

MEDIAWEEK

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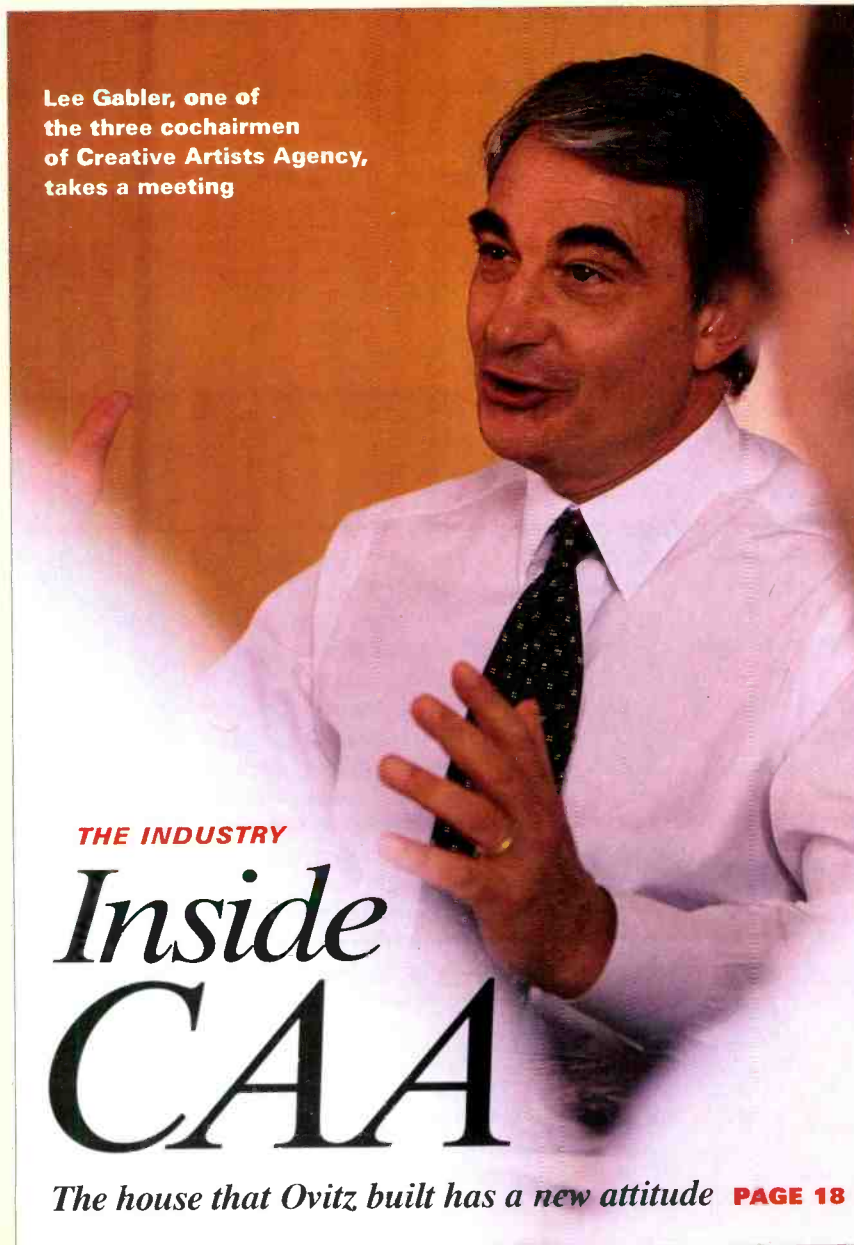
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Lee Gabler, one of the three cochairmen of Creative Artists Agency, takes a meeting

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The house that Ovitz built has a new attitude **PAGE 18**

STEPHEN STABRACH

MARKET INDICATORS

Network TV: Steady

NFL inventory began to move last week. Small amounts of money continue to work in third-quarter scatter, but many agencies are still busy with the cable upfront and cleanup work from the broadcast upfront.

Net Cable: Moving

The upfront market has taken a turn: Now that the general entertainment networks have taken in such huge dollar-volume increases, it's left most of the other networks fighting for what's left.

Spot TV: Holding

Some increases being seen in auto spending. Quieting of the telco wars hurts national spot. The northeast region is cool. 1996 projections show spot running below network.

Newspapers: Mixed

Retail is looking up, but classifieds are down. Strong categories are small office home office (soho) and computers and software.

Magazines: Building

Momentum is growing as production of September books moves along. Automotive and travel are strong.



Westinghouse is Radio

Acquisition of Infinity stirs mixed emotions in adland

MERGERS / By Scotty Dupree

The \$3.72 billion acquisition of Infinity Broadcasting Corp. by the Westinghouse Electric Co., announced June 20, was greeted on Madison Avenue with a mixture of suspicion, acceptance and alarm. Advertising media executives interviewed last Thursday and Friday were somewhat divided in their views of the deal, with some taking a "What's good for radio will be good for the marketplace" perspective and others taking a strong and vocal dissenting view. One fact is clear: Westinghouse, if the deal clears the regulatory sump, will be the greatest force in radio since David Sarnoff ruled RCA.

The deal will give Westinghouse 83 stations in some of the nation's biggest markets and more than \$1 billion a year in ad revenue. It will be structured as a stock-swap deal; additionally, Westinghouse will assume Infinity debt of \$1 billion. The deal does not include Westwood One, of which Infinity ceo Mel Karmazin is and will remain president and ceo.

What advertising media executives fear is a company that controls up to 40 percent of the ratings and ad dollars in a top-10 market. They believe such a colossus could manipulate the advertising marketplace.

"Eliminating the competition in the mar-

ket will dramatically affect our ability to negotiate. We see it as a clear black-and-white problem; eventually prices will go up," said Page Thompson, U.S. media director at DDB Needham.

Other agency executives and even radio sellers see the deal as a good move for both Infinity and Westinghouse. "Of course, you can look at it as a possible monopoly," said Bob Igiel, director of national broadcast at Young & Rubicam. "This will be a powerful radio consortium, and it's good for Westinghouse. But the marketplace has to decide." Igiel suggested that "if they (Westinghouse) don't shoot themselves in the foot," by hiking prices arbitrarily, the deal could be good for both buyers and Westinghouse. Igiel suggested that benefits may come in the form of one-stop shopping or combo deals for advertisers that would be much easier to negotiate.

Other buyers wonder whether the new combination will have any effect at all on the radio marketplace. "This deal is all about increasing margins, not revenue," said one buyer who would not speak for attribution. "I haven't seen any deals yet that are about increasing revenues. And I don't think that you can, because there is a fixed number of dollars available, so that even if you raise rates, you'll just have more unsold inventory. And just try to get the movies and car makers to take their money out of newspapers."

Karmazin, who will run the newly formed radio division and will emerge as Westinghouse's largest single shareholder, emphasized that he plans to grow revenue for the stations and indicated that he is targeting other local media—mostly newspapers—for that growth.

Still, buyers and sellers are skeptical that even a goliath radio operation could have such a huge impact on the marketplace. "I don't think 7 percent of the total ad market will influence ad dollars in any significant way. They may be able to price, package, promote and even sell differently, but there are too many alternatives to pose a threat," said Stu Olds, president of the Katz Radio Group.

The radio community has strong confi-

dence in the deal and in Karmazin. "Mel is the personification of radio," said Ralph Guild, ceo of Interep, a radio sales firm that now represents Infinity. "He's the guy you want running the largest radio group."

In fact, the deal was contingent on Karmazin joining Westinghouse. "We wouldn't have done this without Karmazin," said Fred Reynolds, cfo of CBS and Westinghouse.

The deal raises question regarding Infinity's sales-rep agreement with Interep, which has a little more than four years to go on the current contract. "I'm confident that Interep



Reach and Frequency

Number of Westinghouse and Infinity stations in the top 10 markets and their total share of listeners 12+, 6 a.m.-midnight

Market	Stations	Aud. Share
New York	4 AM, 4 FM	22.3%
Los Angeles	2 AM, 4 FM	21.0%
Chicago*	4 AM, 6 FM	32.4%
San Francisco	3 AM, 4 FM	16.5%
Philadelphia	3 AM, 3 FM	31.1%
Detroit	2 AM, 4 FM	25.8%
Dallas-Ft. Worth*	3 AM, 8 FM	38.3%
Washington	1 AM, 3 FM	18.0%
Houston	3 AM, 2 FM	13.3%
Boston	1 AM, 5 FM	33.7%

*must reduce total number of stations to 8 to comply with federal ownership limits
Source: BIA's MasterAccess

Active

will continue to represent" the current Infinity stations, said Guild. Interep also represents the Group W stations which have been expected to join CBS' in-house rep firm.

Under the deal, responsibility for the radio division passes from the hands of CBS president Peter Lund to Karmazin, who will report directly to Michael Jordan, ceo of Westinghouse. ■

Nestinghouse chairman/ceo Michael Jordan (left) and Infinity ceo Mel Karmazin celebrate their deal at a press conference



Upping the Ante on Emmys

Lavish, Oscar-style campaigns are creeping into the TV awards

TELEVISION / By T.L. Stanley

The Emmys have gone glitz. The competition for TV's top award is beginning to rival the Oscars in the ways some contenders are vying for attention—and votes. For the first time, Emmy hopefuls are spending as much as \$1 million on eye-catching packaging, brochures, screenings and bookshelf-ready gift boxes to hype their products.

"The packaging has become a powerful tool to get the product seen," said Scott Safon, senior vp of marketing for TNT Originals. "It also works strongly as an overall image campaign for the network."

Just a few years ago, Hollywood studios, production companies and other program suppliers simply sent out review tapes of Emmy-nominated shows in plain cardboard boxes with simple labels slapped on them. Not anymore.

Cable networks are leading the razzle-dazzle, but the broadcast nets are jumping in as well. Elaborate mailings have gone out to the 8,300 voting members of the National Academy of Television Arts and Sciences from HBO, Turner, Hallmark, CBS and Lifetime.

"We've definitely seen an uptrend in the packaging and number of tapes mailed out," said Jim Loper, executive director of ATAS. "This year it's the most we've ever seen."



Lifetime's Savitch-pic pack is an eye-catcher

Until five years ago, the Academy did not allow program suppliers to send out tapes. In 1992, a few generic-looking tapes began trickling in to Academy members. This year, 80 different tapes in specially created packages are being mailed to some or all of the voters.

Nearly every producer has increased its effort this year. TNT is spending close to \$500,000 in support of *Andersonville*, *Kissinger* and *Nixon* and other projects. HBO reportedly spent almost twice that amount to back *The Larry Sanders Show* and the network's slate of movies, sources said.

Those kinds of investments are justified, said execs, particularly by cable networks that want to be seen as major players in original programming.

"Cable wasn't really part of the Emmys because the level of programming didn't match the broadcast networks," said Barry Kresch, senior vp of research

and marketing for Lifetime, which mailed out a slick pop-up package for its movie *Almost Golden: The Jessica Savitch Story*. "Now that there's better programming and more of it, you have to do everything you can to get noticed."

Bucking the trend, Touchstone TV set up a page on its Web site for its Emmy-supported shows instead of mailings. "We took a risk," said Marian Effinger, Disney Television vp. ■

Have-Not Nets Struggling

Specialty channels waiting for business to spill over from big boys

THE CABLE UPFRONT / By Michael Bürgi

The cable upfront marketplace continued to move last week, with the big entertainment networks nearly sold out. The smaller niche networks struggled to keep cost-per-thousand increases at or near 5 percent. Networks such as CNN, ESPN and A&E seem to be the only ones who have been successful in landing those kinds of price increases.

Several agencies continue to negotiate and close cable business, including Young & Rubi-

cam, Wells Rich Greene BDDP and Leo Burnett. Not as far along are McCann-Erickson, J. Walter Thompson, DDB Needham and Western Media International.

"It's going quite well," said Larry Goodman, executive vp of ad sales for CNN and Headline News. "We've closed deals with a lot of big shops and a lot of other big deals are coming through. And we're getting the kinds of increases we expected." The average CPM increase, Goodman said, is in the 7-percent range, and this week

AT DEADLINE

Someone to Watch Over 'Weight Watchers'

Southern Progress, the Alabama-based subsidiary of Time Inc., is expected this week to announce the appointment of a new editor, Kate Greer, at *Weight Watchers*, its most recent acquisition. Greer is currently editor of *Hemispheres*, the in-flight magazine for United Airlines. Greer also served a stint as editor of *Better Homes & Gardens*. *WW* will relaunch under its new ownership this fall.

'Slate' Signs Three Charter Advertisers

Slate, the highly anticipated online political and cultural magazine being edited by Michael Kinsley and produced by Microsoft, launches today at <http://www.slate.com>. Sources said the Webzine will premiere with three advertisers: Ford Motors, financial services company Dun & Bradstreet and Virtual Vineyards, an online winery.

Wells Rich Exec Joining Turner

Barry Fischer, senior vp and deputy media director of Wells Rich Greene BDDP, is moving to Turner



Fischer shifts to the sales side

Broadcasting Sales as executive vp for marketing and research, a new position. Fischer, considered one of the most knowledgeable buyers of cable, whose principal client was Procter & Gamble, will create new sales and marketing opportunities for clients across the entertainment, news and sports sales divisions at the group. "The marketplace is doing so much more now and there are so many lines to be connected.

That's what I'll be doing," said Fischer, who will officially join Turner on July 15.

A Ball for Fox Sports International

The Fox/Liberty Sports partnership, now called Fox Sports International, has appointed Tony Ball as coo and executive vp. Ball comes from British Sky Broadcasting, where he was general manager of broadcasting, and has particular experience running Sky Sports.

Burstein, Penney, Spanfeller to Ziff-Davis

Ziff-Davis Publishing Co. announced three major appointments last week. Lawrence C. Burstein, the former publishing director of *Esquire*, becomes the company's senior vp of consumer advertising.

Alexandra Penney leaves her post as editor-in-chief of Condé Nast's *Self* to become creative director-at-large. And James Spanfeller, publisher of *Inc.*, takes over as publisher of *Yahoo! Internet Life*. Meanwhile, *Inc.* has named J. Riley McDonough as publisher.

Western Media Said to Be Buying Media Inc.

The Interpublic Group of Cos. and its subsidiary, Western International Media, were finalizing a deal last week to acquire Media Inc., a New York-based buying firm that handles more than \$175 million in billings. The deal, which sources said will be announced this week, is being negotiated by Western chairman Dennis Holt and company president Michael Kassin. Media Inc. handles such clients as Meineke Discount Muffler Shops and Club Med. Once the acquisition is finalized, Media Inc. will continue to operate as an independent, freestanding firm reporting to Western, sources said.

Disney TV's Move to Youth

Following a disappointing development season, Walt Disney Television has hired a senior-level executive to oversee development and production of the division's projects. Peter Aronson, 30, who has been a consultant to the studio since spring, becomes senior vp of creative affairs. The appointment comes after Disney Television produced 17 pilots for the networks; three were picked up for fall and two for midseason.

AOL Shaking Up Ad Strategy

America Online is expected to announce details of a revamped ad strategy this week. With its subscriber growth slowing, Vienna, Va.-based AOL has made several moves lately that indicate that company officials see advertising as an increasingly important route to revenue growth. Last week, AOL hired Katz Media Group's Katz Millennium Marketing unit to handle advertising sales on GNN, AOL's Internet-access service. Earlier this month, the company entered into a deal with Netscape Communications to represent the Netscape site on the World Wide Web. AOL may also be hiring more staff to form a bigger in-house ad sales force, said one source close to the company.

Addenda: Jamie Tarses was named president of the ABC network entertainment division, succeeding Ted Harbert, who was promoted to chairman of the division. Tarses will be responsible for all areas of programming except for late night. Harbert will handle late night and all financial and business affairs of the division... Robert L. Miller, former head of Time Inc. Ventures, is forming a new company, GoldRush Media, to acquire magazines.

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CNN expects to pass the halfway point in upfront inventory sold.

The other large cable networks—Discovery, Lifetime, Family Channel and Weather Channel—have been quite frustrated by the low increases of large-dollar volume deals the general entertainment networks cut early in the upfront. “They’re bitching like crazy, because the big guys have been closing deals at low increases,” said one bemused agency media buyer. “We’ve made a clear statement to them: Don’t even bother submitting budgets if you’re north of 5 percent.”

Smaller cable networks—those at or under 30 million subscribers—are rapidly discovering a disturbing trend: Agencies are consolidating their dealings with cable to fewer networks. Networks such as Home & Garden TV, The Food Network (and to a lesser degree, fX and Court TV) are having a tougher time getting large-volume agencies and advertisers to trickle money down to their level. Instead, the advertisers are spending more dollars on fewer channels—not only to simplify their buys but also because attractive deals are available on the larger networks.

Midsized cable networks like E! Entertainment TV, Comedy Central, the Sci-Fi Channel and the Learning Channel are also being pressured by the trend. But because they have more than 40 million subscribers each and in most cases share ownership with larger networks, those networks have still been able to obtain CPM increases in the range of 1-2 percent.

One sales executive of a midsized network pointed out that another factor influencing his ability to land business is prowess in electronic data interchange (EDI) and back-office sophistication. “If I can show them that I’m in 40 million homes and that I’m as good or better than others at moving EDI along, and I’m not an administrative nightmare, then I’m going to get the business before someone who isn’t,” said the executive. “It has everything to do with the labor intensity of buying cable.”

There remains one big unanswered question among the cable networks: What will happen in the scatter marketplace? For the most part, agencies and advertisers who felt they were paying too much in the broadcast upfront did not turn to cable—though Joe Uva, executive vp of ad sales for Turner Entertainment Networks, said he did get some bump-ups from agencies siphoning dollars from broadcast.

So far, most agencies appear to be holding back for the scatter marketplace. But most cable networks decided to stand pat rather than shift inventory to scatter. Because the networks expect ratings increases will continue, there should be enough gross rating points available to accommodate scatter buyers. ■

Sweeps Contests Up 55%

BJK&E vows to discount ratings of stations that promo to excess

TV STATIONS / By Mark Gimein

Nielsen Media Research says the number of unusual sweeps-period station promotions—most often giveaway contests on local newscasts—is growing faster than ever, up 55 percent between the November 1995 and the May 1996 sweeps. Six stations, an exceptional number, were cited by Nielsen for appealing directly to Nielsen households with special promotional spots.

After last February’s sweeps, Nielsen told the American Association of Advertising Agencies that its research had found that giveaway promotions substantially affect TV station audience share and that contests were a growing problem in fairly measuring audiences. In Pittsburgh, CBS briefly cancelled its Nielsen contract for KDKA-TV to protest extensive contesting by Cox-owned ABC affiliate WPXI-TV.

Now BJK&E Media, the media buying arm of advertising agency Bozell, Jacobs, Kenyon & Eckhardt, has become the first ad agency to discount ratings of stations that conduct giveaway contests during the sweeps.

During the May rating period, the number of station-sponsored contests reached an all-time high of 234, more than half again as many as the previous high of 151 contests during the November 1995 sweeps.

Officials of the ad agency said last week

that, to account for the effect of the special promos, BJK&E will reduce by 7 percent to 23 percent ratings of stations that sponsor sweepstakes. The degree of discounting is based on a special Nielsen survey commissioned by BJK&E in one unnamed metered market that has seen heavy contesting.

The promotions are “muddying the waters and we can’t get clean ratings,” said John McSherry, BJK&E research director.

Howard Shrier, general manager of Omaha, Neb., Fox and WB affiliates KPTM and KXVO, argued that his station promotions were a response to Nielsen’s inability to accurately measure kids’ viewing. Shrier’s stations were flagged at the front of the ratings book for appealing to Nielsen households—seen as an especially serious transgression by both the ratings service and ad agencies.

According to Shrier, in the year since the May 1995 sweeps, Nielsen showed KPTM falling from a 38 share to a 0 in

the 3-3:30 p.m. time slot, when the station airs the popular Fox Kids’ Club. KXVO, which had not been on the air in May 1995, showed a 35 share of the kids’ audience in the same time slot, when it airs the Disney Afternoon. “Why not encourage youngsters to tell their parents what station they’re watching?” Shrier asked. “This was born out of frustration that Nielsen is unable to measure kids’ viewing.” ■

“This was born out of frustration. Nielsen is unable to measure kids’ viewing.”

—GM Howard Shrier

L.A. Rivals Salute KMEX

Competitors air reports on Univision’s win in news ratings race

LOCAL TV / By Mark Gimein

The May ratings are in and the results for channel 34 are astronomical,” a newscaster announces in his most astonished voice. “KMEX is first in news in key demographic categories at 6, at 6:30 and at 11!” Sounds like shameless self-promotion for fast-rising Univision Spanish-language station KMEX in Los Angeles. Except that this news report was broadcast recently by *KTLA Morning News*, the daily breakfast show on the Fox Broad-

casting station in L.A.

A segment on KTLA is not the only plug KMEX has received from its competitors. Tony Valdez, host of *Midday Sunday* on L.A. WB affiliate KTTV, interviewed KMEX 6 p.m. anchors Andrea Kutvas and Eduardo Quezada in an 8-minute segment. “Growing up in northern Mexico, did you ever imagine,” Valdez asked Quezada on a recent broadcast, “that you would one day be anchoring the No. 1 newscast in Los Angeles?” Quezada replied

NETWORK TV

CBS has asked Nielsen Media Research to look into the variances between its national and local ratings. David Poltrack, CBS executive vp of research, said the network is concerned about the growing disparity between the NTI (national people meter) ratings and the sweeps ratings that are collected four times per year in 216 local markets, which can be averaged to produce ratings for network programming. Analyses of the two sets of numbers as well as a special analysis by Nielsen show that the national NTI ratings consistently report lower viewership than the diary ratings, and the disparity between the two samples is greatest on CBS. For example, *The Late Show With David Letterman* nationally earns just 65 percent of the audience share reported in diaries, while NBC's *The Tonight Show With Jay Leno* has only a 4-percent disparity and ABC's *Nightline* has only a 1-percent difference. CBS argues that another signal that something is wrong is that people meters typically increase the ratings of younger-appeal programs and dayparts such as late night, but that has not happened in this case. Buzz Moschetto, senior vp of marketing for Nielsen's NTI unit, said that while Nielsen stands behind its research methods and results, it is also committed to helping CBS identify and understand the problem. Moschetto noted that the two different ratings services are, by nature, likely to produce different results because they are based on different samples of viewers and because the calculation methods are different because the national sample is electronic and the local sample relies on viewers filling in diaries. CBS estimates that the disparity could be worth as much as \$40 million in advertising revenue to the network.

