

MEDIAWEEK

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Cable's Upfront Begins

Big networks writing deals for 5% CPM increases; others hope for 7% **PAGE 4**

SPOT TV CBS Eyes Fare from Advertisers

Plans to clear client shows for promise of spot budgets

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TV PROGRAMMING NBC Buys 'Twister'

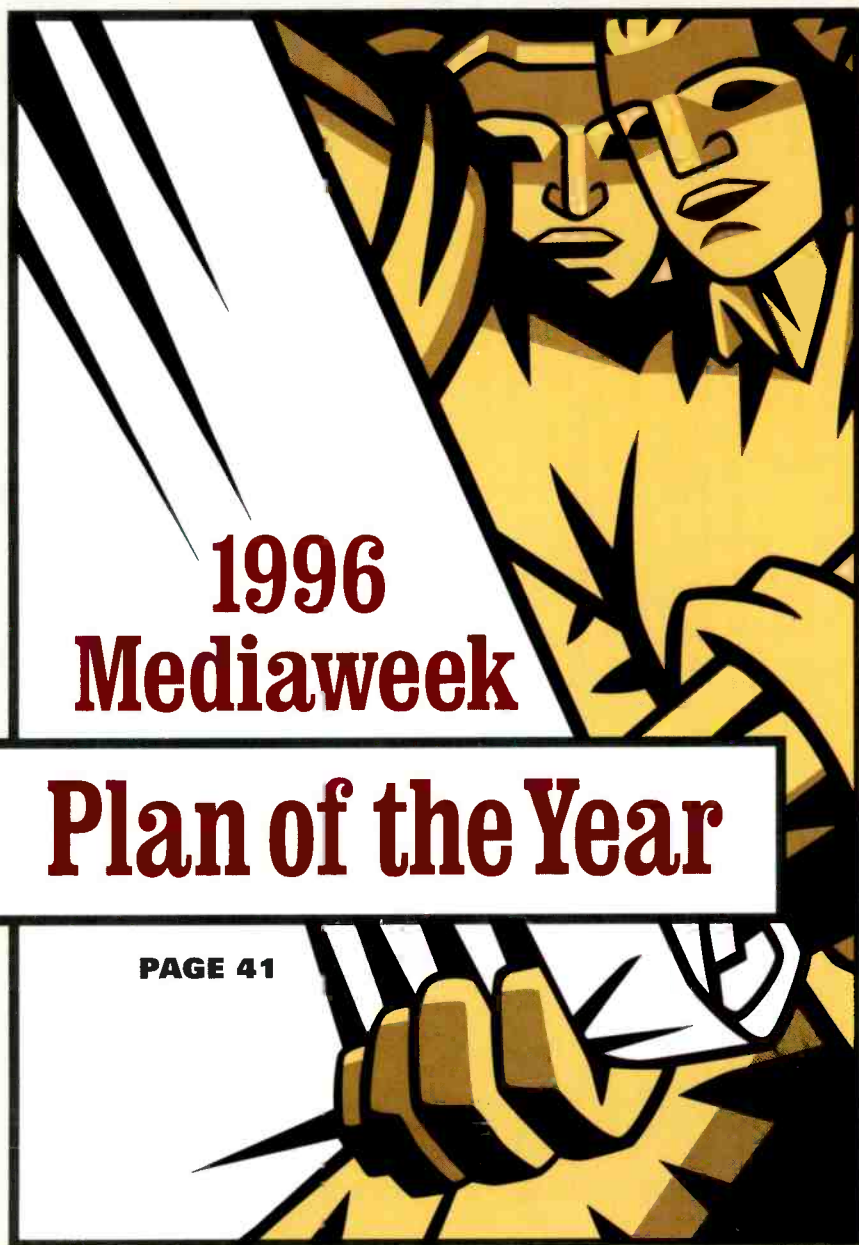
Pays \$10-\$12 million for two runs beginning in 1997-98 season

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NETWORK TV Fox in A.M. Looks Like fX

'Fox After Breakfast' will resemble cable's 'Breakfast Time'

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Plan of the Year

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MARKET INDICATORS

Network TV: Moving

Agencies and networks, preoccupied with schedule presentations and upfront, have all but put the scatter market aside, perhaps until after the Olympics. Daytime and news upfronts could move just after Memorial Day; prime time may take a little longer.

Net Cable: Active

USA and Turner strike upfront deals with Grey and Burnett. Several other nets are in discussions with other agencies, including DDB, TeleVest, True North and Y&R.

Spot TV: Solid

First-quarter recovery may be losing some steam. Flat auto spending is unlikely to help. TVB maintains projections of solid increases. West still strong.

Radio: Busy

The upticks just keep on coming, as nearly every market reports fairly high levels of activity, especially the Southwest, N.Y. and L.A.

Magazines: Mixed

Men's, fitness books thriving; some women's books slowing. Computer books rebooting after quiet stretch.



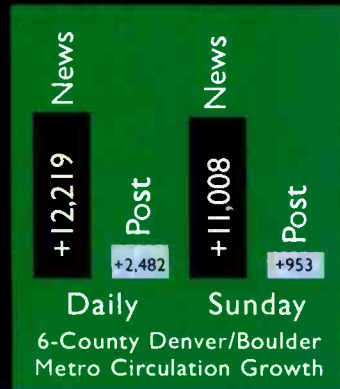
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The majority of Colorado's population lives in the Denver metro area. The majority of its cattle reside elsewhere. The Rocky Mountain News dominates where the people are, with 70% of all newspaper readers and a 6-county lead of 46,584 daily and 42,673 Sunday. As an advertiser, the metro leadership of the News targets your customers where they live, work and shop. To advertise in Denver's leading paper, call Jerry Dunning, V.P. Advertising, at 303-892-5234. And look us up at www.denver-rmn.com on the Internet.

Source: Rocky Mountain News circulation analysis of ABC FAS-FAX, six months ending 3/31/96 and 3/31/95. Readership from 1995 Denver Scarborough Report, 6-county metro areas. Population from Demographics USA 1995, Market Statistics.

Rocky Mountain News
If you live here, you get it

AT DEADLINE

ESPN Racing to Get Third Channel Going

ESPN is pushing into high gear to launch a third and possibly a fourth network. ESPN officials last week would not confirm reports that ESPN3 will be ready to launch before CNN and *Sports Illustrated* get their planned sports news net, CNN/SI, off the ground early next year. Privately, the company has for some time been considering the option of making ESPN3 either an all-sports news net, a racing channel, a golf channel or a Spanish-language service. No final decision has been made. ESPN officials did confirm, however, that the network is in discussions with the Golf Channel about possibly acquiring the fledgling network.

Redstone: I Plan to Buy Half of UPN

Viacom Chairman Sumner Redstone says that he still considers exercising his option to buy half of the UPN network a strong possibility. Speaking last week at a conference sponsored by *Forbes* magazine, Redstone said that he is reluctant to take on any more debt but that the entertainment giant would likely exercise its option before it expires. Viacom would become a 50/50 partner with station-group owner Chris Craft Industries in the broadcast network. Viacom's option to purchase half the young network expires next January and is valued at \$150 million. Industry insiders believe that Viacom will buy a half-interest in the venture rather than risk losing a distribution outlet for its program producers.

NBC Snaps Up Early Upfront Biz

NBC has begun brokering upfront deals, immediately on the heels of its schedule presentation to advertisers last week at which the network said it would be "open for business." The network is said to have reached agreements with agencies for late night as well as other dayparts. Agency buyers said no business had been done for prime time yet. Buyers reported that NBC is looking for CPM increases in prime time of 12 percent and that increases in other dayparts are in the low-to-mid-single digits.

'Premiere', 'Martha Stewart' Editors

James Meigs, a former editor of *Us* magazine and senior editor of *Entertainment Weekly*, was named editor-in-chief of Hachette Filipacchi's *Premiere*, replacing Chris Connelly, who resigned two weeks ago... Martha Stewart has named Stephen Drucker, a former executive editor at *Travel & Leisure*, editor of Time Inc.'s *Martha Stewart Living*. He replaces Susan Wyland, who went to Disney Online as editorial director and vice president of Family.com.

Way Is Cleared for Superstation WBIS+

Dow Jones and ITT Corp.'s purchase of New York City station WNYC-TV was approved late last week by the Federal Communications Commission. Dow Jones and ITT intend to change the station's call letters to WBIS+ and make it a superstation programming financial news and sports. The \$203-million sale had been seriously challenged by public interest groups.

Video Jukebox Net Gets More Liberty

Liberty Media will increase its stake in Video Jukebox Network. Liberty said last week that its stake will rise from 5-10 percent to 28 percent. It will also get 52 percent of the outstanding votes for its \$11.2-million investment. The sellers, StarNet and Communications Equity Associates, also gave Liberty the option to increase its stake to about 60 percent of outstanding shares at a later date. VJN owns The Box, a music-video network that can be received in approximately 20 million homes via cable, direct-broadcast satellite and low-power TV stations.


Spokane Stations to Triathlon

Triathlon Broadcasting Co. announced it has closed a deal to acquire radio stations KISC-FM, KNRF-FM and KAQQ-AM, all in Spokane, Wash., for \$8.75 million. The properties were acquired from Sacramento, Calif.-based Silverado Broadcasting Co. In addition to these three radio stations, Triathlon provides programming to four other Spokane stations—KEYF-FM, KKZX-FM, KEYF-AM and KUDY-AM—pursuant to a local marketing agreement.

Addenda: Chris Allen has been promoted to vp and publisher of Southern Progress Corp.'s 1.2 million-circulation *Cooking Light*, from his position as associate publisher. Allen replaces Jeff Ward, who was named senior vp and publisher of *Weight Watchers*, which was acquired by Southern Progress in April... Hearst is floating its first test issue of *Country Living's Healthy Living*, a health-oriented lifestyle title that would launch in 1997. The second test issue is scheduled for the

fall... King World Productions is expected to announce this week whether it will give the green light to its youth-oriented *Off the Hook* music magazine show. The proposed syndicated series has been having trouble gaining clearances, though it has secured time slots on Tribune-owned WPIX-TV in New York and KTLA-TV in Los Angeles.

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Cable Scrambles for

THE MARKETPLACE

By Michael Bürgi and Scotty Dupree

The cable upfront market lurched into first gear last week as several entertainment-themed cable networks landed their first ad deals with a handful of agencies at low-single-digit cost-per-thousand increases. On the broadcast side of the action, the Big Four networks remained in huddle mode last week, with no major deals getting cut.

In cable, one force driving the market is cable networks' desire to latch on to a chunk of ad dollars before the broadcast nets take over the market. The cablers are also hopeful that clients, after paying increases last year that did not pay off in ratings, are reevaluating their media plans and including more alternatives to broadcast TV.

USA, TNT and TBS are said to have closed upfront deals last week with Leo Burnett and Grey Advertising. Though the size of the deals could not be determined, the CPM increases did not exceed 5 percent over 1995 prices. USA and the Turner networks are said by agency sources to be selling heavily against each other.

CNN, A&E, Discovery Networks, Lifetime, Weather Channel and Family Channel are all close to cutting deals and could move significant levels of inventory by Memorial Day weekend. Several sales executives for those networks said they expect that their CPM pricing will end up 5-7 percent ahead at best.

This spring's early business signals a slightly unusual marketplace for cable, which has shown steady ratings strength over the last two seasons—prime-time ratings for basic cable are up about 22 percent. Yet cable networks still will be hard-pressed to get the ad price increases they feel they deserve. Cable sales executives at several networks believe that cable inventory remains undervalued and are seeking to raise CPMs somewhere around 10 percent, depending on the daypart and the inventory, during this upfront. Overall, cable is expected to come in with CPM increases of about 5 percent but with significant gains in dollar volume.

Both the general-entertainment services and the more specialized cable networks were heavily involved last week in discussions with agen-

cies, including Y&R, True North, DDB Needham and TeleVest. The only major agencies that seem to be hanging back for now are BBDO and McCann-Erickson. Several cable-network sales executives said they have budgets registered but haven't closed yet on deals because they're still

range. Buyers reported last week hearing pitches from NBC, which presented its fall schedule on May 13, and from CBS, which presents this week and may still be sniffing around for early deals at modest increases. But the broadcast networks in general are not anxious to write a



With a ratings increase to sell, cable networks try to get an upfront jump on the broadcasters; deals closing at low-single-digit CPM gains

wrestling over pricing issues.

Price may end up as the dividing point between cable and broadcast for many advertisers. The broadcast networks are expected to see a softened market; ABC is already putting deals out with CPM increases in the 4-6 percent

lot of early business because they expect the total dollars in the marketplace to be down this year. If upfront sales top out at about 80-85 percent of inventory, the networks will have more units to sell in the scatter market, which is expected to be more robust next season.

CBS Plans to Clear Client Programs

NATIONAL TV / By Scotty Dupree

CBS, through its newly named Eyemark Entertainment division, is actively looking for new ways to pump advertiser dollars into the network and its owned-and-operated stations as well as CBS affiliates, according to advertisers who have had discussions with Eyemark executives over the last few months.

The strategy, advertisers say, is to clear a program or series of shows on the network, most likely in non-prime-time slots, in exchange for a commitment of a hefty percentage of spot advertising dollars to CBS' owned-and-operated stations and affiliates. Among the types of programs that might fit such a deal are sports events, movie packages and network-quality programs that don't make the CBS prime-time schedule. The group has also been looking for a Saturday-evening

program that might provide a strong lead-in to the network run of *Dr. Quinn, Medicine Woman* for the O&Os.

The tactic, which would alleviate the problem of preemption of daytime events by affiliates, especially in weekend time periods, would reinforce the network-affiliate relationship. But more importantly, it would grow the revenue streams of the 15 CBS-owned stations, one of the network's most profitable divisions.

Eyemark executive vp Bob Cook confirmed that discussions with advertisers are taking place, but he said that no specific agreements have been reached. Cook and Eyemark president Ed Wilson, who also holds titles at CBS Enterprises, count among their responsibilities opening up new revenue streams for the O&Os as well as syndication and program development.



Eyemark's Wilson: Clearing for dollars

LISA BERTVINGNA

Dollars

Cable networks USA and TNT have seen their ratings shoot up dramatically, giving them considerably more gross ratings points to sell. Advertisers have been responding by increasing the budgets they allocate to cable. But agencies are warning cable networks that those increased budgets come at the expense of CPM increases, leaving some cable nets with a catch-22: Take the increased budgets at flat rates to fill the increased inventory, or take less inventory but charge CPM increases for those buys, running the risk of having too much inventory left when the scatter market arrives around Labor Day.

One saving grace for cable is a flood of first-time TV dollars coming in this year. Rick Sirvaitis, president of IFE Ad Sales, pointed out that almost one-third of all first-time national TV budgets now begin on cable, rather than with the broadcast networks. ■

Eyemark has broached the subject before, most recently with the ill-fated syndicated talk show *J&I*. TN Media agreed to take an equity stake in *J&I* to guarantee the show's success as well as have a hand in the content. But the deal fell through early this year due to clearance problems.

Getting the deal may be the toughest part of the equation for Eyemark, advertisers say. It looks great on paper, but what it does is take away the ability to negotiate," said one advertiser who was approached for such a deal. The ad executive said that the industry has been waiting for such offers to pop up now that there is a concentration of power at the networks, although they had been expected to come from ABC first.

But CBS, with Westinghouse's stated goal of fine-tuning the local broadcast operations to be even more profitable, has also been expected to find some explicit leverage in the marketplace with its station group, the largest in broadcasting. This is unique to CBS," said another broadcast buyer who would not speak for attribution. "But will it be a trend? I expect that we'll see more of these deals in the next year." ■

'Twister' Blows NBC's Way

Net pays \$10-12 million for broadcast rights to top-grossing film

TV PROGRAMING / By Eric Schmuckler

In yet another of its lightning-fast moves, NBC has already swept up the broadcast rights to the new smash movie hit *Twister*. The network acquired the Warner Bros. blockbuster shortly before it opened 10 days ago with a May record \$41 million in box-office receipts. NBC paid an estimated \$10-12 million for two broadcast runs under its output deal with the studio.

The film will be available to air during the 1997-98 season, perhaps in the February or May sweeps. It will not air before a run on the studio's corporate cousin, HBO. NBC declined to comment.

The preemptive plucking of *Twister*, reminiscent of how NBC grabbed the rights to *Jurassic Park* 18 months ago, shows how top-flight theatricals have become an increasingly attractive proposition for the networks. Big-time feature films can become event programs for the nets—as NBC will try to do with the Oscar-winning *Schindler's List* early next season.

NBC swept all movie categories this season, winning made-fors and miniseries as well theatricals. In adults 18-49, the network's theatricals averaged a 7.0, versus a 5.3 for ABC, a 5.1 for CBS and a 4.8 for Fox. NBC has grabbed seven of the top 10 theatricals so far this year in

that demo, including the top four: *The Fugitive*, *A Few Good Men* and repeats of *National Lampoon's Christmas Vacation* and *Jurassic Park*. NBC's lineup of theatricals for next season includes such Warner Bros. smashes as *Batman Forever* and *Maverick*.

The network made a pitch to advertisers for *Schindler's List* at its upfront presentation last

week. Selling advertisers into the Holocaust epic won't be easy. Even Jerry Seinfeld, who did a short stand-up set, joked that the film may not be the most desirable environment for most products.

NBC president of sales Larry Hoffner said the *Schindler's* telecast (the date has not been set yet) will have fewer ad breaks and fewer commercial minutes than usual. "We want whoever advertises in there to stand out," he said. The network would prefer to sell the film to a single sponsor. Failing that, it

will sell half- or quarter-sponsorships, but "we don't want to sell it in scatter." One network buying chief estimated a full sponsorship might cost as much as \$7 million before commission.

"You don't want singing commercials in there," said the buyer. "I could see an AT&T or an IBM doing it. They'll sell it. The movie is a downer, but it's an important downer." ■



NBC flies with *Twister* stars Helen Hunt and Bill Paxton

Three-Ring Circuit

ABC, Fox and CBS go down to the wire on their shows of new shows

THE FALL SEASON / By T. L. Stanley

The week is shaping up something like this: Michael Eisner is taking a firm grip on ABC's fall schedule, which will be announced today, guiding some Disney-created shows onto the lineup but not excluding product from other studios, as some producers had feared.

Fox, the master of counterprogramming, will schedule several of its highest-testing sitcoms as companion pieces for tried-and-true shows when the network announces its slate

tomorrow. Fox also will turn to a new Chris Carter drama to pump up its Sunday-night presence. Fox also will stick with its urban-themed Thursday lineup as counterprogramming.

CBS, which presents on Wednesday, hopes stars and more stars will relieve its doldrums.

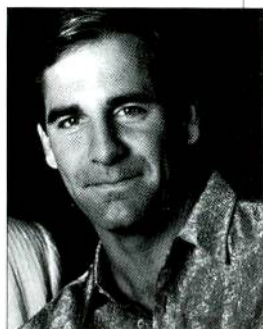
Advertisers and media buyers, though rife with speculation about what will or will not make the three nets' schedules, say they are far from deciding where to spend their dollars. "Nothing matters until it's all out there

in front of us," a media buyer with a large Los Angeles agency said last week.

The race for ad dollars will be an interesting one. Last week, fledgling networks UPN and the WB set schedules with heavy urban appeal, while NBC, once a pioneer in programming that featured African-Americans, laid out a lineup of fall prime-time shows that features only a handful of black cast members.

As word began to leak out last week about what will likely appear on the ABC, CBS and Fox skeds, insiders said they heard few surprises. CBS' decision to stick with familiar TV faces could be a good one, encouraging sampling from viewers who may have long ago strayed from the network. Bill Cosby's new sitcom could end up on either Sunday or Monday, while the Ted Danson project may not land in the cushy post-*Murphy Brown* slot as first expected. (Strong returning sitcom *Cybill* could end up there instead.) Insiders said CBS' final decisions may not be made until as late as Tuesday night.

Other CBS likes include *Public Morals*, a Steven Bochco sitcom; *The Breaks*, starring Michael Chiklis; and *Pearl*, with Rhea Perlman. On the drama side at CBS, stars rule, with *Moloney*, a Peter Strauss cop drama; *Mr. & Mrs. Smith*, with *Quantum Leap*-er Scott Bakula; and *EZ Streets* with Ken



Bakula: Likely to make cut at CBS

Olin and Debrah Farentino. A quirky drama called *Early Edition*, about a psychic newspaper reporter, also has a shot, CBS insiders said.

While ABC's new fall pickups may be slightly weighted to Disney product, including *Dangerous Minds* and the *Baywatch*-like *Daytona Beach*, there is likely to be room for shows from Paramount (*Clueless*) and Viacom (*Sabrina the Teenage Witch*), both of which are expected to land on ABC's TGIF block. ABC's existing partnership with DreamWorks SKG likely will bring Bebe Neuwirth's sitcom *Dear Diary* and Michael J. Fox's new sitcom to the lineup.

Fox, which had high hopes for its Shelley Long sitcom, *Home*, may dump the project after all. The network is relying heavily on the results of audience testings of new shows, and *Home* reportedly bombed. On the other hand, a few shows scored so well with audiences that they earned slots on the schedule, Fox sources said. Those shows include Warner Bros.' *Lush Life* with Lori Petty and Karyn Parsons, the Fox-produced *Secret Service Guy*, and Witt-Thomas' *The Best Years*. —with Scotty Dupree ■

Fox Greet Mornings

Net reshaping fX cable show for the big time; heavy promo planned

TV PROGRAMMING / By T. L. Stanley

A man, a woman, a puppet and an apartment. These are the seemingly humble origins of what Fox hopes will be a successful break this summer into a new daypart: morning. *Fox After Breakfast*, a 9-10 a.m. show launching Aug. 12, will draw heavily on its predecessor, *Breakfast Time*, which aired for two years on Fox cable channel fX. The live show, aiming for an 18-49 demo weighted heavily to women, will retain the fluid format and pace of *Time* but become more topical.

"It won't just be entertainment in isolation of the world around us," said Peter Faiman, Twentieth Television president of programming and executive producer of the show. "It's intended to be a ride through America, with the issues of the day being discussed." Likely early topics will include the political season and the Olympics.

In keeping with the spontaneous flavor of the show, Fox also may bring back live commercials, once a staple of morning shows. Faiman said Fox is searching for sponsors with products that would fit in. He envisions *After Breakfast* hosts Tom Bergeron and Laurie Hibberd and their sidekick Bob the Puppet showcasing anything from food to household cleaners.

The show, which will continue to originate from a one-bedroom apartment in New York, will blend the usual celebrity interviews with segments on cooking to walks through the park. While it has a basic framework, the show is unscripted and its features will appear in no set

order from day to day. A regular segment, culled from *Breakfast Time*, will be remotes from across the country. Five "road warriors" will fan out to interview people about their lives and jobs. Faiman recently spent time in Europe establishing contacts for the show; though he declined to give specifics, insiders said international remotes may be used for both news coverage and the "people features."

Fox execs describe the program as upbeat without being smarmy—Pollyanna "if Pollyanna could be hip," said Doug Binzak, Fox senior vp for scheduling and marketing strategy.

Fox used the May sweeps to introduce Bergeron and Hibberd to the network's prime-time audience. The pair hosted *Fox's Wild Adventures in Paradise*, interviewing stars of Fox's prime-time series, to show viewers how they deal with celebs.

Fox plans an extensive outdoor advertising campaign for the show, including billboards and signs on buses and at grocery stores and malls. Cable television will be an important part of the mix, as Fox hopes to reach people who are surfing those channels during the day, Binzak said.

For the first time, Fox intends to buy ads in magazines like *Good Housekeeping* and other women's books to support *After Breakfast*. Publications that Fox does not use heavily to promote prime time—including *TV Guide*, Sunday TV supplements and cable guides—also will be part of the mix.

Fox sees opportunities for ad tie-ins—everything from the furnishings and gadgets in the apartment to hosts' clothing is up for grabs. ■

Showdown Set in Milwaukee

A \$1-billion offer for Journal Communications has some salivating

NEWSPAPERS / By Anya Sacharow

An unsolicited \$1-billion offer to buy employee-owned Journal Communications, owner of the *Milwaukee Journal Sentinel*, is being brought to the employee shareholders in the wake of a rejection by Robert Kahlor, chairman and chief executive of Journal Communications. Kahlor rejected the bid from private investment house Sextant Partners last February without informing the shareholders

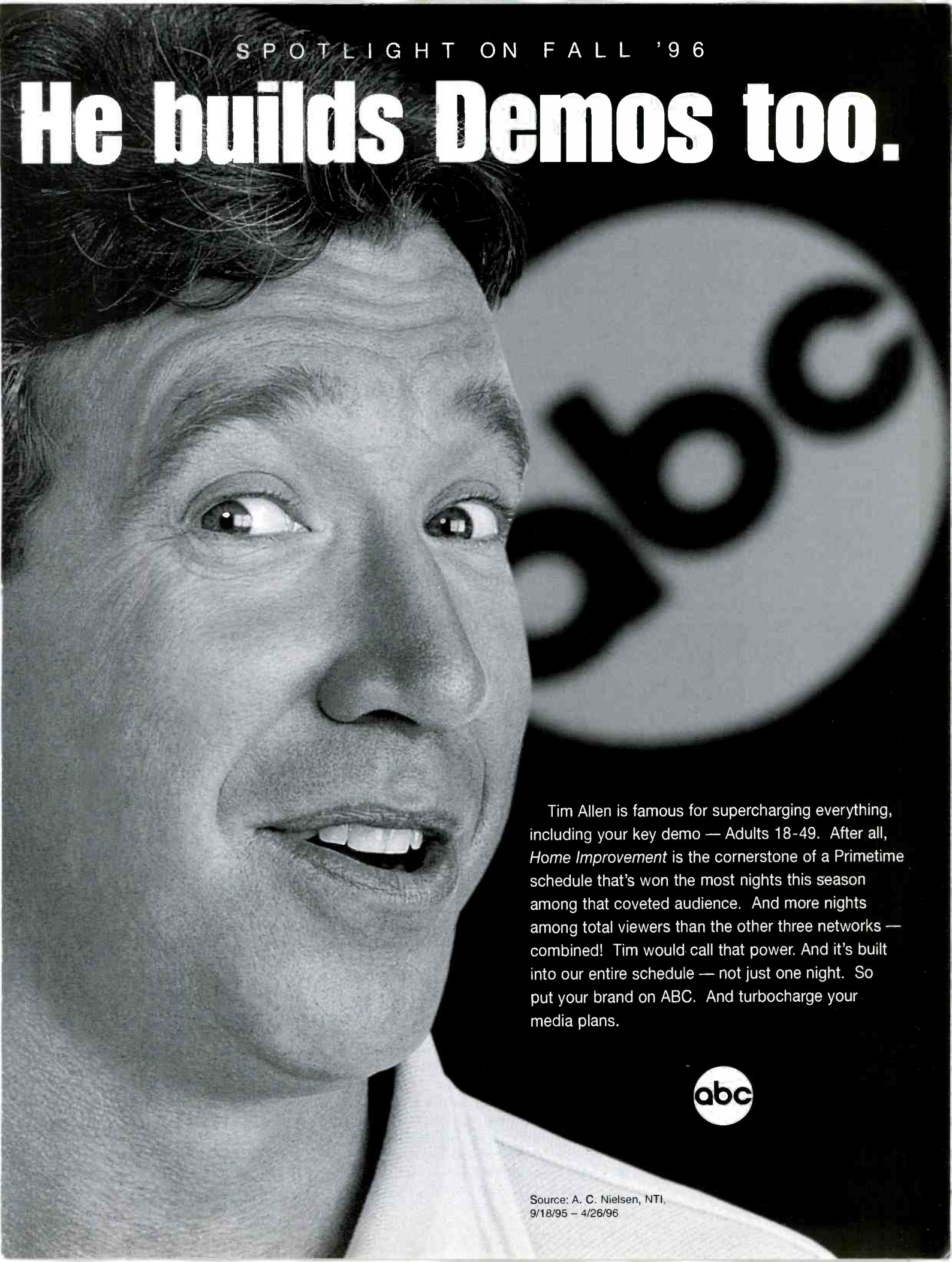
until after the offer had been turned down.

Sextant Partners has retained Joel McNally, a veteran columnist for the *Milwaukee Journal* who lost his job last year after the paper merged with the *Sentinel*, to contact shareholders and determine the level of interest in the bid. "I haven't heard a discouraging word," McNally said of the response to Sextant's offer. Employees and retirees own 90 percent of the company.

"There has been underlying resentment at

SPOTLIGHT ON FALL '96

He builds Demos too.



Tim Allen is famous for supercharging everything, including your key demo — Adults 18-49. After all, *Home Improvement* is the cornerstone of a Primetime schedule that's won the most nights this season among that coveted audience. And more nights among total viewers than the other three networks — combined! Tim would call that power. And it's built into our entire schedule — not just one night. So put your brand on ABC. And turbocharge your media plans.



Source: A. C. Nielsen, NTI,
9/18/95 - 4/26/96

Ellis Awash in Crimson Tide

Ala. pension fund backs deal

TV STATIONS / By Mark Gimein

Finance has made for some strange bedfellows, but few as unusual as the triad of broadcaster Bert Ellis, Boston lawyer Stephen Burr and the Retirement Systems of Alabama. After five months of negotiations, the Alabama pension fund last week agreed to finance a \$732-million buyout of Ellis Communications.

Burr and Don Tomlin, a Columbia, S.C.-based merger and acquisitions specialist, brought the leveraged deal to the Alabama employees pension fund, a state agency with \$15.6 billion in assets. The RSA had been looking for a broadcast deal since cashing out earlier this year on a successful financing arrangement with Park Communications. RSA chief investment officer Tom Milne said that he believes the Ellis deal carries little risk for the fund, describing the RSA as normally very conservative. "All our bonds are triple-A," he said. The fund invests primarily in the stock and bond markets and owns real estate, including hotels in Florida and Montgomery, Ala.

The deal promises to give the pension fund a 10-percent annual return on its investment and warrants for 80 percent of the equity in the company. Meanwhile, some of Ellis' current investors will multiply their initial investment several-fold. CEO Bert Ellis will gain an estimated \$40-50 million while most likely getting back a stake in the company. Burr, who acted as an advisor to the RSA, will also get a share in the company, officials said.

"This is very similar to a management buyout," said Milne. The RSA will provide \$732 million in 20-year financing. The warrants it receives will allow the fund to take control of the company, though Milne said the fund is unlikely to do that. Operating control of the company will rest with Burr and his management team, which is expected to include Bert Ellis.

Management will receive as much as 20 percent of the stock. Burr will determine the size of management's stake (including his own) and the rate at which it is vested. "Burr will probably get a single-digit stake," said Milne. "If the company doesn't grow, that's not worth anything." ■

being held up nationally as an example of an employee-owned company and not have any real employee input," said McNally, who—as a shareholder—owns 17,000 units of stock.

Journal Communications spokesman Bob Dye countered that shareholders hold the ultimate authority since they elect the board. Any decision to sell the company would have to be approved by a two-thirds majority of the active employee shareholders, Dye said.

Christopher Shaw, a partner in Sextant who was instrumental in the sale of the *Louisville Courier Journal & Times* from the Bingham family to Gannett in the mid-1980s, said Journal Communications shares are currently trading at a 60 percent discount and Sextant is offering 100 percent on behalf of a media company he will not name. *The Wall Street Journal* calculates that the \$1-billion proposed purchase price would leave each employee and retiree with an average of \$340,000. Plus, Shaw said, "Our client would bring in better management."

William Dixon, a lawyer at the Chicago-based Davis, Minder, Barnhill & Galland, has been retained by some shareholders to investi-

gate a possible lawsuit against Journal Communications aimed at forcing management to put the Sextant offer to a shareholders vote.

Journal Communications is considered a gem property because it owns a monopoly newspaper as well as three TV stations (in Milwaukee, Las Vegas and Lansing, Mich.) and eight radio stations. Journal Communications in 1986 rejected a \$600-million bid for the company from Affiliated Publications, the former owner of *The Boston Globe* and BPI Communications.

Shaw is planning to visit Milwaukee next week to meet with shareholders and size up the situation. He refuses to identify the client behind the bid for Journal Communications. Industry speculation is that the offer could not be coming from an established newspaper company because it is considered hostile to management, which is unusual in the normally dignified newspaper business. Shaw has stated his client has no interest in a hostile bid.

In 1995, Journal Communications' net earnings were \$44.2 million on revenue of \$591.8 million. *Journal Sentinel* circulation is 286,741 daily and 462,168 Sunday. ■

BPI Realigns Management

Babcock becomes president and ceo; Dacey takes Adweek Magazines

BUSINESS MAGAZINES

John Babcock Jr., president and ceo of Adweek Magazines, last week was named president and ceo of its parent company, BPI Communications. Babcock succeeds Gerald Hobbs, who remains president and chief executive officer of BPI's parent company, VNU-USA.

Mark A. Dacey, executive vp/group publisher of Adweek Magazines, succeeds Babcock as president. Dacey will now oversee operations at *Adweek*, *Brandweek*, *Mediaweek*, *Marketing Computers* and *New Product News*, as well as a directory and seminar division.

Babcock has been with BPI since 1986. Besides running Adweek Magazines, Babcock also served as publisher of BPI's *Billboard Magazines* and as president of the BPI Magazines Group. Prior to BPI, Babcock was publisher of two computer maga-

zines at Ziff-Davis. He began his career at Dun-Donnelly, then the trade publishing unit of Dun & Bradstreet.

Dacey joined Adweek Magazines in 1993 from the *Chicago Sun-Times*, where he was senior vp/advertising from 1988 to 1993. Before that, he was with McGraw-Hill Publications Co. for 10 years, during which time he became vice president/U.S. advertising director for *BusinessWeek*.

BPI Communications Inc. is a worldwide media company producing specialized publications in entertainment, music, advertising, art and design, and offering electronically delivered data and marketing and research services to creative people in creative businesses. BPI is a wholly owned subsidiary of VNU, the United Dutch Publishing Companies, one of the world's largest publishers. ■



Babcock (left) takes the reins at BPI; Dacey (right) succeeds him at Adweek.

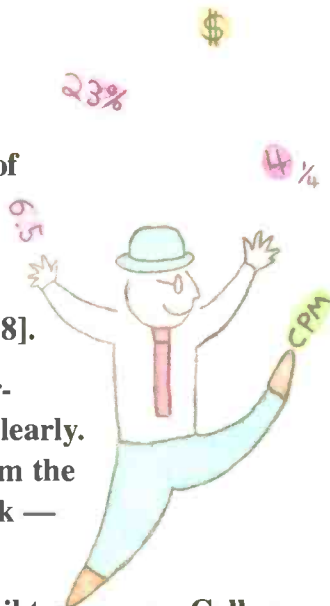


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- 81. Commercial Production 98. Other _____

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SPOTLIGHT ON FALL '96

Complete Coverage.

More people get their news from Peter Jennings and ABC News than from any other source — and they have for over six straight years. But the good news doesn't end there. *20/20* and *Primetime Live* are the top two news magazines among the highly-sought Adults 18-49 and 25-54 audiences. They're part of the reason ABC's Primetime schedule has outperformed the other networks this season in nightly wins of Adults 18-49, and they're part of an ABC News line-up that reaches nearly 90 million people in an average week. So put your brand on ABC. And make your news as big as ours.



Source: A. C. Nielsen, NTL, 1/1/90 - 12/31/95 (News/Six Straight Years),
9/18/95 - 4/26/96 (Primetime), 9/25/95 - 12/31/95 (News/Cumulative Audience)

NETWORK TV

Late night is shaping up to be the wild card in this year's upfront market. As some buyers see it, the daypart may yield some of the largest CPM increases for the networks. Although Fox will be a player again (with *13 Bourbon Street*, a week-night serial that will launch in January) and ABC will triple its late-night inventory (adding *Politically Incorrect* after *Nightline* in January), the ratings battle and price discrepancy between CBS' *The Late Show With David Letterman* and NBC's *The Tonight Show With Jay Leno* are expected to drive the market. With Letterman's ratings down about 30 percent this season in adults 18-49, buyers say CBS will have 30 percent more inventory to sell. To generate the same ad revenue, CBS will have to write a CPM increase of 10 percent on the show, according to buyers. Over at NBC, Leno's ratings are up more than 10 percent in adults 18-49, which could warrant a CPM increase of as much as 20 percent. "It's possible that the [late-night] daypart could see double-digit increases," one buyer said. There may be money available, network sellers say, to float new ABC and Fox shows—which are not likely to threaten the leaders—in the time period. "You can't take a risk with all of your late-night buys," one buyer said. "The reality is that anyone buying late night has to buy Jay or Dave." Not everyone is as optimistic about the daypart, however. Larry Hoffner, president of NBC sales, sees ABC and Fox as potential threats. "There are more places to put your money in late-night," Hoffner said. Fox is optimistic about its soap-opera show. "Advertisers are responding well to an alternative in late-night," said Jon Nesvig, president of Fox Sales. "A young serial is a good way to go; it's a strong counterprogramming strategy."

Universal Television has signed producers Jonathan Axelrod and James Widdoes to a multiyear comedy and drama series development deal. Axelrod and Widdoes, who formed their own production company in 1993, developed the CBS series *Dave's World* and *Can't Hurry Love*. Widdoes most recently directed the pilot *Something So Right*, which was picked up last week by NBC for its prime-time schedule next season.

—By *Scotty Dupree and Michael Freeman*

Getting a Second Chance

Some network cast-offs will live on next season—at new addresses

TV PROGRAMMING / By T. L. Stanley and Eric Schmuckler

Is one man's trash another man's treasure? In the current network-television landscape, that old maxim could prove true. Last week, *The Jeff Foxworthy Show*, *In the House* and *Brotherly Love* all found new homes for next season after being cast aside by the networks that gave them life. Programming-hungry networks UPN and the WB will recycle *In the House* and *Brotherly Love*. ABC's down-home *Foxworthy* is shifting to NBC as part of that network's effort to build sitcoms around personalities.

Foxworthy, the former stand-up comic who is a hero in the heartland, deserved another shot after being dropped from ABC's schedule. Warren Littlefield, president of NBC Entertainment, said during the network's advertiser upfront presentation last week. In an interview, Littlefield said *Foxworthy* should have been a keeper on ABC. "When he was on in a decent time period, he didn't just score—he soared," said Littlefield, who questioned ABC's promotion of the show and its time changes. Littlefield said NBC plans on making changes to *Foxworthy*, giving it more attention than it received at ABC.

Some buyers at the NBC presentation were puzzled by the network's decision to schedule *Foxworthy* on Mondays at 8 p.m. next fall, preceding a new sitcom featuring stand-up Tom Rhodes and a 9 p.m. movie. "I haven't been able to sell myself on it quite yet," said one media buyer from a large New York agency. "I don't know what they're trying to do on that night [Monday]."

One school of thought says a series that died on one network is likely to fare no better on another. Yet *Foxworthy*, which had a poor time slot on ABC (Saturday at 8), could end up with star treatment at NBC and flourish with the proper promotion.

"The stigma of picking up a show from another network has almost disappeared,"

said Garth Ancier, head of programming for the WB. "It's not a limitless pool of producers and performers who command a show. With six [broadcast networks] out there competing for product, I think we'll see more and more of it."

For his part, Foxworthy said he has been on an emotional rollercoaster. "My manager called up and said, 'The bad news is ABC has cancelled you, but the good news is NBC is picking you up.'"

Foxworthy's redneck shtick may seem an odd match for NBC's urban-sophisticate feel and for the 8 p.m. Monday time period, long the home of *Fresh Prince of Bel-Air*. But Foxworthy called his comic persona "an everyman thing" that plays as well in Chicago as in Dallas. In any event, one NBC executive said the network is not likely to play up the star's "white-trash" routine.

Buyers say there can be several advantages

to picking up another network's cast-offs. "It's one less unknown you have to introduce the viewer to," said Betsy Frank, executive vp of Zenith Media. "Obviously the networks are seeing shows that they think fit their strategies."

The WB has picked up NBC's *Brotherly Love*, starring Joey Lawrence and his two brothers, and will pair the sitcom (7:30 p.m.) with *Kirk* (7:00) on Sunday night. Ancier said *Brotherly Love* was chosen over at least three other series that were in development for the time slot. The production team

behind *Brotherly*, Witt-Thomas and Touchstone Television, and its popular star tipped the scales, Ancier said.

Another show that ended up on WB's slate (Sundays at 9), *Life With Roger*, had been in development as a "Must See" comedy for NBC but was not picked up there. The oddball buddy sitcom is executive produced by Bob Griffard and Howard Adler, the *Perfect Strangers* team.

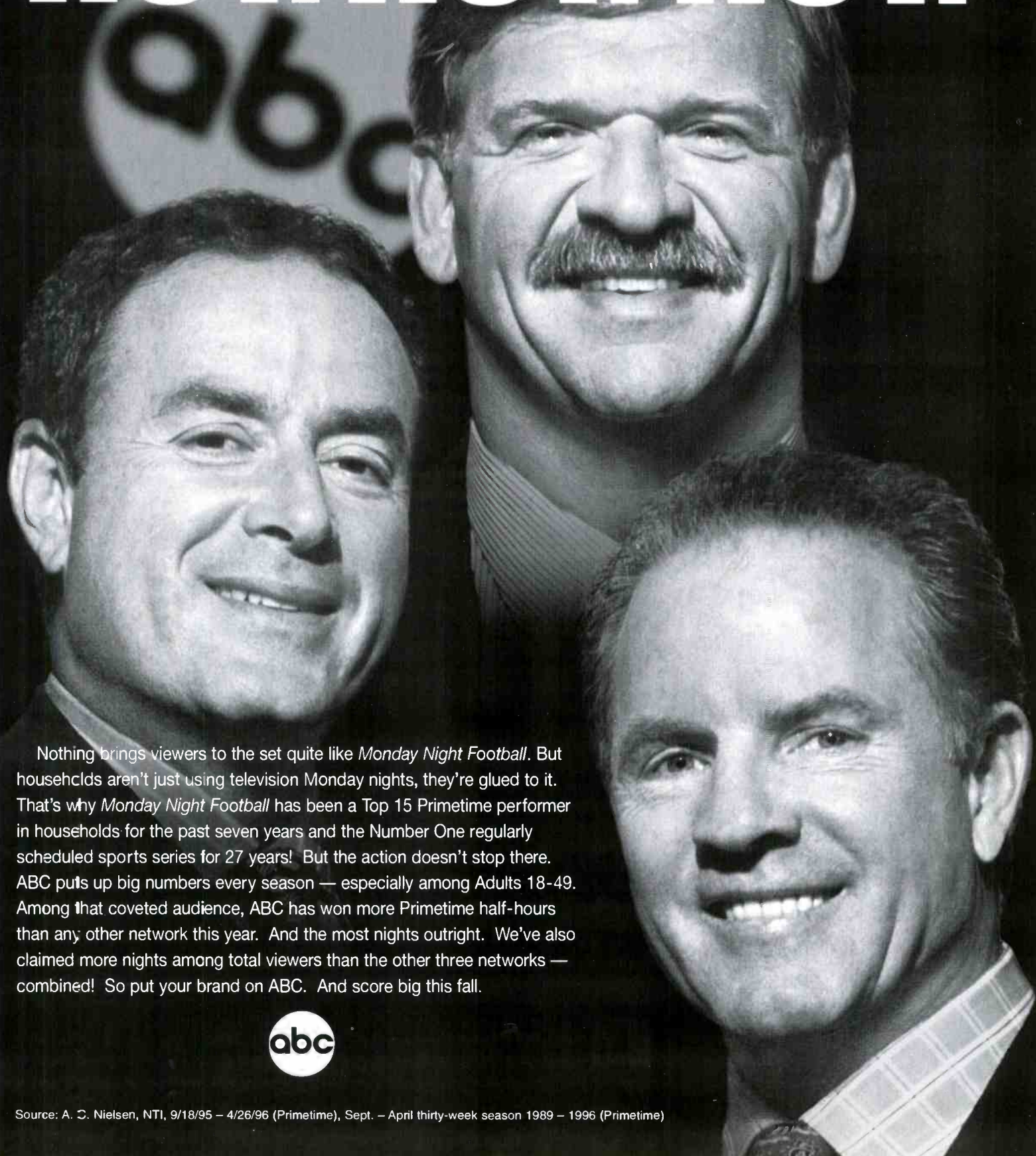
Last season, WB grabbed *Sister, Sister*



On the move: Foxworthy (with costar Anita Barone), spurned by ABC, will kick off NBC's Monday

SPOTLIGHT ON FALL '96

HUT. HUT. HUT.



