that diversity is an essential part of our commitment to a quality workforce, and is an equal opportunity employer.

Please send resume and salary requirements in confidence to:

Hill, Holliday
Human Resources
200 Clarendon Street
Boston, MA 02116
Fax (617) 859-4279
email: emessier@hhcc.com

**ACCOUNT EXECUTIVE
ADVERTISING SALES**

Get in on the ground floor of a breakthrough medium! Well established publishing company in food, travel and wine field seeks entrepreneurial individual to blaze a trail for a cutting-edge start-up. We're already successful, with a long-term track record publishing for most of the world's major airlines. To qualify, you should have solid communication skills, enjoy the freedom to realize sales goals in your own way and can take on the responsibility to produce in a NYC-based environment. If you fit the aforementioned plus have experience selling advertising space for a consumer oriented publication, consider joining OSM, where an exciting opportunity exists for a person of imagination, energy and persuasive ability.

Please submit your resume and confidential salary history to:

O'Sullivan Publishing
Department AE-AW

110 Triangle Boulevard, Carlstadt, New Jersey 07072

HELP WANTED

Join the circle

Lots of folks talk Direct or Database Marketing. We make it happen for a roster of blue chip clients. We're a small agency with big talent, big ideas and big business that's growing by the hour. And we'd like you to grow with us.

ACCOUNT EXECUTIVE

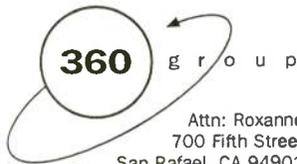
The ability to listen, think and take charge has made you invaluable to your clients. When people talk marketing, you think strategies, audiences, lists, offers, formats, schedules, budgets and back-end analysis... all before you hang up the phone. Creatives hear you. Calculators respect you. Minimum 5 years DM. We need a true team player who's not afraid to carry the ball.

ACCOUNT COORDINATOR

You're looking for an entry level position someplace without too many levels. You're ready to support a sharp account management group with marketing and list research, client communication and general administrative. Detail-, teamwork- and PC-orientation required. Enthusiasm and imagination accepted here.

We're located a few minutes north of the Golden Gate Bridge in downtown San Rafael. Stroll to lunch. Be home for dinner. And wake up tomorrow to a job you love.

Send your resume with salary history to:



Attn: Roxanne
700 Fifth Street
San Rafael, CA 94901
Fax: (415) 485-0939

SPONSORSHIP MGR

Central Park SummerStage seeks Sponsorship & Marketing Manager. Responsibilities include sponsorship sales, marketing, servicing Special Events clients. BA w/ min. 5 yrs sponsorship exp, excellent written/oral communication and computer skills req'd. Send/fax ltr, resume and salary req to: **SummerStage Sponsorship, 830 Fifth Avenue, New York, NY 10021, FAX: (212) 360-2754. No calls. EOE.**

FILM & TV JOBS

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., **Entertainment Employment Journal: www.eef.com (888) 335-4335**

CALL 1-800-7-ADWEEK

MARKETING MANAGER

O'Sullivan Menu Publishing, the industry leader in airline menu publishing, seeks an experienced marketing professional to implement and execute sales and marketing strategy for its new menu and destination guide.

Candidates must have strong skills and experience in consumer focused marketing. In addition, he or she should possess skills in the following areas: management, negotiation, communication, presentations, public relations, and promotions. Agency and client side marketing experience is helpful. Experience with a controlled circulation magazine is plus.

Please send resume and salary requirements in confidence to:

O'Sullivan Menu Publishing

Attn.: Human Resources, Dept. MM-AW
110 Triangle Boulevard, Carlstadt, NJ 07072

PROMOTION SALES EXECUTIVE

Leading national cinema advertising and promotion network offering excellent opportunity to candidates with solid promotion development and sales experience. Applicant must be self-starter, possess strong oral and written communication skills and the ability to close the sale. Minimum four years promotion sales experience.

Human Resources Department
SCREENVISION CINEMA NETWORK
597 5th Avenue, New York, NY 10017
(FAX) 212-752-0086 (PHONE) 212-752-5774 x 104

Media Buyers:

Like the ads you place, you can't do your job if the space sucks.

Live and work in beautiful Farmington Valley. We're a \$65 million agency looking for a buyer with 4+ years multi-market experience. Send your resume to Dawn Hassan, Mintz & Hoke, 40 Tower Lane, Avon, CT 06001 or fax 860-679-9750. EOE. No phone calls please.

