

# MEDIAWEEK

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## Suddenly, Season



A look at the nightly battles, what's new and what's different in the networks' fall collections

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Brooke Shields alights in prime time on NBC's *Suddenly Susan*

### MARKET INDICATORS

#### National TV: Pricy

Buyers are waiting for premieres to put down fourth-quarter money. Late night active, NBC sold out. Lots of baseball still available.

#### Net Cable: Quiet

Scatter has yet to heat up, with much of it hinging on the network market. Opportunistic dollars surfacing in news; sports still strong.

#### Spot TV: Slumping

Market is showing signs of stagnation, which some feel could lead to flat 1997. Normally hot fourth quarter is generally bland; bright spots include Phoenix and Miami.

#### Radio: Mixed

While some predict bigger and better things for the fourth quarter and beyond, some see the industry flatlining straight through the first and second quarters of next year. Hot pockets like Columbus, Ohio, and Hartford, Conn., do exist, however.

#### Magazines: Pleased

Women's service, financial and upscale shelter book are soaring. Publishers are still high on drugs & remedies and on increasing numbers of new advertisers.

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Scott Bakula Maria Bello **MR. & MRS. SMITH** Kyle Chandler **EARLY EDITION**

**CBS**



Laura K. Jones SEP 28 1996

# AT DEADLINE

## ABC 'Lion King' Spots Going for \$300,000

ABC is pricing *The Lion King*—its November sweeps movie special—at \$300,000 per 30-second unit, buyers said. The film's tentative air date is Sunday, Nov. 10 at 7 p.m., early enough in the evening to rope in the target audience. ABC is seeking ideally to sell the movie to just four or five advertisers, each of which would have category exclusivity. Advertisers would have to commit to a seven-unit order to get exclusivity. Some advertisers are balking at the seven-unit requirement, not the per unit price, sources said.

## Judge Halts Domain Name Theft

A federal District Court judge in Illinois has blocked a Web entrepreneur from using the domain name of a major corporation that he had registered before the company. The ruling was a significant step in halting the practice of private people registering trademarked names for use as addresses on the Web, then selling the names back to corporations. The suit was brought by bathroom-fixture manufacturer American Standard, which had charged trademark infringement against Dennis Toeppen, who has registered americanstandard.com and dozens of other domain names of prominent companies. Toeppen had asked American Standard to pay him \$15,000 to acquire rights to the name. Though how trademark law applies to the Internet is still considered a gray area, the injunction is considered precedent-setting.

## Lancit Seeking New Partner

Lancit Media Productions is on the verge of closing a deal that will give the company, producers of the Emmy-winning series *Reading Rainbow* and *The Puzzle Place*, a cash infusion and an outlet for its educational kids television shows. Lancit executives declined to identify the media company they will partner with; they said the deal likely will be final this fall. Lancit is trying to make the move from public to commercial television with its projects in development. The company says there is interest from both broadcast networks and cable in *Backyard Safari*, a weekly science series set for early '97, *Danger Guys*, and *Seekers*, a fall '97 action-adventure series developed with the Smithsonian Institution. An animated series, *Lemmings*, is in development at Columbia TriStar Television and will be pitched for fall '97.

## CBS Sales Pushes Five Execs Up the Ladder

At CBS sales, Scott McGraw will become vp of sports sales and Mike Guariglia a vp/group leader, Joe Abruzzese, president of the

division, announced. Also, Jo Ann Ross, who headed up Olympic sales, will become head of prime-time sales. Lou Jerome is being upped to vp and director of Olympic sales, reporting to Dean Kaplan, vp of Olympic sales. Joining the group is Mark Tupper, vp of prime time for the Midwest. He had been executive vp of CBS Television Stations in New York.

## 'Forbes' Goes on CBS Radio Net

CBS Radio Networks today inaugurates *The Forbes Report*, a daily 60-second program featuring commentary on economic and social issues. The Monday-through-Thursday features will include business stories by announcer Jonathan Davis. The Friday edition will feature Malcolm S. "Steve" Forbes, *Forbes* editor-in-chief and the former Presidential candidate, talking about his economic and social views, which will be based on his Fact and Comment column in the magazine. The spots will air during *The Mary Matalin Show*, NFL broadcasts and post-season baseball coverage.


## Paxson Gets Bigger Again

In three separate transactions, Paxson Communications Corp. has acquired three television stations: KCMY-TV, Sacramento, Calif.; KOOG-TV, Salt Lake City; and WNAL-TV, Birmingham, Ala. The company also plans to acquire WPVJ-FM, Jacksonville, Fla., from InterMart Broadcasting First Coast, which will allow Paxson to expand its super-duopoly holdings in Jacksonville to six radio stations, including four FM stations and two AMs. After completing these and other previously announced acquisitions, Paxson's TV holdings will include 44 owned, operated or affiliated television stations and a radio group of 39 stations.

**Addenda:** At Condé Nast, Joseph Fuchs, executive vp, will retire at the end of the year and become a consultant to the company. Michael Clinton, senior vp for group sales and marketing, will become executive vp on Oct. 1. Catherine Viscardi Johnston, publisher of *Mademoiselle*, will assume the role of senior vp... CBS News has signed Eleanor Mondale as entertainment contributor for *This Morning*. Mondale will continue her post as

host of E! Entertainment TV's *Uncut*... Mike Rosenfeld, senior vp of entertainment at ABC, has resigned his post just shy of a year with the network. Rosenfeld joined ABC from CAA, but sources said he was not given the responsibility of running drama development that he had expected after Jamie Tarses came on board this summer as president of the division.

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# Reader Research R

**MAGAZINES /** By Jeff Gremillion

**A** shouting match among research types in a small meeting at last week's Circulation Management Conference in New York was the latest battle in an ongoing conflict over what some say is the deteriorating quality of syndicated research for the magazine business.

Although participants in the closed-door Sept. 10 meeting would not provide details on the volatile exchange, the essential point of disagreement is clear. It is the same issue the entire industry is pondering, a question participants at the MPA's American Magazine Conference in Bermuda next month will tackle in a workshop titled "Is the Mirror Cracked?": Should the fundamentals of the methodology long employed by the two leaders in syndicated research—MRI and Simmons—be changed? Many say yes, and they urge that a radically new system be embraced.

Critics of the traditional research technique—most notably Condé Nast, which drew a line in the sand and said recently that MRI must change its ways—say that the methodology is antiquated and geared toward mass-audience books with multi-million circulation.

MRI samples 10,000 randomly selected households twice yearly, conducting personal interviews about media usage that run about an hour, and leaving a 90-plus-page "product book" behind to be filled out later. Simmons' process is similar, but it sends product books to folks other than those personally interviewed; its interview is a bit shorter and its product book is a bit longer. Both firms use black-and-white flash cards with magazine logos to ascertain readership figures. The surveys, by design, turn up smaller samples for magazines with fewer readers, and can yield audience "bounce" (illogical and inaccurate shifts in readership numbers). The surveys tend away from quality data about the affluent, as wealthier, busier people shy away from lengthy surveys and have little use for the nominal cash incentives the companies provide.

Many of Condé Nast's books, it should be no surprise, have circulations of less than 1 million and target the affluent.

"There has been a sea change in the industry, in every aspect except one—research," said

## *Debate over MRI and Simmons' methods expected to intensify at next month's MPA*

Stephen Blacker, Condé Nast vp of market research. "The marketplace has changed in terms of the number of magazines and types of magazines. MRI or someone has to have a methodology that creates an adequate sample for these smaller, targeted books."

CN is the only entity so far to come down so definitively as a company against the current

is not imminent. "If there were no error at all, half of the people would still be disappointed," Tessier said. "Somebody is going to be first and somebody's going to be last."

John Heins sides with MRI and Simmons, as well he should. As the president and ceo of Gruner + Jahr, publisher of mass-audience, multimillion-circ books including *Family Circle*



**Mass-market magazines such as these, with circulations running into the millions, are not negatively affected by Simmons and MRI's research methods**

methodology, but the industry as a whole is taking steps to address the problems. "As media choices get more diverse, the methodology we use to understand media has to adapt," said Kathi Love, MPA vp of research and the leader of that organization's task force evaluating the research problems. "I hope we get to a point, hopefully before the end of the year, that we can give concrete recommendations for changes."

"We are eagerly awaiting the report from the MPA," said MRI chairman Alain Tessier. "They are the body to deal with in this. We can't be dealing with a hundred different suggestions."

Tessier said he will meet with Condé Nast to discuss the point this week or soon after. (CN sources say that will be the third meeting in five months.) But, Tessier added, large-scale change



**Unexplained readership "bounces" often result from the small sample sizes for highly targeted books, which currently make up most of the market**

and *McCall's*, the traditional testing methods work just fine for him. "This is a debate that's been around for a long time," Heins said. "One of the clear truths is if your magazines fare well, you don't say a word. To the degree that our advertisers are concerned, we have to make changes. But we believe our first effort should be to make MRI and Simmons better."

Condé Nast and others, however, will not accept the status quo. The leading alternative for now is Audits & Surveys' new initiative, currently in testing. A&S proposes beginning with the magazine's own subscriber list to mount a mail-only survey that requires less time to complete. "It's painfully simple," said A&S senior vp Paul Donato. "We make use of the fact that publishers have the names and ad-

# umble

dresses of their readers."

A&S promises 1,500 "primary" respondents for each client magazine, by mailing 12-to-16-page readership surveys, followed by 10-page product booklets, to readers, and inserting response cards into newsstand copies. No one doubts that A&S' plan will provide stronger primary data, particularly for smaller books. "They will ensure you find more than half a dozen people who read some of these magazines," said Jane Beresford, a partner at BJK&E Media Group.

Many in the industry are leery of the part of the proposal that would gauge other readers, so-called "pass-along" readers, or "total audience." Such readership would be measured through a random mail survey taken from a "total population frame." Donato said that two-thirds of the whole survey would focus on total audience, and that, through long-term database analysis, information can be gleaned not only by those who respond to mailings, but also by those who do not.

"There is a currency of total audience that has been around a long time," said Tony Incalca, executive vp of syndicated studies at Simmons, criticizing A&S. "Without that, all you have is a really fancy subscriber study. And whether you can get enough useful information in 10 or 12 pages is questionable."

Advertising and agency types watching the debate unfold say they would love to see sample size increases, better primary data—whatever advances can be made. But they say they have always taken research figures with a grain of salt, and always will.

Pamela Levine, management supervisor for Media Buying Services International, expects MRI and Simmons to have long lives. "That kind of research just isn't going to go away," Levine said. "We've been using it for too long."

"No syndicated research is perfect," added Levine, who said that a subjective evaluation of a magazine's editorial quality is still useful. "The most important thing is the edit, and how that melds with the product you're advertising."

"Research doesn't really give you answers. It gives you indicators," said Bob Austin, director of marketing communications at Volvo. "There will never be a perfect research system. No two will ever perfectly align."

"We've all heard about the horrible inequities that happen every once in a while," said Austin. "That's a function of sampling. There's no silver bullet here." ■

## Spot Rates Still Pipin' Hot

*On the verge of premiere week, networks seek 15% premiums*

**THE MARKETPLACE /** By Scotty Dupree

**W**ith less than a week to go before the new prime-time shows debut, ad prices were being quoted late last week at up to 15 percent above upfront levels. Both CBS and NBC are tight on inventory through October, buyers said.

Most buyers were waiting for the new season to start before paying those prices, and advertisers with money to spend right now are putting it into news. The demand has pushed CBS' *The Evening News With Dan Rather* to a 25 percent premium, buyers said. Part of the sharp increase is because CBS must make good on rating points the network guaranteed but did not deliver earlier this year. (The *Rather* newscast has steadied at a 14 share in recent weeks, down from the 15 to 16 it earned last year.)

"Fifteen percent is what [the networks] are asking" for prime time, said one buyer. "But that's not what we're paying." Most report paying premiums for prime-time inventory of around 10 percent. Still, the fact that there is such a premium is a welcome sign at the nets.

"I'm getting 10 percent increases and good-

sized budgets for fourth quarter," said one surprised sales rep, who added that he didn't expect the market to become so active this early.

Advertisers are currently putting prime-time dollars into other dayparts, including sports and late night. NBC's *The Tonight Show With Jay Leno*, for instance, is sold out, sources said. Most buyers are waiting until the new shows have premiered.

"You don't want to make a big buy two weeks before a show's premiere," said Larry Hoffner, president of NBC sales. "This is the no-go zone." Hoffner said he expects to see more activity in a few weeks. When the scatter market hits, it may shape up as a short one.

Sales executives estimate that there is \$50-\$60 million in prime time budgets available, based on fourth quarter budgets already registered, and it looks as if advertisers want to put that money into budgets for the rest of the quarter, including Christmas.

Buyers may also be guessing that the market will tighten significantly by November and are buying ahead. "They want to get their money down early before [any new] make-goods push premiums up," said one sales exec. ■

**Most buyers are waiting for the new shows to hit before paying high prices.**

## Roth Gets Ready to Reap

*New prime-time chief should benefit from work on Fox's supply side*

**NETWORK TV /** By Scotty Dupree

**W**ho is Peter Roth? As he starts his new job this week as president of Fox's Entertainment division, no one at the network is asking that question. They all know Roth as the \$60-million man who last year sparked a bidding war for comedy writers and producers. When the dust settled, Roth's Twentieth Century Fox Television studio had won the services of Danny Jacobson, creator of *Mad About You*, as well as a batch of behind-the-scenes players with credentials from *Frasier* and *Seinfeld*.

"He's an extraordinarily creative and highly respected programmer," said Peter Faiman, president of programming and production at

Twentieth Television, the studio's first-run production arm. Faiman thinks that Roth will be able to draw quickly on relationships he built in Hollywood. "He has a lot of support from a lot of people," said Faiman.

In his new job, Roth will be paired with new Fox network president David Hill. Both Roth and Hill are corporate insiders who have demonstrated they have the confidence of Fox chairman Rupert Murdoch behind them.

They'll need it. Fox premiered its first two new series of the season—*Party Girl* and *Lush Life*—last week to a 9 and a 7 Nielsen household share, respectively. That's a slow start to a long TV season.

Executives who know Hill say to expect the



expected from him—big events, miniseries, top-drawer talent. Roth's prejudice has been for the non-traditional. "Peter's philosophy is to develop and schedule that which is not currently on the air," said Dana Walden, vp of drama at Twentieth Century Fox Television, who worked for Roth. "He likes to take risks, and he's the champion of writers and producers; he trusts them to follow their passion." Roth is from the school of network programming that focuses on good writers and quality ideas—as opposed to star power. While their programming approaches may differ, Roth and Hill are expected to complement each other.

Fox insiders report that Hill has been given the green light to pump more money into the network to increase ratings and to put Fox on a more equal footing with the more established networks.

But for the most part, it will be business as usual, say Fox executives. "We need to stick with what works and build on it," said Fox chairman Chase Carey, who said the network was pleased with the work that just-resigned Entertainment head John Matoian had done and would have preferred to keep him.

Changes in personnel in the programming department are expected to be minor, and Fox staffers did not sound nervous last week. "He seems to be well liked," one executive said of Roth. "He's a good programmer. He lets executives do what they do best, although I assume he'll want to put his mark on the department."

Roth leaves Twentieth with one of the best development track records in TV, having sold 10 of 14 programs developed for this season—all but one show, Chris Carter's *Millennium*, to networks outside Fox. The exclusive production deals Roth signed with producers such as Carter and David E. Kelley of *Picket Fences* give the studio a chance to develop shows by some of TV's most successful producers.

Roth is known to be willing to shake things up if he's not pleased. Twentieth TV is best known for making serious, one-hour shows such as *NYPD Blue* and *Chicago Hope*, but the money these days is in half-hour sitcoms that can be easily syndicated after their original network runs. Roth was unhappy with the quality and number of comedies the studio was developing, so last June he split creative staff into two units—one unit strictly for new comedies, the other for new dramas. Now, he will get a chance to field-test that arrangement. ■



**Roth worked on Fox's funny bone**

# Paring Down at Turner

*Eight top execs ponder a \$28.3-mil stroll down golden highway*

**THE INDUSTRY / By Michael Freeman**

**N**ow for the unpleasant part. Word filtered down late last week that as many as 1,000 jobs at the combined Time Warner–Turner Broadcasting Systems will be axed following the companies' \$6.5 billion merger, which was approved last week by the Federal Trade Commission. A brief internal memo sent to employees last week stated bluntly that the "corporate functions of TBS and Time Warner in many respects overlap. Therefore, there will be layoffs."

Many of the cuts are expected to take place on the Turner side. A Time Warner filing with the Securities & Exchange Commission reveals that at least eight top-ranking TBS executives have the option to exercise severance packages totalling as much as \$28.3 million. Among the top TBS executives who could choose to jump with golden parachutes are Scott Sassa, president of Turner Entertainment Group; Terry McGuirk, executive vp of TBS; Bert Carp, vp of government affairs, TBS; William H. Grumbles, vp of worldwide distribution, TBS; Steven J. Heyer, vp of advertising and marketing, TBS; and Wayne Pace, chief financial officer, TBS.

A TBS insider who requested anonymity summed up the current mood: "People are scared. Some know they are safe, but most don't know whether their allegiance to Ted is going to save their jobs. He's got a board to answer to."

The ax appears ready to fall on TBS staffers in marketing and ad sales, as well as domestic and international TV syndication and publishing. Jobs could also be lost in cable and network TV production. The most immediate economies exist between TBS' Cartoon Network and TW's Warner Bros. Animation division, says media analyst Dennis McAlpine of Josephthal, Lyons & Ross. That could lead to the folding of TBS-owned Hanna-Barbera Productions and the appropriation of its aging library by Warner. On the broadcast side, the domestic and international syndication operations of Turner Program Services, which employ about 100 people, are expected to be folded into Warner Bros. Domestic Television Distribution.

Ted Turner will become No. 2 to Time Warner chairman Gerald Levin if stockholders approve the merger on Oct. 10. Turner is expected to be put in charge of TW's existing cable systems operations and Home Box Office. —with Betsy Sharkey, T.L. Stanley and Mark Hudis ■

# Week 1: 'Access' Denied

*No break-outs in syndie season kickoff, but 'Real TV' surprises*

**SYNDICATION / By Michael Freeman**

**N**BC and New World/Genesis Distribution's new entertainment magazine, *Access Hollywood*, a pair of game shows and several talk shows stumbled out of the gate last week as the new syndication season got underway. But Paramount's *Real TV* and Columbia TriStar's *Mad About You* offered local broadcasters some early promise in the ratings.

"Three days does not tell a story," said Katz Communications' vp/director of programming, Bill Carroll, who stressed that it could be several weeks before a stable ratings pattern is established. "However, with all of the [on-air] promotions the NBC stations did during the Olympics, one would have thought *Access Hollywood* could have started out better," Carroll said.

The June launch of Warner Bros.' *The Rosie*

*O'Donnell Show*, which produced the only breakout hit of last season, whetted expectations of a repeat performance by at least one show in the fall crop of first-run strips. No luck, except in the case of the lightly regarded *Real TV*. Its average three-day rating of 2.5/7 share last week was a 16 percent increase over September 1995 for programming in its time periods.

"It was a fairly impressive performance, given that *Real TV*'s time periods are spread out all over the clock," said Ron Martzolf, vp and director of programming for Petry Television. If the show continues to exhibit ratings growth, Paramount will "undoubtedly push stations for upgrades" into early fringe or access time periods, said Martzolf.

Despite its title, *Access Hollywood* didn't necessarily mean stronger ratings in that day-

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## CABLE TV

**Nickelodeon/Nick at Nite** generated the highest audience ever delivered by a cable network in a single month in August, according to Nielsen Media Research data. The network reached 1.15 million homes last month and generated its highest total-day rating, with a 1.72 in its universe. Among all basic cable networks, Nick has held the top spot in total-day ratings every month since March 1995.

**Turner Broadcasting System** has its eye on movie theaters as it looks to put more marketing muscle behind its fledgling Turner Classic Movies cable service. Turner, which owns theatrical rights to a library of 3,400 MGM, RKO and pre-1950 Warner Bros. movies that it bought in 1986, plans to release several of the films starting next month in theaters in Los Angeles, New York, Chicago, Seattle and elsewhere. Films to get a new chance at the box office include *Citizen Kane*, *Gone With the Wind*, *Ben Hur*, *The Wizard of Oz* and *2001: A Space Odyssey*.

**The Sundance Channel**, the joint venture between Viacom's Showtime Networks, Robert Redford and Polygram Filmed Entertainment, has signed independent film guru and entrepreneur John Pierson to create, write and host his own weekly series, *Rough Cut*, beginning this fall. The series is likely to get a window on Viacom's MTV once enough episodes are in the can, Pierson said. He described *Rough Cut* as "kind of a *TV Nation*" for the indie film crowd, which seems appropriate since one of the show's segments will feature filmmaker Michael Moore (creator of *TV Nation*) chasing down Harvey Weinstein, chairman of Miramax, a major distributor of indie films. Pierson, who is sent hundreds of smaller indie films every year, plans to put together snippets from the odder films and let them "speak for themselves," as he put it. Pierson will also attend and report on the Sundance Film Festival for the show.

**NewsTalk Television** reports that its special week-long educational block, *Education in America: Pass, Fail or Incomplete*, will be cleared on cable systems reaching 28 million subscribers. The block, which begins Sept. 16, has signed Met Life as a sponsor. —By Michael Bürgi

part. The NBC-produced magazine netted a 3.0/7 average on the 18 metered-market stations that air it in the access hour. But that number was down an average 30 percent in share from both lead-in and year-ago time periods.

Among off-network series, Columbia TriStar's *Mad About You* posted a 4.3/8 average and held even with year-ago and lead-in averages. With stations airing second runs of the sitcom in 13 metered markets, Columbia TriStar officials were touting a 6.3/12 come average to advertisers last week. MTM's *Dr. Quinn, Medicine Woman* turned in a somewhat disap-

### The New Syndicated Shows

Program	Rtg./Shr. Avg (HH)	Sept. '95 Avg.	% Chg (Share)
<i>Mad About You*</i>	4.3/8	4.1/8	even
<i>Access Hollywood</i>	3.0/7	4.1/10	-30%
<i>Real TV</i>	2.5/7	2.4/6	+16%
<i>Bzzz!</i>	2.4/5	3.3/7	-29%
<i>Maureen O'Boyle</i>	2.0/7	2.8/10	-30%
<i>Crook &amp; Chase</i>	1.9/7	2.1/8	-13%
<i>Dating/Newlywed</i>	1.4/4	1.8/6	-33%
<i>Dr. Quinn*</i>	1.2/4	1.4/5	-20%
<i>Scoop w/Sam &amp; Dot</i>	0.8/3	1.6/7	-57%

Source: Nielsen Station Index WRAP data (Sept. 9-11, 1996), weighted averages from 33 metered overnight markets \*Off-network

pointing 1.2/4, but Katz's Carroll said that female viewers—the show's strongest audience—may not have discovered the show in repeats.

The ballyhooed rebirth of the game-show genre may be a bit premature. *Dating Game/Newlywed Hour* (1.4/4) and *Bzzz!* (2.4/5) dropped from their

lead-in and November 1995 time-period averages. Also, the so-called advertiser-friendly talk show is still looking for friends among viewers. *In Person with Maureen O'Boyle* (2.0/7), *Crook & Chase* (1.9/7) and *Scoop With Sam & Dorothy* (0.8/3) will need more time, it seems. ■

## Ready for Digital Cable TV?

*Discovery, A&E, ESPN to introduce first digital services next month*

**CABLE TV / By Michael Bürgi**

**A**t long last, major multiple system cable operators are preparing to roll out the first digital set-top cable boxes to subscribers, beginning next month. They won't admit it, but cable operators have little choice but to introduce digital services as fast as they can. Direct broadcast satellites, which offer more channels and seem to be getting cheaper every week, are beginning to take a bite out of cable operators' business.

After several false starts, three cable programming services—Discovery Communications, Arts & Entertainment and ESPN—are set to launch new, digital-only cable services. Discovery will launch four digital services on Oct. 22, two days after Tele-Communications Inc. rolls out digital set-top boxes in Hartford, Conn., the country's first full-fledged commercial digital cable offering. It is no coincidence that TCI is a major investor in Discovery.

TCI itself reportedly is considering the roll-out of a digital tier of music video services to compete with Viacom's MTV.

The digital 24-hour Discovery services are: Discovery Kids; Discovery Science; Discovery History; and Discovery Travel and Living. A&E Networks has announced an all-*Biography* digital channel. And ESPN on Oct. 1 will launch ESPNNews digitally, although, like most other fledgling networks, it will maintain an analog version as well for the foreseeable future.

Bill Goodwyn, senior vp of sales and marketing at Discovery Networks, said that all new

channels—those with 20 million subs down to those that have yet to launch—are going to be digital, whether they call themselves that or not.

"Some people may not be staking their claim to be digital," Goodwyn said. "But any new service with few subscribers is going to be relegated to a digital tier [meaning only subscribers with the new boxes will be able to receive them] whether they like it or not." In other words, new services such as M2, the all-music MTV spin-off that just launched a month ago, will end up lumped in with digital channels because they are the only place operators have room. The same goes for other new launches such as Home & Garden TV, Classic Sports Network, America's Health Network and Nick at Nite's TV Land.

The cable operators seem to be looking at digital the same way. Ajit Dalvi, senior vp of programming and marketing at Cox Communications, the Atlanta-based MSO with 3.4 million subscribers, says there are many services clawing for channel space with little reach that are unfamiliar to subscribers. "If we are able to launch them, they will make it very worthwhile to the subscribers," Dalvi said. Digital technology will allow MSOs to add from 30 to 100 additional channels. However, Dalvi said, as much as half of that the added channel capacity will be eaten up by pay-per-view channels.

"It's a whole different business model," said Discovery's Goodwyn. "Rather than the traditional model of 4-5 years to profitability, [digital services] need about 7-8 years before you hit a home run." ■



# MEDIAWEEK

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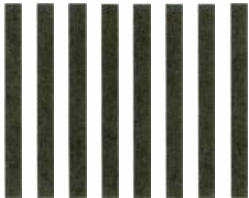
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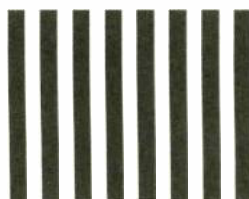
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# TV Loves the Great Outdoors

All 6 broadcast nets using out-of-home ads to push fall lineups

**NETWORK TV /** By Mark Hudis

**F**or the first time, all six broadcast TV networks are using out-of-home advertising to promote their new programming this fall. ABC, CBS, NBC, Fox, The WB and UPN all have contracted with TDI, the country's largest out-of-home advertising companies, for posters encouraging viewers to tune in to new prime-time lineups. Last fall, UPN did not buy outdoor and The WB was only a minor player.

The network ads are appearing on the sides

In the past, the broadcast networks regarded outdoor as "wasteful if you're looking to target 18-34 year-olds," said Jeff Smith, vp of national media for Fox. "But now we're looking at a broader audience. In the early days, it just didn't make sense to use outdoor. Now it does. The bottom line is, [networks] have to spend more to be heard."

The WB last season made scant use of outdoor to promote kids programming. The network believed that it needed to establish an

identity with viewers before plastering images of shows on buses and kiosks. Since The WB was brand new to the network landscape last fall, its marketing department felt it would be unproductive to jump headlong into the outdoor mix. "Without an identity," said Tracy Cradit, media manager for The WB, "we realized we were going to have to do something distinctive. So by concentrating [exclusively] on kids programming [in outdoor], we were able to carve out an identity."

Joe Passarella, UPN senior vp of marketing and advertising, said that his network is using outdoor this fall to build its comedy franchise. "We're using it to create a large presence, an 'announcement' presence," Passarella said.

