

# MEDIAWEEK

Vol. 7 No. 13

THE NEWS MAGAZINE OF THE MEDIA

March 31, 1997 \$3.00

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Last-minute wrangling could halt distribution of TV licenses **PAGE 4**

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Network converts stake in Rainbow to arena, Knicks, Rangers and MSG

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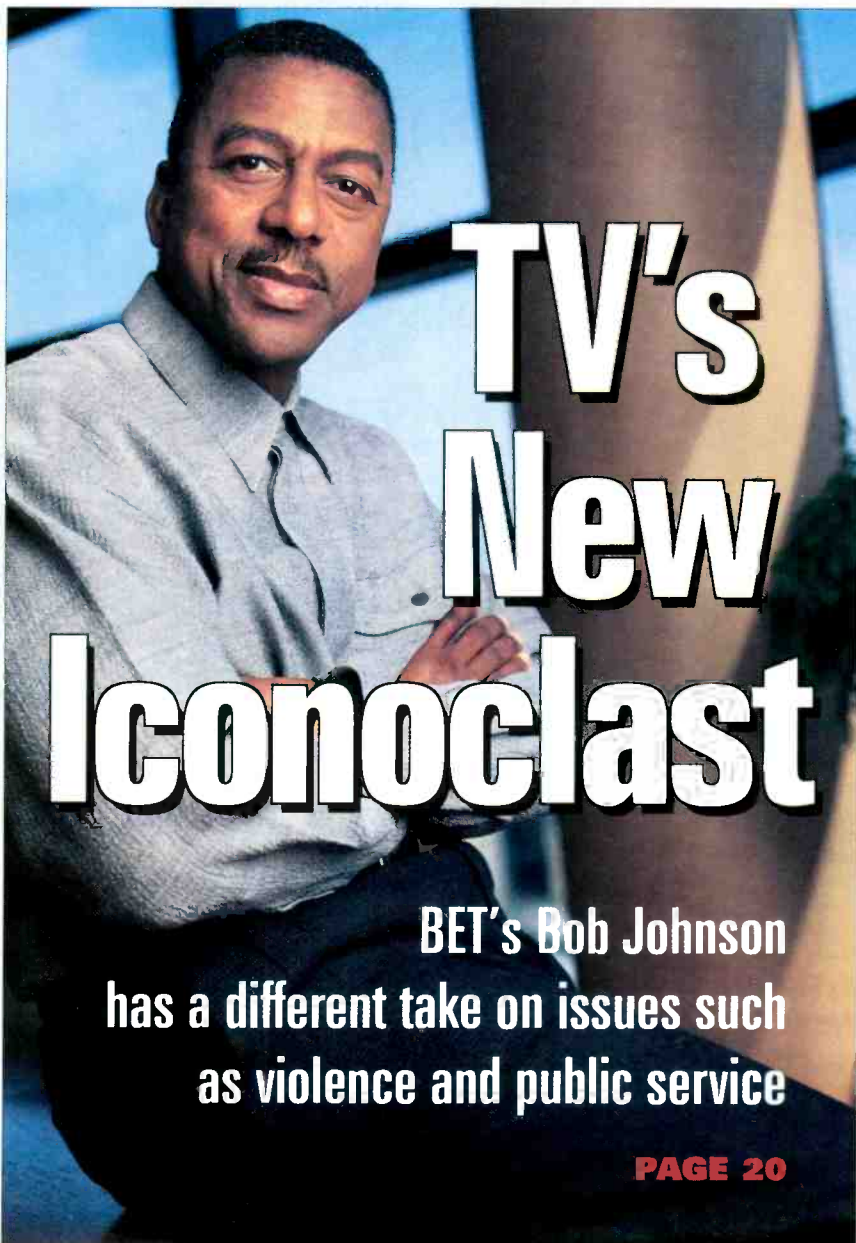
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### NEW MEDIA

#### Disney Spins New KidSite

Access for a fee, except on MSN

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## TV's New Iconoclast

BET's Bob Johnson has a different take on issues such as violence and public service

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### MARKET INDICATORS

#### National TV: Tight

Market quiet as agencies focus on upfront planning; no upfront business yet. Second-quarter scatter remains tight; CPMs at 20% over last year's upfront.

#### Net Cable: Moving

Second-quarter scatter is kicking off strongly. Younger-demo cable nets get CPM increases north of 10 percent; general-entertainment nets get 5-8 percent increases.

#### Spot TV: Strong

Autos continue to roll; spring sales bloom; second-quarter pacing 8-10% ahead of '96.

#### Radio: Strong

Health and beauty strong for spring and early summer, especially in the Southeast. Spot softening a little, but still remains healthy. Network hot in almost every category.

#### Magazines: Hopeful

Publishers heading into second half expect increases in drugs & remedies, already strong, as newly approved drugs hit the market. Mini-boom in "cosmeceuticals" and "nutriceuticals" continues.



MARTIN SIMONSAIA

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Laura K. Jones APR 08 1997

# AT DEADLINE

## NBC, DreamWorks Wrestle Over Pilot Control

NBC and DreamWorks SKG have locked horns over shared ownership of two pilots the studio is developing for the network. As a result, the network has said it will not pay for nor consider the DreamWorks-produced pilots when compiling its '97-98 season schedule. Industry sources say NBC has been using its top-rated status to secure ownership stakes in shows vying for space on its schedule. The network, which brought some creative talent to a DreamWorks pilot called *Nearly Yours*, reportedly expected a 50 percent stake in the show. DreamWorks balked. A meeting is scheduled between the two next week.

## CBS Eye-ing Long Road to Profits

CBS Eye on People—the first from-scratch cable network created by CBS since 1983—launches today to some 2 million subscribers. Start-up costs, said executives, will total some \$200 million and they expect it will take between five to 10 years for the network to reach profitability. The executives said the network will add another million subscribers by the end of April and reach 10 million subs by year-end.

## ABC News Online a Go With Aglow

ABC News Online is slated to launch next week, with Robert Aglow heading up content, according to a TV industry source. The news Web site is a joint venture between ABC and Bellevue, Wash.-based Web publisher Starwave Corp. Aglow is executive producer for ABC News, based in New York. Officials at ABC and Starwave had no comment at press time.

## Lawenda Departing Westwood One

Westwood One Radio Networks president Jeff Lawenda is returning to his film roots. Lawenda will leave Westwood One in mid-April to form a yet-unnamed independent motion picture production and distribution company. Lawenda, who joined Westwood One Radio Networks in 1995, came to the company from Cabin Fever Entertainment, a film, video, television and music programming production and marketing company.

## Univision Adds O&O in Sacramento

Univision Communications Inc. has drawn Sacramento's KCSO-TV into the fold. The former Univision affiliate was purchased last week from Modesto, Calif.-based Sainte Ltd. for cash and "other financial instruments" worth \$40 million. Univision has

named Jorge Delgado as KCSO gm. He comes from Univision's Albuquerque O&O, KLUZ-TV. Delgado will be replaced by Luis F. Hernandez, formerly KLUZ's general sales manager. The buy expands the Spanish-language TV group to 12 full-power stations, reaching 13.4 percent of US homes.

## CMP Consolidates Internet Products

CMP Media is consolidating all its Internet products under a "unified umbrella" called CMPnet. The site will be headquartered in Manhasset, N.Y., where the company's Internet Media Group and most of its on-line products are based. Company advertising sales reps will likewise consolidate into one force.

San Francisco-based NetGuide Live, one of CMP's existing major on-line services, also will relocate to Manhasset, displacing 22 West Coast editorial and technology staffers. CMP's print properties include *NetGuide* and *Windows Magazine*.

## Classic Sports Names VP/Ad Sales

Classic Sports Network has hired a full-time vp of ad sales. David Safran, who has been on board for about six weeks, replaces Larre Barrett, who had gotten the independently owned network's initial ad deals up and running. Safran had been head of ad sales at CNBC. Though many of CSN's ad deals were put together by Barrett, sports-advertising vet Safran is responsible for closing many of the network's recent deals. They include sponsorships with General Motors, Converse, WEB TV, Miller Beer and Gateway 2000.

## Cowles to Buy American Demo Group

Dow Jones and Co. announced its intention to sell the three titles of the American Demographics group to Cowles Business Media, and the deal may be finalized this week. Terms were not disclosed. The books are *American Demographics* (circ 34,000), *Marketing Tools* (circ 25,000) and a small, quarterly consumer-trends newsletter called *Forecast*.

**Corrections:** From the March 24 issue: A Media Note misspelled the name of *Condé Nast*

Traveler publisher Lisa Henriques; the cover credit should have been Scott Saltzman; and an item on Robert Altman in the TV Production department incorrectly identified where he was speaking from. He was on the set of *The Gingerbread Man*, a feature film he is directing that stars Kenneth Branagh, Robert Duvall and Robert Downey Jr.

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## MEDIA WIRE

### Women's Group Plans Ads For 'Morning-After' Pills

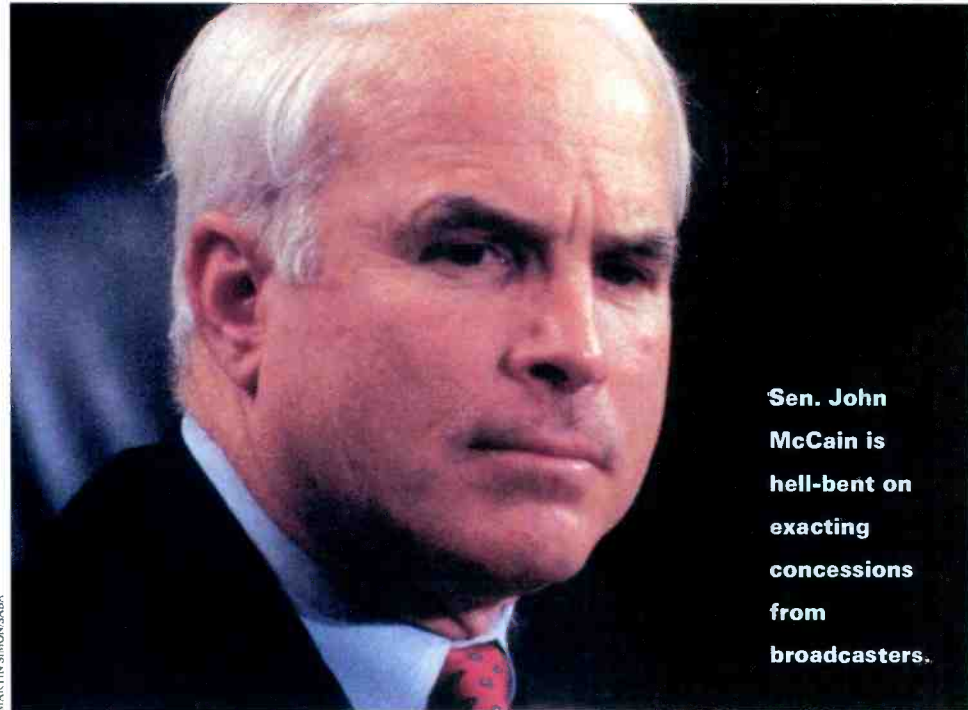
A Washington, D.C., nonprofit group, Reproductive Health Technologies Project, is in the early stages of planning a national ad campaign for emergency contraception, a topic nearly as hotly debated as abortion, according to a source close to the organization. In this procedure, a patient takes a higher-than-normal dose of prescription birth control pills the morning after she believes she may have become pregnant. The group claims that an unwanted pregnancy can be ended in this manner. RHTP's agency, Elgin DDB, Seattle, is testing ad concepts with focus groups and is expected within the next several weeks to have a creative concept in place. The ad agency plans to approach broadcast and cable networks and women's magazines with the campaign, which could take the form of public service announcements. Funding has not been ironed out. Coincidentally, an upcoming episode of *ER*, the top-rated show on television, will deal with the issue, which has stirred the abortion debate in recent weeks. In a segment on the April 10 episode, a college woman goes to the emergency room after being drugged and sexually assaulted. She is given a high dose of birth control pills the morning after to try to prevent pregnancy. She also is told that the method is not foolproof nor the best way to prevent pregnancy. Execs at Elgin DDB said they heard about the *ER* episode and have been spreading the word about the emergency contraception segment but plan no activity around the show. They expect the ad campaign to bow in July. —*T.L. Stanley*

### Classic Sports Network Inks Deal With Comcast

Only weeks after engaging in a tough battle with another top-10 cable operator, Classic Sports Network last week signed a long-term affiliation contract with Comcast Corp., the nation's fourth-largest cable operator with 3.8 million subscribers. Though Classic Sports was already running on Comcast systems in Baltimore and rural Mississippi, those deals were done without a corporate agreement. (continued on page 6)

# The Digital D

*Debate over licenses goes down to the wire*



**Sen. John McCain is hell-bent on exacting concessions from broadcasters.**

**WASHINGTON /** By Alicia Mundy

**W**ith only five days to go until the start of the allocation process for digital licenses, the outcome is questionable. On Thursday evening, March 27, Senate Commerce Chair John McCain (R.-Ariz.) and House Telecom Subcommittee Chair Billy Tauzin (R.-La.) launched ballistic missives to members of the Federal Communications Commission, which was scheduled to vote to approve the allocations on Tuesday, April 1. But even as the competing letters were burning up fax machines, a more ominous possibility was looming. Alone in his determination to get more from the broadcasters for the free digital spectrum, FCC Chair Reed Hundt was said by FCC sources to be considering yanking the digital license vote from the FCC Tuesday meeting agenda. By Friday, all hope rested with FCC Commissioner Susan Ness, a Democrat. She has broken with Hundt on his most extreme objections to the license allocation—but she does not support the pro-broadcaster stance of the other two commissioners. Sources at the FCC said Ness

was being urged by both McCain and Tauzin to spend Easter weekend doing shuttle diplomacy, which has become her forte at the FCC.

McCain's letter to Hundt, his soulmate on the issue, was tough on broadcasters who have said they will switch to digital transmission within five years and eventually return the analog spectrum to the government. Basically, McCain said: Put it in writing! He urged the FCC to "adopt rules" for a rigorous digital conversion schedule "holding broadcasters accountable to the Commission for complying with it."

But Tauzin's simultaneous letter to commissioner Ness (which was sent without McCain's knowledge) touted flexibility. He urged that "the return of the analog spectrum should be driven by marketplace concerns and consideration for consumers, and not by budget concerns. Moreover, while I endorse an aggressive build-out schedule, I urge the Commission to be mindful of technological realities as it comes to completion on schedule."

Congressional sources said that powerful leaders of the House Commerce Committee, Chair Tom Bliley (R.-Va.) and ranking minority member John Dingell (D.-Mich.), were also

# emma

scrambling on Friday to send a letter echoing Tauzin's position to the FCC.

Broadcasters do not want the FCC to impose any specific "rule" involving a mandatory timetable for digital conversion or for the return and auction of the analog spectrum. They contend that their promises are enough.

McCain wants an 18-month conversion timetable for network affiliates in the top 10 markets; 30 months for the next 20 largest markets; and all other stations within five years. By 2006, analog licenses must be returned to the government for auction. In stressing market sizes instead of percentage of stations, McCain hopes to show that his timetable is not a punishment for winning the battle to stop digital auctions with between \$20 billion and \$70 billion. He does include a "waiver" provision, which sources in his office say covers the "legitimate" concerns of networks regarding unforeseen problems with digital conversion.

Ness, according to sources, has indicated to those supporting McCain that she had already promised the broadcasters that there would be no "rule" on the timetable. The proposed "waiver" provision from McCain might provide cover for Ness to go along with a "rule."

McCain's office has become the West Bank of the digital TV battle. A lobbyist for one of the Big Three networks who requested anonymity said of the rule, "It's burdensome for the broadcasters. But McCain is determined to win an issue here and make the point that there are no freebies, and this is how he's going to do it. I don't know if we can stop a rule from being included, if Ness can get Hundt to compromise on the timetable. I think she'd be able to get [FCC Commissioners James] Quello and [Rachelle] Chong to go along if she had Hundt's vote."

Neither Quello nor Chong wants a specific rule on conversion times in the allocation package—but both want licenses voted on this week. But FCC sources said Ness discussed her reservations with McCain on Thursday and agreed to his proposal because it stressed the size of the markets in the conversions and because of the waiver. Tauzin's letter, which was much more amenable to the NAB, boosted Ness' position in arranging a compromise.

NAB spokesman Dennis Wharton said, "The NAB is reviewing the McCain letter and has not had time to digest it." ■

## NBC to Get Stake in MSG

*Network swaps investment in Cablevision unit for 25% of Garden*

**CABLE TV /** By Michael Bürgi

In a sign of its growing confidence in the cable industry, NBC is expected to announce this week it has altered its ownership position in Rainbow Programming Holdings, the programming arm of top-ten cable operator Cablevision Systems Corp. In a cash-free transaction, NBC will trade in its stakes in some Rainbow-owned networks for an overall 25 percent stake in all Rainbow services.

There were conflicting reports late last week as to whether the deal was done, but the announcement could come as early as today.

As it stood last Friday, NBC has opted to exchange its stakes in American Movie Classics, Bravo, Independent Film Channel and several regional sports networks under the SportsChannel group for an overall 25 percent stake in Rainbow. The move ultimately gives NBC a 25 percent ownership position in Madison Square Garden as well, which Cablevision is working to acquire (it currently owns 50 percent of the Garden, which includes MSG Network, the largest regional sports net in the country).

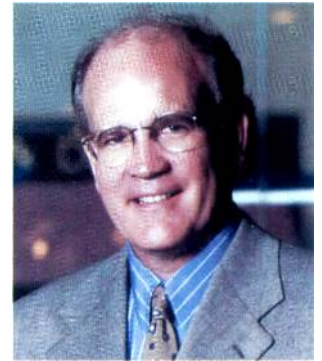
Both Cablevision and NBC representa-

tives declined to comment about the deal, which had been expected for some time but has apparently come to fruition. But one source at Cablevision said it's a sign of faith in the programming group on NBC's part. "They're the number-one broadcast network," said the source. "It's definitely a positive for Rainbow."

For NBC, it's the continuation of a long-



**Dolan, left, was called the "13th apostle of NBC" by Wright at a dinner feting Wright last Wednesday.**



held belief that the more diversified one is, the better one's chances to profit in the multimedia future. According to one source close to the deal, NBC wants "to be a multimedia company where it makes sense to have growing interests in cable programming. As the entity [Rainbow] grows, so grow the assets." ■

## Time Warner Strikes Again

*Media giant blacks out Fox Sports on Florida Sunshine Net*

**TV SPORTS /** By Michael Bürgi

Sunshine Network, an Orlando-based regional sports network reaching 4 million subscribers, has become the latest pawn in the media megabattle between Time Warner and News Corp. The network late last week said it would not carry the Fox Sports Net Major League Baseball game of the week until an agreement could be reached between its two owners—a group of cable operators (including Time Warner Cable) that owns 51 percent of the net, and the Fox/Liberty Networks, which own 49 percent. At issue is whether Sunshine will

become an affiliate of Fox Sports Net, which is owned by Fox/Liberty. Though an initial agreement was in place to permit Sunshine to carry the Thursday evening MLB game without an affiliation agreement with Fox Sports Net, the cable operators, led by Time Warner Cable, pulled the plug on that deal as a high-level corporate snub. "I believe there are issues nationally that trickle down to this situation," said Sunshine's general manager Jim Liberatore, adding that he just wants the best shows for Sunshine regardless of corporate politics. Executives at Fox Sports did not return phone calls. ■

## MEDIA WIRE

Classic will be added to systems in Philadelphia and Union, N.J., and was just added in the last two weeks in Jersey City, N.J., totaling 650,000 new subscribers. That puts the independently owned network at just under 10 million subscribers, including carriage on satellite services such as DirecTV and Primestar. Classic Sports remains mired in an ugly court battle with the No. 6 cable operator, Cablevision Systems Corp., which two weeks ago decided to launch a competing service. Stephen Greenberg, Classic Sports president, said Comcast is the last of the top five cable operators with whom the network has a corporate affiliation deal. Comcast has also agreed to preview CSN on its Sneak Peek channel, which offers subscribers glimpses of emerging cable networks. —Michael Bürgi

### Tribune Pumps Cash Into WB; May Sell Miami Station

Tribune Co. execs last week gave a vote of confidence to The WB. Tribune invested an additional \$21 million in its netlet, bringing to nearly \$50 million its overall investment. A partner in the network with Time Warner, Tribune now has a 21.9 percent ownership stake, up from its initial 12.5 percent interest. The company also has one other option, which could be exercised next year, that would increase its stake to 25 percent. "The WB, in a very short time, has created first-run, original programming that has performed well on our stations," said Dennis FitzSimons, Tribune executive vp. "As ratings grow, there is great opportunity for us to expand revenues and margins." The move comes at a time when Ted Turner, vice chairman of Time Warner, has reportedly called the network a financial drain on the company and questioned its long-term value. The WB has lost \$165 million since its launch in January '95 and is not expected to move into the black until 2000. Meanwhile, Time Warner execs reiterated their stand that The WB is a vital outlet for Warner Bros.-produced programming. Bob Daly, Warner Bros. chairman and co-ceo, said the vertical integration in the entertainment business makes The (continued on page 8)

# Strange Vibes in Late-night

Suddenly, Wayans is challenging Magic, who's eyeing 'Vibe'

**SYNDICATION** / By Michael Freeman

**D**evoid of an African American talk-show host since Arsenio Hall's final bow nearly three years ago, late-night television is suddenly flush with high-profile entries. Earvin "Magic" Johnson, via Twentieth Television, and Keenen Ivory Wayans, from Buena Vista Television, are joining Columbia TriStar's *Vibe* on the syndicated development slate. *Vibe* is to launch next fall; the Wayans project is slated for August; and the Johnson show is set to start in January. Left unclear is the status of BVT's previously announced *John Salley Show*, which had been cleared on the Fox-owned stations group.

