

MEDIAWEEK

Vol. 6 No. 33

THE NEWS MAGAZINE OF THE MEDIA

September 2, 1996 \$2.95

Behind Diller's HSN Deal

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Fox says it has only two spots left for TV's biggest day

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'New York' editor disputes K-III execs' accounts

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TV PROGRAMMING

Here Come The Subs

Even before the new season begins, replacement shows are gearing up

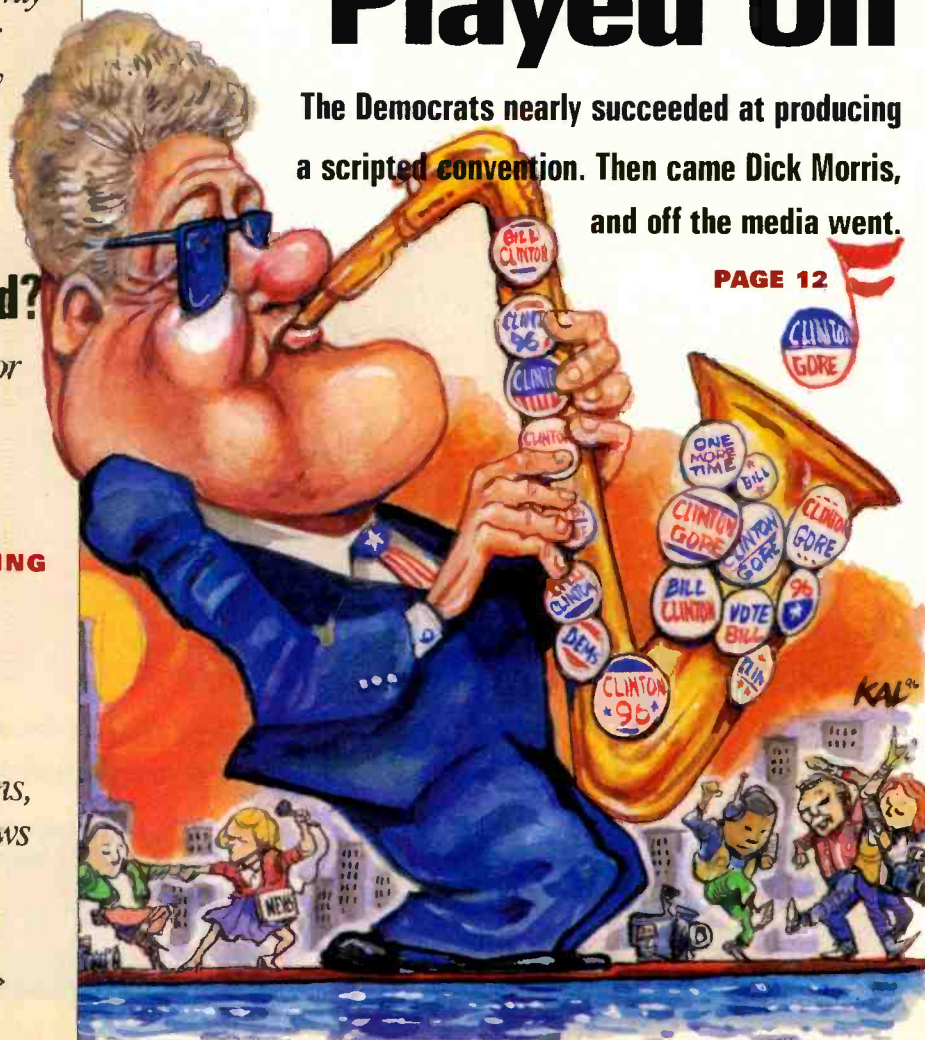
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CAMPAIGN '96

And the Band Played On

The Democrats nearly succeeded at producing a scripted convention. Then came Dick Morris, and off the media went.

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MARKET INDICATORS

National TV: Slow

Fourth quarter expected to heat up this week. Advertisers are balking at the networks' hopes of a 15 percent increase; premiere ratings may be telling on pricing.

Net Cable: Moving

Sports is active, with NFL selling at 6-9 percent CPM increases over last year. Late-season baseball is moving in the 5 percent-increase range. General-entertainment fourth-quarter business is lagging.

Spot TV: Percolating

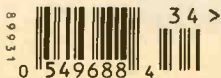
After a lackluster third quarter with only 2-3 percent increases, fourth quarter is moving fast. Advertisers that held out because of Olympics and conventions are decompressing budgets for spurt of Sept.-Nov. buying.

Radio: Moribund

Slow end of summer should give way to a moderately bright fourth quarter. Sagging movie box-office receipts helping to keep business sluggish.

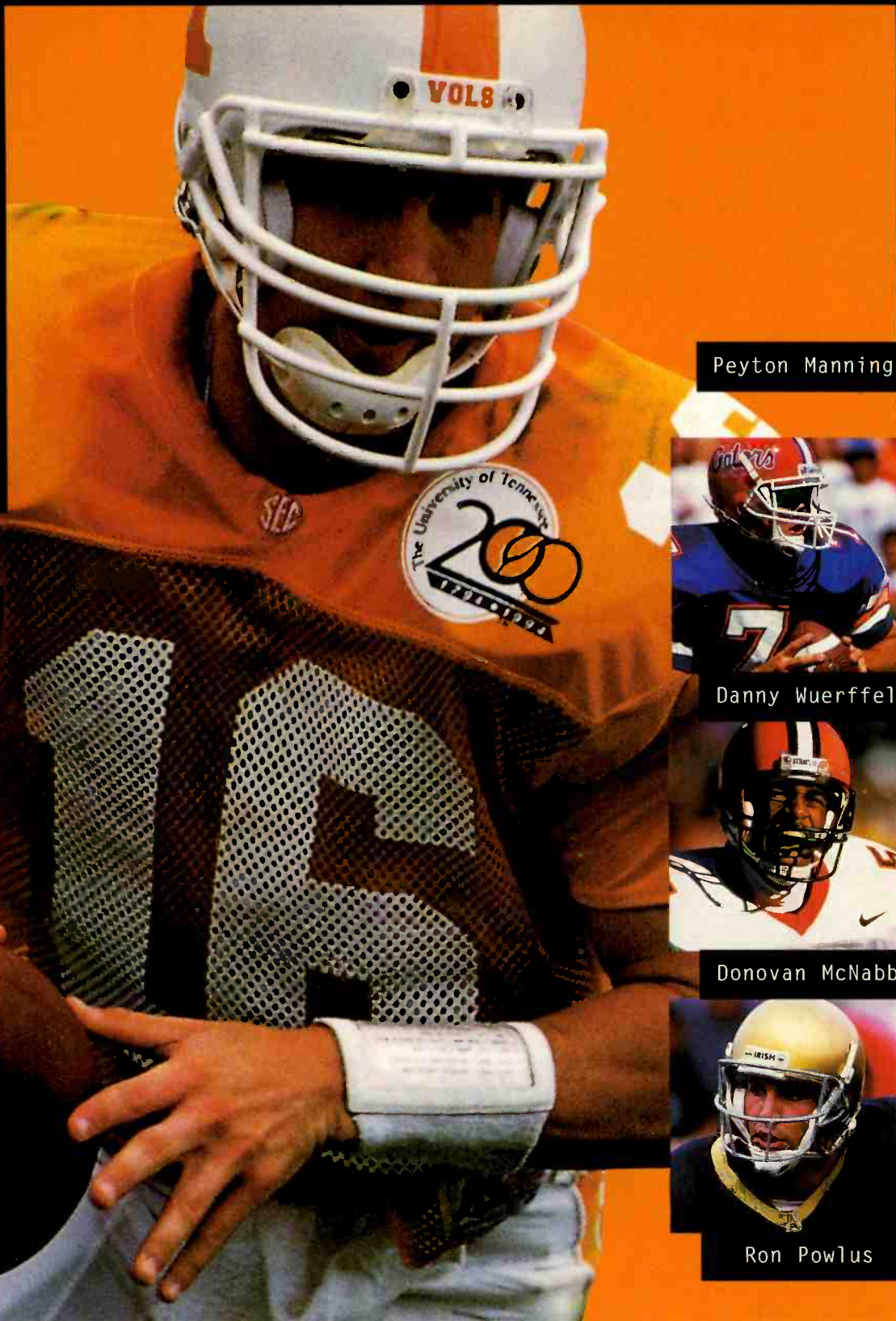
Magazines: Hopeful

Early indications are that advertisers, now making budgets for next year, will have loose pockets.



KEVIN KALLAUGHER

Big Names.
Big Games.
Big Season.



Peyton Manning

Danny Wuerffel

Donovan McNabb

Ron Powlus

The action starts this Saturday in prime time, when Peyton Manning and the Tennessee Volunteers host the UCLA Bruins...and lasts all season long with 13 big weekends of college gridiron action featuring:

- Top Big East and Southeastern Conference teams
- 10 of the nation's top 25 teams
- Two appearances by the Notre Dame Fighting Irish
- The Army - Navy classic
- Four post-season games, including the FedEx Orange Bowl and Tostitos Fiesta Bowl



Welcome home to great action!

AT DEADLINE

Levin, Turner Powwow on Merger Particulars

Gerald Levin, chairman of Time Warner, and Ted Turner, the founder and chairman of Turner Broadcasting System, met last week to hash out a final prospectus for the two companies' \$6.5 billion merger. Among the issues discussed were the extent of staff cuts necessary because of overlap in positions; a final decision on whether HBO will become a unit of TBS; and whether Time Warner's interactive unit will be moved into the CNN Interactive division. Meanwhile, the two companies still await a final ruling from the Federal Trade Commission on the stipulations required to allow the merger to proceed.

Agents of Change

Agents Inc., the Cambridge, Mass.-based technology company that is a leader in intelligent agent technology, last week changed its name to Firefly Network Inc., reflecting its Firefly entertainment site on the World Wide Web, which recommends music and other entertainment options to registrants, based on their preferences. The company also said it has licensed the technology used on the Firefly site to other companies, including Yahoo, Reuters New Media and Ziff-Davis' ZD Net. Firefly's intelligent-agent software will select content for visitors to the sites based on each user's individual interests.

DBS Services' End-of-Summer Sale

Following a period earlier this year that saw a slowdown of direct-broadcast satellite dish sales, several DBS services have drastically reduced the cost of purchasing or leasing their systems. Market leader DirecTV last week announced plans to offer a package for \$199 if consumers pre-purchase a year's worth of programming. EchoStar Communications, the latest entrant into the crowded DBS field, got the price war started two weeks ago by offering its service at the same price. Even PrimeStar, another service that offers leasing programs rather than selling equipment, is running installation discounts as an incentive to consumers.

Open Not a Grand Slam for USA

The U.S. Open tennis tournament on USA Network averaged about a 1.0 Nielsen universe rating in prime time last week. According to a USA representative, the rating was slightly down from the same period last year, possibly attributable to competition from the Democratic National Convention. Mean-

while, there was no progress last week on talks between USA Network and the U.S. Tennis Association on renewing USA's deal to carry the U.S. Open, one of the sport's four Grand Slam events. The current deal expires with this year's Open, which ends Sept. 8.

MCA TV Restructures in East and Midwest

MCA TV, the syndication division of the Hollywood studio, is restructuring its Eastern and Midwestern regional sales offices. Arthur Hasson has been promoted to senior vp, eastern region. In addition to overseeing the New York office, Hasson will oversee MCA TV's Dallas and Atlanta program sales offices. Hasson will assume many of the duties previously handled by Steve Rosenberg, who was recently promoted to executive vp of sales for MCA TV. Phil Martzolf, previously the Northeast region sales manager out of New York, has been upped to vp of Midwest sales out of MCA's Chicago office. Both Hasson and Martzolf will report to Rosenberg.

SFX Seals Station Deals in Jackson

SFX Broadcasting last week closed on the acquisition of WSTZ-FM and WZR-AM, serving the Jackson, Miss., market. The stations were acquired for \$3.5 million from Savannah, Ga.-based Lewis Broadcasting Corp. In addition to the two new stations, SFX also owns four other stations that serve the Jackson market: WMSI-FM, WKTF-FM, WJDX-FM and WJDS-AM.

Brilliant Departs ESPN

ESPN's senior vp of international ventures, Andy Brilliant, resigned from the company last week, about six months after handing over principal international duties to David Zucker, senior vp and managing director of ESPN International. Brilliant was a 17-year veteran of ESPN.

Dorfman Cleared in CNBC Review

An internal review at CNBC of Wall Street commentator Dan Dorfman found no evidence that Dorfman engaged in conduct that violated any law or internal corporate policy, according to Jack Reilly, vp and managing editor of CNBC Business News. CNBC had hired the outside law firm Shearman and Sterling to conduct the review. Dorfman remains at home, recuperating from a mild stroke he suffered in May.

Omission: In the Movers section of the Aug. 19 issue, we failed to mention that Walter Updegrave is an editor for *Money*.

INSIDE



WB's Foxx gallops
out of the gate

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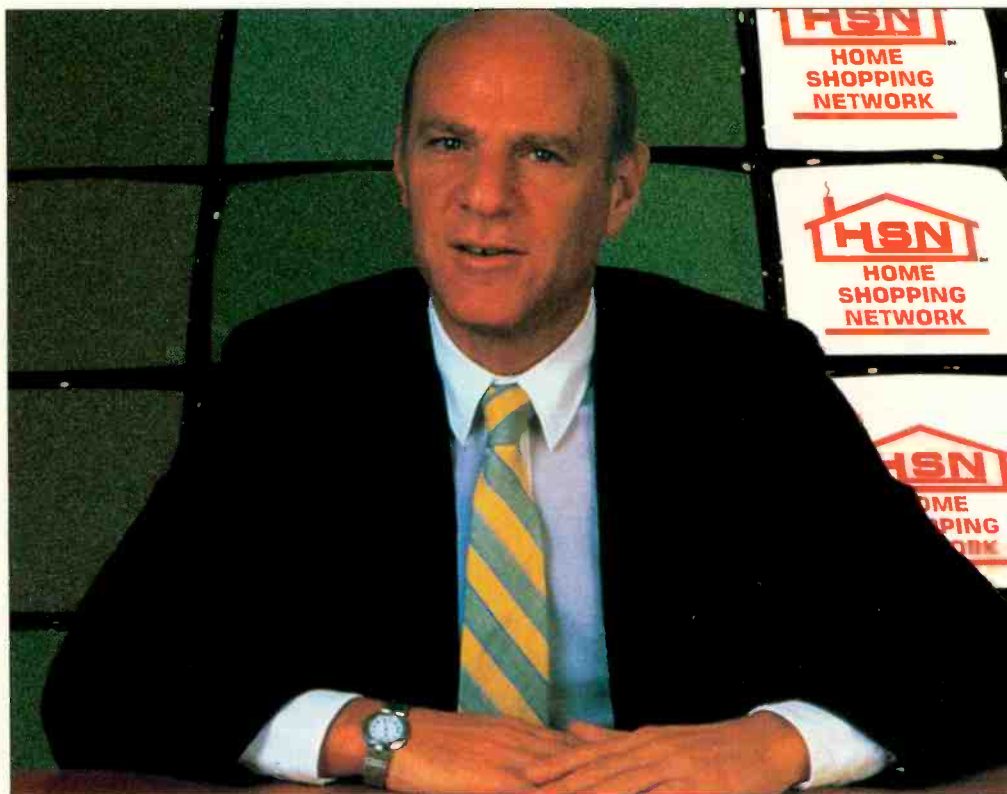
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What's Diller Up to

Home Shopping going solo so Barry can fly free



DIGITALLY ALTERED PHOTO

Merging HSN with Silver King is a major step in Diller's plans for a network comeback

TELEVISION / By Michael Freeman and Michael Bürgi

Barry Diller, who harbors dreams of building another new broadcast TV network, bought the Home Shopping Network last week in a complex \$1.2 billion stock swap. The deal satisfies government regulators' objections to the amount of stock that HSN's largest shareholder, Tele-Communications Inc., had in the shopping channel. Liberty Media, a TCI subsidiary, goes from owning 41 percent of HSN to a stake of less than 20 percent as a result of the swap.

Merging HSN with Silver King Communications, Diller's TV station group, appears to be the first step in creating that network—but it leaves unanswered one of the media industry's most pressing questions: What is

Diller going to put on it?

A full-fledged Silver King network is still far off, company officials said. It's too early to say what programming it will carry. But Diller's people have begun talking about what it will *not* be. "The way that WB and UPN each went about trying to get 100 stations to clear a two-hour block of prime-time programming for one or two nights initially is not the direction we want to take," said Doug Binzak, Silver King senior vp of broadcasting.

"Right now, our sole focus is on developing programming for our stations' schedules from the beginning of the day to the end of it. Once we think we have some programs that have established a strong [ratings] presence, then we may start looking at broader

national platforms," meaning a seventh broadcast network, said Binzak, who worked for Diller at the Fox network from 1984-92. "Anything is possible."

Of the nearly 69 million TV homes that can receive HSN, about 47 million see the retail-shopping channel on cable. HSN is currently carried on Silver King's 12 owned stations and about 30 local broadcast affiliates. The remaining homes are customers of cable-only affiliates. (Silver King bought four more stations, all Fox affiliates, earlier this year in a deal that still needs FCC approval.)

Now that HSN is part of Silver King, the company plans what officials call a "disengagement process." The plan is for Silver King stations to shed the shopping shows and establish the group as a "full-service" provider of entertainment, news and sports programming. To do that, Diller is seeking to push HSN to dedicated distribution via cable.

At the same time that Diller is said to be looking to parlay HSN into an established cable channel, he will also try to gain better channel position for Silver King's wholly owned UHF stations. Negotiations with cable operators will begin this fall, as broadcasters around the country will have to decide to use either the must-carry rules or retransmission-consent provisions.

"We will elect to go must-carry and simultaneously negotiate a deal with cable operators that would supercede must-carry whether or not it fell through," Binzak said. At the same time, HSN could be extended to cable operators as a second, revenue-sharing cable channel, he said. "Must-carry is a protection accorded to us by law, but we are going to take a cable-friendly approach that will provide much better value for all parties involved," Binzak said.

Now?

"HSN, because of its size, has an established cable relations department, so it really makes sense to have one conversation with the cable operators," said Binzak.

Wall Street last week seemed confused by Diller's moves. Immediately following the announcement of the merger, HSN shares dropped \$1 (about 9 percent of the company's value) to 10^{3/8}, prompting Paine Webber to downgrade the stock from attractive to neutral. "We couldn't place a value on the combined elements of the company" anymore, said Craig Bibb, a media-industry analyst for Paine Webber. "We don't know what BDTV [Barry Diller TV] will be," Bibb said.

HSN fits in mainly as a source of ready cash for Diller's network designs, contributing some \$60 million in cash flow to Silver King's bottom line. "I don't think Diller has much interest in HSN except for its cash flow," said Bibb.

Though it may be painful, Diller's push to make HSN a cable channel is aimed at reducing the heavy payments it makes to broadcast affiliates to maintain distribution. HSN currently pays some \$25 million a year in affiliate fees to maintain the same distribution as QVC, its principal electronic retailing competitor, says a source familiar with HSN's finances. Paying the extra fees is a burden the network can no longer afford, said the source.

Cable operators usually receive a commission of 5-10 percent on sales, which is said to average out to about \$2.50 per subscribers. That's an attractive incentive to operators to keep HSN on their systems. And the good news for HSN is that revenue is up again for the first half of 1996, after taking a dip last year.