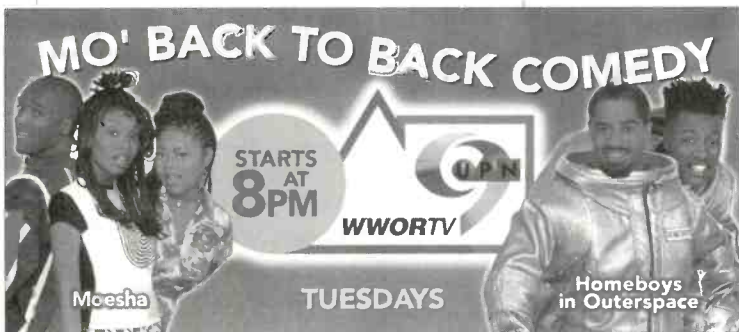
Some say the outdoor uptick this season is simply a case of monkey-see, monkey-do. Fox and NBC have used outdoor ads for several years, and the touted shows have performed well in the ratings, execs at the networks said. Competitors have been eager to duplicate those results. TDI's Halle said that the networks are finding that the visual out-of-home medium helps complement equally visual TV advertising. In addition, out-of-home has a broad reach.

"[The networks] need a louder voice because the market is getting tighter," Halle said. "Transit is everywhere. It's public transportation, so it reaches a lot of people." Network marketers agree, noting that outdoor is the broadest of all the media and a way to rise above the promotional din. "You can immediately penetrate an entire market with it. There's really no way to avoid it if you do a large enough showing," said Cradit of The WB. ■

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**All aboard the bus: UPN is promoting its new lineup with a series of transit ads**

of transit buses in Los Angeles, New York, Chicago, Philadelphia, San Francisco, Washington, D.C., Dallas, Phoenix, Atlanta, Minneapolis, Sacramento, Calif., and Fort Lauderdale, Fla. Posters are also positioned along commuter rail lines in several Northeastern cities, including New York. Shows receiving the *al fresco* treatment include *Dark Skies* (NBC); *Cosby*, *Pearl* and *The Nanny* (CBS); *Townies* and *Spin City* (ABC); *Millennium* (Fox); *Savannah* and *Superman* (WB); and *Moesha*, *Homeboys in Outer Space* and *Malcolm & Eddie* (UPN).

The broadcast networks' total spending on outdoor advertising nearly tripled in the past five years, from \$8.4 million in 1991 to \$21.8 million in 1995, according to Competitive Media Reporting. The outdoor business as a whole is booming, as advertisers are using it as a less-expensive alternative to TV.

So far this year, TDI's network television revenue is up nearly 50 percent, says Pamela Halle, TDI national account manager. Halle attributes the gains to larger network promotion budgets and a tighter marketplace that is literally forcing promotion dollars into outdoor. Network marketers say the crowded six-network field has made outdoor—a medium they had traditionally ignored—a necessity.

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## NEWSPAPERS

When 'USA Today' launched in 1982, it affected more than just the graphics departments at other dailies. The Gannett Co. paper used vending "honor boxes" as a major distribution vehicle, in many cases without permission from the cities and towns where the boxes were set up. *USA Today's* ubiquitous box has led to the creation of standards for placing newspaper boxes on sidewalks in many municipalities. Most cities have free license to regulate the boxes according to public safety and aesthetics. In Boston's historic Beacon Hill district, for example, the city wants to ban newspaper vending boxes entirely. Even New York City is changing its rules on newspaper vending boxes. The not-for-profit Grand Central Partnership, part of the city's business improvement district, in July began a multiple-unit newsbox project in midtown to streamline sidewalk clutter created by randomly placed newsboxes. The 83 new (continued on page 11)

# Sans Gabbard, Whither Gray?

Group vows to continue expansion following death of president

TV STATIONS / By Michael Freeman

**R**alph Gabbard's death last week came at a sensitive time for Gray Communications, the Albany, Ga.-based owner of five TV stations in the Southeast. Gray is preparing a public offering later this month of \$150 million in debt and 3.5 million shares of class B common stock.

Gabbard, Gray president, died Sept. 9 of an apparent heart attack in Boston, where he had traveled to seek financing for the stock offering. Gray plans to use the proceeds from the offering to complete its acquisition of station group owner and telecommunications company John H. Phipps Inc.

Gray last week quickly named board mem-

ber J. Mack Robinson to fill in as interim president/ceo. A Gray source said that a search will likely take place to find a veteran broadcast executive to succeed Robinson, who is chairman of an Atlanta investment firm, Bull Run Corp. Robinson could not be reached for

comment. After Gabbard's death, Gray's stock remained unchanged, trading at \$21.75 as of Sept. 11.

Wall Street has had a mixed reaction to the Phipps acquisition. Less than two weeks ago, Moody's Investor Services issued lower ratings on

Gray's stock, to "reflect the significant debt [to be] taken on to acquire John H. Phipps." Sabra Cowart, Gray controller, said that the company has \$82 million in long-term debt, up \$32 million from the end of 1995.

Standard & Poor's recently gave Gray a slightly more favorable rating, citing the group's "stable" revenue and cash flow as well as its diversity of holdings (the company also owns three newspapers and some paging operations).

Last year, Gray reported profit of \$900,000 on revenue of \$58.6 million. Profit was higher in 1994, at \$2.6 million, on revenue of \$36.5 million. Gray owns CBS affiliates in Augusta, Ga. (WRDW); Lexington, Ky. (WKYT); and Hazard, Ky. (WYMT). It has NBC affils in Albany, Ga. (WALB), and Panama City, Fla. (WJHG).

Phipps owns two CBS affiliates in Florida, WCTV in Tallahassee and WKXT in Gainesville; Satellite Productions Services; and PortaPhone Paging Systems. The transaction is expected to close at the end of this month.

"The buyout of Phipps may leave Gray in too highly leveraged a position," one New York analyst said last week. "Gabbard was an astute and well-respected station operator, so Gray is going to have to search hard and fast for an [executive] of his caliber."

Gabbard, 50, was a 30-year veteran of the TV business and was chairman of the CBS affiliates board at the time of his death. He recently played a pivotal role in negotiating a compromise with the FCC earlier this year over new children's educational programming requirements for broadcasters. Gabbard was named to the top post at Gray in 1994. ■



Gabbard's post has been filled for now by Robinson (right), a Gray board member



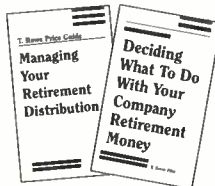
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# Awaiting the New 'Voice'

Buyers want to see what changes will follow editor's resignation

**NEWSPAPERS** / By Anya Sacharow

**M**edia buyers say they are curious to see which direction the aging New York City alternative news weekly *The Village Voice* will take in the wake of editor-in-chief Karen Durbin's sudden resignation last week.

Durbin, who resigned after a 2½ year tenure, reportedly disagreed with *Voice* publisher David Schneiderman over the newspaper's editorial direction and cost-cutting moves. The final straw was said to be a disagreement over Schneiderman's decision to cut back the *Voice Literary Supplement* from 10 times per year to four. Durbin said that the *VLS* lost \$100,000 annually, but noted that the *Voice* still makes a "substantial profit."

Schneiderman has also indicated that he wants the paper to aim for a younger demographic in order to renew its greying readership.

Durbin's departure follows the *Voice*'s switch to free distribution this past April and comes at a precarious time in the 41-year-old paper's history.

Many in the media buying community said that future decisions on including the *Voice* in advertisers' media mix would be based on how the paper looks under Durbin's successor. "Our brands have used the *Voice* after it went free," said Beryl Seidenberg, media services manager for United Distillers Brands at agency Schieffelin and Somerset. "Circulation is healthy. We'll be considering it for next year."

Roger Williams, a spokesman for R.J. Reynolds Tobacco Co., said the *Voice* is a good fit with the positioning of Red Kamel, one of the new RJR brands. "Unless there's a sharp reduction in circulation or a sharp turn in the editorial direction, I don't see it having a major impact on us buying media there," Williams said.

Current *Voice* circulation is 230,000, according to Audit Bureau of Circulations. Schneiderman declined to comment on how the move to free circulation and the editorship change may affect advertising.

As for the *Voice*'s demographics, readership is primarily in the 18-49 age group, skewing heavily male, with a high education level, according to *Voice*-commissioned surveys. Durbin said that she has not seen any reader demographics surveys for about a year, but that the readership has remained steady for

the past 15 years.

"The *Voice* has never marketed itself to an age group, but to a sensibility, which was alternative according to its politics and culture," Durbin said. "Whether you can hold on to that and target-market to youth is a question I don't want to deal with as an editor." ■

## NEWSPAPERS

(continued from page 10) multiple newsboxes hold at least six publications and are regularly maintained by the GCP. Publications ranging from *The Wall Street Journal* and *New York Post* to free catalogs sit side by side. The *Post* now has 45 boxes in midtown, double the number before the GCP program. "They have doubled our sales," says Daniel Carr, *Post* circulation manager. —By Anya Sacharow

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# TV PRODUCTION

Continuing the post-Olympics stampede of U.S. athletes to TV shows, Dream Team hoopster Gary Payton has been written into this week's episode of The WB sitcom *The Jamie Foxx Show*. Payton, the Seattle SuperSonics point guard, will guest-star as himself in the episode, "Who's Da Man?" He will wear his Olympic gold medal in the installment, in which Foxx and co-star Christopher B. Duncan go out for a night on the town and end up at a sports bar owned by Payton. Another prime time show—Fox's *Beverly Hills, 90210*—recently aired an episode written around Olympic gymnast Carrie Strug. And UPN has given viewers a double dose of Olympians—track and field star Jackie Joyner-Kersey visited *In the House* and boxer Fernando Vargas was a guest last week on *Moesha*.

**National Wildlife Productions**, the production arm of the National Wildlife Federation, has (continued on page 13)

# Dailies on a Health Kick

*Reader interest and robust drug ads spur growth in coverage*

**NEWSPAPERS** / By Anya Sacharow

**W**ith staying healthy and living longer a big concern for most Americans these days, newspapers are expanding their health coverage beyond the breaking news and lifestyle departments to include expanded special sections, supported by a robust advertising market.

*New York Times* writer Jane Brody, who has written her Personal Health column since 1976, says increased reader interest in health is related to the aging U.S. population. "People are more concerned with keeping Father Time at bay," Brody says. "We have a population that has seen their parents live to a point where they got sick or spent their last years in ill health. These people are saying, 'I don't want to go that way.'"

According to a survey conducted earlier this year by Gannett Co., 37 percent of 2,645 adult newspaper readers said they were "very interested" in health and fitness coverage.

Last April, Gannett Rochester Newspapers' a.m. *Democrat and Chronicle* and p.m. *Times-Union* (combined circulation 190,000 daily; 250,000 Sunday) added a half-page of coverage to their Monday health sections. The papers also are including more run-of-paper health news stories and features.

Readership, which had skewed heavily male, is now more balanced between male and female readers. "As the [health] section becomes more successful, we're hoping the advertising will come," says Tom Callinan, editor and vp of news for the Rochester dailies.

Thomson Target Media, a division of Thomson Newspapers, publishes special inserts including *Health File*, a 1.3 million-circulation syndicated quarterly. Each issue features 12 pages of personal health-oriented lifestyle information with articles on stress, nutrition and physical therapy. Papers that run *Health File* sell their own advertising in it; Thomson Target Media contributes marketing ideas to

help spur sales.

In January, the quarterly will go monthly. Currently, 72 papers (a third of them owned by Thomson) carry *Health File*, and contracts are going out to another 30 dailies, says Deborah Dreyfuss-Tuchman, *Health File* publisher. At many papers, *Health File* has attracted new advertisers such as doctors' offices, hospitals, HMOs and other insurance providers.

Thomson Newspapers' *The Advertiser*, a Lafayette, La., daily with circulation of 45,000 daily and 57,000 Sunday, started carrying *Health File* two years ago. Johnny Meche, *Advertiser* ad director, says the paper's health advertising has doubled in the

past two years, to about 400 inches, in the editions that carry *Health File*.

The national market for health-related newspaper advertising is strong. The drugs and remedies category—including direct-to-consumer (DTC) prescription drugs and over-the-counter drugs—will account for \$1.1 billion of advertising in the 1,500 member papers of the National Newspaper Network, says NNN president Pat Haegele. The NNN has actively recruited prescription drug advertising in newspapers, which has doubled in the past five years to \$500 million.

Newspapers are an attractive outlet for DTC drug manufacturers, which do not use much television or radio because of FDA requirements that ads supply extensive background information about prescription drugs. Conversely, makers of over-the-counter drugs put about 90 percent of their annual ad budgets in broadcast.

Last year, NNN booked \$9 million in prescription drug advertising business for its member newspapers; this year, the organization expects to do \$25 million. By 2000, Haegele expects to generate \$50 million from the category. "We're getting up to speed," Haegele says. "We've taught [these advertisers] how to use newspapers."



**A Thomson quarterly insert on health has been picked up by 72 papers and has brought in new advertisers.**

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# Have 'Gun', Plot Travels

ABC gives midseason go to drama centered on high-power firearm

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

**T**he only recurring character in this midseason drama is a high-caliber weapon, but ABC thinks viewers and advertisers will be attracted to *Gun* for firepower of a different kind: Oscar-winner Robert Altman is executive producer of the series and will direct one of the six episodes ordered.

Adding more ammunition to *Gun*, Rosanna Arquette (*Pulp Fiction*) and Peter Horton (*thirtysomething*) will appear in another installment, written and directed by Emmy winner Jim Sadwith (CBS' *Sinatra* miniseries).

Altman and production house Kushner-Locke are trying to line up Quentin Tarantino-caliber filmmakers to direct episodes of *Gun*, knowing that marquee names behind the camera will attract Hollywood's hottest acting talent. Altman, who won a directing Emmy in 1989 for an HBO series, *Tanner 88*, has not worked in network TV for more than 30 years.

*Gun* continues ABC's effort to line up feature-film directors for its TV series. Last week, the network signed Spike Lee to a six-episode deal for a buddy sitcom for fall '97. It will be the series debut for Lee, who has made music videos and commercials. Lee will write and direct the pilot for the untitled project, which he will executive produce with former New World Entertainment chairman Brandon Tartikoff. Also on ABC's roster are *High Incident*, in which Steven Spielberg is closely involved, and *Chueless*, by the hit movie's creator, Amy Heckerling.

"We were attracted to [*Gun*] because of the auspices behind it," said Jeff Bader, ABC vp of program planning and scheduling. "We can really sell these as mini-features."

*Gun*, the first drama ordered by ABC's new entertainment chief, Jamie Tarses, is being considered for a 10 p.m. slot during the February or May sweeps, its producers said. "We'll concentrate on making great short stories," said Rob Dwek, president of television for Kushner-Locke and executive producer of *Gun*. "We think the audience is getting a little tired of the tried and true."

There will be no recurring characters in the series except for a 12-round semiautomatic, pearl-handled gun. The weapon will travel from the bottom of a lake to the inner city and beyond. Each episode will resemble a character-driven mini-movie with suspense at the core. Violence will be inevitable, though *Gun*'s pro-

ducers and ABC say the show will contain less gunplay than the 10 p.m. cop dramas now on the air. In fact, *Gun* will explore how infrequently firearms are actually used. When the weapon is used, the drama will show "how it can affect people for the rest of their lives," Dwek said.



LOREY SALVASTIAN

**Altman: Looking to sign film's finest**

Producers said they expect the show will kick up controversy, in light of Washington's continuing attack on what lawmakers consider violent and sexually explicit TV shows.

*Gun* will not take a stance on gun control, but the producers say they won't mind if the controversy attracts attention to the project. ■

## TV PRODUCTION

(continued from page 12) launched its first television projects. The production shop, formed two years ago to create family entertainment, plans a slate of documentaries, specials and series throughout the '96-97 season. Three syndicated one-hour shows—*Survival of the Yellowstone Wolves*, *Dolphins in Danger* and *The Last Great American Gold Heist*—have been cleared in 85 percent of the country for airings in November and December. NWP's *An African Love Story*, starring Jessica Tandy and Hume Cronyn, is running three times this month on the Disney Channel, and an eco-tourism series hosted by Ali MacGraw, *Earth Journeys*, launched recently on the Travel Channel. Also in the works at NWP are a children's series based on the animal group's magazines *Ranger Rick* and *Your Big Back Yard*, and several Imax films, including *Whales*, which opens in December.

—By T.L. Stanley

## Money



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## FORUM

## Of the pilots and aired episodes you have seen, what are your personal favorites of the new network TV series for this fall?

**Jack Carmody**

*TV Columnist, 'The Washington Post'*  
 "Spin City is one of my favorites this season, and it looks like *Millennium* is going to be good. And just because I'm nutty for some of these shows, I like *Profiler* on NBC—that's kind of fun. It's got a touch of *Millennium* and part of the old David Janssen *Fugitive*, so the plots can change every week. It also has less conspiracy theory and coverup undertones than *Dark Skies*. But, on the big networks, that's really about it."

**Fred Biddle**

*TV Critic*  
 'The Boston Globe'  
 "It's not an especially promising season. If you liked Bill Cosby before, you'll like him more now. I was never a big fan of the '80s Cosby. Even though it was a great portrayal of an upscale, African-American family in Greenwich, they were extremely affluent and that was emotionally distancing. Now that he's a laid-off worker, it's maybe a little easier to relate. Also, Madeline Kahn is excellent. *Townies* is a show I expected to hate and came away liking. What last season's *Friends* clones wanted to be, *Townies* is. I'm no big Molly Ringwald fan. She sort of fell out of favor after her John Hughes movies. But she's good for the role and will probably connect with a lot of baby boomers. The show has some nice, sharp edges. *Clueless* is a direct ripoff of the movie, but it's very well done for a knockoff. I'll give half a shout to *Pretender* because the lead is appealing, but the stories are kind of creaky. *Relativity* is okay, too. But that's, what, four or five shows out of 39? That's pretty sad."

**Bob Flood**

*Senior VP of National Broadcast*  
*DeWitt Media*

"My choices are pretty much the obvious ones: *Spin City* and *Everybody*

*Loves Raymond*. I'm interested to see how *Cosby* is going to fare in its new configuration. And I thought the pilot of *Pearl* was pretty entertaining. It might be a little bit of a sleeper. I also have hopes for *EZ Streets* with Ken Olin. The cast has some appeal to it."

**Steve Lanzano**

*Senior VP, Media Director*  
*Footie, Cone & Belding*

"I think *Spin City* is going to be a terrific show. It's a sharp, very well done show and there's terrific chemistry

between the leads.

Michael J. Fox is just a terrific actor. *Suddenly Susan* I think is going to be a good show. Honestly, I didn't think much of Brooke Shields' talent as an actress, but I was impressed with her. She was a terrific physical comedian. But since the pilot episode, they've changed so much, brought in Judd Nelson. But if it's done properly, if the writing is sharp, there's a chance it could be a really good show. And I also love Rhea Perlman.

I thought *Pearl* was funny—it was an interesting situation and it seems to be well written."

**Joe Adalian**

*TV Reporter, 'New York Post'*

"*Everybody Loves Raymond* is just a perfect combination of a family comedy and a hip, edgy sitcom—like *Seinfeld*. It could be the show that allows parents and kids to once again watch TV together. And *Spin City* is great. It's the most fully realized of all the pilots. You watch the show and say, 'I'm going to watch this again,' not, 'Oh, this might be good.'"

"So far, 'Everybody Loves Raymond'. It's not going to appeal to my single, good-looking sister. But I sure like it."

**Jon Mandel**  
*Senior VP, Director*  
*of National Broadcast*  
*Grey Advertising*

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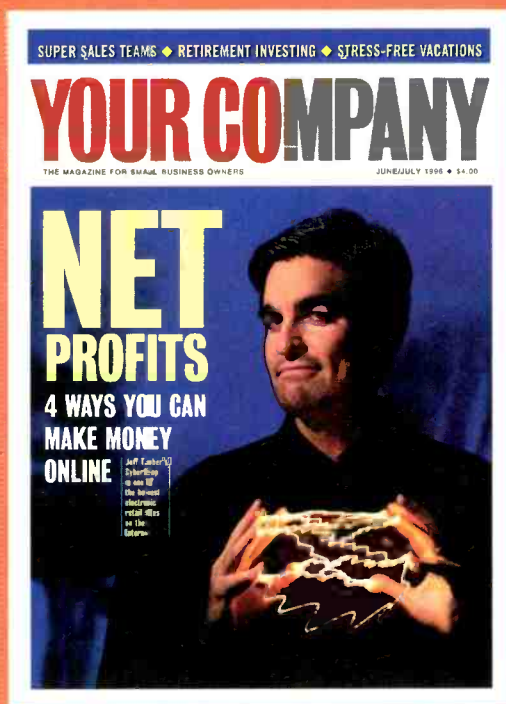
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**Alicia Mundy**

# Revolt of the Talking Heads

Insider Washington  
 is livid over  
 James Fallows' first  
 moves as the new  
 editor of 'U.S. News'



Imagine a man marching into Mass and announcing that he despises The Church, isn't so sure about Catholics' ethics, and doesn't like the smell of incense—and then wondering why nobody was making room for him in their pews.

That's what's happened with the new editor of *U.S. News & World Report*, James Fallows.

Last week word leaked (poured) out that, prior to his own first day in the office, Fallows had already fired one of *U.S. News*' stars, Steve Roberts; the national editor; and two other longtime editors. And he seemed to be targeting two *U.S. News* icons with apparent sinecures—Michael Barone and Gloria Borger. On top of that, he didn't like *U.S. News*' focus on Washington politics.

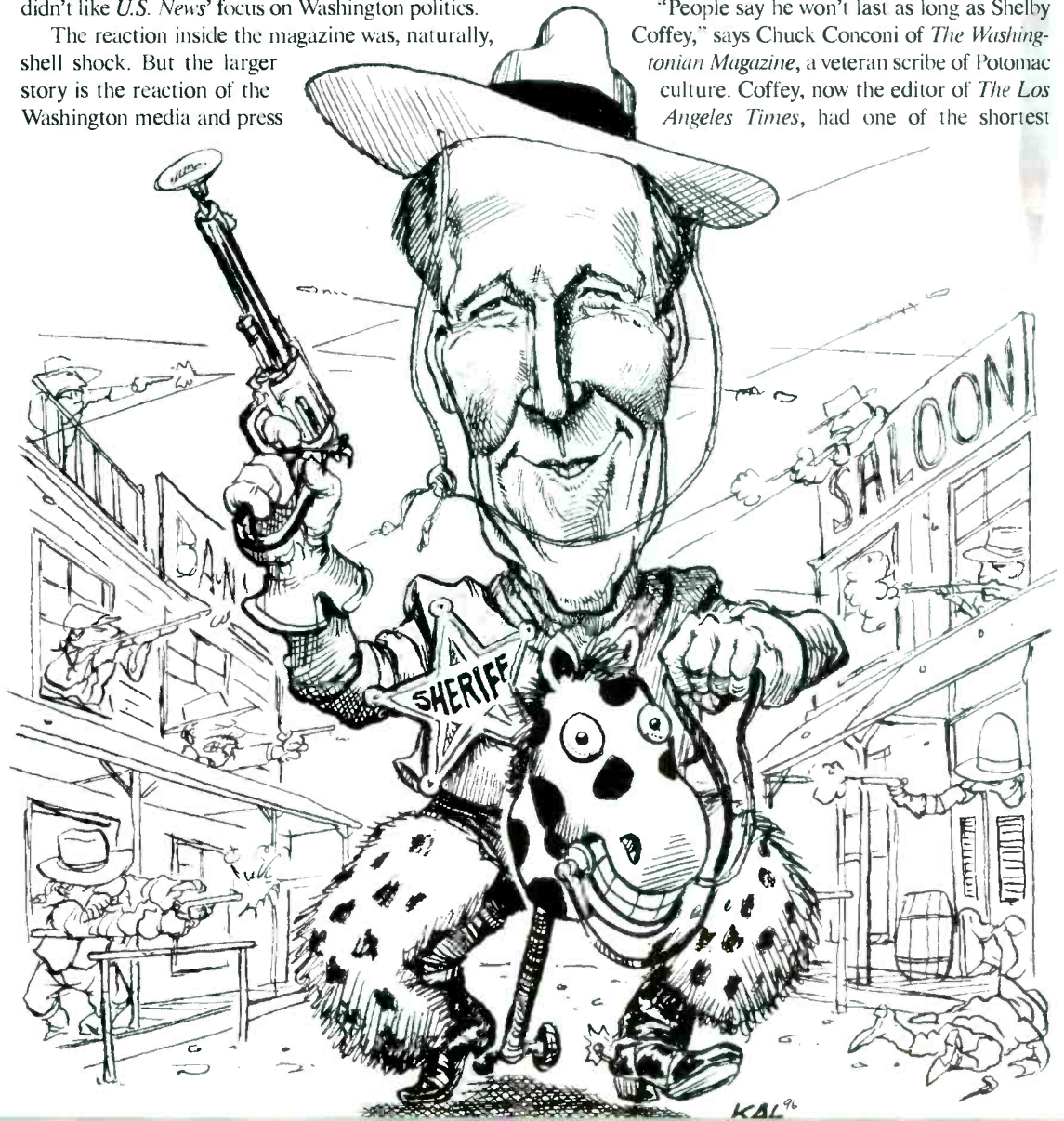
The reaction inside the magazine was, naturally, shell shock. But the larger story is the reaction of the Washington media and press

corps, which is circling the wagons and denouncing Fallows in terms not heard since Jimmy Carter (ironically, Fallows' former boss) came to town.

Fallows has attacked the Church of the Insider, and Washington establishment has called for a jihad, a holy war, to defend the faith. It's no exaggeration. Politics is religion in the capital, the source of all beliefs and actions. And one of its most useful rituals is the mutual hand-washing by politicians and the press, by which media stars are elevated to the status of the people they cover.

Brandishing his own bible, *The James Fallows Version*—not as well-written as the King James version—Fallows is using his recent book, *Breaking the News: How the Media Undermine American Democracy*, as the new catechism.

