

MEDIAWEEK

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Fast and furious, the network TV ad market is

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under way. Do the big dollars make sense?

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MARKET INDICATORS

National TV: Frozen

Networks, buyers and syndicators, busy with upfront, have all but ignored the scatter market; it may be dead until fourth quarter. Buyers report having spent all second- and third-quarter budgets to clear the way for upfront.

Net Cable: Active

General-entertainment nets continue to push upfront deals. CPM increases range from 1 to 5 percent, depending on dollar volume. Turner, USA, Family, Nashville and Lifetime are most active.

Spot TV: Cautious

Recovery weaker than anticipated. Some shift in auto dollars to network worries stations. Still best in the West.

Radio: Mixed

Network radio is still reporting strong numbers. Automotive, fast-food and financial companies are flexing their muscles. Local radio is spottier.

Magazines: Quirky

There is some activity in drugs and remedies and in automotive, particularly Asian imports. Fashion and cosmetics are moving. Fall issues are under way.





The news is out and the news is good: MTV's got some **BIG** spenders glued to the tube.
 Our target audience shells out \$1.6 billion a day in retail spending alone.

Yesirreee, we've got some pretty **FAT** numbers to report, like the fact that
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FREAKS, either way
 affluent young adults, or call 'em die-hard music
 you slice it, it makes sense to advertise on MTV.



Read between the lines.

AT DEADLINE

Father of 'Godfather' Stalks the Family

Francis Ford Coppola plans to break into family entertainment through a licensing agreement signed last week with Classics Media Group Inc., a division of Chicago-based Classics International Entertainment. Under the deal, Coppola's American Zoetrope will produce television series and feature films based on properties from the extensive Classics Illustrated library. There are more than 160 titles in the library, including *Tom Sawyer*, *Treasure Island*, *Moby Dick*, *Great Expectations*, *Hamlet* and *Call of the Wild*. Classics, a series that launched in the 1940s, takes original well-known stories and puts them into a comic-book format. Coppola will begin working on a live-action pilot within a few months, aiming it at prime-time network TV, though the subject has not been chosen. The five-time Oscar-winning director also is working on a pilot for an adult-targeted TV series called *Dark Angel*, a cop drama starring Eric Roberts. The pilot was in development for Fox for fall, but was delayed.

Lang Will Not Be 'Ms.'d

Dale Lang, head of Lang Communications, last week sold *Working Woman*, *Working Mother* and *Ms.* to former *Inc.* publisher Jay MacDonald and a group of anonymous investors. MacDonald promised in a written statement a "substantial cash infusion" into the magazines, which, except for the \$5.95-a-pop *Ms.*, are struggling. Neither Lang nor MacDonald has spoken publicly about the buyout, but MacDonald's statement noted his intention to beef up "editorial, circulation and marketing support" for the titles. Magazine staffers are still in the dark about MacDonald's specific plans, but they're optimistic about the change, said Suzanne Levine, *Ms.* "editor emerita" and editor of *Columbia Journalism Review*. "Everyone is relieved," she said. "The magazine needs to evolve. With Lang, there wasn't a climate for experimentation." A source close to the book's leadership who requested anonymity said that *Ms.* founder Gloria Steinem, who had cut ties with the magazine because of disagreements with Lang, would likely return. Steinem could not be reached for comment.

A Strong Showing at L.A. Show of Shows

Three days into the L.A. Screenings, another in a long line of TV trade shows, sales were brisk late last week. "People are more ready to buy here than at any other show," said Mickie Steinmann, vp of international TV sales for French shop Gaumont. Some of the early buzz from buyers was that there were too many sitcoms, which

do not play well to audiences overseas. Action, drama and animation remain the most popular genres at the show. While few distributors have new product—most programs have already been seen at NATPE, MIP-TV and Monte Carlo—the show still is important, execs said. "It is becoming increasingly important to our international clients to secure further episodes in long-running series that are popular on their networks," said Simon Kenny, vp sales, Walt Disney TV International.

Springer to Come Later in New York

WNBC, New York, is demoting Multimedia Entertainment's syndicated *Jerry Springer* from its 11 a.m. slot to a late-night slot, according to New York station-rep sources. These reps suggest that Springer's late-morning slot will go to either Warner Bros.' upcoming *Maureen O'Boyle* or Paramount's *Maury Povich*, the latter airing in the 3-4 p.m. time period. Springer came out of the May sweeps with a 3.4 rating/14 share average, down about 18 percent in share from May 1995 sweeps levels. Station reps said lingering advertiser concerns over Springer's "racier" content may have forced WNBC's hand. Multimedia has been informed that it may shop for an alternative New York daytime clearance on either Fox O&O WNYW, Tribune's WPIX or Chris-Craft/United's WWOR.

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'Mediaweek' Now on the Web

Adweek Online—a comprehensive Internet site including the complete current issues of *Mediaweek*, *Adweek*, *Brandweek*, *New Product News* and *Shoot Magazine*, as well as the archives for all those titles—launches today at <http://www.adweek.com>. The paid service is designed as a research tool and fully searchable database for the media, advertising and marketing industries.

ABC Has a 'Mission' for \$20 Million

The bidding wars for blockbuster theatricals grew hotter last week as ABC coughed up a record \$20 million for the rights to *Mission: Impossible*. The move came just two weeks after NBC paid \$12 million for *Twister*, which will air during the 1998-99 TV season. *Mission* will run a season earlier, in 1997-98.

Corrections and Clarifications: Media General's \$230-million purchase of *The* (Charlottesville, Va.) *Daily Progress* (*Mediaweek*, April 29) included three other Virginia dailies, 19 weeklies and six other publications. ...*Newsday* officials say the paper's Long Island edition has gained readership during the last circulation survey period, to 455,745 daily (*Mediaweek*, May 6). ■

Upfront Nearly Done

Market stronger than expected; networks cash in

NETWORK TV / By Scotty Dupree

Bigger than anticipated, faster than anyone could guess, the network TV upfront moved late last week. By Friday night, it was estimated that the networks were more than 60 percent of the way to their goal of booking a total of \$5.5 billion in ad time.

The increases in CPMs appeared to be significant. They were not the staggering 20-30 percent jumps of last year, but better than had been predicted earlier this year.

CBS was said to have booked more than \$600 million toward its goal of \$1.2 billion. NBC was well over halfway to its \$2-billion target. So was ABC, which was reaching for \$1.4 billion in business, and Fox, which was shooting for \$900 million to \$1 billion at the close of the market. The WB, which has

made headway in CPM increases, is expected to book just over \$100 million. UPN should come in at just under the \$100-million mark.

Overall, the market was robust again this year. It will likely finish even with last year's record bookings—even while that networks held back around 10 percent of their inventory for the scatter market.

As expected, NBC came away with the biggest CPM increases at 9 to 12 percent. Fox was close behind, at 7 to 9 percent. The WB also wrote 7-to-9-percent increases. ABC managed increases in the 4-to-6-percent range. But CBS was lower, in the 2-to-4-percent bracket. UPN, with a revamped schedule and new target audience, wrote CPMs that were up 5 percent at most, though much of its business was up in the 3-percent range.

Top Dollars

Here are the CPM increases each network is getting in the upfront so far:

NBC	9-10%
ABC	4-6%
CBS	2-4%
Fox	7-9%
WB	7-9%
UPN	3-5%

NBC set the pace for the market, as buyers needing the No. 1 network's attractive demo composition were willing to pay premiums. "You'll pay anything to get into some of those shows," said one buyer, who believed that NBC was getting overpaid for some shows. (The network will make up for that elsewhere in its schedule.) NBC was described as being flexible in mixes of programming that buyers wanted, holding out only for high-demand inventory and share of budget.

Interestingly, NBC did not aggressively pursue new business, waiting instead for budgets to come in and for buyers to begin negotiations, insiders said. ABC was also described as being surprisingly easygoing, waiting patiently for buyers to negotiate with NBC before pursuing budgets. When Fox and

Now, in the Cold Light of Daytime...

Daypart down at ABC, but Fox gets running start for a.m. show

THE UPFRONT / By Scotty Dupree

The network daytime upfront wrapped up in just one day last week and held some surprises. ABC finished the market down by between 3 and 5 percent in CPM, and Fox quickly sold out of *Fox After Breakfast* with about \$25 million in bookings at an unusually high CPM for a new show.