Nothing brings viewers to the set quite like *Monday Night Football*. But households aren't just using television Monday nights, they're glued to it. That's why *Monday Night Football* has been a Top 15 Primetime performer in households for the past seven years and the Number One regularly scheduled sports series for 27 years! But the action doesn't stop there. ABC puts up big numbers every season — especially among Adults 18-49. Among that coveted audience, ABC has won more Primetime half-hours than any other network this year. And the most nights outright. We've also claimed more nights among total viewers than the other three networks — combined! So put your brand on ABC. And score big this fall.



Source: A. C. Nielsen, NTI, 9/18/95 - 4/26/96 (Primetime), Sept. - April thirty-week season 1989 - 1996 (Primetime)

CABLE TV

USA Networks last week introduced a \$175-million slate of new series and movies for next season. Rod Perth, president of USA Networks Entertainment, has committed the cable network to 20 new original films in 1996-97. Heading the list is a \$15-million version of *Moby Dick*, to be produced as part of a deal with Hallmark Entertainment. Hallmark's Robert Halmi Sr. and Francis Ford Coppola will be executive producers of *Moby Dick*, which will air in the last quarter of this year as a four-hour mini-series. Also part of USA's Hallmark deal is *The Louis Armstrong Story* (set for 1998); an adaptation of Aldous Huxley's *Brave New World* for USA sister network the Sci-Fi Channel; and a version of Jules Verne's *Journey to the Center of the Earth*, also for Sci-Fi. Both adaptations will premiere in second-quarter 1997. In new series, USA has commissioned its first sitcom pilot, tentatively called *Claude's Crib*, from Paramount Television. USA also will air drama series based on the films *The Big Easy* (which premieres in August) and *La Femme Nikita* (January), as well as a comedy tentatively titled *Rudy*, developed by David Steinberg. Separately, Sci-Fi has acquired off-net rights to *Earth 2*, *seaQuest* and *M.A.N.T.I.S.*; the network will launch two new series, *Sci-Fi Trader* (*Cool Stuff from the Cosmos*) and *Trailer Park*, which begins in July.

Another small MSO, Montvale, N.J.-based US Cable Group, is biting the dust. Tele-Communications Inc. announced last week that it plans to buy the remaining 50 percent of four cable systems it has jointly owned and operated with US Cable Group. The systems, located in the Chicago/northern Indiana area and in northern New Jersey, serve some 175,000 cable subscribers. Terms of the deal were not available. US Cable and TCI plan to put up for sale the balance of US Cable's cable systems, serving 60,000 subs in New York, Texas, Georgia, Florida and South Carolina. Meanwhile, Cablevision Systems Corp., based in Long Island, said it plans to acquire the portion of four cable systems in the Northeast it does not already own from Warburg, Pincus Investors, L.P. The systems have about 420,000 subscribers; the deal is valued at \$183 million.

—By Michael Bürgi

from ABC and made the show a cornerstone of its family lineup on Sunday night. (WB is shifting *Sister, Sister* to Wednesday for fall.)

UPN has picked up NBC's *In the House*, the sitcom featuring LL Cool J, which will go in on Monday nights at 8. UPN also looked at picking up NBC's cancelled *Jag*, but decided to pass (CBS is said to be interested in *Jag*). UPN dropped another show it snagged from NBC this season, *Minor Adjustments*.

One NBC executive said that the network originally planned to bring back *In the House*, which is produced by NBC Studios, this fall. The network would have revamped the show as more of an ensemble piece, making it into "a black *Friends*," the NBC executive said. But when UPN and WB both expressed interest in the show and even got into a little bidding war over it, NBC decided to take the money instead. ■

L.A.'s Newest Player: Young

Acquisition of KCAL puts growing group in the big leagues

TV STATIONS / By Mark Gimein

The gavel came down at \$368 million for Los Angeles station KCAL-TV last week, as Young Broadcasting agreed to take the station off Walt Disney Co.'s hands. New York-based Young won a surprisingly heated auction for the unique station, beating out station groups including Granite Broadcasting and Argyle Communications as well as a consortium of investors led by Magic Johnson.

KCAL is one of the few viable major-market independent outlets in the country. The station currently has a news staff of more than 175, and programs five hours of news each weekday, including prime-time news from 8 to 11 p.m. Last year, KCAL's *Prime 9 News at 10* won the Radio and Television News Directors' Association award for best newscast. The station's spot-news reporting, most notably of the O.J. Simpson arrest, has often won national recognition. Yet KCAL's news programming generally averages only a 5 share of the Los Angeles TV audience. The station also broadcasts games of the California Angels (25 percent-owned by Disney) baseball team and the Disney-owned Mighty Ducks of the NHL.

Most of the interested parties are said to have made bids near the level of the \$324 million Disney paid for KCAL in 1989. Young's purchase price represents a multiple of 16 times the station's cash flow.

Vincent Young, company ceo and son of founder Adam Young, said that KCAL will continue with a strong news lineup in which "viewers should notice no difference." Young said that the station's profit picture should improve; Disney spent heavily on KCAL, using it as a showcase outlet for the company's sports and promotion efforts. "The way Dis-

ney ran the station and the way any of the groups that were bidding would run it are very different," Young said. "They were building their image, spending so many millions of dollars on things like promotion, that there are significant savings just from cutting costs on a line-by-line basis."

Some station executives were surprised by Young's bid because Disney holds a 14 percent nonvoting stake in Young, acquired via Young's 1994 public offering. "This is like Disney sell-



ing the station to itself," said a senior executive of one TV group. Disney's stake in Young can be increased to just below 20 percent. Young's management retains voting control of the company. Young said that Disney's stake falls within FCC guidelines, but he added that Disney is discussing possible antitrust issues with the Federal Trade Commission.

The purchase of KCAL represents a major move for Young Broadcasting, whose quiet expansion is making the company a more significant player in the station business. Adam Young started the company as an advertising rep firm more than 50 years ago. Young Broadcasting was formed 11 years ago, when the Young family decided to expand into TV-station ownership. The company currently owns 10 TV stations, including six ABC affiliates; its largest property is WKRN-TV (ABC) in Nashville, Tenn. ■

**Vincent Young:
Projecting better
profit margins**

SPOTLIGHT ON FALL '96

Dramatically Different.

Erica Kane is the most dominating character in Daytime Dramas — and we're not just talking about her persuasive skills. The same can be said of ABC's entire Daytime line-up, which boasts three of the top five shows with Women 18-49. But Daytime isn't the only place putting up dramatic numbers. ABC's *World News Tonight With Peter Jennings* has reigned for six straight years. *Monday Night Football* has been TV's Number One regularly scheduled sports franchise for 27 years! And our Primetime line-up won the most half-hours this season among Adults 18-49. So put your brand on ABC. And take the drama out of media buying.



Source: A. C. Nielsen, NTI, 9/18/95 - 4/26/96 (Primetime),
9/25/95 - 4/26/96 (Daytime)

MAGAZINES

Times Mirror in October will launch *The Essential Guide to Sport Utility Vehicles*, a title aimed at consumers interested in buying a new vehicle from automakers' hottest category. Newsstand distribution will begin at 200,000, with additional circulation available through direct sales from Times Mirror's other magazines, their Web sites and Times Mirror newspapers. The core content of the magazine will be a comparison guide with road-test results, comparative ratings and recommendations from editors at Times Mirror's *Popular Science*. *Popular Science* will perform track testing and on- and-off-road driving evaluations of all sport utilities currently on the market. *The Guide* will also run features on accessories and gear, previews of models, driving tips, and comparisons of four-wheel-drive and all-wheel-drive vehicles. Members of the editorial launch team are Dan McCosh, former automotive editor of *Popular Science*; Don Sherman, former editor-in-chief of *Car and Driver*; and Tony Swan, former editor-in-chief of *Motor Trend*.

Wenner Media last week launched a new marketing outlet for its flagship title, *Rolling Stone*. Kent Brownridge, senior vp and general manager of Wenner Media, announced the Rolling Stone Visa card, which will be offered jointly by First USA Bank of Delaware. Perks include discounts on music, entertainment and travel through Rolling Stone Rewards, a benefits program. Cardholders will receive discounts at HMV record stores, Camelot music stores, Columbia Records, Legacy Recordings, Time Life Music, RPM Music Tours and New York's Fashion Cafe. The magazine itself, as well as Wenner publications *Us* and *Men's Journal*, will also be discounted to card members. Advertisements in *Rolling Stone* and a national direct-mail campaign will introduce the card to consumers.

Jane Pratt, who is in the process of concluding her contract with Time Warner, is developing a pop-culture-driven entertainment magazine for women in their 20s. Pratt is talking to prospective investors about the title; Hachette Filipacchi is said to be among the interested parties.

—By Anya Sacharow

CN Remodels Its 'House'

Finishing touches put on 95-year-old title for Aug. 13 relaunch

MAGAZINES / By Anya Sacharow

Condé Nast has set Aug. 13 as the relaunch date for its retitled *Condé Nast House & Garden*. The 95-year-old title was shuttered in 1993 after Condé Nast acquired a primary competitor, *Architectural Digest*, from Knapp Communications. *CNH&G* will relaunch as a monthly with a circulation rate base of 400,000.

Shelter magazines are experiencing a revival following some lean years for the category during the recessionary early 1990s. "1991 and 1992 were some of the worst years ever for the industry," said *CNH&G* publisher David Carey. "The shelter category was hit worse than anybody."

The high-end home-decorating magazines all saw strong growth in revenue and in ad pages last year, setting the stage for *House & Garden's* rebirth. Hachette Filipacchi's *Metropolitan Home* was up 34 percent in ad pages for 1995. Hachette's *Elle Decor* was up 34 percent in pages; Hearst's *House Beautiful* was up 6 percent; and *Architectural Digest* was up 11 percent.

"There are a lot more advertisers interested in supporting the category," Carey said. At the same time, competition is "as fierce as ever," he added. Since CN closed its then-titled *HG* three years ago, the high-end shelter nook has seen the addition of Meigher Communications' *Garden Design* and Meredith Corp.'s *Traditional Home Renovation Style*, and Time Warner's *Martha Stewart Living* is making solid gains. More baby boomers are buying homes and raising families, and interest in gardening has blossomed.

Joe Armstrong, publisher of *Garden Design*, believes the category has room for more titles. "Condé Nast has very smart management, and I think [*House & Garden*] will be a success," Armstrong said. "We welcome and encourage it."

CNH&G editor Dominique Browning, former editor of *Mirabella* and a former assistant managing editor at *Newsweek*, wants the magazine to retain its style, chic and sophistication. "Great photography, great interiors, beautiful rooms, a sense of coming into the rooms," Browning said. While Browning has no direct experience in the shelter category, she says she's been addicted to home-design

magazines as a reader for about 15 years. Her team includes design editor Suzy Slesin, a former assistant editor for *The New York Times'* Home section. Robert Priest, art director, came from *GQ*, where he was creative director. Senga Mortimer returns as garden editor, a position she held at *House & Garden* for eight years.

House & Garden's niche will continue to be "not so much about money as about great taste and great sensibility," Browning said. Carey believes the category has room for another title that is upscale, though not as upscale as *AD*. Condé Nast in 1993 attempted to add its *HG*

circulation into *AD*, but the move failed because of the differences in the two magazines' reader demographics.

This time around, the entire structure of *CNH&G* will be different, but not without the old *HG* demographics in mind. Condé Nast wants to woo back those former readers. In focus groups, Carey encountered one woman who said shelter books that have the right taste level aren't accessible and that the titles that are accessible don't have the right taste level. Following that lead, *CNH&G* will attempt to be rich in its design but economical in cost on the decorating projects it features.

Browning said the title's pages will include a lot of modern interiors, traditional decorating, country folk and eccentric design. "I'd like to avoid the cliché of the Tuscan farmhouse," she said.

CONDÉ NAST

House & Garden



Elegant but economical: Browning says *CNH&G* will be "not so much about money as about great taste."

SPOTLIGHT ON FALL '96

FOX prefers ABC.

If you're trying to decide where to put your precious media dollars this fall, do what Michael J. Fox is doing — go with ABC. After all, he knows a good thing when he sees it. And so do we. That's why his new comedy gets a prime spot in a Primetime schedule filled with powerful new series, proven stars, and more than a few surprises. We're also introducing an exciting new look and a whole new marketing and promotional strategy. And all of that is building on a current schedule that captured the most nightly wins this season among Adults 18-49. So now's the time to put your brand on ABC. And outfox the competition.



FORUM

Wednesday is shaping up to be the most competitive night in prime time this fall. What network has the best strategy?

Steve Grubbs

Senior VP of National Broadcast Buying, BBDO

"I was surprised that NBC didn't move over one of their big Thursday-night horses to Wednesday. Between *Friends*, *Seinfeld* and *ER*, I'd think they'd want to move one of the shows to anchor [Wednesday] night. Either that, or you can look at their shows in terms of tiers. Their top-tier shows are their Thursday-night big guns. Their second-tier shows might be *Frasier* and *Mad About You*; and maybe the tier below that would be *3rd Rock From the Sun*, which has received positive publicity and pretty good numbers, but still remains to be tested against some new season premieres. It'd be interesting to see how it does in that situation. Overall, there are some average-to-good shows on NBC's Wednesday-night schedule, but there's nothing exceptional there. I don't know if that's enough for NBC to carry the night."

Jack Curry

Managing Editor, 'TV Guide'

"NBC's Wednesday-night lineup is pretty strong, and I actually think the secret killer there is *Wings* [8 p.m.]. We call it the *Simon & Simon* of sitcoms, because *Simon & Simon* was a show that just kept going and going. It was like the Energizer Bunny. It's one of those odd shows that's in syndication—twice a day on USA Network—and is growing in popularity. That kind of [prime-time and syndication] rotation can either kill a show or benefit the prime-time original's fortunes. And, of all the shows on [NBC's] Wednesday-night schedule, the *John Larroquette* show [8:30] will be the beneficiary. The bottom line is, NBC will win the night. It's on such a juggernaut. NBC is able to tell people

all night Tuesday to watch their Wednesday shows. WB and UPN, unfortunately, can't do that. You have the promotional ping-pong effect on NBC. The WB and UPN shows may do well in their own universe, but NBC doesn't have to worry."

Andrew Pappalardo

VP of National Broadcast, DeWitt Media

"Wednesday night overall is shaping up to be a very male-oriented, young-skewing night. We have the new NBC show, *Men Behaving Badly* [9:30],

which was very well received by the advertising community. The new shows on the WB, *Nick Fresno* and *Jamie Foxx's* show, are both younger-skewing sitcoms. *Jamie Foxx* is up against *Men Behaving Badly* and *Nick Fresno* is up against *John Larroquette*. I really think they're talking to two separate audiences. With lead-ins like *Sister, Sister*, which has a high teen audience and good 18-34 numbers, the WB shows will draw a younger, less sophisticated crowd

"In my mind, [Wednesday] is a pretty average batch of shows. 'Wings' has been languishing forever, so has 'Larroquette.' 'Men Behaving Badly' might be a sleeper."

Dan Rank
Executive VP,
DDB Needham

than *Wings* and *Larroquette*. *Men Behaving Badly* has a lot of promise, and coming out of *NewsRadio* [9 p.m.] it should have a strong lead-in. The WB will not take audience away from NBC on Wednesday nights."

Bill Croasdale

President of National Broadcast Western International Media

"It's way too early to speculate. For all I know, Fox will move *The X-Files* to Wednesday, ABC will move *Home Improvement* back to Wednesdays and CBS will move [its] Monday [shows] to Wednesday."

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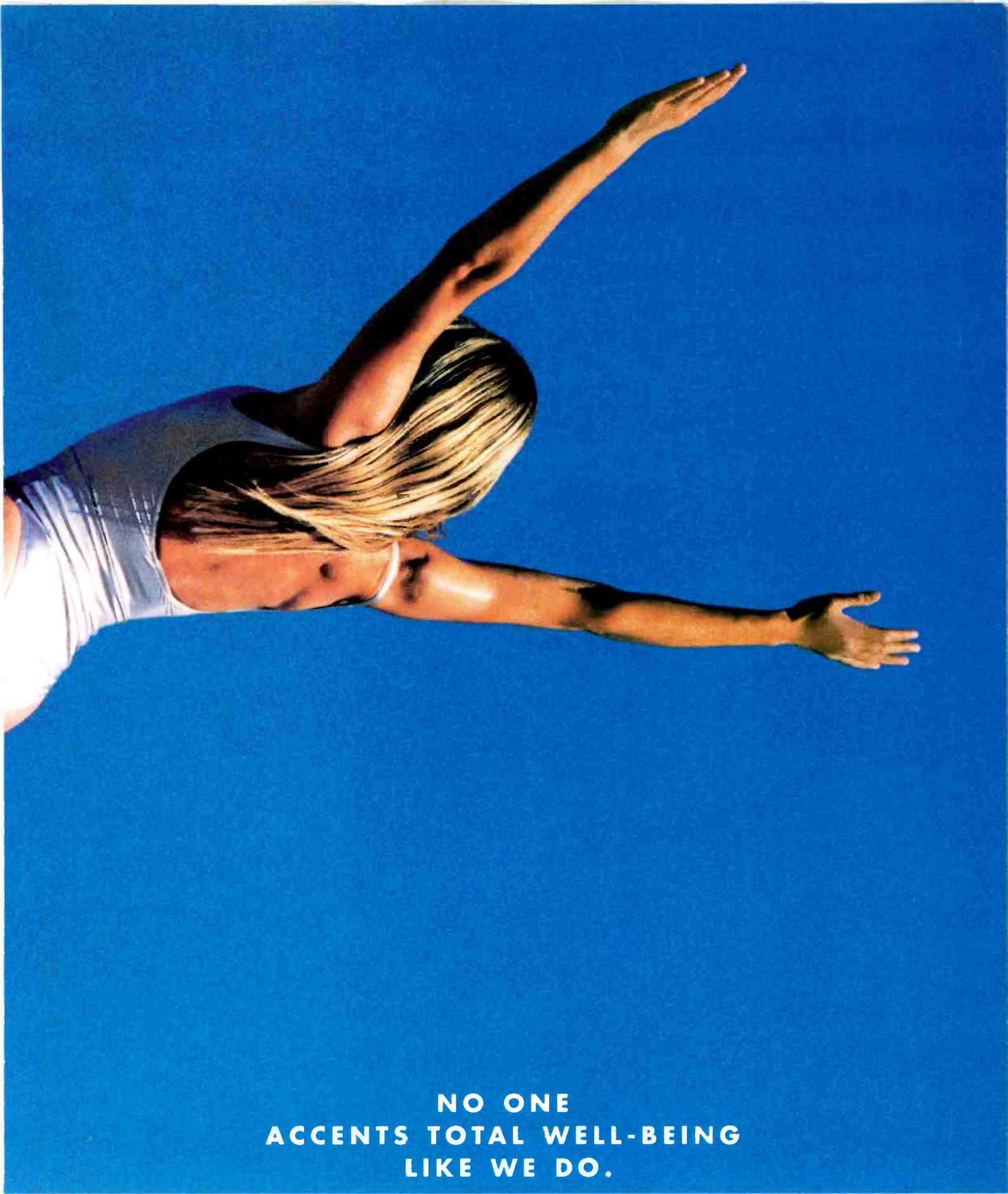


The stars may party, but we really work the room. There's nothing upscale adults 18-49 care more about than who's with whom and what they're wearing. So for what's coming up, call Dave Cassaro at 212-852-5134. After all, Hollywood's a year-round event.



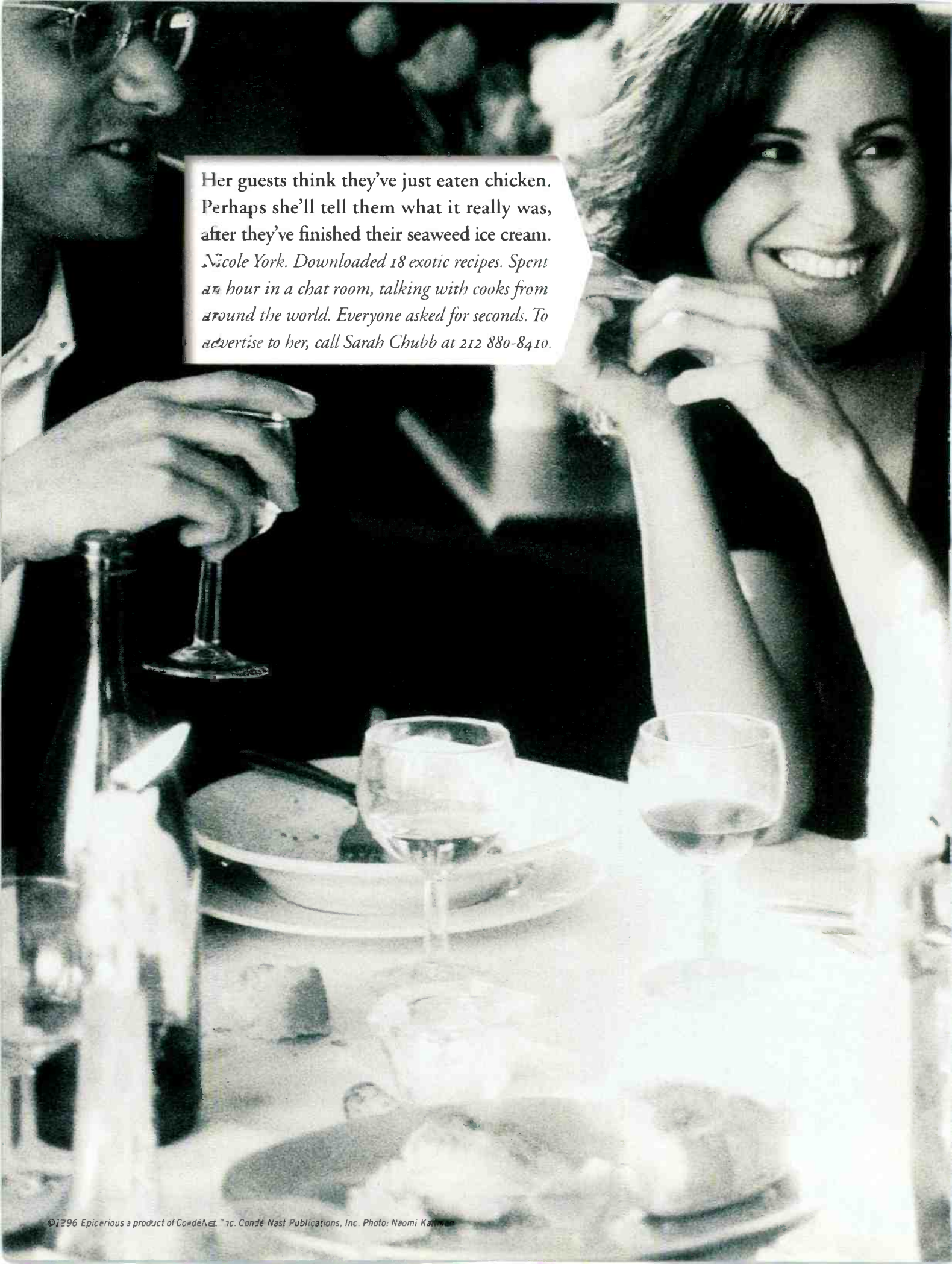
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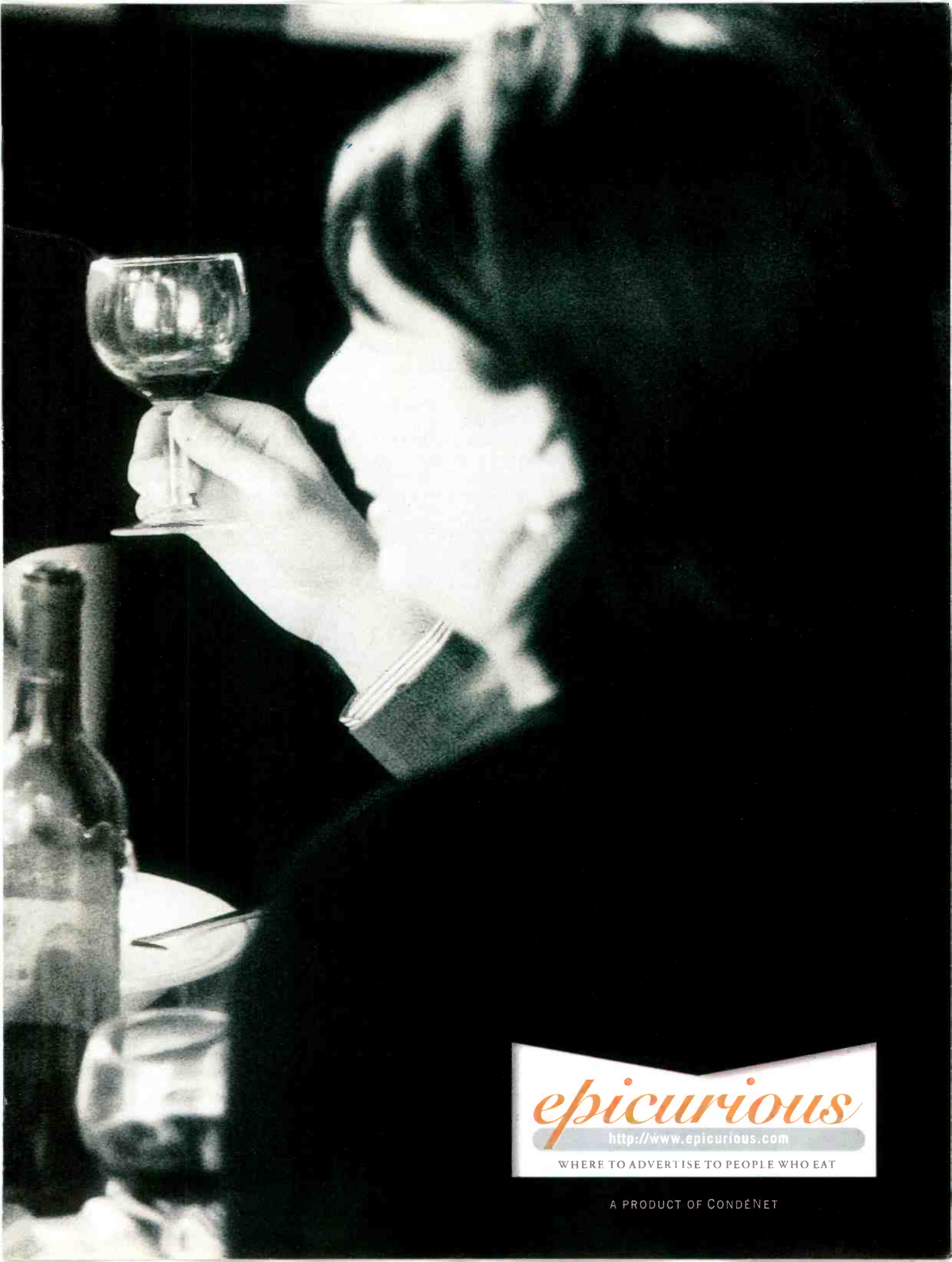


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Betsy Sharkey

Riding the Wings of 'Angel'

Martha Williamson
pulls off a miracle or
two answering CBS'
call for a spin-off of
'Touched by an Angel'



Martha Williamson calls *Promised Land*, which has emerged as a hot prospect to land on the CBS schedule at some point next season, her eight-week miracle—something the executive producer of *Touched by an*

Angel seems to have a pocketful of these days.

The hour drama, a spin-off of *Touched*, follows the Greens—father, mother, brother, sister and grandmother—as they go from being a near-hopeless family barely scraping by to a quiet force for good despite their dire economic straits. *Promised Land* is once again an unconventional idea from the unconventional writer/producer.

Two months ago, CBS prime-time chief Leslie Moonves gave *Angel* a full 22-episode order for the 1996–97 prime time season. So when Moonves called Williamson in early March to schedule a meeting, she figured something was afoot.

“Les said, ‘I really would like it if you could try to turn *Touched by an Angel* into a spin-off,’” says Williamson. What Moonves told her he had in mind was another drama that would play to the same audience that *Touched by an Angel* is bringing to CBS in growing and increasingly diverse numbers. In addition to a core audience of women 18-54, *Touched by an Angel* is attracting more male viewers, and there is some indication that a portion of the show’s viewers are people who had either stopped watching network prime time or had stopped watching television altogether.

“I told Les. ‘No, I’ve got a pregnant angel (Roma Downey, who stars as Monica, is expecting a baby), and we’re already pushing here,’” Williamson says. “But you just don’t say no to Les. No is simply a negotiation.”

Williamson finally agreed to see if she could come up with an idea. What she came to over a weekend of long contemplation is a show that would try to do for patriotism what she believes *Touched by an Angel* has done for God, which is reclaim the concept for the mainstream and take it out of the hands of the fanatics.

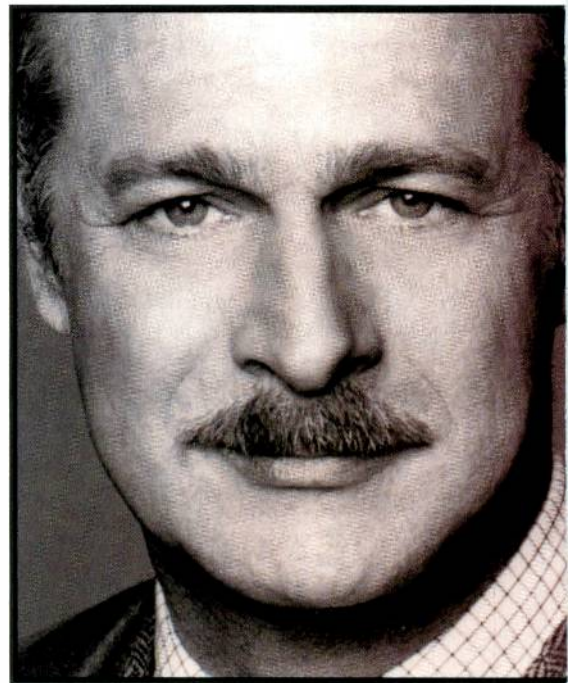
“What does patriotism mean anymore? Who are these people who’ve taken that pride of country away from us?” Williamson asks. “Suddenly, it’s like spiritualism does not belong just to the conservative right, and patriotism should not belong solely to the guys who dress up in camouflage outfits and lock themselves in cabins.”

It is a feeling that had been nagging at Williamson for a while. While she was turning over ideas for the new

show, some of the pieces came together for her as President Clinton stood recently at the site of the Oklahoma City bombing and asked people around the country to ring a bell at the same moment. Williamson did.

“I’m not ashamed to admit that I went through my little knickknack chest, grabbed a bell and stood outside my front door and wept,” she says. “And I rang my bell. And I heard other bells being rung on my street and it was a galvanizing moment for me. Somehow I wanted to take that next step, to show that you can have people of different political parties, different faiths, different colors who still love America.”

And so was born *Promised Land*. Just days later, Williamson was back at CBS meeting Moonves and his No. 2 development executive, Billy Campbell. “It was a 35-minute discussion,” Williamson recalls. “I said to them, ‘Clearly you’ve asked me to do a show because you want the same audience as *Touched by an Angel*,’ and those people are the same ones who are starting to feel disenfranchised from this country.”



Patriot aims: “I wanted somebody who had seen it all,” Williamson says of her choice of McRaney to play *Promised Land*’s heroic dad.

Ten days later, Williamson had the bare bones of a story and went into CBS Productions, which is providing funding for the spin-off, and pitched the general story line. In two weeks, she had written the first draft. Casting began the next day, and seven days later, the first film on the show was being shot.

For Williamson, it was truly a race against time. The average development process for a show is roughly a year, but she wanted to have a finished show ready for

Moonves to look at before he went to New York this month to announce the CBS schedule for next season. The filming wrapped at around midnight on May 7. Williamson and her crew spent the next three days working round the clock in post-production on the show.

The finished episode was delivered on Friday May 10 at 4 p.m. Williamson stayed by the phone, waiting to hear back from Moonves. She literally had tickets in hand to fly back to Salt Lake City, where *Touched by an Angel* is shot and where *Promised Land* was also produced, in case there were scenes that Moonves and his team wanted reshot.

"I was told by people in the screening room that they were deeply moved by the show and that it's a serious contender," says Williamson. Though she didn't have a final yes or no from Moonves as of last week, he didn't ask for any changes and left word that the show was being packed for New York. She says she is already at work on additional episodes.

The show, which will either provide the basis for a

stage for the journey the Greens will soon begin. Russell says of his Vietnam experience: "I saw the worst that the world had to offer, now I want to see the best."

Promised Land is designed as a show that remembers the "flyovers," that huge bulk of folks who live between the two coasts that most network executives have little in touch with. "Everybody's on planes now—we forget there's a world out there we're flying over," says Williamson. "[Network executives] even refer to those people as the flyovers...What were the ratings in the flyovers? That's horribly insulting. You're flying over what's real."

Though everything about *Promised Land* happened quickly, putting the show together was not without bumps along the way. Williamson briefly considered using a trio of twentysomethings who had appeared in an episode of *Touched by an Angel* before deciding to make a family the

As Williamson watched Clinton at the site of the Oklahoma City bombing, some of the pieces of the new show came together.

core of the show. At another point, one network executive suggested the premise should be based on a homeless man who inherits millions from his father, then spends the money trying to right his father's wrongs.

"It didn't sit right with me," says Williamson. "To me, money is the last solution to a problem. So I got to thinking, 'What if I go completely the opposite way? What if you keep somebody homeless, what if the last thing they have is money?'"

In creating *Promised Land*, Williamson ultimately drew from her personal life. Her sister is married, with six children and a middle-class income, which means that times are financially tight. Williamson once took a friend to her sister's home for dinner, which is served family-style.

"Because he was the guest he went first, and at one point one of the kids excused himself from the table and said, 'You know, I'm not really hungry anymore,'" says Williamson. "My friend didn't get what had happened—that he had taken so much food that there wasn't going to be enough for everyone. That's the way a lot of people live in this country, but they have enough commitment and pride in what they're doing that they aren't going to take money from other people."

It is that sensibility that infuses *Promised Land*. A hard reality that is nevertheless hopeful. A family that could be pulled apart by difficult circumstances, but instead draws closer.

In one scene, Williamson lays out what she believes many families across the country are feeling. "Russell says, 'I followed all the rules, I did my best, and it all fell apart anyway,'" says Williamson. "There are so many



new series or at minimum air as an episode of *Touched by an Angel*, stars Gerald McRaney, probably best known as the lead in the long-running series *Major Dad*. He plays Russell Greene, the patriarch of the family.

"I wanted somebody who had seen it all," says Williamson of casting McRaney. "The guy who wanted to get into his van when he was a teenager and drive across America, but instead ended up in Vietnam." There is a scene near the end of the episode that sets the

HOLLYWOOD

people who feel that—so many men in this country living lives of quiet desperation.”

And there is a moment when Russell rediscovers his country. He is on a bus with only enough money to get halfway home. Tess, the angel played by Della Reese, passes the hat to raise the other half. A Latino woman, who has no money to give, instead offers Russell half of her sandwich.

“There were people at the network who questioned whether that was over the top,” says Williamson. “I said

no, then asked, ‘Would you do that?’ That’s the question. My guess is he wouldn’t even be on a bus. But that woman would give what she could, that’s what this country is.”

“I’m not a Pollyanna going around with rose petals. It’s an honest, but hopeful, reality. That’s what people respond to in *Touched by an Angel* and that’s what they’ll respond to in this show,” says Williamson, sounding like an executive producer with a new show definitely on her hands. ■

The Emmys are still months away, but *3rd Rock From the Sun*, the closest thing TV has had to a new hit this season, has already bagged a major creative award: a bronze from the Montreux Golden Rose Festival.

For nearly four decades, the Swiss city has been host to the international competition, which recognizes the best in “light” entertainment shows. Until 1993, the competition excluded situation comedies. When the rules changed, U.S. sitcoms started entering. But we had not brought home a winner.

Then along came *3rd Rock*. An episode titled *Body, Soul & Dick*, which aired Feb. 27 on NBC, is what finally caused the international committee of TV execu-



Rockin': (from left) Maloney, Jane Curtin and Lithgow bag a bronze

talking with everyone from network executives to production chiefs about how a system might work.

No one is happy. But it is clear just how concerned the production community is that some of its biggest names—Steven Bochco (*NYPD Blue* and *Murder One*), Marcy Carsey (*Roseanne*, *Grace Under Fire*, *Cybill*), John Wells (*ER*)—took time to attend a morning meeting at the Beverly Hills Peninsula Hotel just days before the networks began releasing their fall schedules. Almost everyone who was there has a series on the air or one under consideration.

Consider how thorny the ratings problem is. NBC’s gritty urban police drama *Homicide: Life on the Streets* deals with the aftermath of violence—so it should easily escape the V-chip censor, though the series’ language might earn it a PG. But when the *Power Rangers* take out a giant beetle, is that violence?

Then there are the really “violent” classic cartoons like *The Roadrunner*, which always includes a few body-flattening moments. Or gun-toting Elmer

Fudd, in search of a “wab-bit” to shoot. Should those be V-chipped out of Saturday mornings and weekday afternoons? Or will the classics be exempt because they were created pre-V?

Perhaps the system will try to identify levels of violence. I can just imagine the heated discussions in some smoky back room as executives try to divine whether a swift kick from Teenage Mutant Ninja Tur-

tle Michelangelo is more or less violent than Wiley Coyote being run over by a steamroller.

Whatever system evolves—and evolve it will or the government will step in early next year and impose its own ratings system—it is likely to leave everyone on all sides dissatisfied. One TV mogul says he calls it the D-chip, because, he says, “either way, we’re damned.”

Jamie Buckman’s marriage may be in trouble on NBC’s *Mad About You*, but there is nothing rocky about Helen Hunt’s box-office appeal. *Twister*, which stars Hunt, looks destined to turn finally turn her into a big-time Hollywood film star. The first weekend box-office of \$41 million put *Twister* at the head of the line in the summer box-office derby and Hunt’s name high on the wish list of more than a few film directors. Paul Reiser, who stars as Hunt’s husband Paul in the series, may have a lot more to worry about than the bumping of *Mad About You*, which was just getting comfortable on Sunday, to a new night (Tuesday) for next season.

The Backlot...

tives to crack a smile. In the episode, John Lithgow, who plays an alien high commander disguised as a local physics prof, is asked to give a eulogy for a hated colleague (*Fraiser*’s John Maloney). In typical alien fashion, Dick barrels ahead with the truth about the not-so-dearly departed.

As always, the episode is ultimately about the human condition and how we’ve come to make it so complicated. A comedy of manners, in a Marx Brothers sort of way—broad enough to finally make a successful trans-Atlantic crossing.

There was much moaning and groaning during the recent meetings here about devising a ratings system for television, and the rising specter of the V-chip. The Motion Picture Association’s Jack Valenti has been in the house,

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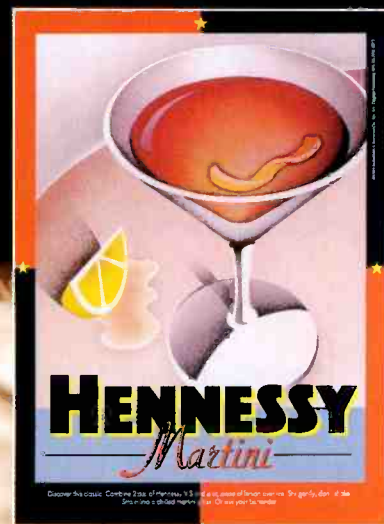


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The Power Of Playboy

WASHINGTON
Alicia Mundy

The Two Mrs. Clintons

The media's
 attitude toward the
 First Lady appears to
 split along gender,
 age and other gaps



If you're for her, she's a cross between Mary Queen of Scots and St. Joan of Arc on their way to their public executions. If you're against her, she's an evil witch from Salem who should go down in flames. Either way, it seems

that Hillary Clinton just keeps getting burned.

That, of course, is probably how the First Lady sees her media coverage. But in more than a dozen interviews with many senior White House correspondents (most of them female), veteran reporters of various administrations say that Hillary Rodham Clinton has not gotten, and still does not get, a fair shake from the media. What is particularly interesting is that female writers, most of whom requested anonymity, believe that the split between the reality of the First Lady's conduct and the descriptions of it in news stories is largely a function of the gender gap.

Among the news organizations whose journalists spoke with *Mediaweek* on this subject were ABC and CBS News, *U.S. News & World Report*, *Time*, *Newsweek*, *The New York Times* and *The Wall Street Journal*. Of 15 White House reporters contacted, only Maureen Dowd of the *Times* did not return phone calls.