"Barry has focused a lot on Home Shopping through the first half of the year," said Jerry McKenna, vp of strategic marketing at Post Newsweek Cable, which has some 600,000 cable subscribers.

"Diller is buying into an asset down in value, but it has little debt [\$135 million]," said Art Rockwell, an analyst for Yaeger Capital Markets. "Look at Silver King—it has little cash flow and no programming yet. Investors are buying into Diller based solely on expectation. That's what it's all about with Diller." ■

Fox Nears Super Sellout

Most advertising units in Super Bowl XXXI are committed

NETWORK SPORTS / By Scotty Dupree

The National Football League's 1996 season has only just begun, and nearly all the advertising time in Super Bowl XXXI is spoken for, according to both buyers and sellers in the sports marketplace. There are commitments and "holds" on all but 2½ units in the game—the first Super Bowl telecast for Fox Sports—at unit rates that are nearly flat with last year's price for a 30-second commercial. A 30-second spot this year is going for between \$1.2 million and \$1.3 million, which was the reported rate that NBC got for the NFL finale last January, although buyers estimate that most advertisers paid closer to \$1.1 million per :30.

Fox is way ahead of the usual pace on Super Bowl sales, although several advertisers—including one with a hefty package on hold—report that they have committed to inventory but have not closed deals yet. Master Lock, a perennial Super Bowl sponsor whose presence represented its entire annual network TV budget, has passed so far. Among the advertisers committed are PepsiCo, General Motors and Chrysler. Competing auto buyers report that

Fox had tried to negotiate an exclusivity in the game's first quarter with Chrysler, but a source close to Chrysler said the deal is still on the table and probably will not include exclusivity.

To get the early deals this year, buyers say that Fox Sports hit the streets with NFL and Super Bowl packages immediately after Super Bowl XXX last January. The game went quickly for several reasons, buyers say. It generates more attention each year, and many advertisers were anxious to shore up their sports commitments following the Olympics. There also was an urgency in the NFL market as advertisers wanted to get their football schedules done, despite the glut of other sports in fourth quarter, including Major League Baseball, which is still described as soft. While NCAA football sales have been fairly strong, the NFL has outpaced other sports and is sold out in September and October. "It's a good sign," said one buyer. "Usually [early] games go slow because the ratings are low," he said. Some, however, say Fox may have undersold the Super Bowl. "If you sell out, you didn't charge enough," said one buyer. ■

'New York' Loses Its Head

Accounts of why Andersen was ousted differ; editor may go to TV

MAGAZINES / By Jeff Gremillion

Kurt Andersen is not going to leave quietly. Andersen, the *New York* magazine editor who was fired abruptly late last week, is making it clear that he and the magazine's

parent company, K-III, do not see his ouster the same way.

Andersen, the 42-year-old founder of *Spy*, avoided criticizing K-III directly, perhaps waiting for the ink to dry on his reported seven-figure severance package. He said he was surprised by his sudden dismissal. Reached on his car phone as he and his wife escaped New York last Friday for the holiday weekend, he spoke of "the two man-

dates" he was given when he was hired in early 1994—to give the magazine more "edge" and skew the readership younger.

Yet apparently, that is precisely what Andersen did wrong. "I always knew there would be problems," said the editor of another major consumer magazine who asked not to be named. "The magazine, as it was changing, may have picked up some younger readers, but it alienated many of its traditional readers. *New*

York magazine has premium ad rates, and it needs to have a premium audience."

"I'm surprised that Kurt's surprised," said



K-III's McQuillen (left) blamed editor Andersen for NY readership woes

K-III Magazines president Harry McQuillen. McQuillen said that Andersen, who would have soon begun negotiating a new contract, had been kept up to date on business developments. The president added that in several meetings it was hinted that Andersen had to make some changes. "We presented him with the research," said McQuillen. The magazine's ad pages and circ numbers have very gradually inched upward. Its paid circulation for the first half of this year was 433,832, up 0.4 percent over last year, according to audited figures. But McQuillen said he expected a bigger "lift" in circulation, accommodating both old-time *New Yorkers* and new readers.

"We made a multimillion investment in the editorial side," said McQuillen—alluding to bringing Andersen aboard and funding his extensive overhaul of the magazine's staff and design. "We had hoped to skew slightly younger and keep our core readers happy. Instead, we skewed too young and didn't maintain the core."

"By most accounts," Andersen said, "we've turned the magazine into an energetic, exciting thing that people in their 30s are reading again. The assertion that it was too young, too hip, or lacked a New York focus just isn't right."

McQuillen adamantly denied the widely reported theory that Henry Kravis, a partner in the buyout firm that holds a controlling interest in the magazine, called for Andersen's dismissal following several hard-hitting cover stories criticizing some of the city's most powerful people and institutions. Kravis "doesn't interfere with the actions of the company," McQuillen said.

Magazine insiders, including some Andersen confidants, rejected the too-young argument, suggesting that Andersen was never made aware of the urgency of his situation, and that the editor was never told the circ figures needed to grow. They accept the more dramatic, Kravis-made-me-do-it scenario.

New York's new acting editor, *Chicago* magazine's Richard Babcock, is the model of past editors of the magazine. "Dick Babcock was raised and trained in the tradition of New York magazine journalism—topical journalism and service journalism," said former *New York* editor Ed Kosner, now of Hearst's *Esquire*. "He knows how it's done. Hiring him is a very good temporary solution."

Andersen said he is already "getting some interesting calls" as he begins to weigh his next career move. He is considering TV. ■

Bring On the Repla

With the new season not yet fully under way, second-string shows

NETWORK PROGRAMMING / By T.L. Stanley

Although the 1996-97 TV season has yet to begin in earnest, the networks are in production already on the shows that will replace the doomed. With so many new series stumbling on their way to premiere week, here's a look at what the networks have in mind if—make that when—the worst happens.

"You want to give everything on your schedule its very best shot," said Garth Ancier, head of programming for The WB. "The reality is, you have to order replacement shows before you know how well your current schedule will perform; you have to anticipate. But then, it doesn't take too long to know where your problem areas are once the shows are running."

The WB and UPN, which launched their third seasons last week, have ordered midseason backups sparingly, while the Big Four networks have asked for a large crop of shows, mainly because they can afford the cushion.

CBS has ordered three dramas, two sitcoms and one newsmagazine as backups, promising to be aggressive about replacing new shows that are not working.

Feds, a CBS midseason drama from producers Dick Wolf and Michael Chernuchin, is set to begin production within

the next few weeks. One of the main characters, played by Judd Nelson, is being recast because Nelson left to join NBC's *Suddenly Susan*, which has been completely revamped since its pilot.

Feds, which follows a group of federal prosecutors in Manhattan, stars Blair Brown and could get a Thursday-night tryout on CBS, sources said.

CBS also has ordered *Orleans*, a Southern drama built around former *Dallas* star Larry Hagman; *JAG*, a former NBC show; and six episodes of the new *Coast to Coast* newsmagazine, which will originate in different locations across the country.

NBC has ordered four comedies and three dramas for midseason. The network plans to use at least one of the dramas as a fill-in

in March and April in the *ER* time slot. Instead of airing reruns of the popular medical show, NBC executives said they would rather use the spot to try to find an audience for a new series.

The shows in contention are *The Center*, a Kellie Martin vehicle now in production in San Francisco and Los Angeles; and *Prince Street*, which will begin shooting soon in Toronto.

Strong frontrunners in midseason sitcoms at NBC are *The Naked Truth*, a former ABC series that recently added George Wendt to the cast headed by Tea Leoni; *Fired Up*, starring *NYPD Blue's* Sharon Lawrence; and *Chicago Sons*, with Jason Bateman. The latter two pilots were directed by James Burrows.

ABC has two dramas and five sitcoms on call, including a deal announced last week giving Arsenio Hall his first starring role in a sitcom, along with Vivica Fox (*Independence Day*). Even though Hall is untested in prime time, ABC ordered 13 episodes of the romantic comedy—in which the former talk host will play a sportscaster—for an estimated \$900,000 each. The project will be produced by DreamWorks SKG and likely will hit the air in early 1997.

Also vying for airtime on ABC will be *It's Good to Be King*, a Jim Belushi sitcom, and three shows that have aired in the TGIF block: *Step by Step*, *Hangin' With Mr. Coop-*



Brown soon may hold court with *Feds* on Thursday nights for CBS



***Blue's* Lawrence is fired up to star in a midseason sitcom for NBC**

cements, Already

ready are muscling their way in

er and *Muppets Tonight*.

On the drama side, both David Kelley's legal series *The Practice* and the Robert Altman/Kushner-Locke ensemble drama, *Gun*, have been ordered and are strong contenders at ABC, though neither show has gone before the cameras yet.

Fox has ordered three sitcoms for mid-season: *Secret Service Guy*, starring Judge Reinhold as a bumbling bodyguard; Pauly Shore's *Pauly*; and the animated *King of the Hill*, a sort of animated Archie Bunker project from the creator of *Beavis and Butt-head*, Mike Judge.

Buffy the Vampire Slayer heads into production next week for The WB, whose execs ordered 12 episodes, saying the show could be plugged into an 8 or 9 p.m. slot. The drama, which needs a jump on production because of its many special effects, stars Sarah Michelle Geller, an Emmy winner from *All My Children*. The network also has ordered one sitcom, *Smart Guy*, about a 7-year-old boy



ABC has high hopes—and a hefty budget—for Hall's new sitcom in '97

genius who ends up in high school with his older brother, starring Tahj Mowry.

On tap for UPN are sitcoms *Social Studies*, a Sandy Gallin-produced show with Julia Duffy and stand-up comic Bonnie McFarlane; and the animated *Blues Brothers* from the hot production house, Film Roman. ■

Scoops in Cyberspace

CNN-Time site outduels MSNBC in Morris scandal coverage

NEW MEDIA / By Cathy Taylor

In a preview of news-gathering techniques of the future, the sudden resignation last week of Dick Morris, President Clinton's chief political strategist, offered MSNBC and CNN an opportunity to battle out the story on the Internet. Based on several hours of observing the two sites after the Morris story broke last Thursday afternoon, CNN.com's AllPolitics joint venture with cousin *Time* magazine clearly trumped the coverage of the NBC-Microsoft partnership.

CNN made the most of its association with *Time*. Shortly after the news broke, the site promised a chat with *Time*'s Eric Pooley, writer of last week's cover story, "Who Is Dick Morris?" and offered a link to the story itself. Still more impressive, the site contained a search engine to browse an archive of *Time* and CNN for items on Morris. The list of 76 stories was a bit voluminous, but occasionally strangely prescient, as in an October 1995 CNN report titled

"Doubts Surround Clinton Top Strategist."

The MSNBC site drew heavily on the credibility of Tim Russert, offering a steady stream of audio reports from the NBC News reporter. But MSNBC relied on technology that most consumers do not have; all of Russert's reports required a plug-in to a Netscape Navigator 2.0 browser. CNN posted sound bites in two formats, one of which worked on Navigator with no additional plug-ins. MSNBC cable, with Russert reporting, was the first TV news organization to report Morris' resignation.

CNN and *Time* also won in the race to leverage interactivity. At 6:30 p.m., when the MSNBC site had only altered its lead story and posted a bio on Morris, CNN had posted new links, including e-mailed reactions from delegates on the floor of the Democratic convention. MSNBC never posted any text from the convention itself; the site did not appear to post any e-mail reaction until the following morning. ■

UPN, WB Start Strong

Fifth nets score with premieres

NETWORK TV / By Scotty Dupree

With little competition from the Big Three networks last week, Fox, UPN and The WB got a boost with premieres and previews of fall shows. UPN got the biggest bump, averaging an 11 Nielsen share for its Monday lineup and an 8 share on Tuesday. The WB, which previewed new shows, drew numbers not as high but showed some promising glimmers. Fox premiered *Living Single* and *New York Undercover*.

While the bigger networks still drew the largest ratings last week with reruns, both The WB and UPN made some gains. UPN premiered its Monday night lineup of *In the House* with a 6.4/11, *Malcolm & Eddie* with a 6.5/11, *Goode Behavior* (5.9/9) and *Sparks* (5.4/8), based on Nielsen metered-market overnight averages. On Tuesday, *Malcolm & Eddie* and *Sparks* repeated, with a 4.7/7 and a 4.5/7, respectively. At 8 p.m., UPN slotted *Mo'Nisha* (6.0/10 in overnight metered markets) against NBC's *Mad About You* (8.2/14) and *Roseanne* (9.1/16).

Homeboys in Outer Space may have been the biggest surprise for UPN—despite negative reviews, the show earned a strong 5.0/8, although it lost audience from its *Mo'Nisha* lead-in.

The WB's previews last week of *7th Heaven* (2.7/4) and *Savannah* (2.8/5) were slightly disappointing, which network insiders attributed to limited promotion. Both shows will repeat on Sept. 16, the premiere date for the network's Monday-night lineup, in a strategy that The WB will not follow for its other shows.

The WB's most promising previews last week were *Nick Freno: Licensed Teacher* and *The Jamie Foxx Show*, both of which showed growth from lead-in reruns. *Foxx*, which aired at 9:30 p.m. last Wednesday, posted the highest national rating (NTI) for the night at a 3.8/6. *Freno* earned a 3.6/7. Again, promotion for these shows was limited, and network executives were encouraged that viewers had found the shows without much prompting. On Aug. 25, The WB premiered *The Steve Harvey Show* (which earned a 3.0/5) and *Life With Roger* (2.2/4).

Fox's premiere last Thursday of *New York Undercover* was the highest-rated of the new season so far, posting a 10.1/16 metered-market average, the series' best ever. *Undercover*'s lead-in, *Living Single*, posted an 8.1/14. ■

NETWORK TV

CBS has signed AT&T as the exclusive sponsor of its "Class of 2000" public awareness/news project. A news division initiative, Class of 2000 will follow a group of high school students through their graduation four years from now and will use their perspectives and real-life stories to examine national issues. The one-year sponsorship, in which AT&T will take billboard positions against reports in regular CBS news TV and radio broadcasts and specials about the project, will be evaluated toward the end of the first year. The series begins tomorrow with a five-part series on *This Morning* and the *CBS Evening News*. That the network has corporate sponsorships of programming or projects is not unusual; that an advertiser is able to tag onto a news-division project is. "There'll be more if there are compelling ideas" for projects, said one CBS staffer, who added that Class of 2000 is unique in appeal to advertisers because it comes from the news division. AT&T, which is heavily involved in local community education projects, saw immediate advantages in the sponsorship and bought the entire package; CBS originally planned to sell it to a limited roster of advertisers.

Fox has renamed, recast and retooled its *L.A. Firefighters* Sunday-night drama for a Nov. 10 premiere, following a Dallas Cowboys-Miami Dolphins NFL game. The show will be titled *Fire Co. 132* and will focus more on the heat and action of fighting fires rather than the personal lives and tribulations of the firefighters. New to the cast is *Baywatch* alumnus Alexandra Paul.

Jamie Tarses last week went to her first major battle—against Rupert Murdoch—and won. The recently installed president of ABC Entertainment outbid Murdoch's Fox network for the new Arsenio Hall sitcom, scheduled for midseason from the DreamWorks studio. Murdoch reportedly offered a 35-episode commitment to the star, who hosted a late-night talk show for Fox during the early years of the network. The Hall project, for which ABC has committed to only 13 episodes, reportedly went for a lofty \$900,000 an episode. —By *Scotty Dupree*

'Hollywood' Swinging

New NBC/New World celebrity newsmagazine targets 'ET'

SYNDICATION / By Michael Freeman

Access *Hollywood*, the new syndicated entertainment magazine from NBC and New World/Genesis Distribution that premieres tonight, is taking direct aim at Paramount Domestic Television's infotainment king *Entertainment Tonight*. NBC and New World/Genesis are banking on a strong initial lineup of stations to help *Access Hollywood* get a quick start in the prime-access (6-8 p.m.) battle against *ET*. At its launch, *Access* actually has a stronger station platform in the top 20 markets than *ET* currently has.

The NBC Television Stations group is banking on the strength of local newscast lead-ins in the nation's top four markets to give *Access Hollywood* an early boost. NBC O&O stations in three of the top four markets—New York (WNBC), Los Angeles (KNBC) and Philadelphia (WCAU)—have slotted *Access* at 7:30-8 p.m., following strong local newscasts, NBC network news and Warner Bros.' *Extra* newsmagazine. NBC's WMAQ in Chicago is running *AH* at 6:30 p.m., following local news.

When they signed on to carry *Extra* two years ago, the NBC O&O group gave up Paramount's *ET* and *Hard Copy* to the CBS O&Os in five of the top six markets. *ET* has suffered in those markets from weak CBS local and national newscasts lead-ins. For the past six years, the CBS O&O group's early-evening (5-7 p.m.) newscasts have consistently finished third among the Big Three networks in the top markets.

Access Hollywood's creator and executive producer, Jim Van Messel, plans to exploit *ET's* predicament with the CBS-owned stations as much as possible. "When I was at *ET*, one of our biggest frustrations was the 4-6-share lead-ins we'd get in Chicago and other markets," says Van Messel, who spent 10 years (1985-95) as the show runner at *ET*.

John Rohrbeck, president of NBC Television Stations, cites *Extra's* "winning streak" in the top three markets. In July, *Extra's* 7.0 rating/13 share average at 7-7:30 p.m. on KNBC in Los Angeles bested *ET's* 4.0/6 average at

7:30-8 p.m. on KCBS, for example. (It should be noted that most NBC stations' ratings spiked in July from the network's Olympics coverage.) Yet even in the May and February sweeps, stronger news lead-ins from the NBC O&Os helped *Extra* to hold 1-to-3-point share advantages over *ET* on the CBS-owned stations in the top three markets.

Overall, *ET* still reigns as the top-rated syndicated newsmag with a 6.4 national rating average (households) season-to-date (NSI, Sept. 9, 1995-Aug. 11, 1996). The departure of longtime cohost John Tesh, who left *ET* at the end of May to pursue his music career, has had a negligible effect on the show's ratings. Tesh was replaced by Bob Goen.

Executives for *ET*, including the show's executive producer, Linda Bell Blue, could not be reached for comment.

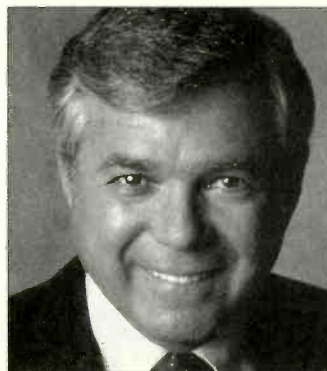
Extra has a 3.5 rating average this season. Warner Bros. recently replaced original anchors Arthel Neville and David Nemeth with Libby Weaver and Brad Goode, and the show has laid off another 10 staffers since June.

Beyond its connection to the health of *Extra*, *Access Hollywood's* fate also

will hinge on how well it performs in the 14 top-20 markets in which NBC- and New World-owned stations will be airing the six-day-a-week strip in access. Overall, the two groups are providing prime-access clearances in 20 markets representing roughly 37 percent U.S. coverage.

AH has been sold in a total of 120 markets (representing approximately 90 percent U.S. coverage), with more than 50 percent of the stations committing prime-access clearances, according to Rick Ungar, president of first-run for New World Entertainment. Considering the 40 percent access clearance *Extra* attained two years ago, NBC and New World executives are confident that *AH* will approach the 5.3/8 access rating average that *Extra* scored in its first sweeps book in November 1994.

