

# MEDIAWEEK

Vol. 7 No. 14

THE NEWS MAGAZINE OF THE MEDIA

April 7, 1997 \$3.00

## CABLE TV

### Behind Barton's Departure

*Insiders say Liberty chief left after getting passed over for top TCI post*

PAGE 6

## RADIO

### La Musica Esta Muerta

*L.A. expects to lose Spanish rocker after sale of station to Cox*

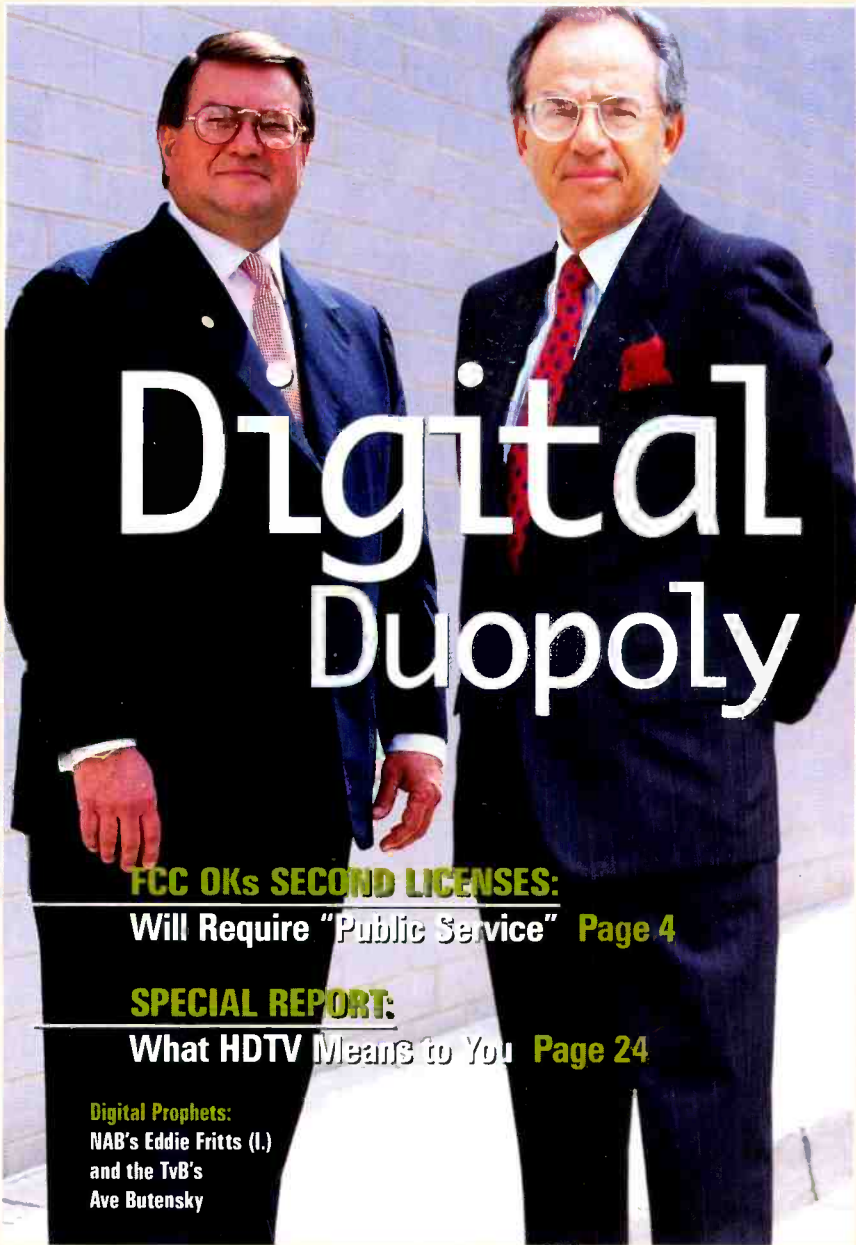
PAGE 8

## REGULATION

### Top Court: Must-Carry Won't Die

*Cablers lament; startup nets gird for tough times; Paxson celebrates*

PAGE 9



**FCC OKs SECOND LICENSES:**  
Will Require "Public Service" **Page 4**

**SPECIAL REPORT:**  
What HDTV Means to You **Page 24**

**Digital Prophets:**  
NAB's Eddie Fritts (l.)  
and the TvB's  
Ave Butensky

## MARKET INDICATORS

**National TV: Strong**  
Second-quarter scatter is mostly sold out across all nets. Market is very quiet as clients plan upfront strategies. No third-quarter scatter business yet.

**Net Cable: Moving**  
April is already gone at CPM increases between 5 and 8 percent over last year's upfront. May is about halfway sold. Major nets are having initial talks with agencies about upfront.

**Spot TV: Strong**  
Autos are adding momentum for second quarter. Telcos also are rising. Packaged goods strong, kids down.

**Radio: Strong**  
In the words of one buyer, markets are either selling "well" or "really well." Recent stock market dips, though, have some worried that corporate CFOs will cut ad budgets.

**Magazines: Strong**  
Books with young audiences are finally cashing in on the boom in autos and drugs & remedies categories. Business looks good through spring, with eyewear and fragrances boosting fashion books in June.

## The King of Late Night

With Jay Leno, Conan O'Brien and *Saturday Night Live*, Rick Ludwin has built a dynasty for NBC **PAGE 17**

FRIITTS: HARVEY JINDOUBAK; BUTENSKY: JUANMAN LAMER



January 1997

***McKinney and Silver***

a leading independent advertising agency

has been acquired by

***CKS Group, Inc.***

an integrated communications company

*AdMedia Partners, Inc.* initiated this transaction,  
assisted in the negotiations and acted as financial advisor to  
**McKinney and Silver.**

***AdMedia Partners, Inc.***

INVESTMENT BANKERS AND STRATEGIC ADVISORS TO THE  
MEDIA, ADVERTISING AND MARKETING SERVICES INDUSTRIES

Robert H. Huntington  
Abbott C. Jones

Robert Garrett, *President*  
Charles I. Wrubel

Paul F. McPherson  
Richard C. Yancey

866 Third Avenue, 26<sup>th</sup> Floor, New York, NY 10022 Telephone: (212) 759-1870 • Facsimile: (212) 888-4960



Laura K. Jones APR 16 1997

# AT DEADLINE

## Kingt-Ridder to Buy Four ABC Newspapers

Miami-based Knight-Ridder late Friday agreed to buy four newspapers from Walt Disney Co.'s ABC for \$1.65 billion. The newspapers—the *Kansas City Star*, the *Fort Worth and Arlington (Texas) Star-Telegrams*; the *Belleville (Ill.) News-Democrat*; and *The Times Leader* in Wilkes-Barre, Pa.—were purchased at slightly less than 11 times anticipated 1997 cash flow. K-R also said it will sell its Knight-Ridder Information on-line service this year.

## ABC to Drop 'Arsenio', 'The Practice'

A number of programming changes are afoot at ABC, as the network tries to boost sagging ratings. *Arsenio*, the much-touted return to TV for former talk-show host Arsenio Hall, has been pulled from the schedule because of low numbers. The production company, DreamWorks SKG, may retool the show for next season. Only six of the 13 ordered episodes will have aired when *Arsenio* leaves the lineup. *The Practice*, a law drama from David E. Kelley, also leaves the schedule to make way for the returning *NYPD Blue*. The new drama, which has struggled in the ratings despite critical acclaim, could return in the summer.

## 'Mirabella' Editor Walks

Amy Gross resigned abruptly last week as editor of Hachette's *Mirabella*, citing "creative differences" with the company, according to a Hachette representative. For more than three years, Gross had been editorial director of both *Elle* and *Mirabella*. Her job description was rewritten last fall when she was relieved of her oversight of *Elle*. Gross had served as editor since Hachette acquired the book from Rupert Murdoch in 1993. No replacement has been named.

## Sony Courting Tele-TV's Stringer

Tele-TV president Howard Stringer spent his last day at the telecom venture Friday and is in talks to join Sony Corp. in a senior position. Stringer, former CBS president, could become a vital link in turning the New York offices of the entertainment and electronics giant into a "second headquarters," sources said. Tele-TV, launched in 1995 by Nynex, Bell Atlantic and Pacific Telesis as a rival to cable TV, is nearing the end of its short life. Another round of layoff notices went out on Friday.

## Adlink Goes With Gabriel

Adlink, the Los Angeles-based cable interconnect, has licensed Gabriel, a management, scheduling and traffic software system

from Management Science Associates. Adlink is the first interconnect in the country to sign up for the software, which recently brought on Comedy Central and Lifetime as users. The system also allows for electronic data interchange, a paperless form of buying and scheduling ad time.

## Lagardère Aims to Control Hachette

The French corporate giant Lagardère, which owns a portion of Hachette-Filipacchi Magazines parent Filipacchi Medias, is attempting to acquire a majority share of the company. Shares of the French company Filipacchi fell nearly 15 percent last Thursday after Lagardère low-balled an offer to buy a controlling interest in

the company. U.S. magazine-industry watchers downplayed the significance of the merger as an internal debt restructuring. Sources at Hachette-Filipacchi referred questions to a corporate representative in Paris, who did not return calls.

## MacManus Sets Int'l. Media Unit

The MacManus Group, parent company of DMB&B, has set up a new media company called MediaVest Worldwide, to be headed by Michael Moore, the agency's worldwide media director. The new company will concentrate initially on establishing MediaVest operations in Europe. TeleVest, the U.S. media operation, will remain as a separate company. Separately, TeleVest has signed J.C. Penney's \$125 million national TV and syndication buying, formerly handled by Bozell.


## D.C. Radio Firms Win National Rights

Washington, D.C.-area firms American Mobile Radio Corp. and CD Radio bid a total of \$173 million at a government auction last week for the rights to provide digital audio radio, a national, CD-quality, satellite-driven radio signal, expected to be up and running by 1999. American Mobile placed a winning bid of \$89.9 million for one of two licenses. Washington-based CD Radio Inc. put down a top bid of \$83.3 million for the other license.

**Addenda:** Tele-Communications Inc. has agreed to sell its Jonesboro, Ark., system serving 21,000 subscribers to TCA Cable TV, a 650,000-subscriber

cable operator based in Tyler, Texas. Financials were not disclosed... Dom Rossi, former vice chairman of the Ayer advertising agency, has joined Readers Digest Association as vp for integrated marketing. Rossi, who most recently ran his own marketing firm, will oversee the marketing efforts involving RDA's massive 70 million-name database.

INSIDE



Who is keeping Conan cooking for NBC?  
17

MAGAZINES  
46

THE MEDIA ELITE  
48

REAL MONEY  
52

MEDIA PERSON  
54

## MEDIA WIRE

### MPA Mulling 20 Applicants For Key Executive Post

The Magazine Publishers Association does not expect to name a successor to executive vp of marketing development Jim Guthrie until mid-May, MPA president Don Kummerfeld said last week. While some MPA sources said that the association has narrowed its list of candidates for the key post and could appoint someone within the next two weeks, Kummerfeld said that there is no short list yet.

The MPA has enlisted the search firm Nordeman and Grimm—headed by David Bentley, who once held Guthrie's MPA post—to recruit and screen candidates. There are about 20 applicants, mostly from the magazine industry and agencies, Kummerfeld said.

The search is a bit tricky for the MPA because it has a policy that forbids "raiding" the rosters of its member companies. Magazine-industry applicants must approach the association, not vice versa.

Guthrie has joined Petersen Publishing as executive vp for marketing and sales. He is credited with dramatically increasing the visibility and viability of magazines as an ad medium during his nine-year MPA tenure. —Jeff Gremillion

### ESPN Marketing Exec Said To Be Getting Top MTV Job

Allan Broce, director of advertising and program marketing for ESPN, has left the network and is said to be taking the top marketing position at MTV. Broce helped create ESPN's celebrated SportsCenter TV advertising campaign, via agency Wieden & Kennedy.

Broce is said to be taking the post of senior vp of marketing at MTV. An MTV representative declined to confirm that Broce has accepted the job, saying only that someone from ESPN had been contacted. The position at MTV has been open for two months, since John Shea left to join DreamWorks. —Michael Birgi

### Cablevision Tests New Sports Pricing Strategy on PPV

Cablevision Systems Corp. has offered an unusual pricing package for two upcoming pay-per-view boxing (continued on page 6)

# Ness Brokers Digital Deal

*FCC approves licenses, with several provisos*

WASHINGTON / By Alicia Mundy

**O**n April 2, the day before the Federal Communications Commission finally voted to begin allocating the new digital spectrum licenses to broadcasters, an agency official, who requested anonymity, confided a secret. The situation was so "fluid" and "volatile" that some staffers for various commissioners and other FCC divisions had joined an informal "pool." The goal was to guess what Chairman Reed Hundt would do—and at what time he would do it.

It's not as cavalier as it sounds. Some members of the FCC had toiled until 3 a.m. on the delicate negotiations to bring Hundt into a compromise to put the billion-dollar digital issue on the agenda; most others had called it quits at midnight. The yearlong debate had become bitter and personal in its waning weeks. Commissioner Susan Ness had spent days trying to get the reluctant Hundt to agree

to the license process—which, in theory, had been scheduled for April 3 months before. Though a compromise was reached, in principle, during the evening of April 2, it was not until late that night that the final details were stamped out. The next morning, about a hundred reporters, lobbyists and communications lawyers lingered in the halls of the FCC, waiting for the scheduled early meeting that would take up the issue, but nothing happened. After almost two hours, word was sent to the dazed

crowd that the meeting would be postponed until 2 p.m. "The Commissioners wanted time to go home to change clothes and shave first," smirked a staff aide.

By Washington standards, the deal that was cut was a win-win situation for everyone. That means that no one was completely happy about it. The FCC vote gave TV stations—or, as the National Association of Broadcasters prefers—"loaned" them, the rights to use new spectrum,

## The Politics of Compromise, FCC Style



FCC Chair **Reed Hundt**, a Democrat, wanted a faster rollout, spectrum auctions and "public service."



Commissioner **Susan Ness**, also a Democrat, made the peace among Hundt and the other commissioners.



Commissioner **James Quello**, also a Democrat, favored digital licenses with few strings attached.

for free, in order to send what Hundt specifically termed "high definition" digital TV signals.

But "free" doesn't mean "cheap." Hundt agreed to the vote only if the FCC decision included real "rules" on the conversion schedule and for the return of the analog spectrum to the government. He did not get the more rapid timetable he preferred. On the other hand, the broadcasters had fought hard against any FCC rule holding them to a timetable. What prevailed was a proposal from Sen. John



McCain (R-Ariz.), chairman of the Commerce Committee, sent to Hundt and Ness a week earlier, for a market-driven conversion schedule. The final agreement, therefore, stipulates that the top 10 viewing markets (roughly 30 percent of TV households) will provide digital high-definition TV within two years; and the next 30 markets will be ready six months later (thereby reaching a total of 53 percent of TV households). The analog spectrum must be returned by 2006. (See related survey on page 26.)

Finally, the licenses come with a "public interest" obligation to be determined later.

McCain, Hundt and the NAB all issued statements declaring victory of sorts. McCain congratulated Hundt "for his steadfast advocacy of a rapid transition plan." He singled out Ness for "forging a consensus." But, he warned, "The Senate Commerce Committee will also be watching...to assure that broadcasters follow through on their commitments, live up to the requirements of the rules, and do not abuse the Commission's waiver policy."

Eddie Fritts, president of the NAB, called the vote "a birthday present...to the nation's consumers. They will soon get all the benefits of digital television, including crisp clear pictures and CD-quality sound." Fritts also said that he hoped one-third of the TV households will have DTV within 18 months—a number to which the

networks "committed" prior to the FCC vote. He added that average stations will pay more than \$8 million to convert. Hundt called that figure "highly inflated." Commissioner James Quello said, "The truth is somewhere between Reed's \$800,000 and the NAB's \$8 million. I'd go with half."

Hundt graciously thanked Ness and the broadcasters, noting that it was only months ago when they were talking about a 15-year lag time. "What is proposed now is a testament to all of your efforts."

There was one happy camper. Communications lawyer Richard Wiley finally was willing to acknowledge his title as "Father of HDTV." With a smile in his voice, he told *Mediaweek*, "I'm delighted! It's the dawning of a new video age." The man who ran The Grand Alliance during its eight-year struggle admitted that the "labor pains" were rough. "I was pretty worried about it...as we got closer, it got more difficult." ■



Commissioner **Rachelle King**, a Republican, allied with Quello but was a DTV proponent during the debate.

# Producers Long for Fin-Syn

*Say networks demand—and get—a piece of the action*

**TV PRODUCTION /** By T.L. Stanley

**I**n the eyes of the major networks, CBS has a schedule to die for on Saturday night, not just because *Dr. Quinn, Medicine Woman, Early Edition* and *Walker, Texas Ranger* are solid ratings performers. The envy is mainly because CBS owns each of those hour-long shows, a situation so sought-after these days that a major rift has developed between producers of shows and the networks.

"The networks want to own the software and all the means of distribution," said a high-ranking exec at a major independent production company, "Everybody says good shows will win out, but I'm beginning to think ownership will win out. We'll miss Fin-Syn [the Financial Interest and Syndication Rules, which were relaxed by the FCC to allow networks to own their programming]."

A recent skirmish has brought the simmering problem to a head. NBC reportedly asked for a 50-percent stake in a sitcom pilot being developed by DreamWorks SKG, saying it would bring the talent of multiple Emmy-winning producer Jim Burrows to the project. DreamWorks, which has a track record of successful negotiations with networks but not-so-successful television series, balked. As a result of the flap, DreamWorks pulled all three of its

pilots, but NBC was not enthusiastic over them anyway. They are now on the shelf.

Industry sources said NBC has made the same demands of other production companies. "That's what they want, and they're getting it," said one studio exec. A number of producers said DreamWorks likely will have to learn to give up partial control in order to be in business. "It's all about getting shows on the air," one producer said.

Networks are increasingly relying on their own in-house production. Among the pilots ordered for next season, NBC owns all or part of 13; Fox, 11; and CBS, seven. Disney is producing seven pilots for its ABC net.

Though NBC has been flexing its muscles, it isn't alone. Brillstein-Grey, which

upset ABC this season by taking *The Naked Truth* to NBC, wants to collect more than \$7 million from Fox because the network has decided not to air 13 episodes of *MV24* to which it had committed. Only the pilot has been shot.

Some say the dynamic has forever changed between creators and distributors; others are not so certain. "If we all get into the 'screw you' business, it'll be completely counterproductive," said one network exec. "We'll have to work together." ■

**"If we all get into the 'screw you' business, it'll be completely counterproductive."**

## DISCUS Throws a Fit

*Distillers unhappy with Clinton's call for probe of TV ads*

**REGULATION /** By Alicia Mundy

**I**n a news conference at the National Press Club on Friday, The Distilled Spirits Council of the U.S. (DISCUS) reacted testily to President Clinton's call for an FCC investigation of liquor ads on TV. The group challenged the president to devise a common code for all alcohol advertising. DISCUS President Fred Meister showed a 30-second TV spot produced by DISCUS to highlight its "all alcohol is alcohol" message. "Unfortunately, the network we wanted to buy time from to run the message would not accept the ad," he complained, declining to identify the network. Gary Galanis, spokes-

man for National Beer Wholesalers Association, said, "Everyone knows that a swallow of beer doesn't have the same effect as a swallow of a martini. This is all about taxes—the distillers want their taxes lowered." Meanwhile, the FCC was fielding questions about its jurisdiction in TV liquor advertising. "In light of the Supreme Court decision on must-carry," said an FCC official who would not speak for attribution, "we note our 'public interest' mission as mandated by Congress. The Supreme Court just ruled against cable on the basis of the public interest obligation of companies using the public airwaves." ■

## MEDIA WIRE

matches. Cablevision is selling the Mike Tyson-Evander Holyfield rematch, set for May 3, at \$9.95 per round up to \$49.95, as it did with the first Tyson-Holyfield fight. If customers purchase that bout, they have the option to purchase a lesser card, the Oscar De La Hoya-Pernell Whitaker fight on April 12, for only \$9.95, a 75 percent discount off the suggested retail price.

Cablevision is trying out different pricing levels on boxing PPV events to gauge viewers' response to paying for specific sports events. Cablevision, which is set to assume control of Madison Square Garden this June, hopes to set up new pricing options for the sports teams carried by MSG Network. For example, subscribers on Cablevision systems may be able to purchase New York Yankees games or New York Knicks games exclusively. Cablevision executives have said they do not know when such pricing options may become available. —*Michael Bürgi*

### ABC Sees Big Profit Potential From On-line News Venture

With Walt Disney's Co.'s deal last week for a controlling stake in Starwave and the planned launch later this month of ABC-NEWS.com, ABC is making a major commitment to the Internet. Jeff Gralnick, the ABC News vp in charge of the site, expects it to become a "multimillion-dollar" profit center as soon as 2000. ABC has not released any details regarding its business plan for the on-line news effort.

"We think this is a better business than the 24-hour cable business," said Tom Phillips, president of the ABC News/Starwave venture. Last May, ABC "postponed" plans for a 24-hour cable network.

ABC will compete against MSNBC.com, CNN.com and sites from USA Today, The Wall Street Journal and The New York Times, which together get about 2 million visits a day. ABCNEWS.com also will get prominent placement on America Online. —*Anya Sacharow*

### Communications Deals Totaled \$113 Billion in '96

Transactions in the communications industry had a total value of \$113 billion in 1996, up more than (*continued on page 8*)

# A New Statute at Liberty

*Former cfo Bennett expected to bring a kinder, gentler approach*

**CABLE TV /** By Michael Bürgi

In a move that surprised most of the cable industry, Peter Barton, president of Liberty Media since its inception in 1990, resigned last week to pursue other programming interests. Robert "Dob" Bennett, Liberty's chief financial officer since the beginning—and a close partner with Barton in the company—stepped in immediately to fill Barton's shoes.

Though he had plenty of programming services to watch over from his perch at Liberty—the convoluted programming arm of Tele-Communications Inc., which holds stakes in some 90 services—both Barton and those who know him said that he has been itching to venture out on his own.

Barton's departure from the TCI family signals how much the company has changed, from a hard-nosed, tough-as-nails negotiator—as embodied by Barton—to a more upfront, customer-friendly organization that new TCI president Leo Hindery symbolizes. Privately, some executives close to Barton have said that since TCI chairman John Malone picked Hindery, not Barton, to take over the parent company, it was a good time for Barton to set off on his own.

"I got no sense that [Barton] was forced," said one cable network chief executive who has

had dealings with Barton for several years. "But when you're close to John [Malone] and you see him bring a new guy in when he's focused on the company, then you realize perhaps you're not as much a part of John's strategic vision. That's when you want to look out for yourself."

To that end, Barton said he has tentative plans to launch two cable networks and a few TV shows, but he offered no details. Bennett, Liberty's new president, indicated that the company may well invest in those properties—a clear sign that Barton is leaving with no bridges burned.

"We generally have a willingness to work with Peter," said Bennett. "But until we have a better idea of what he's working on, I can't say we're investing."

Meanwhile, Bennett plans to essentially stay the course. "I don't anticipate any change in our fundamental philosophy," he said. "We don't necessarily need to own a controlling interest in networks to make money

for our shareholders. Our strategy has been quite successful."

Bennett said that he expects to take over Barton's board seats at the various cable networks in which Liberty owns a stake, including Discovery Communications, Black Entertainment Television and International Family Entertainment. ■



**Bennett says Liberty may back Barton nets.**

# WPP Group Merges for Clout

*But \$2B in TV spending won't bring one major client into the fold*

**AGENCIES /** By Richard Katz

After months of exploration, WPP Group last week combined the media buying operations of two major agencies, J. Walter Thompson and Ogilvy & Mather. The Alliance, as it will now be known, becomes the largest U.S. media buyer with more than \$2 billion—12 percent of total U.S. TV spending.

But the partnership, created to give the agencies increased negotiating leverage, will launch without one of its biggest clients, Warner-Lambert Co., as a participant. The Morris

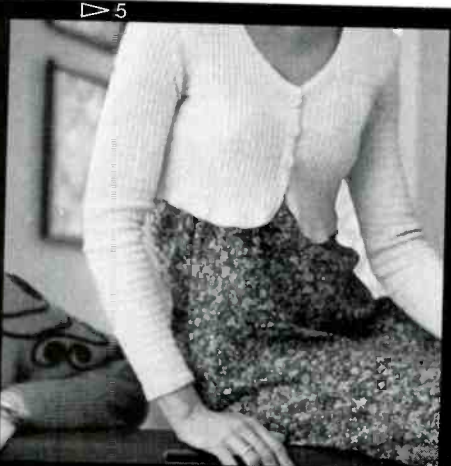
Plains, N.J.-based pharmaceutical company, a JWT client, has resisted, sources said. Warner-Lambert, which spent about \$345 million on advertising from January through November of last year, did not believe it would receive the same level of attention and special deals under the partnership as it would being serviced by JWT alone, sources said. JWT clients also include Ford, along with Eastman Kodak and Sprint. O&M handles American Express, Ford and IBM, among others.

Rather than integrating separate buying

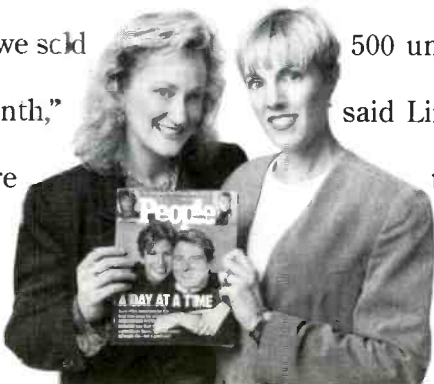


▷ 1  
 “We gave birth to  
**BABYMUGS!** But it took a  
 story in **PEOPLE** to grow  
 our sales from 500  
 videos a week to over  
 30,000 a month.”

Linda Warwick and Shelley Frost  
 Co-producers, *BABYMUGS!*



▶ Two moms made a simple observation. Looking at baby faces calms babies. So they made a videotape of 85 happy baby faces. **PEOPLE** ran their story, and **BABYMUGS!** became a national phenomenon. “The day before **PEOPLE** appeared, we sold 500 units a week. The day after, we pumped up to way over 30 thousand a month,” said Linda Warwick. To see how **PEOPLE**’s 35 million involved readers can nurture the growth of a good idea, you can call our Publisher, Nora McAniff, at (212) 522-4989.



**People** weekly **Performs**™

## MEDIA WIRE

\$31 billion over 1995, according to an annual report issued last week by the investment banking firm Veronis, Suhler & Associates. The New York-based firm attributed the surge to relaxation of broadcast ownership regulations, which triggered a flurry of TV and radio station deals. Internet growth, demand for business information services and public offerings also made data-driven services hot properties, Veronis, Suhler said.