Fox last week named Tammy Haddad as executive producer of its Washington bureau. Haddad will assist in the production of the network's Sunday-morning news program and will oversee talent development for Fox's planned cable-news channel. Haddad was producer of CBS' *The Late Late Show With Tom Snyder* and before that was the senior producer for CNN's *Larry King Live*. Haddad had been rumored to be headed to a top job at MSNBC before accepting the position with Fox.

—By Scotty Dupree



Banking on anchors: Quezada and Kutyas are helping Univision's Spanish-language KMEX win the local news war in L.A.

that he did not.

Kutyas and Quezada are being interviewed by competitors because their newscast—the 6 p.m. *Noticias 34*—outdelivered all other L.A. newscasts in all younger demos in May, winning the ratings race in men and women 18-34, 18-49 and 25-34, according to Nielsen Media Research. In what might be one of the most

peculiar news wars anywhere, English-language stations in L.A.—long used to ignoring their Spanish-language rivals—are tipping their hats to KMEX.

KMEX is the only Los Angeles station to post year-to-year ratings increases in the May sweeps. According to Nielsen data provided by KMEX, the station's Monday-to-Sunday sign-on-to-sign-off ratings rose from a 2.8 to 3.1 from May 1995 to May 1996. Ratings for all other L.A. stations fell—nearly 30 percent in the case of Chris-Craft's UPN affiliate, KCOP.

The ratings jump is striking for a station that did not take the ratings race very seriously. “Up to 18 months ago, we didn't subscribe to Nielsen,” said Michael

Wortsman, executive vp for corporate development at Univision. “We got ratings from Strategy Research that showed we were the cat's meow. Then we subscribed to Nielsen and our ratings fell. They weren't what Strategy Research told us. So our stations began improving their programming to compete in the Nielsen environment.” So far, it's working. ■

TCI: The Sleeping Giant Stirs

Primestar spin-off, Viacom cable deal put MSO back in spotlight

TELEVISION / By Michael Bürgi

Tele-Communications Inc. made two significant moves last week, following several months of relative inactivity. The country's largest cable operator said it will spin off TCI Satellite Entertainment into a separate company in the hopes of raising \$1-3 billion. The principal property within TCI Satellite Entertainment is Primestar Partners, the medium-power direct-broadcast satellite service that has penetrated 1.2 million homes two years after repositioning itself to accommodate digital compression and boost its channel capacity. TCI owns a 21-percent stake in Primestar; other major cable operators control the rest.

TCI has not been shy about its ambition to get into the full-fledged high-power digital DBS business. It's a step Primestar was thwarted from taking last year, when the FCC took away the company's license to upgrade to a high-power satellite transponder because the FCC claims Primestar took too long to make the move. That

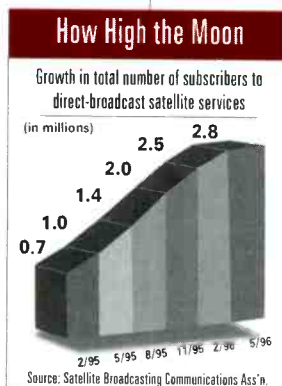
satellite spectrum space was then auctioned off for \$682 million to News Corp. and MCI, which plan to launch ASkyB in 1997.

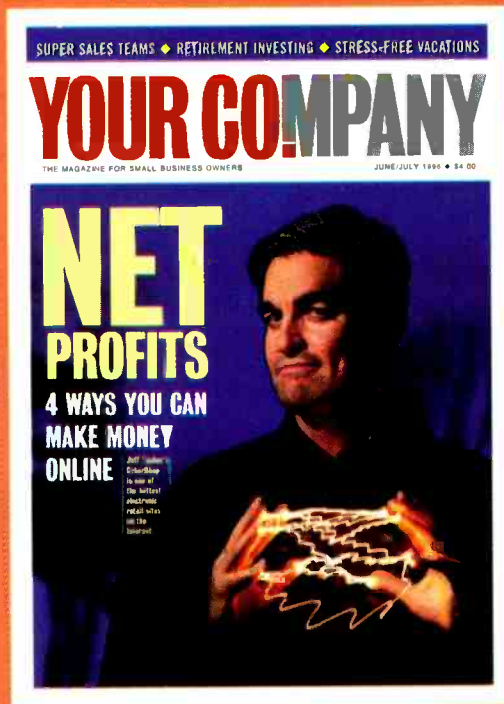
Having failed to get News Corp. and MCI to let his company in, TCI president John Malone has resorted to getting into the business through the back door: TCI stands poised to join a Canadian DBS concern called TeleSat

and has been said to be nosing around new Mexican satellite concerns. Both could give Malone entry into the U.S. DBS market, which is crowding up. DirecTv launched almost two years ago and counts 1.6 million homes, and EchoStar has passed the 60,000-sub mark.

Primestar in recent months has been plagued with higher-than-average subscriber turn-offs because of an overly lenient approval process to lease dishes to new subs. TCI officials said the problem had nothing to do with the spin-off decision and that Primestar's more-stringent approval steps have curbed the churn rate dramatically.

TCI's other move last week involves the





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SYNDICATION

Saban Entertainment last week made an unusual late-season decision to pull *Masked Rider* from the Fox Children's Network's Saturday-morning schedule. Saban plans to use *Rider* as a replacement for its *VR Troopers* series as a Monday-to-Friday syndicated strip next fall. The unexpected cancellation of *VR Troopers*, a once-highly touted spin-off from Saban and FCN's hit *Mighty Morphin Power Rangers* franchise, is the result of the series' meager 2.2 rating among the kids 2-11 demo group this season (NSS, Sept. 4, 1995-June 9, 1996). Saban plans to use *Masked Riders* as a key piece of its "Saban Network, For Kids" fall lineup, which also will include two new animated weeklies, *Dragonball Z* and *Saban's Eagle Riders*. Both weeklies will join the educational series *Saban's Adventures of Oliver Twist* and *The WhyWhy Family*. The four shows will be offered in even 2.5-minute national and local barter splits. The previously announced *Samurai Pizza Cats* and *Masked Rider* will each be stripped on weekdays as 2.5-minute national/3-minute national barter offerings. FCN sources said the network agreed to Saban's desire to move *Masked Rider* into syndication in exchange for receiving a guarantee that Saban will deliver 13 episodes of an unnamed animated series—either a library or newly produced program—to fill the Saturday vacancy this fall.

'**The Rosie O'Donnell Show**' continued its impressive start in syndication in its second week on the air early last week. The Warner Bros.-distributed talk/variety show had a 4.1 rating/16 share average in 32 markets after seven days (NSI, June 10-18), posting 45- and 14-percent share improvements from May 1996 sweeps and lead-in programming, respectively. Dick Robertson, president of Warner Bros. Domestic Television Distribution, hopes the strong numbers will encourage stations such as WPVI-TV in Philadelphia (where *Rosie* airs at 2 a.m.) and KING-TV in Seattle (2 a.m.) to upgrade the show to 9 a.m.-to-noon time periods. Robertson also plans to pitch *Rosie* and other WB talk shows to stations that currently carry Paramount's *Maury Povich*, whose host will be leaving the show in fall 1998 to coanchor a DreamWorks SKG magazine with wife Connie Chung. —By Michael Freeman

takeover of Viacom Cable, now that Viacom has received approval from the Internal Revenue Service to spin off its systems to shareholders in a tax-free "Dutch auction." Upon completion of that step, expected to take place by July 24, TCI will assume control of the spun-off entity, adding 1.2 million cable subscribers located in northern California, Oregon, Washington state and the Cleveland area to its 15-million subscriber base.

What remains to be seen is what TCI will do

with one key system, Viacom's interactive cable operation in Castro Valley, Calif., outside San Francisco. When Viacom announced in January 1995 that it planned to sell off its cable operations to help reduce its debt load, most of the interactive tests of new services planned with AT&T were scuttled, though a Viacom official said that cable-modem tests have continued on the Castro Valley system. TCI officials said that no decision has been made on resurrecting the interactive-TV testing. ■

Angling for Promotion

Networks and syndicators vie for valuable hype time on stations

TV PROGRAMMING / By Michael Freeman and T.L. Stanley

The Olympics, the expansion of the WB and UPN networks in prime time, and the November elections are putting a major squeeze on syndicators this year, forcing distributors to become more creative in getting promotional time from TV stations to hype next season's new shows.

NBC will air 20 different promotional spots during the Olympics that will mingle prime-time shows and stars with the Games. NBC's new Saturday-night lineup—*Dark Skies*, *The Pretender* and *The Profiler*—will get a major push in the Olympics effort, which will total \$85 million worth of air time. "There are people watching during that time that aren't regular network viewers," Warren Littlefield, president of NBC Entertainment, said at last week's Promax marketing convention in Los Angeles. "We have an opportunity to recapture an audience that has gone away to cable or Blockbuster."

As the networks attempt to stem the erosion in their shares by prying away more promotional time from stations, syndicators are trying to challenge them at their own game. At Promax, Warner Bros. introduced a plan in which stations will be given customized promo spots to be added to the end credits of lead-in shows and local newscasts.

Jim Moloshok, Warner senior vp of marketing and advertising, said that stars will host the "wraparound" segments promoting WB-supplied programs as well as stations' local sitcom lineups. Moloshok stressed that the promo

wraparounds are being produced and offered to stations for free and take away no unit time from stations. Mark Curry, star of *Hangin' With Mr. Cooper*—a Warner sitcom that will launch in syndication in September—will be featured prominently in the "Hang Time"—themed spots.

While stations may be receptive to having studio stars promote their local lineups, advertisers—which have been concerned about growing promotional clutter—may not be enthused about a new wave of syndicator-produced spots.

Nonetheless, Barry Thurston, Columbia TriStar Television Distribution president, said that network branding of stations ("UPN17," Fox29," etc.) may have led stations to be "sacrificing their own identities at the network's altar." Thurston said that the networks' desire for more promotional time on stations' daytime and early-fringe schedules could weaken the stations' lead-in ratings going into prime access and prime time. "My concern is that if stations aren't allowed to more properly promote daytime and early fringe, the weakening of those stations' dayparts could serve as self-fulfilling prophecy for the networks," he said.

Of course, Thurston's Columbia TriStar has a vested interest in daytime, with the fall launch of *The Dating/Newlywed Hour* block. Columbia has hired singer Barry White to appear in TV and radio promos supporting the rollout of the block; the campaign is themed "Make a Date. And a Commitment." Columbia has more than 220 station clearances (representing 98 percent U.S. coverage) for *Dating/Newlywed*. ■



Love promoter: White will sing the praises of *Dating*

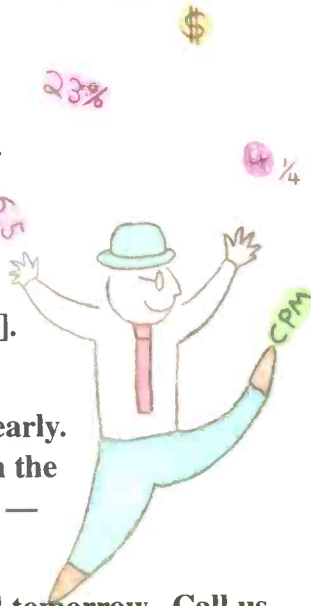
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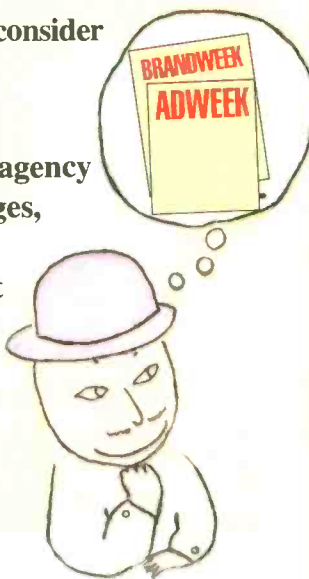


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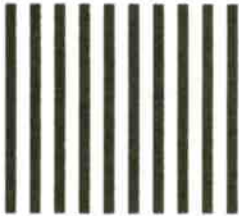
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Fox Baseball: No Homers Yet

Saturday games off to slow start

TV SPORTS / By Michael Freeman

Just as fans in some Major League Baseball cities have been slow to return to the ballpark this season following two years of labor strife, television viewers so far have not enthusiastically reembraced the habit of watching a Saturday Game of the Week on network TV. In their first three weekends on the air, Fox's Saturday games averaged a 2.9 household rating/11 share nationally, down 13.7 percent from CBS' 3.3/11 national rating for its first two weeks of games in 1993, the last full season of baseball without a work stoppage. Fox's ratings have dipped 16.1 percent week-to-week, from a 3.1/12 on June 1 to a 2.9/10 on June 8 to a 2.6/10 on June 15.

Fox officials point out that comparisons with CBS' 1993 numbers are not strictly apples-to-apples. CBS' games aired in April and early May, at the beginning of the baseball season and in months when HUT (households using television) levels traditionally are higher. A direct, June-to-June comparison with CBS is not possible because CBS did not air Saturday baseball between late May and mid-July in 1993.

Fox is confident that its coverage of Saturday games, backed by the network's multimillion-dollar "New Game, New Attitude" promotional campaign, will reestablish the network Game of the Week as appointment viewing for baseball fans. Ed Goren, executive producer of baseball for Fox Sports, notes that this is the first season with regularly scheduled Saturday games on network TV since 1989, when NBC had the rights. Goren admits that Fox's June rollout of baseball wasn't the most "opportune timing" but said the net wanted the extra lead time to polish its production and work out special effects, including miking bases and coaches and attaching Mini-cams to umpires. Fox will have a 26-week game schedule in '97, beginning in April.

"When we started, we thought it would be a significant accomplishment to be approaching [ratings] numbers in the neighborhood of what CBS did three years ago," Goren says. "In light of what has happened with the strike and no Saturday network game for more than seven years, we didn't expect that we could rebuild viewing patterns overnight. As we've said all along, baseball is a long-term rebuilding project, and we've made a five-year commitment to do

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TV STATIONS

Nexstar Communications, a company formed this month with the backing of financiers ABRY Partners, made its first acquisition last week. The firm bought Scranton, Pa., station WYOU-TV, a CBS affiliate, from Diversified Communications. Nexstar has a substantial purse available for further acquisitions; the company's total resources are said to exceed \$300 million. Nexstar is the second company to be backed by the ABRY fund since the dissolution of an earlier ABRY partnership. ABRY holds a majority stake in Nexstar and in TV station group Sullivan Broadcasting. General partner Peggy Koenig said that Sullivan is concentrating on Fox, UPN and WB network affiliates while Nexstar will focus on CBS, ABC and NBC stations. Koenig also said that ABRY is negotiating other deals and will expand into radio. The shortage of TV properties priced at acceptable multiples could mean that it will take some time for Nexstar to exhaust its \$300 million. Sullivan, with \$500 million in reserve, has looked at several deals in the last year but has not proceeded with any major buys.

The FCC's recent approval of Barry Diller's takeover of the Silver King station group—which rejected most of the charges leveled at Silver King by affiliate Urban Broadcasting—does require modification of several important affiliation agreements. Silver King's affiliation deals with several partners, including Urban, St. Louis-based Roberts Broadcasting and Chicago-based Jovon, currently give the company broad powers to call in its loans to the partners if they drop Home Shopping Network programming. The FCC ruling forces Silver King to eliminate any links between Silver King's loan and equity agreements and HSN programming, effectively freeing the stations to look elsewhere for program partners. In Chicago, Silver King owns WEHS-TV and has an option to acquire 45 percent of Jovon's WJYS. The FCC ordered Silver King to restructure its agreement to reduce the potential stake to stay within federal rules. That move could wind up costing Diller substantial money. While the FCC's orders apply immediately only to Jovon and Urban, it is expected that other Silver King partners will also seek similar changes in their contracts. —By Mark Gimein

that. For us, this is a marathon, not a sprint.”

Indeed, it may take Fox a long while to get viewers back in the habit of watching network games on Saturday afternoons. After NBC exited in 1989, CBS had a four-year deal that offered sporadic Saturday telecasts. The Baseball Network, a two-year partnership between NBC, ABC and MLB, also did not offer regular weekly games; the players' strike preempted TBN's schedule at the end of the 1994 season. Last year, the opening of the baseball season was delayed until late April; TBN offered irregular Saturday telecasts after the All-Star break in July and concentrated on the expanded playoff format in prime time.

For Fox, which is offering four regional baseball telecasts each Saturday, local metered-market ratings have yielded some bright spots. On June 15, the Dodgers-Braves game averaged a 4.6 rating/14 share in six metered markets, while the Indians-Yankees telecast averaged a 3.8/13 in a half-dozen markets.

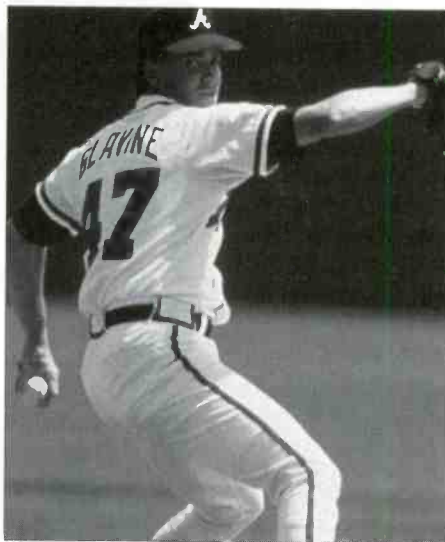
On cable, ESPN's ratings so far this season also are off a bit from the pre-strike year of 1993. ESPN (which airs games Sunday and Wednesday nights), averaged a 1.6 rating for its first 33 MLB contests through June 12, down 5.9 percent from a 1.7 in '93. ESPN officials note that the network has added 1.4 million

households to its universe since 1993, so this year's games are reaching more total viewers.

Despite the tentative start to Fox's first season with baseball, Goren is counting on MLB to “expand its reach” and “build up new rivalries” when inter-league play is introduced next season. Baseball will stage a total of 12–15 games between National and American League teams in 1997, most likely on holiday weekends such as Memorial Day, the 4th of July and Labor Day. Fox and ESPN are expected to get most of the tradition-defying games to air nationally.

Neal Pilson, former president of CBS Sports, estimates that Fox and ESPN could increase their average ratings by 20–25 percent for inter-league broadcasts. “Inter-league play is going to generate an intense level of media interest

and strong word of mouth among fans,” Pilson says. “The purists wanted no part of it [when the idea was introduced in the early 1980s], but there is more of sense of crisis [for Major League Baseball] right now. The sense of danger is reflected in the fact that [MLB] has been more of a willing and open partner with the broadcast and cable networks in trying new things. They know they have to market the game better, and regain interest in baseball from the youth-to-adult levels.” ■



Fox games featuring stars such as Tom Glavine of the division-leading Braves have earned decent ratings

Granite Links With Yahoo

Station group and Internet directory to distribute news reports

TV STATIONS / By Mark Gimein

In a multimedia-ready conference room in New York last week, three television-station executives presented their view of the newscast of the future. The dummy newscast featured an actual story—the recent crash of a ValuJet plane in the Florida Everglades. A sunny announcer bounced onto the bank of video screens. With impeccable composure, he reminded viewers about his station's site on the World Wide Web and advised how it would provide more information on the

day's top story. Breezily, he described three places to go on the Web, including the ValuJet home page.

The demonstration was held at the offices of New York-based Granite Broadcasting, owner of nine strong network-affiliated TV stations around the country. Granite last week formed a wide-ranging partnership with Yahoo, the hottest marketer of World Wide Web directories and one of the best-known names in the online world. Within the next month, all nine Granite

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NEW MEDIA

The letters **ADSL** might not make manufacturers of cable modems too happy, but in some areas of the telecommunications industry, there's hope that the abbreviation will replace the cable modem as the primary vehicle for high-speed Internet traffic. AT&T last week, through its Paradyne unit, announced an enhanced version of its GlobeSpan Asymmetric Digital Subscriber Line (ADSL). The product promises speeds of up to seven megabits per second, fast enough to send video-on-demand to living rooms all over America. While some cable modems can move data as fast as 10 megabits per second, the real race may be in who can get their product into the marketplace first. AT&T says that it may begin consumer distribution of its ADSL by the end of this year. Meanwhile, cable modems are in something of a deployment phase, depending on how narrowly one defines the term "national rollout." (continued on page 13)

stations will begin broadcasting news segments linked to Web content developed by Yahoo especially for Granite.

Granite's deal is one of several major Web initiatives among broadcasters. Shadow Broadcasting, an Infinity Broadcasting unit that supplies programming to approximately 350 radio stations, has partnered with software company Luckman Interactive to create a national network—The LINE—of Web sites built around the radio stations' programming. Individual stations and companies in both TV and radio have created scores of promotional Web sites in-house.

Granite's move is significant because it is one of very few Web/TV links to have a substantial on-air component and expands Web content beyond "repurposed" station programming. Repurposing—the wholesale conversion of traditional magazine or TV content to Web

formats with little variation for the new medium—is a dirty word in the online world, but for TV stations, it has been the reigning model.

For the Granite TV stations (located in markets including Buffalo, N.Y.; Austin, Texas; and Grand Rapids, Mich.), the project represents an opportunity to bring younger viewers to the news. "This will drive the kids who are leaving TV back," said Stuart Beck, Granite president. For Yahoo, the opportunity is to take its national franchise local. In addition to its huge national directory, Yahoo will be able to create customized sites for individual cities. Yahoo



Austin news anchor Daniel Plante demos KEYE-TV's Web site for viewers

and Granite will share advertising revenue, with ads sold by Granite's sales staff.

The promotional aspect is key for both partners. "We'll double the hits Yahoo gets in our markets overnight," predicts Beck. Granite's plan is to provide exposure for the Web sites on each station's daily newscasts. Each day, a Yahoo Web developer will update each station's Web site with a directory of where viewers can find more information on the day's top stories.

Although Granite's initiative marks a leap in how TV-station executives think about the World Wide Web, the gap between concept and execution is substantial. The resources being devoted to the project are minimal: Beck said that Granite's stations will hire no additional staff and, in the effort's initial stages, the nine separate Granite Web sites will be developed and updated daily by only one Yahoo employee. So Granite's local-news competitors are not likely to spend any sleepless nights worrying about the additional competition. In San Jose, Calif., for instance, where Granite owns station KNTV-TV, the local Web site will go up against Mercury Center—the Web site developed by Knight-Ridder's *San Jose Mercury News* that is one of the oldest and best-developed news providers on the Web.