New York station rep sources say that New World Sales & Marketing, which is handling



That's showbiz: Former *ET* honcho Van Messel is at the helm of *Access*

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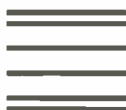
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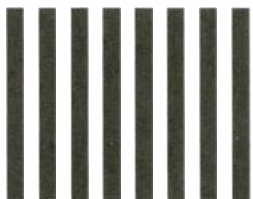
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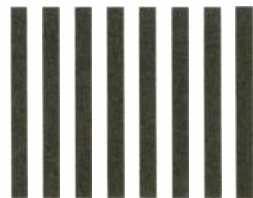
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AH barter ad sales, was aggressive in its guarantee of 4-5 rating averages (households) to advertisers. Without commenting on the guarantees, Rohrbeck said that the potential revenue—from barter ad sales and cash license fees—may enable AH to break even on its \$30 million start-up cost after the first season. Most big-budget first-run strips don't reach break-even or profit until the middle or end of their second seasons.

NBC may eventually be splitting half of the profit or deficit on *Access Hollywood* with News Corp. News Corp. in July bought out New World Communication Group, and News Corp.'s Twentieth Television is expected to eventually take over New World's distribution and marketing duties. Van Messel said that Twentieth's syndication president, Rick Jacobsen, has told him that he is "committed to pick up the ball whenever New World gives it up." ■

Why Did Turner Shiv Spiv?

NEW MEDIA / By Cathy Taylor

After quietly pulling the plug on its eight-month-old Web venture, Spiv, Turner Broadcasting System last week said it was expanding its commitment to *Rough Cut*, the only portion of Spiv that has survived. *Rough Cut*, a highly opinionated movie and entertainment guide on the Web, has spawned a series of five-minute *Rough Cut* programs on the TNT cable network.

Meanwhile, conflicting accounts about why the rest of Spiv was shut down have been circulating for several weeks, and Turner officials are somewhat vague about the site's demise.

Spiv was a pop-culture Webzine targeted to the 15-24 demographic. "People liked the site," said Sarah Cotsen, recently named vp/general manager of Turner Online as part of a restructuring that included suspending Spiv.

The Atlanta-based cable giant launched the site earlier this year with a number of sections, including *Shiitake*, a daily rant column; *Zooey*, a fashion area; *Nrrrd*, a technology section; and *Antidote*, a music venue devoted to independent labels. At the launch, Turner said it might expand to as many as 10 areas by the end of this year, underscoring its commitment to Spiv for at least the medium-term.

Early this year, Cotsen said that Turner planned to wait for about a year to allow an online audience to develop before spinning off any of the Spiv areas into programming for the company's cable networks (*Mediaweek*, Jan. 29). Last week, however, she said that there was never a distinct timetable for Spiv's evolution. "We weren't sure where it was going," Cotsen said. Cotsen suggested that the company had decided that it was better off building existing

Turner brands into online properties.

Rebecca Paoletti, the site's editor, declined to comment last week about Spiv's demise. Paoletti and other Spiv staffers have been reassigned to other positions in *Rough Cut* and Turner Online.

Several freelancers for Spiv said that Turner's sudden dismantling of the site caught them by surprise, especially given the high-profile launch of the site last January as a sort of online alternative to MTV Networks' roster of cynically hip media brands. "The reason it's unfortunate to me is that I was impressed with Turner from the beginning," said David Pescovitz, a frequent contributor to the site.

"Instead of having stuffy marketing people trying to pander to the market, they hired a group of people that were connected to the [Internet] culture." Several other freelancers said they had sensed that the site was drawing respectable traffic, but that it lacked sufficient ad revenue. Not so, according to Turner. "The ad

sales piece did not have anything to do with our focus on the *Rough Cut* brand," said Cotsen.

The Spiv site, while still online last week, was beginning to look like yet another Internet graveyard of outdated information. Meanwhile, *Rough Cut* will continue on the Net and as a TV property, somewhat ahead of Turner's original schedule for media crossovers. "This has been a great boon to TNT because [*Rough Cut*] was basically born online," said Cotsen.

Industry experts say Spiv simply fell victim to intense competition on the Internet, particularly among sites geared to the youth market. "When you have millions of sites on the Web, nobody's going to find [a general-interest site] that appealing," said David Hyman, ad sales director for the music Web site *Addicted to Noise*. ■

**Web watchers say
Spiv fell victim to
intense competition
among youth-
oriented sites on
the Internet.**

SYNDICATION

Eyemark Entertainment has teamed with the Post-Newsweek stations group to develop *The Gayle King Show* as a fall 1997 companion half hour to the new *Martha Stewart Living* strip. Ed Wilson, president of Eyemark Entertainment, says King—a veteran local news anchor and interviewer—"blends the best elements of the talk show and magazine genres." Both strips, says Wilson, will be seeking a one-hour berth between 9 a.m. and 1 p.m.—a daypart heavily concentrated with demos Eyemark believes will be the shows' core viewers, women 18-49 and 25-54. King has spent the past 15 years as a news anchor and interviewer for Post-Newsweek's WFSB-TV in Hartford, Conn.; she also was a weekend anchor for WDAF-TV in Kansas City. Eyemark will be offering *King* on a cash-plus-barter basis (1.5 minutes national ad time), while *Stewart* will be sold in a straight barter package (3.5 minutes national/3.5 minutes local).

When Dick Askin took over as president of Tribune Entertainment last January, one of his first moves was to relocate the syndication unit's executive staff from the parent company's Chicago headquarters to Los Angeles. It appears that Askin's move to build permanent ties to Hollywood is beginning to pay dividends. Tribune has secured the fall 1997 production and distribution rights to the science-fiction adventure series *Battleground Earth*, a 1970s-era script written by the late *Star Trek* creator Gene Roddenberry. Askin closed the deal with Creative Artists Agency syndication packager David Tenser, who represented Roddenberry's estate and his widow, Majel Barrett Roddenberry. The 16-station Tribune Broadcasting Group (including seven Renaissance stations, pending FCC approval) will provide a major-market launch platform for *Battleground Earth*. Askin expects to have a barter-marketing plan ready for presentation to other stations in the next few weeks. Askin also said that an "interactive" talk show, *What About You?*, is in development with host Holly Robinson Peete, the wife of Philadelphia Eagles quarterback Rodney Peete. Tribune is also working on developing a pair of evergreen game shows, *The Match Game* and *Card Sharks*, with All American Television. —By Michael Freeman

FORUM

Rosie O'Donnell suddenly has made daytime TV talk shows hip again. Who would be your ideal daytime chat host?

Burt Dubrow

*Executive VP of Programming
Multimedia Entertainment*

"[Talk Soup host] John Henson. I just think he's wonderfully funny, young, off-the-cuff, bright and extremely likable. And, in a fantasy world, I'd love to see Mike Douglas back on TV. I miss his style, I miss his charm. The great thing about Mike Douglas was, when he would interview a celebrity, it was just like an audience member talking to a celebrity. He was just as excited as the audience was to be talking to his guests. And that's what we need more of in television. Of course, on the lighter side, it would also be great to see Howdy Doody make a comeback, too."

Amy Rosenblum

*Co-executive Producer
'Sally Jessy Raphael'*

"Fran Drescher would make the ultimate daytime talk-show host. She has everything going for her: She's relatable, she's gorgeous, she's funny, she's smart and women aren't intimidated by her. To be an effective host, you have to be someone who's highly likable, who women aren't threatened by. Of course, in the old days, I loved Stanley Siegel. *Loved* him. I loved it when he would walk out with a psychiatrist. He's the reason I got into the business. I'd really like to give him a second chance."

Richard Dominick

Executive Producer, 'Jerry Springer'

"John F. Kennedy Jr., because of his personality, good looks and charm. A daytime audience, and by that I mean an audience that's predominantly female, would love him. He has the qualities that people look for in a daytime host. He has character; you automatically respect and admire him because of who his

father was and who his mother was. He has real presence, intelligence, humor—like his father had. When you're putting something together in daytime, the biggest audience is females, and you want to find someone they'd like to spend an hour with every day, someone who doesn't threaten or intimidate them. Michael Jackson would be another good candidate, because you would never get bored looking at him. His face is always changing. Pamela Anderson Lee

would be nice, too. I could cut production costs and save money on wardrobe. And, for selfish reasons, Fidel Castro. He could get me Cuban cigars. Save me the expense."

Steven Reddcliffe

Editor, 'TV Guide'

"Marge Simpson, because I think she's uninhibited, very funny and extremely

understanding; Patrick Stewart because he is, without a doubt, the most commanding presence—and he does a mean Dickens; Chicago Bulls coach Phil Jackson, for the Zen of it all; Paul Reiser, because I think he's a great talk-show guest and to be with him would be like being in the movie *Diner* for an hour every day; Martin Short, because he'd be endlessly entertaining and you'd never know exactly who was interviewing you; and Tom Hanks, because I think he's the good guy of Hollywood. He's always played great characters, he's passionate, he's compassionate, he's empathetic, and I think he'd be a great person to spend an afternoon with."

"W.C. Fields,
because he would
puncture the pomp
and bluster of most
talk-show guests."

Lee Margulies

TV Editor

'The Los Angeles Times'

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CAMPAIGN '96: The Conventions

By Alicia Mundy / Illustrations by Kevin Kallauger

A Chorus Lin

Just when the media was ready to give up on political news, along came a whale of a story

There the media was, minding its own business at the Chicago Democratic Convention when—suddenly—news broke out. How to describe it? Picture the scene in *Braveheart* where 15,000 blue-faced warriors come alive and with terrifying battle cries rush the enemy. “Rejuvenation!” gasped Sam Donaldson. “There’s nothing like real news to bring the place back to life!” By 1:00 on Thursday afternoon, what was supposed to be the last dreadful, dead day of the Democrats’ lovefest, the media tents (“pavilions” according to the media guide) were swaying dangerously from the activity. The President’s acceptance speech, to be delivered that night, had dropped off

the map as a news topic. Reporters licked their chops. Fed up with the dry white bones of a news-free convention, they now smelled blood. Specifically, the blood of President Clinton’s Rasputin, Dick Morris.

Morris had been caught, on film, with a \$200-per-hour hooker who allegedly had told all. He had been visiting her for a year at the tony Jefferson Hotel in Washington, reportedly bragging about his access to the White House while getting his toes sucked. On Thursday morning, MSNBC broke the news that Morris had resigned. Later that morning, Clinton’s press secretary, Mike McCurry, confirmed the resignation to a stunned group of reporters.

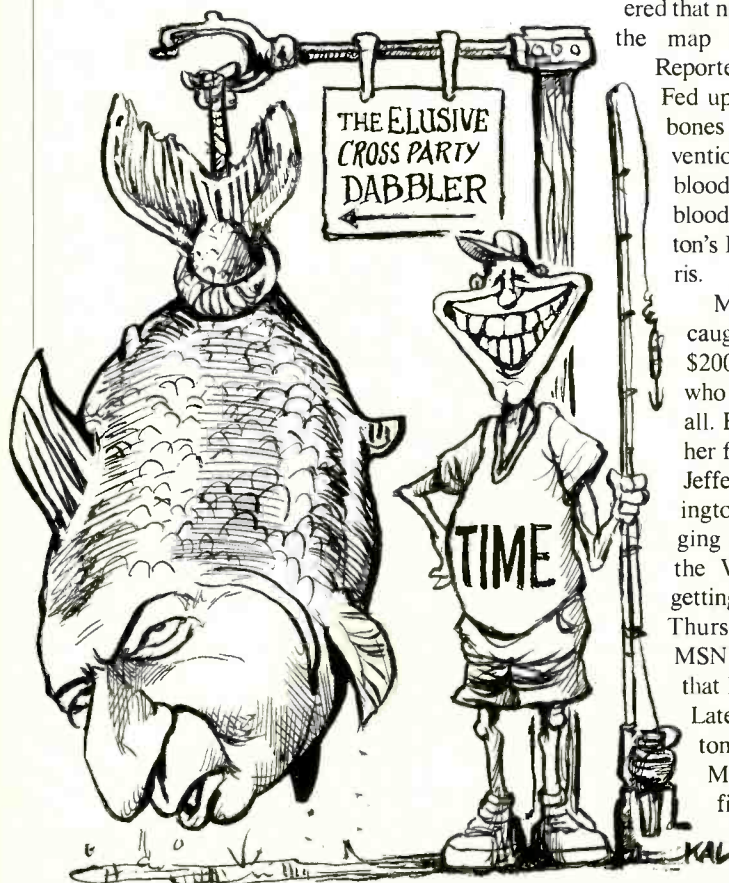
Now which top investigative arm of the media was responsible for this coup? If you guessed *60 Minutes*, *PrimeTime Live* or *Dateline NBC*, you’re wrong. The publications that get credit for the kill are: *The Star* and *The New York Post*.

That’s the story of the conventions. Cable upstarts upstage the networks, then some supermarket tabloid with a lust for busts breaks the biggest story of the campaign, blowing away the established elite of the media.

Not like the elite didn’t try. Up until Thursday morning, it seemed the big winner of the week would be *Time* and its new editor, Walter Isaacson. The magazine had scored with a convention cover story on Morris that took the magazine two months to develop. Its cover story provoked a little jealousy among its competitors at *Newsweek* and *U.S. News*, and the TV newsmagazines. As Isaacson said, laughing, “I want to ask Eric Pooley (*Time*’s reporter on Morris) how he had 13 private interviews with Dick Morris and never noticed his toes.”

Still, from a journalist’s perspective, *Time* gets to share the Morris takedown with *The New York Post*. The Murdoch tab cleverly opted to run the *Star*’s story (which doesn’t hit the newsstands until Monday) during the convention. The *Time* cover on Morris, which generated other stories in newspapers and programs during the convention, may have spurred the *Post* to run its piece when it did, said a *Post* reporter. So Isaacson’s decision to do a cover on Morris clearly paid off.

What followed was a textbook case of how the White House does spin control, and how the press, given a lack of news, will create it. After the *Time* issue was distributed at the convention center on Monday, the Clinton team immediately went into damage control. The Morris piece broke scant new ground. But it presented Morris in the most complete picture to date, with some devastating quotes from White House sources. Moreover, the *Time* approach was powerful—putting Morris on the cover was the way to make the statement about his influence. Inside were two charts, one showing the wide range of his candidates and loyalties (the lineup includes Bill Weld, Howard Metzenbaum, Trent Lott and Jesse Helms), the other a map of



e of Chaos

"The Morris Method" showing how he operates.

By Monday afternoon, Clinton advisers were whispering that *Time's* story was out of date, that Morris had recently dropped in influence, that he wasn't allowed to clean up the other speakers' speeches in advance, that he'd lost a few battles in the past months—anything to undercut the image *Time* painted of a political cross-dresser giving Clinton directions. By Wednesday, the Clinton team of Leon Panetta, Ann Lewis and George Stephanopoulos was trolling the major networks' booths spinning the "Clinton is in charge" theme.

Then disaster hit.

Morris informed the White House staff at the convention that the *Star* and *Post* were running nasty and vicious stories on him, and for the good of the president's campaign, he was resigning. A reporters' briefing was called on Thursday. "Mike McCurry was masterful," said Donaldson. But, the ABC anchor added, McCurry's approach to Morris revealed more about the President's vulnerability than about Morris'. "McCurry never said whether the story in the *Post* is true or false. And he walked the fence—he didn't embrace either side. You'd think in such a situation he'd be saying that Morris' conduct was outrageous and that the President wanted his resignation," Donaldson noted. "But McCurry referred to Morris throughout the briefing as Clinton's 'friend.'"

What did that mean?

"It means Clinton can't afford to piss off Morris

shuttles from the Chicago Transit Authority, polished to where you could check your hair and lipstick on their sides, carted delegates and reporters between the United Center and hotels. Under the guidance of Chicago's blue line, they even took a detour to drop a few writers at a famous bar in a "frontier" section of town. For real excitement, a few delegations took the El, from which they could look down on the freshly cleaned city. Even the security guards were polite: "I'm sorry to hold you up, but could I check the contents of your bag, please?" one asked. Finally, there were scores of Democratic delegate mannequins—lifelike Democrats sporting Talbots' dresses and yuppiewear, raising polite political placards on cue and cheering lustily on command. The only thing missing from Chicago'96 were the animated dolls and chorus of "It's a Small World After All."

SPIN CITY

Oh, and news. That was missing, too, along with San Diego walkout Ted Koppel and most of a disgruntled *60 Minutes* team. Luckily, convention planners provided real political hacks and a bevy of reporters to add reality to the scene.



Time's Isaacson: "I want to ask Eric Pooley how he had 13 private interviews with Dick Morris and never noticed his toes."

and have him talking," said Donaldson. It was Morris, after all, who fueled many of the stories about Clinton and women and corruption when he was a consultant to Republicans.

THAT CODDLIN' TOWN

For four days in August, Chicago was the world's largest political theme park. Walt Disney, meet Mayor Daley. Cops straight out of *Pollyanna* greeted press folks on shuttle buses with the words, "We're here as goodwill ambassadors." (One with a nightstick the size of a baseball bat said those exact words as she checked credentials.) There were rides galore: Gaily decorated

Chicago may indeed be the last convention of its kind, because the media learned it can't win with a scripted show. The week before Chicago, network news producers and weekly magazine editors locked themselves in meetings, trying to wargame the Democratic convention based on the lessons of their perceived setback with the GOP in San Diego. Five days ahead of the opening gavel, a veteran ABC news producer who would not speak for attribution said, "I just got out of our fourth meeting in two days on how to handle the Democrats. Right now, we plan to put more reporters on the floor to get 'real people' reaction to speeches. We want to do more segments on the issues raised by

CAMPAIGN '96: The Conventions

the speakers and the candidates—the truth behind what they claim they've done." Such coverage, he insisted, would qualify as news, "not simply running their infomercial during prime time. And we're going to show the divisions—not like San Diego, where we went with the program and just showed the unified result."

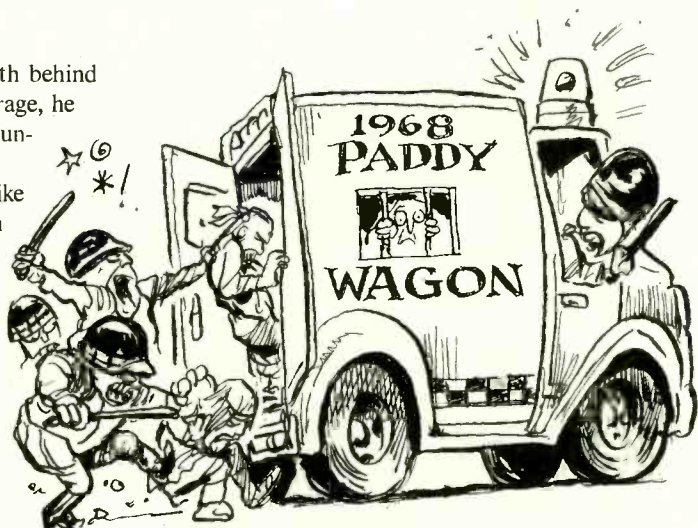
Such a plan sounded great, but five days later the producer had thrown in the towel. "There's no way to show the real news behind the scenes," he said in Chicago. "The politicians have all been told what to say. Even the delegates are speaking to us from a script."

