

MEDIA WEEK

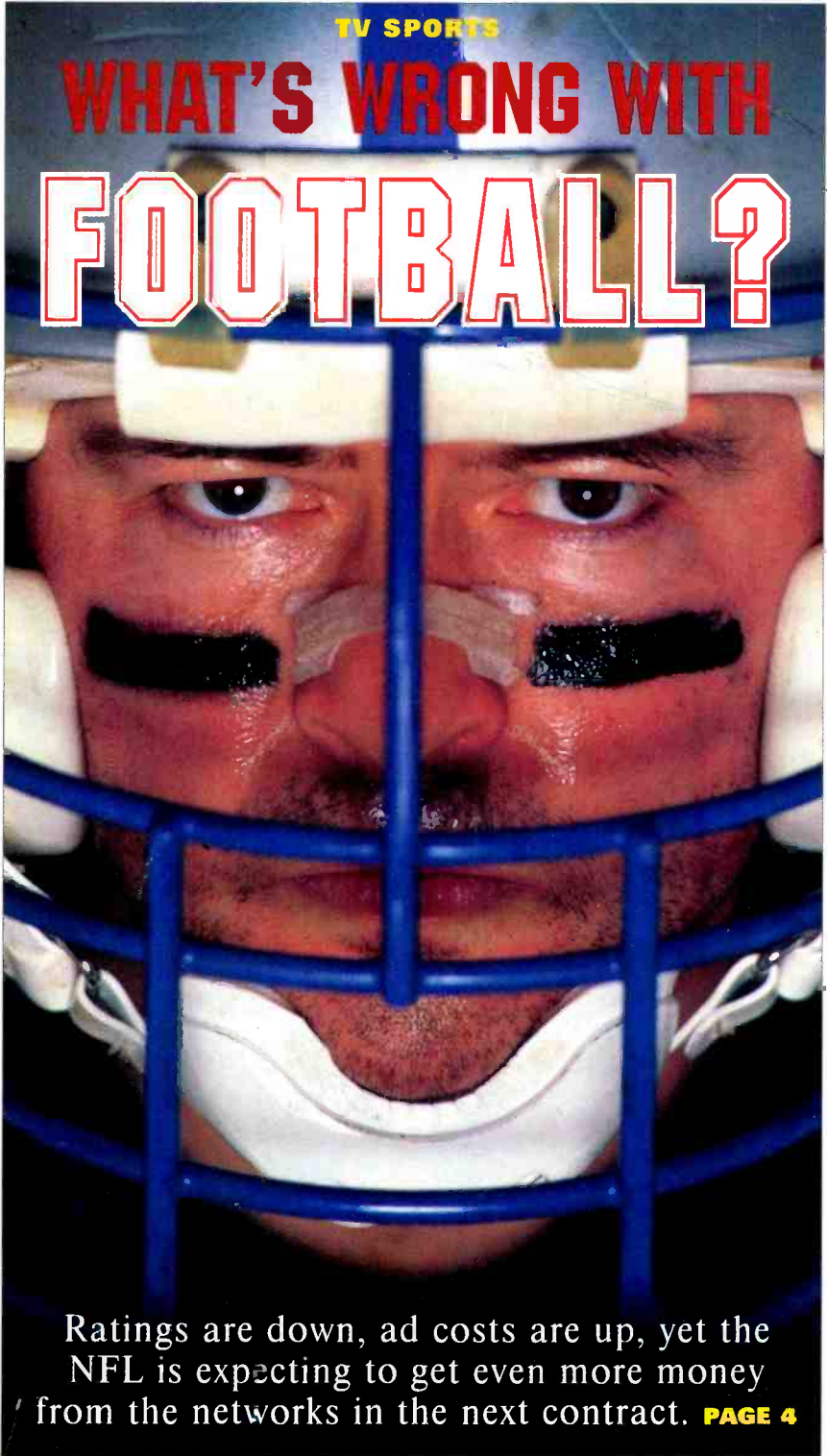
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NEWSPAPER

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Cable networks, newspapers and magazines tally gains from turmoil on Wall Street
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Competition Reigns in Southern California
Dailies big and small, up and down the coast, are battling for readers and advertisers
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MARKET INDICATORS

National TV: Quiet
Demand has slackened for the remaining fourth-quarter avail. Networks are getting lower premiums over upfront prices. Major first-quarter scatter business is still a few weeks away.

Net Cable: Slow
A minor flurry of business two weeks ago dried up quickly, and sales execs expect a lull for the next few weeks. December inventory remains open on several mid-level networks.

Spot TV: Tight
Telecom, auto, fast food, movies and retail continue as hot categories. Chicago is showing renewed strength.

Radio: Fevered
Buyers say November is already sold out in the top 10 markets; and first half of December is gone in the the top 15. L.A., Miami are just about sold through December. Automotive and telecom are particularly big spenders.

Magazines: Quiet
Business is good, if somewhat anxious, for publishers busy lining up '98 schedules.

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Laura K. Jones NOV 05 1997

AT DEADLINE

King World-Telemundo Pact Under Study

King World Productions is said to be mulling a partnership with or buyout of Spanish-language broadcaster Telemundo Group. Telemundo owns TV stations in eight major markets. According to station group sources, King World executives have expressed serious enough interest to look over the books of Telemundo, which has retained New York investment firm Lazard Freres to seek investors or potential programming partners. Others reportedly interested include Rupert Murdoch's News Corp. and a partnership involving Sony Corp. (owner of Columbia TriStar), CBS and cable giant Tele-Communications Inc. Among domestic Spanish-language networks, Telemundo is a distant second in the ratings to Univision Television Group and its 11-station major-market group. Arthur Sando, a King World representative, said that the syndicator, with a cash reserve of nearly \$800 million, is "looking at all sorts of investment and partnership opportunities, including Telemundo, but it is nothing beyond that."

'HR' Unveils Real-Time Web Site

The *Hollywood Reporter*, the daily entertainment magazine published by Mediaweek parent BPI Communications, today begins an upgrade of its site on the World Wide Web. It will contain 35 to 40 news reports each day as well as box office charts, reviews and special issues. Editor-in-chief and publisher Robert J. Dowling said the trade paper's worldwide network of news bureaus will be filing stories as they happen, regardless of time zones and international borders, making the site virtually real-time. The site currently averages roughly 500,000 page impressions each month. The URL is <http://www.hollywoodreporter.com>.

Georgia Newspaper-Cable Synergy

A newspaper-cable partnership was announced last Friday between *The Gwinnett Daily Post* and Genesis Cable Communications in Lawrenceville, Ga. The pact provides newspaper subscriptions and a local news cable channel for Genesis sub-

scribers in Gwinnett County and portions of Barrow and Jackson counties, effective March 1, 1998. As a result of the deal, the *Daily Post's* circulation will rise to 65,000 daily and Sunday, making it the fifth-largest daily newspaper in Georgia. A similar deal between the *Daily Post* and CableVision Communications, launched in May, increased the newspaper's circ to 48,990 and led to the launch of Gwinnett News & Entertainment Television (GNET), a cable news channel devoted to Gwinnett County in suburban Atlanta.

Knight-Ridder Sells Three Dailies

Knight-Ridder, the Miami-based newspaper chain, last week sold three papers to Community Newspaper Holdings—the properties are the *Boca Raton News*, in Florida; the *Milledgeville Union-Recorder* in Georgia, and the *Newberry Observer*, in South Carolina. In exchange, Knight-Ridder will receive two Community newspapers in Georgia and a shopper. Terms of the deal were not disclosed.

Wink Links Up With Charter

Wink Communications, a provider of interactive data and information to cable operators, has signed a deal with Charter Communications, a top-10 cable operator, to put its enhanced broadcasting technology on Charter's 115,000-subscriber cable system in Los Angeles.

'Sacred' Gets Viewer Group's Nod

Viewers for Quality Television gave a vote of confidence to ABC's beleaguered new drama *Nothing Sacred* last week. The nonprofit organization, created as an advocate "for quality on network television," tapped the low-rated *Sacred* as the best new drama and best-written new series. The show's main character, Father Ray, also scored as VQT's most interesting new character, and the person who plays him, Kevin Anderson, was called best actor in a new series. CBS' *Brooklyn South* was singled out as the biggest disappointment, defined as "not as good as expected."

Addenda: QVC reported last week that it passed the \$2 billion mark in sales revenue over a 12-month period for the first time... *Essence* magazine has hired Denise West as corporate director of marketing. West formerly was a senior brand manager at Loews Corp. Also, Robin Stone, 33, former deputy style editor at *The New York Times*, joins the magazine as senior editor.

INSIDE



As Kennard takes FCC helm, Helms waits

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MEDIA WIRE

Emmis Buys *Cincinnati* Mag After Years of Interest

Emmis Publishing, a wholly owned subsidiary of Indianapolis-based Emmis Broadcasting, is becoming an active buyer of monthly city magazines. Last week, the country's seventh-largest radio company reached an agreement to buy *Cincinnati*, a monthly published by Columbus, Ohio-based CM Media. Terms of the deal were not disclosed. "Emmis approached me, and had for years expressed an interest," said Max Brown, owner of CM Media. *Cincinnati* has a circulation of 30,000.

"The reason we chose to go to Cincinnati had nothing to do with broadcasting," said Jack Marsella, vp of Emmis Publishing. Emmis has no radio stations in Cincinnati.

The company's publishing arm also owns two other monthly magazines: *Atlanta*, which has a circulation of about 66,000, and *Indiana Monthly*, which has some 45,000 subs. *Indiana Monthly* complements Emmis' radio holdings in Indianapolis; the company owns WENS-FM, WNAP-FM, WIBC-AM in that market, and it is closing this week on Panache Broadcasting's WTLC FM & AM (see *Radio column on page 14*). Emmis executives say further synergies are possible in Atlanta, but are unlikely in Cincinnati. Marsella added that Emmis chairman Jeff Smulyan will "explore the opportunity of Atlanta radio stations."—*Claude Brodesler*

With Loads of Media Niches, K-III Unloads Its Name

K-III made the surprising announcement last week that it will change its name to Primedia, effective this month. The company will launch a major ad campaign to announce the change. "K-III is a powerhouse of media brands," said William F. Reilly, chairman and CEO of K-III.

"There is, however, little equity in the name, K-III. It sounds like a financial holding company. [Primedia] reflects the prime positioning our company has in more than 250 specialty media niches."

Regarding the ad campaign, via Siegel & Gale, K-III said it will spend \$2 million, plus the (continued on page 6)

Why Are NFL R

Several factors, including team parity and location,

By Langdon Brockinton and Richard Katz

Midway through the National Football League's regular season, ratings on ABC, NBC and Fox' NFL telecasts have dipped 12 percent, 6 percent and 3 percent, respectively. Industry observers offer a variety of explanations: overall broadcast ratings erosion; home-market black-outs; franchise movement; a shortage of great teams; sports clutter, including a college football glut; and even the methodology behind ratings.

Network executives, while remaining optimistic that the ratings will rebound this season, also stress the need to put the numbers in perspective. "In today's television universe, if we come out of the [NFL] season flat or a little ahead, that's a win," maintained Ed Goren, Fox Sports' executive producer.

Buyers blame much of the NFL's ratings drop on the more competitive TV marketplace. "General broadcast erosion is a big part of it," said Steve Grubbs, executive vp/director of national broadcast for BBDO. "The number of viewing options has increased so dramatically."

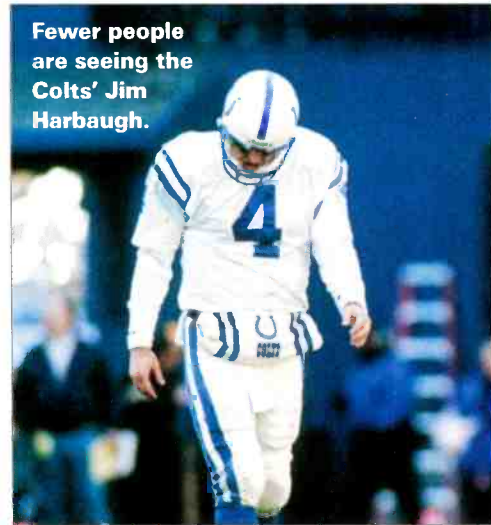
Total shares of the four major broadcast networks have declined from 66 for the fourth through first quarters during the 1994-'95 season to 58 so far for the current season, according to a BJK&E Media analysis of Nielsen Media Research data. "In today's television universe, the NFL ratings are very strong," said a source close to a network. "Not a lot of prime-time shows do a 15 rating [like *Monday Night Football*] week in and week out."

Generally, buyers are not alarmed by the NFL's dip. "The NFL is one of the premier properties in all of television," said Roy Curlin, senior vp/group director, national broadcast and programming for Ammirati Puris Lintas. "It provides a reach for a reasonable cost that we can't find anywhere else."

Still, the numbers are down. For the first nine weeks of the season (through the games of Oct.26/27), ABC's telecasts have averaged a 14.8 household rating, versus a 16.8 last year; NBC has generated a 9.5 average, versus a 10.1 a year ago; and Fox has tallied a 10.0, versus a 10.3 last year.

"We're basically even with where we were a year ago," said Goren of Fox. "Our 3 percent

Fewer people are seeing the Colts' Jim Harbaugh.



[dip this season] has an asterisk next to it." Why? Fox was to air the Miami-Chicago game on Oct. 26, but because World Series Game Seven was played that day in Miami, the football matchup was switched to Monday night Oct. 27 and was aired on ABC as part of *MNF*. "[That] cost us a ratings point for the week."

Goren is confident that ratings will rally. This past weekend's Dallas-San Francisco game on Fox should yield a healthy number. Fox televises National Football Conference games, and NFC teams Green Bay and San Francisco seem to be strengthening. Then there's the New York Giants, who at 6-3 give

Librarian May Sack

SATELLITE TV / By Michael Bürgi

The NFL "Sunday Ticket" package, which for about \$140 makes every football game available to subscribers of DirecTV, continues to drive sales for the leading satellite player. But the threat of a sharp escalation in copyright costs to all the satellite providers could put a damper on the industry's collective growth.

DBS, and the NFL package, could be hit by a move by the Librarian of Congress last week to quadruple the copyright fees it pays broadcast networks and superstations from a current

Ratings Down?

are blamed for losses at ABC, NBC and Fox

PAYING MORE FOR LESS
Although the NFL's television ratings are in decline, advertising rates continue to climb

	Season Rating Avg.	Price of 30-sec. spot (000)
1994		
NBC	12.5	\$111.2
Fox	12.1	127.6
ABC	17.8	296.2
1995		
NBC	11.1	126.9
Fox	12.5	155.8
ABC	17.0	301.5
1996		
NBC	10.9	128.8
Fox	11.3	166.3
ABC	16.2	324.8

Source: Nielsen Television Index's annual sports report (1994-96). Commercial unit prices are from Nielsen Media Research analysis of information provided by NBC, Fox and ABC.

and NBC's numbers in '97. Through the first nine weeks of the season, NBC had 24 of its 59 telecasts (41 percent) blacked out in the home market; that compares to 17 of 56 (30 percent) a year ago. For the first 10 weeks, Fox had 45 percent of its telecasts blacked out in the home market, versus 37 percent a year ago. "That alone could account for our [3 percent drop]," said a Fox Sports spokesman. (In addition, so far this season Fox has aired four fewer games than at this point last year.)

Franchise movement also has impacted ratings. Particularly affected is NBC, which broadcasts the American Football Conference, where three teams have shifted to smaller markets since 1994. Teams in L.A., Cleveland and Houston have moved to Oakland (competing with nearby San Francisco), Baltimore (competing with nearby Washington) and Memphis/Nashville, respectively. In 1994, for example, the average rating in Cleveland for all NBC games was a whopping 28.2. Last season, the average rating in franchise-less Cleveland for all NBC NFL games was a 13.5.

From a demographic standpoint, Fox is the only one of the three NFL broadcast networks this season to show ratings growth. In the key male demos, men 18-34, men 18-49 and men 25-54, Fox' telecasts are up 4 percent, 4 percent and 2 percent, respectively. While its ratings are down 17 percent for men 55+, the num-

bers are up 31 percent for male teens. "That bodes well for the future of the sport," said Goren. In the men 18-49 and men 25-54 demos, NBC is off 3 percent and 2 percent. ABC is down 11 percent and 10 percent for those same segments.

TNT, which just concluded its nine-week Sunday night package of NFL telecasts, recorded ratings increases in its key demos—scoring a 13 percent boost across men 18-49, men 25-54, adults 18-49 and adults 25-54. "We're selling off demographics," said Mark Lazarus, senior vp of advertising sales at Turner Sports. Its overall national ratings also rose—by 7 percent. Added Lazarus, "We are now becoming more appointment television for Sunday night."

ABC's viewership decline has been the most dramatic for advertisers. "The most distressing is the *Monday Night Football* numbers," said Grubbs. Though ABC's NFL ratings are down significantly, executives say they have reason to be upbeat about the remainder of the season. Last season, *MNF* had a lousy December, averaging a 13.8. On paper, the 1997 December lineup looks formidable: Green Bay-Minnesota; Denver-San Francisco; Carolina-Dallas; and New England-Miami. "The jury is not out on this season yet," said David Downs, senior vp of programming at ABC Sports. "I don't see a dog on the schedule [the rest of the year]," he added.

NBC's ratings have picked up measurably in the past couple of weeks. NBC declined to comment for this story. But, said a source close to another network, "NBC made up a lot of ground [on Oct. 26]." NBC was hurt early in the season partly because several strong AFC games aired on ABC and TNT.

Most observers believe the ratings slump will have no impact on the upcoming television contract negotiations between the NFL and the networks, which should kick off next month. Currlin predicted that Fox will have to up its ante by "50 percent, and the other networks will have to pay more. No one is going to make money on major sports anymore," said Currlin. "They're going to lose money and like it." Added another source: "As long as there is somebody outside, hungry to get in—in this case, CBS—the networks don't have a lot of leverage."

"While we wish the [NFL] ratings curve would go the other way, our degree of prominence is greater today," said Val Pinchbeck, the league's senior vp of broadcast and network television. Like others, Pinchbeck says that the proliferation of channel choices has affected NFL ratings. "Which is why we've been very careful about the amount of NFL available." Read: It's unlikely that the league will create a new package of games for its new TV deal.

Fox a shot in the nation's top market.

In the NFL these days, however, there seems to be a shortage of stellar teams. That has hurt TV ratings. "There's not an abundance of those gotta see 'em teams," said one TV exec. "How often do you match two good opponents?" Added an ad agency media buyer: "There's a lack of major market teams that are dominant. There's no team in [Los Angeles]. The Chicago Bears bite. Small market teams are not going to drive the numbers."

Other factors have affected ratings this season. An increase in the number of home-market blackouts has had a negative impact on Fox

Sunday Ticket



cents a subscriber to 27 cents. Several members of Congress came out swinging on DBS's behalf because they hope it will become the marketplace's way of swinging the cable industry in line.

No matter how the posturing ends up in Washington, if the satellite industry sees its costs go up, it will likely pass those costs onto subscribers. "We haven't made a final decision, but we won't have much choice but to pass on those costs," explained Steve Cox, DirecTV's senior vp of new ventures.

Mickey Alpert, a satellite pioneer who runs

his own consultancy in Washington, said another alternative for the satellite industry would be to drop superstations to cut out those costs. Alpert called the Librarian's

move "inconsistent and unfair with so much of what Congress has been trying to do."

Meanwhile, Sunday Ticket continues to churn up the field. It could sell as many as 100,000 new packages this year, according to Jimmy Schaeffler, who runs the Carmel Group, a satellite industry consultancy. That would bring Sunday Ticket sales over the last three years to about 450,000, or just under one out of five DirecTV homes.

MEDIA WIRE

equivalent of \$10 million in company-owned media. "Much ado about nothing," said one buyer, reacting to the name change. "It's surprising. It's odd. I'm not sure the name of the business has that much to do with anything, really." K-III's top titles include *Seventeen* and *Weekly Reader*. —Jeff Gremillion

'Daily News' Names Krenek Editor; New Sections Coming

New York's *Daily News* continues its wave of transformation. Debby Krenek, 41, was named editor-in-chief last week. A 10-year veteran of the *News*, Krenek most recently served as the paper's executive editor. In the next three months, she said, the *News* will get new sections to woo women readers, improved local community coverage and a "subtle" redesign with more color to "make it a little cleaner and brighter. We don't want to change too much." These planned changes reflect the results of a recent readership survey. "We're adding



Krenak: More food and travel.

more to the food and travel sections, and we're expanding our lifestyle sections to include more health, family and fashion to attract more women," said Krenek. The paper's scope will also broaden to

focus on neglected boroughs outside glamorous Manhattan. "The glaring aspect of the study was a demand from our readers for more local news, more community news, more borough news," said Les Goodstein, executive vp and associate publisher. Krenek, the first woman to lead a major New York newspaper, succeeds Pete Hamill's rocky 10-month tenure as editor-in-chief. —Claude Brodessa

Capstar Hunts Buyers to Comply With Owner Limits

Capstar Broadcasting Partners' previously announced deal with Westchester Radio LLC is dead. Capstar early last week said it agreed to sell three of the 11 stations it acquired from SFX (continued on page 8)

Kennard in; Key Issue Awaits

New FCC chief will "work with me" on Lee radio case, Helms says

WASHINGTON / By Alicia Mundy

The Senate on Oct. 29 approved William Kennard's nomination as chairman of the Federal Communications Commission, but a key issue that held up his confirmation is still unresolved. Sen. Jesse Helms (R-N.C.) last week told the Senate that Kennard had given him "voluntary assurance that he will work with me on the Zeb Lee case." With that assurance, Helms released his "hold" on the nomination.

Lee is the veteran broadcaster from Asheville, N.C., whose radio license was withdrawn by the FCC earlier this year and given to a competing consortium whose owners include a Democratic Congressman from North Carolina.

The Lee case (*Mediaweek*, May 9) is now 10 years old. There are about 25 other pending radio ownership disputes, most of which

are not as long or as costly as Lee's. In August, Sen. John McCain (R.-Ariz.), chairman of the Communications Committee, put through legislation that would send these aging cases to auction for settlement. But Lee's lawyers, and Helms, have said that this process is unfair, because Lee had been deemed the qualified operator of the Asheville station in several decisions made by the FCC. In September, Lee's lawyers and the FCC argued their case before a federal appeals court in Washington; no decision has been announced.

Between the McCain-supported new auction law and the unresolved court action, Kennard does not have much room to maneuver. But a spokesman for Helms said that the Senator would not have released his hold on the nomination if he believed that Kennard would not attempt to "resolve the issue fairly." ■

Media Bullish on Market

Cable nets, newspapers, magazines see uptick from Wall St. turmoil

THE INDUSTRY / By Jeff Gremillion and Michael Bürgi

Last week's stock market frenzy was plenty good for business at cable networks and daily newspapers, as consumers sought out up-to-the-minute news and analysis of Wall Street's turbulent ups and downs. Advertising related to the market's jitters flowed, as financial-service providers quickly moved to get their messages out to individual investors.

Several cable networks served up heaps of expert opinions and earned some record ratings. CNBC had its highest-ever daytime ratings when the market plummeted on Bloody Monday; the network peaked at 1.6 million viewers at 3:30 p.m., just as trading was suspended. While CNBC dominated afternoon ratings among the networks covering the market tumble, CNN was tops in the early morning and early evening.

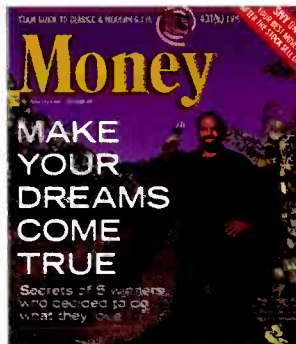
The struggling CNNfn experienced a coming-of-age

when parent CNN decided to feed fn's signal on all its networks (CNN, Headline News, CNN International and the Airport Network) for several hours last Monday and Tuesday. CNN's *Moneyline With Lou Dobbs* beat CNBC's *Business Center* in the ratings on both days.

Fox News Channel saw its numbers rise as the market bounced upward on Oct. 28. FNC that day averaged a best-ever 0.4 universe rating delivering 83,000 homes, quadruple the network's average 0.1 rating. "While we

proved we can cover major [disasters] and state funerals, we had to cut our business news teeth" on last week's market action, said Neil Cavuto, FNC anchor/managing editor of business news.

Newspapers enjoyed an instant increase in ad volume. Both *The New York Times* and *The Wall Street Journal* said they had unspecified increases in ad sales for the Oct. 28 and 29 issues. "We



Hold the presses: Money revised its upcoming issue.



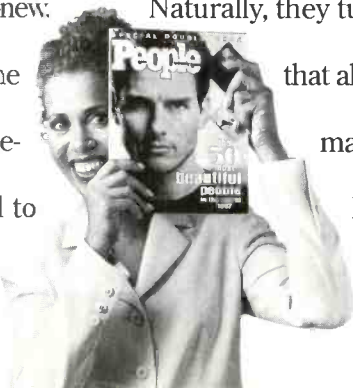
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*Mary Beth Stone,
Category Business Director,
Kraft Foods*



► The people at Jell-O® faced a delicious challenge. How to celebrate the 100th birthday of America’s favorite dessert and make it feel brand-new. Naturally, they turned to the pages of PEOPLE. As Mary Beth Stone put it,

“PEOPLE is an upbeat magazine for elevating the Jell-O trade-when you serve your brand to Publisher, Nora NcAniff, at



that always makes you smile. Its editorial environment is perfect mark to the status of a megabrand.” To see what happens

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last August to White Plains, N.Y.-based Westchester. But Jim Shea, president and CEO of CapStar subsidiary AtlanticStar, said that the deal died late last week because Capstar has the opportunity to sell all 11 stations in one deal. Capstar, based in Austin, Texas, must shed the 11 stations in New York and Connecticut to comply with ownership limits after it paid \$2.1 billion for New York-based SFX Broadcasting's 71 stations. Shea would not comment further, but interested bidders are said to include Cox Broadcasting, Emmis Broadcasting and Clear Channel Communications. —*Claude Brodessa*

Gaffe Sours a White House Dinner for Some Media Elite

Media types were well represented at last week's state dinner in Washington for President Jiang Zemin of China. The guest list, hosted by President Clinton on Oct. 29, included Walt Disney chief Michael Eisner, Katharine Graham of the Washington Post Co., Black Entertainment Television chairman/CEO Bob Johnson, *Wall Street Journal* CEO and publisher Peter Kann and Gerald Levin, chairman/CEO of Time Warner.

Unfortunately, the White House and the press managed to mangle the identities of a couple of high-profile attendees. A *New York Times* listing of the guests last Thursday identified Jack Welch, chairman/CEO of General Electric, as "Julio F. Welch." And the official White House list of the invitees had Frank Biondi as president and chief executive of Viacom, a post he left almost two years ago (Biondi is now chairman/CEO of Universal Studios).

The *Times* last Friday published a six-paragraph correction about its version of the guest list, which included proper IDs for Welch and Biondi. The Associated Press, which had transmitted a copy of the official White House list, moved a correction of Biondi's affiliation. As for how Welch became "Julio" in the *Times*, it's still a mystery. The White House list correctly had the GE boss as "John," as did the AP. "I have no idea how that happened—they got their list from us," AP representative Steve Hart said of the *Times*. "And when we make a mistake, they usually point it out." A *Times* rep did not return a call seeking comment.

had some additional advertising, but not a dramatic boost," said a *Journal* representative. A *Times* rep said its increases came primarily from full-service brokers and financial-service firms with investment products.

In circulation, the *Journal's* newsstand sales got a boost early in the week. "We put extra copies out, and they all got snatched up," said the paper's representative. The *Journal* and the *Times* said that single-copy sales figures for last week were not available.

Several personal-finance magazines pulled their December issues back from the printer to add editorial content related to the market's volatility. "We updated all the features to reflect the news," said Frank Lalli, managing editor of Time Inc.'s *Money*. Michael Sivy, author of the title's "Forecast" column, came in and rewrote

his piece, Lalli noted. The December issue of *Money*, which features a cover line about the market shake-up, will begin arriving in subscribers' mailboxes this Wednesday.

At *Bloomberg Personal*, a story in the December issue recommending a Chinese phone-company stock to U.S. investors was rewritten. The headline was changed from "Let 1 Billion Telephones Ring" to "High Hopes and Shaky Markets." And at Capital Publishing's *Worth*, editors had only to make one small change to what turned out to be a prescient December/January cover story about preserving personal wealth. "We had to change 'if it happens' to 'now that it's happened' in the lead," said a rep for the magazine. The cover features Donald Trump hanging upside-down by his shoes, with money tumbling from his pockets. ■

Finding a New Family

Cronin plans makeover of channel in daytime/prime split

CABLE NETWORKS / By Michael Bürgi

Rich Cronin, the new president/CEO of Fox Kids Network and the Family Channel, plans to take advantage of Family's established brand identity to draw young viewers to the network during the day and families in prime time.

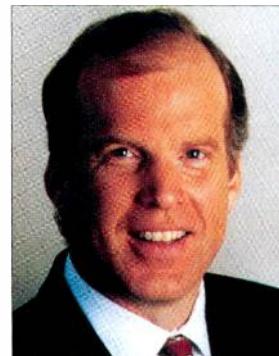
Cronin, who was terminated by MTV Networks two weeks ago after attempting to negotiate a smooth transition from his former post as president of Nick at Nite's TV Land to Fox/Family, offered few details about how much of Family's prime-time schedule will be changed or what kids programming will be added during the daytime. Although Fox/Family officially named Cronin to his new positions last week, his start date has not been determined; Cronin may face a tussle with MTV Networks, which is considering taking legal action against him. He expects to join Fox/Family by the end of the year.

"I've had a lot of discussions with Haim [Saban, chairman of Fox Kids Worldwide, parent of Family and Fox Kids Net]," said Cronin from his home. "We want to build on the Family brand and make sure it's wholesome. But we also want to make it more relevant to contemporary families."

Cronin said he has not had a chance to review the programming commitments Family has, but he stressed that original series will prob-

ably be ramped up. That will be a U-turn from Family's recent emphasis away from original fare. "There's no set date" for when programming would be tweaked, Cronin said.

Cronin originally did not expect to begin his Fox Kids duties until next summer. He had hoped to reach an agreement with MTV Networks to finish out his contract at TV Land in July 1998 and then join Fox. "We talked about it



Cronin: Ready to start, but not sure just when.

for several weeks, and I thought it was going well, but suddenly they changed their minds," said Cronin. "My contract with them did not prevent me from looking at other opportunities." MTV Networks representatives declined to comment on Cronin.

As for other executive changes at Fox Kids and Family, Cronin said that Margaret Loesch, Fox Kids Worldwide vice chairman, will not be involved in day-to-day operations. Loesch is widely believed to be negotiating an early departure from her contract with FKW. Also in transition is Tim Robertson, International Family Entertainment president/CEO, who is stepping aside to serve as an advisor to Family. The network was owned by IFE before its sale earlier this year to Fox Kids Worldwide, which is controlled by News Corp. and Saban Entertainment. ■

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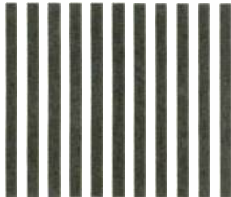
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Confidence Vote for 'AH'

Newsmagazine in uphill battle to regain quality access, ratings

SYNDICATION / By Michael Freeman

The decision to renew *Access Hollywood* for a third season (1998-99) has more to do with the NBC Television Stations group's vested stake in the syndicated entertainment magazine than with sagging ratings. As the charter station-group carrier and producer of *AH*, the NBC group hopes the vote of confidence will allow co-financing and distribution partner Twentieth Television to gain upgrade commitments from other stations around the country.

AH's conception and carriage in prime access (6-8 p.m.) originated on New World Communications-owned Fox affiliates. But since Fox acquired the New World stations, the show has gotten poor ratings. Consequently,

reconsider, let alone get outside stations to upgrade the show back into access."