Mercury Center executives are sanguine about their prospects. Says Chris Jennewine, director of the Knight-Ridder New Media Center in San Jose: "The typical local newspaper brings much more than the typical local TV station—much larger staff, considerably more content, in-depth archives"—to Web sites. "Video content is valuable, but you need much more than just that to have impact locally. So I think local newspapers are the significant franchise in this area." ■

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Morning Becomes Eclectic

How the breakfast shows on ABC and CBS are being revamped

NETWORK TV / By Scotty Dupree

The timing may be coincidental, but it's no accident that both ABC's *Good Morning America* and CBS' *This Morning* are revamping their breakfast shows this month. Both programs are looking to grow in ratings and ad dollars. *GMA* is reaching for a more spontaneous, fun show with an emphasis on the day's news, while CBS is aiming to produce a program that local affiliates can build into their morning newscasts.



At home on their new set, GMA's Charles Gibson and Joan Lunden

The morning daypart is a valuable one. The ABC and CBS shows billed more than \$340 million for the year ended last March, according to Competitive Media Reporting. While the shows are profitable, network executives say there is room for both revenue and audience growth. Ratings have been steady for all three shows over the past year—around 4.1/19 in homes for both *GMA* and NBC's *Today*, and 2.0/9 for *This Morning*.

ABC's audience research shows that people tune in to the morning shows to get news. So the network believes the key to adding younger viewers—who watch earlier and for shorter periods of time—is delivering news more quickly and more often than its rivals, while creating a buzz about the show. "Our hope is that if people didn't see *GMA*, they'll feel that they missed something, something valuable or useful," said Alan Wurtzel, ABC senior vp of newsmagazines.

CBS' tack is different, but the idea is similar. "People start using the TV again in the morning in the fall," said Jim Murphy, executive producer of *This Morning*, who hopes to get some viewer sampling during the summer.

ABC began its revamp in April 1995, by transferring the show from the network's entertainment division to the news department. Last January, Marc Burstein, former senior broadcast producer at *GMA* and before that at *PrimeTime Live*, was named executive producer. Since then, the show has been slowly making changes—tossing out the living-room background for a new, bigger set that looks a bit like the Fox *After Breakfast* "apartment." New contributors have come aboard, including designer Tommy Hilfinger and computer expert Gina Smith.

CBS will roll out extensive changes, including a new format, a new set, new music and new graphics, on Aug. 12. The show has continued to suffer from low ratings even after a shakeup last year that included bringing in a live audience. Hosts Paula Zahn and Harry Smith left the

show before their scheduled departure at the end of June. Filling in this summer will be correspondents from CBS News and *48 Hours*, including Erin Moriarty, Harold Dow and John Roberts. "We had seven weeks to fill, so we're having fun with the anchor spots," Murphy said. ■

NEW MEDIA

Time Inc. New Media last week named a new managing editor, Meg Siesfeld, who will oversee several properties in addition to Pathfinder, the Time Warner mega-site on the World Wide Web. Siesfeld, who was deputy editor of News Corp.'s iGuide, will also assume editorial responsibility for several operations, including Linerunner, the content element in TW's cable-modem efforts; the Full Service Network in Orlando, Fla.; and the News Exchange, an interactive TV service. Siesfeld replaces Jim Kinsella, the founding editor of Pathfinder, who left in February.

Ted Casablanca, a nine-year veteran of *Premiere*, has left the movie magazine to go online as gossip columnist for E! Online, the cable network's planned entertainment Web site. Casablanca has been a featured tattler on E!'s *The Gossip Show* on cable. C/Net is assisting in the launch of E! Online, expected later this summer. —By Cathy Taylor

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NEWSPAPERS

Most of the newspaper industry was in Las Vegas last week at the NEXPO 96 convention. At the meeting, two surveys were released that likely boosted the morale of attendees. According to the Newspaper Association of America's annual Preprint Insert Volume Survey, daily U.S. papers distributed 86.27 billion preprint inserts last year, up 1.5 percent over 1994. Though Sunday remains the primary outlet for insert distribution, weekday editions showed larger growth. Sunday preprint circulation increased 0.8 percent in 1995, to 51.80 billion, while weekday circulation grew 2.5 percent, to 34.47 billion. Full-run insert circulation was down 3.1 percent, to 45.51 billion. Separately, Gannett released a survey on newspaper readership that found that seven in 10 people read at least one newspaper per week and 57 percent read a newspaper daily. Households with incomes of \$35,000 to \$75,000 have a past-week readership of 75 percent, the survey found. (continued on

Cleaner Sites for Sore Eyes

Pathfinder and Starwave give their Web pages a makeover

NEW MEDIA / By Cathy Taylor

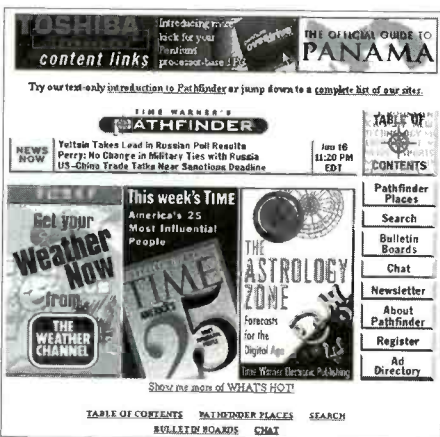
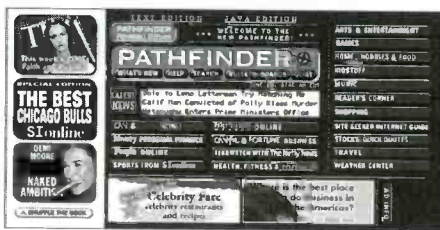
Until several weeks ago, visitors to the highly trafficked Addicted to Noise music site on the World Wide Web were probably not enticed to click on a mysterious icon called I Robot. "What the hell is that?" thought Michael Goldberg, Addicted to Noise editor, of the icon for an ATN section devoted to the technological side of music. The lesson—that people are not likely to click on links that are not explained—is but one of many lessons being learned by ATN and several other sites that are changing their designs. Last week, Time Warner's Pathfinder and the Starwave entertainment site, Mr. Showbiz, unveiled makeovers.

For the most part, the redesigns do not use any of the latest technological gizmos to infiltrate the Web. Mr. Showbiz, for example, contains only one stock-ticker style piece of animation to run entertainment news. Rather, the new looks are indicative of the fact that most users access the Web at 14.4 or 28.8 bits per second, speeds barely capable of handling densely designed sites.

The redesigns are an effort to combat what Paul Sagan, president and editor of Time Inc. New Media, calls "the over-design disease of the 1990s." In Pathfinder's case, this meant cutting down the site's chunky home page by half, from a 70K file that used to take up to two minutes to download. The new page is "slimmer" and more informative, splitting content not only by magazines but by topic. "Music," for example, has links to a number of TW record labels and to music Webzine Vibe Online. The new look is expected to reduce confusion; at one point, the Pathfinder home page displayed 90 of Time Warner's brands. "[The site] grew like kudzu last year," Sagan admitted.

Mr. Showbiz also now sports a simplified home page that no longer has the tiny logos that signaled the site's sections. "Our home page is beautiful, but it's way too fat," Susan Mulcahy, Mr. Showbiz editor-in-chief and publisher, said just before the new version went up last week. According to a June survey on the site, 67 percent of the Mr. Showbiz audience accesses the site at modem speeds of 28.8 or less.

Addicted to Noise faced a different challenge. Many members of its core audience of high school and college students have high-speed Internet access through their schools. Roughly half the 2,000 people who responded to a survey on the site said that they access the Internet at speeds faster than 28.8, via an ISDN or T1 line. So ATN now features an evolution upon the text-only option available on many sites. Visitors to ATN can pick between "lo-fi" and "hi-fi," which was formerly available only on certain parts of the site. The Lo-fi ATN isn't without its visual interest: Like its super-duper counterpart, it



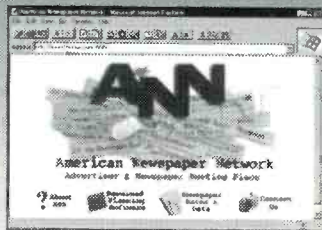
Do the logo-motion: The redesigned Pathfinder site (top) eliminates much of the previous clutter from TW

includes illustrations from famed rock-poster artist Frank Kozik. However, it doesn't include frames, a new Web technology that allows pages to be broken down into small, scrollable windows. Last week, the hi-fi version sported two stories, encased in side-by-side frames, devoted to Patti Smith's reemergence on the music scene.

With users' ability to complain just a mouse-click away, all the sites admit that they will probably hear from detractors about the makeovers—although the ease of complaining on the Web also makes it difficult to weigh criticisms. Mulcahy noted last week that one Mr. Showbiz reader had already e-mailed to say they hated the redesign—even before the new version had made its debut.

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Weeklies Face the Nation

Alternative city papers seeking bigger share of national ad dollars

NEWSPAPERS / By Anya Sacharow

Alternative weekly newspapers, once fiercely local and independent, are thinking about the greater good these days. When the 103 member papers of the Association of Alternative Newsweeklies gathered in Utah recently for their annual meeting, the national market topped the agenda. Alternative news weeklies are trying to leverage their youthful readership to grab a greater share of the national advertising dollars traditionally reserved for daily newspapers.

The AAN's sales pitch to national advertisers: combined circulation of AAN-member papers (including the *Boston Phoenix*, *Chicago Reader* and *LA Weekly*) is 6 million; most readers fall into the 18-49 age group; average household income is \$50,583; 71.7 percent of readers have attended some college. In other words, the young, the affluent and the educated. They're going to health clubs, buying CDs, going out to movies, concerts, theaters and bars and are planning to have families, buy homes and travel. "For any product that is targeted more for boomers or Gen X, the alternative papers are more efficient than dailies," said Jeff vonKaenel, president of Alternative Weekly Network, an ad sales rep.

Alternative weeklies have generated most of their ad revenue from local businesses. But two companies, Alternative Weekly Network and the Ruxton Group, are facilitating national buys through their client papers. "We constantly were faced with a multi-city marketing problem on national accounts and we were bringing a single-market solution," said AWN's vonKaenel. "Now we provide the multi-city solution." AWN gen-

erated \$6 million in ad sales last year for its client papers.

Even individual weeklies are making moves on the national front. Stern Publishing's *LA Weekly* and *The Village Voice* (New York) will begin pitching advertisers this summer on joint buys in the papers. "We have the two best markets for youth advertising," said *Voice* publisher David Schneiderman. Schneiderman said the *Voice* may also pursue growth by launching a Long Island spin-off similar to the *Orange County Weekly* companion to the L.A. paper.

As established papers like the *Voice* and the *Boston Phoenix* have proven, alternative weeklies succeed through deep roots in their communities and strong penetration in local markets. But there are only so many local ad dollars to tap. At the 30-year-old *Phoenix*, local business had reached a plateau. Carola Cadley, national advertising director for the *Phoenix* papers (there are separate papers in Boston, Providence and Worcester, Mass.), said that AWN sold about 4.5 percent of the *Phoenix's* national ads in 1995. National sales made up some 12 percent of total ad sales, including classifieds. "National business is where the growth will be," Cadley said. Large national retail chains such as the Gap, Barnes & Noble and Starbucks Coffee are slowly penetrating virtually every market across the country, driving out some of the local businesses that have been the alternatives' core.

National makes up about 15 percent of total ad sales for the *Chicago Reader*. Ruxton sells about 5 percent of the *Reader's* total ads. Total sales last year were more than \$13 million, up 10 percent from 1994. Year-to-date, the *Reader* is up 10 percent, said Jane Levine, publisher. ■

NEWSPAPERS

The Washington Post Co. launched a new Web site last week in a move away from a paid, subscriber-based format to a free one. Last July, the company announced The Washington Post's Digital Ink, a \$9.95-per-month online publication delivered via AT&T's Interchange Online Network. AT&T plans to discontinue Interchange by the end of this year. "Two things killed Interchange," said Jason Seiken, editor of Washingtonpost.com. "The technology took too long to stabilize. And it was overtaken by the Web. By the time it was launched, the Web had come to the forefront as the area where most of the developers were." The new free Web site offers news and about two weeks of back *Post* articles. The site, unlike Digital Ink, is updated continuously and contains more photos and better graphics. Though Washingtonpost.com is now completely free and unregistered, once the *Post* archives go up, access fees will be charged. —By Anya Sacharow

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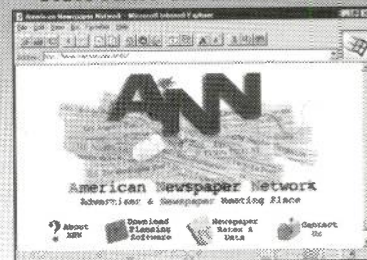
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LETTERS TO THE EDITOR

Reversal of Fortune

I read with interest your June 3 article "The Tower of Sour," regarding the legal battles between Rainbow Broadcasting Company and Press Broadcasting Company. I represent Rainbow Broadcasting Company before the Federal Communications Commission, one of the forums in which the parties have vigorously litigated their positions.

In a case as protracted and fraught with important policy decisions as this one (the FCC's minority-ownership policy, transmitting-tower contractual rights affecting a station's market success, and the implication of the FCC's convoluted *ex parte* rules), it follows that there would be a significant amount of acrimony between the parties and no small amount of invective. I have no wish to fuel the controversy further; however, I must dispute several statements made within the *Mediaweek* article.

First, you err by writing that "when [Press'] WKCF was finally able to move its transmitter in 1995, [Rainbow's] WRBW was on the air as the local UPN affiliate." In fact, Press' station was first on the transmitting tower, having begun operations in the fall of 1991. It was Press' ability to occupy the top position on the tower that resulted in the Florida court battles. Second, Rainbow's antenna was installed in January of 1994, and it was Press' station WKCF that would not power down their transmitter to allow workers to install the Rainbow antenna. You had your facts in reverse. Finally, Press filed a lawsuit which, as you state, was intended to recoup its legal expenses incurred in the tower fight. That lawsuit was dismissed as baseless. There are no pending lawsuits at this time.

*Bruce A. Eisen, Esq.
Kaye, Scholer, Fierman,
Hays & Handler, LLP
Washington, D.C.*

Audits on the Web

Your article in the June 10 issue concerning auditing Web sites essentially overlooked the real news of the previous week: BPA International's audit of d.Comm, a site of The Economist Group.

While some groups have only recently emerged from the "beta test" phase, and others are essentially gathering data from

sites without any independent verifications, BPA conducted a real audit for traffic at d.Comm for the three months Jan. 1—March 31, 1996. Our audit findings are public and available to advertisers. The audit report analyzes traffic for both registered and nonregistered users of the site.

In developing our audit methodology, BPA took into careful consideration suggestions from key industry groups, most notably Casie and the Magazine Publishers of America. We thus insisted on full access to d.Comm's logfile for the period audited. BPA International feels that our audit is significant since it is the first independent, third-party audit of a Web site. We are of the opinion that a company or organization cannot be both a counter and auditor at the same time. The situation is not so different from a bank that collects and stores money on behalf of depositors. Has anyone every heard of a bank auditing itself? For Web sites and advertisers that are relying on the tracking and measurement services offered by for-profit firms, we have only one suggestion: Get a real audit.

*Michael Marchesano
President/CEO
BPA International
New York, N.Y.*

All the Print That Doesn't Fit?

After reading *Mediaweek* for a short time, I find that reports on electronic media dominate your publication. Hopefully, print can find a few more columns of space in the future regarding our industry, not just national advertising lineage sales by agency.

*E.A. Nichols Jr.
President/Publisher
'The Citizen's Voice'
Wilkes-Barre, Pa.*

Editor's response: Mediaweek carries news and/or feature stories and regular departments on the print media in nearly every issue. As the mission of Mediaweek is to provide coverage of all content-based media, we remain committed to regular and accurate coverage of the print media.

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

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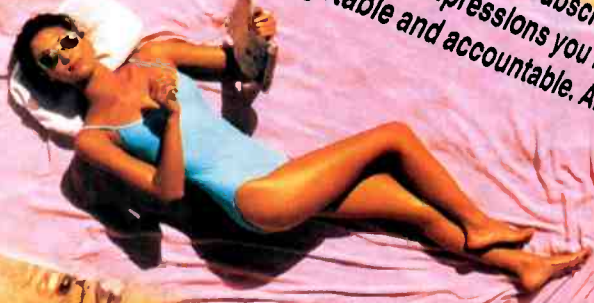
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Last year, Creative Artists Agency
lost its three principals.
Today, it is a bigger shop, at least in TV.

Getting Over Ovitz

By Betsy Sharkey

PHOTOGRAPHY BY STEPHEN SHADRACH

Lee Gabler's year of living dangerously ended as it began. In Manhattan. In May. In the Creative Artists Agency's war room, a suite at the St. Regis Hotel where Gabler, now one of CAA's three cochairmen, has gone for more years than he can remember to partake in the spring rite of creating the fall TV season.

May, 1995 should have been the best of times for Gabler and his cadre of agents. He knew that as the prime-time shows started to premiere in the fall of '95, there were 16 that had been packaged by CAA, including the dramatic juggernaut *ER*. CAA would have stars, writers and writer/producers on about 40 shows in all. It was the agency's best year ever. By comparison, the William Morris Agency, long considered the dominant television agency, would have 15 series.

But rumors had begun to shadow CAA, an agency many already saw as a dark and sinister place reigned over by the most powerful man in Hollywood, Michael Ovitz. It was no secret that new MCA Inc. owner Edgar Bronfman Jr. was

courting Ovitz to run the entertainment conglomerate. And if Ovitz left, many believed, CAA would be losing its soul. Gabler and his agents lived through 20-hour days and nights that spring trying to do business while fielding questions to which they did not have the answers.

Among competitors, clients, network executives, studio executives, the press, family, friends and enemies, the questions were the same: Was Ovitz leaving? And what would CAA do without him?

A year later, Gabler knew the answers.

In short: Ovitz, and the shadow he cast, were gone. CAA was not. The longer version is a story of transformation that was fueled by ambition, anger, passion, uncertainty—and fear.

For years, CAA's TV group was guided by the dictum of another of the agency's founders, Bill Haber, which said, "We never talk about our personal lives." That dictum, like Haber, has left the agency too. In the last 10 months the assaults on the agency have become very personal, and for now, Gabler is talking. He has good reason.

Television is a numbers game. By the time the



**Lee Gabler,
cochairman
of CAA**



THE INDUSTRY

pilot season ended this spring and the schedules were announced, CAA had packaged 32 prime-time shows. It was twice the number CAA had put together in 1995, and it came during a year when its demise was frequently and fervently predicted.

That means roughly a third of all the prime-time entertainment on network television, spread across NBC, CBS, ABC, Fox, The WB and UPN, will be dramas and comedies packaged by CAA. On Monday night alone that includes *Dangerous Minds* on ABC; *Ink* on CBS; *The Jeff Foxworthy Show* on NBC; *Melrose Place* on Fox; *Sparks, Sparks & Sparks* on UPN; and *The Parent Hood*, *Hightower 411* and *Savannah* on The WB. There are 17 returning shows. And of the 40 shows CAA had in development this spring, 15 got series orders for the fall. Another three, at least, are likely to get mid-season orders.

Drop into late night and CAA is there with *The Late Show With David Letterman* and *The Late, Late Show With Tom Snyder*; and the agency is packaging the new Jon Stewart show through Letterman's company, Worldwide Pants. On cable, there is *The Larry Sanders Show* and *Tales From the Crypt*, both on HBO; *Little Bear* on Nickelodeon; *Family Challenge* on the Family Channel; and *Wild C.A.T.S.* on USA Network.

The off-network group, which was founded only two years ago, just sealed a deal that will put 22 episodes of a new drama series, *The Hunger*, from feature-film directors Tony and Ridley Scott, on Showtime. *The Cape*, a drama starring Corbin Bernsen (*L.A. Law*), will begin airing in syndication this fall, as will the entertainment/talk show *Scoop With Sam and Dorothy*.

The four-person, off-network team, headed by David Tenser, will go into NATPE '97 with a number of action dramas substantially in place. Included among them are *Soldier of Fortune*, which is already an international sensation; and a series based on a Gene Roddenberry script that, on the strength of his *Star Trek* legacy, is generating a lot of interest abroad. There are two more packages that are close to having all the pieces in place, including the rights to *Red Sonya*. High-concept, action dra-

mas, says Tenser, are working particularly well whether the shows ultimately land on network, on cable or in syndication.

For talent agencies, packaging is everything. It means owning a piece of the revenue stream, the same fundamental reason that networks pushed so hard for ownership stakes in the shows they air. But not everything is packaged. There are scores of CAA-client writers and actors who are working on shows that either other talent agencies in town have packaged or that are not part of a package.

In the upcoming season, for example, CAA clients created and will write and produce a number of new prime-time shows. Among them is Matthew Carlson, who wrote *Men Behaving Badly*,

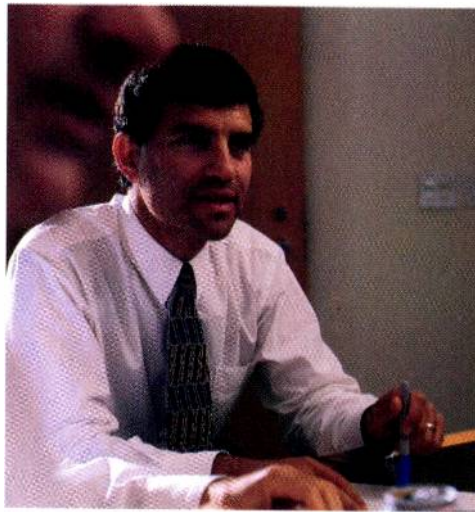
which NBC picked up for Wednesday night at 9:30; and *Townies*, a new ABC comedy set for Wednesday at 8:30. He will split his time between them. Another is Dennis Klein, a writer on *The Larry Sanders Show*. This spring, after Bill Cosby rejected a script for his new CBS comedy, Klein was brought in at the last minute and in three weeks turned out a script Cosby liked. Klein will now serve as an executive producer of the show.

"As the pilots get picked up in January and February, we start sending the scripts back to our clients and say, 'Read this, educate yourself

about what the networks are developing, what they're interested in and what you like,'" says Sonya Rosenfeld, who heads the TV literary group. "Then we contact the show-runners of those pilots and those series. We want to make sure they read our clients before they read anyone else."