Fox and ABC both wrote CPMs in the \$8 range for women 18-49; overall, CPMs for women 25-54 were at \$9-\$10. The market finished at the \$1.2-billion mark, better than last year's total of \$1 billion. ABC was said to have booked \$480 million. CBS finished with \$430

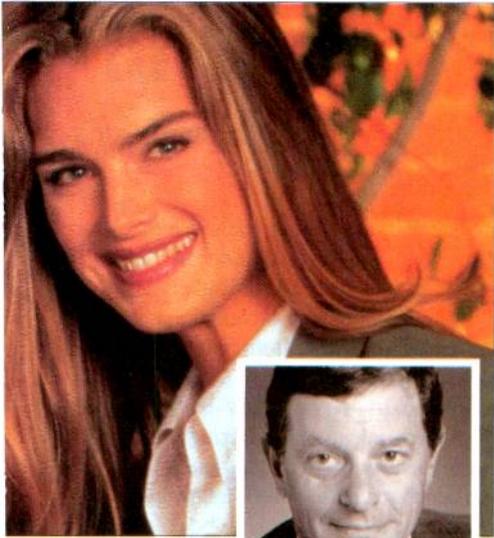
million, up about 3 percent in CPM. And NBC came in at \$250 million, with about a 2-to-4-percent increase in CPM.

Buyers were most curious about where the money came from for Fox's *After Breakfast*, because, according to network executives, many daytime budgets were flat or only slightly better than last year. It appeared that Tele-vest took the lion's share of spots in the show. The money came at the expense of ABC's *Good Morning America* and NBC's *Today*, buyers said. "It makes sense," said one buyer, "because *GMA's* CPMs are 50 percent more

than daytime, so from that budget the money will go farther in *After Breakfast*."

Money also came out of syndicated talk shows for daytime, early morning and news. The talkers were largely said to be flat in upfront billings. "It's too much trouble," said one buyer of the controversy surrounding the talk shows. While much of the syndication market is done, there will still be business to write in the coming weeks, and syndicators may do well with some of the agencies that haven't yet moved in network yet.

Despite taking a hit on daytime CPMs, buyers reported that ABC was among the easiest networks to work with in daytime. That's a change from last year, when ABC was largely blamed for starting a panic in the daytime market, pushing CPMs to levels that surprised buyers. This year, buyers describe the marketplace as much more orderly. ■



uddenly, Brooke Shields is early sold out in the rush for NBC's Thursday-night ad spots

NBC sales chief Larry Hoffner just sat back and waited

some other networks found they were "swimming in money" at the end of the week, as one buyer put it, CBS put on a strong push to write up most of the remaining business. Some big spending categories were sold out so quickly that the networks were forced to turn away business.

NBC may have been the only net that capitalized on the high demand for its top-tier shows. Other networks tried to accommodate business and hold down the increases, which created a less-frenzied marketplace. (Upfront business could last until mid-July, as some agencies have yet to begin negotiations.) NBC easily found the biggest increases in the market, at 15 to 18 percent for advertisers demanding Thursday-night placement.

The biggest Thursday advertisers are the movie studios and automakers. With those clients taking the best inventory early in the market, prices were said to remain steady for those who wanted the remaining inventory in NBC's top-rated shows. Overall, NBC was said to have averaged CPM increases of 10 to 12 percent, still much higher than the industry had estimated earlier this year. "There are some serious double-digit [increases] that no one anticipated," said one network executive.

Hollywood studios were said to have paid the highest prices on other networks as well, with Fox getting a 12-percent CPM increase, buyers said. ABC was getting 7 to 8 percent more for movie ads. Even CBS, which usually doesn't get many studio ad dollars, is expected to sop up some of the overrun. ■

Infinity: Room at the Top

Fast-growing company seeking new ceo for Westwood One unit

RADIO / By Mark Hudis

Infinity Broadcasting, one of the fastest-growing companies in one of the country's fastest-growing media businesses, radio, is looking for top management help. Infinity president Mel Karmazin confirmed last week that he wants to hire an executive to succeed him as ceo and president of the company's Westwood One division.

Karmazin denied industry speculation that he will tap Mike D'Ambrose, ceo/president of Westwood One's Shadow Broadcasting unit, to oversee Westwood One. "I'm looking for a ceo, but there's nothing to talk about right now," Karmazin said.

When Infinity acquired Westwood One in early 1994, Westwood's stock was trading near the \$2 level and the company was sliding toward bankruptcy. Two years later, with Infinity management at the helm, Westwood has nearly a 40-percent market share of network radio and its stock is trading around \$18 per share. Last

March, Westwood acquired programmer Shadow Broadcasting and Shadow's affiliates in New York, Los Angeles, Philadelphia and Chicago.

Karmazin is largely credited with Westwood's turnaround, having eliminated under-selling of the company's programming and brought syndication heavy hitters like Don Imus to Westwood's roster.

The acquisitive Karmazin since January also has overseen Infinity's buys of 19 radio stations. Infinity, with 44 stations, is the U.S.' second-largest station group in revenue, at \$274 million.

With Infinity's recent rapid growth, radio insiders expect the company to add new management. "Clearly, they have to do something," said one Wall Street analyst who would not speak for attribution. "They have to think about organizational restructuring."

An agency buyer said that D'Ambrose "would be a brilliant hire for Mel." Shadow, noted Robert Unmacht, editor of *M Street Journal*, "is not a very open [company]. They're secretive, [therefore] an excellent fit with Mel."

A management level between Westwood's higher-ups and Karmazin seems inevitable. "Karmazin cannot continue to have [Westwood One Entertainment president Greg] Batusic and [Westwood One Radio Networks president Jeff] Lawenda report to



Karmazin: Wizard of Westwood's rebound

him," said Sam Michaelson of Zenith Media. "He needs that next level of management."

One agency executive surmised that Karmazin is finding running a radio network more daunting than running a station group. "The turnaround in management and the need for new programming is far more daunting," the executive said. "He may just want to delegate." ■

Legal Eagles Dog Diller

Proposed Silver King network faces host of problems with its affiliates

TV STATIONS / By Mark Gimein

In the world of finance, they call them gremlins—the hidden knots in the corporate fabric. Silver King and Home Shopping Network are full of them. A bid by Barry Diller to take title to the licenses of the Silver King TV group, which had been expected to glide through regulatory hurdles, faces more and more legal problems and near-revolt among affiliates.

Last month, HSN filed suit in Kansas City to stop Kansas City affiliate KMCI from deserting the shopping network. The suit, to which KMCI

owner Miller Broadcasting responded last week, is only one in a series of squabbles between HSN and its affiliates. In March, the Federal Communications Commission delayed approval of the HSN-Silver King merger because of last-minute objections filed by Urban Broadcasting, owner of HSN's Washington, D.C., affiliate.

At least two affiliates have left HSN in the last year over disagreements in compensation. Earlier this year, HSN cut local avails for all affiliates to two minutes per hour from five, eliciting the latest round of protests. "Many, if not

most, of us feel this is not a fair relationship with the station owners who cover half the country," said Steve Roberts, ceo of Roberts Broadcasting, owner of HSN affiliates in St. Louis and Denver. Virtually all observers say that even if his deal gets through the FCC, Diller could be in for a tough round of affiliate negotiations.

The suit in Kansas City follows KMCI's notice that the station plans to drop HSN programming on July 1. Miller Broadcasting has already signed a deal under which Scripps-Howard, owner of Kansas City's KSHB, would lease most of KMCI's time in a Local Marketing Agreement arrangement. HSN is seeking an injunction that would keep KMCI from deserting before its contract is up in 1997. Principal Monte Miller asserts that HSN's attempts to reduce local avails had effectively ended his deal and that HSN refused to negotiate until Miller had signed an agreement with Scripps-Howard. Miller also argues that HSN is trying to tie KMCI into an indefinite and disadvantageous partnership by keeping it from negotiating for replacement programming.

"In 1990, when we renewed our agreement with HSN, they halved our compensation [from the original 1988] agreement. We had to take what they gave us because we didn't have anywhere else to go," said Miller, "We weren't going to let that happen again."

Neither Silver King nor HSN has an equity stake in KMCI, as SK does in many affiliates, including those owned by Roberts Broadcasting, Urban Broadcasting and Blackstar. SK holds that its 45-percent stakes are passive interests not subject to FCC rules. But affiliates charge that Silver King has used the stakes, and loans made to the company, to tie the stations to HSN.

Urban Broadcasting's challenge to SK's FCC petition argues that Silver King had in fact taken an active role in managing Washington, D.C. station WTMW. That included paying vendors and even making payments to Silver King itself as part of a loan agreement with the company. Urban Broadcasting had already settled a lawsuit with Silver King over the issue on very unfavorable terms, which Urban attorney Bill Crispin argued was a result of lack of funds to fight SK in court.

According to Crispin, Urban Broadcasting's deal with Silver King, which interlocks with its HSN programming agreement, allows Urban principal Ted White to buy back the 45-percent stake for a nominal \$10 and cancel payments on Silver King's \$10.5 million loan if HSN stops providing programming or changes its format. That means that switching from over-the-air to direct cable carriage in Washington alone could cost Silver King well over \$10 million.