In making his first major executive decision last week since taking over as president of NBC Television Stations, Scott Sassa makes it clear that his group's ongoing commitment to produce the show is based on "ratings improvement" on the owned NBC stations in such top-ranked markets as Los Angeles and New York (see chart).

"The truth is that it's been hard to gain time-period upgrades and new clearances until we made our commitment to the show for next season," said Sassa, formerly the head of programming at Turner Networks. Sassa said that he consulted with "our stations' general managers, all of whom have a great feel for what is going

on in the marketplace."

Those discussions followed weeks of Sassa and other NBC group executives fielding series pitches on replacement series, such as *National Geographic Tonight* (from NBC News), *How'd They Do That?* (Warner Bros.) and *Family Feud* (All American Television). In the end, however, a source close to Sassa says the NBC group "did not consider the replacement prospects exponentially better or incrementally higher in revenue" than any potential gains from the current half-ownership of *AH*.

With an estimated \$25 million to \$30 million already invested in *AH*, industry watchers suggest NBC is relying on a dual revenue stream—dollars from the spot advertising sales and national barter ad sales—to potentially place *AH* in a break-even or profit position by the end of this season or in 1998-99. "The losses are very minimal and we are making money on the station side," contends Sassa, declining to give specific revenue figures.

Twentieth Television's syndication president, Rick Jacobson, says *AH* has been renewed in 50 percent of the country—with the NBC O&O group accounting for roughly 25 percent of that total. ■

SYNDICATION

The National Association of Television Programming Executives' 35th annual program conference and exhibition in New Orleans (Jan. 19-22) is pacing registrations 20 percent ahead of last year. NATPE's president/CEO, Bruce Johansen, projects that the international programming organization will either equal or surpass the 16,700 people who registered for last January's syndication confab (also in New Orleans). Booking of exhibition space appears to be on par with last year, with 440 companies booking 380,000 square feet of booth space to date. Despite complaints from some studio syndicators questioning the wisdom of spending millions of dollars on shipping and constructing so-called "megaboosts" in New Orleans, all of the exhibitors have agreed to return to the Crescent City for the next two years. In 2001 and 2002, NATPE is moving the convention back to Las Vegas, which is only 250 miles from Los Angeles.

Standup comedian Sinbad's insertion initially has had a positive impact on Columbia TriStar Television's revamp of its late-night talk-show strip, *Vibe*. In replacing former host Chris Spencer last week, Sinbad helped *Vibe* average a 2.6 rating/7 share in the metered markets (NSI, October 27-28). The early returns represented a 75 percent jump in share over the previous week's average (1.8/4). First-night sampling was particularly strong in the top four markets: WWOR in New York posted a 4.2/9; KCOP in Los Angeles, a 2.6/7; WPWR in Chicago, a 5.6/8; and WPSG in Philadelphia, a 4.0/6. However, there was a slight dip in second-night sampling and it remains to be seen if Sinbad can hold on to those levels.

Hearst-Argyle Television Productions is teaming with Kelly News & Entertainment for the fall 1998 launch of *Carrie Wiatt*, a half-hour lifestyle and health magazine. Wiatt is an author and president of Diet Designs, a Los Angeles company specializing in healthy gourmet food preparation and lifestyle counseling. This is the fourth collaboration between the station group-based production/syndication arms of Kelly and Hearst-Argyle. —Michael Freeman

A TALE OF TWO ENTERTAINMENT MAGAZINES

Within the Top 4 Markets and All 38 Metered Markets

ACCESS HOLLYWOOD

TV station (time slot)	Season-to-date rtg/shr avg	% Shr chg from lead-in	% Shr chg Oct. 1996 t.p.
WNBC/New York (7:30 pm)	5.7/9	-25%	even (9 share)
KNBC/Los Angeles (7:30)	5.6/9	-18%	+28%
WMAQ/Chicago (6:30)	4.2/8	-20%	even
WCAU/Philadelphia (7:30)	4.2/7	-30%	even
ALL 38 METERED MARKETS:	3.0/8	-20%	even

ENTERTAINMENT TONIGHT

TV station (time slot)	Season-to-date rtg/shr avg	% Shr chg from lead-in	% Shr chg Oct. 1996 t.p.
WCBS/New York (7:30 p.m.)	4.5/8	+33%	-20%
KCBS/Los Angeles (7:00)	4.0/7	+16%	even
WBBM/Chicago (6:30)	4.9/10	+20%	even
KYW/Philadelphia (7:00)	6.8/13	+63%	even
ALL 38 METERED MARKETS:	6.5/12	+9%	even

Source: Nielsen Media Research, weighted metered-market averages from Sept. 8 through Oct. 25, 1997.

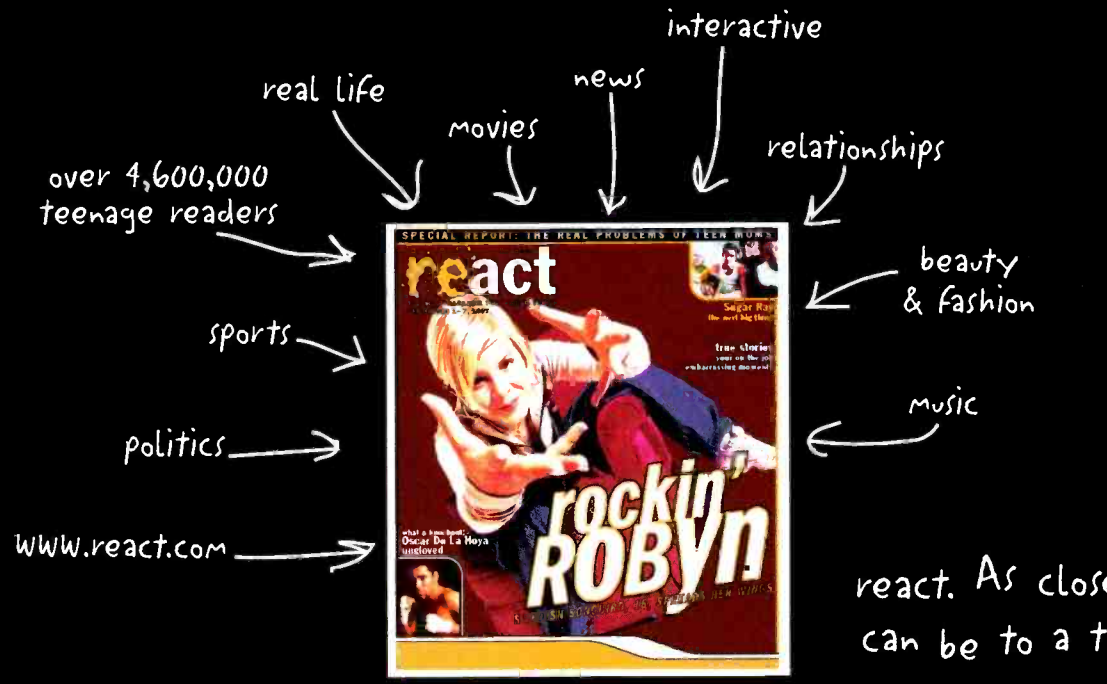
AH has been relegated to graveyard time periods in eight of the nine Fox O&O overnight markets. The time-period downgrades have similarly eroded the confidence of stations around the country. Except for the NBC O&Os, *AH* has lost the bulk of its quality access time periods and slips further behind in the national ratings to Paramount's *Entertainment Tonight* and a handful of other syndicated newsmagazines.

"The future success of *Access Hollywood* rests on the shoulders on the NBC O&Os," says Garnett Losak, vp and program director of Blair Television. "Twentieth is going to have an uphill battle getting the Fox O&Os to



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react. As close as you can be to a teenager.

CABLE TV

U S West, the Baby Bell and cable giant, announced plans last week to spin off its cable systems next year. The move will also trigger a formal name change, from U S West Media Group to MediaOne Inc. Chuck Lillis, CEO of the Media Group, will head the spinoff. Shareholders of the Media Group "tracking" stock will receive the same amount of new MediaOne stock. Richard McCormick, who has been CEO of the parent company, essentially will remain head of the board of directors in a "non-executive" capacity, according to a company statement. The new spinoff follows increasing separation in recent months between U S West's telephony operations and the cable systems arm. MediaOne reported strong third-quarter results, with cash flow increasing 15 percent to \$667 million and revenue up 14 percent to \$2.3 billion. The company touted the signing of its 13,000th cable-modem customer, having rolled the service out to eight markets. The cable operator counts 5.1 million subscribers, a 3 percent increase over 1996.

Cox Communications last week launched its first digital TV system, in Aliso Viejo, Calif. The service brings more than 200 channels of video and audio to 14,500 subscribers in the area. Cox has included several new programming services as well as Internet provider @Home and telephone service (local and long-distance).

Comedy Central's top ratings-getter, *South Park*, delivered a record rating for the network with its Oct. 29 run at 10 p.m. The "Halloween" episode drew a 3.8 universe rating, reaching 2.6 million viewers. A repeat of *South Park's* first episode drew a 3.3 rating, also a record.

The 19th Annual CableACE telecast, which will run live on TNT Nov. 15, has lined up several presenters to join hosts David Hyde Pierce (of *Frasier*) and Sela Ward. Recently signed presenters include Beau Bridges, Damon Wayans, Tracey Ullman, Brian Williams, and Nickelodeon stars *Kenan & Kel*. They join previously announced presenters Kevin Bacon, Brandy, Carol Burnett, Chris Rock, Bill Maher, Gary Sinise and Carmen Electra. —*Michael Bürgi*

Turnabout as Unfair Play

Cable operators may get payback as Fox Sports World debuts

CABLE TV / By Richard Katz

Fox/Liberty Networks launched its new sports cable channel, Fox Sports World, last weekend. But it could be some time before many viewers will be able to watch the network, cable operators said. The new channel, from the News Corp./Liberty Media Corp. joint venture, launched on Nov. 1. It primarily features coverage of soccer matches from around the world and other international sporting events.

Cable operators said they are not overly bullish on the new channel. Smarting from recent tough sales tactics on behalf of Fox/Liberty's regional sports channels, one major operator said FSW's distribution efforts could suffer. "I think they might be a tad shy about coming to us after jamming us with massive rate increases on regional sports networks," said Rob Stengel, the outgoing programming chief for MediaOne, the nation's third largest cable operator. Stengel, who will launch his own consulting firm in January, also expressed reservations about

the new sports net's programming quality.

Rich Battista, executive vp for Fox/Liberty Networks, said he is confident that cable operators won't punish Fox Sports World for the deeds of its sister networks. "I would hope that people take this channel and analyze it on its own merit," he said.

The two-part impetus behind the channel was a desire to use many of News Corp.'s worldwide sports rights in the U.S. and pent-up demand from potential viewers, he said. "People said they can only see some of these soccer games on Spanish-language cable channels that they can't receive because they don't live in a heavily Hispanic neighborhood."

Another major cable operator said the current crowded cable marketplace makes it difficult for most new channels to gain carriage. "Channel capacity is very tight," said Lynne Buening, vp of programming for Falcon Cable TV. "It's very difficult to add another sports channel, but we'll take a look at everything." ■

Buy, Then Swap or Sell

Jacor faces antitrust scrutiny in pending buy of Nationwide

RADIO / By Claude Brodessa

Jacor Communications has pounced on Columbus, Ohio-based Nationwide Communications, reaching an agreement last week to pay \$623 million for the 17-station radio group owned by Nationwide Mutual Insurance, just two weeks after it was put up for sale. The Nationwide buy was described by Jacor CEO Randy Michaels as "an ideal fit" that will expand Jacor's presence in Ohio, Texas, Arizona, Minnesota and California.

Among Jacor's new acquisitions are WCOL-FM, WNCI-FM, and WFII-AM in Columbus, giving the radio giant an enormous presence estimated at 61 percent of the market's ad revenue and likely to spark interest from the Justice Department. "We're having discussions with them about that," said Michaels during a conference call last week. He added that while he thought Jacor "should be allowed to keep everything," he conceded that "it's possible that we'll make some divestitures" in Columbus.

Also being acquired are KMCG-FM and KXGL-FM in San Diego. As a result, Jacor has exceeded FCC ownership limits and will divest some stations there, Jacor officials said.

Additional acquisitions include KEGF-FM and KDMX-FM in Dallas; KHM-FM and KTBZ-FM in Houston; KMJZ-FM and KSGS-AM in Minneapolis; KGLO-FM and KZZP-FM in Phoenix; WPOC-FM in Baltimore; and WMMS-FM, WGAR-FM and WNCI in Cleveland.

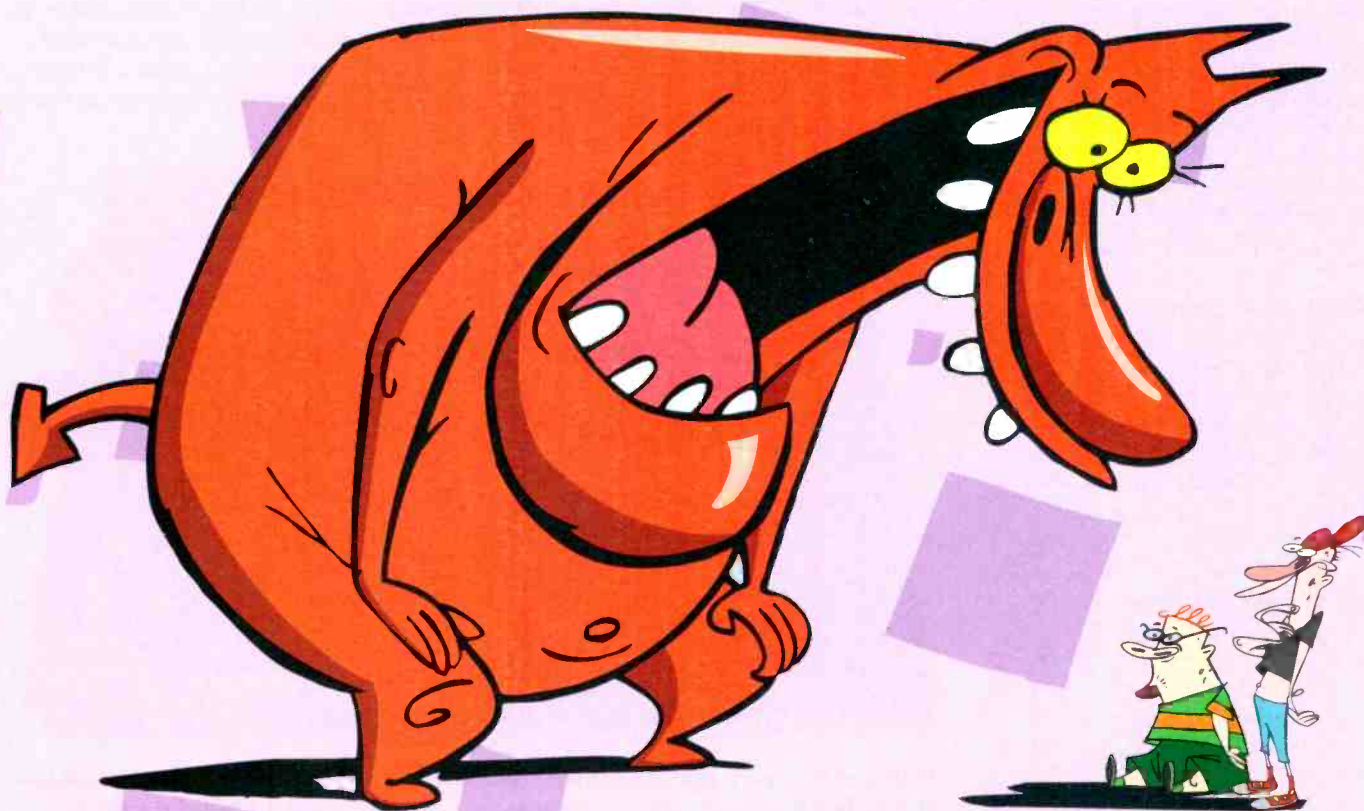


PAULANORTON

Michaels sees "an ideal fit."

Michaels said he anticipates "swapping or selling" some properties with negative cash flow but declined to identify which ones. Jacor's CFO Chris Weber said he expected the transaction to be accretive as of second-quarter 1998. ■

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RADIO

Los Angeles' Center for the Study of Popular Culture has launched a media campaign in support of embattled KABC-AM conservative talk-show host Larry Elder. Elder, who is black and calls himself "the sage of South Central," preaches self-reliance for members of the African American community. Three 30-second TV spots premiered last week on such Southern California cable systems as Century Cable and Cox Cable. The spots aiming to keep Elder on the air counter a boycott against him led by South-Central Los Angeles liberal group Talking Drum Community Forum reportedly cost the station between \$2 million and \$4 million in advertising. Ford and American Airlines are two sponsors that have flown the KABC coop, according to press reports. "These ads are quite powerful, and people will respond," said David Horowitz, the center's president. The \$300,000 "Keep Larry Elder on the Air" TV drive comes at a time when rumors are swirling that the host's job may be discontinued or diminished as a result of the imbroglio, although KABC voiced cautious support for Elder. A KABC spokesperson noted that "while we are not in any way associated with this campaign... We have always supported Larry's First Amendment [rights] on the air."

Emmis Broadcasting, based in Indianapolis, is expected to add two stations to the 12 it already owns. The stations, WTLC-AM and -FM are the last two stations owned by Bala Cynwyd, Pa.-based Panache Broadcasting, and are expected to sell for about \$15 million, according to Charles Schwartz, CEO of Panache.

Chancellor Media, the Dallas-based radio giant, has closed on 99 percent of all outstanding Katz Media Group shares in a tender offer that expired at 6 p.m. on Oct. 24. The offer for the New York-based television and radio station advertising representation firm, extended twice due to regulatory scrutiny, was \$11 dollars a share; 13.5 million shares were acquired with a total value of \$148 million. —*Claude Brodesser and Rachel Fischer*

No Southern Cal Comfort

A battle royal rages as newspaper owners reposition their properties

NEWSPAPERS / By J. L. Sullivan

The Great Newspaper War of Los Angeles will hardly visit Los Angeles proper at all. Instead, the fight for readers will range across Southern California, spreading in every direction beyond L.A.'s Times Mirror Square to places such as Long Beach, hard by the region's busy ports. And the made-for-television San Fernando Valley. And the tony towns of Orange County.

Throw in battlegrounds encompassing the San Gabriel Valley and the hardscrabble Inland Empire, and the full potential swells: a marketplace with nearly 20 million people covering an area nearly the size of New England.

Source: Audit Bureau of Circulations

most prominently the *Times*, jettisoned circulation in outlying areas as a way to tighten their fiscal belts.

In short order, however, Southern California's economy took wing and newsprint prices fell. Angelino industry veterans and analysts alike awoke to reality and decided newspapers still had plenty of life left. Meanwhile, the region's melting-pot demographics provided another assist, giving rise to splinters of media aimed at specific ethnic niches—a continuing development that has helped resuscitate general-interest papers and their mass audiences.

"The advertising marketplace has gotten incredibly fragmented, so if you want to reach a



With melting-pot demographics, Southern California offers a marketplace of nearly 20 million people. Newspaper owners want to build on that.

"It's a very big region and we're the only newspaper that sits across the entire marketplace," says Jeffrey Klein, the *Times*' senior vp and general manager for news. "And if you go into any subregion of the area, there's plenty of competition."

The frenetic chase for increased circulation is a stark change from only a few years ago, when Southern California's sluggish economy was mired in the longest downturn in recent memory, newsprint prices were sky-high and the Internet's emergence had doomsayers predicting the quick demise of print media. With all those negatives, many of the region's dailies,

lot of people in Southern California, you have to buy a lot of different kinds of media," says Klein. He said advertisers thirsting to reach a mass audience "are starting to realize that newspapers are good for that. They're taking a second look at the vitality of the medium."

Newspaper owners and potential bidders for several of the region's properties are also re-examining their respective competitive positions. Consider:

- The *Times*, where Times Mirror chairman/CEO and president Mark Willes recently assumed the publisher's title at the flagship and put a firm emphasis behind a newspaper-

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Sunset

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TV STATIONS

NBC's board of directors, meeting in San Diego this month, will once again tackle the thorny issue of programming exclusivity. According to one NBC station group source, speaking on condition of anonymity, many NBC affiliates remain annoyed with NBC's on-air promotions for CNBC and MSNBC post-game shows during last month's World Series. The exclusivity issue has had affiliates fuming since NBC began taking some news and sports programming and airing it on its cable properties. "But the communication has gotten better about when they are going to do this sort of thing," the source said.

A New York media mogul is gambling \$4 million that Central California's Spanish-speaking youth will say they also want their MTV—with a few alterations. In a format similar to the pioneering music cable channel, Más Música TeVe will feature around-the-clock videos from such music stars as Thalía and Los Tigres del Norte, veejay-type personalities and profiles of hot Latino artists from the U.S.—but in Spanish and on broadcast television. Eduardo Caballero, the president and CEO of Más Música, polled area youths and consulted with EMI Records to make sure his idea would hit a high note. The target audience is Hispanics ages 12 to 34, and Caballero said he has attracted interest from Pepsi and Justin footwear. Bakersfield's KSUV-TV (Channel 52) is up and running; Sacramento, Stockton, Santa Maria and other cities will soon join the venture.

Station groups from around the U.S. converged in Washington to rally around the HDTV/digital television flag last week. MSTV (Maximum Service Television, an industry group) chairman and Cosmos Broadcasting CEO Jim Keelor revealed that the broadcast networks expected to reach an agreement as to what form their digital efforts would take by the first quarter of 1998. But if that's the case, the nets aren't saying anything to the stations just yet. "We pushed them very hard on what they're doing, but even CBS said it is looking at all its options, and they practically invented this stuff," said Keelor. —*Claude Brodesser and Rachel Fischer*

as-brand strategy.

- The *Orange County Register*, whose parent, Irvine-based Freedom Communications Inc., is making moves to modernize its corporate structure in preparation for a possible sale, acquisition, merger or public offering.

- The San Fernando Valley-based *Los Angeles Daily News*, which is for sale as part of the estate of the late Jack Kent Cooke.

- The *Long Beach Press-Telegram*. It also is up for sale by the Knight-Ridder chain.

- Copley Los Angeles Newspapers, which are widely considered to be acquisition targets.

- The Riverside Press-Enterprise, which sits 50 miles east of L.A. and recently sold a controlling interest to Dallas-based A.H. Belo, a company that has enhanced its reputation for aggressively pursuing market share by launching a new edition to challenge Gannett's neighboring San Bernardino County Sun.

- The *Inland Valley Daily Bulletin*, a Donrey Media property based in Ontario. It has doubled its newsroom staff in the past three years and recently rolled out several new sections.

- The San Gabriel Valley Newspaper Group, with dailies in San Gabriel, Whittier and Pasadena, purchased by Dean Singleton's MediaNews Group last year.

- Also in the mix is the *Ventura County Star*, which competes with a *Times* local edition.

Besides the big personnel moves at the *Times*, Singleton's presence is generating considerable interest in the local industry. The San Gabriel group covers an area east of L.A. proper that runs from Old Money Pasadena to the blue-collar cities that straddle Interstate 10. Singleton is a veteran of newspaper wars. He's currently doing well in Denver, but has also sustained losses in shootouts in Dallas and Houston. Now, he's widely rumored to be interested in everything available; observers say he could buy any one—or combination of—the Long Beach, South Bay or San Fernando Valley papers. "Any newspaper that comes up for sale, MediaNews Group is going to look at," says Ike Massey, publisher and CEO of Singleton's San Gabriel group.

So far, most of the contestants and observers offer few answers on this newspaper war's volatility or duration. There will be plenty of action but no knockouts, predicts industry analyst John Morton, president of Morton Research in Silver Spring, Md. "None of these things are fights to the death—they're really fighting over how profitable they'll be and how

much readership they'll hang on to. This isn't like head-to-head newspaper wars with both publications going after the same specific territory. They're fighting on the margins for pieces of the margins."

Don't tell that to Jim Rosse, CEO of Freedom Communications, whose *Register* has long been engaged in daily battle with a local edition of the *Times*, a precursor to the battle's shaping up in earnest in other corners of the region.

"What the hell do you think has been going on out here?" says Rosse.

But while Rosse may disagree with Morton over the battle's pitch, he apparently shares the analyst's outlook on the result. "There's room within that area for a lot of products to survive, and a lot will."

Freedom Communications offers an interesting contrast to most of the players. With the *Register* chipping in about a third of its annual revenue, the company came through the recent recession determined to reduce its dependence on the Southern California economy. "It's no accident that we haven't shown

up as a bidder for the Long Beach paper or other papers around the fringes," says Rosse, quickly adding that the company remains committed to holding its lead position in its home market.

Freedom's tack runs counter to the strategy analyst Morton calls clustering, where newspapers are gathered in groups, with economies of scale—and circulation numbers—to share. Such logic appears to be driving the window-shopping by Singleton, who couldn't be reached for comment.

Another strategy is Willes' newspaper-as-brand approach at the *Times*, which has led to shakeup and put advertising and editorial personnel together on the task of crafting individual sections of the paper to lure readers.

Willes himself is driving much of the mood as the region's newspapers gird for battle. He's shown resolve in trimming the notoriously thick staffing levels the *Times* maintained for years. Now he has publicly declared that the *Times* is going after 500,000 new subscribers, a call that at first blush sets the stage for a zero-sum battle on all fronts for the paper.

The San Gabriel Valley Newspaper Group's Massey echoes many in the industry in doubting the *Times* can live up to Willes' talk. "Just go around the horn," Massey says, referring to the *Times*' immediate competitors. "They'd need all that to get his half a million." Indeed, that's one way to frame a battle. ■



Willes' goal: Add 500,000 *Times* subscribers.



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NETWORK TV

Four weeks into the new broadcast season, NBC is down 2 percent compared to last year, but it remains the ratings leader (10.9 rating/18 share). CBS and ABC, meanwhile, are down double digits, while Fox and the WB are up versus last year. UPN is relatively flat. ABC is down 10 percent with a 9.2/16 so far this season; CBS is down 12 percent with a 9.4/16; and Fox is up 9 percent with a 7.2/12. The WB is up 11 percent with a 3.0/5 and UPN is off 3 percent with a 3.3/5. Steve Sternberg, a partner in the BJK&E Media Group, noted in his weekly analysis that several factors contributed to the sour ratings, including baseball's protracted playoffs and the World Series, late-season premieres, and the networks' decision to start the season one week later than last year. Those factors, he said, have "caused more uncertainty regarding schedule performance than in the previous seasons." According to Sternberg, through the season's first 35 nights, only eight nights had all the regularly scheduled series on the Big Four networks. Meanwhile, the cumulative viewership of basic cable (20.1/34) continued to increase, with a 10 percent gain compared to the first four weeks of last year's broadcast season.

'**Buffy the Vampire Slayer**' continued to rack up viewers, scoring its highest-ever rating for the show's "Halloween" episode on Monday, Oct. 27. *Buffy*, airing on the WB, earned a 3.7 rating/6 share in its 9 p.m. time slot. The episode hit a 2.3/5 in adults 18-49, a 2.7/7 in adults 18-34 and a 5.1/15 in teens. A two-part *Buffy* episode will anchor the WB's November sweeps schedule. On Nov. 17 and 24, the "What's My Line" episode will center around Buffy (played by Sarah Michelle Gellar) and Angel finally going out on their first date.

ABC promoted Roger L. Sverdik to executive vp/national sales manager. Sverdik, formerly senior vp/prime-time sales, will be responsible for sales of all prime-time programming and specials and, in addition, will oversee ABC's sales offices in Chicago, Detroit and Los Angeles. Sverdik will report to ABC sales and marketing president Marvin Goldsmith. —Richard Katz

TV SPORTS

By Langdon Brockinton

Showing a Good Skate

Quest for women viewers lures Olympian Boitano to USA specials

USA and sports marketer D&F Consulting have struck a long-term agreement giving the network the right to televise six prime-time figure skating specials featuring Olympic gold medalist Brian Boitano. D&F, based in Washington, has a partnership arrangement with Boitano's production company, White Canvas Productions.

The specials will be "themed skating shows," as opposed to competitive events, explained Wayne Becker, USA's vp of sports programming. "[Boitano] will skate and oversee all the artistic development." The shows will be televised during December and January, with the inaugural special airing in December 1998 and the finale in January 2001.

USA, which is paying an undisclosed rights fee for the six events, retains all the commercial inventory. However, Becker said the network will seek no title sponsors so as not to overcommercialize the specials. Consequently, there will be no ad signage on the arenas' ice or surrounding boards. USA's deal also has an element of exclusivity. During the life of the contract, Boitano cannot participate in "themed skating events" on any other cable network, Becker noted.

While skating seemingly inundates the airwaves these days, networks covet the sport in part because it attracts an affluent female audience. With that in mind, New Year's Day has NBC televising a figure skating special called *Imitrex Presents The Brian Boitano Holiday Skating Spectacular*. In addition to Imitrex, a Glaxo Wellcome pharmaceutical product, the show's advertisers include: Aetna U.S. Healthcare; Alberto Culver; Campbell Soup; Bausch & Lomb's Miracle Ear; National Car Rental; State Farm; Sony Pictures and United Airlines. The event, which D&F helped create, will take place Dec. 20 at the Mirage in Las Vegas and then air on



NBC from 4-6 p.m., said Steve Disson, D&F's president. Joining Boitano will be former Olympic gold medalist Kristi Yamaguchi.

Only a handful of sponsors are being sought by CBS as it looks to sell all the commercial inventory

for its prime-time 1998 Winter Olympics preview special, several media buyers said. The asking price for a quarter-sponsorship package, including 10 30-second spots, is a pricey \$900,000, buyers added. CBS' special will air Feb. 3 from 9-11 p.m.

Fox has secured exclusive U.S. TV rights to the Cotton Bowl in 1999, 2000 and 2001. While the network's basic cable channel, FX, and its Fox Sports Net collection of regional sports cable outlets program an abundance of college football, Fox itself has never aired a college gridiron game. In recent years, CBS has broadcast the Jan. 1 Cotton Bowl through an arrangement with FSN (and with Liberty Sports, prior to FSN's creation via the Liberty Media-Fox merger). CBS will televise the 1998 Cotton Bowl, and FSN will sell its ad time. But beginning with the 1999 Cotton Bowl, Fox will handle the game's commercial inven-

tory, sources said. Southwestern Bell is the game's title sponsor, having struck a four-year deal that extends to 2000.

Title sponsors are not being sought, to avoid overcommercializing the specials.

Through a multiyear deal with the Women's Basketball Coaches Association, Chicago-based Intersport Television has created the "WBCA All-Star Challenge," a collegiate all-star game and skills competition, premiering on March 28 at the Women's Final Four in Kansas City. Intersport will produce the event and its two-hour telecast. "We're targeting ESPN2," said Charles Besser, president of the sports marketing company. Other competitions will involve a three-point shooting contest with participants selected by the WBCA. A title sponsor and three "participating" sponsors for the event are being sought. ■

Los Angeles Times SEPTEMBER 7, 1997
Magazine
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Deepak Chopra Lets Us In on Plans for His Expanding New-Age Empire—
a Hip-Hop CD, a Possible MTV Video Cameo and, Yes, Even Movies.

By Tony Perry

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OPINION From the Editor's Desk

By W.F. Gloede

The New Old Journalism

Walter Isaacson is an engaging figure; he's intense and intellectual, yet also affable and street-wise. I met Walter, who is managing editor of *Time*, for a drink during the Magazine Publishers of America conference in Scottsdale, Ariz. on Oct. 23. Though our conversation was off-the-record, I'm

sure he wouldn't mind my using some of what he talked about to make a point about journalism. Isaacson's *Time* is much different from the several post-Grunwald *Times* that came before it. The reason is that Isaacson believes that the best journalism is good story-telling, in a narrative style, told through the experiences and views of the people who are involved in or affected by the story.