In addition to series, CAA has packaged more than 30 TV movies since October, which is the start of the movie-of-the-week development season. A few, including *Shattered Mind* starring Heather Locklear, have aired. But the bulk are in production for next season. Among those are some of the networks' high-profile projects such as *The Shining* for ABC and *The Odyssey* and *London Suite* for NBC.

Since January, CAA's TV group has signed 53 new clients ranging from writer/producers such as Carol Leifer, who leaves *Seinfeld* for *Almost Perfect* in the fall, where she will be a supervising producer; to Hank Azaria, who has a recurring role on *Mad About You* and was a breakout star



David Tenser will travel to NATPE '97 with action dramas such as a new show based on a Gene Roddenberry script

in the hit comedy, *The Birdcage*.

And then there are the stars: David Letterman; Jerry Seinfeld; Helen Hunt; Jennifer Aniston, Courteney Cox and Lisa Kudrow (*Friends*); Ted Danson; Michael J. Fox; Nancy Travis; Jeff Foxworthy; Ben Bratt (*Law and Order*); John Lithgow; Jimmy Smits; Jonathan Silverman; Grant Show, Andrew Shue, Patrick Muldoon, Brad Johnson; Garry Shandling; and Bill Maher among them.

By last August, with the malaise caused by the Ovitz/MCA negotiations gone, Gabler thought CAA and Ovitz were secure. And the agency was showing signs of recovering from the unexpected departure of Ron Meyer, another of CAA's founding partners, who had jumped to MCA in July after the Ovitz deal fell through. Though the fog still hugged the California coastline as he pulled away from his Malibu home and headed to work on Aug. 14, Gabler thought everything was clear.

At 9:15 that morning, Ovitz called. He was leaving, not for MCA but to join Michael Eisner at the Walt Disney Co.

At 9:30, Ovitz called the entire staff together and repeated the announcement.

"Everything crashed in that moment," says Gabler. "In a way I'm glad we didn't have more than 15 minutes. If I had thought about it, I might have done something else. Instead there was this flash of all the things that had to be done."

Within days, virtually all of the press reports suggested that if CAA didn't fracture completely, which was still a possibility, its television division would surely disintegrate. Bill Haber, the partner who had been most active in television, had joined Ovitz and Meyer in deciding to leave the agency, in Haber's case to work with a charity.

"Change frightens most people, and everyone looked at the partners as the foundation of this company," says Gabler. "That was just lifted out, like the roots were torn away. It was scary. And business didn't stop. There were people here who were concerned about what their futures were going to be like. I was concerned with trying to make everyone comfortable, figuring out how much of the press reports they were believing. We talked, in big groups, in small groups, for days."

Gabler, for 31 years a television agent and since 1990 the head of CAA's TV division, reporting to Haber, suddenly found himself a part of the new management team, one of three cochairmen with Rick Nicita and Jack Rapke, who had run the motion-picture division together. Richard Lovett, one of the agency's most aggressive younger talent agents, was named president. Those four, along

with five other senior agents, comprise the agency's board of managing directors.

"When you get backed into a corner and people are saying things that are not true, my first reaction is one of being hurt, which is a strange word for an agent," says Gabler. "But then you shake it off and you get angry, and when you get angry you become very competitive."

"Everyone looked at the partners as the foundation of this company."

For weeks, Gabler left his home at 7 a.m. and rarely returned until 2 a.m. Virtually every client at the agency had to be re-signed. Some, who had been handled directly by Ovitz, Meyer or Haber, left, but within the television division, more than 95 percent remained.

Each of the agents too had to decide whether they wanted to stay with the new organization. Since all CAA agents work without contracts, leaving the agency is not that difficult.

In the TV group, which includes about 35 people, one agent, Michael Rosenfeld, left with everyone's blessing to take a position with ABC handling negotiations with agents. Another agent was asked to leave. Everyone else opted to stay.

Joe Cohen, at 31, has been an agent in CAA's TV literary group for the past 10 years. "Within a week or two of this going down, our core group said 'Hey, we're committed here,'" says Cohen. Like many of his CAA colleagues, Cohen was wooed by other agencies, various studios and the networks. "We all share one thing in common...we had opinions—strong opinions—about where the future was going."

Change, says Jeff Jacobs, another aggressive young TV agent, became opportunity. "With Michael, Bill and Ronnie moving on to pursue other things, it's allowed us to broaden our relationships with the networks, with production companies, to go out and sign more clients," he says.



Rosenfeld: "You never leave your colleague hanging."

THE INDUSTRY

"They set up this great environment, but it's incumbent on all of us to move forward."

None has wasted any time. In part, the new structure has helped. "Before you'd have to go to your department head to try to get something accomplished, and they'd have to check with Ovitz or whoever. But that top layer isn't here anymore," says Rosenfeld. "Now it's us and them, and if we have a problem, we walk into Lee's office, talk about it, resolve it."

On the outside, there were just as many issues to work through. "I think everyone wondered what the relationship would be like with Bill [Haber] moving on," says Garth Ancier, head of entertainment at The WB. "But Lee stepped quite seamlessly into Bill's shoes. They don't come in and say, 'What do you need?' They get what we're about. They know the types of shows we put on the air and why."

"And," says Ancier, "they were the first agency to recognize that The WB could be a lucrative market for an agency. They were the first to really embrace us and bring us their A talent."

This fall, half of The WB's 12 shows were packaged by CAA. Two of them are produced by Aaron Spelling, a CAA client.



A meeting at CAA can often involve a huge force of agents, each of whom might even like the person to the right

On most Wednesdays, Gabler, his No. 2, Steve Lafferty, and a contingent

of CAA agents head out from their Beverly Hills base. They ride in packs, four or five agents to a car, as they make their way to Holmby Hills, where Spelling built his legendary 100-room manse. This is how CAA's TV group takes a meeting—in force.

Spelling, with four prime-time dramas set for the fall and a daytime soap opera in the works for NBC, is one of the most powerful, prolific and well-paid producers in television. He also counts Bill Haber, who was for years the lead agent on Spelling's business, as one of his closest friends.

When Haber joined Ovitz and Meyer in leaving the agency, "it was difficult. Bill truly was a very close friend, still is," Spelling says. "I don't want to sound pretentious, but I got a few calls."

It is an understatement.

With CAA's three senior partners departing *en masse*, the agency's client list began to comprise the daily call sheet for many of its competitors.

Television, because it had so often taken the back seat publicly to CAA's golden movie stars (such as Tom Cruise and Tom Hanks), was considered particularly vulnerable. Not long after the departure of Ovitz, Gabler got a call from Don Ohlmeyer, NBC West Coast president.

"When the transition took place, I made it clear to them we were their friends at NBC," says Ohlmeyer. "I told them if we could do anything to help in the transition, we'd do it if it made sense for us."

There are eight shows in NBC's prime-time schedule that were packaged by CAA, including a new drama, *The Pretenders*. "That was really very much of a long shot," says Ohlmeyer. "We were trying to develop a sequence of shows for Saturday that would give us a totally different look... They helped put together what was a very good package, not necessarily recognizable talent, but very talented people that give us a show we have a lot of faith in."

One of the cardinal rules of business at CAA is that there is a direct correlation between the agents' ability to collaborate with each other and the clients' success. Within the TV group, agents not only work together, they actually seem to like each other, a fact that was noted by virtually every executive interviewed for this story.

"You never get a call from two CAA agents where they will contradict each other," says Ancier. "They are that buttoned up. It's not the case with other agencies."

Sonya Rosenfeld attributes the success of the new CAA at getting along in a business known for its backstabbing to a deeply ingrained philosophy that "you never leave your colleague hanging." The flow of information between agents is constant; the aim is to cover all the bases for the client and always have the answers.

Though a client will have a given agent that is their lead agent and their first call, whether it's Aaron Spelling or a new writer like David Simon, there is a team of agents working on their behalf. Six months ago, Simon was a journalist at *The Baltimore Sun* when Jacobs heard about him, hopped a plane to Baltimore and signed him. He's writing for *Homicide* now, and, because Jacobs made sure the motion picture agents met Simon, he has just sold a feature script.

Gabler and Co. have spent much of the past year working to convince people that CAA was not wounded by the loss of its founding partners. Perry Simon, president of Viacom Television, had a project, *Sabrina The Teenage Witch*, that had been developed as a Showtime movie with the plan then to sell it as a half-hour series. Before development season began, the star, Melissa Joan Hart, was

signed by CAA. Simon went over to talk to CAA, but didn't know what to expect.

"It became apparent to me very quickly that CAA was prepared to marshal all their resources for this project," says Simon. By the end of the meeting, Simon brought in CAA as partners on the deal.

"They brought in a show runner, they coordinated pitch meetings, they were very instrumental in working with us in negotiations with the network," says Simon. "There was competition for the property between several networks, and CAA was instrumental in helping us evaluate those competing offers and ultimately landing at ABC.

"I know they had a number of issues that they've been working through during this transition," Simon says. "But these guys just surrounded this and really delivered. I got the sense that these guys had something to prove, and in our experience they proved they're still a force."

It was, in a sense, a coming of age for the television department. If no one had kicked sand in their face, they might not have pushed quite as hard.

"People here woke up and realized this company was made up of individuals who work here," says Cohen. "We were always thinking that Michael was doing things that were very special. The fact is that we're doing the things that are really special."

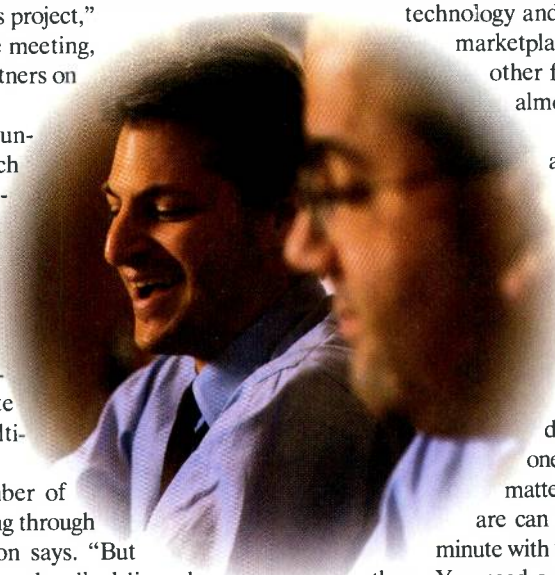
Knowing who the real masters are, however, is essential. Ultimately the agent business is about the talent. "We represent people who are incredibly talented and creative, and they are the engines that create the shows," says Gabler.

There is a talent in picking talent. Cohen, for example, signed an unknown writer named Jason Katims based on a 10-minute play he'd written. Katims has since gone on to write the movie, *The Pallbearer*, and he created the ABC drama *Relativity*, on which he's serving as executive producer with Marshall Herskovitz and Ed Zwick, the team behind *thirtysomething*.

Nancy Jones was another coup. Jones is one of the most respected TV agents in the business. Until April, she was at United Talent Agency where she handled some of the hottest new writers in the business including Bill Martin and Mike Schiff (*3rd Rock*); Rob Borden (*The Drew Carey Show*); and Al Higgins (*NewsRadio*).

Jones could have gone to any other agency in town. She decided to come to CAA. On a prag-

The young turks at CAA: Jeff Jacobs (foreground) and Joe Cohen



matic basis, she says, it was the sheer reach of CAA and the ability to give her clients access to all the resources from TV to film, off-network, new technology and the international marketplace. But there were other factors that played almost as heavily.

"I'm coming from a place where people didn't work together, and it doesn't work," says Jones. "In television, there are now six networks, there are major studios, independent studios, mini-majors. No one individual agent no matter how talented they are can keep up minute to minute with what's going on out there. You need a group of people to

gather that information and then you need to have the opportunity to sit down and share that information freely and openly."

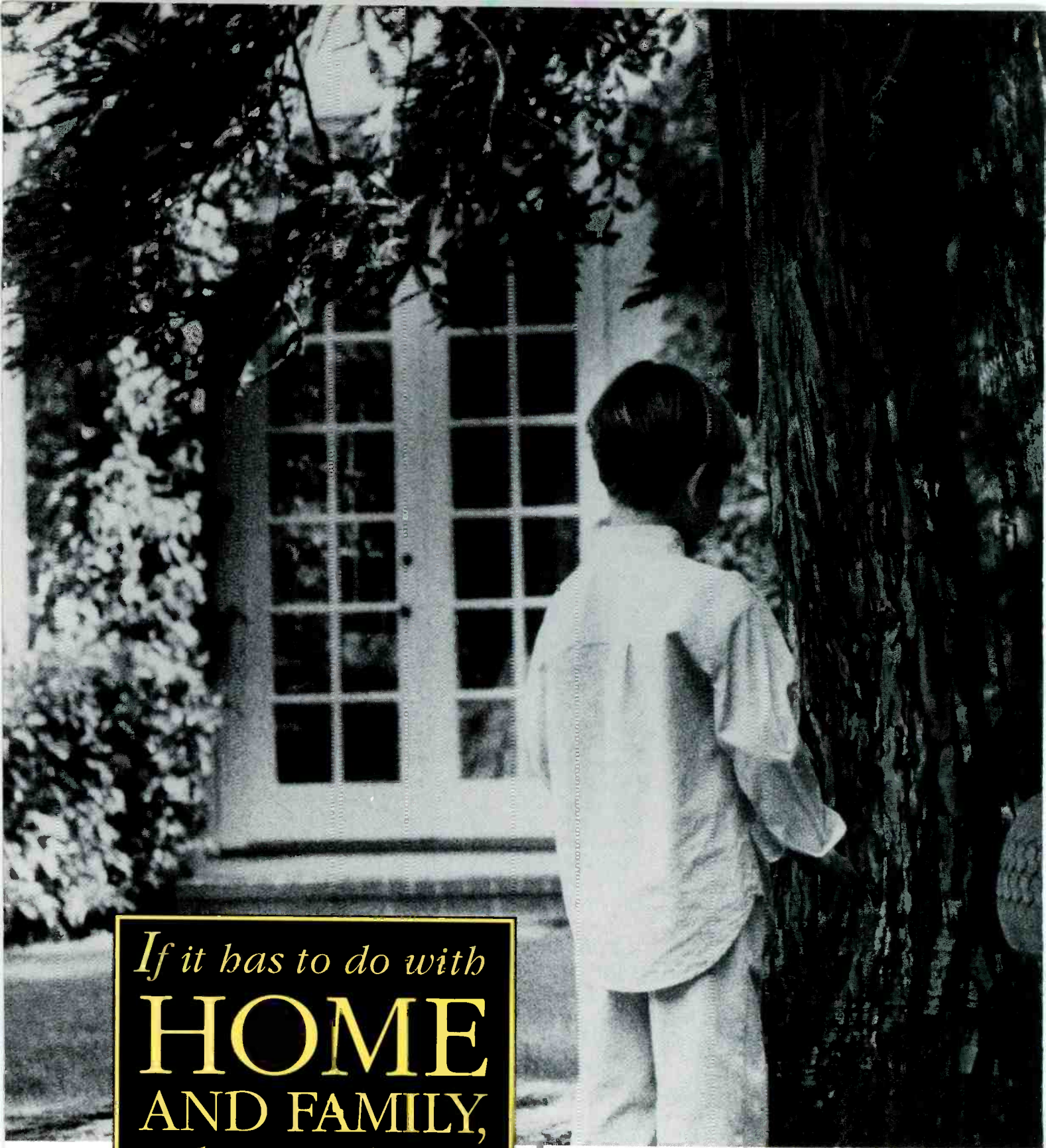
During her first week at CAA, two CAA pilots produced by DreamWorks SKG were being taped — *Ink* starring Ted Danson, and *Spin City* starring Michael J. Fox. Both shows were picked up, both clearly have high profile talent. But what stays with Jones is the car ride to the tapings.

"To go to those shows with a team of agents, with everyone together in the car and actually

"You never get a call from two CAA agents where they will contradict each other," says Ancier. "They are that buttoned-up."

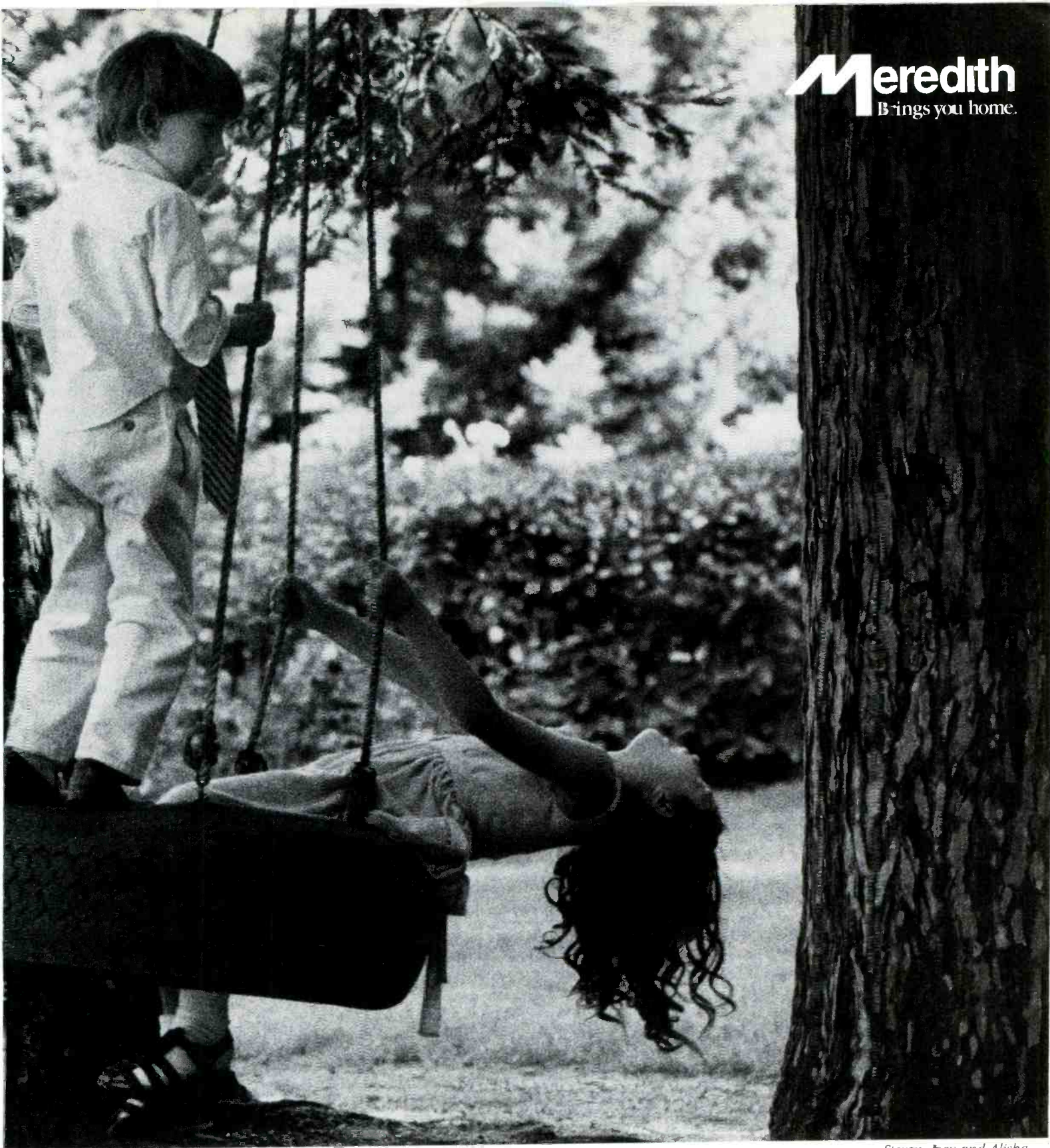
enjoying ourselves, to me was something I'm not quite sure I've ever experienced," she says.

Dean Valentine, president of Walt Disney Television and Television Animation, says he senses a new spirit at the agency. "There is less of a sense of what used to be called that 'CAA culture,'" he says. "The individual personalities of the agents come through better and things are more direct. The strength they had was always there in that group of Lee and the younger agents around him. They finally got their day in the sun." ■



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The Great McGinty

About to burst onto
 the national scene,
 radio host Derek
 McGinty is aware of
 the unspoken rules



Shutting off Marion Barry's microphone in the middle of a Washington mayoral debate is either a sign of *grandes cojones* or suicidal tendencies. To moderator Derek McGinty, it was just the only way to ensure, as

he'd promised, that all the candidates invited would get equal time to state their positions without interruption. So on a warm September night in 1994, while Barry babbled on inside the Shiloh Baptist Church, cutting off his opponents' answers to questions, McGinty leaned over and signaled the engineer to flip the off-switch.

"Vintage Derek" was the reaction from his colleagues at the Washington affiliate of National Public Radio. "He was being fair, that's all," says Mark Plotkin, the station's political analyst. To Barry's entourage, it was an affront, an indication that McGinty didn't understand just who Marion Barry is. Sure enough, after his election, Barry boycotted McGinty's popular radio show for a year.

"[Barry] was on my show, and he wasn't following the rules," McGinty explains. "I said, 'You're not coming on my show and taking over. You can do that down at the District building.' He may be the mayor, but on my show, I'm the mayor." Barry and McGinty later reconciled, and Barry now frequents the show in person or by phone, getting the full McGinty treatment: Derek decorum.

McGinty can afford to be gracious as well as coy these days. He's hot. Television wants him—ABC and CBS are courting him. His local D.C. talk show on WAMU, which is the second highest-rated NPR affiliate (behind only WNYC), is going national on July 1. He's hosting a three-part special on PBS called *Straight Talk* that airs its last segment on Monday, June 24; the series got a glowing review from *The New York Times*.

A publicist's dream, the 36-year-old McGinty is a cross between a Boy Scout and a Disneyland dog—faithful, kind, warm, helpful, smart. He tutors children and won't brag about anything he's done that's good for others. He's also single, slim and sexy—what Whitney Houston was really waiting for in *Waiting to Exhale*.

