

MEDIAWEEK

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Election Year

Free

For All

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MARKET INDICATORS

National TV: Slow

Third quarter mostly done; buyers focusing on fourth-quarter sports, which looks to be soft in areas. NFL gets high single-digit increases, but those may be at the expense of baseball and college football.

Net Cable: Moving

The upfront market is still active and several cable networks will have to stretch negotiations beyond July 4th. CPM hikes are holding at 2-3 percent. Still no talk about scatter.

Spot TV: Quiet

Autos have slowed somewhat. Politicals and movies help to keep scatter moving; electronics and package goods steady.

Radio: Active

Major movie cities—New York, Los Angeles, Seattle, Philadelphia—are out in front with Hollywood ad dollars. Southeast unbreachable due to the Olympics.

Magazines: Anxious

Publishers optimistic as clients sit on fall and winter plans. Technology, fashion and financial categories are hot. September issues are closing.



Reasons to Be Che

REGULATION / By Michael Freeman

Despite all of the election-year grandstanding for campaign spending reform, the Senate last week killed a reform bill which would have required broadcasters to provide massive amounts of free airtime and lowest discounted rates to candidates for all levels of political office. Combined with a Supreme Court decision to uphold the political parties' right to spend unlimited dollars on local congressional races, broadcasters, on the whole, were buoyed by the developments.

The campaign spending legislation in the Senate (S. Bill 1219), originally sponsored by Senators John McCain (R-Ariz.) and Russ Feingold (D-Wisc.), was pulled from floor debate after Republicans won a 54-46 vote. All but one Democrat, Alabama Sen. Howell Heflin, voted to push the measure forward. Although the measure was viewed as having very slim chances of moving past the Senate floor, the National Association Broadcasters went to the grass roots level to lobby key Republican leaders to dismiss what they characterized as a "byzantine" proposal to mandate free airtime and greatly reduced rates for campaign advertising.

A representative for the NAB hailed the bill's defeat, maintaining the association's line that the bill's broadcast provisions "set a dan-

gerous precedent for government interference, restraint of trade and a nightmare of bookkeeping" for local broadcasters. A companion finance bill in the House has similarly been rejected by GOP leaders, although they might try to draft a consensus measure to be brought to the

that reaches more than one state could have had to provide free airtime to candidates in as many as 40 to 60 contested races. In all, Franks roughly estimated that it would have led local broadcasters to provide more than 60 hours of free airtime in the four to six weeks



The death of campaign reform and a Supreme Court decision on spending add up for TV

floor the week of July 15.

Two key provisions of the bill would have required TV stations to allot 30 minutes of free airtime per candidate for Senate and House races and offer an additional 50 percent discount on the "lowest unit rate" charged for spot buys (to be made no later than 30 days prior to a primary election and 60 days before a general election). To benefit from the two provisions, political candidates would have had to meet a caveat that would require them to agree to overall campaign spending limits.

CBS general counsel Martin Franks estimated that the bill could force a single station

leading up to an election.

"While all of the proposals haven't placed any limits on the number of candidates who can receive free time or discounted rates, it would have had a devastating economic impact on broadcasters," said CBS's Franks, whose network has proposed offering free time within its news programming.

In last week's Supreme Court decision, a 7-2 vote affirmed the Colorado Republican Party's appeal of a citation for exceeding federal limits during a 1986 U.S. Senate campaign. The court found that as long as a state or national party organization spends money independently of any

Print Offers Pols Open Spaces

NEWSPAPERS / By Anya Sacharow

Don't look now, but the biggest trend in newspapers' political coverage these days is offering free, unedited space to candidates for their campaign messages. Last Friday, President Clinton and Bob Dole accepted an offer from Hollinger International's *Chicago Sun-Times* for free, unfettered space. A similar offer has been proposed by the Thomson L.A. News Group of California, a division of Thomson Newspapers that includes the *Pasadena Star-News*, *San Gabriel Valley Tribune* and *Whittier Daily News*. And officials at *The New York Times* and *Newsweek* magazine say

they have been discussing the possibility of offering the Presidential candidates free space in their publications.

The offers are in response to reader demand. "We were holding a series of election-year reader forums," said Nigel Wade, *Sun-Times* editor-in-chief. "Readers said they got too much of the reporter and not enough of the direct message."

The *Sun-Times* offer to the candidates is for two full pages of 2,000 words in the front part of the main news section. The free messages will run on consecutive days, Clinton followed by Dole, sometime shortly before the election. Can-

didates for the U.S. Senate will also be offered the opportunity to publish pieces in the *Sun-Times*. Under ground rules set by the editors, all candidates must submit their essays on the same deadline day to avoid one commenting on the other. "I'm not going to touch" the copy, said Wade. "If their grammar is bad, that's their problem."

Newsweek editor Maynard Parker says it is harder for magazines to offer free space than it is for newspapers ("our space is more concentrated"), but it is something he too is "considering." Says Parker: "We're looking at this, but we haven't made any decisions."

Nancy Nielsen, a representative for *The New York Times*, said that discussions are taking place about free space for the Presidential candidates. She would not say whether the space would be on the op-ed page. —with Jeff Gremillion ■

erful

candidate's campaign, federal limits on contributions on overall congressional races do not apply. While the ruling untethers the parties to spend as much as they want on overall congressional races, a 1971 federal law limits contributions to \$30,000 for each House campaign and maintains a \$58,600-to-\$1.3 million range for each Senate campaign. To the chagrin of stations, the laws requiring them to sell political spots at lowest unit rates also remain in place.

As with the current bull ad market, stations that have little unsold inventory will find that even more aggressive spending by the parties will not likely offset the fact that they still have to offer the lowest rates to politicians, according to Ave Butensky, president of the Television Bureau of Advertising.

"Anytime anybody can give more advertising dollar volume, it's a plus," said Butensky, who added that TVB is not going to push for lifting federal laws on lowest unit rates for political advertising. "However, if there are a lot of national races, stations have the right to put caps [on political advertising] if they have to leave inventory open for other candidates and incumbent advertisers."

For the 1996 election year, TVB is projecting that political spot and network buys will total \$500 million, up 67 percent from 1992 (which topped out at around \$300 million).

Andrew Schwartzman, executive director of Washington-based activist group Media Access Project, vows to continue to push for campaign-finance reform. "The public owns the spectrum, and it's us who are allocating spectrum to broadcasters for their free use," Schwartzman said. "It is not a matter of broadcasters allocating spectrum for political air time...it's the public's right to dictate how it should be used."

Alan Bell, president of Freedom Communications Inc., which operates five stations, countered that the public has "little appetite" for extended "infomercial-style diatribes" from a single candidate's proposed use of free air time. "I would have to distinguish debates as the single most effective use of free air time, something that viewers look to providing the truest discussion of the issues," Bell said. "Broadcasters have traditionally and willingly offered air time for debates as a public service to our communities." ■

Cuomo's Last Radio Days?

SW Networks says ex-gov is taking a break, his return uncertain

RADIO PROGRAMMING / By Mark Hudis

Former New York Governor Mario Cuomo says he may "suspend" his national radio show soon in order to campaign actively for President Clinton and other prominent Democrats. Cuomo, who signed to do his radio show in June 1995 after failing to be reelected for a fourth term, is heard every Saturday morning on nearly 50 radio stations across the country over Sony's SW Networks.

Speaking with *Mediaweek* last Friday, Cuomo said he "may suspend the radio show for a while to deal with the campaign. Right now, I'm being deluged with requests to participate in the campaign and I'm trying to figure out how to deal with a radio show and other obligations at the same time."

The former governor has told friends, however, that he may not be long for commercial radio. Officials at SW Networks have told Cuomo that his show is a bit too "introspective" and have urged him to mix it up more with listeners who call in. SW officials have suggested that National Public Radio may be a more suitable outlet for his show in its present form, Cuomo told friends.

In a prepared statement, SW Networks president Susan Solomon said that "Gov. Cuomo has discussed with me his desire to devote

a substantial amount of time and effort to the presidential campaign. We've not made a determination as to what effect this will have on his radio program."

The former governor made it clear to *Mediaweek* that no matter what happens, he has no plans to abandon radio permanently. "I intend to do radio for as long as my voice holds out," the former governor said. "Even if I do take a hiatus, I'll be back for sure."

Cuomo did not say where he may land when his SW contract expires. "It's no secret that [my] doing a commercial show was an experiment. I don't know what Sony's interest in radio is long-term, but they've been good to me; they're a terrific outfit. There are, though, plenty of opportunities in radio for politicians who want to work. There are no lack of microphones.

"I would enjoy NPR and I don't know why [one] couldn't do an NPR show in addition to a commercial one," Cuomo added.

One thing is certain, though. Although he has received offers, television is not a lure for Cuomo. "I'm a radio devotee," Cuomo said. "I just love radio. I grew up with it. My daughter once said, 'If you've ever seen my father's face, you'd know why he prefers radio to television.'" ■



Mario Cuomo may need new radio home

TBS Tunes Up, Tones Down

Sales effort consolidated into two units; style is less combative

CABLE NETWORKS / By Michael Bürgi

Akinder, gentler Turner Broadcasting Sales, the \$1.2 billion ad-sales arm of Turner Broadcasting System, continues to evolve. Steve Heyer, president of Turner Broadcasting Sales, is expected to announce today a further streamlining of the sales units from three principal areas to two: entertainment and news.

Joe Uva, executive vp of Turner Entertainment Networks sales, is promoted to president of entertainment sales. Uva adds to his oversight all sports sales, formerly a separate unit headed

by executive vp Mark Mariani, who left the company earlier this year. Mariani's principal lieutenant, Mark Lazarus, will oversee sports sales and report to Uva.

Larry Goodman, executive vp of sales for CNN, Headline News and all news-related networks and place-based media, is promoted to president of news sales. Ad sales for CNN/SI, the 24-hour sports-news network being launched by Turner and Time Warner this December, will be handled by Goodman's group. Greg D'Alba, senior vp of sales at CNN,

Laura K. Jones

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AT DEADLINE

McDonald's Blames Burnett for Snafu

Brandweek reports today that a \$20 million media budget error by McDonald's agency Leo Burnett is threatening to further dampen an uneasy relationship between the company and its franchisees. The "bureaucratic screw-up," as it has been termed by McDonald's, has prompted a series of letters to franchisees from McDonald's top management over the past two weeks in an attempt at damage control. The \$20 million shortfall in the Operators National Advertising fund was disclosed in a June 17 memo to operators from McDonald's chief marketing officer Paul Schrage. Schrage's memo states that the error resulted from a transition from a "calendar year" to a "broadcast year" accounting approach; it is still unclear whether any projected revenue shortfalls were part of the equation. McDonald's recently rolled back the operators' contribution rate to the national ad fund from 2.9 percent to 2 percent of annual sales. A letter dated June 24 from McDonald's president and ceo Ed Rensi names Burnett as the source of the error. "While we're doing everything we can to ensure this does not impact our marketing presence, I want to assure you that senior management considers the error inexcusable," the letter states. Burnett would not comment. At worst, the shortfall is expected to shave 1,000 gross rating points from McDonald's ad schedule from September 1996 to August 1997, according to company estimates.

CNN Looking for Ad Agency

CNN this week is expected to select an advertising agency for what is described as a \$20 million account to help the 24-hour cable news network move to fend off new competition. Sources say CNN officials have been telling agencies that they are concerned about the entry of MSNBC, a rival news network that is a joint venture between NBC News and Microsoft Corp. and set to launch this month. Agencies that made presentations last week are: DDB Needham; Deutsch; Merkley Newman Harty; McCann-Erickson; Grey; and J. Walter Thompson, all in New York. CNN, which is owned by Turner Broadcasting Co., plans to increase its commitment to advertising. A representative of CNN, which currently handles advertising in-house, confirmed that the company is looking for an agency but declined to elaborate.

Sneaker Maker Jumps Into TV in Big Way

Reebok is breaking into commercial TV with a syndicated phys-ed series that is long on editorial and short on advertising. The 32-show

package of *PE*TV*, distributed by Intersport Television, Chicago, has sold to 101 stations, covering 78 percent of the country, for weekend runs. It features Reebok's top endorsers, including Emmitt Smith and Frank Thomas, and celebrities such as Jamie Walters, Courtney Thorne-Smith and Sisters With Voices, with regular kid hosts talking about the importance of exercise. Reebok won't advertise on the show, which Intersport is syndicating on a barter basis. Half of the five minutes of commercial time will be sold to outside advertisers, with the remaining minutes going to local stations.

Condé Nast's Van Zandt Resigns

Condé Nast executive vp Pamela M. Van Zandt, who headed up the company's human resources department, has resigned, according to Paul Wilmot, vp and PR director. She was the company's highest-ranking female executive. Well-respected in industry circles, Van Zandt had been with Condé Nast since 1977.

Magellan Sails Into Excitement

Excite Inc., one of the major players in the competitive Internet search-engine business, agreed last week to acquire the McKinley Group, which publishes the Magellan Internet Directory. The acquisition comes amid financial troubles at the company, which was cofounded by Christine and Isabel Maxwell, daughters of the late newspaper baron Robert Maxwell.

'Vibe' Expected to Move This Week

It's expected to be announced early this week that after months of wrangling, Time Inc. will sell its interest in *Vibe* magazine. Last Friday afternoon, a final deal had not been struck but was nearly closed, according to a top Time Inc. official. When it's done, *Vibe* will belong to a new company, Vibe Ventures, led by *Vibe* founder Quincy Jones and former Time Inc. Ventures president Robert Miller, who oversaw the launch and early development of the title.

Clarification: A report on the syndication upfront market in the June 17 issue did not intend to imply that CPMs for *Entertainment Tonight* are \$19, but rather that *Access Hollywood* had approached the newsmagazine leader's CPM range. Marc Solomon, who heads ad sales at Rysler Entertainment and sells *ET*, said that the CPM for women 18-49 averages \$24. In the story, it was said that packaging of syndicated programs to advertisers may have lowered CPMs. A Columbia TriStar Television representative also denied that *Seinfeld* was so packaged.

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is getting bumped up to executive vp, with oversight of the new CNN brands, including CNN/SI and CNNfn. He reports to Goodman.

The changes are in keeping with TBS' push for a more client-driven, friendly approach to the marketplace, a distinct turn that has been going on in the two years since Heyer took over from John Barbera, the combative former president of Turner Broadcasting Sales. The ad community has taken notice, and most media executives at agencies reached last week gave Heyer high marks for the change.

"I've seen a lot more cooperation from Turner since Heyer's come on," noted Jerry Solomon, president of national broadcast at SFM Media. Other media buyers also noted the more cooperative nature of the Turner sales staff.

One agency media executive who declined to speak for attribution said that he is concerned about the increasing consolidation of distinct brands at Turner into larger groups.

Heyer said the efficiency gained from the move outweighs any negative feedback from the ad community, because Turner's expanding stable of properties requires a simplified approach. "This allows us to make decisions faster," Heyer said. "The moves are part thank-you to Joe and Larry and part looking at tomorrow."

Heyer was unapologetic about taking a more client-friendly approach to selling, for several reasons. For one, turnover among Turner's sales staff has eased. But more importantly, "You don't get rewarded or protected by making it harder on folks" to deal with or buy time on Turner properties, noted Heyer. "It could've gone differently in this year's upfront." Indeed, on the entertainment side Turner has done quite well by working high-dollar-volume, low-CPM-increase deals that will bring its ad revenue total up dramatically, though Heyer said it's too early to say how much the entertainment side will be up. ■

TeleNoticias Joins El CBS

Westinghouse plunges Eye net into cable with \$20 million buy

CABLE TV

By Michael Bürgi

Westinghouse last week acquired TeleNoticias, the Spanish-language cable news service co-owned by Telemundo, Reuters and two smaller Latino TV partners, for a reported \$20-25 million. The deal, long rumored, puts Westinghouse-owned CBS back into the national cable business for the first time since scuttling a short-lived cultural channel in the early 1980s.

It doesn't seem as if CBS/Westinghouse's cable plans will stop there, however. Westinghouse is said to still be in talks with Gaylord Entertainment, which co-owns The Nashville Network and several country-related entertainment properties. Westinghouse executives declined to comment.

Westinghouse's Group W Satellite Communications co-owns cable's Country Music Television and handles sales, marketing and distribution for The Nashville Network. (CBS has had a toe in cable too. For years, it has owned a small regional sports network based in Minnesota, Midwest Sports Channel).

Interestingly, CBS will not use its retransmission consent chit to pursue domestic penetration of CBS TeleNoticias, as it is now known. Don Mitzner, president of Group W Satellite Communications, said, "We have other plans as far as retransmission consent is concerned," though he declined to say what those plans are. Mitzner's group will handle sales, marketing and distribution for CBS TeleNoticias, while CBS News president Andrew Heyward will oversee the programming side.

Domestic distribution for CBS TeleNoticias is practically nonexistent, save its presence on Telemundo, the Spanish-language broadcast network, as a regular news program. Telemundo counts about 17 million homes overseas, about 3 million of them over cable. Domestically, Mitzner said his group will concentrate primarily on markets with a large Latino population, including Los Angeles, New York and Miami, as well as the Southwest.

For the most part, internal management at the channel will be kept on. Francisco de la Torre, president of TeleNoticias, will remain and will be the management link with CBS. ■

Pondering Povich's Future

With 'Maury' a lame duck, Paramount wonders when to fill his shoes

SYNDICATION / By Michael Freeman

Paramount Domestic Television is weighing whether to keep Maury Povich on the air until the talk-show host's contract expires at the end of the 1997-98 season, according to industry sources. Replacing Povich is only one option being talked about at the studio, which found itself in the lurch last month after Povich announced that he will join his wife, former CBS News anchor Connie Chung, to host a half-hour newsmagazine to be produced by DreamWorks SKG for a scheduled fall 1998 syndication debut.

Paramount's major interest is in protecting *Maury's* valuable time periods and station clearances from poaching by rival syndicators. Already, the buzzards are beginning to circle. "If Paramount doesn't let Maury go [from his contract] early, why would a station want to promote him when he could be going to a potential competing show in the market?" asked Dick Robertson, president of Warner Bros. Domestic Television Distribution, a prime competitor for Povich's time slots.

"I feel bad for Paramount...It was a stunning piece of news about Povich's decision [to leave]. But it could happen to any of us, and I'd expect them to exploit the same opportunities if we were in their shoes."