One of his first big projects at *Time* was to put a pack of writers and photographers on buses that trucked them across the nation's heartland, where they met and actually stayed with just plain people. The result was a refreshing look at what was on the minds of these people, according to *Time*, not per the likes of Dick Morris.

Under Isaacson, the magazine has begun to shun the journalistic talking head, the inside-the-Beltway or live-from-the-Royalton pundit who analyzes events and people based on either the journalistic conventional wisdom or personal persuasion.

The conversation got me to thinking about several issues affecting journalism that have been raised in recent months, including the efforts of advertisers to influence editorial, the pulling of magazines with "objectionable" content by owners of stores and newsstands and the moves made by Times Mirror CEO Mark Willes at *The Los Angeles Times*. While the debate surrounding these issues has centered largely around editorial independence, what the fuss is really all about is readers, or at least who is to serve as the advocate for readers. Traditionally, editors have been the gatekeepers, as they should be. But the reality is that readers are their own gatekeepers; they decide what to read and what not to read. A quick look at circulation trends over the past 20 or so years is quite re-

vealing. In general, magazines that speak at readers in a didactic, elitist manner have stagnated or died. Magazines that speak to reader passions, including most of the special-interest niche books, have thrived. So too have the general interest magazines that tell compelling stories about subjects in which readers have interest, though these books are often criticized by elitists as shallow worshippers of the celebrity culture.

It is true that fluff often sells where intelligent, analytical journalism does not. And that may not be good for the long-term health of a democracy. But it doesn't matter. It is difficult enough to get people to read in the first place. They won't read what they don't like. As Times Mirror's Willes told *Mediaweek's* Betsy Sharkey in our Oct. 20 issue, "We may have a divine right, or at least a First Amendment right, to write whatever we want to write. We don't have a divine right to be read."

In 20 years of working in and hanging around newsrooms, I've seen a gradual shift away from reporting that was based at a kitchen table where readers with bulging file folders argued their case to reporting that is primarily a function of making phone calls and talking to the "experts." Somewhere over that 20 years, it became okay for reporters to express their opinions, even in news and feature stories. During that same 20 years, I've seen circulation at magazines and newspapers plummet compared with the growth of the population.

I think it's because readers don't give a damn what journalists *think*. They want to read what they *know*. ■

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. All letters are subject to editing.

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INDIANAPOLIS/TV STATIONS

Paramount Mum on Plans for WNDY

• OFFICIALS OF WNDY-TV IN INDIANAPOLIS are waiting to hear more details about the station's future from new owner Paramount Stations Group. Paramount last month agreed to acquire the independent station from Wabash Valley Broadcasting for \$35 million. WNDY, currently a WB network affiliate, is expected to flip over to UPN, which is half-owned by Paramount. But Paramount so far has not announced a timetable for the switch, or any programming changes that it may make at WNDY.

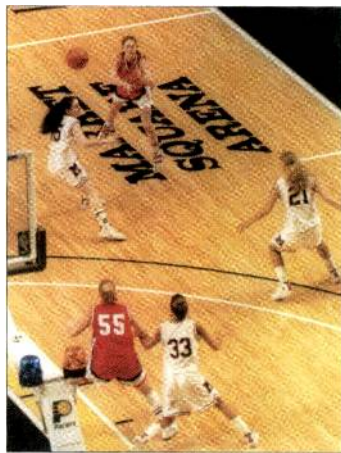
For now, WNDY is in a bit of a limbo. The station's current affiliation contract with the WB does not expire until January 1999, said John Newcomb, WNDY executive vp. Newcomb said that he is not aware of what Paramount has in store for the station. "I don't know what is going to happen," he said.

For its part, the WB has secured continued carriage in Indianapolis, the country's 25th-largest TV market, via Sinclair Broadcasting's recent decision to change the affiliation of its WTTV from UPN to WB. That change is scheduled for January, according to Jamie Kellner, CEO of the WB.

Paramount Stations Group officials could not be reached for comment about their plans for WNDY. A UPN representative declined comment, citing the network's ongoing lawsuit against Sinclair. UPN has sued the Baltimore-based station group over its planned transfer of stations in five other major markets from UPN to the WB early next year.

Local media buyers say that WTTV's

switch to the WB will give the network a boost in Indianapolis. The move "is going to help the WB and hurt UPN here," said Jill Baker, senior media buyer at Montgomery, Zuckerman & Davis, a local media-buying firm. Baker noted that WTTV (Channel 4) is a strong-signal, low-channel VHF station, while WNDY (Channel 23) is a weaker UHF outlet. WTTV also carries Indiana University basketball games—a huge ratings draw.



Taking it to the hoop: WNDY scores with high school sports.

MARK WICK

The WB's Kellner noted WTTV's "excellent access programming," including the 6-8 p.m. block of *Home Improvement*, *Mad About You*, *Seinfeld* and *Frasier*. WB expects that the station will become a key link in its distribution lineup, "like [Tribune-owned WB flagship] WPIX in New York." Kellner said.

At least one local media buyer agrees with Kellner. "WTTV is a butt-kicking station," effused Frank Friedman, media director at Caldwell-Van Riper, an Indianapolis buying firm. Friedman said that the station should benefit from its access to the WB's extensive movie libraries.

Some buyers expressed concern that WNDY will drop some of its popular local programming to make way for UPN network fare. WNDY carries local high school basketball and football games and local semipro sports events. "Sports is kind of a niche for them, revenue-wise. It [has been] a good selling point," said one buyer who requested anonymity.

On the plus side, Paramount's ownership of the station is expected to bring a substantial increase in spending for syndicated programming. "I think [Paramount will] really upgrade it," buyer Friedman said. WNDY is "still running *Andy Griffith*, for goodness' sake." —CB

INDIANAPOLIS/TV STATIONS

Commercial-Free News Has Buyers Crying Foul

• AN OCCASIONAL COMMERCIAL-FREE 11 p.m. newscast on Indianapolis' WRTV has lifted the station's ratings, but media buyers say that the resulting decrease in local news ad inventory has raised CPMs in the market. Buyers claim that WRTV's Thursday-night commercial-free news has raised prices for late newscasts throughout the week on all Indy stations.

"Because you take out one night of [avails on WRTV], the price of news everywhere has gone up," said Frank Friedman, media director at Caldwell-Van Riper, a local buying firm.

The ABC affiliate, owned by McGraw-Hill, began experimenting with the commercial-free newscast in July in response to rival NBC station WTHR's dominance of prime time and late news on "Must See TV" Thursday nights. WRTV repeated the gambit on three Thursdays in October and plans to do it three more times this month.

Marc Dunlap, WRTV general sales manager, disputes buyers' claims about rising CPMs on news. Dunlap noted that sponsor Marsh Supermarkets, which receives opening and closing billboards on the special newscasts, is paying a fee "equal to the commercials normally available" on the Thursday news. "We aren't losing any money on this," Dunlap said.

The newscasts have boosted WRTV's share on Thursdays at 11 p.m. Part of the increase may be attributable to a change of lead-in, from ABC's *Politically Incorrect* in July to the higher-



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rated 20/20 in October. In July, *PI* averaged a 7 share and the Thursday news averaged a 12; in October, 20/20 delivered a 10 share into the news, which racked up a 14 on baseball-free Thursdays, Dunlap said. —CB

INDIANAPOLIS/RADIO

Hicks, Muse Eyes Entry With Former SFX Sticks

• HICKS, MUSE, TATE & FURST, ONE OF THE country's fastest-growing media companies, is gearing up to enter the Indianapolis radio market via its pending acquisition of SFX Broadcasting. SFX owns three stations in the market—WFBO-FM, WRZX-FM and WNDE-AM. The expected arrival early next year of Hicks, Muse will mark the third owner in less than a year for the three outlets, which were sold to SFX last April by Cincinnati-based Secret Communications.

A single sales staff currently represents the three stations, which are marketed to advertisers as a package deal. "Our properties are sold in 'trombo,'" quipped Lee Anne Brooks, general sales manager for the properties.

Under SFX's management, WFBO's *Bob and Tom Show*, the market's top morning program, has been more aggressively syndicated. Described by Brooks as "a lifestyle news-talk show that combines comedy and parody," *Bob*

and *Tom* is now playing in almost 30 markets.

Emmis Broadcasting, which is based in Indianapolis, is the largest group owner in the market. With its acquisition of Panache Broadcasting's WTLC-AM and -FM, which was expected to close late last week, Emmis will have five Indianapolis stations and an estimated 34 percent of the market's radio ad revenue. Indy's radio ad revenue was up almost 9 percent through September this year, following a \$64.3 million total in 1996.

Emmis employs separate sales teams for its properties. The company is considering creating an additional sales team that would represent all five stations and offer package deals that could include Emmis Publishing's *Indianapolis Monthly* magazine. That team, which may be put together sometime next year, would target "non-Emmis and non-radio advertisers," said Chris Duncan, senior vp/general manager for Emmis/Indianapolis. "With five stations, we have become a more formidable competitor to television and newspapers," Duncan said.

Another major player in the Indy market, York, Pa.-based Susquehanna Radio, also has been on the move recently. Several months ago, Susquehanna acquired WGLD-FM from Weiss Communications. Susquehanna changed the station's format from jazz to oldies and shifted its frequency to 104.5. WGLD's former dial position at 93.9 has been filled by Susquehanna's country station, WGRL-FM. While WGLD's format switch has been successful,

WGRL has lost some listeners. To help remedy that, Susquehanna has launched an awareness campaign that includes outdoor advertising and an on-air sweepstakes, said Jim McConville, general sales manager for the company's three Indianapolis stations.

Another significant radio owner, Indianapolis-based MyStar Communications, has been the subject of takeover talk. "We have turned down all [acquisition] offers," said Tim Medland, president and gm of MyStar, owner of three stations, all in Indianapolis. "Right now, we have no intention of selling." —LB

INDIANAPOLIS/NEWSPAPERS

Despite Circulation Slide, P.M. 'News' Pushes On

• WHILE CIRCULATION OF *THE INDIANAPOLIS News* has plummeted 44 percent in the past two years, the Central Newspapers chain remains committed to publishing the afternoon daily. In September 1995, Indianapolis-based Central merged the editorial staffs of the *News* and the morning *Star*. The *Star*'s circulation has held steady at about 230,000, while the *News* is down to about 46,000.

"It was hard to keep full services up for a paper with declining circulation," Frank Caperton, executive editor of both dailies, said of the decision to merge. Continuing to publish on both cycles provides readers more-complete coverage, and Central plans to continue producing the *News*, Caperton said.

Since the merger, the papers have added three suburban editions that are inserted daily into the *Star* and *News*. About 40 of the 260 editorial staffers on both papers were reassigned to a new suburban desk. "We are covering the suburban communities in greater depth than ever before," Caperton said, citing expansive reporting on school systems.

A new special projects team has produced major series on campaign-finance reform as it relates to the Indiana state assembly and on priests in the Lafayette, Ind., diocese who engaged in sexual acts with children.

While the papers now share reporting and photography staffs, they still have their own editors (the *Star*'s John Lyst, the *News*' Russell Pulliam) and editorial voices. Each paper also carries its own local and syndicated columnists.

The Indianapolis papers were the first in the Central chain to merge staffs. In Phoenix, the a.m. *Republic* and the p.m. *Gazette* followed, as did the Muncie (Ind.) *Star* and *Evening Press*. As in Indianapolis, the circulation of the other markets' morning papers dwarfed readership of the p.m. papers. —John Consoli

SCARBOROUGH MEDIA PROFILE: INDIANAPOLIS

How Indianapolis adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	Indianapolis Market %	Indianapolis Market Index (100=average)
MEDIA USAGE			
Read any daily newspaper (average issue)	58.8	57.7	98
Read any Sunday newspaper (average issue)	68.5	67.8	99
Total radio average morning drive M-F	25.5	22.5	88
Total radio average evening drive M-F	18.2	15.8	87
Watched A&E past 30 days	40.6	38.6	95
Watched BET past 30 days	8.0	5.3	66
Watched ESPN past 30 days	38.4	48.2	125
Watched Lifetime past 30 days	36.0	41.2	114
Watched TNN past 30 days	25.0	33.3	133
Watched TNT past 30 days	42.2	46.5	110
Watched The Weather Channel past 30 days	42.5	52.2	123
Subscribe to any online service	16.2	12.0	74
DEMOGRAPHICS			
Age 18-34	34.1	33.9	99
Age 35-54	38.9	39.1	101
Age 55+	27.0	27.0	100
HOME TECHNOLOGY			
Connected to cable	75.4	76.4	101
Connected to satellite/microwave dish	3.7	6.1	166

Source: 1996 Scarborough Research—Top 50 Market Report

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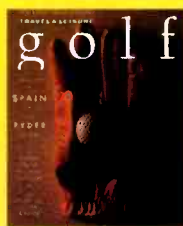
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HOLLYWOOD

Betsy Sharkey*Women Get More Cybillized*

The strong, even
macho female lead
is showing up in
more places on
prime time TV



In a recent episode of the NBC hit comedy, *Caroline In The City*, there is a classic exchange between cartoonist Caroline Duffy, played by actress Lea Thompson, the show's star, and Richard, an artist who

works for Caroline in the relatively lowly position of colorist—he colors what she creates and draws.

There is no question about who is the more successful of the two. Caroline has made it. Richard is a starving artist. Yet this scene is typical of the show. Caroline's core group of friends, which also include

“Okay, fair enough,” Caroline says, as the laugh track revs up.

It is just this sort of moment in the show that has landed Caroline, the character, at the absolute bottom of professors Martha Lauzen's and David Dozier's power list of prime-time women. Lauzen and Dozier, professors in the School of Communication at San Diego State University, set out to study how female lead roles in prime-time comedy project themselves as symbols of strength and control. *Cybill* resides near the top, which is occupied by Brett Butler's character, Grace on *Grace Under Fire*, currently slated to return mid-season on ABC.

In comparison with Caroline, consider an episode last season of *Cybill*, which stars Cybill Shepherd. *Cybill*'s ex-husband Ira is getting married. *Cybill* is the “best man,” she throws him a bachelor party at a strip club, she and her best friend Maryann disguise themselves as men to attend, and, as Lauzen points out, adopt all sorts of stereotypical male behavior and language—Cybill to the club bouncer “Hey you wanna piece of me?”—to accomplish what they set out to do.

At first glance Caroline, who is clearly the center of the universe in her series, should be a power player. But the language of sit-com comedy told a very different story, according to Lauzen and Dozier and led the two professors to devise a scale on which to measure the true power position of these characters in a study they titled “The Ruly and Unruly Women of Prime-Time.”

“I’m a huge fan of television,” says Lauzen. But the idea for the study began to take shape when, she says, “I started

to hear the more vocal women labeled as ‘bitches,’ and on the other hand characters like Caroline being praised. I wondered if it was all about power.”

Lauzen and Dozier also settled on language as the key factor they would look at, rather than the visual images, despite the fact that television is a fundamentally visual medium, for a very specific reason.

“There are different ways to express power,”



The macho vs. the meek: Top row, Cybill Shepherd, Ellen DeGeneres and Candice Bergen represent the strong; Bottom row: Brooke Shields, Lea Thompson and Rachel Blanchard are the weak, according to a new study.

Caroline's ex-boyfriend Del, and her girlfriend, Annie, who lives across the hall, are looking for someone to deal with a sticky problem. All eyes turn to Caroline.

“Why is it me? Always me?” whines Caroline.

“Because you're spineless and incapable of saying no,” replies Richard.



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HOLLYWOOD

Lauzen says. "It can be expressed physically like Xena [of *Xena: Warrior Princess*] or Buffy [Buffy the Vampire Slayer.]" Both Xena and Buffy would qualify as operating in the unruly realm.

"But I believed the verbal aspect was extremely important," she says, "first of all because very few people have looked at the language on television, even though many of the studies of activities that occur

Cher (Rachel Blanchard in *Clueless*), Susan (Brooke Shields in *Suddenly Susan*), and finally Caroline.

It would seem that saying you're a lesbian on prime-time, as Ellen DeGeneres' character on the sitcom *Ellen* did last year, would assure a top spot among the unruly. But the character landed right in the middle of the ranking. Nevertheless, Lauzen includes Ellen among the characters that will ultimately make a difference in how women are portrayed in prime-time comedy. And this season's *Ellen* would likely move up on the power list.

"The unruly women will make it easier for other character to be strong, be powerful, speak their minds and not be the meek,

polite, powerless kind of waif-like characters that we get when we see *Caroline In The City*," she says. "These characters are really important and they do open doors for more varied and more interesting female characters."

Despite her general optimism, Lauzen says she is disappointed in two of this season's bare handful of new hits—*Veronica's Closet* and *Ally McBeal*.

"In *Veronica's Closet* [which stars Kirstie Alley], you have a woman at the head of her own company," says Lauzen. "But her character is scattered, weak, in a constant tizzy, uncertain, fretting about whether she should stay with a husband who cheats on her and in the end turns to her father for support." Her father, it's worth noting, drinks heavily and cheated on Veronica's mother. Ally is less egregious, she says, but still she's a character that is scattered and takes the traditional route of turning to the men on the show for support.

"Both are tremendous opportunities to showcase powerful women as competent, attractive, intelligent and integrated, meaning successful in both their professional and personal life," says Lauzen.

The bottom-line question for television executives is which end of the power scale will deliver the biggest ratings. In the week of Oct. 13, in a head-to-head duel, *Caroline* beat *Cybill* in the ratings, with a 10.1 rating/15 share to *Cybill*'s 8.9/13. But both shows routinely make the top 20 prime-time hit list.

Media psychologist Stuart Fischhoff, who has looked at film and film genres in relation to race, age and gender, argues that there is far more parity in prime-time than Lauzen's study seems to indicate. He points out that in the comedy *Just Shoot Me*, as just one example, "the guys are the buffoons and the women are smarter." And certainly Sally, on *3rd Rock From the Sun*, plays arguably one of the strongest female characters on the air.

"The shows on now have women in all kinds of guises," Fischhoff says. "We're really finding a much more democratic portrayal of both women and men."

Oddly, several attempts to reach an official spokesperson at the National Organization for Women in Los Angeles were unsuccessful. Go figure. ■

"The shows on now have women in all kinds of guises," Fischhoff says.

"We're finding a more democratic portrayal of women and men."

while viewing television tell us that in fact a lot of us don't 'watch' television, we listen—while we go through the mail, do homework, take care of children, eat dinner. So we're not necessarily watching all the images, but hearing the language."

She began by trying to identify what separated those female characters who were actually powerful from those who merely seemed powerful by virtue of being the lead character in a show. And, there was a clear reason she settled on the comedies versus dramas. The dramas tended to be ensemble casts with stories driving the action.

But in the comedies, she argues, there is always a "root joke," a fundamental premise which is always at the center of the episode.

"I wanted to create the best-case scenario for looking at the portrayal of women and the shows where the female character was clearly the central character were the shows I chose to look at," she says. "And we found that increasingly the writers are using power as a part of the root joke—putting a powerless group (i.e. women) in powerful positions with comical results. A really powerful woman in a drama—*Murphy Brown* in a drama, for example—would be far too threatening."

In addition to *Cybill*, *Murphy Brown*, *Caroline* and *Grace Under Fire*, the study looked at *Sabrina*, *The Teenage Witch*, *The Naked Truth*, *Ellen*, *The Nanny*, *Roseanne*, *Pearl*, *Clueless* and *Suddenly Susan*.

Lauzen and Dozier began by looking at the general environment in which all these prime-time comedy females functioned. The study found that roughly 41 percent of all characters in the comedies studied were female. Half were in their 20s or 30s, with a precipitous drop as the ages moved into the 40s and 50s. It was the language, says Lauzen, that ultimately defined the character. "We looked at the kind of language that people in power use," she says. That included: having the last word in a conversation, interrupting others, giving directives and using disparaging humor versus being on the receiving end of it.

Ranked from most unruly to the least unruly: *Grace*, *Murphy*, *Cybill*, *Sabrina*, *Nora* (*The Naked Truth*), *Ellen*, *Fran* (*The Nanny*), *Roseanne*, *Pearl*,

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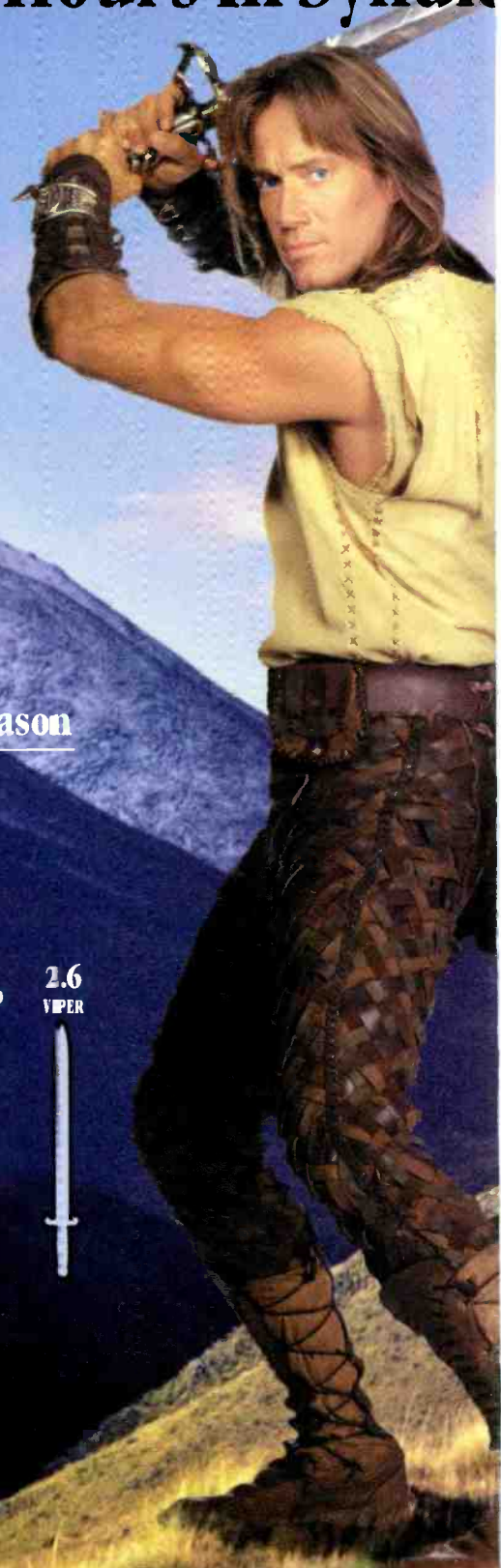
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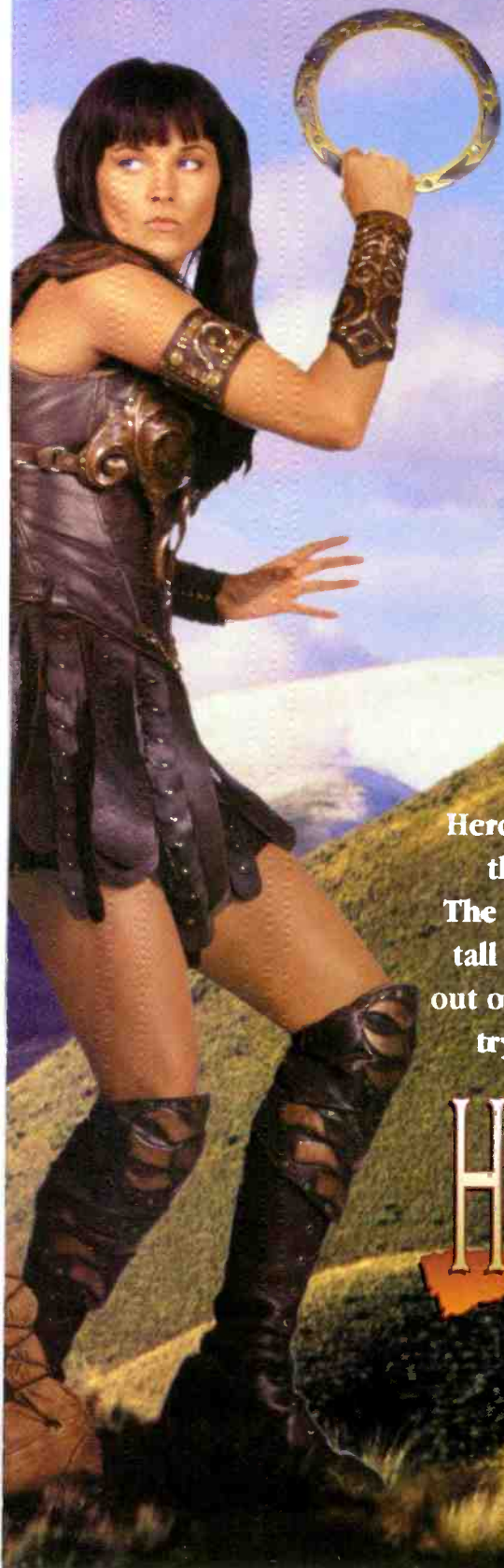
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In The New Electronic Era Don't Sell Television Short

By Gene F. Jankowski

Today, billions of dollars are being invested, and vast new alliances are being formed involving telephone companies, cable systems, computer businesses, publishers and networks in the belief that the future of communications lies in the conjunction of the telephone, the television set, and the computer.

Still, Murdoch went ahead. By 1990, he had a larger audience than any one of then-new cable services. By 1993, it was larger than any five of them combined. By 1997, he had created more trouble for the three older networks than all cable services had in more than 20 years of existence. There is a lesson here.

The expectation is that all of the services these players now offer separately will be combined in a single appliance that will be a computer, movie theater, stereo, printer, telephone, mailbox, library, classroom, playroom, diary, checkbook, calendar, television screen, and/or any combination (or combinations) of these. The technology to achieve this clearly is, or will be, available. What is not so clear is whether the customers will be. At issue is the way in which people order their lives. The assumption for the view that we will all eventually participate in this new market in the future is the enormous success of television in the past. All sorts of new uses are to be grafted on to TV's existing main stem. The attraction is that the customer is already there. It is seen as a simple matter to add to the options.

Yet, amid all of the exuberance about the possibilities of the new technologies, the most telling paradigm was in the old one. In 1987, an Australian

newspaperman, Rupert Murdoch, decided to launch a new television network, but not on cable. Instead, he put together a string of old-fashioned, independent broadcast television stations, some of them even leaders in their markets. He began by offering five hours of prime-time programming each week.



He was out of step. This was the method of early television of the 1940s and '50s, the way ABC, CBS and NBC television networks were born, when there was no cable competition. Not only was it very expensive for Mr. Murdoch, but he didn't even have the advantage cable systems get from carrying all three networks' programs at no cost to themselves.

Gene F. Jankowski, was chairman and president of CBS Broadcast Group for 12 years. He is currently a Managing Director of Veronis, Suhler & Associates Inc., a New York-based firm providing investment banking expertise to the communications industry.

As they are now being presented, the 500-channel world and the electronic superhighway appear to be supply-side concepts in that they presume demand will follow supply. The intriguing question is whether the demand will come simply from shifting an existing source to

a newer one, for example, movies shifting from the local video rental store to an on-line pay-per-view service—in which case the market does not actually expand—or whether there will be an actual increase in total audience and expenditures for moviegoing/viewing.

Demand in practical terms means something more than desire. To match demand with supply, certain qualifications have to be met. Sufficient numbers of people need to have the interest, the need, the available time, the economic wherewithal, and the intellectual capacity to make use of the outputs of the system.

In some cases, we know more or less who these qualified people are. But since the whole point of the new electronic era is that the output will be vastly greater than it is now, demand must increase, if it is to be supported. This can occur in two ways: Through greater usage by current consumers; and by adding new users.

In the case of movies, it means that people who rent videocassettes would now order more movies, and/or people who do not now rent them will begin to do so. In both cases this means that more money and more time will be spent on watching movies at home. Since it is very difficult to just increase movie production to any significant degree, these people must become more willing to sample product than they are now. Will convenience alone do that?

The next question is where the increases in time and money will come from. The day cannot be expanded, and there is no indication the work week is likely to get shorter. This means some other disposable time activity will have to shrink. If disposable income does not grow, then people must forgo some existing expenditure to pay for more movie viewing.

These questions surround a relatively simple and

Continued on page 16

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The Challenges of Ratings:

Point Counterpoint

By Tom Bierbaum

With the start of the fall TV season, each day's Niensens are eagerly anticipated and avidly pored over the minute they come in—and well they should be. Success and failure in the TV business, and programming decisions (not to mention all bragging

Recording Television) Initiative, a six-year-old experiment being conducted by Westfield N.J.'s Strategic Research Inc. (SRI) with the goal of creating a rival national ratings service to Nielsen's.

The biggest challenges facing SRI will be to reassure the industry there's no bias toward the networks, who've primarily underwritten SMART, and to find a way affordably to price its proposed national service for an industry that already feels it's paying too much for audience research.

Marc Feidelson, senior vice president and media director for the ad agency Dailey & Associates, is skeptical, saying, "Nielsen has flaws, but nobody yet has found a way to do what they do for a competitive price that doesn't have even more flaws."

Some of the general network complaints against Nielsen, along with Nielsen responses, are:

Complaint: The National Peoplemeter sample doesn't jive with Nielsen's Universe Estimates for a number of key audience segments, particularly cable homes (76% of the NPM sample, 72% of the NUE).

Nielsen Response: The NPM sample probably offers the more reliable count. The NUE, for example, doesn't include cable pirates who don't admit to Nielsen that they've got cable.

Complaint: NPM data often disagree significantly with data from Nielsen's local metered- markets, even when examined on a market-by-market basis.

Nielsen Response: The NPM numbers are regarded as the more reliable. And when all the methodological differences between those two samples are factored in, most of the seeming anomalies disappear.

Complaint: Consistently, data have to be discarded from some types of homes (often because the Peoplemeter buttons aren't being pushed correctly) more often than others, creating ongoing skews toward some audience segments, such as older viewers, who push the buttons more conscientiously.

Nielsen Response: Nielsen reps are taking extra time to coach and train younger viewers on how to push the buttons properly. Other steps to level off these "in-tab" rates for all audience segments are being explored.

Sample Changes — Remodeled Nielsen's National Peoplemeter Sample

rights), are based primarily, if not solely, on data generated by Nielsen Media Research.

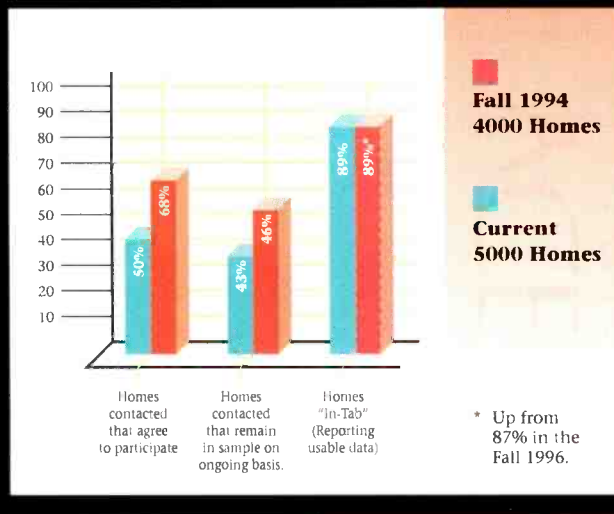
All of which makes it ironic that every major network has significant doubts about the accuracy of the Nielsen data.

Buzz Moschetto, general manager of national services at Nielsen Media Research, thinks perhaps there needs to be a little more effort to communicate the quality of the Nielsen service and the advancements the company states it's making.

No one involved would disagree that communication is a problem. Giles Lundberg, Fox's senior vice president of research and marketing, feels a decided lack of responsiveness. "Last week I was hearing the same thing from them I heard 12 months ago," Lundberg said. "The industry is changing very quickly. It's growing increasingly complex, and they're letting literally years go by before addressing some of these issues."