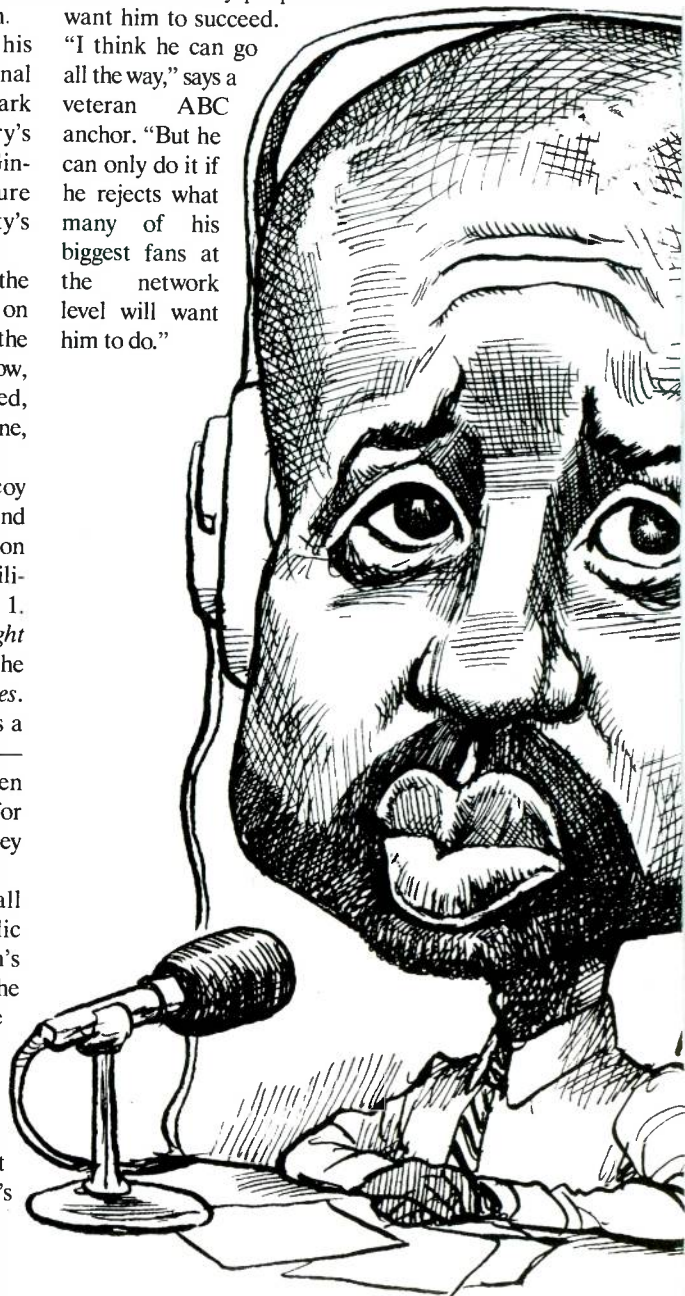
Such seeming perfection is presenting a small problem for the Public Broadcasting System and public radio. And for various voices within Washington's African-American elite. And, in a subtle way, for the folks who would love to sign him to a contract. The dilemma McGinty poses is twofold: First, they have to explain how they initially overlooked him. And second, how will they be able to label him?

These issues aren't nearly as simple as they appear. McGinty has many traits going for him these days, but one that comes to mind immediately is moderation. He's

not too right or too left, liberal or conservative. Neither Johnny Cochran nor Clarence Thomas. Always black, he never emphasizes it for drama or to make a point. The consummate professional, but not homogenized. Think Bernard Shaw. Or Ed Bradley. Do not think Bryant Gumbel, Montel or Armstrong Williams. If Derek McGinty had his druthers, you'd also think Tim Russert or Larry King in his prime radio days. Or Cokie Roberts. Producers won't be able to neatly categorize him.

Yet categories are marketing tactics in the broadcast world, and sources in public and commercial radio and TV agree there is a box being built around McGinty by some of the very people who want him to succeed.

"I think he can go all the way," says a veteran ABC anchor. "But he can only do it if he rejects what many of his biggest fans at the network level will want him to do."



All McGinty wanted to do was be a reporter. He had a middle-class upbringing in D.C. and Maryland. His mother went to Radcliffe and had a fellowship at Oxford. His father produced theatrical shows. He went to public high school and studied journalism at American University. After stints on the news desk at ABC and on local radio news, he tried out for WAMU's afternoon slot in 1993. More than a hundred broadcasters with more experience applied; McGinty won out. "He got the job because of his brains and his personality," says one of his former producers. "He was so comfortable in the host's chair—he made everyone else around him comfortable."



The show took off. Pledges to NPR rose during fund-raising drives on the McGinty hours. Writers began to request him on their tours. Unlike many other talk show hosts, McGinty actually reads the books. Judith Miller, the *New York Times* reporter and author of *God Has 1,000 Names*, was in awe of him. "He read all [of my book]. Not just the condensed publicity sheet." In radio, this is akin to learning that Alan Greenspan washes his own car.

More important, McGinty never lets the show or guests get out of control. "You don't end up listening to a yelling match, and that's refreshing," says Pat Piper, who produced Larry King's radio programs for 10 years. That freshness took awhile to be heard at NPR. Sources at NPR say the organization has difficulty recognizing success at its affiliates or acknowledging stars it hasn't pre-

Producers won't be able to neatly categorize McGinty. Yet categories are marketing tactics in the broadcast world.

selected. Two years ago, McGinty auditioned for the afternoon NPR talk show *Talk of the Nation*. He lost out to Ray Suarez, a pleasant host without McGinty's ability to discuss complicated issues. McGinty didn't mind. He began branching out, with the local PBS affiliate running his Friday talk show as a regular TV feature.

McGinty didn't register much on the Washington black-media carousel for a while, either. He was, says a former colleague, "too mainstream to be seen as a major African-American on-air figure. NPR wasn't sure they should promote him heavily unless he had the blessing of the more radical names in black politics and the more vocal black media. So now he's mainstream media and going places."

Mainstreaming is what got him the *Straight Talk* gig with PBS—a smart host with a point of view who wasn't about to do a show on himself. The first segment, on race, included a panel discussion of why the same issues and racial shibboleths of a hundred years ago still keep cropping up. "It was not 'high energy,'" says a radio colleague. "But it was not at all boring." The second segment, on class and money, pitted Ralph Nader with Arianna Huffington, an oddball pairing not unlike Sean Connery and Nicholas Cage. It worked.

McGinty received general plaudits for his work. Left unsaid was the unmentionable factor in the McGinty ascension. As a veteran African-American TV personality notes, "He's the best talk host in the market, one of the best on air. But they don't all want him just because he's terrific. He's terrific, and he's a

WASHINGTON

black man. Audiences, not just radio and TV executives, want to see a black man filling a broadcast spot. They don't necessarily want Jesse Jackson or Armstrong Williams. Derek has that personal quality—you'd like him for a neighbor.

"They don't necessarily want Jesse Jackson or Armstrong Williams.

Derek has that personal quality—you'd like him for a neighbor."

"But," the newsman adds, "he's going to have a burden to carry if he's not careful. The nets, and the big radio stations, have an added interest in him because of all that he can represent. It's a difficult time in race relations, and suddenly Derek could end up the focal point for successful, middle-class black men. He doesn't see himself that way, I know."

McGinty is surprised by the notion that his next move to fame could entail role portrayal. "This is who I am. What would be a burden is if it wasn't me. I think I am where I am today because I'm an individual who worked hard, got some opportunities which I made the most of." Race may be less a factor than the unforgiving nature of the business, he insists. "If at some point people don't like what I'm saying or how I'm saying it, then I won't be working," he says with a laugh.

An ABC News producer says the process may not be that simple. "When you consider a man like Derek McGinty, you can't help but see all the pluses. But nobody's going to be so naive to ignore his color, even if his talent is their primary motivation. That makes the stakes very high, both for him and for a radio or TV operation that propels him forward. He has everything going for him right now. That must weigh a lot." ■

Below the Beltway...

The saga of *The New Republic* added another chapter last week. Entitled "Roots," the latest twist posits Michael Kelly, political scribe at *The New Yorker*, in the role of white knight. His quest is to save *TNR* from a miasma of malaise and set it back on the road to

TNR's gain of Kelly is seen by some as *The New Yorker's* loss



Washington, where politics is everything.

Kelly, who covered the Gulf War for *TNR* in 1990, was recently named editor of *TNR* by publisher Marty Peretz. Kelly replaces Andrew Sullivan, whose five-year tenure ended two months ago. Sullivan was alternately praised and damned for taking the magazine well beyond its Beltway wonkishness and into the far reaches of culture, gender and lit-crit. What does the homecoming of Kelly mean for the weekly? "I would like to see a serious emphasis on Washington stories and on politics," says Kelly. He wants "this journal of ideas" to offer original enterprise reporting on events and trends, as well as its traditional menu of analysis.

The reaction—and fallout—in the capital is a combination of enthusiasm and a little trepidation. Up on the Hill, the potential change is seen as positive because "*TNR* was losing its relevance in Washington," a Gingrich aide explains. Beat writers at *Newsweek* and *U.S. News & World Report* were pleased, for Kelly as well as for the magazine. "I think it was a good move by Marty," says a *Newsweek* editor. "I'll even say it was brilliant."

But what may be good news for

TNR is a potential setback for *The New Yorker*, which will have to replace its best Washington writer. And for *The Atlantic Monthly*, which was slowly moving into *TNR's* realm of Washington ideas and moderate-left points of view. And for *The Weekly Standard*, Rupert Murdoch's conservative mag that skimmed much of the cream from *TNR* (such as Fred Barnes). *The Standard's* quick rise was aided by *TNR's* seeming alienation from pure politics. Now what?

Even Democrats may wince at Kelly's editorship. He firmly rejects the premise that *TNR* will be "left wing." Or any wing. In the interest of "intellectual honesty," Kelly says, his *TNR* will be non-doctrinaire: "Any editor who tried to impose an ideological slant on *TNR* would not only damage the magazine but also thwart the purpose of having an independent journal." After all, Kelly was the writer who burst on the scene in 1989 in *GQ* with the roughest, toughest article ever seen locally on Teddy Kennedy. Dog-eared copies of his portrait of the bloated boulevardier still turn up in lobbyists' files and politicians' research collections.

Once Kelly starts, after the November elections, he'll face two key questions: Can *TNR* take back its franchise and its territory? And will he now pose for Gap ads?

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Cable TV

By Michael Bürgi



Eve Szurley, new programming head for C3, has different ideas

C3's new program boss wouldn't want the unit to be like Warner Bros.—even if it could afford to

Looking for Her Eden

Eve Szurley, the new head of programming for C3—the program unit of Comcast Corp. with stakes in cable networks such as QVC, Speedvision and Outdoor Life—has jumped into her new job with such energy, it took several days of phone tag to track her down. “I’m going heavily after developing comedies and series that could have a sales crossover,” said Szurley when we finally caught up with her. “For example, through our ownership of QVC, the fifth largest retailer, we could develop merchandising possibilities to some of the programming. And that could apply

to network shows as well as first-run. But it doesn’t only have to be that way. We’re definitely interested in developing compelling programming, regardless of a merchandising angle.”

Szurley has joined the freshman development company at a time when it’s looking to produce original programming for itself and possibly other cable networks. She comes to C3 fresh from a stint as one of the architects of MTV Productions, the theatrical film development arm of MTV that has put a *Beavis and*

Butt-Head movie on the big screen (as well as a film version of *Joe’s Apartment*, a short that ran on the network about a lovelorn young man whose several thousand cockroach buddies try to set him up with a girl, with disastrous results).

Szurley’s new gig, working with Rich Frank and Bob Crestani, the No. 1 and 2 execs at C3, has her eyeing the first-run syndication arena for projects for early-1997 launches. But the first project with her stamp on it will be the June 22 opening of Planet Hollywood in Nashville with

a merchandising tie-in on QVC. It’s that type of unusual deal that Szurley hopes to pursue, not only in first-run but with the broadcast and cable networks.

It’s expected that C3 will develop original programming with Speedvision and Outdoor Life, which are mostly owned by the Cox Communications–Times Mirror partnership. (Comcast owns a minority stake). And because Szurley worked with Doug Herzog, president of Comedy Central, at MTV Productions, C3 could end up working with that program-hungry network. “We’re definitely not going to approach the network-development game in the same way as 20th Television or Warner Bros.,” says Szurley. “We want to be more inventive about the way you make deals.”

Cable Shorts

Big Year Predicted; ‘Learning’ a New Look

McCann-Erickson’s veteran ad expenditure forecaster, Bob Coen, last week released his latest projections on 1996 spending—and again cable looks to be generating the largest percentage gains of all national TV media. Though he was somewhat vague on the reasons for cable’s continued strength in gaining ad dollars, Coen, McCann’s senior vp and director of forecasting, predicts that in 1996 network cable TV will surpass 1995 numbers by 20 percent, to a total of \$3.2 billion.

That growth outpaces network TV, spot TV and syndication, as well as radio, magazines and newspapers. Coen guesstimates that some of cable’s growth could be attributed to the tightness of network TV inventory because of makegoods being handed back to advertisers. “It could cause some spillover into cable,” said Coen.

Separately, the Learning Channel will revamp its on-air look for the first time since Discovery Communications purchased it in 1990. At the same time, the network will launch its first-ever consumer-mar-

keting campaign to promote two new prime-time series rolling out this fall, *Real History* and *Science Frontiers*. The network's new tagline—"Adventures for your mind"—will be echoed in national TV Spots, *USA Today*, *TV Week* print supplements in the top 20 markets, national radio and out-door.

Both the new on-air look and multimillion-dollar marketing campaign kick off today. Discovery Communications execs say this is the right time to start a promotion effort because the network has grown so dramatically in subscribers. Some 17 million homes have been added since 1994.

Comedy Central & CNN Updating Your Sales Pitch Is No Joke, Pal

As the major cable networks have matured, they have had to revamp their approach to sales.

For instance, CNN, which has grown in recent years from two 24-hour news services (CNN and Headline News) to a fistful of news services, is trying out a new multimedia sales pitch that includes all its holdings.

Likewise, Comedy Central is trying to sell itself with comedy as it disseminates demographic and programming information to the agency world. The channel has created and sent out to agencies an interactive CC trivia quiz on disk that plays up the strengths of its net's programming and audience to remind media buyers and planners that CC is a prime choice in the upfront marketplace.

CNN's presentation runs on a new-generation laptop computer and incorporates 50 minutes of full-motion video. About 80 CNN sales staffers in all the network's domestic bureaus use the laptops to present CNN's various offerings, which have expanded not only to include CNN International, CNN Airport Network and a convention-news

service but also CNNfn, a business news channel with 6 million homes and CNN/SI, a 24-hour sports news channel to launch in December.

"We have to be able to present the whole portfolio of networks," explains Greg D'Alba, senior vp of ad sales with CNN. "When I was here 10 years ago we only had to sell CNN and Headline News. Putting this together was totally out of necessity. We simply couldn't sit in meetings anymore and say, 'We'll get back to you.'"

D'Alba says the multimedia presentation allows the sales staff to jump from any one of CNN's offerings to another with a few mouse clicks. The presentation can be customized to any agency or client. Not that it's always necessary.

D'Alba recently went to see a packaged-goods client (that he declined to name) with a presentation prepared to reflect the client's buy from previous years. Before beginning the presentation, he was told by the client that it had adopted a whole new marketing strategy and wanted to buy CNN in a much more targeted way. Instead of his prepared "tonnage" pitch, D'Alba walked the client through the lifestyles-and-features section of the presentation that showed the packaged-good maker other what types of sponsorships it could buy.

Because Comedy Central is still just one channel, its new sales pitch isn't quite as festooned with bells and whistles—but it does have Dr. Katz, animated star of Comedy Central's original series, *Dr. Katz, Professional Therapist*. The presentation was sent out to agencies and clients two months ago on disk, but it's also being used by the sales staff of Larry Divney, Comedy Central senior vp of ad sales. The

presentation is a mock quiz on demographic details of the network. For each correct answer, a piece of the Comedy Central logo, which covers what appears to be a naked couple, drops away. (Party-pooing disclosure: In the end, the figures turn out to be clothed.)

Comedy Central and CNN Networks aren't the only ones out there trying something different. The Sci-Fi Channel's multimedia presentation is said to be quite sophisticated. And Discovery Networks put on an elaborate show—including a brief feature film celebrating the athletes and history of the Olympics—for agencies at an upfront presentation in Atlanta at its Coca-Cola Olympic pavilion. ■

CNN Sports Tonight & CNN Sports Latenight

Nick Charles & Fred Hickman

Sunday-Friday 11:00-11:30pm,
Saturday 11:00pm-Midnight

Monday-Friday 1:30-2:00am, 3:30-4:00am, 5:00-5:30am,
Saturday/Sunday 1:00-1:30am, 5:00-5:30am

A round-up of the day's hottest sports news, action highlights, insider analysis and game previews

Video
At-A-Glance
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CNN

CNN's new sales pitch includes 50 minutes of full-motion video.

COMEDY CENTRAL

5) You are spending \$100,000 on each of several cable networks. Which combination will maximize reach against young, upscale men?

A The Sewing Channel and The Skate Boarding Network
B Discovery and ESPN and A&E
C A&E, ESPN and COMEDY CENTRAL

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EXIT 57

Comedy Central's reveals a little more every time you answer a question.

TV Production

By T.L. Stanley

Home & Garden TV
is unmatched
among small cable
channels for
producing its own
programming

H&G Does D-I-Y

When programming executives at Home & Garden Television scanned the universe for series on interior design, landscape architecture, sewing, hobbies and crafts, they found precious little that they wanted to put on the air. So, they went the do-it-yourself route, in effect practicing what they intended to preach. Now, 16 months after its launch, the cable network produces more than 80 percent of its own programming, a feat unmatched by other small cable channels. In prime time, 100 percent of H&G's programming is first-run. For the fall



H&G doesn't sit summer out; it airs originals like the California landscape special hosted by Kitty Bartholomew.

season, H&G TV has readied 11 new series and renewed 23 others with fresh episodes. At least 15 one-hour specials are planned. And while summer means rerun doldrums to many networks, H&G TV rolls out a slate of original specials. Kitty Bartholomew hosts a California landscape and interior design festival called *Floriade* next month, and specials are scheduled on topics from moving and wedding planning to environmentally conscious living and pet ownership.

"To be taken seriously, we couldn't just come out with reruns," says Ed Spray, H&G senior vp of program-

ming and production. "We wanted to establish our credibility both with viewers and cable operators."

The Knoxville, Tenn.-based H&G TV reaches 15 million households across the country. Its parent company, E.W. Scripps, has said it will invest nearly \$75 million in the network during its first five years of life. Much of that money goes into original programming, intended to reach a growing segment of the population interested in gardening, home repair and a do-it-yourself lifestyle. Shooting takes place in 39 states in the U.S., with garden tours spanning this country, London,

Amsterdam, Barcelona and other European spots.

A few new offerings on the fall schedule address the novice as well as the sophisticate: Meshach Taylor (a sitcom star from *Designing Women*) hosts *Urban Gardener*, a series that shows people how to add foliage to small spaces; *All in Good Taste*, a cooking show with a "difference," will shoot on location throughout the country, centering on how food is incorporated into our lifestyles; and for the real green thumbs comes *Penelope Hothouse on Gardening*, featuring the well-known gardener in her premiere TV series.

Also being pitched as exclusive are several specials take will take viewers inside trade shows where consumers cannot go. Broadcasts from the National Hardware Show, National Hobby and Craft Show and the Consumer Electronics Show will give an early peek at some new gadgets before they hit the store shelves.

H&G TV has licensed a few programs, mainly from England and Australia, but produces its own to insure the series have a specific kind of show-and-tell method that walks viewers through a task.

"Stylistically, we take the time to let people see and understand how to do things. It's not just pointing a camera at a plumber," says Burton Jablin, vp of programming. "And we tell the producers to linger on flowers, a vineyard, the fabric on a sofa. It's a sensual way to do TV."

Documentaries

O.J. Inspires Original Thinking at E! Channel

In the television business, crime pays and death sells.

Executives at E! Entertainment Television realized long ago that audi-

ences can't seem to get enough of celebrity. But they learned during their coverage of the O.J. Simpson trial that if foul play and mischief are part of the mix, ratings soar.

From that lesson comes *True Hollywood Stories*, the net's first originally produced documentary series. The first segment, which aired this spring, profiled Rebecca Schaeffer, a Los Angeles-based actress who was killed in her apartment doorway by a stalker. While the network does not discuss ratings, the two-hour special is estimated to have pulled in numbers 150 percent better than any other show had ever done in that daypart.

There will be 10 or 12 specials in the series, with the next installment, chronicling the life and death of comedian Sam Kinnison, airing in late summer. Subsequent stories under consideration include Charlie Minor, the record producer who was killed by a girlfriend; Tejano singing star Selena, who was gunned down by the former president of her fan club; and Don Simpson, one of Hollywood's most successful action-film producers who died of a drug overdose earlier this year.

"It's a departure for us because we've done mostly reality programs," says Fran Shea, senior vp of programming. "But it's an area that we want to grow."

A staff of five researchers and writers spent nearly six months on each of the first two documentaries, gathering information and interviewing celebs, friends, family and (for the Schaeffer segment) police. When the series is up and running, each documentary will take about three months to put together. They will air once a month.

E! produces about 70 percent of its own programming—mostly half-hour reality shows such as *Talk Soup*—and licenses other series such as *Melrose Place* and *Lifestyles of the Rich and Famous*. It is important for the net to keep recognizable shows on its lineup, Shea said. But with the original programming, the net will begin to spread its

wings over the next few years.

Some of the original shows scheduled for the summer include feature-film premieres, behind-the-scenes specials on the making of *Independence Day* and other movies, celebrity weddings and exotic vacation travelogues.

"Eventually, we'll do our own sitcoms and dramas," Shea says. "We're moving in that direction."

Sitcom Challenge

Filling the Staffs Behind the Laughs

Where have all the sitcom writers gone? Or, more appropriately, where have all the *good* sitcom writers gone? That's what many producers in Hollywood are asking as they strive for the right mix of experienced veterans and fresh newcomers. With a flood of sitcoms

saw the same thing you did when you read the script," Levine said. "It's like a feeding frenzy."

Another concern is the bottom line. Networks are very budget-conscious, meaning they are spending less on writers, who in turn are demanding ever-increasing paychecks.

Sound like a catch-22?

It's even more difficult for producers whose shows have been picked up by the netlets. Budgets are modest, and so is the exposure. "There are only so many A-list writers, and everybody wants them," says Winifred Hervey, executive producer of the WB's *Steve Harvey Show*. "What writers have done is wait until the bigger nets announced their schedules before they committed to anything. That made it tough for us, because the WB announced early."

Furthermore, producers say, the business has changed to

Sitcom producers are trolling for writers in stand-up clubs, theaters and ad agencies.

hitting the networks' prime-time fall schedules (63 in all; two dozen of them new), scores of writers are needed. The question is, just how much talent is there to go around?