Silver King and HSN officials, including Barry Diller, refused to comment on any of the pending litigation. ■

CBS Hosts an L.A. Love-In

A new kind of 60 minutes—of local a.m. news—is a hit with affls

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

A new mood overtook the CBS affiliates convention last week in Los Angeles, the first since the CBS-Westinghouse merger. The main reason was the network's recent decision to give back the 7-8 a.m. news hour to affiliates. After more than a dozen years of seeing *CBS This Morning* flounder as the perennially third-ranked morning newscast, station executives said they are pleased that CBS—with a push from the Westinghouse stations division—had seen the light and overhauled the morning block.

"We're owned by broadcasters now," said Jim Conschafter, vp and general manager of CBS affiliate WSPA-TV in Spartanburg, S.C. "They understand what it's all about, and they understand us."

CBS Broadcast Group president Peter Lund joked in an address to the affiliates about the help he has received from Westinghouse chairman Michael Jordan in hiring top-dollar talent for the network. "I don't know what will happen if you don't stop this reckless support of our initiatives," he said.

Expanding on a plan originally put forward to affiliates in April, CBS and Westinghouse executives said at the meeting that the retitled and revamped *This Morning* newscast will relaunch as a shortened 8-9 a.m. broadcast on Aug. 5. By removing the network name from the title, CBS execs hope it will enable affiliates to locally brand their 6-8 a.m. newscasts (i.e., *Channel 2 News This Morning*).

"It's a fairly open playing field for us, because NBC and ABC will be staying with their national newscasts [*Today* and *Good Morning America*, respectively, from 7 to 8 a.m.]," said Tony Vinciguerra, executive vp of CBS Television Stations. "In some markets, we'll face local competition from the independents or Fox stations, but I think we're up to the challenge."

Though the tone of the meeting was upbeat and more relaxed than in the past few years—especially after CBS finished second in the May prime-time sweeps—affiliates still have some

serious concerns. Among them are the future of *The CBS Evening News* and the lack of an heir apparent to anchor Dan Rather.

"I've never heard an explanation about why the *Evening News* went from first to third," said Ralph Gabbard, chairman of the CBS affiliates advisory board and president of station group Gray Communications in Lexington, Ky. "We need to identify bright, young talent. We need some bench strength. Who'll follow Dan?"

Station execs also worry about when—or

if—CBS plans to leap into the cable news business. NBC and Fox are making the move, and affiliates said they fear being left behind.

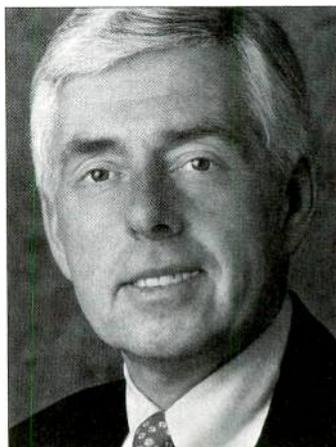
The CBS and Westinghouse brass knew their move to return an hour of a.m. time to the affiliates would be a popular one going into the convention, given that stations get their biggest revenue from local newscasts. It also won't hurt CBS' 15-market station group, which stands to profit as handsomely as the affiliates.

During an initial "transition" period, CBS will offer-

ing three a.m. newscast options to affiliates: 1) A "cooperative" newscast giving affiliates three 5-minute national news feeds during the 7 a.m. hour; 2) Stations can also take a "blended" broadcast, with roughly 60 percent national news content or 3) the entire two hours of *This Morning*. During the transition, stations are being encouraged to expand or start up local news operations for the 6-8 a.m. time period.

Vinciguerra said CBS' research indicates that ratings for local a.m. newscasts—largely produced by Fox affiliates and independents—have grown 15 to 20 percent in households in the past three years, making early morning the fastest-growing daypart for news. Early-morning local news is averaging 2-4 ratings, Vinciguerra said. He predicted those numbers could be doubled in the higher HUT level at 8 a.m.

Joe Berwanger, CBS Television Stations' chief of spot sales, projected that such growth could mean the CBS O&Os could as much as double the unit prices for their expanded local newscasts. Berwanger stressed that he has not set any new prices yet. ■



FRANK MCELOTTA

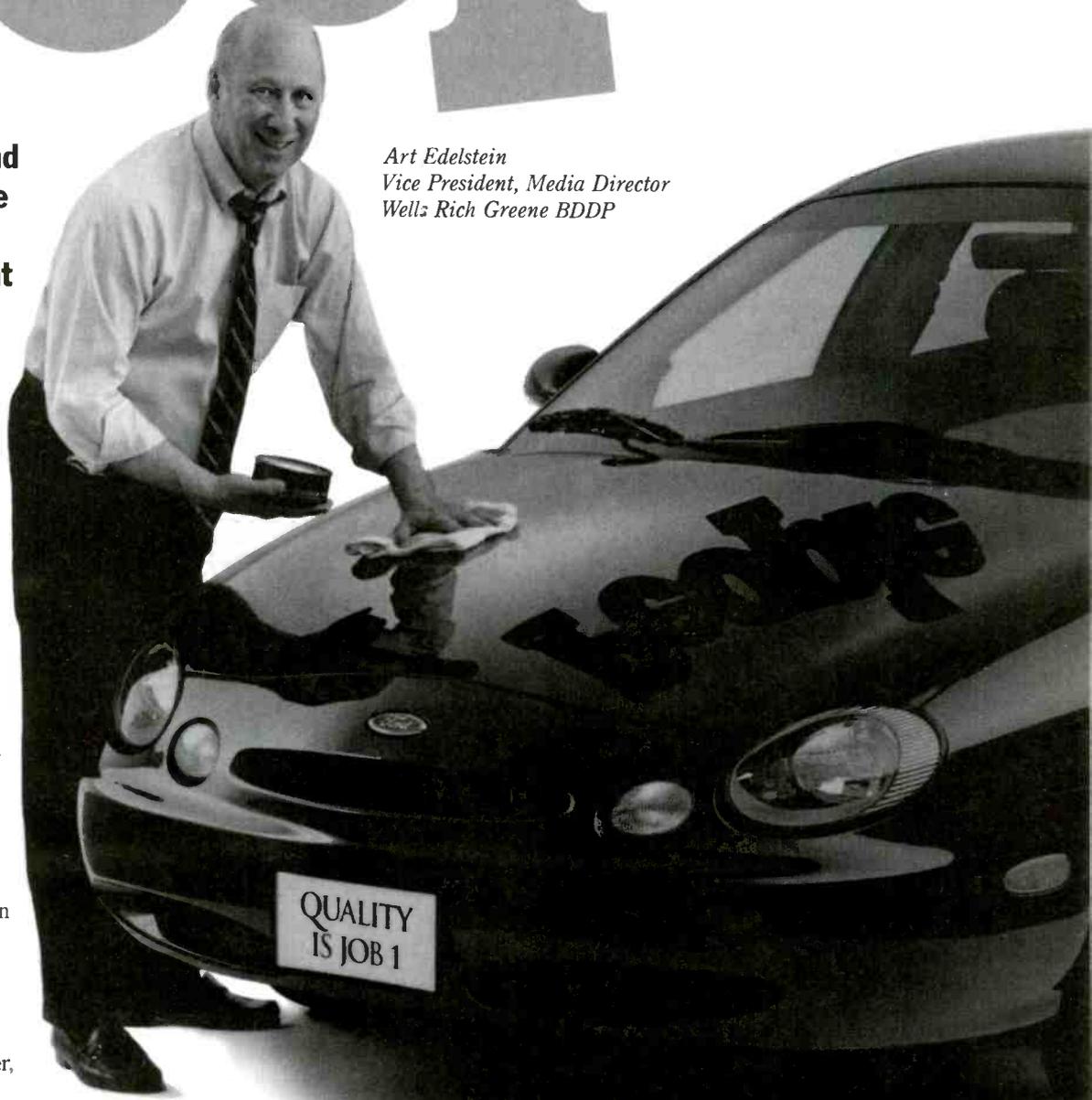
Lund thanks Westinghouse for its "reckless support"

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People weekly **Performs**

PRODUCTION

Blue Pearl Entertainment is expanding on its strategy of creating television specials aimed at the Latino market but produced in English. The New York-based company has started pre-production on four specials for next year; that number could grow to six if AT&T, Kodak and General Motors return for another installment of *Hispanic Heritage: The New Frontier*. The advertisers have sponsored the series since it began in 1995. *Hispanic Heritage* runs in syndication in 100-plus markets around the country, reaching 93 percent of the Latino population. "We wanted to create a show that talks about important issues in a forum that would reach the broadest possible Hispanic market," said Radames Soto, Blue Pearl president. This year, the documentary-style series has featured segments on the strained relationship between the Latino and African-American communities and the changing roles of Hispanic women. A show slated to run this month highlights Latinos who are successful in business, including Phil Roman of Hollywood's Film Roman animation house, known for its work on *The Simpsons*.