MEDIA RESEARCH MANAGER

Established and rapidly growing national business publication seeks a Media Research Manager with at least 5 years experience of print research. Midtown Manhattan location. Salary open. Please submit resume to:

ADWEEK Classified, Box 4045
1515 Broadway, 12th fl.
New York, NY 10036

ADVERTISING SALES

Female teen publications seek aggressive, creative salespeople on both junior & senior levels. Must have excellent verbal & written skills. Beauty and fashion experience a +.

Fax: (212) 988-0621

ADVERTISING SPACE SALES

Major trade magazine publisher seeks dynamic, energetic self starter with proven sales record to sell in the NY metro area. Good presenter, quick thinker who thrives in a team environment. 3 yrs experience required, publishing or marketing services experience a plus. Salary, commission, benefits.

Fax resume and salary history to:

212-536-5353

DATA ENTRY/ RESEARCH

Seeking full-time data entry/research position in directories department of trade magazine publisher. Good keyboard skills required. Experience with database entry helpful. Hourly rate with benefits. Send/fax resume to:

Dept. MT
ADWEEK Directories
1515 Broadway, 12th fl.
New York, NY 10036
FAX: (212) 536-8801

CAREER SURFING?

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

Reach your ad community in
ADWEEK CLASSIFIED

Media Research

JWT has an exciting opportunity available for a Researcher with 2-8 years of advertising or media-related experience and strong knowledge of TV.

Qualified candidates must have strong knowledge of media research sources especially Nielsen, and excellent communication, presentation, writing and computer skills. Exposure to secondary data sources (e.g. Simmons) and their computer applications is a plus.

For confidential consideration, send resume/salary requirements to: J. Walter Thompson, 466 Lexington Avenue, Attn: Dept MC, 4th Floor, New York, NY 10017, or FAX (212) 210-7130. EOE M/F/D/V.

**MEDIA DIRECTOR**

We're exploding with growth! Fast-paced agency needs an experienced (min. 5 yrs.) detail-oriented Media Director to plan & supervise buying/placement in all media under tight deadlines. Mac exp. a plus. Fax/mail resume w/salary reqs. to:

Oxford Communications, Inc.
287 S. Main St., #13
Lambertville, NJ 08530
(609) 397-8863

Agency PR Director

Agency with good track record and growth seeks aggressive Public Relations pro to direct current accounts and add new accounts. Looking for an up and comer ready to head a PR division of ad agency. Desire 3-5 years with PR Agency on variety of accounts including tourism. Corporate experience helpful. Agency is located at Myrtle Beach, SC with great year round living in a booming resort area working with great people. Send resume to Elizabeth:

Brandon Advertising
3023 Church St.
Myrtle Beach, SC 29577
or fax to 803-916-2050

AD SALES REP

International Marketing Files - upscale magazine seeks freelance sales rep. Business & Rate cards provided. Signed agreement. Excellent commissions. **Nancy Ross** Tel: 212-545-7232; Fax: 212-545-7603

HELP WANTED

INTERNET SALES SENIOR POSITIONS

Tripod, Inc., one of the top 20 sites on the net, is looking for senior salespeople with big/small agency accounts in our New York offices.

New York - Eastern Sales Manager. Based in New York, responsible for all East Coast accounts. Will supervise a staff of three. Must have great reputation and contacts.

New York - Sales Development Director. Based in New York, responsible for spearheading sales development for Tripod. Report to the Ad Director; sell big sponsorships and promotions nationwide.

Please email resume to:
hr@tripod.com

MEDIA PLANNER/STRATEGIST

Fast-paced, even faster growing national sales organization representing the #1 advertising medium - newspapers - is looking for an individual with 2+ years media planning experience in print and broadcast to join in-house media/marketing department. Competitive compensation, benefits and quick growth potential.

Fax cover letter and resume to:
(212) 856-6343
Attn: RS

Nat'l civil rights organization seeks individuals for the following:

NAT'L DIRECTOR/CENSUS 2000 PROGRAM- to plan and direct all facets of the MALDEF National Census Campaign. Req. min. 5 yrs. community outreach, campaign organizing, policy making and/or legal exp. Must have prev. mgmt exp. Req exp. working with nat'l policy makers. Undergrad deg. in Soc. Sci. req. Grad deg. pref'd.

V.P. COMMUNITY EDUC & PUB. POLICY- 10yrs. comm. outreach, educ., legislative, pol. anal. & 2 yrs. superv. exp. BA req., Grad deg. pref'd.