"I don't think anybody had an idea that two talk-show projects of this magnitude would be coming out so late into the sales season," said Ron Martzolf, vp and director of programming, Petry Television. "Clearly, Twentieth has more lead time with the Magic Johnson project, while Buena Vista is going to have to bust a hump for a station-group platform within the top-10 markets as well as with the rest of the country. It may be safe to assume the Disney sales force won't be getting a vacation this summer."

In officially rolling out the Johnson project last week, Twentieth Television president/coo Rick Jacobson declined to confirm or deny if its sister Fox Television Stations Inc. division had made a blanket commitment to carry the Magic project at 11 p.m.-midnight with most or all of the group's 22 major-market stations. "If we produce a good pilot, then I think we will be able to get the Fox stations," Jacobson said.

It was the original rumors of Johnson's signing with Twentieth that several New York station reps said motivated Buena Vista to strike a multimillion-dollar deal with Wayans. The likelihood of a Fox O&O group clearance in coveted weeknight slots was a key factor.

Buena Vista originally struck a group-wide clearance deal with Fox last winter for the Salley show. Now, the Salley project remains up

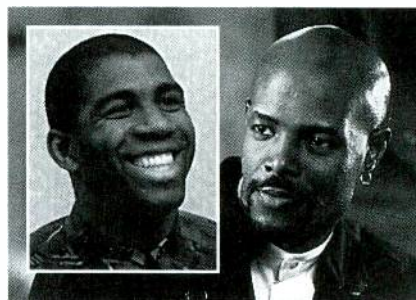
in the air, with Buena Vista president Mort Marcus admitting that the company has "yet to sit down and discuss with John his commitment to go on as a weekly entry." Salley's agent, Mark Itkin of the William Morris Agency, was unreachable to confirm his status with BVT nor other rumors Salley is now being pitched to host NBC's *Later* talk show.

Besides the short lead-time, Buena Vista will likely find its options in the crucial top-10 markets limited to the Chris-Craft/United Television and Tribune Broadcasting station groups. Both station groups come out of hour-long local newscasts at 11 p.m., which would give Wayans a critical half-hour jump on the start time of NBC's *The Tonight Show With Jay Leno* and CBS' *The Late Show With David Letterman*, but that is where similarities to Johnson end.

BVT's Wayans will probably have to unseat Columbia TriStar's *Vibe* for the earlier slots on the Chris-Craft/United stations. One Chris-Craft program director who would not speak for attribution said the stations have "a fairly open window" (11 p.m.-1 a.m.) concerning when the show can be run.

"We have not had a chance to take out the show yet, but we're going to approach Chris-Craft, Tribune and even Fox with what we know is proven comedic and hosting talent in Keenen Ivory Wayans," Marcus said. "Wayans [who previously created, wrote and starred in Fox's *In Living Color* series] is a recognizable and popular comedic talent with Fox affiliates, so I'm pretty confident we'll have most of our [station] deals locked up by August."

Wayans said he is not keying on potentially competing against Johnson or *Vibe* for the young, urban demographic set. "It's rather academic since we are coming out in August and Magic won't be out until January," he said. "All I hope for right now is to get the time periods that give me a half-hour jump on Leno and Letterman, both of whom I consider to be my key targets." ■



**Come January, Magic (inset) could be up against Keenen Ivory Wayans in the battle for the young and hip.**

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## MEDIA WIRE

adding that it plays a "crucial role" in all parts of the conglomerate's business. Separately, in South Florida, Tribune may say adieu to its recently acquired WZL-TV in Miami in an effort to keep its *Sun-Sentinel* newspaper. "We will not divest our newspaper" holdings, said FitzSimons, referring to the Federal Communications Commission ban on ownership of newspapers and television stations within the same market. "There are other options that would put us in compliance," he said, adding that a station swap "would be more likely than a sale, due to tax advantages." —*T.L. Stanley and Claude Brodesser*

### Friedman, ABC News Vet, Goes Back to 'World Tonight'

ABC News has managed to keep executive vp Paul Friedman at the network by moving him to the post of executive producer of *World News Tonight With Peter Jennings*. Friedman was once touted as the heir apparent to lead ABC News, but the 30-year broadcast veteran lost that bid when ABC network president David Westin took over the division president post from Roone Arledge recently. Observers had expected Friedman to jump to another network. His new gig returns him to a role in which he had phenomenal success. As executive producer of *World News Tonight* from 1988 to January 1993, the newscast rose to No. 1 in ratings and prestige. "[ABC News] has had a bit of a brain drain and they don't want to lose anybody else," explained Brit Hume, the longtime ABC White House correspondent who recently joined Fox News. "This keeps a man of demonstrated talent with them and should help to arrest the slide of *World News Tonight*," which has slipped behind NBC in the nightly news battle. The latest domino effect at ABC News forced the demotion of Kathryn Christensen from *World News Tonight* executive producer to managing editor. Insiders say the fact that Christensen—who sources said has an abrasive management style—is remaining with the newscast indicates that Jennings likes her. —*Richard Katz*

# WB Aims to Stay Young

*Network will require big names to stay on to run shows*

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

**T**he WB has two goals for next season's development schedule: Keep targeting the young while finding some broader-reach shows for 9-10 p.m. "The key to starting a network is to get a young audience in the beginning, because they're more likely to try something new, and they grow with you," said Jamie Kellner, head of the network. "We've also tried to diversify in the types of programming we're developing."

Seeking out the talent the network wants most, both in front of and behind the camera, is also a high priority. And any heavy-hitting producer that agrees to develop a pilot also must commit to running the show if it is picked up for next season's lineup. Among the creative talent with pilots ordered at the network are Tom Miller, Bob Boyett, Michael Warren and David Duclon (*Full House*, *Perfect Strangers*, *Step by Step*, *Family Matters*), Carol Leifer (*Seinfeld*, *The Larry Sanders Show*), Suzanne

dePasse (*Sister, Sister*), Kevin Williamson (*Scream*) and Carlton Cuse (*Nash Bridges*). A prime-time animated show from Steven Spielberg, *Invasion America*, which was previously announced, will hit the schedule at midseason.

In all, the net has eight new comedies and four dramas in development, which includes shows around stand-up comic Adele Givens, sitcom vet Shelley Long, rapper Da Brat and feature film actress Loretta Devine. Comedies with Cindy Williams and Tom Arnold already have received 13-episode commitments.

The network's continuing dedication to a family-friendly 8-9 p.m. hour and its attempts to spread its wings in the second hour of prime-time programming impressed media buyers. "Their presentation was the most compelling and focused of any I saw," said Betsy Frank, executive vp, Zenith Media. "They really seem to know who they are and have a strategy for where they want to be." ■

# Hearst Gets Stations, CEO

*In Marbut, media company gets a seasoned corporate exec*

**TV STATIONS /** By Michael Freeman

**T**he agreement struck by The Hearst Corporation to merge its TV station holdings with group owner Argyle Television surprised the broadcast industry on two fronts last week. First was the deal. Second was the fact that Hearst also acquired a seasoned ceo—Robert Marbut—who can help run Hearst's TV operations as well as, perhaps someday, the whole company.

The merger will create a publicly owned, separately bannered Hearst-Argyle Television Inc. group, which will count a combined portfolio of 15 owned and managed stations valued at \$1.8 billion in assets. Hearst, historically a closely guarded, privately-held media conglomerate, is taking a bold, first-time step of going public to raise capital for other station acquisitions. Argyle, a group founded by veteran newspaper, broadcast and direct mail executive and asset player Marbut, has positioned itself as a

newly emboldened, combined power in the TV station community.

After originally placing Argyle on the market last December to seek "strategic partnerships," sources said that Marbut opened a dialogue with Frank A. Bennack, Jr., president and ceo of Hearst Corp. regarding the merger. Marbut will now take on the title of chairman and co-ceo of Hearst-Argyle. John Conomikes, Hearst's director, vp and gm of broadcasting, will become president and co-ceo; David Barnett, Hearst's vp and deputy gm, will become executive vp and coo; and Argyle's Byrne will be executive vp of Hearst-Argyle. "Bob Marbut is a corporate executive who is very animated and very creative, but most importantly he's an aggressive player who has an uncanny ability to build up a station's bottom line," said David Woods, a small-market station owner and president of Woods Television. ■



**Marbut revs up Argyle once again**



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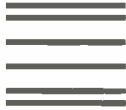
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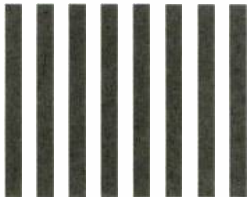
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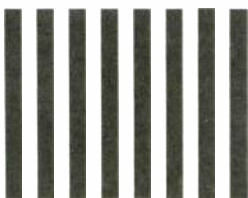
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# Affils Seek Cable Window

*Stations would rerun local news on MSNBC under plan*

**NETWORK TV /** By Richard Katz

**N**BC, in a gesture of peace to affiliates that are angry over the network's on-air promotion of its cable properties, is considering allowing affiliates to rerun their entire local newscasts on MSNBC. The network will entertain the proposal at a daylong meeting with affiliates scheduled for April 22. It would be the second meeting with affiliates in as many months. NBC network president Neil Braun said this powwow will "get down to the nitty-gritty," but he declined to elaborate. Still, one of NBC's goals, he said, is to persuade stations to "psychologically" embrace MSNBC by providing the local inserts to the cable channel.

NBC's running battle with angry affiliates began escalating after network promos steered viewers away from last year's National Basketball Association finals to CNBC for a postgame show. Tensions mounted soon thereafter when CNBC began airing month-old reruns of NBC's *Late Night With Conan O'Brien*. Later, when MSNBC started running segments from a previous week's *Dateline NBC*, several stations, which view MSNBC as a competitor, summarily preempted *Dateline* in a fit of pique.

At a March 20 meeting, NBC agreed to set up windows of exclusivity between the time the network premieres a program and reruns appear elsewhere and agreed to defer rerunning entertainment shows on cable in the same broadcast season, explained Ken Elkins, president and ceo of the St. Louis-based

Pulitzer Broadcasting Co. and chairman of the NBC Affiliate Board of Directors.

While Elkins' viewpoint represents the moderate position, Post-Newsweek Stations vigorously oppose any use of NBC on-air talent or programs on its cable channels. Two Post-Newsweek stations were among those that preempted *Dateline*. Braun argued that the Post-Newsweek stations were not representative of most network affiliates. "This is not a homogeneous group; they know they're not all on the same page," he said. "These are reasonable people and there is a lot of common ground."



**Braun seeks affiliate peace.**

Other negotiating points are also on the agenda. "We want affiliates to have an active role in the MSNBC program lineup and to be able to repeat our local newscasts," Elkins said. Such an action would require local cable systems to insert their newscasts the way many cable operators now accept five-minute news updates on *Headline News*.

Braun said he was sensitive to affiliate concerns, but today's fragmented and highly competitive media environment dictates that affiliates must live with NBC's expansion into cable and the Internet. "Affiliates have to realize that's the new reality of the world," said Braun. ■

# Fox Animated With Winner

*"King of the Hill" brand-extension strategy follows fan requests*

**MERCHANDISING /** By T.L. Stanley

**T**his rising star at Fox has spawned a number of dedicated Web sites and soon will grace a line of T-shirts and hats. No, it's not Gillian Anderson or those fabulous-looking *Party of Five* kids. It's Boomhauer, perhaps the most unlikely hero from the network's surprise midseason success story.

Boomhauer, part of the animated ensemble cast of *King of the Hill*, will be featured in

a licensed merchandise launch tied to the show. A limited run of clothing and accessories targeted at men will find its way onto boutique shelves around Father's Day, Sunday, June 15.

"We plan a very focused line that will feature most of the characters in the show," said Maury McIntyre, Fox's associate manager of licensing. "We want to get some product out in time to capitalize on the show's popularity

## SYNDICATION

**With its weekday** and weekday-morning kids programming blocks sold to 104 station "affiliates" in markets representing 75 percent U.S. broadcast coverage for the 1997-98 season, the Bohbot Kids Network is claiming broadcast-network status. Bohbot ceo Allen Bohbot suggests that the BKN programming blocks, totaling 12 hours a week and running in-pattern, make it a broadcast network. "Under guidelines by Nielsen Media Research, you have to have at least 70 percent broadcast coverage and over 10 hours a week of programming," Bohbot says. "If we sign a station, they are carrying both blocks in-pattern [7-9 a.m. on weekdays and Sundays]." However, a station rep who requested anonymity estimated that 52 percent of the stations are airing Bohbot's *Amazin' Adventures* Monday-Friday morning block "out-of-pattern," in 6 a.m. or earlier time periods. Bohbot claims that its 12 hours per week make it the sixth-largest supplier of kids programming behind the Turner Networks (213.8 hours per week), Nickelodeon (93.3), Fox Kids Network (19.0), Warner Bros. Network (19.0) and USA Network (16.0). Although affiliates of the Warner Bros. Network and Fox Kids Network already receive a steady diet of kids network programming, BKN is cleared on 20 and 10 percent of the remaining clearances, respectively. "Clearly, with Saban Entertainment aligning with UPN and Leo Burnett taking over distribution of the Disney Afternoon programming, it opened the door for us to go after three-year deals with the stations," says Bohbot, who said the New York-based company has committed \$100 million to future development and production of kids programming.

**Addenda:** Universal Television Enterprises' Sally Jessy Raphael has been renewed by NBC O&O flagship WNBC in New York through 2002. Coming out of the February sweeps, Sally's 7.9 rating/19 share at 4-5 p.m. came within a rating point of The Oprah Winfrey Show's 8.9/21 on WABC in Gotham... Tribune Entertainment has reached a four-year agreement with Channel Earth Productions to take over production of the syndicator's 20-year-old *U.S. Farm Report* morning strip. —Michael Freeman

## RADIO

### New York-based SFX Broadcasting

last week announced an agreement to acquire WVTY-FM and WTAE-FM in Pittsburgh and WLTO-FM and WISN-AM in Milwaukee from Hearst Broadcasting Group for \$35 million. Upon completion of its previously announced acquisition from Secret Communications, SFX's stable of Pittsburgh stations will be five deep, including WDVE-FM, WXDX-FM and WJJJ-FM. When all previously announced transactions are completed, SFX will own and operate or provide services to 80 stations in 23 markets.

Already the fourth most-listened-to alternative radio station in America, Los Angeles' Y-107 (KLYY-FM, Arcadia; KSYY-FM, Fallbrook; and KVVY-FM, Ventura) posted gains in the latest Arbitrend and continued its journey to alternative-rock stardom. According to the report, upstart Y-107 reached more than 620,000 listeners per week in the L.A. metro in February, an all-time high for the station, which launched one year ago.

With the formation of a new sales division to represent ABC Radio, the Katz Radio Group has initiated a management reshuffling. Bob McCurdy, most recently president of Sentry Radio, will become president of the company's new division, Amcast Radio Sales. Prior to Sentry's formation in 1995, McCurdy was president of the Katz Radio Group's Katz Radio division for five years. Replacing McCurdy at Sentry will be Bill Fortenbaugh, a 27-year veteran of the Katz Radio Group who for the past 12 years was president of its Christal Radio division. Replacing Fortenbaugh as president of Christal is Steve Shaw, who for the past four years was Christal's vp and general sales manager, the No. 2 position at the rep firm. Previously, Shaw was New York sales manager for three years. Mitch Kline has been named to the No. 2 position at Amcast—vp and general manager. For the past 10 years, Kline has held the No. 2 slot as vp and general sales manager at Banner Radio, another Katz Radio Group unit. With Amcast's formation, Banner will be dissolved and the majority of its employees re-deployed to other Katz Radio Group sales divisions. —Mark Hudis

now, and then launch a full line in the fall.”

Among the characters that will show up on products are Hank Hill, the series star, and his buddies, Dale and Bill. Fans, particularly those on the Internet, have been asking specifically for merchandise based on Boomhauer, a good ol' boy whose Southern accent is so heavy he's almost unintelligible—yet he somehow manages to deliver the kicker in most any situation.

*King of the Hill*, which premiered in February, has leaped out of the gate to become the No. 2 show on the network, regularly building on its *Simpsons* lead-in and helping boost the time period 50 percent year-to-year in the pivotal 18-49 demo.

After trying for several seasons to develop a companion show for *The Simpsons*, Fox execs believe they have finally found it in the Mike Judge/Greg Daniels-created series. After airing two of the 13 episodes of *King of the Hill*, the network ordered an additional 22 episodes for the full '97-98 season.



King team: Out of the gate and into the suds

“The whole night has improved extraordinarily,” said Bob Greenblatt, Fox executive vp, development. “It's amazing how sliding in one piece like that gives the whole night a shot in the arm.”

Greenblatt said he thinks *King* has caught on with audiences because it is in the same vein as *The Simpsons*, yet has its own voice.

Greg Daniels, executive producer of *King of the Hill* and former writer on *The Simpsons*, said the show intends to poke fun at Southern suburban life from an insider's point of view.

“It's a populist show,” he said. “We deal with the characters with dignity, and they have a sense of humor about themselves.”

“It's working, delivering the demos, and that's the key,” said Bill Croasdale, president, network broadcast division at Western International Media. “I wouldn't be surprised if it is used next season to anchor another night.”

## Court Rebuffs Adult Nets

Full frontal scrambling of sex programming goes back to court

CABLE TV / By Michael Bürgi

Playboy Television and Spice Entertainment, the principal companies involved in producing and distributing adult, sexually oriented cable programming, stand to lose perhaps as much as 25 percent of their business because they can't get heard by the U.S. Supreme Court. The pair was rebuffed last week in efforts to challenge a part of the 1996 Telecommunications Act that limits their hours.

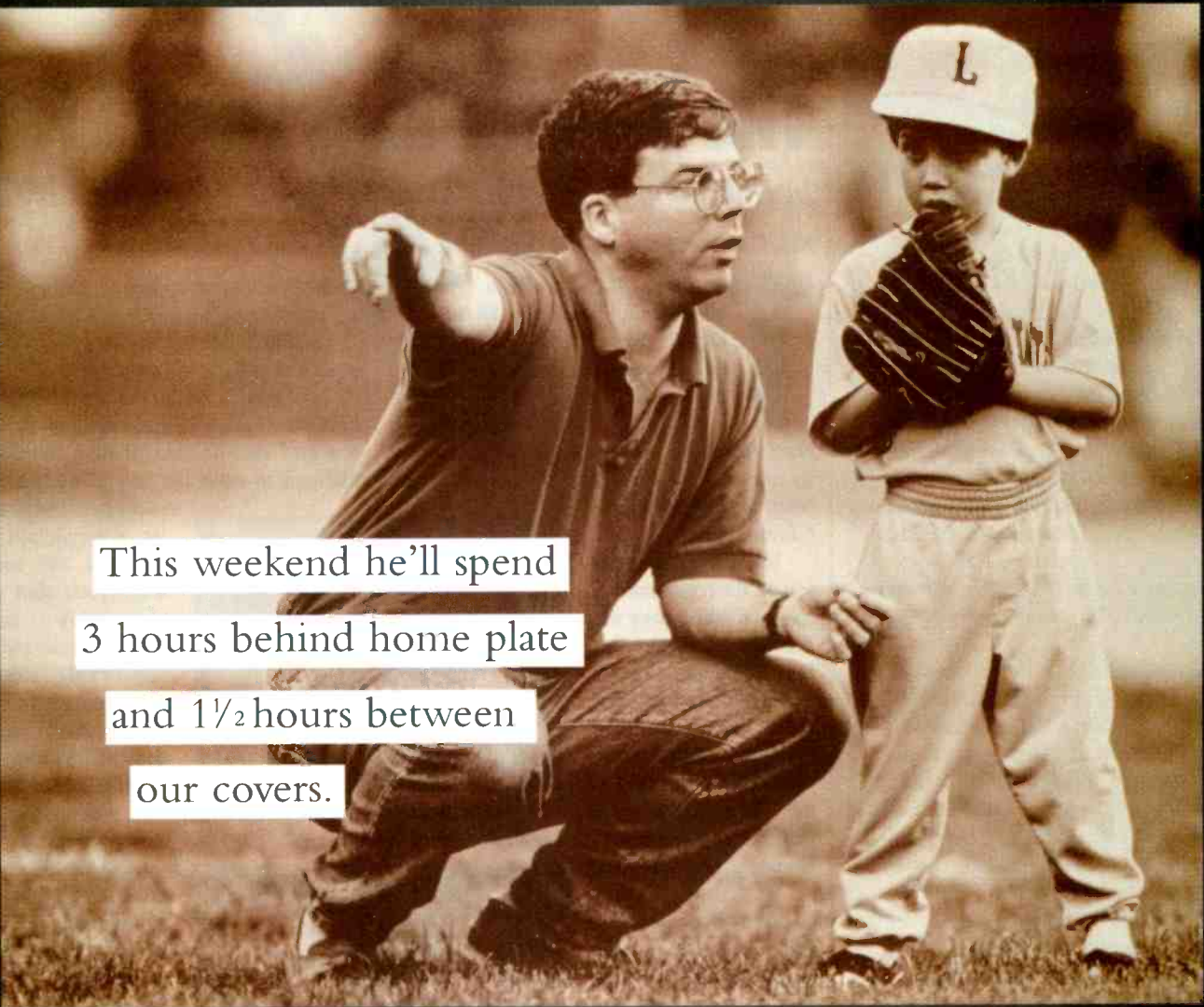
Playboy calls the ruling unconstitutional and will ask a lower court for a permanent injunction barring enforcement of Section 505 of the telecom act. That section effectively creates “safe harbor” hours between 10 p.m. and 6 a.m. for sexually explicit programming to be carried on cable systems that don't meet more-rigid standards for scrambling their signals. Currently, many operators allow milliseconds of the adult fare to bleed through before it is scrambled. Section 505 aims to eliminate those milliseconds—effectively blocking viewers from seeing any of the programming without ordering it. Operators that meet the stricter

standards can carry the services full-time.