Mergers and acquisitions accounted for 84 percent of total transaction values (other transactions were public offerings, private placements, redemptions and other corporate financing). Topping the list of billion-dollar deals were Disney's \$19 billion acquisition of Capital Cities/ABC and U.S. West's \$10.8 billion purchase of Continental Cablevision. In all, there were 15 deals of \$1 billion or more in '96.

Analysts expect that 1997 will meet or exceed 1996's record value of communications deals. "The market is still very vibrant in all aspects—publishing, broadcast, on-line," said Kevin Lavalla, managing director of Veronis, Suhler. "As long as the stock market doesn't take a tumble, I see no impediments to the growth we saw in 1996." —*Claude Brodessa*

### Adweek Magazines Acquires Infomercial 'Sourcebook'

Adweek Magazines, publisher of *Mediaweek*, *Adweek*, *Brandweek* and *Marketing Computers*, has purchased the *Infomercial Marketing Sourcebook* from Steve Dworman's Infomercial Marketing Report. Terms were not disclosed.

The annual *Sourcebook*, launched in 1993, contains case studies of successful infomercials, as well as a directory of suppliers to the infomercial market—production companies, producers, media companies and the like. The annual has been distributed to most of Adweek Magazines' subscribers for the past four years. "As the newest product in our growing stable of magazines, we'll be putting the full marketing clout of Adweek Magazines behind it," said Mark A. Dacey, president of the group, a unit of BPI Communications.

Steve Dworman will continue as managing director of the annual.

operations, JWT and O&M will maintain independent broadcast departments. As a result, The Alliance will not have a single leader; instead, it will be managed by an operating board comprised of senior people from both agencies. Included on the

eight-member executive committee will be O&M's Lawrence Cole, U.S. media director and president of broadcasting; Peter Chrisanthopoulos, president of broadcasting; Julie Friedlander, senior partner/director of broadcast negotiations; Kay Durkin, senior partner/director of national broadcast; and JWT's Jean Pool, executive vp/director, local market



CAPITAL CITIES/ABC



THOMAS VERES

### Leading the Alliance: Ogilvy's Chrisanthopoulos (l.), JWT's Pool

broadcasting. It is this committee structure that raises eyebrows. "This is toe-dipping," said Paul Isacson, chairman of buying outfit IDM International. "Maybe this is a way for them to explore if a merger would work, but if this is the final solution, it doesn't seem like the best way." Isacson and other media buyers also predicted an inter-agency culture clash ahead.

But JWT's Pool asserted that any conflict between the two agencies was worked out in the months leading to the partnership. "We didn't want to jump into the market howling and scratching at each other," Pool said. ■

## Sale Heralds a Spanish Flee

*While Hispanic rock may sink in L.A., a new player enters sports*

**RADIO /** By Mark Hudis

**W**hen one light dims, another brightens. So it was in the California Hispanic radio market last week, as Atlanta-based Cox Broadcasting completed its acquisition of Eldorado Communications' KRTO-FM in West Covina for \$19 million, with the expectation that Cox will flip the station to an English-language format.

Yet while L.A. radio players are mourning that anticipated loss of Hispanic programming, San Francisco-based Deportes Byline Americas today is launching the first Spanish-language national sports talk-radio program in several major U.S. markets, including New York, Los Angeles, Miami, Chicago, Dallas, Houston and Las Vegas.

Just last year, KRTO was the country's first station to introduce an all-Spanish rock and pop format to U.S. radio. The expected flip of the station will leave a void in the Los Angeles market, filled only partially by L.A.'s KPWR-FM, KLVE-FM and KVAR-FM, which all play a smattering of Spanish rock and pop. Though Cox executives did not return phone calls, insiders say the company, which has no experience in Spanish-language radio broadcasting, will soon switch KRTO's format to English.

"I haven't even been able to talk with anyone

from Cox," said Daniel Crowe, KRTO vp and general manager. "But there are no problems with the sale. It's going through, and I haven't been contacted by Cox to discuss our format. I see that as a sign that they will not continue in the Spanish-language format."

Another KRTO source, who would not speak for attribution said: "Without a doubt, people here are polishing up their resumes. The assumption is Cox is going English-language."

Several radio-watchers have mentioned KVAR-FM as a possible successor to KRTO, but KVAR gm David Heymore says the station

(which was recently acquired by Excl Communications from Embarcadero Media), is "fine-tuning" its program mix and has no immediate plans to adopt an all-Spanish rock and pop format.

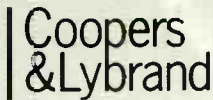
Deportes Byline Americas will feature sports talk, call-ins

and nightly interviews with major Spanish-speaking sports stars such as Jose Canseco, Oscar De La Hoya, Chi Chi Rodriguez and Jorge Campos. The three-hour show, untitled as of last Friday, is targeted at sports-minded Hispanic men 15 to 50. It will air Monday through Friday nights from 10 p.m. to 1 a.m. Eastern time and will be hosted by Orlando Alzugaray Jr. and Danny Gonzales, former Spanish-language play-by-play man for the NBA's Houston Rockets and baseball's Houston Astros. ■

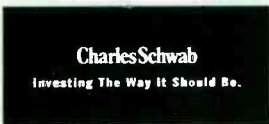
**New KRTO-FM owner  
Cox is expected to  
convert the station to  
English-language fare.**



# The PGA TOUR Means Business.



Mercedes-Benz





It's no coincidence that many of the leading corporations in the world have invested in a relationship with the PGA TOUR. Why? Because in a nutshell, the PGA TOUR has helped these companies build their brands and drive their business. Essentially, marketing boils down to building a strong positioning and image, effectively reaching



your target audience, stimulating trial and rewarding loyalty. The PGA TOUR, which also includes the Senior PGA TOUR and NIKE TOUR, has the image and the tools to help you achieve your objectives.



## The Right Image

*In evaluating any relationship, it is important to consider what impact the other party can have on your brand's equity.*

The PGA TOUR has become possibly the most highly regarded organization in all of sports. What separates the PGA TOUR from other sports is the positive image of its players and competitions. The integrity and sportsmanship of the players and the TOUR's commitment to charity, have given professional golf a unique position in sports. Linking with the PGA TOUR can elevate the prestige of your brand.



### Spectator Research\*

% Favorable Responses

Overall Opinion PGA TOUR	95%
View Players as Role Models	91%
Event Enhances Community	85%
Supporting Charitable Causes	93%

\*Source: Irwin Research

*In 1996, PGA TOUR tournaments contributed more than \$35 million to charity. The cumulative contributions now exceed \$300 million, benefiting thousands of organizations.*

## The Right Audience

The PGA TOUR reaches highly educated, affluent consumers and business decision makers. These consumers are heavy users of not only premium brands and services, but virtually all branded products—simply put, they buy more stuff. Also, they are more brand loyal and less likely to price shop or buy generic and bargain brands.

### Profile of Golf Television Viewers\*

(Index vs. U.S. Average)

#### Upscale Demographics

		Index
Income	\$50k+	140
Income	\$100k+	241
Investments	\$50k+	312

#### Decision Makers/Influencers

		Index
Presidents/CEO/VP		208
College Graduate		142

#### Heavy Purchasers of Branded Products

	Index
Own any credit/charge card	147
Have home equity loan	196
Own PC	126
Own luxury car	155
Own cellular phone	132
Own computer software	133
Travel on airline	177
Shop at hardware store	145
Use aftershave/cologne, etc.	156

\*Source: Mediamark Research Inc. (MRI)



## Surprisingly Broad Reach

The PGA TOUR reaches a broad audience. In 1996, 126 events were contested in 87 markets, reaching virtually every major market in the United States. TOUR events received more than 600 hours of broadcast television by virtually every major television network and sports cable station. A Nielsen study indicated that in a 12-month period, 69% of U.S. households tuned into a PGA TOUR broadcast, with 25% of households viewing on at least 10 occasions. So, the PGA TOUR audience has both breadth and depth, providing tremendous flexibility for a company to tailor a media package to meet its needs.

**GBSSPORTS**



**ESPN**

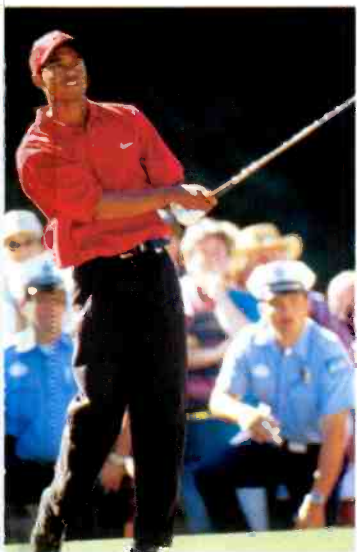
**USA NETWORK**

**TBS**

**THE GOLF CHANNEL**

## Global In Scope

The PGA TOUR has become increasingly international in scope. The best players from throughout the world, currently 41 out of the top 50 in the Sony World Rankings, are members of the PGA TOUR, and even the other nine compete regularly in TOUR events. TOUR broadcasts are distributed to more than 250 million households in over 140 countries. Further, there are an increasing number of international events, such as the Presidents Cup and Andersen Consulting World Championship of Golf, with more to come. If the world is your market, the PGA TOUR can help you reach it.



## Strong Platform for Future Growth

With the foundation of a rock solid image and a plenitude of young stars, the TOUR is strongly positioned for future growth. Golf should experience continued growth as baby boomers move into their peak golfing years. Beyond this, the impact of Tiger Woods and TOUR-planned initiatives will increase the diversity and scope of the golf audience.

### PGA TOUR Annual Reach\*

Frequency of Viewing	Total U.S. Household Reach
Any 1	69.2%
Any 5	36.4%
Any 10+	25.4%

\*Source: Nielsen



### CORE GOLF AUDIENCE

#### Future Customers\*

Age	Population Change by 2000
18-34	-8 Million
35-44	+6 Million
45-54	+12 Million
55-64	+3 Million

#### Future Spending Power\*

Age	Spending Change by 2000
18-34	-\$40 Billion
35-44	+\$135 Billion
45-54	+\$150 Billion
55-64	+\$45 Billion

\*Source: Age Wave

## Partnerships that Build Business

The PGA TOUR offers various opportunities for involvement, including title sponsorship of events, corporate licensee relationships and retail licenses. We have developed long-standing relationships with many of the elite companies in the world. Each of these opportunities can be tailored to maximize the impact of a company's involvement and meet its needs.

### Title Sponsorship

A company/brand is the title sponsor and integral part of a TOUR event, such as the Buick Classic, Kemper Open or Shell Houston Open. Title sponsors receive a comprehensive, integrated marketing package. While the focal point is the week of the event, the company receives year-round benefits.

### Corporate Licensee

A company/brand is an official PGA TOUR corporate partner with category exclusive rights, with the relationship often built around a centerpiece program, such as the IBM Scoring System. These relationships are year-round and custom tailored to meet each company's needs.

### Retail Licensee

The PGA TOUR is in the early stages of its retail licensing program, with a clear focus on quality over quantity. A retail licensee can utilize the PGA TOUR marks to broaden its merchandise selection and increase sales with an association with the leading brand in golf.



## Benefits that Work

The elements below provide only a partial list of the benefits the above relationships can deliver.

### Build Awareness

Extensive national and international exposure and advertising opportunities across a variety of media vehicles such as:

- Live television programming
- Special television shows
- Print publications
- News coverage
- On-site signage/advertising

### Build Relationships

Effective tools to build relationships with key customers/clients/prospects, such as:

- Pro-am positions
- VIP hospitality
- Tournament Players Club (TPC) membership
- Tickets

### Build trial/loyalty

Sales, promotion and charitable tie-in opportunities to reach consumers directly such as:

- Michelob can promotion
- Bayer "Strokes against Strokes"
- Cadillac Days
- MasterCard "Best of the Best"

**INSIDE**  
THE **PGA TOUR** PEOPLE



**PGA TOUR.COM**  
the OFFICIAL site of the PGA TOUR



## Here's What our Corporate Partners Have to Say

Martin L. Walsh  
Marketing Services Manager  
Cadillac Motor Car Division

*"Our umbrella sponsorship of the Senior PGA TOUR provides an excellent opportunity to reach our target audience through national advertising on ESPN-televised Cadillac Series events as well as the local level with Cadillac dealer promotions and on-site Cadillac displays."*

M. Anthony Burns  
President, Chairman, CEO  
Ryder Systems Inc.

*"We think our involvement in the Doral Ryder Open is one of-if not the best-dollars we spend on the company."*

John Clendenin  
Chairman and CEO  
BellSouth

*"BellSouth's sponsorship of a PGA TOUR event offers a unique marketing opportunity to strengthen our customer relationships...and also gives us an opportunity to contribute to, and strengthen, our community."*



PGA TOUR Marketing  
100 TPC Boulevard  
Ponte Vedra Beach, Florida 32082  
1 800 556 5400



# Few Parry on Must-Carry

High court ruling secures cable place for small channels, startups

**TELEVISION** / By Michael Bürgi and Michael Freeman

All parties in the electronic media—cable and broadcast alike—were caught off guard by the U.S. Supreme Court's decision last week to uphold the must-carry rules. But the court's message seems clear: Undo not what Congress has wrought.

Simply put, must-carry obligates cable operators to carry all broadcast stations in their respective service areas. The 5-4 decision ends a protracted effort by the cable industry to overturn those rules and creates some potentially huge winners at cable's expense.

Barry Diller, chairman of Silver King Broadcasting, and Lowell "Bud" Paxson, chairman of Paxson Communications, appear to be the ruling's two biggest immediate beneficiaries, along with Spanish-language and religious broadcasters. All were vulnerable to being dropped by cable operators. And while Paxson and Silver King were planning to drop infomercial and home-shopping programming anyway in favor of becoming commercial programmers, both

groups were at risk if must-carry disappeared.

"There is no question that this takes the pressure off and gives us a better chance to link up with a Hollywood studio and eventually launch a national network," said Paxson, chairman of a station group that reaches 22.8 million cable homes—but could soon soar to 40 million on the wings of must-carry.

At the Barry Diller-led Silver King stations, a year-old strategy to move the Home Shopping Network off those outlets in favor of a local programming strategy called CityVision will not be affected by the court's ruling. Diller said that CityVision will debut at WBHS in Miami in early 1998. Still, the ruling provides Diller an added comfort zone. "We had said that we would compete anyway, but now it sure makes our endeavor a lot less speculative," said Diller, chairman/ceo of HSN Inc.

By contrast, the clear loser is the cable industry, which is moving forward with hopes of keeping its competition—the direct broadcast satellite industry—at bay. "Virtually everyone

## Paxson: Let the Courtships Begin

**CABLE TV** / By Richard Katz

It wasn't in the bridal suite—but it might as well have been. Lowell "Bud" Paxson, newly groomed after the U.S. Supreme Court vowed to uphold the must-carry broadcast rules, celebrated by entertaining a stream of media players and potential partners at New York's posh Four Seasons Hotel. One visitor was Barry Diller, chairman and ceo of HSN, who over dinner heard all about Paxson's goal to create a broadcast network from his string of 49 infomercial stations.

With the ruling firmly behind him and knowing that all of his stations are now guaranteed carriage on cable systems, Paxson's reach now extends into 40 million cable homes. Paxson, the West Palm Beach, Fla.-based founder of Home Shopping Network, plans to replace four to six hours per night of his stations' infomercial programming with more traditional entertainment product.

But he can't do it alone. "We're affiliates in search of a network," said Paxson.

Fifteen media firms have come his way since New Year's Day, but Paxson said he still needs up to four months to decide whether to ally with a network, studio, syndicator or cable channel to receive nightly programming. NBC network president Neil Braun, for one, is willing to be courted. Paxson and Braun have met to kick around the idea of NBC providing Paxson prime-time programming or allowing Paxson stations to rerun NBC stations' local programming, both on a time-shifted basis. "Because of must-carry, he's got an interesting asset," said Braun. But with ad sales as Paxson's sole source of revenue, Braun added that a programming model is key.

Media Group Research analyst Mark Reily said Paxson should have lots of suitors. Programmers "may be afraid that if they don't have broadcasting outlets, they may not have a significant window for their product," said Reily. "That list would have to include MCA/Universal, Sony and DreamWorks." ■

## TV PRODUCTION

**Fox will test the waters** with a two-hour back-door pilot for *Steel Chariots*, one of the shows under consideration for the network's fall schedule. Fox ordered three such pilots last season—*Once a Thief*, *Generation X* and *Dr. Who*—and aired them as heavily promoted "event" movies. None was picked up for a regular series. *Steel Chariots*, produced by Michael Berk and Doug Schwartz with Touchstone Television, will be the latest to receive the test-drive treatment. The project, for which country music star and actor Randy Travis has just signed on in a major role, centers on a family of racers on the NASCAR circuit. Travis will play a minister who is close friends with the racing family, while Kathleen Nolan (*The Real McCoys*) portrays the matriarch. A back-door pilot gives the production company a readily promotable movie to sell internationally and allows the network an opportunity to see (continued on page 12)

Which Magazine Best Serves The Fastest Growing Segment Of The American Economy?



INCOME OPPORTUNITIES ???

**YES, INCOME OPPORTUNITIES!**

Your best media buy in the small business category.

CALL: Frank Colonno (212) 642-0232

**INCOME OPPORTUNITIES**

The Magazine For Successful Small Business Management



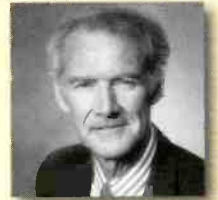
Stanfield captured the unbearable tension between a coal-mining mother, and her despondent 15-year-old





## MOTHER of the BRIDE

To capture the unexpected, a photographer must see the deeper meaning woven into life's daily dramas. Fleeting moments where the mind and eye capture a rare insight that disturbs, fascinates and enlightens. These are the moments of National Geographic. Images that convey a truth that can be found in no other publication. An atmosphere of trust - in images, in editorial, in your brand. National Geographic. More than 45 million take it personally.



**James L. Stanfield**  
Photographer

"The people I photograph look for a bond - a trust that the intimacies of their lives will not be taken advantage of. In return, I've been allowed to capture powerful moments that have made an imprint on my life."

NATIONAL  
GEOGRAPHIC

For more information on advertising or membership in the National Geographic Society, call 212-398-2724.

[www.nationalgeographic.com](http://www.nationalgeographic.com)

daughter-bride, while on assignment in West Virginia.

The DIARY of a PLANET

## TV PRODUCTION

(continued from page 9) how viewers receive a project before committing to a series. Fox has led the way the past few seasons with back-door pilots ordered in an effort to reduce the number of doomed dramas placed on the schedule.

**Elsewhere at Fox.** Jerry O'Connell, the breakout star of the network's *Sliders*, will make his directing debut in an episode of the time-travel drama to air during the May sweeps. The episode, "Stoker," finds the series stars confronted by a rock band made up of vampires. Duff McKagan (from *Guns N' Roses*) plays one of the band members and Tommy Chong (Cheech & Chong) portrays a vampire expert. The Universal Television-produced show, which recently stood its ground when the network considered switching it from Friday to Saturday, is not a sure pickup for next season. *Sliders* has provided Fox with improved ratings and some stability in the Friday 8-9 p.m. slot, which has seen a revolving door of failed series over the last several seasons. Fox executives say the show's fate will depend on the development of other dramas.

**Lancit Media Entertainment**, producer of FCC-friendly, pro-social children's programming, last week named Susan L. Solomon as chairman and ceo. Lancit produces the Emmy-winning series *Reading Rainbow* and *The Puzzle Place* for PBS. The company has projects in development that include *Danger Guys* for The Disney Channel and *Seekers*, a coproduction with the Smithsonian Institution. Discovery Communications, parent of the Discovery Channel and The Nature Company, last fall acquired a minority stake in Lancit. As part of the deal, Lancit will create children's programming for the Discovery Channel and its 24-hour cable spinoff, Discovery Kids. Solomon, a lawyer and former investment banker, recently served as president and ceo of Sony Worldwide Networks, overseeing international music video channels, "Susan brings a strategic vision, proven managerial skills, a breadth of industry knowledge and relationships, and an entrepreneurial approach that will be of tremendous value to Lancit," said Cecily Truett, the company copresident. —T.L. Stanley

thought that the oral arguments [before the Court] went our way," said Neal Goldberg, general counsel for the National Cable TV Association, the cable industry's political organization in Washington. "We're obviously disappointed, but there's not going to be much change. We've been living with it since 1992."

The ruling also has forced some fledgling cable networks to go back and revise distribution estimates downward for 1997. Included among these upstarts are the independently owned Game Show Network and the Outdoor Channel; cable program group offshoots such as CNN/SI and Animal Planet; and even multiple system operator-owned properties such as Speedvision and Knowledge TV. Still, all these threatened services said they will stay on the air. "If your business plan depended on must-carry's [repeal], then it was pretty flawed in the first place," noted Andy Dale, senior vp of the Outdoor Channel, a four-year-old cable network that has remained alive despite limited penetration on cable systems.

The multiple-system operators also spun the news as no news. "We did some preliminary planning with our regional managers" about how many channel slots would open up if must-carry were struck down, said Bob Thomson, senior vp of communications and policy planning at Tele-Communications Inc., the country's largest cable operator. "It yielded surprisingly few drops."

The ruling may present a possible upside for the cable industry—if it can persuade law-

makers to apply must-carry standards to the nascent direct broadcast satellite business. News Corp./EchoStar's Sky would be the sole DBS player affected because it is the only service that plans to include local broadcast stations in its program package.

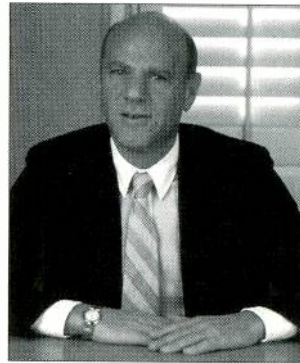
Broadcasters may also try to extend must-carry's impact onto DBS to ensure that all stations, not some, get carried. Sky must still effectively lobby Washington for repeal of laws that

prohibit its local-station strategy. "Sky is not an immediate concern for us, but if they do get the legislative approval and technological advancements to deliver local signals, we're just hoping to get equal access as do other broadcasters," said Adam Ware, executive vp of distribution for Silver King. "If they do say they can only take up to six [station] signals per market, then we're going to have a problem with that."

Both broadcast and cable lobbies may well get involved,

although a spokesman for the National Association of Broadcasters emphasized that it is too early to push some form of must-carry on DBS services. "The spot-beam technology is nowhere near being a reality right now," the NAB spokesman said. "It would be our hope that any DBS platform would provide equal carriage to all broadcast stations."

In a touch of irony, two D.C. rivals—the NAB and the NCTA—may work as a team to have must-carry extended to DBS, observers said. "If politics makes strange bedfellows, then rule-making makes for even stranger ones," quipped one D.C. insider. ■



PAUL JAMIN/SHAGS

**Diller came in a winner in the channel-space chase.**

# Weighing Westwood/CBS

*Buyers, analysts debate new alliance's impact on advertising rates*

**RADIO /** By Mark Hudis

**M**el Karmazin, chairman and ceo of CBS Radio and president and ceo of Westwood One, has said that last week's move to shade CBS Radio Networks under Westwood One's corporate umbrella will be beneficial to advertisers. That's a minority view, according to some advertisers and ad executives who expressed doubt that the CBS Radio-Westwood alliance will boost the marketplace.

"I wouldn't say I fear the new [arrange-

ment], but I can't say I'm happy about it," said Richard Cotter, senior partner and regional broadcast manager for J. Walter Thompson in New York. "I don't see how this is going to benefit advertisers, despite what Karmazin says. It gives us one less supplier to deal with and thwarts competition."

The consolidation, which had been anticipated (*Mediaweek*, Feb. 17), clearly benefits Westinghouse's bottom line. According to several people close to the deal, CBS Radio Networks' move to Westwood will eventually result



**ADWEEK** 10 Hottest Magazines of 1996

**Smart Money**

**ADWEEK** 10 Hottest Magazines of 1995

**Smart Money**

**ADWEEK** 10 Hottest Magazines of 1994

**Smart Money**

Looks like the stock market isn't the only thing  
that's had a remarkable five-year run.

Since launching in April 1992, SmartMoney has enjoyed a pretty impressive run of our own. We've been named "Magazine of the Year" by *Advertising Age*, earned two National Magazine Awards and

made *Adweek's* Hot List every year we've been eligible. And in 1996, we delivered an amazing average bonus circulation of 102,997 per issue. It all adds up to an outstanding return on your media investment.

THE WALL STREET JOURNAL MAGAZINE OF PERSONAL BUSINESS

**Smart Money**

## NETWORK TV

**NBC last week** agreed to convert its equity in certain Rainbow Programming Holdings networks to a 25 percent stake in Rainbow, as expected (*Mediaweek*, March 31). Because the transaction does not involve cash, it will not help Rainbow owner Cablevision Systems Corp. pare down its mountain of debt. However, both Rainbow and NBC stand to benefit from the deal. NBC will ultimately gain a 25 percent stake in Madison Square Garden (Rainbow currently owns 50 percent of MSG and has a deal to buy the rest). Rainbow's new, simpler ownership configuration gives Cablevision more flexibility to bring in additional equity partners or take the company public. Analysts value Rainbow at \$2.8 billion.

**ABC News** will produce programs covering scientific news for Discovery Network. ABC does not own a piece of Discovery, but unlike NBC, CBS and Fox, the network does not have a cable outlet for news. Last Friday, Discovery premiered the centerpiece of the ABC-Discovery alliance, a weekly half-hour newscast called *Discovery News*. Former *World News Tonight* senior producer Carol Williams serves as executive producer and ABC News correspondent Steve Aveson anchors. The two-year deal also includes: live coverage of breaking science news on Discovery by ABC News; *Discovery News Breaks* airing Sunday through Thursday on the cable net; ABC News/Discovery Channel polls to measure public reaction to science-related events; a science area on the Discovery Web site; and one-minute *Discovery Channel News Breaks* made available daily to ABC Radio affiliates.

**Diane Sawyer** will remain with ABC, ABC News chairman Roone Arledge said last week. Sawyer, who was reportedly considering leaving the network, will adhere to her current contract, said Arledge, adding that she will now contribute to *World News Tonight*. Sawyer's \$7 million-a-year contract runs until 1999. When Arledge wooed Sawyer away from CBS eight years ago, all the networks aggressively pursued her with offers of multiple prime-time magazine shows and syndication deals. This time around Sawyer generated less interest, according to network news sources. —Richard Katz

in the elimination of at least 50 positions in Detroit, New York and Chicago. Jeff Lawenda, president of Westwood One Radio Networks, resigned his post late last month.

As part of the consolidation, Karmazin named Mike D'Ambrose, president of Westwood One's Shadow Broadcast Services Division, as senior vp of Westwood One.