The approaches to covering Hillary revealed several splits in the monolithic "media elite." First, the fault lines between men and women. Most female reporters said they believe their male colleagues, even the "enlightened" ones, are overly critical of a strong woman like Hillary Clinton. (The "unenlightened" crowd, which runs from *The Wall Street Journal's* body-slam editorial page to Bob Novak's desk to P.J. O'Rourke's cigar salon, is considered beyond the pale from the start.) Even if the men aren't biased, their female colleagues say, their stories are going to reflect their sources and contacts—most of whom are powerful men in the clubby Washington political world.

"We are still in an age where one woman can represent all women, so it's natural for us to want this professional woman—of our age—to succeed as a First Lady," says Margaret Carlson, political columnist for *Time*. "But this leads to a backlash. In the end, the coverage is much harsher if she fails at something, or in something negative like Whitewater. She doesn't get any breaks."

"I remember talking to many of my regular sources the day after the election in 1992," says a *Wall Street Journal* staffer. "These are upper-middle-class, educated GOP men, including politicians, who are scrupulous in how they speak to or about their female colleagues and who never say anything casually derogatory to a woman reporter. Suddenly, they all turned into rednecks. Jokes they never would have repeated before—about women,

lesbians, certainly any First Lady—it was all okay with them to let loose once Clinton was elected.

"Today," the *Journal* writer concludes, "I will follow a story on Whitewater. But having seen this out-of-proportion reaction to a professional woman becoming First Lady, I constantly wonder whether the story's placement, length, sourcing—like Al D'Amato's office—aren't just due to the guys' personal reactions to women in power."

Several female reporters complain that the *Journal* has a Hillary fixation. Its editorial pages have handled most of the paper's investigation of Whitewater. One *Newsweek* writer says, "When you have editors actively engaged in seeking out gossip about the First Lady—innuendo about her personal life—you have to wonder how accurate their so-called news stories are." A *Journal* columnist says that in the Washington bureau, "hot discussions" have taken place over the repeated



attacks on Hillary by the New York editorial staff. "This aggravates relations between some of the male and female reporters," the columnist says. "I don't think their political biases here are as much a factor as their gender. You'd be surprised who has come out on which side of the Hillary issue."

Second, the Hillary coverage exposes a gap between parents and childless reporters. Among the women (and a few men), there were repeated suggestions that writers without kids are far harsher towards the First Lady. Of course, Hillary has placed herself in the public spotlight as a champion of children, through her legal work and her best-selling book, *It Takes a Village*, so criticism is to be expected and deserved. But Hillary's defenders say the attacks at times go beyond rational debate and descend into personal diatribes.

In this category, *New York Times* columnist

Maureen Dowd's name popped up several times. Her most memorable Hillary pieces, including one prickly column which noted that a fish rots from the head, were called "vitriolic," "mean-spirited," "spiteful" and "sexist" by four female writers. (In comparison, a male newsweekly reporter who called George Will's reference to Bob Dole as a do-nothing a "nasty personal attack" thought Dowd's air and sea assaults on Mrs. Clinton "provocative, if that.") When Dowd addressed a conference of advertising lobbyists last fall, she fired several salvos at Hillary Clinton for presenting too many faces to the press. And in case you were wondering, the person who called Dowd's dispatches "sexist" explains: "I think she's trying to show that she's one of the guys, and one way to pass the saliva test is to strike at Hillary."

Another factor cited was the age gap, which several reporters claim contributes to relatively good press for

**Maureen Dowd "is trying to show she's one of the guys,
and one way to pass the saliva test is to strike at Hillary."**



the Doles and bad reviews for the Clintons. "Liddy [Dole] is in her 50s now, just old enough that reporters will treat her with more respect," says one writer with a prominent TV perch. "It's like Barbara Bush. You can't write tough articles about a white-haired grandmother. But Hillary's a Baby Boomer like most of us, and I don't think we respond well to someone our age in a position of dignity and power."

"What's terrible," says the reporter, who has covered the last four White House administrations, "is that Liddy Dole is really the way Hillary is caricatured: a controlling, cold automaton, very ambitious and very calculating. Hillary's flawed, but real. Elizabeth Dole is perfect, but there's nothing real about her."

This perceived difference is what is driving Clinton's consultants to drink. The problem: How to package Hillary, who seems one step removed from Lady Macbeth, as the President's loving helpmate. "Everything seems to backfire, and even genuine actions get labeled 'politics,'" says one of the White House team. "One shot of Mrs. Clinton hugging daughter Chelsea and the press yells, 'election year strategy.'"

"One element of Mrs. Clinton the press has overlooked is her role in the family," says Howard Fineman, senior Washington editor at *Newsweek*. "I think she is a really good mother. I've seen her with Chelsea often, and she's bringing up a wonderful girl." Carlson agrees that Hillary's mothering gets short shrift. "I've seen politicians using their families to humanize them. The Clintons

WASHINGTON

don't use Chelsea. They keep her out of the limelight. But Mrs. Clinton doesn't get any credit for that."

At the same time, the long-running, tortuous Whitewater story keeps anything Hillary might do positively off the front page. Yet most of the reporters interviewed (including the women) lay much of the blame for the "nasty" tone of the stories on Hillary herself. Many of them say they feel "betrayed" by the Hillary Clinton emerging in Whitewater reports.

"There was so much for us [women] riding on her performance," says a journalist at National Public

has gotten mixed interpretations on whether it exonerates the Clintons. But the lesson is clear: The Clintons and the press are in a deeply distrustful mode, and Hillary in particular (as opposed to the Good Ol' Boy Bill) makes it hard not to be dubious.

In classic Washington style, much of the Hillary difficulties could be cleared up with better press management by the White House. Fineman says Mrs. Clinton's run of bad press might have been lessened if she had been more up front. Her insistence that she hadn't seen the Rose law firm billing records was part of *Newsweek's* story about the fingerprints.

Ken Walsh of *U.S. News & World Report* also ascribes Hillary-itis to her horrendous media instincts. "She just hasn't been available. If you want an interview, you have to go out of town. And she'll only discuss certain topics. The White House likes the press to go

on the foreign trips with her to bond. But why should I have to travel to Pakistan to get to know the First Lady?"

The fallout for Hillary, says Walsh, will continue with her distance. "We don't know her well enough, so we don't have the natural tendency we might with other politicians to say, 'Well, that's not the Hillary we know.' We have no frame of reference with which to assess bias or a story's importance. For example, did she really say something vicious to a staffer, or was it in jest? We don't know her, so we have no context for the report." And in the media-spin world, context is everything. ■

"Hillary's a Baby Boomer like most of us, and we don't respond well to someone our age in a position of dignity and power."

Radio. "Every time I hear another report that she's lied—the law firm records that turned up, her fingerprints, her role in Travelgate, you name it—I just want to scream. Sometimes I think, 'Please, Lord, let me go a week with no more Hillary surprises.'"

Many of the correspondents cited the experience of James Stewart, the respected journalist who initially was approached by the White House to write his book on the Clintons and Whitewater. The authorized version soon foundered, however, when Stewart's access was cut off by a suspicious Hillary Clinton. His book, *Blood Sport*,

Below the Beltway...

The good news for the liquor and advertising industries last week was the unanimous Supreme Court decision to overturn the *44 Liquormart v. Rhode Island* case, thereby allowing liquor stores to advertise sales and lower prices. The bad news is that, even though the justices voted 9-0, they couldn't agree on how they got there. For this reason, their decision probably doesn't foretell an all-clear signal to fellow travelers in the tobacco industry.

The most salient point of the court's opinion is that, like the *Coors Beer vs. Colorado* case last year, the judges came down on the side of informing the consumer. In the *Coors* case, led by Justice John Paul Stevens, the court said it was inconsistent to urge people to drink "light" alcohol products but not allow beer makers to state the alcohol

level of their products on the packaging or the can. Using that same reasoning, Justice Stevens wrote the majority opinion in the Rhode Island decision. He made a strong case for fewer restrictions on commercial speech and for a move away from a paternalistic notion of government dictating healthy choices for Americans.

Justice Sandra Day O'Connor wrote a concurring but differing opinion, joined by Justices Antonin Scalia and Clarence Thomas. She suggested the main issue was not the free passage of information. Rather, Rhode Island had other methods available to encourage temperance that didn't restrict commercial speech, such as higher alcohol taxes.

What does this mean for the plan by the FDA and the Clinton Administration to curb cigarette ads? First, we'll all

know more if the Supreme Court decides to hear the Baltimore billboard case, which is still in limbo. The Fourth Circuit Court of Appeals, known for conservative opinions on civil rights and trade, has upheld Baltimore's ban against billboard ads for cigarettes on the ground that billboards can be seen by children and the law prohibits advertising tobacco to kids.

If the Supreme Court overturns the Fourth Circuit, the tobacco companies might have some reason for cheer. But the billboard case does not deal with the core issue in the Rhode Island case: "information" publication, as opposed to advertising per se (and specifically advertising that can reach minors). When an ad restriction deals with narrowly defined interests and not a blanket ban, the Supreme Court still hesitates to step on state law. Tobacco lawyers will have to convince the judges that the Marlboro Man is imparting real information to consumers.

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New Media

By Cathy Taylor

HotBot was developed using a radical technique. They asked a whole bunch of people what they wanted

The New Searchers

Will HotBot be the Alta Vista of its time? Apologies for scrambling your brain with this incomprehensible compendium of World Wide Web gobbledeygook. In plain English, that sentence means that yet another search engine is about to join the ranks of Yahoo, Lycos, InfoSeek, WebCrawler and yes, Alta Vista, the current search engine of choice among the grooviest Web folks. It launches on the Internet today and goes by the name HotBot. The "Bot" stands for one's own personal robot, which promises to go out and find precisely what those lost in

cyberspace want to find. The "Hot" is a nod to the searcher's highbrow parentage: HotWired Ventures, the well-respected producer of Web content, and Inktomi, a new Silicon Valley technology company. It was founded by some academics at the University of California at Berkeley who spend hours in (no doubt) air-conditioned rooms toiling away at "parallel-computing system design." For those who wish

only to find stuff, executives from HotWired and Inktomi promise that their search engine, located at <http://www.hotbot.com>, is less susceptible to server crashes and will have the biggest index on the Web.

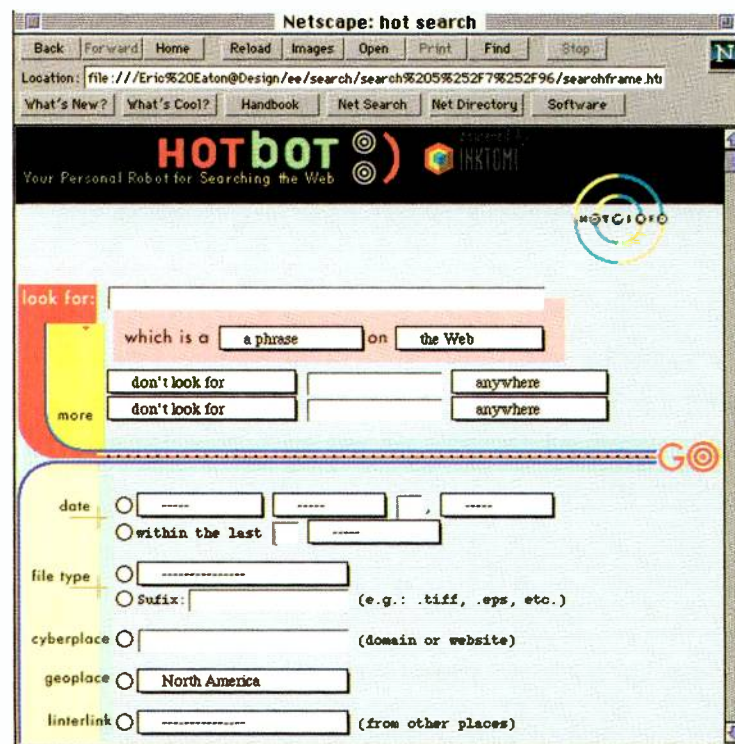
Unlike its competitors, HotBot seems to give those who use it a more refined method of narrowing their searches. In addition to being able to search by phrases, it can also tell HotBot what *not* to look for. Say, for

instance, you are looking for references to the Madonnas (the religious figure, not Madonna Ciccone, the pregnant pop star). A HotBot user could request that the search engine pass over Madonna sites that make reference to pop music, belly buttons, Sean Penn or Dennis Rodman. Searchers can also limit their queries to dates, Internet domains and "geoplaces," (that would be where a site's server is located in the real world).

These technology advances alone might answer the question: "Why another search engine?" But HotWired interactive products group marketing director David Pritchard says that's only the beginning. Some 1500 members of HotWired's HotPanel were polled about search engines late last month. "There was a general level of dissatisfaction," Pritchard said.

HotBot, which will be sold as an advertising medium by the same folks who peddle HotWired, will also try to incorporate some of HotWired's ad model into its pitch. In addition to allowing advertisers to target messages to individual search terms, the site also plans to deliver banners to specific categories of users. For instance, queries having to do with cars would deliver banners from automotive advertisers.

But this being the search-engine business, there's more competition on the way. In June, InfoSeek will launch a premium product called UltraSeek, which promises accuracy, speed, a huge index and the ability to rank how current its items are.



Search engine Hot Bot says it is faster, smarter and less filling

Games People Play Does Riddler Have All the Answers?

Mediaweek took a spin last week on the gaming site riddler.com. We tried out the multiuser crossword puzzles that are incorporated into Riddler's new 3.0 version, which was launched two weeks ago on the World Wide Web. Crossword puzzles, created by world-renowned puzzle-creator Stanley Newman, and

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New Media

trivia games, composed by former writers for *Jeopardy*, are created for different levels of expertise (90 percent of Riddler users so far say they have at least some college education, but that doesn't mean they are equally trivia-savvy).

Every game is played in hot pursuit of "caps," the currency the site uses to tally up points toward prizes. By way of Java, the multiuser versions of the games are able to be played in real time (if you're using Windows 95) against one or two other competitors from somewhere Out There. In the Riddler crossword section called "Checkered Flag," head-to-head competition meant scrambling to solve clues on the same crossword puzzle as someone with the illusive log on, "Sahara." After a hard-fought match in which the lead changed hands several times, the final score was Sahara, 181, Your Reporter, 172.

Even through the disappointment of losing a heartbreaker like that, we could see why so many Internet savants have whispered that Riddler—in addition to being lots of fun—may be one of the few sites that has closed the loop, so to speak, on a workable advertising model.

Greg Stuart apparently thinks so. The former new media chief at direct marketers Wunderman, Cato, Johnson recently left the agency to become executive vp/marketing at Riddler's parent, Interactive Imaginations, trading in the security of parent company Young & Rubicam for funkier office space at 21st and Broadway in Manhattan's Flatiron district. "I felt like I was driving on the access road to a superhighway," said Stuart of working on new media in the advertising business. Interactive Imaginations, owned partly by General Electric and Random House, hopes to double in size over the next several months and is close to signing a third major investor.

Now about that advertising model: First-time players at Riddler register, handing over some demographic information and general descriptions of their tastes in music, travel and other areas. But with

prizes as a lure, Stuart says it cuts down on the number of people who use on-line registering to take on an alias. Under the Riddler system, registering allows advertisers to target Riddler users and build a workable database. Riddler has also dispensed with the just-maybe-you'll-click-on-this-banner-ad model, by putting up a full ad page before the start of each game that tells players details of the

their thoughts about the new ad-supported Suck 2.0 in "The Vacuum," a letters to the editor section that is part of a concurrent redesign of the site with a variety of new acidic features each week. Wrote one unhappy reader: "Today was a very sad day. Suck is dead. Long live Suck." Another complained about the Java-enabled animated red horse that morphs into the logo of one the



Greg Stuart got his career off the "access road" at Y&R and onto the info highway at the high-flying game site riddler.com

prize they're playing for. And, as for the prizes, they're better than what you'll find at the bottom of a cereal box—software, Apple Powerbooks, trips and even a \$20,000 Toyota RAV4. Let the games begin.

Playing Easy to Get Ads on Suck.Com Get Mixed Reaction

Other folks, of course, think that advertising on the Net sucks. And what better place to vent their frustration than the cynically amusing suck.com site? Especially since the site started two weeks ago to accept ads—or sold out (take your pick). Some of the site's fans made known

site's charter sponsors, Black Star beer. "Can I kill that horse?" the reader asked.

Said one well wisher: "It's about time you started making money from your writing."

Ad sales on Suck are handled by Rick Boyce, vp/advertising for Suck-owner HotWired. Boyce acknowledged a certain level of irony in Suck accepting advertising, particularly because the site has been an outspoken and often hilarious critic of some of the loopiest commercial sites on the Internet. But Boyce also pledged that even if advertisers ante up a hoped-for \$20,000 for an eight-week placement, "we certainly don't make any guarantee to the advertisers on Suck that the Sucksters won't pick on them." ■

Free to go one to one.

We're running this ad here because we know where to find our target. We also know where your clients can find theirs-- on Juno,[™] the advertiser-supported free e-mail service. We deliver interactive ads directly to the subscribers you select, and you pay only for the impressions you make. That makes us 100% targetable and accountable. And that's just the begin!



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Syndication

By Michael Freeman

The distributor hopes to recapture some of its '70s glory with 'The Cape', a new weekly about the space program

MTM's Launching Pad

MTM Television and NASA are set to begin filming this week in Cape Canaveral, Fla., on *The Cape*, a weekly syndicated series being pitched to stations for prime time beginning this September. At MTM, the production company acquired three years ago by the Rev. Pat Robertson's International Family Entertainment, *The Cape* is being touted as the signature series for next season. MTM Television ceo Tony Thomopoulos is trying to bring Hollywood-based MTM back to the prominence it enjoyed in the 1970s under

founders Grant Tinker and Mary Tyler Moore.

Chuck Larson, MTM Worldwide Distribution president, reports that 158 stations representing

88 percent U.S. broadcast coverage have signed on so far for *The Cape*. General Motors has taken a significant advertising position with the series in an ad program that may include a viewer sweepstakes in the first or second quarter of 1997, says Bob Dahill, head of MTM Advertiser Sales. Dahill declines to specify how much national ad inventory GM committed to buy in the pre-upfront market (the syndication upfront does not open for several more weeks). Dahill says that all five of the automaker's divisions will have "significant" product placement on *The Cape*.

"GM coming in has allowed us to market other [exclusive] sponsorships in the high-tech and leisure-sports categories," says Dahill, vp and general sales manager of MTM's New York ad sales division. "When you bring back the memories of the Gemini and Apollo space programs and multiply that with the ongoing success of the Shuttle program, it elicits a sense of national pride which advertisers are more than eager to be associated with."

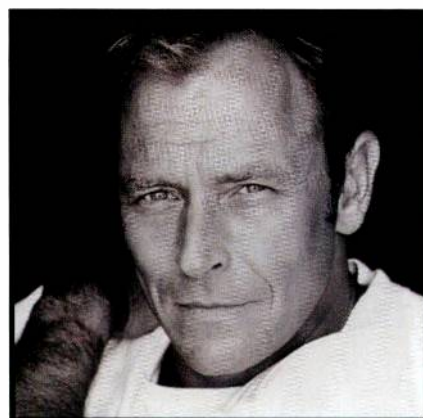
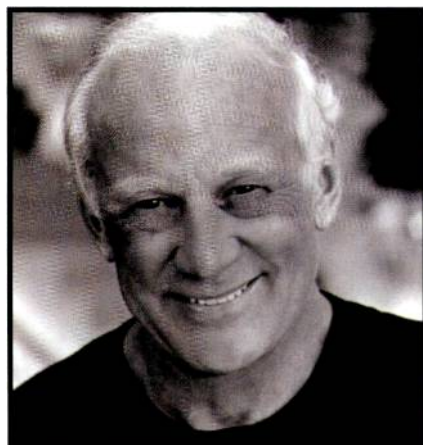
That's not to say MTM thinks it has a lock on the American viewing public's sense of patriotism. Sharon Hall, executive producer of *The Cape*, says it will come down to execution, characters and "true-to-life depictions of the daily trials and tribulations faced by astronaut

cadets of the Shuttle program" to win viewers over. To that end, Hall says she went to great lengths to secure NASA's participation and technical support to "insure that *The Cape* maintains the highest degree of authenticity." NASA has given Hall's production team nearly unlimited access to film at the John F. Kennedy Space Center's Mission Control facility, vehicle assembly plant, launch platform and astronaut cadet training center. NASA also will be providing archival footage of in-space shuttle missions, takeoffs and landings, Hall says.

Several miles southwest of Cape Canaveral on neighboring Merritt Island, MTM has taken over a pair of converted warehouses to build working soundstage facilities. One of the soundstages consists of the fictional astronauts' homes and NASA offices. On the other soundstage, Kansas Cosmosphere, a set construction company responsible for the interior shots in the movie *Apollo 13*, has built "complete replicas" of the Shuttle's upper- and middle-flight decks as well as the exterior cargo bay, Hall says.

With production starting up on the two-hour premiere (scheduled for a Sept. 3-15 broadcast window) as well as the 22 subsequent hour-long episodes (budgeted at a projected \$1.2 million per episode), Hall has also hired several technical advisors to further assist the producers and actors. Among the roster of technical advisors and consultants is current astronaut Bruce Milnick; researcher/NASA liason Kary Antholis, a filmmaker who won an Academy Award last March for the Holocaust documentary *One Survivor Remembers*; and former astronaut Buzz Aldrin, best remembered for his service aboard the famed Apollo 11 moon landing mission.

Unlike other weighty, studio-bound syndicated dramas such as *Star Trek: Deep Space Nine* and *Babylon 5*, Hall and fellow executive producers Gil Grant, George



Start the countdown: Advisor Aldrin (top) and Bensen begin filming this week on 'The Cape'

Zaloom and Paris Qualles intend to take full advantage of the Florida surf and sun. The aim is to make *The Cape* a ground-to-air hybrid of *Baywatch*.

With help from Michael Ogiens, MTM's Hollywood-based president of production, *The Cape* has lined up several veterans of series TV for its cast. Most notable is former *L.A. Law* star Corbin Bernsen, who plays Barry "Bull" Eckert, the NASA Shuttle mission commander who gets to drive a pricey Chevrolet Corvette (courtesy of GM's sponsorship) in his free time. Also on board is former *Beverly Hills, 90210* regular Cameron Bancroft; *Murder One's* Bobbie Phillips; and Adam Baldwin (*How to Make an American Quilt*).

"The interesting thing about this show is that it really is a mixture of the public's fascination with the space program and the miracles of the universe," says Hall, who spent five years (1990-95) working in program development at New York ad agency BBDO Worldwide with media director Arnie Semsy. "In the end, however, I don't think viewers will come along for the ride if we don't deliver empathetic and believable characters. This won't be another cookie-cutter sci-fi serial."

Selling Movie Packages ITC Entertainment Goes to the Flicks

Since its acquisition by Polygram Filmed Entertainment Group almost a year and a half ago, ITC Entertainment Group has been building up its roster of movie titles to offer in the syndication marketplace. At a time when some

of the major Hollywood studios and the few remaining independents are bypassing syndication for exclusive sales to cable, ITC is readying new film packages for the broadcast market.

ITC's John Huncke, who recently was promoted to chief operating officer, says that up to 15 film titles will be marketed in

nia (Brad Pitt, Juliette Lewis); *Four Weddings and a Funeral* (Hugh Grant); *Doppelganger* (Drew Barrymore); and *The Last Seduction* (Linda Fiorentino, Bill Pullman). The films will be offered in staggered broadcast windows beginning this fall.

ITC, founded nearly 40 years ago in the U.K. by Lord Lew Grade, also has interest from Polygram in its library of 1960s-era TV series, including *The Prisoner*, *Secret Agent*, *The Persuaders* and *The Thunderbirds* for new theatricals, Huncke says. If those film projects, currently in development, are successful at the box office, Polygram may want to revive some of those titles as TV series, Huncke says.



British invasion: ITC is weighing a comeback for the '60s hits *The Thunderbirds* (top) and *The Prisoner* (starring Patrick McGeehan)

each package. Huncke says ITC is taking over domestic TV distribution of theatricals produced by Polygram divisions Interscope Pictures, Propaganda Pictures, Working Title Productions, Egg Pictures, Island/Polygram Germany and the library of now-defunct Atlantic Pictures. ITC also owns a library of more than 10,000 titles and continues to produce made-for-television films for the broadcast networks.

Among the titles ITC is immediately picking up from the Polygram divisions are *The Posse* (starring Stephen Baldwin, Billy Zane and Mario Van Peebles); *Kaliforn*

Ferber to Produce Multimedia Ramps Up on Bullard Show

Major talk-show supplier Multimedia Entertainment has firmed up the production staff of *The Pat Bullard Show* with the signing of Larry Ferber as executive producer. Ferber most recently served as executive producer of Lifetime's *Biggers & Summers* cable talk show. Ferber is best known on the talk circuit for running Tribune Entertainment's syndicated *The Joan Rivers Show* and Rivers' ill-fated spin-off, *Can We Shop?*

Burt Dubrow, Multimedia vp of programming, says that Ferber's extensive production experience on "relationship-based" talk shows fits well with the slant comedian/writer Bullard wants to give his show, which will launch this fall. Multimedia says that it has sold *Pat Bullard* in 101 markets representing 81 percent U.S. broadcast coverage. ■

TV Stations

By Mark Gimein

WPTY went into news big time, starting up with four shows per day. Now all the viewers have to do is find them.

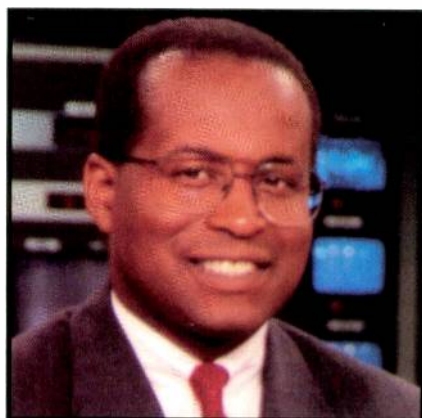
In the Beginning...

News is a game of trust and habit, and anyone who wants to gain a foothold should become instantly familiar with the word "patience." There is probably no endeavor in local TV so fraught with pitfalls as starting a local news program. Which is what makes WPTY's experience so intriguing. As part of a round of affiliation switches in the Memphis market, WPTY moved from Fox to ABC last Dec. 1 and began a full-scale news operation from Day One. How full scale? Local news at 5, 6, and 10 p.m. Add to that a 9 p.m. newscast on UPN affiliate

budget is more than \$5 million.

Equally important was finding a fresh angle for the newscasts. News audiences are notoriously reluctant to change from their favorite channel. WPTY's 5 p.m. news was designed for women, leaving out entirely such local-news staples as sports coverage. More unusual, the 9 p.m. newscast on WLMT is geared toward an African-American audience and features a team of two African-American anchors. "We bring in black political analysts and have more features for the community," says executive producer Stephanie Jones. "When county commissioners fought about the county school board, on the 9 o'clock news we asked if it was a racial problem."

Undoubtedly, some station managers who read about WPTY scoff, "All that money for a 1 in the ratings book?" Beware. A lot of mid-market stations, particularly Fox affiliates that never bothered with news before, are under pressure to start soon. They will be watching WPTY's progress closely.



Memphis station WLMT's 9 o'clock anchors Ken Huston (left) and Robb Harleston enhance the newscast's appeal for black viewers

WLMT, which WPTY's owner, Clear Channel, operates through a lease (LMA). That means two hours of local news every weekday.

To say that it has been a struggle is an understatement. In April, the local newspaper, the *Commercial Appeal*, ran an article on WPTY's news operation. The headline was "Channel 24 Has Nowhere to Go But Up in News Lists." The February Nielsen ratings showed both the 5 p.m. and 6 p.m. shares standing at a 1. And no one expects them to rise quickly. That's the bad news.

But a bumpy start was expected. The idea of starting a local news operation from scratch terrifies broadcasters with more money and resources. For instance, more than a year after CBS bought Detroit start-up station

WWJ (when New World's WJBK switched to Fox), WWJ still has no local newscast. And that's a network-owned station.

"We're masochists," jokes WPTY news general manager Jack Peck when asked why he chose to develop a full slate of news programs at once. "Just getting on the air is a huge undertaking." The news department needed a full staff of more than 35 people. The station bought an office building and some equipment to take on the competition (it got a little help from ABC, which kicked in \$400,000 for a satellite truck.) Things that other news organizations can take for granted, like archival footage of Memphis' City Hall, had to be created from scratch. For the first year, the total

A Website That Works They Actually Plan To Make \$ on the Web

A lot of stations now have sites on the World Wide Web. Most are essentially promotions. As promotions, most of those are not very good and not very interesting.

Some stations, however, are aiming for more, and they are getting more attention. A prime example is ABC affiliate WSOC in Charlotte, N.C. WSOC's Web site, Charlotte Now! (<http://www.charlottenow.com>) offers a full complement of news briefs (with photos) and regularly updated weather reports as well as the usual batch of promo material. The news is updated regularly, some-

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Simple, everyday tasks now happen automatically. Spell checking and formatting happen on the fly, with no secret commands hiding their capabilities. Complex tasks are made simple. The Tip Wizard® asks what you're doing, and shows you a simpler, faster way to do it. And if you're switching from WordPerfect to Microsoft Word, special support and tools makes the transition fast and fluid. Built-in file conversions allow you to easily transfer your old word processing files into Word, while on-line help for WordPerfect users helps you make the change with limited downtime. You and your people spend less time working around the software, more time working on the business at hand.

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no tall guys



No obstacles between you and your software.

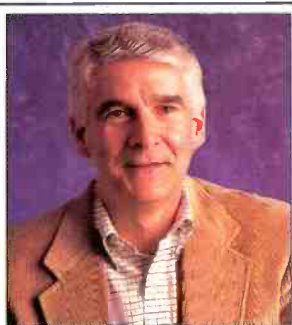
Now when you have a question about how to do something, you get the answer. How do I print an address on an envelope? You click on your item, and the Answer Wizard walks you through the process. The Answer Wizard is actually the only wizard that runs on a computer, so you know you have the best solution. Spend a minute's time learning how to use it, instead, the answer is your company will find the answers themselves.

Make the move to working with fewer obstacles.

For more information on Microsoft solutions for your small business, go to <http://www.microsoft.com/smallbiz>. And, if you're thinking about moving from WordPerfect, go to <http://www.microsoft.com/office>.



“I’m glad we spent *more* in magazines.”



Bob Herold
Executive Vice President
Chief Operating Officer
Microsoft Corporation

When you ask PC users how they evaluate all the different brands of software, they play back “magazine ads.” This is their second most important source

of significant information.

What’s source Number One? The magazines’ own editorial reviews of software products. Microsoft is bullish on magazine advertising—we built our business on it.

Print has been our primary advertising vehicle for the 20 years of our existence—and it will continue to be in the future.

In this Microsoft Word ad, the basketball idea draws the reader in—“no tall guys between you and your work.”

Readers get rich information on how Microsoft Word helps create home pages on

the web—you can download that capability from the Internet address in the ad. We also tell

cycles are long, and readers need detailed information. People want to know,

“Print is the foundation of our product marketing.”

how the Tip Wizard® answers questions you type in. Ask it how to take advantage of a feature and it walks you through the process step by step.

The dynamics in this high-tech industry are different from consumer goods—purchase prices are high, repurchase

“What’s your product going to do for me?” They want to get it right. They want specifics.

So magazine advertising becomes uniquely powerful for us. It’s the foundation of our product marketing efforts. **MPA** Magazines make things happen

TV Stations

times getting on the Web before it gets on the air. And the staff—one full-time staffer and two part-timers—is already working to offer full motion video, which will go a long way to improving the station's ability to turn its TV experience into a Web asset.

But there is a problem. Charlotte Now! has six full-time sponsors, all important local advertisers. What are those sponsors paying? As yet, nothing. What they ultimately pay will depend on the usage of the site. Right now, according to program director Sandhi Kozsuch, the site is getting 170,000 hits a month. That may sound like a lot, but at current Web ad rates, that's nowhere near profitability.

"Eventually," Kozsuch says, "we'd like the site to be a revenue center, [but] now it's a provider of information." That hesitation should make potential imitators cautious. Stations that start off thinking seriously of their site as a potential revenue center are much better positioned to make it one. But any business plan that depends on the word "eventually" should raise some eyebrows.

Tick...Tick...Tick

Bombshell Hidden In the Spectrum Bill

First there was the spectrum loan. Then there was flexible use. Then spectrum fees. Then auctions. Then the short-term spectrum loan with a back-end fee. Then no auctions. There was Sen. Pressler, and there was Sen. McCain and there was Sen. Dole. There were congressional hearings. Then Federal Communications Committee hearings. Then more congressional hearings.

Well, the spectrum allocation has not gone away. And out of the latest round of Senate hearings, at least one plan has emerged that that should turn some heads.

At the beginning of May, Sen-



Sen. Larry Pressler's staff is circulating a draft of a new spectrum bill. And, oh boy, does it contain a few surprises.

ate Commerce Committee chairman Pressler's staff prepared a draft of a "Grand Spectrum Bill." The discussion draft is now circulating through the Capitol. It is being read very carefully because the draft contains a plan that could be an unanticipated bonanza for TV broadcasters.

In rough outline, the draft proposes that incumbent TV broadcasters pay fees for a 15-year period for new digital TV spectrum. At the end of that period, broadcasters who return their analog channels get their money back—minus interest. Or, if they prefer, they can keep both channels, with absolute flexibility allowed for the analog spectrum.

On the face of it, the 15-year plan may frighten some broadcasters. How would any investor feel about a plan to have him deposit money in an escrow account and have it returned to him 15 years later without a penny of profit? But the reality is still more complicated.

The difficulty in evaluating Pressler's TV plan comes in how the spectrum fees would be set. Those fees would be based on the prices the government could obtain in auction of the overlay analog spectrum. That "overlay spectrum" comprises the space in the current TV spectrum block that, for technical reasons, cannot be used for analog broadcasts (for instance, Channel 8 in New York). Virtually all observers, however, say that the

overlay spectrum, consisting of scattered bits and pieces of usable wavelengths, is unlikely to bring a great deal at auction. Small pieces of the pie are worth a lot less to the big-ticket users—i.e., broadcasters or phone companies—who are the potential buyers.

So here's the problem: Under Pressler's plan, either incumbent broadcasters are required to pay substantial fees just to stay in business or they can get a very sweet deal on valuable spectrum. And remember, when the analog spectrum is fully paid for after 15 years, it can be used for any services that will not interfere with other licensed uses. Or it can be sold at a handsome profit.

Even as lobbyists pore over the complex proposal, divisions are evident within the industry. "There's a side of the industry that says, 'Let's cut a deal now when we've got a good one,'" says one lobbyist. "And there's another side that says, 'Let's not do anything unless we have to.' And a third group is counting the permutations: 'Will Dole be elected? Will Clinton be re-elected? Will Pressler be re-elected? Will McCain be chairman of the Commerce Committee?'"

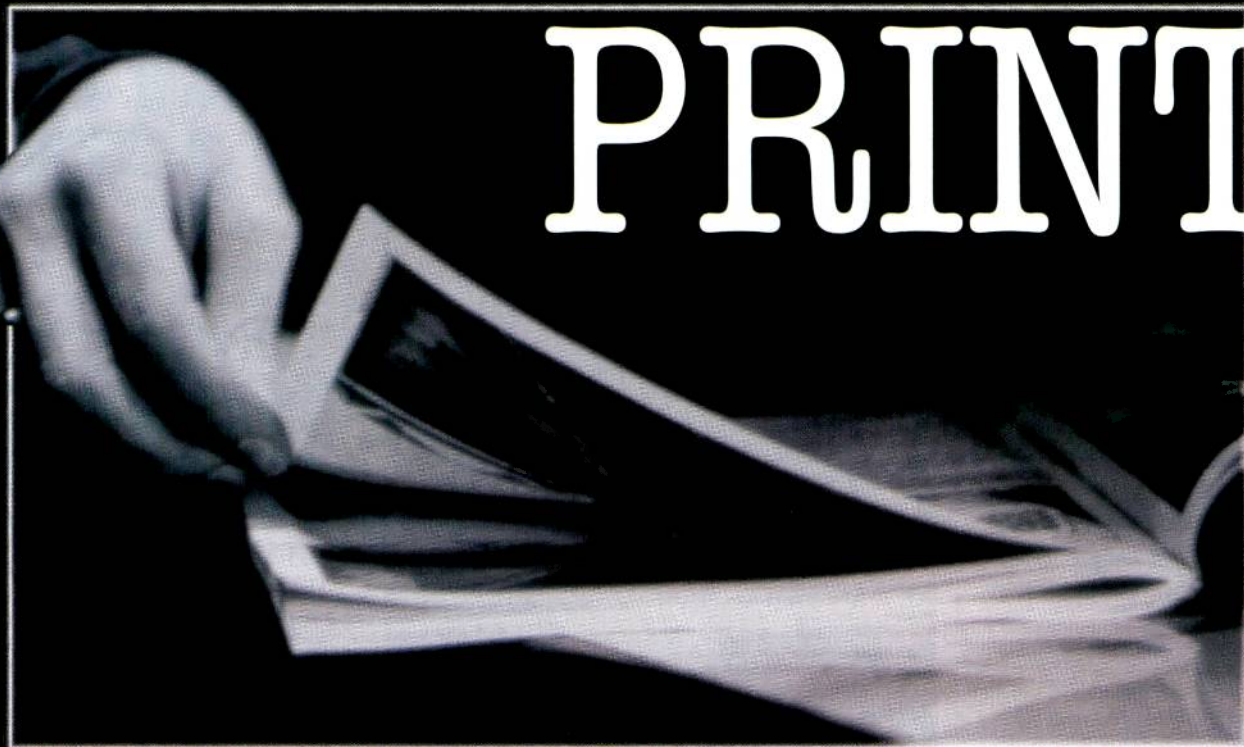
By all accounts, the draft legislation represents the work mainly of Pressler's own staff. Other committee members will be clamoring for input. By the time they are through, Election Day might be awfully close. ■

ADWEEK

May 20, 1996

THE POWER OF

PRINT



NEO VISION/PHOTONICA

The 1995 MPA Kelly Award Finalists

How They Do It:
Creative Directors on Their Craft

Barbara Lippert
on Print Ads vs. Television Spots

Print vs. TV

In the best campaigns, print and television work together to deliver the message, each relying on the dynamics of its medium. More often, however, one form outshines the other. Vanity? Fate? Budgets? Client dictates? Whatever the reason, the disparity seems to affect even the strongest agencies. Here are examples from four famous creative wellsprings, where the work—some brand new, some long-running—highlights the different powers of print and TV.

By Barbara Lippert

BRITISH AIRWAYS

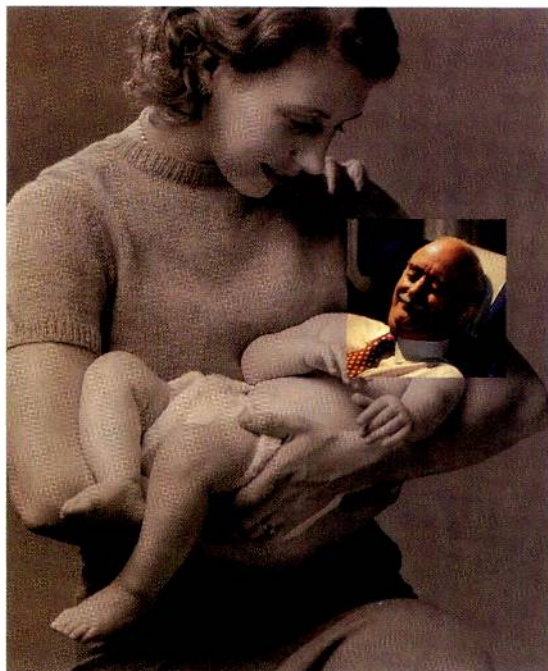
"This is every man's dream and every woman's nightmare!" The voice on the phone belonged to an obviously agitated civilian, a fortysomething lawyer, it turned out, who got so crazed over the meaning of this BA ad that she felt compelled to call a stranger (me) and vent.

What is it with these women making such a fuss? Haven't they ever seen a sepia-toned fantasy Mum suckling her box-headed elderly midget baby before? Puhleese!

Obviously, this work from M&C Saatchi gets noticed. But I was surprised to find how many people actually like these ads for their extreme weirdness. And this baby son of a war bride bit easily tops the other bizarre archetypes (bird/shower man and female exec/desert runner) for sheer psycho-sexual tension.

Do all men, as the lawyer maintained, dream of returning to that infant nu-nu state, enveloped by Mama? Maybe some do. Perhaps others would flee it, screaming. But there is something basic that connects here, regardless of age or gender: the desire to be rocked, touched and lulled to sleep is deep and universal. And certainly, BA's "tilting cradle seats" in Club class sound inviting: The tilt raises your knees, "relieving your body of stress and pressure," the small print tells us. I would vouch, however, that for most women, the image of a young Queen Eliza-

The new Club World cradle seat. Lullaby not included.



Introducing the unique new business class cradle seat. It doesn't simply recline but tilts as a whole raising your knees and relieving your body of stress and pressure. Plus, you may not be awake to enjoy all the other changes on our Club World.

BRITISH AIRWAYS
The world's favourite airline



MOMMIE HEADREST

A bit creepy on TV, the BA campaign works better in the retro confines of print. Note the different mother/son pairings in the two versions; the print is "purer."

beth-type holding a mustachioed baby to her mohair-sweatered bosom is supremely stress-inducing. It's the kind of graphic male fantasy we'd rather live without—like suddenly coming upon a picture of your boss in a studded dog collar and chains.

My caller didn't realize there was a TV version. That's interesting—the 15-second spot provides a literal set-up, showing Mr. Snuggly settling into his tilting cradle before he goes night-night and sends for Dr. Freud.

By comparing the print with the TV, however, true sleuths will see that both Mama and baby are different in the TV. In the video version, der Mudder, even though she wears a sweater set and pearls, is less Windsor and more babacious. And sonny boy is no longer a silver-haired, benign grandpa type but rather a younger, creepier guy with a tweezed, twirled moustache with Grecian Formula overtones. He could easily pass for a postal worker who lives at home with Mother and collects, eh, magazines.

So even though the TV spot supplies context, the Mother-son combo is kinkier, more perverse. The print actually conveys the purer message. To differ with my lawyer friend, I don't think this is about male/female issues. Instead, it's a subliminal way for British Airways to not only assert its own power, but to show the Queen holding old baby Jesus. Rule Britannia!

PRUDENTIAL INSURANCE

Live well.
 "I'm an insurance salesman and I hate people who are not optimistic around me. For some who are in the line of work, you know?"

Make a plan.
 "I think the greatest thing about being in the line of insurance is not life in under the best of it. It's the 1 million people who are out there, I can see for it now."