Resume, writing samples, salary history & references to:
MALDEF, Attn: HR Dept. 634 S. Spring St., L.A., CA 90014. EOE

Production Manager

We need a production expert to work with our creative teams to create a wide variety of marketing and design projects, manage our vendor relations, negotiate estimates, and assure timely delivery. Must have previous agency, prepress, or printing experience.

Send résumés to: Cheryl Eaton.

ksu COMMUNICATORS
212 Battery St., Burlington, VT 05401

EOE

ADVERTISING SALES FINE HOMEBUILDING MAGAZINE

Publisher of high-quality, special interest magazines seeks National Accounts Mgr. to maintain and upgrade a large existing client/prospect base as well as develop new business. Heavy telephone sales work, correspondence and moderate national travel. Must be focused, organized and able to meet deadlines in a fast-paced environment. College degree with magazine space sales experience preferred. Facility with computers and knowledge of home building desired. We offer a competitive salary, excellent benefits, challenge and growth potential. Please send resume to Human Resources.

The Taunton Press
63 S. Main Street, Box 5506
Newtown, CT 06470
An Equal Opportunity Employer

ADVERTISING AGENCY AE

Experienced AE to help develop new business and work with Fortune 500 co. in fast growing hi-tech Scottsdale, AZ ad agency. Must be a leader.

MEDIA PLANNER/BUYER

Exciting, challenging opportunity for experienced, creative individual familiar with electronic industry pubs.

Fax resume and salary history to:
602-945-6803

Healthcare

Healthcare executive search firm is seeking agency and client-side advertising, mar/com professionals. All areas.

Fax resume to
The York Group at
310-317-8570



SOFTBANK

Interactive Marketing Inc.

ONLINE ADVERTISING SALES

SOFTBANK Interactive Marketing Inc., the world leader in interactive media sales and marketing programs, seeks sales professionals to join our sales team.

REGIONAL MANAGER

We are seeking a successful media sales professional to manage our Eastern region located in New York. Successful candidate must have excellent communications skills; 7-10 yrs outside sales and marketing exp, print & online exp. preferred; demonstrated success in territory & account development. Strong established relationships with buyers of traditional and new media is required. 4 yr. college degree and excellent computer skills also required.

ACCOUNT MANAGERS

We are seeking senior sales professionals to join our sales team in Cambridge, MA, New York, Atlanta, Dallas, Chicago, Detroit, San Francisco and Los Angeles. Qualified candidates should have demonstrated success in media sales (online exp. a plus); excellent communications skills; 4 yr. college degree and excellent computer skills required. Fax or e-mail inquiries to:

Lawrence P. Howorth
Executive Vice President, Sales
Fax: 310-643-2678
E-mail: Lawrence_Howorth@simweb.com
or mail resume to:
SOFTBANK Interactive Marketing Inc.
2361 Rosecrans Avenue, Suite 275
El Segundo, CA 90245

EOE

Events, Promotions, Sponsorships

Sound like your bag of tricks? We're looking for a seasoned (5+ years) events marketing professional to evaluate, negotiate, and orchestrate a variety of programs for high profile automotive clients. Wide range of sports, cultural and business events need your leadership, organization, resourcefulness and creativity to make them really zing.

Are you our master of "zing"? Let's find out. Fax your resume with letter of introduction to:

DMB&B Detroit
Attn: Account Supervisor - Events Marketing
(248) 458-8727

ACCOUNT MANAGEMENT COORDINATOR

Excellent opportunity for individual interested in a career in Advertising. We are seeking a candidate who is self-motivated, able to handle multiple responsibilities, possess strong writing and communication skills and strives to be an Account Management Guru. Full Benefits including summer hours. The answer to your New Year's Resolution to begin an exciting new job starts here! Cover letter must accompany resume. **Christine Martin**, 445 Park Ave, 9th Floor, NYC 10022. No Calls Please, but you can fax us @ 212-326-9152.