Both Spice and Playboy derive most of their revenue during safe harbor hours, but any loss of marketplace access could cut into profit margins. Playboy TV reaches 21 million homes, of which only 4 million get the service on a 24-hour basis. Spice reaches about 14 million homes. Spice's president, Steve Saril, said 25 percent to 30 percent of its pay-per-view purchases take place outside the safe harbor hours.

Cable operators feel that if few subscribers complain about signal bleeding, then the government shouldn't impose Section 505. Some operators' revenue from pay-per-view adult programming is higher than from any other type.

But the issue may become moot. “Operators are planning to upgrade their plant and technology anyway,” said Rick Lang, director of marketing for Post-Newsweek Cable, which reaches 600,000 subscribers. “This decision [by the Supreme Court] won't drive that effort any faster. But we've always made full scrambling available to anyone who has a problem with that kind of programming.”



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## MAGAZINES

**Two Hearst women's books** are extending their international reach. With partners Marie Claire Group of France and Russia-based Independent Media, *Marie Claire Russia* was launched a few weeks ago. The first cover features top Russian model Sveta wearing a Chanel design. The initial circulation is 80,000. The Russian mag is *Marie Claire's* 25th international edition; the title was first launched in France in 1937. *Cosmopolitan* will launch this week a new edition in Thailand (circ 50,000) as a joint venture of Hearst and the Thailand-based Pacific Group, which also publishes top Thai women's mag *Dichan*. The Thai edition is *Cosmo's* 30th international extension.

**Three trailblazers** will be inducted to the American Society of Magazine Editors' "Editors Hall of Fame." Jann Wenner, Sey Chassler and Henry Grunwald will be honored at the National Magazine Awards in New York April 30. Wenner, as a 20-year-old college dropout, borrowed \$7,500 to start *Rolling Stone*. Ever since, he has published "all the news that fits" in his offbeat rock-culture book, challenging and recreating the conventions of magazine journalism. Wenner is editor/publisher of *Rolling Stone* and chairman of Wenner Media, which also includes *Men's Journal* and *Us*. Chassler, who edited *Redbook* for 17 years, was a leader of the women's movement, having orchestrated major pro-Equal Rights Amendment campaigns in 1976 and 1980—and having served on various task forces dedicated to furthering women's rights. Grunwald, who at one time was *Time's* youngest-ever senior editor, went on to serve as its managing editor before being named editor-in-chief of all Time Inc. magazines. In 1973 he cowrote *Time's* first editorial, which called for President Nixon's resignation. Grunwald went on to serve as a director of the World Press Freedom Association, a member of the Council on Foreign Relations and as a U.S. ambassador to Austria. The Hall of Fame was founded last year; former *Cosmopolitan* editor-in-chief Helen Gurley Brown, former *Newsweek* editor Osborn Elliot, former *New York* editor Clay Felker, former *People* editor Dick Stolley and *Glamour* editor Ruth Whitney were the first inductees. —Jeff Gremillion

# The Winner Is... 'Vanity Fair'

*In Hollywood, Condé Nast's culture chronicle is the book of record*

**MAGAZINES** / By Jeff Gremillion

**T**hey were all there—Tom, Nicole, Goldie, Kurt, Bette, Dolly, Sigourney and literally dozens of other superstars—partying vigorously and generally reveling in their own celebrity. Clearly, Condé Nast's New York-based *Vanity Fair* cemented its role as host of Hollywood's hottest Oscar bash at last Monday's luminous affair.

To the unwashed observer, the confluence of so much star power was nearly surreal. After all, how often do you see Woody Harrelson and Ellen DeGeneres dueling with long-stemmed white roses? Or stand at the bar hoisting a Heineken with Kenneth Branagh? Or bump into a boisterous, leather-jacketed Leonardo DiCaprio in the men's room? Or shake Lauren Bacall's hand and tell her that, Oscar or not, she's still a legend?

Perhaps the only revelers more thrilled than the 16 Oscar winners present—Cuba Gooding Jr. danced a jig; everyone said Juliette Binoche was positively glowing—were *VF* editor Graydon Carter and publisher Mitch Fox.

"We've got Muhammad Ali and Madonna

in the same room," gushed Carter, escorted by his wife and kids. Fox chatted up Barry Diller, Sumner Redstone and other stars of the business world.

Last week's bash was the fourth annual *VF* Oscar party. "This is certainly the biggest one yet," said pr director Beth Kseniak, who declined to estimate how many guests were

present. "There were a lot of people attempting to crash. I'm surprised we weren't shut down." (Miramax's crowded nearby Oscar party was temporarily closed by the fire department.)

*VF* saw its chance to become linked to Hollywood's big night about five years ago when super-agent and famed Oscar-bash host Swifty Lazar died. Cost was not an obstacle, said a *VF* insider, because businesses such as hip Mortons, the site of the party, are willing to deal to be part of the spectacle. As a marketing ploy, the Oscar party is in a class all its own.

Other party guests—who ran the gauntlet of press and security to nibble caviar and sugar cookies elaborately decorated as recent *VF* covers—included Jim Carrey, Mel Gibson, Glenn Close and Oscar host Billy Crystal. ■



**VF guests Geoffrey Rush, Nicole Kidman, Tom Cruise...**



**...Michael Douglas, Muhammad Ali...**



**...Mick Jagger, Fran Lebowitz and Barry Diller**



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## LETTERS TO THE EDITOR

# The O'Reilly Rebuttal

It was extremely disappointing to see the low level of critical analysis that Verne Gay provided in his article entitled "Everything Old Is News Again," (*Mediaweek*, March 17). The easiest thing in the journalistic world is to trash an enterprise on television, and responsible writers have an obligation to be both precise and insightful when doing that. Verne Gay is certainly entitled to his opinion, but this piece was woefully lacking.

First of all, the valentines to MSNBC literally flew out of Gay's electronic mailbox: "Jane Pauley, as usual, looked just splendid in her natty blue suit." "Jack Ford, among other NBC luminaries..." And (Brian) "Williams also has a superb screen presence." Now, all of those things may be true, but then Gay betrays himself and snipes at three fine Fox News correspondents: "Compared to MSNBC's roster of high-profile names, they seem like a B-team."

Why is that? Is their reporting less skilled than their NBC counterparts'?

**"I am on the air live for five hours a week and Verne Gay cannot illustrate his displeasure better than that?"**

Is fame now the admission ticket to the A-team? Gay never bothers to explain, and that is brutally unfair to the reporters whom he denigrates with the "B-team" line.

Mr. Gay goes on to deride the Fox News Channel for lack of edge and then, incredibly, takes his hammer to the two FNC broadcasts which are loaded with edge: *The O'Reilly Report* and *Hannity and Colmes*. Once again, clear thinking and specifics are in extremely short supply.

About my program [*The O'Reilly Report*], Gay writes, "O'Reilly seemed unaware of major developing stories. His own broadcast, on one occasion, was preempted midstream by news of the Simpson punitive-damage awards." Is this a joke? Surely Verne Gay must know that an all-news channel will interrupt for-

matted programming to go live to the scene of a major story. What's the beef here?

And in the only other specific criticism of the broadcast, Gay says this: "O'Reilly...averted that 'the media has nothing left to say about (O.J. Simpson).' But then he used the rest of his show to say plenty of nothing."

What, exactly, does this mean? Did I sit there mute for an hour? How about an example of what Mr. Gay considers "nothing," just so the reader will know what the man is objecting to. I am on the air live for five hours a week and Verne Gay cannot illustrate his displeasure better than that? Hey, Verne, give me a call—I'll give you plenty of gaffes that everyone will understand.

Gay does a similar number on Sean Hannity and Alan Colmes, using lines like "the only things remotely hot during this hour are the commercials." At one point, Gay reduces himself to mocking Hannity's haircut.

Come on. *Mediaweek* can do better than this. Many of us in the business read the magazine for solid reporting and thoughtful criticism. Verne Gay's article failed dismally on both points.

Bill O'Reilly  
Anchor, 'The O'Reilly Report'  
Fox News Channel  
New York, N.Y.

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## HOLLYWOOD

**Betsy Sharkey***Keeping 'Hope' Alive*

After a little  
Tinker-ing, CBS'  
Chicago hospital  
drama is now the  
picture of health



In a recent episode of *Chicago Hope*, Mark Harmon, who plays orthopedic-surgical genius Jack McNeil on the CBS series, momentarily finds himself in the role of couch potato. His date quickly nixes the sports channels, leaving him to grumble that it's 10 o'clock Thursday night and nothing else is on. With a sly look, she clicks the remote and for a split second we hear what sounds like the pounding opening notes of the theme song from *ER*.

"Not while I'm drawing a breath," he says, as he grabs the remote from her and shuts off the TV. For those who know the history of the show, the

line is a perfectly thrown curveball, delivered with just the right touch of irony. They can afford to script inside jokes these days.

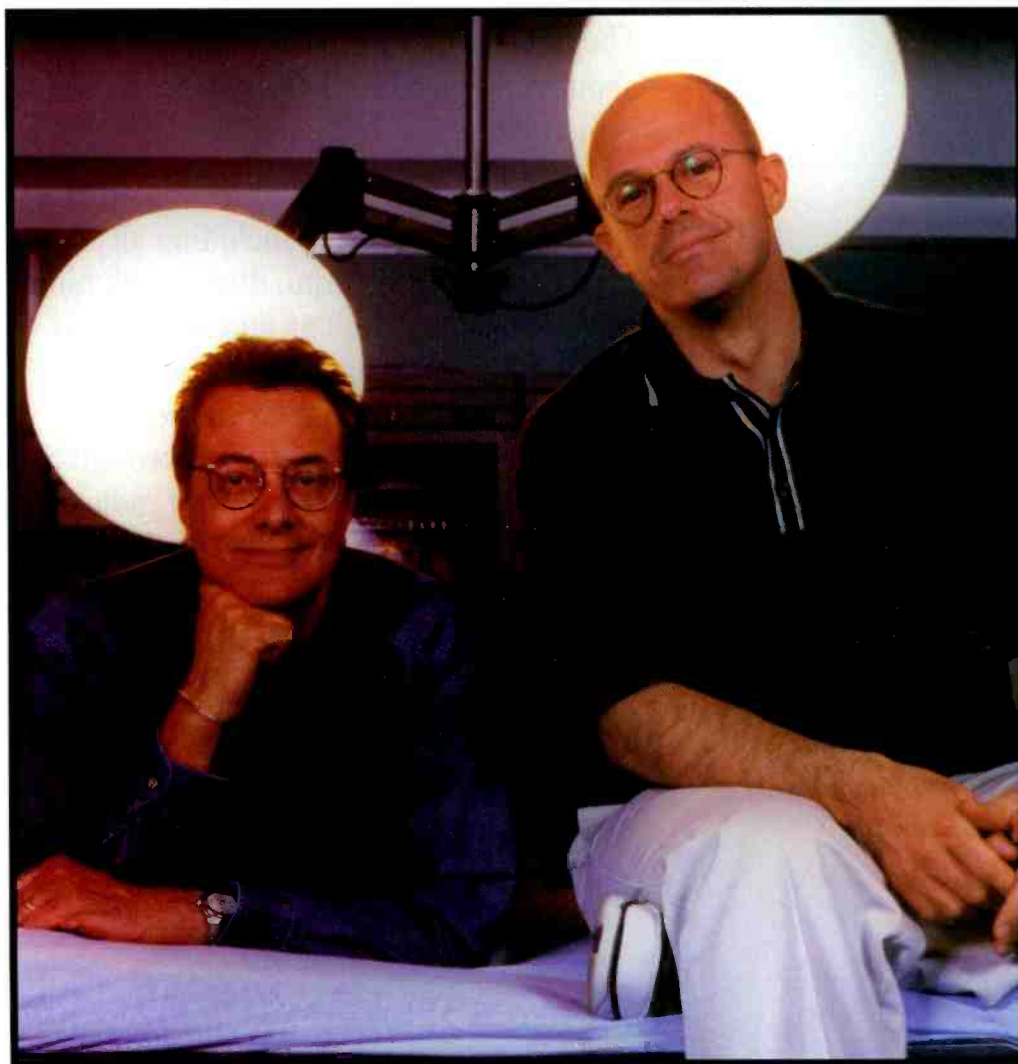
That *Chicago Hope* is still drawing breath after a disastrous first season—in which it went head-to-head with *ER*—is something of a miracle. That the show has quietly become one of the cornerstones with which CBS Entertainment chief Leslie Moonves hopes to build the network's future is equally surprising. Three years ago, in another life, Moonves was head of Warner Bros. Television, which produces *ER*, and "Keep *Hope Alive*" could hardly have been his professional battle cry.

**Executive producers D'Elia (l.) and Tinker: *Chicago Hope's* behind-the-scenes surgeons**

Yet, as *Chicago Hope* heads toward the finish of its third season, it has consistently delivered for CBS, so much so that around Christmas Moonves asked for two additional episodes, upping this season's order to 26. Even more crucial than consistently winning its time slot each Monday at 10 p.m., the show is doing precisely what Moonves wants the network as a whole to do—attract younger viewers without losing older ones.

Up to this point in the season, *Hope* is CBS' highest-rated series in all the key demographic groups. Among women 18-34, *Hope* pulled in 11 percent more than No. 2-ranked CBS sibling *Cybill* and drew in 8 percent more 18-34 men. Move up the age scale and you follow a bell curve, with the high point among those 18-49, then a slight dip among those 25-54.

Beyond that, *Hope* is enticing a significant number of those viewers to reach for the remote. Consider March 17: *Chicago Hope* won its hour with a 19 share, and households tuned to CBS jumped 22 percent for *Hope* over its lead-in, *Ink*, starring Ted Danson. That a significant part of *Hope's* viewing audience made the effort to switch channels is not something to be underesti-



JORDAN DONER

mated in a world where a lot of people would rather be bored than switch—witness the hammock-spot between *Friends* and *Seinfeld* on NBC's Thursday night. A video of fish could do a 26 share there.

When Moonves took over CBS Entertainment a year ago and began to stop the ratings slide the network had been on for more than two years, one of the first things he did was call the show's executive producer, John Tinker. Moonves had some casting suggestions, among them his close friend Mark Harmon, who had been on *St. Elsewhere* when Tinker was one of its Emmy-winning writer/producers.

Tinker, whose other writing/producing credits include *L.A. Law*, *Knots Landing*, *Tattinger's* and the comedy *Home Fires*, is an unlikely savior for *Chicago Hope*, which was created by, and carried the singular voice of, David E. Kelley. If Tinker had been given the choice, he says he would have opted for *ER*.

"This show is about the best people in the best institution and I tend toward the first-rate people in second-rate institutions, so if you'd give me a choice between *ER* and *Chicago Hope* in their first outings, I would have naturally gravitated toward *ER*," says Tinker, an intense and serious type who's capable of being funny when you least expect it.

"I was brought in by David [late in the show's first season] because the writing staff he had in place didn't seem to be working out," says Tinker. "I had worked on *L.A. Law* and David was in the same building doing *Picket Fences* and our paths would occasionally cross. The only sage advice I gave him was that you can't do this alone, which he quickly proved me wrong—he *does* do it alone. And therein lay part of the problem: not only does David do it alone, no one does it like David. That's in large part why I think the first writing staff wasn't working out."

In its second season, Kelley completely stopped writing for the show—a decision that many thought would be the death of *Chicago Hope*, especially when that news was followed by the departure of two key stars, Mandy Patinkin and Peter MacNichol. Instead, it became a time to wean its writers from trying to imitate Kelley's style without turning off *Hope*'s solid and growing core viewers.

"I'm a little more character-oriented," says Tinker. Where Kelley would anchor shows with a moral or ethical dilemma, Tinker would anchor episodes with character turns. By the end of the second season, the show

had become so character-involved that some critics attacked Tinker for turning it into a soap opera.

Then David Kelley brought in director Bill D'Elia, whose tenure in television has taken him through some of the medium's best, including *Northern Exposure*, *Picket Fences* and *Law and Order*. "In the second season finale, you had people getting shot, rushing off to New Zealand, quitting, flying to Africa, and some would say got the show had gotten out of control," says Tinker. "But Bill and I knew we wanted to dismantle it completely...sort of finish that first part of the renovation."

Says D'Elia: "I felt the show had gone too far away from the moral and ethical dilemmas. We wanted it to be character-driven but still tell the typical *Chicago Hope* stories where you take an issue and examine it." The show had always been

shot in a classic style—master shots and close-ups, but "I wanted to loosen it up a lot," D'Elia adds, in calm, Zen-like tones. "We all know we're in the hospital and we know what it looks like. Don't worry about it: move the camera. We went with a longer lens, more dramatic lighting style."

With a new direction, a new network chief and the newly minted team of Tinker and D'Elia at the top, the hospital drama's third season looked like an adventure with the potential for disaster.



SPRIE NANNARELLO/GETTY

Guest star Isabella Rossellini (l.) and *Hope* regular Christine Lahti

**Up to this point in the season, 'Chicago Hope' is CBS' highest-rated series in all the key demographic groups.**

But something about the combination of Tinker and D'Elia worked. They quickly found they had a very similar creative aesthetic, they both loved the process of storytelling and they soon began to trust each other's instincts.

"Many episodic dramas are structured this way, having two people at the top," says Tinker. "Up to this point I thought it was a terrible system. What's been fun is that this year feels very first season-ish. We really feel like we made up a new show this year."

"We sit every day and say things like, 'Wouldn't it

## HOLLYWOOD

be cool if this happened, or, 'Hey, I just read about that; what do you think?' says D'Elia. "We know where we want the characters to go, but we don't know specifically how we're going to get there."

When Moonves asked them to consider adding two additional episodes to the season, they were faced with

they began trying to find a way to say yes.

"Obviously it was good for us," says Tinker. "They could keep airing shows and not put on a repeat or pull us off. But the network really wanted the shows and a large part of me wanted to give the people who were being very supportive of us what they needed."

There are four more episodes to shoot and about twice that left to air before the house that Kelley built—and that Tinker and D'Elia remodeled—can settle. Next year is already beginning to take shape in their minds, though the show has hit a stride and will not require the sort of radical

surgery that took place at the end of last season.

"It's about how we tell this story in a way that makes you want to keep coming back to the campfire Monday night," says D'Elia.

Moonves clearly thinks that Tinker and D'Elia can be depended on to keep those home fires burning. CBS is counting on the continued heat. ■

"What's been fun is that this year feels very first season-ish,"

says Tinker. "We really feel like we made up a new show."

another plot twist. The two were desperately trying to shoot two other shows simultaneously, in part to meet Moonves' original 24-show order, already one more than the typical 23.

"We sat down and looked at it from every angle and there was no way we could do more than 24 episodes this year," says D'Elia. Almost as soon as they said no,

**A**BC execs were in no hurry last week to get the overnight-ratings results of its Academy Awards show from Nielsen Media Research. Sources said that the net didn't request a fast-track on the numbers, so ABC learned about them at the same time as everyone else. According to Nielsen, the three-hour-and-38-minute show earned a 27.4 rat-

usually press-shy Barbra Streisand on live television if it was true that she and lover James Brolin were barred from spending a night in the Lincoln Bedroom at the White House—because they aren't married. Streisand denied it,



**Im-Port:** *GH* alum Shriner will star on a new ABC soap

claiming it's a lie that keeps being repeated. Rivers countered that it was a heck of a lot sexier than most of the Motel 1600 stories she's heard, but I wish she had followed up with Babs. If it *isn't* true that they *weren't* barred...