And network frustration grows when Nielsen publicly responds to their complaints. "They love to throw obscure statistical things in there that they know are meaningless, and it drives me crazy," said David Poltrack, CBS executive vice president of planning and research. "They're not making a good faith effort to find out what the problems are, they're trying to come up with explanations that are in fact bogus to give to their client base."

But the networks are doing more than complaining about Nielsen. Their current strategy is to prod Nielsen into significant improvement by creating competition. Toward that end, the four major networks and 14 advertising agencies are supporting the SMART (System for Measuring and



Complaint: Surprising inconsistencies continue to pop up, particularly in non-prime dayparts, where ratings levels are smaller and the margins of error loom larger. For example, a wedding episode of ABC's "All My Children" scored lower with women 18-49 than episodes airing the days before and after.

Nielsen Response: The "AMC" drop also showed up in metered-market averages, suggesting the improbable audience loss was probably actual.

Complaint: Nielsen doesn't give the networks direct access on a home-by-home basis to its database, as SRI plans to do. Thus, Nielsen clients spend substantial additional dollars buying separate reports on such tabulations as reach, frequency and audience flow.

Nielsen Response: Providing such desktop access to home-by-home data as part of the network's ordinary service is a complicated technological undertaking that's feasible, but not yet a reality.

While attempting to address those and other network complaints, Nielsen says it's made significant improvements in the last few years:

- Increasing the NPM sample by 25% to 5000 homes.
- Launching a "Membership Initiative" that approaches potential sample homes more persuasively, translating into 56% of the homes initially approached by Nielsen agreeing to be in

the sample as ongoing participants—a record.

- Coaching viewers and expanding the field staff to boost the rate of homes reporting usable data from 87% in the fall 1996 to 90% in the spring 1997.

Ironically, even with the networks' Niensens eroding, the impact on their bottom line may be minor. Despite an overall 8% slide in primetime ratings for the 1996-97 prime time season, the networks racked up a 9% CPM increase in upfront sales for the '97-98 season.

When overall ratings drop, it can create a scarcity that drives up the worth of each rating point, according to Bill Croasdale, president of national TV and programming for the ad agency Western International Media. "We live in a world of supply and demand," Croasdale said. "And right now you've got more dollars going after fewer rating points."

But there isn't a network that doesn't wonder if its numbers shouldn't be a little higher and thus their gross revenues enhanced that much more. Until some force—competition from SRI or perhaps simply better communication with Nielsen—convinces the webs they're getting an accurate count of their audiences, the long-standing tension between the networks and Nielsen will continue. **TV'98**

Tom Bierbaum is a freelance writer based in Erie, Pa.

Content Labelling Issue Continues to Challenge

When ABC, CBS and Fox announced their ground-breaking agreement to add "S (sex)," "V (violence)," "L (language)" and "D (suggestive dialogue)" designations to television's content labelling system, they no doubt were hoping to cure a number of headaches. But opponents of the deal say the headaches may be just starting.

What the networks thought they were getting in the deal was a three-year moratorium on new content-related legislation in Congress. But, just a week later ex-Federal Communications Commission Chairman Reed Hundt spoke before the Senate antitrust subcommittee supporting an exemption that would allow the networks to "voluntarily" adopt an industry code of conduct—one of the very pieces of legislation that was declared "off the table" in the content-labelling deal.

"We were supposed to get three years out of this and we barely got three days," said Dick Wolf, executive producer of "Law and Order," "New York Undercover" and "Players," one of Hollywood's most outspoken critics of the accord. "The people who signed this deal should all have name tags that say 'Neville Chamberlain [Prime Minister of England in 1938 who signed the infamous Munich Pact "selling out" Czechoslovakia to Nazi Germany]'"

NBC, the only major network (along with cable's BET) to reject the deal, sees trouble down the road. Rosalyn Weinman, NBC executive vice president for broadcast standards and content policy, says the new system may have numerous negative impacts such as:

- Substituting a simplistic, broad-brush code for true parental involvement in a child's viewing choices.

- Tempting those who're programming raunchy fare to exploit the proven "forbidden fruit" lure of an "S" or "V" label.
- Encouraging pressure groups, even more than in the past, to campaign against programming they often haven't viewed themselves.
- Getting Congress formally involved in a content-related issue, a risky step on the "slippery slope" toward more government interference in programming.

The networks who've signed on are optimistic the system will avoid such pitfalls and instead provide a genuine service—giving parents useful information to guide their kids' viewing choices.

And most TV executives don't expect significant advertising losses. "We don't have any evidence since the previous [content labelling] system went into effect in January [1997] that it caused a single advertiser to pull out," Martin Frank, CBS executive vice president, says. "Advertisers are still going to want to reach the audience of a 'Brooklyn South'."

Even if pressure groups feel emboldened by the new system, most network and ad executives says they've confident boycotts have never worked and won't start working now.

But, as "Law & Order"'s Wolf notes, some of the special-interest groups have made it clear they'll consider the new system a success only if it gets certain "objectionable" shows knocked off the air. And if and when that doesn't happen, Wolf predicts, the pressure to legislate TV content may be back, greater than ever. **TV'98**



with Mel Harris

Q What happened to the world of TV channels, said to be limited only by our imagination?

A It is happening. Not as fast nor as pervasive as promised, but in a TV universe with a Food Channel, Speedvision, Bloomberg, The Golf Channel, The

watching from 13 inches away, interactivity is part of their expectation of the experience.

Q What is going to be the new center of life in the Information Age?

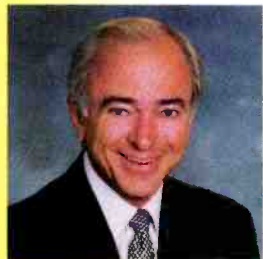
A Food, shelter and sex. That won't change. In the television world, it will be whatever makes my television more personally adaptive. Center of life conjures up the family sitting as a group watching Ed Sullivan on Sunday night. That doesn't happen anymore. Society has nurtured the personalization of our consumer behavior, and television will reflect that.

Independent Film Channel, etc., etc., evidence of imagination being translated into TV channels is abundant. Add the astounding number of Web sites on the Internet, and it becomes obvious that we have more "TV" viewing destinations (channels) than any viewer has the time or the inclination to watch.

Mel Harris built most of his career at Hollywood studios in the '70s, '80s and '90s, rising to the presidency of the worldwide television, cable, and home video operations at first Paramount and then Sony. He's currently a media consultant.

Q What happened to the promise of how in the comfort of our living rooms, we would be able to direct customized TV coverage of football games, hold video conferences with far-away family members, and wander on our TV screens through virtual retail stores, clicking remote controls at whatever we wanted to buy?

A While all still possible, many of these promises are not technologically practical at a marketable cost. In business settings, video conferencing is commonplace. Home shopping is a huge business, just not very virtual. Directing one's own sports coverage is still experimental and questionable as a consumer desire.



Q Is interactive television a fad?

A Hardly. It is just developing along different paths. Witness the www addresses at the bottom of screens on so many programs and channels. Viewers are interacting with their video sources, but not in the rather clumsy manner envisioned a few years ago.

I apply the 13/13 rule. If a person wants to watch a video screen from 13 feet away, they probably are not intensely interested in interactivity. If they are

Q Is it the PC, linked to the Internet and the World Wide Web?

A Some device like the PC with an interconnect to a worldwide array of visual choices will certainly play a major role in future viewing. It is too enticing not to. But affordability, education, and the continued desire for passive viewing will limit its impact. Most of us will not want to invest the effort and thought to use such devices.

Q Is the much-heralded cyberspace revolution a dud?

A No. It is overhyped? Yes. We are at the beginning of the popularization of cyberspace usage. The technology is clunky, slow and undependable. The content is mostly dull and uninteresting. But this is early on.

I refer to the present day as the testosterone era. The enjoyment is in the hunt as much as the content. Hence the predominance of young males in usage. They like to chase things.

Q Technology writer George Gilder, author of "Life After Television," forecast a future in which the diverse entertainment choices offered to computer users via Internet-style networks will bring an end to Hollywood itself and mass entertainment as we know it. Is this likely to happen?

A THE END? No. Changes? You bet. It has been true for some time that the mass of television hours are no longer produced in Hollywood. The appetite of



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Facing More Competition Syndication

By Susan Karlin

Still Rises

While viewers splinter among the growing number of programming outlets, the \$4 billion syndication programming business has emerged for advertisers as a strong combination offering target audiences, at better efficiencies than network TV fare.

fall season," says Duncan. "But now, instead of 1200 stations, you just deal with a few companies. It can make it easier for a syndicated show to get on the air at any time."

As an example Duncan points to Walt Disney Co.'s Buena Vista Television which, according to him, was able to come out with "The Keenen Ivory Wayans Show" in April, make three phone calls and get 60-percent clearance for the late fringe hourly talk/variety strip (including selling the show to the Fox owned stations).

"Or it can be harder to get on the air unless you have leverage with stations," he notes, pointing out that Twentieth Television had to give partnership participation to NBC-owned

stations to get good time periods for the "Access Hollywood" magazine strip for the 1996-97 season.

Bruce Johansen, NATPE's president and CEO, adds that nowadays, "Distributors who do not have strong station alliances are in big trouble. Major distributors that also own stations are in a better position. Those who don't might argue that having no station alliances offers greater flexibility, because they don't have to go to one group over another. Others would say that's a specious argument, because it still doesn't give you the security of knowing you have 40% of the country."

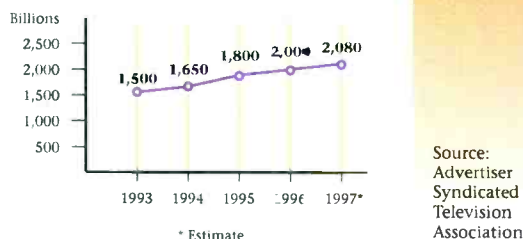
Such competition has station groups often sticking with incumbent programs. Of the 112 syndicated shows on the air in 1990, 48 were new and 64 were returning. This past season saw 161 syndicated shows on the air, 61 of which were new and 100 returning, says Duncan.

"There have been very few first-run syndicated hits in the last five years," says Steve Sternberg, a senior partner, media resources, BJK&E Media Group, New York. "Networks own more of their own programs now, and chances are this will enable shows to stay on the air longer. Broadcast and cable networks are now sharing syndication windows, mostly for dramas." Sternberg cites as an example "NYPD Blue" reruns airing weeknights on the FX cable network, and weekends on CBS-owned stations.

"Since it's becoming harder for new shows to get good clearances, a lot of stations are opting for tried and true programs over new ones," he says.

Higher risk has people wondering if networks will

National Syndication Advertising Revenues



The point was driven home last spring. "This year was our most successful upfront ever," says Tim Duncan, the executive director of the Advertiser Syndicated Television Association (ASTA) in New York. (ASTA forecasts a 5% increase billings for calendar year 1998 to more than \$2 billion, as compared to a 4% rise in 1997 over 1996.) "Advertisers recognize they can't use cable to make up for network erosion."

Marketers want to buy the most exposure at the lowest rates. "It behooves them to desire more places to buy from," says George Back, president, U.S. syndication sales, All American Television Inc., Santa Monica, which distributes "Baywatch," "Baywatch Nights," and "Arthel & Fred," among other programs.

"Syndication advertising is on the rise, because syndication tries to be more efficient in delivering the target."

The boom in syndication advertising comes at a time of great structural change for the rest of the industry. Federal relaxation of television ownership standards under the Financial Interest and Syndication Rule, Primetime Access Rule and the 1996 Telecommunications Act encouraged consolidation of distributors and station groups, allowed off-network shows on Top 50 market affiliates in prime access time, and enabled the birth and expansion of new networks.

Fewer customers and time periods for syndicated product mean heightened competition. While clearing a show may take fewer phone calls, the marketplace demands sellers establish stronger station group alliances or relinquish some show equity.

"It used to be that you'd bring shows to NATPE [the annual convention of the National Association of Television Program Executives], so you had enough time to clear the country, station by station, for the

give themselves preferential treatment by picking up shows they own. "The business has become completely incestuous," adds Sternberg.

Major suppliers are now seizing opportunities for new kinds of business partnerships with television groups and advertisers, says Ed Wilson, president of Eyemark Entertainment, a unit of CBS Enterprises.

Eyemark, for example, has joined with Partner Stations Network for "Pensacola: Wings of Gold," A.H. Belo Corp. and Post-Newsweek Stations for "The Gayle King Show," and the NBC O&O's for "The George Michael Sports Machine."

The rising importance of advertiser support in syndicated product has suppliers approaching them earlier in the program development process. "In the past, we brought in advertisers after we developed and sold a show," says Wilson. "Now, we're getting them involved in the process. We're not asking them to be development executives. There's just much more research involved in launching shows than in the past—socioeconomics and demographics of viewers. We've even co-funded research processes with advertisers."

Syndication's changing structure has affected daypart availability. The advent of Fox, and now UPN and The WB, has significantly reduced the number of primetime hours available for syndicated shows. This has been tough on syndicated movies, specials, and particularly action dramas, which at roughly \$1 million an episode, become less viable for syndication because of fewer available hour time slots. But the genre sells well overseas, facilitating more international production partnerships.

"In fact, today, these big budget, young male-skewing action series are driven more by foreign than U.S. sales," says Sternberg. "A decade ago, maybe 25% of the series' first-cycle revenue would come from overseas. Today, it can exceed 60%. That's why you're starting to see station groups like Tribune Entertainment getting into the first-run arena with 'Night Men' and 'Gene Roddenberry's Battleground Earth'."

has intensified now that Top 50 market affiliates can air primetime shows that have entered into syndication in prime access time periods. Independent stations vie with network affiliates for off-net sitcoms, which potentially raises the bidding price. The increase of off-net series in early fringe and prime access has started to attract advertisers that previously tended to advertise primarily on primetime, like car companies. "It hasn't had a major impact yet, but you're now seeing a situation in which shows that have been on for two to three years, instead of five, go into syndication," says Sternberg. "It happened with

'Friends' and '3rd Rock From the Sun.' "

Early syndication has more to do with a dearth of primetime comedy hits on the air today, says Frank Flanagan, executive vice president and general sales manager of Carsey Werner Distribution, which syndicates "3rd Rock."

"There was such an interest from stations, we accelerated its syndication," explains Flanagan, whose company gave station groups exclusivity in their respective markets in return for higher rates ("3rd Rock" will be exclusive to broadcasters for the duration of its first cycle in syndication).

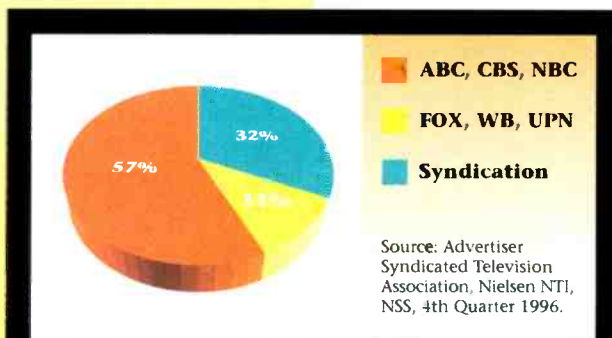
"There are very few 'A' type series coming down the pike," he adds. "We're looking at the 1999 year, since 1998 is already sold with 'Friends,' 'Dave's World' and 'The Nanny.' "

Syndicated daytime has become healthier with the decline in the number of talk shows airing (the shakeout include "Gordon Elliott," "Maureen O'Boyle," "Pat Bullard," "Scoop," "Rolanda" and "Bradshaw"). Yet, talk shows are not going away, although the new wave will comprise more informational and "how-to" shows, and especially variety, over just talk.

"The talk show envelopes definitely got pushed, which was a function of the glut and each one trying to be different," says Duncan. "The success of 'Rosie' ["The Rosie O'Donnell Show"] revitalized the genre, and you're now seeing more advertiser-friendly talk shows like Eyemark Entertainment's 'The Gayle King Show' and All American Television's 'Arthel & Fred'."

Stations are lining up to buy King World's "Roseanne" talk show, set to premiere in fall 1998 (101 markets cleared [80%] as of October 1; 10 of Top 10; 29 of Top 30).

Others are less optimistic. "I don't know what will be good in syndication, because there's nothing exciting — no category of programming that is blowing advertisers' socks off," says Christina Mantoulides, a senior partner and director of regional buying



Syndication's Share of National Broadcast Audiences (1996-96 Season HH Gross Rating Points)

operations with BJK&E. "We'll see about 'Roseanne'."

The next program genre to mushroom may be game shows, both new and updates of classics, geared for all dayparts. Some 16 such shows are reportedly in development for next season.

One growth period is late fringe, which has been searching for another hit to tap that period's young, urban audience since Paramount's "The Arsenio Hall

Continued on page 16

TV Stats

Plugged Into Personal Electronics

Own 1 or more TV Sets	99%
Own VCR.....	92%
Own 3 or more TV sets.....	51%
Wired for cable	76%
Have Personal Computer.....	51%
Have access to Internet/On-Line service.....	32%

Source: Wall Street Journal/NBC News poll (1997)

New Technology Choices

Viewing Flexibility.....	74%
(watch shows anytime desired via VCR taping)	
Movies On Demand.....	62%
Video Telephone Calls	32%
Surfing Internet via TV	29%
On-line Banking/Shopping.....	28%

Note: Polling firms of Peter Hart and Tobert Teeter. Interviewed 2,007 adults, and asked the 99% with televisions about their viewing habits.

Source: Wall Street Journal/NBC News poll (1997)

TV and Broadcast Networks Still Important To the Household

Watching Less TV than 5 Years Ago.....	65%
Reasons for Straying from Network TV:	
Commercials.....	68%
Competing Activities.....	56%
Lack of Interesting Programs.....	52%
PCs or On-line Services	21%
Watch Less than 14 Hours of TV per Week.....	52%
(vs. 46% in 1992)	
Watch More Than 35 Hours of TV per Week.....	8%
(vs. 10% in 1992)	
TV "extremely" or "fairly" important.....	43%
TV isn't "very important" or "not important".....	23%
Watch broadcast networks all or most times.....	43%
Primary choice of cable or broadcast networks (asked of cable subscribers):	
Cable.....	50%
Broadcast Network TV.....	45%

Source: Wall Street Journal/NBC News poll (1997)

Television and Cable Viewing

(Hrs. per person per year)

Year	Network Affiliates*	Independent stations*	Basic cable**	Pay cable
1980	835	345	210	95
1990	780	340	260	90
1991	838	227	340	90
1992	914	159	359	78
1993	920	162	375	78
1994	919	172	388	81
1995 proj.	913	185	398	84
1996 proj.	909	205	408	78
1997 proj.	896	221	420	78
1998 proj.	899	224	435	77
1999 proj.	884	231	449	81

* Affiliates of Fox network counted as network affiliates for part of 1991 and all later years, but as independent stations in prior years.

** Includes TBS beginning in 1992.

Source: Veronis, Suhler & Associates Inc., New York, N.Y.

Consumer Electronics Ownership—January 1997

Color TV	98%
Radio.....	98%
Corded phone.....	96%
VCR.....	89%
Cordless phone.....	66%
Telephone answering device	65%
Stereo component system	54%
Home CD player.....	49%
Personal computer.....	40%
Computer printer	38%
Cellular phone.....	34%
Pager	28%
Electric car alarm	27%
Camcorder	26%
Computer with CD-ROM	21%
Modem or fax/modem	19%
Caller-ID equipment.....	18%
Direct-view satellite dish	10%
Fax machine	9%

Source: Consumer Electronics Manufacturers Assn.

Incidence of Media (in millions)

	1970	1980	1990	1994
Households with TV's	69	76	92	94
Percentage of total households	97.1	97.9	98.2	98.3
TV sets in homes	105	128	193	211
Average number of sets per home	1.5	1.7	2.1	2.2
Color sets	47	63	90	93
Cable television	9	15	52	59
Percentage of TV households	12.8	19.9	56.4	62.4
VCRs	N/A	1	63	74
Percentage of TV households	N/A	1.1	68.6	79.0

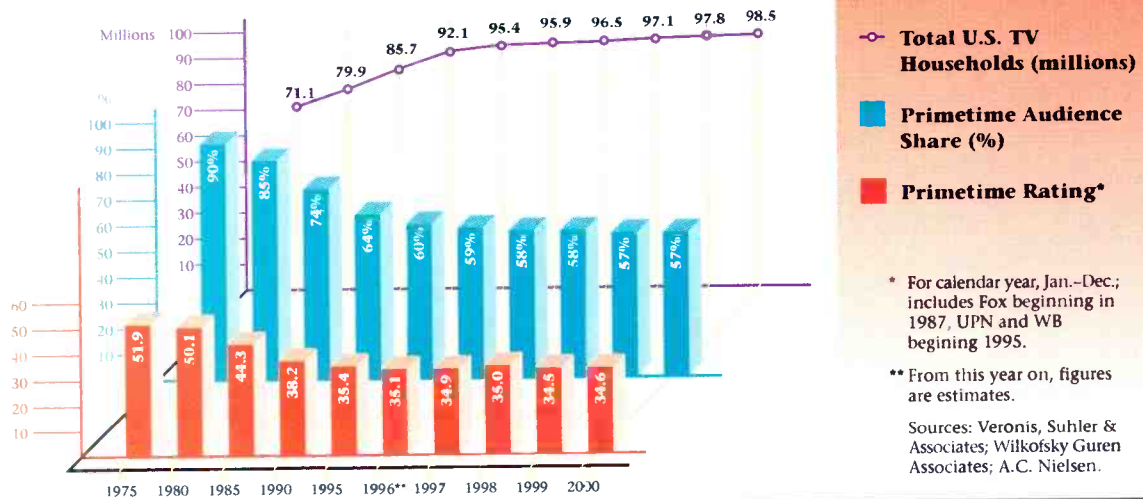
Statistical Abstract of the U.S., 1996

Top 10 National Cable Advertisers

Advertiser	Cable Expenditures (in millions)			
	1994-95	1993-94	(+/-)	% change
Procter & Gamble	\$180.2	\$154.4	\$25.8	16.7
General Motors	90.8	77.8	13.0	16.7
Phillip Morris	66.2	55.7	10.5	18.9
AT&T	60.5	75.7	-15.2	-20.1
Kellogg	51.0	40.3	10.7	26.6
General Mills	44.7	35.8	8.9	24.9
McDonald's Corp.	44.4	38.2	6.2	16.2
MCI Communications	44.3	36.5	7.8	21.4
PepsiCo Inc.	44.1	34.3	9.8	28.6
Chrysler Corp.	41.3	36.4	4.9	13.5
Top 10 Total	\$667.5	\$585.1	\$82.4	16.3%

Source: CableTelevision Advertising Bureau Inc.

Broadcast Network Primetime Television Viewing



Broadcast Television Advertising Expenditures (in billions)



Continued from page 8

24-hour channels and their ever-increasing numbers have demanded lower cost, and more specialized production. Technology has helped. Look at the news channels, the sports channels, the music channels, the business channels, the documentary channels, etc., that are not dependent on a Hollywood supply line. The Internet is geometrically larger and more demanding than cable or satellite distribution, so "production" will spread even more. It may not be very exciting, but it will take up some cyberspace and be part of the world of video choices.

I am a believer that new genius will be found among all the offerings, but as soon as it is discovered, Hollywood will absorb much of it. Mass entertainment as we know it, or better, as we knew it, is no more already. Mass media bespoke few channels and large, heterogeneous audiences. We are and will continue to move toward many channels and small, homogeneous audiences.

Q What's the significance of a company like Netscape, which makes the leading Web-browsing software, going public and in a single day leaping from \$28 a share to \$75 a share?

A It reflects the intense interest in moving cyberspace exploration out of the testosterone era.

Q Does this suggest the shift from clicking a remote at an interactive set-top box to surfing the World Wide Web via computer and modem?

A In the real world, there are not many interactive set-top boxes. On the other hand, there are tens of millions of PCs with modems. So some of that shift has already occurred. But only for a few, and only for a few minutes (or at best, a couple hours), all dwarfed by the common, everyday use of plain old television and its remote control.

Q Some observers suggest that Disney's acquisition of ABC, Time Warner's of Turner, and Viacom's of Paramount and Blockbuster, etc., is merely rearranging the deck chairs on the Titanic of traditional media? Do you agree?

A Overstatements, of course. Grains of truth? Some. The issues are often company specific, but an underlying question is whether the prices paid and the debt incurred to assemble such czardoms will pay off. Traditional media won't be traditional after a while. Think magazine, think radio, think recorded music. Vastly modified in business form, certainly not traditional in the nostalgic sense, these media have all migrated toward the more personalized consumption habit of today's consumer. Managing across so many media, in the face of the shifting tastes of the no longer mass audience is a Titanic-size challenge.

Q Will the PC and the Internet predominate as

the appliance of choice for entertainment and light information-gathering in American homes?

A No. But the Internet model of more choices and more content will be a driving force in the digital television era. Just as cable changed standard television, the Internet will change all television as we knew, and now know it.

Q Does the steady climb of home PC sales and the increasing use of on-line networks and multimedia CD-ROMs suggest that computers are going to supplant television as the centerpiece of entertainment and conversation in America's living rooms?

A No. CD-ROMs may be passe. Their usage is not growing like that of the Internet. PCs are a personal medium and are not centerpieces of living rooms.

Will the centerpiece of the living room look and act more like a PC than do today's TV sets? Probably. The pure volume of choices and uses to be made of that appliance will dictate that it be much smarter. (Which doesn't mean the viewer will be any smarter.)

Q Is there a realistic chance of this happening in the foreseeable future?

A Enormous opportunities for hardware or appliance changes will exist in the next decade because of the mandated conversion to digital. Knowing that every TV set, VCR, videodisc player, etc., will obsolete by 2006 (or so), means massive generational technological changes can be accomplished [analog technology is not compatible with digital]. So, if there is a centerpiece in the living rooms of highly fragmented, multicultural, non-nuclear family units, expect it to be highly sophisticated and very adaptive to individual usage.

Q Do new media replace old or merely infuse them with new possibilities and expanded capabilities?

A They usurp, complement, reinvigorate, shake-up, but seldom completely replace.

Q Can the Internet and television co-exist in our society?

A They do and will.

Q Does the rise of one mean the death of the other?

A Death? No. Cripple? A little. Influence? Without a doubt.

Q Do you believe that people in the future will use a multiplicity of devices to communicate, entertain themselves and get their work done?

Continued on page 16

THE STRENGTH OF COMMITMENT.



THE OUTER LIMITS



POLTERGEIST: THE LEGACY

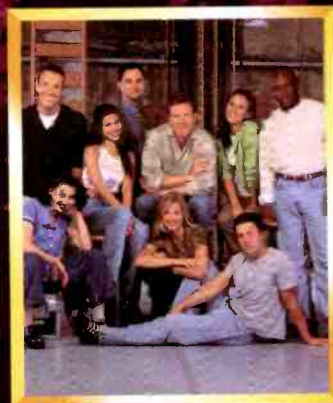


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Continued from page 14

A As I sit, working on my laptop, with my TV playing, my fax machine running, with my telephone at my elbow hooked to an answering device, with my e-mail being collected continuously, and my VCR wired to videotape signals off the satellite or the cable—need you ask?

Q What will be the primary multimedia hook-up into the home?

A There may not be a primary. But the most versatile probably will be some form of PC, and in households with more than one or two people, there will be more than one.

Q Where does cable TV and direct broadcast satellite fit into the future picture?

A They'll be increasingly important as multi, multi delivery systems. With hundreds of content choices available, packaging of channels eventually will be more *a la carte*. We see the front end of this development with DirecTV now. I have the ability to watch nearly all the baseball or football or basketball games in the country, if I'm willing to pay the separate charges.

In The New Electronic Era Don't Sell Television Short

Continued from page 2

well-established marketplace. Movies are already being viewed extensively in the home. In fact, home video rentals are now the largest single source of revenue for American movie production. All we are talking about is a new means of distribution.

In the face of all the evidence we have, there is also a widely held belief that greater availability of information and improved presentation is going to trigger an increase in educational uses of the screen. A wave of autodidacticism will set in, with people studying lessons, doing homework, and getting individual responses at home. This scenario is often extended to the view that self-improvement will win out over "60 Minutes" or "ER" or "Rosie O'Donnell." This is not a question of technology, but of human nature.

The outcome is not difficult to predict. History tells us that, given a choice, audiences will opt for relaxation at the end of a tiring day. They will seek to be entertained for the same reasons they have done so during the eight decades that broadcasting has existed.

As forecasts are developed and predictions made about a utopian future, it would be wise to try better to understand the past. **TV'98**

Cable and DBS will become more and more the repositories of our video history. We see it now with TVLand, the documentary channels, and the classic movie channels.

More and more channels will keep coming. And they will be watched. And the broadcast audiences will continue to shrink.

Q What about local TV stations, particularly after digital conversion? Will they be multichannel? Or just with prettier and wider aspect ratios?

A If there is anything we know from the previous media migrations, it would seem these stations will have to be ever more local. When the top radio station in Los Angeles is local Hispanic and top morning TV show is local news and talk, one is led to ponder whether simply being the spectrum delivery system for national networks will be the best choice over time. If you believe that programming is becoming more personalized (which can be defined on one level as local), and if you believe that these personalized channels will slice the audience into smaller and smaller groupings, and if you have only one channel, you face real challenges as a holder of a local television station license. Not this year, not in the year 2001, but beyond that the *status quo* will be ever more dangerous as a choice for TV broadcasters. **TV'98**

Facing More Competition Syndication Still Rises

Continued from page 11

urban audience since Paramount's "The Arsenio Hall Show." ended. Late fringe may heat up with Columbia TriStar Television Distribution's "Vibe," hosted by Chris Spencer and Buena Vista Television's "The Keenen Ivory Wayans Show" possibly re-energizing the daypart. Reportedly, each chalked up some \$50 million in upfront ad sales.

"There's a comeback in late night," says All American's Back. "Two of the three entities [networks] are running talk [Letterman and Leno] and the third is news ["Nightline"]. Never is the audience satisfied with two choices, so the door just opened. Entities four through six involve networks that don't program that daypart. And syndication abhors a vacuum more than nature [does]."

Beyond the deals and corporate structure, the name of the game is still programming. Tim Duncan offers as evidence "Soldier of Fortune, Inc." This weekly hour from Rysher Entertainment, a Cox company, is about an elite group of ex-military personnel who "right wrongful acts" that the government can't handle. According to Duncan, it generated solid clearances on the strength of the program alone.

"It's heartening to know that programming is still king," is his reassuring observation. The point he emphasizes is that good shows get on the air no matter who owns them. **TV'98**

Susan Karlin is a freelance writer based in Los Angeles.

Cable's Road Ahead: Local ? Global

Local

By Morrie

The headlines say "Mega Deals [led by the formidable Rupert Murdoch] Bolster the Embattled Cable Industry." The message from the observation post is quite different. It says the future for cable is not in mega deals but in local advertising.

Wall Street is agog at Microsoft's \$1 billion Comcast investment and Murdoch's News Corp. buying IFE, the parent of The Family Channel for nearly \$3.9 billion. That's the stratosphere. Down at the nitty gritty level, cable operators are being advised to look increasingly at advertising as a bigger and more important profit center. By all accounts, it has a huge business future.

"I would look at clustering cable operations," says veteran cable executive I. Martin Pompadur. "I would create a local [cable] station."

He cites such local and regional services as News 12 (in Long Island, Connecticut, New Jersey and Westchester) and New York One News, "as absolutely the right way to go." Pompadur figures, "Even if they just break even they are significantly helping themselves." [by establishing a local brand].

Recent evidence shows cable being challenged for eyeballs and dollars by direct broadcast satellite (DBS). Pompadur and other observers of the cable industry acknowledge that DBS is a competitor not to be taken lightly. There's debate about the potential of DBS but the consensus suggests it will get maybe 15-20 million DBS households in the near term, with at least two, maybe three, suppliers (currently DBS, counting 1-meter dishes and 2-meter dishes, totals about nine million subscribers). There's agreement that the economics work at that level.