Several New York station reps suggested that Paramount may seek to introduce a new talk host (the company's last talk rollout was in *Maury*, in 1991) before the 1997-98 season—someone who could be groomed to take over most of *Maury's* stronger market clearances. But if the right person can be found, there's nothing to stop Paramount from replacing Povich at any time.

The Hollywood and New York talent agencies are in high gear searching for a possible alternative.

Among the names being discussed as possible successors are Alan Alda (of *M*A*S*H*), Roseanne (who has said she might like to do a talk show after her ABC series ends) and Lucie Arnaz. Singers Naomi Judd, Donny Osmond, Reba McEntire and Gladys Knight have also been mentioned, as has cosmetics



Alan Alda's name is said to be on the Maury sub list



McEntire also is looking for a regular TV gig

CABLE TV

Court TV turns five today, July 1. Now reaching 26 million cable and direct-broadcast satellite homes, Court TV is ahead of its long-term business plan, said Steve Brill, Court's founder, president and editor-in-chief. Brill said that the network—owned equally by Time Warner, NBC and Liberty Media—made it into the black last November, ahead of its projected profitability this year. Brill projects that Court will reach 30 million subscribers by January. A top priority is to explore regional versions of the channel to cover trials of local interest across the country, especially during times when there are fewer major trials of national interest. The network is experimenting with U S West's MediaOne cable system in Atlanta, but Brill did not give a timetable for a rollout of regional services. Brill said Court's efforts to schedule more distinct programming in prime time has helped even out ratings for the network, which tend to ebb and flow between major trials and lesser ones.

Cox CableRep, the ad sales unit of Cox Communications, said last week that Arbitron New Media will provide local market-research info in markets where Cox has a major cable presence. The agreement provides Cox CableRep with Scarborough and RetailDirect consumer, retail and media usage information. Arbitron will open four new RetailDirect markets, in Santa Barbara, Calif.; Lafayette, Ind.; Lubbock, Texas; and Midland-Odessa, Texas, bringing its total to 43.

GTE will launch its first Americast cable system in the Tampa Bay area in the next few weeks, passing some 95,000 homes. In addition to providing some 70 cable networks, the system will also offer GTE Mainstreet, the interactive platform offering financial, educational, sports, news, entertainment and games options.

Viacom began the spin-off of its cable systems last week. Viacom said it expects to reduce its debt by \$1.7 billion; it values the cable systems at \$2.3 billion. By late July, Tele-Communications Inc. plans to purchase \$350 million worth of a new class of stock in the company, to be renamed TCI Pacific Communications, giving TCI control over the systems. —By Michael Bürgi

infomercial queen Victoria Jackson.

A representative for Paramount Domestic Television said the syndicator is "committed" to Povich for the two remaining years of the host's contract. Regarding any new shows, the representative said that the studio does not discuss development projects as a matter of policy.

Replacing Povich would not be without its risks. The five-year-old show is a proven ratings-getter, and the studio is not rushing to yank it off the air.

"From what I hear, Paramount is exploring station reaction" to Povich's decision to leave, said Bill Carroll, vp and director of programming of station rep Katz Communications. "But the sense from stations is that they have the same commitment to the show as they did before the announcement. Paramount may look wounded by the announcement, but they're smart enough to be constantly looking at new talent to either complement or replace any existing series." ■

Fox Stays Kids Cable Course

Program deal with Marvel builds foundation for 24-hour channel

CHILDREN'S TV / By Scotty Dupree

Fox Children's Network last week signed a programming deal with Marvel Comics that puts the network a step closer to its long-term goal of launching a 24-hour kids cable channel. The deal with Marvel, which gives

FCN a seven-year exclusive window to develop, produce and distribute programming based on the characters from Marvel comic books, expands FCN's animation and kids-appeal roster following last year's major pact with Saban Entertainment.

Marvel's deal further cements Fox's relationship with Ron Perelman's New World Communications, owner of Marvel. Current Fox programs based on Marvel characters include *Spiderman* and *X-Men*, and the network will get the rights to *The Incredible Hulk* after its first year on broadcast TV, this

coming season on UPN. Fox will spend at least \$30 million on producing Marvel-based shows over the next seven years; that number could rise to \$100 million if all options are exercised.

Margaret Loesch, FCN president, was coy in responding to questions about Fox's plans for a kids cable channel, but she did say that it is part of "our long-term strategy" in kids. Fox officials say that the company needs the cross-promotion between its broadcast network and a 24-hour cable outlet to build brand equity and make Fox more valuable in overseas markets.

Domestically, Fox wants to accommodate the growth of affiliates as they expand into news and want to get away from kids programming in ear-

ly fringe. The concern was raised when Fox signed a group affiliation deal with the New World stations in which the stations opted not to carry the Monday-to-Friday FCN programming block. The move "accelerated our thinking on cable," said one Fox executive.

While kids programming is said to still be a part of the Fox network's short-term business plan, it may not fit in with affiliates' desires to program more adult-targeted shows and news programming in early fringe. "Fox can't ex-

pand kids programming on the broadcast network," said the Fox executive. Loesch confirmed last week that the network has no plans to expand beyond the current 19 hours of kids programming that is carried now. Still, Fox will probably attempt to find a transition between afternoon animation and news, the

way the network has done with its morning kids shows and afternoon sports on Saturdays.

Fox sees the creation of a cable network as key to keeping up its commitment with Marvel, as it would be tough to program that much inventory in the current allotment of kids hours on the network.

The probability of Fox starting a kids cable network has support in the buying community. Buyers believe that the market has room for another kids network, though the stumbling block will be getting clearances on cable systems. "We're waiting for Fox to do this, because they're the best" at producing and marketing kids programming, one buyer said. ■



Heroes' welcome: Spiderman will be joined by other Marvel marvels on Fox

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SYNDICATION

Tribune Entertainment and All American Television are jointly developing three vintage game-show strips: *Tattletales*, *Card Sharks* and *Match Game*. Two of the shows will be chosen for an hour-long game block for syndication next spring. Tribune and All American entered a programming alliance last January. The three game shows come from the library of Mark Goodson Productions, acquired by All American for \$50 million late last year. New York station reps say that both independent distributors will divide station and barter ad sales duties as well as jointly produce and finance the series. How the station territories will be divided domestically is expected to be announced this week. It is expected that most of the nine Tribune Broadcasting-owned TV stations—led by WPIX in New York, KTLA in Los Angeles, WGN in Chicago and WPHL in Philadelphia—will serve as the launch platform for the game-show block. Tribune Entertainment also has its own homespun relationship game strip, *Bzzz!*, sold in 44 markets representing 80 percent U.S. coverage. *Bzzz!* rolls out this fall.

'The Rosie O'Donnell Show' in its first week of national ratings was down more than a full rating point from the show's metered-market averages. Warner Bros.' *Rosie* posted a 3.2 rating in households nationally (NTI, June 10-16), ranking seventh among all talk shows. Warner officials noted that *Rosie's* first-week numbers were the highest for a syndicated talk show since Paramount's *Maury Povich* (3.1 rating) began in 1991. Less than three weeks after *Rosie's* premiere, Warner Bros. has secured major-market time-period upgrades in Chicago and Seattle. In the third-largest market, Chicago, NBC O&O WMAQ-TV moved *Rosie* from the 1 p.m. slot (where it averaged a 3.1 rating/10 share its first two weeks) to 3 p.m., where the show improved 38 percent in rating to a 4.3/13 (NSI, June 24-25) in its first two days. In Seattle, NBC affiliate KING upped *Rosie* from her 2 a.m. graveyard slot (posting a 1.8/17) to a 3 p.m. berth, where she shot up to a 4.7/17 average. Warner is said to be close to convincing ABC O&O WPVI in Philadelphia to upgrade *Rosie* from 2 a.m. to morning or early fringe. —By Michael Freeman

The Newhouse Forecast

Newspaper chain to syndicate local weather info on the Internet

NEW MEDIA / By Cathy Taylor

News flash! People who spend a lot of time on the Internet apparently do venture outside occasionally. There is no greater proof of this than the popularity of weather reports on the Internet, and now Newhouse-owned Advance Publications is trying to harness that interest by syndicating weather content to locally focused sites all over cyberspace.

The product, Rain or Shine Weather, will license weather forecasts from AccuWeather. Sites that contract with Journal Square Interactive—the Jersey City, N.J.-based Advance unit handling the project—will pay a start-up fee and monthly charges for custom options. JSQ is betting on advertising revenue for itself and for the sites, a number that the company plans to grow to at least 75. JSQ will have rights to sell a national ad banner at the top of each site, hoping for a CPM of \$70; the local content provider may sell a local banner. JSQ has already signed

Nabisco to a national advertising deal.

The idea of syndicating weather information, thought to be a first on the Internet, follows on the success of the weather section on Advance's New Jersey Online. Weather gets the highest traffic on that site. The syndicated product represents an improvement on New Jersey Online because the home page will be customized for each market. "You don't have to go to New Jersey anymore to get your weather," said Peter Levitan, president of New Jersey Online.

Advance's weather entry is the latest move in a quickening chase for local content on the World Wide Web. Huge players such as America Online are trying to build up their local content areas. JSQ will be expanding its local content beyond New Jersey and has plans to launch local general-information sites concentrating on Syracuse, N.Y.; Cleveland; New Orleans; Michigan, Oregon and Alabama. Newhouse publishes daily newspapers in all of those markets. ■

Swanson Takes Over WNBC

Former ABC Sports chief returns to station side at surging O&O

LOCAL TV / By Michael Freeman

Dennis Swanson, former president of ABC Sports, last week was named president and general manager of WNBC-TV in New York. Swanson succeeds Bill Bolster, who will concentrate on his duties as president of CNBC, a post he added in January.

Swanson resigned from ABC Sports following a Disney/ABC management reshuffling last January that put ESPN chief Steven Bornstein in charge of the combined sports divisions. Swanson was approached for the WNBC job by NBC Stations Group president John Rohrbeck and NBC Sports president Dick Ebersol.

In addition to serving as president of ABC Sports since 1986, Swanson was president of ABC's daytime and children's programming departments from 1991-93. Swanson has considerable experience in the station business. He joined KABC-TV in Los Angeles as a news producer in 1976 and worked his way up to news director (1978-81) and station manager (1981-83). Swanson then moved over to ABC

O&O WLS in Chicago as vp and general manager (1983-85), where he had a role in creating *The Oprah Winfrey Show*.

Swanson inherits WNBC after Bolster helped guide the station to top-ranked ratings in New York for the last two sweeps periods, unseating once-dominant WABC. During the May sweeps, WNBC earned a 6.6 rating/17 share average (6 a.m.-2 a.m.), versus WABC's 6.0/15.

While some of the station's gains are attributable to NBC's dominance in prime time, WNBC's 11 p.m. newscast (12.2/22) pulled off a stunning victory in May over WABC's once-dominant newscast (10.5/19). WNBC, considered one of the most profitable stations in the country, is projected to earn \$175 million in profit this year, according to Bolster. ■



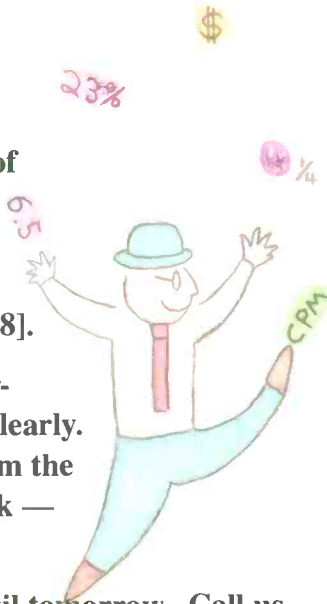
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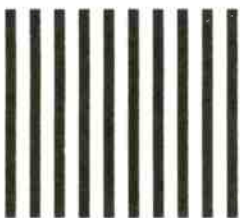
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AOL Reboots Ad Strategy

Online service to base rates on CPMs and will offer makegoods

NEW MEDIA / By Cathy Taylor

Myer Berlow, vp of national accounts for America Online, was asked last week about what type of background his to-be-hired advertising sales chief should have. Berlow, a former ad agency executive, said without hesitation: "Television, or the publisher of a magazine." Berlow's response may be the best evidence yet that AOL, the world's largest online service with 6 million subscribers, wants to transform itself into a media company instead of a software company.

Berlow and Ted Leonsis, president of the company's AOL Services subsidiary, met last week in New York with 50 media directors. At the session, the Dulles, Va.-based AOL offered details of its new online ad program, including its plans to hire more than 100 ad sales execs. AOL has hired Nielsen Media Research to audit and certify its own audience-measurement tools and will give advertisers audience guarantees and makegoods for the first time.

AOL's incorporation of media-buying lingo into its advertising strategy doesn't stop there. The company is also breaking its advertising avails into four categories and will base pricing on cost-per-thousand, ranging from \$30 to \$120, depending on the venue. "When in Rome, do as the Romans do," shrugged Leonsis in an interview at New York's Waldorf Towers last week. "We want to listen."

Indeed, the new advertising plan—one of several attempts by AOL in the past few years to generate a significant ad-revenue stream—comes after months of discussions with agencies and clients about how the service's success in attracting subscribers can be leveraged into advertising dollars. Subscriber fees account for about 90 percent of AOL's total revenue (estimated at \$1 billion for 1996), but there has been concern that the service's explosive growth—it had less than 1 million subscribers only two years ago—may be on the wane. This apprehension has been felt on Wall Street, where AOL's shares have recently traded in the mid-40s or lower after reaching a one-year high of \$71 per share on May 7. As subscriber growth slows, advertising revenue clearly will be in-

creasingly important, but AOL executives will not say what percentage of revenue they expect to get from advertising next year.

One reason for that may be that it's too early to tell how the company's pitch is being received on Madison Avenue. Agency media directors still seem divided on whether AOL will move into the exalted realm of "must buys" when advertisers have so many well-targeted media choices. "That's the difficulty right now: finding a reason why," said Arnie Semskey, executive vp/worldwide media director at BBDO, whose agency has met with AOL executives in recent months but did not attend last week's briefing.

One exec who did attend, Grey Advertising



Getting with the program: Leonsis says that AOL is willing to play by the advertising community's rules

media chief Alec Gerster, said that Leonsis made a good case for buying space on AOL. "Clearly, the guy was well-founded in the medium but was able to talk with us rather than talk at us," Gerster said.

Yet Gerster had some criticisms as well, including AOL's plan to sell ads on relatively few pages—roughly 100—on the service. Such well-trafficked crossroads as AOL's "Main Menu" page will remain advertising-free, and the ad pitch will concentrate heavily on corporate banners. "There's frustration [among buyers] in an overly rigid attitude as to how advertising gets displayed on AOL," Gerster said.

AOL executives also are pitching the service as if all 6 million subscribers are involved in the same online experience, even though the membership fragments once individuals log on. "A

NEW MEDIA

On the surface, it sounded like a good idea. Hire someone from Federal Express to transform the sometimes-sorry customer service of America Online. But last week, only four months after he started, AOL president/coo Bill Razzouk resigned, saying he did not want to move his family from FedEx's Memphis headquarters to AOL's base outside Washington, D.C. By week's end, AOL chairman Steve Case indicated that Razzouk's departure was for the best. (Case will assume Razzouk's responsibilities until a replacement is named.) AOL's stock price, which has been battered in recent months, advanced a bit during the first day of trading after the news. AOL last week also introduced a new advertising strategy (see story on this page) and this week will launch a new pricing plan for heavy users. Under the new plan, users will have the option of being billed \$20 per month for 20 hours of usage, as opposed to the current plan in which subscribers are charged \$9.95 per month for the first five hours and \$2.95 for each hour thereafter.

Softbank Interactive Marketing has scored another repping coup. The company's Interactive Media Sales Group will sell advertising for the Commonwealth Broadcasting Network, a string of smaller sites that is selling itself in groups, or as a whole, to advertisers. The network is run by Interactive Imaginations, a New York-based company that runs the riddler.com gaming site on the World Wide Web. Currently, the network, which company officials refer to as the CWBN, has more than 900 sites that receive 360,000 impressions daily.

Lest anyone think that the interactive-repping game is populated only by subsidiaries of huge conglomerates, WebRep, an independent firm based in San Francisco, has just signed a number of new clients. They include Business Wire, Charter Media, The LIVE Software Archive, OneKey, Project Cool and Urban Desires. The company also does business with such sites as GolfWeb and the Magellan Internet Directory.

—By Cathy Taylor

NEWSPAPERS

Advertising Data Scan, a Jacksonville, Fla.-based research company that measures display advertising lineage for national daily newspapers, has been caught up in the dispute between Detroit Newspapers and the striking Metropolitan Council of Newspaper Unions. *The Detroit Sunday Journal*, the striking newspaper workers' weekly paper, published an article on June 16 quoting ADS numbers that showed *The Detroit News* and the *Free Press* to be down 41.7 percent in column inches of display advertising. The MCNS also issued a press release stating that the *Free Press* was down 26.8 percent in inches from January to May 1996 compared to the same period last year, while the *News* was down 80.7 percent. William Jones, president of ADS, said that his company's data is under license and copyright restrictions and that the unions obtained the information without ADS' consent. In a letter to the *News* (continued on page 11)

proper analogy is that you're the TV Food Network and you're taking credit for TV penetration," said Peter Krasilovsky, a senior analyst with Bethesda, Md.-based Arlen Communications. Yet Krasilovsky believes that AOL is making positive steps in wooing advertisers.

Despite some quibbles, media buyers say that AOL's new strategy for advertising is better because the company seems more willing to play

by many of the ad community's well-established rules. AOL was sharply criticized for an ad scheme it attempted to sell to Madison Avenue in late 1994, which called for advertisers to pay \$240,000 per year for a stand-alone area in the service's "Marketplace" section. The plan failed because most advertisers believed that they would be inhabiting an advertising "ghetto" to which few AOL subscribers would travel. ■

Fox-NBC News Battle Brews

Murdoch gets TCI carriage deal; two networks' sniping picks up

CABLE TV / By Michael Bürgi

Fox last week fired the latest salvo in the cable news channel wars, striking a carriage deal with Tele-Communications Inc. that gives Fox 10 million TCI subscribers for the launch this fall of its cable news service.