**A clean start:** It says everything about the changing face of daytime television that ABC has decided to launch its new soap opera, *Port Charles*, with a two-hour movie that

will air in prime time.

The *Port Charles* movie, scheduled at 9 p.m. on the Sunday night before *Port Charles*, the series, settles into its 11 a.m. berth (on Monday, June 2), will tempt more than just hardcore daytime viewers to either tape or tune in.

"It's tough to get daytime viewers to change their habits and try something new," says one media veteran, "but on paper, ABC is doing all the right things to give it the best shot."

Besides the prime-time launch, *Port Charles* will have a familiar feel, especially to *General Hospital* fans. *Port Charles* is the name of the fictional town where *GH* is located and there are plans for some of the characters to move between the two soaps. *GH* stars Lynn Herring and Jon Lindstrom, as well as former *GH* star Kin Shriner, will head the cast of *Port Charles*, which also features Herring's real-life husband, Wayne Northrop, best known in daytime circles as Roman Brady on *Days of Our Lives*. Wendy Riche is executive producer of both *GH* and *PC*.

For those reasons, the media guru predicts that *Port Charles* will build numbers more quickly than NBC's new daytime venture, *Sunset Beach*, which launched in January. If *Port* works, look for all the nets to go into spin cycle, examining their existing soaps for cloning possibilities.

## The Backlot...

ing/46 share, compared to last year's 30 rating/50 share. You have to go back to 1987, when the telecast drew a 43 share, to get a lower number. Best acceptance speech: David Frankel and Barry Jossen's, the producers of *Dear Diary*, which won in the Live Action Short category. Originally filmed as a comedy pilot for ABC, the network passed on it. Jossen and Frankel thanked ABC for "not liking it just enough" to make their Oscar win possible.

**Pillow talk:** For my money, Joan Rivers' Academy Awards pre-game show on E! was the best. Who else (except possibly Howard Stern's roving reporter, Stuttering John, assuming he could get close enough) would ask the

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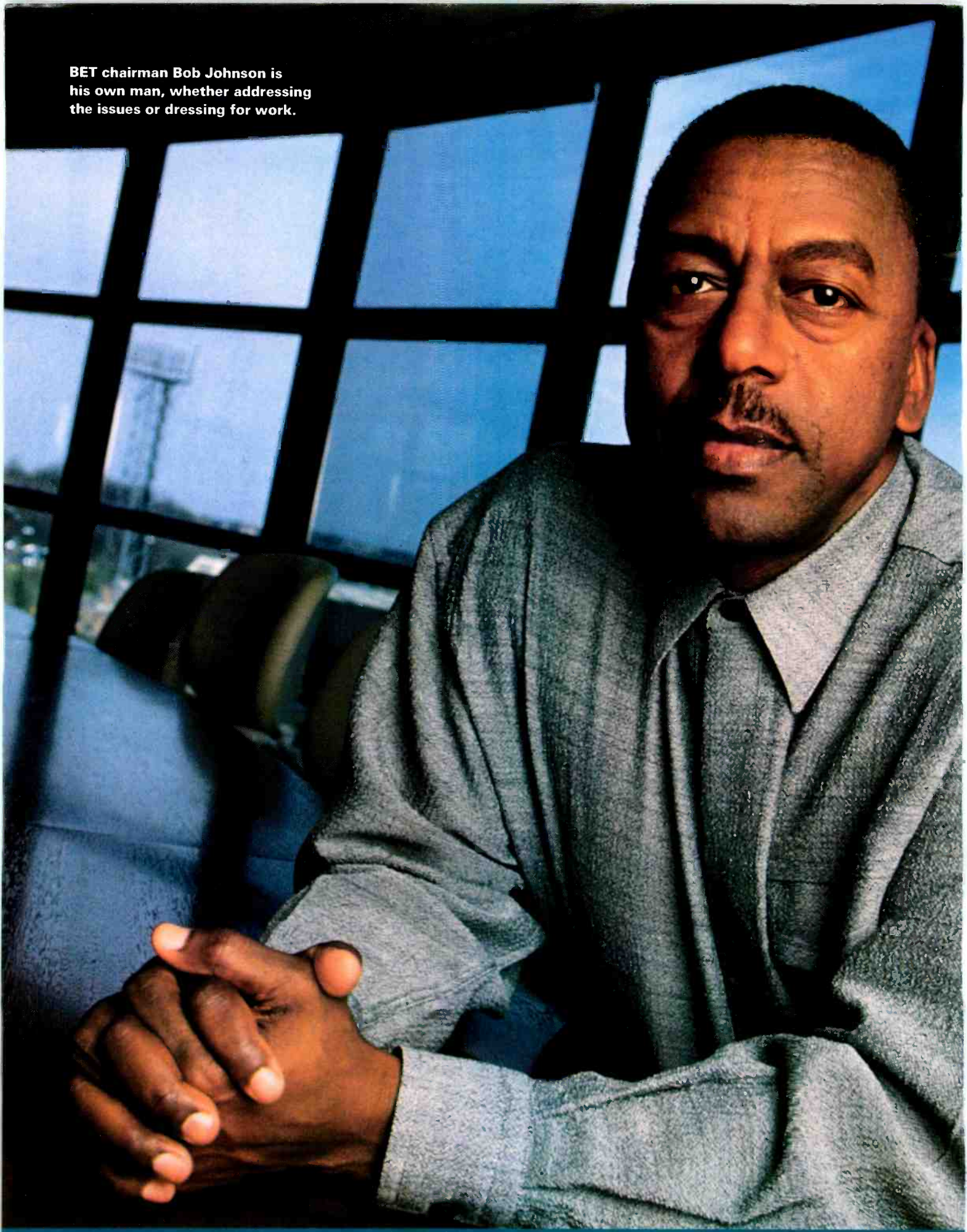
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Photo: Michael O'Neill

FORTUNE Managing Editor John Huey and Publisher Jolene Sykes have every reason to smile. Average newsstand sales for the second half of '96 were not only the highest in our 66 year history, they were the highest of any major business magazine in American history\*. With the numbers come the awards. *TJFR Business News Reporter* named Huey Business Journalist of the Year, *Advertising Age* named him Editor of the Year and also picked Sykes as one of marketing's 25 Women to Watch. With leaders like these, it's no surprise that FORTUNE has become the world's most useful and compelling business magazine.

**FORTUNE**  
WHERE BUSINESS IS GOING

**BET chairman Bob Johnson is his own man, whether addressing the issues or dressing for work.**



# DOES BOB JOHNSON STAND ALONE?

**P**icture Daniel in the lion's den. Picture Daniel lecturing the lions about the evils of carnivorous gluttony, the cruelty of eating meat. Now picture Black Entertainment Television chairman and ceo Robert Johnson making about as welcome a speech before a bunch of black-tied broadcasters, on topics close to their hearts. The lions slink away, tails between their legs, wondering *who* invited *him* to this damn dinner in the first place.

That's Bob Johnson. You can dress him up in a tuxedo and give him an award and he's still going to get in your face. So, on a cold March night, in a gilded dining room at the famous Mayflower Hotel in Washington, before a crowd that included Jane Pauley, Tim Russert, members of the Radio and TV News Directors Association and various key telecommunications lobbyists who have shelled out big bucks for tables at the sold-out event, Johnson has prepared a few surprising remarks.

First, proclaims that evening's recipient of the RTNDA's First Amendment Leadership Award, there's the matter of the First Amendment.

"I have some problems with that," says Johnson, sucking a little air out of the self-congratulatory atmosphere. "I have mixed emotions approaching the issue of complete freedom of speech." The First Amendment, he adds, isn't good for African Americans when it's protecting hate speech. "How would we feel if a cable network allowed the Ku Klux Klan to sponsor their own 24-hour channel?" he asks, one assumes rhetorically. (Now there's a promotional tag line: "All Bigotry, All the Time.")

Then there are those new TV violence and sex ratings that have become as sacrosanct as Mom, the flag and apple pie. Johnson refuses to use them on his profitable, popular Black Entertainment Network. "This moral values/family values issue is just politics," he says, leaning in towards the crowd from the podium. "You know, we all traipsed on down to the White House for that [ratings conference] meeting. And everyone there knew that if they wanted their digital licenses, they'd have to sign on to ratings.

"Oh, noooooo," Johnson goes on, in a mock falsetto that parrots the White House ratings groupies. "We want you to sign on *voluntarily*." He snorts and eyes his audience in a slow pan. "Everyone knew what was *really* going on."

**By Alicia Mundy**

PHOTO BY MARTIN SIMON/SABA



## Mediaweek Feature

Hard liquor ads on TV? BET is the only major cable network running them. Johnson tells the crowd he doesn't see a problem with that. Gee, Bob, anything else?

Spectrum auctions. Johnson's ticked off at the "billion-dollar giveaway," a phrase that sends a collective twitch through the audience. They'd be doing more than twitching if they knew that even as they dallied with their chocolate tulips in raspberry sauce, Johnson was planning to meet with Sen. John McCain 48 hours later to plot a way to stop the issuing of digital licenses on April 3.

What's more, Johnson's got a different take on the subject—one that good liberal broadcasters of the "diversity" generation can't easily ignore: "In less than 20 years, there will be more minorities in this country than whites," he says. "But the media control will be in the hands of a few." Without expounding, Johnson again surveys the audience. The auction of the new digital spectrum, he explains, represents one of the few possible ways to influence that balance.

Now that he's trashed on all the issues the folks here want to celebrate and defend, Johnson gallantly takes his seat again at the head table on the dais. The crowd, of course, must now applaud its honoree, and stand for the ovation. And as it does so, a grin as wide as the gap between Bob Johnson and his audience spreads across his face.

**T**he Bob Johnson story was always interesting—the ninth of 10 children, an African American with a master's degree from Princeton who wheedled \$500,000 from



**Distilled Spirits Council's Fred Meister: "Johnson's absolutely correct."**

nightclub in the D.C. suburbs.

But The Bob Johnson story isn't the clichéd tale about the rocky road to the top. It's about what one man is doing now that he's gotten there. It's about being an iconoclast—the one person willing to shout "bullshit" in the face of self-proclaimed family-values anolytes; the one man ready to say that it's all politics and money and hypocrisy, while sipping Scotch in the cozy clubs of the politicians and moneybags of Washington. It's about discovering that there's at least one occasion when being black in America is an asset. This story's about knowing when to use what you've got.

"Why didn't I go into politics?" Johnson muses, speaking from his carphone. "I have a distaste for political hypocrisy. You have to be able to hold two conflicting ideas in your head at the same time."

Hypocrisy is the word that anchors Johnson's lexicon. He keeps repeating it like a mantra. "Hypocrisy" is the reason for the weeping and wailing over the liquor companies' move to run ads for Scotch whiskey on TV.

"You know, they were running liquor ads on Hispanic TV for five years, and nobody said a thing! But now when it's on *regular* TV, suddenly it's a health issue. Bullshit! I don't make money off liquor ads," Johnson says. "Maybe \$60,000 (partly from Seagram). That's out of \$60 million in ad revenue. It's nothing. But," he adds adamantly, "it's the principle. Alcohol is alcohol. You don't see them rushing to take beer ads off the air, do you?"

Those are welcome words for Fred Meister, president of the Distilled Spirits Council of the U.S. "Johnson's absolutely correct," Meister says, "if one looks at this on a rational, not emotional, basis. Mr. Johnson looked at the fact that alcohol has been on TV for decades. It's only a political issue inside the Beltway." Meister notes that Allied Domecq has been advertising El Presidente brandy for years on Hispanic cable. (Tele-mundo TV confirmed this.)

If Congress ever decides to hold hearings on liquor ads

**"This moral values/family values issue is just politics.**

John Malone and TCI in 1979 to start his own network and went on to create a \$500 million enterprise. BET was the first black-owned company listed on the New York Stock Exchange. Johnson aims for a market capitalization of \$1 billion for his ventures by the year 2000. His latest project is a black-oriented Las Vegas casino with a projected cost of \$300 million.

BET, his flagship network, already reaches 46 million homes. It has expanded to include a black jazz channel (which, by the way, is the most popular cable channel in Poland) and a movie channel (Starz! 3) in partnership with Encore. BET's empire includes a

**Everyone knows what's really going on."**

on TV, Johnson will make an interesting witness in favor of those ads, Meister adds.

If Johnson created an uproar when he announced he would take liquor ads last fall, he started a firestorm when he said he would refuse to run the new TV violence ratings on his networks in January.

"I won't follow in lockstep with the ratings," Johnson says. When Rep. Ed Markey (D-Mass.), a proponent of the ratings, asked Johnson in a recent meeting about his decision, Johnson pulled no punches. "I told



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## Mediaweek Feature

him when there's a system developed that's useful, I will put it on the air. I told him that I frankly believe this is just a political issue."

Saying that to Capitol Hill's "Mr. V-chip" isn't exactly politic, especially if you're sitting in Markey's office. But Johnson was just as tough with the president last December, when he was a guest at the White House.

"We were all dragged in there to make everyone feel

For Johnson, one of those things is minority media ownership. And he's willing to enter a symbiotic relationship with the Establishment, if it will help him. So, on a recent edition of the PBS show *Technopolitics*, Johnson was all charm and eagerness. Host Jim Glassman, a *Washington Post* columnist and writer at the American Enterprise Institute, practices capitalism as though it were a religion and views minority preferences and affirmative action as defilers of the Temple of the Free Market. But he needs a Robert John-

### "You know, they were running liquor ads on Hispanic TV

good about TV ratings, everybody wringing their hands about violence on TV," he says,

recalling the much-hyped conference on TV and kids. I said to him that this whole ratings thing was politically inspired. The White House needed a family-values issue. So you sign on with a wink and a nod because you got the digital-TV license deal hanging over you."

An FCC official who asked for anonymity was appalled at Johnson's stance and suggested that the music videos on BET channels were the reason. "I think Reed (Hundt) was concerned when he talked with Mr. Johnson that he dismissed the purpose of the ratings system as merely a cynical political move. In fact, we pushed for it with Markey because of the public outcry over the escalating level of violence on prime-time TV shows.

"Mr. Johnson's cable network shows music videos which, in some instances, are really for adults, just like many music videos on MTV," the FCC official continues. "I think he is reluctant to use the ratings system because of how they would be applied to one of his most popular offerings."

Behind closed doors in D.C., Johnson asserts, the subtext on the usefulness of TV ratings and banning liquor ads is couched in subtle terms of the "white man's burden." These are two issues that social caretakers think would be particularly beneficial for the poorer African-American community. While it is not something that's escaped Johnson's notice, apparently no one has asked him directly about it.

"No one will ever confront me with that," says Johnson. "But that's the hypocrisy of the whole thing. They think, 'Hey, we're doing this for you, for *your people*, Johnson. So get with the program!"

He pauses and aims. "Now *this* is bullshit. Don't say to me, 'You should be concerned about *protecting* poor black people, so do the ratings, keep off the liquor ads. If you want to put me in charge of helping minorities, I can think of a hell of a lot more things that are more important than TV ratings and banning liquor ads."

### for five years and nobody said a thing."

son to be out front on spectrum auctions, which Glassman proposes will help the budget deficit. Johnson, a minority media owner, provides useful ammunition. Johnson knows this, but he needs to use the well-read Glassman for an outlet. And Glassman follows his weekend show with a hard-hitting piece in the *Monday Post*



Rep. Ed "Mr. V-chip" Markey's proposal gets Bob Johnson's BS rating

on the spectrum "give-aways," quoting Johnson liberally. Johnson is nothing

if not a Washington player.

And on March 20, having already met with Rep. Billy Tauzin (R.-La.), chairman of the House subcommittees on telecommunications, and with Sen. Fritz Hollings (D.-S.C.), Johnson took the additional step and

met with Big John McCain, chairman of the Senate Commerce Committee. On the matter of spectrum auctions, the unlikely pair are soulmates.

As head of the Coalition for Diversity Organization, Johnson told McCain that Congress "giving away our property—the digital spectrum—is not in our interest." If Congress and the FCC are committed to minority ownership, asks Johnson, how can they "square that with just giving the spectrum to the incumbent owners?"

And, he adds: "When white males control the dissemination of the content, how do you get minorities' views represented, how are minorities covered? The broadcasters say the first amendment is so sacrosanct. Minorities don't give a tinker's damn about it when broadcasters and government have trampled on the First Amendment!"

Johnson argues forcefully that behind the ratings deal was the digital-license deal. "Broadcasters are winning the lottery without buying the tickets," he says. "The media owners are at the point where they will compromise the First Amendment for business expediency. Then they retreat so they can stand behind it later, when it's convenient. For example, the president wants free air time. So the broadcasters say that threatens the First Amendment. But they gave government the ratings power and didn't mention the First Amendment. They negotiated their first amendment freedoms for the digital licenses."

As for the networks' contribution to the public interest, Johnson laughs cynically. "Ted Turner puts on news 24 hours a day and makes money. Don't tell me this is a public interest service...The broadcasters say, 'We'll do the weather, put on some PSAs and run a couple kids shows. *Hmmmm.*'"

Markey told Johnson that in return for the digital spectrum the broadcasters would give back the analog channels later. "Oh, *right!*" snaps Johnson. "Show me one thing any major industry has given back." Johnson complains that the TV industry has deliberately inflated

the cost of converting to digital. "It's a great conspiracy of silence."

So Johnson is working all the Washington angles to delay the "spectrum giveaway." As of this writing, he helped get Sen. McCain to draft a letter to FCC chairman Reed Hundt, urging him to delay the distribution of digital licenses until the issues of the public interest obligations

of the broadcasters and minority ownership had been addressed. There's turmoil in the back rooms of the Senate, and network lobbyists have been all over McCain's offices trying to keep the letter from going out. They might win, but it's still Johnson who will have scored.

"Nobody wants to deal with all these issues up front. They just want cheap political victories.

"But they have to deal with me, you understand," he says, with a steely smile evident in his tone. "They may want to ignore what I'm saying, but they can't ignore the person who's saying it." ■

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## MOVERS

### NETWORK TV

**Donald Gadsden** has been promoted to senior vp of business affairs for NBC Entertainment. Prior to joining NBC as vp of business affairs in July 1995, Gadsden had been director of business affairs for CBS Entertainment.

### CABLE TV

**Paul DeBenedittis** has been named director of program acquisitions for USA Network. DeBenedittis comes over from Lifetime Television, where he was director of programming acquisitions, scheduling and planning...**Christopher Foley**, formerly director of international sales at NBC International, has been appointed director of ad sales for the Discovery Networks International, a unit of Discovery Communications Inc.

### STATIONS

**Karen Lamas Tobin** has been named director of marketing communications for KNBC-TV, Los Angeles. Tobin had been with KIIS-FM/AM in Burbank, Calif., as vp of marketing...**Robert Clarke** has been appointed national sales manager for both KRKT-FM and AM in Albany, Oregon. Clarke had been a sales rep for both stations...**Chuck Fee** has been named vp/gm of Philadelphia's Talkradio 1210, WPHT-AM. Fee's appointment is effective April 1. He had been vp and gm of WMMR-FM in Philadelphia since 1990.

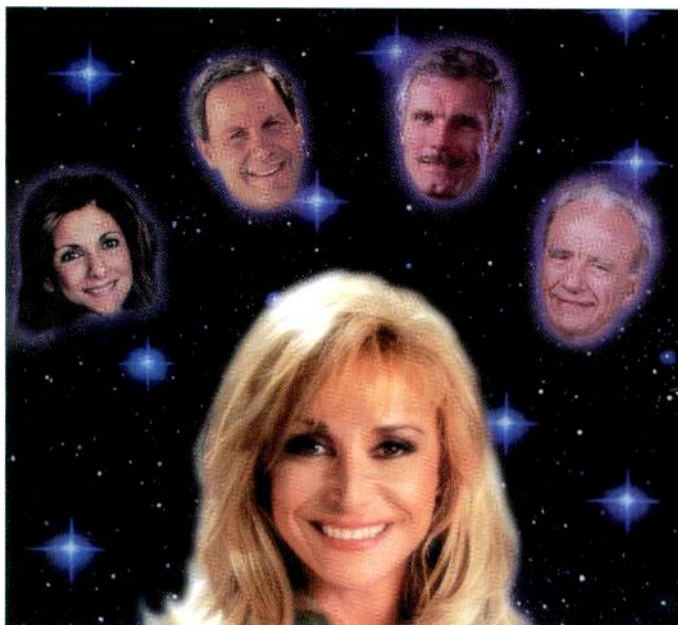
### REP FIRMS

**Joseph Antelo** has joined Seltel's Chicago office as a general manager. He was Midwest regional sales manager for WXON-TV in Detroit.