Bringing local signals down from the satellite is not just a simple twist of a dial, cable people maintain. There's strong opinion that "it ain't going to work." There are too many regulatory and legal problems involved.

No local signals and the lack of two-way capability are problems that are going to limit the spread of DBS, according to this argument. Still, cable seems to be reacting slowly to DBS, which is already a viable business, hurting cable operators in a subtle way: Subscribers downgrading their cable service (dropping premium channels). This amounts to taking some of the profit off the top.

The Wall Street brokerage house of Morgan Stanley projects 12-13 million satellite dish homes by 2000. Some analysts are predicting a DBS penetration of as many as 16 million homes by that time. According to Morgan Stanley, DBS doesn't have to take on the TCI and the Cox Communications-type multiple system operators in major markets. Instead, DBS competes

with "the weak," those cable operators who don't take the threat seriously, fail to upgrade their systems and aggressively pursue available revenue streams.

The best response to DBS may be for cable operators to go back more and more to what it was—local, local, local. "The cable operator [generally] does not have a clue as to what a terrific business advertising is," maintains Pompadur. "When you look at 10 years from now, and you look at the cable operator's P&L statement it's going to be mind-boggling. There is such enormous opportunity in the cable system because of the different channels, the different demographics, the packaging. It's a gold mine."

This "gold mine" has been gradual in developing, amounting to a rising yet still lagging 27% of total cable advertising revenues in 1995, up from 20.5% in 1990. During this same five-year period, total ad revenues nearly doubled for cable.

The outlook for cable systems, according to sources, is for continued consolidation, which is not necessarily going to result in companies as big as Tele-Communications Inc. with its 16 million subscribers. It's going to be, as it has been, in assembling broad contiguous groups of subscribers (the strategy known as clustering) so that operators can deliver services at a lower cost because of efficiencies of marketing and operating. The industry is likely to see more and more systems swapping and clustering so that operators can then better upgrade their plant, among other benefits such as telephony and selling more advertising.

Where do new cable programming services fit in? Despite a likely trend of increased channel capacity (as fiber optic and compression technology spread within the industry), the prognosis is anything but certain. The National Cable Television Association lists some 50 planned services, from Anthropology Programming and Entertainment to World African Network.

"When all is said and done we, as cable viewers, are looking at six or seven channels. And if we have another 400 offerings on our system, instead of six or seven it may be eight or nine channels we watch," is Marty Pompadur's evaluation of this traffic jam.

Essentially, he and others are convinced that cable subscribers are satisfied watching a relatively small number of channels, with the total number perhaps changing a little, as well as the channels of choice, so a subscriber may add one, while dropping another.

The current limited shelf space of cable systems around the country (the average cable system can provide little more than 40 channels of entertainment,

information and community access programming). Aside from that, Universal Studios' Chairman and CEO Frank J. Biondi Jr., whose cable experience goes back to the early days of HBO and includes a stint as president and CEO of Viacom International, says most cable operators don't believe they get much "subscriber lift" from adding another channel of service.

There's also the question of how the economics are going to work. If cable viewing becomes more fractionalized with the addition of many more channels, where are programming services going to get their revenues? Is the cable operator going to continue to pay the program suppliers for shelf space? Are marketers going to get enough people watching a particular channel to justify advertising on that channel?

There are myriad problems ahead beyond 50 new programming services trying to work their way on to the nation's cable systems. The cable industry is spending some \$14 billion to upgrade plant and equipment, with more than 75% of existing systems in the process of essentially being rebuilt. Cable companies, by and large, are sitting with high acquisitions debt. Now they have to increase that debt because of new capital requirements. That's a problem which is going to take time to overcome.

Digital compression (a technique for delivering an electronic signal using a small fraction of the bandwidth) promises such enhanced cable services as more specialized niche programming, greatly expanded pay-per-view potential, "multiplexing" of premium services, high-definition television and interactive or two-way programming.

The last cited, particularly, requiring addressable converters equipped with "impulse" modules comes with a hefty price tag. Still unresolved is who is going to pay for this "magical" cable box?

What does the consumer really want? There have been numerous tests of video-on-demand and interactive programming services in the last several years (going back to Warner Amex Cable's two-way, interactive 1980 QUBE test in Columbus, Ohio), including Viacom's in Castro Valley, Calif. and AT&T-U S West-TCI in Denver, to answer that perplexing question. It doesn't appear, despite all the experiments, that anybody has definitive answers.

The "real reason" two-way broadband tests have fizzled, says ex-Bell Labs/AT&T staffer William S. Weiss, is that the Internet "satisfies most people's concept of the 'Information Superhighway'." The New Jersey-based telecommunications consultant acknowledges the Internet is neither super nor a highway, but emphasizes, "it's here and now, accessible over ordinary phone lines with a modem, without requiring fiber optics or cable modems in homes."

The issue, he believes, is not cable versus the PC or broadcast television. Instead, it's a question of

"who will put together all the disparate elements of interactive multimedia into customizable applications that are economical and appealing."

To be viable as fiber optics, digital compression, HDTV and interactive services impact the industry, cable networks, it's clear, need to come up with a different economic paradigm, one that just doesn't look at the U.S., but instead at a worldwide economic model. Program services will continue to look for branded channels that are going to be able to play outside the U.S. (as MTV, CNN, Nickelodeon, etc., do) because the economic model, if limited to the U.S., is getting tougher and tougher.

The reality of the cable programming business these days is for strongly identified international distribution to compete in a newly emerged worldwide economy in which American products and services are not automatically number one.

Futurist Joseph E. Pattison believes "no task can be more important today than understanding" the force that is "the global economy." Like the Industrial Revolution, the use of electricity, the emergence of mass production techniques and the world wars, the global economy is bringing on "irresistible, irrevocable change."

The new economic model for cable programmers domestically can't be premised exclusively on getting 50-80 million households. The competition is evolving to where there are giants and boutiques, with little room for the middle-sized players. The boutique-type programmers have to make money on 5-10 million cable subscribers. Thus Softbank Corp.'s Ziff-Davis Inc. recently launched "ZDTV: Your Computer Channel" as a 24-hour cable channel about computers and the Internet, and has confidence that such a niche channel can be profitable. The mandate for such ventures is to think small—find a place in cable's universe with very specific programming for very specific, dedicated viewers.

One of the most positive recent signs for the cable business was all but hidden in Walt Disney Co.'s fiscal third quarter (for the period ended June 30). The report showed strong results for its extensive cable operations overall, including benefits from increased advertising revenue at the same time as Disney's ABC television network was struggling with rating and revenue declines.

"I don't see cable going out of business," is the assessment of former HBO Chairman and CEO Frank Biondi. On the contrary, he says, "cable is going to start delivering on some of its promises of services." What Biondi means is like Intel's Andy Grove he thinks cable's expectations were too high in the short-term, and conceivably could be too low in the long-term.

Driven by the introduction of digital boxes and installation of fiber coaxial rebuilds, he sees an increasing percentage of U.S. cable households capable of telephony, interactivity and other enhanced services. It may not be a TV world, as the hype would have it, limited only by imagination, but still providing a whole new class of applications, rich in potential. **TV'98**

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The Issues and Challenges Facing Sellers & Buyers of TV Advertising

By Gene Accas

What Do the Sellers Say?

About Audience Erosion

All six network executives agree—the big challenges facing their television world are audience erosion, and

the continued proliferation of viewer choices.

Despite this unanimity, the executives from “A to U” (ABC’s Marv Goldsmith to UPN’s Len Grossi), are confident erosion will be stemmed—even reversed. The hope and cure: creating more programs more viewers want to see.

Despite this loss of viewers to other television (or non-TV) options, there is no panic at the broadcast networks. Says NBC-TV’s Larry Hoffner: “There is just no replacement for the networks’ mass reach.”

Echoing this view is Fox Broadcasting’s Jon Nesvig: “Network TV is a perfect advertising medium, because of its broad range of offerings, the very concept of BROAD-casting. You program half hours of news, so the news watchers flock there. You program sports, and pull in big audiences of that dandy demo for advertisers, at one fell swoop. Network TV is the advertisers’ medium.”

CBS’s Gil Schwartz, too, supports network TV as a medium. “The network option remains extremely focused and viable for advertisers,” he notes, “even with more choices and possible increased fragmentation, networks will remain the ‘major brand’, with terrific product differentiation that cannot be replaced.”

About the Programming Problem

No doubt, a programming problem exists. Len Grossi counts 60 or more sitcoms on the networks’ Fall schedules, and questions if there are enough first-rate comedy writers, directors, producers and performers to make all succeed.

No panic at the broadcast networks

The Sellers

Marv Goldsmith, President, Sales and Marketing, ABC-TV. **Len Grossi**, Senior Executive Vice President, UPN. **Larry Hoffner**, President, Sales, NBC-TV. **Jamie Kellner**, Chief Executive, The WB Television Network. **Jon Nesvig**, Executive Vice President, Fox Television. **Gil Schwartz**, Senior Vice President, Communications, CBS.

The Buyers

Bob Bolte, Vice President, National Marketing, The Clorox Co. **Aaron Cohen**, Executive Vice President, The Media Edge. **Avrum Geller**, Vice President, Marketing Services, Block Drug Co. **Alice Greenberg**, Executive Vice President, Managing Director, National Broadcasting and Programming, Ammirati Puris Lintas. **Steve Grubbs**, Executive Vice President, Director, National TV Buying, BBDO. **Michael Nadelberg**, Vice President, Marketing Services, The Gillette Co., North America

What Do the Buyers Say?

Advertisers and their agencies may differ on many aspects of marketing—strategy, copy, media weight, and many other specifics. But there is a broad agreement on the problems faced in today’s broadcast market.

A check list includes (but is not limited to):

- Audience erosion
- Ever-increasing commercialization (and other non-program material) within programs, combined with so-called “seamless programming.”
- Perceived declining quality of and undesirable content in programming.

Despite these changes in “the broadcast glories of yesteryear,” Steve Grubbs opines, “...for the projectable future, we must and will use network and national syndication as the foundation of our marketing efforts.” The way Grubbs sees it, buyers are in a bind because cable audience delivery is small, and probably cannot increase significantly for most services,

as more and more of them become available, and further fractionalize cable as a media alternative.

Alice Greenberg expands on this concern: “It is a real problem that can only get more serious as audiences’ disposable time is distributed among network, syndication, cable, computers and other attractions,” she says.

Avrum Geller considers mounting an effective national campaign for mass-market national brands as becoming increasingly difficult. He cites lower ratings, and “infinite outlets” combining to “severely constrict our ability to launch and support campaigns.”

About Content

Aaron Cohen is one of the relatively few buyers who has been a broadcast program and sales executive. From that vantage point, Cohen observes, “In many cases, what is offered the public today is not what one would consider acceptable ‘living room’ viewing. It’s one thing to stretch the envelope creatively, but it’s another to write and produce much that is as ‘blue’

Sellers

"The trend is trying to develop 'killer comedies,' which everyone is following," he points out. "I suspect this is a self-defeating proposition. Wanting a hit comedy is understandable—they repeat better than drama, have a domestic aftermarket that can make tons of money for everyone, if the show makes it big [and lasts several seasons] on a network."

Marv Goldsmith is concerned about ever escalating costs of programming.

"Having big hits and paying high prices for them is a headache that won't go away. Yet, having high-rated shows, even if they are loss leaders, can be key to prospering. And

while we cannot and do not pass along outlandish production or rights hikes to our clients, dollar-for-dollar, there is a point at which the industry may have to say, 'hold it'."

The ABC Sales President's point is that if program costs rise higher and faster than the pool of network TV advertising budgets, the industry faces added challenges.

And, despite ballooning program costs, the paucity of network series hits is of concern. Not only is the practice of pitting established hits opposite each other decried, but Schwartz asks if "...it wouldn't be better, healthier for the industry, if networks scheduled to help themselves, rather than to hurt the competition?"

About Cable

"There is an imbalance right now because there is a shortage of broadcast rating points and a plethora of cable

rating points," observes Fox's Nesvig.

He adds: "Much as cable likes to talk of itself as monolithic, they are being hit, too, by erosion. Big cable networks are suffering audience losses just as the broadcast networks are."

The seller's consensus is that of the top 50 cable shows generally 40 or so are on Nickelodeon or are sports events. The rest are movies, with ratings of 2 or under [in their universe].

Countering some agency buyers' claims of successfully launching new national brands using cable only, network executives question cuming a lot of tiny ratings (buying 30 or more cable networks at the same time) may be well and good, and calculate out at low CPMs, but add that only broadcast networks, with their universal coverage and clearances, can deliver double-digit audiences with sizzle.

Buyers

and as violent as will be tolerated by broadcasters."

Alice Greenberg, is a "thoroughly modern Millie," yet has grave concern about the "lewdness" and violence in many of the medium's most (and sometimes, least) popular programs. "It isn't necessary to be smutty to be funny, or gory to be popular," she insists.

It's Bob Bolte's observation that "Friends," "Seinfeld," "NYPD, Blue," and CBS-TV's new "Brooklyn South," often may be loaded with sexual innuendo and other material "we and other advertisers find difficult to live with." He points out that advertisers still regard the "program environment" in which their commercials appear "as important, and [we believe] to the viewer."

Bolte's content concern goes further. "We fear if producers and broadcasters, including cable, don't clean up their act, 'someone' may do it for them. We see it as a disturbing possibility."

Gillette's Nadelberg comments: "It [program content] makes the job of buying more difficult for us because despite the male-targeting for many of our products, what's in some of the action-adventure series is such we feel we cannot be in them."

About Over Commercialization

Agency and advertiser executives can recall "the good old days," when a half-hour network program had three minutes of commercial time—in three 60 second positions; hour shows had six minutes in six "island" one-minute positions; plus local commercials in "station breaks" between the shows, sold by affiliates.

Now, that's history. On the theory that audience flow from one program into the following one might be inhibited by the station break, those local commercials (as well as an increased number of network commercial positions) have been incorporated into the network show, itself. Add the non-program material of ever-increasing network promotional announcements, and it is a fair statement, according to Bolte, "...the viewer is being short-changed in the amount of entertainment or information provided per unit of viewing time. And, so is the national advertiser, for his high-priced commercials have the same 'lost-in-the-jungle' positioning as those of local advertisers."

According to Steve Grubbs "so-called 'seamless programming' may have advantages, but no one I know of has done the research, and unless and until that is done, we think network advertisers pay top dollar but have their share of 'program-only' viewing time eroded by more network and local commercials, plus the networks' ceaseless barrage of promos."

About a "Black Lining"

A majority of buyers believe the network (and cable) orchestrated "upfront feeding frenzy" is contrived to stampede marketers into acting on an artificially-created decision calendar, and they resent



Marv Goldsmith



Len Grossi

Sellers

About Upfront Gains

While it could be the networks are whistling to keep up their courage, this does not seem the case. It takes the wholesale flight by buyers of a particular medium to wound it, let alone sound its deathknell. The networks, given their recent upfront sales performances, appear to be very much alive.

- Goldsmith cites \$6.0 billion in 1997-98 network upfront sales versus \$5.4 billion for the previous season.
- The WB's Jamie Kellner claims his network rang up the largest percentage sales increase in the new season's upfront market of any network, including NBC.



Larry Hoffner

- NBC's Hoffner says the proof-of-the-network-pudding is in the buying: The Big Four networks sold adults 18-49 at CPMs considerably higher than year-ago numbers, and declares this another positive network viability sign.

Perhaps the most ringing long-term endorsement of all recently came from blue chip advertiser General Motors Corp., which committed as much as \$1 billion (including \$700 million for sponsorship-rights and television advertising) to telecasts of the Summer and Winter Olympics from 2000 to 2008.

About Content



Jamie Kellner

There is across-the-board agreement among the sellers that what has been advanced as a serious viewer vs. programmer problem on what's "in" a program is actually Washington's (politicians') long-standing effort to influence what goes into programming, and out over the air.

No network perceives the "reality" as anything but that Washington wants to have a say, maybe even the final word, on the content of programming. Television is considered fair game because it's a regulated industry. The networks believe that Washington conveniently closes its eyes to the far-more-questionable content of many motion pictures because that industry is not regulated. The

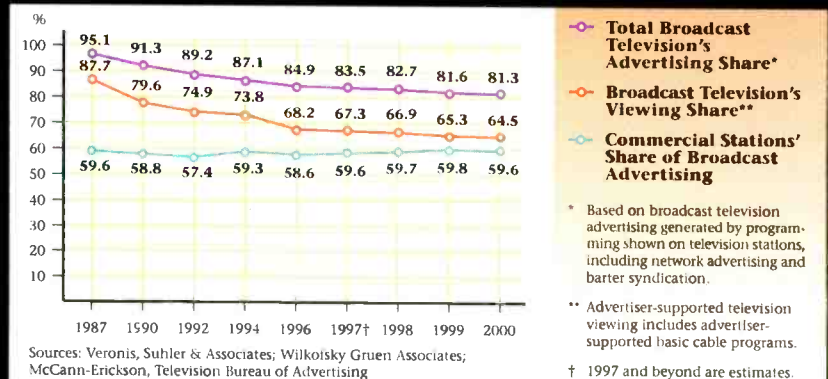
Continued on page 23

Buyers

it. The observation is made that other, non-TV, media seem to be able to do business successfully, year-round, without trying to panic their customers.

At least one buyer expresses growing discontent with network attitudes towards advertiser-delivered (and fully-sponsored) programming. Clorox's Bob Bolte is distressed that on the occasions advertisers may wish to include such an element in their total marketing mix: "...it's a constant, rarely-won battle," he has found. "First you have the stone-walling of sales [departments], then you have to jump through hoops with

Broadcast Television's Share of Advertiser-Supported Television



programming [divisions], and finally—if you do succeed—you must capitulate, and do it their way."

About a "Silver Lining?"

Optimist/realist Avrum Geller feels there may be an "upside" among all the "downers." It's his belief the direction in which media are moving can be positive for marketers.

"More media options may enable a more specific connection with the desired demographic, even though the total available audience is dispersed among so many different choices," Geller explains.

Adds Nadelberg: "We—along with the rest of television advertisers—are paying higher CPMs these days for smaller units of delivered audience. The audiences to our commercials are significantly smaller than a decade or so ago, but what the networks deliver is still the biggest piece of the action."

Aaron Cohen holds this view: "The cable option is desirable, and available," he comments. "Its unit audiences are very much smaller than what a network may deliver, but the variety and extent of the cable services' offerings are so great, it can be used to launch, successfully, a niched, national brand, at an affordable, far lower total out-of-pocket investment than a combined (and unaffordable) network and national syndication buy."

To Nadelberg of Gillette, television, beyond its trials and tribulations and uncertainties about the future, continues to function somehow, providing "some great opportunities." He sees television as "a true example of a commodity market, continually adjusted by and for supply and demand."

Sellers *Continued from page 22*

WB's Jamie Kellner and UPN's Grossi endorse the concept of program "content labeling" (the latter resists the term "content rating," noting it's confusing in an industry that lives or dies by the ratings of audience measurement).

Both Grossi and Kellner underscore that their networks stress to viewers the family-friendly nature of their programming.

Says Larry Hoffner: "We worry that 'someone' outside the industry is sitting in judgment of what we put on the air. Since most marketers have their own program standards, and these may vary, we believe it is the advertiser who should determine what is

OK, and not-OK as the program environment in which his message runs."

What Hoffner, and his colleagues among the sellers cannot predict is actual advertiser reaction to the "age-plus-content" labelling coming out of Washington. The view seems to be that advertisers want to "be clean," but that if a list were to be published of commercials that ran in a questionably-labelled show, and/or if "tons of postcards were delivered to the company chairman," that could be unpleasant.

About Agencies and Advertisers

Increasingly, according to the views of the Big Four networks, marketers and their buying reps are looking for what is possibly "false economy," while overlooking creative opportunities that may be found in and with broadcast TV networks.

There is general agreement the business has changed, and not for the better. It's much more dog-eat-dog. It's the big advertisers having more power to squeeze the networks. Part of this is because, in the recent past of the three-network era, 20 or so advertising agencies with perhaps a couple of hundred clients were "the market."

Today, through agency consolidation, the top 10 agencies account for 65%-plus of the network business. Compounding this are large, multi-agency advertisers who have a constant stream of facts, figures and "scoop" information fed them by their several shops.

In the high stakes game of agencies and clients, more and more account poaching is the practice. "Loyalty" is merely another word in the dictionary.

And, while networks used to make friendly, gentleman's deals with certain agencies, quietly, that is not now possible—everyone knows everything that goes on.

About the Future:

Gil Schwartz points out that "no new medium ever killed off another, only influenced changes in it. Newspapers survived radio. Radio and motion pictures survived television. Cable was supposed to kill broadcasting, yet, today, TV stations are selling at sky-high multiples."

Change is seen by the sellers are a sure constant for the future. The WB's Kellner strongly believes in the survivability of network TV generally, and his own fledgling web, specifically.

"TV is heading in the same direction as radio did," he reminds. Through scheduling to targeted demos, and format-specific programming, he's confident of a sound, viable and (in time) profitable future for even the "new kids on the dial."

Similarly, at UPN, Len Grossi, finds the advertising community very supportive of his new network. "It is to their advantage [the buyers] for there to be choice and multiple media opportunities," he maintains.

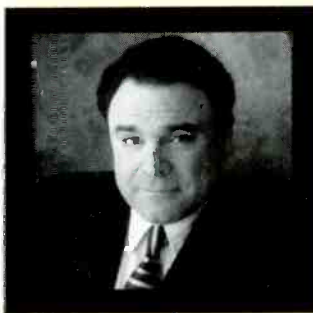
At the Big Four networks there is also nothing but optimism about "tomorrow." The sole ability networks possess to deliver to advertisers relatively large audiences, nationally, at a single stroke, is the essence of this optimism.

Add to this, emphasize the sellers, the networks' multiple dayparts, packaged efficiently and flexibly. These total components, they argue, combine to insure the marketing viability of networks.

"We are like department stores, in effect," comments NBC's Hoffner. "we don't have to profit on every sale in every department, on every item, but by being creative, and being responsive to marketers' needs, we can make and keep clients happy, while turning an honest dollar for ourselves." **TV98**



Jon Nesvig



Gil Schwartz

Television '98 produced by:

Broadcasting
& Cable

MEDIAWEEK

Editorial execution: Morrie Gelman
Ventures In Media, Westlake Village, CA 91361

Contributors: Gene Jankowski, Mel Harris
Reporters: Gene Accas, Tom Bierbaum, Susan Karlin

Graphic design: Arthur Rumaya, Tony de Moraes
Graphically Speaking, Tarzana, CA 91356

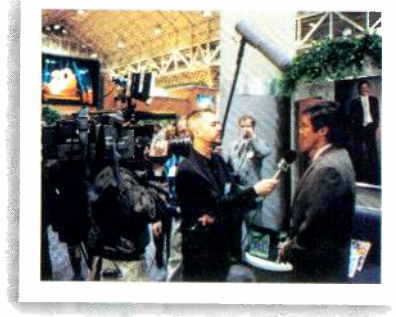


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Magazines

By Jeff Gremillion

Having rebounded from a lackluster 1996, 'Sunset' plans to light up more of the West next year

Shining a Little Brighter

Time Inc.'s *Sunset* is gearing up for its centennial year in 1998, when the monthly will celebrate its role as an icon of California. A more immediate cause for celebration is that the book, under a new editor, this year has reversed a slide in advertising pages and circulation that it incurred in 1996. "*Sunset* had gotten a little sleepy," says Rosalie Muller Wright, who took over a little more than a year ago as editor of the 1.4 million-circ regional title. "It needed some zipping up for the '90s. ♦ Wright, a former features editor for the *San Francisco Chronicle*, inherited a new

logo and in short order overhauled the rest of *Sunset* as well. She changed the format from a gazette-style four columns to a more open three columns, to accommodate larger photos; she also settled on a consistent scheme for headlines throughout the book. Wright has maintained the title's focus on home, garden, food and travel, and she has boosted service elements,

adding features such as "The 25 Best Bread-makers" and "The Best Hotels in San Francisco for under \$100."

There has also been a concerted effort to break out of California, where half of *Sunset's* readers live, and do stories relevant to the other 12 western states in the title's circ region. The Menlo Park, Calif.-based book publishes five zoned editions with customized editorial content, particularly service pieces on gardening and local travel.

Wright boosted the title's photography budget and improved the paper stock, two factors in a 26 percent jump in newsstand sales through June this year, *Sunset* executives say. (Audit Bureau of Circulations figures show the book's single-copy sales were up 13.6 percent through June, a figure that *Sunset* officials said will be adjusted.)

Sunset's ad pages were up 4.4 percent through September, to 785, following a 2.8 percent dip for all of '96.

Frequent focus groups have helped the editors hone in on specific reader needs, says Steve Seabolt, president and CEO of Sunset Publishing. "We are friendly, but

authorative," says Seabolt, a career Time Inc.-er who joined *Sunset* two years ago. "We talk about the West as Westerners."

The company is also cashing in on its brand name, with successful extensions into book publishing (mostly how-to garden and home-building titles) and custom publishing. *Sunset* publishes custom titles for major West Coast-based companies including Oracle, Mervyn's and, starting in January, Safeway. *Sunset* currently has some 130 books in print. Its top tome, *The Western Garden Book*, has sold nearly 800,000 copies since its publication two years ago.

Sunset is the oldest and largest-

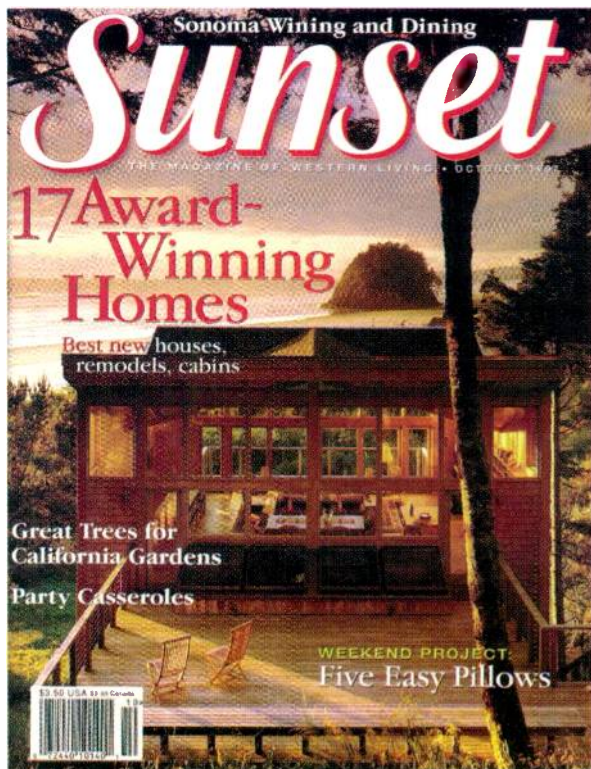
circulation magazine in the western U.S. The title was launched by the Southern Pacific Railroad and was used in the early 1900s as promotional tool to encourage people to move West. The first issue featured on its cover San

Francisco's Golden Gate, before the bridge. In 1990, Time Inc. bought the magazine from the Lane family, who had owned *Sunset* since they acquired it from the railroad in 1928. Contributors to the book have included Mark Twain and Stephen Crane.

Plans for the book's 100th birthday observance include a year-long series of travel stories about the most fabled routes to the West, starting with the Coronado Trail and ending with Route 66.



Listen and learn: Editor Wright (left) and Seabolt have responded to focus groups.



Living well: The title celebrates Left Coast shelters.

Hearst Survey Results What Matters Most To Homeowners

Hearst Magazines has released the results of an extensive homeowners survey it hired a research firm to conduct over the summer. The warm-and-fuzzy report would seem to—surprise—bolster Hearst's self-

Magazines

Writers' Block

A sample of great writing from a recent issue:

"I am Christy Turlington. When people say that I won't be able to write out of beauty, I tell them that you can write out of anything so long as it's singular, and beauty is the most singular thing of all. I tell them I am as much of a freak as the bearded lady. Except there are no bearded ladies anymore. They have drugs for that. They have no drugs for beauty."

—Tom Junod, in "I Am Christy Turlington I Am the World," a work of fiction in the November *Esquire*

appointed status as No. 1 with homeowners. The company says that its books—including *House Beautiful*, *Country Living* and four other shelter-related titles—reach 38 percent of all Americans who own homes, more than any other publisher of monthly magazines.

Among the results of the survey of interest to advertisers, 71 percent of the 2,500 people polled said they usually eat dinner together as a family. The average homeowner entertains at home at least 11 times per year; three-fourths prefer entertaining at home to going to restaurant. A full 78 percent of those polled who still have adult children under their roofs said they don't mind the arrangement, although only 68 percent said they like it. And 95 percent said their homes are their most important possessions, and that home ownership is as central to the American Dream as ever.

Said Hearst president Cathie Black: "It is encouraging to know that family values are just as strong, if not stronger, than they were for earlier generations of Americans." The survey was co-sponsored by home furnishings retailer Pier 1 Imports.

'SI' Exports a Franchise Swimsuit, the Global Language

Sports Illustrated's 8-month-old international division is shifting into high gear as plans for the 1998 swimsuit issue (the international unit's most translatable, and therefore most profitable, property) are finalized. *SI*, which published international editions of the swimsuit issue for the first time this year, in 1998 will nearly double the number

of international versions, says Merrill Squires, the title's international publishing director.

"We're expecting to have about 30 [licensees] this year," says Squires, reached by phone last week in Ecuador. "I've been in four continents already this month, and I keep getting great feedback. We are trying to build the franchise beyond the book, to do calendars and television."

New partners for Swimsuit '98 will include publishers in the U.K., Russia, Germany and Lebanon. *SI* for the first time is exploring "pan-European or worldwide ad buys" for the issue. For the 1997 edition—the first swimsuit issue published as a stand-alone special—18 foreign publishers had licenses, including companies in Argentina, Fiji, Greece and Korea.

The U.S. version of the swimsuit issue will hit newsstands Feb. 18. It will be perfect bound for the first time and will be printed on heavier stock than regular issues of *SI*.

As part of the title's international push, Squires is marketing *SI* coverage of U.S. sports to foreign newspapers. Last month, four-page Spanish-language inserts from *SI* began appearing in Grupa Prisa's *Mas*, a newspaper in Spain. Squires has discussed similar arrangements with major dailies in Latin America. "The newspaper presence helps establish the *SI* brand," he says.

SI is also beginning to make plans for the 2000 Olympics in Sydney, Australia, working closely with Time Inc.'s corporate international division and *Who*, the company's *People* spin-off in Australia. "We will rely heavily on [the *Who* staff] for their understanding of the local market," says Squires. *SI* will begin testing special Australian issues next year.

The magazine is maintaining a fairly low profile for the 1998 Winter Games in Japan, with no major plans for branded spin-offs. Time Inc. currently has no viable publishing relationships in Japan, although Squires says he isn't giving up. The Games will take place in February. ■

60 SECONDS WITH...



DWIGHT CARTER

Edward Lewis

CEO, Essence Communications, and new chairman, Magazine Publishers of America

Q. Congratulations on being named chairman of the MPA. What is your agenda? **A.** We will undertake a strategic review of the association.

We're going to engage an outside firm to assist us. It will be a sincere effort to set up a dialogue, to make sure all our members get a chance to comment on what they like about [the MPA] and about what can we do better. I want the people who make their contributions to the MPA to really feel a part of it. **Q.** A lot has been made about your being the first black chairman. What's the significance of that to you? **A.** Essence has been an MPA member since 1974. I was elected to the board in 1989, and I've been an officer for the last three years. The time simply has come with regard to my becoming chairman. But we can't escape the fact I am an African American male. [My being named chairman] is recognition that the segment I represent is making a contribution to the prosperity and growth of the industry. **Q.** Why are there so few people of color in this industry? **A.** There needs to be a desire on the part of the industry to...open up some opportunities, and I really feel that there is. Obviously we are not doing enough. I asked my colleagues to just open the door—that's my definition of affirmative action. According to some estimates, blacks, Hispanics and Asians may soon represent half the population. [Increasing diversity] is in everyone's enlightened self-interest. It makes good business sense. Blacks are not going back to Africa; Hispanics are not going back to Central America, and Asians aren't going back to Japan.