Adam Shapiro, a former indie producer on live-action and animated kids projects, recently was named vp of development for Hanna-Barbera. Shapiro will oversee all development at H-B, which produces shows based on its classic and new characters. Some immediate priorities: World Premiere Toons and a *Jetsons* prime-time series for 1997. H-B president Fred Seibert said another reason Shapiro was brought on was because the studio wants to explore new distribution channels, including broadcast, cable, public TV and syndication.

Pre-production has begun on *Harlem*, a Showtime and Hallmark Entertainment miniseries that will trace the life of a family from the turn of the century to the Depression. Included will be peeks into the Harlem Renaissance and the Jazz Age. Film and TV producer Roy Campanella will write, direct and coproduce. While the story is fictional, it will feature some famous names from one of black America's most dynamic communities. Casting has not been decided for such characters as W.E.B. DuBois, Langston Hughes and Duke Ellington.

—By T.L. Stanley

A Love-Hate Relationship

Malone and Murdoch talk cable clearances while battling in court

THE INDUSTRY / By Michael Bürgi

John Malone, the shrewd and calculating president/ceo of Tele-Communications Inc., this spring has been involved in a byzantine array of deals and would-be deals affecting the media business. Last week was another busy one for Malone, chief of the country's largest cable operator.

Malone is said to be negotiating with Rupert Murdoch, chairman of News Corp., to take a 20-percent stake in News Corp.'s 24-hour cable news channel set to launch later this year. If the deal goes through, it would affect not only the balance of the race to launch cable news services, but could impact the Federal Trade Commission's investigation of the proposed \$8-billion merger of Time Warner with Turner Broadcasting System. As of last Friday, TCI officials would only confirm that the company is talking to News Corp.

If a deal is cut, TCI may forego a payment of \$10 per subscriber from News Corp. (or roughly \$140 million) in exchange for an equity stake in the news service. TCI also would probably get favorable subscriber-fee rates from News Corp. on the channel.

For now, NBC and Microsoft are technically ahead in the race for subscribers for their proposed news channel, MSNBC, which launches in July (see chart). News Corp. probably could not expect to launch on more than 10 million of

TCI's subs if a deal between the two is struck.

Yet at least one possible obstacle looms: TCI and News Corp. are locked in a court battle over TCI's participation in a Canadian direct-broadcast satellite venture that News Corp. and its DBS partner, MCI, are trying to block. TCI and News Corp., which have partnered in several major ventures (most recently, a global sports network combining TCI's regional sports nets with Fox Sports and fX cable), regularly discuss partnerships at the same time they are fighting battles on other fronts. "Those conversations between Malone and Murdoch must be really interesting," one Wall Street analyst said last week.

By buying into News Corp.'s cable news service, TCI would be able to show the FTC—which is reviewing the proposed Time Warner-Turner merger—that it is not favoring Turner's CNN. The situation puts pressure on Time Warner to strike a carriage deal with News Corp. and/or MSNBC so it can show it is not anticompetitive. A Time Warner source said last week that discussions are continuing with NBC but that the company had not been contacted by News Corp. ■

All-News Wars



¹If NBC is able to convert all current subscribers to America's Talking
²If Fox and TCI cut corporate carriage deal

Mantoulides to Join BJK&E

Former 'Mediaweek' All-Star will run local broadcast division

SPOT TV / By Mark Gimein

Christina Mantoulides, currently head of spot TV buying at Foote, Cone & Belding's TN Media, on June 10 will take over Bozell's \$655 million spot buying operation. Mantoulides will become senior partner and director of local broadcast at BJK&E Media, overseeing a staff of 185 in six regional offices. Mantoulides replaces Bonita LaFlore, who moved from BJK&E to Zenith in April.

Mantoulides said she expects that BJK&E's "signature" decentralized structure will keep her on the road quite a bit in her new post.

Mantoulides was *Mediaweek's* 1993 Spot Television All-Star for her work at FCB. FCB/True North's local broadcast staff doubled during Mantoulides' tenure.

"One of the things we needed was someone with the management expertise to run six offices with 185 people," said BJK&E president Mike Drexler, speaking of Mantoulides' qualifications to run what Drexler called the country's third-largest local broadcast buying operation.

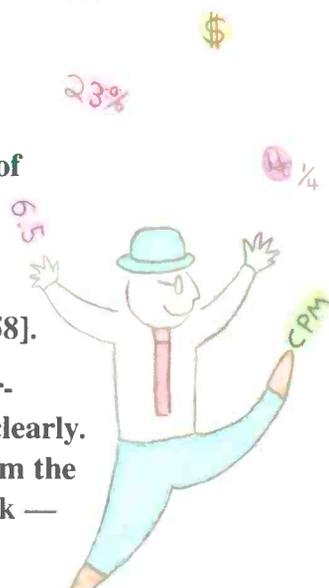
At TN Media, Mantoulides will be replaced by Lisa Delio, currently spot TV manager on the Campbell's account. ■

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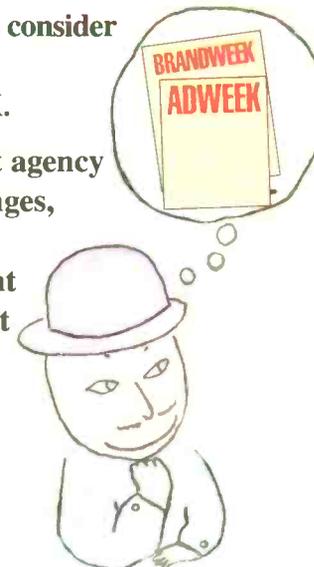


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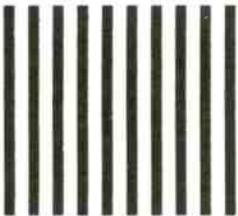
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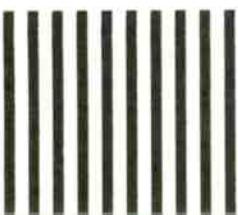
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Upon the Death of an Admiral

Souls wrench at 'Newsweek' in the wake of Boorda's suicide

NEWS ANALYSIS: Magazines / By Jeff Gremillion

Last week was fleet week in New York City. Sailors milled about throughout Manhattan, their dress whites standing out sharply among the mottled grays and browns of the urban landscape. For the journalists who work at 251 West 57th St., *Newsweek's* headquarters, the sailors were a painful reminder. There, the recent and much-publicized suicide of the Navy's highest ranking officer, Adm. Jeremy "Mike" Boorda, just prior to a scheduled interview by the weekly about his wearing combat medals he hadn't earned, still weighs heavy.

The major players are *Newsweek* editor Maynard Parker, contributing editor David Hackworth, Washington bureau chief Evan Thomas, National Security News Service reporter Roger Charles, and a *Newsweek* source on the Boorda story, along with would-be Boorda interviewer John Barry. They all continue to deal with the tragedy and the endless analysis of their roles, from inside and outside



NEWSWEEK

D.C. chief Thomas: "I feel terrible that this man is dead."

their ranks. "This must be sort of what it's like to be in a political campaign," said Thomas. "The phone just keeps ringing. You wonder what the next question is going to be. Is my reputation going to be damaged? Is the correct information getting out?"

Their respective opinions about *Newsweek's* handling of the aftermath—principally Jonathan Alter's "full-accounting" ombudsman piece outlining the events at the magazine that led to making contact with Boorda's staff—differ sharply in places. But they all agree on the more important matters: A) It was a good story, worth pursuing, and B) They assume no responsibility for the admiral's self-inflicted gunshot wound. They say they handled the delicate story the best way they could, the best way anybody could. Still, they are hurting. "I can defend our journalistic position until I'm blue in the face," said Thomas, "but I still feel terrible that this man is dead."

Thomas' editor backs him up: "We're extra-

ordinarily sorry for the family of Admiral Boorda," Parker said. But, he added, "It would have been hard for us to do anything any differently. As journalists we comported ourselves by the book. More than by the book."

"I've thought about it a lot," said Hack-

worth, a retired army colonel who had been working on the improper-medals story for several weeks before he shared his information with Parker. "I was reflecting on it just 15 minutes ago, asking myself, 'Would I do the story over?'"