The deal with TCI puts Fox News officially on the map as it competes for channel space with MSNBC, a joint venture between NBC and Microsoft. MSNBC is working on converting the 22 million subscribers of America's Talking, which NBC owns, to its new cable news service, which launches July 15. Cox Communications last week signed a carriage agreement with MSNBC, pledging to roll out the network to about 2 million of its total 3.3 million subscribers by year-end and the remainder in two years.

The rhetoric between Fox and NBC is heating up. NBC News executives, in negotiations with operators and in the press, have cited Fox's inexperience in news-gathering. Andy Lack, NBC News president, has compared Fox's anticipated news product to *A Current Affair*, the syndicated tabloid-news program produced by Fox sibling Twentieth Television.

Roger Ailes, Fox News chairman, shot back last week that a network clone of *A Current Affair* already exists in the form of NBC News' prime-time magazine, *Dateline*. "They [NBC News] just present it as more somber and serious, that's all," Ailes said. As to NBC's apparent lack of respect for Fox News, Ailes said: "They should feel threatened. They're scared to death of Rupert Murdoch [chairman of News Corp., Fox's parent]." Ailes said that Fox News will be decidedly less "arrogant" than NBC in presenting news. "Viewers want information and facts, in an honest and balanced form," he said. "It's not as much about stars and face time."

Fox's arrangement with TCI calls for the

MSO to roll out Fox News in some 10 million of TCI's 14 million cable homes. TCI will either take a 20-percent stake in Fox News or a \$100-million per-subscriber incentive payment (\$100 million) to launch the service. In about two years, TCI would begin paying Fox News an affiliate fee, expected to be 20 cents per sub.

Ailes said that Fox News will not give up more than 40 percent of the equity in the service to secure other carriage deals. According to a

source close to Fox, talks with other major cable operators are going well. Deals with Continental Cablevision (a 4.2 million-subscriber MSO), Comcast (4 million) and Cablevision Systems (3.2 million) are expected, but negotiations with Time Warner (11 million) and Cox stand a lesser chance. "We will launch with more than 10 million subscribers," Ailes vowed.

Ailes said that he is talking to alternate distributors such as the telephone companies and DBS services but that his foremost concern is to secure cable deals.

Fox News and MSNBC are competing with a panoply of cable services looking for greater distribution, at a time when channel capacity is tight for many operators. CNN is in the market with two spin-off services—CNNfn, covering business news, and CNN/SI, a sports-news channel set to launch in December. In the last two months, several other new cable services have been announced and/or launched, including A&E's History Channel; ESPN's sports-news service, ESPNEWS; Discovery's Animal Planet; and MTV Networks' TV Land. ■

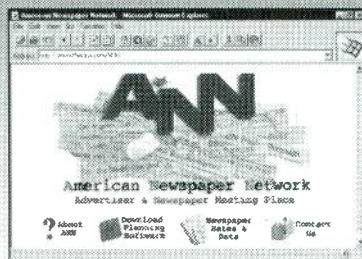


Ailes: Fox News will not be "stars and face time"

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Making Way for Digital TV

Congressional leaders agree to give broadcasters spectrum space

TV STATIONS / By Mark Gimein

The path is now clear for the Federal Communications Commission to adopt new rules for allocating digital television licenses before this fall. With Bob Dole, the most prominent advocate in Congress of auctioning off the digital-TV spectrum, now out of the Senate, the House and Senate leadership quickly agreed last week to end the impasse that had stalled the new generation of TV since last winter.

In a letter to the Federal Communications Commission, House Speaker Newt Gingrich (R.-Ga.) and Senate Majority leader Trent Lott (R.-Miss.), along with ranking members of the House and Senate Commerce Committees, urged the FCC to award digital television licenses as quickly as possible.

Senate Commerce Committee chairman Larry Pressler (R.-S.D.), who is still pushing a different proposal on spectrum, conspicuously did not sign the leadership's letter. Pressler's committee continued hearings on spectrum allocation last week. A staffer for Pressler said that the senator still prefers a comprehensive bill that includes up-front fees for new TV-spectrum users. However, the fee plan has gathered little support in Congress.

The FCC, which has watched Congress kick the auction idea up and down the political football field, took the congressional leadership's agreement with equanimity. "We have no authority to auction broadcast spectrum," said one FCC staffer. "The law requires that we give it to incumbent broadcasters, and that's what we will do. This changes nothing."

Rep. Thomas Bliley (R.-Va.), chairman of the House Commerce Committee, was said to be primarily responsible for the letter's go-fast message. In a key point, the letter urged the FCC not to ask television stations to return new spectrum until enough consumers have high-definition TV sets and cutting off analog service would no longer affect a significant slice of the population. A "penetration guideline" is backed by much of the broadcast industry over other plans that would require the return of new spectrum after a specific number of years.

Sen. John McCain (R.-Ariz.), the most ar-

dent supporter with Dole of making broadcasters pay for the transition to digital TV, correctly predicted last March that his own proposal would fail.

The congressional letter also aimed at ending FCC discussions about reallocating portions of the current broadcast spectrum, including the mostly empty block of channels, numbered 60-69. Television uses only one-sixteenth of that spectrum, said a senior FCC official who contends that reallocating the bandwidth for other services would create no interference with existing service.

The biggest remaining hurdle to a transition to digital TV has come from a bid by Microsoft to junk the digital-broadcasting standard recommended to the FCC earlier this

year by an advisory panel. In Senate Commerce Committee hearings, Microsoft senior vp Craig Mundie argued for a flexible use over government-mandated broadcasting operating formats. Microsoft, along with other computer makers, is worried that the currently proposed standards might not be compatible with computer applications. Apple Computer was a player from the beginning, but Microsoft did not join the advisory committee until very late in the

process. "Some companies had more foresight than others," said Jack Krumholtz, Microsoft government affairs manager. "Two years ago, I don't think anyone could have predicted the convergence that the Internet has made inevitable. I don't think we as an industry really saw this coming."

Meanwhile, the public might get its first actual look at high-definition television in Raleigh, N.C., where the FCC has granted the first experimental HDTV license to CBS affiliate WRAL-TV. Other stations that have applied for experimental HDTV licenses include Washington, D.C., public broadcaster WETA and Washington's NBC-owned station, WRC. John Greene, HDTV project manager at WRAL parent Capitol Broadcasting, said the HDTV system will be in operation by the end of the year. The first HDTV sets? Look around the local mall: Capitol will set up TV sets to give viewers a sample of the new technology. ■



Rep. Bliley authored the leadership's letter to FCC

NEWSPAPERS

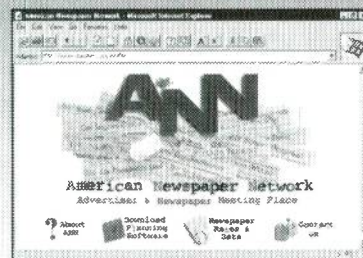
and *Free Press*' joint operating company, Detroit Newspapers, Jones wrote that the numbers cited for 1996 were not consistent with the data ADS had for that period and that May 1996 lineage numbers had not been released yet. Jones also wrote that ADS underreported *News* lineage for the 1996 period because the company did not receive the paper for almost three months during that time. Presumably, the numbers cited by the unions for the *News* for that period were therefore way off. Roger Kerson, a union spokesman, said the *Sunday Journal* reporter obtained the information through a confidential source who insisted that the numbers were from ADS. "They have a serious problem," said Kerson, referring to advertising slippage at the papers. Susie Ellwood, a Detroit Newspapers representative, said that the *News* and the *Free Press*' ad revenue was down 24 percent for the January-to-May 1996 period.

—By Anya Sacharow

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FORUM

Is the Westinghouse/CBS merger with Infinity Broadcasting a good or bad thing for the radio business in the long run?

Jim Duncan

President

Duncan's American Radio

"It's a good thing. I have no problem whatsoever with it. It's a marriage between two fine radio companies and it's also a sign that radio is going to validate the [steadily increasing] prices which are being paid for stations today. I see no negative impact for the listeners at all, no difference in programming at the local level. But it does have positive implications for radio revenues, and I firmly believe it elevates radio to the status where we have equality when we go in to make presentations to advertising agencies. Radio, as an industry, has finally reached critical mass that will allow it to compete with TV, print and cable. And I also don't think the antitrust concerns are warranted. Prices aren't going to skyrocket. Radio wants to stay competitive. But I don't feel sorry for the buyers who, for 30 years, have been playing radio stations off one another to get them to cave in on rates."

Jeff Smulyan

President

Emmis Broadcasting

"It's a very good thing. Number one, it puts two good operators together, Infinity and CBS/Westinghouse. The move also allows the industry to undergo a consolidation that will lead to more effective presentation of radio. It's an important step to bring radio from the 17th century to the 20th century almost overnight."

Robert Unmacht

Editor, *'M Street Journal'*

"There are three sides to it, two good and one bad. As a business move, it's a terrific thing. These are solid companies coming together. As an ad sales deal, it's terrific because it gives radio the

clout to compete with other media. For the listener, there's nothing good in it. It will reduce competition. It won't be anything you notice right away, but eventually you'll see radio companies doing things like eliminating newscasts, newspeople and certain announcers, like during the overnight. A few people in the business say that with healthier bottom lines, there will be *more* news. But Viacom cut their news, so I just don't hold with that theory. And where are these people going to go? For advertisers it's good. Radio will still have to

"As far as anti-trust concerns, radio is still just 7 percent of the media pie. The marketplace has a tremendous spectrum of choice."

Mike Ferrel
President and coo
Multi-Market Radio

compete with TV and newspapers. Radio's big problem was never its prices. Its problem was that, in order to get the same reach as other media, the buyer had to deal with 10 companies. The hassle factor was always too great. Companies never computerized ad rates and never shared a computer network because everyone was always thinking, 'No, [the competition] will get a leg up.' Now that's changing."

Chris Dahl

Chairman and President

Children's Broadcasting Corp.

"The best comment I've heard is that all of a sudden, radio is being looked upon as a very credible alternative to other media. It has to do with size. No longer is it a question of local radio stations vying for national dollars. The Infinity-Westinghouse entity is huge and certainly the price [\$3.72 billion] is close to what CBS went for. It's a great thing for radio. It gives the advertising community another reason to believe that radio is something other than an alternative to TV. It's now competitive with TV and can produce the same advertising results."

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By moving faster than the giants, 18-month-old Big Ticket Productions is becoming a TV player



Spending time with Larry Lyttle is like taking a few laps with an Indy 500 driver—it's an experience in intensely focused speed. The president of Big Ticket Television talks fast, thinks fast, moves fast. And he

does so with a kind of easy confidence that comes from years behind the wheel, many of them as an executive within the sprawling television production giant that is Warner Bros., where Lyttle rose through the ranks to become senior vp of creative affairs, responsible for developing series, miniseries and movies for television.

So it should not be surprising that barely two weeks after the Spelling Entertainment subsidiary Big Ticket was established in late 1994 by then-parent Blockbuster Entertainment Group,

Lyttle seriously considered green-lighting a project that literally walked in the door.

What is surprising is that just 18 months later, Big Ticket has a cult hit with that first idea, the syndicated talk-show satire *Night Stand With Dick Dietrick* starring Timothy Stack. Big Ticket also has *Moesha*, a clear hit for mini-network UPN; a syndicated courtroom show, *Judge Judy*, that will go on the air this fall; *Momz Home*, developed as a companion piece for *Moesha*, about a single mom, her three kids and her sometimes-all-too-present ex-husband (the show has been picked up by UPN for midseason); and just last week, the production company delivered a two-hour rough cut of a movie that is the platform for a mid-season drama series on Fox called *Dark Angel*, starring Eric Roberts.

Picking their spots: Lyttle (right) and Sanders try to fill gaps in the networks' lineups

Both *Moesha* and *Night Stand* have earned what every TV show longs for and needs: a commitment for a second season. But in an unusual twist, *Night Stand* will move from syndication to cable this fall, going from a once-a-week, late-night slot to a five-nights-a-week strip on the E! Entertainment cable channel. *Night Stand* is likely to be hammocked between E!'s nighttime lineup of *Talk Soup* and *The Howard Stern Show*.

What Lyttle is trying to design in Big Ticket is a small, independent production company that comes at the marketplace with a distinct point of view like a niche player and at the same time operates, in many ways, like the majors. That philosophy is played out in everything from the types of shows Big Ticket chooses to develop to the way Lyttle has staffed the company (mostly with industry veterans) and the company's decision to do overall deals with proven writer/producers, a strategy that requires deep pockets. Big Ticket opened its doors with a reported \$30 million in seed money from Blockbuster, which, along with Spelling and its subsidiaries, is now owned by Viacom.

"We can't possibly compete dead-on against the big boys, so



BRAAD HITZ

HOLLYWOOD

we try to mix it up a little," says Lyttle. "There's a supposition we all have that bigger is better...but a lot of times smaller is as good."

When Lyttle set up shop, he immediately brought in Bill Sanders, who was a developer and supervising producer of the critically acclaimed HBO comedy *Dream On*. Although Sanders and Lyttle work in tandem on most things, Sanders' direct responsibility is to oversee Big Ticket's creative affairs as the company's senior vp.

"When others zig, we zag," says Sanders, who is a quiet, measured counterpoint to the high-octane Lyttle. "When we were going into NATPE with *Night Stand*, everybody else was developing daytime, serious-themed talk shows. We did a very funny take-off on talk shows for once-a-week late night, an area nobody was looking at. With *Moesha*, clearly there was a niche and an opportunity available to do an 8 o'clock family

show aimed at ethnic audiences."

That sort of thinking even extended to which network *Moesha* landed on. The comedy, created by Vida Spears and Sara Finney, who are among the writer/producer teams that Big Ticket has signed to overall deals, could have ended up on one of the major networks. "We ultimately decided that we would rather be a big fish in a small pond than get on a big pond and be in the middle or perhaps get canceled," says Lyttle. "Certainly, people questioned our strategy at the time."

Lyttle wants Big Ticket—which has grown from a core staff of seven, including Lyttle, to 22—to be able to either sprint or run a marathon, depending on the situation. *Dark Angel*, featuring Roberts as a New Orleans police detective, has had more of a traditional life in development. It began with an overall deal with John Romano, a writer/producer from the Steven Boch-

Dale Hopkins knows everything there is to know about commercial time, how and where a show is sliced and diced to make room for those oh-so-important ads. Not a surprise. She is, after all, E! Entertainment Television's senior vp of marketing.

What people might not know about Hopkins is that she spends those com-

The Backlot...

mercial breaks—at least the ones that fall each weekday evening between 7:30 and 7:57 p.m.—bopping, bouncing and, if you're in a generous mood, dancing in front of the 35-inch TV set in her bedroom.

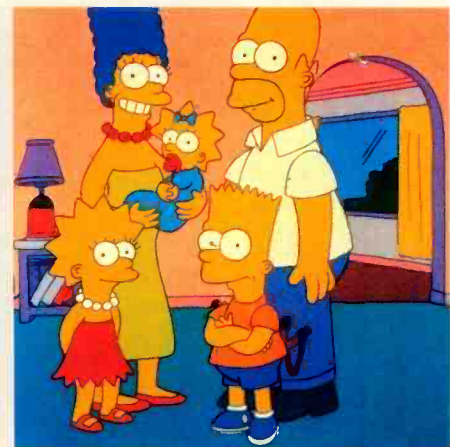
The television executive says she allows her 6-year-old daughter and 3-year-old son to pick a single half-hour show each day to watch. At the Hopkins household, the viewers' choice is *The Simpsons*.

That would seem a safe, kid-friendly bet. It is, says Hopkins, except for the promos. In Los Angeles, the syndicated strip is carried by local Fox affiliate KTLA-TV, which is very aggressive about promoting its 10 p.m. newscast. Hopkins believes that the hyper-reality in the promos is a little more of the real world than she's ready for her kids to see.

Considering Hopkins' petite profile,



TV exec Dale Hopkins has no problem with her children watching *The Simpsons*. But oh, those Fox news promos.



blocking the screen takes a lot of moving and grooving. But from a pint-sized point of view, Mom's just as E!ntertaining.

Just a few weeks ago, Brad Grey said he was not giving up on Tea Leoni and *The Naked Truth*, a Brillstein-Grey comedy that did not fare well on ABC this past season. Sure enough, the show is being retooled, this time for NBC, with the help of two CAA writer/producer talents—Kevin Abbott, who ran *Grace Under Fire* this past season, and Danny Zucker. "I think our initial instinct that Tea is an enormous talent and let's figure out how to make her work on

television was the right one," Grey says. "We haven't had that success yet, but I really think we will. She deserves it."

It was hot in Hollywood the other evening when *Evita* producer Andrew Vajna took the microphone in the Sunset Boulevard screening room.

The movie adaptation of the Broadway show, which stars Madonna as Eva Peron, Jonathan Pryce as Juan, and Antonio Banderas as Che Guevara, will be released by Hollywood Pictures later this year.

The production has generated more than the normal share of interest. Anything

co camp who most recently wrote NBC's series *Sweet Justice*. A *Dark Angel* script was developed for Fox and a two-hour pilot was shot.

What makes *Dark Angel* less than traditional, beyond its haunting script, is that Big Ticket was initially set up to focus on comedy, a sort of Viacom corporate programming complement to Spelling's long string of successes in serialized dramas like *Beverly Hills, 90210*, *Melrose Place* and, new last season, *Savannah*.

"We're in the comedy game and we're in the first-run game and that remains our focus and our mandate," says Lyttle. "Secondarily, if a great writer who we have a relationship with wants to be in business with us in the drama end, then our corporate parent wants it so that we can look at any good opportunity that comes our way."

Night Stand was a sprint. At the time, Big Ticket was

nothing more than a couple of offices filled with boxes and an empty conference room when the agent Jay Feldman called. "He said he had two producers who had an idea with an actor, Tim Stack, who I knew of, and they wanted to do a send-up of all the talk shows," says Lyttle. "Our initial reaction was, 'Sounds incredi-

"We can't possibly compete dead-on against the big boys, so we try to mix it up a little," Lyttle says of Big Ticket's development strategy.

bly interesting, but does it hold up?"

A few days later, the Stack-led troupe came in to Big Ticket's offices and staged a 10-minute skit. Lyttle and Sanders liked it, thought about it, then had the group come back and run through the skit again three days later.

"We loved it even more," says Lyttle. "I called John Ryan, who runs Worldvision [Enterprises, the distribution arm of Spelling], and told him I had a show for NATPE. It was now Dec. 16 [1994]." Ryan assumed Lyttle was talking about NATPE '96, not the convention that would open in less than a month, in late January 1995.