# The Media Elite

BY MARK HUDIS

Edited by Anne Torpey-Kemph



AMY GOLDBERG

**Stellar teller Georgian (bottom) foresees for (l. to r.) Salhany, Eisner, Turner and Murdoch**

of new programming and development and green in the form of money. But he'll have to keep vigilance over his heart because of [his bypass surgery]."

**S.I. Newhouse, chairman, Condé Nast:** "His dissatisfaction...is driving him to acquire more magazines...I also see him retitling one of his domestic magazines, though not one of the larger ones."

**Jamie Tarses, president, ABC Entertainment:** "I don't see anything happening until September. Then I see her working with a production that will be quite successful, and the star will be a blonde female...I see the real gains coming for her in 1998."

**Ted Turner, vice chairman, Time Warner:** "I see Ted expanding into the Spanish markets, which will be a great success. I don't see any financial setbacks and I don't see him acquiring any big networks."

**Rupert Murdoch, chairman/ceo, News Corp.:** "The only setback I see in the next few years is a health setback, so he needs to be very careful of a circulatory situation...In business, I feel he's going to sell one of his major holdings, and it'll be a surprise. I also see him merging with a big corporation, but he'll remain in the driver's seat."

**Lucie Salhany, president, UPN:** "Of all you've mentioned, I see the least amount of gain in her area. I feel some of her personality traits will sabotage some possible career advancements. She needs to work more on her inner self." —MAH

## The Medium's Message

**R**upert Murdoch divesting major holdings? Ted Turner taking Spanish steps? A blonde in Jamie Tarses' future? It's all true, claims master psychic Linda Georgian, "biochemical metabolic analyst" and star of Psychic Friends Network info-

mercials. *Mediaweek* recently met with her in Hollywood and asked her to peer through the haze of time and tell the fortunes of media giants. Her report:

**Michael Eisner, chairman, The Walt Disney Co.:** "He has a lot of green around him. Green in the form

## 'It's Show Time' for Talk-Show Wannabes

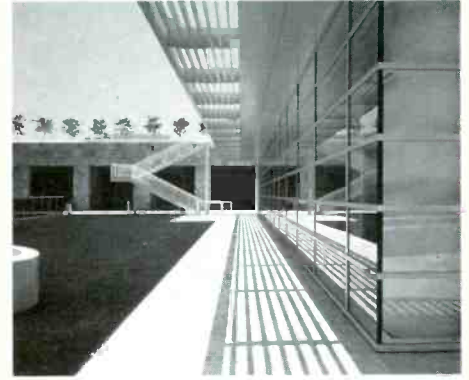
**D**o your homework, choose your words carefully and, for goodness sakes, watch that weird body language. These and other tips on what to do during TV appearances and radio chats can be found in a forthcoming book, *It's Show Time*. Written by Brian Jud, the book includes tips from top media-producer types such as Brad Hurtado (formerly of *Donahue*, now working on a documentary for Lifetime) and Larry Kahn, of Westwood One.

"It gives people a great toolbox of information," says Hurtado.

The book (due out in June from Marketing Directions) came out of Jud's experiences while promoting his job-search books. "I cringe when I look at some of those [TV and radio appearances] now, but I learned." Along with hosting a regular cable access show, *The Book Authority*, in Hartford, Conn., Jud appears on a variety of talk shows, including *Today* and *Good Morning America*. —T.L. Stanley

## Elite Peek

The March 20 sneak peek at the Getty Center, hosted by *Travel & Leisure*, was a preview in every sense of the word—unfinished buildings, earth movers and scaffolding mingled with landscaped gardens, marble marvels and invited guests. Following walking tours of the new L.A. art museum/culture center (due to open in December), guests headed over to Hollywood's swanky Sky Bar for cocktails, grilled chops and a stellar view of downtown Los Angeles.



ALEX VERTIKOFF

## KYW's Kane: Trusted Newsmen—and Bodyguard

In the dog-eat-dog world of TV news, exclusives aren't that easy to come by. But KYW-TV anchor Larry Kane recently had one drop in his lap.

When a Philadelphia teen was murdered over \$62 last month in the drugstore where he worked, police had no suspects, according to sources at KYW, the CBS O&O in Philadelphia. That is, until Albert Thomas showed up at the station asking to see veteran newsmen Kane.

"[Thomas] said he wanted to clear his name, having heard on the street that he was wanted for questioning," relates Kane. "He said he had information about the murder. He was afraid that if he went down to [police headquarters] that he'd get beaten up." The murder victim's father is a veteran officer with the Philadelphia police department.



**Film at 11: Anchor Kane (l.) accompanied Thomas to the police station**

First, though, Kane interviewed Thomas at the KYW studio, and the station lead with the story on its 11 p.m. newscast, using digital editing to obscure Thomas' face.

On the way to the police station after the interview, Kane asked Thomas if he'd "done it." Thomas shrugged, saying he had some information, Kane says. But when they arrived at the station house, something told Kane there was more to the story.

"[Albert] embraced his cousin, in a way that you wouldn't expect of someone who was about to do an hour's worth of interrogation and go home. The cousin said something like, 'No matter what happens, we're behind you.'"

The next morning, Thomas was charged with murder, robbery and aggravated assault. Kane expects to testify at the preliminary hearing. —Claude Brodessa

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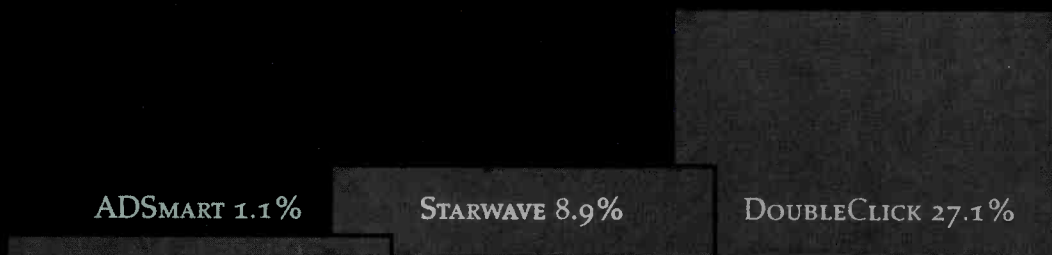
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**Last week**, the Internet as scary oddity was on full display. First, in the wake of the Supreme Court taking on the Communications Decency Act, the Net was again cast as a conduit of porn to the nation's children. Then, in a grisly story still unfolding as we went to press, it appeared members of a San Diego suicide cult had a sideline business as Web designers. Our lead story, below, details an initiative by Disney to convince parents to pay for kid-friendly entertainment delivered over that same Web. Does anyone else see a hurdle here? —*John Flinn*

@deadline

**Fresh Soup**

Cambell Soup unveiled its new Web site last week, Campbell's Community ([www.campbellsoup.com](http://www.campbellsoup.com)). Developed and marketed by Internet Marketing & Creative Concepts, Dallas, the site incorporates 15 Campbell brands, a recipe list plus company financial information. Campbell doesn't intend to make any Web ad buys for the site, but will include the URL in ads. Its former site, Cambell Soup Company (same URL), was by Group Cortex, Philadelphia

**Talking Tools**

Black & Decker, Towson, Md., will make its first appearance in a chat site this week, when software developer Black Sun, San Francisco, launches a new component of its chat server that inserts comments from "robots" into Internet users' conversation.

**Hoop Dream**

ESPN's SportsZone set a one-day traffic record for the site on March 14, the second day of the National Collegiate Athletic Association's basketball tournament, recording 5.4 million page views from 490,000 unique users. The same week, a Tournament Challenge sponsored by Pizza Hut and Double Tree Hotels recorded 175,000 participants for the men's tourney and another 25,000 for the women's, up from 105,000 registrants in 1996. The site celebrates its second anniversary tomorrow.

# Disney's New Kid Site: Via Sub or MSN Only

Disney Online, a division of the Walt Disney Co., has announced it will launch a subscription-based Web site, Disney's Daily Blast at [www.disneyblast.com](http://www.disneyblast.com), in late April. Access to the site will be \$4.95 a month or \$39.95 annually; in addition, Disney Online and the Microsoft Network have an exclusive distribution agreement to provide free site access to MSN subscribers on an MSN Disney channel. To promote the site, Disney is conducting a free-preview lottery through April 9.

The new site is geared toward children 3 to 12. Disney's other Web offerings include Disney.com, which features the company's theme parks, films and characters; and Family.com, an on-line resources for parents, including localized information on kid-friendly activities in 105 markets. Disneyblast.com is intended as more of an interactive activity site for kids. Disney.com currently delivers 1.5 million page views per day, according to the company.

Disneyblast.com is divided into five content areas: games, sports, news, stories and Blast Jr. ESPN and ABC are partners in providing sports and news content. The site includes such tricks as a navigation bar that makes xylophone sounds and digital toys that kids can manipulate, all of which make it fairly sophisticated, technologically. Disney recommends using a 28.8 modem to access the site, but says it will work over a 14.4 connection.

Media buyer Susan Sandler of Sandler New Media, who saw a demo of the site, said,



"It's very rich and beautiful, and hard to believe it will perform like that on the Web."

The site plans to attract non-Disney advertising, though outside the standard banner model. Users will have to click on a small square ad button on the bottom right of the screen. A buffer screen will pop up to make sure kids know they are entering the advertiser's zone. "Being Disney, we're concerned about advertising to children," said Richard Wolpert, senior vice president, technology, Disney Online. "You'll never see an ad without a buffer screen. It's similar to 'We'll be right back after these messages.'"

On the Web, Disneyblast.com will be promoted primarily through other Disney sites, according to the company. MSN's marketing efforts will soon highlight the new site as well. "It's one of our top priorities," said Jeff Sanderson, general manager of MSN. "You'll know about it." —*Anya Sacharow*

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## bits

▶ At the ad:tech conference in Chicago last week, the **Internet Advertising Bureau** released final figures for on-line spending by advertisers in 1996. The organization said the full-year total was \$267 million, based on an audit by Coopers & Lybrand. Final analysis also showed that barter accounted for just 3 percent of reported spending on the Web.

▶ **Poppe Tyson Interactive** has expanded into Malaysia and opened a new office in Kuala Lumpur. The 15-employee operation will be headed by Leo Ariyanayakam, managing director.

▶ Today **Yahoo!** is launching **Yahoo! Finance** at <http://quote.yahoo.com>, a financial-information Web site that includes investment research, market summaries and Standard & Poor's financial news. Financial services such as stock quotes, company profiles and The Motley Fool, which Yahoo! already provides through the business area on its main site, are linked to the new site.

▶ **Planet Out** ([www.planetout.com](http://www.planetout.com)) has formed a new gay and lesbian on-line bookstore on its site through a deal with Amazon ([www.amazon.com](http://www.amazon.com)). Planet Out is providing book reviews; Amazon will handle sales.

▶ **Travelocity**, Fort Worth, Texas, has ended its relationship with DoubleClick, New York, and named WorldView Communications, San Francisco, to handle ad sales for the travel Web site.

▶ **PC World Online** last week launched a Spanish-language Web site, PC World en Español, at [www.pcworld.com.mx](http://www.pcworld.com.mx). Content of the site will be translated from PC World Online, and ads will run in Spanish and English.

▶ **BellSouth Corporation's** Intelliventures last week named i-traffic, New York, its interactive agency of record to handle all on-line media buying and planning.

▶ **Chuck Martin**, vice president at **IBM**, has joined **SiteSpecific's** board of directors.

# Ogilvy Interactive Adds IBM Assignment

**BY LAURA RICH** — Ogilvy & Mather Interactive recently won its first-ever consumer marketing assignment from IBM, a client of the general agency.

IBM has awarded the redesign of its Web site for division PC Co. to O&MI. The site, which features thousands of pages, will relaunch mid-April, when a general advertising campaign also breaks. The existing site was created by Razorfish, New York.

O&MI won the business in a review that included Razorfish, MarketSource, Cranbury, N.J., and an internal IBM unit. Studio Archetype, San Francisco, acted as a consultant to the project early on.

"Basically it's a tactical redesign, but we will also make recommendations for the overall benefit of the client," said J. Sandom, head of O&MI.

The new site will provide "information, support and service, and will develop

relationship marketing," said Marty Susz, director of communications at IBM. Phase one will feature a graphic redesign. Later, O&MI will implement tools for creating a customer database and serving up customized content.

"The primary purpose [of the assignment] is the integration of all our marketing communications," said Susz, referring to Ogilvy & Mather's status as IBM's overall agency of record.

O&MI will also create an on-line banner campaign to drive traffic to the site. "We will be relying on Ogilvy & Mather Interactive to provide some insight into our media buying," said Susz,

who recently added new media and direct marketing to traditional advertising responsibilities.

Since Sandom joined the unit two months ago, from D'Arcy Masius Benton & Bowles, O&MI has increased its staff to 50 and has taken on all IBM on-line media planning.



J. Sandom, Ogilvy & Mather Interactive

# Columbia/HCA Playing Both Sides of Web

**BY BERNHARD WARNER** — In a first for the nation's top healthcare provider, Columbia/HCA Healthcare is bulking up its Internet presence this year with a dedicated Web marketing budget and a content partnership.

In an effort to cement its place on the Net as a healthcare authority, Columbia teamed last month with the leading sports content site, ESPN's SportsZone, to become the official sponsor of ESPN's Health & Fitness section.

Columbia's top sports physicians supply the site with columns featuring healthcare tips and insight into typical sports injuries. The partnership marks the first time ESPN has partnered with a sponsor to provide content regularly to its site, which attracts some 379,000 individual users every day. As part of the two-year deal, the healthcare provider also gets a banner link for its Web site seeded throughout the section.

Such barter arrangements have kept Columbia's promotional Web budget down

since introducing [www.columbia.net](http://www.columbia.net) in April 1995. Last year, the for-profit healthcare network spent under \$10,000 on Web advertising, according to Tod Featherling, director of Internet marketing for the Nashville, Tenn.-based chain. This is the first year Columbia has apportioned a dedicated Web outlay, part of the company's overall \$90 million marketing budget. Print ads and TV spots will continue to carry the site's URL.

Having already enlisted advertisers such as AT&T, Marriott and Bristol-Meyers Squibb to sponsor content areas on its own site, Columbia estimates it can generate between \$500,000 and \$1 million in revenue this year and become a top healthcare publisher on the Net. "This year, we're going to be very focused on generating revenue from the Web," said Featherling. In all, ad revenue generated by healthcare sites accounts for less than 3 percent of the \$260 million spent on Web advertising in 1996, according to Jupiter Communications.



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Edited by Kristin Spence

## GeoCities: Homesteading on the Electronic Frontier

GeoCities is never quite what it appears to be. Touted as the 10th largest consumer Web site by marketing godzilla PC-Meter, GeoCities spins like a beckoning Starship Enterprise of simultaneous individuality and commonality. And it holds a treasure trove of promotional stuff: dumb flea-market things like homepages (2 megs of which birthday greetings, valuable things like homepages (2 megs of which you get free) - you'll find all forms of conspicuous consumables here. Which is why 240,000 so-called homesteaders have built homepages within GeoCities' virtual microclimates.

Dig deeper and GeoCities becomes a pioneering Paul Bunyan of an outpost in cyberspace, a magnificent world that attempts to be all things to all people. GeoCities is what the Web is all about: dreams for a better virtual life. Have a mansion in lusty Hollywood even though you live in Belgium. Travel to virtual Vienna to discover megaclassical music MIDI sites. Become a homesteader and move into one of 29 cybercities, where you can live and love, build and set down roots.

GeoCities seems poised to become the first moneymaking Web-venture known to geeks. Of course, the omnipresent extraterrestrials of advertising exist here, but somehow, they're more subtle, more acceptable. Advertisers are treated like John Cheeverish new neighbors who will do anything to fit in. But homesteaders are treated with megarespect, and they respond by coming pretty damn close to creating the mythic community everyone always talks about but never quite actualizes.

Though initial GeoCity homepage attempts were annoyingly primitive, the last six months have witnessed a full genetic transformation. The homepage-happy denizens are into raucous creativity now. Witness The Mona Mailart Show project ([www.geocities.com/Soho/7022/](http://www.geocities.com/Soho/7022/)), where villagers submit graphic parodies of the wry DaVinci diva. Here, all your knowledge of fine art morphs into a renaissance Italian cabaret, old chum. Regard The Mona Lisa, in which the elusive Mona becomes a plastic-surgery-poster-girl-Broadway-show-tune crooner. Or perhaps the Mona Lisa as busty Marilyn in a checked bikini.

Even if this isn't the highest tech stuff, these maveens do a lot with their 2 megs. Although there's a preponderance of talk about drinking at the BourbonStreet community, an Australian known as reefR creates a fairly funny page of drinking games and history ([www.geocities.com/BourbonStreet/1053/](http://www.geocities.com/BourbonStreet/1053/)). There's even a Reservoir Dogs game where (gasp!) you have to quaff libation every time a character uses the F word. At Sunsetstrip, oddly, there's a megapage about the terrific and culty New York anticfolk singer Brenda Kahn ([www.geocities.com/SunsetStrip/6480/](http://www.geocities.com/SunsetStrip/6480/)), with a Brenda beckons zle for her few thousand motley but rabid fans. GeoCities beckons with everything from MotorCity (an ideal subdivision if, say, Bobby LaBonte is your pedal-to-the-metal hero) to Soho (a beatnik paradise).

But GeoCities, of course, isn't a real community: there's no suicide, sex, drugs, or murder. It's not the utopian planet of perfection, either. But right now, it's the best use of the Web by a group of regular James and Joes. There are no Internet geeks, no intranet techheads, just people who love their computers and desperately need to communicate a sense of place. -Harold Goldberg ([mediacur@aol.com](mailto:mediacur@aol.com))



WIRED MARCH 1997

People like us . . . people, like *Wired* - Quote: ". . . homesteaders are treated with megarespect, and they respond by coming pretty damn close to creating the mythic community everyone always talks about but never quite actualizes." End quote.

So, if being the seventh-most-visited site on the Web\*, with over 103 million page views per month\*\*, and over 450,000 active registered members



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\*PC Meter \*\*Nielsen's I/PRO

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# Lycos Ad Buy Off-Web

Lycos breaks its first major consumer advertising push today with a \$12 million mainstream media effort behind the themeline, "Get Lycos . . . or get lost."

A spot TV campaign breaks on prime-time network shows on NBC Thursdays, ABC Tuesday and Fox-TV Sunday in Seattle, San Francisco and New York for the next three months.

Thirty- and 60-second executions of an ad by Bozell, N.Y., feature a Himalayan guide, a.k.a. a Sherpa, talking about his renowned leadership skills while the action cuts to a woman tracking down mountain treks with Lycos. "I am the Sherpa of Sherpas," the guide says. "It must be Karma." It turns out the guide has his own Web page, which the woman finds through Lycos. She downloads the Sherpa's promotional video, which closes with him declaring, "Remember, I'm the big yak daddy."

Print versions of the ad, directed by Dan Duchovny of Volkswagen's "Drivers Wanted" fame, break in *People* magazine and other national books.

Lycos also tapped brand consultants Wallace Church, N.Y., to redesign its home page, create a new logo and launch a direct-mail piece to 1,000 prospective advertising clients. Bozell unit Poppe.com designed 81 banner ads for the Net version of the campaign, which will be supported by an estimated \$10 million barter deal. Lycos chief marketer Jan Horsfall said the efforts target Web newcomers seeking practical benefits of the Internet. —*Steve Gelsi*

## IQ movers

Poppe Tyson Interactive has named **Greg Johnson** director of technical and creative services in the agency's Hong Kong office. Johnson was previously with Magnet Interactive Group. . . . DoubleClick, New York, adds the following: **Barry Salzman** as vice president, international, from BMS Associates; **Jane Butler**, previously with The New York Times Co., and **Jason Shanker**, from Boston Consulting, as business development associates; and **John Sieling**, **Sally Sullivan**, **Cindi Wisniewski** and **Andrew Davies** as advertising consultants.

**Bob Sadacca** has been named vice president of administration for Hasbro Interactive, Beverly, Mass. . . . **Langely Steinert**, former vp and general manager for interactive gaming company Papyrus Inc., has been named vp of marketing for Viaweb, Inc., Cambridge, Mass. . . . **Richard S. Ressler** has been appointed ceo of JFAX Personal Telecom, N.Y.

ROBERT HOUSER



INSIDER

# NEWS FLASH

There aren't a lot of 26-year-old chief executives in the business world. But in new media, it seems most of the people running things are under 30. Even so, Brian Hecht,

who at 26 is president and ceo of The Electronic Newsstand (www.eneews.com), has moved pretty fast.

Hecht, a Harvard grad and former editor-in-chief of the youth-service Web site Tripod (www.tripod.com), has less than three years of new media experience. Yet his education, work thus far and connections apparently more than qualify him to run a Web company.