Be your own rock.
 Prudential offers life insurance, investments, health coverage and more so that you can manage your life. And that's all.

The Prudential



LIKE A ROCK Prudential's ads are artful and knowing, but the print (left) is anonymous where TV supplies richer portraits of its subjects.

Talk about rolling right into the mid-'90s self-reliance zeitgeist: "Be Your Own Rock" is an inspired way to transform big fears about the Big Rock (prisons, government, insurance companies, take your pick) into a reassuring mantra.

Of course, advertisers as diverse as Saab and Coke have also hopped on the you're-in-charge, you're-in-control track ("Find Your Own Road"/"Find Your Own Fruitopia"). But the Rock line is doubly smart because it trades off a piece of the Pru heritage.

There's nothing cutting-edge or shocking about any of the elements in this campaign, the first work for Prudential from Fallon McElligott/Minneapolis. Turning the cameras on seriously optimistic, healthy, vibrant seniors who then hold forth about their lives and habits has become the executional choice du jour for advertisers in the health care and financial services fields who want to appear "real." But the craftsmanship here seems artful and knowing; there's a seamless, almost poetic intelligence to the way the pieces fit together. Most important, the words ring true.

That said, I think the TV, with its incredible cinematography and direction by Jeffrey Plansker, is more compelling than the print. We get to see these people in action and hear their voices and accents (even though their names aren't used). So we do get a window into their humanity and eccentricities, whereas the print supplies anonymous portraits with no context.

Fallon has done four TV spots to date. In one, a man lies horizontal on the beach, getting merrily buried in sand by his grandchildren; another focuses on a musician who plays his horn standing next to a painted barn; we also see a snowshoer making a snow angel on a deserted mountain stretch in Aspen, and an Israeli woman who started her own dance studio at 50, pirouetting around a pier. Of that group, only the

dancer, Moira, continues (unnamed) in print. Why not build on the connections we've already made to these people on TV rather than introduce us to new, unidentified print portraits?

Grandpa, for example, an African-American, is a former state Senator who still dresses formally. There's something emotional and moving about the visual ritual of having him lie down and get covered in sand by his grandchildren while wearing his crisp white shirt, black suit and black tie. The obvious metaphor, of course, is a burial, but this operation is so joyous that it doesn't seem in the least funereal. It's more Gulliver in the land of the Lilliputians. As he talks about never having been rich, but wanting to impart wisdom to his children, we believe him.

The snowshoe guy makes for an equally dramatic visual. At one point, he's a black dot in the white landscape; the shot reminded me of an equally affecting scene of a parking lot covered in snow in the Coen brothers' movie *Fargo*.

The musician says something that comes across as profound: "Some people wrap themselves around the trunk of a tree," he says, "and that's where they stay." We get visual proof that going out on a limb worked for

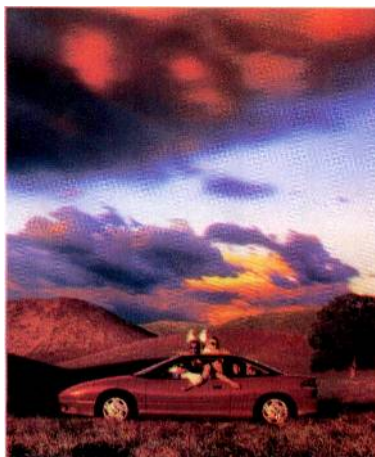
him—he's here to tell about it.

The dancer has an incredibly memorable voice. She talks about growing up with the expectation of getting married and being cared for. "But at 50," she says, in a tale that many women will relate to, "I found myself alone, and it scared the bejabbers out of me." And 20 years later, she's here, and she's happy, and she's dancing.

That's really what we seek from these kinds of companies. Beyond authenticity, we want continuity. No one can assure us of that in our own lives, of course. But it would help to have it in an ad campaign like this.

**Beyond
 authenticity,
 what we
 really seek
 from these
 kinds of
 companies is
 continuity.**

SATURN MOTORS CORP.



CULT CAR Between its print profiles and the Riney voice-over TV spots, Saturn has maintained a wry, human and genuine tone since its launch.

It's a good thing that the Spring Hill, Tenn.-based automotive cult known as the Saturnists hasn't gotten into mail fraud or building anti-government militias. If that were the case, I could just see the standoff: The FBI goes in there, loaded for bear, and confronts a sea of happy-faced applauding barbecuers deep in noogie sandwiches.

These good and kind Saturn folk ("A Different Kind of Company. A Different Kind of Car.") are the shiny 4-H version, the clean-livin', upbeat, can-do side of cult membership. Far from crazed loners, Saturn employees and owners seem to love group dynamics; they represent the teamwork, futurish side of the American workplace. The Saturn ads, done from the start by Hal Riney & Partners, are the '90s marketing equivalent of Jimmy Stewart characters in movies. I mean heck, when was the last time you saw an ad that used the word *heck*?

"Fun to drive? Heck, they were fun to build" says the quote in the ad above. If that's not eerily earnest enough, the heck part comes right before—or after, depending on how you read—the noogiemeister illustration, "a form of camaraderie, an affectionate gesture; see Saturn workers."

Granted, it's a marketing strategy that could have backfired big time if the cars weren't any good. But they are, and Riney has built the down-home myth, and they have come.

One of the many strengths of this happy car campaign is its consistency. Since the launch in late 1990, every message (print or TV) has had the same wry, human tone. The Riney voice-over supplies it in video. In print, the little graphic illustrations breaking up the copy are the print cartoon equivalent of his gravel-voiced twinkle.

In this car worshipping universe, everybody's got the same Saturn religion, from the customers to the sales people,

factory workers and transport drivers who are ever making improvements. A spot called "A Few Improvements," which shows the distribution of state-of-the-art safety glasses to the factory floor, uses every American myth of making good, including a young fellow on a bicycle going about his day.

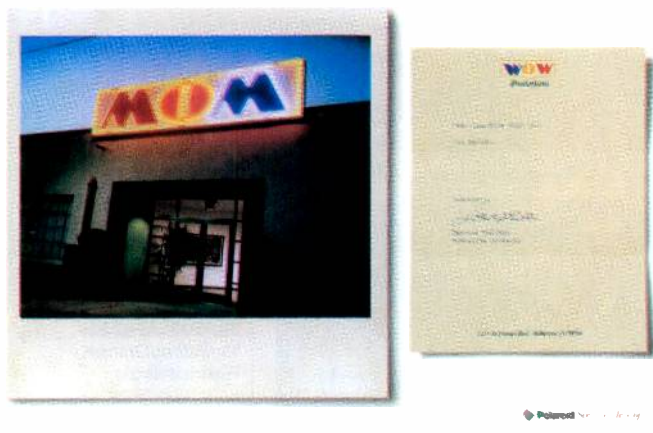
While this relentlessly positivist tone is at times hard to believe, apparently it's true at Saturn. For example, in the spot in which Julie Hampel picks up her first Saturn, the dealership staff gathers to take her picture (nice plug for Polaroid, by the way) and applauds her. She cries. In any other ad situation, this would be about as believable as The Man From Glad arriving in your kitchen via rubber pontoon. But this little ritual seems to happen to every new Saturn owner.

Saturn's new-style sensitivity and attention to the whole human race, as opposed to the male half, has certainly worked. As Faith Popcorn points out in her new book, *Clicking*, the Saturn dealership "was the only one of 14" a staffer visited that offered "to calculate the monthly carrying costs . . . or voluntarily pop the hood" for a female browser, who also was offered a test drive, "a comfortable place to sit and mull things over with a cup of coffee," and a day care corner. Such happy owners make pilgrimages back to Spring Hill to sign the walls, enjoy the barbecues, hug and even star in their own TV spots. Hence the look of the free-wheeling crew in the print ad above, one of whom makes his debut sneakered-feet first through the sun roof.

An incredible synergy exists in Saturn production, sales, marketing and advertising. Fittingly, this is one of the few cases where the print is just as consistent as the TV, and the media reinforce each other. Happily for Saturn, every ad message is its own tight, coherent little universe. Yikes!

Saturn ads are the '90s marketing equivalent of Jimmy Stewart characters.

POLAROID



LIKE, WOW *The impact of the colorful visual joke and spare, immediate response captures the Polaroid spirit far better than the drawn-out TV gags.*

Like the optimum Polaroid picture, this print ad is an instant hit. Every element in it works, from the unexpected three-letter palindrome joke (Mom/Wow beats “Madam, I’m Adam” in my book) to the cartoony two-syllable name of the sign company to the terse, Hemingway-like phrasing of the prose in the letter. Never has a simple “you morons” resonated so brilliantly and been put to such elegant use. The old-fashioned, writerly honesty of the type-writer type on the creamy page of stationery helps the crude name of the Hung-Rite Sign Co. look even funnier. It also underscores the Papa-like directness of the message.

There’s a staccato combination to the high color visual jokes and the simple spike of the punchline that seems to fit the rhythm of the Polaroid process well. The spirit of telling off an idiot demands a quick picture.

Most of the weight of this relatively new campaign from Goodby, Silverstein & Partners, however, is in television. That’s where the company wants to do its new image work—to make Polaroid seem hip in a world where two-hour processing and digital imaging have eclipsed the whole instant camera thing. But to me, Polaroid has always been hip, since most of the designers and art directors I know tend to use the brand name as a verb and “Polaroid” everything.

That’s the point of “Fashion,” which, in its 60-second version, is the best spot on the reel. It shows how a bed-ridden and harried fashion designer, preparing for an upcoming show, mistakenly snaps a picture of his nurse. Her dress gets put into his new line, a white dot among all the other glaring, much too fabulous fashion clichés on the runway. Pure, spare and stark, the nurse’s uniform takes off; the next season, the city is a sea of women in white nylon dresses and white sup-

port hose. There’s something about the squeak of the rubber shoes and the aggressive flair of the cap that seems particularly comic—the uniform works wonders every time, from *The World According to Garp* to Polaroid.

The rest of the spots, however, are too labored. Animal activists especially will have trouble with “Scruffy.” In it, a little girl does successively too-cute things with her dog, and her parents Polaroid each result. Flushed with success, she finally hooks Scruffy up to an elaborate electronic gizmo that sends him flying out of her second-story bedroom window. (The stunt is done through trick photography.) Even if the dog isn’t hurt, the idea doesn’t work. Who would want to enable a kid to be this obnoxious?

Another, called “Architect,” shows a frazzled yuppie guy (this is obviously the busiest architectural office in town) responding in the middle of an important meeting to the visual stimulation, in the form of a Polaroid, that his lover left in his briefcase. It’s a nod to the market for pictures you wouldn’t want to bring to a developer, I guess. Certainly, this is one way to suggest doing the you-know-what without having to show anyone who’s really naked. We can only hope she greets him at the door in Saran Wrap and holsters, since the set-up seems a bit Total Womanish. Even though the spot offers the female initiating, she treats him like a dog who responds on cue.

I understand the need to have drama and theater to keep the television work going. But these scenarios seem so overly developed with gags that the benefit of taking an instant picture gets lost in the shuffle. In contrast, the brilliance of the WOW print ad is in its direct simplicity. With so few words but so many delicious visual cues, it’s a pleasure to figure out for ourselves why the guy’s a moron. ■

The staccato combination of the print ad fits the rhythm of the Polaroid process.

FINALISTS

Carmichael Lynch



HARLEY-DAVIDSON MOTORCYCLES

CREATIVE DIRECTORS:
Jack Supple, Jud Smith

ART DIRECTOR:
Warren Johnson

COPYWRITER:
Jim Nelson

PHOTOGRAPHERS:
Vic Huber, Graham Westmoreland

The boss's thumb don't reach this far.

Drop out of the world of foremen and time clocks. Head for the world of road, wind and sky. Call 1-800-443-2153 for a Harley-Davidson® dealer near you. Then put in some overtime in the saddle.



HARLEY-DAVIDSON PARTS AND ACCESSORIES

CREATIVE DIRECTORS:
Jack Supple, Tom Gabriel

ART DIRECTOR:
Bob Brihn

COPYWRITER:
Jim Nelson

PHOTOGRAPHER:
Hunter Freeman



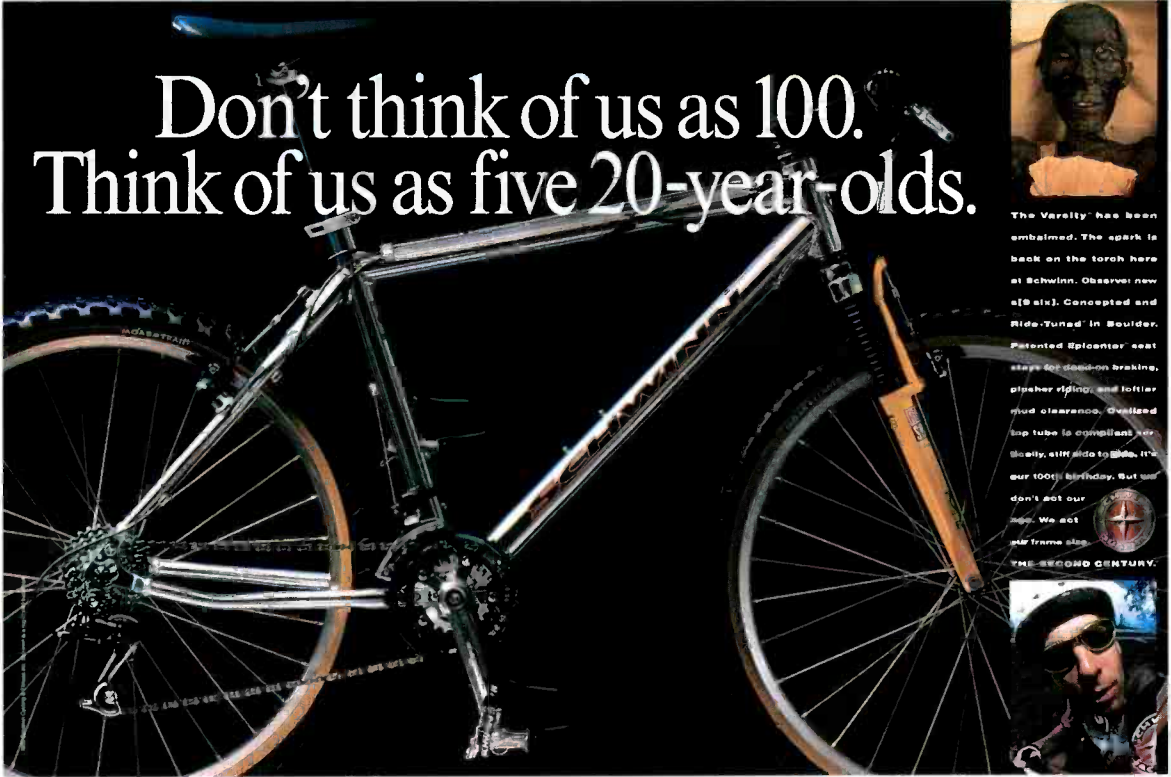
IT'S ART. WHO CARES IF IT HAS ANY REDEEMING SOCIAL VALUE.

There's no need to explain it, just enjoy it for what it is. A perfect exercise in the art of the custom American street motorcycle. It's the kind of machine you create with Harley-Davidson's Genuine Motor Accessories.™ Instantly familiar for its heritage and tradition, yet unlike anything the road's ever seen. For a look, get to a Genuine Dealer.™ It's the only place you'll find art like this hanging on the walls. Call 1-800-443-2153 for the nearest dealer.



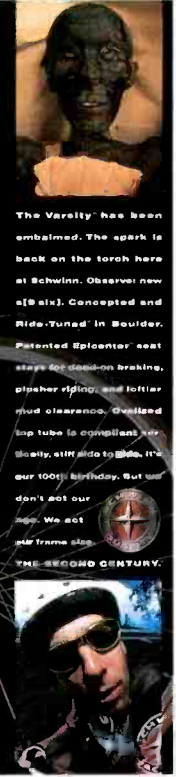
FINALISTS

Carmichael Lynch



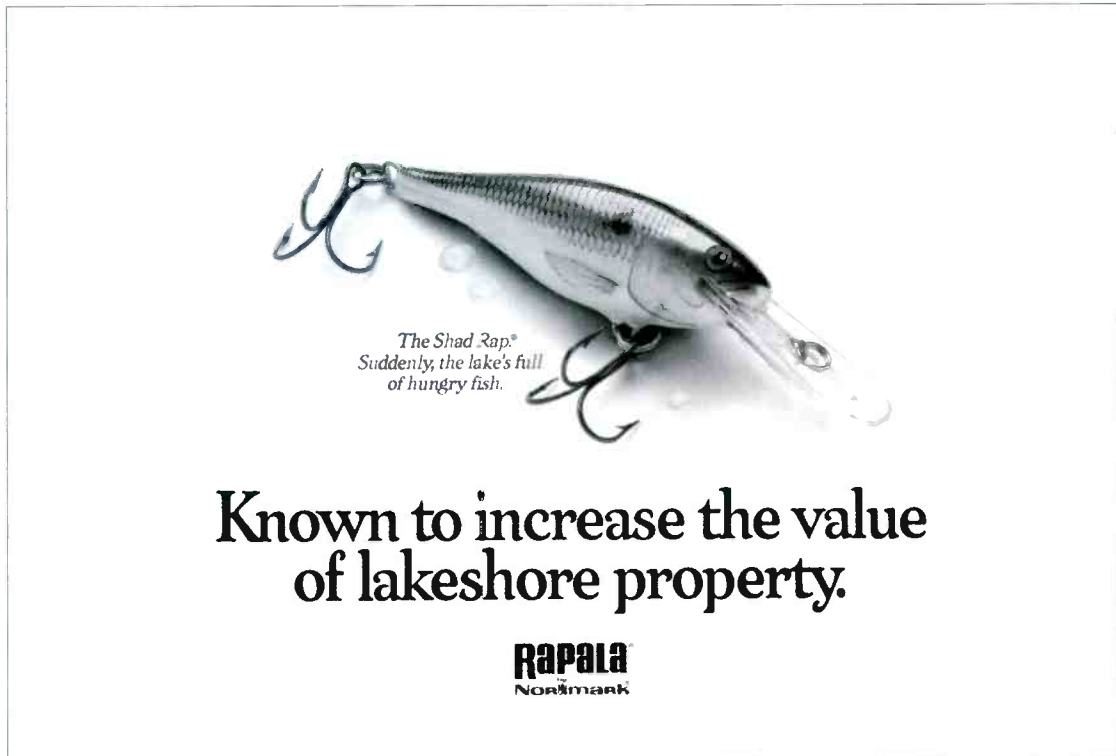
SCHWINN BICYCLES

CREATIVE DIRECTOR:
Jack Supple
**CREATIVE DIRECTOR/
COPYWRITER:**
Kerry Casey
ART DIRECTOR:
Bob Brihn
PHOTOGRAPHER:
Mark Clifford



The Varsity has been embalmed. The spark is back on the torch here at Schwinn. Observer new a[...]. Concepted and Ride-Tuned in Boulder. Patented Epicenter seat stays for dead-on braking, pleaser riding, and loftier mud clearance. Gelled top tube to optimize air flow, still adds to the. It's our 100th birthday. But we don't act our age. We act like we're 20. Our frame stays THE SECOND CENTURY.

NORMARK FISHING LURES
CREATIVE DIRECTOR:
Jack Supple
**CREATIVE DIRECTOR/
COPYWRITER:**
Kerry Casey
ART DIRECTORS:
Paul Asao, Frank Haggerty
COPYWRITER:
Tom Camp
PHOTOGRAPHER:
Jerry Stebbins



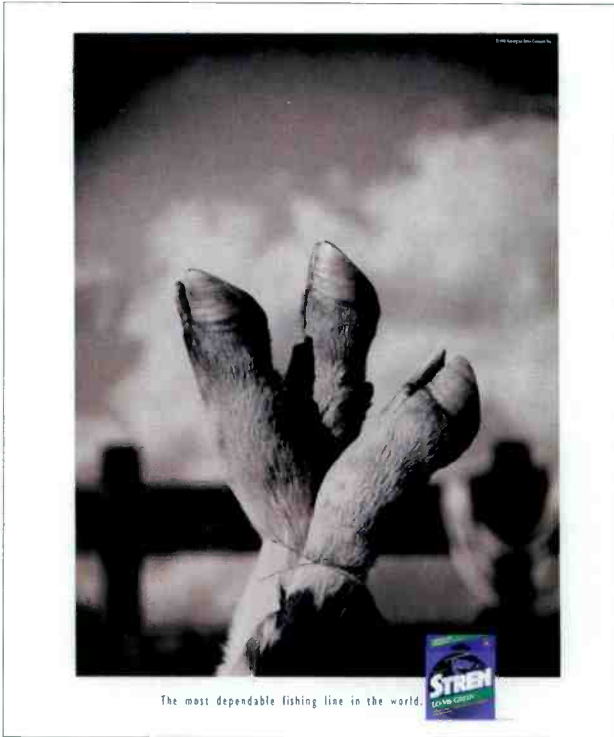
*The Shad Rap.
Suddenly, the lake's full
of hungry fish.*

**Known to increase the value
of lakeshore property.**

RAPALA
Nor-mark

FINALISTS

Carmichael Lynch



**STREN
FISHING LINE**

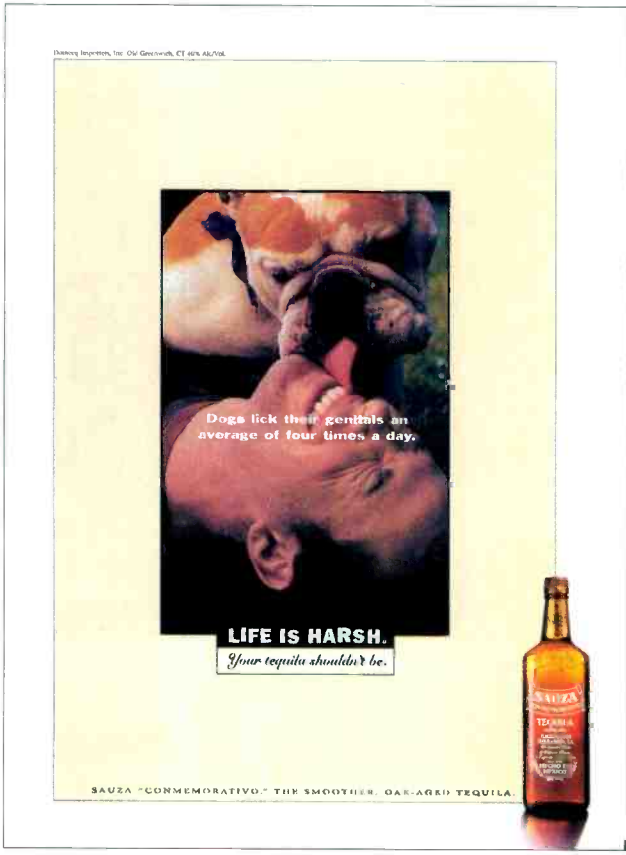
CREATIVE DIRECTORS:
Jack Supple,
Kerry Casey

ART DIRECTOR:
Frank Haggerty

COPYWRITER:
Jim Nelson

PHOTOGRAPHER:
Shawn Michienzi

Cliff Freeman & Partners



**SAUZA
CONMEMORATIVO
TEQUILA**

**CREATIVE DIRECTOR/
ART DIRECTOR:**
David Angelo

ART DIRECTORS:
Matt Vescovo, Patrick Milani

COPYWRITERS:
Josh Miller, Donna
Weinheim, Michelle Roufa,
Kevin Donovan

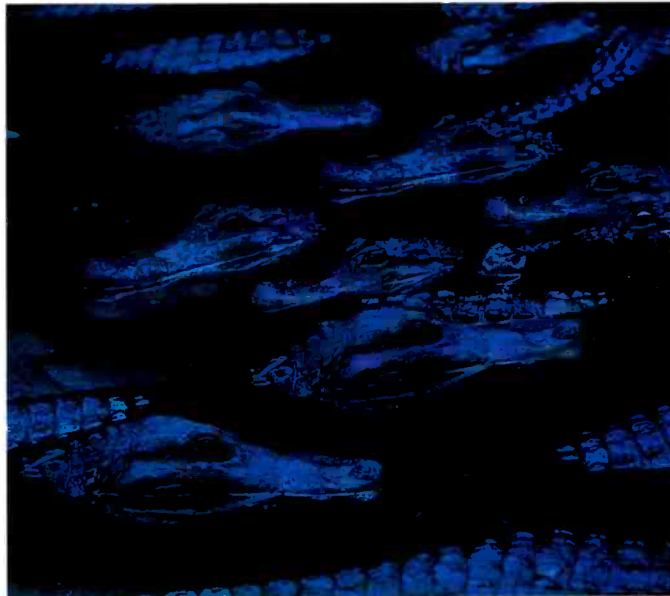
PHOTOGRAPHERS:
Lee Crum, Craig Cutler,
Mark Seliger

FINALISTS

Fallon McElligott

CEASE FIRE
"BIG GUN"

CREATIVE DIRECTOR:
Bill Westbrook
ART DIRECTOR:
Bob Barrie
COPYWRITER:
Phil Calvit
PHOTOGRAPHER:
Rick Dublin



TIMEX
"INDIGLO"
CREATIVE DIRECTOR/
COPYWRITER:
Bruce Bildsten
ART DIRECTOR:
Dean Hanson
PHOTOGRAPHERS:
Jim Arndt,
Buck Holzemer

"...When our spotlight went dead one night on a remote Florida lake, I used my Indiglo watch to light our way back through the channel. Thankfully, the local residents, stunned by the blue glow, parted and let us pass."
- Suzanne Michaels, Sanford, Fl. *Timex Indiglo*



FINALISTS

Goodby Silverstein & Partners

THE
TUMOR
 WAS
removed
 COMPLETELY.

{So was the car, house, & life savings.}



Ironically enough, the very same medical treatments that can save your life can often times kill your bankbook, even if you have medical coverage. Because while medical insurance can cover the cost of the actual treatment, it won't replace the income you lose if you're forced to miss work for a time.

That's where we come in. We're UNUM, the disability insurance leader. And with our short and long term disability policies you can receive a substantial percentage of your income even if illness or injury keeps you away from work. We call it income protection; a way for people to continue making things like house payments and retirement savings contributions. But beyond merely providing people with checks, we provide them with solutions that can help them get back to work, and back to their accustomed lifestyles, as quickly as possible. So they can hang on to something more important than their cars and their homes—their self-esteem.

To find out more about the UNUM family of companies, call your insurance broker. Here's to a long life.



UNUM CORP.

CREATIVE DIRECTORS:
 Jeffrey Goodby,
 Rich Silverstein

ART DIRECTORS:
 Dave Ayriss, Karin
 Onsager-Birch

COPYWRITER:
 Scott Aal

PHOTOGRAPHERS:
 Michelle Clement,
 Howard Berman,
 Lee Crum

BELL HELMETS

CREATIVE DIRECTORS:
 Jeffrey Goodby,
 Rich Silverstein

ART DIRECTOR:
 Jeremy Postaer

COPYWRITER:
 Paul Venables

PHOTOGRAPHY:
 Heimo, Gary Davis, John
 Frame, Barry Robinson

YOUR BRAIN IS A HIGHLY SENSITIVE DEVICE. TOO BAD IT COMES IN SUCH A CHINTZY CARRYING CASE.

Boulders. Trees. Curbs. Concrete. All patiently waiting to prove (via simple demonstration) that when it comes to buffering your brain from impacts, your cranium's just not up to snuff.

Which puts pressure on your neural network to reason that A) you better wear a helmet and B) that you better cough up a few extra bucks for a Bell.

One of these Pro Series helmets, perhaps.

Now those babies are Bells, so you just know they can take a spanking. Because we do things no other helmet company does. We test helmets using nasty devices only we have. We work with neurosurgeons to determine exactly how G-forces affect the brain upon impact (once we even had to explain that very thing to the brain surgeons.) And we crash and burn and otherwise destroy more helmets than anybody. In the name of safety, of course. (That and because it's kinda fun, too.)

You also might want to know that we've been at this for 40 years or so. Which means we were making mountain bike helmets, oh about 20 years before there were any mountain bikes. You can see why hundreds of pro bicyclists request and wear Bell helmets (there are too many to count, in fact). And why 22 of the top 33 IndyCar drivers entrust their noggins to us. As well as over 20 million regular schmooos.

It sure is nice to see all those people using their ultra-sensitive, highly sophisticated devices to ensure that they'll still be able to in the future.

COURAGE FOR YOUR HEAD. BELL



HEARST MAGAZINES

THE WORLD'S LARGEST PUBLISHER OF MONTHLY MAGAZINES

SALUTES

the nominees of the 1996 Kelly Awards who have taken the art of great magazine advertising to new heights. We share their commitment to excellence in print. And we salute our editors, whose vision and clarity of voice, bring the art of magazine editing to a new level of expertise.

ANNETTE STRAMESI
EDITOR
Colonial Homes

Story
David Maurer
Photography
Erik Kvalsvik
Produced by
Susan Leaderman

WHERE THE PAST GIVES LIFE TO THE PRESENT



Photography by Erik Kvalsvik Produced by Susan Leaderman By David Maurer



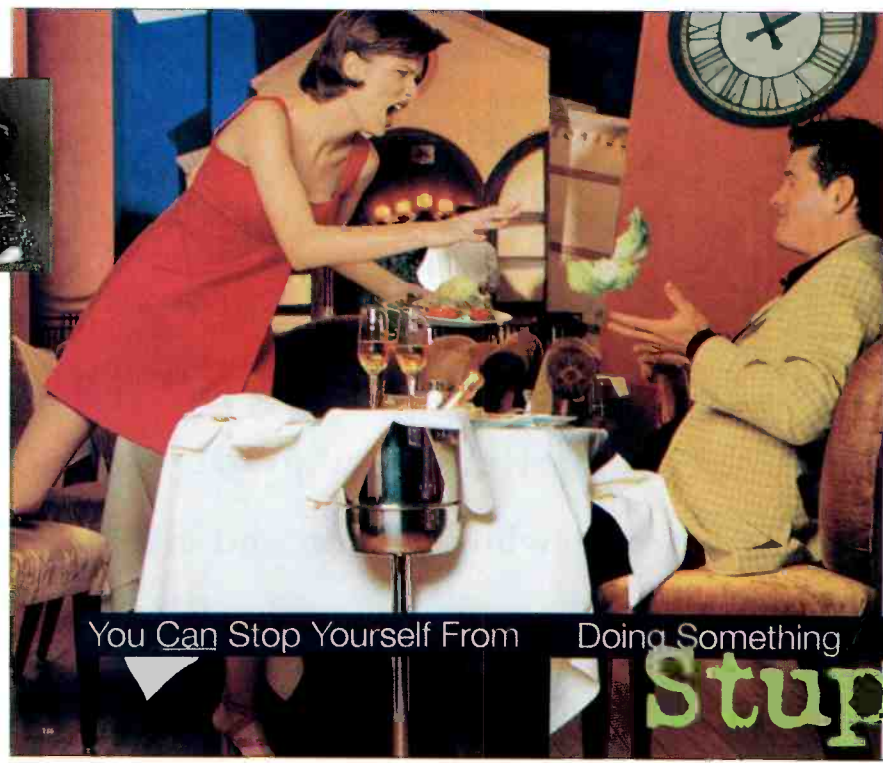
ABOVE: Historic Empire antiques go hand-in-hand with the grand interiors of the 1812 Wickham House. The pale yellow is original. Added throughout is antique during the most recent renovation. After the dining leading to the living room is a part depicting a scene from Henry's final war of the in the room. The dining room is refaced to match the entrance of the reproduction world.

LEFT WALLS COULD TALK. Why historic home visitor hasn't wandered with should be like to witness the conversations of bygone days? In the case of Wickham's Wickham House, one doesn't have to guess what the walls would say, because here they speak in a voice anyone can hear. In part a recently completed attic-floor restoration, the owners installed hidden bookshelves in the decorative rooms. From these can be seen a variety of early 19th-century household treasures. Original owner John Wickham, a wit, gossip, and slave owner was a variety of these daily concerns.

Wickham's early Colonial Revival residence has stood on Stockade Hill for 183 years and has been the centerpiece of the Valentine Museum, dedicated to the history of Richmond for almost a century. The restoration was launched by Marc S. Valentine Jr., a fourth and final generation owner of Wickham House. A merchant trade weekly by several a name known as Valentine's Meat Juice, he and his relatives were passionate collectors of fine arts and archeological materials. At his death, Valentine left an endowment sufficient

HEARST MAGAZINES CELEBRATES THE PASSION FOR

FUN FEARLESS FEMALE



ACTING on impulse is a mistake made by many an otherwise clear-eyed girl. The solution? Remove yourself from hot situations until you've had a chance to cool down. Here's how...
By Maxine Paetro

Berry* returned from a wonderful romantic vacation with her own love to discover a ball on the hallway wall that her soon-to-be ex-husband had mysteriously put. The red stripes on the envelope and the black letters "TERRY BERRY" in the center left her gasping. She picked up the phone and dialed a familiar number. Her husband answered and what began as a dull conversation about the newspaper escalated to a heated argument. She kicked off Alan's signature as general and his resignation as signing the divorce papers immediately. Necessarily a divorcee, Alan responded with some heated words of his own. What had happened to their civilized divorce? How come the news called to see from her side but only to threaten him from the other? He suddenly wondered why he should do anything nice for her at all—like sign the divorce papers. Berry was still wondering what her brother-in-law had said. "Pay the gas bills," Berry said. "Pay a doctor!" "Berry doesn't actually own a car, and it's probably a good thing. While the sign she felt was genuine, her fury was disproportionate to the offense. Berry behaved impulsively, which is to say emotionally and without thinking.

HELEN GURLEY BROWN
EDITOR-IN-CHIEF

COSMOPOLITAN

Story
Maxine Paetro

Photography
Chantal Stoman

Styling
Christine de Lassus

Hair & Makeup
Bryan Marryshow for Lachapelle

You Can Stop Yourself From Doing Something
Stupid!

A CONNECTION TO AMERICA'S VALUES

RACHEL NEWMAN
EDITOR-IN-CHIEF

Country Living

Photography
Keith Scott Morton



PRINT IN BOTH EDITORIAL AND ADVERTISING.

HELPING MAKE AMERICA GREENER



NIÑA WILLIAMS
EDITORIAL DIRECTOR

Country Living GARDENER

Photography
Charles Mann

Homeowners
Jane and Bob Hendrix

Writer
Rebecca Sawyer-Fay

Editor
Nancy Beaubaire

Art Director
Jaye Medalia

Location
Breckenridge, Colorado

Esquire

Mister Lonely Hearts

Why would a fifty-year-old comic genius like Steve Martin want to spend the rest of his life alone? He wouldn't. Know any nice girls? BY MARTHA SHERRILL

SOME SHORTLY AFTER THAT HE SHARES—finally! It's his own masterpiece of wit, an ugly vision that plays in the dark, swampy part of his mind. We are drinking many cups of tea—first Earl Grey for stimulation, then chamomile for calming down—and sitting in a golden light corner of the Four Seasons Hotel in Beverly Hills, a place of sunlight, poolside deals, and overly fancy conversations with movie stars getting out of Steve Martin is loose and relaxed, fresh from an appointment with his therapist. There is something overly fancy about him. He is wearing a navy blue knit sweater. Reading glasses hang on a cord around his neck. "I feel like I'm in an alternate period," he says, "and I'm fifty." I begin to worry. "This is my last viable article," he says. And I worry some more. The lovely death scenario. The pathetic old L.A. guy scenario. I could feel it coming. Martin has everything all other men could want—talent, money, respect, freedom, fame, a brilliant and collected, a cast of loyal old

68 ESQUIRE • APRIL 1994

PHOTOGRAPH BY ANDREW ECCLES



EDWARD KOSNER
EDITOR-IN-CHIEF

Esquire

Story
Martha Sherrill
Photography
Andrew Eccles

HEARST MAGAZINES SALUTES THE ABILITY TO CAPTURE A

THE IMPORTANCE OF TRUST

At Our Own Risk

Simple and inexpensive, the Sensor Pad is designed to help women detect breast lumps. It saves lives, say those who have used it. There's no proof, says the FDA. Meanwhile, the continuing battle may endanger your health.

BY LAURA MUHA

ELLEN LEVINE
EDITOR-IN-CHIEF

Good Housekeeping

Story
Laura Muha
Photography
Rolf Magener





A PASSION FOR FASHION

ELIZABETH TILBERIS
EDITOR-IN-CHIEF

BAZAAR

Photography
Patrick Demarchelier

Editor
Tonne Goodman, Fashion Director

Model
Niki Taylor

Hair
Thom Priano for Garren New York
Henri Bendel

Makeup
Diane Kendal for Aveda



READER'S ATTENTION IN BOTH EDITORIAL AND ADVERTISING.

THE HOME AS A PERSONAL VIEWPOINT

LOUIS OLIVER GROPP
EDITOR-IN-CHIEF

house beautiful

Story
Christine Pittel

Photography
Oberto Gili



NOT SO STILL LIFE

Design couple Oberto Gili and Wendy Goodman work out their own universe in a Greenwich Village brownstone

By CHRISTINE PITTEL
PHOTOGRAPHY BY OBERTO GILI



A Carrara marble table big enough for all sorts of activities (above), from kneading pasta to sorting slides, was designed by Gili and his friend John Ryan. Gili bought the late-19th-century Turkish tapestry for Goodman in Tangier. Opposite: A typical tablescape includes a Moscovglass bottle by Juleth van Anringe, a postcard of Napoleon, and a 19th-century compote.

TALKING THE TALK

BONNIE FULLER
EDITOR-IN-CHIEF

marie claire

Photography
Patrick Demarchelier

Editor
Monica Dolfini

Hair
Garren at Garren New York
Henri Bendel

Makeup
Marie Josée Lafontaine

MARCH 1996
marie claire

Spring special
101 ways to
get great
hair
every day

**Orgasms
guaranteed**
Uncensored how-tos

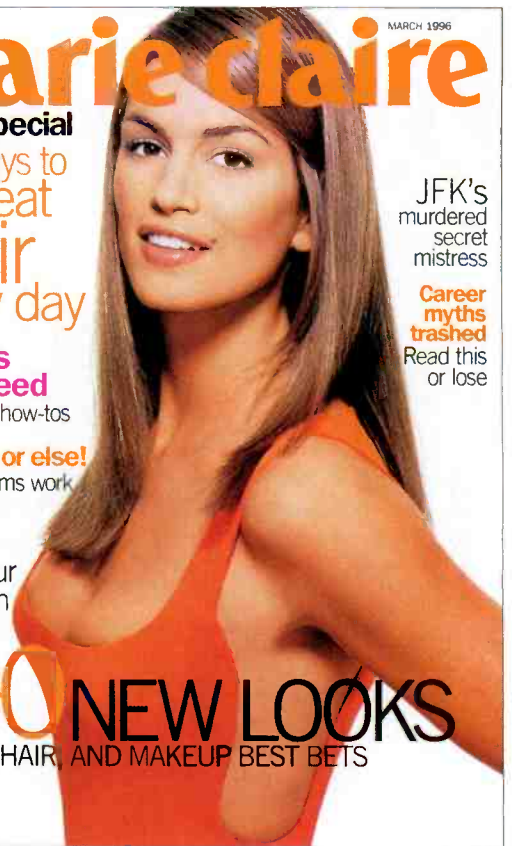
Marry me or else!
Why ultimatums work

Now!
Lunch hour
breast
suction

300 NEW LOOKS
FASHION, HAIR, AND MAKEUP BEST BETS

JFK's
murdered
secret
mistress

**Career
myths
trashed**
Read this
or lose



HEARST MAGAZINES APPLAUDS CREATIVITY AND THE POWER

GUIDING THE BOAT OWNER

WOW!

From tight-cornering racing machines to deluxe family touring models, there's a jet bike for everyone. Here's a sampling of the best on the water.

Story by MICHAEL VERDON
Photos by ROBERT HOLLAND



PETER JANSSEN
EDITOR

**MOTOR BOATING
& SAILING**

Story
Michael Verdon
Photography
Robert Holland
Art Director
Erin Kenney
Editor
Louisa Rudeen

JOE OLDHMAN
EDITOR-IN-CHIEF

Popular Mechanics

Story
David Hughes
Art Director
Bryan Canniff

THE PASSION TO KNOW



COVER STORY

WHEN TERRORISTS GO NUCLEAR

The ingredients and information have never been more available.

BY DAVID HUGHES

• If you were planning to build a nuclear bomb, you would probably want to visit your local library to read such classics as *Los Alamos Primer: First Lectures on How to Build An Atomic Bomb*. Although not exactly a blueprint, the book is considered a good guide to the physics of nuclear fission. Saddam Hussein's bomb development team had a copy in its library, and you can obtain one for \$27.50 by calling the University of California Press. The Bos-on-Public-Library bought two copies in 1992, but a clerk there recently admitted that the circulating copy is missing. Nuclear weapons experts are familiar with the book, a transcription of talks delivered at the onset of the Manhattan Project. Theodore H. Taylor, a retired U.S. nuclear-weapon designer who also served as the deputy director of the Pentagon's nuclear agency in the 1990s, knows the title well. In fact, Taylor says he would fail any student assigned to find open-literature publications about nuclear weapons if the student didn't come up with *Los Alamos Primer*.

"There is a lot more information in the public domain that was not there 10 years ago," acknowledges Terry Hawkins, deputy director of the nonproliferation and international security division at Los Alamos National Laboratory. Declassification and open-literature publication have driven this trend, he notes. "There is so much information floating around," adds his colleague Robert Kelley, who manages the Los Alamos nuclear emergency and proliferation response effort, "and it offers a person so many choices that he is often confused."

Although the U.S. government has been worried about nuclear terrorism and extortion for years, the ready availability of information has recently heightened fears. So has the availability of fissionable material. As the former Soviet empire continues to crumble, its nuclear materials have become tempting targets for smugglers and organized crime.

A third factor that poses concern is the emergence of religiously motivated terrorist groups, bent on causing mass death without regard to political considerations. This marks a change from the days when politically motivated terrorist groups such as the Red

PHOTOGRAPHY BY GUY AROCH

POPULAR MECHANICS • MARCH 1996

Terrorists, led by Mohammed Luathmi (right), attacked the World Trade Center on 9/11 with a conventional car bomb that hit the north tower. A multi-stage, fiber-optic nuclear device with an unpredictable yield could have toppled the twin towers, according to former weapons designer Theodore H. Taylor. Even if the bomb failed, gamma-ray and neutron effects would still result in thousands of casualties.



OF A GOOD IDEA IN BOTH EDITORIAL AND ADVERTISING.