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*Source: 1996 Media Effectiveness Survey, Gannett Co., Inc.

**Source: ASNE/NAA 1997 Media Usage Study



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PC World PC-Proficient Managers:

Average Age: 46

Average Household Income: \$88,698

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Source: 1997 PC World Plan To Buy Study

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When all the recommendations and specifications have been made, the meetings held, and the sales materials reviewed, the ultimate information technology buying decision rests firmly in the hands of one key player: the PC-Proficient Manager. As the single most important influence on business computer purchases today, PC-Proficient Managers literally control the PC buying process. Where do they turn for advice? More than 1.25 million of them (MRI Spring '97) turn to PC World, the only computer or business publication specifically written with their needs in mind.

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MOVERS

TV STATIONS

Fred Barber has been named senior vp of broadcasting for Capitol Broadcasting, which owns and operates WRAL-TV in Raleigh, N.C., and WJZY-TV in Charlotte. Barber was the company's vp of television since 1995.

AGENCIES

DMB&B St. Louis has upped **Greg Sullenstrup** from vp/creative director to senior vp/group creative director. Sullenstrup will handle the agency's SBC Communications, Southwestern Bell Telephone and Pacific Bell Telephone accounts...**BBDO** Chicago has announced several new hires: **Marcia Chudzick**, previously a media buyer for Western International, Chicago, joins as broadcast negotiator; **Shannin Cartwright**, formerly a media planner with Creswell, Munsell, Fultz and Zirbel in Des Moines, joins as media planner; and **Brandi Ferguson**, an assistant account executive at Bain & Co., Chicago, joins as assistant account exec.

PRINT

The Rockland Journal-News (N.Y.) has appointed **Cyn-Dee Royle** as managing editor. Royle, a 20-year veteran of newspaper editing, joined Gannett Suburban Newspapers in June 1995 as enterprise editor...**Carol Campbell** has been named advertising director at *Bon Appétit*. She has been advertising manager for the Condé Nast title since 1996. Also at *Bon Appétit*, **Sandra Slokenbergs** has joined as account manager responsible for mass beauty, pharmaceutical and home fur-
(continued on page 40)

The Media Elite

Edited by Anne Torpey-Kemph

ADL-ibbers Plug Diller

The focus of the Anti-Defamation League's 1997 Distinguished Entertainment Industry Award event in Century City, Calif., recently was supposed to be Dick Wolf, creator of such issue-

driven and diversity-sensitive TV dramas as NBC's *Law & Order* and Fox's *New York Undercover* and a very vocal opponent of broadcast censorship.

And while Wolf did occupy the spotlight for most of the

evening, another key TV personality managed to cast a long shadow for a good while.

Greg Meidel, who chaired the ADL event, quickly tapped into the mood and the main topic of conversation that night when he opened by introducing himself as "chairman of Universal Television and head of the Cubic Zirconia channel on the Home Shopping Network." Meidel was referring to what had been Barry Diller's core business until his stunning new alliance with Universal, announced the day before the dinner, which will fold the bulk of Universal's television production and cable operations into a new company called USA Networks Inc.

Master of ceremonies Maury Povich got in on the joke with a long and winding tale of how many times his own path has crossed Diller's—first at Paramount, where his national talk-show life really started; then at Fox; and now at Universal, producer/distributor of a Povich talk show scheduled to launch in syndication in fall 1998.

And then the man himself—Wolf, that is—got up to say a few words. He thanked his wife, his family and executives at Fox and NBC. Then he gave a special nod to Don Ohlmeyer, president of NBC West Coast, and Warren Littlefield, president of NBC Entertainment, for their public stand against congressional pressure to conform to the new television ratings system.

Right in step with the rest of the pack, Wolf closed his thank-yous by saying: "Finally, I want to thank someone whose foresight and intelligence I've tried to emulate, though I've only met him once... Barry Diller." —*Betsy Sharkey*



Zirconia zinger: Greg Meidel (left) invoked home-shopping king Diller at an event honoring TV producer Wolf (right).

Mr. Mean Green Swings for Charity



Radio morning man Steven A. Cox (right) overcame his professed hatred of golf long enough to raise money in an 18-hole challenge for the AT&T Charity Classic, held recently at Fiddler's Elbow Country Club in Far Hills, N.J. New York sports station WFAN broadcast the play-by-play.

Jerry Yang

*Yahoo! Inc., Santa Clara, CA.
28. Married.*

Born in Taiwan. Irritatingly precocious child according to mother. Emigrated to San Jose at age 10. Completed BS and MA in engineering in just 4 years.

"I was quasi-retired at 23, banging a lot of golf balls."

Met Web aficionado, David Filo, in PhD program. Hacked list of favorite sites into first on-line guide: *Yahoo!* Caught Internet wave; explosive traffic growth.

"It was exciting. Like driving off a cliff. Like Thelma and Louise."

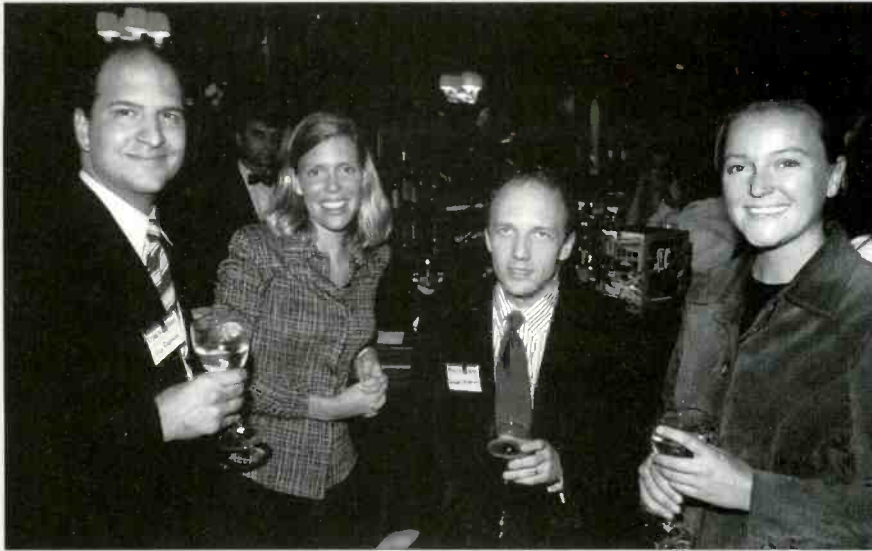
Built site into leading search engine and content provider. Over 38 million page views daily. Aggressive marketer. Developed premier Internet brand: Cool. Irreverent. Fun.

1996 market value: \$457 million.

Started reading Forbes as Stanford University freshman in 1989.



MEDIA DISH



▲ At the launch party for *Working at Home* at New York's Champagne: (l. to r.) Jay Capoccia, associate publisher, *WAH*; Abigail Rock, Grey Advertising; Duncan Anderson, editor, *WAH*; Soche Picard, McCann-Erickson



► In Santa Monica, Calif., for Nickelodeon's Big Help-a-thon kids effort were Whoopi Goldberg, Big Help spokesperson, and Nick's (l. to r.) Herb Scannell, president; Albie Hecht, senior vp worldwide production; Jeff Dunn, COO; and Marva Smalls, senior vp public affairs.

Paper Trail.

1 national newspaper buy =

52 newspapers

30 markets

2 insertions on weekdays, 1 Sunday

156 insertion orders

52 veloxes

151 newspaper invoices

151 tear sheets

68 checks

73 billing discrepancies

4 late nights of staff overtime

1 barrel of antacids

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► Jann Wenner (left) chums with John Lithgow, star of NBC's *3rd Rock From the Sun*, at a recent *Us* celebrity luncheon at Wenner Media's New York office.

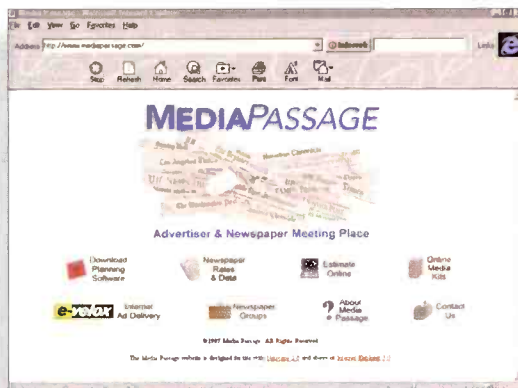


◀ Marking the end of a special week-long broadcast of CNN's *Moneyline With Lou Dobbs* from the floor of the New York Stock Exchange, (l. to r.) Richard Grasso, chairman NYSE; Gerald Levin, chairman/CEO, Time Warner; and Dobbs.

▲ Norma Rattray, owner of the MalaMala Game Reserve in South Africa (left), honored her country's president, Nelson Mandela, by giving him her *Travel & Leisure* "World's Best Hotel" award, on South Africa's Blue Train. On hand for the presentation was Barbara Peck, executive editor, *T&L*.



Paperless Trail!



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MOVERS



Freed upped at L.A. Times



PC World taps Carrigan



VF promotes Karlson

(continued from page 36)
 nishings accounts. **Bob Carrigan** has been named vp/associate publisher of *PC World*. Carrigan has been the IDG title's director of advertising since 1995. *Vanity Fair* has tapped **Jean Karlson** as executive director of creative services. She was creative services director at the Condé Nast title. At *The Los Angeles Times*, **Donna Freed**, pre-

viously a director of advertising, has been upped to vp of advertising, responsible for national and entertaining business; **Lisa Morita**, previously director of advertising marketing and planning, moves up to vp of advertising marketing; and **Neil Kaplan**, who was group marketing and planning manager, becomes director of advertising marketing and strategic planning.

TCI, Cox Execs Feed Lawyer's Curiosity

Soup and salad and sparkling conversation with TCI president Leo Hindery—quite a lunch value for \$2,000, eh?

That's what Walter Hansell, a partner with the San Francisco law firm of Cooper, White & Cooper, will be getting for being a high bidder in a just-wrapped silent auction presented by Women in Cable & Telecommunications. Hansell, a longtime WICT supporter, dug equally deep to win yet another auctioned lunch, with Cox Communications CEO Jim Robbins.

Of some 25 items on the WICT block, the Hindery and Robbins lunches prompted the most feverish bidding, according to a WICT representative. Opening bid for each was \$50, with bid increments of \$50. Estimated value: "invaluable," the auction's booklet read.

Hansell, who specializes in telecom law, says he will "try to overcome my awe at being in the same room with" the two titans of the industries he deals with. "I also wanted to give them a chance to go to lunch with a lawyer and have the lawyer pick up the tab."

The lunch dates have not been scheduled yet. We just wonder if Hindery and Robbins will cover the tip. —ATK



Hindery: Booked for lunch



Wolf: The Columnist of *George's* 'Dreams'

The reason George Bush lost in 1992 is that he wasn't watching *Oprah*," says best-selling feminist author Naomi Wolf, who has just signed on as a columnist for *George*. Wolf's "American Dreams" column, which launched in the Hachette title's November issue, will comment on the intersection of pop culture and the national political mood.

The pen behind *The Beauty Myth* and *Promiscuities*, Wolf firmly believes that pop culture and mass imagery provide solid indicators of the political climate—data some pols have overlooked. Daytime TV targeted to women, particularly, reflects "exactly the center" of the American political spectrum, she contends. As for programming that targets younger females, Wolf is unimpressed;



DARRYL ESTRINE

Wolf's first column looks at boomers' shelter fixation.

she believes most of it offers poor role models for girls. The bright spot: the increasing number of shows for African Americans. "[Black producers] are way ahead of white Hollywood in terms of knowing how important it is for young girls to have self-esteem and goals." —Jeff Gremillion

Emmis Exec Sticks With Nickname

It's not the latest sports craze, nor something you'd find in a mime's kit bag. "Mumball" is the nickname of the director of event marketing at Emmis Broadcasting's New York group, which includes FM stations WQHT, WKRS and WQCD. The distinctive moniker is the only name by which many business colleagues know her. It's

how she answers the phone and signs letters, and it tops her real name (Maura Lane) on her business card. "It started, for no real reason, in high school and just stuck," she says. "I have fun with it because it presents an ethnic mystery—people don't know what they're getting—and it's definitely been an asset."

Mumball's the word. —ATK

'Mediaweek' Makes 'Cigar' Even Fatter

A thousand apologies. An item in the Media Notes section in our Oct. 20 issue credited *Cigar Aficionado's* December issue with 580,000 pages, when the M. Shanken Communications title actually published 580 for its fattest-ever issue. Reader J. Patrick Doherty, of Doherty & Co. publishers' reps, zeroed in on the error and

brought it to our attention in the following letter:

"Ladies and Gentlemen: It is with a sense of awe that I read the Media Notes report that *Cigar Aficionado's* December issue racked up 580,000 pages...Cigars must really be 'in.' Who says the mailman doesn't deserve a raise?"

CA, by the way, did not ask us to run a correction. —ATK

...ing we said?

As early as 1961, Scientific American proposed that information could be transmitted through fiber optics using light. Today, you can hear a pin drop in L.A. clear from New York. Coincidence? Maybe not. Business leaders and technology visionaries use the pages of Scientific American to propose and hunt down new ideas. And recent articles on subjects like teleconomics continue to shed light on unfolding opportunities. No one knows the future of business in the 21st century like someone who already lives there. Scientific American.

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Last week's stock market madness proved that what is bad for financial markets can be good for the Internet. Stocks for many Internet companies showed gains, based in large part on the traffic created by anxious throngs trying to keep abreast of financial news. Although traffic surges made online trading slower and jammed servers, this sort of massive, real-time interaction would have been impossible to imagine during the dark days of October 1987. What a difference a decade makes.—Catharine P. Taylor

@deadline

New Mickey Style

Disney Online will relaunch its flagship site, Disney.com, today. The new design features added online shopping opportunities and organizes content into four main channels: Today@Disney, Family, Kids and Shows. Separately, **Scott Schiller**, former vice president of advertising and partnership marketing, at **Sony Online Ventures**, has joined **Disney Online** as vp, advertising and sponsorship sales.

Absolut Narrowing

TBWA Chiat/Day, New York, has narrowed the number of agencies in the review it is conducting on behalf of client **Absolut Vodka**. Still in the running are **Red Sky Interactive**, San Francisco, and **Spray Interactive**, Stockholm, Sweden, sources said. Agencies have been told a decision is expected Nov. 7. Agency officials could not be reached for comment.

Next Step: Levi's Review

Levi Strauss & Co., San Francisco, has finished hearing presentations from the agencies in its interactive agency of record review. The shops are: **Digital Evolution**, Los Angeles, and **CKS Group**, **Ikonic**, and **Organic Online**, all San Francisco. A decision is expected by midmonth.

Game on Music Sites

Sega kicks off a two-month interstitial sponsorship of "Question of the Day" on **SonicNet** next week. The move underscores Sega's desire to move beyond game sites in its online promotion.

Avalanche Altar-Bound? Suitors Pursue Shop

By Anya Sacharow

Following some financial speed bumps, New York-based Avalanche Systems is now being courted by a number of suitors. Sources said that the agency may either allow potential partners to take a majority stake in the company or buy it out altogether.

"We are in negotiations with a number of parties," confirmed Peter Seidler, president and creative director of Avalanche, who said such discussions were in the early stages of a "formulation of a strategic partnership." Though Seidler would not reveal any potential partners, sources said Agency.com and Razorfish, both part of Omnicom Group's Communicade unit, and Interpublic Group are interested suitors. Seidler did say, however, that a deal would be announced soon.

"The exact nature and deal structure is not formulated," Seidler said. Sources speculated that an investor would buy out Avalanche's debt, keep its management in place and allow the shop to build on its reputation for well-designed interactive work. The company, which is privately held, would not release details of its financial situation. Avalanche has created Web sites for Carnegie Hall, Warner Music Group, Sotheby's and Gruner + Jahr.

Chan Suh, chief executive of Agency.com,



Agency.com's Chan Suh would not confirm reports that his shop is an Avalanche suitor.

would not comment on potential negotiations between the two companies. "I think Avalanche does outstanding work," he said. Razorfish and Interpublic Group did not return calls.

"The results of any partnership will be to increase our strength and visibility of the Avalanche brand," Seidler said. "They would all be top strategic partnerships."

It should come as little surprise to industry observers that Avalanche would consider an equity stake from another agency, though Avalanche principals Seidler and chief executive Michael Block have always insisted on remaining independent. Recently, several staff members were laid off, while others resigned in the middle of the company's internal restructuring [*IQ News*, Sept. 29]. Meanwhile, Avalanche has hired a manager of client relations and business development and a director of operations. Though the shop has constantly been recognized for its sophisticated design work, it has not been known for its financial stability.

"We have relationships that are expanding, and what we will be doing is leading with our strengths and building our relationships with existing clients and the kind of clients that we work with," Seidler said.—with Laura Rich

Search News Features Reviews People Events

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[BOSTON.COM FOLLOWS THE NEWS p. 48](#) | [PATHFINDER'S ROAD TO BETTER DAYS p. 50](#) |

bits

▶ **Jupiter Communications** last week received an \$8 million equity investment from **Gartner Group**. A company statement reported that the new funds would go toward expansion of Jupiter, a New York-based interactive research firm. In addition, **Michael Fleisher**, president of emerging businesses and **John Neeson**, senior vice president of worldwide marketing, Gartner Group, have joined Jupiter's board of directors.

▶ **David Carlick**, former president of network services at **PowerAgent**, Menlo Park, Calif., and executive vice president at **Poppe Tyson**, Mountain View, Calif., has joined **VantagePoint Venture Partners**, San Bruno, Calif., as a senior advisor.

▶ **The New Jersey Devils** have licensed APEwires, an online sports news, statistics and scores information provider, to provide content to the team's Web site (www.newjerseydevils.com). APEwires is a joint service between **News Corporation's** News Internet Services and the **Dow Jones-ESPN Sports Ticker**.

▶ **BabyCenter.com**, a Web publication for expecting and new parents, launches this week with more than \$500,000 in ad support. Advertisers include **Procter & Gamble's** Pampers, **SmithKline Beecham's** Tums, **Charles Schwab**, **Johnson & Johnson** and **Clorox**. Sponsorship deals run from \$50,000-\$300,000.

▶ **The AMD Professional Gamers' League** (www.pgl.net), which will allow online gamers to compete in league competition, launches today with some \$2 million in sponsorships. Two Ziff-Davis properties, **Computer Gaming World** magazine and the Web site **GameSpot**, which is majority owned by ZD, have signed on as sponsors, joining companies including **3Com/U.S. Robotics** and **Logitech**. **Dockers** is the official apparel sponsor. In addition, the PGL, which is being hosted by San Francisco-based **Total Entertainment Network**, has named **Atari** founder **Nolan Bushnell** as its commissioner.

▶ As expected, **CBS SportsLine** launched Michael Jordan onto the Web (<http://jordan.sportsline.com>) last week with seven charter sponsors: **Microsoft**, **Oakley**, **Wilson** and Jordan-endorsed brands such as **Gatorade**, **Hanes**, **Ballpark Franks** and **WorldCom**.

▶ Clarification: In the Oct. 20 issue of *IQ News*, a new Petry Interactive, New York, client was misidentified. It is Universal Press Syndicate, which was previously handled by WebRep, San Francisco.

Hearst HomeArts To Launch Shopping Area

BY ANYA SACHAROW—Hearst New Media and Technology's HomeArts Network (www.homearts.com) will rename its marketplace area on the week of Nov. 17. The expanded channel, called "Go Shopping," marks a revamping of commerce efforts on the HomeArts Network.

Go Shopping will be the tenth channel on the site, following such offerings as Eats, KissNet and Money Minded, about food, relationships and finance, respectively. The HomeArts audience is predominantly female, 70 percent married, with a median age of 37 and a median income of \$58,000.

The new shopping channel will integrate commerce into relevant content areas. Crabtree & Evelyn; Good Housekeeping cookbooks; PC Flowers, an online flower sales service; KidTools.com, an educational software company; and Garden Escape, an online gardening supplies store, are among the vendors whose wares will be sold on Go Shopping.

In addition, J. Crew, gardening company Burpee and Colonial Garden Kitchen will offer their catalogs on the channel. Select Source, R.R. Donnelley's electronic commerce technology, is managing the sale of goods from those catalogs. Hearst New Media is also in discussions with online bookseller's Amazon.com, BarnesandNoble.com and Improvenet, an online decorating company, about appearing on the channel. HomeArts decided not to enter the competitive online travel category, according to Marty

Chavkin, director of marketing at the Hearst division.

Chavkin said online commerce is an important revenue stream for Hearst but is still not as important as advertising. "We see it as a secondary revenue source," he said. "Advertising is clearly what we are all about. We'd like to see commerce grow to be 5 to 10 percent of revenue, but I don't see that happening next year." ■



Hearst HomeArts is revamping its electronic commerce area.

7 Up Rings in Its First Online Holiday Promotion

BY BERNHARD WARNER—7 Up this month will pull the plug on its college-skewing, "sonified" Web site to replace it with a holiday contest, "Naughty or Nice." The sweepstakes, which includes giveaways for a laptop computer, palm-corders and boxer shorts, marks the first time Dallas-based Dr. Pepper/Seven Up has done an

active unit of 7 Up agency Young & Rubicam, New York, the new site and banners each include an animated shell game in which users have to guess which holiday bell is concealing a 7 Up bottle. Winners are then transported to a registration page on 7Up.com for the chance to win a pair of "Naughty or Nice" boxer shorts and other prizes.

"This is the first time we've been so literal in the holiday spirit" with the 7 Up brand online, said Jeff Ratner, Brand Dialogue

vice president, associate director.

The holiday site will remain on the Web through New Year's Day. It will be replaced with a temporary gateway until February, when the brand launches a site to coincide with the soft drink's reformulation.

While its competitors are spending heavily on site maintenance, 7 Up has been diverting money to online media buys. ■



Sweepstakes participants could click and win a prize.

online holiday promotion.

7 Up will promote the effort online with banner ads beginning today on SonicNet, the PointCast College Network and sixdegrees.com. In December, ComedyCentral.com will carry the banners. The game and Web site will also be promoted offline.

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Interactive Shop Box Top Snacks on Doritos Business

BY LAURA RICH—Frito-Lay is going Hollywood in its online efforts by assigning a major piece of business to a Los Angeles-based interactive shop.

The Plano, Texas-based snack food marketer last week awarded interactive agency of record status for the Doritos brand to Box Top/iXL, Los Angeles.

The shop beat out incumbent DDB Interactive, Chicago; Razorfish, New York; and a joint pitch by Red Sky Interactive, San Francisco, and Agency.com, New York.

All of the participating agencies, except Box Top, are affiliated with the Omnicom Group. Frito-Lay's traditional advertising for major brands is handled by shops within the Omnicom agency roster.

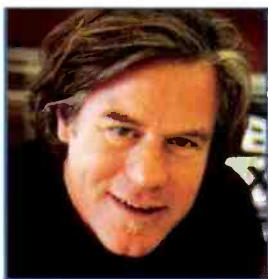
Box Top president Kevin Wall said the relationship with Frito-Lay will include additional sites for more of the company's brands in sites to roll out over 1998.

A Frito-Lay representative, however, would not confirm that the assignment extended beyond Doritos but said, "Considering the presentation Box Top gave was very dynamic, we'll see what they bring to bear [on other Frito-Lay business]." She also hinted the snack food maker may consider tapping other shops in the review for smaller assignments.

The Frito-Lay representative said Box Top was chosen over the others because of its "full-service capabilities and strong links to the entertainment and music industries specifically." Wall has produced

entertainment events such as an AIDS fundraising concert in memory of Queen lead singer Freddy Mercury.

For Doritos, Box Top will create the brand's first-ever site, meant to reflect the hip, MTV style of the most recent campaign from Doritos agency BBDO, New York. The venue is currently under construction at www.doritos.com.



Box Top's Wall is looking to push the envelope.

In addition, Frito-Lay wants the Doritos site to be a destination that offers entertaining content for visitors. The account is said to be worth some \$300,000 in annual revenue for Box Top.

BBDO participated in the review in an "advisory role" to Frito-Lay, according to a BBDO representative. Although the nature of that role is unclear, several sources said BBDO had recommended that Box Top be included in the competition.

Box Top is a 350-person shop with headquarters in Los Angeles and offices in Memphis, Atlanta and Charlotte, N.C. Its clients include Mattel, Guess and SegaSoft. The company also develops software, including a videoconferencing product called iVisit.

To date, Frito-Lay's primary online presence has been an umbrella site featuring basic information on the company's ten snack brands, created by DDB Interactive, Chicago.

"One thing about entertainment is that you can always push the envelope in technology and design," said Wall. "Now we're bringing that to Madison Avenue." ■

Juno Rejiggers Ads To Include the Web

BY CATHARINE P. TAYLOR—Juno Online Services, the leader in free, advertiser-supported email, is readying a plan to give its 3.4 million subscribers free Internet access—as long as the members don't stray from its advertisers' Web sites.

Netizens may turn up their noses at such a service, since the new feature blocks users from roving the Internet outside the borders set by advertisers. However, Juno president Charles Ardai sees the initiative as a way for the company to attract more advertisers. "We want to put as easy a system in place as possible to give advertisers and media buyers comfort," he said. Currently, Juno advertisers, which have included Delta Air Lines and Bausch & Lomb, buy rotating banner ads on the service, which can link to further advertiser content. The content, however, has to be created specifically for Juno.

Ardai denied the restricted format has caused advertisers to shy away, although he admitted Juno has been slow to close ad deals. He would not disclose who had signed up for the new feature. As far as pricing the service, Juno will allow marketers to buy ads on a click-through basis.

The Internet access plan, currently in a beta test, will be the only connection to the Internet for most of Juno's subscribers. According to Ardai, Juno's email users don't seem to mind they will get an advertiser-only peek at the Web. "We have not seen any frustration," he said.

Greg Smith, director of strategic services at Darwin Digital, said the move will probably help Juno gain formerly reluctant advertisers. Advertisers "are loathe to do a special [ad] size for anyone," he said.

As to whether Juno could become a fully ad-supported, free Internet service provider, Ardai said the economics aren't "feasible for us, or for anyone else." ■

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TRACY POWELL



INSIDER

THE GLOBE'S WEB-TROTTER

By Sarah Jones

Gina Maniscalco owes a lot to Michael Dukakis. Ten years ago, Maniscalco, now executive director of Boston Globe Electronic Publishing, was hired as a political researcher for *The Boston*

Globe during the 1988 presidential elections. It was supposed to be a temporary position; nobody, least of all Maniscalco, thought Dukakis would last more than a few months.

"But he kept winning!" Maniscalco exclaims, laughing, "So I really owe my job at the *Globe* to Dukakis."

Because she was covering the financial aspects of the campaign, Maniscalco approached an editor about getting a computer.

"She said, 'PC.?' Maniscalco recalls. "Politically correct?"

Maniscalco eventually set up three of them, to the amusement of her co-workers. "It got to be a joke," she says. "Gina building her computer empire."

Today, her empire is Boston.com, the Web site of the *Globe's* electronic division. It celebrated its two-year anniversary last week, with 35 employees, 225 advertisers and 750,000 daily page views. Visitors have increased at an average of 3 percent per month since January. The reason for its success? Quite simply, the news.

"About 70 percent of the people who use the Web go to breaking news," Maniscalco says. "We started with a crown jewel—*The Boston Globe*. They come to us because we're a news site, but they stay because we have 40 other content partners."

The partners include the *Globe's* traditional competitors such as *Boston*

Magazine and local trade books *Banker & Tradesman* and *Mass High Tech*. The site also includes organizations such as the Appalachian Mountain Club and the Museum of Fine Arts.

The scope of the site's offerings leads Maniscalco to believe that Boston.com can hold its own in the face of stiff competition from Microsoft's Sidewalk.com and Digital City Boston, which is produced by America Online.

Still, she's not resting on her laurels. Some of her plans for the company include reaching out to small and medium-sized businesses, that can't afford to advertise in the *Globe*.

"I'd like to give them an opportunity to have a Web presence without breaking their pocketbooks," she says. "Once we've done that, I'll feel more comfortable saying we've fulfilled our original mission as the gateway to New England." ■

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On the Right Path?

Three years after its debut, Pathfinder may be on track. **By Steve Ditlea**

The Pathfinder name said it all when Time Warner launched its consumer Web site in October 1994—to blaze a trail where no general-interest media conglomerate had gone before, discovering novel ways of publishing in the uncharted realms of online interactivity. But in its third business administration in as many years, Pathfinder parent Time Inc. New Media is now starting to embody what others have begun to understand: that tried-and-true brands resonate with consumers online as well as off, and that traditional marketing pedigrees matter.

The change in attitude has to do both with the appointment of

Linda McCutcheon Conneally as president of Time Inc. New Media in April and with the sometimes-difficult lessons company executives have learned managing one of the most prominent sites on the Web. In predictable Time Inc. tradition, McCutcheon Conneally came to the post from within the company, after a two-year stint as director and then vice president of ad sales and marketing in the division. Prior to that, she had spent her career in magazine marketing, having joined Time Inc. magazines in 1989.

Those skills would seem to translate well into new media marketing, but her background is still a rarity in the industry, where top executives tend

to come from technology or content development.

Not surprisingly, she has put her background to use in giving Pathfinder a more marketing-savvy approach. As a result, Time Inc. New Media now appears to be headed in a better direction as compared to what many observers felt had been a chaotic Web effort. McCutcheon Conneally, however, seems unwilling to take the credit.

“Timing is everything,” she insists, in her corner office in New York’s Time & Life Building. “By the time I became president, Pathfinder had moved from a research and development stage to a real business stage.” She has nothing but praise for her predecessors: “Walter Isaacson was and is an editor’s editor. He liked to ask big questions and he was smart enough to have the answers. Paul Sagan had a very illustrious career in TV news, and what he added was that the Web was a visual and auditory medium as much as it’s about reading.”

What neither Isaacson, who is now managing editor of *Time* magazine, nor Sagan, who is now a new media consultant in Switzerland, seemed to have was the wherewithal to make Time Inc.’s new media investment pay off.

“I remember going to Pathfinder’s first anniversary party and being struck by how they were just hemorrhaging money,” says Michelle Madansky, director of strategic planning for interactive ad agency Avalanche Systems. “It looks like Linda is doing a good job in turning that around.”

McCutcheon Conneally, however, prefers to quote statistics often cited by Time Inc. executives about the long road to profitability for startup properties. “On the average, it takes five to seven years for a magazine to see a profit,” she says. “At Time Inc., *People* did it within 18 months, but far more typical was *Sports Illustrated*—it took 11 years to move into the black. I’m determined that we will become profitable sooner than the average



SPENCER LLOYD

Linda McCutcheon Conneally, president of Time Inc. New Media, has given Pathfinder multiple revenue streams akin to those long used by print publications.

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magazine and sooner than our competitors.”

Upon assuming her new role, she instituted a magazine-like business model with multiple revenue streams. “When I became president, we had two revenue lines on our budget: advertising and other,” she explains. “We now have five, and we have revenue against each of them.” Advertising continues to be the most important source of income, although company officials won’t reveal exact figures.

McCutcheon Conneally has added syndication, distributing content to AT&T WorldNet and Microsoft Network, among others; commerce, through partnerships with Barnes and Noble and CD Now, as well as Pathfinder’s online sales of Time Inc. merchandise; niche, high-margin products marketed internationally, such as the \$495 Fortune 1000 database; and title development, such as selling subscription renewals online.

At the heart of this new direction is a return to traditional branding after a few years of flux over which brands should be pre-eminent online. Now, Time Inc. New Media

come through the Pathfinder home page, with most going to the individual titles’ Web addresses. Meanwhile, some of Pathfinder’s lesser known offerings are being eliminated. Okrent wouldn’t state which, since he is still in the process of giving those areas 90 days’ notice.