"I said, 'No, no, *this* NATPE,'" recalls Lyttle. "He said, 'Larry, I love your enthusiasm, but forget it.'" But Ryan finally agreed to fly to Los Angeles and see the skit anyway.

"After huddling for two intensive days, we decided to go for broke," says Lyttle. Holiday vacations were canceled. Many of the actors cast to play audience members and guests were so new to the business that they didn't even have SAG cards. By the end of the NATPE convention, *Night Stand* had cleared about 85 percent of the country.

A promotional campaign for *Judge Judy*, with the theme "Rock 'n Rule," is designed to help the new show match *Night Stand's* success. The conflict-resolution program stars Judy Sheindlin, a former New York family court judge who has been featured on *60 Minutes* because of her no-nonsense style.

There are other projects, both for network and syndication, in the works from other writers Big Ticket has signed. Among them are Michael Braverman, an alum of *Life Goes On* and *Chicago Hope*; Billy Grundfest, one of the primary writers on *Mad About You* for four seasons; Larry Jacobson, a former writer/producer on *Married...With Children*, who still helps write David Letterman's Top 10 list; and Shannon Gaughan, a protégé of Diane English, who has worked on *Love & War* and *Murphy Brown*.

"Stylistically, I like things that are somewhat irreverent and somewhat whimsical," Lyttle says. "Thematically, we're trying to do television that really satisfies one's curiosity...shows that allow reactions from people, that make people think." ■

that involves Madonna does that. But there is also a lot of curiosity about whether a movie musical is something that audiences in the '90s will go to see.

"We put together this promo reel for our international distributors when we had just done about five weeks of shooting to show them in Cannes," Vajna told a small group of shakers who had been invited to a quiet little preview. "It's a mono dub, and the music is a key part of this, and the movie was only about a third done at the time, but it's representative of the feeling and size."

In terms of feeling and size, *Evita* is clearly going to be big and emotional. The set pieces, from Eva's funeral to the underclass uprisings, glimpses of which were on the reel, are done on a grand scale. The cinematography is extraordinary and Madonna's "Don't Cry for Me, Argentina" is heartbreaking.

What is impossible to tell from the reel is how well the narrative and the musical pieces will fit together. One film critic, who conceded he might change his mind when he sees the finished film, said he was troubled by the decision to let Banderas, as Che, address the audience, as in the stage production. "When you move from one medium to another, in this case theater to film, I think you have to be willing to shed one skin for another," the critic said.

In the end, though, the reel did its job, leaving most in the audience hungry for the final cut. Will *Evita* be the film that finally makes Madonna a movie star? On a steamy California night, it seemed like a real possibility.

WASHINGTON
Alicia Mundy

Tanks for the Quotes

In need of a sound
 bite or a talking
 point? Hire one of
 the big guns at
 D.C.'s think tanks



The purpose of this column is to answer the eternal questions: Who the hell is Norman Ornstein? Why does Grover Norquist keep haunting my dreams? Is Stephen Hess a character out of Herman Hesse's subconscious,

sent here to spin allegories about power and fortune? If you don't recognize these names, you've either been living in an Eskimo fishing camp or watch no TV news and read few newspapers. These names circulate from *The Los Angeles Times* to *The New York Times*, roam through *The Washington Post* and *The Boston Globe*, and dwell within the news and opinion pages of most other leading journals. Able to transmit through all media, Ornstein, Norquist and their colleagues regularly haunt the nightly news and weekend talk shows.

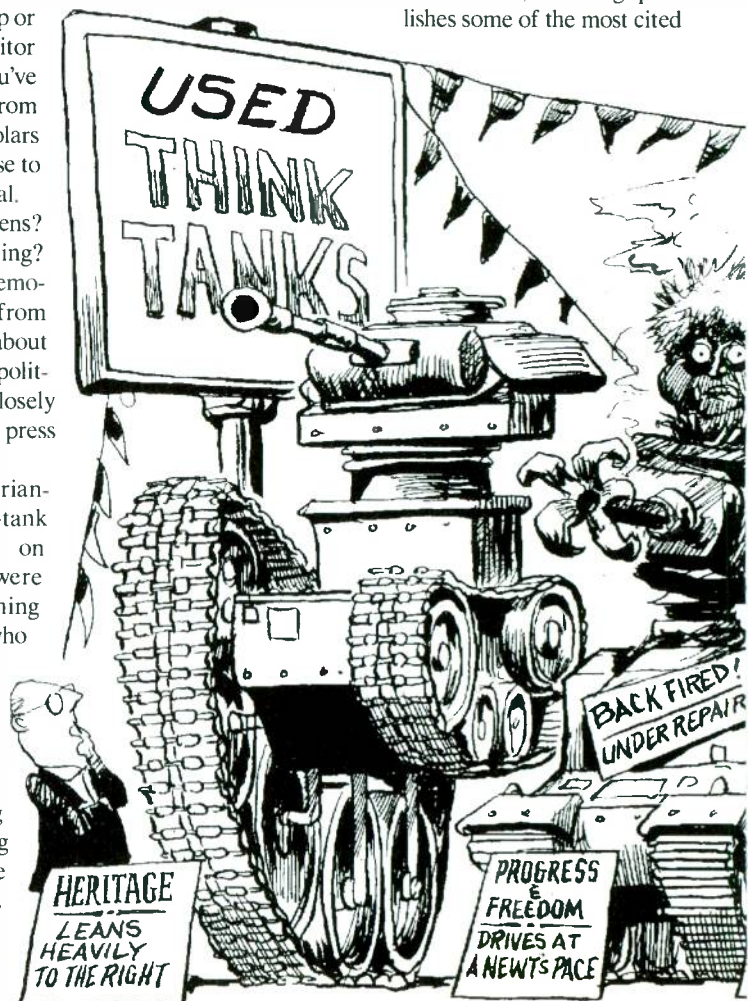
They are everywhere, proffering profundities in easy-to-digest packages. They can do a 20-second sound bite for TV or radio. They come up with pithy quotes for newspapers and magazines that fill in a gap or make a smooth transition. When an editor screams, "Find me an expert to say what you've already written," and you're five minutes from deadline, these guys are gods. Or resident scholars in Washington's Think Tanks, which is as close to beatific thinking as can be found in the capital.

Which ones rank highest in the press heavens? Whose stars are rising, and whose are falling? *Mediaweek* asked aides to Republican and Democrat members of Congress and reporters from *Newsweek*, *Time* and *The Washington Post* about the relative importance of several prominent political "think tanks" here. Their answers closely matched the results of a statistical survey of press citations, which we'll explain later.

Overall, the Cato Institute, the libertarian-conservative group, was rated the hot think-tank commodity. Its cutting-edge proposals on balancing the budget and welfare reform were cited on numerous occasions by the incoming troops of the 1994 Republican Revolution (who were later scared off by Cato's innovation). Its libertarian contrariness sparks more sparkling discussions on shows like *Crossfire* and *Nightline* than the usual GOP fare served up by the Heritage Foundation and the American Enterprise Institute. Among Cato's most visible members are Doug Bandow, whose take on the failings of the GOP revolt get under Newt Gingrich's skin. With a minimal budget of about \$6.5 million, Cato delivers a lot of bang for the buck.

Next comes AEI, which has developed the cult of personality. After its heyday during the Reagan years, it faced the belt-tightened 1990s. Then AEI's new president instituted a star system—making headlines of bylines. Jeanne Kirkpatrick, Richard Perle, Ben Wattenberg, Norman Ornstein, Bill Schneider (CNN's political analyst), Michael Novak, Robert Bork and about 20 more mostly academics were given the mandate to go forth, write books, make speeches and spread their names around. The stratagem was partly financial: foundation and corporate sponsors flock to gatherings with Kirkpatrick and the like. This makes fundraising easier, since givers are attracted to names, not institutional logos. Today, AEI's budget is about \$14 million. If the institute itself carries a less than high profile, its roster of players stands out.

The Brookings Institution was once the archetypal Establishment think tank. A holding pen for out-of-power Dems and a liberal center of ideas, it's become more centrist in recent years, while former stars like Alice Rivlin have moved on. Still, Brookings publishes some of the most cited



economic studies, many by Henry Aaron. Its presidential chronicler, Stephen Hess, is unavoidable these days in quoteland. With a \$22 million budget and an endowment of \$150 million, Brookings can outlast changes in administrations. That's good, because the GOP takeover caused Brookings to take a hit in Hill visibility. The party in power chooses speakers to testify before Congress, and Brookings was hardly the GOP's first choice.

Heritage Foundation was one of the major recipients of the country's turn to conservatism. Its budget expanded from \$19 million in 1992 to \$30 in 1995. But except for former Attorney General Ed Meese (a popular fund-raiser anywhere but in Washington), it has eschewed the star system. This prompts GOP members and pressies to say that Heritage is eclipsed by Cato and AEI. What Heritage does best is timely policy papers. This week, it's issuing a paper sure to offend U.N. Secretary General Boutros-Boutros Ghali and give Bob Dole something to quote. The work is entitled: "Needed at the U.N.: More Secretary, Less General."

Once upon a time, a producer for CBS' *60 Minutes* decided to go fight dragons off camera. Chuck Lewis

started the Center for Public Integrity in his basement in 1990. Today, he's got about 100 interns, 20 staffers and a budget of several million dollars. The Center's book, *The Buying of the President*, in its third printing since January, led to a *Frontline* program. A news conference held by Lewis about Pat Buchanan's campaign team forced several of them (notably gun proponent Larry Pratt) to be publicly put out to pasture, right after the New Hampshire primary. *Post* heavyweight David Broder and cultural commentator Bill Moyers think the Center wields tremendous clout in Washington.

Brookings analyst Kent Weaver has made a study of the impact of think tanks, and he finds some trends in Washington's cottage industry interesting—and perhaps

The libertarian-conservative Cato Institute is rated the hot commodity, cited by incoming troops of the '94 GOP revolution.

disturbing. "There's no accrediting agency for think tanks," he says. This can have dire consequences. For example, Weaver cites the explosive growth over the past several years in "vanity tanks"—small, often one-person shops designed to feed egos and find a place to park an out-of-office advisor or pol.

On that list is the Progress and Freedom Foundation, a Newt Gingrich favorite, whose list of secret donors landed it in the middle of a congressional ethics investigation. A low-budget (\$2.9 million) operation, its big draws are Gingrich disciple Jeff Eisenach, former congressman and dealmaker Vin Weber (waiting for a Dole victory), and the ubiquitous Arianna Huffington. Its seminars on such topics as *The Future of American Civilization* draw the big names, and reporters often cull great quotes from its meetings.

Another vanity tank is the conservative Center for Ethics and Public Policy, whose new head is Elliot Abrams, once convicted (and later cleared) in Iran-Contra. "Some would find irony in that choice," says another think tank denizen. At least it gives Abrams a title when he writes op-ed pieces attacking Clinton. Then there's *Empower America*, home to Bill Bennett and Jack Kemp. The place grants them a forum to



WASHINGTON

talk about Republican politics while staying (or being kept) out of the fray.

One vanity tank on the move is Americans for Tax Reform, a small outfit headed by Grover Norquist. He's tight with the *Wall Street Journal* editorial page keepers, Gingrich, *The Washington Times*, the young turk fresh-

1991 to 9.4 percent last year. AEI was relatively stable, with 8.6 percent in 1991 and 9.3% in 1995. Heritage went from 11.1 percent to 13 percent in 1995. The loser was Brookings, which claimed 19.9 percent of all citations in 1991 and dropped to 13.7 percent last year. That's understandable, since 1991 was the year of the Gulf War, and Brookings was home to Middle East expert quotable Bill Quandt. And after the GOP wins in late 1994, GOP tanks loomed larger on the radar screen. Still missing in action is the Democratic Leadership Conference's centrist tank, the Progressive Policy Institute, which is rarely cited (2.9 percent).

"There's no accrediting agency for think tanks," says Brookings'

Kent Weaver, who notes an explosive growth in "vanity tanks."

men and baby budgeteers. Always available for a quote, Norwich is so au courant that his picture turned up in *Vanity Fair* as part of a story on GOP movers.

Weaver also has gathered data on the visibility of some 30 think tanks in various media. The results support the Washington perception. The big winner in 1995 was Cato, whose print citations in six major papers jumped from 4.4 percent of all think-tank references in

Mediaweek's crack researchers found that since the Republican Revolution of November 1994, Norm Ornstein has been cited in major American news media 961 times; Grover Norquist 747 times; Stephen Hess 739 times; and Chuck Lewis 352 times. Hours after we talked with Ornstein about his press popularity, he was spotted at an FCC hearing on free air time for candidates. In fact, Ornstein was testifying. He is everywhere. ■

Below the Beltway...

It was a good news/bad news event for both the Democratic and Republican parties. A new poll by Republican Ed Goetas and Democrat Celinda Lake, sponsored by *U.S. News & World Report*, showed that more Americans than ever think Bill Clinton is a lying scoundrel. But they

would rather spend time with him than dutiful-but-dull Bob Dole.

The Goetas and Lake team is respected by politicians and consultants for their accuracy, methods and neutrality. They set out to determine whether "character" counts as an issue. What they got was the most comprehensive review so far of the disconnect between whether a candidate is viewed as honest and dependable and whether he's what the voters like. According to a sample of 1,000 voters, two-thirds of them said a leader can have "substantial flaws" but still govern effectively.

and his friends are crooks. Dole's chief positive trait was honesty, but in second place was "none," an example of how little Dole's issues are registering.

As a hypothetical business partner, voters chose Dole to keep the books and work for success. By a 73-to-19-percent margin, however, they picked Clinton to sell their product or service.

Among independent voters—the crucial group targeted by Dole—more voters said Clinton shares their values. Meanwhile, a plurality of voters said they'd prefer their children to grow up like Dole. Such results make one pause about the consistency of the American public, let alone its politicians. The survey also reflected a huge gender-gap problem for Dole and an overall belief that Clinton is more "inspiring."

Such results indicate trouble for the GOP, says a Republican pollster. Short of a major scandal at the White House (and what passes for "major scandal" now is anyone's guess), the only way Dole can win is for Americans to decide they prefer a straight arrow to an inspiring huckster. "We have to get the voters to eat their peas and carrots instead of dessert," says the consultant. Any chance of that? "We are meeting into the night to work on it," he sighed.

The results sent the Democratic spinmeisters into overdrive. They claim the poll shows voters tune out a lot of the mud churned up by Whitewater, Paula Jones and other Clinton malfeasances. That doesn't mean they respect him. Asked to name Clinton's strengths, those surveyed chose "none" for first place. Second was "good talker." For his negatives, the most popular answers were he's a liar, indecisive,

Character vs. Charisma

Let's say you were going into business with one of the presidential candidates. Which one would devote more effort to making your business a success?

If you were going on a trip with one of the presidential candidates, with whom would you enjoy the ride more?

DOLE	48%	CLINTON	59%
CLINTON	33%	DOLE	31%
NEITHER	6%	NEITHER	5%
EQUAL	5%	EQUAL	2%

Source: Goetas and Lake poll for *U.S. News & World Report*, June 17 issue

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Magazines

By Jeff Gremillion

Time Inc.'s quietly successful Southern cousin is poised for more brand extensions and a 'Coastal' expansion

Whistlin' in Dixie

When a New York media type I know referred to Southern Progress, the Birmingham, Ala.-based publishing company that Time Inc. bought for \$480 million in 1985, as a success story "buried in the South," I thought she was talking figuratively. But when I arrived at the headquarters, I knew the comment had a literal meaning. Two buildings house Southern Living, an icon of the South; the sophisticated home-interiors title, *Southern Accents*; *Cooking Light*, the top-selling epicurean magazine; *Weight Watchers*, yet to be relaunched since it was

acquired earlier this year; an as-yet-unannounced (officially) new acquisition called *Coastal Living*; and *Progressive Farmer*, the group's oldest title, established in 1886. The 225,000-square-foot, contemporary-style corporate compound, also home

to the company's Oxmoor House book division, which publishes spin-off books of the magazines and is now even more profitable than the magazines themselves, is tucked away in a dense forest of oak and pine, through which an entrance road winds.

Landscaping surrounding the headquarters of stacked stone and glass includes flowering trees, native ferns and a stream flowing under the older building. Terraces of all sizes, for employee use, jut out from everywhere. An atrium that would better befit a botanical garden, replete with pistachio trees and a man-made pond that spills out into an adjoining courtyard, connects the two buildings.

New York this ain't. But, for a number of reasons, Southern Progress ought to be on New York's magazine radar. Southern Progress' revenue for the year will approach \$500 million, according to Tom Angelillo, the unit's president and ceo. It is one of the most profitable divisions of Time Inc. The company's strength comes from a simple strategy that begins with creating magazines that make contact with readers emotionally.

The flagship, the venerable *Southern Living*, has made that connection in spades. It's a must-have accessory on all of the finer coffee tables in the South, with a cover price of \$4.50. *Living* not only enjoys the distinction of being the largest regional magazine in the country but also, with a circulation of 2.3 million, is among the



This is *Living*: Progress' bread-and-butter and its low-fat, high-success spin-off, *Light*

nation's largest magazines, period. Classic Southern recipes, garden ideas, home architecture and interiors, and travel within the South—put together in a simple, experimentation-free design—are part of the reason *Living* has remained an emblem of the South since it launched in 1966, spun off from a popular column in *Progressive Farmer*.

Untouched by Time

"When Time Inc. bought us in 1985, it was a front-page story in little towns all over the South," says Clay Nordan, *Southern Living* managing editor. "We were a Southern institution being purchased by a bunch of New York big shots. But we had a formula for success, and they were smart enough not to meddle with it."

The next step in the Southern Progress plan for success is stepping up brand extensions. Once that emotional connection is made with readers, exploit the heck out of it, goes the company philosophy. That means *Southern Living* cookbooks and special issues, traveling *Southern Living* cooking seminars and garden seminars. There are *Southern Living* "dream homes," designed and built to be toured, for a fee. There are *Southern Living* credit cards and a travel service.

"We take our magazines and we bring them to life," says executive vp Scott Sheppard, adding with a smile,

Southern Progress operates out of a 225,000-sq.-ft. compound in dense woods just outside of Birmingham



“and if you put your vacation on our credit card, you get 5 percent off.”