The answer, producers say, is not much.

Ken Levine, one of three executive producers of CBS' *Almost Perfect*, says he and his colleagues on the show read more than 150 spec scripts just to find three writers for the Nancy Travis sitcom.

"You really do have to read all these scripts because the next Jim Brooks could be in there, and you want to be the one to find him," Levine says.

But when you do find a writer that strikes your fancy, new problems loom.

"You call the agent and realize every show runner in town is after the same person because they all

become a title-driven one. In the past, writers were trained for at least two or three years, honing their craft. More recently, they are elevated from story editor to show runner in a few short years. "Now, if you don't have a new title after every year, something's wrong," Hervey says.

The upshot is this: producers are trolling the worlds of stand-up comedy, theater, advertising and other fields for writers. While it's a risk, they say it could be the only way to assemble a staff these days.

"Sometimes it comes down to personality," says Dennis Rinsler, executive producer of the WB's *Nick Freno: Licensed Teacher*. "You spend a lot of time locked in a room with the writers. You just have to ask yourself, 'Can I work with them day in and day out, lots and lots of hours?'" ■

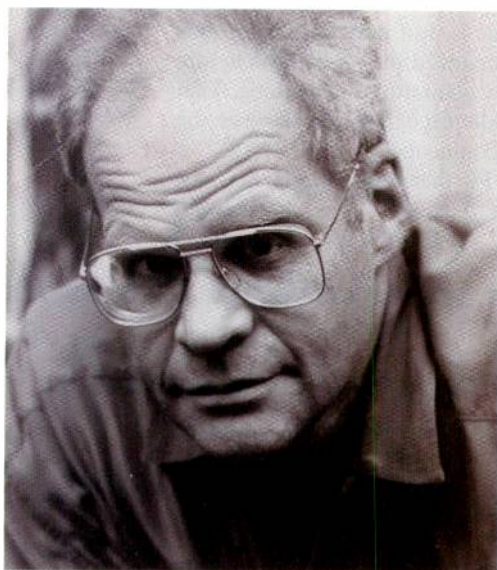
Magazines

By Jeff Gremillion

With an engaging mix of the personal and professional, 'Lingua Franca' reaches beyond campus boundaries

An Angle on Academics

Academic types get a pretty bad rap from us regular, ignorant lay people. It starts in college. Nothing screws up Beach Blast Weekend at the Tappa Keg house worse than when your Contemporary American Lit teacher marks up your paper on the Biblical undertones in Joyce Carol Oates' *Where Are You Going, Where Have You Been?* so thoroughly that it appears as if a small animal has bled to death on it. After college, we enter the corporate world and periodically, over adult beverages at happy hour, grouse about how easy those absent-minded, bone-dry college



LF editor Jeffrey Kittay puts a wry spin on academic affairs

profs have it and threaten to ditch the rat race for the ivory tower.

Well, the truth is that academics are people, too. And the independent, New York-based *Lingua Franca* gleefully proves it issue after issue, covering from the outside what the official college magazines genteelly cover from the inside. The wry "review of academic life" is an engagingly written bimonthly—increasing to 10 times a year next January—about the human emotions and ambitions that fuel institutional scholarship. "If you go to the conventions and listen to what academics talk about, not in their speeches, but at the bar afterwards," says *Lingua Franca* found-

ing editor-in-chief Jeffrey Kittay, a former Yale math teacher turned journalist, "that's the most vital information.

"The magazine has a particular combination of the personal and professional. You've got people researching things like medieval studies, yet there's someone who wants to plunge a knife into someone's back for stealing an idea and publishing a paper," says the editor. "That's what makes *Lingua Franca* so delectable to our readers. There's that mix of ideas that are supposed to be very cerebral, and the basest of human passions."

Lingua Franca, a 1993 National Magazine Award winner for general excellence, carries a \$24.95 annual subscription price and a modest circulation of 18,000 that belies its impact. Its stories on sex scandals and murder and all other manner of foul play on college campuses have been picked up far and wide in other media and have rocked the academic community.

A piece in the current issue has drawn more media feedback than any other since the magazine launched six years ago. NYU physics teacher Alan Sokal chose *Lingua Franca* to expose a high-brow hoax. He concocted a bogus academic treatise and loaded it with ridiculously big words and unim-pregnant arguments shrouding the article's innate silliness; then he

convinced the venerable academic journal *Social Text* that it was legit and got it published. A *Lingua Franca* article yet to be published reveals that a photo of Oscar Wilde in drag, widely cited in academic circles exploring homosexual themes in Wilde's work, isn't of Wilde at all but of a woman.

But rather than tearing down scholarship, Kittay says his magazine is out to rejuvenate it. "People are talking about 'epistemic relativity' because of what Sokal did," he says. "He injected real passion into a discussion that was getting dangerously obtuse and drained of vitality. People are saying, 'There's red-blooded stuff going on out there.'

"We love to puncture pretension, but we also like to do just the opposite, to show the good things being done that affect everyday life," Kittay adds. "We actually have a big affection for academic life. If we didn't, we'd be out of business."

Desirable Demo

Ad Sales Climbing At Ivy League Network

The Ivy League Magazine Network, linking the alumni mags of the nation's most prestigious universities so that the cream of the college-educated crop becomes the combined readership, is, you'll have to admit, a heckuva good idea. Even as a proud state-school grad, I wish I'd thought of it.

The network, created in 1970 more as an alliance among editors than as an advertising-sales venture, has in the last two years changed its focus to the business side. And, according to Laura Freid, publisher of *Harvard Magazine* and executive director of the network, the shift has paid off. Ad sales have climbed nearly 25 percent in the last year, as new national advertisers including Cadillac and Paine Webber have taken note of the Ivies' (as they're called) choice demographic.

Ivy League alums are a well-educated (naturally) and affluent

target group. Their median household income, according to network press material, is \$132,300, topping other well-heeled readerships such as those of *Town & Country* and *The New Yorker*. Nearly half of all Ivy readers, astoundingly, have total assets valuing more than \$1 million. And, perhaps more importantly, Ivy readers (total circulation: 746,000) have an uncommon personal connection to these titles. "I get letters from readers who feel they own the magazine; they act like stockholders," says Freid. "Getting into these universities are highlights in their lives. A reader once called when she was having a bad time to say how much she looked forward to getting her alumni magazine. It reminded her of what she had achieved."

There is still an editorial component in the network, says *Dartmouth Alumni Magazine* editor Jay Heinrichs. The editors go on annual retreats to discuss, among other things, how to thoughtfully cover their universities while avoiding both the appearance of happy-faced boosterism and the ire of administrators allergic to bad news. Two network editors—Bruce Anderson of Stanford and Tony Lyle of Penn—were canned last year when administrators deemed their editorial decisions damaging to their schools. "We have our own special problems," says Heinrichs of the Ivy editors. "We talk about how to do appealing things for our readers and not get ourselves fired."

All told, the network publishes 67 times a year and includes Brown, Cornell, Dartmouth, Harvard, the University of Pennsylvania, Princeton, Yale and Stanford. Columbia is the only Ivy not represented because its alumni mag doesn't meet the network's frequency requirement. And Stanford, not technically an Ivy League school, was invited to join last year because of its "nice West Coast reach," says Freid.

Body Language 'Life' Pulls Off Clever Olympics Coverage

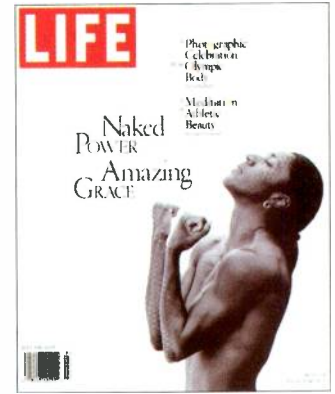
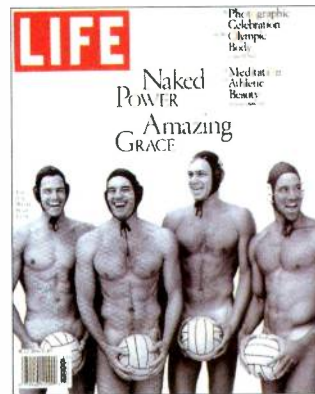
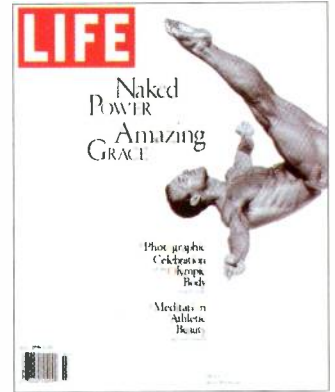
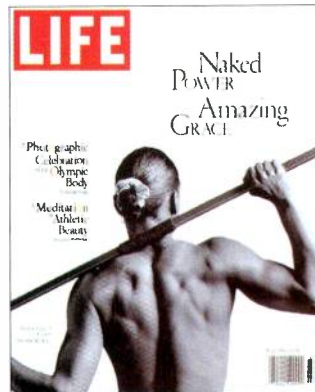
To say *Life* is covering the upcoming Olympics in its July issue may be misleading. In fact, it has uncovered Olympians in its "Naked Power" cover story, a photo essay by Joe McNally featuring pictures of nude American athletes including Carl Lewis, Gail Devers, Jackie Joyner-Kersey and members of the U.S. synchronized swim team.

"We had a meeting a year ago to decide how to do our Olympic coverage," says *Life* senior editor Robert Sullivan, who coordinated the project. "Joe had worked with Jackie Joyner-Kersey for *SI for Kids* and remembered being blown away by her body. The athlete's body is carefully crafted for a purpose of the highest order." McNally suggested classically styled nudes and, adds Sullivan, "We started to wonder if we could pull it off—no pun intended."

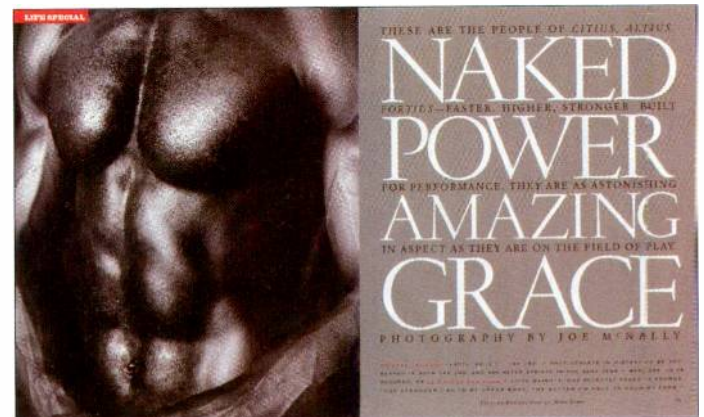
The results were so strong, says Sullivan—who, coincidentally, is an alumni contributor to the aforementioned *Dartmouth Alumni Magazine*—that *Life* split its press run four ways and has had four different covers distributed to newsstands. "It's a rare subject," says the editor, "where you'd have a variety of photos that would work so well."

Most of the photos are elegant and serious, a nod to ancient Greek-inspired sculpture. Then there's the four-man water polo team, smiling mischievously and wearing nothing but strategically placed polo balls. "Black-and-white photography can be very stirring and dramatic, but page after page of it can turn from the stunning into the almost somber. We wanted some relief from that," explains Sullivan of the comical shot. "This is the beat we were looking for to break that tension."

The models found the *Life*



Frontal nudity: (clockwise from upper left) *Life's* four-way split run features elegant, unclothed images of Jackie Joyner-Kersey, Russ Bertram, Gwen Torrence and the U.S. water polo team. (below) The inside look.



experience pleasurable. "Joe was a lot of fun to work with," says diver Russ Bertram. "It was unlike any other shoot I've done, being totally nude, but he made it very comfortable, enjoyable, relaxing." Adds fellow diver Mary Ellen Clark, who posed atop a building in downtown Miami: "We had a blast! It was liberating out there with the wind blowing." ■

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MOVERS

CABLE

Gail Gleeson and Karen Hanley have been named vps of programming and production for The Travel Channel. Hanley was formerly the network's vp of co-production and acquisitions. Gibson was director of production and operations...**Bill Abbott, John Carrozza and David McCoy** have been promoted to vps by International Family Entertainment. Abbott has been elevated to vp of eastern sales from director of eastern sales. He joined IFE in 1988; Carrozza joined IFE in 1994 as director of sales planning. He is upped to vp. McCoy joined IFE in March 1996 from Comedy Central, where he was vp of affiliate ad sales.

PRODUCTION

Cynthia Lieberman has been named vp of advertising promotion and publicity at New World Genesis, concentrating on *Access Hollywood*. She was formerly vp of television marketing for Samuel Goldwyn Television...**Melissa Martin** has been named business administrator for Hearst Broadcasting Productions. Previously, she had been a financial analyst with the Massachusetts Water Pollution Abatement Trust...**Cyndi McClellan and Dwayne Bright** have been named account executives with Twentieth Television, promotions for both. McClellan had been a sales trainee. Bright had been a junior account executive with the company. Also at Twentieth, **Ken Horton** has been tapped as president of Ten Thirteen Productions, producers of *The X-Files*. Horton joins the company from 20th Century
(continued on page 40)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

La-La Land Laughs

Los Angeles is bursting with the *fah*-bulous. In tribute, *Los Angeles* magazine will trumpet the best of the Left Coast city in its "Best of L.A." issue, out next month. Some revelations are fairly

pedestrian (Vanessa Williams' favorite workout spot is the drop-dead trendy Winsor Fitness. Yawn.). But some are, in L.A.-speak, *bitchin'*.

Which superstar do you think loves to grab a manicure

at You're Soaking In It? Zsa-Zsa Gabor? Sharon Stone? No siree, it's everyone's favorite Tomahawk-slammin' beauty queen, Michael Jordan. After sinking 800 three-pointers in four minutes, the king of the court likes to pamper his digits with some high-maintenance cuticle care, apparently. (Why fly from Chicago to L.A. for a manicure? *Because he can.*)

But the sentence you'll want to read over and over again comes from the mouth of gravity-defying *Baywatch* star Yasmine Bleeth. She says she loves to pamper her figure with a full-body treatment at Beverly Hot Springs. "They use cucumbers and milk," she effuses, "and then they pour honey all over you." (Who owns the place, Mickey Rourke?)

When you're finished being milk-and-honey-and-cucumber, Bleeth explains, "you're on the cushion and they hose you down. It's just not sexy—but you feel fresh as a baby's butt."

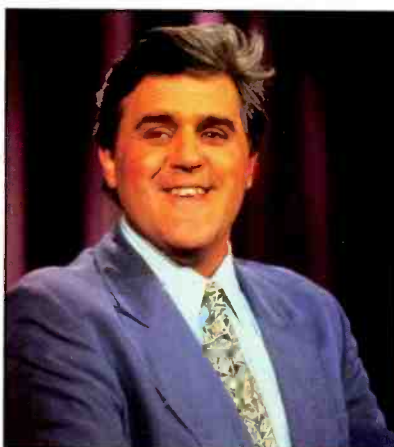
And how does Sandra Bullock keep her girlish figure intact? Why, by snarfing tacos, of course, at Tito's Tacos. Leno keeps the chin in shape by munching down on a Bob's Big Boy. You were

thinking maybe he did sprouts?

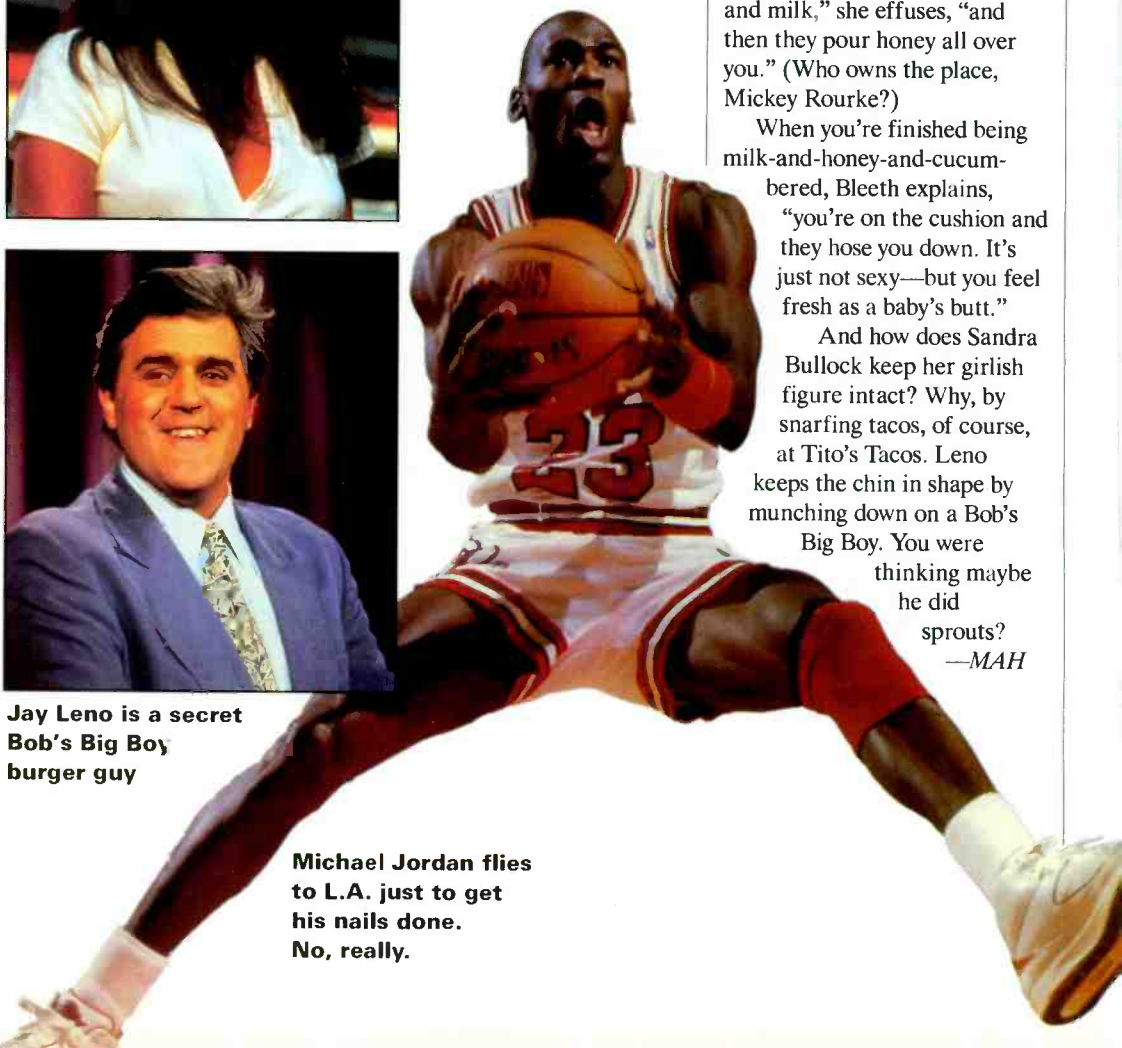
—MAH



Baywatch's Yasmine Bleeth says one of her favorite L.A. indulgences is a milk-and-cuke-and-honey bath



Jay Leno is a secret Bob's Big Boy burger guy



Michael Jordan flies to L.A. just to get his nails done. No, really.

1995 ALL-AMERICAN TV

ALICES HALL/ABC

How Media's Top Analyst Works the Media

If you're a media reporter looking for a financial brain to tell you what the latest mega-merger or corporate acquisition means, who you gonna call? Not Bill Murray. More than likely it will be John S. Reidy, the chief media analyst for Smith Barney.

Reidy is the go-to guy when deadline looms and you don't know Edgar Bronfman from Bronson Pinchot. The 58-year-old analyst, oft-quoted in *The Wall Street Journal* and *The New York Times* and a regular on CNNfn, CNBC and *Wall Street Week With Louis Rukeyser*, relishes the spotlight.

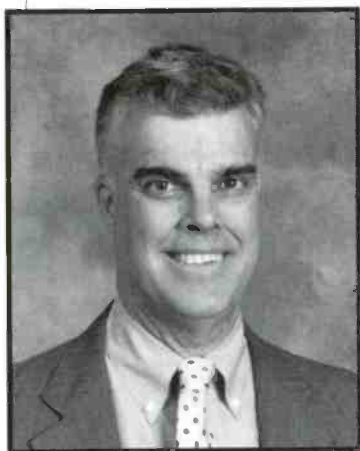
The reason you see him all the time, of course, is because Reidy is a Wall Streeter who knows what the media need. "A great way to get quoted is to toss off little negative doo-dads—say something negative and sensational about management or a company," he advises would-be sound-biters. "But it's unwise to bare your soul to the press."

Like the time Reidy ruffled feathers by commenting on the Helena Rubenstein cosmetics company, saying, "Never before in the history of man has a company been driven so far down in such a short period of time." The lesson? "Things like that really bother corporate management," he says. Noted.

Though Reidy rarely watches his own TV appearances, he does know what shouldn't be in the picture. "If you drink coffee and eat a donut before your appearance, you want to make sure you don't have donut on your mouth when you start

talking." Check.

Unlike most numbers guys, Reidy's media savvy means people recognize him a lot. "I just attended a college reunion," he says. "I won't give you the year or the university, but I was amazed at the number of people who came up to



Reidy never watches himself on TV. How come?

me and said, 'We see you all the time.'

Lest you think he's all finance, Reidy has dreams too: "My fantasy is to succeed Louis Rukeyser. That would be fun." Yeah, fun. —MAH

MEDIA DISH

Ace... in the Hole

In a recent round at the Tournament Players Club at Sawgrass in Ponte Vedra, Fla., Adweek Magazines executive editor Eric Garland became the 30th person in the course's 15-year history to shoot a hole-in-one on 17, one of the most difficult par 3's on the pro tour. Golly.




'Time Out' Fetes Four Shorts



At the SoHo bar NV, *Time Out New York* feted the film *4 Tales of 2 Cities*. (L to r) Cyndi Stivers, *TONY* editor-in-chief; director Martin Scorsese; and actress Illeana Douglas, who directed one of the shorts in the film.

A magnifying glass bends light rays, making close objects larger and sharper — two words that perfectly describe our viewing audience.



LATIN AMERICA / IBERIA

MOVERS



**Lieberman takes
Access road**



**Martin moves
to Hearst Prod.**



**L.A. Times ups
Heitzman**

(continued from page 38)

Fox Television, where he was senior vp of current programming...Universal Television has signed **Oliver Goldstick** to a multiyear comedy development deal. Goldstick had been supervising producer of *Partners* and *Coach*.