Hackworth's answer, of course, is yes. "This is not just some scandal," he said. "If you lie about what's on your chest, will you lie to the president about the outcome of a battle? The size of the enemy? I saw so many generals lie about the Vietnam War, saying we were winning," he continued. "I saw so

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tied to the products of the corporation, creating an environment of trust and familiarity. *“You need to invest in corporate advertising. It shouldn’t be done short-term and it can’t be done erratically. We are trying to create strong brand recognition for Raytheon, so we are investing in the Raytheon name and what we want it to mean. We want people’s perceptions to catch up with our reality.”* Corporate advertising is critical in these times, but targeting your message to the right audience is even more critical to building a strong, meaningful reputation for your company. *“Our target market includes the business and financial communities and opinion leaders globally. There’s no more effective buy for us than The Wall Street Journal. It’s the highest-quality business news environment you can buy, and it’s a ‘must read’ by our targets around the world. There’s no substitute for The Journal.”* Every business day, the global Wall Street Journal reaches over 7 million readers, including those who make the decisions which influence your business. If you want your corporation to succeed in the corporate arena, The Journal is the place to be. For more information on the power of corporate advertising, write or fax (on your company letterhead) to Bernard Flanagan, VP/Marketing, Dow Jones & Company, Inc., 200 Liberty Street, New York, NY 10281, fax: (212) 416-2522.

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MAGAZINES

Ziff-Davis Publishing's *Computer Gaming World*, the oldest and largest magazine for computer-game enthusiasts, has acquired a smaller competitor, *Computer Game Review*. Ziff bought the game title and six others—*Electronic Gaming Monthly*, *EGM*, *Internet Underground*, *P.S.X.*, *CyberSports* and *Intelligent Gamer's Fusion*—from Sendai Publishing in a near-total buyout of the company. Lombard, Ill.-based Sendai reported \$15 million in ad revenue for 1995; Ziff has not disclosed the price it paid for the Sendai titles. The addition of *Computer Game Review's* 13,000 subscribers will boost *Computer Gaming World's* circulation to 178,000, according to the publishers' circulation statements for the six months ended December 1995.

'**Shape**' launched its third spin-off last week. *Shape Cooks* landed on newsstands nationwide on May 28 as a single-issue special. The new title includes recipes, sample grocery lists, menus crafted to complement workout regimens and a plethora of quick tricks and kitchen tips for the fitness-and-health crowd. The design is all pastel, à la Martha Stewart, easy-read boxes and good-enough-to-eat food details. Plans for future issues of *Shape Cooks* will depend on the success of the summer issue's trial run. Weider Publications' 15-year-old *Shape* has had success with two previous special-issue spin-offs. *Fit Pregnancy*, which made its debut in 1993 as a single-issue publication, is slated to publish three issues in 1997. And *Living Fit*, first published in 1994, targeting active older women, will print 10 issues in 1997.

One other important news item is an addition to *Mediaweek's* reporting staff: myself, covering the magazine business. Among the stacks of titles strewn across my spacious new cubicle like ticker-tape after a parade are the likes of *American Baby* and *American Scientist*; *Computer Life* and *Outdoor Life*; *Buzz*, *Spin*, *Out*, *Vibe* and *Us*; plus the number about people who collect stuffed bears. After a year reporting and editing for *Columbia Journalism Review*, and a stint as senior editor of a city mag in Colorado, I'm ready for the challenge of my new beat. But first, the challenge of sorting out all these magazines. —By Jeff Gremillion

many young people killed. And the older I get, the faces of the people who died at my orders get fresher. I carry those scars with me. I'll add Admiral Boorda to those scars."

For his part, Charles, also a combat veteran, a Marine, has a view similar to Hackworth's, even echoing the lost soldiers motif. "I've ordered 19-year-olds to march through rice paddies knowing some of them might get killed, and did get killed," he said. "I feel a lot more responsibility for those deaths than Boorda's."

The more immediate impact the Boorda matter is having on the *Newsweek* players, especially the very troubled Hackworth, concerns Alter's aforementioned blow-by-blow. The sidebar to *Newsweek's* long May 27 feature on Boorda's death has created bad feelings among them and office-wide tension at the newsweekly. The candid piece lays out, in addition to a chronology of pre-suicide events, the various skepticisms and fears the men had about each other.

Alter reported that Thomas said, "Hackworth makes me nervous; I think of him as more of a soldier than a journalist." Thomas called Charles "too conspiracy-minded."

"People were surprised at Alter's piece," said a magazine staffer who asked not to be named. "There was a sense that Alter sort of hung Hackworth out to dry. The organization is like a football team before the Super Bowl. And here's Alter talking shit about his own player."

"In the military, there's a thing called loyalty," said Hackworth. "I'm not sure Evan Thomas..." His voice trailed off. Hackworth said he had seen an early draft of the piece in which Thomas is quoted as saying, "I don't trust Hackworth." That was changed to the less offensive "makes me nervous" when Hackworth protested.

The colonel also objects to being considered "more of a soldier." "I thought by now that I would finally be accepted as one of theirs," Hackworth said. "I didn't like what he said. It really hurt me."

Hackworth—also smarting from an anonymous Pentagon source's comment in *The Washington Post* May 18 that the colonel had bragged he could "bring down a Navy admiral," which Hackworth denies—seemed most irritated by Alter's referring to him as "part-time."



Hackworth: "There's this thing called loyalty."

"I wasn't a part-time reporter when I covered the Gulf War," said Hackworth. "I wasn't a part-time reporter when I covered Bosnia. I wasn't a part-time reporter when I brought in the Timothy McVeigh interview."

And Hackworth is quick to defend fellow war veteran Charles, as well. "He operates from great passion," Hackworth said of his friend. "He's an Annapolis guy who is concerned with honor. I have found him to be so meticulous it hurts."



The Alter piece in Newsweek has put many in the mag's newsroom on edge

Charles, whose pet story projects include America's "secret war" in the late eighties in alliance with Iraq against Iran, is also pointed in his evaluation of the bureau chief's remarks in Alter's piece: "He's entitled to his opinion," said Charles. "He's wrong, but he's entitled to his opinion."

Thomas said he was only telling the truth. "You can't be half-pregnant," he said. "If you're going to do that sort of piece, you have to do it all the way. I regret that Hack felt bad about it, but these things are messy. Alter asked me the questions and I answered them honestly. We were instructed to be honest."

Editor Parker again takes Thomas' flank. "Dialogue, discussion and debate are part of the environment at *Newsweek*. We told Alter to report it all." Parker added, in the colonel's defense, that neither he nor Thomas questions Hackworth's journalistic credibility. "Hackworth has not been wrong."

Alter, reached for comment in Moscow where he is covering the Soviet presidential elections, understands the rift. "There are two approaches news organizations can use when they become the subject of the story," he said. "They can stonewall, batten down the hatches and say, 'We stand by our story.' That's the old approach.

"The other way is to try to provide a full accounting of what happened, to approximate how an outside reporter might handle the story," added Alter, who said he regrets that Hackworth has hard feelings. "That was my assignment." ■

Cache-Flow Problems

Web sites angle for data on uncounted visitors from online services

NEW MEDIA / By Cathy Taylor

It may seem a bit early in the medium's development, but the Internet is already grappling with its own version of pass-along readership, potentially a large percentage of the total online audience. This being the digital world, the problem has its own peculiar technological spin. Virtually all the data on uncounted visitors to Web sites is held in large part by the proprietary online services, a byproduct of a process known as "proxy caching."

How the online services ended up with such important audience information is a story that could take place only in the *Information Age*. Many computer users who access Internet sites via online services never actually venture out of the online service's environment. When they access Web sites, what they are actually accessing is a digital copy of the site that is stored (in computer parlance, "cached") on a file server at the online service for accessing by the service's members. This process can be a great benefit if, for example, you are a Prodigy customer who wants to visit sites easily; it means never having to venture out into the wilds of the Internet. But it's a potential disaster for many prominent sites. With more than 10 million online service accounts around the world, that audience is largely hidden from the creators of Web site content.

Though most smaller Internet-service providers are not major "cachiers," larger providers including Prodigy and AT&T WorldNet Services often cache sites for members. Planned services such as the cable-modem-driven @Home have stated their desire to cache Web sites to provide more-efficient Internet travel for members.

Most online services say they should not be held responsible for creating caching's black hole of audience information. America Online says it always gives Web sites the opportunity to decline being cached, and the service offers audience data to sites that are "business partners" with AOL. Furthermore, AOL says caching helps give sites exposure, and that it is not doing anything that isn't considered commonplace on the Web. "We're doing things as a member of the Internet community," says Lyn Chitow-Oakes, vp of Internet and community services at AOL. "[Caching] is a standard practice."

But such attempts at reassurance have not alleviated the building techno-standoff over computer users who access the Internet through their favorite online services. Web-site



Poler of I/PRO: We can work it out

creators are growing increasingly frustrated by their inability to get a hold of this user data. New media executives say that the reasons the online services will not share the information vary, from the daunting logistics of telling each cached site how many visitors it has to musings that the services want to get something in return for giving up the data. In fact, the num-

bers of the Internet's first networks, the Commonwealth Broadcasting Network, launched last week under the auspices of Interactive Imaginations, the New York-based producer of the Riddler Web site. The company has strung together more than 500 emerging Web sites that pay no fee for becoming affiliate members. In return, the sites will receive revenue for the impressions they deliver to Commonwealth's advertisers, which thus far include Snapple, Apple and Microsoft.