The other titles have similar brand extensions. *Cooking Light*, which will jump in frequency from nine to 10 next year and whose nationwide circulation has grown to 1.3 million, has created, in addition to spin-off cookbooks, a “Designer Kitchen Tour” in the “dream home” tradition.

Southern Progress is now adding new titles, carefully. It doesn’t take on projects that aren’t obvious fits with its healthy-food and lifestyle areas of expertise. It will relaunch its recent acquisition, *Weight Watchers*, in November. And the company has bought the Orlando, Fla.-based *Coastal Home* and plans to relaunch it next spring as *Coastal Living*. Independent publisher Jack Thomasson of Orlando created the magazine, which after two issues had circulation of about 200,000. Thomasson has moved to Birmingham and joined Southern Progress as associate publisher of the revamped title.

Katherine Pearson, editor of *Southern Accents*, will also head the editorial team at *Coastal*. At *Accents*, a 20-year-old title Southern Progress acquired 10 years ago, Pearson has seen the seemingly narrow-interest magazine’s circ grow to nearly 300,000, 30 percent of which is outside the South. “We have defined a gracious lifestyle that the affluent, wherever they live, respond to,” says Pearson. “*Southern Accents* is not so much a geographic distinction; it’s a lifestyle distinction.”

Coastal Living, Pearson explains, will deal with architecture and interiors of coastal homes, but also travel, entertaining, recreation and financial issues associated with buying and selling beach property. She describes the magazine, which will launch as a bimonthly with a rate base of 300,000, as a practical guide for people who live at the beach or dream of living at the beach. “This could be a major magazine,” adds *Coastal* publisher Burton Craige. “There’s nothing else like it.”

Time Inc. seems to like the Southern Progress way, having taken two of SP’s leaders and made them its own. Former Progress president and ceo Don Logan is now Time Inc. president and ceo. Another former Progress president, Jim Nelson, is president and chairman of the Time Publishing Ventures division.

Logan’s Legacy

Logan, especially, is immortalized in the Southern Progress halls. He is given credit for the warm, open design of the headquarters, for the idea to spin *Cooking Light* out of a *Southern Living* column and, most notably, for the innovative way the company exploits its strong franchises. “Don believes that a magazine isn’t just a magazine,” says longtime *Cooking Light* publisher Jeffrey Ward, now at *Weight Watchers*. “It’s a business with book potential and direct-mail potential. All of it.”

Since joining Time in 1992, Logan has simplified the leadership structure of the company’s titles so that responsibility for their success or failure is more direct. For the first time, every Time title has its own president. He dissolved the compa-

ny division called Time Inc. Ventures and returned it to its simpler Time Publishing Ventures structure, headed by Nelson.

“Time Inc. was way too centralized,” says Logan. “It was very difficult for people to become more entrepreneurial.”

The call has been sent out at Time Inc. for more and better brand extending. *Sports Illustrated* has answered it, spinning off special issues, calendars, videos and a speakers bureau. “*Sports Illustrated* isn’t just a magazine,” says Logan. “It’s in the business of sports.”

Southern Progress’ way of doing business may be spreading to Time Inc., but folks down in Birmingham still wonder about how seriously they’re taken in New York. “I think they respect our books,” says Pearson, “and there’s a friendly curiosity about us.” (*Cooking Light* editor Doug Crichton reports that some Time Inc. people call the Progress offices just to hear the accents on voice-mail messages.)

“I think the South has always been something of a mystery to the rest of the country,” adds Pearson. “We’ve turned that into a profit picture and capitalized on that mystique.” ■

Must-Reads

A subjective compendium of praiseworthy articles from recent issues of consumer magazines:

“**Sin City**,” by Eurydice, *Spin*, July

“**Power Elite Eden**,” by Eric Konigsberg, *New York*, June 24–July 1

“**The Lightning Stalker Strikes Again**,” by Randy Wayne White, *Outside*, July

“**Wonder Breasts**,” by Carly Sommerstein, *Utne Reader*, August, reprinted from *New York Press*

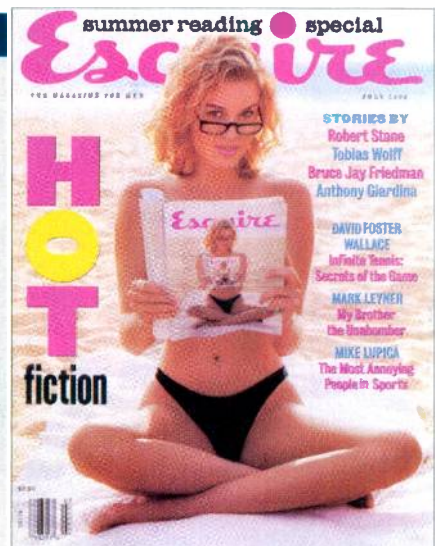
Design Watch

Infinite Images

Two July covers, created completely independently of each other, feature strikingly similar concepts. The old infinite-cover cover appears on both *Esquire* and *Muscle & Fitness*. Furthering the similarities, both covers feature scantily clad, beautiful people reading the issue they appear on.

“It’s just serendipity,” says *Esquire* design director Diana LaGuardia of the coincidence. “We had no idea anybody else was doing it.” *Esquire*’s cover illustrates the issue’s summer fiction section.

Michael Carr, president and ceo of Weider Communications, which publishes *Muscle & Fitness*, says his cover, featuring a sharper, less fanciful image, was on newsstands before *Esquire*’s was printed. “Weider is always looking for ways to make an impact,” spins Carr. “We define what is cutting edge at the newsstand.”



Worth repeating: *Esquire*’s wasn’t the only device-ive July cover

MEDIA DISH SPECIAL

Fearsome Fivesomes

About 110 client and agency guests, mostly in groups of five, teed off on June 24 in the 52nd annual *Newsweek* Duffers & Bluffers outing at Sleepy Hollow Country Club in Scarborough, N.Y. Guests enjoyed golf (McCann-Erickson won the tournament), lunch and dinner, and an impromptu stand-up routine from Duffers & Bluffers president Alan Goldin of Grace & Rothschild.

Photographs by Geraldine Dehaugoubart



Outgoing Duffers & Bluffers president Alan Jurmain of Lowe (left) and Bill Reilly of *Newsweek* (right) usher in new prez Alan Goldin

The winning linksters: (from left) Chris Watson of McCann-Erickson, Joe Champion of Unilever, McCann's Mark Stewart, *The Washington Post's* Chris Kurtz and McCann's George Dallas

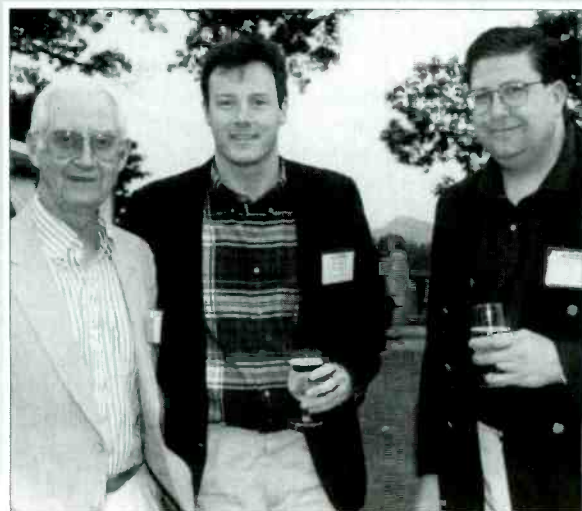


Marc Gratt of Grace & Rothschild grooves a drive down the 1st hole fairway



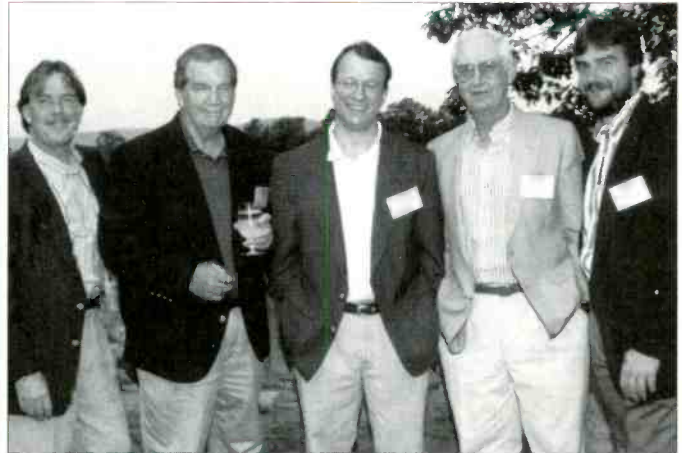
FCB/Leber Katz Partners' Ramy Sharp gets an assist from teammates Jon Beck of FCB (left) and Ira Cohen of AT&T as she lines up a putt on the 18th green

Over at the 19th hole, John Lamson of Lever Bros. (left) catches up with Tom McPhillips (center) and Tim Jones of The Media Edge





Newsweek editor-in-chief and president Rick Smith sizes up a pitch shot



(From left) Mike Drake of BBDO, Joe Champion of Unilever, Ammirati & Puris' Mike Lotito, Lever Bros.' John Lamson, John Vail of Pepsi

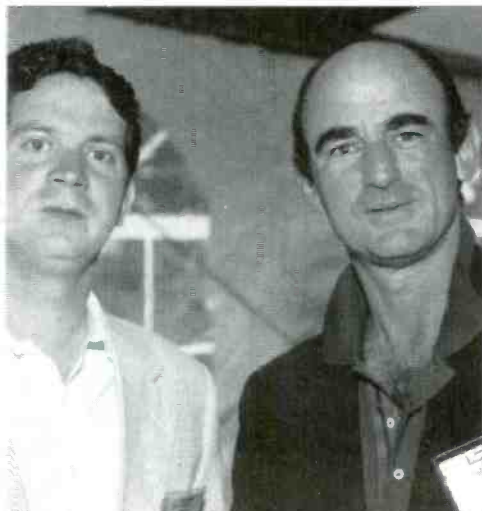



Pepsi's John Vail (left) points BBDO's Arnie Semsky in the right direction



BBDO's contingent at Duffers & Bluffers included (left to right) Stu Gray, Moira Davis, Arnie Semsky, Ben Jankowski and Cyndi April

Sean Cunningham of Ammirati Puris Lintas (left) and Bruce Brandfon of Newsweek





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MOVERS

NETWORK TV

Annamerie Kostura and **Charlotte Savitz** have been promoted to vps of NBC daytime programs, West Coast. Kostura had been director of NBC daytime programs since 1994; Savitz was director of daytime programs for NBC Entertainment, a position she had held since 1993...**Lisa Caputo** has been named vp of corporate communications for CBS Inc. Caputo had been deputy assistant to President Bill Clinton and press secretary to First Lady Hillary Clinton since 1993.

CABLE

Sandy Sheffer has been named vp of international ad sales for MTV. Sheffer was formerly vp of market development advertising sales for the network.

RADIO

Bernard Gershon has been promoted to vp of ABC News Radio. Gershon replaces **John McConnell**, who was recently promoted to vp of programming for ABC Radio and vp of news/talk for the ABC Radio Division. Gershon had been gm of ABC News Radio since March 1995.

REP FIRMS

Reggie Denson has been upped to vp of Katz Radio Group Urban Dimensions. Most recently, Denson was manager of KRG Urban Dimensions in Chicago.

PRINT

Laura Harwood has been named fashion associate of *Rolling Stone* and *Men's Journal*. Harwood comes to the magazines from Giorgio Armani, where she was national account exec.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW



Stern is super-private, but lots of his associates wanted to talk

Willing to Dish Stern

In his new, unauthorized biography, *Howard Stern, King of All Media*, author Paul Colford reveals plenty about the shock jock's spectacular professional rise. But the big surprise, at least to Colford, was that people close to Stern were willing to talk at all.

"I was surprised by the candor of some people," says Colford, publishing columnist for *Newsday*. "Because Howard Stern, just by virtue of his ratings, casts a large shadow, I assumed people would be reluctant to talk, even to say good things."

Example: Kevin Metheny, a program director for New York's WNBC-AM during Stern's tenure there more than a decade ago, so often clashed with "Howeird" (Stern's nickname back then) that he was referred to almost exclusively as "Pig Virus" on the air dur-

ing those years. To Colford's surprise, old "Pig Virus" spoke admiringly of Stern. "Metheny was a fairly agreeable source," Colford says.

Station managers, program directors, colleagues, and even Randall Bongarten, former president of WNBC, were also talkative. Bongarten, who was a Stern champion during the WNBC years and one of the few suits who actually understood Stern's appeal, was eventually forced by higher-ups to fire him—a bitter experience.

"Randy had his reasons for wanting to take a certain number of stories to the grave with him," says Colford. But "Randy was very helpful. He has a lot of fondness for Howard and had a good handle on who Howard Stern was off the air."

One man who has no stories to tell is Don Imus, former WNBC

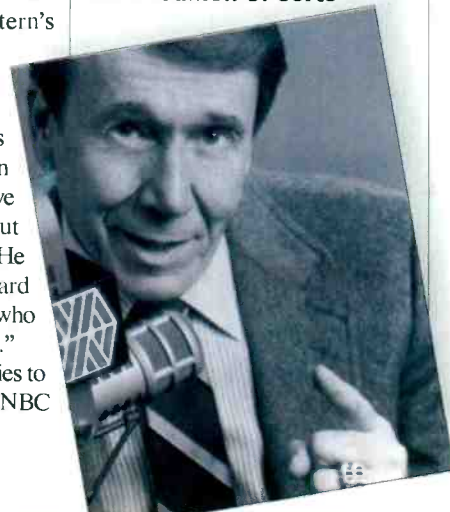
morning man and still a fierce Stern rival. In the book, Imus says, "I don't have too many memories" of the period because of his heavy drinking at the time.

"I am curious what he would have said about Howard," Colford says. "[Imus] figures big-time in Stern's story." Amen. —MAH

Bob Grant's Lost Weekend in D.C.

What was the National Association of Radio Talk Show Hosts thinking? At its recent convention in Washington, D.C., the association decided to present its annual free speech award to radio bad-boy Bob Grant, Disney boss Michael Eisner and lawyer Alan Dershowitz. Grant, of course, was fired from Disney-owned WABC-AM in New York for some ill-timed remarks about the late Ron Brown; Dershowitz was dropped from WABC for calling Grant a racist; and it was Eisner's company that canned them both. Grant joked that the trio might get together at the ceremony to "talk old times." Never happened. Only Grant showed up. Pity. —MAH

Bob Grant was looking for a reunion of sorts



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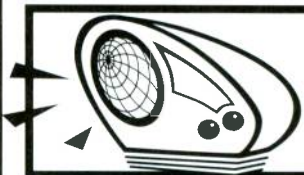
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 Email: wadio@wwwwadio.com

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Mozart, Vivaldi, Chopin, Bach and other master composers inspire our award-winning jingles for radio and TV. Complete package from concept to finished production. English/Spanish. Send for our demo reel, a classic itself.

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RADIO PRODUCTION

If Our Radio Isn't The Best You've Ever Heard, Have Another Drink At Our New Bar.

Visit our new bar/studio.
Call for our new radio demo.
1-800-776-OINK.



RADIO PRODUCTION

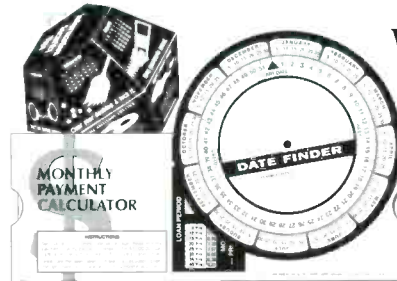
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Top quality dimensional marketing products designed to fit your budget.

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AW 95

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Design through production, we do it all. For a FREE custom working model and price estimate, call or fax us
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World's largest Collection of Rare T.V. Shows and **Commercials** from the Golden Age of Television, Educational Films * Cartoons * Silent Films * Gov't Films * We're one stop shopping.
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National Yellow Pages Specialists Since 1972
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CLASSIFIED**

Send Us Camera Ready Art Work. Your ad will stand out from the others and get better results, if you are creative and design an ad that sells your jobs to potential employees Call 1-800-7-ADWEEK and get the details.

OFFERS & OPPORTUNITIES

OFFICE SPACE

**SMALL ADV. AGENCY
WANTS TO SHARE SPACE
WITH GRAPHIC DESIGN CO.**

Small adv. agency wants to share space with graphic design co. We are a three person advertising agency with package goods and need help in packaging labels and other graphics.

ADWEEK Classified, Box 3868
1515 Broadway, 12th fl.
New York, NY 10036

PERFECT SPACE

for creatives, designers or small agency start-up. 57th & Lex. 2 windowed/1 interior office(s), open recept/sec. work area. Phones, Power Mac, etc. Partial or entire sublet. Immediate.

212-759-9755

OFFICE SPACE

SPACE AVAILABLE

Perfect for design firm, produc, etc.
Short Term or Long Term
Near Union Square
Stage available too!

Call Casey: 212.979.8564

SHARE SPACE/SERVICES

NYC small creative agency specializing in soft goods/fashion. 2-3 offices. Merger considered. Good contacts/billing.

ADWEEK Classified, Box 3866
1515 Broadway, 12th fl.
New York, NY 10036

Reach your ad community in
ADWEEK CLASSIFIED

NOTICE

EARLY CLASSIFIED DEADLINE

Because of the Independence Day holiday, the deadline for Employment and Offers & Opportunities ads in the July 8, 1996 issues of **ADWEEK Magazines Classified** will be Tuesday, July 2, 1996 at 4:00. Thanks for your cooperation, and have a great holiday. For more information, call 1-800-7-ADWEEK, or, in the West, 916 621-4020.

EMPLOYMENT



DIRECTOR CREATIVE SERVICES

National retailer seeks senior-level Creative Services Director for in-house Advertising Dept. Minimum 10 years experience in a design environment working in television, print, radio and web site development. Candidate must have excellent management, planning and organizational skills.

Mac proficiency is required.

Send resume and salary history to:
Pep Boys Advertising Dept.
Creative Services Position
3111 W. Allegheny Ave.
Philadelphia, PA 19132
or fax (215) 229-1410



Outdoor National Sales

New York office of Ackerley Outdoor Advertising has an outstanding opportunity for an extremely self-motivated National Account Manager with Out-of-Home experience, strong agency relationships and a track record of new business development.