PRIZING RELATIONSHIPS

How We Carry

These women were all about nine months pregnant when photographed—yet some were big, some small, some wide, others narrow. Here's what they thought they were having, what they got—and all the myths that kept them guessing for 9½ months.

BY CINDY SCHWEICH HANDLER

SARAH RUSSELL, 25
Freemance photographer
Her conception theory: "I barely noticed if people who looked at me thought I was having a boy because they said I looked exactly the same except for my belly."
What she had: a boy, Aidan William (8 lbs., 14 oz., 19"), on October 27.

DEDE YODER, 45
Vice president, Revlon
That's the shape of it: "Since I was so high and compact, everyone thought it was a boy—girls tend to take up more room and spread out."
What she had: a boy, Christopher Harrison (7 lbs., 10 oz., 18"), on October 12.

VERONICA REYNAL, 26
Student
The measuring (200 lbs.): "People told me I was having a boy because I still had a waist. With a girl, you're supposed to be round everywhere."
What she had: a girl, Olivia (7 lbs., 12 oz., 21"), on October 16.

KAREN RICHARDS, 32
Receptionist
The "side" fact: "Everyone said it was a boy because I didn't look pregnant from behind and nothing showed on the sides. So I chose the name Jack and had Holly on reserve."
What she had: a girl, Holly Ann (8 lbs., 8½ oz., 20½"), on November 7.



KATE WHITE
EDITOR-IN-CHIEF
REDBOOK
Story
Cindy Schweich Handler
Photography
Janette Beckman

MAKING SENSE OF IT ALL

STEVEN SWARTZ
EDITOR-IN-CHIEF

Smart Money

Editor
Stuart Emrich
Art Director
Amy Rosenfeld
Cover Designer
Doris Downes Jewett

THE WALL STREET JOURNAL MAGAZINE OF PERSONAL BUSINESS

Smart Money

APRIL 1996

VOLUME 3 - NUMBER 11

Five Top Funds
That You Won't
Find in the
Rankings

The Hidden
Truth About
Franchising

The Thirteen
Buys
ed Cars



the **BEST**
INVESTMENT
ADVICE
money can buy

Our Top-Ranked Experts Tell
Where to Put Your Money Now

HEARST MAGAZINES BELIEVES IN RAISING

GREAT SHOT NEWS FOR WATERFOWLERS
WHERE TO ENROLL IN CARIBOU SCHOOL

SPORTS AFIELD

MAY 1996

SPECIAL
BASS
1996

DO YOU
HAVE WHAT
IT TAKES
TO
BE A PRO?
Irresistible
Lures and Lodes

Deep-Water
Tactics
Smallmouths
in the South
Bassmaster
Secrets

Fishing That Will Change Your Life

(Saltwater Flyrodding Gets Real)

PRESERVING THE WORLD OF THE WILD

TERRY McDONELL
EDITOR-IN-CHIEF

SPORTS AFIELD

Fishing That Will Change Your Life
Thomas McGuane

Photography
Barry Beck

Design Director
Gary Gretter

Art Director
Michael Lawton

Editor
Sid Evans

PAMELA FIORI
EDITOR-IN-CHIEF

TOWN & COUNTRY

Devoted Duos

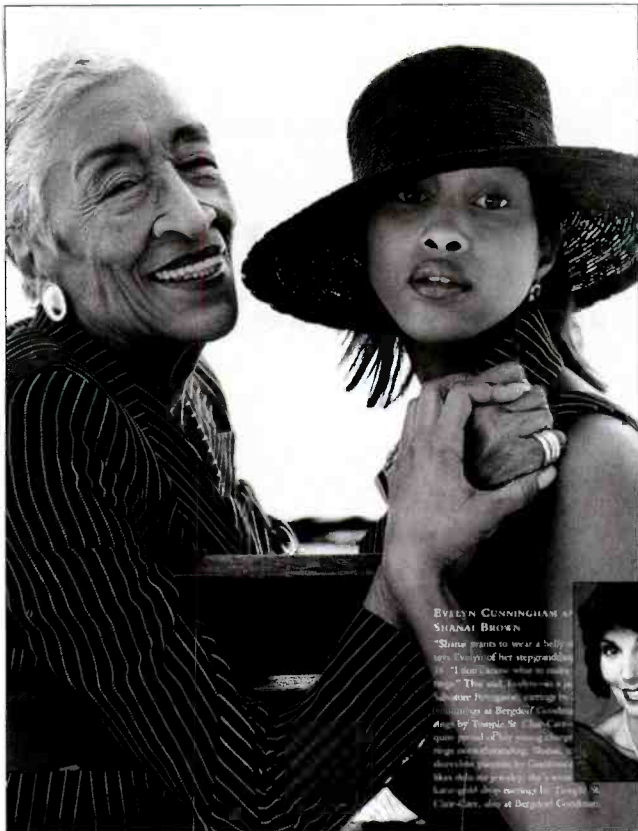
Stacey Okun

Photography

Anders Overgaard

Styling

Lucy Sykes



EVELYN CUNNINGHAM AND SHANAЕ BRUEN

"Shanae wants to wear a belly ring. Evelyn says, 'I don't know what to make of that.' The old-fashioned elegance of Cunningham's evening dress is Bergdorf Goodman's latest by Temple St. Cunningham is a former model and a frequent magazine model. Shanae is a former model and a frequent magazine model. Cunningham is a former model and a frequent magazine model. Shanae is a former model and a frequent magazine model." (Note: This text is a placeholder for a full article snippet.)



CHRONICLING THE INTERESTS OF AMERICA'S AFFLUENT

STANDARDS IN BOTH EDITORIAL AND ADVERTISING.

NANCY LINDEMAYER
EDITOR-IN-CHIEF

Victoria

Art Direction and Layout

Susan Maher

Photography

Toshi Otsuki

Contributing Editor

Tricia Foley

Fashion Styling

Clarissa Block

Hair and Makeup

Rick Teal, Halley Resources

Food Styling

A.J. Batafarano

Flowers

Alexandra Randall

Sewing

Stylish Home Decorators

and Paola B. Sala

Editor's Assistant

Belle Edsall

Models

Lisa Houlgrave, Wilhemina,

Simon Rogers, Zoli



JOIN US FOR
A Whisper of Summer Past

Meadow Croft, opposite the Long Island summer place of Roosevelt, rang with the bustle and laughter of friends when the century was young. As guests drifted from sailing to cocktails, July seemed to us like before them. Like a business's smile. Family summers were longer then, more sociable—and their echoes in Meadow Croft's historic, breeze-swept rooms inspired Victoria to recapture those happy days. So come along on an Anniversary weekend.



PHOTOGRAPH BY TOSHI OTSUKI

VALUING THE PRIVATE LIFE



Guests came out from sailing New York by train or motorcar, and by Saturday lunch, the business would surely have everyone properly introduced. As their elders chatted in the shade of the long porch, the visiting young people, filled with the energy of sail site, wandered off to get acquainted—perhaps to drift in the



Such was July Saturday in the early 1900's, when the John Dill's Rowanville (John was a cousin of Theodore Roosevelt) entertained at Meadow Croft, its best summer estate in Sayville, New York. Victoria has gathered these memories, lending our own touches to the rooms of this 1891 Colonial Revival, remarkably unchanged since the Roosevelt day. The business still holds their wooden canoes; the gardens are freshly planted with flowers enough to fill almost some 12 bedrooms. For the library, there is now fresh homemade biscuits ready in the pantry, meet. Right. The succotash with yellow pear tomatoes are set out on a Weatherford table with matching bench, above right.

PHOTOGRAPH BY TOSHI OTSUKI. STYLING: TRICIA FOLEY. CLARISSA BLOCK. HAIR AND MAKEUP: HALLEY RESOURCES. HOME BY TOSHI OTSUKI. DECORATION BY TOSHI OTSUKI. FOOD STYLING BY A.J. BATAFARANO.

HEARST MAGAZINES

THE WORLD'S LARGEST PUBLISHER OF MONTHLY MAGAZINES

SALUTES

the nominees of the 1996 Kelly Awards

and the editors of:

Colonial Homes

Cosmopolitan

Country Living

Country Living Gardener

Esquire

Good Housekeeping

Harper's Bazaar

House Beautiful

Marie Claire

Motor Boating & Sailing

Popular Mechanics

Redbook

SmartMoney

Sports Afield

Town & Country


Victoria

FINALISTS

Goodby Silverstein & Partners

THE 60TH UNWRITTEN LAW OF DRIVING
CONCRETE PARKING BARRIERS
WERE INVENTED
TO TAKE OUT OIL PANS


ALONG WITH A LIBRARY OF SHOWN-O-CLEANSED
THE PROGRESS BARRIER IS A MORE PRACTICAL AND
EFFECTIVE OIL PAN REMOVAL SYSTEM



That's what sound. The metal
against rubber sound. It sends
a flash of pain through your
body as you visualize a pool of
10-20 weight sludge forming
underneath you. You didn't
mean to just like the curb the
entire day. And where did that
matter on the freeway or on

from, anyway? To get over
these daily obstacles, we've
got a vehicle engineered to get
you over mountain ranges and
such. The new Trooper Limited.
Call 800-726-2200

ISUZU
Practically Amazing



AMERICAN ISUZU MOTORS INC.

CREATIVE DIRECTORS:

Jeffrey Goodby,
Rich Silverstein

ART DIRECTOR:

Mike Mazza

COPYWRITERS:

Chuck McBride,
Dave O'Hare

PHOTOGRAPHER:

Graham Westmoreland

ILLUSTRATOR:

Alan Daniels

PORSCHE CARS NORTH AMERICA

CREATIVE DIRECTOR/

COPYWRITER:

Jeffrey Goodby

CREATIVE DIRECTOR/

ART DIRECTOR:

Rich Silverstein

ART DIRECTORS:

Todd Grant, Erich Joiner

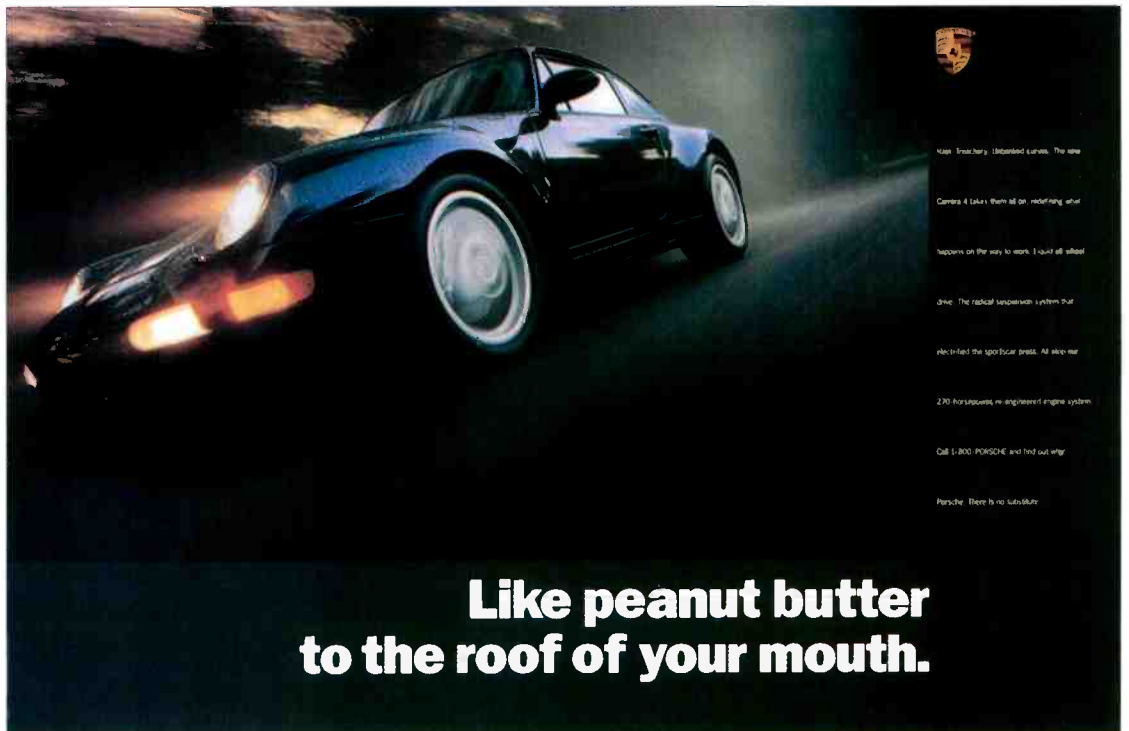
COPYWRITERS:

Bo Coyner, Steve Simpson,

Bob Kerstetter

PHOTOGRAPHER:

Clint Clemens



Non-linearly. Unbanned curves. The new
Camera 4 takes them all on, redefining what
happens on the way to work. I quit all school
drive. The radical suspension system that
also inflects the sportscar press. All sleep now
230 horsepower re-engineered engine system
Call 1-800-PORSCHE and find out why
Porsche. There is no substitute.

**Like peanut butter
to the roof of your mouth.**

FINALISTS

Grace & Rothchild



**LAND ROVER
NORTH AMERICA,
DEFENDER**

**CREATIVE DIRECTOR/
ART DIRECTOR:**
Roy Grace

ART DIRECTORS:
Allen Richardson,
Gerard Vaglio

COPYWRITER:
Gary Cohen

PHOTOGRAPHER:
Vic Huber

We'd love to tell you about the new Defender. Not now, of course.



On second thought, what better time to talk about how well the new 1995 Defender 90 Station Wagon handles tough driving conditions. With the brisk response of a 3.9-liter V8 engine, an internal and external sward cage, and permanent four-wheel drive, it's designed to take you in and out of the most threatening environments in a way that you can truly appreciate. A luxury more. The new Defender also features a permanent hardtop with a pop-up sunroof and seating for six. What's more, it carries the formidable distinction of being a direct descendant of the original 1948 Land Rover. So why not call 1-800-FINE-4WD for the nearest Land Rover dealer? The Defender is priced at \$32,000*. Do keep in mind that there are only 500 available. And even though it's a brand new vehicle, it already has a huge following.

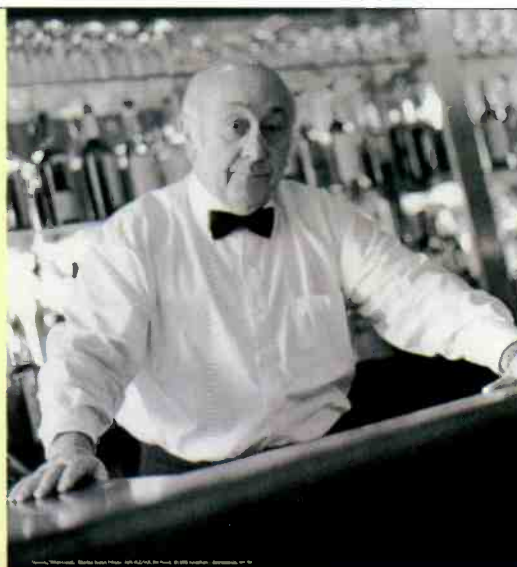


Leo Burnett

Do you really want to ask this guy to give you a "Screaming Orgasm"?



Dewar's



**SCHIEFFELIN
& SOMERSET,
DEWAR'S
"TRUTHS"**

**GROUP CREATIVE
DIRECTOR:**
John Eding

CREATIVE DIRECTOR:
Mark Figliulo

ART DIRECTOR:
Whit Friese

COPYWRITER:
John Coveny

PHOTOGRAPHER:
Robert Whitman

FINALISTS

Leonard/Monahan

It's freedom. YOU JUST HAPPEN TO BE A POWERLESS SLAVE TO IT. BAUER

BAUER IN-LINE SKATES
CREATIVE DIRECTOR: David Baldwin
ART DIRECTOR: Greg Bokor
COPYWRITER: Kara Goodrich
PHOTOGRAPHER: Jim Erickson

F.X. MATT BREWING CO., SARANAC BEER
CREATIVE DIRECTOR: David Baldwin
ART DIRECTOR: Greg Bokor
COPYWRITER: John Simpson
PHOTOGRAPHER: Jim Erickson
ILLUSTRATOR: Bill Butcher

HERE IN THE ADIRONDACKS, THINGS WORTH DOING ARE DONE SLOWLY. EXCEPT FOR RUNNING FROM A BEAR. THAT'S DONE QUICKLY.

THERE'S SOMETHING ABOUT THE UNTOUCHED ADIRONDACK WILDERNESS THAT STRIPS AWAY THE TRIVIAL, LEAVING BEHIND ONLY WHAT'S IMPORTANT. LIKE PRIDE TAKEN IN A JOB WELL DONE. WHETHER THAT MEANS PATIENTLY CARVING A GUIDE BOAT. OR SOMEWHAT MORE URGENTLY FLEEING FROM FIVE HUNDRED POUNDS OF SNARLING MUSCLE. ANOTHER CASE IN POINT: SARANAC ADIRONDACK AMBER, BLACK & TAN, PALE ALE AND GOLDEN. A FAMILY OF BEERS FROM A FAMILY-OWNED BREWERY. EACH TASTED FIVE TIMES DURING OUR PAINSTAKING BREWING PROCESS. EACH MADE IN SMALL BATCHES WITH THE FINEST NATURAL INGREDIENTS, INCLUDING A UNIQUE VARIETY OF HOPS AND MALTED BARLEY THAT MAKES SARANAC UNLIKE ANY OTHER BEER. BECAUSE CRAFTSMANSHIP IS A WAY OF LIFE AROUND HERE. AS ONE TASTE OF OUR BEER WILL TELL YOU.

SARANAC BEER. THE SPIRIT OF THE ADIRONDACKS.

FINALISTS

The Martin Agency

In recent years, new breakthroughs have been made in helping people with cancer better manage their treatment. New drugs are helping reduce many of the side effects of chemotherapy treatment like nausea and even more serious conditions like a low white blood cell count.

The drug, Neupogen® (filgrastim), is being prescribed to help many people on chemotherapy maintain a more normal white blood cell count. Specifically, a normal neutrophil count. In short, neutrophils are a type of white blood cell that



**YOU'VE JUST FOUND OUT YOU HAVE CANCER.
LET'S BEGIN BY REDUCING THE LUMP IN YOUR THROAT.**

helps your body fight infection. Maintaining a normal neutrophil count during treatment can be important for two reasons.

First, you have a much better chance of staying on your recommended chemotherapy schedule. That means getting your treatment behind you sooner. Secondly, maintaining a normal neutrophil count can help reduce your risk of infection. So you have a better chance of staying out of the hospital. Instead, you're able to spend more time at home where you belong, with family

and friends. Even normal daily activities like shopping, going to movies and eating out at restaurants can be more enjoyable.

Of course, Neupogen isn't right for every patient. Ask your doctor if Neupogen should be a part of your treatment. On the following page, you'll find an explanation of Neupogen and its possible side effects. The most common side effect that patients report experiencing is mild-to-moderate bone pain, which can usually be controlled with a non-aspirin analgesic.

As a final note, before we embarked on this educational campaign, we conducted extensive research in cities across the country. We talked with people who were currently undergoing, or had undergone chemotherapy treatment in the past. We also met with doctors, nurses and other cancer specialists. Among chemotherapy patients, we found an overwhelming desire for more information about cancer and chemotherapy treatment. Doctors and nurses, many of whom had initial meetings about

any advertising at all, urged us to please be careful in all of our communications. They also asked that we print out that Neupogen isn't for everyone. We listened on their advice.

We realize that your medical care is a sensitive and very personal matter. We'd like to know your feelings about the information presented here. If you would like to receive more information concerning Neupogen and how it might help in your treatment, call us at 1-800-333-9772.

AMGEN

CREATIVE DIRECTOR:
Mike Hughes

**CREATIVE DIRECTOR/
COPYWRITER:**
Ron Huey

ART DIRECTOR:
Mark Fuller

PHOTOGRAPHER:
William Coupon

**JOHN F. KENNEDY
LIBRARY
FOUNDATION**



CREATIVE DIRECTOR:
Hal Tench

ART DIRECTOR:
Cliff Sorah

COPYWRITERS:
Joe Alexander,
Tripp Westbrook

**COMMUNISM. NUCLEAR WAR.
THE STRUGGLE FOR CIVIL RIGHTS.
NO WONDER HIS BACK HURT.**

From the moment he took office in January of 1961, John F. Kennedy wrestled with one gigantic, history-making issue after another. Castro and the Bay of Pigs. George Wallace and Alabama. The Cuban missile crisis. The Berlin Wall. Space exploration. The Nuclear Test Ban Treaty. The conflict in Southeast Asia. No wonder these words from JFK were so inspirational: "The tasks before us are vast, the problems difficult. The challenges unparalleled. But we carry with us the vision of a new and better world, and the unlimited power of free men guided by free government." At The New Museum at the John F. Kennedy Library, you'll retrace each and every one of these vital moments. Through video, interviews, and re-creations of the original settings, you'll debate Nixon. Face off with Castro. Challenge Khrushchev. Cheer for Glenn. As you step into the past, an interesting thing will happen. You'll step into the present and future, too. Because as you learn how Kennedy handled critical issues, you'll develop a keener perspective on how leaders of today handle foreign affairs. And how past issues are still playing out today. Plan to visit soon. Or call 617-929-4523 to learn more. After all, as JFK said, "we celebrate the past to awaken the future."

Nikita Khrushchev

JFK

THE NEW MUSEUM AT THE JFK LIBRARY

FINALISTS

Vitro Robertson



*The overall story is Illinois Falls.
 Skip Williams, a happily married man, walked
 into a music store and promptly fell in love.*

The object of his desire was a Taylor guitar.

*But Skip's wife was a problem. In Skip's words,
 he knew he'd "have to stoob to talk her."*

She handled the "stubby" situation, you see.

*The next thing they both wanted
 was the same.*

*To Skip's disappointment (she listened
 to the music instead of the Taylor for his share,
 30 seconds before she said, "Let's get it.")*

Skip loves his Taylor, and he loves his wife.

And he never sees much of himself either.

*It's not as if he's a wife slave
 about him.*

TAYLOR GUITARS
**CREATIVE DIRECTOR/
 COPYWRITER:**
 John Robertson
**CREATIVE DIRECTOR/
 ART DIRECTOR:**
 John Vitro
PHOTOGRAPHER:
 Chris Wimpey



IF AN EAR
 THERMOMETER
 SOUNDS PECULIAR,
 IMAGINE THE
 REACTION TO THE
 FIRST RECTAL
 THERMOMETER.



Until now, parents never had much choice. And kids had even less. If there was a temperature to be taken, the standard rectal thermometer was the way to take it. An uncomfortable, messy, risky way. But the only accurate way. That is, until we introduced the Thermoscan® Instant Thermometer. It takes an accurate temperature at the ear in one second. The same way many doctors' offices and hospitals do, millions of times each year. Just position it and press a button. You'll get an easy-to-read temperature. With no struggle. No fear of injury. And no unhappy kid.

The fast way to ear temperatures.
THERMOSCAN
 INSTANT THERMOMETER

THERMOSCAN INC.
CREATIVE DIRECTOR/COPYWRITER:
 John Robertson
CREATIVE DIRECTOR/ART DIRECTOR:
 John Vitro
COPYWRITER:
 Bob Kerstetter
ILLUSTRATOR:
 Mark Frederickson

FINALISTS

Wieden & Kennedy



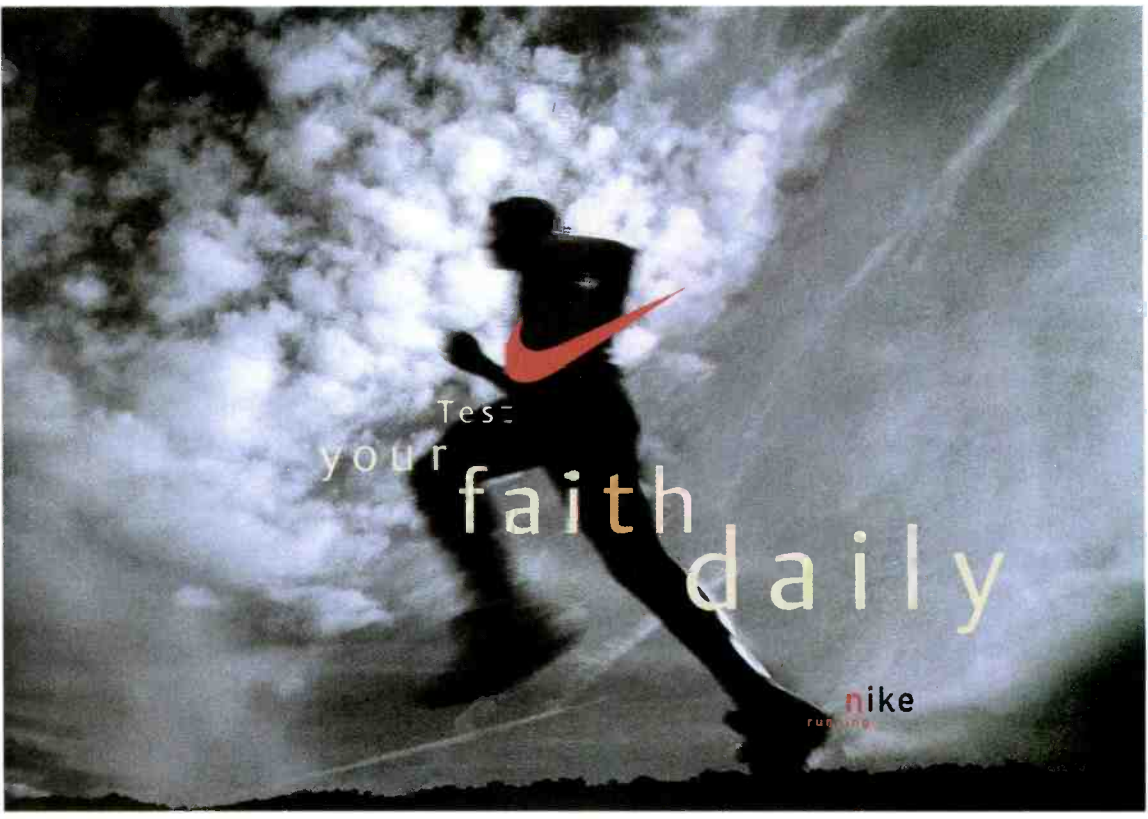
ESPN SPORTSCENTER

CREATIVE DIRECTORS:
Larry Frey, Stacy Wall
ART DIRECTOR:
Rick McQuiston
COPYWRITER:
Hank Perlman
PHOTOGRAPHER:
Will Van Overbeek

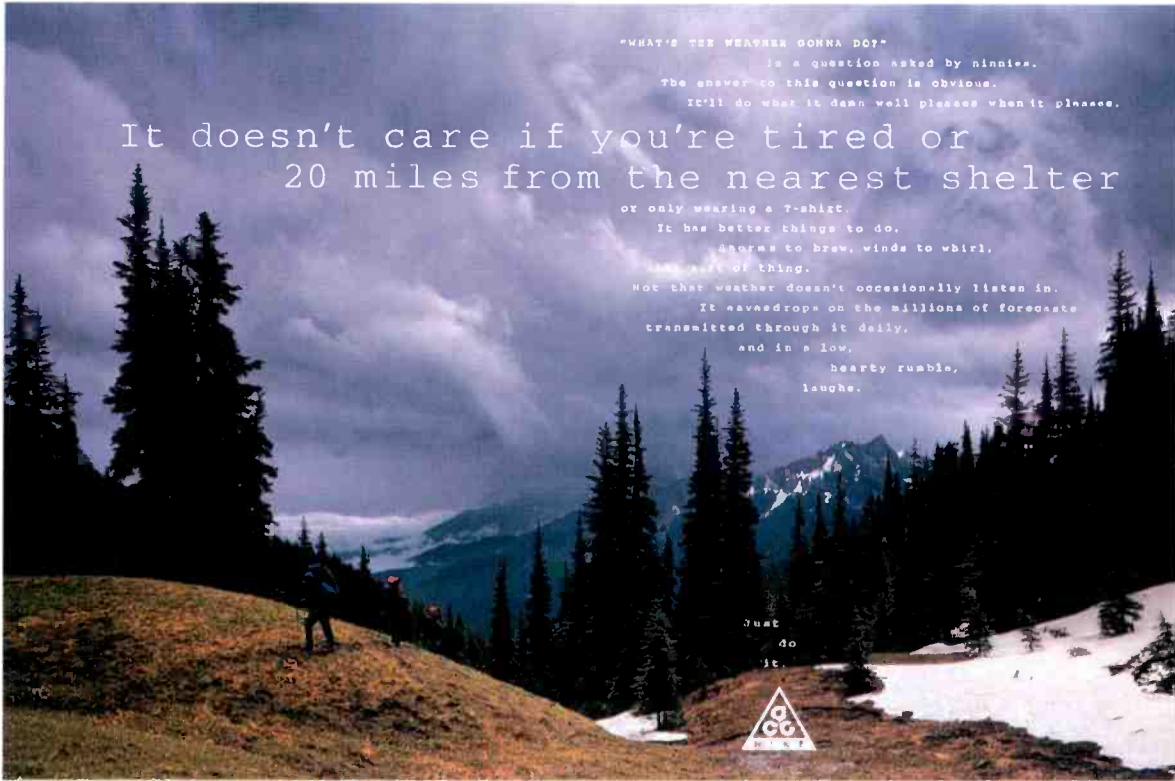
THE SPORTSCENTER NEWSROOM, 10-11 A.M., AUGUST 23, 1995.
Putting a live sports news and information show on the air three times a day is never easy, and at SportsCenter there are plenty of distractions to make it even more difficult. Here, anchor Steve Levy, who is preparing for the 6:30 show, watches his boss of color, White House Champion Mary Lou Retton work out a new routine behind him.
THIS IS SPORTSCENTER.
Working in a newsroom late night.

NIKE "RUN TODAY"

CREATIVE DIRECTORS:
Susan Hoffman, Michael Prieve, Dan Wieden
CREATIVE DIRECTOR/COPYWRITER:
Bob Moore
ART DIRECTOR:
Robert Nakata
COPYWRITERS:
Ernest Lupinacci, Giles Montgomery



FINALISTS



"WHAT'S THE WEATHER GONNA DO?"
 is a question asked by ninjas.
 The answer to this question is obvious.
 It'll do what it damn well pleases when it pleases.

It doesn't care if you're tired or
 20 miles from the nearest shelter

or only wearing a T-shirt.
 It has better things to do.
 It seems to brew, winds to whirl,
 and spit of things.
 Not that weather doesn't occasionally listen in.
 It eavesdrops on the millions of forecasts
 transmitted through it daily,
 and in a low,
 hearty rumble,
 laughs.

Just
 do
 it.



NIKE AGG
CREATIVE DIRECTORS:
 Susan Hoffman,
 Jim Riswold
ART DIRECTOR:
 John Boiler
COPYWRITER:
 Glenn Cole
PHOTOGRAPHER:
 Alan McPhail

NIKE APPAREL
CREATIVE DIRECTORS:
 Susan Hoffman,
 Stacy Wall
ART DIRECTOR:
 John Boiler
COPYWRITER:
 Ned McNeilage
PHOTOGRAPHERS:
 Guzman, Brad Harris



If your teeth still chatter it's fear.

The Stray A...
 waterproof...
 the Nike...
 apparel...
 that keep...
 the speed...
 the Nike...
 the Nike...
 the Nike...
 the Nike...



FINALISTS

Wieden & Kennedy



NIKE TRACK & FIELD

CREATIVE DIRECTORS:
 Susan Hoffman,
 Stacy Wall, Dan
 Wieden

ART DIRECTOR:
 Darryl McDonald

COPYWRITER:
 James LeMaitre

PHOTOGRAPHERS:
 Marc Gouby,
 Duncan Sim



CREATIVE VIEW

Marathon Runners and Couch Potatoes

You cannot put a television commercial on your refrigerator. There is a permanence and an intimacy to print that can't be matched by even the latest production values or the biggest production budgets of television. We love print because it gives us the time and the space to form a more intimate relationship with our audience.



ESPN, couch potatoes with an encyclopedic knowledge of sports in an effort to get closer to the consciousness of our audience. A print ad, more so than an execution in any other medium, gives you the chance to fully explore the relationship between the brand and the consumer.

And the chance to wind up on some cat lover's fridge.

Strategically, the placement itself gets you halfway there. When you run an ad in *Cat Fancy*, you know exactly who you are talking to. Conceptually, what you say to a cat owner, and how you say it, will hopefully get you the rest of the way.

At our agency, the creatives have turned themselves into marathon runners, mountain climbers and, in the case of

Ernest Lupinacci
Copywriter

Bob Moore
Copywriter/Creative Director
Wieden & Kennedy, Portland



Creative Direction by Committee

I was asked to write about the creative process at Fallon McElligott. Well, to be quite honest, it's not about process. It's about lack of process. At least, I hope it is.



It begins with providing a creative team with a simple, single-minded, insightful brief with a little room to breathe. It doesn't really matter how you get there. Just that you start there. The best work comes out of that brief when you leave a creative team alone to think and play. When you load them up with rules and agendas and concerns, you stifle.

Hopefully, before the creative director sees a team with the final work, it will have been subjected to "the committee." But not the committee you're thinking of. Nothing squeezes the life out of work more than too many opinions from account people, planners or mailboys.

No, "the committee" I'm talking about is the jury of your peers: the other writers and art directors. At Fallon, we throw our ideas on a floor and ask whoever's around to toss a paper clip on their favorite. You quickly learn if the emperor has any clothes. Often, one simple suggestion takes an ad from merely good to almost great. And, of course, it only

works if a creative department is full of honest, trusting people. I think it's called "synergy."

Does the creative process always work this way at Fallon? Unfortunately, no. But when it does, the work shows it.

Bruce Bildsten
Creative Group Head
Fallon McElligott, Minneapolis



CREATIVE VIEW

On Thumbnail Layouts and Fresh, Inky Proofs

When the lamination man comes to our house, he's usually grinning ear to ear. We do a lot of print at Carmichael Lynch. Some of which you can see in this section.

It was our first love. And even though over half of what we do now is TV, our love affair with print has never faded. Thumbnail layouts stuck on the white walls give us goose bumps. Fresh, inky proofs make us all teary-eyed. And woe to anyone who crumples them.

Our print production people could, I believe, work at the Louvre. They've got ads in drawers and ads on walls and ads in the vault in the basement. They probably have bits of ads in the lint trap of their dryer. I swear to you some of our writers and art



directors would have to show their books by the pallet-load.

Why such passion for print? Did our moms hang too many drawings on the refrigerator? I don't think so. I think it's because we are suckers for the thump in the chest that a great print ad makes you feel. That's how we test our print. Does it thump us? Does it thump our client? And finally, does the reader tear the ad out of the magazine and

hang it on the wall? Thump. Great ad.

Jack Supple

President/Creative Director
Carmichael Lynch, Minneapolis

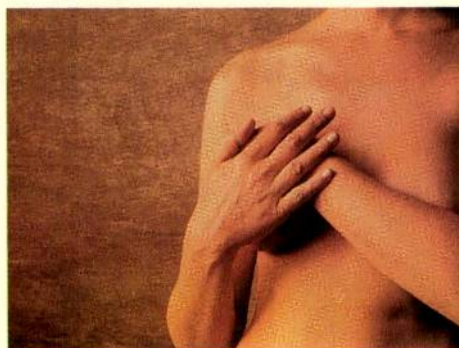


Staring Down a Deadly Serious Brief

I like print ads that make me smile, if not outright laugh. After all, advertising is a fun business. Isn't that what drew us all here in the first place? It's the business of being cool and hip and funny and entertaining. And, more often than not, the ads we like most, and tend to remember, fit those descriptors. For the past 10 years, I've racked my brain trying to create cool, hip and funny ads. Then something changed.

It happened the morning Mark Fuller and I sat down to begin work on the Amgen campaign. Amgen produces Neupogen, a drug that helps cancer patients rebuild their white blood cells. This assignment felt like nothing we'd ever approached before. It felt different—in fact, difficult. What do you say to someone who's fighting for his life? We struggled. Someone who's on the verge of losing the one thing we all take for granted each morning? Our pens froze.

In our focus groups, we saw people with tears streaming



down their faces; people physically and emotionally in pain. People with the fear of the unknown crashing down upon their lives. It was too difficult to discuss. What do you say to these people? Whatever we needed to say, it wasn't cool or hip or funny or entertaining. Suddenly, our only thoughts were of finding words and pictures that might somehow offer help and comfort. Our right brain had given way to our heart.

Advertising is often accused of being an industry that matters very little in the scheme of things. I guess most of the time that's true. But for one brief moment, it seemed like what we had to say, what we had to offer, did matter. I only wish it could have been a cure.

Ron Huey

VP, Creative Director
The Martin Agency, Richmond, Va.



PAST WINNERS

The \$100,000 Question

The question of "How would you spend \$100,000?" rarely comes up in advertising. Either you're shelling out \$10 million to plug the latest Fiasco sports utility vehicle, or you're trying to find 10 bucks to pick up a bar tab. Kathleen Wall talked to several winners of 100 grand from the MPA Kellys to find out what they did with their windfalls.

1986

**McKinney & Silver
North Carolina Travel & Tourism**

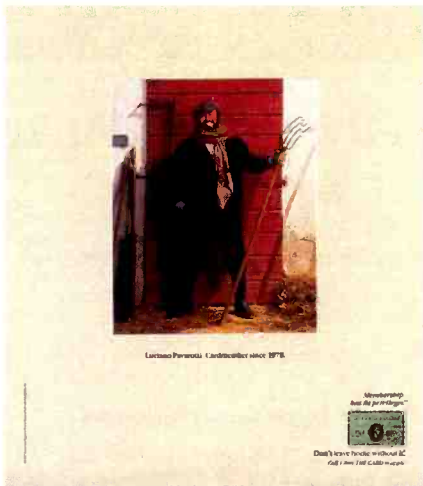
In the first year that \$100,000 was awarded, Jan Karon was the copywriter and Michael Winslow the art director at the winning agency. First, Karon donated



In North Carolina, some of our greatest works of art never hang in a museum.

\$10,000 to World Vision, which helps feed impoverished children. After paying \$17,000 to the IRS, giving money to her daughter to buy a condo, and financing a trip to England, Karon used the remainder of the prize money to begin a career as a writer. Karon says the award was "the seed for my departure from mainstream advertising." She is currently working on her fourth book and has signed a three-book contract. Her latest book, part of a series about a small North Carolina town called Mitford, will be out in June.

Although Michael Winslow thought about buying a Porsche, he elected to invest his share in his daughters' college educations. The team also gave \$12,000 to a junior art director who worked on the campaign.



1987

**Ogilvy & Mather
American Express Green Card**

1988

**TBWA Advertising
Carillon Importers,
Absolut Vodka**

Account director Richard Lewis was part of the TBWA team that won the 1988 prize. Lewis reports that his wife, Isabelle, was the one who did not want him to waste the money. She told him to buy a dining room set. "I am not mad," says Lewis. "I like the dining room set."

1989

**Wieden & Kennedy
Nike "Emotional Running"**

1990

**TBWA Advertising
Carillon Importers,
Absolut Vodka**

1991

**Wieden & Kennedy
Nike Women's Fitness**

1992

**Wieden & Kennedy
Nike Women's Fitness**

1993

**Carmichael Lynch
Schwinn**

Copywriter Kerry Casey and art director Jim Keane shared the 1993 award. Casey says he "used it to make a down payment on a helicopter." Another source says the "helicopter" was really a house. When pressed, Casey argues that a down payment on a house is much too boring and says he has told everyone it was a helicopter. Casey describes the whole experience as "numbing."

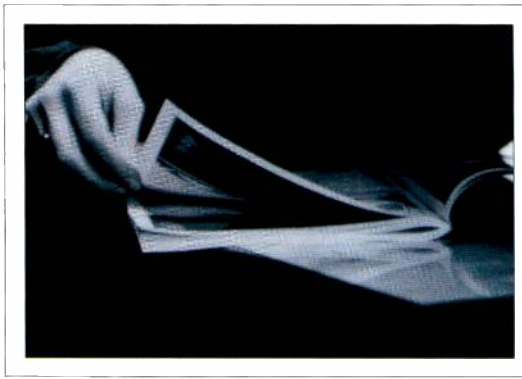
Sadly, Jim Keane died of a brain tumor several months after he won the award, with the money held in trust for his young children.

1994

**Goodby, Silverstein & Partners
Norwegian Cruise Line**



Last year's winners, Steve Luker and Steve Simpson, divided the prize money into "nine very unequal parts" and included the account side in the distribution. "Of course my partner, Steve Luker, bought expensive jewels, very rare wine, perfumes and sailboats," says Simpson, who donated all of his money to charity.



The Kelly Awards Finalists

Carmichael Lynch

Harley-Davidson Motorcycles
Harley-Davidson Parts and Accessories
Schwinn Bicycles
Normark Lures
Stren Fishing Line

Cliff Freeman & Partners

Sauza Conmemorativo Tequila

Fallon McElligott

Cease Fire
Timex

Goodby Silverstein & Partners

Unum Corp.
Bell Helmets
American Isuzu Motors
Porsche Cars North America

Grace & Rothchild

Land Rover North America

Leo Burnett

Dewar's

Leonard/Monahan

Bauer In-Line Skates
Saranac Beer

The Martin Agency

Amgen
The John F. Kennedy Library Foundation

Vitro Robertson

Taylor Guitars
Thermoscan

Wieden & Kennedy

ESPN SportsCenter
Nike ACG
Nike Apparel
Nike
Nike Track & Field



1996 Mediaweek

Plan of the Year

Bet on Bozell

Joanna Schwartz,

Joel Kushins, Robin

Reiner and Harry

Glass share the

\$10,000 Grand Prize

*Comedy Central congratulates
Media Plan of the Year winners
who, in spite of countless
free lunches, movie premieres,
concerts and cocktail parties,
still managed to put together
killer media plans.*



Media Plan of the Year - Bozell, New York for The National Fluid Milk Processor Promotion Board • Best Plan for Campaign Spending \$25 million or more - Angotti, Thomas, Hedge, Inc. for SAAB Cars, USA • Best Plan for Campaign Spending between \$10 million and \$25 million - FCB/Leber Katz Partners for Fila, USA • Best Plan for Campaign Spending between \$1 million and \$10 million - Young & Rubicam for Andersen Consulting • Best Plan for Campaign Spending \$1 million or less - Ogilvy & Mather, Atlanta for Atlanta Centennial Olympic Properties • Best Use of National Television - BBDO, New York for Pizza Hut, Inc. • Best Use of Local Television - McCann-Erickson for Black & Decker Household Products Group • Best Use of Magazines - Bozell, New York for The National Fluid Milk Processor Promotion Board • Best Use of Radio - Media First International for Northwest Airlines • Best Use of Newspaper - Media First International for Northwest Airlines • Best Use of Out-of-Home - Leo Burnett, USA for Callard & Bowser-Suchard • Best Use of New Media - Ogilvy & Mather for IBM, OS/2


Plan of the Year

The Winners

The Plan of the Year

Bozell Worldwide for the National Fluid Milk Processor Promotion Board Page 44

Best Campaign Spending \$25 Million or More.