Looking for the perfect job?
ADWEEK CLASSIFIED

Catch a Creative Genius
ADWEEK
CLASSIFIED

MOVERS

CABLE TV

Scott Williams has joined CBS Eye on People as vp, program production/creative director. Formerly vp, creative services for Classic Sports Network, Williams is responsible for creating and managing the on-air look of the CBS Cable service as well as creating a variety of interstitial programming... Food Network has announced two staff changes. In the marketing department, **Mark Materowski** has been hired as director of promotion marketing, joining from Nickelodeon International, where he was director of project management. And **Jennifer Caserta** joins as marketing manager; she was most recently with Westwood One as sales promotion manager... Rainbow Advertising Sales Corp., a division of Rainbow Media Holdings, has promoted **J. Brian Gault** from vp corporate sales development at Cablevision to vp of operations. Gault will oversee all shared RASCO business units and human resources for RASCO's 400 employees... At Comedy Central's new affiliate sales group, **Brad Samuels** has been named senior vp, up from vp. In addition, **Clayton Banks**, previously senior vp of sales and marketing at Sega Channel, has been hired as vp, affiliate relations for the Northeast region; **Lisa Delligatti**, formerly director for the southern region at Discovery Networks, has joined Comedy Central as vp, affiliate relations for the southeast region; and **Richard Freedman**, an independent consultant, has been named vp, affiliate relations for the western region.

The Media Elite

Edited by Anne Torpey-Kemph



CHRIS HASTON/NBC
The "work" force of NBC's upcoming *Lateline* sitcom

Media Verité

The media continue to be fertile grounds for sitcom producers. At least six current shows are set in the TV, radio or print media, including Fox's just-premiered *Ask Harriet*, about a sportswriter-turned-advice columnist. NBC already has a handful and plans another, *Lateline*, for a March debut. But how do the situations, scenes and story lines stack up to reality?

Mediaweek wanted to know how—and how well—the producers do their homework.

Suddenly Susan, NBC.

The premise: Brooke Shields and her coworkers at *The Gate*, a hip San Francisco city mag, do everything—even eat Thanksgiving dinner—together. *The producer's take:* "Sitcoms are heightened reality. You start with a base [of truth], then move it from

there," says *Suddenly's* Gary Dontzig, who, with fellow executive producer Steve Peterman, recently asked advice of *Buzz* magazine staffers. Out of those queries came story lines about writers competing for assignments and a low-paid photographer who moonlights to make ends meet. *Reality check:* By never showing reporters in action, *Susan* is not doing the Write Thing, asserts *San Francisco* magazine senior editor Leslie Crawford, who notes that both she and the show's Kathy Griffin (who plays writer Vicki) are "sassy redheads."

NewsRadio, NBC. *The*

premise: At news radio station WNYX, egomaniacal anchors, office affairs and wackiness reign. *Reality level:* low. "In a real 24-hour news operation, people are working too much to have all these [personal] sidebars," notes Chrys Quimby, news director at Los Angeles' KFVB-AM. But, he adds: "We do drink coffee, that part's true. And the newsroom looks like a newsroom." Maybe that's because *NewsRadio* execs researched at...KFVB.

The creators of *Lateline* are hoping to learn from others' mistakes. "It was a bit in response to the shows set in [the media] that don't really show the work," says executive producer/costar Al Franken. "We're going for verisimilitude. We wanted to do a show where people had real jobs." To do that, Franken researched at ABC's *Nightline*.

"You have to take liberties, of course," concludes Steven Levitan, executive producer of *Just Shoot Me*, the NBC comedy set at the *Cosmopolitan*-like *Blush* magazine. "America wouldn't find much that's interesting at a real magazine." —Rachel Fischer



Star turn: At the request of *Ally McBeal* producer David Kelley, Fox Entertainment chief Peter Roth (right) did a cameo on the hit show's Dec. 15 episode, dancing in a bar crowd with *Ally's* roommate Renee (Lisa Nicole Carson). "So what do you do?" Renee asked coyly. "I run a network," Roth replied. "Oh that's a good one," she laughed.

MEDIA DISH

It's a Zoo When Hanna Visits Parade



Jennifer Gallo, senior vp/ad director, *Parade* magazine, made friends with a rare fox during a recent visit to *Parade's* New York offices by Jack Hanna (r.), wildlife correspondent for *Good Morning America* and the subject of an upcoming *Parade* article. Also on hand were Steve Greenberger (l.), senior vp/director of print media, Grey Advertising; and Jack Kliger, executive vp of Parade Publications.

Spirits, Cash Raised at JWT's Vegas Night



At J. Walter Thompson's New York offices for the agency's recent Vegas Night benefit, which raised \$51,000 for the Make-A-Wish Foundation, (l. to r.): Bob Bel Bruno, account exec, USA; Ellen Popick, account exec, Turner; and Arty Freed, account exec, The Weather Channel.

WQCD, USRN Celebrate Legends of Jazz



New York FM radio station CD101.9 and United Stations Radio Networks hosted a recent party at Tatou celebrating the launch of the new weekend program *The Legends of Jazz With Ramsey Lewis*. (L. to r.) Suzanne Berg, senior vp/promotion for GRP Recording Company (the label that represents Lewis); Tommy LiPuma, president, GRP; Lewis; and Nicholas Verbitsky, CEO, USRN.