That's a thornier problem than the programmed politicians, since reporters usually can fall back on the average person when pols fail. Today's Joe Six Pack is too media savvy, however. Delegates from Dubuque know what to do when asked about party divisions over welfare or affirmative action. "We have a Big Tent, not like the Republicans," said a woman from Texas to a forlorn CNN reporter. "We can disagree about how to achieve our goals. But we know we have the same goals, and that we want Bill Clinton reelected." The perfect 15-second soundbite. The only way to get past that, Donaldson said, is to take more time asking individual delegates about their start in politics, their interests and the issues. Then the reporter can circle back to what it took to get them on board the Clinton bandwagon, even though they might disagree. "But that takes a lot of time," admitted Donaldson. "Time we don't have when we're looking for a quick reaction to one of the politicians on the podium. The average delegate these days knows how to play the press. There are no unrehearsed moments, no spontaneous reactions."

HELL NO, THEY WON'T GO

Several big-name reporters who went to San Diego were missing in action in Chicago, including most of the *60 Minutes* team. Only Andy Rooney, the "old trouper" as a CBS reporter calls him, and Ed Bradley appeared. After San Diego, according to CBS sources, Bradley threw a fit about how CBS had used its major talent. *60 Minutes* stars were rotated to the convention floor for "reaction" yet rarely got on TV. A CBS reporter said Bradley complained he could have been on leave on a beach somewhere, instead of running around a news-free convention. To top it off, he didn't even get much face time.

After that, "Ed wasn't keen on coming to Chicago," said Rooney, "but he was asked to, so he did." Not, howev-



er, Leslie Stahl or Mike Wallace. "Mike would go to cover a fire," Rooney noted. "But he didn't want to come here."

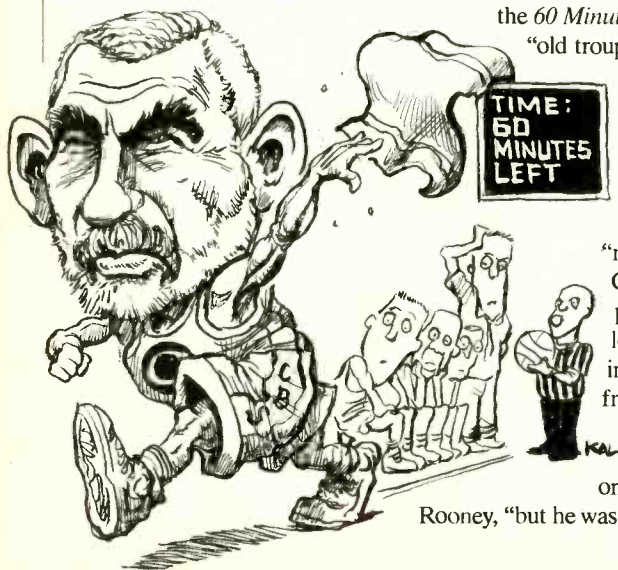
No-show Koppel, meanwhile, earned the envy of many of his fellow stars. Not for any principled stand on convention coverage, however. "Look, it's been a while since *Nightline* got a lot of attention," said an ABC News colleague. "So Ted storms out of San Diego and doesn't do Chicago. Who's getting the attention now? Who's suddenly back in the news? No one ever called Ted stupid."

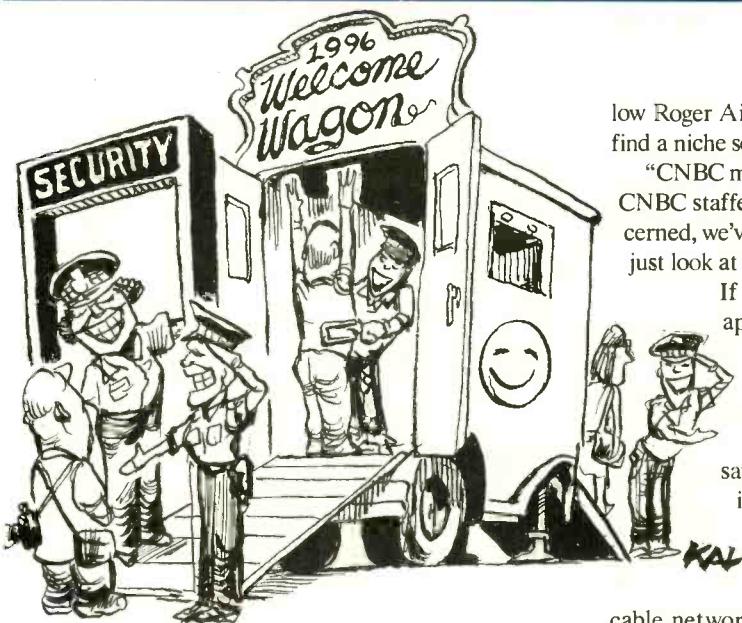
TAKE MY WIFE?

Biggest unreported news story: Republican political consultant Roger Stone's appearance on Comedy Central's *Politically Incorrect with Bill Maher*. During a broadcast from San Diego, Stone told a national audience on late-night TV that President Clinton had tried to pick up his wife, Nidia, at Richard Nixon's funeral. The show's guests thought Stone was kidding, but he told them (and whatever part of America was watching) that Clinton had approached his wife at the post-funeral reception for dignitaries. Learning that she lived in Washington, he allegedly handed her his card with his private number on it, adding, "Call me any time."

Several sources say Stone relayed the supposed come-on at the time to his then-partners, Charlie Black and Paul Manafort (who ran this year's GOP convention). They were eager to use the incident against Clinton, since Stone allegedly had the President's card in his possession. But they could foresee a nasty partisan fight and did not want to subject Stone's wife to the media crossfire. So they decided to sit that one out.

Now, with the campaign in full swing and the GOP eager to attack Clinton on character, the charge may come back. The Clinton campaign did not respond to a request for comment. Stone, contacted on vacation, told *Mediaweek* that "the story is true" and that he had indeed shown the card to partners Black and Manafort. He said he believes the card is "somewhere in my office." Meanwhile, it should be





noted that this news broke on a comedy network.

NEW NETS VS. OLD

Right across from the United Center is a tall apartment building whose convention center side was draped with a 60-foot banner that bore the logos NBC and MSNBC. Missing from the banner was CNBC, and that's one of the stories of the convention. MSNBC is coming on strong, according to its news teams and, more importantly, according to some of its competition. Several CNN reporters, producers and commentators noted that MSNBC is looking smartly up-to-date. Officials at ABC, Fox and CBS admitted they are worried their own cable launches won't go as smoothly as MSNBC, which in its 45 days in existence has covered the TWA crash and two conventions without major technical glitches.

"Hey, we're a real network," laughed news anchor Brian Williams. "I've got a stapler and a computer on my desk. I've got today's newspapers and bottled water. What else do you need for proof?"

Top NBC stars, including anchor Tom Brokaw, Andrea Mitchell and Tim Russert, have jumped on board, making themselves available for stories, commentary, Internet chats and general duty. One reason for such cooperation may be that TV reporters kill for "face time" and will appear on any program that reaches at least three homes. According to sources at NBC, there's also the unspoken but understood agreement that those who hitch their wagons to the MSNBC star will be rewarded.

Meanwhile, CNBC producers complain their network is now the neglected stepchild, watching all the money and resources going to the new baby, MSNBC. In fact, after the election in November, some of the CNBC political talk shows may disappear to be replaced by "classic NBC" shows of the past. Chris Matthews, according to sources, was told by CNBC vp Bruno Cohen that there were no commitments for his show after November. Matthews, who opted not to fol-

low Roger Ailes to Fox late last year, is now trying to find a niche somewhere.

"CNBC may still get into 60 million homes," said a CNBC staffer in Chicago. "But as far as NBC's concerned, we've sunk out of sight. If you don't think so, just look at that banner."

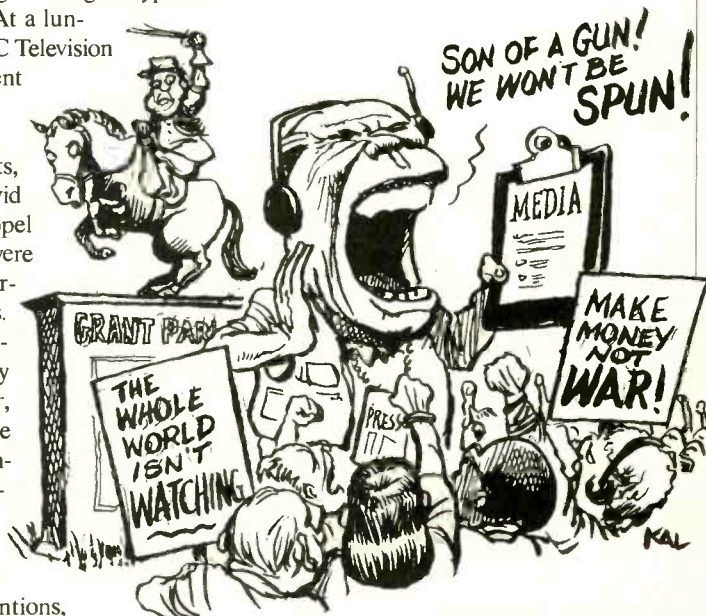
If CNBC is disappearing, the sudden appearance of the new Fox News team didn't set well with the entrenched news organizations. They showed up on the Dole campaign trail, where the Dole TV "pool of convenience" saved the nets money by using one rotating camera crew and one feed. The pool voted to keep Fox News out, which meant Fox needed its own crew for coverage all the time. Ironically, one cable network involved in that decision was CNN, which just a few years ago was itself fighting with the top three to be allowed into pool coverage of presidents and candidates. A CNN producer, who asked for anonymity, said, "Of course it's unfair. Your point is?"

PRIME TIME LIVID

A Brian Ross exposé of ABC's own lobbyists schmoozing the Republican Congressmen who control TV-related issues on Capitol Hill may have garnered him kudos from TV critics around the country. But it left a bad taste in the mouths of many ABC News stars who feel they were victims of a whipsaw. During the San Diego convention, Ross ran a piece on fat-cat lobbyists and contributors to the RNC and included a shot of ABC's Billy Pitts, its Washington lobbyist, holding sway in ABC's hospitality room next to its floor broadcast box. The implication was that ABC wasn't much better than the skid-greasing Washington types it covers.

That wasn't all. At a luncheon hosted by ABC Television Network president David Westin, ABC's Peter Jennings, Cokie Roberts, Sam Donaldson, David Brinkley, Ted Koppel and Roone Arledge were given "command performance" invitations. Westin had also invited GOP Reps. Henry Hyde and Bill Archer, of the powerful House Ways and Means committee. Their decisions on telecom issues are crucial to ABC. It's a given that during conventions,

"The politicians have all been told what to say. Even the delegates are speaking to us from a script."



HOLLYWOOD Betsy Sharkey

Morning Becomes Eclectic

How Twentieth TV translated its quirky a.m. cable show into the network-ready 'Fox After Breakfast'



As hard as it is to imagine, Bob's future was on the table last spring.

A transition team was working through the process of taking the cult cable hit *Breakfast Time* from fX—home of the show since it premiered in 1993—to its network debut on Fox in mid-August as an hour morning show retitled *Fox After Breakfast*. Literally every element of the two-hour show was being evaluated. Even the role of an audience favorite like Bob—*Breakfast*'s yellow, wart-covered, acerbic yet loveable puppet—was being rethought.

serves as an executive producer on *After Breakfast* in addition to handling his duties as president of programming and production for Twentieth Television. "You really start from the ground up to determine what you feel are the attractive elements of the program and rebuild them for an hour," Faiman says.

In the end, Bob, the sock-clad alter ego of comedy writer Al Rosenberg, stayed to become part of the eclectic concoction that is just now a few weeks into its run as *Fox After Breakfast*.

In fact, much remains from the cable version, including the core talent and some of the comic bits like the Friday strut, which had long been *Breakfast Time*'s foot-stomping way to usher in the weekend. But the pacing has changed; interestingly, it's a little slower, to allow a new set of viewers to catch up. The set was recast as more of a character in the form of a 6,500-sq.-ft. functional New York City apartment, complete with ballroom. And the production crew underwent significant changes to get a depth of experience that Faiman felt was critical to making the show work.

Yet it continues to be a balancing act, one that is still evolving, to keep those elements that first brought viewers to the show and to winnow out those pieces of the equation that made *Breakfast Time* feel at times, as Bergeron puts it, "too self-indulgent and confusing." Though with Bob, confusion made sense.

"Even if a puppet is going to confuse people at first, we know that you fall in love with Bob after a while," Bergeron says. "The puppet is sort of this wonderful vox populi, this Greek chorus as Al likes to call it, that is the wild card. And if

you take the puppet off of Al's arm, then Al can't even say some of the things he says now. You can't have a 51-year-old guy sitting next to you on the couch going 'Hubba hubba.'

Unlike most new TV shows, *Fox After Breakfast* already moves comfortably in its skin, despite the recent cosmetic surgery. That is in no small part due



Filling up Fox's mornings: The *After Breakfast* club (from left) is Bergeron, Jeff MacGregor, Suzanne Whang, Bob the Puppet, Phil Keoghan, Jillian Hamilton and Hibberd

"Once [the network slot] was a firm go, then it's like, now we have to think about this, what's it going to be in an hour," says Tom Bergeron, the 20-year veteran of radio and TV who is the show's host and comic glue.

"A lot of the fans of *Breakfast Time* never wanted it to change, but in order to keep it the same when it moved to an hour on network, there had to be a lot of changes," says Peter Faiman, one of the show's creators, who also

TIMOTHY WHITE/FOX



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HOLLYWOOD

to its earlier incarnation.

"The nature of the things we're tweaking are so different because we've had this off-Broadway experience, if you will, on cable," says Bergeron. "If we'd all come together for the first time, we wouldn't be at this point this quickly because we'd still be getting to know each other, bumping into each other's tempos."

Bergeron, who is something of a cross between camp counselor and Kant, weaves his way through the morning with a blend of wry observations, tempered enthusiasm and conversational wit that seems to put everything in a perpetual state of motion.

If there was any question about the power source that television has become in this town, consider the September issue of *Los Angeles*.

For years, the magazine, whose prime turf is Hollywood, has had a love affair with the film industry. It wasn't that TV was overlooked by *Los Angeles*, but the

The Backlot...



Drescher dresses up *Los Angeles'* look at the television biz

industry and its stars were never written about with quite the passion that you'll find in the magazine's pages this month.

But there is one major curiosity.

The cover shot for the fashion issue is Fran Drescher of CBS' *The Nanny*, encased in a Joop! creation of randomly placed tiny black squares that evoke a bad cable connection but nevertheless looks great on Drescher.

Inside, the fall clothing spread picks up with more of Drescher in tight and shiny, joined by Kristen Johnston, costar of NBC's *3rd Rock From the Sun*, in body-hugging gold. Tea Leoni, whose *Naked Truth* launched on ABC last season and will resurface this midseason on NBC, is draped in velvet. And Debra Messing, costar of the Fox comedy *Ned & Stacey*,



A new 'Life': Danes is making her mark on movie screens

looks lovely in leather. There is also a day-in-the-life, paparazzi-styled feature on Jennifer Aniston of the NBC hit *Friends*, as if. It's heavy on art, light on text.

For the serious-minded, the issue also has a long feature on the prospects and problems facing CBS prime-time chief Leslie Moonves, running under the title "The Amazing Les Moonves and his death-defying fall!," which one industry competitor points out can be read two ways.

Television owns the issue. What's missing is ABC.

The network's total absence has stimulated much buzz around town since *Los Angeles* hit the newsstands. The magazine is a part of the Capital Cities/ABC publishing group, with new parent Walt Disney Co.—the leading entertainment proponent of synergy—hovering somewhere above it. Strange indeed that ABC's prime-time stars did not get some space.

Recently departed *Los Angeles* editor Robert Sam Anson was at work on a book about the Magic Kingdom under chairman Michael Eisner, a project that

The dynamic between Bergeron and cohost Laurie Hibberd, Bob and the Road Warriors (a team that files live remotes, from locations such as Russian bathhouse in New York or an underwater hotel in Florida), works like a good cocktail party. It is spontaneous, unpredictable and usually entertaining.

After Breakfast, which airs 9-10 a.m. weekdays, represents Fox's first major assault on the morning daypart. And the network was always seen as the ultimate place for the show. "We never saw it as an alternative program," says Faiman. "We always felt it had a professionalism and an originality that would have broader appeal. But cer-

reportedly helped hasten Anson's exit from the magazine.

One source familiar with the politics inside the Disney empire suggests that *Los Angeles'* editorial staff may simply be following an old Hollywood survival guide: If you can't say something nice, don't say anything at all.

For those who grieved when Claire Danes, the young star of the short-lived but critically acclaimed ABC drama *My So-Called Life*, disappeared from the TV airwaves along with the show, don't expect a return any time soon.

After a small but heartbreaking performance as the dying sister in the film *Little Women*, Danes will be seen soon in another literary classic brought to film, the new Fox version of *Romeo and Juliet*. And there are at least two more big-screen projects in the works—*Polish Wedding*, in which Danes will star with Lena Olin and Gabriel Byrne, and a possible role in Oliver Stone's next film, *Stray Dogs*.

Howard Rosenberg, TV critic for *The Los Angeles Times*, finds a certain irony in The WB's Monday-night lineup, which has producer Aaron Spelling cast in the role of "good cop/bad cop." "The former symbolizes Spelling's sugary new *7th Heaven*, an inconsistent hour of drama about a minister's family," Rosenberg wrote recently in the *Times*. The bad cop, Rosenberg noted, is "Spelling's steamy *Savannah* (betrayal, deceit, the works), a second-season returnee that needs all the prayers it can get." I guess Rosenberg is saying that the WB's programming department moves in mysterious ways.

tainly the show that was on fX was a two-hour show which needed to be more focused and competitive in an hour format for a network. The network is the big league for this kind of program."

In part what gives *After Breakfast* its heady feel is the fact that the show is live in the literal sense of the word. No one knows going in each day how the elements will play against each other and in which direction things will unfold.

The gestalt for the show really begins to emerge around 3:30 each morning, when Bergeron signs on online to check the show's e-mail, which has totaled well into the thousands. By about 7:45 a.m., the staff has gathered in the apartment to go through the lineup of guests.

Bergeron, Hibberd and Bob get a bare-bones sketch of the show's schedule, for example: Tom welcomes viewers; Tom's Topicals, where Bergeron drops in his thoughts about what is going on in the world; Tom introduces Laurie; Laurie welcomes Bob Barker (or whomever is the day's first guest); and so on.