Angotti, Thomas, Hedge for Saab Cars, USA Page 48

Best Campaign Spending Between \$1 Million and \$10 Million

Young & Rubicam for Andersen Consulting Page 50

Best Campaign Spending Between \$10 Million and \$25 Million

FCB/Leber Katz Partners for Fila, USA Page 52

Best Campaign Spending \$1 Million or Less

Ogilvy & Mather, Atlanta, for Atlanta Centennial Olympic Properties Page 56

Best Use of National Television

BBDO for Pizza Hut Page 58

Best Use of Local Television

McCann-Erickson for Black & Decker Page 60

Best Use of Radio

Media First International for Northwest Airlines Page 62

Best Use of Newspapers

Media First International for Northwest Airlines Page 64

Best Use of Out-of-Home

Leo Burnett for Callard & Bowser-Suchard Page 66

Best Use of New Media

Ogilvy & Mather for IBM Page 68

Media '96

When we started this competition four years ago, one of its primary goals was to shine some of the light on media planning in the advertising business. This year, it shines. The teams that won 1996 Plan of the Year Awards will be handed their awards by senior executives from the agencies for which they work. Enough said. A special thanks to our judges: Alan Jurmain, Lowe & Partners/SMS; Arthur Kennedy, Media Buying Services Intl.; Jack Klues, Leo Burnett; Richard Kostyra, Media First Intl.; Joel Kushins, Bozell Worldwide; David Martin, Pentacom; Debbie Menfi, Deutsch, Inc.; Tony O'Haire, Ogilvy & Mather, Atlanta; and Shari Wall, J. Walter Thompson, Chicago.



The Gods of The Milk

THE PLAN OF THE YEAR

It was a seemingly inauspicious beginning to a campaign that literally changed the way some people feel about milk. What Bozell, New York did with the “Milk, What a Surprise!” campaign was to take a simple educational message, pair it with some titans of fashion and sports, and shoot it through the lens of one of the world’s most distinctive portrait photographers.

Oh, and then there’s the mustache.

So, just how much hell was it to get the

For its finesse, and its business savvy, Bozell takes home this year’s *Mediaweek* Plan of the Year award—along with a \$10,000 purse provided by *People*, Comedy Central and *Mediaweek*—and the Best Use of Magazines honor for its campaign for the Fluid Milk Processor Promotion Board.

The goal was to grab the attention of women 25-44, tell them something educational but not preachy about the health benefits of milk, and change their minds about a drink most consider fatty and unhip. The aim of the campaign, dubbed the Milk Processor Education Program, was to reverse a 30-year decline in milk consumption. Women in the target demo,

most often the shoppers for their families, are the largest segment of lapsed milk drinkers while being the most at risk for osteoporosis. A mix of celebrities and regular folks were recruited for the ads, with Christie Brinkley being the first star to sign up to flash her glamorous yet wholesome million-dollar smile for photographer Annie Leibovitz.

Working with \$45 million, Bozell execs decided they could not compete in the world of TV, where milk could get lost

in a sea of Coke and Pepsi. Instead, they chose magazines and, as a result, owned the medium. “We needed to surround the target,” said Joel Kushins, Bozell’s managing partner and media director. “And special opportunities opened up to us with magazines that far outweighed what we could’ve done with TV.”

Between February ‘95 and March ‘96, a total of 813 pages of ads ran in 50 national and six regional magazines. Each publication—among them *Family Circle*, *Working Woman*, *Parenting*, *Ebony*, *Time*, *Entertainment Weekly*, *People*, *Vogue* and *Bon Appetit*—received between seven and 30 four-color ads on a continuous running schedule. To get the most bang for their buck, Bozell drew in publishers, searching out value-added programs that would extend the “Milk, What a Surprise!” message into editorial content. Those with the best ideas got the biggest budgets. “We looked at what kind of editorial compatibility they could provide,” said Harry Glass, senior partner, media. “It was very important to have exposure within the magazines but also to get the word out in other venues like daycare centers and doctors’ offices.”

Vanity Fair published a booklet that featured the personal trainers of Hollywood’s elite talking about how they keep their stars in shape, and *People* ran a 50-

Bozell uses magazines—and a mustache—to turn around consumer perception

likes of Christie Brinkley, Iman, Kate Moss and Isabella Rossellini to mar their otherwise perfect countenances with a stripe of milk above their upper lip and be caught on film? “It really wasn’t that tough at all,” said Jay Schulberg, chief creative officer at Bozell. “These are women who spend hours in makeup and obviously have to be very concerned about how they look. But they agreed to do it, and then when they saw the mustache on themselves, they laughed every time.”

BY T.L. STANLEY

Photography By Frank Veronsky

Plan of the Year



page magazine-within-a-magazine on celeb diet and fitness (20 of those pages were milk mustache ads). *Better Homes and Gardens* created a 96-page milk cookbook that hit newsstands as its own book, and *Newsweek* ran a section of news and trend stories about milk, which also appeared in *Ladies Home Journal*.

Life magazine launched a photo contest encouraging people around the country to mug for the camera, and *In Style* picked up the supermodel images and put them on postcards that showed up at trendy restaurants and clubs. Partnerships with packaged goods companies such as Fujifilm and Keebler extended the message to stores, and millions of milk brochures were sent to doctors, dieticians, health clubs and schools.

The results were marked. The Roper Organization found increases in each category it measured: 22 percent more people saw milk as an adult beverage after the campaign, and 22 percent more thought of it as a good after-exercise drink. There was a 17 percent increase in the perception of milk's health benefits, and an 18 percent increase in people who thought skim milk was a good diet drink.

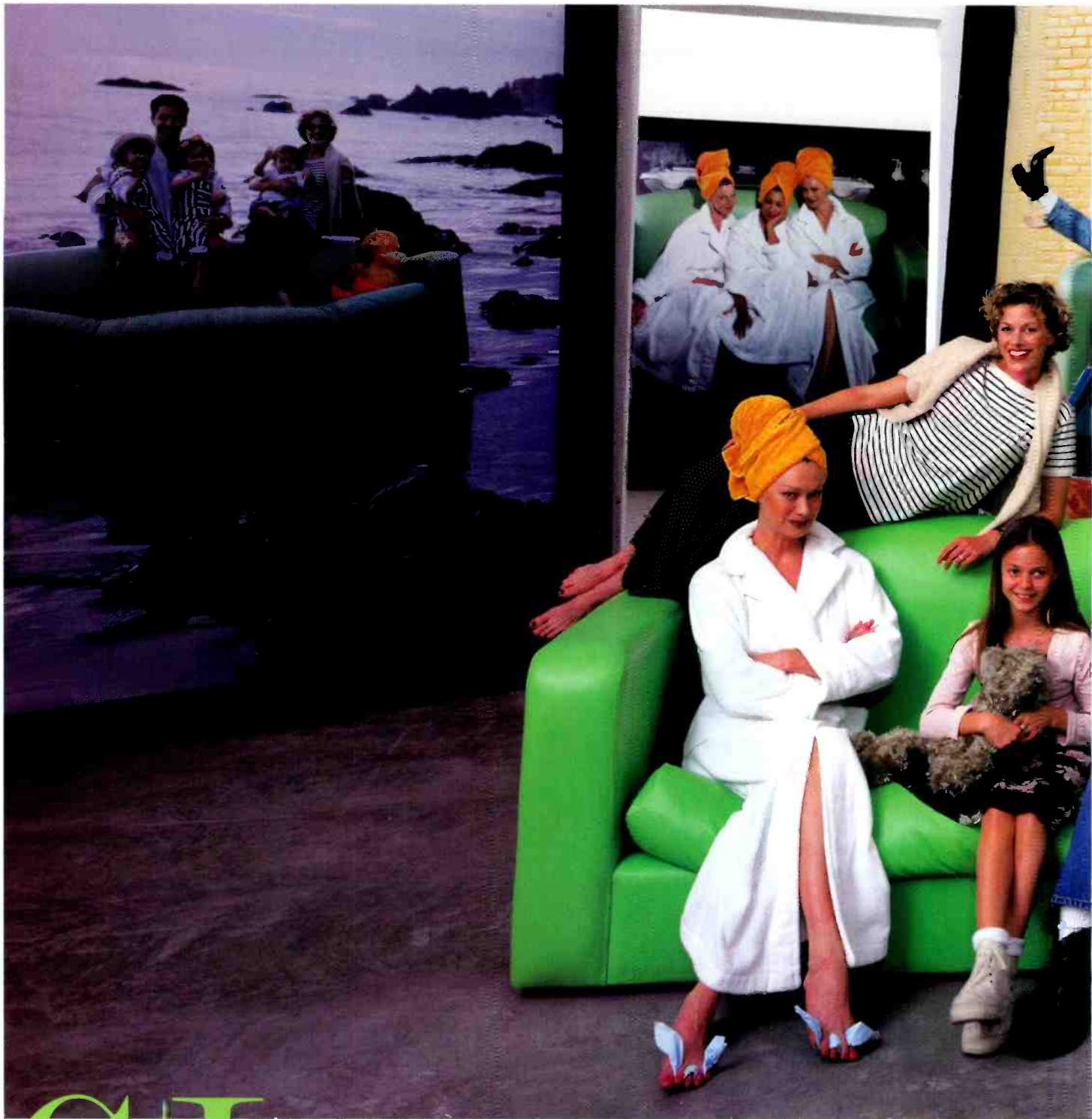
While the intent of the first year was to change attitudes, year two of the campaign aims to start showing some results at the cash register, stemming a billion-dollar loss in milk sales. The second year, which begins in July, will broaden the effort to include teens, men 18-34 and women 12-24. The look of the campaign will be similar to the current one, with celebrities, models and sports figures.

"We didn't expect an instant reversal of the downward trend in milk sales," Kushins said. "But we were after a substantial change in attitude. Now we hope to start moving sales." ■

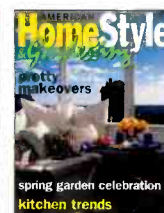
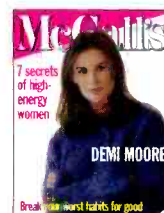
The milkmen and women: From left to right, Robin Reiner, Harry Glass, Joel Kushins and Joanna Schwartz



The Green Couch, photographed by Horst Wackerbarth, creator of the best-selling book *The Red Couch - A Portrait of America*.



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Saab Story: Cars for



BY ERIC SCHMUCKLER

Photography By Frank Veronsky

No advertising category is more cutthroat than luxury automobiles. So when Saab Cars, USA decided to launch its first truly national campaign last year with a budget of \$32 million—its luxury import competitors routinely spend four times that much—it needed to find ways to make every dollar stand tall.

The key to the media plan devised by agency Angotti, Thomas, Hedge was a thorough understanding of the Saab customer. The planners then strove to find ways to speak to discrete segments of that diverse audience in a meaningful way. It didn't hurt to have breakthrough creative, in this case, a delightful animated series of by artist Jean Phillippe Delhomme.

"The campaign enhanced the positioning of Saab as for individualists, as exhilarating and fun to drive," says Saab director of marketing Dave Krysiak. "We had to make the media plan complement that with the TV and books we selected." The results were impressive, with brand awareness gaining 30 percent—despite a mere five percent increase in spending. Sales jumped 18 percent in the teeth of a double-digit decline among all luxury cars.

Through long experience and much research, the planning group at Angotti knew that Saab owners were a breed apart. "All luxury car owners have money, and all are educated," says media director Claire Capeci. "But there are nuances between people who buy a Mercedes versus those who buy a Saab. Saab has the highest incidence of advanced education of any luxury car. It's a very smart audience.

"Psychographically, Saab owners tend to be individualistic," she says. "They're outdoor enthusiasts—biking, skiing, sailing. They like the idea that you can put a windsurfer on top and pack up for the weekend and still have room inside.

Katie Post and Michelle Vespa of Angotti, Thomas, Hedge found the intelligent car buyer on cable, in tech magazines and on the World Wide Web

Iconoclasts



Plan of the Year

There's also a real high correlation with techie types, a high incidence of computers in the home."

National print, cable and spot TV had been the primary vehicles for Saab; like most luxury imports, it does some two-thirds of its sales in the top 15 markets. To launch the new campaign though, Saab decided to break the mold and go with network TV. "It was important to cast a wide net and get the message out to the broadest possible audience," says Capeci.

The four-week network flight last April was primarily in late night and primetime, plus some sports, with a high percentage of the prime spots running in top shows such as *Seinfeld*, *E.R.* and *NYPD Blue*. Saab's negotiations are handled by GM MediaWorks since GM Europe owns half of Sweden's Saab Auto AB. Thus, Saab benefits from the Detroit giant's clout. "That's a heckuva advantage for a niche player like Saab," says Krysiak.

Cable flights ran up to 26 weeks, with a bunch of sponsorship positions including the acclaimed *Inside the Actors Studio* on Bravo, original USA movies such as *My Antonia* and that network's U.S. Open tennis coverage. Other cable nets on the plan included Discovery, A&E and CNN, all of which "skew to a more intelligent, affluent viewer," notes Capeci.

One highly targeted TV buy: Resort Sports Network, which airs in most of the major mountain ski areas. Saab sponsored the morning weather report for the entire ski season.

On a more local basis, Saab balanced its national image-building with a heavy emphasis on its retail base. It poured money into local TV, radio, newspapers and outdoor to support its dealer groups in the top markets. Again, some of the strategies were a bit unusual. For a few years, Saab has supported a handful of major-market PBS stations, using them almost like spot vehicles. Angotti produces special 15-second commercials for them to put across the Saab message with a slightly softer sell.

In print, Angotti pursued a dual strategy, says Capeci. "Some books are there for reach, but others were a little bit different for the target," she says. For example, Saab was the first automotive to advertise in gay publications such as *Out*. "As a constituency, [gays] tend to buy European luxury cars, so we decided to break the ice and talk to them," says Krysiak. Adds Capeci, "It's not just an untapped market. It's educated, affluent—there's a high correlation between who reads those books and who buys Saabs."

opposite its full-page ad, winning one or two in nearly every magazine on its schedule. The copy included a direct response message and was tailored specifically for each book: food-oriented for *Gourmet*, etc. "It was something that connected Saab with the readership," says Capeci. "Then we measured all responses by magazine to see who was responding." This tailored strategy resulted in a 67 percent increase in responses to the print campaign and, as Krysiak notes, every qualified lead is pure gold.

Late in the year, Saab launched a web

CAMPAIGN SPENDING

\$ 2 5 M I L L I O N O R M O R E

The eclectic list ran to 36 books. It included *WIRED* for the tech-heads, *The Time Reader* and *Harper's* for more intellectual readers, outdoor books such as *Outside* and *Snow Country*, food books like *Saveur* and *Gourmet*, alternative books like *Genre* and *Huh?* and some financial mags, since Saab owners also tend to be avid investors.

site, dubbed the Side Road (saabusa.com). The site is integrated into the overall campaign. "It looks and feels like the creative," says Capeci. Although Saab went online primarily for the learning experience, its site received 200,000 hits in its first few weeks.

The genuine star of the campaign, Capeci claims, was "an amazing creative

An imported car with an upscale target consumer finds ways to get around auto clutter

Over a third of Saab's ads ran with either a cover or table-of-contents position. Angotti, which handled insertions after MediaWorks nailed down the rates, was able to turn Saab's limited budget into a negotiating tool. "We're smaller and we need to be more visible," says Capeci. "We can't afford to buy every book, so positioning is more important, and we push quite hard to get it."

Angotti also went after an added-value bonus of a one-third column ad to run

approach." But it took a savvy media plan to put that creative across. "We really worked very hard with less funds to make the advertising more visible to the target audience," she says. "That meant having a real visible presence on each of the media we chose."

"The plan dovetailed so nicely with our positioning," says Krysiak. "We really tied the plan into the creative itself, and that's the beauty of it—that's why it works for us." ■

Stalking the CEO

Ahh, the life of a chief executive officer: corporate takeovers, Lear jets, cocktail parties. "Would that it were," most CEOs probably would say to that statement. In reality, the driving ambition that brought them to the top often translates into a grinding routine. Young & Rubicam in its Plan of the Year (\$1-million—\$10-million spending category) found a way to effectively target CEOs and other high-level executives

tising and research for Andersen. But on a budget of less than \$10 million, and in the face of deep-pocketed competitors such as IBM and EDS, Andersen needed a more scientific approach.

That's exactly what Andersen got with Y&R's plan. Unaided awareness of its advertising rose 65 percent during the first quarter of the media plan, compared with the prior six months. "It's really all about impact and targeting," Poggenpohl says of the plan's success.

tured in the signage and mentioned by the commentators, Andersen spots aired on ABC during the finals and ESPN during the semifinals. The sponsorship brought another global twist to the plan, since the preliminary rounds were held and aired all around the world. Y&R even negotiated a little sweetener to the golf deal: the agency established a pro-am, which allowed Andersen partners to get some face time with important clients on the green.

The cornerstone of the golf strategy was to evolve Andersen's media to a higher level. The company had bought time in golf tournaments in the past. But the full sponsorship was a quantum leap forward in targeting key executives. While golf courses and airports are good places to

CAMPAIGN SPENDING

\$ 1 - \$ 1 0 M I L L I O N

at large companies for client Andersen Consulting by playing into the fast-paced routines of business leaders. And as Y&R sees it, that routine might look something like this: He rises early, perhaps 5:30 or 6 a.m., and catches early morning business news while sipping that first eye-opening cup of brew. Arriving at the office before the lights are even on, he flips on his terminal and checks the world markets and other business news with that second cup of coffee. He finishes his business in the office, and before noon he's at the airport waiting for a flight to take him to a meeting in another time zone. But he doesn't wait among the whining children and chatty salesmen in the general lounge. This executive takes refuge in the executive lounge, relaxing with a copy of *BusinessWeek*. Come the weekend, if he doesn't have a Saturday tee time, he'll probably watch at least a few rounds of golf on TV.

How does a media plan target these guys? "We often bought 35-64 males, but that's not very refined," says Teresa Poggenpohl, worldwide director of adver-

Basically, Y&R and Andersen strove to hit those executives where they live, adding new, more strategically focused elements to their existing plan, which had consisted mainly of print campaigns in business books. For instance, Y&R took its well-known print creative for Andersen and posted it in airport dioramas right outside the executive lounges in the home airports of the companies Andersen was targeting. The idea was actually borrowed from Andersen's international media plan, so even executives traveling overseas couldn't escape the dioramas.

With Y&R's input, Andersen broke into broadcast network advertising—a no small feat on a relatively small budget spread out among so many media—as a result of its title sponsorship of the Andersen Consulting *World Championship of Golf*. Airing in December 1995, the finals of the event capped off the first global match-play tournament. Aside from the Andersen name being prominently fea-



BY LAUREEN MILES

Photography By Frank Veronsky


Plan of the Year

Y&R finds top executives where they live: in airports, in the office and on the golf course.

find high-level execs, obviously the best place is in their offices. So Andersen and Y&R bought a multimedia package through Bloomberg. Spots on Bloomberg's network and ads in *Bloomberg Magazine*, a user's guide to the service, augmented the centerpiece to the package—ad space on the Bloomberg terminals. Not only did Andersen have an advertiser site, it sponsored stock reports and its own golf page tagged with "Compliments of Andersen Consulting."

"We were able to add these dimensions of the plan to talk directly to our audience. It went from being two-dimensional to three-dimensional," says Amy Berry, senior vp/group media director.

That one-on-one approach is espe-

cially important when a Goliath-sized competitor like IBM can throw money at a huge image campaign that cuts across all its lines of business. Taking a small budget and going up against Big Blue, "we ran the risk of being fragmented," says Steve Cambron, media planning supervisor. "We would not have been able to make it as strong spread across five media, if it were not so finely tuned."

Andersen, a client of Y&R since 1988, had in the past practiced much the same type of advertising as its competitors—print ads in business books and cable spots on news programs. The company continues that fundamental media strategy—albeit with numerous highly refined twists. The evolution and surgical

precision of the plan carried over into cable as well. Instead of just advertising on *CNN Business Morning*, Andersen sponsored the entire show, every day. Andersen also sponsored CNBC's *Newsbreak* and *Management Reports*.

It's hard to say how the plan will continue to evolve into a more pervasive part of the core audience's life. But one thing is for sure. If you're a busy ceo, Y&R and Andersen probably will find some way to show up on your radar screen. ■

Fore! The Y&R team on the Andersen account, from left: Gabrielle Mazzarella, John Miller, Frank Smith, Steve Cambron, Gerry Kierman, Scott MacDuffie, Alison McGovern and Tara Campbell.




Plan of the Year

Hoop Dreams, Part 2

In introducing the new Grant Hill signature shoe, Fila turned to FCB/Leber Katz to help make an impact with a budget dwarfed by those of the sports apparel manufacturer's two biggest competitors, Nike and Reebok.

The agency rose to the challenge with a campaign, launched a month before the shoe's introduction in March 1995, that made Fila's "Rookie's Jour-

nal" familiar to young viewers watching sports on ESPN, the NCAA championships and MTV. It also devised a plan for Fila to refurbish 1,000 basketball backboards at public schools in five cities, putting Fila's name in front of thousands of basketball enthusiasts every day.

"If you were a sports-involved teen, you got to know Grant Hill real well," says Rich Gagnon, senior vp, associate

media director for FCB/Leber Katz. "We are smaller, trying to make noise, trying to build an association," says Howe Burch, vp of marketing for Fila.

The result was the biggest launch for a sports shoe since the introduction of Nike's Air Jordan's, which saw a 60 percent sell-through in the first 10 days. Fila's Grant Hill shoe hit a sell-through of 50 percent after four days, with 1.5 million pairs of shoes snapped up by

BY CHERYL HEUTON

Photography By Frank Veronsky

The people who made Grant Hill famous: From left to right, Christina Downey, Justin Poe, Rich Gagnon, Chris Powell and Peter DePasquale





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Plan of the Year

Putting Detroit Piston Grant Hill's new shoe line on national cable scored big

consumers.

The media campaign won FCB/Leber Katz the award for Best Plan for Campaign Spending: \$10-25 million. Along with Gagnon, FCB's media team includes Justin Poe, Theresa Chang and Ian Cohen. Account execs are Peter DePasquale, Christina Downey and Chris Paul. Howe is joined on the client side by Mark Westerman. The creative was done by Sam Gulisano.

In the wake of the Grant Hill launch, Fila rocketed from No. 8 brand of sports wear for 1994 to No. 3 for 1995, right

is a graduate of Yale. His mother attended Wellesley, where she was the roommate of Hillary Rodham Clinton. "He is handsome, articulate and charismatic," says Pasquale. "Grant is atypical of the basketball player ripping down the rim."

Hill's appeal as a product spokesperson has not gone unnoticed by other companies. He is the international spokesman for Sprite, and he also is contracted to represent GMC Trucks, Kellogg's Frosted Mini Wheats and MacDonalds. Hill, who had appeared on national TV more than 80 times during

eral different spots were usually used in the same program. A young teen watching *Beavis & Butt-head* might well see three Fila spots in a single half hour. Gagnon and his team also bought heavily in special programming events such as MTV's *Beach House*, the *ESPY Awards* and *BET Celebrity Softball*.

Spot programming continued, too, with local unwired sponsorships of "March Madness" (the NCAA basketball tournament) on CBS affiliates in top-20 markets.

"Part of our ability to secure the time we needed came from being very selective," Gagnon points out. "We were only on major networks for our target [demo], and only for the selling seasons. We weren't planning to be on the air everywhere, 52-weeks-a-year."

The backboard program, done in partnership with Footlocker, did more than reach school kids. Most of the 1,000 billboards refurbished under the program were located outdoors on courts used by the community. The backboards carried the logos for both companies along with a stay in school message.

Other buys included a first-ever second cover copy split in *Sports Illustrated*; posters, supplied by *Sports Illustrated*, displayed in more than 800 Footlocker stores; sports videogame review sponsorships in *GamePro* magazine; ads celebrating Hill's selection as Rookie of the Year in *USA Today*; and the first MTV-America Online advertisement, part of its *Beach House* sponsorship.

Burch said he found the "most effective and unique" component of the campaign was the chance for consumers "to get to know Grant Hill off the court." The "Rookie's Journal" spots were directed by Steve James and Peter Gilbert, the team who produced and directed the acclaimed documentary *Hoop Dreams*. "It made the story of Grant Hill interesting by making it immediate, by giving it timeliness," says Burch. "That had not been done before in this category, and it created a frenzy." ■

CAMPAIGN SPENDING

\$ 1 0 - \$ 2 5 M I L L I O N

behind giants Nike and Reebok, who together spend roughly \$200 million yearly on media. Fila spends \$12-\$13 million. "Probably our single biggest objective was to get the budget to work hard," says Burch. "We needed the biggest bang for the buck because our category is intensely competitive, and we were being significantly outspent. We had to make sure the advertising was remembered."

"Before the campaign, there were about five companies vying to be No. 3," says Peter DePasquale, account executive for FCB. "It was a contest between Converse, Asics, LA Gear and Addidas. Now, we are clearly No.3."

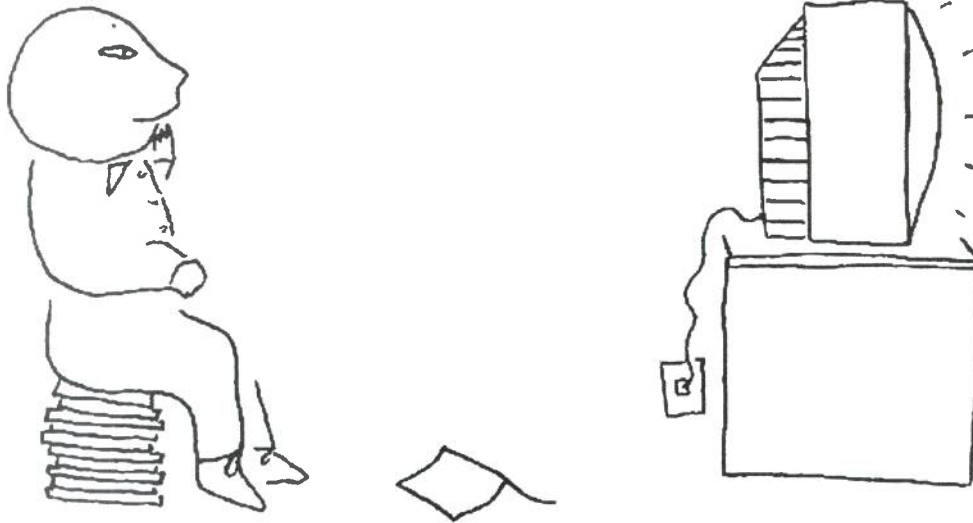
The media plan's success started with the selection of Grant Hill, the Detroit Pistons' star scorer, explains DePasquale. Fila has a history of strong acceptance in urban areas but wanted to expand its reach into suburban areas. Hill proved the perfect expansion player, so to speak. His basketball background was different from that of the typical NBA college draftee. He had attended Duke University, where he led his team to two NCAA championships. His father

his college career, already was strongly established in the minds of many youthful consumers.

"What we needed to do," says Gagnon, "was focus, because we had to become a dominating presence in the places we advertise. Grant was both a motive and a reason. Before Grant, in '94, we were heavily into spot TV in urban areas. Because of Grant's wider appeal suddenly national cable became something that made sense for the brand."

MTV became a crucial vehicle. "MTV is big in our demo, which is teens and young adults," Gagnon says. "It's a contemporary environment—multicultural teen trendsetters. And there is tremendous interaction between music and sports. Basketball is often shown 'choreographed' to rap music."

Of course, Fila wasn't the first company to buy MTV and ESPN in search of young males. "But the way we went about it was unique," Gagnon says. Sev-



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Making Do With a Million

Are you wondering what exactly Izzy is? Well, this story will not answer your question. We know he is the mascot of the upcoming centennial Olympics. But whether he is a rabbit or a spleen, or anything else vaguely recognizable, is for you to decide.

No matter. Thanks to Ogilvy & Mather Atlanta, Izzy is selling like hotcakes. So are the rest of the licens-

ing properties of the Olympics Games to be held in Atlanta, July 17-Aug. 3. Since December, the licensing properties have racked up some \$500 million in sales, but it wasn't easy.

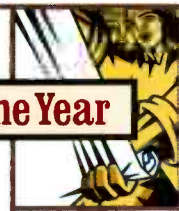
Last Christmas, few Americans had any idea where the Summer Olympics were to be held. Sales for the Atlanta games, however, have beaten the total sales for the 1992 Summer Olympics in Barcelona and the 1984 Summer Olympics in Los

Angeles. "You could say it's an Olympic record," says Bob Hollander, vp of licensing for the client, the Atlanta Centennial Olympic Properties group.

O&M Atlanta's media director, Tony O'Haire, was given the job of not only improving lackluster consumer awareness, but of getting the word out to the licensing business and retailers that there was going to be an appetite for Olympic products. ACOP

BY MICHAEL BÜRGI

Photography By Greg Foster



Plan of the Year

The advertorial cost the client \$400,000, though it was worth closer to \$2 million.

Ogilvy & Mather's Tony O'Haire (seated) with Izzy, the latest Olympic mascot. Standing from left: Maey Ellen Barto, Hillary Abbott and Fran Vettor.

had a whopping licensing sales goal of more than \$1 billion. To make matters tougher on O'Haire and his group—Mary Ellen Barto, the associate media director and

“This time, we went out like sales guys from *People*,” says O'Haire. “We'd go into these licensee offices, hit the trade shows and do the same presentation over and over. We'd have them say to us: 'This is nice.' But when we'd ask them to contribute to it, they'd say: 'Well, I don't really have the extra money.' Then we'd have to sell them on it.”

The 12-page special sections that ran in the publications contained four pages of editorial from ACOP and eight pages of ads from the vari-

ous licensees. They were pitched using a media kit that included a mock-up of the insert, a letter from Bob Hollander and a list of reasons to participate. The total audience reach was 20 million, concentrated mostly in the Southeast.

Hollander says the section looked so good, he regretted not having included an 800-number to take advantage of the hundreds of consumer calls ACOP received after the sections ran.

the section. “They were very receptive to the idea” of the inserts, says O'Haire. “It was all business they hadn't gotten before.”
The advertorial in the three consumer magazines cost the client only about \$400,000, even though the total space cost in the magazines was closer to \$2 million. The balance was paid for by the ads brought in by O'Haire and company, including two O&M staffers who are no longer with the company, Robin Foster Johnson and Jim Devoss.

Christina Wunderle, the media planner—ACOP had provided a media budget of less than \$1 million.

“Normally with that kind of budget, you'd run a trade campaign and call it a day,” explains O'Haire, who says he learned a lot about the sales process during the 18 months the campaign ran. “I was very convinced that if we were going to make a difference in advance of the Games to consumer sales, we needed to do something on the consumer side.”

O'Haire decided to put together a trade effort, advertising in such publications as *Discount Merchandiser* and *Sporting Goods Business*.

Timing of the campaign was crucial: Ads were run about a year before the Games, when retailers needed to commit to creating the inventory and when many of the trade shows were just starting to focus on the Olympics.

But the meat and potatoes of the effort to reach out to consumers involved putting out an advertorial section for *Sports Illustrated*, *People* and, more regionally, *Southern Living*.

Normally that effort alone would have broken the bank on a multimillion budget, but O'Haire decided at 8 p.m. the night before the presentation to the client that the campaign had to have it.

The twist was to convince the licensees to contribute to buying the ads in the special section. That wasn't easy at all.

CAMPAIGN SPENDING
\$ 1 MILLION OR LESS

ous licensees. They were pitched using a media kit that included a mock-up of the insert, a letter from Bob Hollander and a list of reasons to participate. The total audience reach was 20 million, concentrated mostly in the Southeast.

Hollander says the section looked so good, he regretted not having included an 800-number to take advantage of the hundreds of consumer calls ACOP received after the sections ran.

Though it all worked out in the end, O'Haire says it was a sometimes grueling experience putting together the section. He not only had to learn the editorial process but also the ad side, especially after some advertisers dropped out at the last minute.

In fact, one advertiser dropped out so late, the section went to one of the publications with a blank page. O'Haire wouldn't identify the advertiser or the publication, but says the magazine pitched in a page to fill out

“At the point where we began this, the most interest in the Games was in the southeast. And their readers [indexed high] on spending on apparel, etc. So it was for both geographic and demographic reasons we chose to use *Southern Living*.” Until recently, distribution of most of the licensed products was limited to the area around Atlanta.

“We've really done something different that Ogilvy helped accomplish,” explains Hollander. “These Games are part of a larger brand name: The Olympics—especially these Olympics, because they're 100 years old. A hundred years of anything in the modern age in the U.S. is a big deal. By playing that up, we think we can elongate the selling period beyond the Games themselves.”

So now that he knows a bit more than perhaps he wanted to about the publishing business, would O'Haire do it again? “Probably. But I'd worry all over again about whether I was going to fill all the pages.” Ask any publisher and he'd probably tell you the same thing. ■



BY W.F. GLOEDE

Photography By Frank Veronsky

Long C

Stuffed-crust pizza. Seems like a plausible affair, something between the old round stalwart and a calzone. You'd think somebody would have thought of the stuff before Pizza Hut, which began making the stuff last year. (Actually, there's a guy in Brooklyn who claims he did and has fallen in with lawyers. Still, wouldn't holding rights to stuffed-crust pizza be like holding a patent on the jelly donut?)

For Pizza Hut, Stuffed-Crust Pizza proved the greatest new product introduction in the company's history. For BBDO in New York, the media plan that told America what stuffed-crust pizza was won *Mediaweek's* Plan of the Year Award for Best Use of National Television.

The idea for Pizza Hut's Stuffed-Crust Pizza sprang forth from a pair of pretty obvious observations: First, people like cheese; second, most people do not eat the crust on the outer edge of a pizza. So if you put cheese inside that crust, *presto*, people will eat it.

The product was tested in late 1994 and early 1995 in Albuquerque, Toledo, Milwaukee and Richmond, Va., and the people there seemed to like it. So a national rollout was planned for spring 1995.

The seeds for the media plan grew from the knowledge that pizza eaters, at least of the male kind, tend to watch a lot of sports. As for women and kids, they tend to watch a lot of TV too, but with a budget in the range of about \$6 million and huge competitors such as

Fax a pizza, from Pizza Hut (none of that thin crust please) to the BBDO media team on the Pizza Hut account. From left to right, clockwise around the pie: Chris Bruderle, Jeremy Sebiri, Steve Grubbs, Kathleen Murray, John Hunt, Susan Schwartz, Tom McGovern and Fran Laufer

Plan of the Year n the Right Stuff



McDonald's and Burger King, Pizza Hut could not afford a lot of TV. The primary target audience was adults 18 to 49.

Since the product-launch date was April 1 and Pizza Hut already had time booked in CBS' coverage of the NCAA Basketball Tournament Final Four weekend, it was only natural to stuff the new product in there. At the same time, however,

vp and director of national TV buying for BBDO. "Fox would probably be less inclined to do it now."

The NCAA spots, featuring a series of irreverent sports and Hollywood celebs eating the pizza backwards, were a major hit with the client. But the first one almost didn't run. CBS called Tom McGovern, BBDO vp/national TV supervisor, on the Saturday morning the spots were

"The objective was to hit 30 to 50 percent of the target at least a couple times during the first two weeks," explains Laufer, who has been with BBDO for 13 years, nine of them on the Pizza Hut account.

The TV effort was supported with a newspaper teaser campaign and coupon drop in 12 key NHL markets. And Pizza Hut's association with Fox and the NHL was featured in promotional ads in *TV Guide*.

The result was a boost of 25 percent in per-store sales at Pizza Hut locations compared with the same period in the previous year and 30 percent compared to the period just prior to the launch. The objectives were 10 percent and 15 percent, respectively.

Is the client happy? "I don't want to tell you how good it was, for competitive reasons," chortles Claude Caylor, vp of media services for Pizza Hut. "It was the best and most successful media and execution that I've seen in my career. And I've been around for a while.

"BBDO in media is a competitive advantage," Caylor continues. "They have the remarkable ability to make

BEST USE OF NATIONAL TELEVISION

Fox Sports was beginning its first coverage of the National Hockey League's Stanley Cup playoffs and was looking for ways to lure sponsors. "Fox jumped right in," says Fran Laufer, senior vp/associate media director on the Pizza Hut account at BBDO. With Fox jumped Howie Long, the former Oakland Raider-turned-Fox TV sports personality, who recorded a series of six 10-second promotional teaser announcements that aired during Fox's prime-time schedule on March 31, April 1 and 2. The announcements touted the introduction of NHL hockey on Fox and the new product from Pizza Hut.

As the exclusive fast-food sponsor of the NHL on Fox, Pizza Hut secured a total of eight 30-second units per week for a four-week flight. Two of the spots each week were allocated as three 20-second vignettes (one per period), and featured Long, NHL hockey and Stuffed-Crust Pizza. The four executions of the vignettes, as well as the 10-second promos, were created by BBDO and Fox—and funded by Fox.

"It was Fox's first year of NHL coverage," says Steve Grubbs, senior

supposed to break. Break it did—the first spot in the scheduled rotation would not play properly. The NCAA Final Four was in Seattle, which meant McGovern had to track down the account supervisor and get someone in New York to fetch another copy of the spot and get it out to the West Coast before 2:30 that afternoon. The account supervisor found another account person at home in New York, who then dispatched him-

The introduction of Stuffed-Crust Pizza united

BBDO, Fox and Howie Long in a cheesy partnership

self to the tape house and then to the CBS Broadcast Center on the West Side of midtown Manhattan, and the spot was sent by satellite. "All that for 30 seconds," McGovern groans. But it ran as scheduled.

The spots also ran in prime time, but instead of salting them all over the schedule, which would have severely diluted frequency, they were concentrated in several high-profile shows, such as *NYPD Blue* and *ER*.

their clients look good."

Which brings us to the story of how McGovern and Laufer schlepped Caylor downtown to Greenwich Village to sample some of that designer kind of pizza that you find around places like the Village. "All he did was complain about the thin crust," says McGovern.

"I've been known to be contrarian," admits Caylor. "If Pizza Hut was putting your kids through college, wouldn't you complain?" ■

Look Ma, No Hands!

Ever seen a 10-year-old on Halloween? There's this kid with a goody bag in the left hand and a magic sword in the right. Maybe a second bag. Maybe an extra cape slung over the arm. Walking up and down the neighborhood streets as the sun is starting to set. Pumpkins. Masks. Greensleeves. Hands-free flashlights. All the good stuff you need for Halloween.

For putting hands-free flashlights on the Halloween list, we can thank McCann-Erickson's SnakeLight team. McCann-Erickson had helped make Black & Decker's SnakeLight flashlights an instant hit when they were introduced

son. With the bulk of SnakeLight's advertising budget already committed to Christmas ads, however, the budget for the project was limited. A national effort was impossible. Beyond that, the options were open.

First, McCann's Slorance and Rath and Black & Decker's account team agreed to focus the new sales pitch on Halloween and accompanying it with a nighttime safety message. That wasn't at all an obvious leap. SnakeLight had been positioned at Christmas as a home repair device. The Halloween message gave it a second identity as something to take out on the road.

Budget limits made a national effort impossible, so the media planners needed

wants to be seen as a good corporate citizen can see possibilities in the theme. And maybe nothing lends itself more to a public service announcement than child safety at Halloween. With that in mind, McCann's team approached stations with a request to create customized safety programs focusing on Halloween. The stations made pitches that included PSAs, billboards, local marketing promotions and giveaways.

It is at this point that the media planning and buying team really showed their mettle. Getting a 30-second spot and paying a good rate for 30 seconds of time is something every good media buyer does. Getting added value tie-ins, such as

BEST USE OF LOCAL TELEVISION

in 1994. Demand was so high that stores had trouble keeping the SnakeLight in stock. But success spawns imitators, and by mid-1995, SnakeLight was faced with lookalike competitors. Like many Black & Decker products, SnakeLight was positioned to sell heavily at Christmas time. But Black & Decker couldn't cede the rest of the year to competitors.

McCann's Kendall Slorance, Debbie Rath and Randy Altman were given the charge of extending the SnakeLight sea-

to to concentrate their resources and leverage the advantages of a local pitch. They started by identifying 15 key Black & Decker markets by looking at the distribution chain and choosing markets with a strong Wal-Mart presence. Then they went to all the TV stations in those markets and asked the stations to do some of the work.

The safety message had a crucial advantage: it lends itself to more than traditional advertising. Any TV station that



BY MARK GIMEIN

Photography By Frank Veronsky


Plan of the Year

indoor trick-or-treat parties for local kids is better. Getting 30 second spots and paying for 15 seconds of time is best.

Welcome to the advantages of scale. Media buyer Randy Altman negotiated a deal with CBS that amounted to a giant volume discount and then some. Of the original 15 markets that McCann identified, 10 had CBS or Group W stations. So Altman used the kind of leverage that a purely local advertiser would not have had and negotiated a group deal.

Philadelphia TV station KYW created 15-second Halloween safety vignettes. Those vignettes ran on the 10 stations in the deal, adjacent to a 15-second SnakeLight commercial. And the

vignettes were accompanied by billboards citing Black & Decker's sponsorship. That tied together the two units into full 30-second packages. That meant twice the presence. And no premiums for running 15-second spots. And none of the pre-emptions to which short spots are subject.

Remember: the station even created the safety vignettes. So no production

costs (and the added benefit to the corporate image of linking Black & Decker's name with a public service message).

Of the remaining five key markets, four aired Halloween PSAs linked to the Black & Decker advertisements. And all five created marketing tie-ins, promoting Black & Decker at station-backed events with safety brochures, Halloween candy and Black & Decker trick-or-treat

McCann-Erickson gets stations to promote Halloween safety—and Black & Decker

bags. All this came at no cost to the company, except for the small expense of the materials.

One of the snazziest features of the plan might be how easy it is to measure the effects of the advertising. Wal-Mart is Black & Decker's prime outlet. All the markets in which the Halloween campaign ran have Wal-Mart stores, but so do many other markets that did not see the Halloween ads. The difference is immediately apparent. SnakeLight sales were 30 percent greater at Wal-Mart stores during the Halloween season in the participating markets. That's not 30 percent at the corner grocery. That's a 30-percent increase in Wal-Mart size volume, which means enough flashlights to make the night noticeably brighter.