His brief résumé provides a lesson in determined networking. While at Harvard, Hecht interned at *The New Republic* and got to know *TNR* owner Martin Peretz. After graduation he worked at both NBC and ABC News. While Hecht was at ABC's *Turning Point*, Peretz called to tell him about Tripod, in which *TNR* parent company Clark Estates was an early investor. In December 1994, Hecht left ABC to join Tripod as editor-in-chief. A year later he moved to The Electronic Newsstand, originally conceived by Clark Estates primarily as a circulation-boosting Web site for *TNR*, as editor-in-chief. Soon after he was named president and ceo.

For Hecht, the lure of the Internet has a lot to do with its accessibility. "The relationship between an idea and action is closer on the Internet," he said.

"Entrepreneurs are in a valuable place."

The ever-entrepreneurial Hecht is still breaking in his executive shoes. He's working out the kinks on his cell phone and figuring out how to explain his business without getting lost in Internet jargon. He said his goal is to make The Electronic Newsstand the magazine equivalent of leading on-line bookseller Amazon.com: "There's no one brand name of magazine subscription sales on the Web. We want to be the company that owns that idea."

The site hosts more than 50 other magazines' sites and links to almost every other magazine on the Net. Recently, Hecht split the content into three separate areas: Enews.com still holds the core of the magazines' on-line content; magshop.com is for

subscription sales, and offtherack.com is an electronic 'zine of media commentary and criticism. He has also devised other revenue-boosting ventures, including a syndication deal to provide custom newsstands to other sites and Enews by Email, a push news delivery service.

The pace of on-line growth is a little overwhelming, even for a young guy like Hecht. "It's hard to keep track of all the things we're doing," he admitted. —*Anya Sacharow*



# Dynamically targeted advertising



USER PROFILE

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## You hear so much

about the innovative ways the Web can help strengthen your marketing efforts. Creating personal connections that are unheard of in any other medium. Is it hype? Can you actually reach your market more effectively? Here are two leading companies that are using the unique marketing tools of the Web.

### 3M Visual Systems

To generate qualified leads for a Multimedia Projector, 3M initiated a targeted Web ad campaign. Prospects who work in software, Internet, media, advertising, marketing, publishing and training companies were targeted. Ad banner creative was directed at the different audiences and unique sites. The results were impressive. Before the campaign, the forms on 3M's Web site generated 10 to 15 responses per week. With the targeted campaign, 1,850 leads were generated in a month, of which 78% were qualified Web-generated leads.

### IBM Recruitment

The objective was to have students schedule interviews with IBM recruiters. The online campaign served an ad to all students exactly two weeks prior to IBM's scheduled campus visit. Ads were targeted at over 300 specific colleges and universities. Over 750,000 ads were served in the first month. The first ad impression generated response rates of up to 30%.

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# Ads in the Ether on PCS Phones, Pagers

Will customers accept promo beeps? **By Bernhard Warner**

Way back in the 1960s, the classic TV comedy *Get Smart* gave America its first glimpse of the promise of wireless communications, albeit in a wacky comedic way, showing Don Adams talking on his shoe phone.

Gags aside, advertisers and telecommunications companies today see far greater applications in wireless technology than merely thwarting Maxwell Smart nemesis Kaos. The capability to broadcast information to any device with a display screen has suddenly given advertisers the means to reach the public in places that were previously inaccessible.



Advertising is "a natural extension," said ESPN's Tanya Curry.

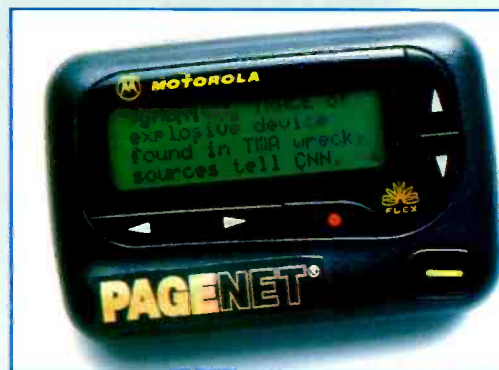
As beepers and mobile phones become as ubiquitous as portable stereos, service carriers and content providers agree that soon marketers will be looking to beam promotional offers for Big Macs and Blockbuster video rentals to such devices.

Over the past two years, ESPN and CNN have teamed with pager service brands, such as AirTouch

Communications and PageNet, to broadcast news headlines and periodic program reminders for Larry King or televised sports broadcasts. Nationwide pager services such as SkyTel offer some mix of stock quotes and news headlines to customers of their alphanumeric pagers. With text messaging and paging capabilities built into its digital phones, New Jersey-based PCS provider Omnipoint has begun broadcasting text messages such as *New York Times* headlines and even experimented with *Times* subscription offers beamed directly to users' handsets. Omnipoint subscribers are accessible via e-mail (as are most pager users) by typing in their phone number plus the suffix @omnipoint.net. Traditional cellular carriers have offered weather and traffic updates at the touch of a few buttons. And next-generation CDPD (cellular digital packet data) or so-called "smart" phones—currently offered in service packages on a limited basis by AT&T and Bell Atlantic-Nynex

Mobile—come equipped with built-in Web browsers that convert handsets into pocket PCs.

With the convergence of com-



Pagers from providers such as PageNet and AirTouch incorporate CNN headlines and ESPN scores, respectively.

puters and telecommunications a reality, the topic has once again shifted to an all-too-familiar Web dilemma: should such content offerings be ad-subsidized?

"We feel that as this medium grows, advertising becomes a natural extension," said Tanya Curry, director of ESPN Enterprises in New York. "It's something we're looking at, but there are no [agreements] yet with our advertising partners at ESPNET."

Since its introduction in April 1995, ESPNET SportsZone has become a top site on the Web,

amassing \$6.5 million in ad revenue last year, according to Jupiter Communications. A joint venture of ESPN and Starwave, Bellevue, Wash., SportsZone is the first Web content provider to branch into the wireless realm with ESPN TO.GO. For a minimum of \$9.95 a month, subscribers receive sports scores and near-current game summaries, available to AirTouch and Paging Partners subscribers via Motorola's content packager, Embarc Network. ESPN attributes part of its Web success to the paging service, which beams updates as often as every five minutes to an alpha-numeric pager. Included in the update are reminders to visit the Web site for more information. Top advertisers on espnet.sportszone.com, such as Pizza Hut, Levi's and Gatorade, have been the benefactors of the added promotion, though they've steered clear of pasting their brands on a pager's display screen.

"There is no real resistance from potential advertisers," said Russel Head, vice president-national sales and service for PageNet, the Plano, Texas, paging brand that partnered with CNN Interactive in September to offer free news updates to its 830,000 alpha-numeric pager subscribers. "The advertisers are interested. There's more of a hesitance by carriers. You have to think how much [advertising] can be used," without alienating the consumer.

Last year, Pepsico's Mountain Dew teamed with the MobileComm pager service on a promotion to transmit to consumers soft-drink discounts and other prizes, ultimately converting the pager into an electronic coupon of sorts.

Couponing is widely viewed as the most logical promotional application for wireless media. Unwired Planet, a Redwood Shores, Calif.-based software purveyor, has developed a browser and software for use with



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CDPD phones that feature the capability to forward messages to a fax machine for printout.

Benjamin Linder, vice president of marketing at Unwired Planet, said packaged-goods companies will begin to show interest in CDPD couponing as the phones proliferate. In fact, 1997 could mark the first year of sponsored content, he added. "I think you'll see the biggest advertising sites on the Web begin to offer content and promote their sites on the phone."

Today, there are more than 80 million wireless devices in the marketplace, half of which are pagers, according to Alan Reiter, president and editor of *Wireless Internet & Mobile Computing*. However, just a fraction of those users have the proper devices—either an alphanumeric pager, CDPD phone or PCS digital phone with short messaging service—to receive broadcasted information, Reiter said.

The consumer has already warmed to the idea of ad-subsidized services on the Web, à la push

provider PointCast and free e-mail source Juno, Reiter pointed out. The question is, will the digerati stand for the bombardment of information across a tiny display screen? And will they cough up a premium for the privilege?

"Most people don't want [to pay for] the weather when they can pick it up in the paper or on the radio or TV for free," he said. "How much is a person going to pay for generic information?"

Such insights suggest that as wireless devices, helped by increasing demand and falling prices, become more mainstream, users will welcome ad-subsidized messages if it keeps the service fees down. But as in most new media opportunities, there is an added hurdle. Telecommunications companies are extremely wary of bandwidth capacity and transmission constraints.

"It's a more targeted medium. . . . Unlike the Web, people won't surf casually on the phone. They'll go after the things they need," Unwired Planet's Linder said. ■

## Wireless and the Web

Service Provider	Content Type	Content/Web Access Providers
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### PAGING:

AirTouch Communications, Paging Partners	ESPNET TO.GO	sports scores
PageNet	CNN Interactive	news headlines
SkyTel	Dow Jones	financial news headlines, stock quotes

### MOBILE PHONES:

OmniPoint (digital PCS)	New York Times	news headlines
OmniPoint (digital PCS)	N.Y. Mets	news updates for team and Major League Baseball's National League
PocketNet by AT&T Wireless Bell Atlantic-Nynex Mobile GTE Mobilnet	Web browser	Unwired Planet

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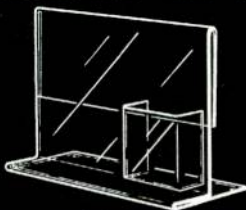
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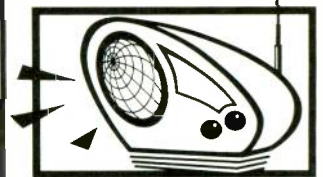
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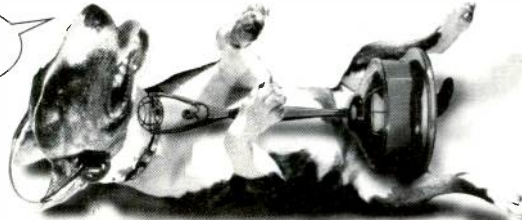
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SCREENVISION CINEMA NETWORK, the country's leading national cinema marketing company, needs a super salesperson for the Eastern Region. Join this exciting company and be a part of their strong growth. We are looking for a sales person with tenacity and five years minimum media sales experience. If you would like to own a piece of Hollywood, send your resumes with salary requirements to:

**Screenvision c/o Ed Torres**  
 597 Fifth Avenue  
 New York, NY 10017  
 fax 212/752-0086

## HELP WANTED

**ARE YOU  
A SENIOR ACCOUNT SUPERVISOR  
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A TEAM PLAYER?**

*Do you have 6+ years agency/client marketing experience?*

*Do you believe promotion can help build brand image?*

*If you answered "YES" to all of the above, we should meet.*

*We are a Princeton-based promotion marketing agency whose new client wins require us to add several new senior account supervisors.*



MARKETING

No calls, please. Send resume to:  
QLM Marketing (PAW), 470 Wall Street, Princeton, NJ 08540,  
fax to 609-921-8847, or e-mail to: [accountpaw@qlm.com](mailto:accountpaw@qlm.com).  
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### The Company:

Imagine Publishing is located just minutes away from San Francisco, California and is America's most successful publisher of entertainment technology magazines. Our technology, computer games and internet magazines, together with their associated CD-ROM's and websites combine to make a truly exciting publishing portfolio. Add to this fact that Imagine has already become the biggest, most popular provider of internet-based games content in the world, with a network of stunning, innovative sites and you complete the picture of a company that is perfectly placed to achieve huge success in the next few years.

At Imagine, however, products are only a part of the story. What really makes Imagine special is its people and the unique, exciting environment that we create for them. A true meritocracy where talent and commitment are highly prized. Imagine sets out to be the best company employees have ever worked for. Management is open, good ideas can become a reality quickly and individual empowerment within close-knit teams is standard.

### Advertising Sales and Managerial Opportunities:

*The candidates we are looking for will:*

- Have a minimum of five years magazine advertising sales experience, preferably in the computer or electronic entertainment field.
- Be an experienced sales manager, able to build, motivate, and manage a dynamic sales team.
- Maintain and grow an effective sales territory, as well as develop new business relationships.
- Be creative, and possess excellent communication and organizational skills.

This is your opportunity to join a progressive company that provides excellent benefits, top salary, real growth opportunities, and an excellent team environment. Please reply to:

Jennifer Barbeau  
Imagine Publishing  
150 North Hill Drive, Brisbane, CA 94005  
Fax: 415/468-4686  
EOE

### A Final Word:

Imagine is dedicated to recruiting the finest personnel available in all areas of operations. If you have skills, a true desire to be a part something very special and the resolve to be the best at what you do, get in touch.

## SELL YOURSELF ON A GREAT CAREER!

SRDS, a major publisher of media information, is seeking detail-oriented and aggressive professionals to join our growing Sales Department in New York. Ideal candidate for both positions must possess an understanding of the media buying process and media sales. Knowledge of SRDS and Microsoft Word/Excel is desired. Advertising agency experience is a definite plus.

### New York - Account Executive

The Business Publication Advertising Source and the Interactive Advertising Source is looking for an individual with 5 years of advertising space sales and/or media buying experience. An understanding of the business to business publishing and internet marketplace is essential. Experience developing new business is a must. Proven prospecting skills desired as well as excellent written/oral communication skills. Travel required.

### New York - Account Executive

The Television/Cable and Radio Advertising Sources is looking for an individual with 5-7 years of proven success in broadcast/cable advertising sales. A solid understanding of the Broadcast/Cable marketplace is essential. Excellent organization, planning and follow-through skills a must. Proven prospecting skills required. Travel required.

Knowledge of SRDS products and Microsoft Word/Excel is a definite plus. Ideal candidates must possess an understanding of the media buying process and media sales. If you possess creative sales techniques and the ability to establish long term marketing partnerships with clients, mail or fax your resume with salary history in confidence to:

SRDS

Attn: Human Resources

1700 Higgins Road, Suite 500, Des Plaines, IL 60018-5605

Fax: 847-375-5002. e-mail: [tmphrms@srds.com](mailto:tmphrms@srds.com)

EOE M/F/D/V

## ADVERTISING (MEDIA ADMINISTRATOR)

Johnson & Johnson, one of the world's most recognizable names in the consumer products arena, is seeking a highly motivated administrator with a background in the advertising industry to join our fast-paced, in-house advertising department in New Brunswick, New Jersey.

The individual we are seeking will prepare estimates and spending analyses; receive, verify and process media billings; prepare trafficking instructions for media purchases; assist in evaluating new software systems to support advertising placement, and handle other related duties as needed. To qualify, you must have 5-7 years of related experience, preferably with 2-4 years in an advertising agency or media firm. Excellent communication skills and proficiency with Lotus 1-2-3 and MS Office is also required; familiarity with Adware media system or equivalent is a plus.

We offer a competitive salary and comprehensive benefits including medical/dental insurance, 401(k) plan and our LIVE FOR LIFE WELLNESS Program with on-site fitness center. To apply, please forward a scannable copy of your resume to Dept. 1270, Johnson & Johnson Recruiting, P.O. Box 16597, New Brunswick, NJ 08906-6597. We are an equal opportunity employer and support diversity in the workplace.

Johnson & Johnson

## PRINT TRAFFIC COORDINATOR

Midtown ad agency with loads of print work is looking for an organized, detail-oriented self-starter, who has knowledge of SRDS, sizing & scheduling. Minimum 3 years ad agency print traffic experience a must. Salary high \$30's.

Fax resume to:

Marlene at 212-986-3484

## HELP WANTED

## BETHE BEST MARKETING MANAGER

Selfcare offers OTC branded and private label consumer health products. These include vitamins, pregnancy tests, and contraceptives. We are a five year old company on a fast growth track. The style of the company is dynamic, flexible, lean, and creative. This new position will be responsible for product strategy, and will take a hands on role managing all aspects of implementation.

Candidates should be in product management or account management with experience marketing consumer products. This is a career opportunity for an aggressive person who will thrive in an entrepreneurial, demanding company.

Send resumes to our consultant,  
**Harvey Wigner, c/o Selfcare Inc.,**  
171 Dorsel Road, Newton, MA 02168.  
FAX: (617)984-8377.



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## MEDIA MANAGER New York City

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

Please mail resume with salary requirements to:

**Leo Burnett**  
Field Marketing Services  
One Preston Centre  
8222 Douglas Avenue, Suite 300  
Dallas, TX 75225

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## A WISE GUY, HUH?

Are you a copywriter with enough experience, energy, and ingenuity to come up with unusual ways to say what's been said before? Are you a strategic and creative thinker? Does your book reflect it? If so, send a cover letter, resume, and top three samples to:

**ADWEEK Classified, Box 3969**  
1515 Broadway, 12th fl.  
New York, NY 10036

CALL 1-800-7-ADWEEK

Advertising

# Rock Solid Opportunities.

Prudential is America's largest insurance company and a world leader in financial services. Currently, our fast growing in-house ad agency has the following opportunities available in NEWARK, NJ:

## Advertising

### Computer Mechanical Artists

Assists active Design and Print teams in the preparation and assembly of mechanical files for advertising, direct response and various collateral and presentation assignments. Individuals must be self-starters able to turn on a dime, as well as have strong preflight skills. **Dept NPR0351AW**

### TV/Radio Traffic Specialist

Looking for an experienced Traffic Manager who is thoroughly familiar with the trafficking of broadcast materials from booking to on air national and local TV/Radio stations. Must be exceptionally organized, fast and dependable. **Dept NPR0352AW**

### Assistant Traffic Coordinator

We have an entry level position for our in-house Advertising Agency. The right candidate would assist an associate traffic manager with daily responsibilities (i.e. scheduling, insertion order and extension requests, status reports, etc.). Interacts with all levels of Agency personnel on a regular basis. Candidate should be computer proficient and familiar with newspaper and magazine ad placement. **Dept NPR0353AW**

### Advertising Late Shift

Need print advertising designers, computer mechanical artists, marketing/advertising writers, proofreaders, traffic and production managers to work late afternoon/evening hours, full or part time. Candidates should have experience working in fast-paced ad agency environment. **Dept NPR0354AW**

### Media Planner

There is an outstanding opportunity for a hard working and skillful media planner and negotiator with 2-5 years of broad based media planning experience including TV, radio and print. Must be Excel proficient. **Dept NPR0355AW**

### Graphic Designer

We're seeking an exceptionally talented and versatile hands-on designer with substantial experience designing newspaper and consumer magazine advertising. You must be Mac-proficient. Design experience with direct mail kits, collateral and web sites is a plus. Experience with blue chip financial services, insurance and healthcare advertising is also a plus. **Dept NPR0356AW**

### Marketing Writers

We're seeking a couple of high energy marketing writers to produce crisp, high content marketing and advertising materials. Including print ads, direct mail, collateral and employee communications. **Dept NPR0357AW**

### Technical Support Supervisor

We're seeking a systems support individual with a strong graphic arts background. You must be an experienced troubleshooter able to run and service equipment, solve network log jams, archive work, and be fluent in both Macintosh and PC protocols. A college degree in computer science or management, or equivalent pre-press/printing operations related experience is preferred. **Dept NPR0358AW**

Prudential offers a competitive salary commensurate with experience, a comprehensive benefits package, and opportunities for advancement. For immediate consideration, please send a scannable (clean, clear, no graphics and unfolded) copy of your resume, indicating position desired by including the appropriate department code listed above, with salary requirements, to: Box BHA5935, 437 Madison Avenue, 3rd Floor, New York, NY 10022; Fax (201) 367-8024. **(Only those resumes which include the appropriate department code will be considered.)**



# Prudential

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## HELP WANTED

**FITCH****Account Supervisor**

Fitch Inc., an international design consultancy, works with clients to develop and manage new brands, products, business opportunities.

We seek an individual with strong strategic and account service skills to manage various advertising and communications assignments for a Japanese client in Osaka, Japan; relocation to Osaka is necessary.

We are looking for a person with enthusiasm and energy who has experience developing marketing programs for U.S. companies, as well as possessing Japanese language skills. Must demonstrate capability to work successfully in culturally sensitive situations. If interested, please send your résumé to:

**Fitch Inc.** 122 South Main St., Suite 320, Ann Arbor, Michigan 48104  
ATTN: Julie Dean (313) 327.6636 fax julie\_dean@fitch.com

**JUNO NEEDS EXCEPTIONAL AD SALESPEOPLE**

Juno, America's free Internet e-mail service, is experiencing spectacular growth. We're adding 8,000 to 10,000 new subscribers each day. At this rate, we anticipate having 2,000,000 subscribers by next month (our first anniversary!) and almost 4,000,000 subscribers by year's end. If

you can really sell, and you have at least two years ad sales experience, we want to talk to you, and fast. Fax your résumé and compensation history (in confidence) to E. Ferber, (212) 403-8499.

**DESIGN DIRECTOR**

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

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

Please forward written qualifications and work samples to:

Personnel Director

**Denby Associates**

PO Box 3722, Princeton, NJ 08543  
Fax: 609-588-0333

**ACCOUNT SERVICE PROFESSIONALS**

Join a dynamic, enthusiastic team at one of the mid-Atlantic area's fastest growing direct market agencies. Account service people at all levels are needed to help with our rapidly expanding client roster. A background in direct response, financial services, high tech, and/or health care is a plus; but what we're really looking for are smart people who enjoy creating advertising that works and are looking for the opportunity to grow. If this sounds like you, please send your resume with salary requirements to:

Attn: Human Resources, W.B. DONER & CO.