Send or Fax resume to:
Ackerley Outdoor Advertising
767 Third Avenue, 24th Floor
New York, NY 10017

Fax: (212) 644-8356
E.O.E.

AD

NAUSEUM?

If being in advertising isn't what it used to be and you're considering a change, call us. We help senior advertising executives earning \$75-\$250k identify their options and move into rewarding new careers.

There is a way out. Call us today.

CAREER STRATEGIES

50 Main St., White Plains, NY 10606
914-686-2525 • Fax: 686-7364

FINANCIAL ASSISTANT

Fast-paced, midtown agency with blue chip clients seeks detail-oriented individual to work with CFO on fee reconciliations, budgeting and financial reporting. Ideal candidate will be self-motivated and have strong Excel skills. This position requires 1-2 years related advertising experience. Please mail resume and salary requirements to:

Personnel - AG
Lord, Dentsu & Partners
810 Seventh Avenue
New York, NY 10019

Classified Advertising
1-800-7-ADWEEK

RATES for Employment and Offers & Opportunities

MINIMUM: 1 Column x 1 inch for 1 week: \$148.00, 1/2 inch increments: \$74.00 week. Rates apply to **EAST** edition. **Special offers:** Run 2 consecutive weeks, take 15% off second insertion. Frequency, regional-combination, and national discounts available. Charge for ADWEEK box number: \$30.00/week. Replies mailed daily to advertisers. Readers responding to any ads with box numbers are advised not to send samples unless they are duplicates or need not be returned. We are not responsible for recovery of samples.

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

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$15.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.**
1-800-723-9335 Fax: 212-536-5315.

Classified Asst: Michele Golden

HELP WANTED



AT&T Credit, an AT&T Capital company is a progressive, growing organization in the equipment leasing industry. In addition to competitive compensation and benefits, we offer an exciting and challenging environment and the opportunity to be associated with the largest publicly owned leasing and financing company in the US. We have an immediate opening in Parsippany, NJ for a

**COMMUNICATIONS/
PROMOTIONS MANAGER**

This position is responsible for planning and executing communications projects including collateral materials, direct mail, and executive/sales presentations, providing in-house creative and corporate identity consulting, and managing trade show/special event participation. To qualify, you must have a Bachelor's degree, 5-7 years of experience in marketing communications or advertising, and exceptional, proven written and oral communications skills.

Interested candidates may send their resume and salary history to: AT&T Credit, Attention: Human Resources, 2 Gatehall Dr., Parsippany, NJ 07054. We are an equal opportunity employer.

**More Creativity
Needed!**

Our creative product has tripled billings in 3 years. We need more ad/writers and ad/art directors. We're employee owned, creatively driven, ex-New Yorkers with national consumer clients. Send portfolio now if interested or call Maggie, 215-509-7700.



4169 Main Street • Philadelphia, PA 19127

SALES PROFESSIONAL NEEDED

Leading magazine company has a top sales position open. 3-5 years selling experience; an understanding of consumer magazines and high tech marketing a plus. Creative thinker, great presenter, hard worker and proven go-getter all required. Generous pkg. of salary & comm & benefits. Send resume & sal. history:

ADWEEK Classified, Box 3863, 1515 Broadway, 12th fl., NY, NY 10036

**FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK**

**New Holland needs
a great advertising mind**

New Holland, one of the world's leading manufacturers and marketers of agricultural and industrial equipment, is looking for an excellent writer with common-sense advertising skills.

The position is Product Group Advertising Specialist with our in-house agency. You'll be responsible for strategy, creation, writing, budgeting, production and implementation of advertising materials for a line of products. You'll work with product development teams, dealers and customers to develop your strategy. You'll work with artists, photographers, producers and our creative team on national and local print ads, literature, direct mail, videos and TV and radio spots.

To qualify, you need three to five years advertising writing experience, plus a degree in advertising or its equivalent. You should be thoroughly familiar with advertising disciplines and love to write. Agricultural writing experience, or a knowledge of farming, is beneficial but not essential.

This is a good job with great people and you'll have an opportunity to live in Lancaster County, Pennsylvania - where the quality of life is excellent.

Send us your resume, along with samples of your most effective advertising copy and your favorite projects.

Recruiting Manager
Human Resources Department
New Holland North America, Inc.
P.O. Box 1895 New Holland, PA 17557 - 0903



**OUR TERRIFIC SALES ASSISTANT
JUST GOT PROMOTED.**

NOW, WE NEED SOMEONE JUST AS GOOD.

Publisher at top NY-based magazine company needs an efficient, highly organized, and articulate assistant to help manage workload for multiple salespeople. You must be professional in demeanor, intelligent and service-oriented on the telephone, and skilled in the usual computer software. At least 3-5 years experience required. Generous salary and benefits.

Send resume to:

ADWEEK Classified, Box 3859
1515 Broadway, 12th fl.
New York, NY 10036

We're an Equal Opportunity Employer.

TOP SEATTLE AGENCY looking for take-charge Creative Group Head. Minimum 10 years advertising agency experience as a stand-out writer or art director. Lots of TV. High resiliency. Desire to manage and mentor. And have a good time doing it. Send a copy of the ad you are most proud of creating and your salary requirement to Angela Myers, 190 Queen Anne Avenue North, Seattle, Washington 98109. Or e-mail thoat@halcyon.com. No phone calls. No jerks.

HELP WANTED



WJBK-TV DETROIT

GENERAL SALES MANAGER

FOX 2 (WJBK-TV) in Detroit has an immediate opening for a General Sales Manager. Will need to demonstrate/have strong management skills and ability to execute a plan effectively. Should have local and national sales experience with a strong emphasis on new business development. Also be creative so as to see revenue potential in non-traditional areas. Extraordinary people and organizational skills are a must. Qualified candidates please send your resume to:

FOX 2

Attn: Carolyn Wortford
Station Manager
P.O. Box 2000
Southfield, MI 48037

New World Communications
of Detroit, Inc.

Equal Opportunity Employer

MEDIA/MARKETING RESEARCH ANALYST

Media trade association has an immediate opening for a Media/Marketing Research Analyst. We're looking for a real self-starter, who is familiar with on-line data access systems, can analyze syndicated research (MRI, Simmons, J.D. Powers, Intelliquest, etc.), manage projects, deliver exceptional customer service to our members and will roll up their sleeves and do whatever needs doing. Requires 2 years related experience at a magazine, ad agency or research supplier, strong writing and organizational skills; and strong computer skills (WORD, PowerPoint, Excel, etc.). Primary research experience a plus.

Qualified candidates fax your resume, including salary history:
(212) 888-4217

Reach your ad community in
ADWEEK CLASSIFIED

GREENWICH, CT AD AGENCY HAS TWO GREAT OPPORTUNITIES PRODUCTION MANAGER

Must have a minimum of 5 years experience and understand all aspects of print production, electronic files and separations.

JUNIOR ACCOUNT EXECUTIVE

Ideal candidate will have 2-3 years experience, be energetic, detail oriented and love a challenge.

Fax resume and salary requirements to:
203-629-8027

SENIOR EXECUTIVE

High level senior executive needed for leading international advertising agency. Brazil assignment working on a world-wide automotive account. Qualifications include 10+ years experience at all levels including advertising, marketing, etc. Require automotive background. Top level client contact. Will need to learn Portuguese, knowledge of Spanish helpful. Send resume with salary requirements to:

ADWEEK Classified, Box 3502
936 Merchandise Mart
Chicago, IL 60654
EOE

Regional Sales Managers

Dynamic VC backed internet co. seeks motivated New York, San Francisco, Chicago, and Los Angeles Sales Managers to join our team on the ground floor of a new internet advertising service. Ideal candidate has a record of winning and managing major ad accounts and servicing agencies. Need 5+ yrs ad sales or direct mktg exp. Knowledge of the internet desirable. Generous compensation package avail. Resume to CyberGold 510/845-5257 FAX or 2921 Adeline St. Berkeley, CA 94705.

MEDIA BUYERS

McCann-Erickson Worldwide is seeking motivated individuals for Buyer positions in the L.A., Detroit and Houston offices. Candidates must have experience buying major markets on spot TV and radio. 3+ years required, computer skills a plus. Send resumes to:

McCann-Erickson
750 Third Avenue
New York, NY 10017
ATTN: Maureen McClafferty

HAD IT WITH BIG AGENCY POLITICS?

Small New York creative shop with great client list needs bright, aggressive AE who can take abuse from arrogant, inflexible creatives. Five years of big agency torture a plus.

FAX RESUME: 212.604.0004

COPYWRITER

International training and consulting firm in Connecticut is seeking a full time copywriter to produce text for marketing materials such as brochures, specification sheets, press releases, and newsletters. The applicant must possess a strong writing ability, be detail oriented and work well in a team environment. Send resume, samples, and salary requirements to:

Excel Partnership, Inc.
75 Glen Road
Sandy Hook, CT 06482
ATTN: Ms. Dana Hatfield
No phone calls, please.

PR SENIOR ACCOUNT EXECUTIVE

The Baltimore, MD office of Eisner, Petrou & Associates, a full service PR agency, has an immediate opening for a Senior Account Executive to handle media relations, strategic planning, etc. for national and regional accounts. Reply in confidence with cover letter and resume to:

Personnel Director
Eisner, Petrou & Associates
12 West Madison Street
Baltimore, MD 21201

DIRECT MARKETING

Managing Director to 160K
Account Supervisors to 90K
Account Executives to 60K

PUBLIC RELATIONS

High Tech to 90K

BRIAN PHIFER
FANNING PERSONNEL
(617) 728-4100
Fax (617) 728-4115

FREELANCE COPYWRITER

Needed for agency's high-tech client—a software R & D company on the absolute cutting edge. Highly technical trade skills needed. MUST have intimate knowledge and a high degree of experience in this field.

Freemantle & Maresco
Advertising
914-358-2700
FAX: 914-358-2072



TURNER BROADCASTING A GLOBAL ENTERTAINMENT COMPANY

is seeking a professional with 3-5 years related experience to join the Ad Sales Research Department of the Turner Entertainment Networks.

This individual will be responsible for generating sales positioning and developing research analyses involving audience trending and estimating as well as custom studies for "Turner Kids" programming on TBS, TNT and The Cartoon Network.

Looking for candidate with a strong knowledge of national media/television with a preferred background in Media Research or Planning at an Ad Agency, Broadcast or Cable Network. Good understanding of syndicated media sources (i.e. Nielsen and Simmons), PC proficiency and excellent written and verbal skills are required.

Send or fax resume and salary requirements to:

Katie Larkin, VP Research
Turner Broadcasting Sales, Inc.
420 Fifth Avenue
New York, NY 10018
FAX (212) 596-6397

Western International Media Has An Opening In Our New York Office For:

MEDIA RESEARCH SUPERVISOR

Assist Eastern region clients w/ research needs. Good broadcast background, agency experience a+. Excellent writing skills, knowledge of systems (IMS, Telmar, DOS, Conquest) 3+ years experience. Able to work autonomously. No phone calls. No resumes will be considered without salary requirement. EEOC.

Western International Media
8544 Sunset Blvd.
Attn: Human
Resources-Research NY
Los Angeles, CA 90069
Fax (310) 652-1373

ACCOUNT EXECUTIVE

Atlanta Ad Agency with National Accounts is seeking an aggressive Account Executive with 3-5 years experience, preferably automotive. Excellent compensation/benefits package. Qualified candidates, send resume to:

AE Search
c/o The Ad-Action Group
5582 Peachtree Rd., Suite 220
Atlanta, GA 30341
or fax to 770-451-3253

CALL 1-800-7-ADWEEK

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

I hate New York!

We all left the city, and look at us now. We own our own shop. We have great national consumer accounts. We work in a brownstone. We're looking for a Senior AE. Qualifications include: 4 years account management-national consumer products (health care a plus). Know the business, or don't bother to send your resumé.



4169 Main Street • Philadelphia, PA 19127



The Hottest Market In The Country Has An Opening In Media.

(In fact, just yesterday it was 85° in the shade.)

SPOT BROADCAST BUYER

Candidate should have a minimum of 2 years buying experience in Spot Television, Radio and Cable. Must be organized, detail oriented and a tough but fair negotiator. MM+ experience preferred but will train. Ideal candidate should be proficient in Word and Excel. Please mail or fax resume and salary requirements to J. Eric Bethel at:

HMS/McFarland & Drier

1201 Brickell Avenue Miami, FL 33131 FAX (305)358-7008

Men's Health

M A G A Z I N E

Magazine seeks highly motivated, experienced salesperson with strong agency and client contacts. Must be team player, organized, and able to handle multiple account lists.

Please send/fax resume and cover letter to:

Thomas J. Bair
New York Manager
Men's Health Magazine

733 3rd Avenue, 15th Floor, New York, NY 10017

FAX: (212) 682-2237

DIRECT MAIL (AGENCY POSITIONS)

DIMAC DIRECT, the nation's largest vertically integrated direct marketing services company headquartered in St. Louis, Missouri, seeks outstanding individuals to join our Account Services team:

ACCOUNT SUPERVISOR

Positions develop and nurture client relationships. Qualified candidates must possess 5-8 years marketing experience, with at least 4 years in direct marketing; strong business development skills; staff management experience; proven strategic, writing, and presentation skills; and complete knowledge of direct mail production.

ACCOUNT EXECUTIVES

Positions maintain client relationships and manage direct mail projects for Fortune 500 clients. Qualified candidates must possess a bachelor's degree in marketing or related field; 3-5 years direct mail experience; strong client communication skills; print, mail, and information services experience; and staff/account management experience.

ASSISTANT ACCOUNT EXECUTIVES/ ACCOUNT ASSOCIATES:

Positions plan, schedule, organize, and coordinate all production logistics for direct mail campaigns. These positions work with established Fortune 500 clients. Qualified candidates must possess a bachelor's degree in marketing or related field plus 2-3 years direct mail experience. Experience in print production and client services a must.

Please send cover letter, resume, and salary history to:

D. Nersesian/AS
DIMAC DIRECT

One Corporate Woods Drive, Bridgeton, MO 63044

EOE M/F/D/V

This opportunity is brought to you by our clients.

Calling all unrecognized, unappreciated, underutilized, unfulfilled, but really talented creatives.

Rapidly growing agency specializing in consumer advertising for the pharmaceutical industry has openings for art directors and copywriters at a range of levels.

If you're ready to take on more than you're currently handling, send us your resume, along with something about yourself that won't be overlooked.

*Consumer Healthworks 292 Madison Avenue, Third Floor
New York, NY 10017 Attn: T. Bednarz*

ASSISTANT ART DIRECTORS

We're looking for a couple of talented assistant art directors to support our senior teams and grow in an outstanding creative environment. 1-3 years agency experience. Computer literate in Quark, Illustrator and Photoshop. Work on everything from print & broadcast advertising to collateral and design. Marker comping and production knowledge a real plus. Send resume to:

Rich Palatini

Glanettino & Meredith Advertising

788 Morris-Essex Turnpike, Short Hills, NJ 07078

REACH YOUR AD COMMUNITY WITH ADWEEK MAGAZINES

HELP WANTED


A GOOD MEDIA
PLANNER COULD
HAVE BARGAINED
FOR MORE
SPACE

That's why we need a gaggle of media planners with over two years media planning experience... AND a Direct Media Supervisor with a minimum of five years experience. Must be detail oriented, organized, have strong communication skills, and possess the ability to bring something to the client agency relationship. Retail experience in a major agency would be a bonus. Benefits are excellent. Please send resume and salary requirement to the address indicated.

Loretta O'Connell
VP/Director of
Human Resources
McCann-Erickson USA, Inc.
201 California Street
San Francisco
California 94111
or FAX info to:
415-981-2523


**McCANN-ERICKSON
@ SAN FRANCISCO**

MANAGEMENT SUPERVISOR
A leading regional agency has an immediate opening for a management supervisor at its Morristown, NJ location. Qualified candidates will have a minimum of 10 years advertising experience. Candidates must be strategic thinkers, writers and presenters. A thorough knowledge of packaged goods disciplines and corporate positioning/deregulation a plus. MBA preferred.
Send, fax or e-mail resume and salary requirements (a must) to:
DKB and Partners, Inc.
1776 on the Green-7th Floor
67 East Park Place
Morristown, NJ 07960
Attn: Human Resources
Fax: (201) 993-2828
E-Mail: JManos@aol.com



EOE

The truth is, no matter what size pond you're in, you're still the same fish.



We like our small pond. You might, too.

Writer, art director. S&P. 2155 Louisiana Blvd. Suite 2000
Albuquerque, NM 87110 Attn: Steve Fax (505) 889-3015. info@strascina.com

DIRECTOR OF PRINT PRODUCTION
Award winning agency is looking for director of print production for fast pace/high image print advertising. Must have 8 years experience with preprint, budgeting and scheduling background. Macintosh literate a must. Send resume to Natalie Janke.



Lambesis Inc. 100 Via de la Valle
Del Mar, CA 92014
Phone: 619.794.6444 Fax: 619.794.6461

**Media Supervisor/
TV Buyer**
SF Ad Agcy & Mktg Co. seeks strong, energetic TV Buyer. Must have 8+ yrs experience buying broadcast TV in multi-DMA's. Will also supervise & assist several buyers in same office. Agency uses MM+ software. Send or fax resume & cover letter to:
**JP Adv.,
425 California Street, #1300,
San Francisco, CA 94104.
FAX: 415-397-0103**

**ACCT EXECUTIVES &
ACCT SUPERVISORS**
Fast growing, dynamic advertising agency looking for Account Executives and Account Supervisors with high-tech experience. Opportunity to work in a high-energy, high-potential environment. Please send resume in confidence to:
**ADWEEK Classified, Box 3867
1515 Broadway, 12th fl.
New York, NY 10036**

ACCOUNT EXECS
Atlanta based fast growing, strong creative agency has positions open on national accounts. Must have 3-6 years experience on non-retail accounts, a track record of working well with creative, passion about advertising, and a team player attitude. Competitive salary + 401K.
Fax resume and salary history to:
404/249-9108

**FREELANCE DESIGNER/
COMP ARTIST WANTED**
with sales promotion experience needed for NYC based agency. Proficient in Mac, Photoshop, Illustrator and Quark. Quick turnaround, teen oriented projects. Fax credentials to: **(516) 767-5141**

To "20 Good People" from K&B
Young New York shop is looking for a well organised, skilled AE and an AD/CW.
Full time or part time.
Fax 212-595 6667. Att: Bruno May.