"People say he won't last as long as Shelby Coffey," says Chuck Conconi of *The Washingtonian Magazine*, a veteran scribe of Potomac culture. Coffey, now the editor of *The Los Angeles Times*, had one of the shortest







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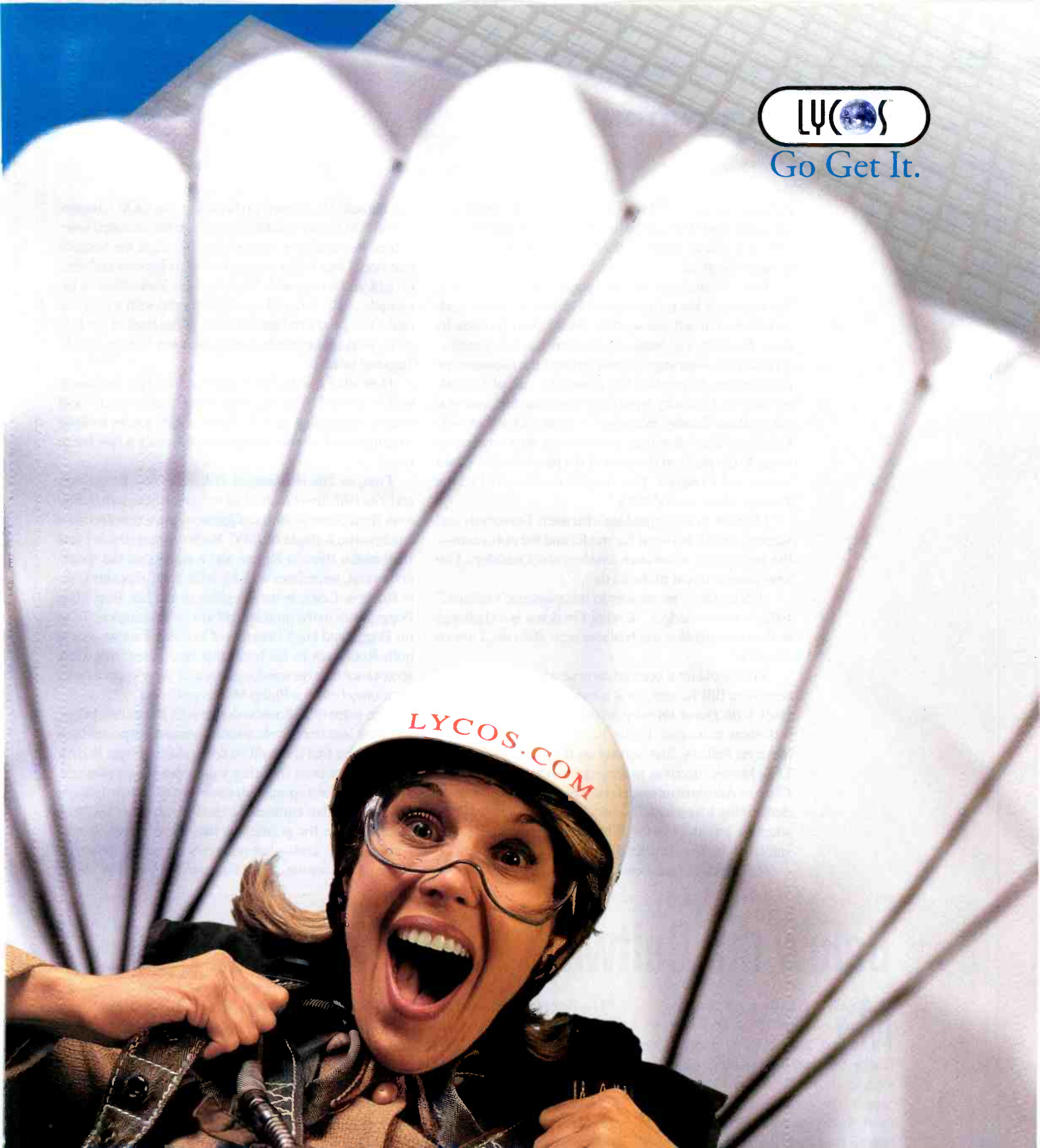
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## WASHINGTON

tenures ever recorded at *U.S. News*. "I don't think you can come into Washington attacking how it operates and survive. Look at Jimmy Carter. Look at what happened to Newt Gingrich."

True, Washington has no tolerance for sanctimony. But frankly, it has no tolerance for criticism, either. And, as Fallows himself has written, Washington protects its own. *Breaking the News* argues that the news media, especially in Washington, have ignored the substance of government. In its place has grown the cult of journalist/analysts. Celebrity reporters—meaning the ones who get on those Sunday morning TV news shows a lot—do little more these days than speculate on what events may mean to the political fortunes of the people in the White House and Congress. Can they be re-elected? Did the President have a good week?

The split in the capital isn't between Democrats and Republicans or between the media and the politicians—the real schism is between Insiders and Outsiders. Fallows poses a threat to the former.

"I'm certainly an outsider to this magazine's culture," Fallows acknowledges. "If what I'm doing is a challenge to the standard of doing business here, then yes, I am an outsider."

So it should have been no surprise when a leading conservative, Bill Kristol, took a swipe at Fallows on *This Week With David Brinkley* on behalf of his more liberal talk-show colleague, Cokie Roberts, and her husband Steve on Fallows' first Sunday on the job. Poking fun at Dick Morris' decision to write an inside account of the Clinton Administration, Kristol told viewers that such demeaning kiss-and-tell antics were begun by Fallows when he left the Carter White House in the '70s and spilled all in *The Atlantic*, kicking off a lucrative career.

*U.S. News*-ies have been on tenterhooks since Fallows

was named. He popped up briefly at the GOP Convention in San Diego to address a group that included journalists. An audience member finally asked the \$64,000 question: Does Fallows intend to apply his views of what is right and wrong with Washington's journalism in his new job at *U.S. News*? Fallows answered with a generalized "Yes", and word spread like wildfire back at the *U.S. News* workspace inside the Convention Center. It was Tagamet time.

Now what exactly has Fallows done? Has he done it well or wisely? What does he promise to do next? And what is happening at *U.S. News*, which seems to keep running third in what is seen as essentially a two-horse race?

First, as *The Washington Post*, *The New York Times* and *The Wall Street Journal* all breathlessly reported, Fallows fired Steve Roberts, a former *Times* reporter who has become a staple of ABC Radio commentary and *Washington Week in Review* and a regular on the speakers' circuit, sometimes with his wife, ABC reporter Cokie Roberts. Cokie is the daughter of the late Rep. Hale Boggs, sister to the premier lobbyist in Washington, Tommy Boggs, and High Priestess of Insiders. Fallows shot at both Robertses in his book this year, criticizing their acceptance of large speaking fees and Steve's appearance for money before a Philip Morris gathering.

The point of Fallows' concern with journalists taking speaking fees from trade associations and corporations is not so much that they will be compromised later in their reporting, or even that they will appear compromised. Taking fees for a speech implies a certain celebrity rank, a cult status that equates the media with other celebrity speakers, like the politicians they write about. It suggests—hell, it says—that reporters are stars, newsmakers. Right or wrong, that's Fallows' beef with Washing-

## Below the Beltway...

Maybe Bob Dole doesn't want to make hay out of the Dick Morris fiasco, but that hasn't stopped *The Weekly Standard*, the conservative opinion mag owned by Rupert Murdoch. The Sept. 9 issue contains a hilarious, biting satire written by Andy Ferguson, the former George Bush speechwriter. Entitled "A Note to My Readers," it purports to be the secret intro to Morris' book on the Clinton Administration. It scores not just Morris, but publisher Random House and the whole pompous notion that the people who write and sell these kiss-and-tell books have anything to say about

"The Bigger Issue." While pols on the left have only been whimpering that Morris seemed to think he was God, the folks on the right say it straight.

"You're asking, 'Dick, what's it mean?,' the title of my book, *The Girded Towel*?" begins "Morris." Well, that title comes from a Biblical episode that impressed "Morris." In it, Jesus wraps a towel around his waist and washes the feet of his Apostles. "What a powerful image," the former image-meister concedes, as if planning a photo-op.

"This is the kind of guy Jesus was. And while I don't think I am in his

league," writes "Morris." "For two years I served at the feet of a great president and had to use my girded towel to wipe up a mess or two."

The shot at Morris and his liaison with the \$200-per-hour toe-sucking hooker continues.

"This is the story of a foot soldier...A guy who went toe-to-toe with some powerful enemies and thought he could lick them...(but) I was the one who got licked."

William Kristol, *The Standard*'s editor, says that in light of Morris' unabashed self-promotion since his disgrace, this was designed to prick his Biblical-proportioned ego. But knowing Morris, he may decide it's a terrific tale and use it himself.





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## WASHINGTON

ton's treatment of the media as a deity.

The road to religious status begins when the reporter crosses the line to columnist, analyst, talk-show commentator, talk-show host. So Fallows figured, apparently, that Roberts was pretty far down the pike with his opinionated columns and TV/radio presence. So he decided to end it and send a message to the other regular political columnists that this era is ending at *U.S. News*.

His principle may be sound, but there are three major problems with his approach. First, the fallout of Fallows' firing of Roberts was immediate, and negative, for the

**"If what I'm doing is a challenge to the standard of doing business here, then yes, I am an outsider," Fallows acknowledges.**

magazine. News articles, radio-show references and a general wave of support poured in for Roberts, who is considered a strong reporter and analyst and one of the nicer boys on the bus. Fallows fired Roberts without waiting to work with him, without even responding to a note Roberts sent him two months ago when Fallows' new job was announced. Fallows admits that he probably should have "handled it differently." But now he's perceived as a cross between a bully and a bull in a china shop, which will likely obscure the thoughts behind his actions.

Second, his rejection of Roberts' dabblings seems crazy to anyone who has learned what it takes for a person, and a publication, to survive, let alone succeed in Washington journalism (visibility is everything). And it's unfair in that Roberts' extracurricular activities were sanctioned, in fact encouraged by *U.S. News* owner and editor, Mort Zuckerman, who himself writes political columns for the mag, appears frequently on

**In addition, he says, "I don't think the way political coverage is going—commentary instead of hard reporting—is appropriate."**

the talk show circuit and has made no secret of his desire for Insider status.

Zuckerman has wanted to raise his magazine's profile, and that leads to the third and most important consequence of Fallows' action, the fallout for *U.S. News*. The firing of Roberts is part of a larger plan to ultimately end the political columns, says Fallows. Barone, a respected political scientist who writes the respected *Almanac of American Politics* and manages to strike a balance between Democratic and Republican leanings, is pretty dejected right now. "We [he and Fallows] talked several weeks ago about his objection to regular columns," says Barone. "I think Gloria [Borger] and I have broken some news there, brought some perspective, I think we've done that pretty well."

Columnists who develop name recognition confer clout on a publication in Washington. In a town where power and celebrity are always a-courting, changing to a magazine that de-emphasizes individual players in Washington could hurt *U.S. News*' own player status. Fallows may not be wrong to question how Washington works? But he would be foolish to ignore it.

"How Washington works" has become such a problematic issue that the Pew Charitable Trust just established a center to look at the capital's press corps. The newly named director, former *Newsweek* writer Tom Rosenstiel, says, "The public now sees the press as part of the elite that is what is wrong with American politics. The blurring of the line between celebrities and journalists, political figures and journalists...endangers us professionally, intellectually and morally."

In addition, he says, "I don't think the way political coverage is going—commentary instead of hard reporting—is appropriate." His example is the Iraqi aggression, which was largely handled as a political crisis affecting the White House and the Dole campaign by major Washington publications, instead of an international crisis with economic and military implications.

Fallows is no fan of the inside-the-Beltway, "inside-baseball," approach of explaining every event in terms of how the politicians will play it. That sounds, well, sound. But political coverage is the franchise here. And the sad fact is that reporters here know that damn little occurs—war, hurricanes, plane crashes, medical discoveries—that isn't used and abused as political leverage or a campaign issue. It's hard to think of any recent matter of national importance that either Clinton, Dole or Gingrich didn't respond to from a "What this means to me" angle. To ignore that, and cover such events as mere events, isn't serving the readers, the voters or the truth.

In addition, a redesign has been under way for two months; an ethics committee has been evaluating speakers' fees. Fallows says there's going to be more service-oriented features, which reporters interpret as more pages devoted to the mag's News You Can Use. Meanwhile, Borger, who appears on

*Washington Week in Review* on PBS, is said to be "looking around." Barone is enough of a "name" as a national political writer that his departure would be a loss to *U.S. News*.

Fallows has to jack up the coverage of the campaign and the White House because those trendy newsmags, *Time* and *Newsweek*, have been kicking sand in *U.S. News*' face on a weekly basis. "Not conceding your point," Fallows says, "I intend to strengthen our coverage of national news in general. A news magazine has to be based on real reporting."

That would draw kudos from *Time*'s Isaacson, who notes, "I think that if he's going to make the magazine based on reporting and less on insider thumb-sucking, that's all good." ■





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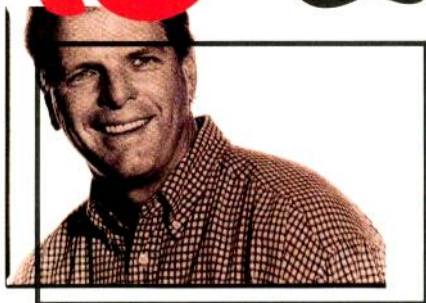
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#### **Panel 2 Future Tech: Selling the Consumer Now!**

- Moderator: Edie Magnus, Correspondent, CBS News
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- Edward D. Horowitz, Sr. V.P. Technology,  
Chairman, Viacom Interactive
- James Robinson, Chairman & CEO,  
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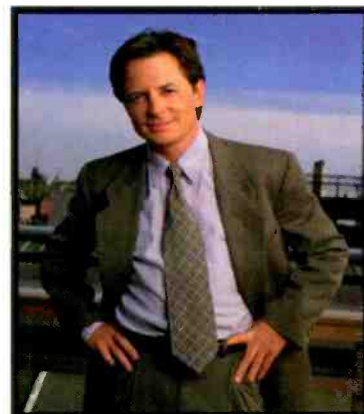
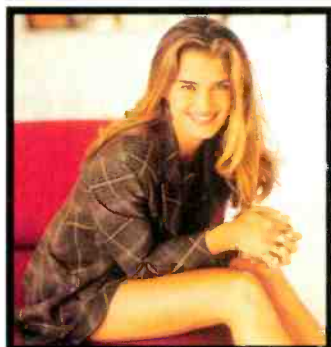
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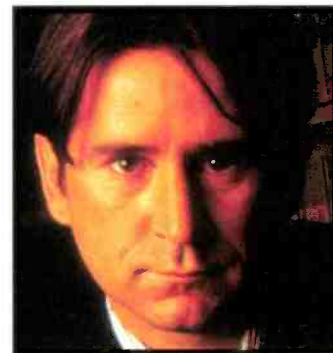
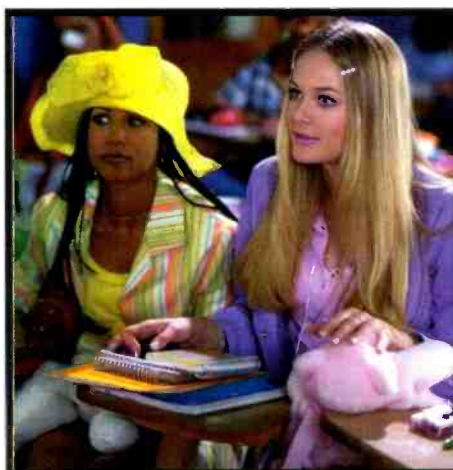
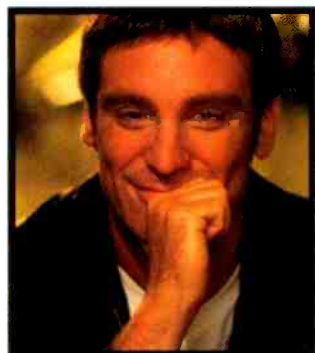
# fall tv

A MEDIAWEEK SPECIAL REPORT



The nightly battles, what's good and what's different as the 1996-'97 fare hits the airwaves

# The New Season



# fall tv

THE PRIME-TIME SCHEDULES **By Eric Schmuckler**

# Battle of the Net

**A night-by-night guide to the shows in key time slots that will lead the fight for viewers**

**Monday at 8  
THE PRO TAKES ON ALL COMERS**

*Cosby* (CBS) vs. *The Jeff Foxworthy Show* (NBC): Actually, the matchup here is *Cosby* versus the world, and *Cosby* ought to prevail, at least in homes. But it's clear that the biggest TV star of the '80s, in his triumphal return to the sitcom genre, won't be a supernova this time around. "He still has it," says independent advertising media buyer Paul Schulman, "—not to the tune of a 53 share, but he can do a 21 share." By today's parched prime-time standards, that's a hit. Besides, *Cosby* can click without benefit of a lead-in, and as Schulman points out, sliding *Cosby* comfortably onto its faded but still potent Monday-night lineup allows CBS to shift *The Nanny* to Wednesday and get something going there.

The bad news: *Cosby* is no great shakes creatively (they're working on it, though) and it'll skew as old as the hills. Agency experts are tap-dancing around the pilot's shortcomings—"It's decent, and they could make it better," says Steve Sternberg, senior partner at BJKE Media. "This is a show that can work, and they'll do everything they can to make it work," adds Schulman. But in contrast to the broad kid appeal of circa-'80s *Cosby*, this show will be strictly 35-plus. It ought to win the 25-54 sales demo handily, and most agencies rate it a "pick 'em" with *Melrose Place* in the 18-49 segment. Kids might be more tempted by the returning *In the House* on UPN; that weblet has an open field for its minority comedy block.

NBC's grab of *The Jeff Foxworthy Show* from ABC has been a head-scratcher since it was announced in May. True, the redneck comic has a following, and it sure would be nice if they actually made a show for him, but Foxworthy will be swimming upstream in an overcrowded hour. "I don't see who'll watch that show," says Betsy Frank, executive vice president of Zenith Media, and that goes double for ABC's *Dangerous Minds*. (With WB's *Seventh Heaven* shoehorned into the time period, there may be two family dramas too many here.) Some people figure Foxworthy will pull a 14 share and run second or third. As for 8:30, the six-week delay (or is it a reprieve?) for the troubled *Ink*, starring Ted Danson, may turn out to be a blessing for CBS since

many people loved the *Pearl* pilot and think it could fit just dandy here.

**Tuesday at 9:30  
URBAN WARFARE**

*Spin City* (ABC) vs. *Caroline in the City* (NBC): NBC had a choice this year: put strength on Wednesday to establish another "Must See TV" beachhead or pour it all on Tuesday in a bid to take the night from ABC. NBC went for the jugular on Tuesday, and with *Mad About You* moving to lead off the night, it may well take the opening hour. ABC's *Roseanne* is fading fast, and Schulman, for one, predicts that the loss of John Goodman as a regular will be devastating.

Meanwhile, the much-traveled *Mad* is one of those shows you can't stop with a bazooka, and it has great momentum from its breakup/pregnancy cliffhanger. Most analysts figure it to edge *Roseanne*, maybe a 21 share to a 20, though *Rosey* might prove even weaker than that. The two 8:30 rookies, ABC's *Life's Work* and NBC's *Something So Right*, are interchangeably forgettable.

The 9 o'clock battle lines are well drawn, though ABC's *Home Improvement* is slipping since it hit syndication and NBC's *Frasier* is a solid 21 share. The swing fight of the night is the "Battle of the Cities" at 9:30.

It would be easy to call *Caroline in the City*, last season's top-rated new show, the Rodney Dangerfield of sitcoms—except at least Rodney's funny. "I feel very confident *Caroline* is a time-period hit," says Betsy Frank. "It's not a good fit with *Frasier*," counters Sternberg. "It never got a lot of men." Maybe, but *Caroline* has shown surprisingly good late-summer traction in this slot, frequently building on *Frasier* repeats.

*Caroline* faces perhaps the best-reviewed new comedy of the year, as Michael J. Fox assays what could be a grown-up version of his Alex Keaton-Family Ties character in *Spin City*. "*Spin City* will dominate, no question," says Sternberg. "By the end of the season, it may be doing better than *Home Improvement*." The consensus is that *Spin* will drop just a share point from its lead-in, to a 23, while *Caroline* will lose three shares, to an 18. "People have remote controls now," notes Sternberg, and the "Must See" viewers may well just flip from *Frasier* to *Spin*. That will keep ABC on top in the 9 p.m. hour,



# work Nights

and the net ought to retain its advantage at 10 as well with *NYPD Blue*. So even though NBC will make a horse race of it, ABC will still win the night and get a spanking new hit in the bargain.

Elsewhere on Tuesday, UPN's *Moesha* can put down some roots, and the net's *Burning Zone* drama is well made. But the unheralded hero of the night is the vast improvement notched by Fox's movie. "A 12 share with Fox's demos is a hit," says Schulman.

## Wednesday at 9 BATTLE OF THE PYGMIES

*Newsradio* (NBC) vs. *Almost Perfect* (CBS)

If 9 o'clock is where the nets put their tent-pole shows, how'd they ever come up with this face-off? The time period will be a jump ball, since the hour leading in is rated a virtual dead heat, with a quartet of 15- or 16-share shows. Most analysts like CBS' chances from 8 to 9, since *The Nanny* had gathered strength on Monday and *Pearl*, with Rhea Perlman, is top-notch. Fox's *Beverly Hills, 90210* will clean up with 18-34 viewers. Weak 8:30 shows may undermine ABC and NBC for the night—John Larroquette on NBC (who would've bet this would be back for its fourth season?) hasn't floundered here since moving in post-Olympics, and Barry Cooper, BBDO manager of network analysis, suggests that ABC's dreadful *Townies* could sink to an 11 or 12 share and drag down *Grace Under Fire* to less than a 20 share.

*Grace* "still has the track," says Betsy Frank. *Almost Perfect* is roundly dismissed—"Virtually no intrinsic appeal," says Frank. (Schulman defends it as CBS' best new comedy last year but thinks they made a mistake in replacing the male lead.) As for *Newsradio*, this twisted ensemble comedy is still getting better reviews than ratings. Sternberg says NBC has no business calling it a hit: "It lost share from *Mad About You*. It'll beat *Almost Perfect*, but anything could." Frank also doubts this show can anchor a night. Cooper thinks *Newsradio* will scrape by: "Wherever it's been, it was relatively suc-

cessful. You're not asking for a *Seinfeld* number." Analysts predict *Newsradio* will trail *Grace* by only a share point or two.

Most observers laughed out loud at NBC's *Men Behaving Badly* at 9:30, but it faces a tough fight from ABC's *Drew Carey Show*, which has been building on its *Grace* lead-in. UPN's *Star Trek: Voyager* will siphon off some male viewers in this time period, while Fox's earnest *Party of Five* is earmarked for an 11 share, but "a very proud 11 share," per Schulman. Adding to the 8-10 p.m. sitcom glut are WB's steadily growing returnees *Sister, Sister* and *Wayans Brothers*; Schulman calls rookie *Nick Freno: Licensed Teacher* surprisingly good.



## Monday 8:00 P.M.

CBS brings back the tried and true with **Cosby**, which will likely draw an older audience. The coveted younger female demos will be equally attracted to **Melrose Place**. The other nets will duke it out for third, fourth and fifth place.

## Thursday at 9:30 STEAMROLLER BLUES

*Suddenly Susan* (NBC) vs. *Murder One* (ABC)

Okay, it's not exactly a cliffhanger. Imagine how frustrated the other nets feel. There are only two questions to ask about Thursday this fall (aside from the terrifying possibility of a Ross-Rachel breakup): Can ABC's disappointing *Murder One* obtain any kind of foothold, and is NBC's Brooke Shields comedy any good? The answers: No and who knows?

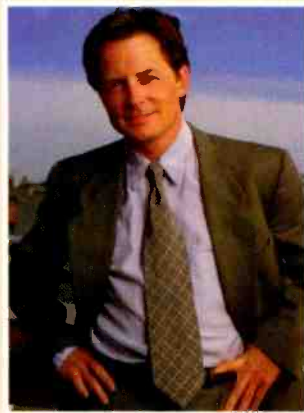
Two years ago, ABC made a bold bid to challenge NBC on Thursday nights with a pair of new in-house dramas, *My So-Called Life* and *McKenna*. After eating the deficits on those shows, ABC this year wisely ordered up some studio-funded programs for this black hole. By bringing back a couple

## FALL TV

## Tuesday

9:30 P.M.

Michael J. Fox in **Spin City** on ABC is a solid bet for a hit, but it's against the best-performing new show of last season, NBC's **Caroline in the City**. Net result: a 23 share for **Spin** and an 18 for **Caroline**. Each will best movies on CBS and Fox.



NBC

bit better than *Caroline* did last year. "The lead character is more personable and funnier [than *Caroline*] and there will be a certain amount of audience continuity," says Frank. Sternberg has a helpful hint for NBC: "If they put *Newsradio* after *Seinfeld*, it could be another *Frasier*."

**Friday at 9**  
**NAILS IN THE COFFIN**  
*Millennium* (Fox) vs.  
*Clueless* (ABC)

of underachievers—DreamWorks' *High Incident* as well as *MI*—the net is apparently banking on at least some audience familiarity. Given the single-digit shares *High Incident* earned here in August, that may be optimistic.

Agency programmers predict *Murder One* will get murdered—it pulled 14 and 15 shares against weaker competition on Mondays late last season and will see a 12 share here at best. Departed star Daniel Benzali "was the whole show," says Sternberg; new lead Anthony LaPaglia is "not an appointment-viewing kinda guy," adds Schulman, who notes that "second place in the time period is available for [CBS'] *Moloney*." Star Peter Strauss has never failed on TV, and this can slide in after *Diagnosis: Murder* and serve those highly sought-after older, white, rural viewers.

*Susan*'s fortunes are fairly predictable, even though NBC dramatically chucked the pilot, setting and supporting cast. "If it's any good, it'll lose two or three shares from *Seinfeld*," a 33 last season, says Sternberg. "If not, it'll lose five or six shares and that won't be good enough for NBC." With a smidge more male appeal, *Susan* may do a

Not quite the network wasteland it was a few years ago, Friday doesn't look all that strong either since the TGIF dynasty fell on hard times and *The X-Files* was spirited away to Sunday. So a matchup between Fox's new supernatural thriller and ABC's teen comedy seems appropriately clueless. Further clouding the waters, agency folks didn't see pilots on *Clueless* or its 8:30 lead-in, *Sabrina*, so time-period predictions are a crapshoot. Some prognosticators figure *Millennium* will waltz away with the *X-Files* audience; others think ABC will hang on by its Day-Glo-colored nails.

*Millennium* is widely considered a worthy inheritor of the time period. "*X-Files* fans won't be disappointed," says Schulman. But "this is not really the same as *X-Files*," says Sternberg. "Not the same chemistry in the male-female leads, not the same kind of sci-fi. If *X-Files* was an 18 share, say *Millennium* loses 20 percent and it's a 14 share. *Clueless* has to do better than that." But Schulman tags the comedy as a problem for ABC, given the revamp of the pilot. "Unless they fix it, it's a one-note show. I don't think there's a series here, and if there is, it's limited to young teen

girls. This show is in way over its head." Depending on how well *Sabrina* retains its sturdy *Family Matters* lead-in, *Clueless* could run first or last in the time period. Clearly, though, ABC won't be dominating Fridays before 20/20 anymore. "They're just barely winning those two hours," says Cooper, "and if *Sabrina* gets creamed, look out."

The wild card here is CBS' *Mr. and Mrs. Smith*, which has a *Remington*

## Wednesday

9:00 P.M.

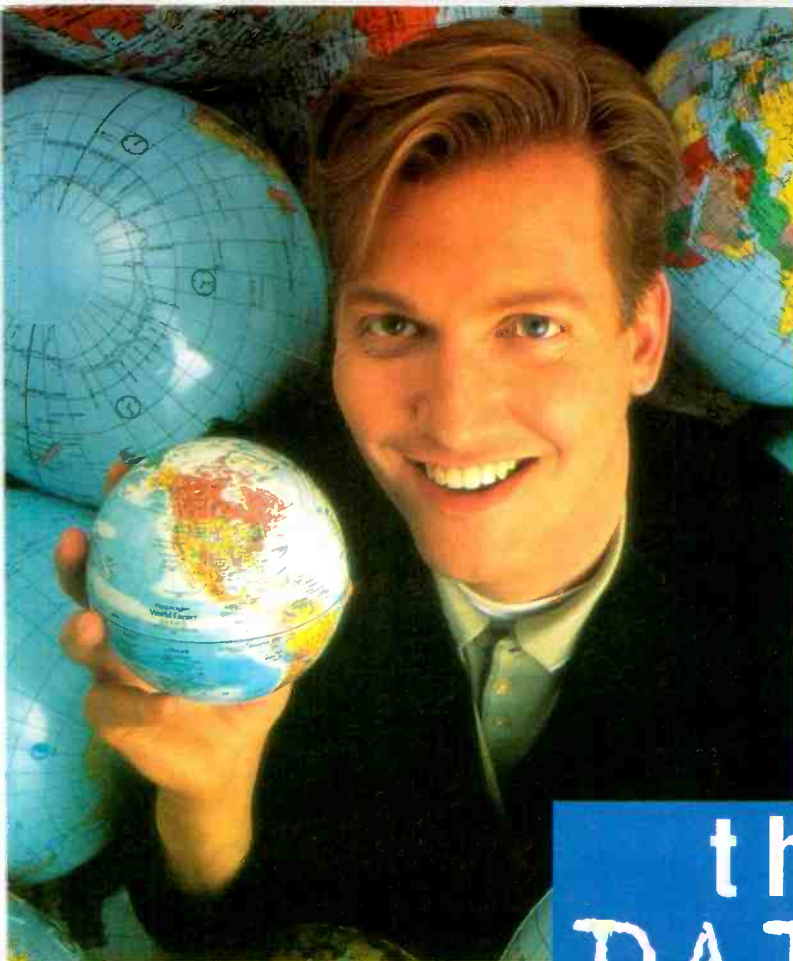
Ad buyers are perplexed by the matchup between **Newsradio** on NBC and **Almost Perfect** on CBS since neither show seems to have the breakthrough strength to anchor a network night. The battle between these two is rated a toss-up.