The deal also shifts many CBS Radio employees to Westwood One, which likely will help Westinghouse's overall financial situation because Westwood One has a less generous employee benefits package, sources said.

"I don't really know that it means anything above and beyond what we're seeing," said Paul Sweeney, a media analyst with New York-based Salomon Brothers. "The two groups be-

long together. This just streamlines them, makes them better competitors."

"CBS has mismanaged its network business for some time," offered Robert Unmacht, editor of the *M Street Journal*. "So this can't hurt. It gets rid of a CBS headache and the network business, in turn, will benefit from better affiliates and marketing."

"This is just another move in a long line of Mel Karmazin pronouncements about bringing in new, bigger and better people who, honestly, don't know anything about network radio," said a source who requested anonymity. The source added that Lawenda "was supposed to be a savior, and he wasn't. D'Ambrose has limited network radio background. The move lacks finesse." ■

# Rope Out for Tarzan's Jane

*In casting call, fantasy adventure seeks partner for lonely swinger*

**TV PRODUCTION /** By T.L. Stanley

**T**here's nothing like a good old-fashioned open casting call to draw attention to a show, particularly if the wannabe stars fit the following description: attractive women between 25 and 30 years old, shapely figures, great faces.

At least that's what execs at Keller Siegel Entertainment hope will happen. To whip up some excitement around their syndicated action adventure *Tarzan: The Epic Adventures*, the company is staging a national search for a Jane. On-air promos began last month and will continue through April. Final selection for the role will be made in May, after two casting events at Planet Hollywood restaurants in Los Angeles and New York. The chosen actress will begin her role in July.

The action-adventure fantasy series, which shoots in South Africa, currently is in preproduction for its second season. "Because the show is syndicated, we don't have protected time slots and we're subject to pre-emptions," said Max Keller, one of the principals of Keller Siegel. "And we don't have the promotional platform of a network. So we can try to attract attention for the show this way."

The promotion, along with some ads in magazines targeted at actors, will cost about \$200,000. About half the stations that carry the

show are running the on-air promos. *Tarzan*, which stars Joe Lara and is based on the 24 classic novels by Edgar Rice Burroughs, airs on 140 stations covering about 90 percent of the country. It launched last fall without a Jane; producers decided to add the character to broaden the show's appeal to women and create a romance for the lead. The show, as is the case with most syndicated action fare, skews heavily male.

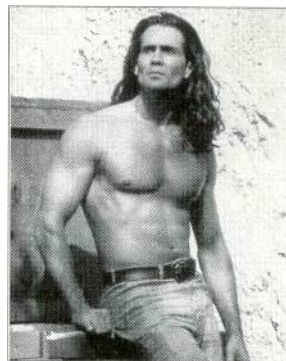
So far, response to the talent search has kept Barbara King, the syndicator's casting director, busy screening 30 women a day. A few thousand photos of Jane candidates have flowed into the production company's San Fernando Valley office.

"We're getting women 50 and 60 years old, secretaries who've never acted before, all kinds of people," King said.

King does not rule out the uninitiated because "you never know when you'll find a natural." But she says she has to draw

the line on age, mainly because of the revealing clothing (but not necessarily loincloths) that Jane will wear.

King envisions Jane as an independent-thinking '90s woman who will provide a foil for Tarzan, who wants to protect her from the dangers of the jungle. A conflict will arise between the two because the urbanite Jane can't decide if she wants to stay with Tarzan or return to her home—with her native man in tow. ■



**Lara of Tarzan: In search of a '90s woman**

KELLER SIEGEL ENTERTAINMENT





NATIONAL



INTERNATIONAL



ONLINE



AND IN THE PARK

USA TODAY: An economy of words, a wealth of information.  
Across the country. And throughout the world. Daily in print. Digitally around the clock.  
Along with Baseball Weekly. Up to the minute — play by play.  
Where else could you find such a brilliantly punctuated global reach?

For more information, call Carolyn Vesper, Senior Vice President / Associate Publisher at (703) 276-5903.



*read all over.*

[www.usatoday.com](http://www.usatoday.com)

## LETTERS: Ownership Regulations

Sent to the Justice Dept. by the Society to Advance Media Professionalism (STAMP)

# The Cost of Radio Dereg

**A**s a society organized to advance the professionalism of the media buying and selling industry, we feel compelled to offer up our dissatisfaction regarding the results of the Federal Communications Commission's ruling that lifted the number of radio stations owned by one owner in a market to eight. By allowing one owner to control the selling and packaging of rates for up to eight stations in a market, the buyer's ability to negotiate fair

market prices has gone by the wayside. In some markets, owners of six to eight radio stations control 50 to 65 percent of the market, making it impossible to "buy around" those stations that are unfairly raising rates beyond what has been reasonable in past years. Media planners and buyers have established radio budgets based on past history for each of their radio clients. These budgets are being forced to be greatly exceeded by these greedy owners with many stations in the same market. The rea-

actions regarding this matter and return to a more fair, equitable way of doing business. Media planners and buyers recommend radio to many of their smaller, local accounts with narrowed target demographics because it used to be a cost-efficient, effective way to get a client's message out to the particular group. We should not be forced to select other media because of an unfair ruling by the FCC that led, without a shadow of a doubt, to nothing more than greedy owners looking to make a fast buck at the small-business owner's expense.

We are recommending to our members that they write to [the Justice] Department and express their displeasure

over what is happening in so many markets across the country. If the problem can't be resolved through the Department of Justice's intervention, then perhaps we need to suggest to our membership that another medium be chosen, such as cable TV, which has many of the same qualities as radio. It's time to stop hurting the small-business owner, and it's time to save the radio industry before many, many media buyers move to another medium in order to be fair to their clients.

### The Society to Advance Media Professionalism

*Dana Elmer, President; Lee Morrow; Bill MacFarland; Cindy Speaker; Laurie Pierick; Lisa Caplan Arlington, Va.*

**Not only are the rates beyond expectations, buyers are being forced to buy stations that are not in their clients' best interests.**

sonable 5 to 6 percent radio budget increase planners generally expect from year to year has gone through the roof.

Not only are the rates beyond reasonable expectations, buyers are being forced to buy stations that are not in their clients' best interests, because owners of these quadropolies, quintopolies, etc., are packaging in stations—which otherwise would not receive these media funds—as a "must buy" in order to be entitled to specific rates. Certainly, buyers should have the right to buy *only* those stations that will serve their clients' needs...and at a rate that is not usury. If a customer walks into a pharmacy and wants to buy a box of Contac cold medicine, he is not told he must also buy a bottle of Pepto Bismol or the rate of the Contac will be doubled! If we are in a land of free enterprise, buyers must be free to buy as they see fit without being charged ungodly rates.

We implore you to reanalyze the FCC's

Mediaweek welcomes letters to the editor. Address all correspondence to Editor, Mediaweek, 1515 Broadway, New York, NY 10036 or fax to 212-536-6594 or e-mail to [hgloede@mediaweek.com](mailto:hgloede@mediaweek.com). All letters are subject to editing.

# MEDIAWEEK®

Editor-in-Chief: Craig Reiss  
Editorial Director: Eric Garland

Editor: William F. Gloede

Executive Editor: Brian Moran

Managing Editor: Dwight Cunningham

Executive Features Editor: Stanley Mises

Departments Editor/Copy Chief: Anne Torpey-Kemph

Deputy Features Editor: Adam Shell

Washington Bureau Chief: Alicia Mundy

Editor-at-Large: Betsy Sharkey

Senior Editors: Michael Bürgi, Michael Freeman, Richard Katz

Senior Writer: T.L. Stanley

Reporters: Claude Brodesser, Jeff Gremillion, Mark Hudis

ID. Editor, New Media: John Flinn; Senior Reporter (*Adweek*):

Laura Rich; Reporters (*Mediaweek*): Anya Sacharow;

(*Brandweek*): Bernhard Warner

Media Person: Lewis Grossberger

Managing Art Director: Trish Gogarty

Art Director: Joseph Toscano

Photo Editors: Marla Kittler, Kim Sullivan

Assistant Photo Editor: Francine Romeo

Circulation Director: Christopher Wessel

Assistant Circulation Mgr: Audrey Numa

Mediaweek Online: Sales Customer Support Mgr: Bryan Gottlieb

Publisher: Michael E. Parker

Regional Sales Directors: Los Angeles: Ami Brophy; Chicago: Peter Lachapelle;

Boston: Ron Kolgraf; Category Managers: Television: Linda D'Adamo, New

Media: Jody Siano, Print: Jeffrey S. Whitmore; Account Managers: EAST:

Stephen T. Connolly, Bryan Hackmyer, Kristina K. Santafemia;

Southwest: Blair Hecht; Los Angeles: Nancy Gerloff; CLASSIFIED: Publisher:

Harold Itzkowitz; Sales Managers: Julie Azous, Wendy Brandt, M.

Morris, Jonathan Neschis, Karen Sharkey; Sales Representative: Robert

Cohen, Sarah Goldish; Sales Assistant: Michele Golden

Marketing Services Manager: Chris Heyen

Special Events Manager: Alexandra Scott-Hansen

Promotion Coordinator: Matt Pollock

Dir. of Manufacturing Operations: Jim Contessa

Production Director: Louis Seeger

Pre-Press Production Mgr: Adeline Cippolletti

Production Mgr: Elise Echevarrieta

Production Assistant: Matthew J. Karl

Pre-Press Assistant: Ed Reynolds

Scanner Operator: Dock Cope

Deputy Editor/Business Affairs:

John J. O'Connor

Vice President/General Manager:

Louis Isidora

Vice President/Executive Editor:

Andrew Jaffe

Vice President/Creative Director:

Wally Lawrence

Vice President/Marketing:

Mary Beth Johnson

Senior Vice President/Marketing:

Kenneth Marks

Senior Vice President/Sales and Marketing:

Michael E. Parker

Executive V.P./Editor-in-Chief:

Craig Reiss

President:

Mark A. Dacey

Chairman: John C. Thomas, Jr.; Chairman/Exec. Comm.: W. Pendleton Tudor

### BPI COMMUNICATIONS

Chairman: Gerald S. Hobbs

President & Chief Executive Officer: John Babcock, Jr.

Executive Vice Presidents: Robert J. Dowling,

Martin R. Feely, Howard Lander

Sr. Vice Presidents: Georgina Chailis, Paul Curran, Mark A. Dacey,

Anne Haire, Rosalee Lovett

Vice Presidents: Glenn Heffernan, Kenneth Fadner (ASM)



## HOLLYWOOD

**Betsy Sharkey***Curing the Midnight Blues*

Persevering through  
"mistakes," ratings  
and disappearing  
hosts, NBC makes a  
late-night comeback



With Jay Leno on NBC.

Magic told jokes and asked to steal *Tonight Show* bandleader Kevin Eubanks. Jay gave advice and worked up a theme song for the new show that sounded suspiciously like "Who could ask for anything more?" "It'll be great," said Leno, who introduced his guest as Earvin

Last week, on the heels of Twentieth Television's announcement that it intends to build a late-night talk franchise around Magic Johnson, the popular former basketball superstar turned up on *The Tonight Show*

and a 65 percent advantage versus the *Nightline/Politically Correct* combo on ABC. And perhaps sweeter still, Leno is beating Letterman on his home turf, pulling in New York households at a season average of a 6 rating/14 share, versus Letterman with a 3.4 rating/8 share.

Not long ago, conducting postmortems on NBC's late-night programming had become something of a parlor game for critics, competitors, industry watchers and even television viewers. No show was exempt, whether it was *Saturday Night Live*, or, as it was quickly dubbed, *Saturday Night Dead*; *The Tonight Show*; or *Late Night With Conan O'Brien*. When TV critic Tom Shales first caught O'Brien's show, which premiered in September 1993, Shales essentially suggested O'Brien do us all a favor and jump off a cliff.

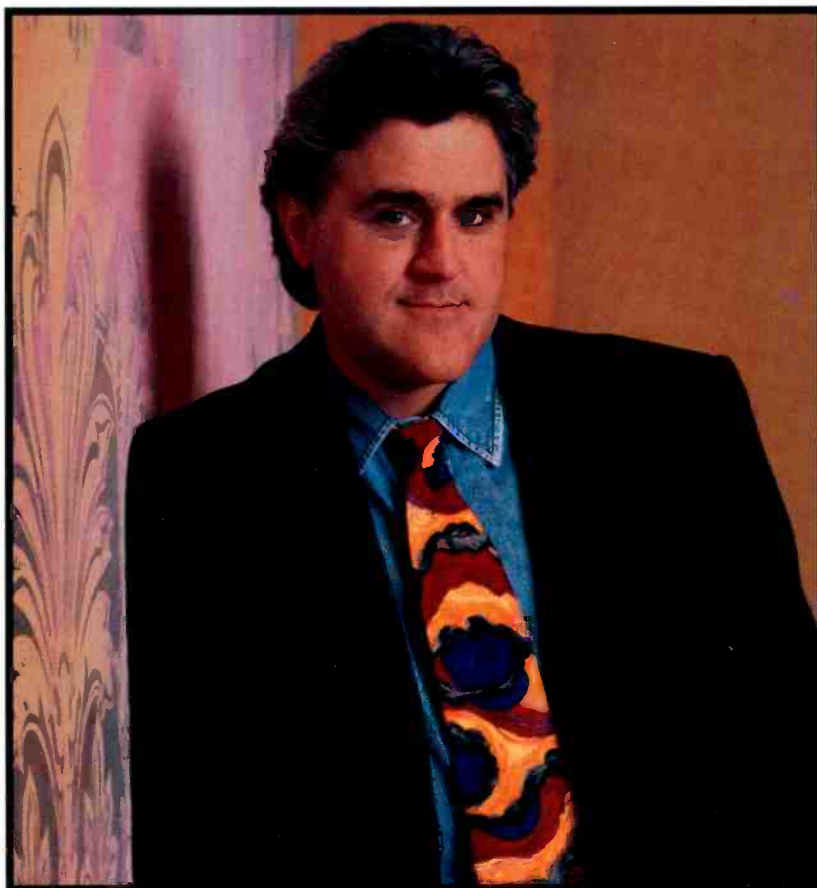
*Conan*, though, is no longer a black hole in NBC's night. This year the show is up 18 percent in adults 18-49 and 25-54. More significantly, *Conan* is up 33 percent among the always-elusive 18-34 males. The show's writers got an Emmy nomination and Conan has even made a convert of Shales, who now lists O'Brien as one of The Twenty-Five Reasons Not to Give Up On TV.

*Saturday Night Live*, with almost a completely new cast, has staged its own comeback, up 27 percent this season over a dismal '95-'96. It remains the season's No. 1-rated late-night show—weekend and weekday—through the February sweeps and into March, with an overall 6.5 rating/18 share.

"After being kicked around in the press as 'the gang that couldn't shoot straight,' that it was a mistake to have chosen Jay [to replace Johnny Carson rather than Letterman], that Conan was a mistake, that it was a mistake for us not to have canceled *SNL*, it's very gratifying that here we are two years later with the dominant late-night," says Rick Ludwin, senior vp of specials, variety programs

and late-night for NBC Entertainment since 1989.

Ludwin hasn't simply been watching from a distance. He goes to rehearsals for *The Tonight Show* every day, then watches the taping and is down in Leno's dressing room before the host says "good night." When Leno



CHRISTIANSTON

**Late bloomer: Leno's numbers keep growing, even beating Letterman in N.Y.**

"Talk Show" Johnson. "We can hang out, get in petty arguments."

Leno can afford to be gracious to the competition, present and future. This season to date, *Tonight* is up in the Nielsens by 8 percent over last year's numbers. He is winning the war in the precious adults 18-49 demo against all comers with a 33 percent advantage over *The Late Show With David Letterman* on CBS

## HOLLYWOOD

comes in, they do what Ludwin calls a daily postgame show, dissecting the performances, from Jay's monologue, to the comic bits, to the guests' segments. Ludwin also gets a feed of the O'Brien taping in New York each afternoon and is patched into the show's producers so that the network feedback is instantaneous. He also watches the weekly *SNL* taping and at least once a month flies to New York to be there in person.

Though it happened in different ways, the key to each show's turn lay in establishing a new identity and setting old ghosts to rest.



**NBC's Ludwin stuck with the programs.**

With Leno, the shift came in May of 1994, almost two years after he took over Carson's chair, and after weekly batterings in the press and the ratings.

"It was when we took the show to New York," says Ludwin. "We used Studio 8H, the home of *SNL*, and the minute he walked out on the stage... Jay felt more at home [because the audience was physically closer]. When we got back here, we... built a set that is very similar to *SNL*'s. From that point on, Jay never looked back. He was no longer renting someone else's house."

The turnaround was dramatic enough to force HBO to rewrite the ending of its adaptation of *The Late Shift*, Bill Carter's best-selling chronicle of the fight for Car-

**C**oming-out par-tay: The Rev. Jerry Falwell has been lobbying advertisers to drop out of ABC's April 30 hour-long episode of *Ellen*, when the sitcom's title character, played by comic Ellen DeGeneres, comes out as a lesbian. Meanwhile, GLAAD (The Gay & Lesbian Alliance Against Defamation) just launched a "Come out with *Ellen*" Web

director Loren Javier, "We hope that [Come out with *Ellen*] can play a role in helping [the thousands who visit GLAAD's Web site each day] break down their closet doors."

**"I loved L.A.":** That's the mantra accompanying postcards being sent around town to promote Twentieth Century Fox's big spring movie, *Volcano*. Starring Tommy Lee Jones, the volcano is set to erupt April 25. From a Hollywood point of view, what's intriguing is the path of the molten lava. Should the La Brea Tar Pits explode in real life, one of the first casualties would be the Screen Actors Guild, which overlooks the tar pits, along with *Variety* and Spelling

**Let the goo times roll: Slime ruled at the Totally Nickelodeon opening.**



Entertainment, which are right across the street. The Writers Guild and CBS would likely be next in line. If the tide weren't stemmed, the lava would eventually roll right over Flynt Publications. The Academy of Motion Picture Arts & Sciences would soon be submerged and, eventually, talent agencies ICM, William Morris and CAA. And there is little doubt sparks would fly at the Producers Guild.

However, the Director's Guild, above the fray on Sunset Boulevard, would be spared. Hmm... they *do* say film is a director's medium.

**Label this PGMessy:** Universal Studios Hollywood undertook its own version of gook flowing through L.A. last week with the inauguration of the new "Totally Nickelodeon" attraction at the theme park.

About a thousand local kids were enlisted for a bucket brigade to help move tons of Green Slime from tanker trucks at the edge of the park to the Sliminator tank in the 1200-seat Totally Nickelodeon theatrical playground. Along the way, more than a few kids got slimed.

Totally Nickelodeon will offer all kinds of chances for kids to get down and dirty. There are live versions of many Nick games, and lots of chances to win. One option for game winners is to slide into a chocolate sundae and get topped off with butterscotch syrup. And, of course, kids can always volunteer to be slimed. Maybe Mr. Clean will hop on board as a sponsor.

## The Backlot...

site ([www.gladd.org](http://www.gladd.org)) to support not only *Ellen* but also anyone who's still wavering in their own closet. The serious side of the site includes constant updates on events, protests, support groups. Proving that two can play at the "advertiser pressure" game, there is also a compilation of sponsors addresses and contacts. GLAAD plans to make sure its constituency knows which advertisers fold to Falwell and which do not.

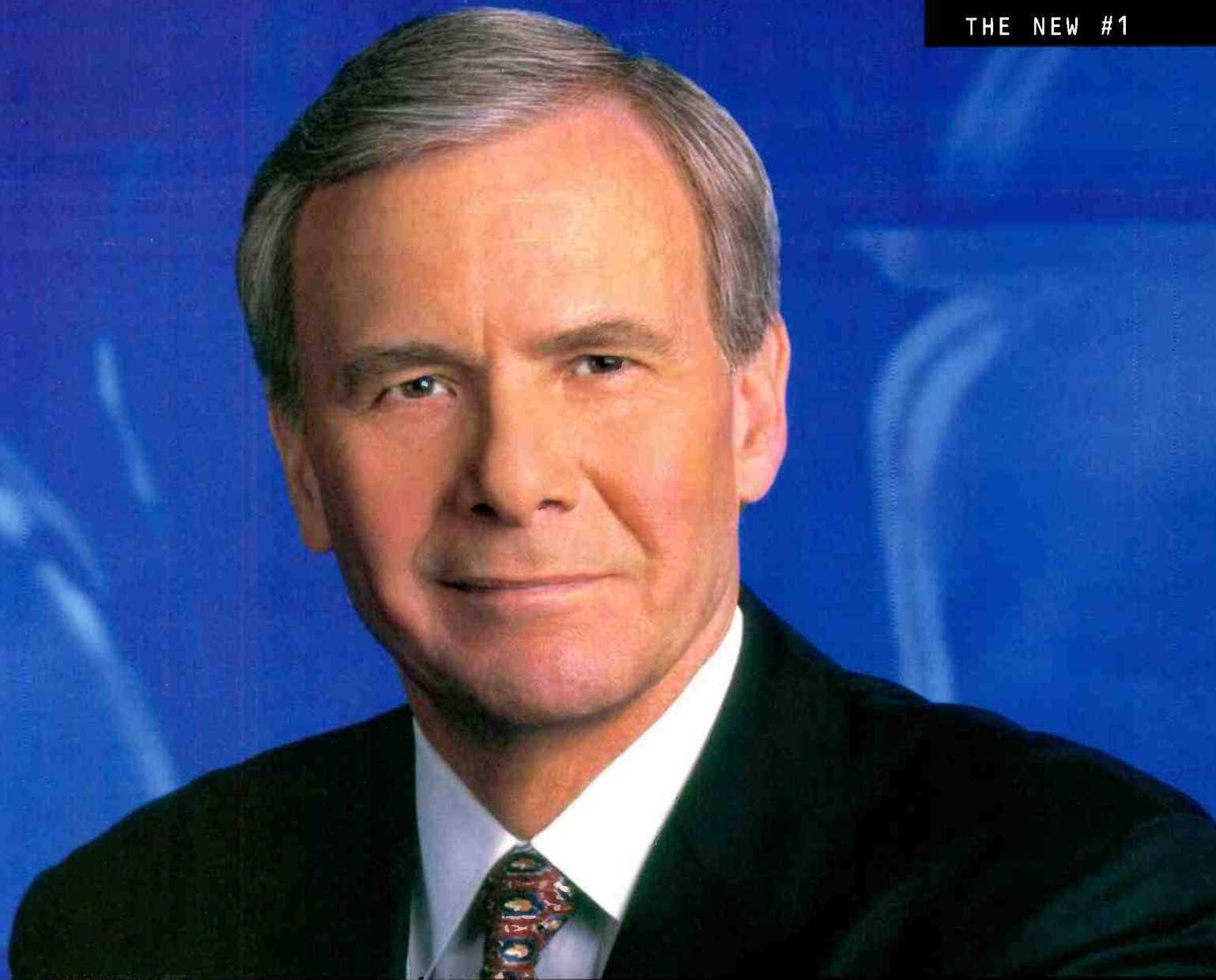
On the lighter side, the site will also offer suggestions for how to host *Ellen* house parties, which the group hopes will be held nationwide on the night the episode airs.

This TV first—an openly gay lead character—has GLAAD feeling victorious, having launched a "Let *Ellen* Out" campaign nearly eight months ago, when word first leaked that DeGeneres was considering having her character come out.

Says GLAAD interactive media



THE NEW #1



# NBC Nightly News with Tom Brokaw. The new leader. Nightly. Weekly. Monthly. And so on...

always wanted with our Home Equity Credit... kind of strange happens. Suddenly, your... being mentioned in the same sentence. See... is IQ knows that a line of credit that gives... great and lets you borrow against 100% of... your home is a very smart way to borrow... us fees, no appraisal fees, and no clos... in your new found genius status, you... you've always wanted to yourself... "LOAN or stop by any... d with our... age hap...

**BROKAW SOLIDIFYING  
#1 POSITION**

- #1 IN ADULTS 25-54
- #1 IN WOMEN 25-54
- #1 IN MEN 25-54
- #1 IN HOMES

credit that gives you tax-deductible interest an... you borrow against 100% of the equity you... your home is a very smart way to borrow. Plus... are no origination fees, no appraisal fees, and... ing fees. Of course, if you like your new... status, you might want to keep that... always wanted to yourself. To find... call 1-800-789-LOAN or stop b... credit that gives you tax-deducti... you borrow against 100% of... your home is a... are no

The new ratings leader is *NBC Nightly News with Tom Brokaw*. And it has been that way since the New Year. We're on top in all key demos, and still going strong. They say it's lonely at the top. But since he has so much company up there from other NBC News programs, Tom doesn't think so. In fact, he kind of likes it.



AMERICA'S LEADING BRAND OF NEWS

Source: N11 M-F avg. AA% Final Audience Estimates. 12/30/96-3/23/97. Subject to qualifications available upon request.

## HOLLYWOOD

son's late-night throne. Going into shooting, Letterman had looked unshakable in the ratings, but Leno was beginning to overtake him and showing no sign of let-up.

For O'Brien, it was a matter of making the transition from writer to performer, no easy matter. Audiences quickly tuned in, then out. It may have worked to his advantage that not that many viewers saw O'Brien's painful first steps. Over time, as he has reached a com-

work might have feared despite original host Bob Costas leaving, then Greg Kinnear coming, then going on to a film career. Even with the current practice of using a host du jour, the show's audience is growing. *Later* is up 14 percent over last year in adults 18-49, and up 33 percent among men 18-49 and 25-54.

Those numbers have taken the pressure off NBC to name a permanent host, though the network is still in the market.

"I don't want to do this indefinitely, and it is certainly our wish that it be an Hispanic or African American, or it could be a woman," says Ludwin, declining to name names.

That may be harder as the available comic talent pool shrinks. HBO snagged stand-up Chris Rock for a show, *In Living Color* creator Keenen Ivory Wayans was just signed by Disney's Buena Vista Television for a late-night talker, Magic Johnson is set for Fox, and former NBA star John Salley is still under contract to Disney for a weekly talk show that the studio had planned to roll into a five-night-a-week strip, though his fate is less clear in light of the recent Wayans deal.

"*Later* is a tricky one," says Gary Considine, executive producer at NBC Studios, which produces all of the network's late-night shows. "Right now our whole thing is to try to have a great mix of styles of comedians and hosts. We've had a great time trying out people. Essentially they have three to four minutes to demonstrate their own personality, then 14 minutes with a single guest."

At this point in the game, with the shows grounded, Ludwin is not too worried about what is shaping up to be a lot more competition.

"We've found that the good shows will expand the audience in late-night rather than cannibalize it," says Ludwin. "Bill Maher [the star of ABC's *Politically Incorrect*] is bringing new viewers to the time period. The other thing I know is that for every Bill Maher that has worked, there are dozens that haven't."