RADIO

ABC Radio Networks has named **Markus Garvey** director of market development for the ad sales office in Los Angeles. Garvey previously worked for KNX Newsradio in L.A....**Veronica Lally** has joined McGavren Guild Radio, an Interep company, as an account executive. Lally joins McGavren from Zeno/MBM, an office equipment company...**Felix Perez** has been named president of Katz Hispanic Media. He had previously been general sales manager of Univision's WXTV-TV, in New York.

STATIONS

WQXR-FM in New York has named **Penny Gaffney** sales manager in charge of agency sales. Prior to joining WQXR in 1987, she was with WMCA-AM.

PRINT

Kay Heitzman, former director of marketing for the *Los Angeles Times*, Valley and Ventura County editions, has been named to the new position of director of consumer promotion and marketing under the

Times' recently consolidated division...Promotions at *PC Week*: **Stan Gibson** has been upped to executive editor of deployment, from deputy news editor. He has been with the magazine for four years; **Beth Stackpole** has been named executive managing editor of deployment from managing editor of deployment; and **Mike Moeller** has been promoted from senior writer to senior editor. Moeller has been with *PC Week* for two years...**David Sparrow** has taken flight at *Men's Journal*, where he was named senior editor. Sparrow had been a freelance writer...**Jeffrey Saks** has been named creative director of *Fitness*. Most recently, Saks was new media arts director and special projects director at Meredith Corporation...*Request* has tapped **Mark Oltarsh** as its new eastern ad manager, based in New York. Oltarsh joins the magazine from *KGB*...*Buzz* has named **Scott Kramer** vp of marketing and development of Buzz Enterprises, a new corporation established to launch and develop companies to work symbiotically with *Buzz*. Kramer most recently was director of marketing at *Los Angeles*...**Lawrence Peters** has been named classified ad director of *Rolling Stone* and *Us*. Peters comes over from Hearst Magazines, where he was most recently director of direct response ad sales.

Warming Up the New Media Week Crowd

Silicon Valley descended on Silicon Alley last week for New York New Media Week, perhaps the biggest gathering of techno-geeks anywhere since last April's Star Trek convention in Pasadena, Calif. The festival attracted tens of thousands of computer types to Gotham. Such cyber luminaries as Jim Barksdale, ceo of Netscape, and cyber author Douglas (*Media Virus*) Rushkoff were on hand, but Bill Gates didn't show.

The week's must-attend event was the iMAGIC black-tie awards gala at the Palladium nightclub, to honor the best work of the industry. Comedian Charles

Fleischer hosted and tossed new-media jokes to a subdued crowd ("Right now some of you are getting e-mail..."). Performance artist Anita Liberty acted as online host to a concurrent Prodigy chat room and promised she would not go off and have any cyber sex. Not all the show-goers were in a party mood, however.

Visiting from Tuscaloosa, Ala., Sean Michael from Hecklers Online denounced the industry's continued efforts to create cyber stars with events like the awards. "The celebrity is the one who hands over the reins of power to the users," he said. Obviously he's not a gossip columnist. —AS

'Traveler' Honors Its Yucatán Amigos



(L to r) **Tom Wallace**, editor, *Condé Nast Traveler*; **Michael Roux**, ceo, Carillon Importers; **Barbara McKinnon**, ecotourism award winner; and *CNT* publisher **Lisa Henriques**

What is ecotourism and why do we at *Condé Nast Traveler* care?" asked publisher Lisa Henriques last week at the beginning of the magazine's second annual Ecotourism Award ceremony. As she defines it, ecotourism is balancing environmental preservation with vacation use—"sustainable travel," she says. Henriques has never done any ecotouring herself, but some 10 million Americans say they have and 40 million more say they want to. This year *CNT* gave the

award to Barbara McKinnon de Montes, president of Amigos de Sian Ka'an, an organization committed to the preservation of the jungle southwest of Cancún on the Yucatán Peninsula. Amigos have so far kept the 1.5 million-acre reserve of Sian Ka'an free of overdevelopment.

Last year's prize went to Stanley Selengut, for the ecologically sound hotel he built on the island of St. John in the U.S. Virgin Islands. "It's like recycling," says Henriques. "Everyone wants to jump on the bandwagon." —AS

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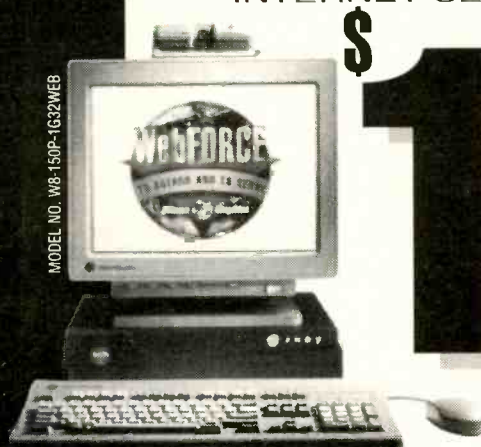
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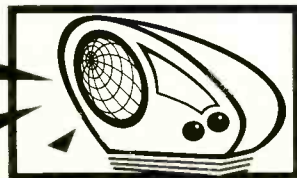
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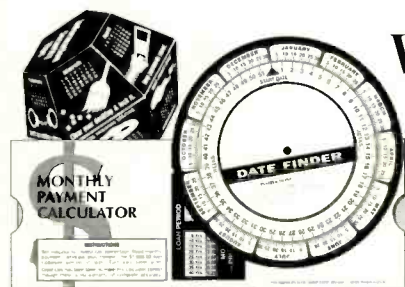
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Nat'l Radio Syndication Co. seeking accounts payable/accounts receivable, and special accounting projects person. Real world a plus. Individual must be computer literate & have 2-5 years work experience. Mid 20's.

Fax resumes to:
Sheri
(212) 679-3310

Accept the challenge

Public Relations Program Manager

We will depend on you to develop creative PR strategies and implementation plans, interface with media, analysts and public relations agencies, and coordinate international efforts. Your responsibilities will also include writing press releases, backgrounders and other press materials. To qualify, you must have a minimum of 5 years' PR experience, excellent technology trade media contacts and PC industry knowledge.

Media Specialist

You will develop story pitches and written media materials and interface with technology trade media. A minimum of 3 years' PR experience is necessary.

Successful candidates will have demonstrated leadership skills and the ability to multi-task in a fast-paced, high energy environment. Knowledge of the PC marketplace and technology is a plus.

IBM offers an excellent salary and benefits package. For prompt consideration, please forward your resume, indicating Job Ref. #IBMRAZ366 on resume and all correspondence, to: IBM Staffing Services, P.O. Box 18404, Raleigh, NC 27619-8404; FAX: 1-800-262-2494; e-mail: jobs@vnet.ibm.com. Visit our website at <http://www.empl.ibm.com/carus.htm> to learn more about our current opportunities. IBM is committed to creating a diverse environment and proud to be an equal opportunity employer.

Wanted: Gifted Writer
With Stark-Raving Fear of Mediocrity

In our opinion, there is no more frightening word in the English language than "average". We're The Anderson Group, a \$20 million agency located on beautiful Hilton Head Island, South Carolina. And we're looking for a writer who feels the same way. Someone with great ideas, exceptional writing skills and an entrepreneurial spirit. Someone to work on such blue-chip accounts as Gulfstream, Disney, Marriott and ITT. At least three years experience is preferred but we'll look at anyone who is really good. We're in the midst of something special. We need a special writer to be a part of it.

FAX your resume to:
David Anderson/Creative Director
803-686-3711

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Roz Goldfarb Associates
(212) 475-0099

PUBLISHING

Marketing Services Director

Yankee Magazine, the magazine celebrating New England for 60 years, is currently seeking a Marketing Services Director for our BOSTON office. This is an excellent opportunity for an experienced, dynamic, and innovative individual yearning to make a significant contribution to one of the most respected publications.

You will be responsible for managing research, promotion; for relationship and event marketing; for developing research, marketing direction, and support strategy with our sales staff; and for the overall planning and budgeting of the department in support of increased advertising revenues.

To qualify you must possess a Bachelor's Degree and 5+ years experience in forecasting, competitive analysis, pricing and packaging; planning and executing marketing strategies. If you are creative and have excellent analytical, decision-making and communication skills and are ready, willing and able to travel; have PC + basic MAC desktop skills don't delay, please send your resume, letter, and salary requirements to: Yankee Publishing Inc., PO Box 520, Dublin, NH 03444. EOE.

HELP WANTED



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You in CyberSales

Advertising Account Managers (Job Code LMAAM)

Lycos, the leading Internet navigational company is seeking ad sales reps for New York City, San Francisco and Los Angeles. Qualified candidates will have a proven history in media sales or the advertising industry. Salary plus commission and benefits. An additional New York position is available in International Ad Sales. Candidates with multi-language or international experience are encouraged to apply.

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Positions available in inside sales with growth potential to outside sales, selling electronic Yellow Pages and Lycos' on-line ad products. Salary plus commission and benefits.

To be considered, fax your resume, 6+ references, salary (base and total compensation requirements) to: (412) 261-1666, Attention: Ann Pepke or send to: Lycos, Inc., 555 Grant St., Suite 350, Pittsburgh, PA 15219-4408, Job Code _____. No phone calls, please. Lycos is an Equal Opportunity Employer.

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This well-established Southeast company is expanding. In addition to offering full-service production at our own newly-built, state-of-the-art, 39,000 sq. ft. studio/post-office complex in Nashville, our experienced field producers and directors (cutting edge, real people, humor) have shot in 20 major cities (US & Canada) this past year alone. We're seeking the right independent commercial rep to help us capitalize on our success to date and open new agency doors. Contact Bill at Film House, Inc. 800-950-2878

Westchester, NY

Openings for Account Executive, Media Planner, Production/Traffic Manager, and Computer Graphics Artist at growing, creative, suburban agency. Experience preferred. Start immediately. Fax resume and salary requirements to 914-698-3377 or mail to SKC Advertising 550 Mamaroneck Ave. Suite 509, Harrison, NY 10528

PROMOTIONS DIRECTOR

Fast-paced, full-service agency in Chicago seeks aggressive, detail-oriented professional with 5 yrs. exp. including special events production. You will direct individuals who create exciting events in nightclubs around the country. Work with Fortune 500 companies committed to marketing their products in "alternative ways". Fax resume and salary history to: Human Resources 312-482-9056.

ADMINISTRATIVE ASSISTANT TO THE PRESIDENT

Fast growing direct marketing agency seeks seasoned, hands-on assistant. Team player, self starter, well organized. Strong secretarial skills. Must be highly proficient on Mac, Microsoft Word, Powerpoint, and Excel. Knowledge of Quark a plus. Good office management and people skills. Preference to individual with strong staying power. Send resume with salary requirements to:

ADWEEK Classified, Box 3861
1515 Broadway, 12th fl.
New York, NY 10036

As one of the largest U.S. toy and games manufacturers, Milton Bradley continues to experience tremendous success. If you're looking to join a growing leader, look into Milton Bradley.

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In this vital position you will:

- Manage multi-functional product teams to develop and launch new products from inception to market.
- Develop marketing plans and programs to meet financial objectives in advertising, promotion, packaging and pricing.
- Work closely with Sales to develop product launch strategies and monitor retail performance.
- Analyze the marketplace for maximization of product performance.

The successful candidate will have a minimum of 6 years' experience in marketing/advertising and a BS/BA. Classic marketing training and an MBA are a plus.

MB
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BRADLEY

Send resume or apply in person to: Director of Employee Relations, Milton Bradley Company, Dept. AW0624, 443 Shaker Road, East Longmeadow, MA 01028. No phone calls please. An equal opportunity employer M/F/D/V.

Outdoor National Sales

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

Send or Fax resume to:

Ackerley Outdoor Advertising
767 Third Avenue, 24th Floor
New York, NY 10017
Fax: (212) 644-8356
E.O.E.

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Leading computer manuf. seeks copywriters with marketing background to write direct-sell ads placed in national publications. Send resume WITH SALARY REQUIREMENT to:

Quantex
400B Pierce St.
Somerset, NJ 08873
attn: Marketing Dept.
Or fax to: 908-764-5689
and visit us at www.quantex.com

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Fast-growing 10m agency in scenic Blue Ridge Mountains seeks seasoned copywriter for senior level position. Must be experienced in broadcast & print.

Send resume & non-returnable samples to:

Creative Director
The Alpha Group
218 Patton Avenue
Asheville, NC 28801

ADVERTISING SALES

Growth opportunity with female teen publication. Must be aggressive, creative and a self-starter. Experience preferred.

Fax resume:
(212) 988-0621

MEDIA REPORTER

ADWEEK seeks reporter to cover agency media departments & the media. Knowledge of the business & writing skills essential. ABSOLUTE-LY NO PHONE CALLS OR FAXES! Reply to Editor, ADWEEK Magazine, 1515 Bway, 12th fl. NY, NY 10036.

HELP WANTED

**INTERNET SALES
ACCOUNT MANAGER**

DIGEX, Inc. is a well established first-tier Internet Service Provider with highly experienced, growth-oriented leadership. We have an immediate opportunity for a professional, service-oriented salesperson in the Boston area.

You'll be responsible for managing your territory's sales through customer and agency relationships. This will include selling DIGEX's high-end Web-hosting services directly to corporate clients as well as signing and supporting third party agents to sell DIGEX Internet Servers.

To qualify for this opportunity, you must have a Bachelor's degree, a minimum of 2 years of technology-based sales or agent support experience, and proven presentation and oral and written communication skills. Experience with the Internet, WEB server hardware and software configurations, or Data Telecommunications is preferred. Advertising or graphic design industry experience is a plus.

We offer an excellent base salary, exceptional commission incentive, and a full benefits package, including stock options. For immediate, confidential consideration, please send your resume and salary requirements to: **DIGEX, Inc., Attn: HR, 6800 Virginia Manor Road, Dept. JMBG/0623, Beltsville, MD 20705; or fax to: 301-847-5215; or e-mail to: resumes@digex.net. EOE.**

DIGEX**HILTON HEAD ISLAND
Top Level PR Executive**

Anderson Public Relations is seeking a senior vice president and general manager to lead and dramatically grow the business by building a local, regional, national and international PR entity from Hilton Head, SC.

Candidate must be a team player with proven management skills and demonstrated leadership ability as well as an enlightened spirit for a burgeoning public relations company. The more creative the better.

Anderson Public Relations is part of Anderson Holdings, Inc., which includes The Anderson Group, a full-service advertising agency with state-of-the-art production facilities and satellite offices in Charleston, SC, and Savannah, GA.

Fax resume and cover letter
(NO WRITING SAMPLES!) to

Jeff Cox, President
The Anderson Group
at (803) 686-3711

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Maybelline, an 80 year tradition in Cosmetics is moving to New York City. As the newest member of the Cosmair family of beauty products which includes L'Oréal, Lancôme, Ralph Lauren Fragrances and Redken, Maybelline's future is destined for greatness. We have opportunities for individuals with previous package goods experience and a passion for cosmetics. We are currently seeking individuals who will significantly impact our business and continue our growth in our Fifth Avenue headquarters.

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We are looking for an individual with a minimum of 7 years marketing services experience who will effectively interact with the Marketing, Creative Services, Manufacturing, R&D, Purchasing and Sales groups. This highly visible position

facilitates new product launches and restages of product packages as well as special promotions. As a key liaison between these departments, this individual must possess superior communication, organizational and problem solving abilities.

marketing services manager

This individual will be responsible for tracking the progress of projects to ensure timeliness while concurrently anticipating and identifying problems for resolution with appropriate departments.

Qualified applicants must have 3-5 years' of marketing services or related experience, be detailed oriented and possess superior computer skills.

coordinator

This group is in need of an efficient, highly motivated coordinator to provide support with the planning and implementation of all departmental programs. This person should be articulate and computer literate and possess the ability to interact with people at all levels. The ideal candidate should possess 1-2 years' of marketing services experience and have a college degree.

In addition to providing an environment which gives individuals the opportunity to grow and achieve their fullest potential, we offer excellent compensation and benefits packages. Please send your resume in confidence, indicating position of interest and salary requirements to:

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

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MANAGER, LOCAL AD SALES

E! Entertainment Television, a dynamic and established international cable television network, is currently seeking a Manager, Local Ad Sale, position based in Hartford, Conn. Individual will be responsible for developing and implementing the strategic direction for E!'s local ad sales expansion and service effort. Candidate must be experienced in ad sales promotion, research and strategic planning and have a minimum of three-five years experience in sales and sales planning. Cable ad sales experience required. Salary commensurate with experience. Excellent benefits package and 401(k) Savings Plan. Please send resume with salary history to:

E! Entertainment Television
 Attn: Mgr. Local Ad Sales
 5670 Wilshire Blvd.
 Los Angeles, CA 90036
Equal Opportunity Employer



ENTERTAINMENT TELEVISION

SENIOR ACCOUNT MANAGEMENT

Leading national sales promotion and marketing services agency seeks experienced account management talent in its Princeton office. Qualified candidates will have a minimum of 6 years' promotion and/or client-side background. Only excellent strategic thinkers, writers, presenters, and project supervisors should apply. Candidates must be successful in a dynamic, fast-paced environment. A thorough knowledge of promotion techniques is essential. Mac literacy is desirable. Send resume and salary history to:

Personnel
 P.O. Box 2035, Princeton, NJ 08540
 EOE

Creative Director

Worthy, motivated, talented, butt-kicking, happy, computer-literate, bagel-buying, tie-hating creative director needed for agency in NC. We've got consumer & medical accounts that need your attention. We want the real thing. Now get your portfolio samples in here before some dweeb gets the job.

Overcash & Moore, 3200 Beechleaf Ct.
 Suite 300, Raleigh, NC 27604

SALESPERSON

International publishing company with 11 yrs. experience seeking a NYC ad sales rep w/3+ yrs. exp. in selling printed ads. Must be driven, aggressive, and a proven closer. Excellent verbal/presentation skills and finesse a must. Must be able to maintain account relationships. Send resume to company headquarters @Visitor Guide Publishing, Inc. 374 Congress St., Suite 610, Boston, MA 02110.

MEDIA BUYERS

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

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

HAD IT WITH BIG AGENCY POLITICS?

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

FAX RESUME: 212.604.0004

THINKER-UPPER

Brilliant writer, provocative thinker to work on high level strategic assignments for Faith Popcorn's BrainReserve. 10+ years exp in mktg, advtg, or communications. Writing and analytic skills imperative. Also needed: Project Coordinators 2+ years advtg agency exp.

Fax resume and salary req. to:
 (212) 481-9595

SALES ASSISTANT

Production company seeks bright, energetic, and highly motivated self starter to work with executive producer as production and sales assistant. Macintosh ability a must and some sales experience a plus. Fax resume to:

(212) 987-0650

To "20 Good People" from K&B

Young New York shop is looking for a well organised, skilled AE and an AD/CW.

Full time or part time.

Fax 212-595 6667. Att: Bruno May.

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 Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

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MORE: (Specify) _____

*Not applicable to Advertising Services Categories

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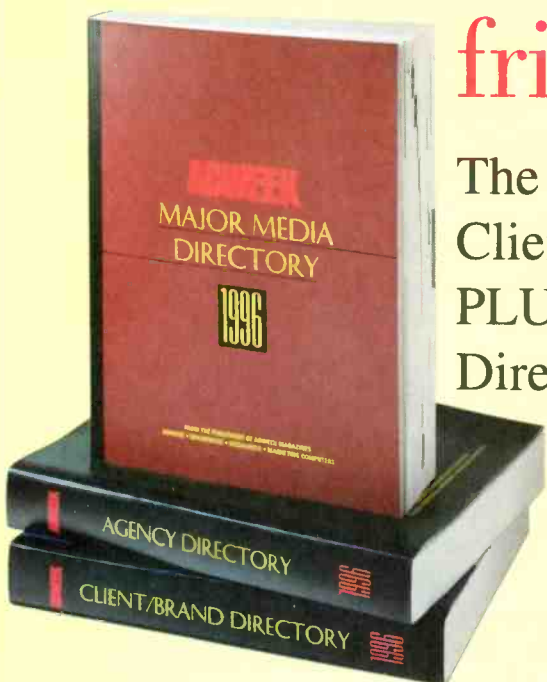
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CALENDAR

The **CAB Local Cable Sales Management Conference** will be held June 22-25 at the Atlanta Marriott Marquis. Contact: 212-751-7770.

American Women in Radio and Television will hold its **45th annual national convention** at the Ritz-Carlton Hotel in Naples, Fla., June 27-29. Contact: 818-783-7886.

The Advertising Women of New York present a **Boardroom Breakfast with Meg Whitman**, ceo of FTD Associates, July 10. Contact Tara Sullivan at 212-759-2865.

ICM Conferences presents **Cable Telephony '96** July 10-11 in Chicago. Contact Thomas Serafino at 312-540-5698.

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

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

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

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

Media Notes

NEWS OF THE MARKET

Hearst's WTMV Buy OK'd

The Hearst Corp. received FCC approval last week for the purchase of WB affiliate WTMV-TV in Tampa, Fla. The station is the first WB affiliate for Hearst, which owns five ABC stations and one NBC outlet.

ABC, AOL in Style Online

Capital Cities/ABC and America Online last week launched the Style Channel, a new online venture that will use content from *Women's Wear Daily* and *W*, which are both owned by the Cap Cities unit Fairchild Publications. The channel, which will not have a broadcast counterpart, will focus on fashion and entertainment news.

Bergeron's 'Breakfast' Role

One of the stars of *Fox After Breakfast*, the Fox network's first foray into daytime programming, has been named coexecutive producer of the series. Tom Bergeron now joins Peter Howden, senior vp of programming at Twentieth Television, as coexecutive producer of the show, which launches on Aug. 12. Bergeron formerly hosted *Breakfast Time*, the FX cable show on which the new series is based, and anchored an Emmy-winning TV talk show in Boston. Peter Faiman, Fox's president of programming and production, and Joachim Blunck, exec vp of programming and production, are executive producers.

Interconnect Boosts Service

The New York Interconnect, the country's largest cable interconnect representing systems covering 4.2 million cable homes, selected Maynard, Mass.-based SeaChange International to provide its Video Server 100 digital-ad-insertion technology. The

deal is valued at \$5 million. The new technology will allow the interconnect to increase the number of cable networks onto which it can insert local advertising from 10 to 16 and will be able to reduce turn-around time for the scheduling of an ad to when it runs from 12 hours to as little as one. The New York Interconnect is owned by Cablevision Systems Corp.'s Rainbow Ad Sales unit.