NBC

CBS





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# SYNDICATION: QUALITY PROGRAMMING DELIVERS VIEWERS

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Viewers continue to enjoy the off-network programming that Syndication has always successfully offered. Shows like *Home Improvement* and *The Simpsons* continue to draw huge audiences in their syndication runs, and so will this year's *Martin* and *Hanging with Mr. Cooper*. But with the entire history of television – 40 years worth of programming – available to viewers from many sources every single day, it's important to show them something new. That's hard, expensive and risky – and Syndication excels at it. Three examples from the new 1996/97 season – in day-

time, in kids animation, and in prime – are emblematic of Syndication's dynamism and creative leadership.

## DAYTIME TALK: A WINNER FOR TV STATIONS

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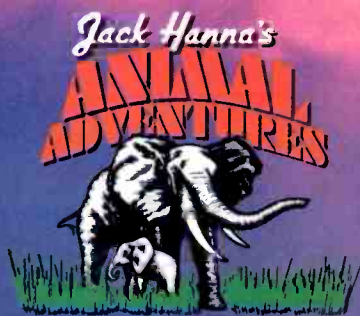


The latest in a long string of successes: *Rosie O'Donnell*, which premiered this Spring to the highest ratings since *Oprah* in the mid-80s. Dick Robertson, president of Warner Bros. Domestic TV Distribution, says that *Rosie* is being upgraded in nearly every market

that doesn't already have it as a lead-in to news programming. "Those stations who scheduled the show before their news saw their ratings in news shoot up at least 25 percent, so the word spread pretty fast," says Robertson.

Talk shows are a staple of syndication; the key is finding the right personality. Robertson points out that it's O'Donnell's

## EXCELLENCE IN TELEVISION



It's Amazing What Three Little Lett



natural, instinctive talents that make the show such a breakout hit. Shows like *Rosie* are the reason why Syndication's audience has nearly doubled in daytime over the past five years.

### HIGH QUALITY ANIMATION

Seven days a week, Syndication offers kids just what they want – high quality animation. For example, Buena Vista's new *Quack Pack* is the newest entry in the popular "Disney Afternoon" block and features teen-age versions of Huey, Dewey and Louie, along with parents Donald and Daisy. *Quack Pack*



updates all the classic characters to relate better to kids in the '90s. "When you put on high quality, story-driven animation, it'll draw the kids", notes Mike Shaw, executive vice-president of sales at Buena Vista Television. "It's

really like a sitcom for kids." Shows like *Quack Pack* are the reason Syndication delivered almost 40% of the broadcast kids audience this season.

### PRIME TIME DRAMAS: CREATIVE FREEDOM

In recent years, Syndication has expanded into prime time with high quality action dramas from some of the biggest studios in the business, including Warner Bros. (*Babylon-5*, *Kung-Fu*), MGM (*Outer Limits*), and MCA, (*Hercules* and *Xena*). Among this year's new shows are *F/X...the Series* (Rysher), *Two* (New World), *Sinbad* (All American/Tribune) and *Poltergeist* (MGM).

Why is this genre continuing to grow, given the big production dollars involved? An important reason is creative

freedom. For example, a big new entrant into prime time action dramas is MTM's *The Cape*, starring Corbin Bernsen (of *L.A. Law* fame).



Michael Ogiens, president of MTM Television,

says producing the program in Syndication lets the show stretch its creative wings more than if it were on a broadcast network. "There's a lot more freedom producing for first-run because it enhances the overall creative process," says Ogiens. "But perhaps the biggest benefit is that you can commit to 22 hours right off the bat instead of having to bite your nails through the first five weeks of a network run to see whether you get canceled or not." The full-run order allows the show to offer particularly high production values, costing over \$1.2 million per episode.

### SYNDICATION DELIVERS THE AUDIENCE

Viewers say they want new programming and Syndication delivers – with first-run programming from primetime to daytime, from animation to drama, from talk shows to magazine shows. These new programs are helping Syndication to achieve a broadcast viewing **SHARE OF OVER 34%**. Syndicators are pleased that their success in attracting more viewers than ever before is also giving TV stations and advertisers just what they need.



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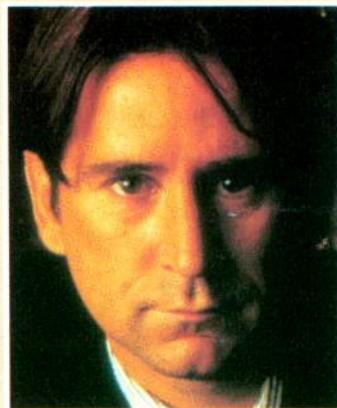
s Can Do To Express Quality...

## FALL TV

## Thursday

9:30 P.M.

With Brooke Shields as its lead, **Suddenly Susan** could draw viewers who want to sample the show. On ABC, however, **Murder One**, which has changed leads from Daniel Benzali to Anthony LaPaglia, could be headed for the morgue.



*Steel*-y glint and a durable star in Scott Bakula. It could be in contention in homes. And we hate to say it, but everybody loves *Everybody Loves Raymond* on CBS at 8:30. Friday comedy at CBS has been a veritable death sentence, but this Letterman-produced show has the charm to merit a shot on a better night, maybe Wednesday.

### Saturday at 9 FORCES OF LIGHT AND DARKNESS

*Early Edition* (CBS) vs. *The Pretender* (NBC)  
This is another specious matchup of two well-received new shows reaching for very different audiences. *Early Edition* appears to have the inside track: It fits CBS' established program profile for the night; it has a more reliable lead-in; it will be the clear choice for women, while *Pretender* faces male-appeal comedies on ABC and Fox; and it's a damn good show. Depending on how well the aging *Dr. Quinn* holds up at 8, *Early Edition* (one wag calls it *Touched by a Newspaper*) can take the time period with a 17 share and provide a better bridge to *Walker: Texas Ranger* to boot.

*Pretender* has fans, too, but it's risky (NBC

would no doubt call it aggressive). It's the best of the net's three brooding sci-fi-tinged dramas, though much will depend on the 8 o'clock performance by *Dark Skies*—not the series version of *Independence Day*, NBC's promo campaign notwithstanding. These shows "could change viewing patterns for the night," says Frank, in the way *Miami Vice* and, later, *X-Files* did on Friday. "NBC is saying the right

programs can bring people to the set, and to a certain degree that's true. Ultimately, though, Frank believes this genre just won't click on Saturday. No one foresees NBC scoring a breakout here, although Schulman thinks the net can grab second place.

As for the old nags on ABC and Fox, looks like one last trot around the track before the glue factory for both *Coach* and *Married...With Children*, although the latter is given a better chance to put up decent numbers. ABC's quality drama at 10, *Relativity*, from the *thirtysomething* folks, looms as another worthy failure.

### Sunday at 8 ANGELS VERSUS ALIENS

*Touched by an Angel* (CBS) vs.  
*Third Rock From the Sun* (NBC)

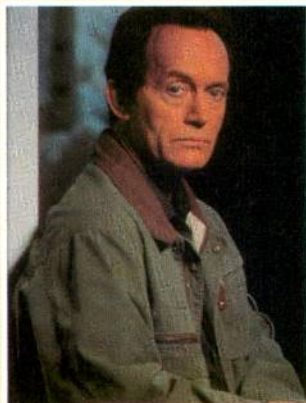
Last year, this time slot featured an intriguing battle between *Cybill* and *Mad About You*; this year, two newly minted hits enter the fray. Although they serve very different audiences, *Touched* and *Third Rock* ought to put on a good fight.

*Touched*, beneficiary of a top-10 lead-in from *60 Minutes*, ought to clean up in homes. But *60 Minutes* has become Geezer-vision—*America's Funniest Home Videos* regularly takes it in adults 18-49—and *Touched* will likewise skew old. This scheduling gambit represents an about-face from CBS' strategy last year with *Cybill*, which was to follow a smart show with a smart show. But Betsy Frank sees some logic in putting the sentimental *Touched* here. "60 Min-

## Friday

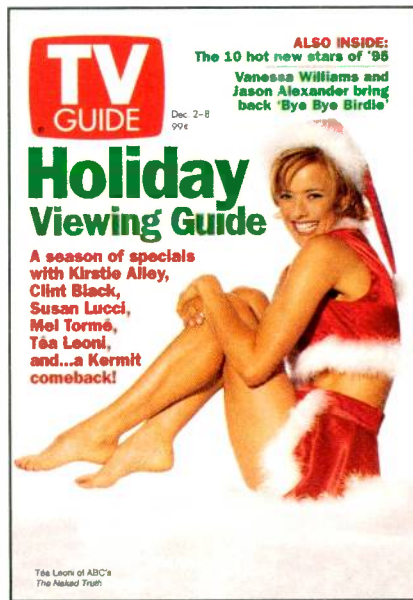
9:00 P.M.

When HUT levels are down, the tough get going, right? Fox hopes to get more people watching network TV with **Millennium**, while ABC goes for the Alicia Silverstone set with **Clueless**, which could win the time slot.





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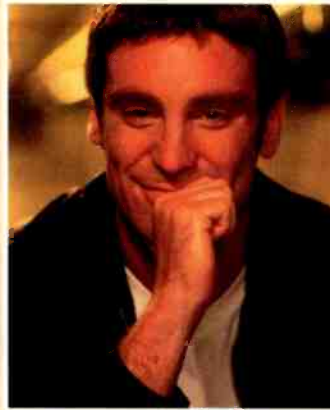
## FALL TV

### Saturday 9:00 P.M.

This matchup features a pair of shows with completely different target audiences. CBS' **Early Edition** should win in the woman demos, but NBC's **The Pretender** will face several male-appeal shows that could keep it from finding the audience it deserves.



CBS



NBC

utes gives people a sense that all's right with the world," she notes. "It punishes those who should be punished. There are a lot of things this show does for people that are not far removed from what *Touched* does."

*Third Rock* looks ready to anchor the night. NBC pumped up the show with plenty of special Tuesday and Thursday airings and mondo Olympic promos, and late-summer Sunday night repeats have pulled well. "It'll win in demos," says Schulman. "It hasn't seen its best numbers yet." But others are not so sanguine, especially since ABC's *Lois & Clark* and Fox's male-appealing *The Simpsons* both have loyal audiences. "*Lois & Clark* did very well last year—it won the time period in a majority of weeks," says Cooper. Adds Frank, "We've seen what happens when you split that 18-49 audience on Sunday. *Third Rock* won't do as well as *Mad About You*." *Lois* and *Third Rock* will be neck-and-neck at a 17 share. WB's family comedy block is well positioned to gain ground among younger viewers, particularly from 8 to 9.

The real winner on Sunday nights, though, will

be Fox's *X-Files* at 9. Analysts unanimously endorse the move from low-usage Friday. The very definition of appointment TV, its fans will follow it anywhere and it provides great counter-programming against three network movies. "It wins that hour in homes and demos, just like *Married...With Children* used to beat the movies for the first half hour," says Sternberg. "*X-Files* gets a lot of men,

but people don't realize how well it does against women. And people are TV-movie'd out."

### The Bottom Line GOOD NEWS FOR NETS

One prediction that most everyone agrees on: Expect more network erosion, but not as severe as the past two seasons, when the nets dropped half a dozen share points to basic cable. Paul Schulman says the networks' huge investments in marquee talent will help draw viewers back to broadcast, although star-driven vehicles for Ted Danson, Bill Cosby and Brooke Shields have undergone radical surgery.

"Erosion won't be as bad as this past season," says Betsy Frank. "The nets did some specifically misguided things, like targeting in the middle and ignoring the young and old. This year, there's more diversity in targeting strategies. There's has to be erosion, but the nets won't be as extreme in driving viewers to cable."

"Look, if *ER* can do a 40 share, so can someone else," says Sternberg. "Usually, you

have one net declining, but for the last two seasons you had two nets [ABC and CBS] sliding. Will two nets decline this year? I don't think so. I think ABC will drop, NBC will be stable and CBS will gain. No law says the nets have to decline every single season. In the long term, they'll keep declining, but some years will be more stable. They're dinosaurs, but they're not extinct."

### Sunday 8:00 P.M.

Aliens attack heaven? That could be the result of the battle between **Touched by an Angel** on CBS and **3rd Rock From the Sun**, the quirky NBC comedy for which John Lithgow just won an Emmy. If there were a demo for heathens, it would be a bloodbath.



CBS



NBC



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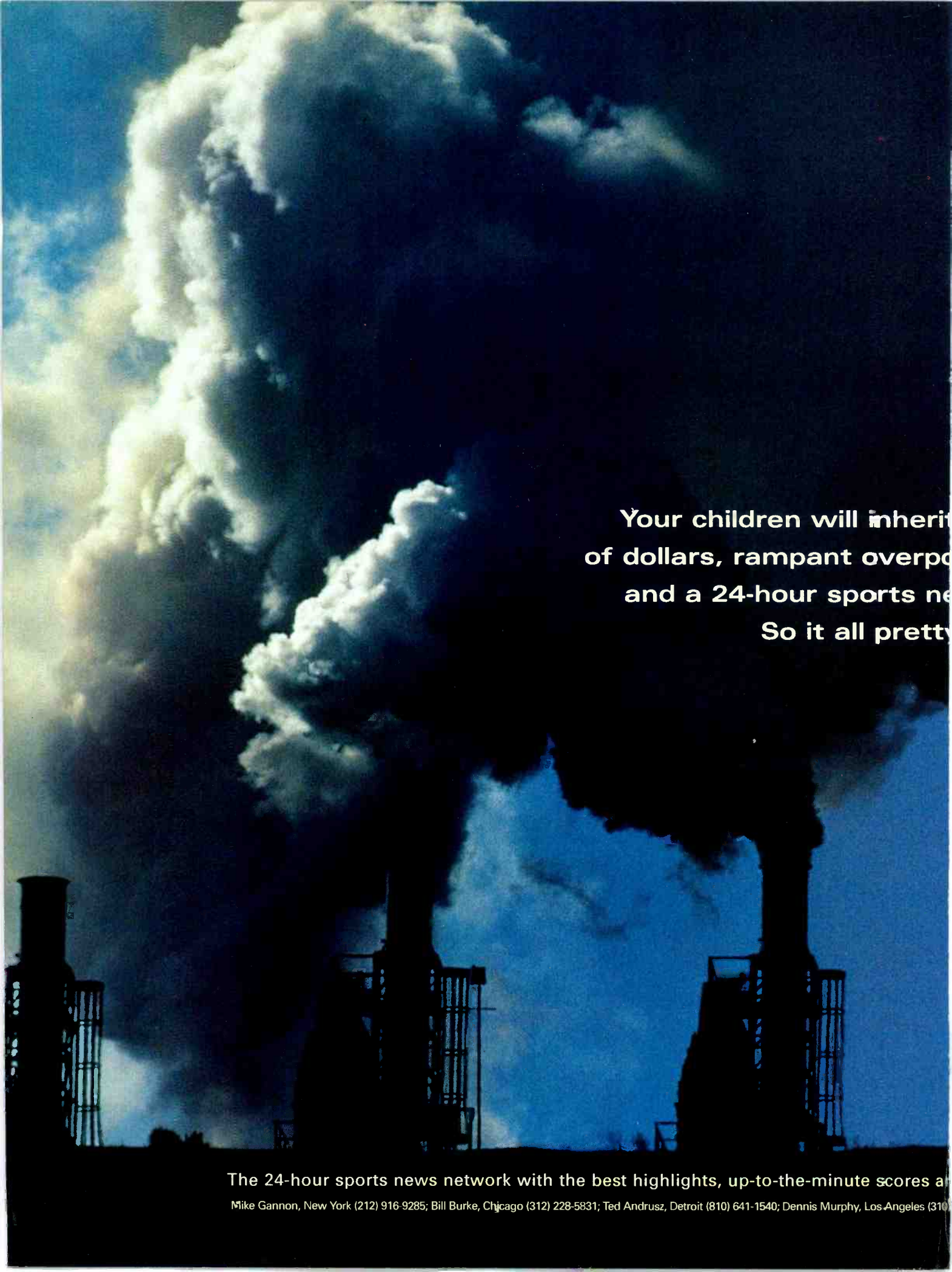
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# fall tv

A SEASON OF CHANGE **By Betsy Sharkey**

## Aunt Ida and Me

**A**t the risk of sounding like a cultural Neanderthal, I make the following confession: I love prime-time TV. All summer long, I sweat through the reruns with a sense of anxiety, waiting to meet new characters but mostly to reconnect with those I've come to know, to pick up the threads of their lives and get that first glimpse of the dramatic or comedic edge on which they will be dancing during the coming months. The problem is, things change. It might seem frivolous, but consider a few such changes: over the summer, Nancy Travis lost her *Almost Perfect* boyfriend; *Jeff Foxworthy* got a new wife and a second son; *Murder One* uncovered another body, another suspect and another new high-powered defense attorney; *Murphy Brown* braced to meet her boss and lost her bartender; Sam Waterston found himself with a different *Law & Order* partner; there

She's got her opinions and she's always chiming in from the back seat. That's the best way to bring a character in if it does indeed impact on everyone and cause them to have to reexamine their role."

Well, what if I don't like Aunt Ida? And even if I grow to like her, how long is that going to take? A while, says veteran producer Dick Wolf, executive producer of *Law & Order* and *New York Undercover*. "It's almost like clockwork, it takes a full season for [new characters] to really become imbedded with the hardcore audience," says Wolf. The trick, he believes, is to keep the essence of the show the same.

### The Show Must Go On

"The play is the thing," he says, "and the characters are a means to an end." On *Law & Order*, the role of the lead detective has changed hands three times over the show's six-year run, beginning with George Dzundza, then Paul Sorvino, and currently Jerry Orbach. While the fundamental role hasn't changed, the way each actor played it did, considerably. "Each of those characters was created to play to the strengths of the actors being cast, they are distinctly different from each other in personality, backstory, the way they investigate, attitude," says Wolf. "To work, it has to be a completely different character, because the audience resents it when it gets a pale imitation of what it liked."

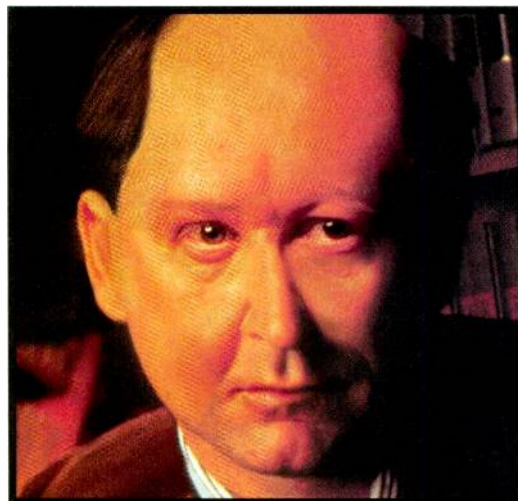
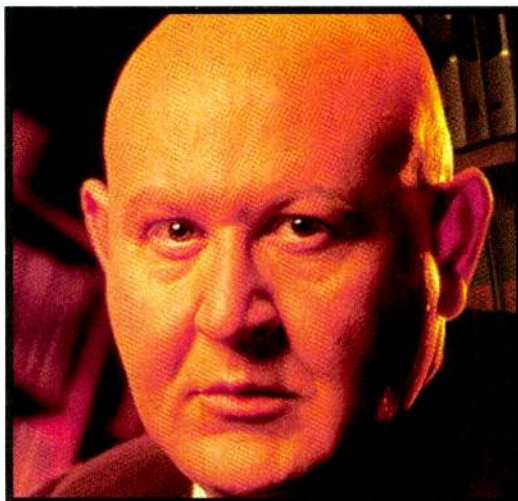
So when Carey Lowell sits behind the prosecution table next to Waterston, a place that had been Jill Hennessy's for years, she will be a completely different character. "A series is a soufflé, and you

### Who is Anthony LaPaglia, and what happened to Det. John Kelly anyway?

are new doctors at *Chicago Hope*; and *High Incident* has a few more high-octane cops. How am I expected to cope with this? John Tinker, an executive producer on *Chicago Hope*, tells me his Aunt Ida story.

"It's like going on a trip and everyone's squeezed into the car," he says. "Now Aunt Ida is going to come, so everyone has to smush over to make room.

The transition from Daniel Benzali to Anthony LaPaglia on *Murder One* is seen as a real risk





change the recipe at your own peril," says Wolf.

That, in part, is why the writers on *Murphy Brown* didn't want to focus too much attention on Lily Tomlin right away. Tomlin joins the cast in the show's ninth season as Murphy's new boss, a slot opened up when Grant Shaud decided he wanted to move on after an eight-year run as Miles Silverberg. "It isn't easy, and it's different show to show," says executive producer Rob Bragin.

Changing cast members can have its up side. Adding a new core member to *Murphy Brown's* ensemble gave Bragin and his coexecutive producer Bill Diamond a chance to inject fresh conflict. "Initially there was a clear conflict...Miles was an inexperienced producer and Murphy was a seasoned news veteran. You could see they would go head-to-head," says Bragin. "But you can't keep playing that. You hope to bring in somebody else who doesn't replace that character, but who can bring a new color and dynamic that leads to conflict."

The idea, says Bragin, is to just barely unwrap the new package during the first episode. "We didn't want to have the elevator doors open in the first scene and Lily come out," Bragin says. "We decided to bring her in later in the episode so we could ease people into it."

Sometimes, in order to ease viewers in, characters must be eased out, *en masse*. Consider *Jeff Foxworthy*, which made a fairly auspicious debut on ABC last year but was shelved by mid season. NBC stole it. And now it's an entirely different show.

Tom Anderson and Maxine Lapiduss, executive producers of *The Jeff Foxworthy Show*, say the show's best moments came when Foxworthy was in the middle of a situation, rather than driving it. "Since we knew that, we wanted to build other people around him like the spokes of a wheel," says Lapiduss. So Foxworthy moved back to the South and got himself a new wife, comedian Ann Cusack. He has a new job—as a loading dock foreman. And a boss, a well-educated Southern woman. "Essentially we got to do

a year-long pilot," says Anderson. "We've gotten to know who Jeff Foxworthy is and what worked. The show is a lot more comfortable for Jeff now."

### Almost Too Perfect?

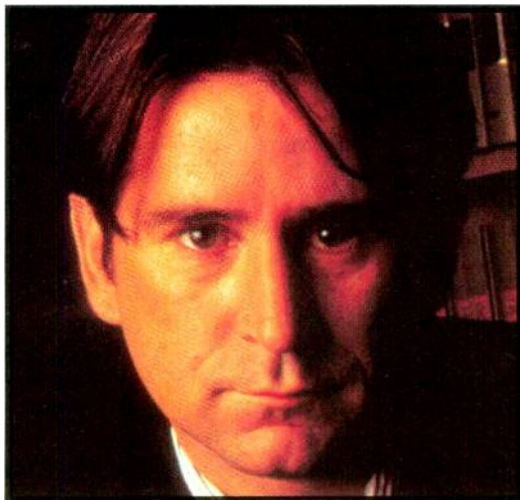
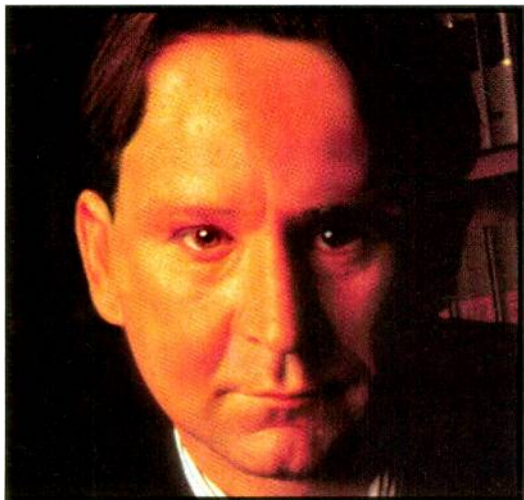
Sometimes the problem is with a single, supporting character. The problem with *Almost Perfect*, says Robin Schiff, the show's creator, was that some viewers thought Nancy Travis' life was too perfect. "This was a show with two different arenas, the home life with the boyfriend and work life with three guys," says Schiff. "In writing the shows, one of the things we started struggling with was how are we going to get Mike in." So, out with that perfect-looking boyfriend Mike, and in with more personal turmoil for Kim, Travis' character.

And sometimes there's nothing wrong with the characters other than there are not enough of them. Such was the case with *High Incident*. The show has had some major cast additions, including *LA Law* alum Blair Underwood. It also will take on a different structure. The first three minutes of each show will set up a single incident that brings one central character to the edge of a cliff. "At the beginning of the season you say, 'How can we shake this up,'" says Ann Donahue, *High Incident's* executive producer. "If you do it right, you don't dishonor the past."

Finally, there's the most traumatic of changes—the star. This year's winner in the Change of Star category is *Murder One*, which has traded Daniel Benzali for Anthony LaPaglia.

Donahue, who has worked with Steven Bochco, *Murder One's* executive producer, sees a change such as this as a real risk. "They're bringing in this new lawyer [LaPaglia], and I know, because I was on the show last year, those guys have been very diligently working at it, because it's not easy."

I have yet to see the revamped shows. So for the time being, Aunt Ida can come along. But I may throw her out down the road. ■



ORIGINALS: ABC / RETOUCHING: AMY GOLDBERG

## fall tv

THE GRIME-TIME SCHEDULE **By T.L. Stanley**

## A Journey to the

**NBC, Fox,  
CBS, UPN  
and ABC trot  
out a whole  
new class of  
vampires in  
search of  
young blood**

**B**lood pours down the walls of a strip club, creating a gory backdrop for a beautiful blonde private dancer who, moments later, is brutally murdered by a serial killer. *Click!* Multi-tendrilled aliens sprout in people's heads and begin controlling them. *Click!* A virus breaks out, making its victims vomit green bile and bleed from the eyes. *Click!*...All this and more awaits television watchers who dare to sample some of the season's new dramas.

The shows are not for the faint of heart—or the weak of stomach. In the fierce battle to win back 18-49-year-old viewers from cable and pay-per-view and piggyback on the success of Fox's *The X-Files*, network executives are pushing the envelope with a roster of disturbing and weird shows for '96-97.

Never mind the impending V-chip, brace yourself for grime time. "It's thrills, excitement and heroes," NBC Entertainment chief Warren Littlefield says of his network's suspense-filled new back-to-back Saturday-night dramas, *Dark Skies*, *The Pretender* and *Profiler*. "The shows have a quality we call oogah-boogah."

The NBC trio, along with Fox's *Millennium* (by *X-Files* creator Chris Carter), UPN's *Burning Zone*, CBS' *EZ Streets* and *Gun*, an ABC midseason show that will track a gun from owner to owner, all promise some decidedly nontraditional TV. *Matlock* they ain't.

Having been hooked early by *The X-Files* and devoted to short-lived dramas such as *Nowhere Man*, *VR5* and *Profit*, I appreciate—actually, I revel in—the dark side of TV. The high-quality production values, twisting plotlines and character studies in these shows are far more appealing to me than any frothy sitcom. And according to Stuart Fischhoff, professor of media psychology at California State University, Los Angeles, I have company.