Holiday Dish TV Ad Sneaks Murdoch Knock

Still smarting from Rupert Murdoch reneging last year on his pledge to invest \$1 billion in EchoStar Communications, the satellite TV provider took a shot at the News Corp. CEO in a holiday TV commercial. In the 60-second spot—which ran, among other places, on Sunday NFL telecasts—Santa and an elf are checking computer database info to see who was naughty and who was nice. A straight-A student merits a gift of EchoStar's Dish Network system, Santa decides, then moves

on to the next kid. The face of a boy sticking his tongue out appears on the computer screen, with the word "naughty" flashing above it. The kid's name: "J. R. Murdock." His misdeeds: "Breaks promises and overcharges people on his newspaper route." Tsk, tsk, says Santa, "Give him cable."

EchoStar is suing Murdoch, who built his media empire on the back of newspapers, for breach of contract for backing out of the deal. —Richard Katz



An EchoStar ad panned "J.R. Murdock."

What Media Bigwigs Want Out of '98

It's New Year's resolution time, and here's what some media honchos are vowing:

Cathleen Black, president, Hearst Magazines: "To build on our creativity, innovation and true grit and hustle our way to another outstanding year. I do have one wish: that paper prices never go up!"

Jim Hart, president of television, E.W. Scripps Co: "To join a dress-down-on-Fridays support group. My idea of dressing down is taking off my coat. Oh, and I resolve to think in only digitally correct terms."

Vincent Young, chairman, Young Broadcasting: "To be a better boy."

David Smith, president, Sinclair Broadcasting: "To own more com-

mercial television stations than anyone else in the country. I also resolve to...wake this industry out of the comatose state it's in."

Steve Rosenberg, executive vp, Universal Television Enterprises, which is about to be taken over by Barry Diller's Home Shopping Network: "One of my first resolutions is to make sure I watch and do more home shopping."

John F. Sturm, president/CEO, Newspaper Association of America: "That 1998 will see the resurgence of newspapers continue, both as a news and information resource and as an advertising vehicle. And that...the newspaper industry will devote the necessary resources to promote itself successfully."

1998 MEDIACTION



The Advertising Club of New York wishes to thank the following companies for their generous donations:

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To thank all of you for making the 1998 MEDIACTION a huge success, all of our donors and participants are invited to join us for a celebration on January 12, 1998 at New York's quintessential venue The Rainbow Room, for a special performance by Cabaret and Broadway superstar,

Betty Buckley.

All proceeds benefit educational programs and grants administered by the Advertising Club of New York.

BIG DEAL

Primestar Digital Broadcast Satellite TV

Advertiser: Primestar Partners

Agency: Adler Boschetto Peebles & Partners, N.Y.

Begins: Jan. 26

Budget: \$50 million

Media: TV, print

Primestar Partners, the nation's No. 2 digital broadcast satellite TV player, will use the Super Bowl to break a \$50 million ad campaign that tilts the brand from a value pitch to one emphasizing the breadth of offerings and quality of service.

The campaign abandons Primestar's "about a dollar a day" theme to flag the No. 1 customer satisfaction rating it received in a November J.D. Power Associates ranking of cable and satellite providers. Power's crest appears on three TV spots and three print ads, all of which carry the new tagline, "Primestar. It's that good." The second spot, breaking during CBS' Olympics coverage, will offer a 30-day "risk-free guarantee."

The 30-second spot, which will break during the Super Bowl's third quarter and air heavily on network prime time, depicts a woman's dilemma sorting out identical-seeming satellite options at retail before settling on Primestar.

"Strategically, what we want to do is not only provide [consumers] with the intellectual reasons why they want to get this but also the emotional reasons," said Laurence Boschetto, executive vp/director of account services and strategic planning at Adler Boschetto Peebles.

Rounding out the pool is a 60-second direct response spot breaking in February on national cable. Print ads break during the first week of February with the headline: "How good can satellite television get? This good." The campaign also marks the debut of Primestar's newly tweaked logo.

Pending FCC approval, Primestar plans another campaign in the second quarter or later to launch a separate high-power satellite service that could have as many as 225 channels. Currently, Primestar has 2 million subscribers. No. 1 DirecTV has about 3.1 million subs. —*Tobi Elkin*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

MINIDISC

Advertiser: Sony

Agency: Lowe & Partners, N.Y.