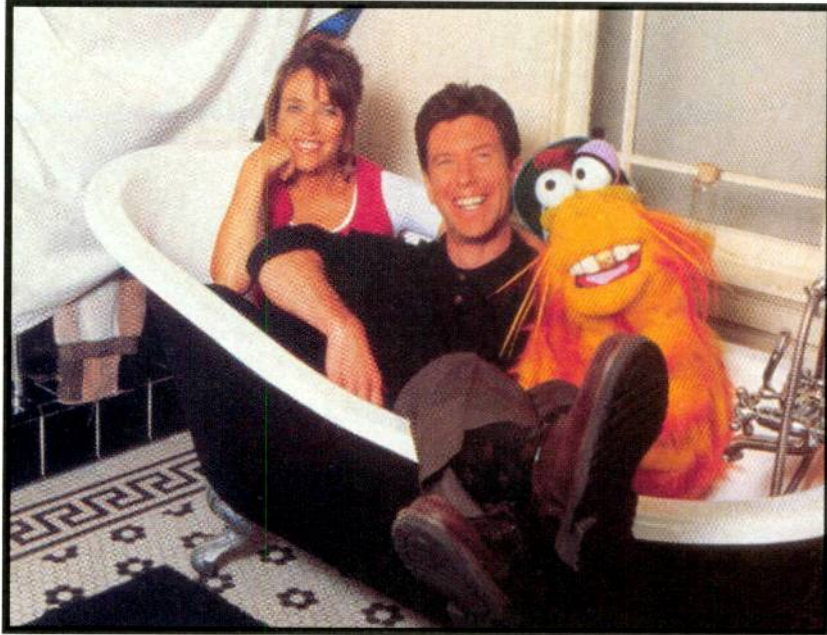
"It's a road map," says Bergeron. "What questions we ask, how we weave these elements together, what happens in the moment, none of that's scripted. I don't know what Laurie's going to talk about when I get to her. God knows, I never know what Al's going to say as Bob, and half the time I don't know what's going to come out of my own mouth."

The e-mail missives provide a kind of grounding for Bergeron. When one *Breakfast Time* fan complained that Bergeron hadn't bothered to rib the producer on the Fox show, Bergeron listened. In the show that aired later that day, producer Paul Shavelson became a part of Bergeron's conversation with the viewers.

On the same show, Hibberd dropped in the first *After Breakfast* reference to "Cody and Cody," the way Bergeron chooses to talk about his two children. It is not just another favorite of longtime fans, but one of the dozens of bits that help define the show's sensibility. In this case, it's Bergeron's view of how his own visibility might affect his kids.

"I don't mind talking about being a parent, but I do mind dragging them into the spotlight," says Bergeron. "So I might as well use the name of children who have been dragged into the spotlight." (Cody is borrowed from Kathie Lee Gifford, whose updates on her son Cody are nearly daily on *Live With Regis and Kathie Lee*.)

That's not to say there is no *Breakfast Time* planning; it just takes a slightly less structured form. When Lou



TIMOTHY WHITE/FOX

What about Bob? The show's "vox populi" puppet (with hosts Hibberd and Bergeron) made the cut when *Breakfast* moved over from fX.

Diamond Phillips, who is currently starring in the Broadway hit *The King and I*, appeared on the show, Bergeron talked to him about dancing with Hibberd. She, however, didn't know that the ballroom dance was going to be a part of the show until it happened on-air.

It is hard work to keep a live show alive. Essentially what *After Breakfast* has done is turn a traditional talk show into a living, breathing organism that has a personality, complete with nuance and emotional shadings.

"We haven't torn traditional television apart without respect," says Faiman. "What we have here is in effect the format of a traditional talk show, but instead of having the guest on the couch, the guest can be any-

On Fox, "we're much more conscious of the target audience,"

Bergeron says. "It's a more competitive environment we're in now."

where in America by virtue of the electronics. We just shape the format around that. We're also working in a studio that has windows—it's amazing what daylight does for the brain."

Part of the advantage of being in what Bergeron calls the Shangri-La of cableland was not worrying so much about the audience. It's a luxury the *Breakfast* crew no longer has. "We're much more conscious of the target audience, and the breakdown of daytime at 9 a.m., which is predominantly women," says Bergeron. "It's a much more competitive environment we're in now. I got my legs waxed...no pain is too great." ■

Magazines

By Jeff Gremillion



Details is selling product placements in its cartoon advertorials

through one crazy day. Advertisers including Jeep, The Wool Bureau and Sony pay to have their products worked into the plot, and represented in the Hooked-Up tent that will travel with this year's Jeep Eagle Collegiate Health and Fitness Tour.

Some older magazines have a particular urgency in their marketing efforts to college kids. *Rolling Stone* and *Playboy* need to constantly replenish their younger readership in order to stay viable as their loyal readers age. "A lot of 18-to-24-year-olds think of *Playboy* as a second-generation magazine, their father's magazine," says *Playboy* communications director Cindy Rakowitz. "We have to remind younger readers that we have content for them."

In addition to hitting Florida Spring Break and small cross-promotional events with liquor advertisers at bars around the country, this year *Playboy* sponsored a trivia quiz in which 40 colleges competed to win an alternative-rock concert on their campus.

Playboy's October issue, on newsstands now, features its annual "Pigskin Preview" college football guide and one of its famous college pictorials, this time featuring coeds from the Big 12 conference. Those pictorials are surefire sellouts at all the universities represented, says Rakowitz.

Rolling Stone's annual college issue hits stands Oct. 1. Its cross-promotional, alternative-rock concert tour, "God Bless America," sponsored by Calvin Klein Cosmetics, kicks off this weekend in New York. Several venues on or adjacent to colleges are included.

Spin magazine gears all of its content toward the young market, says promotions director Rose Bleszcz. Its ongoing marketing efforts include cross-promotional concerts and the five-year-old "Spin College Radio," a weekly music and interview program. *Spin* produces the show with the help of a sponsor—Mountain Dew this year—and distributes it free to 300 college radio stations.

Publishers aim to grab young readers early, before they develop a taste for the competition

Back-to-School Books

Ah, I remember distinctly back-to-school time in my college days. The warm greetings of old friends. Exhilarating new things to learn. The first thrilling hint of a fall chill in the air. Nickel pitchers at the Loose Caboose. It's that time of year again, and the regulars are bellying up to the bar. Magazines are trying to sell themselves to college readers, and to advertisers as a way to reach a highly impressionable market. Back-to-school and Spring Break are

the two peak times each year when magazines choose to turn marketing might on the university crowd through special editorial content and cross-promotions with advertisers.

"It's about building brand equity early for both the magazine and the advertisers," says *Details* publisher Gina Sanders. "We can be preemptive

in reaching a really captive market before they form any brand alliances."

The Condé Nast book's latest college-marketing play is a hip advertorial in the form of a comic strip called "Hooked-Up," including photos of real kids superimposed into a cartoon world. The storyline follows four college kids

'Playboy' Explains Catching the Stars When They Moon

Speaking of *Playboy*, the men's monthly usually steers clear of long-range, "gotcha" photography. So its decision to run nude paparazzi pictures of actress Uma Thurman was not made lightly, says a magazine spokeswoman.

"We generally don't do it," says *Playboy* communications director Cindy Rakowitz. "In this case, there was even internal controversy." Thurman appears in the September issue completely nude, catching rays on a somewhat crowded beach in St. Bart's. Rakowitz says that the magazine has heard through the grapevine that Thurman is unhappy with the, uh, coverage. But so far no legal action has been taken.

The magazine was concerned about the appearance of having violated Thurman's privacy. *Playboy* has a reputation for taking the high road when nude photos of a celebrity taken without their approval surface.

Playboy founder Hugh Hefner passed on the Tonya Harding wedding-night pictures, and, most notably, the graphic nudes that in 1983 tarnished the crown of then-Miss America, Vanessa Williams.

"Hef just felt there wasn't any point in ruining somebody like that," says Rakowitz of the Williams pictures. "The Tonya Harding pictures were just sleaze."

The Williams and the Harding pictures showed up in *Penthouse*, Bob Guccione Sr.'s less-inhibited men's book. Guccione declined to comment on the Thurman matter.

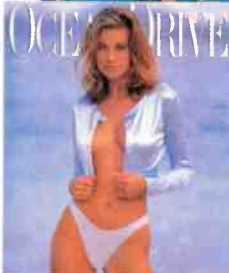
Big Giveaways Mags Playing Games

September is traditionally the month for fall fashion features. This year, it's also the month for contests.

Clever contests with sensational payoffs appear this month in several books, including *Travel & Leisure's*

DESIGN WATCH

None-liners



Cover lines are like ads for a magazine, teasing and enticing consumers into buying it.

Women's service books, for example, traditionally have piled them on. (Drop a Few Pounds—Fast!) But every once in a while an editor, believing he or she can sell the book on image and style alone, bucks convention and doesn't run any type other than the logo on the cover. Upscale magazines such as *Gourmet* can get away with it from time to time. It has worked for *The New Yorker* for decades. And one regional book, Miami's sexy, oversized *Ocean Drive* has made its reputation on it. Since the monthly launched three years ago, it hasn't printed a single cover line.

"We're not trying to sell our product in a mass way," says *Ocean Drive* editor Glenn Albin. "We identify our magazine with one great photograph. For us, that's much better than having '18 Ways to Chop a Cucumber' on the front."

Albin adds that having just the image—usually a well-dressed (or hardly dressed), beautiful young woman—gives the book a more timeless quality. "We have a longer shelf life," Albin says. "People tend to keep it around for four or five months. We have people who collect them."

beautiful 25th-anniversary issue. The American Express-owned book, which just upped its rate base to 925,000, is asking readers to submit a 300-word essay describing their perfect vacations. "A week under a striped umbrella in the Caribbean?" *T&L* asks. "A slow drift down a Thai river on a bamboo raft built for two?" One lucky winner will be chosen at random to receive \$5,000 toward making his or her fantasy come true.

Another essay contest, in *Globe Communications' Bridal Guide* magazine, asks for up to 200 words on how the couple met, who proposed and how, and the important qualities of modern marriage. The winner gets a fabulous, \$50,000 wedding package. (My fiancé's dad will be entering many times under several different names.)

Philadelphia magazine's

car-related trivia quiz is probably my favorite. The contestant with the highest grade on the quiz drives away with a Mercedes Benz SLK. That particular model won't be available in this country until next year. ■



Can high-end prizes like this Mercedes being offered on the cover of *Philadelphia* magazine drive readership gains?

Must-Reads

A subjective compendium of praiseworthy articles from recent magazines:

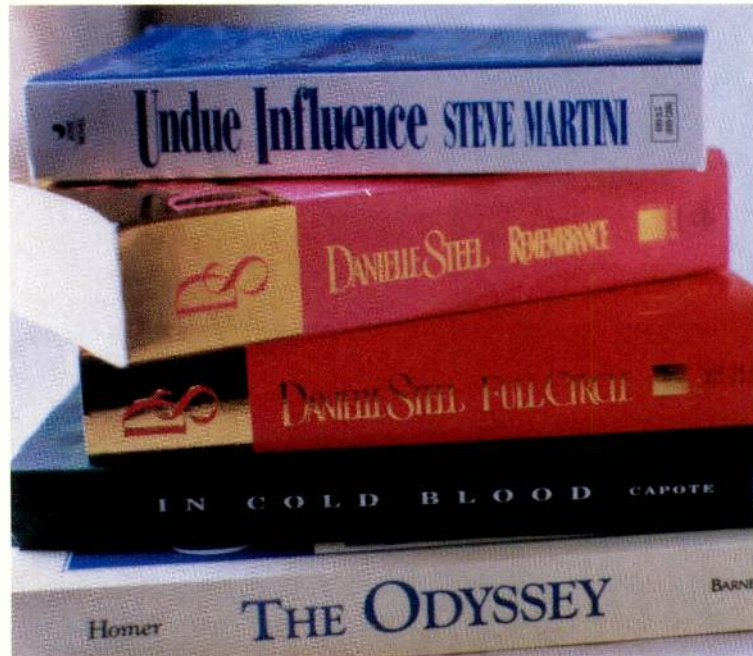
"First, Kill the Babies," Carl Zimmer's gruesomely engaging piece on infanticide in the animal kingdom, *Discover*, September,

"I've Been Misquoted!," the debut of Michael Gross' Chattering Class column on media, *GQ*, September

"New Hopes, New Dreams," columnist Roger Rosenblatt's piece about Christopher Reeve for *Time*, August 26

TV Production

By T.L. Stanley



Print-spiration: Reader-tested stories bound for the small screen

the Earth. CBS this season plans a miniseries version of *In Cold Blood* and movies based on *The Reef*, *20,000 Leagues Under the Sea*, William Faulkner's *The Old Man and the Sea*, and Steve Martini's *Undue Influence*.

NBC plans projects based on Danielle Steel's *Remembrance* and *Full Circle*. And, trying to repeat the runaway success of last season's *Gulliver's Travels*, NBC will air Homer's *The Odyssey* during the May '97 sweeps.

"We'll hold our breath, just like we did with *Gulliver*, because it's an enormous risk," says Lindy DeKoven, NBC senior vp of miniseries and TV movies, referring to the cost of producing big, "event-type" miniseries. *The Odyssey* also is a well-known story done many times over the years that will need computer-generated images and other special effects to make it current, DeKoven says.

Even when staging a classic, it is critical to back up the familiar story with starpower, says Rod Perth, president of USA Network.

"Audiences are hungering for well-produced classics with recognizable stars," Perth says. "It would be very difficult to do these projects with unknown people."

No problem. A-list talent is being drawn like never before because they are attracted to the character-driven projects, programmers say. USA Network book-driven projects will star Anna Paquin and Cicely Tyson, among others. CBS' talent on tap includes Anthony Edwards, Eric Roberts and Sean Young. TNT's projects will spotlight the likes of Dennis Hopper and Mandy Patinkin.

Continuing to mirror the feature-film world, networks also are plucking works from writers like Elmore Leonard, whose *Get Shorty* made more than \$70 million at the box office. TNT is adapting Leonard's Western novel *Last Stand at Saber River* and Showtime plans a version of the mobster story *Pronto*, starring Peter Falk and Glenna Headly.

Executives at CBS credit aggressive literary agents and the net-

For a growing number of movie and miniseries projects in the pipeline, a good read is a good start

TV by the Book

Tuned in to any good books lately? Like its big-screen brethren, television is drawing heavily on literature these days for inspiration for its movies and miniseries. And while they still rely on thrillers and romances, programmers this season have sought out a diverse group of books on which to base their projects. Everyone from Mario Puzo and Elmore Leonard to Sir Walter Scott and Homer will be represented on the small screen in '96-97. Book-based movies have a great pre-sale value, both for the audience and the advertising community, says Trevor Walton, Fox

senior vp of long-form programming. Fox this season plans a two-part miniseries based on Dean Koontz's thriller *Intensity*, as well as movies adapted from Oscar Hijuelos, Stephen King and Clive Barker works. Last December, the book-based *Saved by the Light* pulled in a 6.0 rating/16 share in Fox's target 18-49 demo. *In the Lake of the Woods*, which aired on Fox last spring, had a 7.3/11 in households and a 3.2/8 in the 18-49 demo. "It also helps," says Walton, "when you're negotiating for a bud-

get for the project, if you have an author who's regarded as a master in his arena."

While Fox and other programmers have pulled from contemporary best-sellers, many networks and cable channels are increasingly turning to classics for telefilm fodder after seeing movie audiences flock to features like Jane Austen's *Emma* and *Sense and Sensibility*.

USA Network will adapt Carson McCullers' *Member of the Wedding*, along with *Moby Dick*, *Brave New World* and *Journey to the Center of*

FRANCINE ROMEO

works' own book scouts for fueling the trend toward more book-based TV movies. And some writers who have feature-film offers for their books are increasingly leaning toward television for a more in-depth treatment of their work.

"A miniseries can explore a sprawling novel in a way a feature film can't," says Joan Harrison, CBS vp of miniseries. The network paid about \$2 million in rights fees to turn Mario Puzo's *The Last Don* into a six-hour miniseries.

Because of the insatiable demand for product, projects do not languish in development in the television world as they often do in features. Says Sunta Izzicupo, CBS vp of movies: "Things go into development, and six months later they're finished. It satisfies the writer and the audience, who might have just finished reading that best-seller."

Pulp Non-Fiction

Ink Spills From MTV's 'Singled Out'

In a twist on the book-inspires-series theme, another of MTV's most popular shows has spawned its own tome. MTV's *Singled Out Guide to Dating* hit bookstores a few weeks ago, following in the footsteps of the network's spin-off titles *The Real Real World* and *Beavis and Butt-head: This Sucks, Change It*.

Is it that MTV has more to tell us about contemporary relationships, or just that executives at the network know that anything with Jenny McCarthy on the cover in a tight red dress and white go-go boots will sell like hotcakes?

Singled Out, written in a "he said, she said" format by Lynn Harris and J.D. Heiman, promises "spiritual and social direction" on how to find Mr. or Ms. Right. In it, departing cohost McCarthy, who will be leaving *Singled Out* midseason to focus on her own cable show, drops pearls of wisdom in chapters with titles such as "Following Your Man Map to Dating Treasures." McCarthy's

cohost, Chris Hardwick, talks about the best and worst opening lines ("Uh, hi," is acceptable) and snappy comebacks when a girl refuses to give out her phone number.

All that for \$15.

'Ghostwriter' Story

Commercial Comeback For PBS Kids Series

Mark Rafalowski wanted to see *Ghostwriter* live again, long before the FCC clamped down on broadcasters last month, ordering them to air three hours a week of educational programming for kids starting in fall 1997.

More than a year ago, Rafalowski, the president of Los Angeles-based Tradewinds Television, began talking with *Ghostwriter*'s producer, Children's Television Workshop, about distributing in syndication the popular former PBS series that seamlessly melds reading and critical thinking with fun and mystery.

"We always thought this show could be the next *Saved by the Bell*," Rafalowski said. "Taking it into syndication is a way to expose it to a mass audience."

Rafalowski began peddling 28 "best of" half hours of the show at a time when educational kids programming was not on the top of broadcasters' must-have lists. "Twelve months ago, no one was clamoring for this show," he said. "We had to educate most broadcasters [about] it."

Even so, the Chris-Craft/United Television eight-station group quickly made a deal. By last January's NATPE, the show had been cleared in 50 percent of the country, and those numbers increased recently to 93 percent coverage on 136 stations.

CTW, which had been faced with the difficult task of raising megadollars for the show's high production budget, thinks the franchise can be commercially viable.

Ghostwriter—a weekly series that aired on PBS for three seasons, a fourth in reruns—initially had been underwritten by Nike and Sega.

Nike, in fact, had kicked in \$5 million for the first season of the show, with Sega joining for seasons two and three. The companies, however, did not fund subsequent production.

The goal now is to produce new episodes for the '97-98 season. But Rafalowski and CTW execs know that the show must pull in strong ratings for that to happen, no matter what kind of FCC regulations exist.

Marjorie Kalins, CTW senior vp of programming and production, said she is interested in a coproduction deal to create fresh episodes. She also would consider a cable window.

"I think we'll see more of these deals happen," Kalins said, "because we all have to be creative about how we finance educational shows."

While facing all the difficulties of producing a high-cost show, CTW also tackled a kid demo that is the toughest to reach with an educational show—6-to-12-year-olds.

Starting with the premise of teaching literacy, producers wrapped the show in mys-

teries and picked six kids to solve them figuring out clues together. "We never pretended we weren't delivering educational content," Kalins said. "But kids never said *Ghostwriter* was about literacy."

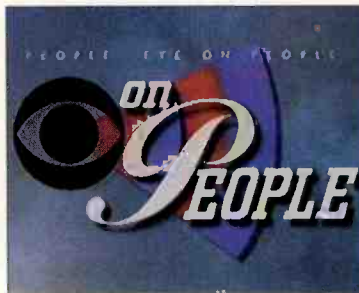
Producers think they can strike that balance again if they return to production. But they must face the facts of financing. The future of the show, they said, does not depend on good ideas or skillful execution, but money. And it remains to be seen what effect the FCC regulations will have on corporate generosity or advertiser involvement in educational TV. ■



Comeback kids: *Ghostwriter* cast members (from left) Sheldon Turnipseed, Mayteana Morales, William Hernandez, David Lopez, Tram-Anh, guest star Todd Alexander and Blaze Berbahl.