Fischhoff, who has studied television and its viewers for more than a decade, says that many watchers will be attracted to, rather than repelled by, the new season's grittiest shows. For the masses, however, the good guy has to win in the end. "Even people who have been victims of crime will watch crime shows because they want to see the underdog overcome the situation," Fischhoff says. "It doesn't happen that way in real life, and it has restorative power to see it on television."

While producers of this year's crop of creepy shows tip their hats to groundbreaking series such as *The X-Files*, *Twin Peaks* and *American Gothic*, they say they

**Dark Skies is one of NBC's three grime-time offerings. Can you spot the alien?**

have taken great pains to create evil on one hand and hope on the other.

"You can't just put people on a bleak bobsled going straight downhill," says Paul Haggis, executive producer and creator of CBS' *EZ Streets*, an ultra-realistic cop show that blurs the lines between good guys and bad guys. "There has to be a strain of redemption underneath, or people would just slit their wrists."

**Dark and Gritty**

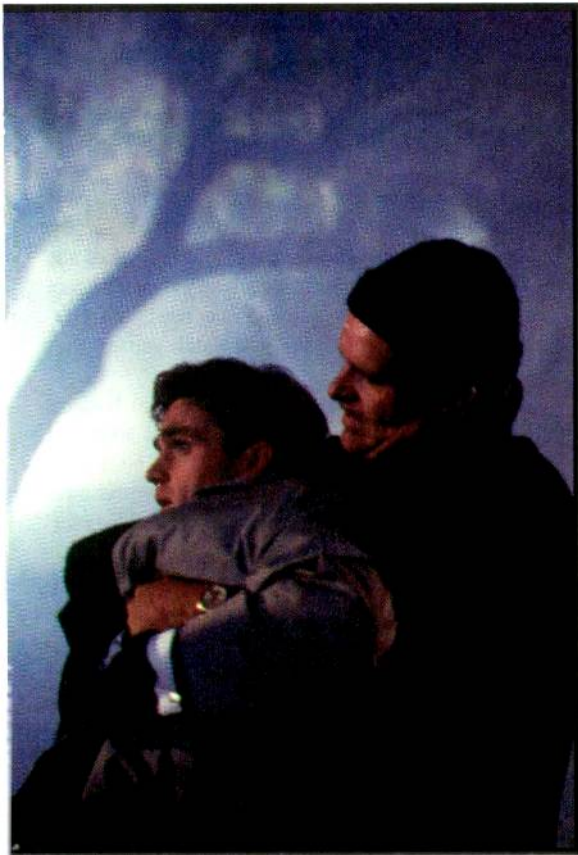
*Millennium*, perhaps the most frightening of the new shows, pits Frank Black (*Hard Target*'s Lance Henriksen), its clairvoyant-like crimefighter, against serial murderers, one of whom has his sights on Black's family. In the show's pilot, Black cracks a serial murder case in which the killer has buried some of his victims alive, with their eyes and mouths sewn shut.

"At the center of the story is a very bright light, a knight on a white horse," says Bob Greenblatt, Fox executive vp for development. "The rest of it is





# Dark Side



dark and gritty, but we don't think audiences are afraid of that."

The creators of *Profiler* decided that a major storyline from their pilot was so tense that it might drive viewers away. Changes have been made to subsequent episodes that will soften the show and help distance it from *Millennium*, to which it has been widely compared.

The protagonist, Dr. Sam Waters (Ally Walker), is able to envision crimes as they happen, figure out the psyche of the killer and solve murders, giving audiences those important victories over the bad guys. Waters and her young daughter are being stalked by a serial killer who murdered her husband. As the series unfolds, the stalker will be de-emphasized and Waters will have more power over her situation. "She'll move from being the hunted to the hunter," says Ian Sander, executive producer. "She's not going to be a victim."

There will be countless victims in *The Burning Zone*, a Universal show that follows viral outbreaks

around the world but also delves into the mystical and metaphoric. While episodes will deal with issues like a disease outbreak on a 747 as it flies over the ocean, the show's creators say they will not simply present despair and death. On the other hand, "We can't come up with a cure each week because that would be trite," said Coleman Luck, *Burning Zone* creator and executive producer.

The producers of *Dark Skies* will try to pull viewers back each week with an alternate history of the past 50 years, mixing pop culture with alien cover-up theories. The pilot sets up the premise that aliens have been roaming the country and taking over humans' lives since the alleged 1947 UFO crash in Roswell, N.M. The idealistic protagonist, John Loengard (Eric Close of *Sisters*), is on the run with the truth. The producers say they have seen a resurgent interest in fantasy and dark drama in the popularity of films such as *Independence Day* and *The Island of Dr. Moreau*, making the timing right for their project. "The millennium is coming, there's possible life on Mars," says Jim Parriott, executive producer of *Dark Skies*. "We're very aware that paranoia is running rampant right now."

## Is This All for Naught?

*The Pretender* also capitalizes on current fears, but with a more hopeful spin. The show centers on a genius (played by Michael Weiss) who slips in and out of situations and professions to help the wronged. "He looks out for people who've been screwed over," says Steven Long Mitchell, cocreator and executive producer of *The Pretender*. "He's someone to root for."

While he's doing good deeds, Weiss' character is being hunted by a pseudo-governmental group that isolated him as a child and harnessed his genius for evil purposes. He escaped, and they are desperate to capture and control him again. The pilot airs on NBC this Thursday in *E.R.*'s 10 p.m. time slot.

As committed as the networks seem this season to the eerie and frightening, as with all TV-programming trends, it too shall pass. In fact, the backlash already has begun. The shows that work from this season likely will stay on the schedule, but what about next year? Producers say they have been given a new mandate for the '97-98 development season: come up with some *Touched by an Angel*-type shows. Says *Dark Skies*' Parriott: "The early word is that the networks are looking for feel-good shows. Light dramas."

I knew it couldn't last. ■

## fall tv

THE SYNDICATED SWING **By Michael Freeman**

## Old Heroes Live A

**M**ore than a half-century ago, cheaply produced B-grade serials such as *Tarzan*, *Zorro* and *The Lone Ranger* brought kids and adults in droves to neighborhood nickelodeons. Today's viewing public may not have the same sense of innocence or awe, but they are nonetheless flocking to the small screen for an hour of escapism with the hit action-adventure series *Hercules: The Legendary Journeys* and *Xena: The Princess Warrior*.

On the whole, yesterday's innocence has indeed given way to jaded expectations and growing cynicism among today's moviegoers and TV viewers. So how is it possible that medieval-era series such as *Hercules* and *Xena*—which lack the whiz-bang sci-fi gimmickry of a *Star Trek*—capture the collective imaginations of American and international viewing audiences?

## Following the success of 'Hercules' and 'Xena,' 'Tarzan' and 'Sinbad' are making a comeback

The answers are varied and not always that easy to qualify. On the surface, one thing is for sure; both *Hercules* and *Xena* take a decidedly revisionist view of history by injecting healthy doses of contemporary invention and humor—almost completely blurring the lines between myth and reality. Here's some inkling of how *Hercules* playfully turns history upside-down:

- Produce stands were no doubt a reality in gothic times, but *Hercules* (portrayed by Kevin Sorbo) walks up to a fast-food vendor equipped with a flat-top grill in the middle of a remote forest. Herc takes a bite from a sandwich in pita bread, then spits it out: "Hey, this tastes like road kill!" The oblivious vendor instead points to a sign above him reading "Filafel's." He sheepishly asks, "Hey, what do you think of my name atop the sign?"

- Singer Tony Bennett's famous ode to the city of San Francisco becomes subtle fodder: After strongman/sidekick Iolaus (played by Michael Hurst) barely escapes a beheading and falling in love with a mean-spirited king's daughter, he says to *Hercules*, "You know, I left my heart in Cyros." *Hercules* retorts, "Well, at least you kept your head with you."

Undoubtedly, it's a formula that is connecting with viewers. And, typical of today's Hollywood mindset, it

is spawning modern versions of similarly classic fables, *Tarzan* and *Sinbad*.

"All I can think of is that imitation is the sincerest form of flattery," says Dan Filie, who, as vice president of MCA Television, is the executive in charge of *Hercules* and *Xena*. "While I think the entry of *Tarzan* and *Sinbad* speak volumes about the health of the hour [syndication] marketplace, clearly the success of *Hercules* and *Xena* is unique and may not be duplicable. In the end, viewers don't just watch genres, they simply watch good shows."

Given the size of the multimillion dollar budgets put forward on action-adventure series today, it appears that the producer/distributors of *The Adventures of Sinbad* and *Tarzan: The Epic Adventures* have no intentions of trying to directly emulate *Hercules*' and *Xena*'s methods of success.

For this month's (Sept. 23) launch of All American Television's *Sinbad*, creator and executive producer Ed Naha stresses that the series "will not load up with snappy quips or rapid-fire comebacks," but instead will "transpose" contemporary humor through several characters' actions and attitudes.

"We have an absent-minded professor named Firouz [played by Tim Progosh] who invents everything from hang gliders to surfboards, but none of it ever survives time because he forgets to write any of it down," says Naha, who scripted the hit film *Honey, I Shrank The Kids* as well as some episodes of *Tales of the Crypt*. "What I'm trying to do is to use Firouz and a couple of other characters to play off *Sinbad* [portrayed by Zen Gesner], but I don't want to have too many jokes diminishing the dramatic throughline of the show."

### It's All in the Dialog

However, Peter Sussman, an executive vp of Atlantis Films, the company producing *Sinbad*, suggests that the viewers' renewed acceptance of period pieces is based on the utilization of contemporary, "user-friendly" dialog.

"A lot of these shows offer liberal doses of modern dialogue and humor because it allows them to be accessible and understandable," explains Sussman, who also takes an executive producer credit on *Sinbad*. "The truth is that people don't want to work hard when they are watching television. In today's TV universe, ease of use becomes all the more important because viewers can switch theaters in the click of a remote."



# gain

Ironically, period pieces such as Gothic-era or Old West adventures have not played long as series on network television in recent years. David Gerber, a long-time Hollywood network series producer (*In the Heat of the Night*, *thirtysomething*, *Police Story* and *Police Woman*) who also shares an executive producer title on *Sinbad*, recalls ABC's short-lived *Covington Cross* as the last major period piece airing on network television.

"As a Gothic-era piece, *Covington Cross* took itself too seriously and was far too British in its accenting," says Gerber, president of All American Television Productions. "It was kind of like a medieval *Bonanza*, something that just seemed tired and old to the American viewers' tastes today."

To gain broad appeal with American as well as international audiences, producers of any action series are increasingly turning to universally translatable stunts and special effects. Naha says "rapid advances" in computer-generated imaging are playing a paramount role in creating "a world of magic carpets, sea serpents, wizards and warlocks" in the staging of *Sinbad*.

## Out of Africa

In budgeting what Naha and Sussman claim is \$2.7 million for the two-hour premiere of *Sinbad*, a mock sailing ship has been constructed on the top half of a barge and backlot sets have been constructed for location filming in Capetown, South Africa. Production on each of the remaining 20 episodes is "just south" of \$1 million, according to Sussman.

*Tarzan: The Epic Adventures* also is filmed in South Africa, where the "unspoiled beauty and natural realism" of Paul Siegel, president of producer/distributor Keller Siegel Entertainment, also sees as being pivotal in delivering realism. Based in Sun City, the set includes lifelike replicas of African villages,

ruins and palaces, and the nearby forests provide the requisite jungle backdrops as well.

A Roman coliseum has also been built for one episode based on a novel, *Tarzan: The Lost Empire*, one of 24 books penned by famed Tarzan creator Edgar Rice Burroughs. The storyline being explored in that novel is about descendants of Anthony and Cleopatra who secretly migrate to deepest Africa in an effort to save the Roman Empire. In this case, the novel allows for the transposition of a civilization and cultures that are alien to the early-1900s setting for the Tarzan tomes.

"That's the beauty of producing a series of mythic proportions," says Siegel, who, along with brother Henry, revived *Baywatch* seven years ago from its brief NBC run for All American in syndication.



**Tarzan premieres the week of Sept. 23 on 150 TV stations, covering 90 percent of the U.S.**

"The very nature of Edgar Rice Burroughs' novels provides the series with the opportunity to mix civilizations, engineer mythical [animatronic or computer-generated] creatures as well as blend in other science-fiction/fantasy elements. However, unlike the novels, we're going to have to be somewhat politically correct because we simply can't have Tarzan eating the flesh from animals." ■

# fall tv

**SPRING FORWARD, FALL BACK** By **Scotty Dupree**

## For CBS, a Hail M

In television sports, there is the National Football League, and then there is everything else. Except for the Olympics, no sport or sporting event comes close to the popularity and durability of professional football. As the season unfolds this fall, even though there are still two seasons remaining on the NFL television contract, the thoughts of the networks and the league alike are turning to the next round of negotiations, which probably won't start for another year or so. Trying to handicap the strategies for the next negotiation will be as easy as, well, CBS. Just about everyone in sports is pointing at NFL-less CBS and saying, "I don't want to be that guy."

The absence of CBS in the NFL mix, and the addition of Fox in its place, is more than just an Achilles heel for the Tiffany network. The lack of Sunday

Raiders owner Al Davis bets, that the NFL rights package will double. The networks have demonstrated their need for the game, not only for the revenue it represents or the clout it lends to a network's sports division but also as a fulcrum from which the network maintains or hoists its entertainment pipeline to American viewers. The margin of loss that had traditionally been thought of as bearable is now thought of as necessity, and the networks have shown that they are willing to take much bigger losses in order to reap the benefits the sport bestows on its TV partners, which include the delivery of an audience into Sunday-night prime time, which in turn delivers viewers into other nights of the week. While there's no telling how much more money broadcasters are willing to spend, it's likely to be a billion or more in increased rights fees; and while the double-the-money predictions made by Davis have elicited derision, a billion bucks that would be generated by a 20-percent increase is still a billion bucks.

Where will that money come from? The answer, at this point anyway, is from deeper, not more, pockets. Just because there are more shoppers in the NFL store doesn't mean the store will increase stock. On the contrary, the NFL would like to see the value of its goods increase, which, say sports programmers, is why negotiations aren't likely to start early. "Early negotiations can lead to a 'lame duck' syndrome," says Neal Pilson, president of Pilson Communications and the former president of CBS Sports. "Because whoever is airing games this year but won't be next year won't be too excited about it." And the NFL is happy to let the appetite build.

### Is There a Place at the Table?

When negotiations do start, it's likely to come down to the four broadcast networks and the three franchises that are NFL mainstream: *Monday Night Football*, the National Football Conference and the American Football Conference. But where could CBS fit?

"CBS has made their intentions clear to seek a return to the NFL," says Pilson. "The question is, which package do they want? The first target is NBC's package," for which CBS submitted a too-late bid in 1993 and lost out. It will be hard for CBS to return to

### Having lost the NFL to Fox, how can the Eye web get it back—now that the game has changed?

games has given CBS the equivalent of torn knee cartilage; it could be career-threatening. The loss of the NFL's prime National Football Conference package is blamed for many of CBS' recent woes, including the floundering of the prime-time schedule and the loss of viewers for *60 Minutes*. The lessons of life without football are not just CBS'; they are also the NFL's. The league stands to walk into a negotiation that will look more like a high-priced game of musical chairs. And it's best for football if someone is left standing.

With the rules of the next round becoming clear, everyone involved is seeing dollar signs. But the posturing has yet to begin. "We're at the midpoint of our four-year contracts," says Val Pinchbeck, senior vp of broadcast and network TV for the league. "We've had no dialogue with any carrier at this point."

NFL team owners haven't been shy about their expectations that the broadcast rights will fetch much more money next time contracts are negotiated. In 1993, the current four-year package garnered \$4.4 billion in rights fees split among ABC, NBC, Fox, ESPN and Turner. But with CBS back in the bidding, rights fees should increase further.

Though it's early, there are predictions ranging from increases of 20 percent up to what Oakland





# ary?

its NFC roots, says Pilson, because Fox paid \$1.6 billion, considered a preemptive bid at the time, and the network has fared exceedingly well with the NFL. Also a possibility is ABC's Monday-night package, but that particular night wouldn't solve any of CBS' problems, since Monday night is the network's strongest.

What's not likely is that the NFL will create another franchise (a Thursday-night game, many agree,

eliminating the bye weeks, but this would have no effect on broadcast packages, just on rights fees.

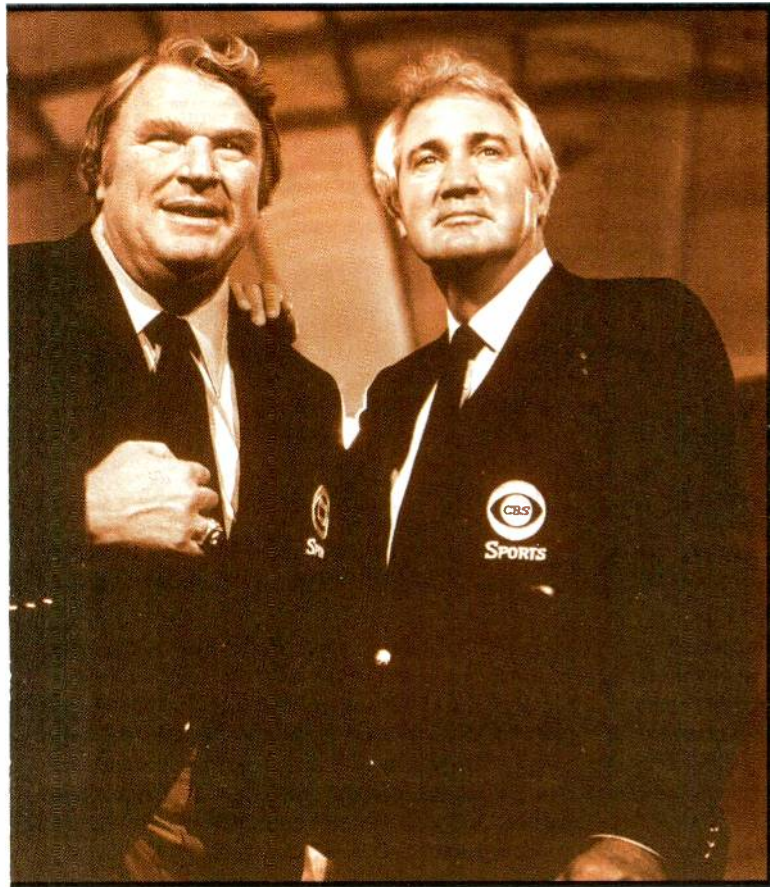
Although an added franchise could make at least one broadcaster happy, they would then have a distressed NFL to deal with because the league would have trouble justifying big hikes in rights fees next time around. And while giving the cable package to a broadcaster would seem to be the obvious answer, the argument against goes like this: The Thursday and Sunday games are currently split between ESPN and TNT, which together are paying \$400 million per year, a fee that can be justified only by cable's dual revenue stream from subscribers and advertisers. If that package were to move to broadcast, the effect could be a glut of broadcast advertising inventory and big losses for all the networks. And while the NFL is comfortable as a loss leader, it doesn't want to be a liability.

## Losses Are Guaranteed

While both the networks and the NFL take into account the potential ad revenue that the games will generate, it's not the main consideration. "It's the premium they're willing to pay and how much they're willing to lose," that will determine whether CBS will win the NFL back, says Steve Grubbs, senior vp and director of national TV buying at BBDO. "We know how many units there are, and we know what the profitability is," says an NFL executive who would not speak for attribution. "The question is the additional premium that they'll pay." Some in the industry guess that CBS would be willing to double or triple the loss—typically at \$50 million per year—to have the sport. "Would Les Moonves love to have an NFL lead-in to his schedule? Would [CBS News president] Andrew Heyward love to have it before *60 Minutes*? Sure," said another executive familiar with CBS' dilemma. "Everyone at the networks knows how important it is to get it back."

Getting it back is the assignment, and it seems that CBS has the tools. The network certainly has the financial backing to win a bidding war. Even though Fox successfully raided CBS Sports when it stole the NFC package, CBS still has the infrastructure to make the NFL comfortable with how they might present the sport.

"When they had football, they did a great job," says Grubbs. Unfortunately for CBS, that was then. ■



**In better days for CBS, John Madden and Pat Summerall, who now work for Fox.**

would be ideal for CBS to battle NBC's phenomenal "Must See" block). Likewise, analysts do not believe the league would split up the AFC/NFC package to accommodate a fourth network. It's equally unlikely that a broadcaster would take a package from cable. There has been speculation that the NFL will extend the regular season by starting earlier in August and

# fall tv

UNSOLVED MYSTERY **By Cathy Taylor**

# Why Fans Do It B



**J**im King lives in the entertainment capital of the world, Los Angeles. But as a modest computer salesman, he wouldn't have any special position that would call for him to comment directly to a big TV network about his favorite show. Nonetheless here he is, very early on a Thursday morning, responding to a request to be interviewed, and pointing out one of the glaring flaws in the area devoted to *Homicide: Life on the Street* on the NBC Web site, called NBC.com. "The latest version of the site has Kay Howard's name spelled wrong," he laments.

I go on the site three days later and, sure enough, in not one, but two places, the young and ambitious detective is referred to as *Kay Harvey*.

King is one of a growing number of TV fans who have posted their own TV-related sites on the Web and he is clearly thrilled with the opportunity to point out the error to the network who originated the show— as

if it were some sort of affront to the sergeant's honor. As King's own site on the Web devoted to *Homicide* will tell you, the recently promoted detective is the only one on her shift with a 100 percent clearance rate (i.e. she has solved every one of her cases). As for the network's sloppiness, well, the error demonstrates (to him) that NBC just doesn't care, damn it.

### Officially Speaking

Maybe it's because one can often hear the well-oiled hum of the networks' publicity machines whirring in the background of their sites, but the experience of surfing TV network's official Web sites can often be unsatisfying—or downright annoying, sort of like watching laundry dry. Who but a network wonk would care that the ratings for *Homicide* during the 1995-96 season rose 16 percent, posting "NBC's best rating among adults 18-49 for the 10 p.m. ET hour on



# etter

Fridays since *Reasonable Doubts* in 1991-92" ?

While fans on the Web are forming sophisticated discussion groups to debate their favorite episodes, this is the sort of rah-rah factoid that visitors to network Web sites are subjected to. A visit to the CBS site presents its own difficulties.

Even though the newspapers have been full of news about the extensive reworking that the new sitcom, *Ink*, needed, you'll find no hint of trouble on the official network Web site. There, the page devoted to the Ted Danson-Mary Steenburgen vehicle simply describes the show as "a sophisticated romantic comedy" at a time when it seems entirely possible that it will end up being about two truck drivers who cavort together on a wacky cross-country adventure.

That explains why real fans of a TV show who follows the Web-surfing advice of the networks—"Check out our Web site at ABC.com!"—will soon find themselves at an Internet search engine looking for unofficial sites put up by fellow fans. When the sites are left in the hands of the faithful, what results is something that revels in actual plot minutiae.

## Out of Bounds

*Homicide* fan Jim King faithfully tapes each show, and hits his freeze-frame button repeatedly, so that he can update his own Web-site version of the show's chalkboard of solved and unsolved murder cases. A central motif of the show, the board is never shown in its entirety on the program, making the task of recreating it—detective by detective, case by case—no mean feat. Meanwhile, other fans have come up with other techniques to commemorate their favorite TV shows. NBC neither would nor could create and post "The Frasier Drinking Game," which prescribes how many cocktails player must knock back every time, say, Frasier threatens to kill his father's dog or Daphne rejects Niles. By the same token, there are plenty of things the network sites don't do that they presumably could. Why is it that the theme songs to both *Frasier* and *Seinfeld* are easy to download from fans' sites but aren't available at the network sites?

Though aesthetically, the experience seldom matches the professional, art-directed heights of the official network sites, the ease with which TV viewers can find almost anything pertaining to their favorite TV show has grown. And not just the sci-fi series such as *Star Trek* that captivated the imaginations of early Netizens. Now the Internet is a truly equal-opportunity, TV bulletin board. Even the daytime talk phenomenon *The Rosie O'Donnell*

*Show*, barely three months old, has spawned mentions in some 286 places on the Web. All the more remarkable since the show reaches women who supposedly wouldn't know Microsoft Internet Explorer from Netscape Navigator unless it had something to do with their rinse cycle.

Meanwhile, a site devoted to *My So-Called Life*, cancelled at the end of the 1994-95 season, has conveniently begun to morph into a venue about *Relativity*, a new ABC series created by the same production team.

This fluidity of expression has in turn given rise to sites that play off the distinct love/hate relationship between viewers and certain shows. One of the best known is the weekly *Beverly Hills, 90210* wrap-up of the Fox series, which spends more time synopsisizing the loopy dialogue and over-the-top wardrobe selections of the most recent episode than it does with such silly distractions as, well, the plot.

Located at inquisitor.com, a recent wrap-up starts out describing the opening scene. But in typical fashion, it soon digresses into a diatribe on inappropriate uses of sports clothing. "So this show starts out at the airport," the column's author, Danny Drennan, begins,

## 'Homicide' fan Jim King faithfully updates his site's version of the show's murder board.

"And Steve 'Overt Penis Boy' Sanders and Brandon 'V05' Walsh are walking around and Brandon is wearing his Gap plaid shirt ensemble and Steve is wearing his queenie clingy black-and-white bicycle sports shirt like how annoying are people who wear sports clothing yet don't even practice that sport, like bicycle clothes are the worst, especially when they are worn by yuppies riding \$1,000 mountain bikes..." Well, you get the idea. Taken in small doses, the site is testimony to how much fun surfing unsanctioned Web sites can be.

Which is why, like all good things, there are hints that at least some of this unapproved content may soon fighting for their lives. Content developers expect the networks' lawyers will be trying to kill some of these rogue sites with old-fashioned copyright law. At the very least, the legal eagles can stop the practice of plastering pictures of Teri Hatcher or George Clooney, illegally appropriated from the official Web sites.

In the meantime, dial up a good search engine, preferably one that can look for phrases, such as *Murder, She Wrote* or *Homeboys from Outer Space*, and see what surfaces. Just be glad that you're not the one developing the content. The work can be exhausting. King says he briefly considered stopping his chalkboard updates. "It took me about 10 episodes to get it fully," he says. When word got out, about 60 rabid fans e-mailed him in horror. He wouldn't think of quitting. What? And give up show business. ■

fall tv

CABLE NEWS CHANNELS **By Michael Bürgi**

# Not Banking on A

**CNN, MSNBC  
and Fox News  
are trying to  
stay out of the  
expensive  
star wars  
waged by the  
broadcast nets**

It's almost a cliché that network news anchors have outgrown the perimeter of the television sets they appear on, becoming as much newsmakers themselves as conveyors of news to the viewing audience. The millions ABC News spent to lure Diane Sawyer away from CBS yielded little more than controversy, thanks to criticism that she lobbed softballs to pop star Michael Jackson in an interview last year. Likewise, CBS News anchor Dan Rather is perhaps best known to viewers as the guy who got roughed up at the 1968 Democratic Convention and who stormed off the set in 1987 when his newscast was delayed by a U.S. Open tennis match.