Sometimes you have to be able to pull a conceptual trick to get an advertising treat. Doubling your TV exposure for free and flooding a market with your client's corporate logo to boot isn't exactly turning water into wine, but in advertising terms, it is very close. No tricks here but the tricks of the trade, and the treat goes to the client. ■

Bright lights, big plans: From left to right, McCann-Erickson's Randy Altman, Chris Williamson, Debbie Rath and Bruce Kincaid.



Northwest Airlines' radio partnering plan, like many inventions and most New York Mets mid-inning pitching changes, was born of frustration. Last year, Northwest found itself unable to launch or respond to airfare changes in a timely, cost-effective way because radio stations wouldn't clear the weight the airline needed and the cost of last-minute advertising space was prohibitive. The big brains at Media First International conceived and then implemented the partnering plan.

Relax. Kelley's tone is sarcastic—both he and his stations loved the partnering agreement—but his point is well taken. In the hands of fumbler, the entire Northwest Airlines' partner arrangement could have been disastrous, thanks to the extra effort required of all involved parties. But as a result of the hardworking and committed NWA team at Media First International, partnering was not only a success, but is on next year's NWA media schedule and has non-participating stations lining up for consideration.

The Northwest partnering plan is

boards and promotional support) and the option to move weight as needed week by week. The franchised vignettes, including features on travel, weather, sports, and news, were created and tailored to each station and its format.

"They're very flexible at Media First," Kelley says. "If we ever run into problems at the radio station, if we have a news conference and we can't run their spots, they're wonderful with make goods, just really cooperative. A lot of media partnerships don't work both ways. But we'll give up something [for Northwest] and Media First will give it right back."

"The term partnership is important," adds Richard Kostyra, president of Media First International, sounding, strangely enough in this business, like he actually means it.

Of course, since the partnering plan was implemented by seasoned media professionals, the process unfolded swimmingly.

"It was chaos," admits Kostyra. "We're dealing with a multitude of stations in 36 different markets and we're trying to discuss with each of them the uniqueness of their station and how it can be incorporated into a feature to Northwest's advantage. And each station offers suggestions, how they can help Northwest," he says. "And some of the suggestions were ridiculous. But slowly we narrowed down the field. We discussed rates, features [the stations] were promising and finally made our decisions."

Despite the rosy up-front cash, not all of the partnership's terms are eye candy for stations. "The partnership does require weekend contacts. It does require us to go a little bit above and beyond," says Kelley. "After the ValuJet crash, they asked us to pull the Northwest spots for a day or two. But it's worth it. They're a great client to have."

Stations, however, do benefit from Northwest's up-front dealmaking. "Some of the bigger national accounts move their spots," explains Kelley. "Northwest just lays it in and it never moves. That's good for a radio station, because it makes it easy to keep track of inventory."

"The stations know that, when ad-

Partners In Time

**Media First gets 136 radio stations to share
ad risks and rewards with Northwest Airlines**

Then they crossed their collective media fingers.

"And how did it work?" muses a mildly incredulous Paul Kelley, national sales manager for Boston's WBZ-AM and WODF-FM, two of Northwest's "partner" stations. "How did it work? You mean like the Saturday-night phone call to my home [from Media First] to pull all the [Northwest] ads because of the [May 11] ValuJet crash?"

fairly simple. Media First negotiated long-term, open-ended "partner" status with 136 radio stations in 36 U.S. markets (all major Northwest Airlines markets). Partner status entitled stations to a year's worth of advertising cash, up front, in exchange for reduced inventory pricing, guaranteed clearance of retail support at established rates, a continuity schedule of specially crafted "franchise" positions (including NWA branding, audio bill-

BY MARK HUDIS

Photography By Frank Veronsky



Plan of the Year



The Media First team for Northwest included (from left) Jan Wurzburger, Rich Kostyra and Karen Klein.

ditional dollars come into the market, they're going to get some of that," Kostyra says. "If Northwest wants to promote a special fare and needs additional spots, the station knows they'll receive some of that money."

Response to the program has been overwhelmingly positive. Stations are eager to renew. And once the program hit its stride, something evolved out of the process that's rare in the modern business climate: a true feeling of partnership between radio stations, Northwest and Media First. Something the whole gang was shooting for in the first place.

"During the Kobe [Japan earthquake] disaster," explains Jan Wurzburger, a partner at Media First, "Northwest took it upon themselves to

be a major source of the relief effort. They said to their radio partners, 'We want you to run commercials to raise money for the Kobe effort. We're not going to pay for these commercials.'"

Now that, as they say on Lower

saw the airline and its radio partners again join forces without haggling for dollars.

"Northwest took the Toys for Tots program under its wing [no pun intended, we're sure.] So we approached

BEST USE OF RADIO

East Side, is chutzpah.

The result?

"All our partners went along with it," says Kostyra. "Our partnership is an attitude."

Apparently. The attitude carried over to a Northwest push for a U.S. Marine Corps Toys for Tots drive that

stations and said, 'We'll produce the feature and then we want you to run the commercial with your station's name attached,'" Wurzburger says. "And we got terrific cooperation."

"They got value for it, we got value for it, and everyone was happy," adds Kostyra. ■

Here, There, Anyw

Here's what Media First International was up against: The three-year-old media-planning agency was trying to place a new product, ConnectFirst, for its biggest client, Northwest Airlines. ConnectFirst is a perks program offering first-class upgrades and frequent-flyer bonus miles to travelers who pass through one of its three hubs. ConnectFirst wanted to reach a national audience of business travelers, the kind of people who read the national edition of *The New York Times*.

The fit with the *Times* seemed ideal because the newspaper offered the perfect demographics: business travelers aged 35 to 64 with an income of \$50,000 or more. But there were some problems, too.

New York City, the *Times*' primary market, was not a Northwest priority since its hubs are in Minneapolis, Detroit and Memphis. Northwest

global media at Northwest, came up with the solution.

Last February, the three were sitting at Northwest's Minneapolis headquarters looking over the national edition of the *Times* trying to solve their problem. "Continuity in the market was our objective," said Wurzbarger, who manages all of Northwest's domestic media. "And by using national media, you fill in the holes you couldn't fill in on a local basis. National media gives you the luxury of covering everything." The media buy had to be as strategic as possible and get to the right people on a consistent basis, all within budget.

While reading the paper, the three noticed a lot of house ads. That's where Wurzbarger, Kostyra and Grubb saw their opportunity. Reserved space, where the advertiser chooses where in the paper, on what days and in what size an ad will run, was a budget breaker. But the space

buy that space at a reduced fee.

"That flexibility in terms of when the ads would run and what size they'd run at helped us get the deal," said Grubb. "It's beneficial to our

BEST USE 0

business and beneficial to *The New York Times* because they're getting the revenue stream off space that they weren't previously marketing."

The campaign had a real effect. Grubb said Northwest saw gains in local markets as well as a jump in national business.

Can this plan be used by other advertisers? It depends. The idea of getting frequency based on a flexible media buy is obviously not applicable across the board. It has to be the right placing of the right message in the right media outlet. The idea wouldn't work in television, for example, where a national buy cannot be broken down into specific geographical areas.

"What made this negotiation unique was that we created a new product for *The New York Times*," said Kostyra. They wanted the circulation outside the New York area. "A lot of retailers are only interested in the immediate New York area, and they just purchase that edition. The part they considered waste was the ideal portion of circulation for us."

Kostyra had a good understanding of Northwest's needs, based on his ample experience with the company. He had been at J. Walter Thompson for 33 years, most recently as executive vice president and director of media services.

In 1989, Northwest went to J. Walter Thompson as their agency. In 1992, Thompson and Northwest decided to part. Kostyra went out on

The space occupied by house ads in 'The New York Times' national edition was ideal

wasn't interested in advertising in the New York area. Also, the cost of a national *Times* campaign was prohibitive. The ConnectFirst program had an annual \$5 million budget for all media planning.

"We had a big job to do with the money," said Jan Wurzbarger, a partner at Media First International. Wurzbarger, along with Richard Kostyra, owner and founder of Media First, and David Grubb, manager of

occupied by house ads seemed ideal.

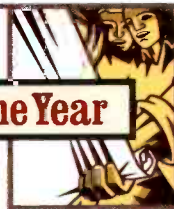
When an ad is pulled, an editor cancels a story or there's a hole left in the layout, the paper plugs it with a house ad. Of course, they go in any section at any time in any size; there was no way of knowing how these ads will fall. But that didn't matter to Northwest. They could get their demographics consistently for the ConnectFirst campaign by using the house-ad space. Northwest offered to

BY ANYA SACHAROW

Photography by Frank Veronsky

ere

Plan of the Year



his own to start Media First. Northwest came with him as his first major client. The airlines gave Media First a short-term contract to buy radio and newspapers. Now Media First

NEWSPAPERS

does everything connected with media for the airline, including European and Asian media, retail, classified and promotions. The agency has

an overall \$150 million in billings and over 20 major clients.

Regarding the *Times* solution, Media First wondered if it was possible to apply the same approach they devised to *The Wall Street Journal* or *USA Today*?

"We explored some opportunity with the *Journal*," said Grubb. "But [with the *Times*], the space left over created the opportunity we found. The *Journal* has more of a national base." *USA Today* was out too.

It was already is part of Northwest's annual contract and a portion

of another deal Media First had last year.

The *Times* has been presenting itself lately as a much more flexible ad vehicle. "We've been more creative and presented customized programs to our advertisers," said Janet Robinson, senior vice president of advertising at the *Times*..

"We don't want a cookie-cutter approach," she says. "We are trying to open up new opportunities for advertisers. If it's in the realm of options, we'll do our best to break down the doors." ■

Straighen up and fly right: Media First International's Jan Wurzberger (left) and Richard Kostyra for Northwest's new perks program, ConnectFirst.





the Altoids team were VP/Media Director Karen Jacobs, Media Buyer/Planner Sara Check and Media Supervisor/Out-of-Home Scott Kluge.

But while the *Curiously strong:* mints are potent and stuffed with British tradition, their channels of distribution in the United States were weak. Distribution here, for some unknown reason, began in and was strong in the Northwest but dodgy elsewhere. But that has been and continues to be improved. As for advertising, Fletcher says there had been some radio advertising starring John Cleese, but she doesn't know anyone who remembers it. No recent advertising had been

Standing on a T

For 200-year-old Altoids, the “Curiously Strong” white peppermint, agency Leo Burnett, Chicago, used narrowly targeted out-of-home advertising to give the Kraft-owned Callard & Bowser-Suchard brand greater awareness in top markets without sacrificing its quirky image.

The campaign battle cry was “Turn Minneapolis into Seattle” because Altoids already had a stronghold in Seattle—it is the No. 1 mint there with a share of more than 25

percent. Burnett wanted other market to measure up to Altoids’ Seattle numbers.

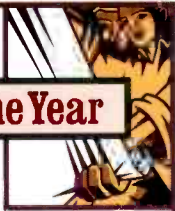
Altoids, easily recognizable in its tin box, was established in 1780 during the reign of King George III by Smith & Co. Callard & Bowser took over Smith & Co. in 1837 but continued to use the peppermint oil as prescribed in the 190-year-old recipe, giving the lozenges a high-peppermint potency. “I don’t know any other product that’s been around for 200 years,” says Carol Fletcher, a media supervisor at Leo Burnett. Also on

done, and Burnett was the first U.S. ad agency for the candy. In pockets where the product was available, says Fletcher, “people are absolutely bonkers about it. In other places they didn’t know what it was.”

The campaign’s goal was to replicate the market magic of Altoids in Seattle, but faster. The campaign launched in April 1995 in markets in which distribution was already strong—this meant 12 DMAs (Designated Market Areas) including Portland and Eugene, Ore.; San Francisco; Minneapolis; San Antonio; Austin, Texas; Dallas/Fort Worth; Houston, Salt Lake City; Boise, Idaho; Phoenix and Tucson, Ariz. Gleaning information from the Seattle market, Burnett determined the

BY MARY HUHN

Photography By Andie Goodwin



Plan of the Year

characteristics of the Altoids user, who is categorized more by attitude and lifestyle than by traditional demographics, e.g. socially active, culturally inclined, appreciates the finer things in life, goes to movies and concerts, buys music and uses computers. In traditional demographic terms, the Altoids indulger skews younger (18-34), male and urban.

Now that Burnett knew who to reach, it needed to find a way to approach the consumer without upending the cultlike fascination users have with Altoids, and to do it in a way that was competitive with the major players with bigger budgets. Altoids budget was \$1.7 million.

Leo Burnett decided on out-of-home, alternative newspapers and postcards to push the "Curiously Strong" message. With low CPMS,

Spectra for an out-of-home buy. "We were the first [Kraft] brand to use it, but not the last," says Fletcher, who explains that without Spectra, Leo Burnett would have had to make do with guesswork in pinpointing target customers.

In each of the markets, Leo Bur-

netts feel inadequate"... "Mints so strong they come in a metal box." One ad featured a body builder posed with a box of Altoids combined with the headline, "Nice Altoids." The tagline on every ad is the familiar one on the box, "The Curiously Strong Mints." Copy was

The smell of the great outdoors attracted Leo Burnett to use out-of-home for Altoids

nett worked with local outdoor companies to hand pick the best mix of 30-sheets, bus shelters and bus kings to reach those zip codes. When an area had restrictions against outdoor media, Burnett used major arteries leading into target areas.

Alternative newspapers and postcards were the other elements of the campaign, with ad placement near the papers' local reporting or entertainment listings to connect with the culturally active target. Postcards, distributed in clubs, restaurants and bars, would help word-of-mouth across the county. Fletcher says the agency has gotten hundreds of requests for postcards. (One architect in San Francisco asked for a

refreshed frequently to keep the target interested. "Since the target is so active, we wanted to keep them guessing about what would happen next," says Fletcher.

In the lead advertised markets, share growth has outpaced nonadvertised markets by a 5-to-1 ratio. After only six months of media support, Portland achieved the Seattle benchmark level of 25 percent share. Based on an in-market tracking study in San Francisco, unaided brand awareness increased 10 points versus the pre-ad test wave, giving Altoids an awareness level about that of Seattle's. In addition, the awareness translated into increased regular usage, which was up by 40 percent, passing the

1 BOX

lower production costs and its capacity for massive visuals, out-of-home offered Altoids the chance to garner the attention in a way unique to the category. "You have to walk a fine line," Fletcher says. "We want to maintain a quirky image, but we also would love to see a tin of Altoids in every hand."

The agency used Spectra, a geo-demographic targeting tool, to locate zip codes where the target audience was most likely to live, work and play. "Using Spectra, we were able to pinpoint what markets were more likely to have the type of person who would be an Altoids target" says Fletcher. Both Kraft and Leo Burnett have contracts with Spectra and this was the first time Kraft used

copy of the bus shelter ad, with which he planned to construct a backlit coffee table.)

The ad campaign used strong visuals of the little tin box with lots of white space to spread the word of Altoids. Headlines included, "The strongest mints you can get without a prescription"... "Luckily not available in extra-strength"... "Makes other

Seattle goal. "We weren't shocked it was working," says Fletcher, "but we were amazed how well it worked."

By the end of 1996, the campaign will cover 50 percent of the country. And, to appeal to that computer user, a web site is currently being planned, with a launch date slated for June 1.

They're trying to get it to smell like mint. ■

BEST USE OF OUT-OF-HOME

Breaking Windows

Microsoft spent more than \$150 million to promote Windows 95 last year, but Ogilvy & Mather needed only \$500,000 in IBM OS/2 Warp advertising funds to stick a finger in the software giant's eye. "We had already launched and there was no way we could go head-to-head with [Microsoft] in a traditional advertising sense," recalled Kelly Kindt, O&M international media manager on IBM software.

"We were trying to find a way to capitalize on the hype," adds Joanne Meleski, the campaign manager for OS/2 Warp at IBM.

It's not a stretch to say that IBM not only capitalized, it infuriated. O&M nontraditional media planner Jeffrey Minsky recalled hearing through the grapevine that Anderson & Lembke, one of Microsoft's agencies, was livid

ambush marketing effort on the World Wide Web by effectively putting a reminder of IBM's OS/2 Warp operating system everywhere that Microsoft wanted to be, to paraphrase another advertising theme line. The unique, and certainly devious, media plan has earned the agency *Mediaweek's* Media Plan of the Year in the New Media category. The program's success was made all the sweeter because the IBM/Microsoft rivalry was of special significance to O&M, which severed ties with Microsoft in 1994, just as the agency was pulling in IBM's global ad account.

The beginnings of the media gambit were simple enough. At the time that O&M bought the OS/2 Warp on-line media for a run starting in the fourth quarter of last year, search engine sites

advertising banner along with the requested list of pertinent sites.

However, O&M took the theory and spun it inside out. The agency approached Yahoo and Lycos. Sure, O&M bought such keywords as IBM, OS/2, Web and operating system, but they also bought Microsoft, Windows and Windows 95. And they didn't stop there. Lest anyone miss the message, O&M even bought the word Gates, therefore roping in anyone with more than a passing interest in Microsoft co-founder and ceo Bill Gates, and *Windows Magazine* areas in Ziff-Davis' ZDNet. The buys were the centerpiece of a media plan that also hit most of the top technology sites on the Web, including software downloading sites shareware.com and Jumbo; a roadblock on the Digital Pulse section of Time Warner's Pathfinder; and tech-minded sites HotWired, Computerworld, CNN

BEST USE OF NEW MEDIA

over the OS/2 Warp on-line media plan. "He who snoozes loses," Minsky shrugged.

So what did the agency do? Pepper the Web with Bill Gates dartboards?

No, it was something even more pointed than that. The New York-based WPP Group agency staged a cunning

such as Yahoo and Lycos were just beginning to offer advertisers the opportunity to buy banners that would pop up only when those who used the site typed in certain keywords. In theory, someone who asked to look for sites centering on "hunting" for instance might be greeted with an L.L. Bean



BY CATHY TAYLOR

Photography By Frank Veronsky



Plan of the Year



Barbarians at the Gates: Ogilvy & Mather's Jeffrey Minsky and Kelly Kindt figured a way to grate in Microsoft's craw with \$500,000 and a lot of chutzpah

ability to leverage the capabilities of the technology into such an innovative plan. As part of a 10-member group, led by associate media director Andrea MacDonald, the team works side-by-side with traditional media planners to best utilize what is always a rapidly-changing medium. The agency also has an Internet task force and ensures that from the media planners on up, everyone in the department, traditional and non, has desktop access to the Internet. While IBM never needed much convincing that advertising on-line made good sense, Minsky says that the agency's strong interest in the medium makes the job of being an on-line media planning pioneer somewhat easier. After all, not everyone is convinced that their media buys should go digital. "There are still in some areas a reluctance by some people to believe this is nothing more than the Pet Rock of the '90s," he admits.

As for IBM, the plan has enticed

Technology, C/Net and the heavily trafficked ESPNET Sportszone and Discovery Channel locales.

But clearly it was those who used the search engines looking specifically for Microsoft and Windows sites who were hit with the full force of the campaign. Those who typed in the keywords that IBM now "owned" encountered banners carrying such provocative statements as "I just got the Pentium Pro, but Win 95 can't unleash its power," a clickable teaser into more information about OS/2 Warp. Nervy? Borderline illegal? Well, IBM had been able to prove that statement, and others used in the campaign, in a lab test that pitted the two operating systems against one another. As for the potential legal ramifications of buying another company's name on a search engine, O&M and IBM were operating in what is still, legally anyway, a gray area. As O&M's Minsky pointed out, "The laws aren't on the books yet. Get away with what you can get away with while you can get away with it."

However, it seems as though pressure from those who are ambushed will kill ideas such as O&M's before the legal system does. Even though the campaign delivered 50 million targeted impressions and a higher click rate (8 percent) than most search engines garner, it appears that the, um, window

Want to get Bill Gates really mad? Just attach your competing product to his name on Yahoo.

of opportunity for such ambushes is already nearing a close. InfoSeek says it won't allow competitors to buy such words, and Yahoo has since stopped the practice. However Lycos vp/advertising Bill Townsend says that he will continue to let advertisers buy whatever words they want. "We could sell [windows] to Microsoft or we could sell it to Pella," he notes.

Minsky credits O&M's approach to on-line planning as key to the shop's

them to commit to the Internet as a viable advertising medium. "This is why we're so excited about Internet advertising in general," explained Paige Booth, OS/2 Warp advertising program manager at IBM.

Unfortunately for IBM, Windows 95 far outsells OS/2 Warp, despite the best efforts of Ogilvy. But then again it was IBM that licensed DOS to Microsoft, which is what put Gates & Co. in business in the first place. ■



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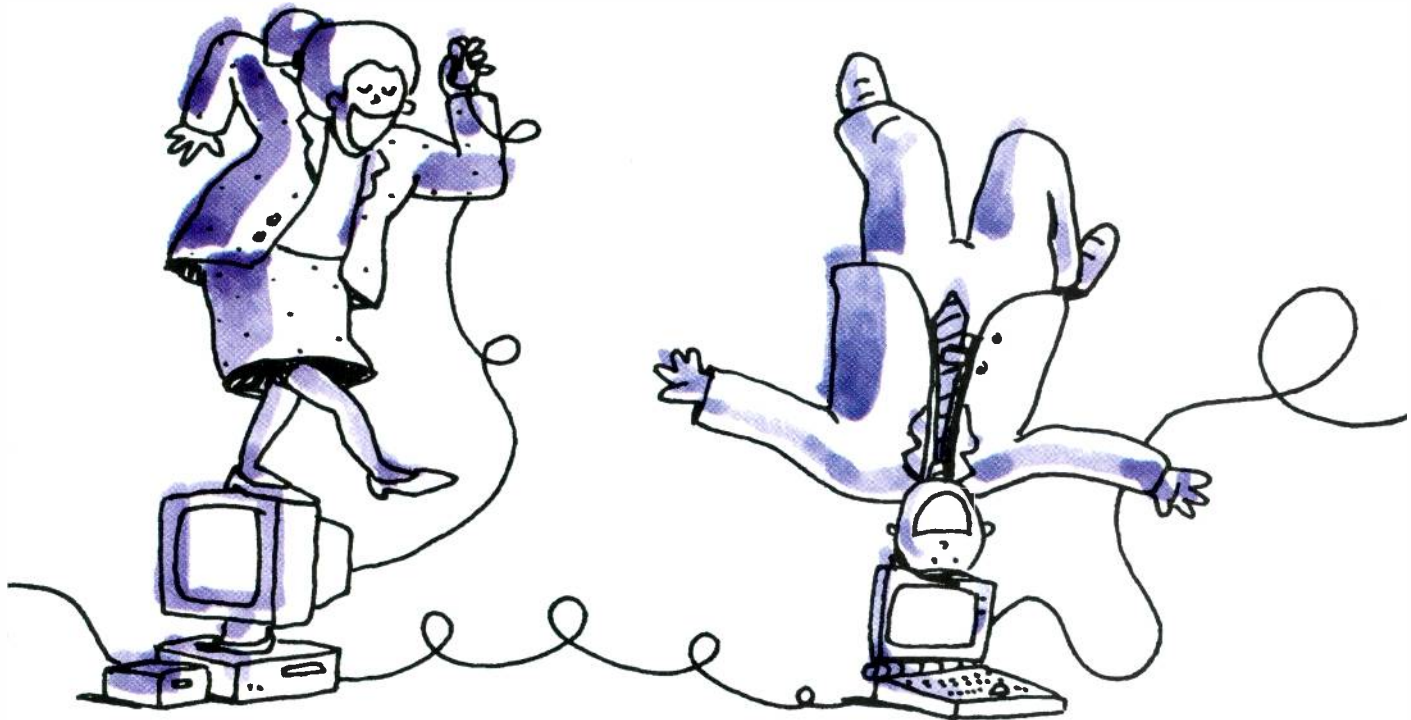
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MOVERS

NETWORK TV

Kevin McAuliffe has been promoted to vp of marketing and promotion for NBC. McAuliffe had been director of promotion and marketing, NBC-TV, since June 1995. Prior to joining NBC, McAuliffe was previously an account supervisor at Tracy-Locke/DDB Needham.

CABLE TV

Katherine Urbon has been promoted to director of corporate communications for Discover Communications. Urbon joined the company in 1993 and most recently was senior manager of corporate communications for the The Learning Channel and Discovery Channel... **Michael Tabakin** has been promoted to vp of domestic sales, kids branding, licensing and merchandising for Turner Home Entertainment. Tabakin joined the company in 1992.

AGENCIES

Coby O'Brien has been named senior vp and director of Saatchi & Saatchi's interactive division. O'Brien has been with the agency for 12 years... Changes at Fallon McElligott: **Lisa Seward** has been named media director of the agency's newly reorganized media department. Seward had been a vp and media director at Leo Burnett in Chicago; and **Kate Holmes**, a seven-year FM veteran, becomes group media director.

PRINT

The Arlington (Texas) News has named **Lawrence Young** managing editor. Young comes to the new newspaper from the *Dallas Morning News*, where he was assistant political editor.

The Media Elite

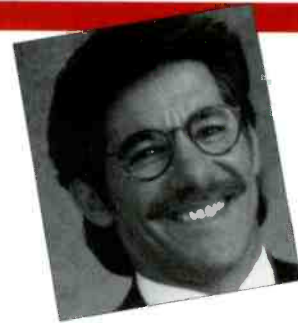
BY MARK HUDIS AND ANYA SACHAROW

Smartly Selling Sex

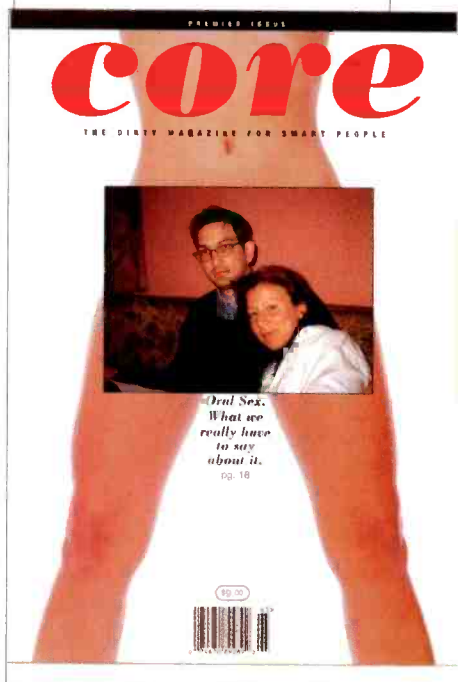
Jennifer Solow and Jeff Musser weren't finding much of interest in the pornography at their local newsstands. So last month the married couple launched *Core*, "The Dirty Magazine for Smart People."

have been distributed nationally.

Does erotica for the erudite have a shot at prospering? We passed *Core* around to some people who should know—or at least have an opinion about it. Here's what they said:



Has the fight game lost its punch?



We can't show you *Core's* entire cover. Strategically placed are its creators, Jeff Musser and Jennifer Solow.

A lot is riding on it. Musser, a 30-year-old graphic designer, and Solow, a 32-year-old associate creative director at Kirshenbaum Bond & Partners, have sunk \$70,000-plus into the new mag, a mix of male- and female-oriented erotica, fashion and intellectual fare—Helmut Newton and Anaïs Nin taking off on *Details*, you might say. The daunting \$9 cover price should drop once advertising picks up (the premiere issue has 2 pages). About 2,000 copies

• Helen Gurley

Brown: "It's like a gourmet magazine for snack-food addicts."

• Jane Pratt, former *Sassy* editor: "I'd like to see it less smart and a lot dirtier. They need to expand their boundaries... to be progressive."

• Magazine designer Roger Black: "It's not salacious enough. Magazines have distanced themselves from real sex... except for *Vogue* and *Bazaar*. It's the whole Disney-fication of the media."

• Condé Nast editorial director James Truman, who'd already seen the first issue before we got to him, would say only that

"there's many directions they could go in." (Have Solow and Musser started shopping *Core* around? we asked. No answer.)

• *Good Housekeeping* editor (and member of the 1987 Meese Commission on Pornography) Ellen Levine: "If it's going to be a dirty magazine, why is it limited to pictures of women?"

Says Solow: "That is not permanent, [but] women like to look at women as much as men do."

"We are all conditioned to eroticize pictures of women," says Musser after a moment. "Men want to do her—and women want to be her." —AS

Next on 'Geraldo': I Sold My Gym!!

After scores of highly publicized bouts on the air, Geraldo Rivera was tagged as the talk-show host most likely to win a barroom brawl, if Carnie Wilson's not around.

Geraldo was such the brawler, he even bought his own gym, the Broadcast Boxing Club on Manhattan's West side. Made a big thing of it. Huge party. Got him a lot of publicity. When he wasn't challenging newspaper columnists and neo-Nazis to come down and duke it out, he even held some fights there. None of them worth mentioning, his press people say.

Now, we find out, Rivera's obsession with the ring has apparently faded. We have word that Geraldo quietly sold the gym almost a year ago. "He sold the gym last spring basically because he was pursuing other ventures," said a publicist for Geraldo.

Then, just the other day, Geraldo came to blows with a customer in a Manhattan bar while out drinking with O.J.-sponger Kato Kaelin. Was he a bit hasty unloading the gym? No, says his publicist. Nor is he shopping for another gym right now. Then again, says the cagey publicist, "nothing's ever ruled out." At least, not before the referee counts to 10. —MAH

SCIENCE:

The sci-fi channel delivers adults 18-49 at a level greater than even some basic cable networks* with two times or more their subscribership, male and female.

FICTION:

The sci-fi channel only delivers single males who live alone in trailer parks eating tv dinners and dusting their superhero action figure collection.

it's not who's wired, it's who's watching.

*SOURCE: 1995 NIELSEN CABLE NETWORK AUDIENCE COMPOSITION REPORT, 10PM-11PM C-SPAN, HEADLINE NEWS, THE WEATHER CHANNEL AND V.I. SPECIFICATIONS FURNISHED UPON REQUEST.



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CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending May 18th provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Title	Artist
1	2	1	2	Tha Crossroads	Bone Thugs-N-Harmony
2	1	1	7	Always Be My Baby	Mariah Carey
3	3	1	11	Because You Loved Me	Celine Dion
4	5	4	10	Ironic	Alanis Morissette
5	4	2	23	Nobody Knows	The Tony Rich Project
6	6	6	5	You're The One	SWV
7	7	5	11	1,2,3,4,(Sumpin' New)	Coolio
8	10	8	7	Give Me One Reason	Tracy Chapman
9	8	8	9	Count On Me	W.Houston/CECE Winans
10	9	4	12	Down Low (Nobody Has To Know)	R. Kelly Feat Ronald Isley
11	12	9	15	Follow You Down/Till I Hear...	Gin Blossoms
12	13	2	21	Sittin' Up In My Room	Brandy
13	15	13	10	Keep On, Keepin' On	MC Lyte Feat. Xscape
14	17	14	4	Old Man and Me	Hootie & The Blowfish
15	11	8	11	WOO-HAH!! Got You All In...	Busta Rhymes

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MTV Around the World

(Week of 5/13/96)

MTV

Artist	Title
1. LL Cool J	Doin' It
2. R. Kelly f/ Ron Isley	Down Low
3. Oasis	Champagne Supernova
4. Coolio	1,2,3,4(Sumpin'New)
5. Hootie & the Blowfish	Old Man & Me

MTV Brasil

Artist	Title
1. Ace Of Base	Beautiful Life
2. Smashing Pumpkins	1979
3. Chico Science	Manguetown
4. Presidents of the USA	Peaches
5. Red Hot Chili Peppers	Aeroplane

MTV Latino

Artist	Title
1. Alanis Morissette	Ironic
2. The Cranberries	Salvation
3. La Bouche	I Love To Love
4. Diego Torres	Penelope
5. Fobia	Hipnotizame

MTV Europe

Artist	Title
1. Robert Miles	Children
2. Michael Jackson	They Don't Care About Us
3. 2 Pac f/ Dr. Dre	California Love
4. Joan Osbourne	One Of Us
5. The Prodigy	Firestarter

MTV Mandarin

Artist	Title
1. Phil Chang	News
2. Andy Lau	Embrace Again
3. Xu Ru Yun	Sea Of Tears
4. Mavis Fan	Stand Up & Little Ding Ding
5. Nana	Freedom

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CULTURE TRENDS

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 May 18th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	2	Hootie & The Blowfish	Fairweather Johnson
2	New	2	1	Dave Matthews Band	Crash
3	2	2	12	Fugees	Score
4	New	4	1	The Cranberries	To The Faithfu Departed
5	3	1	47	Alanis Morissette	Jagged Little Pill
6	5	2	8	Celine Dion	Falling Into You
7	4	4	2	Soundtrack	Sunset Park
8	8	5	3	Brooks & Dunn	Borderline
9	6	1	3	Rage Against The Machine	Evil Empire
10	7	7	2	George Strait	Blue Clear Sky
11	14	10	25	Tracy Chapman	New Beginning
12	11	1	31	Mariah Carey	Daydream
13	15	1	25	Soundtrack	Waiting to Exhale
14	13	4	31	Oasis	(What's the Story) Morning Glory?
15	10	4	69	Bush	Sixteen Stone
16	16	5	62	Shania Twain	The Woman in Me
17	12	4	6	Stone Temple Pilots	Tiny Music ... Songs From The Vatican Gift Shop
18	18	14	8	"Weird" Al Yankovic	Bad Hair Day
19	9	9	2	SWV	New Beginning
20	17	9	26	Coolio	Gangsta's Paradise

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Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending April 21, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	Seinfeld (R)	NBC	17.9	30	9	Touched By An Angel (S)	CBS	12.5	21
2	CBS Sundry Night Movie	CBS	17.5	29	9	20/20	ABC	12.5	24
3	Caroline in the City	NBC	16.1	27	11	60 Minutes	CBS	12.4	25
3	E.R.	NBC	16.1	29	12	Walker Texas Ranger (R)	CBS	11.8	23
5	Home Improvement (R)	ABC	14.9	24	13	Drew Carey Show (RS)	ABC	11.7	19
6	Friends	NBC	14.5	27	14	The Nanny	CNS	11.4	19
7	Boston Common	NBC	13.9	25	14	Touched By An Angel (S)	CBS	11.4	22
8	Primetime Live	ABC	12.9	23					

Source: Nielsen Media Research R=Repeat S=Special

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 5/13/96)

Artist/Group: **Tracy Bonham**
Song/Video: **Mother Mother**
Director: **Jake Scott**

Bonham's provocative, jarringly honest songs amply communicate the freshness with which the classically-trained violinist and guitarist/singer/ songwriter approaches her craft – remarkable considering the fact that she's only been performing in this arena for the last three years.

Artist/Group: **Rage Against The Machine**
Song/Video: **Bulls On Parade**
Director: **Peter Christopherson**

Heavy metal has never been much of a forum for political debate, however Rage Against The Machine hope to change that with their blend of roaring guitars, barked raps and political activism. Their recent influences include the sonic dissonance of Fugazi and the thrash-funk style of early Red Hot Chili Peppers, as displayed on their second album, *Evil Empire*.

Artist/Group: **Marilyn Manson**
Song/Video: **Sweet Dreams**
Director: **Dean Karr**

Marilyn Manson continues its assault on the morals, ideologies and nightmares of American culture with their debut release, *Smells Like Children*. This South Florida band was the first to be signed to Nine Inch Nails' Trent Reznor and John Malm, Jr.'s Nothing record label. – In fact, Trent Reznor produced and mixed the album.

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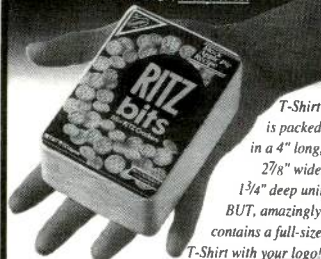
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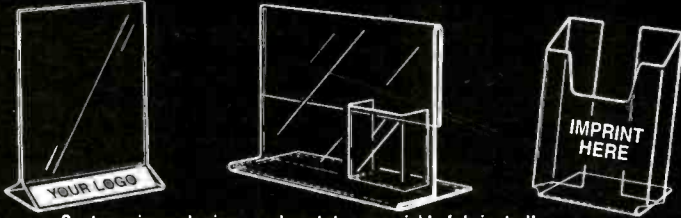
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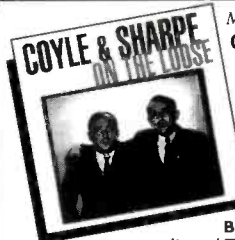
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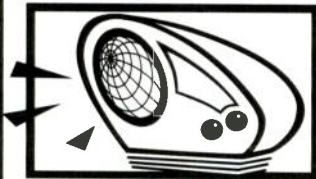
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A Bachelor's degree or the equivalent is required. Experience in media placements, knowledge of reach and frequency, GRPS, market impressions of marketing messages, and personal computer skills are preferred. Experience in establishing and maximizing cooperative advertising relationships and demonstrated negotiation experience with television and radio stations are preferred. The successful applicant must be knowledgeable in the "science" of effective media placement/buying and must understand and recommend advertising flights to maximize consumer exposure to designated Adelphia products and services. He/she must understand industry standards of reach and frequency, attainment of desired gross rating points (GRPS) and desired demographic targets.

Adelphia offers a competitive package and an excellent benefits package.

NOTE: Successful applicant must pass a drug test, physical examination, and criminal background check. Resumes will be accepted until June 1, 1996, or until filled thereafter. NO PHONE CALLS WILL BE ACCEPTED. PLEASE RESPOND BY MAIL OR APPLY TO THE FOLLOWING ADDRESS:

ADELPHIA CABLE COMMUNICATIONS

5 West Third Street
Coudersport, PA 16915
Attn: Recruiting Dept.
CC6171/MW

We Are An Equal Employment Opportunity Employer.

RADIO ACCOUNT EXECUTIVES

Major Hispanic Broadcaster is looking for 4 account executives. Reps to manage agencies, grow retail bus & new bus devo. Radio sales exp preferred. Bilingual a+. Attractive compensation pkg.

Send or fax resume to:

SBS
26 W. 56th St., NY, NY 10019
Attn: GB
FAX: 212-977-4024



ENTERTAINMENT TELEVISION

VICE PRESIDENT, PROMOTION

E! Entertainment Television, a dynamic and established international cable television network, is currently seeking a Vice President, Promotion. Individual will be responsible for overseeing the promotion department's creation and implementation of promotion programs on a national and local level. Minimum 5 years experience at a broadcast level in sales promotion, marketing and/or direct sales required. Strong entertainment industry contacts required; knowledge of cable industry a plus. Salary commensurate with experience. Excellent benefits package and 401K Savings Plan. Please send resume with salary history to:

E! Entertainment Television
Attn: VP Promotion
5670 Wilshire Blvd.
Los Angeles, CA 90036
Equal Opportunity Employer

MULTI-MEDIA DIRECTOR**Lead the Way on a New Venture!**

Ground floor opportunity at our international ad agency for an individual who has a firm grasp of software/hardware and can successfully conceive, develop and oversee multi-media products for BSA and our expanding client base. You will work in tandem with in-house creative teams to develop storyboard comps, visual layout and content using a high-end Pentium workstation. Some client interaction and collaboration with outside vendors. Must have working knowledge of multi-media authoring software and 3D rendering tools. Internet experience and exposure to a network environment a plus. Submit resume and salary requirements with 2 non-returnable samples of work to: Dept WGS

BSA ADVERTISING, INC.
360 Lexington Avenue, NY, NY 10017
Fax (212) 599-7460

SENIOR COPYWRITER & ART DIRECTOR

We're a mid-sized Baltimore agency used to winning clients and awards. In fact, we captured Best Of Show in Baltimore's Addy Awards. This is an outstanding opportunity for experienced, team players with the ability to concept and execute great work.

Send 5 non-returnable samples and resume (no calls please) to:

Allstair Russell
Cornerstone
519 West Pratt Street, Suite 104
Baltimore, MD 21201

DIRECT MARKETING MANAGER

Dynamic, leading Twin Cities agency with strong creative and a great culture looking for experienced direct marketing professional. 8+ yrs. experience. Ability to develop strategic plans, manage a staff and lead a charge! Send resume to:

ADWEEK Classified, Box 3493
936 Merchandise Mart
Chicago, IL 60654

CAREER SURFING?

www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

MAGAZINE AD SALES

You're a dynamic, inventive sales rep with 3-4 years of sales experience in advertising, marketing/promotions, or publishing/media. You're attentive to detail, fantastic at follow-up, and a persuasive writer and presenter. We're a major trade magazine publisher (you'll recognize the name). If you can increase current accounts and win new ones, let's talk.

Send resume and salary history (a must) to:

ADWEEK Classified, Box 3774
1515 Broadway, 12th fl.
New York, NY 10036

We're an equal opportunity employer.

MEDIA PLANNER/BUYER

Pittsburgh advertising agency seeks media planner/buyer with minimum 5 years experience developing targeted and creative business-to-business print media plans. Potential candidate should also possess well-rounded media experience, strong presentation skills and an interest in a high level of client contact.

Fax resume to:
412-394-6620

CREATIVE RECRUITER

We are in search of a Creative Recruiter based in New York. 3-5 years design/agency experience a must. Strong organizational, negotiation and communication skills necessary. We are staffing specialists in the Graphic Arts/Advertising industry. Please send resume to:

ADWEEK Classified, Box 3494
936 Merchandise Mart
Chicago, IL 60654

LOOKING FOR A JOB?

Visit
<http://www.adweek-online.com>
Or for more information call
1-800-641-2030/212-536-5347
e-mail:
adweek@adweek-online.com

ASSISTANT BRAND MANAGER

International cosmetics company located in NYC seeks an Assistant Brand Manager of Skincare Products to implement international marketing plans. Responsibilities also include analysis of sales, forecasts, trend; coordination of international communications, monitoring of sales and performance of company and competitive brands. Candidate must be detail oriented and possess excellent communication and computer skills. (Excel/lotus, Wordperfect or Microsoft word). Second language and MBA a plus. Send resume to:

ADWEEK Classified, Box 3848
1515 Broadway, 12th fl.
New York, NY 10036

ART DIRECTOR

Growing, full-service Ad Agency seeks talented, dedicated art director with min. 3 years agency experience to head-up busy art department. Must have strong conceptual and organizational skills and be able to handle multiple projects from concept to completion. Extensive retail B/W as well as 4C experience a must. Expert at Quark, Photoshop and Illustrator. Forward resume, salary requirements and 3 samples of your best B/W and 4C work.