Cable TV

By Michael Bürgi



CBS is tapping several established genres with shows à la *Rescue 911* and *ER*, as well as its own archives, to program its new retransmission-consent cable channel, *Eye on People*

Advise and Consent

CBS' late entry into the cable TV game will be a test to see if retransmission consent has any teeth left

If only Larry Tisch could see, as in having "vision." His lack thereof and the subsequent failure of CBS to involve itself in a meaningful way in cable are now haunting the powers at CBS' new parent, Westinghouse, which recently announced a valiant attempt to see what Tisch could not by launching a cable network this March to be called *Eye on People*. That was the easy part. Getting cable operators to carry the new service is going to be decidedly more difficult. The problem is cable congestion—too many programming services vying for too few slots on existing cable systems.

It will probably be at least two years before the "headend in the sky" envisioned nearly two years ago by TCI's John Malone is available to ease the gridlock among cable channels. Thus, it will probably be two years before cable operators enthusiastically embrace the notion of launching new cable channels that aren't willing to pay through the nose for clearance.

The programming CBS is promising, at least so far, does not appear strong enough to get the channel cleared by itself. Created

mostly from the CBS News, Entertainment and Sports archives—with a little help from Discovery Communications, which will produce a few specials to be named at a later date—*Eye on People* is definitely not a news channel. It's more like the newsier side of *Entertainment Tonight*, *Cops* and *Rescue 911*, judging from a reel tape CBS issued to the press a few weeks ago. Programming includes shows such as *America's Heroes*, which looks at the working men and women who save lives every day; *Cops* and *Robbers*,

which has the same *verité* feel of the police-reality shows that dominate the early- and late-fringe time period; and other series such as *Eye on the Stars* and *Eye on Money*, which will profile the celebs of the entertainment and financial worlds. CBS will also mine its archive of legendary newsmen that have worked for the Eye network, including Edward R. Murrow and Walter Cronkite.

Retransmission consent—the chief negotiating tool used by ABC to launch ESPN2, by NBC for America's Talking and Fox for fX—is available to CBS this time around. But it is not as powerful a weapon as it once was. That's because only CBS is trying to use it; the other major nets have already made long-term deals with the major cable multiple systems operators (see related story on opposite page). Still, retrans is in the arsenal of the lead negotiator for CBS, Don Mitzner, president of Group W Satellite Communications.

"Retransmission consent is only one tool to assist in getting distribution, not the driver," notes Mitzner. He says he plans to push the CBS brand and its ability to promote a cable network to a large broadcast audience. And he is willing to offer cable exclusivity—he is not currently shopping the new service to DBS operators or to telephone companies that plan to enter the program distribution business. Finally, Mitzner says the effort will be backed by the "full faith of CBS/Westinghouse," though he declined to say exactly what that meant.

It is not likely that cable operators will cave in to the type of threat made by CBS during the last round of retransmission-consent negotiations. Back then, CBS demanded cash payments for its signal, and cable operators laughed. In the end, CBS was lucky to find its signal on cable.

In CBS' favor this time around is the fact that Group W is liked and respected in the cable community, having successfully distributed and marketed The Nashville Network

and Country Music Television from their inception. In a sense, the buyout of CBS by Westinghouse gave CBS its much-needed cable entré.

Negotiations with cable operators have begun, but Mitzner won't say who he is talking to or how many subscribers he thinks Eye on People could launch with. "I'm not going to state any positioning in the marketplace," he says.

Another plus for CBS is its relationship with affiliates. Mitzner is acutely aware of the uproar NBC caused when it directed the viewers of its owned and affiliated stations to tune out of the late news and into CNBC's post-game coverage of the NBA finals. "We don't live in a vacuum, so we understand it's got to be done carefully," explains Mitzner. We've talked to the affiliates and they're aware and supportive of what we're trying to do."

In any negotiation involving retransmission consent, affiliates are key, because a network can bargain only with the signals of its owned-and-operated stations.

In three years, retransmission consent will return, unless it gets thrown out with must-carry rules, which the cable industry is currently challenging in the U.S. Supreme Court. If retrans survives, expect to see more in the way of cable programming from CBS, assures Mitzner. Of course, by then, channel capacity won't be as much a problem as it is now, or so promise the operators.

Consensual Relations II MSNBC Squares Off With Fox News

NBC has been forced into something of a retransmission-consent quandary in its negotiations with Time Warner Cable, the nation's second-largest operator with 12 million subscribers. The issue is whether creating MSNBC voided

the retransmission-consent agreement NBC struck with Time Warner when the network launched America's Talking. Several major operators have wondered the same but, to date, NBC hasn't lost any subscribers. But the Federal Trade Commission is reviewing Time Warner's proposed merger with Turner Broadcasting System, and part of the commission's final ruling will include the requirement that TWC distribute a rival news service to CNN, which is owned by Turner. Once that ruling comes out, Time Warner will have to decide whether to carry MSNBC or Fox News. Incidentally, Fox is paying up to \$12 per subscriber to get cleared; NBC is not. Stay tuned.

Have They Got a Deal?

ESPN Creates Cross-Company Buy

ESPN is out in the marketplace offering a new ad deal that cuts across all the properties that fall under the network's purview. Jeffrey Mahl, ESPN senior vp/ad sales, says the goal of the new innovative program is to get more advertisers involved in all the domestic properties—and there are a lot, including the two cable networks, ESPNET Sportszone, ESPNNews, a radio program, OCC Sports, Creative Sports—as well as giving them expansive international reach across Europe, Asia and Latin America.

No Fear, a Gen-X clothes maker, is the first to step up and buy the whole deal. It laid down a few million dollars two weeks ago for a one-year, global, multimedia purchase. The deal was struck among the client, GSD&M and ESPN's Chicago office and kicks in fourth quarter running through third quarter 1997. On top of a well-rounded mix of media time on all the domestic properties, as well as about half the networks

ESPN represents overseas, the No Fear deal carries a programming element to it. Mahl explains that the advertiser essentially gets identified with pivotal plays and replays in games ESPN covers that determine the outcome of the game, plays that showed "no fear" on the part of the player or team. The advertiser should have no shortage of opportunities to find those "no fear" moments, since the buy includes baseball, hockey, college basketball and football, auto racing and the ESPY awards.

Mahl has had to restructure his ad sales department slightly to



Jeffrey Mahl, champion of ESPN's new variety pack

reflect the new concentration on selling the variety pack rather than any one or two elements. "We had to simplify the buying process," explains Mahl. "Doing this takes a lot of work on the agency side and client side to make it happen. Our job is to show them we're willing to work hard to make it easier." Mahl says No Fear is only the first of many more global deals to come, but he declined to say who else is around the corner. ■

MOVERS

NETWORK TV

Mike Darnell has been named vp of specials for Fox Broadcasting. Darnell had been director of specials for Fox since August 1994. Darnell came to Fox from the Fox Television Station Group.

CABLE TV

Sarah Miller, executive vp of Comedy Central, has taken on responsibility for new business development, international distribution and interactive pursuits. Miller has been with Comedy Central since 1991, when she was named cfo of the then-fledgling cable channel.

AGENCIES

Hill, Holliday has announced a promotion and a new hire: **Leanne Jenkins** has been promoted to senior vp and associate media director from vp and associate media director. Prior to joining the agency, she worked with Media Basics. **Roberta Haber** joins as vp and associate media director. She had managed the media department for Chapman Direct Advertising...Griffin Bacal has hired **Steven Naftelberg** as media director. He had been partner and media director for Bozell.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Jerry's Skids

Celebrities usually get their way. Bigger trailers. Better food. Cuter puppies. Cooler DNA. But Jerry Seinfeld may have snagged one of the grandest

muscles, had never set tire on American asphalt.

"It's a tremendous car—tremendously expensive and never sold in the United States," explains car guy Rick

folks back in Germany to bring the 959 stateside. American Express, at exorbitating expense according to sources, shipped the car by air to Hawaii from the Porsche family museum in Stuttgart, Germany.

"It may have even come directly from the Porsche family garage," says Carol Brown, Seinfeld's assistant.

Even the Hawaiian police were accessory to the car caper—they closed a road and granted the Seinfeld permission to tool around corners and straight-aways with gleeful abandon. And, according to all involved, he took full

advantage of the once-in-a-lifetime opportunity. "He really enjoyed driving it," adds Brown. "He had a great time." —MAH



The Porsche that Seinfeld spins around in for his newest AmEx commercial isn't street legal

celebrity perks of all time: an illegal Porsche.

In Seinfeld's latest American Express commercial, the noted Porsche freak and auto-racing enthusiast zips around Hawaii in a mid-1980s-vintage Porsche 959, a very slick machine, needless to say. So slick, in fact, that it's illegal in the United States and, until Seinfeld flexed his celebrity

Roso, spokesman for the Skip Barber Racing School, of which Seinfeld is a graduate. Seems this particular Porsche model is barred from the U.S. because it doesn't meet federal emission standards. Boo hoo.

But Seinfeld, apparently as persuasive as he is funny, brokered a deal with American Express, Hawaiian highway authorities and the Porsche

Why Marv Albert Needs Our Help

We didn't know what to think when sportscaster Marv Albert's people called the other day to ask if we'd get something in about the upcoming Marv roast. For what seems like months now, David Letterman has been hawking tickets to the Sept. 12 Madison Square Garden black-tie benefit for the March of Dimes. Every Yankees game broadcast has carried a few plugs for Marv too. So, if they still haven't peddled enough tickets, we said okay, we'd bail out Letterman and Phil Rizzuto and urge our readers to pony up. Let the good-natured ribbing begin. —AS

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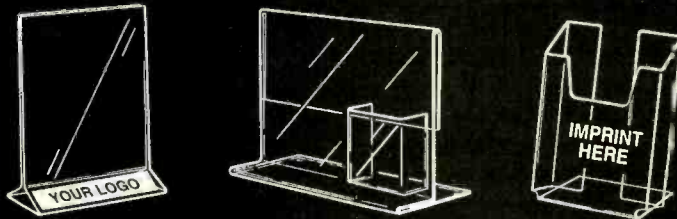
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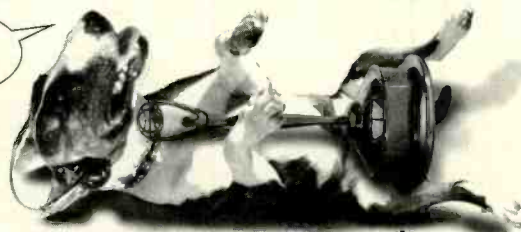
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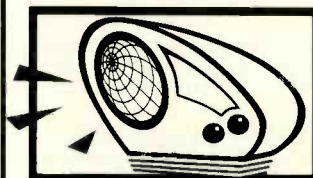


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ADWEEK can offer you the exposure you need in our Services & Resources section. If you need to get your service out to the people who matter, you need to advertise now. Call for info 1-800-ADWEEK.

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EMPLOYMENT

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Due to expansion, MarketSource Corporation, a leading marketing services company based in Cranbury, NJ, seeks a marketing professional in support of college and high school sampling programs, custom promotions and events, college publications and cooperative sampling. This position requires a creative, strategic pro with a 4 year degree and 3-5 plus years experience in marketing, advertising and/or promotions of consumer products. Candidates must have excellent oral, written and program management skills. MBA a plus.

This high visibility position offers excellent advancement opportunities, competitive compensation and a benefits package that includes: medical, dental, Rx, life insurance, paid vacation, paid holidays and 401K savings plan. For immediate consideration fax (609/655-2192) or mail resume with salary history to position MS at: MarketSource Corporation, 10 Abeel Road, Cranbury, New Jersey 08512.

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RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

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

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ADVERTISING SALES

Trade magazine seeks thorough, ambitious salesperson for NY based territory covering New England and Eastern Canada. Demonstrated success in achieving sales goals and experience selling in an industrial field essential. Ability to understand customers' needs, present effectively and think creatively required. Send resume and salary/commission history to:

**Advertising Sales
Bill Communications
355 Park Avenue South, NY, NY 10010**

Marketing Director

Kaplan Educational Centers seeks a leader for the marketing efforts of our New York City-based private educational firm.

The ability to thrive in a fast-paced environment is essential for the results-driven candidate we select. Qualified applicants will have at least a bachelors degree from a top-tier school and a minimum of 8 years of marketing management experience in a highly competitive industry. MBA preferred. Requires superior strategic and analytical ability, demonstrated creativity, disciplined organizational skills and highly developed interpersonal communication skills.

Ideal candidates have proven results and knowledge of advertising, direct marketing, media, customer loyalty programs, budgeting, production, competitive analysis, research, on-line, promotions, and events.

Kaplan, a subsidiary of the Washington Post Co., is a dynamic, fast-growing industry leader dedicated to supplemental education for students from kindergarten to adulthood, delivered in 170 centers around the nation and thousands of schools, companies, and institutions.

Fax a resume with salary requirements to 212-492-5860.

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**Personnel Director, The Advertising Council
261 Madison Avenue, 11th Floor, New York, NY 10016, FAX: (212) 922-1676**

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Clever, conceptual, cutting-edge creative. Collateral campaigns & superior Mac skills required. Headline writing & website development a plus.

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Print Buyer

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**Fax resume to ADV Marketing Group,
Stamford: 203-324-4680**

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October Deadline

SERVICES & RESOURCES

Thursday, September 26

3:00 p.m.

All copy must be submitted in writing.

CALL 1-800-7-ADWEEK

PROJECT COORDINATOR

Entertainment marketing company seeks energized, dependable, hardworking, person to draft contracts, coordinate office, productions & events. Must be computer literate, detail-oriented, have excellent communication and organizational skills. Previous exp. with Fortune 100 companies with a following a BIG PLUS!
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MEDIA SUPERVISOR

Mid-sized, full-service 4A's agency seeks Media Supervisor for fast growing, busy, retail account. Knowledge of newspaper and spot broadcast necessary. 3 years plus experience needed. Send resume and salary requirements to:

**ADWEEK Classified, Box 3890
1515 Broadway, 12th fl.
New York, NY 10036**

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Established music house with nationally syndicated reel and video editing suite seeks rep with inside agency contacts. High percentages and advances against accounts.

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Account Executive

Our account organization is unique. You must have a strategic, marketing orientation, be geared toward client service and have a solid grounding in media. If you are ready to "step-up" to a career in account management give us a call. Two years in any media discipline are the bare minimum, provided you are the unique individual with the skills outlined above.

Senior Media Planner

Three years minimum experience is a must and experience on one or more of the categories outlined above would give you a leg up. The right candidate will work independently and have tremendous opportunity for advancement.

Broadcast Media Buyer

This one's tricky! We pride ourselves on having the savviest, most seasoned buying staff in New York. We do have openings for buyers in both the spot television and spot radio areas, but only the top 10% need apply!

Horizon offers an excellent salary and benefits package. For prompt consideration, please forward your resume to: Jessica Wurpel, Staffing Resources, 630 Third Ave., New York, NY 10017; FAX 212.916.8653

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MEDIA DIRECTOR

We're looking for a Media Director who spends the client's money like it was his/her own. We're one of New England's fastest growing agencies, and we need a talented pro to help us move to the next level. You should have 7-10 years media experience. Be comfortable supervising and managing all day-to-day media services. Treat media like the strategic weapon it is. And relish new business presentations.

MEDIA PLANNER/BUYER

We also need someone to negotiate, plan and buy print and electronic media. You'll need at least 3 years of experience, plus the strong personality, professional attitude and attention to detail it takes to fill this challenging position.

We offer a great working environment and excellent growth potential. Send resume in confidence to: Mary Redington, Allen & Gerritsen, 85 School Street, Watertown, MA 02172. Or fax it to (617) 926-0133. No phone calls, please.

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Responsible for department's graphics arts development including all aspects of presentation material production, creative development, and design of all slides, handouts, and related materials. Tasks to include: development, writing and production of all presentation materials for specific mutual funds; writing, production and assembly of all presentation handouts and workbooks; prepare graphic art, design/layout for all departmental slide presentations for duplication by outside vendors; negotiation with internal/external slide vendors for all projects; full layout and design of internal field newsletter. Candidate must possess strong oral/written communication skills; extensive hands on PC based graphic arts/desktop publishing experience using software packages such as Quark, Adobe, Photoshop and Powerpoint; strong interpersonal skills; attention to detail, along with utmost desire to accomplish projects on time. College degree plus prior marketing communications and graphic arts background required. Experience in mutual fund industry or other investment company, along with multimedia communications knowledge highly desirable. Send resume to:

State Street Research/MetLife Securities

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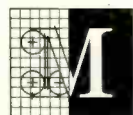
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An experienced agency veteran with strong conceptual abilities, a range in art direction skills and the ability to present the work to Fortune 500 companies.

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Experienced art directors with the ability to concept on strategy and the depth to see a project through completion. Must possess strong design skills and demonstrate a range of work.

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ADWEEK Classified closes
on wednesdays at 4:30 p.m.**

All copy and artwork must be in **no later** than **WEDNESDAY**. Copy received after Wednesday will be held and run in the next available issue. We appreciate your cooperation.

MAGAZINE AD SALES

Nat'l outdoor magazine seeks experienced advertising representative or rep firm with proven track record. Send resume stating sales experience in outdoor field to: Jim Maxwell, 9200 Oakwood Point, Westerville, OH 43082.

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Top 10 agency seeks dynamic indivs for exciting optys in Packaged Goods, Technology, Entertainment & Health/Beauty accts. Agency exp a must. Please fax resumes to: Attn: ADVERTISING MGR.
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Classified Advertising Call M. Morris at 1-800-7-ADWEEK

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Fine Homebuilding Magazine

Publisher of high-quality, special-interest magazines seeks national accounts mgr. to maintain existing client base with the focus on developing new business. Heavy telephone sales work, combined with moderate national travel. College degree with magazine space sales experience preferred. Facility with computers and knowledge of homebuilding desired. Excellent growth potential.

We offer a competitive salary and excellent benefits. Send resume to personnel dept.

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PROOFREADER

Midtown, mid-size advertising agency seeks F/T proofreader for diverse accounts with heavy retail skew. Responsibilities include proofing of all print advertising, collateral pieces and presentation materials. Must have a minimum of one year advertising agency experience and be MAC literate. Please send resumes to:

Production Manager

PO Box 916

Murray Hill Station

New York, New York 10156-0916

BROADCAST ASSISTANT

Mid-sized NYC agency needs broadcast assistant for Spot and National TV. Great growth opportunity for well organized, steady individual with 1+ years of agency or buying service experience. Send resume to:

ADWEEK Classified, Box 3889
1515 Broadway, 12th fl.
New York, NY 10036



BRAND MANAGERS

Southfield, Michigan Location

Here's an outstanding career opportunity with our world-leading organization. We're seeking experienced Brand Managers capable of quickly assuming responsibility for initiating, directing, and coordinating overall U.S. brand strategy — consistent with global strategy — with a full tactical plan including creative, promotional, and packaging recommendations for all brands assigned. This will encompass preparing and implementing the three-year business and marketing plans with budgets, including advertising, consumer promotions, public relations, and packaging programs; assuring compliance with legal, corporate, and industry codes; liaison with top management to develop special programs to maximize long-term profit-build; plus developing, controlling, and deploying brand financial resources to optimize and achieve business and profit objectives. Approximately 20% travel will be required.