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**

JOBHUNTERS:
Log Onto Adweek Online Today
Get Help Wanted ads from all six classified regions of
● Adweek ● Brandweek ● Mediaweek
and much, much more !
Call 1-800-641-2030 or 212-536-5319
e-mail: <http://www.adweek.com>

**REACH YOUR AD COMMUNITY
WITH ADWEEK MAGAZINES**

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 June 29th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	2	Metallica	Load
2	2	1	18	Fugees	Score
3	3	1	53	Alanis Morissette	Jagged Little Pill
4	5	2	14	Celine Dion	Falling Into You
5	7	4	31	Tracy Chapman	New Beginning
6	4	4	2	Jimmy Buffet	Banana Wind
7	13	1	47	Bone Thugs-N-Harmony	E.1999 Eternal
8	10	1	8	Hootie & The Blowfish	Fairweather Johnson
9	12	2	7	Dave Matthews Band	Crash
10	9	3	4	Too Short	Gettin' It
11	11	11	2	Soundtrack	The Nutty Professor
12	8	2	4	Soundgarden	Down on the Upside
13	16	5	68	Shania Twain	The Woman in Me
14	6	6	2	Lost Boyz	Legal Drug Money
15	14	1	9	Rage Against The Machine	Evil Empire
16	21	16	24	No Doubt	Tragic Kingdom
17	22	14	14	"Weird Al" Yankovic	Bad Hair Day
18	15	5	9	Brooks & Dunn	Borderline
19	19	1	37	Mariah Carey	Daydream
20	17	4	7	The Cranberries	To The Faithful Departed

© 1996 Billboard/Soundscan, Inc./Broadcast Data Systems

Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending June 16, 1996.

Rank Program	Network	Rating	Share	Rank Program	Network	Rating	Share
1 NBA Finals Postgame 6	NBC	18.9	32	9 Home Improvement	ABC	12.2	21
2 NBA Finals Game 6	NBC	18.8	35	10 Dateline NBC-Tues	NBC	11.6	21
3 NBA Finals Game 4	NBC	18.1	33	11 Coach	ABC	11.1	19
4 NBA Finals Game 5	ABC	17.2	33	11 20/20	ABC	11.1	21
5 Sienfeld	NBC	14.1	26	13 Grace Under Fire	ABC	10.1	18
6 NBA Finals Tip-Off 4	NBC	12.6	24	14 Friends	NBC	10.0	21
7 Caroline in the City	NBC	12.4	22	14 Primetime Live (6/12)	ABC	10.0	18
8 ER	NBC	12.3	22				

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 6/26/96

Artist/Group: **Beck**
Song/Video: **Where It's At**
Director: **Steve Hanft**

On his first DGC album, *Mellow Gold*, Beck demonstrated his ability to mix old and new styles with ease, while simultaneously declaring the theme for an entire generation with "Loser". *Odelay*, his second LP, is another trip to the sonic frontier, starting with folk music and spreading outward - in all directions

Artist/Group: **Nada Surf**
Song/Video: **Popular**
Director: **Jesse Peretz**

Ex-Cars veteran and producer extraordinaire, Ric Ocasek, agreed to produce their first album before the band was even signed-- nonetheless, they were soon signed to Electra and haven't looked back since. With most of the lyrics for the songs taken from a 1950's etiquette book, "Popular" may be just the song (and video) to catapult New York band Nada Surf into the mainstream.

Artist/Group: **Primitive Radio Gods**
Song/Video: **Standing Outside A Broken Phone Booth W/ Money In My Hand**
Director: **GOB TV**

Despite its humble recording facilities, *Rocket* - a one-man production made for \$1,000 on a broken down '69 Ampex 16-track in a friend's suburban garage - proves that you can make a successful pop album with minimum cash. "Standing . . ." is the first single off the album and it's already been chosen as one of the lead tracks from the soundtrack of the big-budget Jim Carrey summer movie, *The Cable Guy*.

Artist/Group: **Superdrag**
Song/Video: **Sucked Out**
Director: **Chris Applebaum**

With a shameless sense of melody, and a 60's pop song reverence they wear on their back pockets, this Knoxville Tennessee quartet could make a pretty good living at melding white-hot noise with their own brand of manic rock.

Artist/Group: **Garbage**
Song/Video: **Stupid Girl**
Director: **Samuel Bayer**

Founded by three prominent music producers, Garbage grew out of collaborations that began over a decade ago - most recently involving remixes for the likes of U2, Depeche Mode, House of Pain & Nine Inch Nails. According to band member Butch Vig, lead vocalist and ex-Angelfish member Shirley Manson's voice "sometimes sounds dreamy, sometimes psychotic." - Listen for yourself.

CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending June 29th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	8	Tha Crossroads	Bone Thugs-N-Harmony
2	2	2	4	You're Makin' Me High...	Toni Braxton
3	3	3	13	Give Me One Reason	Tracy Chapman
4	6	4	3	California Love/ How Do U Want It	2 Pac (Feat. KC & Jojo)
5	4	1	13	Always Be My Baby	Mariah Carey
6	5	1	17	Because You Loved Me	Celine Dion Roger Troutman
7	7	7	8	Theme (Mission: Impossible)	Adam Claton/Larry Mullen
8	12	8	26	Macarena (Bayside Boys Mix)	Los Del Rio
9	8	2	29	Nobody Knows	The Tony Rich Project
10	10	4	16	Ironic	Alanis Morissette
11	9	5	11	You're The One	SWV
12	13	12	4	Why I Love You So Much...	Monica
13	11	8	8	Fastlove	George Michael
14	15	14	8	Touch Me, Tease Me	Case Feat. Foxy Brown
15	17	15	16	C'Mon N' Ride It (The Train)	Quad City DJ's

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Billboard's Heatseekers Albums

Best selling titles for the week ending June 29th, by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	5	10	Dishwalla	Pet Your Friends
2	2	2	Rhett Atkins	Sombody New
3	3	7	Mindy McCready	Ten Thousand Anbels
4	7	9	The Refreshments	Fizzy, Fuzzy, Big & Buzzy
5	4	12	Goldfinger	Goldfinger
6	6	11	Maxwell	Maxwell's Urban Hang Suite
7	8	32	Kenny Wayne Shepard	Ledbetter Heights
8	1	7	Tina Arena	Don't Ask
9	9	18	Ricochet	Ricochet
10	-	1	Paul Brandt	Clam Before the Storm
11	12	12	Prong	Rude Awakening
12	11	12	The Verve Pipe	Villains
13	14	22	Enrique Iglesias	Enrique Iglesias
14	-	1	Heather B.	Takin Time
15	-	1	Mona Lisa	11-20-79

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MTV Around the World

Week of 6/26/96

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Los Del Rio	Macarena
2. Mark Snow	The X-Files
3. Mark Morrison	Return of the Mack
4. Fugees	Fugee-La
5. Eros Ramazotti	Piu' Bella Costa

MTV Latino

<i>Artist</i>	<i>Title</i>
1. Bryan Adams	The Only Thing That Looks Good On Me Is You
2. Shakira	Estoy Aqui
3. George Michael	Fastlove
4. Metallica	Until It Sleeps
5. Eros Ramazotti	Piu' Bella Costa

MTV Mandarin

<i>Artist</i>	<i>Title</i>
1. Bon Jovi	These Days
2. Oasis	Wonderwall
3. Renato Russo	Strani Amore
4. The Cranberries	Salvation
5. Titas	Eu Nao Entendo Nada

MTV Japan

<i>Artist</i>	<i>Title</i>
1. B'z	Real Thing Shakes
2. Namie Amuro	You're My Sunshine
3. Southern All-Stars	Ai no Kotodama
4. Toshinobu Kubota	La La La Love Song
5. Hitomi	In The Future

MTV US

<i>Artist</i>	<i>Title</i>
1. Bone Thugs N Harmony	The Crossroads
2. Fugees	Killing Me Softly
3. Alanis Morissette	You Learn
4. Smashing Pumpkins	Tonight, Tonight
5. Rage Against The Machine	Bulls On Parade

CALENDAR

The **Wireless Cable Association** will hold its **annual convention** July 10-12 at the Denver Convention Center. Contact: 202-452-782.

The **Oklahoma Association of Broadcasters** will hold a **summer meeting** July 12-13 at the Shangri-La Resort in Afton, Okla. Contact Carl Smith at 405-848-0771.

The **Newspaper Association of America Foundation** will hold two **conferences** July 21-24 in Chicago: the 1996 NAA Foundation Conference on Newspaper in Education and the Newspaper Association of America Marketing Conference. Registration required. Contact Windy City Events at 312-341-0221.

Oregon Cable Telecommunications Association will hold its **25th annual convention and trade show** July 28-30 at the Inn of the Seventh Mountain, Bend, Ore. Contact: 503-362-8838.

Camp Internet, covering the latest in Internet marketing, will be held Aug. 3-6 at the Hyatt Regency Resort in Beaver Creek, Colo. Contact: 800-538-5053.

Women in Cable & Telecommunications presents its **Telco 101: Cable Meets Telephony** two-day course in Minneapolis Sept. 12-13. Contact Molly Coyle at 312-634-2353.

Magazine Publishers of America presents a half-day seminar, **Internet Publishing Operations, Strategy and Management**, Sept. 26, at MPA's New York headquarters. Registration required. Contact: 212-872-3700.

Media Notes

NEWS OF THE MARKET

Brillstein-Grey Names President

Production and talent management company Brillstein-Grey Entertainment has named Lloyd Braun president. Braun, with BGE since 1994, is credited with signing key writers, producers and actors. BGE produces TV shows such as *NewsRadio*, *The Jeff Foxworthy Show* and *The Larry Sanders Show*. Braun is the first to hold the title of president of BGE. Also, as part of the restructuring of the company since it was acquired earlier this year by MCA, Mark Gurvitz and Cynthia Pett-Dante have been appointed copresidents of the firm's talent-management division.

Westwood Adds CNN Rights

Westwood One Radio Networks has expanded its partnership in a new multiyear agreement with

CNN for the exclusive radio rights to CNNRadio and CNN Headline News in the U.S. The deal calls for enhanced CNNRadio news programming in several areas: overnight and weekend newscasts, special reports and breaking news. CNNRadio will also introduce Newsource, for coverage of breaking news, and GuestSource, which will provide live, custom interviews.

Barron's Bows Online

Barron's Online, the electronic Web edition of Dow Jones & Company's business weekly, launched last Saturday at <http://www.barrons.com>. Advertisers include Fidelity Investments and J.P. Morgan, and the site will be free for its first few months. Content includes the week's issue of *Barron's* and archival editions of the magazine,

financial information on companies, dossiers, stock charts and daily updated stock and mutual fund prices. Ultimately there will be a workstation on the site to make trades.

Florio Leaves 'New Woman'

New Woman publisher Lori Zelikow Florio resigned last week to spend more time with her family, she said. In restructuring, ad director Daniel Lagani has been promoted to associate publisher, reporting to Janice Grossman, president of advertising and marketing at the K-III Media Group.

NYT Move Means Big Changes

The New York Times Co. said last week that when the paper moves its printing facilities next year from West 43rd Street in Manhattan to College Point, Queens, a number of changes



Holding Teitz

In Saatchi & Saatchi Advertising's ninth annual Walter Teitz Creative Media Awards, presented last month, first place went to the Greater New York Toyota Core Group. The presenters and winners were: (from left) Michael Keeshan, president/coo, Saatchi & Saatchi N.Y.; Allen Banks, executive vp/media director, Saatchi & Saatchi North America; Earl King, vp/general manager, Saatchi & Saatchi, GNYTCG; Angela

Mihm, account coordinator, Saatchi & Saatchi, GNYTCG; Cecelia Pakruda, associate media director, Saatchi & Saatchi, GNYTCG; Jack Irving, executive vp/media director, Saatchi & Saatchi N.Y.; Manny Abate, administrative assistant, Saatchi & Saatchi, GNYTCG; Sam Michaelson, vp, group supervisor of national broadcast, Zenith Media Services; Paul Bankert, print media buyer, Zenith Media Services; and Alan Bishop, chairman and ceo, Saatchi & Saatchi North America.

Media Notes

CONTINUED

will follow. The new 515,000-square-foot facility will facilitate later deadlines; the weekday edition of *The New York Times* is expected to expand from four sections to as many as eight and color charts and graphs will be added to main news and sports stories.

Narrower Views of the 'Post's

The Denver Post and *The Washington Post* plan to narrow their page widths from standard size to 12 1/2 inches in an effort to consume less newsprint and reduce publishing costs. The shrinking will happen at *The Denver Post* in August and at *The Washington Post* in 1998, after new presses are installed.

'Time' Draws on 'Slate'

Selected excerpts from *Slate*, Microsoft's new online magazine, will run each week in *Time* magazine, starting today. Seattle-based *Slate*, covering politics and cultural affairs, went online last week. *Time* contributor and former *Crossfire* pundit Michael Kinsley is the editor.

In Store for 'Modern Bride'

Modern Bride has teamed with May Co., the national department-store chain, and will cooperate in marketing aimed at increasing bridal-gift registering. The magazine will sponsor promotional events at May Co. locations.

'Spin' Splits, Ups Rate Base

Spin's August issue will feature a four-way split press run to accommodate individual members of the rock group Kiss. Also, *Spin* has raised its rate base for the second time in 10 months. The youth-culture and music magazine has increased its guaranteed circulation to 500,000.

Disney/ABC Int'l. News

ABC and Disney will consolidate international operations under Herb Granath, currently president of ABC Cable and International Television. Disney's former head of international TV, Etienne de Villiers, will remain as president of the division and eventually will succeed Granath. The new division integrates international broadcast, cable and sales with international TV, distribution and production.

'Buzz' Spins Off Entertainment

Buzz will publish an upscale weekly entertainment guide, distributed to 60,000 *Buzz* subscribers in the Los Angeles area. *Buzz Weekly*, scheduled to launch Sept. 5, will be a 16-page, glossy, magazine-sized supplement featuring cultural-events, listing, travel information and a gossip column.

'TNR' Adds Columnists

The New Republic has named four celebrated academics as rotating columnists. Each week the columnists—Michael Sandel of Harvard, Jean Bethke Elshtain of the University of Chicago, Michael Walzer of Princeton and Ronald Steel of the University of Southern California—will address a far-reaching societal problem and offer a solution.

Girard Joins Americast

Judy Girard, executive vp of programming and production at Lifetime for the past two years, is leaving in mid-July to join Americast. A programming joint venture between Disney, Ameritech, BellSouth, GTE, SBC Communications



MONTANA HISTORICAL SOCIETY

Go West to see Ken Burns' latest boys of summer

Video Is First 'West' Test

When it comes to film documentarian Ken Burns, PBS bends the rules a little. Burns' highly anticipated docu-series, *The West*, will have its first run on home video. This week, Time-Life Video & Television will release the nine-part Western documentary via an 800-number (800-846-3843), nearly three months before PBS stations premiere *The West* on Sept. 13. While prior home-video windows are highly unusual for long-form network miniseries or series, Burns' previous PBS documentaries—*The Civil War* and *Baseball*—were afforded similar, though shorter, video runs.

and Southern New England Telephone, Americast plans to significantly ramp up on programming. Girard will be the group's senior programming executive.

Hirschhorn Takes Telefilms

Charles Hirschhorn, executive vp of Hollywood Pictures, has taken on the additional title of president of Walt Disney Telefilms. He will oversee development and production of all movie projects for TV, including the upcoming ABC Disney movie.

Alliance Signs Woo, Keaton, Perry

Action-film director John Woo has signed an exclusive deal with Toronto-based Alliance Communications Corp. to develop television projects, including movies and series. Woo, who directed the box-office blockbuster *Broken Arrow* and a number of Chinese-language films, teamed with the distributor for a two-

hour TV movie and back-door pilot *Once a Thief*, based on his feature of the same name, for Fox. Alliance also has made development deals with actress/director/producer Diane Keaton, who has projects in the works for ABC, HBO and Showtime, and Stan Margulies, an Emmy award-winner who is executive producing a film for HBO. Alliance has also made a first-look development deal with actor and producer Luke Perry for television series, movies and miniseries for network, cable and first-run syndication. It is the first such deal for Perry and his Midwest Productions, in which he partners with his manager, Cyd Levin. Perry, an alum of *Beverly Hills, 90210*, recently completed filming of *Normal Life* with Ashley Judd for New Line Cinema and *Riot*, a drama about the 1992 L.A. riots, for Showtime. Separately, Alliance has named a new executive, Tom Fortuna, as vp.

Immediately, via the Web, you can read this week's issues of *Mediaweek*, *Adweek* and *Brandweek* first thing Monday morning. With our powerful search tool, you can easily retrieve articles on any subject from the last five years. And you can scan our classifieds. Come visit the online destination of media, agencies and brands.

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BIG DEAL

DELTA AIR LINES

Advertiser: Delta Air Lines
Agency: BBDO South, BBDO New York
Begins: July 19
Budget: \$20 million
Media: TV

As the official airline of the 1996 Centennial Olympic Games, it's no surprise Delta Air Lines is using an Olympic-themed ad campaign, cocreated by Delta's agency of record, BBDO South in Atlanta, and its sister office, BBDO in New York.

The \$20 million, "Marathon"-themed campaign breaks July 19, the day of opening ceremonies, with 10 sequential 30-second TV spots. The commercials follow British actor Nigel Havers, the hurdler in the movie *Chariots of Fire*, as a business traveler crisscrossing the globe on a 34,000-mile trek. The spots were directed by Joe Pytko.

In each spot, Havers is on the run to a new destination—London, Cincinnati, Frankfurt, Moscow, Los Angeles, Tokyo—and every leg of the journey offers the spokesman an opportunity to praise Delta's various services. Other spots promote the airline's dual-language flight attendants, weather rerouting and concierge assistance.

This campaign marks the first time Delta has used a spokesperson in its advertising.

Although Delta said it hopes to appeal to the "mass consumer" during the Olympics, it acknowledged that the frequent business traveler is becoming an increasing source of revenue.

The commercials will air on network television during the 17 days of the Olympic Games. Print ads will run on the back of *USA Today's* special Olympics section and billboards will be up around Atlanta.

Per Global Aviation Quarterly, Delta is ranked No. 3 in the nation by market share behind United Airlines and American Airlines.