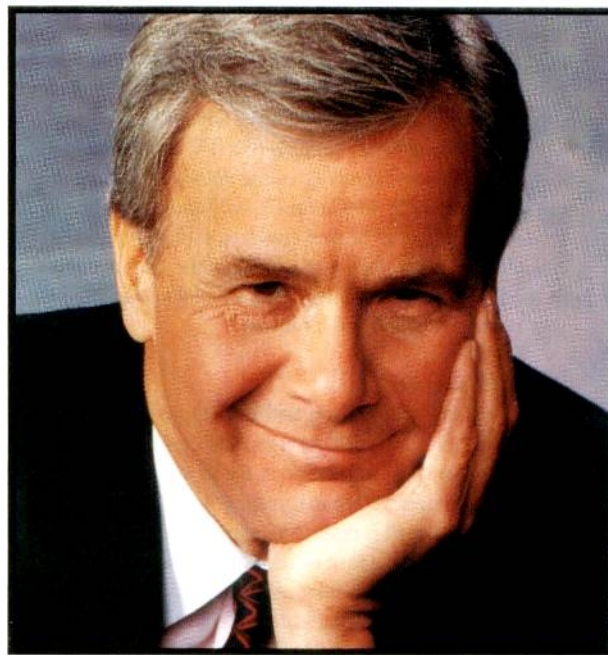
So far, the cable news business has not shared in the same controversy and tabloid-esque scandal as the broadcast side. It's not clear if that's a good thing or bad, but it does have a lot to do with the fact that the cable news services simply have not generated the same star power up until now. Bernard Shaw, the most recognizable face from CNN, may have had as many sit-downs with presidents and heads of state around the world as Peter Jennings or Tom Brokaw, but he simply doesn't command the same Q ratings as either broadcast anchor. That's mostly attributable to the fact that Shaw's ratings on CNN add up to about a tenth of what Jennings or Brokaw brings in nightly.

"There isn't a shred of evidence to suggest that star power has the kind of draw in cable that it does in broadcast news," explains Roger Ailes, chairman of Fox News, the division of Rupert Murdoch's News Corp. that operates the Fox News Channel, the newest entrant in the burgeoning field of cable news services. "If a credible journalist gives the audience credible information, it's good. But it doesn't necessarily put asses on seats. Broadcasting is simply a different animal."

That equation could well change over time as the competition increases between established cable news leader CNN and newcomers MSNBC and Fox News Channel. The tendency toward stealing anchors and star power from each other has happened only on a small scale among the cable news-gatherers. And it's not a matter of money. CNN racks up \$500 million in annual budget expenses. You can be sure another \$2 million here or there could be arranged to lure away talent. And Fox's Ailes boldly asserts: "If we were paying \$10 per sub-

scriber [to cable operators in order to gain clearance on systems], we could have spent plenty on hiring talent."

That said, Ailes has been the most aggressive of the news service executives in poaching talent from competitors—he has hired away dozens of staffers, both in front of and behind the cameras, from his former employer, CNBC. The most high-profile defection came with the recent hiring of Neil Cavuto, one of CNBC's principal business-news anchors. Ailes



**Networking: Brokaw and other A-list NBC talent played a big role in MSNBC's launch**

also went for a big name—at least in cable circles—when he recently hired away Catherine Crier from ABC News. Crier had been one of CNN's most visible anchors before she joined ABC in 1993.

### **Fox: "Fact Time, Not Face Time"**

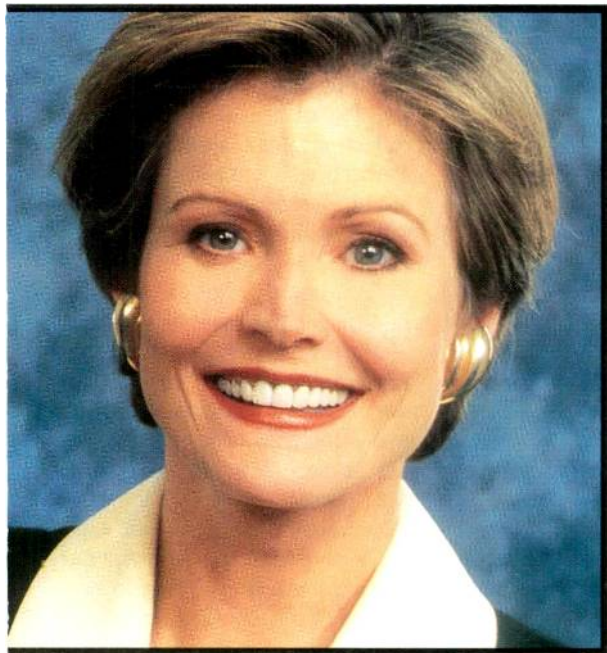
But Ailes clearly differentiates his hires from the types of raids that have occurred in broadcast news. "I've premised our network on fact time, not face time," explains Ailes, a seasoned producer of news and talk programming. "I hired Crier because she's a very good journalist. I didn't bring her over because I thought she was a star. But if she can be developed



# anchors

into that here, fine. A lot of so-called journalists didn't treat her with respect because she wasn't from the same fraternity they're all part of. But she was underused, underpromoted and underrespected" at ABC.

CNN president Tom Johnson, no stranger to protecting his flank, recently had to pony up several million dollars—big money for cable—to guard against losing Christiane Amanpour, his most visible and talented hard-news journalist next to Peter Arnett. Even with that deal, Johnson has to share



**Poached: Crier jumped from ABC News for a higher-profile role with Fox News Channel**

Amanpour with CBS News, where she will do five reports per year for *60 Minutes*.

## Keeping an Eye on CBS

There's one wild card in the news anchor wars: CBS News. Though the network has spun out its new cable service, *Eye on People*, as not just a news service, *Eye* management will report to Andy Heyward, the president of CBS News. *Eye*, which launches in March, has already committed some of its news talent, including Ed Bradley of *60 Minutes*. There have been rumors that CBS is trying to bring back Diane Sawyer to its news fold, but that hasn't happened yet.

If Sawyer leaves ABC to move back, it will be an interesting gauge of the importance of *Eye on People* whether she will be tapped for some sort of presence on the cable channel.

CBS News just lost its media and Internet reporter Edie Magnus to NBC News, which has slotted her for a daytime anchor post on newcomer MSNBC. But that service has gone to great lengths to parlay its star power at NBC News into recognition and ratings at the cable service. Indeed, heavy-hitter talent such as Tom Brokaw, Katie Couric and Bryant Gumbel were the poster children used for the channel's pre-launch promotional blitz. Rivals assert that Brokaw and the other A-level NBC talent have quietly peeled themselves away from the service since the launch. Brian Williams has remained most associated with the fledgling channel, thanks to his marathon coverage of the TWA Flight 800 crash.

In some ways, economics can and should dictate the degree to which you put the A-level broadcast stars to work on the cable side. For the present, the strategy seems to be: use your superstars any way you can, if you have other programs and/or outlets at your disposal. Andrew Tyndall, author of *The Tyndall Report*, a monthly analysis of network news, explains, "If you're paying superstar salaries, you've got to try and use them any way you can."

CNN's Johnson admits that if he feels the need for it, he will spend the big bucks to lure away those very faces that were used to launch the MSNBC ship when their contracts are up. At the television critics' tour in Los Angeles in July, Johnson said: "We are going to watch very carefully the impact of the very high-visibility celebrity talent that will be thrown against us by NBC. We have not made a decision to go in that direction, but we are opening preliminary conversations with a number of more highly visible correspondents and anchors to add to our current team, not to replace our current team."

If Johnson does feel the need to land big-name talent, the looming merger between CNN parent Turner Broadcasting System and Time Warner should definitely deepen CNN's pockets to fund such moves. Ironically, observers and critics of TV news think that's not what Johnson should concentrate on. "If you look at CNN these days, it looks cheap," says Tyndall. "Not because of the [lack of] stars, but because of the production values." It's Tyndall's belief that news stars can "represent the quality of the whole operation, but they can't be used to paper over the cracks."

Fox's Ailes perhaps sums it up best: "A news organization has to make it as a news organization. [The high-profile anchors] are the icing on the cake. You've got to have the cake first before you can add the icing." ■

# Magazines

By Jeff Gremillion

With the debut of Hearst's Bob Vila book, the home improvement category gets hotter than a glue gun

## Hammer Time

**T**he still-evolving home-improvement subset of the booming shelter category will have a third major competitor when Hearst distributes 400,000 copies of its new *Bob Vila's American Home* tomorrow. Time Inc.'s *This Old House* has been around 14 months now. And Times Mirror is readying the second issue of *Today's Homeowner*, the newly reinvented *Home Mechanix*. The top players in the field are touchy and often highly critical of each other, as the industry wonders who'll get hammered. There are optimists, however, who believe the category can support the expansion.

Although the *American Home* premiere issue will be the only edition this year, and although only three are planned for next year, Hearst's cautious foray into the field must be taken seriously. Bob Vila is the first celebrity brand name in the home category since Martha Stewart.

"Bob is more famous than the [current] guys at *This Old House*," says *American Home* editor Michael Chotiner.

Vila hosts part-Hearst-owned A&E Network's *Bob Vila's Home Again*. But his name is often associated with *This Old House*, the PBS TV program he led to phenomenal popularity in its first eight years before parting badly seven years ago. Time Inc. spun a magazine off the show in May of last year.

"We've been nervously awaiting" the new Hearst book, says *This Old House* president Eric Thorkilsen, candidly. "Bob has certainly had success marketing his name." Thorkilsen, as the Time Inc. exec behind the creation of *Martha Stewart Living*, should know of which he speaks when it comes to celebrity branding.

Thorkilsen says, however, that the new arrival and the Times Mirror book's relaunch bode well for the whole category, as there is a "need out there for more infor-



Hearst hopes Vila turns into a male Martha Stewart

mation" about home improvement. Vila's new magazine hopes to attract a "dual audience" of affluent men and women by being both a home-improvement book that is friendly to women and an upscale remodeling magazine that men will read.

"Women buy more magazines at the newsstand," says Chotiner, formerly an editor who was involved in—and is now critical of—the remake of *Home Mechanix*. "Part of the key to attracting women is to not make it too work-a-day. You have to make it beautiful. It can't be too diagrammatic. That's a signal that it's a men's book. There has to be a feeling of richness."

At the same time, the editor vows on behalf of male would-be readers that the design and architecture covered "won't be too abstract or frilly."

"At the beginning, I thought the book was going to have more of a carpenter feel," says Bob Vila, who happily followed Chotiner's lead in changing the focus to be more women-friendly. "We're going after a blend of men and women. We're not just a how-to book about how to build a backyard deck."

The premiere issue looks like a good bridge over the gender gap, with Vila smiling from the cover as a woman tends her flower garden in the background. There's a guy story on woodworking alongside a girl piece on textured wall-covering techniques. There are also lots of gender-neutral stories reflecting Vila's passion for historical homes and restoration. The bright, frequently pastel look of the magazine tends a bit toward the feminine.

Vila says that despite the celeb tie-in, comparisons to Martha Stewart and her book are not appropriate. He will not have the same kind of intense, hands-on role at his magazine that Stewart has at hers. His strongest focus will remain on his TV show. "Everybody's going to draw comparisons to Martha," he says. "But this magazine is not going to be a journal of my life, God forbid."

Vila has a condescending tone when asked about competing with *This Old House*. "I haven't spent too much time thinking about them in the last seven years," he says. "Time Warner certainly has a massive investment in the magazine. Public TV has a kind of, I hesitate to say, pretentiousness. I think *This Old House* is sort of an extension of that.

"I do enjoy turning the covers of the magazine around backwards when I go through airport terminals," Vila adds.

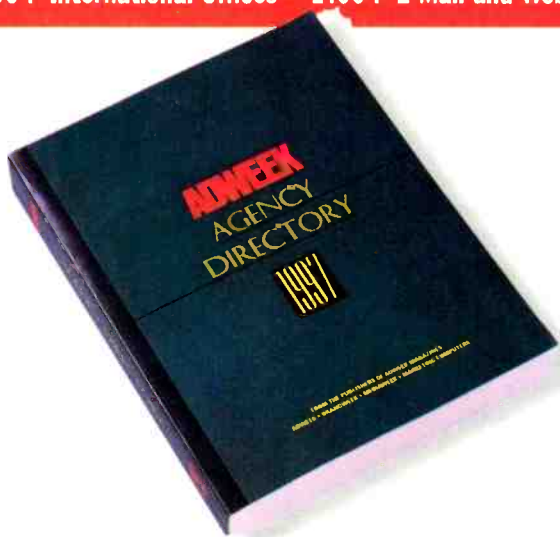
Beautifully designed, aspirational *This Old House*, often



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## Magazines

called *Martha Stewart for Men*, seeks to demystify domestic projects, but not to actually serve as a guide. "We want to lift the veil on all the worries and concerns homeowners have," says Thorkilsen. "We don't really expect you the reader to rush out and put in your new septic tank."

*This Old House*, with a 300,000 rate base at present, hasn't shown the kind of robust growth *Martha Stewart* has. It will raise its rate base to 450,000 in January, but it had been reportedly planning a jump to 500,000. It will also forego a planned increase of its bimonthly frequency.

*Today's Homeowner* president Jason Klein is not delicate when discussing the competition. "*Today's Homeowner* is an almost-million-circ book," he says. "We're not a start-up. We're the No. 1 magazine targeted to homeowners." *Today's Homeowner/Home Mechanix's* rate base is 900,000, and its most recent audited circ is 903,338.

"None of them have the kind of focus we have," adds Klein.



The editors of *Fortune* have reduced the size of the magazine and given it a less cluttered look

"We're not a woman's decorating book. And our book isn't an arm-chair read. It doesn't need to be oversized, or have overdone photography. It's designed to be a tangible resource."

### A New Look

## 'Fortune' Gets A Little Smaller

Time Inc. editor-in-chief Norman Pearlstine and president/

ceo Don Logan were on hand as *Fortune* managing editor John Huey and publisher Jolene Sykes rolled out the business book's new format at a fancy luncheon at the Four Seasons in New York last week.

In presenting the design and content changes and discussing the process of redesign, Huey offered an analogy. "It's like changing clothes on the New Jersey Turnpike," he said, "with a state trooper chasing you."

Among the changes, the formerly oversized *Fortune* has shrunk an inch in width, bringing it to a more standard trim size. "There's no reason to look like a coffee-table book," said Huey. The new magazine also features more writing-with-attitude and a snappier, cleaner design in the front-of-the-book section, "First."

Perhaps most notable are three new back-of-the-book departments Huey called "magazines within magazines." The new "Personal Fortune" section is the venerable business book's bid for a piece of the action in the booming personal-finance category. "Smart Managing" will be "the manager's survival guide," said Huey, and "Digital Watch" will follow relevant issues in technology.

Huey said the changes are not a reaction to slipping numbers, as *Fortune* has shown modest growth recently. ■

### 60 SECONDS WITH...



### Walter Isaacson

Managing editor of *Time*

**Q:** You were way ahead of the curve among magazines on Dick Morris—before the scandal broke, with a Sept. 2 cover story. **A:** We felt that the key to understanding Clinton's transformation was figuring out his strange, love-hate relationship with Dick Morris. **Q:** You scored extraordinary access to Morris and his wife just after the story broke. How? **Q:** [*Time* correspondent] Eric Pooley had been interviewing him for two months. When the scandal broke, Dick called us and offered to write a piece. We said, 'no, but we'd love to interview you.' At the end of the interview, I asked if I could speak with his wife and he said yes. My own wife told me that night that the real story wasn't what Dick was thinking, but what his wife must be thinking. **Q:** I heard your old friend and former colleague Kurt Andersen was in the *Time* halls recently. **A:** He came over right after he got fired [as editor of *New York*]. He knows a lot of people at *Time*. **Q:** He just wanted to be among friends? **A:** I think he just wanted to use the phone. He was in my office for about two hours. **Q:** Did you give him any career advice? **A:** I think he'll take a few weeks to decide what he'll do next. If he wanted, he could certainly come back as a writer for *Time* anytime he wants.



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## New Media

By Cathy Taylor

Begone, online discussion group crashers. A program from The Well aims to beautify cyber-talk neighborhoods.

# Sophisticating Chat

**T**he Well, the San Francisco-based online community that was one of the first virtual neighborhoods in cyberspace, is exporting its community-building concepts to other sites on the World Wide Web. Via a new software package and easy-to-use GUI (graphic user interface), the company is launching Well Engaged, a unit to license its conferencing software. The Well Engaged software has already been tested by *The Wall Street Journal* Interactive Edition, which has used it to run online conferences during the recent political conventions. The start-up of Well Engaged is

one of the first major initiatives from The Well since former Pathfinder deputy editor Maria Wilhelm joined the company as president last spring.

Rather than dumping computer users into the morass that Internet bulletin boards and news groups often represent, the Well Engaged software seems to make the experience more coherent and streamlined. Users can bookmark significant postings and can use a spell-

checker to beautify their own postings. Sites that use the software, tailor it to their own needs; it works as a sort-of invisible foundation to help sites build communities of interest that, in a perfect digital world, will keep users hooked on returning.

In what may come to be a truly significant feature, the Well Engaged software makes it easy for moderators of a conference to edit input from users. In other words, no more out-of-context commentary or users' exhortations to "PAARRTY!!"

The idea to license community-creating software to other venues on the Web came about as Well executives realized that their specialty could not easily be recreated by sites all over the Web. "Very few sites can do everything," Wilhelm said.

Though Michael Wilson, Well Engaged's vp of software development, said that the company is looking to sign up more consumer sites

similar to the *Journal*, most of the signed partners at this point are from the geeky Internet sub-culture from which The Well itself sprung. Among the more ambitious partners is Electric Minds, a yet-to-launch community-on-the-Web concept from Howard Rheingold, an original Well member and wired-world soothsayer best known these days for his starring role in a Kinko's commercial. "Electric Minds is a very special relationship for us because Howard is from The Well community," said Wilhelm, who emphasized the importance of Rheingold's endorsement of the Well Engaged software.

In fact, when Electric Minds launches this fall, it may be one of the best venues on the Web to experience what the Well Engaged software is all about. Conceptually, Electric Minds is somewhat of a back-to-the-future idea. Rheingold and partner Randy Haykin feel that even as new, im-

proved tools have developed to enhance the overall communications experience on the Web, the medium has gone too far in the direction of being a broadcast medium, with surfers riding the waves, so to speak, mostly alone. Electric Minds, which plans to appeal mostly to the digital intelligentsia, wants to provide a balance between content and conversation, so that for every "official" posting on the site, which will be located at [www.minds.com](http://www.minds.com), there will be insightful commentary from the users. "We'd rather have 100,000 really great, active contributors rather than 6 million wanderers," explained John McCoy, the community's director of marketing and business development.

**Wenda Harris Millard**

## Clicking On to the New Media World

DoubleClick, the rep firm that sells Internet ad avails, recently added former SRDS president and group publisher Wenda Harris Millard as executive vp of marketing and programming. Millard, also a former Adweek Magazines executive vp and group publisher, is excited about joining a new media company. "What's so interesting about this company is that it was really born of both the software industry and the advertising industry," Millard said.

Founded last year, DoubleClick was one of the first ad rep firms in new media. This year, it added the software equation with the acquisition of Internet Advertising Network, an Atlanta-based company that creates software to help track and place online ads.

Millard's first priority is to gain enough new DoubleClick-affiliated Web sites to have a healthy inventory for her clients. Millard admits that her role may end up being about adjusting—and readjusting—to change. "The models for this business, whatever they are, they'll probably change tomorrow," she said. ■



**Millard hopes to help DoubleClick attract advertisers to Web sites**



## MOVERS

### NETWORK TV

**Curt King** has been promoted to director of prime time series publicity for NBC Entertainment. King joined the network in 1991 as has been senior press manager of prime time series for the past four years.

### CABLE

Home & Garden Television has named its former vp of ad sales for the network, **Steve Newman**, to the position of senior vp of ad sales...**Fern Field** has been named director of original programming for USA Networks. Before joining USA Networks, Field developed and produced television movies for her own company, Brookfield Productions...**Elisabeth Sami**, formerly vp for international development for Discovery Channel Asia in Hong Kong, has been appointed vp of international communications for Discovery Communications Inc. Before joining DCI, Sami was an investment consultant at The Bancroft Group in Washington, D.C.

### PRINT

**Harry Greaves Jr.** has been named vp of finance for the *Dallas Morning News*. Greaves comes to the paper from the Davenport, Iowa, *Quad City Times*, where he has been controller since 1992.

### STATIONS

**Kelly Sugai** has been named president and general manager of KIVI-TV Channel 6 in Boise, Idaho. For nearly 10 years, Sugai was president and gm of KTVQ-TV in Billings, Mont.

# The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

## Next at 'New York'?

When media critic Jon Katz left *New York* magazine in 1994, he was quoted as saying that he wouldn't miss the job. Part of Katz's reasoning was, he said, that writing about the media, particularly the magazine industry in New York, involved 40 people talking to the same 40 people about the same 40 people. How ironic, then, that many of those people now seem to be on the list to succeed Kurt Andersen as editor of *New York*.

Around the Time-Life Building last week, word was that Jim Gaines, corporate editor for Time Inc. and former managing editor of *People*, might be a strong candidate. Others say the new chief is more likely to be a writer than an editor, say, a Jonathan Alter (*Newsweek*) or James Stewart (*Den of Thieves*) type. Christopher Buckley, editor of *Forbes FYI*, and *GQ* executive editor David Granger are considered contenders. As is, we hear, *New*

*York Observer* editor Peter Kaplan, *Vogue* features director Susan Morrison and Jane Amsterdam, former editor of *Manhattan Inc.* and the *New York Post*.

*New York* owner K-III would have been perfectly happy to keep *Chicago* magazine's Richard Babcock, now acting editor-in-chief and a former *New York* editor himself, according to insiders. But Babcock is said to prefer life in the Second City.

And there's always Michael Kinsley. Already, the digerati are wondering how long a veteran East Coast magazine editor (*The New Republic*) can hole up in

Seattle working for Microsoft (*Mediaweek*, Sept. 9). Kinsley was offered the job last time around.


K-III Magazines' president Harry McQuillen has said that he is looking to bring back more service pieces and a demographic balance (read: more upper-middle class appeal). The new editor will not be someone too young, maybe someone a little more conservative, a little less irreverent, not quite so hip. McQuillen declined comment. —AS



JOYCE RAVIIV

**Après Anderson: Contenders for the top job at *New York* are said to include *Newsweek's* Alter (left), Microsoft's Kinsley (center) and *FYI's* Buckley. Let the games begin...**

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## MEDIA DISH

### Jane Fonda Is 'SHAPE' Mag's Lifetime Achiever



At *SHAPE*'s 15th anniversary party in Los Angeles, Jane Fonda (center) with associate publisher Kathy Nenneker (left) and editor-in-chief Barbara Harris.

### 'USA Weekend' Blows in for Chicago Music Fest



Not looking very blue at all are (from left) Barb Stahl of *USA Weekend*, Mande Mischler of Leo Burnett, Dave Mischler, and Kate Fanter, also of Burnett. The party was at the Navy Pier for the annual Jazz/Blues fest.

### Dan Rather Talks Convention Coverage

CBS anchorman Dan Rather (right) dropped by the set of Chicago's WBBM-TV evening news show during the Democratic Convention last month. Rather visited with station GM Bob McGann (left) and anchors Lester Holt and Linda McLennan.



## Some Stories Behind Those TV Names

**W**hat is it with TV writers? They're always using the names of relatives, friends, lost loves, or their best friends' most embarrassing one-night stands for characters in the shows that they create. Must be, like, a Freudian thing, man.

Whatever—here are some insiders' tips on the name game being played in series this season:

**Millennium:** Chris Carter, creator of *The X-Files*, is well-known for sticking the names of real people into his shows. Gillian Anderson's *X-Files* character, Dana Scully, is named for sportscaster Vin Scully. Fox Mulder (David Duchovny) has Carter's mom's maiden name. This season, Carter introduces us to *Millennium*'s Frank Black (played by Lance Henriksen), named for the front man of the defunct rock group the Pixies. "Chris Carter is a big, big Pixies fan," says Steven Melnick, senior publicist for 20th Century Fox, "And Frank Black is a big science fiction fan." (Black contributed a song to the recent *X-Files* CD.)

**Relativity:** The new Marshall Herskovitz-Edward Zwick (*My So-Called Life*, *thirtysomething*) offering stars Kimberly Williams and David Conrad as Isabel and Leo, twentysomethings who meet and fall in love in Rome. It turns out that Isabel and Leo are the names of *Entertainment Weekly* senior editor George Blooston's kids. Jason Katims, creator of *Relativity* (and a close Blooston family friend) thought it would be a nice touch to use their names for his leads. The Blooston kids are in fact twins, brother and sister. Told you this was Freudian.

**Seinfeld:** Last season, *Seinfeld* introduced us to Lloyd Braun, a character with a nervous condition who was certain that Elaine had a secret crush on him. Lloyd Braun, the real guy, is president of Brillstein-Grey, the TV production and management company that produces *The Larry Sanders Show*. Larry David, cocreator of *Seinfeld*, is best buddies with Braun, so we figure the character will be making a comeback sometime this year. —MAH

### 'Men's Health' Man On the Run Again

**O**n Sept. 29, Jeffrey Morgan will be sweating. The publisher of *Men's Health* is running in his third Race to Deliver, a four-mile run in New York to benefit the AIDS charity God's Love We Deliver, which produces and delivers food to home-bound patients. Morgan, a cofounder of the event in 1994, hopes that this year's race will raise almost half a million dollars. For the past two years, the money the event raised went to the David Geffen Building in NYC, home of GLWD's new custom-designed kitchen. Last year Geffen donated \$1.5 million. "When we started the race, the purpose was to raise money for the new kitchen," says Morgan. "David Geffen sealed the deal." —AS

### Jancee to VeeJay, Is That Okay?

**R**olling Stone writer Jancee Dunn is trying her hand as a VJ on M2, MTV's new sister music video channel. The humble, 30-year-old humorist is no Daisy Fuentes. Dunn will not wear half tops or pal around with supermodels. Instead, she wears her own clothes for the shoots—in thrift stores and pool halls—and brings a writer's knowledge about bands to her TV work. M2 loves it. Dunn gives the network a performance that's "raw, real and legitimate," says Greg Drebin, an MTV senior vp of programming. "If I mess up, I have to keep going," says Dunn. "They like it to have a rough feel, and Lord knows I deliver." —AS



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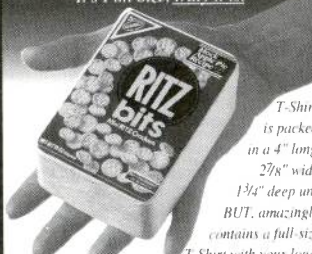
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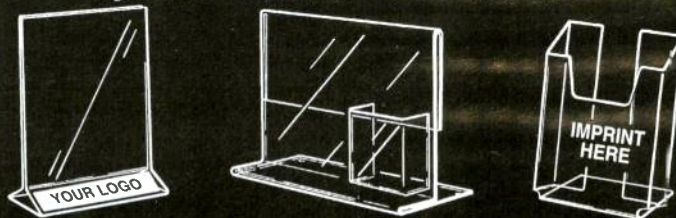
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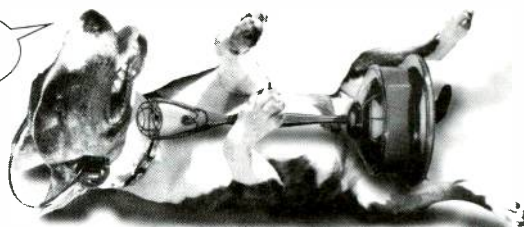
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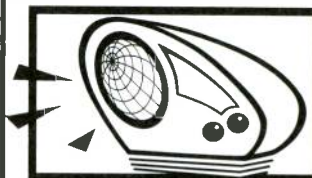


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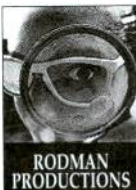


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## SR. COPYWRITER

North Jersey full service ad agency seeks F/T copywriter w/5+ yrs exp. Ideal candidate will be familiar w/ health care, home fashions & business to business. Heavy print, some radio, TV, collateral. Fax con-  
fidential resume to: David Block,  
BLOCK ADVG & MKTG,  
201-857-4041

CALL 1-800-7-ADWEEK

## SENIOR ACCOUNT MANAGER, SALES

Leading direct marketing company, serving America's Fortune 100 companies, seeks a motivated, dynamic salesperson to manage existing accounts and contact and develop new accounts. Successful candidate will have at least 7 years outside sales experience and knowledge of the consumer marketing and/or advertising industry. Must possess superior written and oral communication skills, as well as negotiation and computer (PC or Mac) skills. Travel required. Challenging position offering high visibility with unlimited potential.