NEW MEDIA

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What to make of a Web site that claims it will launch on June 30th? "That's Eric Idle's joke. You can thank him," said an executive at 7th Level, a Dallas-based developer that has created PythOnline, devoted to the Monty Python comedy troupe. 7th Level says visitors will join an inner circle that may get to see the "naughty bits" that formed the troupe's gags. The actual launch date is July 6, at www.pythonline.com. —By Cathy Taylor

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Source: Nielsen Media Research NHI, M-Su 8P-11P, 1st Q 1996. Qualifications available upon request.

Television that matters

CABLE TV

TNT is having some success with its efforts, begun last year, to draw a younger audience. TNT was the top-rated cable network in adults 18-49 in the May sweeps, both on a 24-hour basis as well as in prime time. TNT practically doubled sibling network TBS in prime time in adults 18-49, delivering an average 1.5 million viewers to TBS' 802,000 (USA ranked third in 18-49, with 692,000 viewers). Much of TNT's 18-49 gains are due to programming more sports events, including NBA playoff games and a Monday-night show of World Championship Wrestling, owned by parent Turner Broadcasting System. Since last fall, TNT also has plucked more contemporary titles from its film library, including *Top Gun*, replacing such dated fare as James Stewart's *Strategic Air Command*. TNT also reports that from January through May its original movies outdelivered those of other networks in households and all adult demos (*continued on page 15*)

ber of cached sites is itself a closely guarded secret among the online services.

"The only way to do this is that we'll have to get that [audience] number from the commercial online services themselves," observes Rich LeFurgy, director of advertising for Starwave, the Bellevue, Wash.-based Web developer that produces the ESPNET SportsZone and Mr. Showbiz sites.

Just how many "missing" Web surfers are there? As with many statistics surrounding Internet usage these days, it's hard to say. According to Mark Ashida, president/ceo of San Francisco-based Internet Profiles Corp. (I/PRO), which audits usage on several prominent sites, the known percentage of traffic on the Web that comes from online service members is roughly 11 percent. However, that figure does not account for the cached sites, making the total percentage of online-service members who access Web sites, cached or not, almost cer-

tainly higher. "For some sites, [accesses by online service users] could be 20 percent of their revenue," Ashida says.

Content providers hope that the dispute can be resolved quickly. Some Web site operators contend that the online services may be in violation of intellectual copyright law for reappropriating content, raising the specter of a legal resolution to the standoff.

"We're checking it out," says Scott Schiller, Prodigy vp/advertising. "We're trying to figure out what to do and who to talk to."

To some of the people involved in the issue, what the online services are really hoping is that they can turn data on uncoun- ted visitors to Web sites into another revenue stream. By selling this

data to the Web sites, the online services can both make money and defray the costs of compiling the data for the sites. But whatever the rationale, it doesn't sit well with the Web community. "For a large site such as ours, it's nothing that we would ever pay for," contends LeFurgy.

With potentially large numbers of Web site visitors (and dollars) at stake, I/PRO willingly has put itself in the middle of the fray. The company says it is currently in talks with online services CompuServe, Prodigy, America Online and Microsoft Network, along with AT&T WorldNet Service, about coming to an agreement, hopefully this summer, over how to deal with data on "missing" Web site visitors. "We believe we can play a very fundamental role," says I/PRO chairman Ariel Poler. I/PRO sees a potential business in serving as a third-party aggregator of the online services' data. I/PRO figures it could coalesce the separate methods by which the online services compile data and aggregate it so that none of the proprietary services feels it is giving too much of their user-traffic secrets away.

Poler is hoping for a kind, gentle solution, in which Web sites and the online services would engage in an informational quid pro quo. Detailed audience data, not cash, would change hands, with the result that both sides would learn more about their audiences.

Asked about the possibility of the issue getting bogged down in lawsuits, Poler demurs: "I'm still very optimistic that we won't get into that. But clearly there are many people that believe it's an intellectual copyright issue." ■

Some observers involved in the cache controversy believe the online services are hoping they can turn data on uncoun- ted Web site visitors into a new revenue stream.

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Warm Front Approaching

Weather Channel plans changes to get even closer to Mother Nature

CABLE NETWORKS / By Michael Bürgi

Big changes are on the horizon at the Weather Channel—changes that will not only alter the entire on-air look of the service but also make it more of a force in breaking major weather stories, its programmers hope.

Weather Channel executives, led by president Michael Eckert and senior vp of programming Stan Hunter, have been talking to weather information services and software companies about creating an all-digital weather-mapping system that can produce real-time meteorological information. Most TV weather reports reflect data that is up to four hours old. Weather Channel also hopes to create a system that can generate a foolproof weather forecast several hours ahead for anywhere in the country.

Texas-based Southwest Research Institute is one of the outfits recruited by the Weather Channel for the programming makeover. SWRI's "virtual" weather-mapping system, being developed for flight simulator programs for jet-fighter pilots, will also be used by the cable service. While many TV stations employ high-resolution, 3D imaging for weather reports, Weather's new system will offer up-to-the minute accuracy.

Eckert declined to comment on how much the new proprietary technology, scheduled to turn up on the 60-million-subscriber Weather Channel next year, will cost. Sources close to the network estimated the tab will run into the tens of millions of dollars. "Technology has finally caught up with our vision of what we've wanted to do for the last few years," Hunter said, adding that the service recognized the need to update its on-air look both nationally and regionally.

Frank Garland, Weather senior vp of ad sales, is in the early stages of pitching the planned improvements to agencies. "They welcome the changes we're working on," Garland said. "And if we're able to do it, they say they're willing to spend more money on us."

Stu Shlossman, senior vp and associate media director at DDB Needham, who has seen Weather's presentation, said the changes look promising. Shlossman said he will hold off to see the new programming features before committing extra client dollars (DDB client Colombian Coffee is a major Weather sponsor). "They know it will be able to let them do more on-



3D graphics will fly o'er the globe

screen enhancements, including stuff for advertisers," Shlossman said. Thanks in part to recent heavy weather across the country, Weather Channel's ratings were up 47 percent in the first quarter to an average 0.5 rating; households were up 60 percent. Eckert said he's spending to upgrade now because he envisions a day when the service will face the same competition that CNN is now getting from Fox and NBC, which are launching rival channels to the once-invincible news service. "I don't know who it's going to be, but it's going to be someone one day, not too long from now," Eckert said. ■

CABLE TV

The Travel Channel's future ownership remains in question. Two weeks ago, talks between Travel parent Landmark Communications and Discovery Communications, which was interested in buying the network, broke off. Last week, Discovery founder and chairman John Hendricks said his company was still "engaged in discussions" with Landmark...Discovery has ruled out the use of its private parent stock equity in a tax-free swap due to the complexity of such a transaction...Discovery continues its interest in exploring other acquisition options with Landmark regarding the Travel Channel." Meanwhile, Dalton Delan, Travel senior vp of programming and production, has left the network to become executive vp of programming and promotion at the Sundance Channel. Travel immediately bumped up two executives to fill Delan's spot: Gail Gleeson and Karen Hanley were named vps of programming and production.

—By Michael Bürgi

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Source: Nielsen Media Research NHI, M-F 10A-4:30P, 1st Q 1996. Qualifications available upon request.

FORUM

Do you think chairman/ceo Gerald Levin has Time Warner on the right track to lead the company into the 21st century?

Neil Begley

Senior Analyst

Moody's Investors Service

"We haven't had any bond downgrades recently, and I think [Time Warner] has gotten over some of the difficulties they had internally last year. From Levin's standpoint, the Turner [acquisition] could solidify his position by inaugurating some friends into the company, friends who also have some degree of control. The [pending] transaction with Turner certainly bodes well for him."

Rita Zanella

VP/Media Analyst,

Gruntal & Co.

"Levin's doing a fair-to-good job. The merger with Turner—that's going to be very beneficial for Time Warner. He said he was going to pay down the company's debt and he started doing that, but then the process plateaued. But it's such a large corporation, things are always going to be done in fits and starts. Some of the businesses are doing fantastically. Others, like the music business, aren't doing as well. A lot of people are unhappy with the stock-price performance, but the company is trading on the fulcrum of the Turner merger, so the stock price doesn't reflect its true value. In that respect, it's unfair to judge Levin; it's out of his hands right now. He is doing the best he can as far as getting good growth—the corporation had tremendous growth last quarter."