At the end of the day, the biggest battle NBC late-night has to fight isn't *Letterman* or *Nightline* or cable, but sleep.

"One of the reasons we eliminated station breaks between *Jay* and *Conan* is because any break is an opportunity for the audience to leave," says Ludwin. "Your biggest exodus from late-night is during commercial breaks. We don't want to give viewers a chance to reach for that remote."

That's what gives Ludwin nightmares. ■

**"After being kicked around as the 'gang that couldn't shoot straight,' it's gratifying to be the dominant late-night." —Ludwin**

fort zone, a growing core of younger viewers have found the show and become rabidly loyal. It was a ratings and morale boost when Letterman dropped in as a guest in early '94—a symbolic passing of the torch.

"What we're finding with Conan's growth pattern, the younger generation underneath the baby boomer has discovered Conan and made him their own," says Ludwin. "He's closer to their age [33], just like 10 to 15 years ago when that audience found Letterman." *Entertain-*



**High-ratings habit: SNL player Shannon (right) with guest "sisters" Marshall and O'Donnell**

*ment Weekly* wrote in a February '96 profile that O'Brien "has finally started to fill Dave's shoes." And the network has gone from extending O'Brien in 12-week segments to picking up his contract for full-year terms.

*Later* has proven intriguing for NBC since its February '94 premiere. It has not suffered as much as the net-

MARY ELLEN MATTHEWS





## A Winning Point of View

P.O.V. MAGAZINE identified an untapped audience – a group of highly desirable Emerging Affluent men who are difficult to reach. And, as demonstrated by Adweeks' Startup of the Year award, P.O.V. is delivering a smart editorial product to win the loyalty of those readers. That's why Freedom Magazines chose to partner with the team at P.O.V. Just like you want to reach new consumers and expand your business, we're building a winning team of special interest titles that are reaching untapped markets. **Congratulations P.O.V. from Freedom Magazines!**



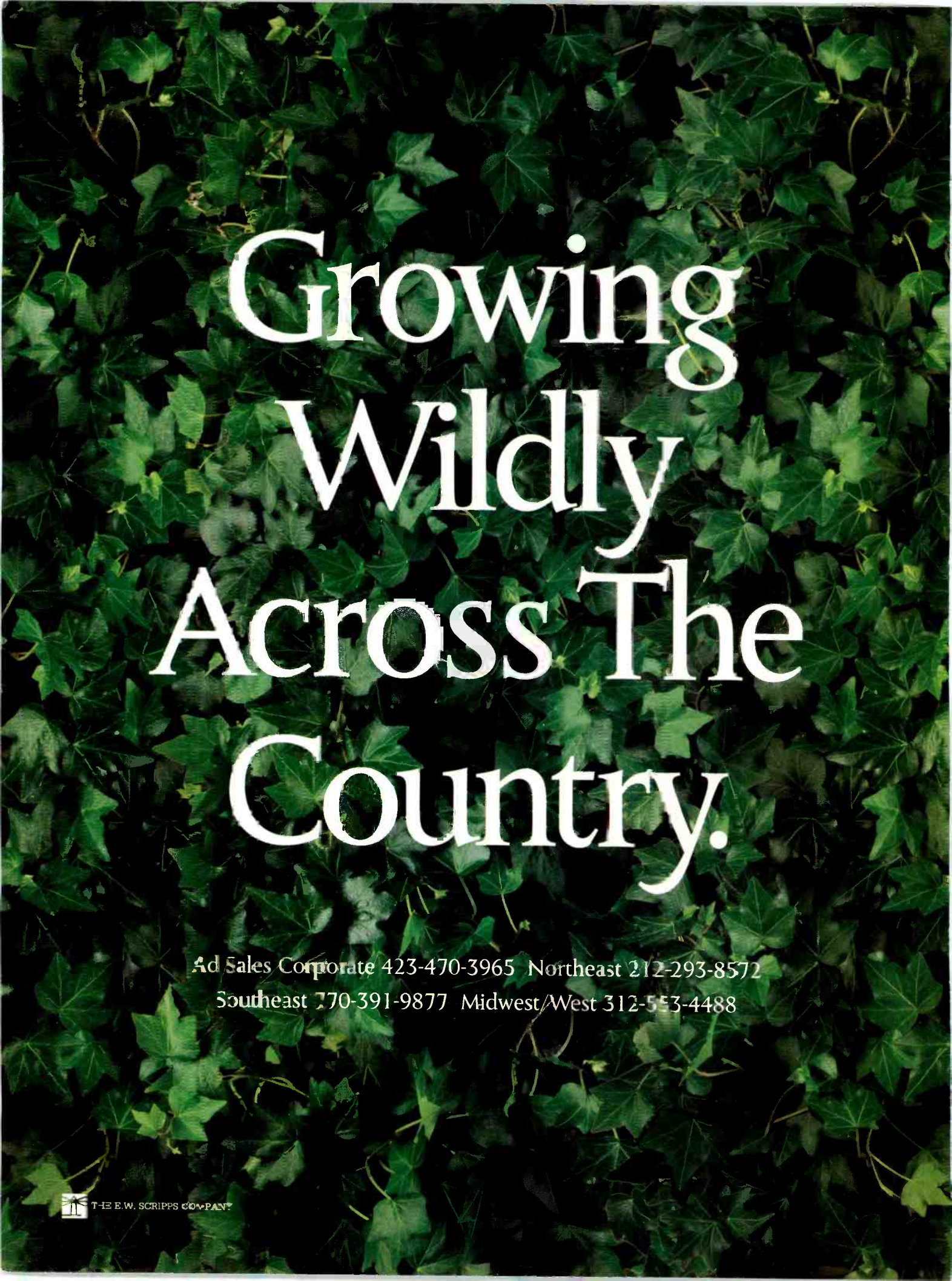
**FREEDOM MAGAZINES, INC.**  
Sam Woigemuth, President  
714.253.2301

**CURT CO FREEDOM PRODUCTIONS**

**THE PRINCETON INSTITUTE**

To advertise in P.O.V., call Jay Goldberg at 212.367.7600





# Growing Wildly Across The Country.

Ad Sales Corporate 423-470-3965 Northeast 212-293-8572  
Southeast 770-391-9877 Midwest/West 312-553-4488



THE E.W. SCRIPPS COMPANY





The nation's interest in home is growing at an incredible pace.

So is its interest in Home & Garden Television. Americans spend more than \$587 billion\* annually on home improvement products and services, and HGTV is the only 24 hour-a-day source for home programming.

As a result, HGTV has grown to more than 25 million subscribers in just over two years. Find out how to catch up with one of the nation's hottest buying segments. Call HGTV.

**HGTV**<sup>®</sup>  
HOME & GARDEN TELEVISION

[www.hgtv.com](http://www.hgtv.com)

\*1995 Gardening In America II, U.S. Dept. of Commerce, Barnards Retail Marketing Report, Hobby Industry Assoc. and EIA.



# Digital TV: When

**Introduction by W.F. Gloede**

**N**ot since the advent of color has there been a development in television like high-definition TV. To many of those who have seen it, HDTV is not just an improvement in the quality of the television picture, it's a whole new medium. The colors, texture and detail in the HDTV picture, combined with its increased width and digital sound, promise a whole new viewing experience. Although, as this section went to press, there were questions surrounding when the Federal Communications Commission would issue digital TV licenses to broadcasters and whether it would attach fees or other requirements to the licenses, there is no question that digital broadcasting is coming to a TV set near you. The only question—and it's a pretty big one—is when.

After 10 years of prodding the development of HDTV, the Federal Communications Commission is now pushing for a rapid deployment of digital broadcasting, ostensibly for the purpose of balancing the federal budget by 2002 or so with proceeds from the sale of broadcasters' existing analog channels. For much of the television industry, rapid deployment



# Not If, When?

Illustration by Milan Trenc

may be neither possible nor advisable. The technology may be ready, but the equipment—from signal encoders to HDTV sets—is not. The entire industry, from producers and directors to networks to stations to cable systems that carry the stations, must make changes to their facilities to make the switch to digital. For some, the expense is prohibitive.

“We’re happy to do what is reasonable,” says Eddie Fritts, president and ceo of the National Association of Broadcasters. “There are some physical impossibilities.”

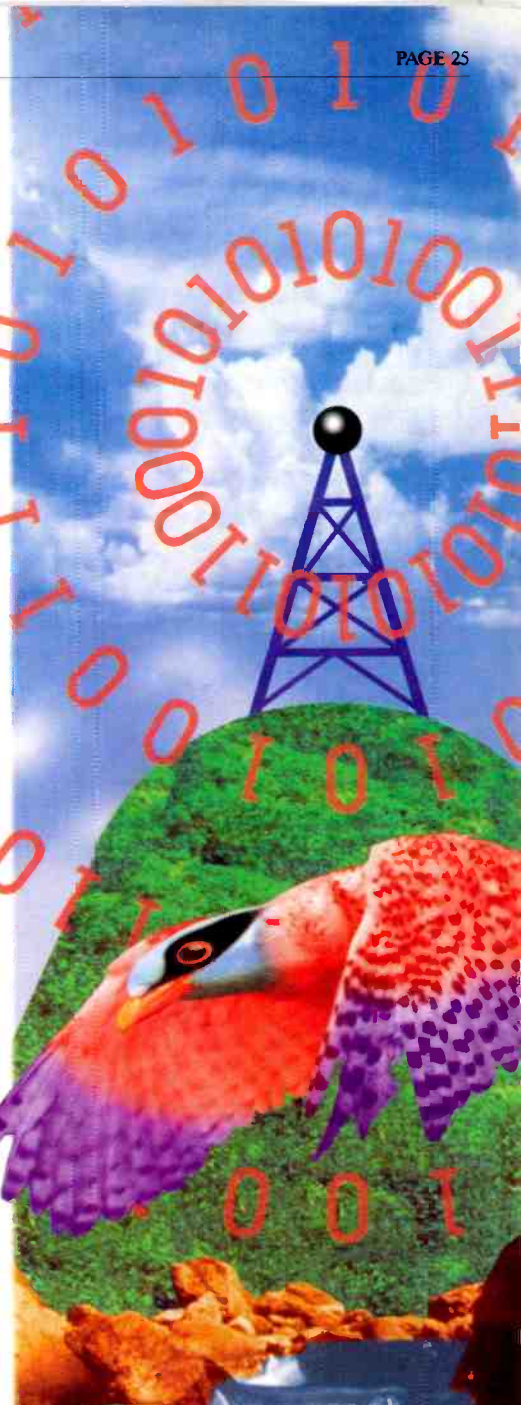
### STATIONS REMAIN CAUTIOUS

A *Mediaweek* survey of 1,200 TV stations, done with the cooperation of the Television Bureau of Advertising indicates that most stations intend to move cautiously into the new digital world (see chart, page 26). The FCC has been pushing for the introduction of digital broadcasting within the next 18 months. The NAB’s biggest and most well-capitalized members, stations in the top 10 markets, have for the most part agreed to comply. Thirty-one stations in the top 10 markets have committed to build digital transmission facilities within 18 to 24 months. But smaller stations are likely to take consider-

ably longer. In the poll, only 6.7 percent of those responding (the survey had a 14.2 percent response rate, or 149 responses) say they intend to begin digital broadcasts in 1998. Some 27 percent plan on going digital in 1999, and 22 say they’ll do so in 2000. But nearly 43 percent do not intend to begin digital broadcasting until after 2001, even if it is just passing through a network signal. 46.3 percent say they won’t be running digital syndicated fare until after 2002, and 67.8 percent say they won’t be doing their newscasts in the digital format until after 2002.

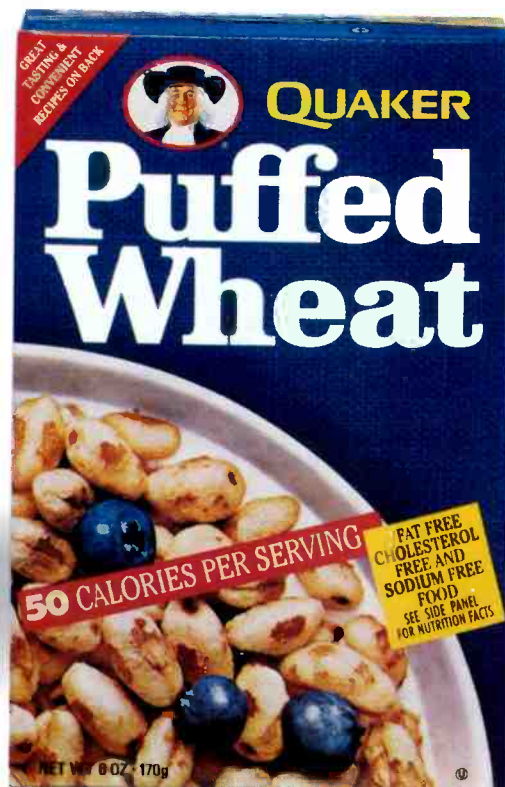
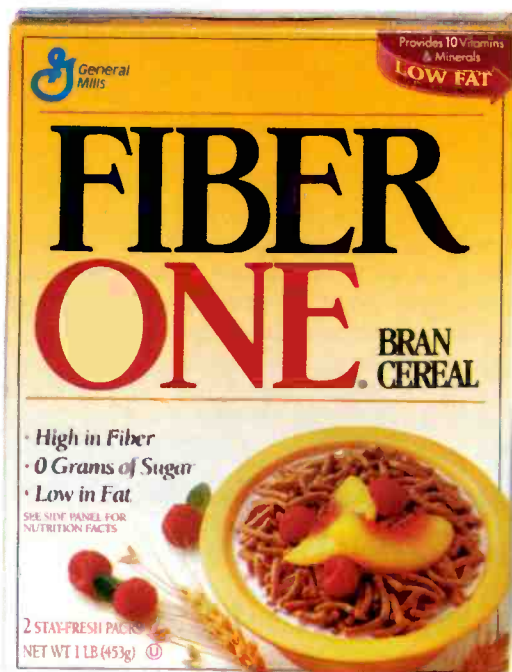
They have good reason to be guarded. Major obstacles to getting digital signals on the air remain. First, there is cost: Construction of a fully digital TV station that transmits HDTV news broadcasts will likely cost somewhere between \$5 million and \$15 million. Then there are the technical issues. For example, it takes a minimum of 24 months to get clearance from the Federal Aviation Administration to build a new broadcast tower. There are only nine companies worldwide that build broadcast towers taller than 1,000 feet. There are currently only four prototypes of the encoders that will take the analog feed from stations and convert it to digital

67.8% of the survey respondents say they won't be doing digital newscasts until after 2002



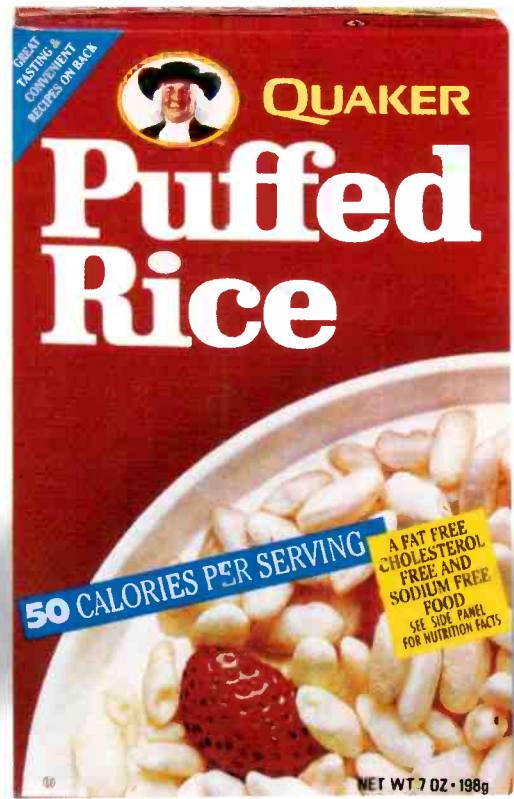
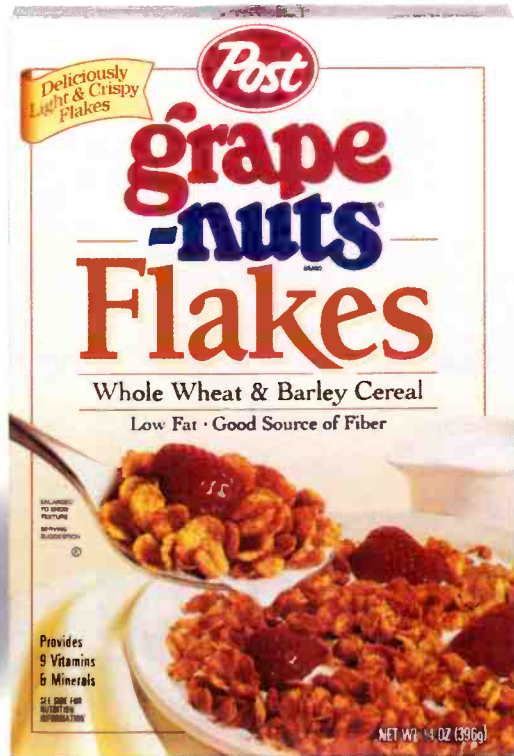


# Who crunches 1/3 of

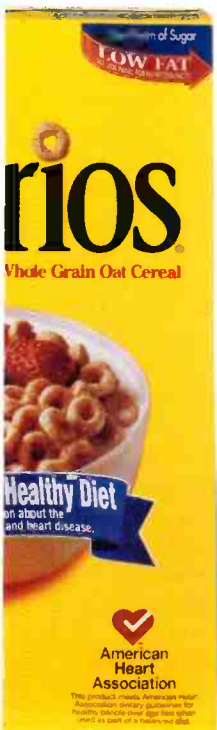




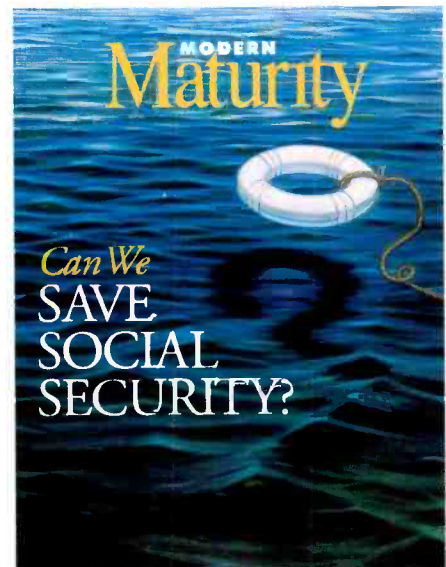
# the adult cereal? 50+!



You'll be bowled over by the billions of bowls of flakes, fibers, crisps, oats, and oatmeal that 50+ consumes. To get a place at the breakfast table, call Steve Alexander at 212-599-1880. It's a new face. A new voice. A new market.



**MODERN**  
**Maturity**  
A new  
market.



## Digital TV

# Split. Decision

## Cable "must carry" that monkey on its back

**CABLE** / By Michael Bürgi

**T**he cable industry has so many shorter-term fires to put out that it hasn't yet embraced the idea that digital television is on its way. None of the major multiple-system operators have even begun to allocate the capital to order and purchase that hardware. And the programmers have only begun to scratch the surface of producing in high-definition television. The larger issue for operators is getting the cable programmers to hand over permission to transmit their programming in a digital format. Aside from a few networks that are majority-owned by MSOs, such as Discovery and HBO, cable networks have adamantly refused to grant

operators digital carriage permission, which is holding up operators from offering credible programming packages through their digital set-top boxes. Fears of signal manipulation or copyright violation, with the advent of digital video-disc players, are the main issues keeping those documents from being signed.

"Programmers are uneasy about letting their programming go out in a digital format,"

says Jim Chiddix, chief technical officer for Time Warner Cable, the second-largest cable operator in the country.

For operators, the U.S. Supreme Court's decision last week to uphold "must-carry" rules presents the biggest monkey on cable's back. The "must-carry" rules obligate systems to carry all broadcast

stations in their service area. Any station that embraces digitization and splits its signal from one to four channels can well be expected to demand carriage of all those signals. That will take up many precious channel slots on cable systems, a commodity that several start-up cable networks have been pining for (and expecting to get). Suddenly, broadcast stations again could jump in their way. Ostensibly, by the time broadcast stations begin digitizing their signals, cable operators will have penetrated most of their communities with digital set-top boxes, which will greatly increase the number of channels operators send to homes.

The success of cable-industry lawyers in ensuring that must-carry does not apply to digital signals will have a profound effect on what engineers will be working on. Time Warner Cable's Chiddix says, "It's more of a legal issue than a technical issue. We'd be able to carry the [signal] stream." The question is, will the operators have to? They hope they won't. If they do, "there's no technical impairment" to carrying digital broadcast signals on cable systems, says Wendell Bailey, vp of engineering for the National Cable TV Association. "Their scheme works perfectly well on cable."

MSOs will have to put in place at every cable headend—equipment headquarters for every cable system from which programming is sent out to homes—a processor that may end up costing anywhere from \$500 to \$1,000. At almost 12,000 headends across the country (according to Nielsen Media Research), the

total industry tally for those processors ends up between \$6 million and \$12 million, a relatively paltry sum considering the billions cable

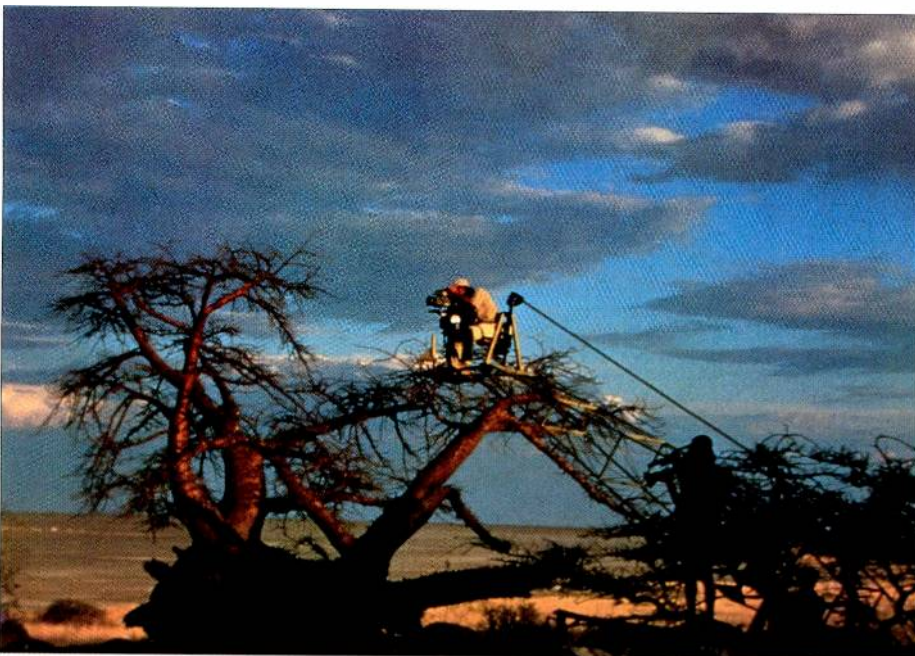
operators are pouring into digital set-top boxes. Those boxes have to go into every home.

What of those early-adopter homes that purchase digital TV sets? The manufacturers say those sets will be able to understand analog signals but will obviously look better with digital signals being processed through them.

And when will programmers begin to embrace digital production? Few cable networks have commissioned any new programming in high-def. A lonely example of an original production shot in high-def is Turner Original Productions' *WildLife Adventures*, which runs on Superstation TBS Sunday nights and in syndication. Though not all episodes are shot in high-def, a package of six episodes shot in that format were brought to Turner by Barry Rebo, head of Rebo Studios, a high-def producer in New York.

Rebo says high-definition is a perfect fit with nature programming. "It gave you a sense that you were really there with the animals."

**Six episodes of *WildLife Adventures* were shot in HDTV for superstation TBS**





# jump

for girls who dare to be real



A fresh new magazine for teens from Weider Publications

For advertising information call Peter Miller (818) 595-0452

On sale August 1997



**AMERICA  
IS GETTING  
INTO GREAT  
SHAPE(s)**



- **UPN IS AMERICA'S MOST WATCHED NEW NETWORK**
- **UPN IS THE #1 NEW NETWORK IN HOUSEHOLDS, ADULTS 18-49 & 18-34**

	HH	ADULTS 18-49	ADULTS 18-34
<b>UPN</b>	<b>3.2</b>	<b>2.0</b>	<b>1.9</b>
WB	2.6	1.3	1.4
<b>UPN ADVANTAGE</b>	<b>+23%</b>	<b>+54%</b>	<b>+36%</b>

- **UPN HAS THE 2<sup>ND</sup> GREATEST CONCENTRATION OF ADULTS 18-49 IN PRIMETIME**

	ADULTS 18-49	ADULTS 18-34
<b>UPN</b>	<b>54%</b>	<b>25%</b>
FOX	56%	31%
NBC	54%	25%
ABC	50%	22%
WB	44%	24%
CBS	39%	14%

- **UPN IS EXPANDING TO A FOURTH NIGHT IN THE 1<sup>ST</sup> QUARTER OF '98**
- **UPN'S 93% COVERAGE MAKES IT THE MOST WIDELY DISTRIBUTED NEW NETWORK**

To get the visibility and the viewers you desire, it pays to be seen on UPN.



*America's Most Watched New Network*

Source: NTA ranking plus, 9/16/96-3/16/97, all prime programming. Audience composition is based on viewers 2+.



## Digital TV

Block. "No one wants to spend millions on a signal that's going to be airing on only 1,000 television sets in a market. But no one's going to buy those sets until we put a signal out there."

Harry Pappas, a group owner of 10 TV stations, some of which are based in top-60 markets in the western U.S., is also chafing over recent talk of government-imposed deadlines aimed at singling out broadcasters for their perceived foot-dragging on digital.

"When it comes from Washington, I tend to think of it as the *ham-and-egg* theory," says Pappas, president of the Fresno, Calif.-based Pappas Telecasting Inc. "What [FCC chairman] Reed Hundt doesn't want to understand is a lot of broadcasters have already spent a lot of money preparing for the transition to digital, way before the idea of auctioning off the [current] analog spectrum became the centerpiece of the president's plan to balance the budget."

In fact, Pappas says that several of his stations have already received "preliminary" upgrades of the antennas and transmitters to "accept" digital equipment, noting that his Omaha, Neb. (KPTM), and Fresno, Calif. (KMPH), stations applied years ago for tower upgrades. At an estimated cost of \$1 million to \$3 million, an antenna and transmitter upgrade to digital is not out-of-bounds for most of Pappas' stations. But a further conversion might be.