For immediate consideration fax resume and cover letter with salary requirements to:

203-532-9383

## ATLANTA ACCOUNT EXECUTIVES

New York City based ad agency is looking for sharp senior and junior account executives for its Atlanta office. Jr. AEs should have a minimum of 2 years experience and senior AEs should have a minimum of 4-6 years experience. Candidates must have outstanding communication skills, ability to develop good client relationships, and marketing savvy. Business to business experience is a plus.

If this description sounds like you, and you're ready for a new challenge, let's hear from you.

Fax your resume to: (212) 366-3632

An Equal Opportunity Employer M/F

## SWEEPSTAKES/ GAMES AGENCY

Leading international sales promotion agency offering excellent opportunity to candidates with solid sweepstakes administration expertise including promotion development, execution and, importantly, rules writing. Applicants must be detail oriented and possess strong and effective oral and written communication skills.

**ASSISTANT ACCOUNT EXECUTIVE:**  
Minimum two years sweepstakes agency experience.

**ACCOUNT EXECUTIVE:**  
Minimum four years sweepstakes agency experience.

Salary commensurate with experience.

Mail or fax resume to:

Human Resources Department  
D. L. Blair, Inc.  
1051 Franklin Avenue  
Garden City, NY 11530  
FAX (516) 746-3889

(No phone calls, please)

## ACCOUNT EXECUTIVE

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

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

## ACCT SUPERVISORS/ ACCT EXECS & ASSTS

Tons of new biz at top 10 agency has provided extremely promotable opps for dynamic indivs w/agency bkgd. Packaged Goods, Entertainment & Interactive accts available. Fax resume to: Attn: Advertising Mgr., 212-618-0216

## ACCOUNT EXECUTIVE

Hot creative shop looking for help in managing high profile, national sports account. 3 years agency experience a must. Sports marketing and apparel background helpful. Job requires travel and working in both NY and Annapolis, MD offices. Possible relocation to MD. If you're smart and like being challenged, you'll love this job. Send resume and letter telling why we should hire you to:

George Sass/President  
Sass & Associates  
305 Madison Avenue  
NY, NY 10165

Member: American Association  
of Advertising Agencies

## ADVERTISING SALES

National legal publishing chain seeks aggressive, self-motivated individual with 3-6 years experience to sell ad space for weekly premier legal NJ paper. National Accounts background helpful; technology background a +. Base sal. + comm; exc. benefits and 401K plan. Some travel required; must have car. Fax or send resume w/ salary requirements to:

Display Ad Mgr.  
P.O. Box 20081  
Newark, NJ 07101  
201-642-0920

## CAREER SURFING?

[www.rga-joblink.com](http://www.rga-joblink.com)

Roz Goldfarb Associates  
(212) 475-0099

**WHITECO**  
OUTDOOR ADVERTISING

The Nation's Fourth  
Largest  
OUTDOOR  
ADVERTISING COMPANY  
is seeking motivated  
individual to sell  
throughout central  
Pennsylvania

We offer salary plus  
commission, expenses, car  
allowance, 401K and benefits.

Fax Resume to  
Howard Greiner, Sales Manager  
717-763-9557

## AGENCY POSITIONS

National recruiters with opportunities throughout the country seek qualified candidates. Urgently searching for:

- Acct Mgmt: AE to Mgt Spv...\$35-100K  
Telecom/ Pkg Gds/ Retail/ Financial/  
Automotive/ Service/ Restaurant
- Copywrt/ADs.....\$50-100K
- Med Byrs/Plrs/AMDs/MDs...to \$85K
- Acct Plnrs/Resrch Mgrs.....to \$65K

All positions employer-paid, full relo. Resumes to: JH & Associates, 7704 Random Run Lane, Ste. 102, Falls Church, VA 22042.

Phone: 703-641-8610  
Fax: 703-205-9822

## MEDIA NEGOTIATOR

Position available for a strong media negotiator with three plus years experience. Candidate must have strong organizational skills. Join fast paced company to work on high profile, national accounts with an excellent opportunity to learn and grow. Fax resumes to:

Phyllis  
Independent Television Network  
212-319-7194

## MEDIA PLANNER

Small department. Big responsibility. Print. Interactive. Cool. Casual. Fun. Interested?

Fax resume or "Top Ten Reasons You Should Hire Me" to Bruce Jackson, Mezzina/Brown (NYC).  
212-532-7424.

## USE THE CREATIVITY AT HAND!

We know from experience that our advertisers get better response from our readers when they send their own artwork. A creative ad stands off the page and gets noticed. When placing an ad, send it camera ready!



## HELP WANTED

## ASSOCIATE STRATEGIST for the MANAGING DIRECTOR

A fast growing consultancy seeks an Associate Strategist to provide support for the Managing Director on all aspects of client projects. We are looking for a resourceful self-starter who is adept at problem solving and can think both rationally and creatively.

Fax details to:  
Michael at 212-984-3933

## ADVERTISING AGENCY MEDIA MANAGER

3+ years of agency planning/buying experience; national and international magazines a must; familiarity with syndicated media research; ability to develop creative media strategies; written and oral presentation skills. Send resume to:

**White, Good & Company**  
418 Chestnut St.  
Lebanon, PA 17042  
FAX: 717-274-8305

## ACCOUNT EXECUTIVE

Midtown, mid-sized, full service ad agency seeks account executive for busy retail-oriented account. Two years of agency experience in account services required. Familiarity with direct response, collateral, outdoor media a plus. Send resume with salary requirements to:

**Account Services Director**  
PO Box 916  
Murray Hill Station  
NY, NY 10156-0916

## Media Planner/Buyer Tampa, FL

Ad agency seeks 3+ yrs. exp. print & broadcast Planner/Buyer. Must be able to think-on-your-feet & present, strong negotiating skills, computer exp. necessary.

Fax resume/salary history to:  
**FAHLGREN**  
Attn: Peg McDaniel  
954-776-1158  
No phone calls, please.

## DALLAS, TX OPPORTUNITY

Leading agy seeks Account Supervisors to "Think, Lead and Teach" on Major Brand, Integrated, Service Business. This is an HQ (not field) position. Strong agy Strategists and Classically trained PG and/or Brand exp required. Excellent Compensation Pkg includes full relocation. All inquiries strictly confidential. Fax resume to:

**NDB Associates 717-588-3537**

Reach your ad community in  
**ADWEEK CLASSIFIED**

# DO YOU YAHOO!?

*Yahoo! is the leading Internet media company, producing one of the world's most recognized and trusted guides to the Internet. We are looking for a few good folks: self starters, leaders, and evangelists. People with an infectious enthusiasm about the Internet, a sense of humor, and who want to help create our future. Join our dynamic team responsible for marketing the hottest Internet media properties.*

## ADVERTISING SALES MANAGERS

(Positions available in Chicago, Los Angeles, New York, Atlanta, Dallas, Detroit and the San Francisco Area)

Manage business development, evangelize interactive advertising and promotions to major advertisers, roll-out new Yahoo! properties and be an expert resource for agencies and reps in your area. These positions require a successful track record in media, publishing or advertising sales, established local media contacts, a working knowledge of interactive services, excellent presentation and communication skills, and a tireless sense of urgency. We are looking for bright, energetic, professional, self-starters that can represent the popular Yahoo! Internet properties and apply creative thinking to exceed our aggressive sales goals. BS degree required.

## INSIDE SALES

(Positions available in Chicago, Los Angeles, New York and the San Francisco Area)

Work closely with the sales managers and advertisers in your area to support advertising sales and promotions for all Yahoo! properties. These positions require previous advertising sales experience, excellent telephone prospecting and communication skills, a passion for extraordinary customer service and a working knowledge of online services and PC applications. We are looking for detail-oriented team players that enjoy the fast pace and challenges of a dynamic sales environment. BS degree required.

*The following opportunities are based in Santa Clara, CA*

## SENIOR PROMOTIONS COORDINATOR

You will coordinate the execution of interactive promotions with major sponsors on all Yahoo! properties. This involves working with sponsors, sales reps, creative design and outside services to turn promotional concepts into reality. Requires excellent project management and copy writing skills and previous experience administering promotions, sweepstakes, and contests. Knowledge of rules, regulations and legal guidelines for promotions are essential. BS degree required.

## TRAFFIC COP

Responsible for advertisement traffic management, reporting and customer service for all Yahoo! sites. Assist in developing procedures and processes to efficiently execute advertising programs. Work with advertisers, sales and scheduling to manage submission of creative changes, ad placement and impression delivery. Requires minimum of 1 year experience in traffic management for a major web site, excellent customer service and communication skills, practical experience with PC office applications and a thorough working knowledge of online advertising programs.

*The following positions require a BA/BS, MBA preferred, and minimum of 5+ years experience in product management of consumer products, ideally at a consumer software or Internet content company. Must be a hands-on, results-oriented contributor with strong interpersonal skills and have knowledge of and passion for the Internet.*

## PRODUCT MANAGER, Yahoo! Marketplace

Manage all aspects of one or more vertical market commerce segments (e.g., books or consumer electronics) in Yahoo! Marketplace. Will be responsible for coordinating complete site development. Duties include becoming an expert in the industry, acquiring third party content to enhance the user experience, working with major retailers to obtain participation, being a resource for advertising sales reps, and negotiating and executing strategic partnerships. Will also develop and execute marketing programs to maximize traffic to the site. Must have people management experience and profit and loss responsibility. Negotiation/business development experience strongly preferred.

## MARKETING MANAGER, Yahoo! Marketplace

Manage all aspects of Yahoo! Marketplace marketing effort, with the primary responsibility for attracting users to the site. Duties include hiring and managing a top notch team to support your efforts in planning and executing all marketing programs, including advertising, promotions, and public relations. Also responsible for consumer research, analyzing business results, overall brand positioning, negotiating distribution deals, and speaking at conferences. Will work with Product Managers in promoting enhancements to the site.

*So, if you Yahoo!, send your resume via email to [resume@yahoo.com](mailto:resume@yahoo.com) or by fax or mail to (408) 731-3301; 3400 Central Expressway, Suite 201, Santa Clara, CA 95051. We offer an exciting, flexible work environment with great benefits and an attractive compensation package that includes stock options. EOE*

USE ADWEEK MAGAZINES  
TO GET NATIONAL EXPOSURE

**HELP WANTED**

**Major Cataloger Seeks Uncommonly Talented Individuals**  
(Hurry, Boss Says Positions Must Be Filled Pronto)

Explosive growth has opened up several positions in our advertising department. We're a fast-paced, cutting-edge catalog company (located 10 minutes from the beach) putting out three 100-page plus catalogs every month (not counting all the other projects we do). Now we're searching for a few talented people to help us grow even more.

**Catalog Art Director**—You'll head up a team of 6 (and growing) designers. You're part designer yourself, part manager, all diplomat. You boast exceptional design skills, can be "hands-on" when needed, are familiar with Quark, and know how to inspire excellence in others. Previous catalog and/or retail experience is vital.

**Production Managers**—You're certainly a veteran of the catalog wars; can throw together a budget with your eyes closed; schedule (and re-schedule) projects faster than we can say "can't meet that date" and still don't mind checking film; marking color; and dot-watching at 2:00 a.m. If you're familiar with Postal regs and BMC/SCF drop shipping so much the better.

**Graphic Designers**—You're quick in Quark. But, you're also more (much more) than a mere Mac hack. Sure, you can crank out ads. But you're a designer who uses your Mac as a tool, not a crutch. You thrive under intense deadline pressure. And you've got more ideas than you can shake a mouse at. Catalog and/or direct response experience a big plus, but we'll consider extremely talented newcomers.

**Copywriters**—You're that rare bird that combines exciting, sit-up-and-take notice writing with solid selling benefits. You understand positioning and differentiation, and aren't timid about asking for the order. You know how to pack benefits into a tightly-woven selling presentation. We'll really be impressed if you've written copy for PC hardware and software products before.

For immediate consideration, rush your resume, a few of your best samples (copies OK) and anything else that'll convince us you're the uncommonly talented person we need to:

**Creative Computers**  
Attention: Advertising Dept.  
2645 Maricopa St.  
Torrance, CA 90503-5144

Yes, we have phones. But you wouldn't dream of calling now, would you?

**ROCKY MOUNTAIN BUYER**

Leading Colorado automotive specialty agency seeking Media/Planner Buyer with nationwide & Canadian broadcast experience. We need a thinker who is self-motivated, skillful in negotiations, detail-oriented and a team player with 2 years experience. Computer skills in WP, Excel & MM+ necessary. Mail resume with salary requirements to Media Director, Graham Advertising, 525 Communications Circle, Colorado Springs, CO 80905 or fax to (719) 635-7071. No phone calls, please.

**SR. LEVEL ART DIRECTOR**

Dynamic agency seeks multi-talented art director with at least three years of agency experience. This position requires extensive hands-on Macintosh, QuarkXPress, Adobe Photoshop and Adobe Illustrator skills as well as job scheduling, trafficking and print coordination. Ideal candidate will create award winning design work under tight deadlines while maintaining a sense of humor. Send resume, portfolio and salary history to: Signature Advertising, 908 So. Meriden Rd., Cheshire, CT 06410.

**Catch a Creative Genius**  
ADWEEK CLASSIFIED

[ LEFT ]

[ RIGHT ]

[ WE NEED BOTH ]

**ACCOUNT EXECUTIVES**

Are you interested in using your Ad Sales experience in a new medium?

Starwave Corporation is the Internet's most successful publisher, with intensely popular sites that include ESPNET SportsZone, Mr. Showbiz, NASCAR Online, Outside Online, Family Planet, NBA.com, and NFL.com. We have exciting opportunities for experienced Account Executives to use their skills in a new medium.

Our ideal candidates will have 2+ years of national advertising sales experience in the Internet, broadcast, or print arena with knowledge of broad consumer or business brands. You must be a high energy self-starter with a demonstrated ability to develop sponsorship proposals and close sales. Familiarity with the technology industry and the Internet is a definite plus!

At Starwave, you'll discover an exciting work environment, an excellent compensation and benefits package, and the opportunity to live in the beautiful Pacific Northwest.

If you have what it takes to be part of our team, send your resume and cover letter to:

**STARWAVE CORPORATION**

Attn: Human Resources  
13810 SE Eastgate Way Bellevue, WA 98005  
Fax: 206-957-2009 E-mail: hr@starwave.com  
http://www.starwave.com

No phone calls please!  
Starwave is an Equal Opportunity Employer.



**FORUM**

Executive Recruiters Specializing in Advertising, Marketing, Market Research  
**MEDIA OPPORTUNITIES**

MEDIA DIRS .....to \$170K + pkg  
Corp and agency side positions. NYC, west coast, east coast and international locations. Hi visibility, challenging spots.  
ASSOC MEDIA DIRS .....to \$100K  
Exp'd AMD's or sr planning sups ready for career moves upward. Well-rounded backgrounds, strong mgmt skills, broad acct exp nec. Knowledge new media, interactive.  
MEDIA PLANNING SUPS .....to \$65K  
Strategic planning skills needed to run prestige business.

Contact Karen Katz, Principal

**FORUM**

342 Madison Ave. Ste. 509 NY, NY 10017 (212) 687-4050 Fax (212) 661-2789  
Internet: kkatz@forumper.com

**ACCOUNT EXECUTIVES**

Seeking Jr. and Sr. AE's for small dynamic Marketing Communications shop specializing in reaching the African-American consumer. If you're a detail-oriented PR person or mktg prof w/college degree and 3-5 yrs exp, E-mail resume: CorrectC@AOL.com.

**FILM & TV JOBS**

Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., Entertainment Employment Journal: (800) 335-4335 (818) 901-6330



**HELP WANTED**

**OUR CREATIVE**

**Media**

Associate media director, planning supervisor, planner, senior buyer.

**DEPARTMENT IS**

**Account Service** Account supervisor/account executive with experience in food/restaurants, promotions, telecommunications, airlines, financial services.

**LOOKING FOR SOME**

**Marketplace Planning/Research** Planner, research analyst.

**TALENTED PEOPLE.**

NO PHONE CALLS, PLEASE.

Mail or fax résumés to: GSD&M Advertising  
1250 Capital of Texas Hwy. • Austin, Texas 78746  
Attn: Gina Jordan • Fax number: (512) 327-1775



Member of American Association of Advertising Agencies. An Equal Opportunity Employer



**Make Your Move.**

If you've got ambition and strong leadership skills, now is the time to make your move to Kay-Bee Toys, the nation's largest mall-based toy retailer. Currently, we have the following opportunities available in our Corporate office based in Pittsfield, MA:

**Media Buyer**

In this pivotal position, you will execute a comprehensive strategy for Kay-Bee to support the overall strategic business plan. Responsibilities include implementing media strategies that support marketing plans and specific merchandising objectives, maintaining research/media databases, analyzing options, and ensuring adherence to negotiated prices. In addition, you will provide post-buy analysis, provide ongoing cost analysis/justification information to insure cost effective purchases, and develop positive relationships with media reps.

To qualify, you must have a degree in a related field and a minimum of 3-4 years media buying experience including solid experience in print buying. Demonstrated success in negotiating with diverse sources is essential as is proven expertise working in a fast-paced environment. Retail experience is a plus. Dept. MB/AW

**Marketing Coordinator**

You will be responsible for coordinating the smooth execution of the advertising production schedule to meet company objectives. This position acts as liaison between Advertising and other key departments regarding production related issues, provides ongoing communication, coordinates weekly turn in meetings, and distributes follow-up information to participants. In addition, you will work on special projects, develop positive relationships with mall management, and support new store openings & related events.

To qualify, we require a Bachelor's degree in a related field and at least 2-3 years advertising agency experience. Solid experience in print production is essential, as is demonstrated expertise handling multiple projects in a fast-paced environment. Retail experience is a plus. Dept. MC/AW

Kay-Bee offers an attractive salary, comprehensive benefits and an innovative, dynamic environment that's conducive to career advancement. To apply, please send or fax your resume with salary history/requirements and department code listed above, to: Joanne Tower, Kay-Bee Toy Stores, 100 West Street, Pittsfield, MA 01201; FAX (413)496-3615.



Equal Opportunity Employer M/F/D/V

**MEDIA PLANNER  
J. WALTER THOMPSON  
-DETROIT-**

We are seeking a qualified media planner to work in our Detroit office on our large, retail automotive account. The focus will be on planning for major markets across the country. The qualified candidate will possess at least two years of planning or buying experience, knowledge of how media is bought and sold, a strong broadcast/spot background, and knowledge of Excel. An automotive background is a plus, but not necessary.

If you're interested in working for one of the world's largest advertising agencies on a solid account in Motown, please submit a cover letter and resume to:

J. Walter Thompson  
Attn: Laurie Brady-FM  
500 Woodward Ave.  
Detroit, MI 48226  
Fax: (313) 964-3191

EOE

**Take the Express  
Route to Success**

**Manager, Center for Excellence—Advertising**

American Express is a leader in marketing travel and financial services worldwide. Our corporate headquarters in New York City needs someone to manage the financial details and provide the analytical support that keep our projects moving smoothly. Candidates for this position should have solid experience negotiating pricing for various agencies, structuring agency compensation and managing a large volume of data for management information and reporting. The ability to manage multiple tasks under critical deadlines is a must. Advanced PC skills are needed for database management and spreadsheet applications (MS Excel preferred). Familiarity with Lotus Notes is a plus.

We can offer the right candidate an excellent compensation and benefits package. If interested, submit your resume with salary history to: American Express, Staffing Dept., Job Code: 65127ADWAC, American Express Tower, World Financial Center, New York, NY 10285-0203. No phone calls or faxes, please. We are an equal opportunity employer.



**REACH YOUR AD COMMUNITY  
ADWEEK MAGAZINES**

## HELP WANTED

## NEW PRODUCT DEVELOPMENT

Nationally renowned new product development and qualitative research firm seeks an extremely smart/creative strategic marketer interested in a career conducting qualitative research among the general and Hispanic markets. Fluency in Spanish is required; others need not apply. Must have excellent thinking, writing, presentation and interpersonal skills-able to deal effectively and efficiently with strategic marketing issues. Ideal candidate would have experience in Hispanic marketing across a wide range of product categories, while being a motivated self-starter with a minimum of eight years in a corporate or agency environment. Excellent salary, benefits, profit sharing and bonus. Send resume with writing samples to:

Ms. Nicole Russitano  
**The Greenfield Consulting Group**  
 274 Riverside Avenue, Westport, CT 06880  
 (No calls please.)

## PUBLICIST

**Be one of the few  
 in your field with a  
 story worth telling.**

Along with our award-winning television productions, CTW creates innovative books and magazines for children, parents, and teachers. And now we have an excellent opportunity for an experienced professional to build media awareness of our publications.

As you handle publicity, promotion, and media relations, you will integrate your activities with CTW's overall Marketing/Communications goals. You'll distribute press releases, develop public relations programs and special events, and cultivate contacts in the print, broadcast, and cable media. Additional responsibilities will include developing special editorial features, coordinating publicity activities with publishing/licensing partners, and exploring the internet as a publicity vehicle.

To qualify, you must have a college education with 3-5 years' experience as a magazine publicist working with both consumer and trade magazine publicity. Strong creative writing skills are essential. Established media contacts and a track record of excellent media relations are crucial. Computer literacy is required.

Along with our progressive and creative environment, CTW offers a competitive salary and comprehensive benefits package. For confidential consideration, please send your resume to:

Children's Television Workshop  
 Dept. AZ  
 One Lincoln Plaza  
 New York, NY 10023  
 FAX: (212) 875-6088

We are an equal opportunity employer m/f/d/v.

**CHILDREN'S  
 TELEVISION  
 WORKSHOP**

Find your own road.™  
**SAAB**

Saab has a proud tradition of innovative design and intelligent self-expression. If you're committed to high performance, innovation and excellence, we invite you to "Find your own road" with Saab. Currently, we have an exciting opportunity for an experienced professional for:

SALES PROMOTION  
MANAGER

Individual must have a demonstrated ability to direct national and regional sales promotion and direct marketing activities. Must possess knowledge of both quantitative and qualitative market research to understand brand, product and consumer target. Must be able to manage promotion budget and related special event activities. You must possess 5 plus years experience in the areas of sales promotions and direct marketing activity, exceptional written/verbal communication skills. Automobile/consumer durable industry experience and/or a Master's Degree a plus.

Interested individual should send their resume, including salary history to: HR Manager, FAX (770) 279-6588, Saab Cars USA, Inc. PO Box 9000, Norcross, GA 30091.

Equal Opportunity Employer M/F/D/V

## MUSIC REP

Top NYC commercial music production co seeking second rep. Must have advertising agency experience. Knowledge of music a plus.

Fax resumes to:

212-447-9534

**Catch a Creative Genius  
 ADWEEK CLASSIFIED**

## ATTN: ADWEEK CLASSIFIED ADVERTISERS:

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.

ADVERTISING  
NATIONAL SALES  
FORTUNE 500 HR ACCOUNTS

Our worldwide organization seeks new business "hotshots" to sell to Fortune 500 accounts. Ability to make presentations to a wide variety of clients and an in-depth understanding of campaigns/value-added are essential. Superb cold calling skills req'd. Ad agency or yellow page sales exp nec. NY, BOSTON, DC, ATLANTA, PHILA, MIAMI openings.

Fax resume to:

Dept WGS: 212-599-7460  
**BSA ADVERTISING**

## SPOT TELEVISION BUYERS

We are a fast growing international media trading company located in Rockland County. Seeking individuals with strong TV negotiating skills, detail oriented, aggressive and highly motivated. Enormous growth potential in a fast paced environment. Trade experience preferred but not necessary. Salary commensurate with experience. Please fax resume to:

**Diane Werner**  
 (914) 735-0505

## 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

## Media Planner

San Francisco  
 or Salt Lake City  
 —your choice.

Dahlin Smith White,  
 Marketing Computers' agency of  
 the year, has an opening for a  
**MEDIA PLANNER**  
 in either our SF or SLC office.

Tough choice. Roller-blading in Golden Gate Park or mountain biking in Moab. Hiking up Mount Tam or skiing down Snowbird. Either way, our ideal candidate needs 3-5 years of experience, some familiarity with interactive & computer pubs, and strong computer skills.

Fax your resume to:  
 David Rowe, Media Director,  
 801-536-7350 or e-mail to  
 drowe@dsw.com

Dahlin Smith White  
 4 Trnad Center, Suite 400  
 Salt Lake City, Utah 84180

## ACCOUNT MANAGER

IMS, a provider of media/marketing software, has an oppy for an Account Manager in our Agency/Advertiser Client Service Dept. You will provide full client service for our agency/advertiser accounts including phone support, account management, software installation and training, and client consultation. Some travel (East Coast) is required. Qualified candidates must have a minimum 3 yrs agency media planning experience along with knowledge of Windows & Excel; IMS Windows software & bilingual Spanish a plus!

We offer a competitive salary and benefits package. Please forward resume to:

**Barbara Kardas**  
**IMS**  
 11 W. 42nd St.  
 NY, NY 10036  
 EOE M/F/D/V

## JOBHUNTERS:

**Find Hundreds of Great  
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Search ads from all six classified regions of Adweek, Brandweek, & Mediaweek.

Call 1-800-641-2030  
 or 212-536-5319

e-mail: [adweek@adweek.com](mailto:adweek@adweek.com)



## HELP WANTED

*We're looking for a few more  
determined people.*



Let's not forget creative, intuitive, resourceful and quick. If this is you, and you have experience in account mgmt., media, production or traffic, please fax your resume to BBDO West, Los Angeles, c/o HR at 310-444-4555. And don't worry, we'll supply the oars.

**The American Association of Retired Persons (AARP) has an immediate opportunity for an Advertising Resources Specialist to support its publications department.**

### ADVERTISING RESOURCES SPECIALIST

The ideal candidate must have 4 years experience in a national magazine/publishing environment in the areas of consumer advocacy, regulatory agencies or journalism. We seek a high energy individual with initiative and innovative approaches to the magazine industry.

The incumbent will manage and work closely with advertisers, sales representatives and ad agencies to insure that they adhere to advertising policies of the AARP Publications. Excellent conflict resolution skills and the ability to edit the department newsletter and monitor the annual budget. Requirements include: Bachelor's degree in Communications with an emphasis in Advertising. A well developed marketing and sales background is preferred.

Send resume to:

EW6018-MDB

601 E Street, NW, Washington, DC 20049

### ASSOCIATE MARKETING DIRECTOR

Rapidly expanding, nationally renowned marketing consultancy seeks entrepreneurially-minded professional to manage ongoing marketing effort for multiple divisions. Candidates must possess over five years of product and service marketing experience, preferably in an agency environment. Packaged goods experience a plus. Reporting directly to the corporate President, this position offers excellent salary and benefits, with bonus tied to individual productivity. Send resume and cover note to:

Paul Jacobson

**The Greenfield Consulting Group**  
274 Riverside Avenue, Westport, CT 06880

(No calls please.)

## ACCOUNT SUPERVISORS SENIOR ACCOUNT EXECUTIVES

Dynamic marketing/promotions agency, selected as Promo Magazine's 1996 Agency of the Year is seeking enthusiastic, articulate "take charge" individuals for our Chicago regional office. If you match our qualifications, let's talk ASAP.

**Account Supervisors:** 8+ years of advertising/promotion AGENCY experience with a proven track record of growing clients' business through promotion marketing. Candidates must have a strong knowledge of the Midwest marketing community, a disciplined understanding of marketing strategy development, the ability to manage the creative production process and to work in a regional office environment. Strong experience necessary in promotions, partnerships, sponsorships and events. (refer to job: Chlc/as)

**Senior Account Executives:** Minimum 7 years of agency/client side promotion development with strong experience in partnerships and sponsorship marketing. Must have a good understanding of strategic marketing processes, grocery trade channels, and package goods marketing environment. Ability to work effectively from our regional office while interacting with home-office based support teams. (Refer to job: Chlc/Srae)

We offer an excellent salary and benefits package in addition to the unique pleasure of working for an agency that truly values its employees. For consideration, please forward resume and cover letter to:

Dugan Valva Contess Inc.