Begins: Feb. 5

Budget: \$35 million

Media: TV, print, radio

Sony next month launches a \$35 million campaign to position MiniDisc as a unique tool for making high-quality digital personal recordings, its third bid in as many years to catapult the MD format into consumer consciousness and the biggest audio launch in the electronics giant's U.S. history, according to sources close to the company. The "Make It With MD" campaign hits network prime time on Feb. 5, supported by print, radio, Web and cable TV ads, national retail tie-ins and promotions, sponsorships and event marketing. A series of teaser ads break in print in early February to promote the MD hardware and software launch.

Targeting adult music enthusiasts ages 20 to 35, the campaign positions MD as a format that can be used to customize favorite recordings. MD vendors have struggled to get the format, popular in Japan, to catch on in the U.S. since it was introduced about three years ago. —*Tobi Elkin*

PANASONIC PRODUCTS

Advertiser: Panasonic

Agency: Grey Advertising, N.Y.

Begins: 2nd quarter (est.)

Budget: \$30 million

Media: tation

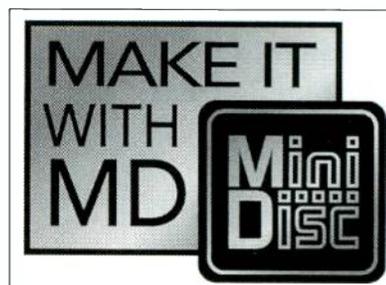
Panasonic will reposition its high-end Technics brand of receivers and CD-changers to promote the incorporation of digital theater sound (DTS) technology as part of an intensified digital products emphasis that will see Panasonic's overall ad budget jump by about 50 percent to \$30 million this year.

Technics' touting of DTS as an alternative to Dolby Digital is part of an effort to reposition the brand "as a home theater or multimedia center," said Bob Greenberg, vp/gm, communications division.

Technics' digital emphasis will be echoed this year in product ads backing Panasonic's digital cameras, camcorders and high-definition TV, as well as in a new umbrella campaign for Panasonic that will build off an effort in fourth quarter '97 that promoted DVD, palmcorders and 36-inch SVGA monitors. The broader image effort, breaking in the second half, will support portable DVD players, digital TV, camcorders, digital still cameras and SVGA monitors.

The new Technics lineup will consist of

DTS decoders, amplifiers, receivers and speaker systems, backed by ads breaking in the second quarter. Print ads targeting males 25 to 40 break in audio-enthusiast magazines like *Audio and Stereo Review*; home design and music books may be added.



Sony ads aim to fuel the format.

Panasonic is also mulling an awareness/educational campaign on digital TV for the fourth quarter with Internet, fax back, Q&A pamphlets and retail components, Greenberg said. —*Tobi Elkin*

M&M's/STARBURST

Advertiser: Mars

Agency: BBDO, N.Y./Grey Advertising, N.Y.

Begins: Late January

Budget: \$20 million

Media: TV, print

Mars will be on a sweepstakes kick for the first half of 1998, following up an estimated \$20 million effort for its M&M's brand with a big promotional push behind its Starburst franchise.

The M&M's promo, which echoes a huge promo a year ago, begins this month with a sweepstakes dangling a \$2 million first prize to the consumer who finds the "Millennium icon" in an M&M's package. The effort will be supported by 20 weeks of dedicated print and TV ads. The budget could be as high as \$20 million, based on traditional spending levels for the brand. Through last September, M&M's got \$44 million in ads, per Competitive Media Reporting.