The \$20 million campaign accounts for about one-third of Delta's annual ad budget. The carrier spent \$64 million on consumer and \$1.6 million on business-to-business advertising in 1995, according to Competitive Media Reporting.

—By Katy Eckmann

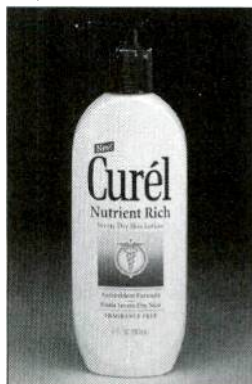
Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

CUREL

Advertiser: Bausch & Lomb
Agency: Bozell Worldwide, N.Y.
Begins: October
Budget: \$12-13 million
Media: TV

Bausch & Lomb's personal products division is ratcheting up ad spending for its \$50 million skincare line, highlighted by a year-end, \$12-13 million push for the growing Curel brand. This month, B&L will unveil Curel Nutrient Rich formula for severely dry skin, boasting an antioxidant formula with vitamins C and E. Cost is \$6.99 for a 7-oz. container.



Largely on the strengths of its new products, B&L will kick off a TV-only campaign in mid-to-late October that continues through the first quarter of next year. The ads will feature last year's slogan, "You can see the cure in Curel." Spending will be up sharply from last year's \$5.5 million, and from the \$3.5 million

spent in first quarter 1996, per Competitive Media Reporting. The stepped-up ad spending extends beyond Curel to Soft Sense hand-softening lotion. B&L picked up both brands from S.C. Johnson in 1994.

More-visible skincare products will put B&L on a more even playing field with the segment's other key players. Curel is currently the No. 7 brand in the category, with \$37 million in sales last year, up 5 percent, per Information Resources Inc. Soft Sense had \$13 million in sales, down 9 percent.

—By Sean Mehegan

SONY MINIDISC

Advertiser: Sony
Agency: Lowe & Partners, SMS, N.Y.
Begins: Now
Budget: Undisclosed
Media: TV, radio, print

Sony will play up recordability and aggressive pricing on its minidisc players in two test markets this week as a prelude to a

national crescendo to establish the fledgling product as a more advanced version of cassettes. The program in Austin, Tex., and Rochester, N.Y., is being groomed for expansion into 10 markets in the fall and a possible national push starting next year. Sony will pepper the local market with a new 30-second TV ad by Lowe & Partners breaking July 8, plus radio, print and corresponding point-of-sale materials at Sears, Circuit City, Best Buy and Service Merchandise. The strategy will be to offer a bundled package of mini disc products, including a hi-fi component, portable disc player and blank discs, priced at under \$600.

"People know what minidisc is, but they didn't get the part that it makes digital recordings," said Mark Viken, svp, personal audio/video marketing. "When people in focus groups see it and realize it doesn't scratch..., they love it."

The demographic target will be 21- to 30-year-olds with active lifestyles who own at least 100 CDs that they can save by transferring to minidisc.

Meanwhile, Sharp, one of about 20 minidisc licensees, is considering a campaign next year in anticipation of the medium finally taking hold. The company is unveiling four minidiscs models this fall.

MAXELL

Advertiser: Maxell
Agency: Manhattan Marketing Ensemble, N. Y.
Begins: Now
Budget: \$2 million
Media: Print

Maxell will look to grow its longtime man-in-the-chair advertising image into more of a brand icon, a la Absolut vodka, with a new series of Gen X-targeted print ads breaking in about 12 music magazines nationally this week.

The ads update the 20-plus-year-old image of a man sitting in an easy chair as his hair and martini glass are blown back by the hi-fi sounds from his blasting cassette. It's part of an ongoing attempt by Maxell to reestablish a brand point of difference in a category ravaged by price wars.

The icon appears on new Maxell packaging, shown in the new ad. Above it is the outline of the icon in a brick wall with the

CMR TOP 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime Time
Week of June 10-16, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	59	1,002
	MCI	B142	59	1,002
3	WENDY'S	V234	35	594
4	J C PENNEY	V321	30	509
5	L'ORÉAL	D141	27	458
6	SATURN AUTOS	T111	23	391
	SEARS	V321	23	391
8	AT&T LONG DISTANCE	B142	22	374
	SNICKERS CANDY BAR	F211	22	374
10	CHEVROLET TRUCKS	T117	21	357
	FORD AUTOS	T111	21	357
	KMART	V324	21	357
	ZANTAC 75	D213	21	357
14	PIZZA HUT	V234	20	340
15	ERASER	V233	19	323
	KELLOGGS	F122	19	323
	POLAROID	G230	19	323
	AMERICAN DAIRY ASS'N.	F131	18	306
18	FORD TRUCKS	T117	18	306
	KFC RESTAURANT	V234	18	306
	KRAFT FOOD	F118	18	306
	TYLENOL	D211	17	289
23	TRUE VALUE HARDWARE STORES	V345	16	272
24	HUNCHBACK OF NOTRE DAME	V233	15	255
	OLIVE GARDEN RESTAURANT	V234	15	255
	RYDER TRUCK RENTAL	T162	15	255
	DODGE AUTOS	T111	14	238
27	HOME DEPOT	V345	14	238
	KODAK	G230	14	238
	NORELCO	D126	14	238
	ROGAINE HAIR TREATMENT	D218	14	238
32	ADVIL PAIN RELIEVER	D211	13	221
	HALLMARK	B321	13	221
34	GATORADE	F223	12	204
	NIKE	A131	12	204
	UNITED PARCEL AIR SERVICE	B612	12	204
	U.S. ARMY	B160	12	204
38	ALEVE ANALGESIC	D211	11	187
	DODGE TRUCKS	T117	11	187
	GILLETTE	D126	11	187
	LITTLE CAESAR'S PIZZA REST.	V234	11	187
	MASTERCARD	B150	11	187
	MILLER BEER	F310	11	187
	OLDSMOBILE AUTOS	T111	11	187
	PLAYSTATION	G450	11	187
	TARGET DISC	V324	11	187
	ZIMA CLEAR MALT	F310	11	187
48	BASKIN-ROBBINS STORE	V334	10	170
	CASTROL	T211	10	170
	COCA COLA CLASSIC	F221	10	170

copy, "Get Maxell Sound. Get Blown Away," to appear in national music magazines, including *Rolling Stone*, *Spin* and *Vibe*. —By Steve Gelsi

LET'S JAM!/STIFF STUFF

Advertiser: New Image Laboratories

Agency: Haley-Miranda, Culver City, Calif.

Begins: August

Budget: \$1 million-plus

Media: Print, radio, POP

New Image Laboratories, maker of Stiff Stuff and Let's Jam! haircare products, is launching a pair of back-to-school sweepstakes this summer armed with more than \$1 million in ad and promotional support.

The "Down Low, Top Secret Tour" sweepstakes, via Let's Jam! hair gel, is targeted mainly at African-American females in their twenties. "Rock Your World" takes a similar strategic tack as the Let's Jam! promotion, only to a broader MTV crowd, with a grand prize trip for two to see alt acts Matthew Sweet, Tool, Self or Dogstar in concert. For both promos, New Image will link with local radio stations, to be flagged in product displays.

Let's Jam! entrants can vie for the grand prize, an all expenses-paid trip to see R&B star R. Kelly in concert, by filling out forms available on-pack and at POP. Ad support breaks in August in such publications as *Essence* and *Right On!!* and on the radio in 15 selected markets. September ads in magazines including *Sassy* and *Allure* support "Rock Your World" and an FSI drops in October in 10 markets.

Participating radio stations will mention the hair products in conjunction with the concerts. "This is a good way, when you don't have a ton of money, to get a ton of media," said Rob Buenzli, vp of promotion at Haley-Miranda.

As reported, New Image is targeting a younger demographic—women 12 to 24—to help reverse a recent sales slide and give it a competitive edge over category leaders L'Oréal, Helene Curtis and Chesebrough-Pond's, which generally target a slightly older audience. New Image currently has less than 1 percent of the \$900 million hair spray/styling category, per Information Resources Inc. —By Sean Mehegan

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index = 1,308, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Gold Gush

WITH THE 1996 SUMMER OLYMPICS POISED TO open in Atlanta, it is time for Media Person to unveil his eagerly awaited Olympic Guide, the one indispensable key to fully appreciating all the splendor of the world's greatest athletic spectacle. Keep MP's Guide by your side during the games, refer to it often, use it to settle bets, start arguments and swat any flies that may enter your home, spreading filth and disease and touching off horrifying pandemics that could decimate the populace, ending society as we know it.

(Reader Warning: The Olympics hype may be affecting Media Person's sense of proportion.) These are the events to keep your eye on:

The Flesh Press. With the media looking to score big off the summer's mega-event, magazines are eroticizing Olympians faster than Demi Moore can whip off her bra. It's a natural for the glossies, which run high-toned essays about The Deeper Meaning of Beauty while filling their covers and many pages with glistening jock hardbodies—and nary a grouse from the Religious Right. (Whadda you, unpat-riotic?) *Vanity Fair* sicced celebrity shooter Annie Liebovitz on the boys and girls while *Life* stripped them stark, blinking naked. (Check out those synchronized swim babes and water-polo hunks!) Black-and-white was, of course, utilized by both for that de rigueur lofty, artistic effect. *The New York Times Magazine*, with its usual flair for stylistic incoherence, featured Olympian Sheryl Swoopes standing on a country road somewhere in dark glasses and USA uniform, one hand on hip, the other holding a basketball over her head, bisected by the headline: "Women Muscle In." Huh? What? Coming next: *Playboy's* The Girls of the Olympics.

Terrorball. A tense, suspense-filled contest is shaping up in this thriller sport as

Security Forces, always the hometown favorite, train to face their arch-rivals, Foreign and Domestic Terrorists. Famous for surprises, the Terror team is always an offensive threat. They could go with the bomb, the much-feared nuke attack or even a total fake-out—the old no-show. Back with its usual tough defense, Security has mapped out a super-high-tech game plan. Remote-control surveillance cameras will be positioned

Nike has donated \$600 billion to the U.S. Olympic team for the right to tattoo its beloved swoosh on each athlete's forehead.

everywhere. Encrypted data lines will guard communications. Athletes approaching security gates will have to place their hands in a machine to be read by a high-frequency beam and cleared for entry. And if all that fails, Arnold Schwarzenegger will be turned loose with a big gun.

Political Ring Grab. Though he looks dangerously out of shape, U.S. publicity champion Bill Clinton is the odds-on favorite to triumph here. Insiders say Bill could use a full-press courting, throwing out the first hammer, going for a record 3,600 interviews with Olympic TV sportscasters, carrying the Olympic torch to light Rose Garden barbecues and working the phrase "Olympic spir-

it" into every sentence he utters for the next five months. Meanwhile, in a surprise move, promising New York rookie Rudy Giuliani has started campaigning to bring the 2008 Olympics to his city. New Yorkers want some of that wonderful Olympic Spirit too—not to mention the four or five billion bucks that comes with it. In anticipation, Smith & Wesson has already put in its bid to be named official gun of the New York Olympics and Big Apple legislators are lobbying to make live-target shooting an Olympic sport.

Long-Distance Merchandise Pitch.

Nike and Reebok square off in the ultimate battle for control over the estimated \$92 gazillion global sneaker business. High-paid jocks with names too famous to bother mentioning are lined up for each side ready to duel in punishing commercials that will beat a world TV audience over the brain till it screams for mercy. Reebok will also unveil its new 250-foot nuclear blimp in the shape of Shaquille O'Neil while Nike has donated \$600 billion to the U.S. Olympic team for the right to tattoo its beloved swoosh on each athlete's forehead.

Okay, you get the idea. That's enough of this bit. But Media Person was just sitting here thinking how we get so used to some things that after a while we never question them. Take celebrity advertising. Now here's a print ad for the "Olympic Games Collection Lightweight Backpack from Coach" with a photo of Michael Jordan posing with the product. This kind of ad must work because it's so ubiquitous, but the question is, why does it work? Do people really believe that Michael Jordan wears backpacks? Do they actually think, "Jeez, I gotta get one of these 'cause my hero Michael's got one"? Or do they think that if they get one they'll be more like Michael? Can people be that dumb? Is an entire industry based on mass stupidity? If so, Media Person will become extremely disconsolate. Please, if you can reassure him in any way, contact MP immediately. He needs your help. ■

TARGET A TRADE



BILLBOARD - A READERSHIP OF POWER BUYERS

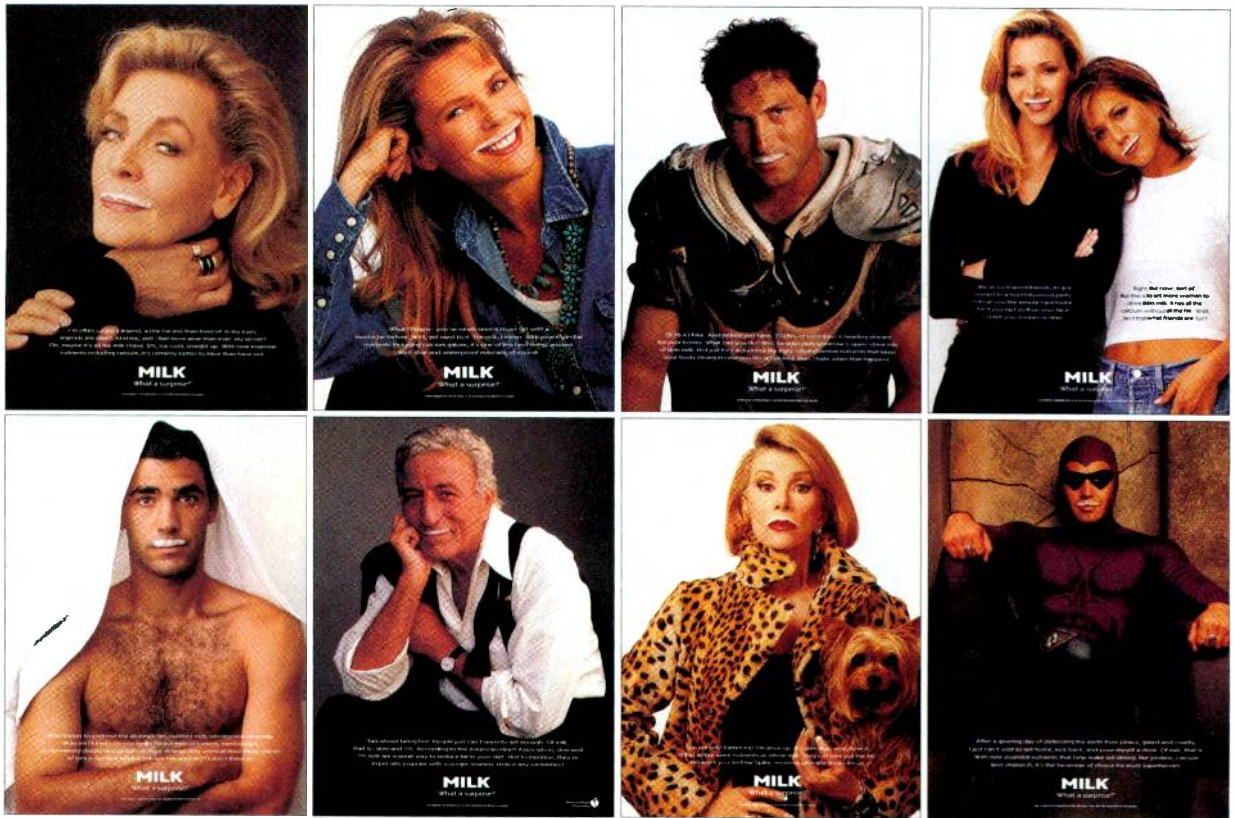
For a fraction of the cost of your average consumer ad buy, you can reach a worldwide audience of top decision makers and superstars in the music industry, who drop millions of dollars a year on your products and services. Global trendsetters, they also influence consumers around the world. There's only one trade where you can easily target these high profile artists and professionals...

CALL NOW TO RESERVE YOUR AD AND
ASK ABOUT YOUR FREE BILLBOARD GIFT
Jim Beloff/Associate Publisher/Nat'l Sales
213.525.2311

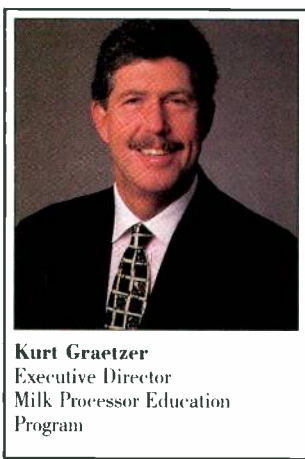


THE INTERNATIONAL NEWSWEEKLY OF
MUSIC, VIDEO AND HOME ENTERTAINMENT

ISN'T IT TIME YOU TRIED BILLBOARD?



“We’re glad we spent *more* in magazines.”



Kurt Graetzer
Executive Director
Milk Processor Education
Program

Our charge was to change how America thinks about milk—to see a major shift in attitudes. To put milk back on a growth curve, we had to dispel a lot of myths and

misconceptions built up over decades. And we had to do it on a \$36 million budget.

It wasn’t enough just to say milk is great for you. We had to get specific—and convey the specific benefits of 1%, 2%, skim and whole milk.

With all the educational nuggets we had to get out there, no other medium but magazines could handle it. Magazines gave us the ability to *dominate* a medium—for 15 straight months.

Our reach and frequencies are amazing—at a 95 with a 52 for women 18-44. We couldn’t have bought even four months of competitive-level advertising on TV for the same budget.

The “milk mustache” ads from Bozell made immediate

impact. Just five months into our all-magazine campaign, we placed fifth among the Top Ten ad campaigns—in

a reader survey by *USA Today*. All the others were major TV advertisers with much larger budgets.

Don’t let anyone tell you print takes a long time to build. This happened like wildfire!

Ten months into the ad campaign, we saw dramatic improvement—with significant attitude shifts in the four

major areas that concerned us. Only pluses, no negatives.

An important factor in our success was the perfect

“Going from \$36 million to \$65 million in magazines next year was a slam dunk decision.”

partnership between the Milk PEP board, the Bozell agency and magazines.

Our board has just voted to increase the dollars. With the dazzling results so far, going from \$36 million to \$65 million in magazines next year was a slam dunk decision.

M P A
Magazines make things happen