Attn: HR/ (job reference)

10 Park Avenue

Morristown, NJ 07960

or fax: 201-285-3078

**The Inquirer** PHILADELPHIA DAILY NEWS

### DIRECTOR ADVERTISING PLANNING

The Philadelphia Inquirer and Daily News, Knight-Ridder's largest newspaper unit, is looking for an experienced strategist to lead marketing efforts in our advertising division. Primary responsibilities include:

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# CULTURE TRENDS

Culture Trends is a compilation of data collected from *Billboard*, *The Hollywood Reporter*, MTV and Nielsen Media Research to track current trends in the movie, television, video and recorded music marketplaces.

## Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending September 14th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	New	1	1	<b>Pearl Jam</b>	No Code
2	New	2	1	<b>Outkast</b>	Atliens
3	2	2	25	<b>Celine Dion</b>	Falling Into You
4	1	1	64	<b>Alanis Morissette</b>	Jagged Little Pill
5	4	4	35	<b>No Doubt</b>	Tragic Kingdom
6	3	1	9	<b>Nas</b>	It Was Written
7	5	3	8	<b>Leann Rimes</b>	Blue
8	7	2	11	<b>Toni Braxton</b>	Secrets
9	8	8	5	<b>Soundtrack</b>	The Crow: City of Angels
10	9	5	10	<b>Keith Sweat</b>	Keith Sweat
11	6	1	29	<b>Fugees</b>	The Score
12	11	1	58	<b>Bone Thugs-N-Harmony</b>	E. 1999 Eterna
13	14	13	26	<b>311</b>	311
14	12	4	42	<b>Tracy Chapman</b>	New Beginning
15	10	1	13	<b>Metallica</b>	Load
16	13	3	5	<b>Alice In Chains</b>	Unplugged
17	35	17	2	<b>Various Artists</b>	Jock Jams Vol.2
18	16	2	18	<b>Dave Matthews Band</b>	Crash
19	New	19	1	<b>Original Broadway Cast</b>	RENT
20	New	20	1	<b>Aaliyah</b>	One in a Million

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## Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending August 25, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	<b>Seinfeld</b>	NBC	15.2	27	9	<b>60 Minutes</b>	CBS	10.1	21
2	<b>3rd Rock from the Sun</b>	NBC	14.8	26	10	<b>The Nanny</b>	CBS	10.0	19
3	<b>Dateline NBC (Tues)</b>	ABC	12.3	22	10	<b>20/20</b>	ABC	10.0	19
4	<b>Friends</b>	CBS	11.7	24	12	<b>NFL Preseason FTBL</b>	ABC	9.6	17
5	<b>ER</b>	NBC	11.6	22	13	<b>Caroline in the City Special</b>	CBS	9.5	16
6	<b>Single Guy</b>	NBC	11.5	22	14	<b>NBC Sun. Movie</b>	NBC	9.4	16
7	<b>NBC Mon. Movie</b>	NBC	10.7	18	15	<b>CBS Sun. Movie</b>	CBS	9.2	16
8	<b>Home Improvement</b>	NBC	10.3	18					

Source: Nielsen Media Research R=Repeat S=Special

## MTV's Buzz Clip

Buzz Clips are usually by new, up-and-coming artists who MTV believes have special potential. Of the 40 videos that MTV designated as Buzz Clips since January 1994, more than 75% have been certified gold or platinum.

Week of 9/9/96

Artist/Group: **Filter**  
Song/Video: **Jurassitol**  
Director: **Dean Carr**

There is a certain subset of musicians who for reasons unknown adhere to the false premise that electronic music or the tools involved imply a lack of creativity or inspired performance. Filter admit freely to the use of such devices and prove that, in the hands of creative, intelligent individuals they are tools for art, not hindrances.

Artist/Group: **Rage Against The Machine**  
Song/Video: **People of the Sun**  
Director: **Peter Christopherson/Sergei Eisenstein**

Heavy metal has never been much of a forum for political debate, however Rage Against the Machine hope to change all that with their blend of roaring guitars, barked raps and political activism. Their recent influences include the sonic dissonance of Fugazi and the thrash-funk of earlier Red Hot Chili Peppers, as heavily displayed on their second album, *Ecil Empire*.

Artist/Group: **sublime**  
Song/Video: **What I Got**  
Director: **Clark Eddy**

It's been a long and wild ride since sublime's first gig way back in 1988 in Long Beach, CA. Blending a love of dance-hall and rock-steady reggae rhythms and an aggressive punk ethos the band amassed a nearly fanatical Southern California following that would do just about anything to catch their blistering sets. Sublime's new self-titled release is sure to take the listener on a roller-coaster of auditory responses.

Artist/Group: **eels**  
Song/Video: **Novocaine For The Soul**  
Director: **Mark Romanek**

As their name suggests, eels can be a pretty slippery entity. Their own freakish beauty derives from the ability to change gears at a moments notice, careening from glockenspiel to twisted guitar rock to jazzy samples within the same song. Their debut album, *Beautiful Freak*, honors the offbeat and celebrates the peculiarities in us all.

Artist/Group: **The Wallflowers**  
Song/Video: **6th Avenue Heartache**  
Director: **David Fincher**

Headed up by Jakob Dylan (Bob's son), The Wallflowers deliver the unflinching force of a true ensemble. The band began introducing their rootsy music to their native Los Angeles in the early 90's and quickly drew crowds hungry for songs that were void of glitz and pretense, and long on soul, smarts and feeling. With their second release, *Bringing Down The Horse*, the Wallflowers prove that they're a band that matters.



## CALENDAR

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.

The Association of National Advertisers will hold its annual meeting at the Ritz Carlton, Amelia Island, Fla. Oct. 4-8. At the meeting, Brandweek magazine will present the Marketer of the Year Awards. Contact: 212-697-5950.

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 American Magazine Conference, sponsored by the Magazine Publishers of America and the American Society of Magazine Editors, will be held Oct. 13-16 at the Southampton Princess, Bermuda. Contact: MPA, 212-872-3700.

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

### Rates Going Up at 'Journal'

National ad rates for Dow Jones & Co.'s *Wall Street Journal* will increase by 4.9 percent next year. Beginning in 1997, the Midwest and Southwest editions will be consolidated into a single Central edition. Ad rates for these editions and the regional *Wall Street Journals* will also increase 4.9 percent. The *Journal* also announced that it will launch a "California Journal" regional edition next month. It will appear on Wednesdays, in the Marketplace section of the 230,000 copies that circulate in the state.

### Ziff Closes 'Videogames'

Ziff-Davis has acquired all assets, including the subscriber list, of *Videogames* magazine from LFP. *Videogames* will cease publishing and its subscriptions will be fulfilled by ZD's *Electronic Gaming Monthly*. Founded in 1993, *Videogames* will add about 118,000 readers to *Electronic Gaming Monthly*, making its total circ about 523,000. Ziff acquired the monthly and six other gaming titles from Sendai Publishing in May.

### Cable Ad Revenue Up 26%

Cable network advertising revenue for the first half of 1996 grew 26 percent to \$2.1 billion, according to the Cabletelevision Advertising Bureau. Joe Ostrow, CAB president/ceo, chalked up the growth to record-setting audience growth on the basic cable networks in the last two years. The CAB said that second-quarter ad revenue for basic cable nets grew 25 percent, to \$1.2 billion.

### Ex-Zenith Boss to Netcast

Bill Grimes, most recently the president/ceo of Zenith Media USA, has joined Netcast Com-

munications Corp. as its chairman. Netcast bills itself as the first multimedia entertainment network designed for the Internet. Grimes will take an active role in launching and developing the service. Grimes left his position at Zenith two weeks ago. His prior positions include running ESPN, Univision and Multimedia.

### Atlanta Gets Family Shop

The Family Channel is opening an Atlanta ad sales office to cover markets from Washington, D.C., to Florida, including Louisiana and Kentucky. Head-

ing up the office will be Donna Stephens, manager of southeast sales, who had been account executive in the Midwest office. Maria Zimmann, a newly hired account exec, will join Stephens in the Atlanta office, which opens Oct. 1.

### Young to Buy Rest of KCAL

Young Broadcasting has agreed to purchase Walt Disney's remaining 14 percent stake in KCAL, Los Angeles, the independent TV station. The deal, which is valued at \$49 million, consists of a buyback of 1.5 million shares of class C common



## A Gathering of Clout

The Television Bureau of Advertising on Sept. 12 hosted a luncheon at the Four Seasons in New York for *Adweek's* 13 leading TV negotiators to discuss various issues including the telecom bill, children's TV and others. From left to right, (top row): John Babcock, Jr., BPI Communications; Joel Segal, McCann-Erickson; Ave Butensky, TvB; Aaron Cohen, The Media Edge; Alison Danzberger, TN Media; Jerry Dominus (formerly J. Walter Thompson); Fred Dubin, The Media Edge; (bottom row) Joseph Tirinato, TvB; Peggy Green, Zenith Media; Bill Cella, McCann-Erickson; and Jon Mandel, Grey Advertising. Not attending: Dick Hobbs, Leo Burnett; Robert Igiel, Young & Rubicam; Jerry Solomon, SFM Media; and Irwin Gottlieb, Televest.

# Media Notes

CONTINUED

stock as well as warrant to purchase 750,000 shares class C stock. Disney's move to divest its remaining stake in KCAL came under pressure from the Justice Dept. following its acquisition of Capital Cities/ABC in August 1995. Young originally agreed to pay \$368 million for a majority share in the station.

**40 NYC-Area Weeklies Unite**  
 Publisher Arthur Carter's *The New York Observer* has launched the Observer Network, a group of 40 weekly papers in the New York Tri-State area packaged for national advertising buys. Total combined circulation of the papers is 346,120. A one-time full-page buy is \$32,882.

**Burgess Is 'Seventeen' Now**  
 K-III's *Seventeen* magazine has a new publisher, Lori Burgess, who was promoted from associate publisher. Burgess had formerly been associate publisher and ad director at Gruner + Jahr's *YM*. She replaces Janice Grossman, who was named president of K-III Consumer Magazines in January.

**Getting in on Golf.Com**  
 US West Interactive Services and the magazine *Golf Digest* have become equity partners in golf.com, a site devoted to the sport on the World Wide Web. The new partners, which will own 15 and five percent respectively, join NBC and GolfData in the venture.

**Help for Fox Kids Net Push**  
 The Fox Kids Network has hired another executive to help its global push. Michael Yorick, who had been vp programming and acquisitions for Warner Bros. International Channels, becomes vp international for Fox Kids Network Worldwide. In the newly-

created position, Yorick will work initially on the launch of FCN in the United Kingdom, the first European channel for the company. The 13-hour-a-day kid's channel launches Oct. 19. Based in London, Yorick also will help plan and launch Fox channels elsewhere in Europe, Latin America and Asia.

**A Net for Radio on the 'Net**  
 The Katz Radio Group's recently formed Internet Marketing Services unit last week announced a strategic partnership with World Wide Radio, a full-service Internet and multimedia company. The KRG/World Wide Radio partnership will form a network of radio station Web sites connected through a central, radio-industry home page.

**News Boss for TeleNoticias**  
 CBS TeleNoticias last week named Ricardo Brown to be director of news, based in Miami. Brown, a senior correspondent who has covered Latin American politics at the Spanish-language news service since 1994, will oversee all news-gathering operations and direct news production in his new position. CBS parent company Westinghouse acquired TeleNoticias from Telemundo and Reuters two months ago.

**Doctorow's Book Channel Sold**  
 BookNet, a proposed cable service for 1997, has been acquired by Vanguard Media Corp., the Los Angeles-based parent company of media-advisory firm Newberger Greenberg & Associates. Though the purchase price was not released, Vanguard bought up majority control of BookNet from its founder, author E. L. Doctorow, and three co-owners for less than \$1 million, sources said.



NATL. GEOGRAPHIC/BEVERLY JOHNSON

**NBC's Super Channel wades into big, nature TV deal**

## National Geo Europa

NBC and National Geographic are extending their relationship overseas. Since 1995, National Geographic Television has run several prime-time specials a season on NBC. Now it expands that relationship to include a daily programming block on NBC Super Channel in Europe, beginning this month. The arrangement could have greater ramifications, as both companies are exploring the possibility of launching branded channels overseas. NBC Super Channel reaches some 40 million satellite homes in Europe and operates a business-news channel in Asia.

Burton Pines will stay on as president/ ceo and Peter Gailard also will stay on as vp of strategic development.

**Hispanic Radio Pioneer Dies**  
 Nathan Safir, a U.S. Spanish-language broadcasting pioneer, died last week at 83. Since 1953, Safir was general manager of what is now KCOR-AM in San Antonio, Tex., and was on the board of the station's parent corporation, Dallas-based Tichenor Media. In 1989, Safir was inducted in the National Association of Broadcasters' Broadcasting Hall of Fame for helping to bring Spanish-language broadcasting to mainstream U.S. radio.

**'Moesha' Creator's Big Deal**  
 Ralph Farquhar, co-creator and

executive producer of UPN's hit series *Moesha*, has signed a multi-year, comedy development deal with Universal Television. Farquhar co-created Fox's 1994 series *South Central*, about a black family's struggles in the inner city and a critical favorite. He started his career in the early '80s as an apprentice writer on *Happy Days*.

**Two VPs for Newspaper Net**  
 The Newspaper National Network, the national sales unit of the Newspaper Association of America, has promoted two executives. Carol Karasick, who coordinates NNN's in-house media department, was named vp/media director. Gayle Champagne, the NNN's top sales producer, was named vp/national automotive sales director. ■



# California

*here we come.*

THE WALL STREET JOURNAL

## CALIFORNIA JOURNAL

On October 2, The Wall Street Journal will unveil California Journal, a weekly four-page news section devoted exclusively to regional business coverage.

Advertisers seeking to target the Golden State have long taken advantage of The Journal's California regional buys, offered every Monday and Friday. Now, you can further profit each Wednesday, when California Journal surrounds your advertising with news of special interest to the state's business community.

Locally based journalists will report on California's economy and business trends, offering insight and perspective

you won't find anywhere else, backed by the unparalleled authority and reliability of The Wall Street Journal.

The result: every Wednesday the most indispensable business coverage in America becomes even more essential for Californians. Not to mention a little closer to home.

*To subscribe to The Wall Street Journal call 1-800-WSJ-8622. For further information about advertising in California Journal, contact Jenny Wenk in San Francisco 415-986-6886, or Richard Ruffolo in Los Angeles 213-658-6464.*

## BIG DEAL

### Anheuser-Busch

**Agency:** Goodby, Silverstein, S.F.

**Begins:** 1997

**Budget:** \$35 million

**Media:** All

**T**aking uncommon liberties with a member of its Bud "family," Anheuser-Busch is readying an arsenal of ad and promotional activities for Bud Ice as it looks to sustain the brand in an unpredictable market. The brand will extend its "Penguins" campaign across media, intensify ties to hockey, including team-specific packaging, and step up on-premise activity to balance the supermarket promo pull of the Bud family.

The 1997 media budget likely will top \$35 million, sources said. Sensing a



### Ice going with the penguins again

hit in the intrepid, beer-stalking penguin, created last year by agency Goodby, Silverstein, S.F., A-B is adding two new spots featuring an on-premise chase scene and a jungle setting. The company is pursuing the "total integration of the penguins" into other media, said senior brand manager Mike LaBroad. That means retail POP, 30-foot inflatables and even a moving penguin on a wire in bars.

Outdoor also gets creative next spring, as boards will be reduced to flapping paper, suggesting the nefarious penguin has stolen the Bud Ice bottle. Radio promos will invite consumers to win prizes by spotting bottles located in inflatables and mobile boards. Final boards show the penguin holding the bottle and uttering his trademark lyric, "Dooby dooby doo." —Gerry Khermouch

# Real Money

## ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

### JIFFY LUBE

**Agency:** Smith Advertising

**Begins:** 1997

**Budget:** \$40 million

**Media:** TV

Jiffy Lube has inked the endorsement of budding automotive personality Lucille Treganowan for its 1997 TV campaign to stress a basic message: oil changes every 3,000 miles.

The 1,322-store chain will spearhead its annual \$40 million ad budget with at least one new ad featuring Treganowan, the sexagenarian author of the Hyperion Press book *Lucille's Car Care*. Smith Advertising, Kansas

City, is shooting one and possibly two ads with the tagline, "America's Favorite Oil Change," breaking in February. A print campaign with Treganowan's image is also being considered.

"She'll be in the role of an adviser," said Bill McStay, svp of marketing communications for Jiffy Lube. "She says to change the oil every 3,000 miles, and have it done by a professional."

A Pittsburgh native, McStay contacted Treganowan after reading about her transmission stores in his home town and her new book, which emphasizes frequent oil changes, a notion Jiffy Lube had planned to refocus on for its 1997 campaign.

The Jiffy ad will run nationally on NCAA Final Four, the NBA Playoffs and other major sporting events. Jiffy Lube will also localize the ad for spot markets by editing in footage of regional landmarks from respective home towns.

Jiffy Lube sales grew to \$657 million last year, up from \$607 in 1994. Sales this year are expected to approach \$700 million. —Steve Gelsi

### FEDERAL EXPRESS

**Agency:** BBDO New York

**Begins:** Now

**Budget:** \$45 million

**Media:** TV

BBDO last week launched a new campaign for Federal Express with a new tagline and a redesigned logo that positions the delivery company as a global player.

The new advertising effort will be sup-

ported by an estimated \$45 million in media spending. The campaign may also turn out to be the company's first global ad campaign. Plans call for translating the television commercials into a number of languages to be used in the 20 markets where BBDO handles FedEx.

Nearly one year in the making, the spots were developed by BBDO executive creative director Dennis Berger with senior creatives Janet Lyons and Mike Campbell. The five 30-second commercials and one 60-second spot take viewers from New York to Austria, Istanbul and Bangkok as they focus on entrepreneurs who are able to conduct business all over the world because of the services that FedEx provides. In addition to delivery, the company also warehouses inventory and parts for its clients. Each spot ends with a graphic of a spinning globe and the tagline "The way the world works."

Until now, FedEx has customized advertising to different parts of the world. But "as more of these markets become mature, FedEx can take advantage of a global ad effort," said Ira Bahr, senior vice president and worldwide account director at BBDO. —Shelly Garcia

### ERICSSON INC.

**Agency:** CMF&Z Caritrak

**Begins:** Now

**Budget:** \$10 million

**Media:** TV

Ericsson Inc., the Swedish wireless phone marketer, breaks a \$10 million fall ad campaign this week that includes its first network media and expands on last year's "Unusual Situations" theme.

The TV campaign, via CMF&Z Caritrak, Cedar Rapids, Ia., continues Ericsson's attempts to build brand identity through humor. TV ads feature a couple UFO-spotting in the desert near Moab, Utah. They reach for their cell phone to call for help when their car is drawn into a hovering space craft.

In 1995, 2% of the U.S. population knew of the Ericsson brand, said Ericsson marketing vp Mike Parker. Ericsson had under 5% share of the \$3.8 billion U.S. cellular market, according to Eric Buck, an analyst from Donaldson, Lufkin Jenrette, N.Y.



# CMR Top 50

A weekly ranking of the top 50 brands' advertising in network prime time

Week of Aug. 26-Sept. 1, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	MCDONALD'S	V234	67	1,394
2	BURGER KING	V234	43	895
3	WENDY'S	V234	37	770
4	MAZDA AUTOS & TRUCKS	T115	24	499
	SATURN AUTOS	T111	24	499
6	7 UP	F221	19	395
7	AXID AR ANTACID	D213	18	375
	BASKIN-ROBBINS	V334	18	375
	DURACELL	H220	18	375
	SNAPPLE	F223	18	375
	TACO BELL	V234	18	375
12	KFC	V234	16	333
13	ALADDIN&THE KING/THIEVES VIDEO	H330	15	312
14	NICOTROL NICOTINE PATCHES	G120	15	312
	OLIVE GARDEN	V234	15	312
	TAMPAX	D123	15	312
17	1-800-COLLECT	B142	14	291
	CLARITIN ALLERGY MEDICATION	D218	14	291
	KRAFT MACARONI & CHEESE DINNER	F125	14	291
	MILK BONE PET FOOD	G531	14	291
	PRIMESTAR SATELLITE SYSTEM	H320	14	291
22	CROW CITY OF ANGELS	V233	13	270
	DISCOVER	B150	13	270
	JC PENNEY	V321	13	270
	LEVIS JEANS MEN	A116	13	270
	MONISTAT CREAM	D216	13	270
	TRUE VALUE HARDWARE	V345	13	270
28	ADVIL	D211	12	250
	TARGET	V324	12	250
30	1-800-CALLATT	B142	11	229
	BEEF INDUSTRY COUNCIL	F153	11	229
	CREST	D121	11	229
	FIRST KID	V233	11	229
	K MART	V324	11	229
	KELLOGG'S	F122	11	229
	LITTLE CAESARS	V234	11	229
37	BRITA WATER FILTER PITCHER	H235	10	208
	LEVIS JEANS WOMEN	A116	10	208
	MCI	B142	10	208
	NISSAN	T112	10	208
	SNACKWELL'S TOASTER PASTRY	F162	10	208
	TWIX CANDY BAR	F211	10	208
	WISK AWAY PRE-WASH	H412	10	208
44	ALEVE	D211	9	187
	BULLETPROOF	V233	9	187
	CITIBANK CORP. VISA CARD	B150	9	187
	HALLMARK	B321	9	87
	HEALTHY CHOICE LUNCH MEAT	F151	9	187
	LOREAL	D141	9	187
	NICODERM PATCH	G120	9	187

Ericsson's ad spending measured \$8.2 million in 1995, per Competitive Media Reporting. Through June, it spent more than \$5 million en route to doubling last year's outlay. Its first national spots, aired on cable last year, had a couple in a tent terrorized by an uninvited bear.

The media slate breaks down at 40% network, 60% cable, including buys on the Sept. 22 broadcasts of the Fox NFL football game and the Solheim Cup women's golf tourney on NBC. Sports reach the core cellular phone market, an active, 25- to 54-year-old crowd, Parker said. Print runs in 10 national magazines beginning today including *Time*, *Better Homes & Gardens*, *Sports Illustrated*, *Car & Driver* and *Money*. —Bernhard Warner

## CANDIE'S

**Agency:** Agency In Marketing

**Begins:** 1997

**Budget:** \$2 million

**Media:** Print

Like Birkenstocks and Hush Puppies, footwear revivals of the derivative 1990s, Candie's, best known for making high-heeled, slide-style shoes, is staging a comeback for spring 1997, armed with a \$2 million media budget and a pack of trendy designers.

The company is bringing back exact replicas of the disco-era shoe, which will be in department stores by December. In January, a collection of Candie's as interpreted by contemporary designers Nicole Miller, Betsy Johnson, Anna Sui and Vivienne Tam will debut.

Agency In Marketing, N.Y., will break a print campaign for the designer collection in January, most likely featuring shots of the four wearing their Candie's shoes. Designer contributions include unique materials like uppers made of tortoise-shell, metallic leather and embroidered fabric. TV and print ads for the Candie's revival will break in February.

Between 1978-81, 14 million pairs of Candie's slides were sold. The company, which also scored with plastic "jellies" sandals, peaked in 1984 with \$140 million in sales. Last year, Candie's reported \$38 million in sales, a 56% increase over the previous year. —Elaine Underwood

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

## Spin and Bear It

WHAT AN EXCITING TIME THIS IS FOR SPIN DOCTORS, image consultants, campaign media gurus and other professional fabulists. At last, these unsung men and women who toil behind the scenes to reshape ugly, depressing verities into shining pictures of optimism, hope and beauty are coming into their own. Media Person salutes them.

The inspiring saga of Dick Morris has dramatically illustrated just how far a good image man can go and how rewarding his efforts can be. Bright young people considering their future career paths should take note.

Despite wielding great influence in the Clinton White House, where he worked to help Americans understand how much their compassionate young President is committed to building family values and bridges to the future, Morris was all but unknown to the general public. Of course, he was handsomely compensated and over the years had acquired a lovely home in Connecticut, a boat, a secret contract for a book exposing his employer's inadequacies, a \$200-an-hour call girl stashed in a swank Washington hotel suite, a secret second family in Texas and other typical perquisites of success.

But even though at the top of his field and in the enviable position of having advance access to speeches written for delivery by Hillary Rodham Clinton, Morris lacked the ultimate validation of human worth: celebrity. Naturally, this left him feeling incomplete, just as it would any normal American.

Not for long. Partly by good fortune but largely through careful preparation as well as the courage to live with bold, life-affirming gusto and follow his dream wherever it led, Morris was able to smash through the fame barrier. The winning tactic, ultimately, was playing the sex card. The result: Two weeks on the cover of *Time*, front-page play in every American newspaper, top of the TV news. At

last Dick Morris was a household name.

Now he was able to quit his day job and parlay his newly won celebrity into the big pay-off all decent Americans yearn for. He would be available for talking-head duty on the network political shows and lucrative speaking engagements. He renegotiated his book deal up to \$2.8 million. That book might well become a movie or a Broadway musical rivaling the emotional impact of *Miss Saigon* or

**Everyone knows, for instance, that Dr. Jack Kevorkian's popularity would rise astronomically if only he would stop looking so creepy.**

even *Cats*. Meanwhile, Morris will still receive nearly a million dollars from Clinton television ads he had helped design and produce even though he has left the campaign.

And the downside? None, as far as Media Person can see. Oh, perhaps a few irreverent toe-sucking jokes on TV. But Morris' faithful wife is standing by him, the President has wished him well, he is in no danger of arrest, and should he ever wish to return to political consulting, scores of candidates will doubtless clamor for his services. Dick Morris has a golden future.

But the Morris story was merely one of several recent indications that the image-makers' profession has come of age.

*The New York Times* last week ran a front-

page story headlined, "The New Campaign Story: Consultants Steal Spotlight."

A major insurance company announced that for the first time it would provide a policy to cover the costs of hiring a "crisis-management" public relations firm to help a corporation handle PR disasters such as plane crashes, crimes committed by executives, oil spills or large numbers of citizens keeling over from toxic chemical fumes accidentally released in their back yards.

The narrator and main character of Joe Klein's famous novel *Primary Colors*—soon to be a glamorously major motion picture—is a campaign consultant.

And perhaps most significant, royal mistress Camilla Parker Bowles reportedly has hired an image consultant and embarked upon a desperately needed makeover. This is an indication that even the most backward and unaware people in the world, Britain's royals and their lackeys, have come to understand the importance of the image maker's art.

According to the press reports, CPB, as she will probably now be known, has gotten herself a sexy new hair-do, short-skirted Paris designer fashions, new lingerie and expensive wrinkle softeners. More incredibly, she has actually been photographed *smiling*.

If Media Person knows anything, it's a trend aborning. Many newsmakers and civilians are in need of makeovers and image shifts, so many that there may not be enough image experts to go around once the wave hits. Job opportunities in the field will be plentiful.

Everyone knows, for instance, that Dr. Jack Kevorkian's popularity would rise astronomically if only he would stop looking so creepy. Boris Yeltsin would benefit if people could cease thinking of him as someone who spends his days on a respirator and his nights dancing on the bar at Hogs 'n' Heifers. If only he didn't seem so looney, Ross Perot might hit double figures on election day.

Of course, the most desperate case of all is Bob Dole. The challenge is great, image workers, but your time is at hand. ■



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<sup>1</sup>Sindlinger Outlook Report #13/96.