400 E. Pratt Street, Baltimore MD 21202 or FAX: 410-385-9754.

NO phone calls, please. EOE

**ACCOUNT SUPERVISOR**

If you're an Account Supervisor and have an eye for:

- details

- good creative

- a good opportunity

Then, this opportunity is for you! A growing New York Agency specializing in Travel/Hospitality needs an experienced Account Supervisor to orchestrate a group handling key agency accounts. If you have proven leadership skills and enjoy a fast-paced environment, fax your resume to

Marlene at 212-986-3484

**MEDIA DIRECTOR**

Top Washington, D.C. agency seeks hands-on, strategically-minded Media Director. If you have 10 years' experience in media, love to manage great people, write creative media plans, know the research and computer ropes, and thrive on a team environment, then we'd love to talk with you. Send resume, including salary requirements to:

**Abramson Ehrlich Manes**  
1275 K. Street, N.W. #300  
Washington, D.C. 20005  
Attention: President  
Please, no phone calls.

**NAVIGATOR WANTED**

Shop with a 71-year history seeks navigators for the future

Fitzgerald Advertising is looking for talented new crew members. Positions match the talents and qualifications of selected applicants within Account Management/Account Service.

Applicants should have:

- 3-10 years account experience on regional or national accounts
- Strong industry contacts
- Entrepreneurial mentality

Please fax resume to  
Fitzgerald Advertising at 504-592-8223  
or mail to 1055 St. Charles Avenue,  
Ste. 615, New Orleans, LA 70130,  
attn. Human Resources

**MEDIA PLANNER**

Leading Orlando ad agency seeks planner with 4-6 years experience in broadcast/print planning & buying. Client interaction and strong writing skills a must. Hospitality experience a plus. Great benefits.

Send resume to: H.R. Director,  
c/o Planner, P.O. Box 948427,  
Maitland, FL 32751  
or fax to (407) 875-1538.

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Vintage Resources, 11 E. 44th St.,  
Ste. 708, NY, NY 10017 or fax  
(212) 490-9277

**DISTRICT SALES MANAGER**

Federal Computer Week, an IDG publication is seeking a DSM for our NY region. Territory includes NY, NJ, PA and specific accounts in the Wash DC area. Requirements: High energy, well organized with excellent written and verbal communication skills. Prior advertising/publishing sales skills required, preferably in the high tech industry. NYC ad agency experience a plus.

Please fax resumes to:  
Tony Calamaro 703-876-5128

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- Responsible for all aspects of Advertising, Research, Site Positioning, etc. Must have agency or media client background. Can be based in NY or LA. Salary+ Stock Options.



FAX OR E-MAIL RESUME TO:

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pdebraccio@geocities.com

## ONLINE SALES EXECUTIVE

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We're a national publication, and a division of Gannett Company, Inc., seeking a "webhead" to sell advertising and forge alliances for our website and online business. You're an avid Internet surfer with at least 2 years of national advertising sales experience, one of them in online ad sales. You'll sell, coordinate print-side pitches, work with financial staff on audit and payment methods, help increase page views, develop rate structures, establish business plans, plus develop marketing materials and presentations.

We value diversity in our workforce and encourage those of diverse backgrounds to apply. Salary, benefits, and policies at Gannett reflect our commitment to work/life balance. We require pre-employment drug screening. For confidential consideration, please e-mail/fax your resume, with salary history, to:



Director of Online Services  
USA WEEKEND, e-mail:  
dcassel@usaweekend.com  
Fax: (703) 276-5518

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Job Share Media Planning opportunity available on Prestige Cosmetic Account. Five years planning experience. Broadcast background a plus. Detail-oriented, strong organizational skills, effective client management skills, working knowledge of MS Word and Excel a must. Vacation and benefits package included.

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Fax: (212) 297-8604



## BLUE MARBLE

ADVANCED COMMUNICATIONS GROUP

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**Executive Producer**  
**Director of Interactive Development**  
**Director of Sales and Marketing**  
**Associate Director of Business Development**  
**Senior Programmer**  
**New Media Ad Sales**  
**Junior Designer**  
**Administrative Assistant**  
**Data Management**

Please send your resume with salary requirements to:

**Blue Marble ACG, Ltd**  
Worldwide Plaza, 825 Eighth Avenue, New York, NY 10019  
Attn: Human Resources FAX: 212/474-6202  
No Phone Calls Please

## HELP WANTED

## PRINT PRODUCTION MANAGER TBWA CHIAT/DAY-CHICAGO FIELD OFFICE

If you thrive in a fast paced work environment, please send us your resume.

We are seeking a Print Production Manager with 1-3 years experience, who is energetic, organized and a team player. Must have thorough knowledge of all phases of print, pre-press, 4/C separation and maintain high quality control standards. A background in newspaper production a must. Traffic and retail experience a plus!

Your job would consist of negotiating with vendors, estimating, scheduling and all aspects of the print production process.

Please fax cover letter and resume to:

Tammi Martray  
(310) 396-1273

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## We Need Art Directors & Writers Who Can Swim

Central Jersey agency is swimming with new accounts. Need more talent in the pool. If you have at least 3 years agency experience and the talent to create cutting-edge stuff, you may be able to jump right in.

Fax resume and salary: 908-249-5228  
or mail: Zullo Associates,  
7 Wirt St., New Brunswick, NJ 08901

## SR. ART DIRECTOR

Produce a ton of ads and build a diverse TV reel at this fast-paced, high-volume ad agency. We are seeking an experienced AD with strong conceptual and strategic thinking. Must be MAC-savvy (especially Photoshop; Quark) with a head for typography and design. Some TV experience preferred.

Fax resume to Arty Directs  
212-685-0812

## SENIOR COPYWRITER

Top Atlanta ad agency seeks experienced copywriter with well-rounded portfolio. National accounts, print and broadcast.

Fax resume to Marjorie Gippert at  
Adair Greene (404) 351-1495.

## ADVERTISING

### CREATIVE DIRECTOR

Top L.I. Agency seeks hands-on Creative Director for existing accounts and new business. From concept thru supervision of studio personnel and final production. Direct response experience a plus. Salary, bonus, benefits.

Send resume to:

P.O. Box 748  
Melville, New York 11747

## Cow chip agency seeks blue chip talent.

Digital designer/art director needed by full service marketing communications agency in bucolic Chatham, NY. Our office may be a barn, but our B-to-B, financial services and consumer client list is strictly uptown. Your best pitch to Bonnie at:



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Valatie NY 12184

## Hey! Creatives who give a damn.

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Samples to: Creative Director, 1010 Wisconsin NW,  
Suite 808, WDC 20007, fax (202) 338-2334

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1-800-952-1625

## SR. ART DIRECTOR

You're up on the trends but not trendy. You think typography is a lost art. You won't concept without a strategy, and you want to be in on the strategizing. You see TV on a budget as a challenge, not a shame. You believe there's beauty in a brochure. You don't take yourself too seriously, but you're deadly earnest about your work. You sound just great to us, so if you have at least 5 years' experience, please send 5 samples and a resume to:

Creative Director

AbramsonEhrlichManes

1275 K St. NW, Washington D.C. 20005

## PRINT PRODUCTION MANAGER

Does the sight of a killer half tone make you weak in the knees?

Do you love the way a matte-black ink lays down next to gloss varnish?

Does the tactile sense of a toothy recycled paper send your fingertips into orgasm?

We're a \$30 million Mid-Atlantic ad agency looking for a passionate and well-seasoned print production manager. One with an eagle eye and an artist's heart.

Supervise all aspects of print production as well as manage our traffic department.

Keep us in budget and on time and we'll love you all the more.

Snail mail your resume  
and \$ requirements to:

ADWEEK Classified, Box 3971  
1515 Broadway, 12th fl.  
New York, NY 10036

## ADVERTISING ACCOUNT MANAGER

Rapidly growing 4A's NYC ad agency has growth opportunity for an individual with a minimum of 3 years experience in account management. Media knowledge a plus. The candidate should have integrated communications background. Fax resume with letter and salary desired to:

R. Meehan

212-753-4996

## MEDIA COORDINATOR

Busy NJ (Sussex Cty) ad agency seeks media pro for busy media dept, exp in planning & buying print and broadcast. Some client contact. Excel & Word a must. Immed opening. Call Beth Sargent at (201) 398-0572 or fax to (201) 398-4521.

## CAREER OPPORTUNITY MARKETING COMMUNICATIONS

Hot midtown design agency seeks salesperson who is great on phone & relentless in tracking business. Fax resume to: Phil at 490-5985.

## Sales Promotion Account Supervisor Account Executive

Large AAAA's advertising agency's Los Angeles sales promotion unit is looking for promotion industry superstars who are personable, service and detail oriented team players. The ideal Account Supervisor candidate should have minimum of five (5) years all around promotions experience. The Account Executive candidate should have 2 to 5 years sales promotions experience. All candidates must possess strong strategic, executional and verbal/written communication skills. Promotions and agency experience required. We offer a competitive salary and an excellent benefits package. Please fax resume & salary history to (310) 996-5891 or send to: P.O. Box 00468; Adweek, 5055 Wilshire Blvd, 7th Fl., Los Angeles, CA 90036.

## COPYWRITER NYC

West 57th St.- Fast growing, full-service agency seeks fresh copywriter for staff position. Experience not as crucial as a book that shows you're concept driven and versatile. You can talk to upscale consumers (travel, resort, hotel and real estate a plus). You're Mac literate. You're strong on headlines and skilled at body copy. You're fast. And you're fun. Salary to reflect level of experience. Fax resume and your two best samples to  
TCD at 212-582-0770

## SENIOR ART DIRECTOR

Top Atlanta ad agency seeks experienced art director with well-rounded portfolio. National accounts, print and broadcast.

Fax resume to Marjorie Gippert at  
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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

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**HELP WANTED**

**SENIOR ART DIRECTOR/DESIGNER**

Baltimore agency is seeking a Senior Art Director/Designer. Conceptual thinking and a strong portfolio in typography, design and photo art direction are essential. Must have the versatility to work on everything from national ad campaigns to logo design. Opportunity to join a talented team of creatives and work on high-quality national apparel and sporting goods accounts. Please send a resume and five samples of your work to:

**Creative Director**

**Siquis, Ltd.**

3600 Clipper Mill Road

Suite 350

Baltimore, MD 21211-1934

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

**Management Supervisor:** Strategic/hands-on mgr. w/excellent writing/communication skills. Min. 7+ yrs. DR agency experience. Financial, B-to-B a plus.

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

**Jr. Copywriter:** Strategic/conceptual self-starter w/solid writing skills. Min. 2+ yrs. DR agency exp.



**COMMUNICATIONS PLUS, INC.**

102 MADISON AVENUE, NEW YORK, NEW YORK 10016

Fax resume w/ salary req. to Human Resources at 212-686-9687 (No calls please) EOE

**Some companies may offer you a job, while we can offer you a career!**

Due to tremendous growth--Western International Media--the nation's largest full service media management company--is looking for the following Shared Mail positions:

**Media Supervisor**

We're seeking a highly motivated, organized and detailed person to supervise the planning, buying and implementation of shared mail programs. Analyze distribution vehicles, negotiate rates, develop client proposals and recommendations and coordinate programs with clients, vendors, and other departments. A working knowledge of shared mail programs is essential. Should have 3-5 years experience, with at least 2 yrs in a managerial capacity.

**Assistant Media Planner/Buyer**

Will assist the implementation of pre-printed insert programs. Must have excellent organizational skills, detailed approach and manage numbers well. Xlnt computer skills (Word/Excel). One year experience or internship in print buying required, media/advertising exp. very helpful.

**Western International Media**  
Attn: Human Resources-ACKB  
8544 Sunset Blvd.  
Los Angeles, CA 90069  
(310) 652-1373  
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# CULTURE TRENDS

## The Hollywood Reporter's Box Office

For 3-Day Weekend ending March 24, 1997.

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sales
1	New	--	<b>Liar Liar</b>	31,423,025	31,423,025
2	New	--	<b>Selena</b>	11,615,722	11,615,722
3	1	1	<b>Return of the Jedi</b>	7,517,738	27,501,267
4	2	2	<b>Jungle 2 Jungle</b>	6,016,059	35,591,374
5	3	2	<b>Howard Stern's Private Parts</b>	4,403,410	34,448,633
6	4	3	<b>Donnie Brasco</b>	3,316,087	36,259,575
7	7	16	<b>Sling Blade</b>	3,017,085	12,524,591
8	6	1	<b>Love Jones</b>	2,551,763	7,511,075
9	5	4	<b>Empire Strikes Back</b>	2,427,835	63,356,239
10	12	18	<b>The English Patient</b>	2,015,118	63,154,818
11	13	14	<b>Jerry Maguire</b>	1,820,775	143,039,108
12	20	12	<b>Michael</b>	1,270,775	91,006,100
13	8	5	<b>Absolute Power</b>	1,219,220	47,474,899
14	17	17	<b>Shine</b>	1,060,338	32,410,622
15	11	6	<b>Dante's Peak</b>	956,040	61,335,450
16	10	3	<b>Booby Call</b>	926,960	18,589,765
17	9	7	<b>Star Wars</b>	896,449	135,535,414
18	14	5	<b>Vegas Vacation</b>	773,936	34,107,889
19	16	5	<b>Fools Rush In</b>	752,266	28,010,273
20	New	--	<b>Crash</b>	738,339	2,078,129
21	15	13	<b>Marvin's Room</b>	722,800	12,115,143
22	31	16	<b>101 Dalmations</b>	569,177	134,246,073
23	23	25	<b>Secrets &amp; Lies</b>	505,352	10,650,983
24	18	4	<b>Rosewood</b>	486,878	12,239,852
25	26	3	<b>Smila's Sense of Snow</b>	467,170	1,150,570
26	27	3	<b>Kama Sutra</b>	358,816	1,267,619
27	21	13	<b>Scream</b>	300,194	86,107,113
28	19	1	<b>City of Industry</b>	274,812	1,374,839
29	25	14	<b>The Preacher's Wife</b>	231,261	47,557,708
30	New	--	<b>The Godfather</b>	229,932	229,932
31	48	13	<b>Beavis &amp; Butt-head...</b>	218,342	62,538,197
32	22	5	<b>That Darn Cat</b>	192,031	16,736,390
33	32	8	<b>Kolya</b>	183,376	1,676,638
34	24	4	<b>Lost Highway</b>	182,417	3,154,000
35	29	19	<b>Ransom</b>	154,952	136,100,978

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## 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 3/24/97

Artist/Group: **Fiona Apple**

Song/Video: **"Shadowboxer"**

Director: **Jim Gable**

**This 19 year-old, smoky-voiced chanteuse writes and sings with depth and insight beyond her years; she also presents her talents with a self-assured charisma befitting her big-city New York roots. This second single is from her debut LP, *Tidal* -- Beware of the undertow.**

Artist/Group: **Erykah Badu**

Song/Video: **"On & On"**

Director: **Paul Hunter**

**Badu's graceful vibe is evident in the poetic, first single from her debut album - *Baduizm*. Her voice - a hint of southern belle forever stuck in her throat - flows like the clearest, sweetest honey. Her phrasing, so reminiscent of Billie Holliday, one momentarily forgets Diana ever sang them blues.**

Artist/Group: **The Verve Pipe**

Song/Video: **"The Freshmen"**

Director: **Mark Neale**

***Villians*, the major label debut from Michigan's The Verve Pipe, has a musical scope that defines melodic power pop -- muscular, rough and passionate, yet retaining keen intellectual drive. The band is known for their live performances, which serves as a testament to years of touring. When asked about the future of the band, drummer Danny Brown simply says, "We just look forward to playing and having people know our music, and we're happy to have an album we're proud of."**

CALENDAR

Variety magazine and international investment bank Schroder Wertheim will cosponsor a conference entitled "The Business of Entertainment," April 1 at the Pierre Hotel in New York. Contact: 212-492-6082.

The Television Bureau of Advertising will hold its annual marketing conference April 7-8 at the Las Vegas Hilton. Contact: 212-486-1111.

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

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

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

The Newspaper Association of America will hold its annual convention at the Chicago Hilton & Towers April 27-30. Contact: 703-648-1173.

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

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

# Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

### Turner Clicks With Kodak

Turner Broadcasting Sales last week said it inked a three-year marketing and advertising alliance with the Eastman Kodak Co. that ties it in with Turner's Atlanta Braves and their new home stadium, Turner Field. Though Turner execs wouldn't comment on the deal's value, sources estimated it to be in the \$7 million to \$8 million range. Besides the category-exclusive, three-year media buy on Braves telecasts carried by Superstation TBS (a first for Kodak) that includes an on-air, "key play" segment in each game, Kodak will incorporate all sorts of interactive kiosk technology in the field. Fans will be able to select and print out pictures from the Braves' archives or make their own trading cards. The third element to the deal includes signage, including a presence on the main scoreboard and several plaza boards in the stadium concourse.

### Brolin Signed for 'Wings'

James Brolin, the former star of *Hotel* (ABC, 1983-89) and *Marcus Welby, M.D.* (ABC, 1969-76) has been signed in the lead role of Eyemark Entertainment's planned fall 1997 weekly series, *Pensacola: Wings of Gold*. Brolin will portray a tough lieutenant colonel training an elite task force of fighter pilots. Eyemark, a syndication unit of the CBS Inc., has sold the action-adventure weekly in 140 markets representing 88 percent U.S. coverage to date.

### 'Mad' Singing a Different Tune

NBC's *Mad About You* gets a new theme song and a pop-music soundtrack set for release this spring. The show, whose characters are going through a number of changes this season,

will debut the Final Frontier song next week, sung by Grammy winner Anita Baker. Written by series star Paul Reiser and music producer Don Was, the song will be featured on a soundtrack titled *Mad About You—The Final Frontier*. Other artists featured on the 16-track album will be Etta James, Elvis Costello, Lyle Lovett, John Lennon and Sarah McLachlan.

### Net Affili: Pay for NFL Play?

Network affiliate stations that wish to carry National League Football games may have to

cough up cash for that privilege. Because of escalating sports rights, NBC network president Neil Braun last week said that NBC and the other networks will likely require their affiliates to help subsidize the next NFL contracts. Those negotiations are expected to begin this summer. "Networks put O&O [station group] profits into their NFL deals," said Braun. "Now [networks] will look to affiliates to help fund the bidding." ESPN and TNT initiated NFL surcharges for their affiliate cable operators years ago.



Dilbert, a natural for E.W. Scripps' annual report

## Scripps Fronts Dilbert

Dilbert, the squat Everymanager who has gained widespread fame lampooning corporate America, is now having some fun with his parent company. Syndicated by E.W. Scripps, Dilbert has surfaced on the company's 1996 annual report, just out this week. Part of Dilbert's characteristic cravat can be seen on the cover, which folds out to reveal him warning those contemplating wading through the 54-page document, "Prepare to enter the sensory-deprivation chamber." The letter to shareholders also features another annual-report first, according to Scripps: the cartoon image of a ceo with a human resources director on his lap.

# Media Notes

CONTINUED

## Nick Ups 3 in Programming

Nickelodeon has promoted three executives in its stated effort to increase original programming. Marjorie Cohn, who was vp of current programming, has been bumped up to vp and executive producer of current series, and will be based in New York. So will Brown Johnson, who was vp of Nick Jr., the network's daytime block, and has been promoted to senior vp. And Kevin Kay, previously executive producer of the producer's group, is now vp and executive producer of development.

## WB Movies for Disney Channel

The Disney Channel has acquired movie packages totaling more than 50 films from Paramount TV and Warner Bros. Disney, which has been converting from a premium to a basic service for the last two years, recently introduced a new logo and on-air look. The movie package from Warner Bros. includes such titles as *Superman: The Movie*, *Superman II*, *Stand and Deliver*, *Sesame Street Presents Follow That Bird* and *The Wind in the Willows*. Paramount titles include *Lassie*, *André* and *Race for Your Life, Charlie Brown*. The films will be slated into Disney Channel's nightly *Magical World of Disney* movie block beginning this May.

## Fox Stations Fill Exec Posts

Continuing to fill in key management posts at the formerly bannered New World Communications Group-owned stations, new owner Fox Television Stations promoted some executives at its Tampa, Fla., and High Point, N.C., stations. David Boylan, vp/general manager of Fox-owned WGHP in High Point since September 1986, has moved

up to vp/gm of Fox's WTVT in Tampa. Filling in the High Point vp/gm slot is Karen Adams, who has served as vp of programming and promotion at WGHP since January 1996.

## BMI, NAB Agree on Music

BMI and the NAB's Television Music Licensing Committee have agreed on a pact regarding local TV stations' use of materials from the rights group. Retroactive from April 1, 1997, back to Jan. 1, 1995, license fees of \$76 million will be remitted. From April 1, 1997, until April 1, 1998, BMI will net \$79 million for the use of its tunes. The agreement carries an experimental caveat that permits stations to promote Web sites or HDTV using limited amounts of BMI musical titles. BMI had been collecting payments under an interim pact with local stations since January 1995; the new payments from stations will be spread out over the next three years.