NetGravity Announces Deals

NetGravity, the San Mateo, Calif.-based developer of online advertising management software, last week announced deals with measurement firm I/PRO and GNN, the Internet access division of America Online. In the I/PRO deal, NetGravity and I/PRO will collaborate to give advertisers better Internet-marketing tools. GNN

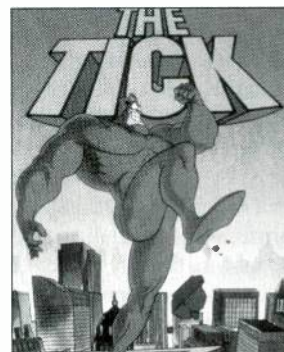
has a deal to use NetGravity's AdServer technology to manage advertising inventory on the service.

'T&C' Does Online Registry

Hearst's *Town & Country* magazine will launch a new online service, the "Town & Country Wedding Registry," in August. The Web site will include updated, re-edited, wedding-related articles from past issues of the magazine. Engaged couples will also be able to list on the site the stores where they are registered for gifts.

Interactive Rep Goes Direct

Orb Communications & Marketing, an interactive rep firm, has opened Orb Digital Direct, a unit which will serve advertisers looking to use online media for direct-marketing. The firm is a joint venture with Team-



Comedy Central thinks big kids will get a kick out of FCN's Tick

CC Snags Super-Spoofers

Comedy Central has cut an unusual deal with Fox Children's Network and Saban Entertainment by acquiring cable rights to *The Tick*, the tongue-in-cheek animated series that spoofs superhero cartoons. Though the show is

owned by Fox, Saban brokered the deal because it has distribution rights. This September, new episodes of the cartoon will premiere on FCN on Saturday mornings, with a run on Comedy Central on Sunday nights. CC has obtained the rights to 36 episodes in total, 10 of which are new. The show premiered on FCN in 1994 and is based on a cult comic book of the same name.

Media Notes

CONTINUED

Nash, a direct-marketing company led by Edward Nash, a direct-marketing veteran who has held positions at agencies including Rapp & Collins and Bozell. Andrew Pakula, president of Orb, is also a Bozell veteran.

Softbank Hired by NBC

Softbank Interactive Marketing Sales has been hired by NBC Interactive Media to sell advertising on the TV network's Olympic.com site on the World Wide Web. Softbank, a unit of Ziff-Davis, also represents NBC.com in the NBC SuperNet area on the Microsoft Network.

Sunshine Extends Lightning

The Sunshine Network, part of Liberty Media's stable of Prime Sports regional sports networks, has signed a long-term deal with the Tampa Bay Lightning hockey franchise extending their TV relationship into the 2001-2002 season. The deal has Sunshine carrying 50 Lightning games per season, including 35 road games, and providing promotional and marketing support.

Coppola Launches Mag

Film director Francis Ford Coppola will launch a fiction magazine this fall. The tabloid-size *Fiction Now* will publish bi-monthly. Coppola had a previous print venture, the failed San Francisco magazine *City*. Top pop designer Mike Salisbury is aboard as art director.

Nick Promos 'Harriet' Flick

Nickelodeon hopes to drive people to movie theaters through a month-long on-air promotion for *Harriet the Spy*, its first feature film, starring Rosie O'Donnell. A half-hour behind-

the-scenes special will air through mid-July, along with interstitial spots and a two-hour Saturday-night block of spy-themed shows. Sister Viacom network Showtime also plans to air the *Undercover With Harriet the Spy* special. O'Donnell and *Harriet* costar Michelle Trachtenberg will host the Saturday-night block. The movie opens July 10.

'Mountain Life' Can Be Yours

Mountain Life, a new lifestyle book aimed at the affluent, will launch in October. The New York Times Information Services Group custom publishing operation will publish the quarterly for Intrawest, a resort developer.

Engel, NBC Go to School

Peter Engel Productions, NBC Enterprises and Rysher Entertainment have united to produce a new half-hour first-run syndicated comedy called *USA High*. The three partnered five years ago on the *Saved by the Bell* franchise, seen on NBC's Saturday-morning TNBC block. Production begins next month on the new series; 75 episodes have been ordered for a fall '97 launch. Rysher will distribute the show nationally, while NBC Enterprises will handle international distribution. The series centers on a group of high school students attending the American School in Paris. It marks the first expansion beyond Saturday morning for Engel's company.

Twentieth TV Changes

Twentieth Television last week restructured its development divisions, separating comedy from drama, and snagged a few Columbia Pictures TV veterans

New Pub at 'Esquire'



Valerie Salembier got a friendly nod to take the publisher's post

Cathleen Black, Hearst Magazines president, has named an old friend and former colleague, Valerie Salembier, publisher of *Esquire*, replacing Lawrence Burstein (see page 4). Salembier leaves her posts as president of Meigher Communications' *Quest* magazine and vp for the company's magazine development. Salembier began her career in advertising sales at Time Inc. and later was the first woman

to sell advertising for *Newsweek* magazine. She has also served stints as advertising vp for *The New York Times* and publisher of *TV Guide*.

to boost its comedy arm. Mindy Schultheis, formerly of Columbia, has been named senior vp of comedy. Michael Hanel, Fox vp of development, and Emile Levisetti, from Columbia, round out the comedy hierarchy. A drama head has not been named. The studio, which has had hit dramas in *The X-Files*, *Chicago Hope* and others, has signed a number of comedy development deals recently. A few of the writer/producers already have projects set for the networks' midseason schedules.

'Network World' Spins Off

Network World has launched *IntraNet Magazine*, which will publish as a bimonthly supplement, sharing *Network World's* 150,000 circulation.

RADAR Upgraded

Statistical Research has upgraded its RADAR radio audience-measurement service with RADAR PC 2001. The new service will provide RADAR clients with a package including RADAR Planner, a reach/frequency program; PC/SCAN, which contains digitized versions of RADAR

reports; and the new PC/TARGETS, a spreadsheet program for handling RADAR data to build schedules. The full PC capability means users can test assumptions and evaluate schedule combinations at no additional cost.

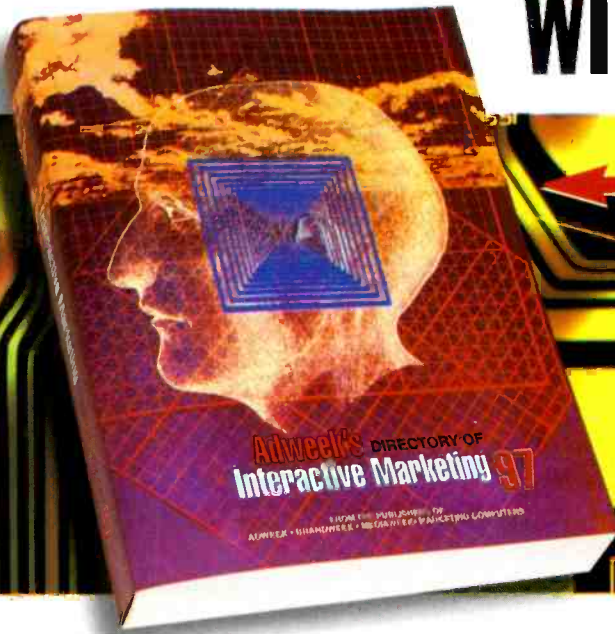
Hearst Mags to Unveil Vila

Hearst Magazines will launch *Bob Vila's American Home* on Sept. 17 as a special issue. Hearst will position the book as a women-friendly home-improvement title. Vila, who became famous during his early involvement with the *This Old House* TV show, will now be competing against the Time Inc. magazine of the same name that the program spawned. Former *Home Mechanix* editor Michael Chotiner will serve as editor of the new magazine; the cover price will be \$3.95.

Mysteries at 'Family Circle'

Gruner + Jahr's *Family Circle* will launch *Mary Higgins Clark Mystery Magazine*, featuring fiction from top mystery writers, interviews with authors and book reviews. The premiere issue will hit newsstands on July 2 and carry a \$3.95 cover price.

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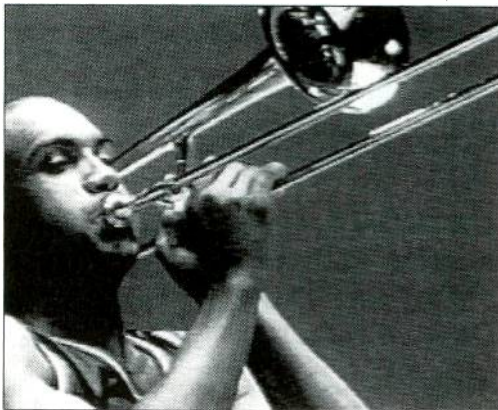
BIG DEAL

FILA USA

Advertiser: Fila USA
Agency: FCB/Leber Katz, N.Y.
Begins: July 1
Budget: \$10 million-plus
Media: TV (cable)

Fila USA has gathered its top Olympian endorsers for its first brand umbrella ad, a multi-textured musical splash that will kick off an ongoing image campaign running parallel to its seasonal product-specific efforts. It is part of an estimated \$10 million-plus campaign running through the back-to-school period.

The initial spot will feature a medley of shots of such Fila endorsers as Dream Teamer Grant Hill, tennis ace Gabriela Sabatini and beach volleyballer Kent



Steffes, shot in a variety of non-sports settings. A ramp-up to the athletes' participation in the Olympics, the spot, tagged "Have fun in Atlanta," breaks July 1, primarily on a national cable run that includes ESPN and a participating sponsorship on MTV's *Beach House*.

"We're showing our athletes enjoying themselves,...just the opposite of Nike," said Howe Burch, Fila's vp of marketing and communications. Nike broke an adrenal barrage of a 60-second spot on NBC's NBA Finals, featuring stark shots of Olympians gutting through their paces.

Fila, whose total marketing budget will top \$50 million this year, has become the solid second-tier leader in the sneaker market. Its sales grew 30 percent last year to \$380 million, according to Sporting Goods Intelligence. —*Matthew Grimm*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

BREATHASURE

Advertiser: BreathAsure
Agency: Inter/Media, Encino, Calif.
Begins: July
Budget: \$8 million
Media: TV, print

George Kennedy goes grunge in a cheeky new \$8 million advertising campaign for BreathAsure that features the Academy Award winner in unlaced high-tops and an untucked flannel, spreading the gospel of fresh breath.

The campaign, which will break shortly nationwide on TV with an additional print component, takes a self-consciously cheesy creative approach to woo a younger demographic for BreathAsure. It will also incorporate ads later this fall for BreathAsure D, a new line extension that doubles as a digestive aid.

The ads feature a sitcom-style, laugh-track-enhanced setting with twentysomethings lounging on a couch. Kennedy, cast as one of the roommates, enters the room and bellows, "Yo, Pops is in the house." He then assumes the role of schoolmaster, pulling down an anatomical chart and lecturing his roommates on how BreathAsure works "from the inside out." Kennedy adds, "It's the bomb!"

The specific target is consumers 18-35, although BreathAsure, based in Calabasas, Calif., also hopes to attract even younger users. Until now, BreathAsure's main target was thirtysomethings. Print ads will break in such magazines as *GQ*, *Mademoiselle*, *Teen*, *Sassy* and *Prevention*.

The company also aims to make its product's price and size more appealing to a younger crowd with a new 15-count package that retails for \$1.99, versus \$5.99 for the traditional 50-count box.

MOLSON ICE

Advertiser: Miller Brewing
Agency: Young & Rubicam, N.Y.
Begins: Now
Budget: Undisclosed
Media: Radio

Molson Ice is bringing two siblings along to this summer's Polar Beach Party as Miller Brewing uses the edgy affair to promote

core brands Molson Golden and Molson Canadian at a time that most ice beers are declining.

The inclusion of those brands marks one major change to the event. Gone is last year's \$10 million in themed TV support in favor of radio spots that can be localized for giveaways by radio partners in 29 key markets, said Molson Ice brand manager Bruce Winterton. Agency is Young & Rubicam, N.Y. Retail promotions get a bigger emphasis too.

Last year's inaugural effort took 200 sweepstakes winners to the Arctic Sea town of Tuktoyaktuk for a Labor Day concert featuring Hole, Metallica, Veruca Salt and Moist. This year, the event sticks with a single band, the Red Hot Chili Peppers, a smaller winning contingent of 100, and a confined location aboard a luxury Russian icebreaker that will cruise to the magnetic north pole—fitting, given Ice's "off-center" positioning. That's 500 miles north of Tuk.

"Last year was over the top, and this year we're pushing even further," Winterton said. The icebreaker, which may land the winners on an iceberg at the Pole, is "a more unique place than just a tent on the beach."

To broaden consumer participation, the promo will be opened up to the Golden and Canadian brands and expanded to more packages than suitcases of cans. Added are 12-packs of bottles, with under-the-cap winners, and 12-packs of cans.

The winner of a promotion with *Rolling Stone* magazine gets to cover the concert for a November issue. A video contest solicits 15-second ads, with the winning entry actually airing.

S.O.S. SCRUBBER SPONGES

Advertiser: Clorox
Begins: August
Budget: \$5-7 million
Media: TV

After only a few months in test, Clorox is rolling S.O.S. scrubber sponges into stores backed with \$5-7 million in advertising and promotional support—more than the Oakland-based company spent on the S.O.S. brand all of last year.

The push into the \$80 million kitchen

CMR TOP 50

A Weekly Ranking of the Top 50 Brands' Advertising in Network Prime Time
Week of June 3-9, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	62	1,036
2	SUBWAY SANDWICH SHOP	V234	51	853
3	FORD AUTOS	T111	38	635
4	SEARS	V321	31	518
5	MCI	B142	29	485
6	KELLOGGS	F122	28	468
7	BLOCKBUSTER VIDEO	V341	27	451
	PIZZA HUT	V234	27	451
9	AT&T LONG DISTANCE	B142	24	401
	J C PENNEY	V321	24	401
11	DOMINO'S PIZZA	V234	23	384
12	MASTERCARD	B150	22	368
13	KRAFT FOOD	F118	20	334
	THE ROCK	V233	20	334
15	KFC	V234	17	284
	WENDY'S	V234	17	284
17	AETNA LIFE & CASUALTY	B220	16	267
	L'OREAL	D141	16	267
	NIKE	A131	16	267
	NORELCO	D146	16	267
	POLAROID	G230	16	267
22	GILLETTE	D126	15	251
23	AMERICAN DAIRY ASS'N.	F131	14	234
	EVEREADY	H220	14	234
	GATORADE	F223	14	234
	HONDA TRUCKS	T118	14	234
	METROPOLITAN LIFE	B220	14	234
	SAAB AUTOS	T113	14	234
	TAVIST-D	D212	14	234
	TYLENOL	D211	14	234
	U.S. POSTAL SERVICE	B612	14	234
32	MERCURY TRUCKS	T117	13	217
	MILLER BEER	F310	13	217
	OLIVE GARDEN RESTAURANT	V234	13	217
	PHANTOM	V233	13	217
	SNICKERS	F211	13	217
	STETSON	D125	13	217
	TACO BELL	V234	13	217
	UNITED HEALTHCARE	B210	13	217
40	CHEVROLET TRUCKS	T117	12	201
	CITIBANK	B150	12	201
	JEEP VEHICLES	T117	12	201
	KMART	V324	12	201
	MENNEN	D124	12	201
	MILLER LITE BEER	F310	12	201
46	ASPEN	D125	11	184
	BUD ICE BEER	F310	11	184
	DIET COKE	F221	11	184
	FIRST INTERSTATE BANK	V211	11	184
	FROSTED CHEERIOS CEREAL	F122	11	184

sponge category is aimed squarely at 3M's category leader Scotch-Brite, which did sales of \$33 million in the year ending April 21, according to Information Resources.

The sponges, which come in regular, heavy-duty and all-surface varieties, cost about a dollar each. They were tested in Texas this spring. TV ads breaking Aug. 15 will hype S.O.S.'s unique rhomboid shape, which is designed to get into corners better. The slogan will be, "Now every kind of mess calls for S.O.S." Clorox will also drop a national FSI after ads break.

BLUE MOON

Advertiser: Coors Brewing

Agency: Mad Dogs & Englishmen, N.Y.

Begins: Now

Budget: Undisclosed

Media: Radio

An inaugural radio campaign for Coors specialty beers takes a humorous tack to convince consumers that intriguing flavors actually are pretty easy to drink.

The campaign behind Coors Brewing's Blue Moon line hits as the market is seeing specialty-beer consumers more and more willing to try exotic flavors.

The wacky effort from Coors and agency Mad Dogs & Englishmen, N.Y., out to convince consumers that Blue Moon is only "slightly unusual." In one spot, a bartender asks: "Hey, Dan, the usual?" When Dan opts for something "really unusual," the bartender reveals himself to be an alien here "to conquer the human race and farm you, like ears of corn, for our protein source." When the shaken customer realizes he wants something only "slightly unusual," the bartender offers him a Blue Moon.

The test airs three months in Madison, Wis., Providence, R.I., and Charleston, S.C., accompanied by billboards showing a six-fingered hand hoisting a pint, and in some metros during a June 29-30 blue moon. Coors has trademarked "slightly unusual" for future use in radio spots and promos tied to topical events.

Blue Moon, contract-brewed by Matt and Hudepohl-Schoenling, is in 39 states and rolls out by Feb.1. Coors has been careful not to call Blue Moon a micro.

Ranked in order of total spots. Includes ABC, CBS, NBC, FOX, UPN and The WB. Regional feeds are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's Index=1308, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Rip Van Person

BY GOING TO THE PC EXPO, MEDIA PERSON learned a valuable lesson: Never go to the PC Expo.

It makes three things hurt: your feet and your head. Promise Media Person you'll stay home should the impulse to go ever arise in you. You will thank him for this and so will your extremities.

PC Expos are held in terrible places like the Javits Center. The Javits Center is a huge glass box. Inside it are all kinds of girders and pipes, not hidden away like decent girders and pipes but right out in the open where young children can see them. It is obscene.

Also there are people, vast, gushing streams of them, flowing in all directions, more people than there are fish in your aquarium screensaver. Unlike fish, however, they all wear name tags and carry shopping bags for stuffing brochures into.

The effect of all this is somehow to make you tired. Not after walking around for an hour but immediately. The moment you walk into the PC Expo, you are exhausted. Actually, you don't walk, you trudge.

But perhaps what really drains you is being attacked by the future. Nothing is as exhausting these days as the future, which no longer knows its place. At one time, the future stayed ahead of us, where it belongs. But now it keeps barging into the present, and instead of the happy anticipation it wants us to feel, all too often there is merely menace and dread.

Please! No more change!

Media Person suddenly heard himself screaming this at the PC Expo, where the future surrounded him. But no one noticed. They were all yakking merrily about six-node clusters, Java applets and how to send hyperlink via e-mail. Or was it e-mail via hyperlink?

Computer lingo. Media Person can talk a little, about as well as French. In neither tongue does he understand the natives.

Another menace at the PC Expo is flying T-shirts. At each big exhibit, good-looking, fast-talking young men and women sling the company line at crowds of expo trudgers who needed a rest and sat down, thus becoming audience. To wake them up, the spielers resort to quizzes with challenging questions such as, Who is our company's new ceo? What year did we introduce the penflorated zinkplister? Those first to answer cor-

rectly get a T-shirt thrown at them. Media Person didn't know any of the answers, which is just as well because even if he had, he was so exhausted the T-shirt would have just bounced off his hapless face.

But don't get Media Person wrong. He loves the stinking computer revolution. It has drastically improved his life, though he's not exactly sure how.

Media Person trudged around to visit his favorite computer companies, that is, the ones that make stuff he uses. These are America's most dynamic and successful corporations and most of them will probably be gone in five years, replaced by new companies nobody has yet heard of making things nobody alive today would have any idea what to do with.

America Online, for instance, is the world's biggest, most fabulous online service. It can do anything, including get you on the amazingly unbelievable World Wide Web, though whenever Media Person manages to get there, the experience is so slow and unrewarding, he doesn't stay for long. Especially when AOL's magnificent Web browser abruptly disconnects him for reasons known only to itself.

A very gabby young guy in an AOL shirt was saying you could now get on AOL France. What a breakthrough, Media Person thought. Now he could go online and hear French people talking computers, thus communicating in two incomprehensible languages simultaneously.

Media Person accosted the AOL guy, who admitted the browser wasn't so hot. "But we've done a lot of modifications," he said. "It's 30 percent faster." Unfortunately, MP felt that since entering the PC Expo, he had become 30 percent slower.

As he approached the Apple booth, Media Person tried to be very quiet and gentle. He suspected the Mac people must be feeling rather fragile lately, what with all the corporate horror they've been going through. They denied it. "I've been working at Apple for 15 years," said a gabby young guy in an Apple shirt. "And everything's cool."

A gabby young woman in an Apple shirt was onstage telling the crowd, "Apple has a mission, a vision, a rendezvous with destiny." And Media Person had a rendezvous with a nap.

Say, couldn't this whole PC Expo have been held online?

But Media Person's trip wasn't a total loss. He did see one cool (Sorry about that) thing: Gateway 2000 has a machine that basically does everything. It has a big, 31-inch screen behind which is both a computer and a TV set. The keyboard is remote: no cable on it. You can work your VCR through the controls and also hook up your stereo to the contraction.

Think of it. Media Person could lie on his couch and have all those wonderful devices playing at once. And nap through all of it. ■

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A recent scientific study has found that a majority of men think about sex 30 times a day. Obviously, sex has its appeal. But while everyone would acknowledge that sex is healthy and natural, advertising in a sexually oriented publication such as Penthouse is given long, hard thought. While Penthouse, to some marketers, is a "daring" magazine editorially, many find that it's extremely "safe" and smart from a media and business standpoint. Our efficiency far surpasses that of other men's magazines.

At newsstands—where a full purchase price helps gauge a magazine's true worth to its readers—Penthouse's sales routinely exceed those of Playboy, Sports Illustrated, Esquire and GQ. What's more, no men's publication delivers as passionately involved an audience as Penthouse. Over more than 25 years of publication, we have created a unique and enduring bond with our readers. To maintain those close ties, Penthouse has evolved with its readers. As their sexual interests have changed so, too, have ours. Study after study has found that the more involved readers are with a magazine's editorial, the more involved they are with its advertising. Because today's Penthouse is as captivating to its readers as ever, it's as valuable to its advertisers as ever. If you're a marketer who gets excited by this kind of appeal, contact Audrey Arnold, Publisher, at 212/702-6000.

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