A number of other hurdles stand in the way of the digital signal reaching from sea to shining sea. Kevin O'Brien, vp and general manager of Cox Broadcasting's KTVU in San Francisco, says that broadcasters are experi-

"What happens when you have over 1,500 towers around the country in need of upgrading and really only a handful of antenna companies capable of carrying out the job?" Ogrin asks rhetorically. "There are just too many towers out there...in need of reeinfocement before new equipment can be added." Specifically, Ogrin points to the collapse last month of a 2,000-foot tower under repair at the Noe Enterprises-owned KNOE in Monroe, La. A contractor was killed while attempting to add steel reinforcements to the aging tower.



**Upgrading the tower of KNOE-TV led to the death of a crew member**

And there are other technical challenges. Ira Goldstone, vp of engineering and technology for top-10 market group owner Tribune Broadcasting, says plans to install new tower equipment for its New York (WPIX) and Chicago (WGN) stations have "slowed down" due to the difficulties involved in approaching station antennas that sit atop the 100-plus-story World Trade Center and Hancock Building in those respective cities. "Yes, the cost of upgrading is expensive, but the logistics are sometimes even more staggering," he notes.

signals to maintain the reach that will be enjoyed by higher band VHF and UHF broadcasters.

"Low-band VHF stations are going to have to pay the most to upgrade to digital without losing reach," Bland says. For instance, he points out that a low-band VHF station using a 25,000-watt transmitter to broadcast an analog signal will have to use a 600,000-watt transmitter in digital to maintain the same coverage area. "That's about \$31,000 a month in utilities alone," adds Bland. "Unfortunately, government can't legislate physics."

Nor can they arbitrate industry disagreements. Even though the Grand Alliance—an unprecedented union of broadcasters and TV-equipment manufacturers—reached a basic agreement on a universal digital-TV standard (1920 pixels, 1080 lines of resolution and a 16:9 aspect ratio), a raging debate continues between broadcasters and computer companies over what type of high-definition signal should become the universal standard.

Del Parks, vp of engineering and operations for Sinclair Broadcasting, the group owner of 22 stations, says he is "waiting for a logical transition" before adopting a specific digital standard. "Stations will provide the signal at different levels, either through HDTV, SDTV or enhanced SDTV [ESDTV]," Parks says. "People are asking themselves, 'What equipment can we buy today that we can still use in five years?'" Basically, we are now looking at equipment that can be used for digital and analog during this transition. It is apparent that not many stations are going to shoot an HDTV newscast, especially when it could cost about \$80,000 for an HDTV camera."

As one of the few stations to test-launch a digital signal since last January, the Fisher Broadcasting-owned KOMO in Seattle gained a firsthand knowledge on the costs of entering the digital age. Says Don Wilkinson, vp of engineering for KOMO-TV and KOMO-HD in Seattle: "I don't think we'll see a lot of news production in digital for some time, but these adopters will be the ones pushing the networks to deliver sports and entertainment programming in true HDTV. When it comes to mass public acceptance of digital, we're probably talking not until the end of the next decade."

## "What equipment can we buy today that we can still use in five years?"

encing resistance from environmentalists and local government officials to their gaining the necessary construction and zoning permits for new antenna towers.

Bob Ogrin, vp of engineering for LIN Television Corp., owner of eight medium-to-large market stations, also notes that the "real crunch" is going to come in upgrading or erecting new antenna towers in places where aging towers already sit.

Ultimately, digital-transmission equipment has some inherent physical limitations as well for VHF station owners, according to Keith Bland, vp of technology and planning for Benedek Broadcasting, a Rockford, Ill.-based group owner of 24 stations. Since digital transmission is being allocated to the higher end of the digital spectrum, Bland suggests that low-band VHF broadcasters (channels 2-6) will have to significantly boost their



# St. Louis ad agency wins multimillion-dollar account

"We compete with other agencies. One way we differentiate ourselves is through the list of resources we can offer, and Scarborough is high on that list.

"One example was in pitching the multimillion-dollar Brooks Fiber Communications account. Using Scarborough, we were able to show Brooks, a St. Louis-based telecommunications company, market dynamics on the local level. We demonstrated how each market differs in relation to demographics, lifestyles and business segments. By having access to this type of information, we were able to make more sound strategic decisions."

*Diana Van Leuven, Marketing Research  
The Glennon Company, St. Louis, MO*



**Scarborough Research**  
A service of The Arbitron Company and  
VNU Marketing Information Services

## Digital TV

# It's a New Ballgame

## Cable "must carry" that monkey on its back

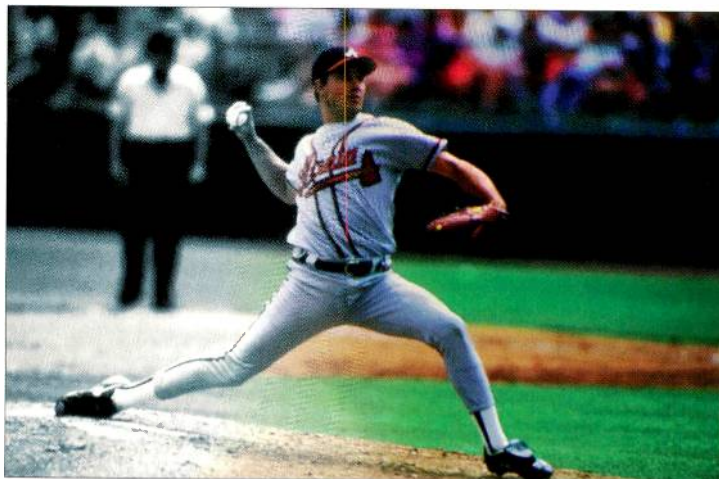
**ENDPAGE** / By John von Soosten

**T**he buzz around NAB 1997 is digital. When will the conversion take place? And how will it be done? And especially, who in this industry can afford it? But just as the sun always rises and the tides ebb and flow, conversion from analog to digital is inevitable. Sure, getting the entire population to dump their NTSC receivers in favor of brand new, high-tech and undoubtedly higher-priced digital boxes—on the promise of a better picture—might seem a bit daunting. Not to mention getting stations to give up their sacred VHF channel allocations and spend millions of dollars on shiny new equipment. But we've faced similar quandaries before.

With digital television just around the corner, let's reflect on some of the advances of the past 50 years as remembered by some who were there.

During the post-war years, CBS and RCA were arch competitors trying to launch the world's first color television system. CBS had its rotating color wheel, which spun red, green and blue filters in front of a picture tube. RCA had its NTSC all-electronic system.

Dr. Thomas T. Goldsmith (the TTG of Washington, D.C.'s WTTG) was the director of research at the DuMont Laboratories at the time. He remembers a sunny Monday morning at the federal courthouse in New York, where the FCC was conducting hearings on color television. With DuMont siding with the RCA/NBC NTSC color system, Tom Goldsmith had arranged for a special NBC telecast of Arturo Toscanini conducting the NBC Symphony Orchestra playing Beethoven's Ninth Symphony to be broadcast into the meeting room. With the window drapes wide open, Goldsmith remembers NBC/DuMont's beautiful 20-inch black-and-white picture and great sound in the brightly



Baseball and news shared color cameras at WOR-TV in the '60s

lit room. As the hearings got under way, CBS asked for a recess to close the drapes and darken the room for a demonstration of the color-wheel system. When it came time for Dr. Goldsmith to testify, he asked to "turn the set—there's a glare." With a lurch and a grinding sound of the spinning disc, the CBS technicians complied.

Bill Kelly (later of WTTG and New York's WNEW) was one of the fledgling DuMont network's engineers present as the two behemoths slugged it out in those early FCC color tests. Kelly remembers that on the big day of

the tests in Washington, CBS confidently demonstrated its small, 15-inch color wheel. RCA's General David Sarnoff, sitting in the front row near CBS' Frank Stanton, warned nearby spectators to get back from the "dangerous" set after it blew a fuse.

According to Kelly, Allen B. DuMont, who was not enamored of the color wheel idea, marched in with a 20-inch picture tube and a four-foot color wheel. The resulting noise (and breeze) may have convinced the commissioners that America would not accept such an invention in its living rooms. RCA ultimately prevailed with the system that's still in use today.

My own experiences in the early days of color were somewhat less dramatic. Working at New York's WOR-TV in the mid-1960s (long before it added the extra W to its call letters), I recall that the station's many live, in-studio shows aired in color from October through March, but in black-and-white the other six months. It seems the station's scarce and expensive RCA TK-41 color cameras were trucked out to Shea Stadium for Mets baseball games and returned to the studio during the off-season. I often wondered what the viewers thought (or if they even noticed).

Julius Barnathan, the longtime president of broadcast operations and engineering at ABC, cautions that most of the technological advances of the past were very different from the leap to digital in one important way: Heretofore, all the changes have all been within a compatible system. Viewers could watch color programs on black-and-white sets, or listen to stereo shows on mono receivers. Digital is non-compatible with NTSC. In his words, it's a whole different ballgame. It's also a political football as well as a technological tour de force. Politicians won't want to force consumers (synonymous with voters) to junk

perfectly good NTSC sets to buy expensive digital receivers or set top-boxes. And broadcasters won't want to lose viewers to a non-compatible service without the sets to watch.

So, with digital TV just around the corner, accompanied by all its inherent growing pains, the early days of NTSC television somehow seem a bit innocent. While at the time some of the problems of the past may have seemed a bit daunting, we can take comfort that at NAB 2047, today's pioneers will likely be trading tales of the good ol' days of the transition to digital. ■

DIGITAL CONTRIBUTION BY AMY GOLDBERG



# Hit And Myth.

**The Myth:** Advertising On The Broadcast Television Networks' Top 10 Rated Hit Programs Provides The Greatest Impact For Your TV Campaign.

**The Reality:** You Get Much Better Reach, 3+ Frequency And Budget Flexibility When You Substitute The Top 10 Cable Networks For Broadcast.

There's a new reality in television advertising.

The best that the broadcast TV networks have to offer—their Top 10-rated shows—no longer offers the best value for advertisers. In fact, when it comes to buying time on ABC, CBS and NBC, *less is actually more.*

Scaling back schedules on the Top 10 broadcast shows and replacing them, GRP for GRP, with spots on the Top 10 basic cable networks produces higher reach and 3+ frequency, enhanced cost-per-thousand, better targeting and more sponsorship opportunities. All for less than what you were spending on broadcast alone.

Cable extends the value of your advertising budget with programming that has captured the attention of America. Its unparalleled quality and diversity give marketers the power to target desired audiences with minimum waste and maximum impact.

For more information on how cable television will increase the effectiveness of your national advertising strategies, call Don Stump at (212) 508-1200.

## **CABLE TELEVISION ADVERTISING BUREAU**

830 Third Avenue New York, NY 10022  
(212) 508-1200 Fax (212) 832-3268

Source: CAB Analysis Of Nielsen data for Nov. 1996. Subject to audience qualifications available upon request.

Learn More About How Cable Can Extend The Power Of Your Advertising Budget By Attending The

**1997 CAB CABLE ADVERTISING CONFERENCE**

April 14-15 New York Hilton  
Call (212) 508-1226 For Registration Information



# Electrify your Tribune Ent

## NIGHT MAN<sup>®</sup>

### LOOKING BEYOND

THE  
GERALDO  
RIVERA  
SHOW



The Adventures of  
**Sinbad**



# upfront with entertainment!

Gene Roddenberry's

**BATTLEGROUND  
EARTH**™

**EMERGENCY**  
WITH **ALEX PAEN**



*The*  
**SPORTS**  
*Bar*

*Animal*  
**RESCUE**

**TRIBUNE**  
ENTERTAINMENT

ADVERTISER SALES

NEW YORK CHICAGO  
212.903.3813 312.222.4412

PROGRAMMED FOR SUCCESS

# Magazines

By Jeff Gremillion

Specialty titles with circ under 100,000 add some offbeat, ambitious journalism to the National Magazine Awards

## Small Books, Big Ideas

The judges for this year's National Magazine Awards selected an extraordinary array of titles as nominees for general excellence in the under-100,000 circulation category. The finalists, several of which have not been nominated before, are thrilled with the recognition. "It will put us on the map with advertisers and heighten our visibility among other editors and publishers," says David Parker, publisher of *DoubleTake*. "We have been acknowledged." ♦ *DoubleTake*, a first-time nominee, is a two-year-old quarterly published by the Center for Documentary Studies at Duke University. *Newsweek* has described the book as "blunt, unaffected...a snapshot of a culture taken when no one was looking." The 42,000-circ title's mix includes liter-

and public radio stations. "It's about how we connect with each other in the late 20th century," says Alex Harris, who shares editing duties with cofounder Robert Coles. "We have so few opportunities to look at other real people's lives—not murderers or politicians or movie stars." *DoubleTake*, whose launch was funded by a private foundation in Tennessee, may soon increase its frequency to bimonthly.

Robert Cowley, editor of *MHQ: The Quarterly of Military History*, was surprised to get a nomination. "I've been submitting [NMA applications] for nine years," Cowley says. "I thought this just wasn't the judges' cup of tea. We're hardly politically correct."

Cowley says he once heard an NMA panelist say, "I'd never vote for a magazine about war." But Cowley says *MHQ* is not just an enthusiast rag for war-lovers. "It's a way of looking at history," he says. "So much of history has been wrapped up in things military." The Winter '97 issue includes features on Ulysses S. Grant's risky early moves in the Civil War, and on propaganda posters the Nazis used to persuade Ukrainians to support Hitler.

The 25,000-circ magazine, sent in

hardback to subscribers and sold in soft-cover at newsstands, features art and long-form literary journalism on topics sometimes only indirectly linked to wars. The book includes no advertising; ads do run in an *MHQ* newsletter inserted into each issue.

*POZ*, a magazine about a different kind of war, is also a first-time finalist. "*POZ* has taken publications for people with HIV to the front lines of quality magazine publishing," says founding editor Sean Strub. "We're committed to providing information that enhances and extends the lives of people with HIV." The three-year-old magazine, an inspirational mix of profiles of HIV survivors and medical advances, has a circ of 90,000.

Other nominees for general excellence in the under-100,000 circ category are *Lingua Franca*, *I.D. Magazine* and *The American Lawyer*, all former winners in the category.

"It's almost unbelievable to think we could show up again," says *I.D.* editor Chee Pearlman. "We've come pretty far from left field to the limelight." *I.D.*, which stood for *Industrial Design* when the title launched 43 years ago, now covers all things great and small in the world of design—from plastic coffee-cup lids to fashion and furniture. The 25,000-circ book publishes eight times a year.

## Prescience at 'Penthouse' Fast Out of the Gate On Cult Reportage

The May issue of *Penthouse*, which began hitting newsstands last week, includes a long, eerily prescient feature on Internet-related "doomsday" cults. The issue already was en route to subscribers and retailers when 39 members of the Web site-building Heaven's Gate cult committed suicide in California 11 days ago.

Peter Klebnikov's piece, "Apocalypse Now!," does not mention Heaven's Gate. But it describes the activities of several other cults similar to that group. Klebnikov describes the cults as "hybrids of science fiction and religion" that believe in UFOs, expect



**DoubleTake** (top) and **POZ** are first-time finalists for a general excellence award. ary journalism, fiction and photo-journalism. One recent issue featured a photo essay on teenaged parents and a lengthy report on community



some kind of apocalyptic event at the upcoming millennium turn, and go on-line to spread their gospels.

Of "hundreds" of such groups, some "are making plans to gather in locations around the country where they will be blissfully beamed up. At night, devotees watch for UFOs cruising the Extraterrestrial Highway." The Heaven's Gate faithful reportedly believed that, in suicide, their souls would rise to board such a spacecraft, hiding in the tail of the Hale-Bopp comet.

An on-the-ball *Penthouse* publicity department has been busy booking Klebnikov as a cult expert on CNN, NBC's *Dateline* and numerous radio shows.

## Caruso Out as Editor Fairchild Seeks "Edge" For 'Los Angeles'

The ax has fallen again at *Los Angeles*. Editor-in-chief Michael Caruso was asked to step aside about 10 days ago after a year at the helm. Caruso's predecessor, Robert Sam Anson, was fired after five months on the job.

Caruso, who came to *L.A.* from *Vanity Fair*, reportedly has said that Fairchild Publications—the Walt Disney Co. division that was given oversight of *L.A.* in a recent reshuffling of Capital Cities/ABC's publishing units—wants to turn the 155,000-circulation book into more of a fashion magazine.

Not so, according to a highly placed source at Fairchild. The insider says that Patrick McCarthy, who last month replaced the retiring John Fairchild as ceo, "wants to have a city magazine with an edge. *L.A.* is an open market, and *Los Angeles* is the only game in town. It won't be turned into fluff."

Caruso's departure closely follows the resignation in February of *L.A.* president and publisher Joan McCraw. McCraw cited irreconcilable differences with Fairchild. Liz Miller, former associate publisher of Fairchild's *W*, succeeded McCraw.

McCarthy is interviewing several

## DESIGN WATCH

### The Art Directors' Do-Si-Do

A-list art directors Robert Priest and Diana LaGuardia, who recently swapped jobs, are guiding major redesign efforts at their respective books. Priest in January became the first editorial staff casualty of the new *Condé Nast House & Garden's* ongoing effort to reinvent itself.



LaGuardia, who in December had left Hearst's *Esquire*, replaced Priest at *H&G*. Soon after, Priest landed in the *Esquire* job that LaGuardia vacated.

Priest designed *Esquire's* May cover (left) and cover-story package—his and hers essays on divorce. The design uses large, conceptual photo-illustrations (valentines fashioned from barbed wire) and Second Coming-sized sans serif display type for a bright but texty feel. Priest is working on a complete redesign of the book for June.

"I'm looking for a certain clarity and readability," says Priest. "We want to use large art where appropriate and no art when not appropriate. We want to reclaim some of *Esquire's* literary turf. I want it to be visually interesting, but...this is a magazine for reading." Priest will also introduce new typefaces to create a look that's "not so pushy, but still strong."

"Robert did a very effective design in the early '80s," says *Esquire* editor Edward Kosner of Priest, who served a previous four-year stint as the title's art director. "He's finding the late-'90s version of that." Priest has also been a.d. for *GQ* and *Us*.

At nine-month-old *H&G*, LaGuardia's redesign is evolving. The new look—in flux as the "transitional" April issue, LaGuardia's first, closed—is expected to be more apparent in the May issue, according to a source at the shelter book.

possible replacements for Caruso but has not settled on anyone yet, says the Fairchild source.

## Magazines Make the Man Men's Book Editors Sketch Perfect Males

What can you tell about a guy from the magazine he reads? Plenty, says a piece in the May *Marie Claire*, "Can You Judge a Man by His Cover?" The Hearst women's book asked the editors of *Details*, *Esquire* and *Men's Health* to answer the same questions about their archetypal readers.

It turns out that the *Men's Health*

man is 6 ft. tall, has brown eyes and great abs, and makes his bed once a month. He eats a lot of fruit and works out to Paul Simon's *Graceland*.

The *Esquire* man looks like Mel Gibson, except that he's as tall as Liam Neeson and has hair like Hugh Grant's. He's a highly paid architect who never misses *The Simpsons*, dreams of Tuscany, and sleeps naked.

The *Details* guy's mom thinks that he's too thin, and he has a tattoo that he's not proud of. He loves Bud Light and Nestlé's Quik. His favorite cologne is Speed Stick.

And the one common trait that all three books' Perfect Males share? A love of Frank Sinatra, the man and his music. ■

## Writers' Block

A sample of great writing from a recent issue:

"The recent debates over NAFTA, drug smuggling, illegal immigration and the like must seem laughably unreal to the 225 residents of Boquillas. Such discussions assume a border that is true and distinct. Yet between Del Rio and Presidio there remain about a dozen so-called informal crossings that give the lie to this notion. They exist not out of hostile defiance of Customs laws but as a reminder that respectable civilians have been crossing the Rio Grande as one would cross a street since long before there was a boundary with Texas."

—Robert Draper  
explores a charming town on the Mexican border, in "The Crossing," *Texas Monthly*, April



## MOVERS

### CABLE TV

**Greg Campbell** has been named Detroit sales manager for Court TV. He comes to the cable network from International Family Entertainment, where he was an account executive.

### RADIO

Appointments at ABC Radio Networks: **Ron Garner** has been promoted to senior director of market development for ad sales in New York. For the past 18 months, Garner has been director of market development for the company. **Andrea Whittington** takes over that post; she had been manager, special projects, out of the Dallas office. And **Jan Teich** has been named director of promotions and merchandising. She had been director of marketing for ABC Video.

### AGENCIES

**Pat Dermody** has returned to DDB Needham Chicago as executive vp, media director. She joined the agency in 1978 as a media assistant and was most recently senior vp and media director at Publicis/Bloom in Dallas.

### PRINT

**Jeff Beckley** has been appointed circulation director of operations for the *Dallas Morning News*. He joined the paper as circulation manager for planning and analysis in 1993. Most recently, Beckley was circulation director and administrator...**Louisa Koken** has been promoted at the Newspaper Network, from regional sales manager, Mid-Atlantic region, to vp for the Eastern U.S. Koken joined TNN in 1994.

# The Media Elite

BY MARK HUDIS

Edited by Anne Torpey-Kemph

## 'LA' Dupes Hollywood

In the grand tradition of *Esquire's* Allegra Coleman, the fictional Hollywood starlet and cover girl presented as fact last fall, comes *LA Weekly's* Gioconda "Connie" Monette, the alternative weekly's April Fool's joke on the entire Los Angeles basin. Part spiritual guide to the stars, part fashion dictator (Puce Rules), but 100 percent hoax, Connie graced the cover of last week's *Weekly* and turned the city on its ear.

Monette's "journey" from hairdresser to spiritual guide to the stars was "traced" by *LA Weekly* in a five-page feature dubbed "Connie Does Hollywood." Accompanying photos included several with a conspiratorial Ben Stiller and a shot of Connie on a *Time* magazine cover.

"We've gotten terrific response," says Kateri Butler, *LA Weekly's* managing editor, who just happens to be the mischievous one who played the part of Monette for the gag.

"I've had people stopping me on the street looking for spiritual guidance," the editor says. "And when I tell them Connie doesn't exist, I can tell that not everyone really believes me. They think I'm saying that so they'll stop pestering me. But I say, 'No, I work at the *LA Weekly*, and there is no Connie.'"

Hey, Pierre Salinger, maybe Connie shot down TWA Flight 800, huh? —MAH

## 'Gourmet' Crawls to an Earthier Image

Forget the champagne and caviar. *Gourmet's* most recent "good living" event took new publisher Gina Sanders and 40 media buyers to three of New York's most venerated watering holes—McSorley's, Fraunces Tavern and P.J. Clarke's, for an evening of pub history and camaraderie.

It was the inaugural event for Sanders, 37, who hopes that the pub crawl will help move *Gourmet's* image partially out of the penthouse and into regular folks' living rooms.

"It was terrific," beams Sanders. "People stayed the course. We didn't get to McSorley's until 6 o'clock, and most people didn't leave Clarke's until after 11." The

publisher likened the entourage's descending upon the pubs to the invasion of Normandy.

The imbibing media buyers represented clients including Marriott, Harp's Lager, KitchenAid and Frangelico. Among them, Edward Kim, a media supervisor with Foote, Cone & Belding, was surprised by the event.

"It was fabulous, and definitely outside *Gourmet's* image. It wasn't something I would have expected them to do," Kim says.

The night's highlight? An oral history of McSorley's by its owner, Matthew Maher.

What we want to know is, did anybody make it to work the next day? —MAH



Alehouse rock: *Gourmet* publisher Sanders at McSorley's



EASTERN

# SERVICES & RESOURCES

Minimum run for any ad is one calendar month (3,4 or 5 issues, depending on the month). New ads, copy changes, and cancellations are due by the fourth Thursday of the current month for appearance the following month. **RATES: \$39 per line monthly; \$250 per half-**

**inch display monthly. ALL ADS ARE PREPAID.** Monthly, quarterly, semi-annual and annual rates available. Orders and copy must be submitted in writing. Mastercard, Visa, and American Express accepted. Call M. Morris at 1-800-7-ADWEEK. Fax 212-536-5315.

**AERIALS/INFLATABLES**

airads.com

1-888-4-AIR-ADS

**ADVERTISING AVAILS**

**Smart Quotes.  
Smart Audience.**

www.**StockSmart.com**

"...the top site for Stock Research"  
says Money Magazine

Represented by Cybereps - 415.289.5040

**ADVERTISING SPECIALISTS**

**BUY DIRECT!**

FROM ONE OF AMERICA'S LEADING MANUFACTURER'S OF CUSTOM GOODS.


**MOUSE PADS, STICKERS, FLOOR MATS, MAGNETS AND T-SHIRTS.**

Custom four color process work in large and small quantities. Our quality is superb, our delivery quick, and our pricing... extremely competitive. So, join many of America's biggest companies... buy direct and save.

**CALIFORNIA COLOR PRODUCTS**  
(888) 366-7255 • (310) 366-7898 (fax)

**ADVERTISING SPECIALTIES**

**Golf Shirts**



Imprintable Activewear  
Trade Shows • Sales Conferences  
Company Picnics & Gifts  
Golf Tournaments • Incentive Programs  
FREE 148-pg. Full-Color Catalog  
DDS Imprintables 215-627-5223

**ADVERTISING SPECIALTIES**

**This PakTite<sup>®</sup> is an X-Large Heavy-weight T-Shirt!**



Compressed under 50 tons of pressure  
It's Full Size, truly it is!

Stock & custom shapes available:

- CD Case
- Soda Can
- Postcard
- Mini T-Shirt
- Hockey Puck
- Credit Card
- Heart
- Mini Cereal Box

Great for GWP's, Tradeshow Giveaways and On-pack Promotions. Include coupons, catalogs and event schedules inside


Call for more information about samples, mock ups & dimensional mailers!

**PAKTITES<sup>®</sup> BY 3-STRIKES CUSTOM DESIGN**  
25 Crescent Street, Dept. B14  
Stamford, Ct 06906  
Tel. 203-359-4559  
Fax 203-359-2187

We've **SQUEEZED** it in so you can **POP** it out!