For many of those who have followed the permutations of Time Inc. New Media, the recent changes are a welcome development. “I wondered from day one why they were trying to create new businesses, when they should have been

deepening their relationship with readers of their existing properties,” says Steve Klein, who leads media and interactive strategy at New York-based Kirschenbaum Bond & Partners.

None of this means that Time Inc. New Media will only be pushing existing magazine titles online. In fact, it has been aggressively pursuing nontraditional brands, such as the successful Ask Dr. Weil alternative medicine site it acquired from

Wired Digital and The Rules, a new site based on the best-selling guide to dating and marriage. In January, the company plans to launch the first simultaneous multimedia debut of a magazine and Web site, *Teen People*.

Still, by relying on more traditional branding, McCutcheon Conneally is bringing stability to a business often in thrall to the latest marketing fad. She observes, “The Internet advertising market is evolving so quickly. If a bad trend is coming down the line, it’s like New England weather. Just wait a few minutes and it will pass. This notion of click-through and the Internet as direct-mail model is beginning to recede because of research reports that have come out pointing up the incredibly positive effect that Internet advertising has on brand building.”

She concludes, “We are a business built on some of the most powerful brands in the world. To the extent that Pathfinder has dominant brands in news, money and business, entertainment, sports, health and family, we are in a unique position for advertisers seeking those audiences.” ■

“We’re definitely leading with our brands rather than Pathfinder,” says Time Inc.’s Dan Okrent.

Despite the emphasis on traditional media brands, the site is also building some online properties such as Ask Dr. Weil, which was acquired earlier this year.

ask  Dr. Weil



Q. What is spice, and what would life be without it? It is often recommended that “spicy” foods be avoided if one has certain conditions. For example, you recently advised those with prostate problems to avoid spicy foods. Certainly the intent is not to ban all seasonings. A list of “good” and “bad” spices would be helpful.

—Mike Bacon

CULTURE TRENDS

MTV's Buzz Clip

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

Week of 10/27/97

Artist/Group: **Radiohead**

Song/Video: **"Karma Police"**

Director: **Jonathan Glazer**

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

Artist/Group: **Busta Rhymes**

Song/Video: **"Put Your Hands Where My Eyes Can See"**

Director: **Hype Williams & Busta Rhymes**

From the man who brought the term "WOO-HAH!" into our lives. As an alumni of the groundbreaking group of Leaders Of the New School (LONS), Busta Rhymes never knew any way to be but straight up - and now he stands ready with *The Coming* as one of the most charismatic fixtures on the entire rap scene.

Artist/Group: **The Verve**

Song/Video: **"Bitter Sweet Symphony"**

Director: **Walter Stern**

After a much-publicized breakup in 1995, the British group The Verve is back with *Urban Hymns*. A fierce affirmation of the power of music, this record recognizes the enormous potential which first became evident over the course of the band's two previous albums and scores of concert dates worldwide. Bitter Sweet Symphony elevates drowsy irony and projects it on a symphoniescope, crystallizing the deeply personal themes which link the album's 13 tracks.

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The Hollywood Reporter's Box Office

For 3-Day Weekend ending October 27, 1997

<i>This Week</i>	<i>Last Week</i>	<i>Days in Rel.</i>	<i>Picture</i>	<i>3-Day Weekend Gross</i>	<i>Total Gross Sale</i>
1	1	11	I Know What You Did Last Summer	12,507,880	32,769,394
2	New	6	The Devil's Advocate	10,218,953	32,769,394
3	2	18	Kiss the Girls	5,136,886	26,636,067
4	4	25	Seven Years in Tibet	4,715,925	26,306,590
5	3	18	Gattaca	4,320,202	4,320,202
6	New	4	Fairytale: A True Story	3,515,323	3,515,323
7	6	25	In & Out	2,834,185	56,903,720
8	5	18	RocketMan	2,074,078	11,225,775
9	New	4	A Life Less Ordinary	2,007,279	2,007,279
10	New	4	L.A. Confidential	2,004,099	29,642,884
11	7	32	Soul Food	2,001,307	37,956,781
12	9	62	Boogie Nights	1,807,702	3,300,228
13	8	11	The Peacemaker	1,765,142	38,279,016
14	11	11	The Full Monty	1,656,761	24,656,106
15	21	121	Bean	1,617,579	4,619,194
16	12	95	The Edge	1,167,018	24,829,038
17	10	25	Playing God	832,298	3,435,188
18	16	104	The Game	662,046	45,904,492
19	19	116	Conspiracy Theory	504,079	75,064,296
20	14	53	Most Wanted	409,625	5,617,630
21	39	74	Gang Related	343,723	5,477,961
22	17	88	Hercules	339,828	97,491,847
23	13	81	The Ice Storm	328,224	1,193,935
24	43	81	My Best Friend's Wedding	292,900	124,603,218
25	20	90	Snowriders 2	251,590	373,455
26	15	25	Shall We Dance?	242,938	8,507,558
27	18	53	Fire Down Below	207,426	16,148,906
28	27	93	Men in Black	200,870	244,337,321
29	22	67	Spawn	191,808	54,532,075
30	26	109	Contact	178,446	100,769,177
31	23	88	Washington Square	173,019	628,451
32	61	9	U-Turn	171,503	6,552,006
33	25	53	Good Burger	163,229	23,279,810
34	31	18	Mrs. Brown	140,102	7,962,490
35	24	53	The House of Yes	122,668	371,925

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Equal Opportunity Employer

CLIENT SERVICE REPRESENTATIVE

Competitive Media Reporting (CMR), a leader in multi-media advertising expenditure information, seeks a Client Service Rep. The selected individual will respond to the needs of the consumer magazine client base via troubleshooting of computer applications, ad-hoc report generation, and software installation and training. Will also provide direction for client requests concerning custom and standardization report formats. A Bachelor's degree or equivalent experience and strong organization, computer, communication and writing skills are essential to the position. A working knowledge of CMR data/products a plus. We offer a competitive salary and benefits.

Please send resume with salary requirements to:

CMR
11 W. 42nd Street, NY, NY 10036, Attn: HR/CSR
EOE

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

VICE PRESIDENT, SALES

Leading Global Film and Photo Library that is a subsidiary of a Fortune 50 company seeks a top level sales leader with 10+ years experience to direct and motivate our sales team. This executive team member must possess a high level of organizational skills and a demonstrated track record of success in implementing innovative and profitable sales strategies.

Responsibilities include developing and managing a coordinated plan and strategy for film, digital and print sales; identifying and penetrating target licensing markets in areas of advertising, television documentaries and broadcasting, book and magazine publishing, on-line and new media. Directly responsible for staffing, training, pricing, policy and customer service. Experience in new account prospecting and developing long term client relationships preferred. Experience in image licensing, digital content or new media a plus.

Salary plus bonus commensurate with experience and responsibility, plus excellent benefits package.

Please contact: Frank Lamana
NCG
212-557-8304
or Fax: 212-557-2101

ACCOUNT MANAGER

Cablevision magazine is looking for a New York based Account Executive to manage a sales territory in addition to prospecting for new advertisers. Regional travel and attendance at industry trade shows and events is required in addition to providing sales call reports and competitive information on assigned accounts. College degree and ad space sales experience is required. Cable sales experience is a plus.

Send resume and salary requirements to: Human Resources Dept., Acct. Mgr. Pos., Cablevision Magazine, 825 7th Avenue, New York, NY 10019. Resumes only, no phone calls please.

Account Executive

Fast-growing metro NY agency needs blue-chip AE to handle our brand-leading client's national tv/radio/print account. Great growth oppty. To qualify you must have:

- 5 years experience, 2 as AE, preferably at NY agency
- Account planning/strategic skills
- Excellent presentation and writing skills
- Ability to take charge with minimal supervision

We're a hot creative shop located 45 minutes from NYC in lower Ffld Cty, right off I-95. Salary open. Fax resume to 203-899-7579. Or e-mail to pjhughes@hughesagency.com

SALES PROMOTION**ACCOUNT DIRECTORS ACCOUNT EXECUTIVES**

The New York office of a leading worldwide network of Sales Promotion agencies is looking for talented people (read: only the best need apply). This rapidly-growing agency is looking for account directors (6-8 years experience) and account managers (3-5 years experience) who have the drive, commitment, sense of humor, ability, and guts to be part of an organization for which second place is unacceptable. If you are an account director, account manager, or brand manager, and you feel you can make an immediate contribution to our company, fax a letter and resume to:

(212) 297-7761
Attention: Dept. 217
EEO M/F/D/V

Promotional Graphics Coordinator

Salary: High \$20's



Leading home sewing fashion company has an opening for a Promotional Graphics Coordinator with experience in either fashion advertising, promotion or graphics production.

The successful candidate will traffic all graphics materials for trade and consumer advertising, POP displays and special projects. Must have effective written and verbal communication skills, be well-organized and able to work under pressure. Macintosh experience preferred.

Please send or fax resume with salary history, in confidence, to: Employee Relations Department-GC/AW, The McCall Pattern Company, 11 Penn Plaza, 19th Floor, New York, NY 10001. Fax: 212-465-6991. (No phone calls, please). Equal opportunity employer m/f/d/v.

The McCall Pattern Company

Do you dream in Spanish?

SEEKING COPYWRITERS,
GRAPHIC DESIGNERS,
MAC PRODUCTION ARTISTS,
ACCOUNT MANAGEMENT,
AND PROMOTIONS TYPES.

A GREAT CREATIVE SHOP THAT DOES GREAT WORK FOR GREAT CLIENTS LIKE MILLER BREWING COMPANY, DISNEYLAND, TOSHIBA AND IHOP IS INTERVIEWING QUALIFIED, BILINGUAL/BICULTURAL PEOPLE WHO WANT TO BE PART OF THE NEW WAVE OF HISPANIC ADVERTISING. FAX RESPONSE WITH RESUME, TO al PUNTO ADVERTISING, SANTA ANA, CA.

(714) 434-9396

al PUNTO

**Catch a Creative Genius
ADWEEK
CLASSIFIED**

ADVERTISING SALES

Time Out New York, the city's most comprehensive weekly entertainment guide, is seeking a highly motivated, and aggressive Advertising Sales Representative to cover local retail sales, restaurants and bars in Manhattan. The successful candidate will have a great deal of energy, excellent presentation and writing skills and some prior experience in magazine or newspaper publishing. Please fax cover letter, resume, salary history and requirements to:

M. Aleman
212-673-8382

Senior Media Planner

Adair-Greene Advertising, the fastest growing agency in the SE needs sharp senior planner ready to move into a supervisory role. At least five years experience needed. Excellent salary, benefits and relocation package. Fax resume to 404-367-4367.

Sr. Broadcast Buyer

Exc. opp. with rapidly growing NE FL ad agency for cand. with strong buying skills in TV, cable and radio. MUST have 5-8 yrs+ agency exp. and MM+. Please mail or fax res. to Celia Weeks, St. John & Partners, 6650 Southpoint Pkwy, Jax, FL 32216, (Fax) 904/281-0030.

**Senior Account Executive**

As a leading worldwide corporate communications company, Carbiner Communications is experiencing unprecedented growth and seeks to fill the position of Senior Account Executive for the Boston Office.

The ideal candidate will have:

- Exceptional organization, presentation, verbal and written skills;
- Strong marketing/strategic skills and a proven track record in generating new communications business;
- Related degree and a minimum of five years account management/new business development experience;
- Experience in/knowledge of all aspects of corporate communication (including event management, video, digital media, print) is a plus;
- Well established client management skills and comfort dealing with Fortune 500 executives;
- High energy/self motivated.

Excellent benefits including generous compensation plan, car allowance. For immediate consideration, fax resume and salary history to Attn: LR-SAE at 617-428-6910 or email to carbiner2@aol.com.

ADVERTISING

Active Media, a fast paced media barter company, has the following opportunities available:

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

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

ACTIVE MEDIA

Attn: Trade Department
One Blue Hill Plaza, 9th Flr.
Pearl River, NY 10965
Fax: (914) 735-0749

HELP WANTED

**REGIONAL
ADVERTISING
SALES MANAGER**

Travel Weekly, the leading travel trade publication, has a position available for advertising space sales. The ideal candidate will enjoy heavy prospecting and new business development. Experience in travel industry and/or space sales is required.

To qualify, you must have a college degree and 3+ years of advertising sales experience. Strong communication, organizational and interpersonal skills are a must. Overnight travel 40-50% of the time.

Travel Weekly is published by Reed Travel Group, the world's premier provider of travel news and information and is located a mere 20 minutes from Manhattan through the Lincoln Tunnel. We offer a competitive salary plus commission plan and an excellent benefits package. SEND/FAX resume with salary history to:

STAFFING MANAGER, TW
500 PLAZA DRIVE
SECAUCUS, NJ 07094
FAX: 201-902-1822

EOE M/F/D/V

Visit our website at:
www.reedtravelgroup.com

**REED
TRAVEL GROUP**
World leader in
travel information services

**DIRECTOR OF
MARKETING OR
AGENCY**

Our client, a progressive, leading N. American manufacturer of office presentation products, seeks the services of a talented, motivated, service driven marketing professional or company to spearhead its product development in N. America and abroad. Successful applicant will be east coast based, creative, excited and have proven ability to develop and launch new products. Excellent compensation and opportunity.

No phone calls. Proposals, resume and other information should be sent in confidence to:



Marketing Professional Search
850 Boylston Street, Suite 112
Chestnut Hill, MA 02167



**Market
the brands
that fill
America's
day.**

From breakfast to lunch right through to dessert, Dunkin' Donuts/Baskin Robbins/Togo's (California's most loved sandwich chain) satisfy America's appetite for great food. It is part of our secret of success and the reason why we are among the fastest growing companies in the food service industry.

And with this success comes unlimited opportunities for people with an entrepreneurial, team-oriented attitude — people who want to work at the cutting edge of marketing in an atmosphere that is enthusiastic and results-oriented.

MASSACHUSETTS BASED OPENINGS:

**Manager of Media Services -
Dunkin' Donuts**

Provide strategic direction for traditional and non-traditional media budget of \$40 million. Manage relationship with Advertising Agencies to maximize brand effectiveness and productivity. Must have media buying and planning experience and demonstrated analytical, presentation and communication skills generally acquired by 5+ years' related experience. Dept. Code: AWMMS1103

**Category Management Openings -
Dunkin' Donuts & Togo's**

Develop National Brand strategies and plans to support successful growth of new product categories. Provide strategic planning leadership for all elements of the marketing mix translating concepts into consumer preferred new products. Preserve and enhance brand equity. Must have demonstrated strategy and tactical skills and knowledge of key marketing functions and team and program management skills generally acquired by 2+ years of brand manager or product marketing experience and MBA. Dept. Code: AWCMM1103

**Product Development Manager -
Togo's**

Manage product category development for sandwiches, sides, salads, soups, and breads. Additionally oversee product improvements, signature product development, vendor selection, and external resource management. Successful candidate will possess prior experience leading a matrixed organization efficiently through all of phases of product development. Product development experience for a "meal brand" also essential to this position. Dept. Code: AWPDM1103

Please fax your resume and salary history indicating Dept. Code to: **Employment Services, Allied Domecq, (781) 963-2268 or (781) 961-7738.** An Equal Opportunity Employer.



Wholly owned subsidiaries of Allied Domecq, PLC.

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

★ ★ ★ Classified Advertising M. Morris at 1-800-7-ADWEEK ★ ★ ★

HELP WANTED

SR. ACCOUNTANT

National media buying service seeks Sr. Accountant for its national headquarters. Responsibilities include timely preparation of multi-corp. financial statements and workpapers, monthly reports, reconciliations and working with external auditors. MUST have knowledge of computerized accounting systems, MS Office. Prior media experience is a plus. Candidate will be self motivated, with attention to detail, who can work independently in a multi-corp. environment.

Fax resume with salary history to:
(212) 644-0407, Attn: Emily

SPOT TELEVISION BUYER

We are a fast growing international media trading company located in Rockland County. Seeking individuals with strong TV negotiating skills, detail oriented, aggressive and highly motivated. Enormous growth potential in a fast paced environment. Trade experience preferred but not necessary. Salary commensurate with experience. Please fax resume to:

Dana Kovacic
(914) 735-0505

ACCOUNT PLANNERS WANTED

Strategically driven, creative-award-winning ad agencies seek experienced account planners to provide consumer and brand inspiration throughout advertising development. Categories include beer, hi-tech, telecom, financial, interactive, cars. Oppts in NY, SF, LA & other locations across US; 3-10 yrs. exp; \$50-160K.

ADA ALPERT
ALPERT EXECUTIVE SEARCH, INC.
212-297-9009 FAX 212-297-0818
E-mail: alpertsearch@worldnet.att.net

CAN YOU MEET THE DBI MEDIA CHALLENGE?

Our clients are 'who's who' in Advertising, Television Sales & Broadcasting.
They want only the best!

Media Buyer / to \$50K
Rapidly expanding media buying service needs indiv exp'd w/local spot TV. Donovan, Excel req'd.

Research Mgr / \$35K+
TV rep firm seeks min 2 yrs exp to interact w/TV stations & rep mg nt. Must know local NSI books.

Asst Planner
Ad Agency / to \$24K
Growing firm. 1+ yr exp req'd
Excel nec. Donovan a plus.

Research Analyst
TV Rep Firm / to \$20K
Great career entry position. Some media exp. Powerpoint & Excel. Local market NSI a plus.

Contact: Lee Rudnick:
DBI MEDIA
Tel: 212-338-0808 Ext 1
Fax: 212 338-0632

THE CITADEL

The Military College of South Carolina
Vice President for Media Affairs
Office of Public Affairs

This newly created position offers a unique opportunity to supervise an expanding and invigorated public affairs function under a new president at The Citadel. The successful candidate must have a Master's Degree and 10 years of experience in the administration of public affairs, public information or media. Military experience or a long history of dealing with the military is crucial. Must be able to demonstrate strategic planning and organizational skills as well as impeccable oral and written communications skills. Must show a demonstrated history of good interpersonal skills in dealing with internal groups, local, regional and national media and other external groups. Active and recent experience as a spokesperson on hard news topics is desired.

Beginning Salary Range: \$62,392-\$75,015
Application Deadline: 26 November 1997

Employment information and applications can be accessed on our website at www.citadel.edu/citadel/otherserv/hres/ and mailed to The Citadel's Office of Human Resources at 171 Moultrie Street, Charleston, SC 29409; or faxed to 803-953-5228 until the posted deadline date. For inquiries, call (803) 953-6922. Refer to Job #97-92.

An Equal Opportunity Employer

MARKETING POSITION

Univision, the #1 ranked Hispanic Television Network, is seeking a highly motivated, analytical person with 3-5 years experience using syndicated marketing research (i.e. Simmons, Polk, Scarborough) in the sales & marketing process. The ideal candidate would also have some media experience and be able to use Univision's unparalleled marketing research resources to design marketing presentations which will motivate national advertisers to advertise on Univision. Excellent communication and presentation skills, as well as knowledge of PowerPoint, a must.

Please fax resume and salary requirements to:
(212) 455-5224

Media Research

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

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

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

**ADVERTISING SALES EXECUTIVE****Attention Media Planners and Assistants:**

Tired of working until 10 pm on a regular basis? Looking to increase your salary? Here's your chance. The fastest growing daily NY Metropolitan Newspaper is looking for a National Account Executive with the intellect, personality and drive to become successful. If this is you, fax your resume to:

212-930-8201
Att: National Advertising Manager
NEWYORKPOST
A News Corporation Company
EQUAL OPPORTUNITY EMPLOYER

ADVERTISING SALES

Account Manager for number one business magazine in its market. Exceptional opportunity to join growth oriented, multi-publication company. Manage important 8 state territory. Flexible regarding your location. Must have 3-5 years print media experience, outstanding track record. Excellent compensation, benefits.

FAX resume and cover letter to:
Human Resources
201-833-1316

INTERACTIVE MEDIA COORDINATOR

Hot NYC agency seeks individual who can do everything a Planner can do, but has a little less experience. Responsibilities include media research, planning, trafficking, reporting/analysis, client services, and learning. Knowledge of Excel, PPT, Word, e-mail and other online utilities a must.

Fax resume and sal reqs to:
Attn: "IMC"
at 212-968-0067
EOE

Advertising Sales

Desktop Publisher's Journal, a Business Media Group publication, is seeking an aggressive, dynamic **Senior Advertising Sales Representative** to manage our New England territory. Media sales experience required. Knowledge of the high-tech, graphic arts, and/or electronic publishing industries a plus.

We offer a competitive salary and comprehensive benefits package including Medical/Dental/Life, 401(k), and health club membership. Please forward resume to: **Business Media Group, Human Resources, 462 Boston Street, Topsfield, MA 01983-1232; Fax: (508) 887-9245.** We are an Equal Opportunity Employer.

Business Media
Group, LLC

Catch a Creative Genius
ADWEEK CLASSIFIED

HELP WANTED



SESAME STREET IS NOW A VIRTUAL WORLD OF ITS OWN.

At Children's Television Workshop, the award winning innovators in children's education and entertainment, we're expanding our Online Group and creating exciting new content, including state-of-the-art educational tools, cool games, the latest interactive technology, and lots of stuff that's still on the drawing board. As our site develops into a powerful distribution channel, we're looking for talented professionals to create advertising and sell media.

DIRECTOR OF ADVERTISING SALES

As you develop advertising sales strategies, you will identify key markets, visit prospective clients to sell media, and work with clients to develop on-line campaigns. To qualify, you must be a seasoned professional with 7-10 years' media sales experience, including a background in on-line advertising. A children's' market background would be an asset.

ADVERTISING SALES MANAGER

Taking the creative strategies developed by the Director and clients, you will work with producers, writers, artists, and technical staff to create the actual on-line ads. You will interact with clients to obtain approvals, collect and analyze media numbers (hits, etc.), and participate in new business prospecting. To qualify, you must have 3-5 years' media sales experience, including a background in producing and placing multimedia ads. Experience working with producers, designers, and creatives is essential.

If you're ready to enhance your career in the new media, send your resume to: **Children's Television Workshop, One Lincoln Plaza, New York, NY 10023. FAX: (212) 875-6088.** No agencies or recruiters, please. www.ctw.org. We are an equal opportunity employer.



Media Opportunities

Temerlin McClain, a half-billion dollar agency located in Dallas, Texas, is looking for qualified marketing professionals who happen to specialize in media to fill a **Media Supervisor** and **Media Planner** positions.

We are seeking talented, passionate media pros who are hungry to be part of a forward-thinking shop where you can break new ground and grow with us. Candidates should be dynamic self-starters and capable of handling a variety of tasks at once. Additionally, these people should be innovative, savvy presenters with background in all media and a desire to be an integral part of our clients' business. The ideal candidate for the **Media Supervisor** position should have 4-7 years experience in all media, both national and local. The **Media Planner** position requires 2-4 years agency or related experience.

We offer an excellent compensation and benefits package. For immediate consideration, please forward your resume to: **Temerlin McClain, ATTN: Denise Ince, 201 E. Carpenter Freeway, Irving, TX 75062, fax (972) 830-1582.**

TEMERLIN McCLAIN

AAEOE M/F/H/V

BRIGHAM YOUNG UNIVERSITY DEPARTMENT OF COMMUNICATIONS

ASSISTANT/ASSOCIATE PROFESSOR OF COMMUNICATIONS (Marketing Communications/Advertising)

Tenure-track position (assistant or associate professor, depending on qualifications), to teach introductory and advanced marketing communications/advertising courses and communications core curriculum. Emphasis on marketing communications strategy and planning, with specific focus on print/electronic advertising design and copy writing. Candidate must be research-oriented, with record of scholarly papers and publications. Professional creative experience is also requisite. Ph.D. is preferred. Adherence to high standards of ethical conduct, and to rules of behavior of sponsoring institution, the Church of Jesus Christ of Latter-day Saints, is required. Preference is given to members in good standing of the sponsoring church. Women and minorities are encouraged to apply. *Applications must be received no later than January 10, 1998.*

Send resume and/or curriculum vita and statement of research interest to:

Dr. Richard Kagel, Chair
Marketing Communications Search Committee
Department of Communications
E-509 HFAC
Brigham Young University, Provo, UT 84602

Promotional Professionals Wanted

COME GROW WITH US

Our rapid growth has created a need for an Account Executive. We are SAI Marketing, a rapidly growing 30 year old strategic promotional marketing services company specializing in strategic alliances, account specific marketing, co-operative marketing and promotional consulting. We are seeking the best promotional professionals to join our growing company who have the desire to win and motivate national clients.

The successful candidates must have a minimum of two years promotion agency experience, be highly organized, strategically focused, tactically knowledgeable with excellent written and verbal skills and knowledge of MS Word, Powerpoint and Excel. Ability to brain storm and lead clients is critical. Experience in beverage or packaged goods helpful.



Send or fax resume with salary requirements to:

SAI Marketing, Inc.
Attn: Alan Davis
The Pavilion, Suite 920
Jenkintown, PA 19046
FAX: (215) 884-7222

The Resource for Freelance DIRECT Marketing

DMOC
DIRECT MARKETERS ON CALL, INC.

Heather Frayne
Tel: 212-691-1942 / Fax: 212-694-1331
45 Christopher St., New York, NY 10014
visit our website at www.dmoc-inc.com

THE RIGHT WRITER

The Lunar Group, a full-service, sky-rocketing, NJ-based advertising agency, seeks **Senior Copywriter** with ability in all media. Experienced. Fast. With big ideas and well-chosen words. Work as part of a strong creative team.

Is this you? Tell us about it -- briefly -- with the right letter (and samples) to:

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

HELP WANTED

RESEARCH ANALYST

Publisher of Rolling Stone Magazine seeks individual to compile & utilize research for ad sales applications. Ad agency or magazine publishing background. MS Word and Lotus/Excel req'd. Exp w/media research using syndicated sources (SMRB & MRI) and knowledge of MAC a plus. Salary to \$30K.

Send resume to: Box BF

WENNER MEDIA
incorporated

1290 Avenue of the Americas
NY, NY 10104

No calls. Response not guaranteed
Equal Opportunity Employer M/F

NATIONAL PUBLIC RELATIONS MANAGER

Are you ready to take your career to a brighter future?

We are American Suzuki, a dynamic and aggressive company with focus, direction, and innovation. Our market plans call for the creation of an in-house PR function that you'll establish and manage in support of our aggressive future growth plans. Reporting to the VP of sales/marketing and under broad corporate direction, you will be responsible for the entire range of the Automotive Division's PR activities.

You need 7-10 years of hands-on PR experience ideally in the automotive industry, at least 3-5 years of which in a management role. MBA will be a distinctive advantage. You'll also need to objectively quantify your strengths and achievements and effectively demonstrate that you have implemented key PR strategies on a national scale. You also need to convince us that you understand the challenges of a company poised for growth and how you plan to link a newly-created PR function to the Division's business objectives and the bottom line.

In return, we will provide an attractive compensation and benefits package and an environment marked by vigor, intensity, and recognition. For immediate consideration, forward your resume with salary history and requirements to:

American Suzuki Motor Corporation

Human Resources Dept., Code PRM-AW

3251 E. Imperial Hwy.

Brea, CA 92821

Fax (714) 528-7385

E-Mail: dmoulton@suz.com

AD WRITERS & ART DIRECTORS

Put your creative power to work on something important as part of the ADL's Volunteer Communication Group.

You'll be doing a vital service for one of the nation's largest civil rights and human relations organizations, whose mission commits us to secure justice and fair treatment for all citizens alike.

Please write to:
Anti-Defamation League
823 United Nations Plaza
New York, NY 10017
Attn: Box AB

Searching for a SATELLITE

Award-winning West Coast design firm seeks N.Y.-based

Account Manager
with 3-5 years of strong, diverse account services to assist our prestigious East Coast automotive client in the development and production of collateral and promotional materials.

If you are interested in this contract position, fax your qualifications to:
(562) 436-0470 Attn: nyae



dcoelmf

AGENCY POSITIONS

National recruiters with opportunities throughout the country seek qualified candidates. Urgently searching for:

- Acct Mgt: AE thru Mgt Spv.....\$35-175K Package Goods/Retail/Automotive/Aftermarket/QSR
- Media Plnrs/Supervisors.....to\$55K
- Acct Plnrs/Research Mgrs.....to\$75K
- D.R.: AE thru Mgmt Supv...\$35-125K
- Sls Prom:AE thru Acct Sup..\$35-65K

All positions employer-paid, full rel. Resumes to: JH & Associates, 3350 Sweetwater Road, #703, Lawrenceville, GA 30044.

Phone: 770-638-3659

Fax: 770-638-3660

ADVERTISING SPACE SALES

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

Fax resume and salary history to:

212-536-5353

Ad Agency Seeks Experienced Art Director

Mid-sized 25-year old Coral Gables (Miami suburb) ad agency seeks experienced Art Director to work on major real estate, resort and club accounts throughout U.S. and Caribbean. Primarily print and collateral, some broadcast. Excellent salary and benefits. Send resume and a few samples to: McGuire Company, 1450 Madruga Ave., Ste.#405, Coral Gables, Florida 33146.

PUBLIC RELATIONS

PR Agency near Albany, NY area has opening for Senior PR Account Executive. Min. 5 yrs agency or corporate experience on national and international, product-related publicity including planning, writing, media relations. Business-to-business and plastics industry experience a plus.

Write Blass Communications,
Drowne Road, Old Chatham, NY
12136 or fax 518-766-2445.

FloorMedia:

ADVERTISING SALES

A creative, versatile and enthusiastic human soul. Experienced in RE-TAIL, FOOD ADVERTISING or similar required to join our team. Being assertive, punctual, entrepreneurial & results-oriented paramount! Fax resume and intro "WHY?" to:

(212) 965-9742

NEW BUS/ACCT EXECS

for top design firms spec'g in brand ID, pkg, gr dsn & fincl svcs. Positions in Northeast & CA. Must have proven track record wkg with hi-profile clientele/leads. Hi base plus comm. Resumes to:

The Creative Resource
104 West 27th St, Suite 11D
New York, NY 10001
Fax: 212-741-8963
Email: CreativeR@aol.com
No calls, please.

INTERACTIVE MEDIA PLANNER

Hot NYC agency seeks individual who has 1-2 years large agency exp in traditional Media Planning/Buying. Knowledge of online advertising, excellent computer skills, comfortable using third party research, strong organization and communication skills, detail oriented and a deep down yearning to join this crazy industry with a leader.

Fax resume and sal reqs to:

Attn: "IMP"
at 212-968-0067
EOE

COPYWRITER

Hot NJ agency seeks an experienced Copywriter with 3-5 years agency experience. Northwest NJ location. Call Mike Giacalone or Rick Nidenberg (973) 398-0572 or fax to (973) 398-4521.

BROADCAST BUYERS WANTED IN ATLANTA

Fast-Paced, High energy Agency has 2 positions avail: 3+ yrs buying exp needed & 6+ yrs buying radio/TV time for blue chip clients.

Fax resumes: N. Guyther 404-875-2778

Freelancers Wanted

Talented Art Directors and Copywriters (teams and individuals) with strong conceptual skills and experience in print and broadcast. Please send resume and non-returnable samples to: Creative Director/Rawle Murdy Associates/2 Beaufain St./Charleston, SC 29401.

FILM & TV JOBS

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

REGIONAL MANAGER

Seeking East Coast Regional Manager for successful computer trade magazine. 5 yrs. hi tech space sales required. Fax salary requirements & resume to:

V.P. Sales (310) 777-4589

MEDIA BUYER/BROKER

Emerging Growth DR Marketing company (specializing in television :60 spots only) in search of aggressive media person. Must have the ability to purchase truly relevant air time as well as the placing of commercials on a G.P.O. program 1-800-757-9296.

CAREER SURFING?