## White House Goes Bananas

B1 and B2, characters from syndicated kids series *Bananas in Pajamas*, will appear among several children's benefit performances today in the Rose Garden as part of the Annual White House Easter Egg Roll. Los Angeles-based kids program supplier Sachs Family Entertainment airs the "FCC-friendly," pro-social *Bananas* series on 143 stations in markets representing 92 percent U.S. coverage.

## 'Hi' Staying at ABC Home

*Home Improvement* will stay put on ABC for the next two years, despite a lawsuit from producers demanding that the show be shopped to other networks. A Superior Court judge in Los Angeles last week ruled that Dis-

## Shuffle at Tribune's Top

Jack Fuller has been named executive vp of Tribune Publishing Co., responsible for the group's four daily newspapers and related developing businesses, as well as Tribune Media Services. Fuller replaces Joseph D. Cantrell, who retired last week. Scott C. Smith has been named president, ceo and publisher of the Chicago Tribune Co. He had held similar positions at the Tribune-owned Sun-Sentinel Co. in South Florida.



Fuller ascends,



along with Smith.

ney, the show's producer/distributor, could renew it on ABC for two more seasons. Wind Dancer Productions had filed suit against Disney last month claiming that the studio gave ABC a "sweet-heart deal" on the show because it now owns the network. Wind Dancer producers had said the show could fetch more money at another network. A trial still could be scheduled to determine the show's value and any monetary damages owed to Wind Dancer.

## Latin ESPN Hits 8.5Mil Subs

ESPN Latin America said last week that it passed 8.5 million subscribers in the region, a 25 percent increase since January 1996. ESPN is growing three regional services across the South American continent: ESPN Dos, ESPN Sur and ESPN Brasil.

## KTTV's Rios Wins SPJ Award

Jose Rios has been named "Broadcast Journalist of the Year" by the Society of Professional Journalists. Rios has been news director at Fox's L.A. O&O, KTTV, since May 1992. Under his watch, KTTV's 10 p.m. newscast has supplanted rival Tribune-owned KTLA as the highest-rated station for the time period, nabbing a 6 rating and a 10 share in the February sweeps.

## Ratings Riot: KMEX's 'Maria'

KMEX-TV, Univision's Los Angeles flagship station, made ratings history last week as it aired the finale of *Maria La Del Barrio* on March 21. The telenovela rolled over the competition in Hispanic households, scoring a 50.8 rating and a 66 share. Nearly 700,000 Hispanic households watched the show, headlined by Latin acting and singing sensation Thalía. *Maria* placed third among all other stations in the L.A. market, posting a 7.7 rating from 8 p.m. to 9 p.m.

## Tradewinds Renamed Affinity

Tradewinds Television, a Los Angeles-based independent distributor of syndicated television programming, has changed its name to Affinity Television to reflect its ownership by Affinity Entertainment. As part of the re-banning, Affinity named Peter Newgard to oversee worldwide distribution. Newgard was president and ceo of Century Technologies Inc., a 76 percent-owned subsidiary of Affinity. Chris Rovtar remains as president of domestic distribution for Affinity. Also, Affinity announced that its weekly reality series *Bounty Hunters* is a firm go for distribution next season as well as firming up plans to premiere paranormal series *Looking Beyond*.

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## BIG DEAL

### Chase

**Agency:** Wells Rich Greene  
**Begins:** Late April or early May  
**Budget:** \$45 million  
**Media:** TV, print

Just short of a year from the official date of the merger with Chemical that produced the world's biggest bank, Chase is set to launch a \$45 million branding campaign from agency Wells Rich Greene that will attempt to better combine Chemical's heritage of consumer service with the Chase brand attributes of tradition, size and global reach. Due to break in late April or early May, the new umbrella campaign will pound home "The Relationship Company," a new positioning statement that will augment, but not replace "The Right Relationship Is Everything" tag.

"The idea is to stamp that word (relationship) on our brand enough to preempt the use of it by anyone else in the category," said A. Wright Elliott, the bank's chief marketing officer.

Elliott said the campaign will be seen in 15 to 20 countries and could reach \$65 million, according to how the campaign is tracking and with the addition of direct mail, in which Chase and every credit-card-issuing bank is a heavy spender.

Print will start within two weeks with a five-page insert in *The New York Times*, the *Financial Times* and *The Wall Street Journal*.

TV ads will show a variety of Chase banking operations in seven countries and a panoply of services: grandparents opening college accounts, mortgage and auto loans, private banking, corporate banking. The broad target will mean buys in consumer and trade business print and on various network and cable programming.

"We hope the take-away is an emotional one," said Wright, keenly aware that research shows customers with more than two accounts at any financial-services institution are locked into brand loyalty. A little better brand visibility might allow cross-selling across Chase's vast credit-card portfolio (fourth-largest in the country with 16.1 million accounts and \$23.7 billion in receivables, according to Credit Card News).

—Terry Lefton

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### KILLER LOOP EYEWEAR

**Advertiser:** Bausch & Lomb  
**Agency:** Gyro Advertising, Philadelphia  
**Begins:** Mid-April  
**Budget:** \$5 million  
**Media:** Print

Ads break next month for Killer Loop Eyewear, an Italian company owned by Bausch & Lomb, as part of a \$5 million campaign to be handled by Gyro Advertising.

Ads will run in the U.S. and overseas with the tagline, "You crazy bastard," aimed at young consumers who view themselves as a little wilder than their peers.

Philadelphia-based Gyro—which specializes in "the cutting edge of the mainstream," according to Steven Grasse, ceo of the agency—will break its first U.S. ads for the client next month. The print ads will run in magazines such as *Spin* and *RayGun*.

Douglas Scott, general brand manager at Killer Loop, said that there was no formal review for the account but that the client did talk to other shops. They included Edward J. McElroy Advertising in Los Angeles, which was already handling point-of-purchase work for the brand.

"Gyro seemed to be the obvious choice for our first real advertising campaign," Scott said, "because of their ability to penetrate the 20-something market."

The account joins Puma as the second international assignment at Gyro. Media buying will be handled by other agencies on a country-by-country basis, although Gyro will take on the media planning.

On running an international account from his one-office agency, Grasse said, "We have no idea how it's supposed to be done, so we're just doing it the way we think we should."

Killer Loop is popular in Japan and Australia but needs to raise its profile in the U.S. "I think we were chosen because the U.S. is where they need the most work," Grasse said.

Bausch & Lomb bought the company

from Benetton Group in a deal that closed several weeks ago. —Matt Surman

### EXXON

**Agency:** McCann-Erickson, N.Y.  
**Begins:** April 5  
**Budget:** \$2 million  
**Media:** TV

Exxon on April 5 breaks an estimated \$2 million campaign behind the "Save the Tiger Fund" as part of an effort to repaint its still-tainted corporate image as more eco-friendly.

Two new spots by McCann-Erickson, N.Y., break on NBC's *National Geographic Special* on the Siberian tiger. The new ads were directed by Ken Arlidge, who direct-



### New TV spots paint Exxon with eco-friendly stripes.

ed the Oscar-nominated film *Babe*. One features children and a tiger cub running up a grassy hill with the voiceover, "There are no boundaries, no language barriers, not when the cause is so great." The second focuses on a flame as the camera pans out to reveal the fire burning in the eye of a tiger with the copy, "A mere flicker. Once that was all the hope that remained for the tiger."

Exxon created the Save the Tiger Fund with the National Fish and Wildlife Association via a \$5 million, five-year commitment. The tiger has long been an icon of the Exxon brand, by way of its "Put a tiger in your tank" slogan.

The ads are part of a strategy of ongoing cause-marketing efforts by oil companies to

# CMR Top 50

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

Week of March 10-16, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	56
2	MCDONALD'S	V234	53
3	SPACE JAM--VIDEO	H330	31
4	WENDY'S	V234	27
5	BOSTON MARKET	V234	25
6	ELIZABETH ARDEN--SUNFLOWERS FRAGRANCE	D113	21
7	HONDA TRUCKS--CRV	T118	20
8	KFC RESTAURANT	V234	19
9	AMERICAN HOME--REGIONAL	D218	15
	PAYLESS SHOE SOURCE--FAMILY	V313	15
	REVLON--COSMETICS	D116	15
12	HONEY, WE SHRUNK OURSELVES--VIDEO	H330	14
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	14
14	1-800-COLLECT	B142	13
	ADVIL--PAIN RELIEVER TAB	D211	13
	COLGATE WHITENING--BKNG SODA & PRX. PST.	D121	13
	HUNCHBACK OF NOTRE DAME--VIDEO	H330	13
	NIKE--MEN'S SNEAKERS	A131	13
	PIZZA HUT	V234	13
	RED LOBSTER	V234	13
21	DODGE TRUCKS--CARAVAN	T117	12
	DOVE--BEAUTY BAR	D122	12
	MAZDA AUTOS--626	T112	12
	PEPCID AC--TAB	D213	12
	TYLENOL--EXTRA-STRENGTH GELTAB	D211	12
26	AMERICAN DAIRY ASSOCIATION--MILK	F131	11
	DIET COKE	F221	11
	MCI COMMUNICATIONS CORP.--CP	B144	11
	POLAROID--VARIOUS CAMERAS & INSTANT FILM	G230	11
	SEARS DEPT.--SALES ANN.	V321	11
	TACO BELL	V234	11
	ULTRA SLIM FAST--RTS DRINK	F123	11
	UNIVERSAL--LIAR LIAR MOVIE	V233	11
34	HYUNDAI AUTOS--TIBURON	T112	10
	IVORY MOISTURE CARE--SOAP & BODY WASH	D122	10
	JC PENNEY DEPT.--WOMEN'S APPAREL	V321	10
	LISTERINE--MOUTHWASH	D121	10
	MAZDA AUTOS--PROTEGE	T112	10
	OLDSMOBILE AUTOS--88 ROYALE	T111	10
	OLIVE GARDEN	V234	10
	PEPSI	F221	10
	PIER 1 IMPORTS	V344	10
	RADIO SHACK	V341	10
44	AT&T COMMUNICATIONS--CP	B144	9
	BETTY CROCKER--READY/SPREAD FROSTING	F115	9
	BUENA VISTA--SIXTH MAN MOVIE	V233	9
	LOTUS--DOMINO SOFTWARE	B143	9
	NAPA--AUTO & FARM PARTS	T154	9
	WALT DISNEY WORLD	V239	9
	ZANTAC 75--ULCER/HEARTBURN MEDICINE	D213	9

counteract negative images stemming from past charges of trust practices; misuse of power, as in Shell's implication in the subjugation of dissent in Nigeria last year; and eco-clumsiness, as in the case of the Valdez oil-spill disaster that still plagues Exxon a decade later. "The industry has always had a bad rap," said a Petroleum Marketers Association rep. "It's necessary to take steps to avoid any negative feelings by consumers." —*Steve Gelsi*

## PLAY BY PLAY TOYS

**Advertiser:** Play by Play Toys

**Agency:** Ziccardi & Partners, N.Y.

**Begins:** Fall

**Budget:** \$3 million

**Media:** TV

Play by Play Toys, the San Antonio-based toymaker best known as a licensed product manufacturer, will try its hand at an all-new product with a \$3 million campaign behind its new Talking Tots dolls this fall.

The company is looking to tap into the talking-doll wave that Tickle Me Elmo rode in on this past year. The Talking Tots dolls employ infrared technology, similar to gadgetry in TV remotes, to talk to each other. A TV campaign by Ziccardi & Partners, N.Y., which participated in product planning, illustrates the doll dialogue and employs a jingle with the tagline, "They're my best friends," aimed at girls aged 3 to 7. The ad breaks in September with buys on Nickelodeon, and spot TV in 20 key toy markets to boost key toy retail accounts like Toys 'R' Us and Target.

"Talking dolls are hot," said Carol Lapin, group vp at Ziccardi. "But these are the first dolls that talk to each other."

The dolls are also differentiated on price: \$39.95 for two, less than it costs for one doll in some cases.

Toy analyst Sean McGowan, of Gerard Klauer Mattison, said it's possible that the toys could sell a half-million units next Christmas. "It's a good idea," McGowan said, "and I wouldn't be surprised if you see one or two other similar products copying it by the fall. They have to realize these kind of dolls don't last much more than a year or two."

—*Steve Gelsi*

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UFN and WB. Regional leads are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time i.e., McDonald's Index=130%, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting

# Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

## Time and Again

THEY DID IT AGAIN! THOSE WACKY NEWS-magazines, *Time* and *Newsweek*. Again they both went into the sky, just like the week before. They're shameless. They'll do anything to make Media Person write about them.

Well, this time it isn't going to work. If they think Media Person is going to give them his precious column two weeks in a row, they're nuts. *Newsweek* did "Prayers: Does God Sit Around Listening to Them...or Howard Stern?" *Time* had: "Why Do Planes Crash? Could It Be Satan...or Just the Screwed-Up FAA?" Or something similar.

Come on, The Mystery of Prayer? Givest thou unto me a break, as Mary Magdalene used to tell the Bill Bennetts of her day.

Out of spite, MP will write about their competitor, *U.S. News & World Report*, the nation's longest magazine title. The fact that he never reads it except at the dentist is no problem because *The New Yorker* had a big article by Kurt Anderson on James Fallows, the new guy running *U.S. News*, so now MP is an expert on the subject. Kurt knows a lot about this stuff since he recently got fired from running *New York*. (The magazine, not the city). So when he tells you that *U.S. News* is a hopeless mess, you can trust him.

The basic problem is that it's boring. The only way it can get more readers is to become livelier, i.e., more like *Time* and *Newsweek*. But if it does, it basically loses its only excuse for existing, which is that it's an alternative to *Time* and *Newsweek*, which, whether they know it or not, are on increasingly shaky ground themselves, since everything they do is now done by newspapers and TV magazines. Life is so hard! It's enough to make you sit down and weep, isn't it? Though you can't do that as convincingly as Brenda Whatshername did

in *Secrets & Lies*, so why bother?

Even Mort Zuckerman isn't that crazy about *U.S. News*, and he owns it. It seems that *U.S. News* was the only magazine on the market when Mort, the real estate magnate and former dater of famous women, which used to get him in the gossip columns, started buying publications. This explains the eclectic nature of his journalism collection, which also contains the *Atlantic* and the *New*

**"The 50 Best Commercials of All Time." Isn't that sort of like**

**"The 50 Least Painful Headaches I Ever Had"?**

*York Daily News*. Mort, find yourself a theme, for heaven's sake!

Poor guy. Here he is, still hooked on mismatched print properties, and the really big media tycoons are all going electronic. Rupert Murdoch, the Darth Vader of the media world, just invested a billionty kazillion bucks in television via satellite. Talk about going up to the sky. Ted Turner hates Rupert so much that not a week can go by without his getting up in front of some audience and calling Rupe Hitler or wishing him dead. Could this be the influence of Howard Stern?

Stern is so ubiquitous that even the *National Review* did a piece on him. The only reason Media Person gets *NR* is

because he's an acrostic fan and *NR* is one of the only three publications MP knows of with regular acrostics (*Harper's* and *The New York Times Magazine* are the others, as if you care) but there it was explaining Howard to conservatives—favorably! Ya know, he really does uphold a lot of conservative values and all.

The new conventional wisdom is that beneath his smutty adolescent exterior, Stern is a great family man and only Bill Bennett and hysterical radical feminists should get apoplectic about him. So the man who became famous as anti-mainstream entertainment now is mainstream entertainment, which means Howard is peaking and will never again be this popular. Which is OK, since Howard, who has only two subjects—sex and himself—is 20 percent funny and 80 percent obnoxious. Much like Jim Carrey.

But how did Media Person get started on Stern? He was supposed to be discussing magazines. Magazines like *Entertainment Weekly*, whose cover last week was "The 50 Best Commercials of All Time." Isn't that sort of like "The 50 Least Painful Headaches I Ever Had"? Even the great Energizer Bunny, which copped No. 1, is,

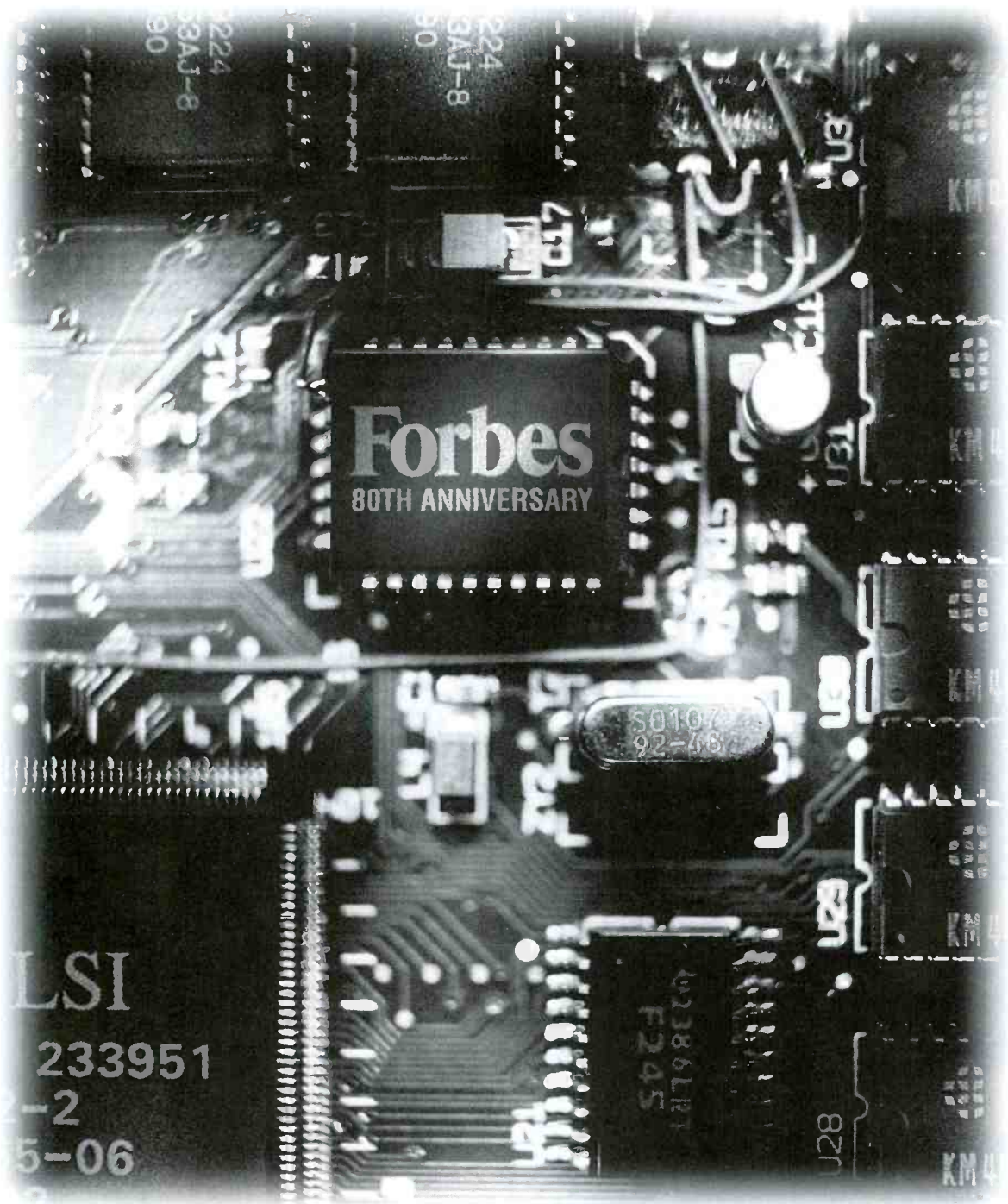
let's face it, one small joke repeated 8,600 times.

Media Person hopes that for their next issues all these maga-

zines get down to business and run some real news. Can MP make a suggestion or two? Good. *Time*, your cover should be: "Condemned Convicts' Heads Blowing Up: Religious Experience or Disgusting Gross-out?" *Newsweek*, you go with: "The Mysterious Spiritual Power of Ex-Presidents Jumping Out of Airplanes." *U.S. News*, it doesn't matter what you do since MP won't be reading it anyway. *Entertainment Weekly*: "What On Earth Do Irish Dancers Have to Do With Film Editing?"

As for Media Person, next time he will cover the hottest topic in electronic communications: "Push Media: What Is It? When Will It Be Here? And, Uh, What Is It, Again?" ■





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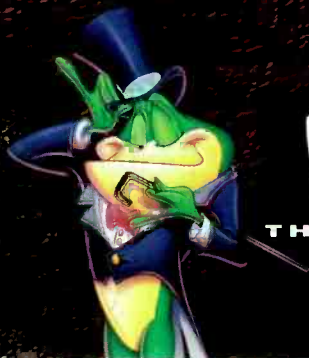
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