Mobile Ads \$40.00 Hr. 516-334-1919

**Paying Too Much?**



**PEOPLE STARE AT US!**

**ADVERTISING SPECIALTIES**



PROMOTIONAL ITEMS  
CONCEPT TO FINISH

Elliot Gordon

220 EAST 57TH ST  
NYC NY 10022

TEL. (212) 221-7777  
FAX. (212) 221-6611

**ADVERTISING INTERNET RESOURCES**

Magazinedata Media Kit Library  
www.magazinedata.com

Get Visible! www.safetyreflectors.com

Practical information, software & support services for advertising professionals.  
http://www.amlc.com, a Telmar Company

Your very own Webmaster can vault you into cyberspace. Affordable, functional, attractive Web design. Site management, consulting and results, too. SupportWorks (800) 318-2558

**GUARANTEED Internet Advertising Results!** (800) 844-9639 x 0231

**WWW/INTERNET SITES**  
Call Toll Free 1-888-WEB-1212 x203  
www.cgimarketing.com

**ADVERTISING SERVICES**

**Target Advertising**  
"Messages on Hold"  
Reinforce your clients' ads to their best prospects: Everyone who calls. Free INFORMER demo:  
**800-862-8896**

**ADVERTISING SPECIALTIES**

**TOWELS**

**IMPRINTED TOWELS**  
• Beach Promotions • Golf & Sport Towels  
• Team Licensed & In-Arena Promotions

**3 Strikes - America's Towel Superstore OFFERS IT ALL AT THE LOWEST PRICES!**

We produce promotion towels for some of America's largest (and smallest) companies. All towel sizes from wash cloths to beach towels. Regular silkscreening and our patented MATRIX photo/4 color-process reproduction technique. Complete graphics and design services. Call for more information and samples

**America's Towel Superstore**  
3 STRIKES CUSTOM DESIGN, 25 CRESCENT ST., STAMFORD, CT 06906  
TEL (203)359-4559 • FAX (203)359-2187



**OREO**  
Chocolate Wafers

**MATRIX** Ask About compressed Beach Towels

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

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

**REACH YOUR AD COMMUNITY  
ADWEEK MAGAZINES**

CALL 1-800-7-ADWEEK

**CHINA DIRECT & SAVE UP TO 1/2**

EXAMPLE	TYPICAL U.S.	CHINA DIRECT
10-CD CASE:	\$3.73	\$1.87
6-PACK COOLER:	\$2.99	\$1.75
AUTO SUNSHADE:	\$5.99	\$1.63

INCLUDES 1-COLOR IMPRINT  
CALL FOR 100'S OF OTHER PRODUCTS!

**A-S SHENG CHAN INT'L.**  
**011-852-2723-4993**  
(HONG KONG)  
**1-800-873-9933**  
(USA)

All prices F.O.B. Hong Kong  
Min.order: 50,000 units



**ART/DESIGN SERVICES**

ELEGANT / ADV., Collateral, D.M./ Corporate Brochures, Logo, Packaging/ Sr. AD/Designer, Mac Studio/718-499-4007

**ART DIRECTION**

CONCEPTS & GRAPHICS THAT SELL with Mac/All Media. (212) 873-2381

**TALENTED AD/DESIGNER**  
Beautiful print/collateral/adv/promo portfolio. Concept to finished Mac exp. 212-496-0453

Sr. AD/Designer - Strategic & versatile, nat'l awards, beautiful print/DM/ads, MAC (212) 508-3446.

**EASTERN SERVICES & RESOURCES**

**ART/DESIGN SERVICES**

**F R E E L A N C E  
A D V A N C E R S**

212 661 0900

hElp  
yoursElf

to the most reliable  
freelance service  
in the arEa

unlike a lot of the  
new "johnny-come-lateElys",  
we're NY-based former freelancers  
who know the business and have a time-  
earned rep for helping the bEst  
hElp themselves

multi-platform/multi-mEdia  
graphic designers art dirEctors illustrators comp/mech  
expert production artists editors copywriters proofreaders

**ART DIRECTION**

SR.AD/DESIGNER: Versatile. Elegant.  
Brochures, advertising, logos, promotion &  
corporate print. Mac studio. 212-966-2635.

HANDY MACANDY F/L AD (212) 988-5114

**CELEBRITY PLACEMENT**

**THE BEST CELEBRITY ACCESS**  
(800) 762-9008  
*The Hollywood-Madison Group*  
Los Angeles • New York

I'LL FIND/NEGOTIATE ANY CELEBRITY  
FOR YOUR AD CAMPAIGN  
TV, VOICE OVER, PRINT, MUSIC, P.A.  
LARRY UNES (773) 281-7098

**COLOR SEPARATORS**

**H. ZIMMAN, Inc.**  
PRINT PRODUCTION PERFECTION

Superior Separations  
Award-Winning Printing  
617 • 598 • 9230

**COMMERCIAL PRODUCTION**

SOLVING THE HISPANIC PUZZLE ?

*SpanishMasters*  
MEDIA PRODUCTIONS

Creative Film Audio & Video  
**HISPANIC MARKET SPECIALISTS**  
Projects on Film, Video, 3D, Cell Animation, Radio spots  
**(800) 388 - 6255**

**COMPUTER CONSULTANTS**

The Macintosh Learning Center

FOR FREE COLOR BROCHURE CALL  
212-594-2280

• WEB DESIGN  
• DESKTOP PUBLISHING  
• MULTIMEDIA

COMPUTER GRAPHICS TRAINING

**COMPUTER RENTALS**

Powerbooks and IBM's delivered - fast!  
**laptop Rentals**  
212 280-7337

**COMPUTER SOFTWARE**

**Silent Partner**

Professional help  
for creative minds.

It's the most  
powerful, flexible,  
agency management,  
job tracking, scheduling,  
billing & accounting  
software ever developed.  
And we'll prove it.  
Mac or Windows  
610-666-1955

**Need help with ADMAN?**  
Authorized dealer- I provide sales, training &  
consultation on system set-up, upgrades &  
implementation. Over 14 years in ad agency  
finance. Steven Cass 518-581-9232

**COMPUTER SOFTWARE**



**If you had  
Clients & Profits,  
your client would have  
that invoice by now.**

Imagine: Invoices that write them-  
selves. Or unbilled costs invoiced  
automatically. For one job or all jobs.  
All without retyping. Laser quality  
on your letterhead. No billing sys-  
tem is more flexible. Mac & Win-  
dows. Available today. Demo \$45.

**800 272-4488**

www.clientsandprofits.com

**COMPUTER CONSULTANTS**

new york  
**computer  
consulting group**  
inc.

**MACINTOSH AND PC  
ON-SITE SERVICE**

- Fair, honest, reliable service.
- On-site at your office or home
- System/Network configuration
- Troubleshooting and Installation
- Publishing and Graphics Specialists

- Apple-Authorized skilled technicians
- 24 hr/7 day and Emergency Service
- Internet Support



Solution Professionals  
NETWORK

840 West End Ave, First Floor  
New York, NY 10025

**(212) 222-3658**

**COMPUTER SOFTWARE**

**ADMAN®**

**It's Now In Windows... It's Now In Macintosh**

Now, the most popular billing, accounting and financial management  
software improves its productive superiority. Over 1400 agencies have  
the DOS Version now. Move up to Adman Windows or run it on your  
Mac. -- For Advertising and PR agencies no system offers more.

Call 1-800-488-7544  
for information and a demo disk.



Marketing Resources Plus  
A 1997 Marketing Information Service Company

Dealers Welcome to Inquire.

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

**Reach Your Ad Community In Adweek Magazines**

**COMPUTER SYSTEMS**

**TAKE CONTROL  
OF YOUR AGENCY'S  
FINANCES!**

Since 1982,  
hundreds of  
agencies have  
taken Control.  
Call today!

The Complete  
Agency Financial System

Gabel  
Systems

**1-800-843-1795**

**COPY/CREATIVE**

Fetching Copy. AD DOG 1 800 9AD DOG9

Dianna Seay 310-377-3930

**COPYWRITING**

**VICTIM OF FIRST DEGREE MERGER.**  
Last week I was a CD Writer genius. Now I  
can be yours. Free-lance 718-638-1938

**RENT AN AWARD WINNER**  
Stan Moore (201) 391-2329

**"CAN DO" COPYWRITER CAN DO FOR YOU**  
what I did for P&G, S. C. Johnson, General  
Foods, Bristol Myers, Lever: Build business, win  
awards. Freelance. Tel: 212-447-7873.

Account Execs: Corporate copywriter/CD  
seeks strategic alliances. 914 478-5686.

**FINANCIAL SPECIALIST**  
Financial and b-to-b "long copy" from veteran  
marketing writer and former newspaper reporter.  
David Bates (201) 795-0688

**FREELANCE COPYWRITER**  
Thinks strategically. Writes creatively.  
Good. Fast. Very experienced.  
Call Patt (212) 595-6780

Cadillac copy, Pontiac prices. 800-200-0397

Copywriter. Fast. Fearless. Freelance. (212) 724-8610.



**EASTERN SERVICES & RESOURCES**

**COMPUTER TRAINING**



**Computer Graphics & Multi-media Training**

Beginner thru advanced

- 1-ON-1 OR SMALL GROUP
- SET YOUR OWN SCHEDULE
- OPEN 7 DAYS A WEEK

**DESKTOP AMERICA**  
DESKTOP PUBLISHING & MULTIMEDIA TRAINING CENTER

250 West 57th • Suite 820  
212 245 9391 ext. 444

Learn: QuarkXPress, Adobe Photoshop, Adobe Illustrator & Dimensions, Macromedia Director, Web Page Design -call for others

**COPYWRITING**

ASK Avon, Avis, Bally Shoes, Bergdorf Goodman, Citibank, H. Stern Jewellers, Hostess, L.J.N Toys, M&M/Mars, Maybelline, Ralph Lauren, Prudential, Sony, U.S. Navy  
**ABOUT MY COPY. 203-454-4771**

**I WORK BETTER THAN PRAYER**  
Miraculously affordable copy/212-946-5420

**AWARD WINNER** - Fresh, fast, versatile. Seeks P/T, F/T or F/L work. 212-737-8977

THE COPY HOTLINE: (603) 795-COPY  
Affordable expert copy from Top NYC Pro. Fast!!! E-mail: geoffery.moore@connriver.net

**DAMN GOOD WRITER**  
Videos, brochures, speeches, ads, everything. Experienced. Strategic. Call (212) 691-1972

**HI-TECH COPY SOLUTIONS** 212 260-4300

**KILLER KONCEPTS & KOPY** 212 260-4300

**EXCLUSIVELY NOT-FOR-PROFIT**  
Powerful DM packages for non-profits only. Extensive exp. with humanitarian, human svcs., and health research orgs. Samples now by fax. Fast. Affordable. 508-448-8648

**PROMOTION WITH STYLE**  
Ads, presentations, media kits, advertorials and more!  
Concepts. Copy. Art. Liz Schick 212-228-0825

**Fetching Copy. AD DOG 1 800 9AD DOGS**

**NOT FOR THE MTV CROWD**  
Quality copy (cons./trade) for grown-up clients... b-to-b/cons. electronics/home fum/upscale/hospitality 718-229-4190

**MEDICAL/PHARMACEUTICAL/TECHNICAL**  
Copy & Research Ari Salant: 212-580-4030

**Positively, absolutely IRRESISTIBLE ads**  
written -- pull response like a MAGNET.  
FREE info kit. Steven Holzner, 607.277.5592

**COPY. GOOD AND CHEAP. (914) 381-4879.**

Reach your ad community in  
**ADWEEK CLASSIFIED**

**COPYWRITING**

**I WRITE IT A LITTLE SMARTER,  
A LITTLE FASTER.**

10 years of award-winning experience in all media in all product categories. If you want it smart and fast, you want me.  
**(212) 759-8028**

**CREATIVE CONCEPTS & COPY**  
for **strategic**  
b-to-b and consumer ADS,  
**BROCHURES, etc.**  
**(212) 348 - 9181**

**CREATIVE SERVICES**

**Thank goodness  
no one ever told Leonardo da Vinci  
he couldn't do art and copy.**

212-683-2345

**EMPLOYMENT SERVICES**

**WE HAVE THE 'TALENT' YOU NEED  
WHEN YOU NEED IT'**

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



Your creative staffing solution

New York (212) 448-0200  
http://www.artisan-inc.com

- Art directors
- Desktop publishers
- Graphic designers
- Illustrators
- Multimedia producers
- Photographers
- Proofreaders
- Web site designers
- Writers
- Interim staffing
- Full-time placement



**CREATIVE SERVICES**

Great Rates. Music Industry Specialists.  
Art/copy. Print, brochures & more. (201) 450-8537

**DREAM TEAM**  
Art/Copy. Hvy print, TV, radio, 914-356-8127

**EMPLOYMENT SERVICES**

We need to fill positions!

**Rep**  
TEMPS, INC.  
1 (800) 556-5550

- ▲ Media Buyers & Planners
- ▲ Traffic & Continuity
- ▲ Account Executives
- ▲ Assistants

**MEDIA'S INNOVATIVE STAFFING SOLUTIONS**

**FINANCING**

**PROGRESSIVE**  
CAPITAL INTERNATIONAL, INC.  
Capital available for investments/acquisitions of entertainment/media companies.  
Please respond by providing corporate profile and financial information.

966 South Springfield Avenue, Suite 2C  
Springfield, New Jersey 07081

**FULFILLMENT FULL SERVICE**

**Fulfillment America, Inc.**  
Database Mgmt, Order Processing, POP, Promotions, Pick and Pack  
Boston-Indianapolis 1-800-662-5009

**INSURANCE**

**ARE YOU PAYING TOO MUCH FOR YOUR INSURANCE?**

We specialize in insurance for **advertising & media firms.**

Our rates are the most competitive in the industry!

- Advertiser's Professional Liability
- Property & Liability Coverage
- Life & Disability Insurance
- Group Health, Dental, & Pensions
- Homeowners, Auto, Jewelry & Fur
- Coverage for Freelancers too!

Call for a quotation with no obligation.  
**Adam Wolfson, CIC @ 212-370-3900**  
**Arnold K. Davis & Company, Inc.**

**MARKETING SERVICES**

**NEW BUSINESS EXPERT**-Develop positioning, image; marketing, creative strategies; write presentation. **(212) 213-8269**

**MEDIA BUYING & PLANNING SERVICES**

**EXPERT PLANS & BUYS** .....201-379-2334

**PARAGON MEDIA**  
**ARE YOU AN ADVERTISER OR SMALL AGENCY WITH BIG MEDIA NEEDS?**  
Find out why our clients would never go anywhere else for their buying and planning. Call **(212) 704-9965 (ext. 235).**

**Truck Side Advertising**  
**National, Regional, All Markets**  
Jim, Ph: 904.761.1664 Fx: 904.761.5689

Consulting, planning, buying D.R. & general long & short term **212-340-8006**

American and Foreign  
Program Placement  
Infomercials or Cable Leased  
Access Major Cities in U.S.A.

**CALL: FACT MEDIA**  
**(818) 990-5767**

**CLASSIFIED/RECRUITMENT ADS**  
**Only one call!**  
1,....50,....15,500 papers - we do them all!  
**MEDIAPLUS 1-800-889-5110x306**

**NEWSLETTERS**

Let us create your  
**CORPORATE NEWSLETTERS**  
*Our clients include the Fortune 500  
...and the less fortunate.*  
**Call 203-637-8154**

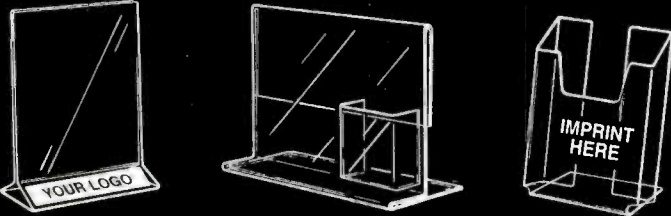
**EASTERN SERVICES & RESOURCES**

**P. O. P. DISPLAY**

**PLASTICRAFTERS**

DIVISION OF GEORGE PATTON ASSOCIATES INC.

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



- Custom sizes, designs and prototypes quickly fabricated!
- Silk screen logo imprinting available for increased brand recognition.
- Complete fulfillment (drop shipping, special packaging, etc.) offered.

Call 1-800-572-2194 for a free brochure!

**PRINTING**

**OUT OF HOME LITHO  
FULFILLMENT SERVICES  
DEALER SNIPES**

**77" PRESS CAPACITY ♦ SHORT AND LONG RUNS**  
TRANSIT SIGNS • BUS, SUBWAY, AIRPORT, TAXI ♦ OUTDOOR & MALL POSTERS ♦ BACKLIT  
**Compton & Sons, Inc.**  
Posters Since 1853  
CENTRAL SHIPPING LOCATION, ST. LOUIS, MO - LOWEST COST  
SAME-DAY QUOTING **800-325-1451** FAST TURNAROUND  
**Fax Art For Quick Quote (314) 991-4726**

**PROMOTIONS**

Incentive Miles on SIX Airlines  
Creative Rewards 718-437-2367

**PROOFREADING**

**EDITORIAL EXPRESS**  
EXPERIENCED - FAST - PRECISE

Advertising • Collateral  
Catalogs • Annual Reports  
Magazines • Manuals

Call: 508-697-6202  
Fax: 508-697-7773

**PUBLICATIONS**

MARKETING INK NEWSLETTER  
Marketing Strategies for profits. FREE ISSUE. 800-749-5409

USE  
ADWEEK MAGAZINES  
TO GET NATIONAL  
EXPOSURE

**RADIO COMMERCIALS**

**SOLVING THE HISPANIC PUZZLE ?**

*SpanishMasters*<sup>®</sup>  
MEDIA PRODUCTIONS

Creative Film - Audio & Video  
Hispanic Market Specialists  
EQUIPPED FACILITIES SERVING NATIONWIDE  
**(800) 388 - 6255**

Good Spot. That's a good Spot.  
(800) 9AD DOG9  
Doggone Funny Radio & TV

The Other Guys Charge You A Bundle  
To Cover The Cost Of Their Big Space Ads.  
Our Productions Sound Great, Too.  
But When You Hear Our Prices,  
They Sound Unbelievable.  
800/789-RADIO  
Sounds Almost Too Good To Be True.

**Catch a Creative Genius  
ADWEEK  
CLASSIFIED**

**RADIO COMMERCIALS**

**GREAT RADIO  
YOUR SCRIPTS  
OR OURS**



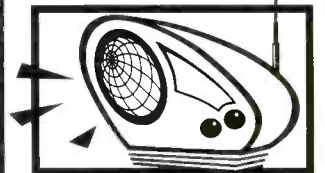
T H E  
*Chuck Blore*  
C O M P A N Y

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

**RADIO PRODUCTION**

**WOULD YOU  
PRODUCE  
A TV SPOT  
WITHOUT A  
DIRECTOR?**

Never. So why produce radio without one? For radio as good as your TV, hire our hot radio directors. You'll hear a world of difference.



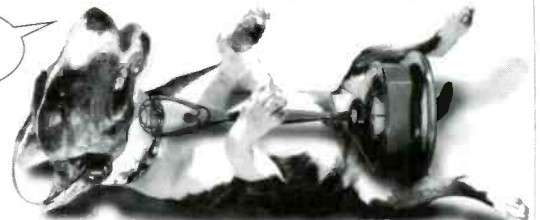
**WorldWideWadio**  
H O L L Y W O O D

CHECK OUT OUR **DEMO CD!**  
Phone: 213 957 3399 Fax: 213 957 7050  
Email: wadio@wwwwadio.com

**RADIO PRODUCTION**

**Cookie loves her Clios.**

Whееее!  
I'm naked!



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

**Sarley, Bigg & Bedder**  
Radio at its best

**RADIO PRODUCTION**

**Account Execs Pick Cadaver!**



Why use research to dig up stiffs like this for testimonial spots? The original **Man-on-the-Street** interviewer **Mal Sharpe** uses only *live people*, freshly caught on Main Street. Your client deserves the best.

**FREE!** 30th Anniversary TV special just aired on S.F.'s PBS station KQED.

**Man-on-the-Street Productions**

Call (510) 843-7655 (CA)



**EASTERN SERVICES & RESOURCES**

**RADIO PRODUCTION**



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

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

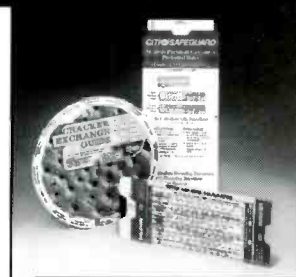
**RADIO PRODUCTION**

Only Have 60 Seconds To Live?  
Give Him A Call. 1.800.949.3693

**The Radio Man**

**SLIDE CHARTS**

**Datalizer**  
Slide Charts, Inc.



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

**STOCK FOOTAGE**

**VIDEO RESOURCES NY INC**

World's largest Collection of Rare T.V. Shows and **Commercials** from the Golden Age of Television, Educational Films \* Cartoons \* Silent Films \* Gov't Films \* We're one stop shopping. 800-442-7066 \* Fax (212) 596-0189

**TRADEMARKS**

**TRADEMARK KNOCKOUT SEARCHES**  
Fast turnaround - confidentiality guaranteed. Legal opinions on infringement. Experienced intellectual property attorney. Eric Weiss, Esq. 212-328-0806

**TRANSCRIPTION SERVICES**

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

**TRANSLATIONS/ LANGUAGE SERVICES**

ALL LANGUAGES/VO & TRANS. 888 4VOICES

SPANISH COPY/VOICING 212-744-2230

**TV PRODUCTION**

Marketing and Promotional Films by Former Network Producers 212-545-1002 or 202-625-8388

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

**YELLOW PAGE SERVICES**

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

Reach your ad community in **ADWEEK CLASSIFIED**

**USE ADWEEK MAGAZINE TO GET NATIONAL EXPOSURE**

**JOB HUNTING?**  
**Log Onto Adweek Online Today**

- Help Wanted Ads - by job type - from all six classified regions of Adweek, Brandweek, & Mediaweek
- Contacts - the names and addresses you need from fully searchable databases
- Stay Up - to - date on current news, people moves, key industry issues, account changes

Visit our Website at: <http://www.adweek.com>  
Call 1-800-641-2030 or 212-536-5319  
e-mail: [adweek@adweek.com](mailto:adweek@adweek.com)

**RADIO PRODUCTION**



Wieden & Kennedy.

Nike.

Coca-Cola.

Gallo.

The Pearlstein Group.

Hardee's.

Tillamook Cheese.

Lennox.

DDB Needham.

Pepsi.

Adidas.

503-224-9288.

**RADIO PRODUCTION**

**We Sell Funny Radio Spots. Buy Some Today.**

So what do you expect of a 1&3/4 X 4 ad?

**Dick Orkin's Radio Ranch**  
Phone (213) 462-4966  
Fax (213) 856-4311  
CIS: Go Create  
[www.radio-ranch.com](http://www.radio-ranch.com)

**THREE AUDIENCES FOR THE PRICE OF ONE**

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

**THREE FOR ONE . . . , not a bad idea.**  
Call M. Morris **1-800-7-ADWEEK**  
or just Fax it to: **(212) 536-5315**

## OFFERS & OPPORTUNITIES

### POSITIONS WANTED

#### DIRECTORY PUBLISHER SALES PRO

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

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

### OFFICE SPACE

#### EXECUTIVE OFFICES

You take care of your business...We'll provide all new private offices, corporate environment, all services & facilities...conference room, phones, ideal for 2-4 people. Service co. furnished. Reasonable rent. **386 Park Ave So. @ 28th St, A. Marx 212-683-2015.**

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

## EMPLOYMENT

### Market Yourself for Success

#### Senior Marketing Services Manager

Commonwealth Telephone Company, a growing PA-based telecommunications leader, is seeking a high energy professional with a proven record of directing the marketing services operation within a consumer products or services marketing organization.

With 8-12 years of varied marketing services experience, your primary responsibility will be to identify and secure the necessary marketing services and resources to create, evaluate and monitor Company market programs. In addition to managing outside agencies and service groups, you will also manage and coordinate advertising services, market research and information services to support company business goals. With 5-7 years market research within packaged goods companies and/or agencies, you will be able to provide expertise in developing a more responsive customer-driven and database marketing operation.

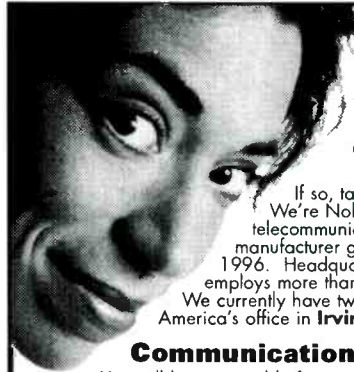
The proven professional we seek will possess 3-5 years managerial experience. 2-3 years telecommunications experience is a plus. A minimum of a BA or BS is needed.

Your experience and education will be rewarded with a highly competitive compensation and benefits package. For confidential consideration, please forward your resume, which should include salary history and requirements, to: C-TEC Corporation, Attn: Susan Hosage, 100 Lake Street, Dallas, PA 18612; Fax (717) 675-2525. We are an equal opportunity employer, M/F/D/V.



**REACH YOUR AD COMMUNITY**  
ADWEEK MAGAZINES

## EMPLOYMENT



### Are You Ready to Jump...

**in with both feet and a  
get the job done right?**

If so, talk with us about your career objectives. We're Nokia Inc., a leading global telecommunications technology and cellular phone manufacturer giant with net sales over 39 billion in 1996. Headquartered in Helsinki, Finland, Nokia employs more than 31,000 people in over 45 countries. We currently have two key opportunities available in our Nokia America's office in **Irving (Dallas/Fort Worth area), Texas:**

#### Communications Manager

You will be responsible for implementing media relations, public affairs, charitable and public relations activities, working closely with the Marketing group, Human Resources, Investor Relations, and Business and Industry Relations departments. You will represent Nokia to a variety of specific and general audiences, with the ultimate goal being to support sales of Nokia products. You will need a BA in Journalism or Communications with 5 or more years of industry experience.

#### Marketing Manager

You will need product marketing experience, real consumer driven, practical experience of lifestyles research methodologies, consumer segmentation and product positioning. Strong communication abilities are necessary. Selected candidate will work closely with the creative department, media, and strategic planner. BA/MBA in Marketing with 8+ years of experience is required. Consumer industry background in clothing, entertainment, toys, publishing, sunglasses or watches could be helpful.

If you're ready to jump in with Nokia, please send your resume and salary requirements to: **Nokia, 2300 Valley View Lane, (enter position title), Ste. 100, Irving, Texas 75062; FAX (972) 257-9877.**

Equal Opportunity Employer.

**NOKIA**  
CONNECTING PEOPLE

## ACCOUNT EXECUTIVE

Looking for an exciting new challenge? Maybe a change of pace, or a friendly, hometown community?

We are an energetic, highly creative, 7-person graphic design studio with an excellent reputation. All the creative elements are in place to make the transition to a full-service agency. We're looking for the right person to play a key role in our studio's growth by facilitating that transition and developing new business.

If you fit the bill, we have the perfect opportunity for an AE who intuitively knows what their clients need, and delights in wowing them with creative solutions. Someone with at least ten years agency experience and an entrepreneurial spirit.