John Gilbert

Stockholder, Time Warner, and President, Lewis D. and John J. Gilbert Corporate Democracy

"Levin is terrible because he tries to be a one-man show, and now he's losing all of his good people. When [former Time Warner chairman] Steve Ross died, that was the beginning of

the change. Steve Ross was marvelous. He had a flair, and it made the company. We all had a repartee with him. Gerald Levin is a cold fish and it's a shame. He also ignores the stockholders' wishes for change. For years we had two basic resolutions we were trying to pass: abolish the stagger system for the board of directors and a resolution for cumulative voting. He was against them, didn't listen to the stockholders. And that's part of his trouble. Another trouble spot for Levin: He doesn't want peo-

ple around him who can direct him better. The Bronfmans own a lot of Time Warner stock, but they aren't on the board of directors. Levin seems to be a solo activist. He's losing all the fine people Steve Ross gathered around him."

Jay Nelson

Media Analyst

Brown Brothers Harriman

"It'll be a plus for the company if Levin gets [the Time Warner-Turner merger] to go through, and we'll also see how the U S West

suit comes out. As far as the company's performance is concerned, the music business isn't doing so well right now. It was down in the first quarter, it'll probably be down in the second quarter, and they expect it to be up—just barely—for the year. Publishing is doing okay. Filmed entertainment is doing fine, especially with *Twister's* performance and the summer movie slate: *Eraser*, *A Time to Kill* and *Tin Cup*. And cable is back to double digits and can finally say it's back in the game, after several years. But whether Levin's responsible for all this? It's hard to say."

"Levin doesn't try to dominate the individual corporate activities, which I think is a good thing. He makes sure proper management is in place."

Jim Goss

Media Analyst
Duff & Phelps

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HOLLYWOOD

Betsy Sharkey*Buying Into a Laugh Factory*

**MCA's new deal
with Brillstein-Grey
instantly makes the
studio a major
player in TV comedy**



Just days after closing a deal valued at \$75 million to \$100 million with MCA Inc., Brillstein-Grey Entertainment chairman/ceo Brad Grey was in France relaxing—on a bike tour through the countryside logging roughly 40 miles per day. When it comes to work, or life in general, Grey is not a passive player—but he is patient.

The marriage with MCA was nearly a year in the making, with the studio's courtship of Grey culminating late last month in a partnership arrangement that gives MCA a 50-percent equity stake in Grey's independent television and film production company.

By law, the division of BGE that manages talent is excluded from any direct financial involvement by the studio. The management enterprise alone, sources suggest, represents another multimillion-dollar business. BGE oversees the careers of many of those considered among the hottest young talents in entertainment, including actors Nicholas Cage, Brad Pitt, Christian Slater, Robin Wright and comics including Garry Shandling and Dennis Miller.

"We had been talking for quite some time, since last summer actually," Grey says, "and I got to know Edgar Bronfman through the course of that time. I've known Ron Meyer, had worked with him before and consider him a friend." Bronfman runs MCA parent the Seagram Co., while Meyer is MCA's president/coo. "Our conversations last summer started with a different scope. They were in essence about my becoming an employee of MCA and coming to work there as an executive, which for one reason or another wasn't a path I wanted to go down right now."

The conversations ultimately turned to partnership, which would allow Grey to retain his independence. That was a path Grey was intrigued by. The process began to pick up speed as Howard Weitzman, one of Hollywood's most powerful attorneys whom Meyer

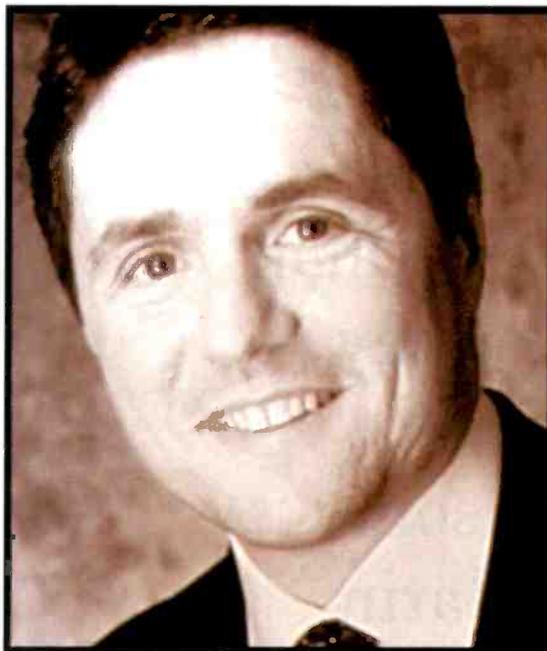
recruited to MCA not long ago, became involved in helping to broker the deal.

"It just felt right," says Grey. "You have to trust your instincts. I can tell you there certainly wasn't any mandate to find a larger partner in this universe, where these gigantic conglomerates are getting more involved in the entertainment business. Though it's popular these days to talk about four or five companies controlling the entertainment business in the short future, that really wasn't the thought. This just became a natural fit."

The news of the BGE/MCA partnership came in the same breath as the announcement that the legendary Bernie Brillstein, the elder half of the Brillstein-Grey equation, had sold his share of the company to Grey. That news was not unexpected, as rumors that some-

thing along those lines was in the works started floating around Hollywood soon after MCA's talks with Grey began last summer. The partners have been in business together for 11 years. Brillstein, who just turned 65, remains a consultant but is expected to take a reduced role.

The deal with MCA puts the 38-year-old Grey at the vortex of a company that is poised for significant growth, and with the funding to do it on whatever pace he chooses. Grey insists that with BGE's top tier of senior executives undisturbed, not that much additional weight will fall on his

**Consider the possibilities:**

Grey says the MCA link could open up new lines of business

shoulders. "We're just going to try to do good work...the rest will come," he says. Though the focus will remain on managing talent and producing TV shows and movies, Grey suggests there may come a point where expansion will lead BGE into music, interactive or other entertainment businesses.

Nevertheless, the MCA investment also serves as public recognition of the fact that Grey, separate and apart from Brillstein, is a force, a man to put yourself in business with.

Just how much credence Hollywood gives to Grey's abilities is evidenced by the fact that he was able to put together this new relationship without souring an existing deal with Capital Cities/ABC, now owned by MCA

WHAT DO:

Candice Bergen

Fran Drescher

Harry Anderson

Dan Rather

Cybill Shepherd

Dick Van Dyke

Chuck Norris

David Letterman

Roma Downey

Della Reese

Don Johnson

Cheech Marin

Jane Seymour

Adam Arkin

Christine Lahti

Nancy Travis and the
gang at 60 Minutes...

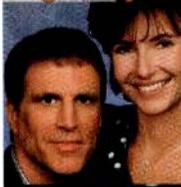
SAY TO:

Bill Cosby
Phylicia Rashad
Madeline Kahn
Ted Danson
Mary Steenburgen
Peter Strauss
Ray Romano
Kyle Chandler
Fisher Stevens
Gerald McRaney
Scott Bakula
Maria Bello
Rhea Perlman
Malcolm McDowell
Ken Olin
and Jason Gedrick?

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Great shows.
Great television.
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Phylicia Rashad
COSBY



Ted Danson
Mary Steenburgen
INK



Peter Strauss
MOLONEY



Ray Romano
Patricia Heaton
EVERYBODY
LOVES
RAYMOND

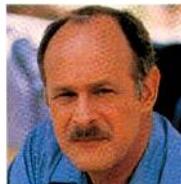


Kyle Chandler
EARLY
EDITION

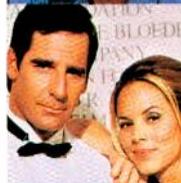
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the flair,
the sheer *class*
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OF THE BRAVE



Scott Bakula
Maria Bello
MR. & MRS. SMITH



Ensemble cast
PUBLIC MORALS



Rhea Perlman
Malcolm McDowell
PEARL



Ken Olin
EZ STREETS

The image features the iconic CBS eye logo, a stylized eye shape composed of concentric black and white rings. The word "HOME!" is written in a bold, white, serif font across the center of the eye's pupil. The exclamation point is notably larger than the other characters.

HOME!

HOLLYWOOD

rival the Walt Disney Co. Over the course of that agreement, which began in 1994 and will run until 2000, the network is providing about \$125 million in seed money for BGE to develop and coproduce with ABC prime-time series, TV movies and cable projects. *NewsRadio*, *The Jeff Foxworthy Show* and *The Naked Truth* were the first fruits of that venture.

"When you sort out how the business works, it's really all about the talent," Grey says. "Without the creators...there is nothing to produce."

"Buying brilliance" is how one executive close to the MCA deal referred to the company's investment in Grey. It automatically helps MCA's TV division, which has set its sights on building a significant comedy franchise since Bronfman acquired the company last year.

"If you look in the business of television, there is one genre that continues to have by far the greatest upside when it comes to profitability, and that is adult situation comedy. We could have spent five years trying to get to the level that Brad is at today," says Greg Meidel, chairman of MCA Television Group. "He was the perfect complement to our strategic plan as to where we want MCA Television to be in five years."