In late spring, Mars will launch the "Chew

CMR Top 50

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

Week of Dec. 8-14, 1997

Rank	Brand	Class	Spots
1	MCDONALD'S	V234	50
2	POLAROID--ONE-STEP CAMERA	G230	38
3	BURGER KING	V234	35
4	DURACELL--ALKALINE BATTERIES	H220	27
5	KFC	V234	26
6	DOMINO'S PIZZA	V234	23
7	MARS--M&M'S CANDIES	F211	21
	MIRAMAX--SCREAM 2 MOVIE	V233	21
	RADIO SHACK	V341	21
10	SEARS--SALES ANNOUNCEMENTS	V321	20
11	TOYOTA AUTOS--CAMRY	T112	18
12	HONDA AUTOS--ACCORD	T112	17
	TACO BELL	V234	17
14	JC PENNEY--MULTI-PDTS	V321	16
	SEARS--MULTI-PDTS	V321	16
	UNIVERSAL--FOR RICHER OR POORER MOVIE	V233	16
17	BIG KMART--MULTI-PDTS	V324	15
	CAMPBELL'S--SOUP	F121	15
	DODGE TRUCKS--DURANGO	T117	15
	MIRAMAX--JACKIE BROWN MOVIE	V233	15
	SEARS--AUTOMOTIVE	V321	15
	WAL-MART--MULTI-PDTS	V324	15
23	MAIL BOXES ETC USA	V219	14
	MGM/UA--TOMORROW NEVER DIES MOVIE	V233	14
	OLIVE GARDEN	V234	14
26	1-800-COLLECT	B142	13
	7 UP	F221	13
	COCA-COLA CLASSIC	F221	13
	EVEREADY--ENERGIZER BATTERIES	H220	13
	GENERAL MOTORS CORP.--CP	T111	13
	HALLMARK--GREETING CARDS	B321	13
	HORMEL--CHILI	F126	13
	JC PENNEY--SALES ANNOUNCEMENTS	V321	13
	ROBITUSSIN COLD--LIQEL CAPS	D212	13
	U.S. POSTAL SERVICE--EXPRESS MAIL & PRIORITY	B612	13
	WENDY'S	V234	13
37	CHRYSLER CORP.--CP	T111	12
	HYUNDAI AUTOS--VARIOUS	T112	12
	REMINGTON--MEN'S SHAVER	D126	12
40	CHEVROLET AUTOS & TRUCKS--VARIOUS	T114	11
	DREAMWORKS--MOUSEHUNT MOVIE	V233	11
	PRIMESTAR--SATELLITE SYSTEM	H320	11
	SEARS--JEWELRY/OPTICAL	V321	11
	TARGET DISCOUNT--MISC.	V324	11
45	BOSTON MARKET	V234	10
	BUENA VISTA--AMER. WEREWOLF IN PARIS MOVIE	V233	10
	CADILLAC AUTOS--CATERA	T111	10
	CHILDREN'S ADVIL--PAIN RELIEVER LIQUID	D211	10
	DREAMWORKS--AMISTAD MOVIE	V233	10
	JOHNSON & JOHNSON--CP	D218	10

the Clue" sweepstakes for Starburst, which has traditionally been supported through straight advertising. The effort requires consumers to call an 800-number to guess the "mystery" flavor contained in each pack. Up for grabs are 35 trips to Hawaii along with 7,000 lesser goodies. Through September, Starburst ad spending came to about \$4 million, per CMR. —Sean Mehegan

FRUITSATIONS

Advertiser: Mott's USA (unit of Cadbury Schweppes)

Agency: J. Walter Thompson, N.Y.

Begins: April

Budget: \$10 million

Media: TV

Mott's USA will inject well over \$10 million in 1998 against its year-old Fruitsations fruit-blended apple sauces as it looks to leverage Mott's brand equity to continue to invigorate the flattening single-serve category.

A series of 30-second and 15-second spots will begin in April targeting mothers 25 to 54 with young children. Also part of the ramped-up promotional spend, the company will run a series of full-page FSIs beginning in late January with a focus on the introduction of new Mango Peach and Cherry flavors that will roll out nationally.

Buttressing the media will be a nationwide sampling program, including a first-time Hispanic-targeted effort.

The 1998 expenditure, roughly double what Mott's spent on a print campaign for Fruitsations last year, is a result of the line's

driving the single-serve apple sauce category up 14 percent in the February-September time period and driving Mott's own entries up

Mott's fruit snacks get a juicy push.

30 percent to a 56 percent share of the overall category, according to the company numbers.

Mott's leads the \$346.6 million apple sauce/fruit sauce category with \$125 million in sales for its base Mott's brand and \$19.2 million for Fruitsations for the year-ended Dec. 7. —Stephanie Thompson



Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Look Back Ahead

LOOKING BACK AT THE 12 MONTHS JUST PASSED, Media Person can only say he's glad it's finally 1999,

because 1998 was one dreary, soggy, lumpy mess. Global warming kept knocking CBS off the air just when its ratings were ready to peak. Tom Brokaw seemed a bit sour all year, ending every *NBC Nightly News* broadcast with the words, "Good night, and I hope Geraldo Rivera drops dead." But Geraldo had the last laugh with consistently high ratings in all six of his NBC shows. A major coup was his TV tour of Iraqi presidential palaces, featuring banter with co-host Saddam Hussein.

"What's that you're hiding behind your back?" Geraldo teased at one point. "Come on, let's see what you have there!" Blushing, Saddam sheepishly admitted, "OK, it's a jar of anthrax, but just a small one."