*Please send a letter telling why you're looking for a change, and why you're the right person for the job, along with your resume to:*

**Fred Bogner**  
Albert/Bogner Design Communications  
617 West Chestnut Street  
Lancaster, PA 17603

**For Classified Advertising Rates**

**Call M. Morris at 212-536-6493  
or 1-800-7-ADWEEK**

### RATES for Employment and Offers & Opportunities

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

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

### Classified Asst: Michele Golden

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



**HELP WANTED**

Advertising

**ARE YOU A  
DESIGNER  
WHO CAN WORK  
A ROOM?**

Conference room, that is. We're an innovative, NEW YORK-based, multinational ad agency (in the top 12 and growing fast!) with a reputation for cutting-edge creative. New business and runaway growth has created this position for a crackerjack designer with a lively, compelling presentation style, excellent organizational skills, and a burning desire to get on the fast track to creative management.

If you have the high-energy style we seek, backed by 3-5 years' print design experience, the ability to establish an effective professional rapport with blue-chip clients, and experience/interest in interactive design, we'd like to hear from you. Please send resume with salary requirements and 3 samples in confidence to: **Dept WW, 1633 Broadway, 33rd Floor, New York, NY 10019. EOE**

**Art Director: proven ability to**

**juggle**

**location photoshoots plus ad/brochure/dm concept & design for nat'l healthcare and hospitality clients.**

**We offer a growing agency where your ideas matter. Help us keep & win clients.**

Dana Communications  
attn: creative director

2 E. Broad/Hopewell, NJ 08525

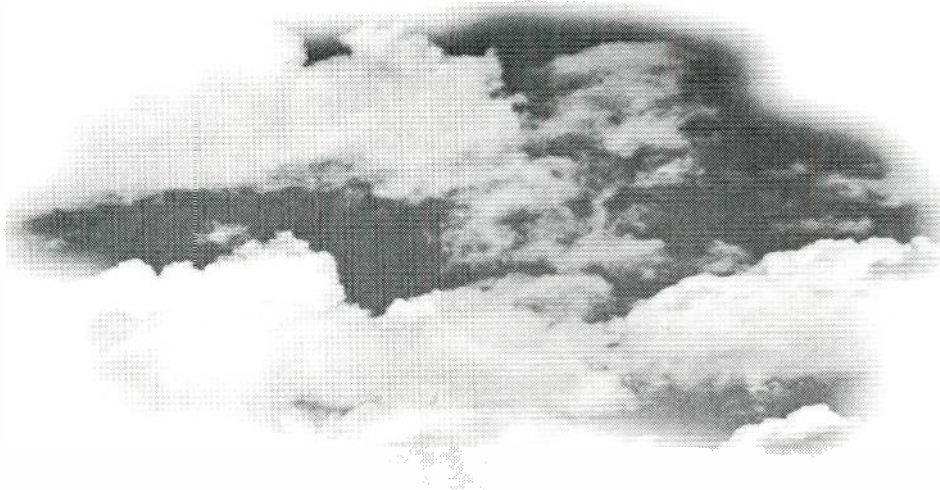
**Sr. Promotions Manager**

Spanish-language television network seeks manager with expertise in sales promotions. Candidate should have 5-10 years experience with excellent writing skills, both strategic and executional insight as well as strong creative marketing skills. Knowledge of broadcast industry and Spanish a plus. **Position based in NYC.**

Send resume to:

**ADWEEK Classified-Box SE00473  
1515 Broadway, 12th fl.  
New York, NY 10036**

Media Buying



# Want to buy some air?

So, you think you know everything there is to know about air. You breathe it, smell it, hear it and feel it all day long. You've probably even bought it, but not with a dynamic, growing company such as ours. If you're high-powered and driven, and you thrive on negotiating big deals, Circuit City Stores, Inc. may have the opportunity for you.

**Media Supervisor** - Our Media Supervisors participate in marketing strategies, supervise a team of 6-8, handle network and local buys, and participate in Media Planning. Candidate must be an excellent negotiator, have 10-12 years media planning and buying experience in an agency or in-house media department. Supervisory experience a plus.

**Media Buyer** - Our Media Buyers execute the placement of all broadcast media in assigned markets, negotiate all buys with station reps, and generate post buy analysis on markets. Buying experience in major markets a plus. Media Buyers at all levels of experience encouraged to apply.

**Media Buyer-in-Training** - Will participate in an aggressive 4 month training program which will offer opportunity to the hard-working, committed individual. Qualified candidates must have experience in marketing, mass communications, advertising or a related field (5 years preferred), a proven ability to succeed, and the ability to be effective in a deadline-sensitive and detail-oriented environment that is fast-paced and aggressive. All levels of experience encouraged to apply.

Circuit City is the 9th largest advertiser in the U.S. and one of the largest in-house buying groups in the country. If you are an experienced Media professional or looking to break into the media buying field, send your resume to find out more about our growing Media Buying Department. Don't just buy from the best, buy for the best!

Call our Media Hotline at: **1 888-800-4628**

Or send/fax resume to:

Circuit City Stores, Inc. • Staffing & Planning • Attn: AD8062M • 9950 Mayland Dr.  
Richmond, VA 23233 • Fax: 804-527-4086 • E-mail: cc-jobs@ccnotes.ccity.com

We promote a drug-free workplace. EOE.

**CIRCUIT CITY®**

**Fast growing Miami-based  
Hispanic Ad Agency needs:**

Media Director  
Broadcast Producer  
Copywriter  
Account Planner-Executive  
Top salary/benefits. Resume to: 1111 Crandon Blvd. #1202, Key Biscayne, FL 33149.

**MEDIA/PROMOTION**

Long Island Cosmetics/Pharmaceutical Marketer looking for Media & Promotion Planner with 2+ years related experience and strong communication/analytical skills. Fax resume with salary requirements to:

**(516) 293-7091**

We are an Equal Opportunity Employer

MJF/HV

**HELP WANTED**

# GIVE US YOUR BEST ACCOUNT.

**AND WE'LL GIVE YOU OURS.**

*We want to hear your story. Because we're looking for experienced people with impressive records to handle one of our high-tech clients. A mega. A heavy-hitter. We're talking industrial-strength.*

We're JWT Specialized Communications, a subsidiary of J. Walter Thompson, and we'd like to hear about your past successes in handling major accounts.

If you have the depth, brains, charisma, drive and energy it takes to write a new chapter in your business chronicle, join us in one of the following positions.

**ACCOUNT EXECUTIVE/ACCOUNT SUPERVISOR, WASHINGTON D.C.**

A minimum of 4-6 years' account service experience required, employment communications or human resources/staffing experience a plus. A background in high-tech and/or large, multi-locational national accounts preferred.

Both positions require a Bachelor's degree or equivalent. And by all accounts, salaries and benefits are, indeed, top-notch. Please state clearly the position you're interested in, and mail your resume to: JWT Specialized Communications, Code: KC, 1156 Fifteenth St. NW, Suite 320, Washington, DC 20005. You may fax your response to: (202) 223-0743. Or visit our website and apply online at <http://www.jwtworks.com/jobs>.

*We are an Equal Opportunity Employer.*



**JWT Specialized Communications**  
*The Strategic Catalyst*

## Can you start tomorrow?

Paladin Interim Staffing has jobs NOW at tri-state-area agencies and companies for short and long-term assignments, including temp-to-perm positions. We're looking for:

**Advertising Account Execs/Assistant Account Execs** -2-5 years general ad agency experience.

**Public Relations Pros** -2+ years PR agency or corporate experience.

**Media Planners-Buyers/Assistant Media Planners-Buyers** - 2+ years agency experience on print and/or broadcast accounts.

**Print Production Pros** - 4+ years agency or corporate experience.

**Print Traffic** -2+ years agency traffic department experience.

**Art Directors** -2-5 years general ad agency experience.

**Copywriters** -2-5 years general ad agency experience.

We have ongoing needs for people with Direct Response experience:

**Direct Response Art Directors and Writers** - 4+ years agency or corporate experience.

**Direct Response Account Managers** - Junior to senior level direct response agency experience.

**Direct Response Media Planners-Buyers** - 2+ years direct response media experience.

**Direct Response Print Production Managers** - 4+ years experience with direct response projects.

Send your resume today. We'll take it from there.

Paladin Resource Department  
270 Madison Ave., Suite 201  
New York, NY 10016  
Fax: 212/689-0881  
Email: [newyork@paladinstaff.com](mailto:newyork@paladinstaff.com)  
EOE/M/F/D/V



Be Among **Publishing's Elite**. Meet the **Visionaries**  
Who are **Creating** the Standards for the **Future**.

**SEYBOLD** SEMINARS **NY**

The World's Premier Publishing Forum

For Publishing Professionals in: ■ design ■ layout ■ digital photography ■ Web ■ graphics ■ print ■ prepress production

CONF April 21-25, 1997 EXPO April 23-25, 1997  
Javits Convention Center, NYC

You can't afford to miss this event!  
**Register now for a FREE expo pass!**

[www.seyboldseminars.com](http://www.seyboldseminars.com) or 1.888.800.8922 (mention SE89)

## BJK&E MEDIA

**Internal promotions and growth provide new opportunities:**

### BROADCAST RESEARCH SUPERVISOR

Ideal candidate must have a min. of 3 years experience in national TV research. Individual should possess exceptional writing and analytical abilities. Must have thorough knowledge of Nielsen source materials and Donovan Netpak.

### SENIOR MEDIA RESEARCH ANALYST

Candidate must have a min. of 2 years experience in media research. Proven mathematical/statistical skills. Should have knowledge of MRI or other single-source databases. Good presentation, writing and computer skills are also a must.

### MEDIA RESEARCH ANALYST

Entry level candidate must have good mathematical/statistical skills. Must be able to learn a multitude of software packages and have good overall computer skills.

Please send resumes specifying the position you're interested in to:

**BJK&E Media**  
Dept. MRA  
40 West 23rd Street, New York, NY 10010  
Fax (212) 463-8419

EOE/IAA

M/F/D/V

ADVERTISING

## SPOT BROADCAST NEGOTIATOR

We are a leading media/entertainment company seeking an aggressive Spot Buyer. Qualified candidate needs 5-7 years Spot TV, radio and local cable experience with strong negotiating, administrative, and interpersonal skills. If you are a detail oriented individual who enjoys working in a fast-paced environment, please send us your resume with salary requirements to:

**SPOT BUYER**  
PO Box 896  
Madison Square Station, New York, NY 10159

ADVERTISING

## MEDIA COORDINATOR

L. I. Agcy seeks exp'd person for media planning, reservations, traffic and billing. Print & broadcast exp a must. Send resume to:

**A.M.C.**  
P.O. Box 748  
Melville, N.Y. 11746

# Trashed.

Writers, Art Directors!  
The First Online Creative Showcase for Great Ads That Didn't Fly. \$29 per entry.  
**WWW.ADCOMPS.COM**  
1-800-952-1625

Reach your ad community in  
**ADWEEK CLASSIFIED**



**HELP WANTED**

**MEDIA MANAGER  
New York City**

Media Manager position for career-minded team player. Must be highly motivated, organized, computer literate and possess excellent written, oral and presentation skills. Successful candidate will have a Bachelor's in Marketing or Communications or related fields, with three to five years Agency Planning and/or Account Executive experience. Both Planning and Merchandising experience a plus. Travel required. Salary commensurate with experience. Please mail resume with salary requirements to:

**Leo Burnett  
Field Marketing Services  
One Preston Centre  
8222 Douglas Avenue, Suite 300  
Dallas, TX 75225**  
Leo Burnett Field Marketing Services is an equal opportunity employer

**ADVERTISING  
COORDINATOR**

TVSM Inc., is seeking Advertising Coordinator to work closely with Publisher and Ad Staff.

Experience in weekly/monthly print media a must. Responsibilities include tracking insertion orders, Ad positioning including competitive separation, the creation of weekly sales reports and PIB Reports.

We offer a competitive salary and comprehensive benefits. Send resume with salary requirements to:

**TVSM, Inc.  
Human Resources  
570 Lexington Ave.  
17th Floor  
New York, NY 10022**

**ASSOCIATE  
MEDIA DIRECTOR**

Growing Southeast agency with national consumer and business-to-business accounts is looking for an Associate Media Director. Must have 7-10 years agency experience in buying and planning with an emphasis on print, strong negotiating abilities, client presentation skills and a desire to work in a team-oriented environment.

**FAX or mail resume with salary requirements to:**

**Director of Client Services  
KB&A Advertising  
200 N. Main St., Suite 201  
Greenville, SC 29601  
FAX: 864-242-5159**

**CAREER  
SURFING?**

[www.rga-joblink.com](http://www.rga-joblink.com)

**Roz Goldfarb Associates  
(212) 475-0099**

Classified Advertising  
1-800-7-ADWEEK

**Jeff,**

Things going great. Business strong - all locations - all divisions.  
Too many opportunities. Too little time.

One problem. **Need Creative Director.** Writers. Art Directors.

Quality work in all areas. First class individuals. Lots of experience.  
**Real animals.** Strong conceptual skills. No B.S. Understands affluent market.

Knows something about biz jets, healthcare, banking, tourism, vacation ownership, meetings/accommodations, golf, resort and real estate.

Suggest you go on a search (North America) to find best creative people available before Mike Hughes hires them all.

Hurry... **Dave**

Anderson Communications Group, LLC • Hilton Head Island/Charlotte • Attn: Jeff Cox, President  
Fax only, please (803) 686-3711 • email: tag@hargray.com • www.andercomm.com

*"...better than any place I've worked..."*

We're a growing direct marketing agency with top clients, a first-rate staff and great esprit de corps. Job satisfaction runs high and openings like these don't come along every day. If you're a standout DM professional who wants to do great work for an agency on the move, what are you waiting for?

**SR. Account Supervisor:** Strategic/hands-on mgr. w/excellent writing/communication skills. Min. 6+ yrs. DR agency experience. Financial, B-to-B a plus.

**Associate Creative Director/Copy:** Min. 8+ yrs. DR agency exp. Strong background in direct mail/print. Conceptual, strategic thinker w/exceptional leadership & presentation skills. Financial Svcs., Telecomm. a must.

**MAC Production Artists:** Experts in Quark, Photo-shop, Illustrator. Flexible hrs./DR agency exp. req.



**COMMUNICATIONS PLUS, INC.**  
102 MADISON AVENUE, NEW YORK, NEW YORK 10016

Fax resume with salary requirements to Human Resources at 212-686-9687 (No calls please) EOE

**Advertising & Direct**

Account Service.....To 150K  
Traffic Managers.....To 65K  
Creative Directors.....To 160K  
Art Directors.....To 120K  
Agency experience

**Public Relations  
High Tech Experience**

VP's.....To 140K  
Account Supervisor.....To 90K  
Account Executive.....To 55K  
AAE with 1 yr. exp.....To 30K

**Brian Phifer  
Cunney & Jospe Staffing Services  
617-367-6665  
Fax 617-523-6665  
Completely confidential**

**The job for the person who has everything.**

To truly provide integrated marketing communications, we believe you need people who know a lot about a lot.

Our New York office is looking for like-minded, experienced Account Directors/Managers ready for the challenge. You need to have strong communication skills and enjoy working in a dynamic environment. A minimum three years experience in branding—traditional or advertising—is a must. Previous new media experience preferred. Other related business experiences are a plus. Competitive salary and benefits.

Fax cover letter and resume to CKS Partners 212/627-3427.

**CKS Partners, New York**

## HELP WANTED

**We've experienced record growth.  
Won a slew of creative awards.  
And made a lasting impression  
on the competition.  
Clearly, there's just  
one thing left to do.  
Hire.**

At Austin Knight, we have new opportunities for all kinds of talented people. All across the country. Suits. Creatives. Webheads. You name it, we need it. And with growth like this, we can't wait long. So check out our openings nationwide in:

**Account Service/Operations**

Positions range from entry-level Account Coordinators to Senior Management.

**Sales and Marketing**

We're looking for Business Development Specialists.

**Creative**

Openings range from Production Artists to Creative Directors. Both full-time and freelance.

**Interactive**

We're looking for a Webmaster in San Francisco and freelance/part-time Interactive Designers nationwide.

**Inspired? Intrigued? Mildly Interested?**

Learn more about us. And find out exactly what we need from you. Visit us at:

[www.austinknight.com](http://www.austinknight.com)

Austin Knight is an equal opportunity employer.

**Austin  
Knight**

Atlanta Boston Chicago Los Angeles New York San Francisco Seattle Washington D.C.

## ADVERTISING

**SALES MANAGER**

Reed Travel Group gives you the competitive edge of selling for the world's premier supplier of information services to the global travel industry. Working in our NEW JERSEY based office, you'll be responsible for representing TRAVEL WEEKLY. Experience in travel industry and/or space sales is required.

We offer a highly competitive salary and benefits package. Send/fax your resume to:

**STAFFING MANAGER  
REED TRAVEL GROUP  
500 PLAZA DRIVE  
SECAUCUS, NJ 07096  
FAX: (201) 902-1822  
EOE M/F/D/V**

**REED TRAVEL GROUP**

**Art Director**

Seeking an Art Director for in-house creative services department. The qualified candidate will be Mac fluent with a fashion background and a minimum of 5 years' experience.

Competitive salary. Please send resume, including salary requirements, to: Mason & Kichar Confidential Reply Service, Dept. 240-AD, PO Box 115, Bethany, CT 06524. EOE M/F/D/V.

**SALES/MARKETING**

Real Productions, an established NYC corporate production company, is looking for the right person to help market high-end film and video production to technology companies, agencies and Fortune 100 Corporations. Salary + commission.

**Fax resume to:  
212-271-0025**

**CREATIVE DIRECTOR**

Leading national corporate production firm in high tech and entertainment industries seeks a creative, accomplished and experienced Creative Director to help take company to the next level.

You must be organized, focused, enthusiastic and committed to fresh solutions and daring designs; you must be able to lead a spirited staff of industrial designers, writers and graphic artists; manage production of presentation media; and serve as key player on the management team.

*Please forward written qualifications and work samples to:*

**Personnel Director  
Denby Associates  
PO Box 3722, Princeton, NJ 08543  
Fax: 609-588-0333**

**TELEMARKETER/SALES ASSISTANT**

Leading publishing company is looking for a dynamic, organized and detail oriented individual. Position is working directly for the Ad Manager as a sales assistant customizing proposals, assisting in closing issues and handling general correspondence. In addition, 50% of the work day will be devoted to telemarketing duties which include a separate list of accounts and an established classified section in the magazine. Candidate must be proficient in word, excel, & powerpoint and prior telemarketing experience is a plus. Salary commensurate with experience. EOE.

*Send/fax resume with salary history to:*

**Petersen Publishing Company  
PHOTOgraphic Magazine - Dept JA  
437 Madison Avenue, New York, NY 10022  
Fax: 212-715-9680**



## HELP WANTED

## THE TIME IS NOW. THE COMPANY IS Time Inc.

Time Inc, the nation's largest magazine publisher and a leading marketer of books, music and video, is seeking motivated, talented individuals to join their New York offices.

### ADVERTISING RESEARCH MANAGER

Our Corporate Sales and Marketing Department has an excellent opportunity for an experienced research professional who can effectively manage the research needs across all of our magazines. In this position, you will address multiple research requests, including development and implementation of original research.

The ideal candidate will have 5+ years of relevant experience, a solid grasp of quantitative and qualitative techniques, and a broad knowledge of primary and syndicated research. Strong analytical and communication skills are essential, as is the ability to effectively handle multiple tasks.

### DATA SPECIALIST

Our Advertising Research Department has another prime opportunity for a research professional. Reporting to the Syndicated Research Manager, you will provide advertising research support to the Sales and Marketing Dept. for all of our magazines, including identifying specific needs and utilizing heavy data retrieval and analysis to provide information.

The ideal candidate will have 2+ years publishing or agency experience with extensive knowledge of syndicated research (MRI, Simmons, Monroe Mendelsohn, JD Power, and Intelliquest). Comfort with numbers and the ability to effectively handle multiple tasks is also required.

For consideration, please forward your resume indicating position of interest and salary requirements to: Human Resources, Time Inc., Room 40-10, 1271 Avenue of the Americas, New York, NY 10020, fax (212) 522-0902. We regret we are unable to respond to each resume. Only those selected for an interview will be contacted. An Equal Opportunity Employer.

## IN-STORE ADVERTISING NETWORKS

America's largest operator of retail-based advertising networks is expanding and has an immediate opening for sales person with 2 years-plus experience. This is an opportunity to play a key role in significantly increasing the advertising revenue in a point-of-purchase network located in one of America's top three retailers.

Successful candidate has contacts/understanding of key influencers at clients and agencies in eastern and midwestern markets. Aggressive self-starter with the desire to work hard to earn exceptional income is required.

Account base includes blue chip advertisers in: automotive, quick-service restaurants, apparel/footwear, telecommunications, on-line services, consumer electronics and computers.

Position offers competitive base and commissions, benefits, car allowance and stock options. Geographic location in NY/NJ or Chicago.

Please fax or send resume to:

### PICS Retail Networks

Commons Way

Building #1 Suite #121, Princeton, NJ 08540

Fax #: (609) 430-1010

## WE KILL FOR GREAT TALENT *Don't make us come get you.*

### POPPE TYSON INTERACTIVE

This dynamic and leading interactive company has challenging opportunities for highly motivated and unique individuals. We are looking for strategic thinkers, strong team players, and self-starters.

#### Account Services

##### ASSISTANT ACCOUNT EXECUTIVE

Qualified candidates will be self-starters with strong organizational skills to assist the account team with interactive projects. Individual will have client contact and will help coordinate day-to-day activities on accounts. Must possess strong communication skills. Exposure to interactive media a plus.

##### ACCOUNT EXECUTIVE

Seeking individuals who are highly motivated and dedicated team players to work in a dynamic and fast-paced environment. Qualified candidates must have project management and client service experience. Strong writing and presentation skills a must. Internet/WWW experience ideal.

##### ACCOUNT MANAGER

Seeking seasoned individuals with at least 4 years experience in either account services or marketing with an emphasis on interactive media. Must have project management experience. Responsibilities include managing account team, budgets, proposals and strategic plans. Strong writing, presentation and managerial skills a must.

#### Creative Services

##### GROUP CREATIVE DIRECTOR

Candidates must have 4 years advertising agency or design firm experience. Qualified individual will provide creative vision and strategic concepts for major interactive projects. Responsible for group budgets and resource allocation. Proven conceptual and visual skills as well as solid strategic orientation required. Strong presentation and managerial skills a must.

##### ART DIRECTOR

Individuals must have at least 3 years experience in an agency or design firm with emphasis on interactive media. Person will partner with Copywriters to provide creative lead on projects. Will oversee Associate Art Directors and Designers.

##### ASSOCIATE ART DIRECTOR

Seeking candidates with 2 years experience in agency or design firm with exposure to interactive media. Will work closely with Designers in fulfilling project goals. Ability to contribute in creative group environment.

##### DESIGNER

Qualified individuals will have at least 1 year experience in agency or design firm preferably with interactive media. Designer must possess strong conceptual skills and deliver visually exciting executions. Will work closely with Art Directors to fulfill project goals.

##### COPYWRITER

Seeking Copywriter with 1-3 years agency experience to write persuasive copy in a variety of tones and styles. Person will partner with Art Directors to provide creative lead on projects. Ability to think strategically a plus. Knowledge of interactive media preferred.

## POPPE TYSON

40 West 23rd Street - 5th Floor, New York, NY 10010

Attn: Human Resources Department

Fax #: (212) 367-4045

EOE/IAA

MIF/DIV

# USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

## HELP WANTED

**Work for One of the 100 Best!**

Valassis Communications, Inc., a leader in the sales promotion industry for over 25 years, and one of the "100 Best Companies to Work for in America," is looking for a **sales assistant** to join our Wilton, Connecticut office. The ideal candidate will be a team player who is hardworking, energetic and goal-orientated. In addition, this individual should possess the following qualifications:

- Superior organizational skills
- Outstanding written and oral communication skills
- PC literacy
- A college degree in marketing or a related field
- Some experience in package goods, sales promotion or marketing
- An interest to move into a sales position within two-three years, which would require the ability to reach, influence and persuade key decision makers.

Candidates should apply by mailing a resume to:  
**Valassis Communications, Sales Assistant Position**  
 P.O. Box 888, Wilton, CT 06897

**JEWEL**

**Asst. Mktg./Commun.**  
**\$35 - \$50,000**

Needed by Eastern Penna. small (\$150,000,000), stylish, manufacturing co. ("b to b" & cons). 2-4 yrs. exp. as a facilitator, strategist, editor, communicator. College degree. Exceptional opportunity.

In strictest confidence contact:

**James B. Bradbeer**  
 570 Maplewood Ave.  
 Wayne, PA 19087  
 Tele: 610-293-1010  
 Fax: 610-975-0337

**ADVERTISING SALES**

Established Washington-based publisher launching a political lifestyle magazine needs a few top sales people. If you have proven track record in advertising sales, we would like to talk to you. Magazine experience a plus. Excellent pay/benefits. Fax or send resume & cover letter including salary requirements to:

**Ad Director, Capital Style**  
 900 Second Street, NE, Suite 107  
 Washington, DC 20002  
 Fax: 202-289-2205  
*No phone calls please.*

**ACCOUNT MANAGEMENT PHILADELPHIA**

*Fast-paced suburban Phila. agency has immediate openings for:*

**ACCOUNT SUPERVISOR**

Minimum 5+ years experience to head newly acquired international account; proven supervisory skills a must; business-business background required; ag/chem a plus. Travel required.

**ACCOUNT EXECUTIVE**

Two-four years agency experience for national business-business account. Must possess strategic skills and ability to handle multiple projects.

*Mail resume and salary history, indicating job title, to:*  
**Human Resources, DAPR**  
 100 Tournament Drive, Horsham, PA 19044  
 or fax to: 215-443-8755

**NEWSPAPER MAJOR ACCOUNTS REPRESENTATIVE**

A Spanish language newspaper distributed in N. & S. America has an immediate opening for a Major Accounts Rep. Should have 5+ yrs experience in selling advertising for Latin American publications to US national accounts, and be able to move easily between two hemispheres. Must be bilingual in Spanish and English and have exemplary presentation skills. We offer an excellent compensation package.

*Send resume & salary history to:*  
**NEWSWORLD COMMUNICATION**  
 401 5th Ave, 3rd fl., NY, NY 10016  
 Fax 212-576-0335 e-mail ndmun@aol.com

*Looking for the perfect job?*  
**ADWEEK CLASSIFIED**

**DIRECT RESPONSE OPPORTUNITIES**

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

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

**ACCOUNT SUPERVISORS**

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

**SR. ACCOUNT EXECUTIVES**

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

**ACCOUNT EXECUTIVES**

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

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

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

**Daniel Robbins**

**GREY DIRECT**

875 Third Ave, 5th Flr  
 New York, NY 10022

212 303-2308

EOE M/F

Visit our **WEBSITE** at [greydirect.com](http://greydirect.com)

**ASSISTANT MEDIA PLANNERS**

Fast paced, New York based Advertising Agency is seeking bright, enthusiastic, go-getters for entry level Assistant Media Planner positions. College degree required.