To qualify, you should possess a B.B.A. Degree in Marketing or a related field (M.B.A. preferred) and 4-7 years in brand/product management. Experience in consumer, retail, or spirits industries is required. You should also possess superior communication/interpersonal/negotiating and computer literacy skills.

As a world leader in the distilled spirits industry — with premium brands such as Kahlua, Canadian Club, Cutty Sark, and others — we can offer an excellent compensation and benefits package including medical, dental, life insurance, and retirement plans. For confidential consideration, mail/fax your resume (no telephone calls, please), to: **Vice President, Director of Human Resources, Hiram Walker & Sons, Inc., P.O. BOX 44375, Detroit, Michigan 48244-0375; FAX #: (810) 948-8917.** We are an equal opportunity employer.



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& SONS, INC.

SENIOR PROMOTIONS MANAGER

Entertainment marketing company in NYC seeks creative individual with strong ability to write promotional presentations directed to Fortune 500 companies. Oversee staff on heavy detailed execution including print production/fulfillment for in-store sales promotion programs and on-site field events. Must have extensive sales promotion or brand mgt. experience.

Fax resume to:

SPM

212-247-4420

MARKETING COMMUNICATIONS COORDINATOR

Type-A wanted to develop, execute marketing and promotional programs, create written sales pitches for NYC-based news/photo syndicate selling to newspapers worldwide. Musts are tenacity, sharp writing, computer skills.

Fax sales letter, resume and salary requirements to:
212-499-3382 or
email to nytss@mclmall.com.

CALL 1-800-7-ADWEEK



JOBS@MAGNET.COM

MAGNET INTERACTIVE COMMUNICATIONS, LLC

Account Managers:

Magnet Interactive Communications, L.L.C., a leading full service interactive marketing and communications agency is seeking qualified candidates to fill openings in DC and NY for Account Managers.

JOB RESPONSIBILITIES INCLUDE:

- Maintaining client satisfaction and building long-term relationships
- Developing in-depth knowledge of the client's business and internal structure
- Managing and controlling the financial aspect of projects
- Aiding in the strategic and creative planning of projects
- New business development - pitches and proposals
- Managing timelines and production deliverables

QUALIFICATIONS FOR THE POSITION INCLUDE:

- BA/BS degree or equivalent experience with 2-5 years experience managing client relationships for large strategic projects. MBA's encouraged.
- Advertising or marketing experience is highly recommended; management consulting backgrounds are encouraged.
- A background in technology (including the internet and how it can be applied to businesses), and leadership is recommended.
- Candidate must possess excellent written and oral communications skills and be willing to grow with a young progressive company.

Magnet is also accepting applications for multimedia producers with experience in Internet production and/or CD-ROM development. Candidates should have strong technology and project management experience.

SEND RESUME TO:

MAGNET INTERACTIVE COMMUNICATIONS, LLC
 3255 GRACE STREET N.W.
 WASHINGTON, DC 20007
 FAX: (202) 625-353

HELP WANTED

While other companies talk about exciting innovations to come, Sprint's already there. That's one of the reasons for our success around the world. If you'd like to join a company that's setting the standards for the telecommunications industry, consider a career with Sprint. We have immediate openings at our Kansas City location for:

Advertising Director New Media

This position is responsible for overall corporate brand strategy and execution for new media. This includes corporate positioning, brand advertising and cross corporation advertising integration and coordination, as well as branding strategy and execution. Qualifications include 10+ years marketing/advertising experience, with demonstrated brand stewardship skills. Must have superior supervisory and people management skills, in addition to analytical skills and creative judgement. Internet experience preferred. Bachelor's degree in Marketing, Business or Advertising required; MBA preferred. Job Code: ADNM

Advertising Manager New Media

You will develop and manage Sprint's new media initiatives, including the corporate Internet site. Responsibilities include strategy development, site integration and supervising related agency personnel, as well as project management. Qualified candidates will have 5+ years experience in marketing or related field, with experience in marketing strategy, Internet/new media development, media and personnel management. Bachelor's degree in Marketing, Business or Advertising required. Job Code: AMNM

We offer an exciting, challenging work environment with an attractive salary and benefits program. For consideration, please submit your resume and salary requirements, specifying job code, to: **Sprint, Dept. SM/TK, Mailstop KSOPKQ0111, 6600 College Blvd. Suite 215, Overland Park, KS 66211.** We are proud to be an EEO/AA employer M/F/D/V. Also, we maintain a drug-free workplace and perform pre-employment substance abuse testing.



SENIOR ACCOUNT MANAGERS

Rapidly growing national sales promotion agency needs:

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To manage the development and execution of account specific consumer promotions. Must be self-starter with understanding of packaged goods promotional techniques and strategies and have good creative sense. Trade/retail marketing experience are a plus. BA/BS degree and 8+ years marketing/promotion experience a plus.

SENIOR PROGRAM MANAGER, PROMOTION AGENCY

To manage the development and execution of national consumer promotions. Strong strategic planning and executional abilities; 6-8 years of marketing/promotion experience; packaged goods, automotive background a plus.

We require excellent verbal and written communication skills and the ability to manage and seek multiple projects at once, while managing the details. Business/budgeting skills and computer literacy (Mac, Word, Excel). Send your resume, cover letter and salary history to:

Human Resources
Ryan Partnership
55 Post Road West, Westport, CT 06880

Fax 203-454-7047

No phone calls please.

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We are in need of highly innovative Marketing professionals ready to lead Timberland's charge into the 21st Century! If you have experience developing, implementing and evaluating a fully integrated marketing communications plan and planning calendar within a strong brand, we think you will fit perfectly within the Timberland team.

Opportunities currently exist within the Men's, Women's, Retail, Licensing and International product categories. Qualified candidates possess a BA/BS in Marketing or Business (MBA preferred) and 7+ years' marketing communications experience within an organization with a strong brand presence. Must be highly creative and analytical in determining new markets and avenues of distribution.

We offer a competitive salary and a 401(k) Plan. For immediate consideration, please mail/fax your resume indicating position of interest and salary requirements to: The Timberland Company, Human Resources, Dept. SM/92, 200 Domain Drive, Stratham, NH, 03885. FAX: (603) 773-1662. Timberland is an equal opportunity employer.

Timberland

Account Executive - PR/Promotions

If you consider yourself entrepreneurial, innovative, a real strategic thinker and you're tired of the traditional, conservative (boring) PR/Promotions positions out there... You want to work with us.

We're a Soho ad agency with a 9 person PR department looking for: *Account Executive - PR Promotions*. If you have 3-5 years related experience - especially promotions, internet-savvy, media relations skills, will travel... Please send resume with work history to:

Rose Praslick
Director of Human Resources
Kirshenbaum Bond & Partners
145 6th Avenue
New York, NY 10013

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If you've had at least five years of ad agency experience and believe you can help us create the magic, please forward your resume and five non-returnable samples to: Walt Disney World Co., Salaried Casting, Code: ADSWD646, P.O. Box 10,090, Lake Buena Vista, FL 32830. We offer competitive salary and outstanding benefits and are an equal opportunity employer committed to a culturally diverse workforce.



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We're Looking For A Creative Director From Venus.

If men are from Mars and women are from Venus, we're looking for a CD who thinks like a Venus native. We do women's marketing and advertising for impressive national clients. We're growing like mad. And we're in the cool campus town of Ann Arbor. If you're a writer with at least 10 years of experience and a bag full of strong concepts, send it to Harris Marketing Group, Attn: Venus, 617 East Huron, Ann Arbor, MI 48104.

HECHINGER Company, a leading home improvement retailer has expanded its Marketing/Advertising Department which has created immediate opportunities. Scope of responsibilities has significantly increased at our corporate headquarters with 118 stores in 23 markets and an advertising budget near \$100 million. Our corporate headquarters in Largo, MD is located 15 minutes from Washington, DC.

MEDIA MANAGER

Selected candidate will possess 5-10 years of media planning and buying experience. Multi-market, retail or fast food experience; print/broadcast experience; and a Bachelor's degree in a related discipline required. Agency experience and agency supervision a plus. Reports to VP Marketing/Advertising. Supervises 1-2 people and 2 large agencies.

VISUAL DISPLAY MANAGER

Selected candidate will supervise development of store signage graphics and display and private label packages. Requirements include a Bachelor's degree in a related discipline; 5 or more years of retail, graphic display or signage experience; graphic design skills; and computer expertise (Mac, Adobe, Wallace, Harvard Graphics). 1-2 direct reports; reports to Director of Advertising.

AD PLANNING MANAGER

Selected candidate will have a minimum of 5 years of experience in marketing or merchandising, analysis and calendar planning. Requirements include a BA, multi-unit retail experience and strong analytical background. Database and/or business analytics a plus. Experience as a retail buyer is also a plus, but not required.

COPYWRITER

Selected candidate will be responsible for researching and writing a variety of pre-print advertising and collateral copy. A Bachelor's degree in a related discipline with 3-5 years of experience (corporate retail environment preferred) is required. Must also be a strategic thinker; a creative and innovative planner with strong attention to detail; and demonstrated organizational and communication skills.

TARGET MARKETING COORDINATOR

Selected candidate will be responsible for planning and implementing marketing programs in all aspects of direct mail promotion, list selection, print and mail services, direct mail production and creative execution. Requirements include a BA/BS degree with a concentration in Marketing and 2+ years of experience in direct marketing, with an emphasis on direct mail execution/production process. Agency and creative management skills necessary. WordPerfect 6.1 proficiency, Excel spreadsheet fluency and database experience required.

Hechinger offers an excellent compensation and benefits package as well as an exciting work environment. Mail/fax resume along with salary requirements in confidence to:

HECHINGER

HR Dept., LH-MA
1801 McCormick Drive
Largo, MD 20774
FAX: (301) 925-3358.

(We will contact only those applicants selected for further consideration.)

HECHINGER

MULTI-DIMENSIONAL

Unique opportunity in a fast-growing regional sales office for someone who is looking for new challenges. The ideal candidate will combine at least 2 years of office management skills with supervisory experience of sales support in an advertising sales environment, and have a working knowledge of traffic/operations management. Microsoft Office proficiency required.

We offer a competitive salary + incentive, full benefits, 401K.

No phone calls or faxes will be considered. Please mail resume, salary requirements and letter detailing how your background fits with our needs to:

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Equal Opportunity Employer

HELP WANTED

JMCT/DIRECT SEEKS AE

Seeking candidate with 3+ years direct marketing experience and effective knowledge of integrated communications, database marketing, fulfillment.....telecommunications experience a +. Write in confidence to:

Mary Keady

JMCT/DIRECT

445 Park Avenue, NYC, 10022

No calls, but you can fax us @ (212) 326-9629.

AT LAST, THAT JOB HAS COME ALONG . . .

Wanted: senior and junior AE's, AD's, and writers with a technology/B-to-B background and strong agency experience who are looking for interesting, engaging work (lots of work . . .) with talented, nice people.

Respond by fax to:
(212) 254-1470

SR ACCOUNT EXEC

Established Baltimore agency seeks aggressive Senior Account Executive with 3+ years of account management experience. Candidates should possess excellent writing and presentation skills and a proven track record of successful account management. Experience in developing and implementing print and broadcast creative strategies required. Send resume and salary requirements to: Trahan, Burden & Charles, Inc., 1030 N. Charles Street, Baltimore, MD 21201, Attn: Julie Warren

CONTROL FREAK TRAFFIC MANAGER PRODUCTION ASS'T

Fun, energetic agency seeks a like-minded individual with min. 2 years experience in print and broadcast traffic, a thorough understanding of production, be familiar with "Silent Partner" or similar agency software, and must be excellent with furry, four-legged animals. Fax or mail resume and Milkbone to:

Mad Dogs & Englishmen
(212) 675-0340
126 Fifth Ave, 12th Floor
New York, NY 10011

Asian Advertising Agency

Excellent opportunities to work on national high-profile accounts that target Asian American markets. 3+ yrs. exp. preferred.

Direct Mail Account Manager- service DM clients, oversee DM dept. from concept to execution and coordinate with creative team.

Account Supervisor- client servicing, manage team of AEs and compile marketing research.

Media Director- supervise multi-lingual media dept., research alternative media and oversee all media planning.

Fax Resume to:
H. Suzuki @ 212 686-8998

NEW MEDIA SALES

Freemark, a rapidly growing free e-mail company, seeks dynamic people with sales/new media/advertising experience for NY based sales positions. Fun Environment. Competitive Salary. Please fax resume to:

(212) 207-9295
Attn: Sandy

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REGION: East ___ New England ___ Southeast ___

Midwest ___ Southwest ___ West ___ All ___

CATEGORY _____

*FREQUENCY: 1x ___ 2x ___ 4x ___

MORE: (Specify) _____

*Not applicable to Advertising Services Categories

AD COPY (Attached additional sheet if needed) _____

PAYMENT

CHECK MASTERCARD VISA AMER.EXP.

Signature _____

Cardholder's Name _____

Card # _____

NAME _____ ADDRESS _____

PHONE _____ FAX _____

CALENDAR

Advertising Women of New York will present its Silver Medal Award for outstanding contributions to advertising and communications to Hearst Magazines Enterprises president John Mack Carter at a cocktail reception Sept. 11. Contact AWNY headquarters at 212-593-1950 for details.

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

Columbia Business School Alumni Club/New York Media Committee presents an evening seminar, **"The Future of the Magazine Industry,"** Sept. 25 at Hotel Intercontinental in New York. Contact: 212-872-3700.

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

IM '96 West: The 8th Conference and Expo on Interactive Marketing will be held Oct. 7-9 at the Century Plaza Hotel and Towers in Los Angeles. Contact: 800-538-5053.

The Broadcasting & Cable 1996 Hall of Fame Dinner will be held Nov. 11 at the Marriott Marquis Hotel in New York. Contact Steve Labunski at 212-213-5266.

California Cable Television Association presents **The Western Show** Dec. 11-13 at the Anaheim Convention Center. Contact: 202-429-5350.

Media Notes

NEWS OF THE MARKET

Cox, Thomson Swap Dailies

Thomson Newspapers is swapping two of its North Carolina dailies for six Cox Enterprises-owned Arizona dailies. Thomson's *Rocky Mount Telegram* and *The Daily Advance* in Elizabeth City, with a combined circ of 28,000, will go to Cox. The Cox papers going to Thomson have a combined circ of 100,000 and include *The Yuma Daily Sun* in Yuma, the third largest metropolitan market in Arizona; *Mesa Tribune*; *Tempe Daily News Tribune*; *Chandler Arizonan Tribune*; *Gilbert Tribune*; and *Scottsdale Progress Tribune*.

Tomlin, Young to Eyemark

Eyemark Entertainment has named the veteran production team of John Tomlin and Bob Young as executive producers of the CBS syndication unit's *Day & Date* newsmagazine. Tomlin and Young, whose credits include *A Current Affair*, *Inside Edition* and *American Journal*, replace Erik Sorenson, who received an early release from his contract.

Discovery Zoning in on Kids

Discovery Communications announced last week it is launching several ventures in the children's programming arena, most significantly a three-hour Sunday-morning block of shows launching by the end of first quarter '97 targeted to an 8-to-14-year-old demo. The block will incorporate educational documentary and nonfiction programming. On Oct. 22, Discovery will launch Discovery Kids, a 24-hour digital cable service, for which programming details are not yet available. Finally, on Nov. 4, Discovery will launch a Discovery Kids service in Latin America, with the distinct possi-

bility that it could migrate to other regions that Discovery serves. Programming will include *Barney and Friends* and *Puzzle Place*, both acquired shows. Discovery already programs to children on its sibling service The Learning Channel, which has a commercial-free preschool kids block called *Ready, Set, Learn!*

Disney TV Signs Mastro

Walt Disney Television has snapped up actor and comedian Mastro Clark for an exclusive deal, part of the studio's recent charge to create sitcoms around stand-up comics. Most recently, Clark starred in Fox's short-lived sitcom, *The Show*. His regular credits include *The Newz*, with guest appearances on *The Parent 'Hood*, *Def Comedy Jam* and several syndicated shows. Clark has appeared in the feature films *White Men Can't Jump* and *Candymen*. Disney has successfully built sitcoms around other stand-up comedians, namely Tim Allen and Ellen DeGeneres.

'Personal' Emerges in the Pink

Bloomberg Financial's *Bloomberg Personal*, the new addition to the booming personal-finance category, announced it has closed its launch issue with 100 pages of advertising. Publisher and company president Michael Bloomberg said the first issue of the bimonthly, hitting stands early next month, is nearly twice as thick as had been planned. Charter advertisers include American Express, BMW, Harry Winston, MCI, Paul Stuart and Fidelity Investments.

IAB Names Charter Members

The recently formed Internet Advertising Bureau said last week that it has signed 70 companies involved with interactive advertising to charter memberships and that it will extend the charter membership period until the end of September. Companies that have signed up

'Quest' To Be Graced

Former *Vogue* editor and *Mirabella* founder Grace Mirabella has signed on as a columnist for Meigher Communications' *Quest*. Mirabella's "Speaking of Style" column makes its debut this week in the September issue of the upscale New York City lifestyle title. Mirabella said she has been impressed with the high quality of Meigher's books—*Garden Design*, *Saveur* and *Quest*—and by the "amazingly affluent readership" they reach.



Mirabella makes her mark at Meigher

TIMOTHY GREENFIELD SAUNDERS

Media Notes

CONTINUED

include America Online, AT&T WorldNet, Microsoft Network, PointCast, Softbank and Yahoo. Additionally, the organization said it will hold its next general meeting on Dec. 11 in conjunction with the Fall Internet World exhibition in New York.

'Spin' Tunes in to Radio

Spin magazine has launched Spin Radio Network, a programming and information service produced through a partnership with Westwood One, a large producer-distributor of radio programming. The initial 38-client affiliate list includes stations in Boston, San Francisco, Cleveland and Phoenix.

Juno in Deal with U.S. Robotics

Juno Online Services, one of several purveyors of advertiser-sponsored e-mail services that are free to consumers, last week signed a deal with U.S. Robotics to have its software packaged with that company's line of Sportster desktop modems. The software will be included on a CD-ROM, *U.S. Robotics Connections*, which is shipped with the modem.

DEC to Launch AltaVista IPO

Digital Equipment Corp. is planning to launch an initial public offering for its recently formed AltaVista Internet Software unit that could raise as much as \$50 million. AltaVista is best known for its comprehensive Internet search engine.

Chancellor to Buy Colfax 12

Dallas-based Chancellor Broadcasting has signed an agreement to acquire Colfax Communications' 12-station radio group for \$365 million. The move puts Chancellor in

two new markets, Washington, D.C., and Milwaukee, bringing the company's station total to 53 in 15 markets.

AOL vs. NBA Re Content

America Online last week confirmed that it filed suit Aug. 8 against the National Basketball Association, saying that the NBA cannot prohibit AOL or its content providers from posting information about games that are in progress. The NBA, in turn, sued AOL last week for allegedly pirating scores and statistics from NBA games in progress. The issue could have further ramifications as consumers access sports and other frequently updated information through online services.

'Cosmo' Hits Argentina

Hearst's *Cosmopolitan* has extended its international reach to Argentina. The first issue of the women's monthly, which hit stands in that South American country late last month, has a circulation of 100,000. *Cosmo* is published in 27 other countries, including Brazil, Italy, the Czech Republic, Russia, France, Germany and Great Britain.