TRAFFIC/ PRODUCTION MGR

Busy, full-service advertising agency seeks highly organized, energetic traffic/production manager with min. 2-3 years agency experience. Must coordinate many projects at once; oversee entire production process; communicate with vendors, clients & staff; thrive on tight deadlines and stay cheerful. Forward resume and salary requirements:

Attn: CD, PO Box 28, East Berlin, CT 06023-0028. EOE/AA

COPYWRITER Miami

Minimum 3 years agency experience. Primarily print and collateral, some broadcast. English/Hispanic bilingual preferred but not essential. Account mix includes tourism & hospitality, casino, cruise line, cargo carrier, travel trade advertising.

Full-service ad agency, excellent benefits. Send 5 or more non-returnable print samples to:

S. Brinkley
Ryder & Schild
2100 Coral Way, Penthouse
Miami, FL 33145
No phone calls.

FILM & TV JOBS

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

HELP WANTED

*At PHS,
the Innovation Continues...*

Physicians Health Services (PHS), one of the tri-state area's fastest growing health plans, continues to anticipate change, introduce new products and expand service options in order to better meet the needs of the communities we serve.

We have an immediate opportunity for:

**MANAGER,
COMMUNICATIONS DESIGN**

Reporting to the Director of Marketing and Communications in this creative, leadership role, you will be responsible for developing and maintaining creative processes, systems and standards regarding our communications programs. Specific challenges will include implementing companywide standards for graphics, overseeing the design/production of a variety of collateral, newsletters, trade show displays, presentations and direct mail items, optimizing human and technical resources within budgetary considerations, and managing internal production and desktop design functions. Another aspect of your responsibilities will involve identifying, specifying, purchasing and maintaining all desktop publishing and design technology. You will work closely with internal clients, external suppliers and PHS Production Manager and PHS Publications Manager to develop solutions to communications problems in commercial, Medicare and Medicaid product lines.

Requires a Bachelor's Degree, preferably in Fine Art/Graphic Design, 5+ years' experience in a design studio, agency or in-house corporate creative setting and outstanding design, layout, production, project management, interpersonal and organizational skills. Creativity, initiative, strong design sense, attention to detail and ability to manage under pressure, are essential. Familiarity with photography is a plus.

As a valued member of our company, you will enjoy a competitive salary and excellent benefits in a smoke-free environment. For immediate consideration, send your resume and salary requirements to: **Physicians Health Services, Human Resources Department, 120 Hawley Lane, Trumbull, CT 06611.** We are an equal opportunity employer.



QUALITATIVE RESEARCH CAREER MOVE

The B/R/S Group seeks qualified applicants for unique opportunity to move into qualitative consulting. We seek experienced users of qualitative research from Agency account management, planning, or creative ranks. Client-side Brand/MRD inquiries also welcomed. Position is Partner in New York office of this country's largest and most successful qualitative research consultancy-specialists in premium value-added research with heavy strategic focus. We are actively involved in multinational research with foreign clients as well as with major domestic product/service marketers.

Send resume in confidence (no calls, please) to:

Scott Hayward, Ph.D.
The B/R/S Group, Inc.
341 Madison Ave.
New York, NY 10017

For Classified Advertising Rates

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

**WHITEHALL-ROBINS
HEALTHCARE**

Bringing Science to Life

Whitehall-Robins Healthcare, a division of American Home Products, is a worldwide leader in the research, development, manufacturing and marketing of innovative products, including three of the five top selling OTC brands in the U.S.: Advil®, Robitussin® and Centrum Vitamins®. Our global success is founded upon both a commitment to excellence and the professional integrity to bring the best of science to life.

We are currently undergoing dynamic growth in the Analgesic, Respiratory, Gastro-Intestinal, Topical, and Vitamin/ Nutritional Supplements product categories. This growth has created outstanding opportunities for the following professionals.

PRODUCT MANAGERS

Your superb leadership and organizational skills should be supported by an MBA with 3-5 years of consumer product marketing experience, preferably in OTC or HBA product companies. BA with 4-6 years experience will be considered. Refer to position #96-19SN

ASSISTANT PRODUCT MANAGERS

These positions call for an MBA with 1 year consumer marketing experience or a BA/BS with 3 years consumer marketing experience. Excellent communication skills are essential. Refer to position #96-18SN

Bringing your expertise to Whitehall-Robins has its rewards. We have designed compensation packages to attract outstanding professionals, which include competitive salaries and comprehensive medical, dental, savings and tuition reimbursement plans. And within our beautiful Northern New Jersey location, we have created the kind of environment you can thrive and grow in, complete with special features like a state-of-the-art Fitness Center and new, full-service Child Development Center.

If you can appreciate the personal and professional advantages of joining one of the most innovative, globally respected companies in the field, we invite you to forward your resume with salary history and requirements, indicating position of interest with appropriate position number, in confidence to: **Human Resources Department, Whitehall-Robins Healthcare, Five Giralda Farms, Madison, New Jersey 07940.**

*Only those whose backgrounds are of immediate interest will be contacted.
No phone calls, please. Principals only.
Equal Opportunity Employer M/F/D/V.*



**AD/MARKETING AGENCY
Sr. ACCOUNT EXECUTIVE**

If you've got 5 yrs. solid brand-building, direct & promotional exp, we're interested in you. If you've been on the Agency side, mostly, w/a few yrs. Client-side-that's great! The more multi-disciplined you are, the more you'll fit into our integrated Agency. Add in sales exp, killer strategies, and New Media exp & you could be our next Sr. AE.

**Fax resume:
Stamford 203-324-1063**

HELP WANTED

**Advertising Director
Adobe Magazine**

Adobe Systems Incorporated is seeking an Advertising Director for its Seattle-based magazine. *Adobe Magazine* is a six-year old, four-color bimonthly with a circulation of over 300,000. Each issue contains how-to-articles, product Q&A, Feature stories, reviews, industry trends, and more.

The Advertising Director works with the Publisher to guide all aspects of revenue generation for both *Adobe Magazine* (Print) and *adobe.mag* (on-line) including rate structuring, goal setting, strategic sales incentives, management of field sales force, etc. This individual will work with an independent field sales force comprised of nine people to achieve sales goals; communicate with Adobe's "house accounts" to service their product marketing needs; work closely with editors, production manager to maintain proper ad/edit balance and quality control; generate proactive marketing programs, collateral and sales support structure.

Candidates should have a minimum of 4 years advertising sales background with a proven track record in national print media and sales management. In addition, they should have a knowledge of the high tech industry with an emphasis on electronic publishing a plus. We're seeking a person with a collaborative work style, strong interpersonal and leadership skills, high energy and a deep knowledge of the industry "players".

Adobe offers a competitive compensation and benefits package and the opportunity to assist a great team in becoming even greater. Please mail or fax your resume to: **Adobe Systems, Inc.** Attn: **Human Resources/AW5897**, 411 1st Ave. S., Seattle, WA 98104 or fax (206) 470-7109. We are an equal opportunity employer.

ADOBE SYSTEMS, INC.

ASST. MEDIA DIRECTOR & MEDIA PLANNER

Top-10 Direct Advertising Agency searching for talent for our B-to-B, consumer accounts. Must have list experience, direct mail, high energy level, love of detail, knack for juggling projects. We only want the best.

Fax resume and letter to:
Amanda
(212) 237-6639

ACCOUNT SUPERVISOR

Expanding Marketing Services/Advertising Agency needs a professional Account Manager to handle blue-chip package goods and healthcare clients. Intellectual horsepower and experience a must. Located in Stamford, CT. Fax resume to:

Tom Hayes
The Senior Network, Inc.
203/975-9078

CALL 1-800-7-ADWEEK

VIDEO DEPARTMENT HEAD

Large, Washington, DC-based public relations agency seeks experienced, high energy, creative individual to head up video department within agency creative group. Winning candidate must be strong in concept development but also know what it takes to get the job done from production management through distribution. Varied experience a real plus—from news and documentaries to satellite feeds, teleconferences, live events and corporate image.

Fax resume:
202-466-7598

**MEDIA PROFESSIONALS
Unlimited Opportunity**

Exciting, hi-tec agency looking for experienced media planners and supervisors. Tech or business-to-business exp a plus. Must have print planning exp. Great salary and benefits. Send or fax resume with salary requirements to:

Leigh S/M
641 Ave of the Americas, 6th fl
New York, NY 10011
FAX: 212-366-6933

ACCOUNT SUPERVISOR

Mid-sized NYC advertising agency, with blue chip client roster, seeking Account Supervisor with 5+ years experience in Account Management. Package goods experience necessary, telecommunications a plus. Looking to hire immediately. Highly competitive salary. Please send or fax resume to:

Christine Martin
JMCT
445 Park Avenue
New York, NY 10022
FAX: (212) 308-4984

**AD SALES MANAGER
Northeast**

for national magazine, leader in the field. Requirements: College education, earnings record of min. 50K during past three years. Agency experience a must. First year potential 50-80K. Home office supplied, strong existing client base and solid benefit package.

Fax resume to 201-387-0282
Attention VP Sales.

ADVERTISING REP

New consumer food magazine seeks an experienced ad rep for NYC office. Candidate must have 3-5 years sales experience. Excellent salary, benefits and commission. Fax resume including salary requirements to:

(212) 889-3907

**MEDIA PLANNER
PHILADELPHIA**

Bozell Worldwide has a challenging opportunity for an enterprising individual. Ideal candidate should have a min. of 2 yrs. exp. in planning and implementing a variety of media with an emphasis on broadcast. Must be a computer literate team player. Please FAX or mail resume with salary history to:

Bozell/SMS Attn: JB/Philly
535 Anton Blvd., Suite #700
Costa Mesa, CA 92626
Fax# (714) 708-9299

EOE/AA/M/F/D/V
No phone calls please

**"OPPORTUNITIES
ABOUND"**

New York Advertising Specialists have many openings in the following:

MEDIA PLANNERS.....\$30-50K
SPOT BUYERS.....\$30-45K
STUDIO MANAGER.....\$50K
BUSINESS MANAGER.....\$75K

Entry level positions in all areas.

Call or Fax the N.Y. office of
The Gromwell Group
Ph: 212 972-9300
Fax: 212 697-8637

ACCT COORDINATOR

Medium-sized midtown ad agency seeks bright, assertive and energetic individual to provide administrative support to senior executives and account group. Opportunity to assume account coordinator responsibilities for recent college grad interested in pursuing advertising career in account mgmt. Prefer some marketing-related internship exp. Must be computer literate in Word & Excel and have excellent organizational skills. Please fax letter, resume and salary desired to: **Human Resources (212) 261-4224**

MEDIA PROFESSIONAL

TOP 10 Media Services Company looking for energetic, take charge person to share all planning responsibilities on prestigious retail and imported beer accounts. Heavy client contact. Mid-town location. Minimum 8 years experience. Proficient with Excel, Word, Telmar.

Fax letter and resume to:
(212) 753-5533

ATTN: FREELANCERS

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

ART BUYER

Several talented Art Directors and a full-blown Design/Collateral Department are all straining at the leash to produce gorgeous, sumptuous, award-winning print with the help of a savvy, heads-up, tough-as-nails negotiator like you. Your art-procuring talents are badly needed.

Please respond immediately.

Send resume to:

Michelle Lopez
Harris Drury Cohen
1901 W. Cypress Creek Rd., 6th Floor
Fort Lauderdale, FL 33309
or fax to: (954) 771-4929

**DIRECTOR,
MEDIA ACCOUNT
MANAGEMENT**

Growing midwestern DRTV ad agency serving national accounts needs organized, fast learning, sharp thinking media manager. Prefer minimum 7 to 10 years background with traditional and DM agencies; experience with team building, client management, media planning, research and analysis. Send resume in confidence to:

ADWEEK Classified, Box 3490
936 Merchandise Mart
Chicago, IL 60654

ACCOUNT MANAGER

Solid opportunity for acct exec with 3-5 years agency experience. Spearhead agency growth. Take charge and expand established new business operation. Service new accounts. Manage overall company sales and service. Report to the president. Send or fax resume, salary requirements and references to:

Quorum, Inc.
3513 Concord Pike, Suite 2000
Wilmington, DE 19803
Fax: (302) 479-5625

ACCOUNT EXECUTIVE

Entrepreneurial market research firm seeks person w/3-5 yrs exp. in corp. market/research dept. or market/survey research co; good quantitative skills; excellent client and presentation skills. Employee research experience desirable. Salary negotiable. Send or fax resumes to:

Berrier Assoc.
306 Parsons Avenue
Bala Cynwyd, PA 19004-2817
FAX: 610-668-9395

PUBLIC RELATIONS

Tired of city living? The Berkshires beckon! Public Relations agency has immediate opening for PR Account Executive; 3-5 years agency or corporate experience required. Send or fax resume to:

R.T. Blass, Inc.
Pitts Road
Old Chatham, NY 12136
Fax: 518-766-2445

Reach your ad community in
ADWEEK CLASSIFIED

HELP WANTED

Psssst...over here...

It's *VISION Integrated Marketing*.
Don't recognize the name?
That's because we've never

made a lot of noise about ourselves. We've been too busy over the past 10 years doing integrated marketing programs for some of the biggest companies around. And we've been quietly building an impressive portfolio of direct mail, point-of-purchase, Web sites and other types of communications. Right now, we need enthusiastic professionals with direct and/or integrated marketing experience to join our San Francisco office.

Senior Account Manager. Put your outstanding strategic and tactical abilities to work for our Fortune 500 clients. Financial services and/or technology background a must, as are your 8-10 years of direct client contact and management experience.

Account Executives. One or two bodies with the talent and experience it takes to manage their own accounts without someone constantly looking over their collective shoulders. Requires 3-7 years experience in financial services and/or technology.

Director of Production. Your 10+ years of experience will have prepared you to run our production department — from managing staff to refining our operations. Use your limitless talents to grow and enhance our digital communications studio.

Senior Art Director. You should have 5-7 years of stuff to show, demonstrated conceptual skills, computer smarts and actually *enjoy* presenting your work to our clients face-to-face.

Interested? Then fax your resume and an intriguing letter by May 29th to: Resource Manager, *VISION Integrated Marketing* 415 974-1701

VISION
Integrated Marketing

You Thought Making Ads Required Talent.

(Try getting the things in print.)

Here's the deal. We're the largest agency on the planet specializing in recruitment advertising. And the thing is, we have a lot of clients. So many, that you actually get to see your stuff published. (And on a pretty regular basis). Here's what we've got open:

National Sr. Copywriter Chicago

4-6 years' agency experience, recruitment a plus. Concept talents and ability to make others laugh their butts off - are musts. (And if you're not quite this experienced, we'll hear you out - if you're good).

Designers/ Production Artists

Full-time and freelance. Agency experience a must. New York, Chicago, Boston, San Francisco.

Send resumes, with non-returnable samples, to: Dept. Schmingle, Austin Knight, 303 West Erie, Ste. 210, Chicago, IL 60610. EOE

**Austin
Knight**

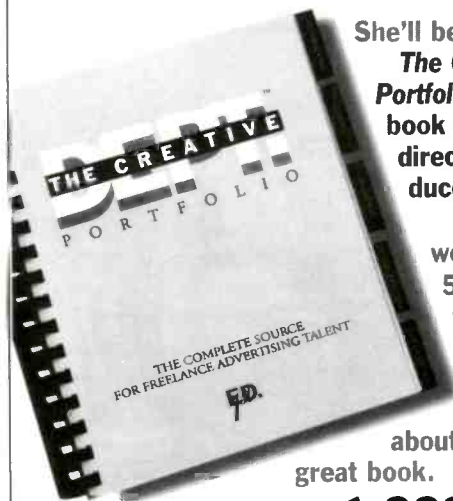
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book for freelance art
directors, writers, pro-
ducers and designers.

Some of her best
work will be seen by
500 creative direc-
tors up and down
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and learn more
about the value of a
great book.

1-888-3CREATE
toll free



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Don't let big city life stress you out. Let us do that.

ACCOUNT SUPERVISOR WANTED

If you're an Account Supervisor who thrives on the challenges of the advertising business, we'd like to talk to you. You'll work with some of Maine's leading companies, agency principals with national advertising agency backgrounds, and an outstanding team of account and creative professionals. And you'll do it all in one of the best places to live in the East.

Our clients include packaged goods, tourism, health care, as well as the state's major utility and economic development accounts. Our client relationships have proven success - with an average tenure of five years. And our creative has won national awards in every advertising category.

If you are an Account Supervisor with at least five years' experience, can think strategically, implement skillfully, have strong writing abilities and can manage a team effectively, we'd like to hear from you. Please send your resume to:

Ann Lockwood, Director of Client Services
McDonald Communications, P.O. Box 4566
Portland, ME 04112-4566. No phone calls please.

McDONALD
COMMUNICATIONS

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

GRAPHIC DESIGNER/MACINTOSH ADMINISTRATOR

Can you wear many hats? Do you know technology and love design? International Public Relations Firm seeks special individual who possesses a unique combination of skills. This position offers a tremendous variety and range of design work for blue chip clients in the Consumer, Food, Technology and Health Care industries. Candidate must demonstrate sophisticated typography and design sensibilities and experience preferably with a degree in Design.

Expertise in troubleshooting, Quark, Photoshop, Illustrator a must. HTML, Powerpoint and Windows a plus. Quick learner with the ability to juggle multiple projects simultaneously and stay calm under pressure are all requirements of this demanding position. Excellent people skills and a good sense of humor also required. Fax resume and photocopies of 3 examples of your best work to:

EB

212-872-8101

JOIN MORGAN, ANDERSON & COMPANY

As leading management consultants to advertisers worldwide, we seek an experienced person for a staff position to support our five Principals in agency search, new business development and database management.

You must have worked 2-4 years in the advertising industry, have strong writing skills and be facile with electronic databases. You are a self-manager and team player with high energy and a sense of humor.

We promise stimulating and creative work in a rare environment.

All replies kept confidential.

Send or fax letter and resume to:

Morgan Anderson
136 West 24th Street
New York, NY 10011
FAX: 212/989-6497

COPY WRITER

Attn: Writers of long, dull, incomprehensible copy

The Creative Director wants a staff copy-writer just like me. In terms of job security that's like writing my own obituary. So if you write sharp, interesting copy, I'd rather you didn't apply. This major public relations firm and its Who's Who clients probably isn't for you. Writing everything from speeches and national ads to press releases and video scripts is really no big deal. And the people? Crazy, creative, award-winning perfectionists.

Now, if you were me you wouldn't fax/send your resume and writing samples to:

202-466-7598

Creative Department, Suite 400
1901 L Street, N.W., Washington, DC 20036

Or would you?

ACCOUNT EXECUTIVE FOR CREATIVE AGENCY

Account Executive who knows good creative work when they see it and has the ability to sell it. We're a mid-sized national advertising agency located in one of the most progressive and growing areas of the southeast. We're considered one of the foremost creative agencies in the nation. Our people are top-notch. Our culture is team-oriented and enthusiastic. Our clients are few but elite. We need a strong, strategically minded AE with 3 to 5 years agency experience to head up collateral portion of international client's business. Strong organizational skills a must. Do you fit? Send resume and salary history to: ADWEEK Classified-Box 00168, 1515 Broadway, 12th fl., New York, NY 10036.

ACCOUNT EXECUTIVE PHILADELPHIA

Bozell Worldwide has a challenging opportunity for an aggressive team player to join its Philadelphia account service staff. This position requires a min. of 2 yrs exp. at a traditional agency to work on a high profile account. Must be organized, self-directed and detail-oriented. Excellent written, verbal and presentation skills required. Fast-food exp. helpful. Please FAX or mail resume with salary history/requirements to:

Bozell/SMS Attn: JB/Philly
535 Anton Blvd., Suite #700
Costa Mesa, CA 92626
Fax# (714) 708-9299

EOE/AA/M/F/D/V

ASS'T ACCT EXEC

DCA Advertising has a challenging position available in Account Services for a high-energy, self-motivated candidate with strong verbal communication skills. This position requires a min. of 2 yrs. ad agency exp. as account coordinator, preferably in consumer goods and/or office business equipment. Computer skills. Excellent benefits. Please fax your letter, resume and salary requirements to: (212) 261-4224. NO PHONE CALLS PLEASE

MARK YOUR CALENDARS

June Deadline

SERVICES & RESOURCES

Thursday

May 23

3:00 p.m.

All copy must be submitted in writing.

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE.

Broadcast Traffic Manager

Major agency with national accounts located in the Southwest has an excellent opportunity for a broadcast professional with 5 to 7 years of agency broadcast traffic experience. Successful candidates must be detail-oriented with superior organizational and communication skills. The ability to coordinate dubbing and shipping of broadcast commercials to stations in a fast-paced, pressure environment is essential. Send resume including salary expectations to

S.Hall, HR Department
P.O. Box 61900, DFW
Airport, TX 75261-9200,
FAX (214) 830-2629.

TEMERLIN McCLAIN

AAEOE/M/F/H/F

ADVERTISING SALES OPPORTUNITY!

NCC, the country's leading spot cable advertising rep firm (14 offices nationwide), seeks an energetic, outgoing, multitask-oriented individual for the following opportunity:

Sales Coordinator: 2 yrs experience. Duties include: WP 50-55 wpm (tested), sales proposal preparation, place/process sales orders, commercial trafficking, client/agency contact. Excellent customer service skills required. College degree preferred. Computer experience a must. Microsoft Office-Word and Excel preferred. NCC is an E.O.E.

Send or fax resumes and salary requirements to:
National Cable Communications
114 W. 47th Street, 17th Fl
New York, NY 10036
Fax: (212) 840-1497
ATTN: Solange Moris

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ADWEEK CLASSIFIED



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CALENDAR

Women in Cable & Telecommunications will hold its **1996 National Management Conference** June 3-6 at two sites: San Francisco and Northbrook, Ill. Registration is required. For details and additional site information, contact WICT at 800-628-9428.

The **1996 PROMAX International & BDA Conference & Exposition** for promotion and marketing executives in broadcast and cable will be held June 19-22 in Los Angeles. For information, contact Andrea Golin at 310-788-7600, ext. 555.

The **CAB Local Cable Sales Management Conference** will be held June 22-25 at the Atlanta Marriott Marquis. Contact Nancy Lagos at 212-751-7770.

American Women in Radio and Television holds its 45th annual national convention at the Ritz-Carlton Hotel in Naples, Fla., June 27-29. Contact : 818-7833-7886.

ICM Conferences presents a **cable telephony conference, "Integrating Today's Customers With Tomorrow's Technology,"** July 10-11 at the Radisson Hotel, Chicago. Contact: 312-540-5698.

The **Wireless Cable Association** will hold its **annual convention** at the Denver Convention Center in Denver July 10-12. Contact Sherry Crittenden at 202-452-782.

Broadcasting & Cable Interface X conference will be held at the New York Grand Hyatt on Sept. 24. Contact Joan Miller at 212-337-6940.

Media Notes

NEWS OF THE MARKET

TCI Gives JMCT the Business

TCI Communications, a unit of Tele-Communications Inc., the country's largest cable operator, last week awarded its advertising account to New York-based Jordan, McGrath, Case & Taylor. The agency will handle TCI Communications' corporate account as well as its digital-television business unit account. Billings were not disclosed, but as the company works to revive a sagging stock price and launch digital-TV services, it is expected to spend into eight figures.

USA, CBS Share Buick Golf

USA Network will share coverage of the PGA Tour's Buick Classic, to be played June 6-9 at Westchester Country Club in Harrison, N.Y. USA will air a total of four hours of coverage on June 6 and 7 and CBS will broadcast a total of 5½ hours on June 8 and 9. The \$1.2 million tournament, the final PGA Tour event leading up to this year's U.S. Open, is celebrating its 30th anniversary this year.

Court TV Tweaks Weeknights

Court TV today will debut a new weeknight program schedule, featuring *Instant Justice* at 7 p.m., followed by the new series *The Court TV Evening News*, a roundup of the day's law and legal-system news, beginning at 7:30. At 8 p.m., a reformatted version of *Prime Time Justice* will incorporate pieces of other Court TV programming. At 10, it will be followed by *Trial Story*, which takes an in-depth look at a trial.

Nickelodeon Goes Latin

Nickelodeon announced last week it plans to launch a Latin American version of the kids network by fourth quarter this year on cable, DBS and wireless cable.

Headquartered in Miami, the service will be programmed in Spanish and Portuguese. To help fill the programming pipeline, Nick has signed a deal with Nelvana Enterprises to acquire 15 half-hour series, including four first-run series: *Babar*, *The Adventures of Tintin*, *Blazing Dragons* and *Secret Life of Toys*.

Chancellor Expands in Fla.

Chancellor Broadcasting Co. last week signed a purchase agreement to acquire eight radio stations in Florida (seven FMs and one AM, in Orlando, Jacksonville and West Palm Beach) from Cleveland-based

OmniAmerica Group for \$178 million. Of the total, \$163 million will be paid in cash and \$15 million will be paid in Chancellor Class A Common shares, issued to OmniAmerica's owners. The acquisition is expected to close by the end of the year, pending FCC approval.

HBO Launches Web Site

Pay cable channel HBO has launched a Web site at <http://www.hbo.com> that aims to have content other than promotions of HBO cable offerings. Using Shockwave animation and RealAudio, the site includes "Dennis Miller Live," an area



The real-time deal: Star Trek's official Web site

True Trek

The Internet is already populated with unofficial Star Trek sites. Now, Paramount Digital Entertainment and Microsoft Network are establishing the first official Star Trek presence in the online world, with the debut of the Star Trek Continuum on MSN, a site of Trekkie interaction that draws on the Paramount-produced series. The site is designed as an unparalleled opportunity to act out space fantasies. In addition to surfing the TV-and-movie series' history, visitors can learn to speak Klingon and hang out in a virtual version of the Quark Bar from the *Deep Space Nine* series. Advertising sales for the site are being handled by Paramount.

Media Notes

CONTINUED

where visitors can enter polls, offer ideas for the show and ask questions of upcoming guests; film reviews; and III:am, a site, changing weekly, that documents New York City at 3 a.m.

Softbank, Dentsu Interact

Computer software distributor Softbank has entered an agreement with Dentsu, the Japanese advertising agency, to open Cyber Communications, a firm that

plans to sell advertising avails for sites on the 'Net, including search engine Yahoo. Softbank will retain a 49-percent share in the new company and Dentsu 51 percent. Softbank recently entered

into a joint venture with Yahoo to form Yahoo Japan Corp., a Japanese version of the site.

Prodigy, IW Finalize Buyout

International Wireless, a global communications company with interests in online and cellular services, combined with Prodigy executives last week to buy the online service from joint owners Sears and IBM. Also participating in the venture as a financial and strategic partner is Grupo Carso, Mexico's leading telecommunications firm. Terms of the deal were not disclosed.

'People' Editor Joins E! Online

Lew Harris, formerly entertainment editor of *People* magazine, has joined E! Online as editor-in-chief. The service, a joint venture between E! Entertainment Television and C/Net, is expected to launch this summer.

Tesh Departs 'ET'

John Tesh, the popular coanchor of Paramount Domestic Television's *Entertainment Tonight*, will leave the long-running syndicated strip May 30 to focus on his thriving musical career. He is expected to be replaced by current *ET* weekend anchor Bob Goen, who would be joining longtime weeknight anchor Mary Hart.

Newsmags Get Mothering

King World Productions' syndicated TV newsmagazines, *Inside Edition* and *American Journal*, have forged an editorial-resources alliance with *Mother Jones* magazine. Marc Rosenweig, vp of East Coast programming for King World, says the TV strips will regularly feature investigative reports provided by *MJ's* editorial staff, which, in turn, will gain advance on-air publicity for some of its articles.

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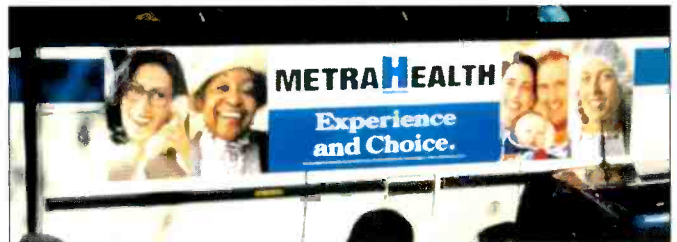
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BIG DEAL

VISA/CUNARD

Agency: Harris Drury Cohen, Fort Lauderdale, Fla.

Begins: Undisclosed

Budget: \$10 million

Media: TV, print

Visa is close to forging a strategic marketing alliance with the cruise-line industry, agreeing to underwrite a TV and print campaign promoting cruises versus other travel-and-leisure destinations. Visa negotiations are on course even as a major player, Cunard, breaks ranks with the industry campaign. New York-based Cruise Line International Association (CLIA) proposed the co-marketing initiative about a year ago. Ad media spending will likely exceed \$10 million. A travel-related sponsor—likely Visa—



will match funds and receive high-visibility ad plugs. "We've talked to Visa," said CLIA president James Godsman, who was unaware of Cunard's reversal. "But Visa or nobody else is going to buy into this program until they see what they are buying." Strategies will be presented during the CLIA's June board meeting; ads could break in the fall. Cunard execs fear the campaign, assigned this month to Harris Drury Cohen, Fort Lauderdale, Fla., will focus too heavily on mass-market cruise lines, such as Carnival, Princess and Royal Caribbean Cruise Lines, and do little to support Cunard's luxury carrier brand values. Many vacationers resist the idea of a vacation at sea, so attracting cruise converts has been a problem. About 7 percent of all Americans have taken cruises, according to CLIA. —*Elaine Underwood*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

HYUNDAI

Agency: Bates USA West, Irvine, Calif.

Begins: Summer

Budget: \$25 million

Media: TV

Hyundai this summer launches its biggest joint dealer marketing campaign, spending an estimated \$25 million to reverse a sales tailspin as it marks its 10th anniversary. Hyundai seeks an image boost as it focuses on its staying power and echoes quality themes in current ads. The new campaign from Bates USA West, Irvine, Calif., still under development, will weave in aggressive retail messages to spur sales. Instead of showing beautiful body parts as in current advertising, new spots will feature shots of cars and a special 10th-anniversary lease deal starting June 1. Elantra's "more car" theme will continue. "This is the time of year when we need to get in a retail mode," said Bruce Goren, national advertising and promotions manager. "It's also a little reassuring to consumers that we're not the new kid on the block any more." Hyundai teamed with its four dealer groups, which also use Bates USA, to make media buys in 30 spot-TV markets with radio support. For the year,

Hyundai is down 17.2 percent to 29,697 vehicles as of May 1, a .6 percent market share. The brand has struggled with a low quality perception following a hot sales debut in the late 1980s.

DRYPERS

Agency: Gerber Advertising, Portland, Ore.

Begins: June

Budget: \$10 million

Media: Print

Baking soda, having found its way into toothpaste, toilet tissue and deodorants, will soon find a home against babies' bottoms as well. Drypers, the quiet No. 3 player in the \$3.6-billion diaper category, hopes to make a new-product splash by adding sodium bicarbonate to its nine-item diaper line, rolling out later this month, re-flagged Drypers with Baking Soda and backed by \$10 million in ad support. The Houston-based Drypers will do FSI drops in late June and follow that up with print ads in

Parenting magazine, with the tagline, "A natural idea for absorbing odor." Gerber Advertising, Portland, Ore., handles. A direct mailing to 10 million households is slated for July. Drypers will also do a joint FSI drop with Unilever's Helene Curtis in October. Baking soda is an effective cleanser and odor neutralizer, now a staple in toothpastes. Some deodorants also use it, and last year Scott Paper added it to its Cottonelle bathroom tissue in a co-branding venture with Arm & Hammer. Dryper's lab tests found that baking soda reduced diaper odors by up to 77 percent. "This is one of the biggest introductions to the category in a while," said David Olsen, Drypers vp of marketing. "Some might say it's been done in other categories, and it has, but its benefits aren't as clear-cut as they are here." With the intro, Drypers hopes to flank category leaders Kimberly-Clark and Procter & Gamble. K-C's Huggies brand did \$1.4 billion in sales last year, for a 40 percent category share, per Information Resources. P&G's Pampers was No. 2, with \$973 million in sales, for a 27 percent share. Drypers had \$85 million in sales and a 2 percent share.

GULF LITE & WIZARD

Agency: Partners & Shevack, N.Y.

Begins: Summer

Budget: \$2 million to \$3 million

Media: Radio, print

Gulf Lite & Wizard is leveraging its new Major League Baseball sponsorship with a sweepstakes promo and baseball-themed advertising behind a rollout of its new One-Match brand of instant-lighting charcoal. The company, formed last year by an investor group that bought Gulf Lite lighter fluid and Wizard charcoal brands from Reckitt & Coleman, is looking to revive the brand with \$2-3 million in support for the peak summer selling season. While some sponsors have shied away from baseball because of the perception of older demographics, that audience was a good fit for a company marketing to the country's backyard barbecues. "Baseball fits nicely, both in terms of seasonality and our 25-to-54-year-old target," said GL&W president Mark Hatgas. The sponsorship will be

leveraged with a sweepstakes offering a trip to the July 9 All-Star Game in Philadelphia and a trip to the opening game of the World Series. Two FSI drops, May 19 and June 23, and POP support the contest. The brands will also be supported by baseball-themed radio, print and outdoor from Partners & Shevack, N.Y., the agency that also matched Scott's lawn care products with a MLB sponsorship several years ago in a similar marriage of product to property.

FAMOUS AMOS

Agency: In-house

Begins: July 26

Budget: Undisclosed

Media: Film

President Baking will take a big next step in the revitalization of its Famous Amos cookie brand, joining Radisson Hotels and Planet Hollywood as a tie-in partner for New Line Cinema's July 26 release of the live-action *Adventures of Pinocchio*. It marks the boldest marketing move yet for Amos, which President acquired in 1992 and has extended to include creme sandwiches, brownies and fig cookies. The partner lineup also marks New Line's first big cross-promo effort for a family film. The Turner unit made its reputation in niche movies and in recent years has joined the majors with hits like *The Mask* and *Seven*. The Famous Amos promo runs July 15 through Aug. 5, with an FSI drop to 34 million households and POP, including a four-foot Pinocchio standee, in 10,000 stores. The push also includes a mail-in rebate of \$1.50 to \$3 off Pinocchio-licensed dolls with two Famous Amos proofs-of-purchase. "Pinocchio is a classic story that especially appeals to families with children," said brand marketing director Susan Sommovigo. "They're also primary cookie buyers, and this offers them added value." Radisson's 250 U.S. locations link the movie to its new "Family Magic" program via a sweeps from June through August. It will place entry blanks and counter cards at registration desks. The sweeps can also be entered via the Family Channel and Planet Hollywood restaurants. Top prize is a one-week stay at the Radisson Beverly Pavilion, airfare, car rental and merchandise from Planet Hollywood.

ACCOUNT SWITCHES

Hewlett-Packard

Billings: \$40 million
Incumbent: Saatchi & Saatchi, San Francisco
Awarded to: Goodby, Silverstein & Partners

Hollywood Video

Billings: \$8 million
Incumbent: Capp/Hedges, Portland, Ore.
Awarded to: Suissa Miller, Santa Monica, CA

BigYellow

Billings: \$5 million (estimate)
Incumbent: New account
Awarded to: Arnold Communications, Boston

Baby Superstore

Billings: \$5 million
Incumbent: New account
Awarded to: Erwin-Penland, Greenville, S.C.

SunRiver Corp.

Billings: \$5 million (estimate)
Incumbent: New account
Awarded to: Sicola-Martin, Austin, Texas

Premiere Technologies

Billings: \$4 million
Incumbent: In-house
Awarded to: Fitzgerald & Co., Atlanta

The Stanley Works (corporate trade)

Billings: \$2 million (estimate)
Incumbent: Ammirati Puris Lintas, New York
Awarded to: Keiler & Co.

Buzz magazine

Billings: \$2 million
Incumbent: None

Awarded to: Deutch, Los Angeles

Massachusetts Convention Center Authority

Billings: \$3 million
Incumbent: CC and D Communications, Boston
Awarded to: Incumbent

Swissotel Management

Billings: \$2 million to \$3 million
Incumbent: None
Awarded to: Yesawich, Pepperdine & Brown, Orlando, Fla.

Crab House

Billings: \$2.5 million
Incumbent: Wright & Co., Miami
Awarded to: Courtney & Watson, Miami

ACCOUNTS IN REVIEW

American Honda Motor Co. (media buying)

Billings: \$375 million
Incumbent: Ketchum Advertising, Los Angeles; Rubin Postaer and Associates, Santa Monica, CA
Contenders: Incumbents; undisclosed media-buying agencies

Australian Tourist Commission (consolidated global account)

Billings: \$50 million
Incumbent: Various
Contenders: DMB&B, J. Walter Thompson, McCann-Erickson, worldwide offices; Young & Rubicam, San Francisco

Motorola (media buying)

Billings: \$40 million
Incumbent: J. Walter Thompson, Bayer Bass Vanderwarker, both Chicago; McCann-Erickson, Atlanta
Contenders: Incumbent; Western International Media, Los Angeles

Driver's Mart Worldwide

Billings: \$40 million
Incumbent: New account
Contenders: Cliff Freeman & Partners, New York; Carmichael Lynch and Campbell Mithun Esty, both Minneapolis

First Union National Bank Corp.

Billings: \$30 million
Incumbent: The William Cook Agency, Jacksonville, Fla.
Contenders: Grey Advertising, Merkle Newman Harty, both New York; Hal Riney & Partners, San Francisco

Hasbro (Playskool division)

Billings: \$30 million
Incumbent: Griffin Bacal, New York
Contenders: Incumbent; Bates USA, Bozell Worldwide; Grey Advertising; Jordan, McGrath, Case & Taylor; Lowe & Partners/SMS; Saatchi & Saatchi; all New York; Arnold Communications, Boston; undisclosed others

Media Person

BY LEWIS GROSSBERGER



Arch Support

MOST ADVERTISING CAMPAIGNS ARE EASY TO understand. You want to sell cars, show a beautiful model. Sex equals car. We can all grasp that; no problem. You want to sell soap, show a beautiful model taking a shower. You want to sell soup, show a beautiful model spooning up minestrone. Again, simple, irrefutable logic.

Ad campaigns have to be easy to understand since not all the potential customers are Stephen Hawking and many aren't even Steve and Eydie.

Which brings us to the inexplicable: the Arch Deluxe.

Inexplicable, at least, to Media Person. He is sitting here in a state of incomprehension, not to mention utter befuddlement and profound mystification.

He's seen the new McDonald's commercials, oh, maybe five or six thousand times in the last two days, and he's trying to figure out what McDonald's thinks it's doing.

You've seen them too. In one, a classroom of young school kids has a distinguished visitor: a McDonald's manager. He's basking in their awe and adulation as they ask if he actually makes the almighty Big Mac. Yes, he acknowledges to worshipful oohs and ahs. Then he proudly mentions the Arch Deluxe. The horrified children recoil, making sounds of disgust, some simulating outright nausea.

Then there's another one where a girl, maybe 13 or 14, disdainfully watches a boy remove pickles and other impediments from his burger and thinks, "We do mature faster than boys."

OK, Media Person thinks he gets that part. The selling point is simple enough. The new sandwich is not for kids. Kids are gonna hate it. The Arch Deluxe is for grown-ups.

Indeed, Media Person's deft insight was quickly confirmed by the newspapers, which reported that McDonald's is spending \$200 million (apparently some sort of record) to

promote the Arch Deluxe. *The New York Times* quoted the company chairman as saying: "Our adult customers are telling us they want more reasons to come to McDonald's, to satisfy their more mature taste requirements."

Here's the part that has Media Person flummoxed: The old product, beloved by youth since time immemorial, is a hamburger. The new product, to be happily embraced by their unsuspecting elders is...a hamburger.

Either McDonald's has designed its Edsel or—more likely, Media Person fears—we have a populace with the taste buds of a toad.

As the McDonald's Corporation is the world fast-food champion and marketers of the first rank, Media Person hesitates to challenge the wisdom of its executives. But still he feels he must propound the following question: You take a Big Mac, stick some lettuce, tomato, American cheese, a mustard-mayonnaise sauce and optional slice of bacon in it and suddenly it's a gourmet treat for the sophisticated adult?

You mean a hamburger is for kids but a hamburger with *stuff* on it is for grown-ups? (And by the way, couldn't you always get one Mac or another with lettuce, tomato and cheese anyway?)

Either McDonald's has designed its Edsel or—more likely, Media Person fears—we have a populace with the taste buds of a toad.

Just to be sure he wasn't making some awful mistake, Media Person did the semi-unthinkable. He committed research. Media Person actually bestirred himself. He got up from the couch. He left his apartment. He went to McDonald's. MP hadn't been to one in about 26 years but finding it wasn't difficult since the company has taken great pains to ensure that no person on the planet is located more than a quarter of a mile from a McDonald's outlet.

The place was bright, cheerful and bustling with humans of all ages. Media Person went to the counter and got on line behind a man who wanted breakfast and could not be made to understand that breakfast was over. It reminded MP of that movie where Michael Douglas cracks up in similar circumstances and starts firing a machine gun. Fortunately, this fellow just walked away muttering to himself.

A pleasant young person wearing a button reading, "If you don't like it, I'll eat it!" sold MP both a Big Mac and an Arch Deluxe, the latter packaged in a shiny red box, like a Christmas present. The price was astonishingly low.

He found a table with a plastic chair (both bolted to the floor) and performed the Media Person Taste Test, taking healthy bites of the specimens, in between clearing his palate with diet Coke. It was just as MP had thought. *They're both hamburgers.*

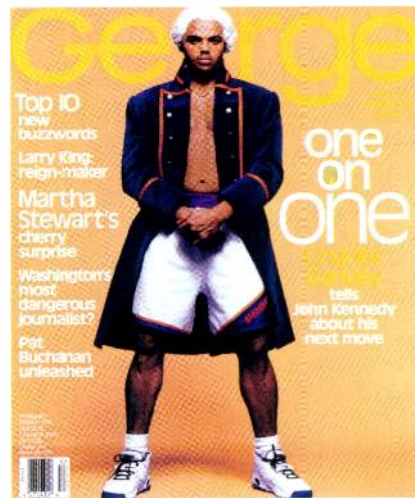
And not particularly good ones, either. Look, if Media Person required a hamburger, whether as an adult, child or mewling infant, he'd go someplace that served not a skinny, taste-challenged, microwaved patty with hot lettuce (*hot lettuce!?*) but a big, beefy, juicy, grilled chunk of authentic, meaty meat smothered in onions. *That's a hamburger.*

This—Arch Deluxe, Big Mac, whatever you label it—is, was and for the foreseeable future will be—a pseudoburger. With stuff on it.

And if MP were feeling *really* adult, he'd go to a French joint and order up some duck *a l'orange* with a nice Merlot.

Right now, though, what Media Person wanted more than anything else was a Pepto-Bismol. Adult size. ■

George



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