*Send resumes to:*

**Sandy Gazzola**  
**Griffin Bacal, Inc.**  
 130 Madison Avenue  
 New York, NY 10011-4340  
 Or fax to: (212) 337-6129

**Advertising Sales**

Technology trade pub needs sharp, motivated salesperson. Computer/Office/Electronics industry experience a +. High earnings potential. Fax resume to 212-447-5287.

**FILM & TV JOBS**

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



## CALENDAR

The Advertising Research Foundation hosts a conference on brands and new technology April 7-9 at the New York Hilton. Contact: 212-370-2525.

The Association of American Advertising Agencies will hold its annual meeting and management conference April 9-11 at Turnberry Isle Resort in Aventura, Fla. Contact: 212-682-2500.

Cabletelevision Advertising Bureau will hold its 17th annual conference April 13-15 at the New York Hilton. Contact: 212-508-1200.

New York Women in Communications presents the 1997 Matrix Awards luncheon saluting women leaders April 14 at the Waldorf-Astoria in New York. Among the honorees: Anne Sutherland Fuchs of Hearst Magazines. Contact: 212-661-4737.

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

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

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

# Media Notes

## NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

### ABC Gets Heaven's Gate Tapes

*ABC World News Tonight* last week emerged the victor in a bidding war with *NBC Nightly News* over tapes of the Heaven's Gate UFO cult. NBC had a tentative deal to pay \$45,000 to the Rev. Rick Strawcutter, a minister at the Adrian, Mich., United Church of Christ, who said he had "suicide note" videotapes from the cult. Ten minutes after NBC made its offer (and 30 minutes before *Nightly News* went on the air), ABC came through with an offer of \$50,000, which Strawcutter accepted.

### Maher: Economically Correct

*ABC's Politically Incorrect With Bill Maher* continues to exceed viewership expectations, beating CBS' *The Late Show With David Letterman* in markets where the two shows go head-to-head. *Politically Incorrect* averaged only a 0.4 Nielsen Media Research universe rating when it ran on Comedy Central. After 11 weeks on ABC, the show is averaging a 3.6 rating/13 share in the 35 overnight markets, compared to a 3.8/14 for NBC stations and 2.5/9 for CBS stations. In the 17 markets where *Politically Incorrect* airs live and opposite *The Late Show* and *The Tonight Show*, ABC's midnight-12:30 series is averaging a 3.9/13, a 30 percent lead over CBS (3.0/10) and second to NBC (4.7/16).

### Nielsen Does Custom Work

Distributors of nationally syndicated programs targeted to African Americans can now buy a Nielsen Media Research custom analysis service that measures how a show rates within African-American homes that can actually receive the programming. The new

analysis will provide a truer rating of black viewership for the specific coverage area in which the program airs. The service is similar to coverage-area ratings reports provided by Nielsen to cable television networks.

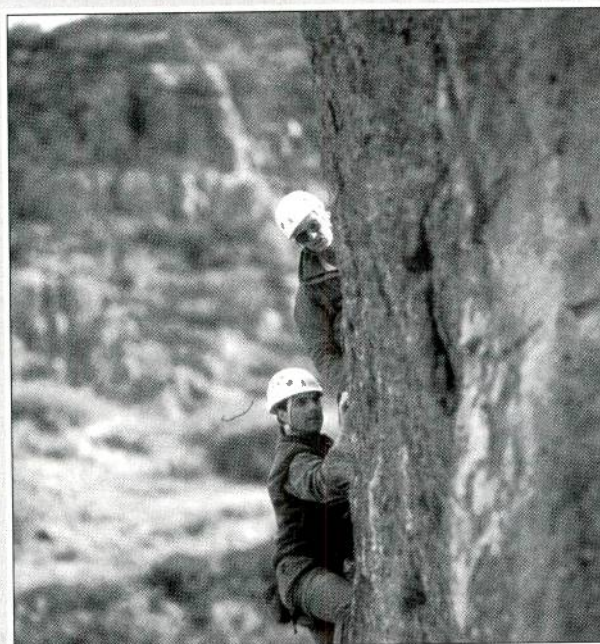
### Twibell to Exit KING

Tony Twibell, president and general manager of A.H. Belo Corp.'s KING-TV in Seattle, has

elected to take early retirement. Coming on the heels of Belo acquiring Providence Journal Co. and KING, the station group's executive vp, Jack Sander, said he will appoint a new gm of KING within the next few weeks.

### Fox Ups Darnell

One of the executives behind the ratings winner *World's Scariest Police Chases* and the much-



Duvall (top) and Wildman have climbed on board as hosts for the second season of ESPN's *Journal*.

## 'MJ' Show Returns

The second season of *Men's Journal*, the TV show, began April 5 on ESPN with new hosts Camille Duvall and Don Wildman—and widened horizons. Confined last year to the U.S. mainland, this season the series will also visit Central and South America. This Saturday's episode features dog sledding, snowshoeing, ice fishing and snowmobiling in northern Minnesota. The show, produced by Barrett Productions, ESPN and Wenner Media's *Men's Journal* magazine, had an average Nielsen rating of 0.8 last season.



# Media Notes

CONTINUED

maligned *When Animals Attack* has been promoted at Fox. Mike Darnell becomes senior vp of specials, reporting to Peter Roth, president of Fox Entertainment. Darnell has presided over the network's specials, ranging from *Battle of the Sexes on Ice* to *Oops! The World's Funniest Outtakes*, which improved the Sunday 7-8 p.m. time period by 23 percent among the 18-49 demo. Since Darnell was named vp of specials last August, Fox has increased its production of specials by 50 percent.

## KRON Gets KNBC Anchor

After half a dozen years at KNBC-TV in L.A., veteran anchor Wendy Toduka is joining NBC affiliate KRON-TV in San Francisco. Toduka departs her anchor post this week amid reports that her previous employer, CBS O&O KPIX-TV in San Francisco, and Chronicle-owned KRON had a bidding war over the anchor. KPIX has yet to fill the vacancy created by the retirement of anchor Anna Chavez.

## USTA Title Targets Teens

The United States Tennis Association this month launches a new magazine. *Topspin*, targeting the burgeoning market of teen and pre-teen tennis players, has an initial circ of 200,000. *Topspin* will publish 10 times through 1999.

## Media Gen'l. Expands in N.C.

Media General last week completed its purchase of *The Reidsville* (N.C.) *Review*, a five-day evening and Sunday paper, and two other publications from Rockingham Newspapers Inc., Houston, for approximately \$4 million. The *Review's* total circ

is about 7,000. Also included in the buy are *The Madison Messenger*, a twice-weekly, and *Entertainment in Review*, a weekly. All of the papers are located in Rockingham County, N.C.

## Ex-Dorna Exec Joins ANC

Jerry Cifarelli, the former president of Dorna USA, has been named president/ceo of ANC Sports Enterprises, a rival firm in the sports marketing arena. Like Dorna, ANC specializes in stadium, arena and facility rotational signage; the company has inked a deal with the WNBA.

## More Mags for Men

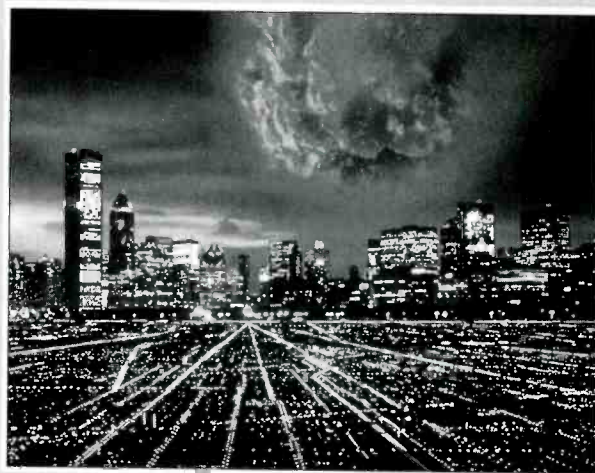
Two new men's magazines are hitting newsstands this month. *Verge*, a gadgets-oriented book from Times Mirror, targets young men. The new mag, to be published quarterly this year, has an initial circ of 150,000—about 25,000 of that is controlled, delivered to Gen-X subscribers of sibling Times Mirror book *Popular Science*. *Verge* hits stands tomorrow. *Maxim*—the American version of Dennis Publishing's like-named, laddish men's book—is already on stands. It will publish monthly, with a circ of 350,000.

## 'Chief Exec' Adds Tech

*Chief Executive Magazine* has added a new regular section on technology to its mix. The independently published monthly, which reaches 40,000 ceos, added "Techscape" in its April issue. The new column aims to keep top executives abreast of technological advances.

## 'Texas Business' Taps Kelly

J.C. Kelly has been named vp/director of *Texas Business*



Sci-Fi has harnessed the star power of *Asteroid*.

## NBC Minis to Sci-Fi

The Sci-Fi Channel has acquired exclusive off-network rights to two of the more popular network miniseries in recent years, both from NBC. *Asteroid*, the highest-rated miniseries on any network since May 1994, was produced by John Davis Entertainment in association with NBC Enterprises. And *The Beast* (by *Jaws* author Peter Benchley), which was the highest-rated miniseries of the 1995-96 broadcast season, was acquired from Universal Television Entertainment (one of Sci-Fi Channel's two corporate parents, the other being Viacom). Sci-Fi viewers will have a long wait before they get to see the two films; they will not run on the network until 2000.

*Monthly*. Kelly, a veteran sales exec for newspapers and magazines, was the founding publisher of *Adweek* in 1979.

## Fall Launch for 'Mechanics'

A new TV show spun off from Hearst's *Popular Mechanics* will debut in September. *Popular Mechanics for Kids*, produced jointly by Hearst Magazines and Hearst Entertainment Distribution, will be a half-hour, live-action weekly series, set to air in more than 70 markets around the country.

## Gold Tops Alliance Creative

Alliance Communications Corp. has hired a veteran of television movie and drama development to boost its production in network and cable TV. Ted Gold has been named vp of creative affairs and will work with Michael Weisbarth, Alliance Television president,

and Laurie Pozmantier, executive vp. Gold recently served as director of development, drama and long-form for New World, overseeing projects from both New World and its sister company, Marvel.

## 'TV.COM' a Go for Season 2

Golden Gate Productions said last week that its weekly Internet magazine series, *TV.COM*, is a firm go for second-year distribution next season. The San Francisco-based syndicator has renewals or new sales orders from 104 stations representing 80 percent U.S. coverage. Hillary Mandel, GGP senior vp of distribution, credits the show's ratings growth to cross-promotion on local stations' Web sites. *TV.COM* has been averaging a 3.5 rating on KPRC in Houston (NSI, Sept. 16, 1996-March 27, 1997) and 2.6 rating on WLS in Chicago.





# We Train *and* Entertain.

For all your Corporate Entertainment and Promotional Needs call the World's Best Racing and Driving School.



For information call Corporate Services:

**800.221.1131**

or 860.435.1300

Fax 860.435.1321

E-mail: [speed@skipbarber.com](mailto:speed@skipbarber.com)

## BIG DEAL

### BUDWEISER

**Advertiser:** Anheuser-Busch  
**Agency:** DDB Needham  
**Begins:** May 26  
**Budget:** \$20 million  
**Media:** TV, radio, print

Anheuser-Busch is putting together its first-ever continuity program for this summer. "Get Bud, Get Music," linked with Sony, backed by some \$20 million in media and offering buyers of Bud-family brands a crack at purchasing any of over 1,500 music titles spanning rap to alternative rock.

The promo, breaking Memorial Day and running through mid-August, includes a "Get Bud, Get Music Sony" sweepstakes that will award more than 25,000 Sony portable electronic music devices worth \$3 million at retail, said Budweiser brand manager Dan McHugh. Media includes radio backing the continuity program, and national print ads in books like *Rolling Stone*, *Vibe* and *Playboy* behind the Sony program. Promo agency is Upshot, a Chicago-based specialist in contemporary-adult programs, and ads are from Budweiser and Bud Light agency of record DDB Needham, Chicago, though the promo encompasses Bud Ice and Bud Ice Light brands as well.

Although details were just reaching the distribution channel, wholesalers were generally enthusiastic, saying the program provides a chance to lock in volume purchases.

The continuity program will be valid for 12-packs and larger packages, with consumers accumulating points that can be converted to CD purchases. McHugh said four case-equivalents—say, eight 12-packs—nets enough points for a CD purchase. So far, some 1,500 titles representing more than 800 artists have been lined up, meaning the promo will offer every target demo, he said. Wholesalers said they expected these real titles, both recent and catalogue, to appeal to consumers more than the special compilations that have been a common premium in recent years' promos by beverage marketers. Genre-specific as well as general POP will be available to support the promo. —Gerry Khermouch

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### RAIN FOREST NECTARS

**Advertiser:** Mystic Beverage  
**Agency:** Deutsch, White Plains, N.Y.  
**Begins:** Late April  
**Budget:** \$8 million  
**Media:** TV, radio

Adept at neatly segmenting its drink lines, Mystic Beverage this year is taking a similar approach with its advertising, offering separate TV campaigns to support its "Show Your Colors" brand anthem, a Dennis Rodman sponsorship and sweepstakes, and its Rain Forest nectars line. Total media budget is \$8 million, said marketing svp Ken Gilbert.

Deutsch also is ready to roll with an under-the-cap spring sweepstakes tied to Rodman, followed by a music-themed effort for summer, both from agency Diamond Promotion Group, N.Y.

While last year's inaugural campaign was broken into a large pool that could be aimed at different demos, this year a single ad in 15- and 30-second versions displays a rainbow coalition of young consumers in keeping with Mystic's large general-market, African American and Hispanic constituencies.

In one spot with Chicago Bulls star Rodman, he shows his colors by modeling exotic regalia and quaffing Mystic Mango Mania; the other urges consumers to find the Mystic with a cap matching Rodman's green hair style in order to win one day's worth of his salary, \$24,658. The spots break during the NBA playoffs, and on Fox-TV and ABS to reach female consumers, buttressed by live reads on the Howard Stern radio show.

Breaking at the end of June, Mystic Music Madness offers consumers a shot at a \$2,500 shopping spree at a music retailer.

—Gerry Khermouch

### KRAFT KIDS BRANDS

**Advertisers:** Kraft, Warner Bros.  
**Agency:** Foote Cone & Belding, N.Y., and J. Walter Thompson, N.Y.  
**Begins:** Mid-April  
**Budget:** \$2 million  
**Media:** TV  
 Warner Bros. and Kraft are teaming for a five-week promo across 11 brands and 90

million packages in the food marketers' Kraft Kids line.

The partners will combine for \$2 million worth of media support for the *Basket 'Toons* promo, including FSIs and tagged ads for lead brands Macaroni 'N Cheese and Oscar Mayer, via Foote Cone & Belding, N.Y., and J. Walter Thompson, N.Y., respectively. The effort centers on a view-and-win element that ties together the Kids WB Saturday-morning cartoon lineup, the fledgling WB Sport line of branded athletic apparel and sporting goods, NBA stars and around 10,000 stores expected to participate in the POP component.

The Kraft Kids brands included are Oscar Mayer Lunchables, bologna, lean meats and hot dogs, Kraft macaroni and cheese, Handi-Snacks, Kool-Aid Bursts, and Post Waffle Crisp and Honey Bunches of Oats cereals. Beginning in mid-April, Kids WB will start dedicated interstitials with NBA-ers Ewing, Mugsy Bogues and



**Bogues hawks careers for Kraft.**

Bryant "Big Country" Reeves talking about careers in basketball other than being a pro athlete. POP includes life-size standees of the athletes and WB cartoons, such as the *Animaniacs*. Print ads will run in *SI For Kids*.

"What I really like about this is that we're able to tie in so many brands with two of our newer brands," said Jordan Sollitto, vp/promotions at Warner Bros. Consumer Products.

Timed to coincide with the NBA playoffs, the sweepstakes overlay invites kids to watch for an animated basketball in selected shows in the Kids WB weekend lineup. Through entry forms delivered at retail, kids must then identify when the ball was spotted to be eligible for the sweeps. Grand



# CMR TOP 50

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

Week of March 17-23, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	55
2	MCDONALD'S	V234	33
3	WENDY'S	V234	27
4	HYUNDAI AUTOS--TIBURON SPACE JAM--VIDEO	T112 H330	26
6	DOMINO'S PIZZA RESTAURANT	V234	25
7	FORD AUTOS--CONTOUR	T111	23
8	KFC RESTAURANT	V234	22
9	ELIZABETH ARDEN SUNFLWRS--FRAGRANCE	D113	21
10	SEARS--MULTI-PDTS	V321	20
11	TARGET--WOMEN'S APPAREL	V324	18
12	BOSTON MARKET RESTAURANT	V234	17
13	PAYLESS SHOE SOURCE--WOMEN'S SHOES	V313	16
14	JC PENNEY--MULTI-PDTS	V321	15
	POLAROID--VARIOUS CAMERAS & INSTANT FILM	G230	15
	TYLENOL--EXTRA-STRENGTH GLTB	D211	15
17	BUENA VISTA--SIXTH MAN MOVIE HONEY, WE SHRUNK OURSELVES--VIDEO	V233 H330	14
	PAYLESS SHOE SOURCE--CHILDREN'S SHOES	V313	14
	PILLSBURY--REFRIG. COOKIE DOUGH	F113	14
21	1-800-COLLECT	B142	13
	IBM--BUSINESS SERVICES	B314	13
	INFINITI AUTOS & TRUCKS	T114	13
	MAZDA AUTOS--PROTEGE	T112	13
	NEW LINE--BAPS MOVIE	V233	13
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	13
	UNIVERSAL--LIAR LIAR MOVIE	V233	13
28	7 UP	F221	12
	CPC INT'L--REGIONAL	F180	12
	MASTERCARD--GOLD CARD	B150	12
	MAZDA AUTOS--626	T112	12
	NIKE--MEN'S SNEAKERS	A131	12
	TACO BELL	V234	12
	ULTRA SLIM FAST--RTS DRINK	F123	12
35	AMERICAN DAIRY ASS'N--MILK	F131	11
	AT&T COMMUNICATIONS--CP	B144	11
	CARESS--FRESH DEODORANT BODY BAR	D122	11
	DOWNY ULTRA--FABRIC SOFTENER DISPENSER	H235	11
	IVORY MOISTURE CARE--SOAP & BODY WASH	D122	11
	PEPCID AC--TAB	D213	11
	SEARS--APPAREL FAMILY	V321	11
42	CAMPBELL'S--SOUP	F121	10
	DIET COKE	F221	10
	LADY SPEEDSTICK--INVSBL DRY AP/DEOD	D124	10
	PARAMOUNT--SA/NT MOVIE	V233	10
	POST--WAFFLE CRISP CEREAL	F122	10
	RED LOBSTER RESTAURANT	V234	10
48	AMERICAN HOME--REGIONAL	D218	9
	AT&T WIRELESS--CELLULAR SERVICE	B141	9
	CARNIVAL CRUISES	T412	9

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

prize is a trip for four to the Warner Bros. studio and lunch with one of the athletes. WB Sports product is also offered as prizes. —Terry Leflon

## POWERBAR

**Advertiser:** Powerfood

**Agency:** Citron Haligman Bedecarré, San Francisco

**Begins:** May 1

**Budget:** \$2 million

**Media:** Cable TV, radio

PowerBar will break a \$2 million radio and television campaign next month that moves the No. 1 energy bar away from last year's serious spots featuring Steve Young and towards a more lighthearted, accessible position.

Starting May 1, three 30-second television commercials will break on national cable, including CNN, VH-1 and ESPN. The company will also target a handful of top markets, including New York, Washington and San Francisco. The commercials will run through the summer. Radio begins in mid-May in 16 markets nationally.

The TV spots, which get the vast majority of the spend, feature athletes in humorous slice-of-life scenes in which one participant eats a PowerBar and one does not. The contrast in performance is then highlighted in a grainy, sped-up film narrative that conjures up a home movie production. In one spot, called "Bikers," one mountain biker glides effortlessly over a stream while his partner has to dismount and tiptoe over the hazard with his bike.

"We're trying to make our advertising more fun," said Brian Maxwell, ceo of Powerfood, Berkeley, Calif. "Last year's spots were good, they moved the needle, but they weren't a home run."

Although PowerBar currently controls about half of the estimated \$100 million energy bar category, the competitive climate is intensifying, with Mars mulling a national rollout of its VO2 Max bar and Hershey said to be considering an entry.

Last year, PowerBar spent \$8.6 million on advertising, most of it on print, per Competitive Media Reporting. Maxwell said that budget will be increased 8 percent to 10 percent this year. —Sean Mehegan

# Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

## Popular Cult-ure

DOCTOR, MEDIA PERSON KNOWS YOU'RE BUSY AND he hates to keep calling all the time, but his inappropriate-reaction problem is getting worse. Take this mass suicide in California. You're supposed to feel shock and horror when something like that happens, right? That's the tone all the anchors on TV news strike in reporting the event—they use the word “tragedy” a lot and look as sorrowful and somber as they can manage—and clearly if we don't share the feeling, we're callous, brutish monsters.

The trouble is that when he heard the news, Media Person mainly felt bored and annoyed. That's not normal, is it, doctor? Instead of the proper grief, MP's diseased brain was spewing a stream of consciousness more on the order of: “Oh, please. Enough, already. *Must* we have a weird atrocity every other month? Must all the newspapers be filled for days to come with grisly details and those clichéd stories they always drag out with “experts” pontificating on why misfits join cults and how superstitious dimwits convince themselves the world is coming to an end? Do we really need charts in the newsmagazines showing where each body was found in Suicide Chalet? Isn't this just a Jonestown rerun or a Waco rip-off, anyway? Why are these media wallows necessary? Wouldn't a four-inch story on page 26 be sufficient?”

Media Person knows this is callous and brutish, doctor, not to mention monstrous, but what can he do? Those were his deranged thoughts. At least he wasn't alone. Apparently, Ted Turner is also suffering from Inappropriate Reaction Syndrome because Mr. Sensitivity, as Rupert Murdoch's *New York Post* calls him, blurted: “It's a good way to get rid of a few nuts. There are too many nuts running around anyway, right?” Poor Gerald Levin had to rush to the rescue, yelling that Ted couldn't help it because he's a “free spirit” (corporate idiom for “loose cannon”) and

would be issuing an apology as soon as Jerry could write it.

Well, the media wallow began right on schedule, just as MP had feared. The ink flowed and the bites sounded. And then the blame-athon began. Everybody with a word processor had to start analyzing Rancho Santa Fe and deciding Who Was Really At Fault. This is where Media Person got totally disoriented and confused, doctor, because due to

**“The Internet is simply a medium that blah blah blah blah.”**

**Who could argue with this impeccable logic?**

MP's mental dysfunction, he had irrationally assumed that responsibility for the deaths lay with the perpetrators.

Boy, was he wrong. Just about everyone and anything imaginable was implicated except the suicide committers themselves. Frank Rich blamed the suburbs. “Here was a mass suicide suitable for *Better Homes and Gardens*,” he wrote. “The Heaven's Gate folk killed themselves in the sort of palatial suburban villa, complete with tennis court and swimming pool, that has defined the American dream...” If it can happen there, Frank hinted darkly, it can happen to you! *Wake up, you complacent fools!* That's what Frank wanted to cry out, Media Person could tell, though the *Times* columnist managed to stifle

the scream welling up from his bosom.

Pat Buchanan knew better. Pat, who is back writing his syndicated column until it's time to run for president again, knew what was really at fault: modernism! It's modern civilization, with its godless materialism, thundered Pat, that is rapidly returning mankind to “the muck of paganism and barbarism” and Heaven's Gate was a perfect example of the “lifestyles and deathstyles modernity has to offer.” If only we could return to the Dark Ages, Media Person thought, when Pat's kind of people ran things, a few hours on the rack would quickly straighten out those mixed-up cultists, as well as Democrats, Jews, gays, feminists and long-haired, vegetarian ecologists.

On and on went the blamers. The *New York Post's* two most distinguished columnists, Steve Dunleavy and Andrea Peyser, blamed, respectively, Hollywood (“the capital of cynicism”) and California (where “ideas you or I would consider bizarre or twisted flourish like a gigantic spiritual fungus”). Michael M. Thomas, “Midas Watch” columnist of the *New York Observer*, felt that weird powers unleashed by the advent of the millennium were provoking mass looniness. Media Person instantly agreed with him, as he did with all the others.

The only institution to escape blame was the Internet. Since the Heaven's Gaters were

Web geeks, it was a tempting target—even Media Person felt like blaming the Net—but a pre-emptive strike was immediately launched by the computer columnists on every publication in America, sternly forbidding any such attempt. As *Newsweek's* Steven Levy so wisely put it, “The Internet is simply a medium that blah blah blah blah.” Who could argue with his impeccable logic?

Finally, doctor, Media Person had no choice but to cast the blame where it truly belongs: with those rotten little aliens hiding on that spaceship behind the Hale-Bopp comet. After all, it was they who enticed the poor... Doctor? Hello? Are you there?

Damn! MP didn't even get around to asking to increase his medication. ■



Every ad should get such  
undivided attention.



*Barron's. How money becomes wealth.®*

Every week, in numbers greater than for Forbes, Fortune and BusinessWeek, our readers march to the newsstand for a copy of Barron's. Then, for 2 1/2 hours on average, they tune out everything else while they scour our pages. They read the ads (76.9%). And after they've read the ads, they advertise the ads. Bringing them to the attention of colleagues (14.1%). And discussing them with friends and family (28.6%). So if you're an advertiser trying to reach an affluent audience – and then some – Barron's is the ideal instrument.

# your connection to the Nation's most powerful

## RECRUITMENT MARKET



More scientists. More computer specialists. A higher percentage of white-collar workers, working women, and professionals and managers -- and the list goes on. Washington is truly a recruiter's dream market.

As the nation's second-largest high-tech employer, this "new Silicon Valley"\* boasts both a depth and breadth of employment prospects that's beyond compare.

Not only does Washington have the talent, these prospects are eager and available:

- 1 in 5 Washington Metro area householders is actively looking for work
- 50% of those looking are seeking better jobs or a career change.
- 22% are looking for extra work

And what do all of these talented, available potential workers use to find new jobs? The Washington Post.



# The Washington Post

The Washington Post.  
Your connection to the nation's most powerful  
recruitment market.

Sources: 1990 Census, \*Fortune Magazine, 3/7/94; 1996 Recruitment Survey, conducted by The Greater Washington Research Center, 3/96

EASTERN REGION (202) 334-7053

WESTERN REGION (310) 315-1953