The print media seemed somehow uninspired. *The New Yorker* did a special headline issue, celebrating such beloved classics as "Annals of Crime" and "Our Far-Flung Correspondents." *The Wall Street Journal* finally added a long-awaited comics page; the most popular strip was *Boss*, featuring a brutal CEO who intimidates and harasses everyone around him. Millions of corporate executives picked up on his gleeful catchphrase, "You're fired! Get out!" *The New York Times* began printing stock and bond prices in color.

Vice President Gore confided to a *USA Today* reporter that *Portnoy's Complaint* was based on his life, but his mother angrily denied it. The White House complained about a print ad headlined "Absolut Clinton" that portrayed a vodka bottle in the shape of a bent appendage.

Sports Illustrated unveiled its new spin-off, *SI for Newborns*. Barbara Walters scored her biggest 'get' ever, interviewing Princess Diana in heaven. The Princess revealed she is dating JFK. *New York* magazine's suit against Rudy Giuliani over a canceled bus ad using the mayor's name was thrown out by the Supreme

Court. Delivering the majority opinion, Justice Clarence Thomas spoke for many when he wrote, "I hate the media; screw them."

The ailing Asian economy resurged after Rupert Murdoch bought Japan and repositioned it as a theme park. *Vanity Fair* successfully launched its long-awaited spin-off, *Vanity Fair for Cats*, featuring an Annie Liebovitz photo gallery of the feline establishment. *Time's* 1998 Man of the Year, New York's Giuliani,

The ailing Asian economy resurged after Rupert Murdoch bought Japan and repositioned it as a theme park.

sued the magazine for putting his picture on the cover. Jerry Seinfeld quit *Seinfeld* and NBC tapped Tony Danza to replace him on the show. Baptist activists called off their boycott against Disney, but Jewish groups announced they would start one after Ellen DeGeneres announced her gay Ellen character would convert to Orthodox Judaism.

Director James Cameron started shooting an ABC miniseries, *Shaft No. 4*, based on an actual 1953 elevator accident in the Woolworth Building. The highest-budgeted TV show in history, it will be finished in 2014. *The Ice Age*, Ken Burns' PBS documentary about Greenland in the year 3, was praised by critics as riveting and melancholy but a little slow. The Food Network launched a talk show hosted by

a plate of paté de foie gras. Treated harshly by critics, it bitterly shouted, "What am I, chopped liver?" MTV's *Real Life* was raided by DEA agents and the entire cast was arrested. The show then switched to Court TV. Steven Spielberg revealed that his next VSF (very serious film) would be either the Irish potato famine, the Armenian massacre or the little-known but tragic 1973 kielbasa shortage in a Polish neighborhood of Buffalo.

Reminded by United Nations officials that the first installment of his billion-dollar donations was due, Ted Turner replied, "I have no idea what you're talking about." In a guest appearance on late-night TV, *Buffy the Vampire Slayer* discovered that Tom Snyder is a werewolf and attempted to drive a stake through his heart. Unfortunately, she was pulled away in time by crew members. The hottest toy in a disappointing Christmas merchandising season was Mic-turating & Regurgitating Timmy. *Melrose Place* opened its season with an all-nude episode. Bart Simpson's book *Brathood* was knocked off the best-seller list when an investigative reporter for the new *National Enquirer for Kids* revealed the tome was actually ghosted by Bart's sister, Lisa.

ER jumped networks to VH-1 and added pop-up balloons, causing mass suicides in NBC's executive suites. ABC chief Boone

Arledge announced his retirement after the board of directors tore off his fingernails with red-hot pliers. The editors of *TV Guide* admitted

that they had been ingesting questionable substances when they named Katie Couric and Matt Lauer performers of the year.

M15 fired James Bond for breaking the *Guinness World Book of Records* mark for commercial tie-ins. Gillian Anderson denied rumors that she had smiled. Bryant Gumbel finally found his missing pocket watch; turned out Willard Scott had been sitting on it for eight years. Rosie O'Donnell adopted Hanson. The publisher of *Cigar Aficionado* admitted that none of the stars on its cover actually smoked cigars.

And Media Person invented a time machine. But after using it, he became totally confused about what year it is and had to take a long nap. ■

A black and white photograph of two dogs, likely pit bulls, sitting on a paved surface. Both dogs are wearing paper party hats with a white fringe. The dog on the left is white with some dark markings on its face, and the dog on the right is dark-colored with white markings on its chest. The background is dark and out of focus.

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