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

CATCH A CREATIVE GENIUS USING ADWEEK CLASSIFIEDS

HELP WANTED



DISCOVERY COMMUNICATIONS INCORPORATED

AD SALES RESEARCH MANAGER

The Ad Sales Research group at Discovery Networks seeks highly motivated, detail oriented individual to manage staff and support ad sales department via marketplace analysis, creating and presenting effective pitches and other support materials.

Applicant should have 5 or more years of research experience at a cable or broadcast television network with prior managerial responsibilities. Thorough knowledge of national Nielsen databases necessary. Strong presentation and written skills required.

Please send your resume with cover letter and salary history (a must to be considered) to:

Nicholas Tucker
Discovery Communications, Inc.
 641 Lexington Avenue, 8th Floor
 New York, NY 10022

RESEARCH ANALYST



E! Entertainment Television is looking for a Research Analyst to assist research manager and research director in all areas of ad sales and program research. Responsibilities include developing one-sheets for ad sales, preparing regular ratings reports, accessing MRI and Advviews, maintaining Nielsen databases and special projects as assigned. The qualified candidate will have 2 years media experience and familiarity with Nielsen reports and software. Excellent communication and computer skills. Must know Excel, Powerpoint and Word.

Excellent benefits package and 401(k) Savings Plan. Please send resume with salary history to:

E! Entertainment Television
 Attn: Human Resources-RESEARCH ANALYST
 5670 Wilshire Blvd.
 Los Angeles, CA 90036
 E-Mail: hr@eentertainment.com

(please send all documents in MS Word for Mac 5.0).
 NO PHONE CALLS PLEASE.

For other E! Entertainment job opportunities, see the Entertainment Recruiting Network on the Internet at <http://www.showbizjobs.com>
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203-698-0141, attn: **Mary Johns**

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CULTURE TRENDS

MTV Around the World

Week of 10/27/97

MTV Latin America (South Feed)

Artist	Title
1. Rolling Stones	Anybody Seen My Baby
2. Leon Gieco	Ojo Con Los Orozco
3. Juana La Loca	Vida Modelo
4. Fabulosos Cadillacs	El Muerto
5. Jamiroquai	Alright

MTV Latin America (North Feed)

Artist	Title
1. Smash Mouth	Walkin On The sun
2. Rolling Stones	Anybody Seen My Baby
3. Chumbawamba	Tubthumping
4. Hanson	Where's The Love
5. Molotov	Voto Latino

MTV Asia

Artist	Title
1. Backstreet Boys	As Long As You Love Me
2. Vanessa Williams	Happiness
3. Mariah Carey	Honey
4. Aqua	Barbie Girl
5. Oasis	D'You Know What I Mean

MTV Japan

Artist	Title
1. Oasis	D'You Know What I Mean
2. Mariah Carey	Honey
3. Hanson	Where's The Love
4. Coolio	Oh La La
5. Blur	M.O.R.

MTV Europe

Artist	Title
1. Elton John	Candle In The Wind
2. Chumbawamba	Tubthumping
3. Aqua	Barbie Girl
4. Will Smith	Men In Black
5. Mariah Carey	Honey

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending Nov 1, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	1	1	4	Candle In the Wind	Elton John
2	2	2	11	You Make Me Wanna	Usher
3	3	3	20	How Do I Live	Leeann Rimes
4	4	1	6	4 Seasons of Loneliness	Boyz II Men
5	5	5	10	All Cried Out	Allure featuring 112
6	9	6	10	My Love Is the SHHH	Somethin for the People
7	8	2	49	Foolish Games	Jewel
8	7	2	19	Quit Playing Games	Backstreet Boys
9	6	1	8	Honey	Mariah Carey
10	11	10	8	Tubthumping	Chumbawamba
11	10	4	18	Semi - Charmed Life	Third Eye Blind
12	14	12	5	The One I Gave My Heart To	Aaliyah
13	15	13	9	Building A Mystery	Sarah McLachlan
14	12	1	14	Mo Money Mo Problems	Notorious B.I.G.
15	13	4	12	2 Become 1	Spice Girls

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Billboard's Heatseekers Albums

Best selling titles for the week ending Nov 1, 1997 by new artists who have not appeared on the top of Billboard's album charts.

This Week	Last Week	Wks. on Chart	Artist	Title
1	1	17	Robyn	Robyn Is Here
2	4	8	Creed	My Own Prison
3	3	14	Michael Peterson	Michael Peterson
4	6	4	Alejandro Fernandez	Me Estoy Enamorando
5	5	21	Our Lady Peace	Clumsy
6	2	23	Lee Ann Womack	Lee Ann Womack
7	7	4	Something For the People	This Time It's Personal
8	12	18	Blink 182	Dude Ranch
9	9	4	The Kinleys	Just Between You & Me
10	8	3	Next	Rated Next
11	10	6	Chely Wright	Let Me In
12	11	34	Sneaker Pimps	Becoming X
13	15	24	Allure	Allure
14	23	42	Barenaked Ladies	Rock Spectacle
15	16	3	Sam Salter	It's On Tonight

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CULTURE TRENDS

Billboard's Top 10 Video Rentals

For Week ending November 1, 1997

Title	Label
1. Liar Liar	Universal Studios Home Video
2. The English Patient	Miramax Home Video
3. The Saint	Paramount Home Video
4. Volcano	FoxVideo
5. The Devil's Own	Columbia Tri Star
6. Donnie Brasco	Columbia Tri Star
7. Anaconda	Columbia Tri Star
8. Sling Blade	Miramax Home Ent
9. Dant's Peak	Universal Home Video
10. Murder at 1600	Warner Home Video

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Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending November 1, 1997 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	2	1	1	Leann Rimes	You Light Up My Life
2	1	1	3	Janet	The Velvet Rope
3	New	1	2	Soundtrack	Gang Related
4	11	4	2	Fleetwood Mac	The Dance
5	3	1	5	Soundtrack	Soul Food
6	5	1	6	Mariah Carey	Butterfly
7	10	3	2	LL Cool J	Phenomenon
8	6	1	10	Boys II Men	Evolution
9	12	9	1	Aqua	Aquarium
10	New	10	3	Green Day	Nimrod
11	4	11	2	Master P	Ghetto D
12	8	4	5	Puff Daddy & the Family	No Way Out
13	7	4	85	Jewel	Pieces OF You
14	13	5	30	Trisha Yearwood	Songbook
15	14	1	34	The Rolling Stones	Bridges To Babylon
16	15	16	1	Matchbox 20	Yourself Or Someone Like You
17	9	1	13	Spice Girls	Spice
18	17	8	2	Brooks & Dunn	The Greatest Hits
19	21	12	14	Busta Rhymes	When Disaster Strikes
20	16	12	2	Gravediggaz	The Pick, the Sickle & the Shovel

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Nielsen's Top 10 Syndicated TV Programs

These are the top 10 Syndicated programs for the week ending Oct 9, 1997

Program	Rating
1. Wheel of Fortune - SYN	11.1
2. Jeopardy	9.0
3. Home Improvement	7.7
4. Oprah Winfrey Show	7.4
5. NFL ON TNT 97 Reg Season	7.1
6. Seinfeld-SYN	7.1
7. Entertainment Tonight	5.8
8. The Simpsons	5.6
9. Star Trek: Deep Space Nine	5.2
10. Xena, Warrior Princess	4.9

Source: Nielsen Media Research

Amusement Business Top 5 Concert Grosses

Top 10 North American Concert Grosses reported through 10/21/97

1. Garth Brooks	\$1,925,462.	Pittsburgh, Pa	Oct 13-19
2. Fleetwood Mac	\$956,710	Tacoma, Wash.	Oct 11
3. Fleetwood Mac	\$775,565.	Minneapolis, Minn.	Oct 8
4. Elton John	\$632,939.	Louisville, Ky.	Oct 18
5. George Dalarius, Lakis Lazopoulos, Eleftheria Arvanitaki, Alkinoos Ioannides	\$615,965.	New York, N.Y.	Oct 4

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There's a point where science fiction becomes science. When it comes to vaccines against cancer that time may have finally arrived. Evidence now exists that the body's immune system can recognize and destroy cancer cells. The goal of cancer immunology – and the Cancer Research Institute – is to harness this natural capacity for the control of cancer. Vaccines are just one area of research supported by the CRI. Since 1953, the Institute has undertaken a wide range of laboratory science programs and patient-oriented clinical investigation. To offer your support or to find out more about our work, call 1-212-688-7515 or write to the **Cancer Research Institute**, National Headquarters, 681 Fifth Avenue, New York, NY 10022-4209.



EXPLORING THE IMMUNE SYSTEM TO PREVENT, CONTROL, AND CURE CANCER.

CALENDAR

The Museum of Radio & Television's **Third Annual Radio Festival** is going on now through Nov. 7 at the Museum's New York site. Contact: 212-621-6600.

The **New York City chapter of American Women in Radio & Television** will host a luncheon entitled "**The Business of Advertising**" Nov. 5 at the Yale Club in New York. Featured speakers will be Ave Butensky, president, Television Advertising Bureau; and Gary Fries, president/CEO, Radio Advertising Bureau. Contact: 212-481-3038.

The **IRTS Foundation Newsmaker Luncheon** on Nov. 12 at the Waldorf-Astoria Hotel in New York will present Michael Bloomberg, president/CEO of Bloomberg L.P., as featured speaker. Contact Marilyn Ellis at 212-867-6650, ext. 306.

The **Addressable Advertising Coalition** will hold a summit Dec. 4 at the New York Palace Hotel. Members of the advertiser and media communities interested in speaking or attending should contact Elizabeth Barlow via fax at 914-255-2231 or e-mail at gdnclm@ix.netcom.com.

The California Cable Television Association presents **The Western Show** Dec. 9-12 at the Anaheim Convention Center, Anaheim, Calif. Contact: 510-428-2225.

The **20th International Sports Summit** will be held Jan. 14-15 at the Marriott Marquis Hotel in New York. Featured speakers will include Mike Levy, CEO, CBS Sportsline. Contact Steve Goodman at 301-493-5500.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Rate Bases on the Rise

A few magazines have announced moderate rate-base increases for January. Time Inc.'s *People* will raise its guaranteed circ from 3.15 million to 3.25 million. Hachette Filipacchi's *Car and Driver* will go from 725,000 to 735,000. And Meigher Communications' *Saveur* and *Garden Design* both will increase; *Saveur* will rise from 300,000 to 330,000, and *Garden Design* will go up 25,000, to 350,000.

Cooking Holidays With HGTV

Southern Progress' *Cooking Light* has partnered with Home & Garden Television to produce *Cooking Light for the Holidays*, a one-hour special that will air on the cable channel at least eight times in November and December. The show will feature a time-saving, low-fat holiday foods and gift ideas.

The Source Goes to College

Independently published *The Source*, an urban-music title, will begin a fashion/music tour of college campuses Nov. 10 at Howard University in Washington, D.C. The tour stops, scheduled throughout next spring, will combine fashion shows with live-music and dance parties.

CN Books on Culture Track

Five Condé Nast books—*Vogue*, *Mademoiselle*, *Vanity Fair*, *Allure* and *Condé Nast House & Garden*—will host a week of cultural presentations, cosponsored by Evian, at Saks Fifth Avenue in New York. The events include a classical concert, wine tastings and cosmetic makeovers.

Discovery Tailors Travel

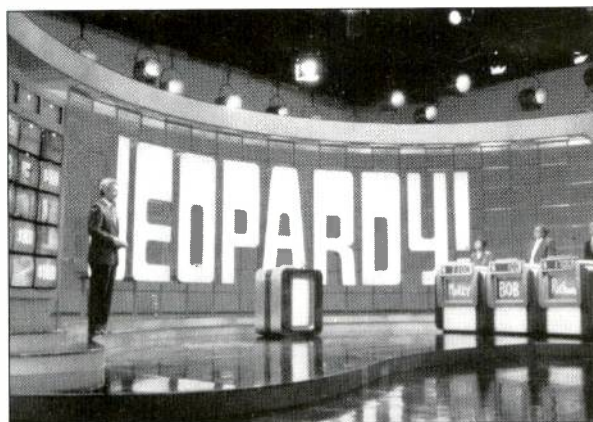
Discovery Networks continues to incorporate the recently acquired Travel Channel into its

fold of cable networks. Last week, the Bethesda, Md.-based company released the new Travel Channel logo, which mirrors the logos of Discovery and The Learning Channels (the spinning globe identifies each as a member of the Discovery family). "The" has been dropped from Travel's name, and the logo began appearing on Travel last week. And interstitial elements and other on-air promos will begin running on Travel

and the other Discovery-owned networks in early November.

Nielsen Names NSS Head

Nielsen Media Research last week named Kevin Svenningsen vp of its Nielsen Syndication Service (NSS) unit. Svenningsen, who joined NSS as East Coast regional manager in 1996, will be responsible for all sales and marketing functions within NSS. His appointment coincides with the introduction of the NSS Persons



What popular game show is headed for D.C.?

Jeopardy! Powers Up

Jeopardy!, Columbia TriStar and King World Productions' syndicated game show, is going on the road for the first time in its 15-year history. *Jeopardy!* will tape episodes at Washington, D.C.'s Constitution Hall for a "power players" tournament, to air the week of Nov. 10. Harry Friedman, producer of the show, says he sent talent bookers searching D.C. for big-name contestants. "There is a unique kind of an energy and buzz permeating the show here," Friedman said from Washington last week. Contestants will include Robert F. Kennedy Jr.; former representative Pat Schroeder (D-Colo.); Oliver North; film director Oliver Stone; novelist Tom Clancy; representative Jesse Jackson Jr. (D-Ill.); Dee Dee Meyers, former press secretary to President Clinton; Tim Russert, host of NBC's *Meet the Press*; Catherine Crier of Fox News; and comedian Al Franken. Friedman also noted that viewers of *Jeopardy!* will have the opportunity to vote on the show's Web site (www.sony.com) for the Washingtonian contestant they think is the smartest.

Media Notes

CONTINUED

Tracking Report, a monthly tally of syndication data featuring a continuous track of key program-performance averages.

Discovery's Wolves Pull Ratings

Discovery Channel's original one-hour special, *Wolves at Our Door*, delivered a 3.5 universe rating for the network in its Oct. 27 premiere. It's the sixth-highest-rated program in Discovery's history. The show also broke first-night home-video sales for any original Discovery special, the network said.

CAB Board Names Picard

The Cabletelevision Advertising Bureau last week named Lynn Picard, senior vp of ad sales for Lifetime Television, the new chair of its national sales advisory board. Picard, who has been a member of the board since 1994, succeeds David Cassaro, senior vp of ad sales for E! Entertainment TV. Cassaro had served as chair for the last two years. Picard said she wants to move cable's pricing up closer to parity with broadcast television.

Fox Synergizes for 'Spotlight'

Fox News has launched a month-long synergy campaign with its cable network, Fox News Channel, Fox News affiliates and its Web site, to cross-promote a special "Spotlight" series presented during the Fox network's *Fox News Sunday*. The series, which began Nov. 2, will take an in-depth look at issues such as racism, the media, crime and religion. The series will be supported by companion programming on FNC leading up to each weekly segment. The FNS "Spotlight" segments will be hosted by Tony Snow. On FNC, programs such as *Fox in Depth*, *Fox on Family* and *The O'Reilly Report* will also

examine these issues. Fox News Internet (foxnews.com) will develop a special page with video commentaries by Snow and Brit Hume, managing editor of Fox News Washington, bulletin boards and sidebar stories on each topic.

ABC Orders More *Soul Man*

ABC has ordered nine additional episodes of the comedy *Soul Man* for the 1997-98 broadcast season. This brings the total order to a full-season 22 episodes. The series stars Dan Aykroyd as Reverend Mike Weber, an unconventional, widowed Episcopalian minister. For the season, *Soul Man* has won its time period all four weeks in the key demographic of adults 18-49, including last week, when the show moved to Tuesday at 8. Season-to-date, the sitcom has averaged a 7.4 rating and 9.1 million viewers among adults 18-49.

New A.M. for United Stations

United Stations Talk Radio Networks has launched a new syndicated morning-drive program, *The Morning Show*, which combines talk-show elements with sketch comedy and sitcom-like stories in a play for 18-to-49-year-old listeners. The project will be helmed by Fox News Channel veteran Alan Colmes.

Paxson Sells to Build Network

Keeping its focus on becoming the U.S.' seventh national broadcast network, Paxson Communications last week sold its outdoor-advertising holdings in Tampa and St. Petersburg, Fla., to Universal Outdoor Inc. for \$4.5 million. Also for sale is Paxson's American Hockey League franchise, tentatively called the West Palm Beach Lions, which is set to begin play in the 1998-99 season.



Kaplan will speak for the Condé Nast stable.

Kaplan to Head CN P.R.

Andrea Kaplan has been named Condé Nast Publications' vp of corporate communications. Kaplan has been with CN since January, overseeing p.r. for several of the company's titles. Previously, Kaplan served as corporate communications vp of G+J USA, and as communications vp of the now defunct New York Times Co. women's magazines group. Kaplan has a master's degree in journalism from American University. She is a member of the MPA p.r. committee.

It is expected to fetch more than \$2 million, according to Jay Hoker, new president of the Paxson station group. Dean Goodman, exiting president of the station group, will become president of the Paxson Television Network. Hoker said that Paxson will soon reveal which syndicators are supporting the new network.

4A's Forms Hispanic Group

The American Association of Advertising Agencies has formed a committee of agency leaders to promote the importance of Hispanic advertising, the group announced last week. Adolfo Aguilar Jr., president and chief creative officer of Bromley Aguilar & Associates in San Antonio, was named chair of the committee, which will examine ways to improve the Hispanic agency business.

Juneau Makes Nielsen Map

Nielsen Media Research has added Juneau, Alaska, to its list of measured markets. Tiny Juneau, DMA rank 208, will receive three annual diary measurements, in February, May and November, starting in 1998.

ET Teams With *TV Guide*

Paramount Domestic Television's *Entertainment Tonight* syndicated magazine is teaming with News Corp.-owned *TV Guide* during November sweeps for a two-day

(Nov. 13-14) series on TV's 20 sexiest stars. The series will coincide with a cover story *TV Guide* will publish in the Nov. 22 issue. The partnership is ironic given that News Corp., also the owner of 20th Century Fox, is partnered with NBC Television Stations on the distribution (under its Twentieth Television division) of the competing entertainment magazine, *Access Hollywood* (see story, page 9).

Simon Retires From CBS

Owen Simon, a 40-year employee of Westinghouse Broadcasting Co. (now CBS Inc.), announced his retirement as senior vp of creative services for CBS' Eye-mark Entertainment syndication unit. Simon, regarded as one of the early pioneers of television promotion in syndication, joined Westinghouse in 1957 as publicity manager of KDKA-AM radio in Pittsburgh. In 1967, Simon was named creative services manager of Group W Productions, working in New York and Philadelphia with such hit talk shows as *The Merv Griffin Show*, *The Mike Douglas Show* and *The David Frost Show*. Ten years later, Simon became vp of creative services at Group W, overseeing creative campaigns for such series as *Hour Magazine*, *PM Magazine*, *Martha Stewart Living* and *Teenage Mutant Ninja Turtles*.

THE ADWEEK FORUM

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The Pressure's On to Come Up With a New Economic Model

Publishers and broadcasters are under pressure like never before. Banks, investors and senior management are screaming for black ink. Advertising has been growing at a fairly brisk pace—but so have costs. The trick may be in coming up with a more realistic business model that properly values the Web's more intimate connection with readers and viewers. But it may also be time for website managers to look at some new revenue models. This conference will focus on many of these issues, and offer real time solutions.

Who Should Come

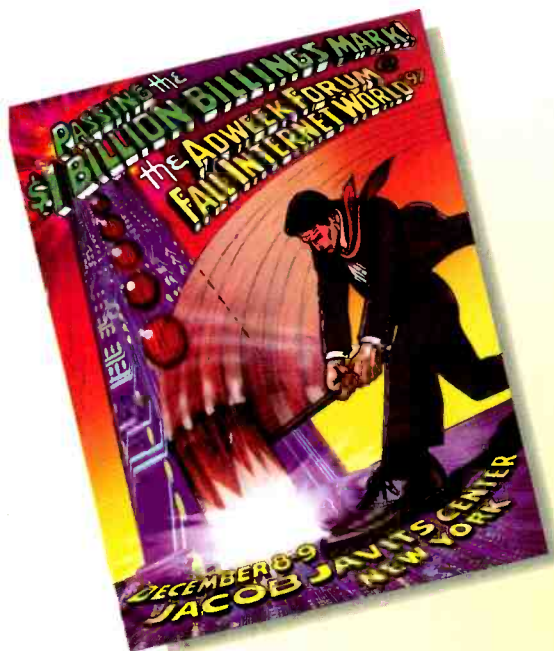
The Adweek Forum is a unique two-day seminar that speaks directly to the concerns of marketers, advertisers, publishers, broadcasters, web developers and media buyers and sellers interested in using the Web to build brand equities.

Free Pass to Fall Internet World Expo

Registration also includes a pass to the Fall Internet World '97 Expo—Dec. 10-12 with over 550 companies across 13 acres of exhibits.

Register Now and Save

Registration is \$695 for the two-day conference. Early birds save \$100 when you register before November 7, 1997. AAAA, ANA and One Club members qualify for an even steeper discount—call (800) 632-5537 for details.

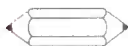


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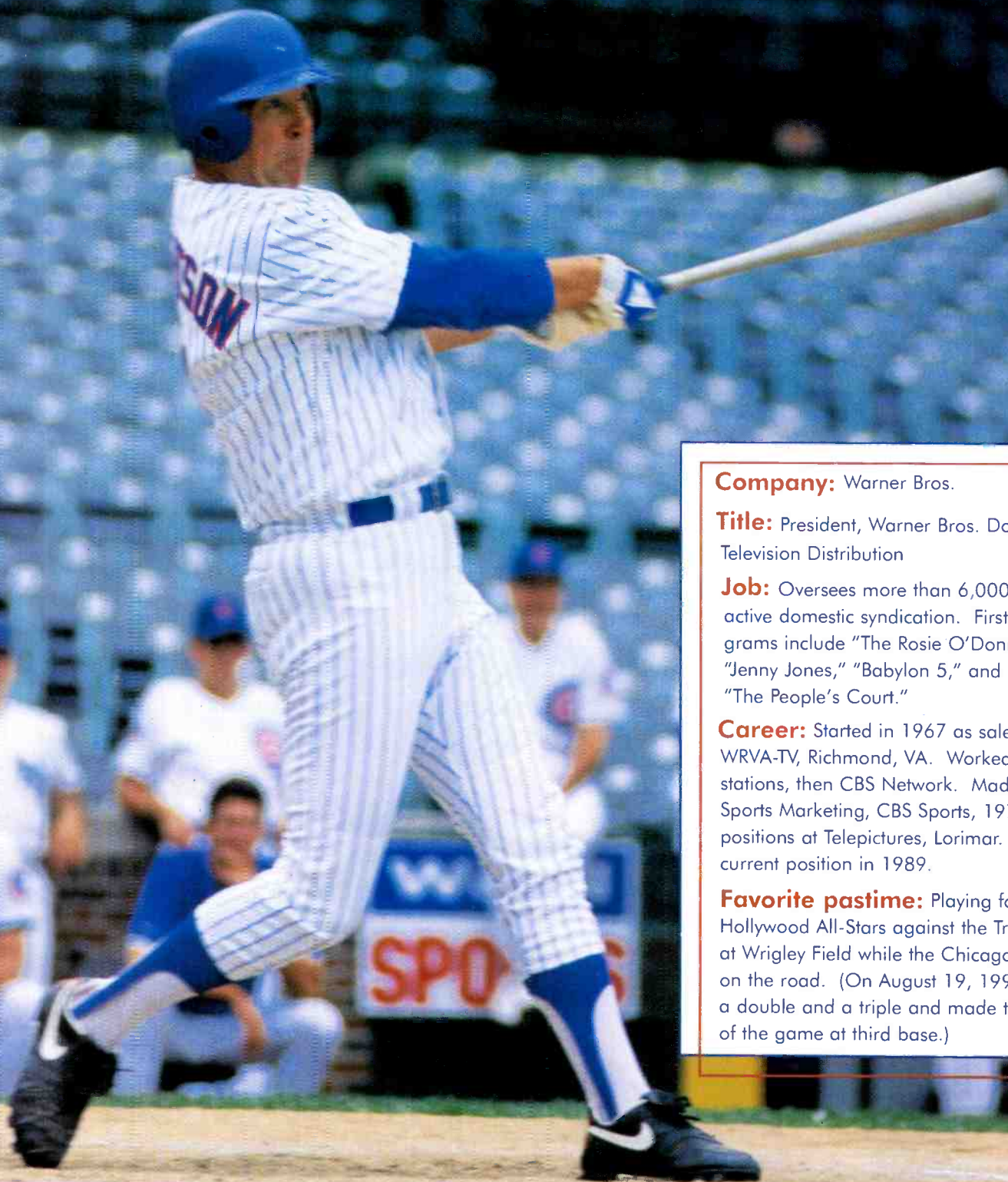
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FOR MORE INFORMATION

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Dick Robertson



Company: Warner Bros.

Title: President, Warner Bros. Domestic Television Distribution

Job: Oversees more than 6,000 hours in active domestic syndication. First-run programs include "The Rosie O'Donnell Show," "Jenny Jones," "Babylon 5," and "The People's Court."

Career: Started in 1967 as salesman for WRVA-TV, Richmond, VA. Worked for NBC stations, then CBS Network. Made VP Sports Marketing, CBS Sports, 1977. Senior positions at Telepictures, Lorimar. Named to current position in 1989.

Favorite pastime: Playing for the Hollywood All-Stars against the Tribune Cubs at Wrigley Field while the Chicago Cubs are on the road. (On August 19, 1997, he got a double and a triple and made the key play of the game at third base.)

His Thoughts on Media:

With six broadcast networks, more than 900 local television stations, countless cable and satellite channels, the competition for viewers is more ferocious than ever. But the opportunities are also greater.

While the media is obsessed with the deals, new marketing strategies, split windows, multiplexing, digital spectrums, high-definition, vertical integration, consolidation, synergy, duopoly, LMA's — all of which contribute to the complexity of the marketplace today — they often miss the point.

The show is still the thing...that's the magic that brings us all back year after year and ultimately defines success and failure.

As the newsweekly of the media business, MEDIAWEEK follows closely the leadership ideas of key media executives. These are the people who determine the content of media, the mix of advertising media and the flow of advertising dollars.

We hope this ad series sheds a little light on the immediate future of the media business and on MEDIAWEEK'S mission: to know where money is being spent on media, and why. To subscribe call 800-722-6658.



Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Stock in the Mud

WHEN THE STOCK MARKET PLUNGED A RECORD 554 points last Monday, extraordinary measures were

needed to avert panic and prevent a global financial disaster of unprecedented magnitude. Worried officials of the major stock exchanges contacted Media Person, urging him to calm the ever-volatile media. Media Person immediately began radiating soothing rays from his vast store of lethargy in the direction of newspaper editors and television anchors. It worked! Within 24 hours, Media Person's tranquility-inducing clichés "The underlying fundamentals of the economy are sound" and "In

percentage terms, the drop is a mere 7 percent" were on the lips of all broadcasters and in the leads of all newspaper stories from *The Wall Street Journal* to the *Kuala Lumpur Gazette-Picayune*. Next day, the market rose. Thanks to Media Person, Junior's 401(k) plan was saved and Granny could stay at Yale. Still, troubling questions remained.

What started this whole mess anyway?

The world market crisis began at the Northern Thailand Soybean Futures Exchange, where senior securities analyst Lapchong Sutbong collapsed after eating too much sutchong lapbong at lunch. His last words, "Alka-Seltzer!" were misinterpreted as "sell AOL," and a frantic wave of selling erupted, quickly spreading to Laos, then to Bangladesh, next to Hong Kong, then to Aruba, Las Vegas and finally to Wall Street. What this process demonstrates is the growing interdependence of modern society, the vital importance of regulatory procedures and the disquieting fact that one schmuck in the middle of nowhere can screw it up for everybody.

Is it accurate to call what occurred on Monday a "crash?"

Quiet, you idiot! Never, *never* use that word. What are you trying to do, start another crisis? Any downward movement in the market should be termed either a "correction," a "descending trend" or, in really serious cases,

a "big boo-boo."

What safeguards are in place to prevent the market from falling too far in one trading session?

Automatic "circuit breakers" halt trading on the New York Stock Exchange any time the Dow Jones Industrial Average tumbles at least 350 points. When this occurs, the lights are dimmed on the floor of the exchange, the PA system plays Al Gore reading the poems

Pension funds that once invested only in utilities may now be heavily weighted in securities backed by the Malaysian yo-yo industry.

of Jimmy Carter and the coffee machines dispense only decaf. As a result, all activity ceases for a half hour, during which exchange officials circulate among the unconscious traders whispering: "The smart money buys on a dip" and "After 1929, we nailed all the windows shut so don't get any funny ideas." When trading resumes, market personnel can't help but notice that the trading floor is now surrounded by heavily armed troops with attack dogs.

What is the role of the media during an outbreak of market volatility?

The media have two basic tasks: 1. To scare everybody witless with big headlines and then 2. To quickly reassure them that their fears were groundless. This one-two punch insures that papers will sell and TV ratings rise yet the

economy will remain stable and we can all go back to sports and celebrities until the next crisis. What is essential is that newspaper photographers get pictures of traders looking depressed on the first day and relieved on the second for dramatic Page One shots. TV news programs are obligated to interview a broker or mutual-fund executive who says that his customers are not particularly concerned and a man in the street who says that he owns no stocks and has never heard of Wall Street so he is not worried about the situation.

Should the average citizen be concerned?

Reliable statistics show that, while only 10 years ago everyone in America kept their money in a Mrs. Paul's fish sticks package under the azalea bush in the backyard, today 98 percent of the populace either owns Intel stock or knows an 87-year-old lady in an investment club who can estimate its next quarterly earnings figure within a quarter of a cent. What's more, pension funds that once invested only in utilities now buy chances in the Honduras National Lottery and may be too heavily weighted in securities backed by the Malaysian yo-yo industry. However, there is no immediate cause for alarm as long as we all remember that the fundamentals of the economy are sound.

Should I be concerned?

You should be worried sick, but for heaven's sake, don't tell anyone Media Person said so.

Should I hedge my bets by buying bonds or

bond funds?

The one most crucial thing to remember about bonds is that when interest rates go down, the price rises but the yield drops. Or is it the other way around? Whatever. OK, forget bonds. They never make the front page, so we don't care about them.

What investments does Media Person hold in his personal account?

Media Person is prevented by ethical considerations from revealing the contents of his stock portfolio, because then everyone would buy what he has, causing Media Person to profit unfairly. So even though the Intelligent Business Mavens among you would give anything to know, MP's integrity prevents him from disclosing his largest holding. ■

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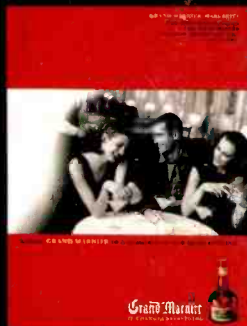
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"Growing Up,

I never thought I'd be in Playboy."



Juli Falkoff is an innovative marketer who knows that when it comes to brand image, a little change can go a long way.

Case in point: Grand Marnier. To reach a new generation of consumers, she positioned the brand as a hip mixer without sacrificing its classic cachet. And when she was looking for a magazine that would help her communicate this image, she chose Playboy.

After all, Playboy is read each month by 8 million image-conscious men who can mix a thirst for the new with a taste for tradition. In the past 30 days alone, Playboy readers have drunk over 1.8 million glasses of brandy and cognac, more than Rolling Stone, Men's Health and Spin put together.

So, if you're looking for men who appreciate a little attitude with their drink, then add a little Playboy to your marketing mix. It changes everything.



The Power Of Playboy

*Juli Falkoff
Vice President/Product Group Director
Grand Marnier*

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