'Circle' Plus Computers

Gruner + Jahr's *Family Circle* will partner with IDG's *PC World* to publish a stand-alone magazine with a mouthful of a name, *Family Circle Computers Made Easy With the Editors of PC World*. The new book will have a distribution of 600,000 when it goes on sale Nov. 26. The cover price will be \$3.99.

All American's 'Extra' Alum

Arthel Neville, the former co-anchor of Warner Bros.' *Extra*



Among the first projects for Tapestry's new production unit is the FCC-friendly kids show *Professor Potto's Science Adventures*

Tapestry's Weavings

Tapestry International, a New York-based programming distributor, announced last week the creation of Tapestry International Productions. Three projects are in development: the tentatively titled *Adventures*, a show that travels the world, featuring everything from bison drives in Wyoming to a safari expedition in the Okavango Delta in Southern Africa; *Animal ER*, a one-hour documentary coproduction with Turner Original Productions that goes behind the scenes at an animal hospital; and *Professor Potto's Science Adventures*, a live-action and puppet educational series.

newsmagazine, has signed a deal with All American Television to develop an hour-long talk/variety strip for potential syndication in fall 1997. The program is a project from producing partners Paul Buccieri and Robert Weiss, who folded their production company two weeks ago to join All American as senior vice presidents of nonfiction program development. Neville spent the last two years co-anchoring the formerly titled *Extra: The Entertainment Magazine*, but when Warner Bros. decided to make a shift to a "pop-culture" format, she was forced out. Prior to that, Neville hosted a celebrity interview program on the E! Entertainment cable network.

UOH Boards Up in Fla.

Chicago-based Universal Outdoor Holdings has agreed to buy Outdoor Advertising Holding in Orlando, Fla., for \$240 million. UOH owns about 12,700 billboards in the Mid-

west. OAH is the parent of a concern that owns approximately 6,400 outdoor advertisements in the southeastern U.S.

Tricarico Tops 'Movieline'

Movieline magazine has a new publisher, Helene Tricarico, formerly of *Vanity Fair*, *Mirabella* and *Elle*. She succeeds Anne Volokh, who moves up to take a higher corporate handle, executive publisher. Tricarico is based in New York; *Movieline's* main office is in Los Angeles.

CompuServe Delays Spin-off

H&R Block, owner of online service CompuServe, last week postponed its plan to spin off the remaining 80-percent stake of the CompuServe Corp. unit. H&R Block cited "market uncertainties" for the decision, which comes on the heels of the service announcing that its subscriber growth has been flat. The spin-off plan was meant to be voted on at Block's Sept. 11 annual meeting.

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COULD NEVER BE BOUGHT.



(NEVERTHELESS, WE'LL BE HAPPY TO SELL IT TO YOU.)

You can't find an award show with more integrity. Out of thousands of entries from all over the world, only eighteen Gold Lions were awarded. But while the distinguished panel of international judges didn't buy most of the commercials they screened, you can buy the gold, silver and bronze winners they actually chose. On these reels you'll see 90 minutes of the spots that have been judged the best in the world. So order your Cannes showreels today. For while the commercials that won at Cannes were practically high art, we're all in this business to sell.

<input type="checkbox"/> Send me the 1996 Cannes Festival Showreel for \$499	FORMAT
<input type="checkbox"/> Send me the 1995 and 1996 Cannes Festival Showreels, both for \$799	<input type="checkbox"/> 3/4" <input type="checkbox"/> VHS
NAME: _____	TITLE: _____
COMPANY: _____	
ADDRESS: _____	
CITY: _____	STATE: _____ ZIP: _____
PHONE: _____	FAX: _____
<input type="checkbox"/> CHECK ENCLOSED FOR TOTAL \$ _____	<input type="checkbox"/> BILL ME, P.O.# _____
NY RESIDENTS ADD 8.25% SALES TAX.	
<input type="checkbox"/> CHARGE MY AMEX/VISA/MC ACCT# _____	EXP _____
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FAX Orders to 212-536-5354 or call: 212-536-6453	
ADWEEK's BEST SPOTS, 1515 Broadway, New York, NY 10036	

BIG DEAL

SUBARU

Agency: Temerlin McClain, Dallas

Begins: Fall

Budget: \$32 million

Media: TV

Subaru will boost ad spending about 25 percent to about \$32 million this fall behind its extended '97 Outback line with TV spots featuring rugged *Crocodile Dundee* star Paul Hogan.

Subaru dealers said the factory will boost ad spending in the last third of the year to correspond with a 24.3 percent sales jump this year to 64,270 vehicles as of Aug. 1. Subaru spent about \$26.5 million last fall, per Competitive Media Reporting.

This year's campaign will tout the growth of the Outback line to the smaller Impreza Sport. A 30-second spot features Dundee's young nephew, a way for the carmaker to connect with Gen X buyers.

Two other spots echo the action-adventure theme of Hogan's Subaru debut to highlight the Outback Limited and Outback Sport models. One new ad shows the Outback Sport out-accelerating a Ford Explorer. In the final spot, the two villains stand before their boss, who asks his flunkies what they can do to catch Dundee. When one answers, "We can get an Outback," the villain frowns, pushes a button, and they drop through a hatch in the floor.

All the ads will stress the performance and fun-to-drive aspects of the Outback car line, billed as the "World's First SUV Wagon." Subaru sales had been soft until the Outback's debut. Subaru tapped into the truck craze with a competitively priced model at about \$22,000, touted as offering the best attributes of both car and truck. Although Subaru still sells non-Outback models, all of its cars have all-wheel-drive.

On a grassroots level, the carmaker is bonding more closely with skiers via a re-up with the Professional Ski Instructors of America and the National Ski Patrol to support programs at ski resorts to teach ski safety to kids. Subaru is also mulling a direct tie to ski resorts for lift-ticket discounts awarded to people who visit dealers. —Steve Gelsi

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

L'EGGS AND HANES (SARA LEE CORP.)

Begins: September

Budget: \$30 million

Media: TV, print

The Sara Lee Corp. is ponying up an estimated combined \$30 million in media behind print and TV campaigns featuring two of the company's high-profile celebrity endorsers for its Leggs and Hanes divisions. Commercials for Leggs, starring Jamie Lee Curtis, and Hanes, featuring the leggy legend Tina Turner, break on network outlets this month. The campaigns play to the celebrities' strengths, putting Curtis in a *True Lies*-type action-adventure spot, while Turner's spot was shot in tandem with a shoot for an upcoming music video.

Leggs is putting \$10 million behind the Curtis print and TV campaign between September and November. Curtis' spot for Leggs Reliance breaks Sept. 9 during the Emmys broadcast. As Reliance hosiery

helps resist runs, Curtis in her sturdy sheers bolts a social occasion by scaling a trellis and dodging thorny rose bushes.

Hanes is betting on Turner with an estimated \$20 million in TV and print support. The initial television spot with Turner breaks at the end of September and is lifted from the music video for *Missing You*, a song on Turner's new CD, *Wildest Dreams*, which will be released Tuesday (Sept. 3).

Hanes will also sponsor Turner's U.S. tour beginning May 1997 and could use that as a linchpin for consumer and retailer promotions.

New products are seen as a key to profits. To wear with fall's slim-fitting pants, Hanes will introduce a line of Smooth Illu-

sions panty hose that are sheer from foot to knee, then powered with body-shaping fabric from knee to waist. Out next spring will be Hanes Irresistible hosiery, positioned as luxuriously comfortable. "I think the consumer expects newness in all product categories," said Joan Stonitsch, the former Estée Lauder Prescriptives marketer who was named president of the Hanes Hosiery division in August.

Leggs Products, which holds a 30 percent share of mass-market sales, also is striving for news with Reliance, a run-resistant product that follows Hanes' similar Resilience launch last year. "With the lifestyle trends (casualization) we are facing, it's becoming more of a share game," said Linda Hefner, who recently left Sara Lee's knit products division to become president of Leggs Products, which includes the plus-size Just My Size brand.

—Elaine Underwood



Curtis gives L'eggs a leg up

HASBRO INTERACTIVE WORLDWIDE

Agency: Griffin Bacal, N.Y.

Begins: September

Budget: \$10 million

Media: TV, print, Internet
Seeking a virtual brand extension to its traditional

line of board games, Hasbro Interactive Worldwide is launching seven CD-ROM games and two children's edutainment titles this fall supported by a \$10 million ad and cross-promotional effort.

Interactive versions of Hasbro's classic games will piggyback on the original board games' 15- and 30-second TV spots running during the holiday season, airing on cable, syndication and network and using the tagline from the boardgame to represent both brands.

Hasbro has also entered into a series of cross-promotions including one with Coca-Cola for a \$5 rebate on Clue and Scrabble with the purchase of the Santa's Pack case, available Thanksgiving through Christmas.

CMR TOP 50

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

Week of August 12-18, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	73	1,495
2	BURGER KING	V234	55	1,127
3	JC PENNEY	V321	35	717
	WENDY'S	V234	35	717
5	BLOCKBUSTER VIDEO	V341	32	656
	KFC	V234	32	656
7	TARGET	V324	28	574
8	ALADDIN VIDEO	H330	21	430
9	TACO BELL	V234	20	410
10	DISCOVER CARD	B150	17	348
	DURACELL	H220	17	348
12	ADVIL	D211	16	328
	M&M	F211	16	328
	SNAPPLE	F223	16	328
15	LITTLE CAESAR'S	V234	15	307
16	CROW CITY OF ANGELS	V233	14	287
	NICOTROL	G120	14	287
18	AXID	D213	13	266
19	BASKIN-ROBBINS	V334	12	246
	BEEF INDUSTRY COUNCIL	F153	12	246
	COORS	F310	12	246
	GILLETTE ANTI-PERSPIRANT	D124	12	246
	SEARS	V321	12	246
24	CLARITIN	D218	11	225
	FEMSTAT 3	D216	11	225
	ICE BREAKERS	F211	11	225
	MONISTAT 3	D216	11	225
	RED LOBSTER RESTAURANT	V234	11	225
	TALES/CRYPT BORDELLO/BLOOD	V233	11	225
30	ACURA	T112	10	205
	GENERAL MILLS	F122	10	205
	JELL-O INSTANT PUDDING	F115	10	205
	NABISCO	F163	10	205
34	1-800-CALLATT	B142	9	184
	1-800-COLLECT	B142	9	184
	CARPPOOL	V233	9	184
	GENERAL MILLS	F122	9	184
	MAYBELLINE LASH	D112	9	184
	MILLER LITE	F310	9	184
	OLIVE GARDEN RESTAURANT	V234	9	184
	WINDEX	H431	9	184
42	AMERICAN DAIRY ASS'N.	F131	8	164
	COLGATE PLUS TOOTHBRUSH	D121	8	164
	COLGATE TARTER CONTROL PASTE	D121	8	164
	CORTIZONE 10	D216	8	164
	JOHNSON & JOHNSON	D218	8	164
	K MART APPAREL	V324	8	164
	K MART MULTI-PDTS	V324	8	164
	KODAK	G230	8	164
	L'OREAL EXCELLENCE HAIR COLOR	D141	8	164

A \$5 rebate is also available on the *Risk* CD-ROM with the purchase of the board game. Hasbro will also cross-promote with Kraft Foods' Kool-Aid brand in Canada.

The marketing approach mirrors the two-pronged strategy that launched Monopoly, said Carlin, targeting the mass audience of traditional board-gamers with TV and print ads and computer aficionados with promotional efforts at Internet sites and in computer magazines, by Griffin Bacal, N.Y.

Hasbro Interactive has created three game-specific sites on the Web, with a game giveaway on *Scrabble.com* for the participant who can generate the highest point total from a rack of seven letters. Techies will also be targeted in gamer publications such as *Next Generation*, *PC Gamer*, *Boot* and *Electronic Gaming Monthly*. Hasbro will also use direct mail to reach *Monopoly* CD-ROM owners.

Print ads will also run in *Newsweek*, *Time*, *Premiere* and *Rolling Stone* through year's end. —Bernhard Warner

TRESEMMÉ (ALBERTO-CULVER)

Agency: Lois/USA, Chicago

Begins: September

Budget: \$10 million

Media: TV, print

Beginning next month, Alberto-Culver's Tresemmé haircare line will get a \$6 million advertising push, 30 percent more than last year, as the company seeks to vault one of its secondary brands into a \$100 million-a-year growth vehicle.

The campaign, which will likely kick off in late October, centers around Tresemmé Naturals, a recently unveiled line extension consisting of vitamin-based shampoo, conditioner and leave-in treatment. Thirty-second spots will run mainly on daytime network TV, with no print planned initially. As in the past, ads will feature hair stylist Charles Ifergan endorsing the product and will use the tag phrase, "Professional, affordable, Tresemmé." Lois/USA, Chicago, has the account.

In 1995, Culver spent about \$4.4 million advertising Tresemmé and more than \$8 million on VO5, per Competitive Media Reporting. —Sean Mehegan

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

Source: Competitive Media Reporting

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Slick Vic Tricks

MEDIA PERSON HOPES YOU ENJOYED LABOR DAY, a holiday with new significance now that both political parties have decided everyone must work even if there isn't enough work to go around. But then, Labor Day is a holiday on which we celebrate labor by not laboring, so maybe it makes sense somehow. For Media Person, work and play (and even sleep) have all melded into the same thing, sort of the way news and entertainment have become inextricably intertwined on the TV screen. MP no longer knows if he's watching a TV show because he enjoys it, because it might be good to write about or because without it, he might not know whom to vote for, even though he feels less and less like voting for anyone.

Are you following this at all? Or are you in some end-of-the-summer stupor? You know...your vacation's over but you didn't get *enough* vacation and you resent being at work? Try to snap out of it, for crying out loud.

You can bet Bill Clinton doesn't feel that way. That boy *looooves* to work—which for him means campaigning. Flinging himself into some new city every day and yelling himself hoarse is the second-best time Bill Clinton can think of. The President may actually be the single-most important cause of Media Person's exhaustion. Just watching him figure out who he is this week is immensely draining.

Did you see the conventions? Probably not, judging by the Niensens. One of the most astute questions was posed by New York *Daily News* critic Eric Mink, who asked after the GOP infomercials: If nobody was watching this thing, how did Bob Dole get that big "convention bounce"?

Simple, said Mink (a name Media Person likes to write as often as possible), answering his own question: Everyone

watched the morning and evening news shows each day with their heavy replay and analysis of the conventions, which, of course, were themselves essentially television productions. In other words, we're forming our opinions by watching television that is about television. Welcome to democracy in America, 1996.

Ted Koppel—you remember him, that stuck-up little guy with the funny hair—

Suddenly, it is not merely politically correct but politically mandatory to stick as many vics as possible on your handicapped-accessible podium.

made a big stir when he walked out of the Republican convention, declaring in his godlike way that there was no news there. *This convention is denewsified. It is newser-unfriendly.* His Koppel-out seemed like a good idea at the time. But in the next few days, as the pundits weighed in, Teddy got his butt kicked.

It seems Ted didn't get it, his colleagues all bleated. The fact that there was no news at the convention was the news. The parties now get an hour a night from the networks to make their pitch, and our job (we the citizens of the United States) is to review the show—though of course, we don't actually have to watch it until Katie Couric serves it up the next morning in bite-sized chunks.

By not making himself part of that digestive process, Koppel was in dereliction of his duty as a media cud chewer and should be reprimanded by the FCC, or possibly the FDA.

So did you like it? Did you enjoy the show you didn't watch? Did you have a good time avoiding the conventions? Maybe just catching an occasional glimpse of them, muttering "God, this is boring" and flipping over to *Homeboys From Outer Space* or Franken & Huffington meeting cute on Comedy Central.

But the conventions were great if you're a big fan of tragic-victimization. Suddenly, it is not merely politically correct but politically mandatory to stick as many vics as possible on your handicapped-accessible podium. Watching the Chicago show, Media Person alternated between freshets of tears and the nightmarish fear that Chris Reeve and Jim Brady would accidentally collide backstage, resulting in massive lawsuits for the Democratic National Committee.

The next night, Veep Allegory went on so long about his sister, the tobacco martyr, that Media Person worried that Al's increasingly tormented mom, whom the cameras obsessively kept feasting on, would fling herself off the balcony.

And of course, cute babies and kiddies are now a must. Hillary said it takes a President to raise a child (an arguable point at best), but it looks more like it takes a child to help you run for President.

Still, MP was impressed with one brilliant Clintovation: Interrupting the oratory, he popped up on the giant screen behind the podium from his campaign train for a short message to the convention, in effect *inserting a commercial in his own infomercial*.

With the conventions over, we can now look forward to the debates, and Media Person can hardly wait. No doubt each candidate will have a tot in one hand, a cocker spaniel puppy in the other and boast that he has suffered the most. A certain candidate used to tell us he feels our pain. Now we must feel theirs. ■



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1935



1955



1996



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- President/CEO/Senior Corporate Management
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IM '96 West Conference Schedule	
Monday, October 7	
7:00-2:00	Golf Tournament
8:30-11:30	Legal Workshop Bonus Session! (Add'l Fee)
12:30-2:00	General Session
2:15-3:45	General Session
4:00-6:00	Networking Reception in New Media Marketing Pavilion.
Tuesday, October 8	
9:30-10:30	Keynote Address Dan Kaufman COO, DreamWorks Interactive
11:00-12:15	General Session
12:30-1:45	Roundtable Luncheon
2:00-3:15	Breakout Sessions
3:00-6:00	Networking Reception in New Media Marketing Pavilion
7:00	"Billboard Live" Off Site Party
Wednesday, October 9	
9:00-10:15	General Session
10:30-noon	Breakout Sessions

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Microsoft Office. Leading applications designed for Windows 95.

Our goal is to help you work and move faster in a world of bigger competitors. Microsoft® Word, part of the Microsoft Office suite of programs designed for Windows® 95, is the first step. It's a word processor that removes the barriers between you and your work, enhancing the potential of your software.

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This is Microsoft Word for Windows. It's the ease and simplicity of the Windows 95 desktop that unlocks your software's full potential, to give you company's full potential.

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Use the new Internet Assistant for Microsoft Word to create home pages on the World Wide Web. Just download the tools from our Web site. Save a signature in HTML format, and it's ready to post to the Web where current clients and new customers can find it. You can also use Microsoft Word to create your e-mail or Internet messages with WordMail. And send your messages without ever leaving the program. Inside your company, and out. It's now easier for you to share your ideas and stay connected with your customers.

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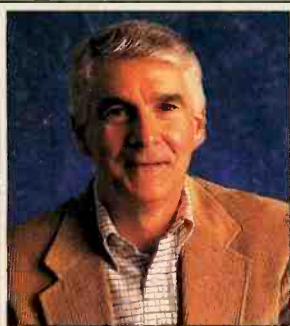
Now when you have a question about how to do something, just ask the computer. How do I print an address on an envelope? How do I use your own words and the Answer Wizard walks you through the process. It's called "technology in action." You don't have to rely on a computer expert to show you how. You don't have to spend a month's income on training and support. Instead, the people in your company can find the answers themselves.

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"I'm glad we spent *more* in magazines"



Bob Herbold
Executive Vice President
Chief Operating Officer
Microsoft Corporation

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

of significant information.

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

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

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

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

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

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

"Print is the foundation of our product marketing."

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

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