Moving into the '96-'97 network season, BGE will have seven shows on the air. Among them: *NewsRadio* (NBC), BGE's first network series; *The Jeff Foxworthy Show*, which had its first season on ABC and will go into year two on NBC this fall; and *The Steve Harvey Show*, which the WB just ordered for its '96-'97 season. BGE also has orders for two midseason series: *Just Shoot Me* for NBC and *It's Good to Be King*, a coproduction with Fox starring Jim Belushi, for ABC. *Naked Truth*, with star Tea Leoni, is being reworked for midseason as well. BGE also has in its stable such cable hits as the critically acclaimed *The Larry Sanders Show* and *Def Comedy Jam*, both on HBO.

Later this month, one of the films BGE is producing, Jim Carrey's *The Cable Guy*, will hit theaters. Certainly up to this point, Carrey has been a theatrical box-

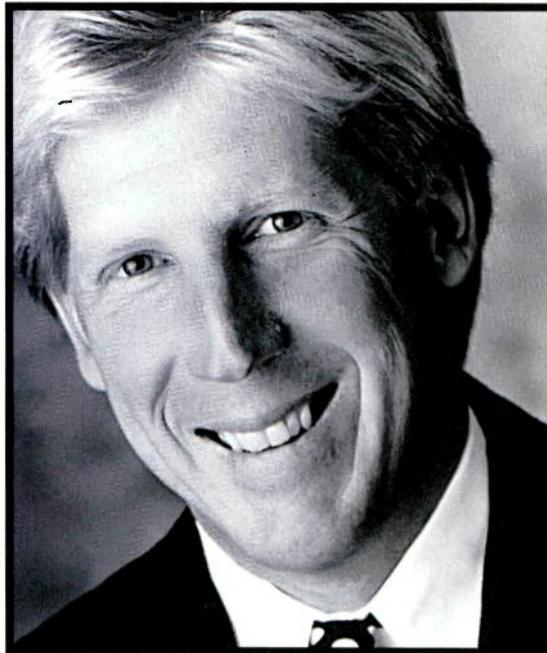
office goldmine, and early indications from the critics are that this movie may well elevate Carrey's drawing power even further. BGE was also involved in producing *Happy Gilmore*, starring former *Saturday Night Live* comedian Adam Sandler.

"We're just beginning a more embellished development slate with [Brillstein-Grey]," says Hal Lieberman, president of Universal Pictures Productions. "Our hope is that they're going to develop material that will be suitable not only for the talent they manage, but all talent. These are savvy guys who know how to cross good talent."

Though Grey had been spending more and more time putting together the high-impact business deals that were fueling the company's reach beyond managing careers to producing the projects they starred in, at the end of the day it is still being close to the talent that Grey loves best.

"When you really sort out how the business works, it's really all about the talent," Grey says. "Without the creators, the actors, the writers, the producers, the directors, there is nothing to produce. To build any entertainment company...unless you have the relationship with that talent and really speak the creative language that they speak, it's really kind of boring."

Therein lies much of the power of BGE. The company has the talent—not just the faces that turn up in front of the camera, but the writers, directors, producers. It is an ever-expanding pool, tied largely now to the instincts of BGE executives to know who



Meidel: MCA "could have spent five years trying to get to [Grey's] level" in sitcoms.

is most likely to be the next Jim Carrey or the next Lorne Michaels.

"Brad has an ability to capture the up-and-coming talent at the beginning of their careers and nurture it," says MCA's Meidel. "You look at the Dana Carveys, the Phil Hartmans, the Garry Shandlings—these are impressive talents, and they all have the ability to transcend from comedy into situation comedy.

"But they've got a magnificent roster across the board. It's not like they develop a series and then have to go outside their company to chase down a writer, a producer or even a director. It's kind of one-stop shopping if you're in the business of producing television shows."

Grey is also not one to give up easily, and he's will-

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FICTION:

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it's not who's wired, it's who's watching.

*SOURCES: 4Q95 NHI CABLE NETWORK AUDIENCE COMPOSITION REPORT, MON-SUN 8-11PM CWBC, HEADLINE NEWS, THE WEATHER CHANNEL AND VH1. SPECIFICATIONS FURNISHED UPON REQUEST.



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THE EDGE

THE DOMINION <http://www.scifi.com>

HOLLYWOOD

ing to be brutally critical of BGE's shortfalls. *The Naked Truth* is a case in point. Critics and viewers generally loved the star, Leoni, who is not a BGE management client. But the ratings were not enough to ensure the show a second season on ABC, and the half hour itself had creative flaws.

"Tea is great, and frankly I don't think the show did her justice. We did a really inadequate job producing that show," Grey says. "So what do you do? You feel bad and you try to fix it, and then you try to make sure there's a network that will give you the opportunity and time to get it right—that's what we're working on now.

I have no intention of giving up on Tea because I believe she's a huge television star, should she find the right writers and producer creatively to work with."

Though there is rarely time for it these days, Grey still likes to slip into a comedy club and catch new acts. "When you hear about someone new that you haven't seen before, there's nothing as exciting as participating in that next step, being in the business of creating that next step," he says. "If that involves a new comedian who is going to create a new form in any area, or is really gifted and you know is going to make an impact—that's when the sparks fly. That's what it's all about." ■

What ABC has done in picking up another year of Steven Bochco's *Murder One* is to buy into a brand name as much as a show. Few prime-time series last season—certainly few that struggled in the ratings as much as *Murder One* did—had such constant media attention. Most viewers were aware of *Murder One*—that it was critically acclaimed, that it was controversial, that it was hanging on by a thread—whether they watched it or not.

Though the show, like most Bochco

With Benzali and Tucci gone, Bochco is free to give a whole new face, feel and style to his main protagonist and antagonist. Meanwhile, ABC has a title that the public knows, an advantage in the fall when so many new shows are fighting for attention.

Ironically, all the elements of *Murder One* that Bochco was criticized for—Ben-

What's in a name, continued. Legally, it seems, *Bambi* may not belong to the Walt Disney Co. The studio has been engaged for some time in a copyright dispute with publisher Twin Books Co. over whether or not the story on which Disney's 1942 animated classic was based was in the public domain.

Disney recently lost the latest round, when the Ninth Circuit Court of Appeals reversed a lower court ruling in the studio's favor. The next stage is a trial, at which, theoretically, it will be decided who has rights to *Bambi*.

Regardless of which side wins the battle, Disney has already won the war. For the four or five generations of tykes who have laughed at *Bambi*'s first awkward steps and cried when his mother dies at the hands of a hunter, it will take more than a jury verdict to take the deer out of Disney.

The Backlot...

dramas, had an ensemble cast, Daniel Benzali played the brilliant, brooding attorney Ted Hoffman with such power that he was clearly the series' lynchpin. Benzali, who was unpopular with some critics and a sizeable contingent in the media-buying community ("He never smiled, and that bothered me," one buyer noted), is out for next season.

That change is significant. On-screen, Benzali, more than any other character, defined the show, set its tone and shaped its underlying character. Then there was Stanley Tucci. As the scheming Richard Cross, Tucci ultimately proved the key to solving the murder and became in his own way a major presence on *Murder One*. But Tucci's character was dying of AIDS as the season ended, and the way the show was constructed in its first season—focusing on a single case—would have made his return unlikely regardless.



Murder lives: Bochco is getting a chance to restate his case next fall

zali's cold inaccessibility and the story structure, which left many viewers believing that if they missed early episodes they could never "catch up"—are the very things that are giving the show, in essence, a clean slate for the fall. Bochco seems to be taking full advantage.

Next season, the prolific producer is planning to interweave three murder cases on *Murder One*, rather than one. Alan Alda was at one point being courted for the lead role. Whether or not an Alda deal is struck, that move represents a clue to Bochco's strategy for reshaping the series—high-profile and popular. A new, embraceable view.

TV rules: Summer is shaping up to be a blockbuster for films with ties to TV. Over the Memorial Day weekend, Tom Cruise's *Mission: Impossible* (CBS, 1966-73; ABC, 1988-90) pulled in a record \$56.9 million at the box office. Also in the top 20 were *Flipper* (NBC, 1964-68) and Steve Martin's *Sgt. Bilko (The Phil Silvers Show, 1955-59)*. A *Very Brady Sequel (The Brady Bunch, ABC, 1969-74)*, is due soon. *Mystery Science Theater 3000* is doing respectable business for an independent film. And of course, the ultimate TV connection, *The Cable Guy*, starring Jim Carrey and opening later this month, is likely to take a sizeable number of 12-to-18-year-old boys away from their TV sets (to say nothing of their parents and siblings) this summer.

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	Money	SmartMoney	Kiplinger's
Audience	5,815	2,224	3,332
4c/CPM	\$9.45	\$17.37	\$13.9
Median HHI	\$60,549	\$57,70	\$63,876
Median Age	42.2	44.5	46.6
% Prof. / Managerial	38.6%	31. %	41.9%

SPRING 1996 MRI

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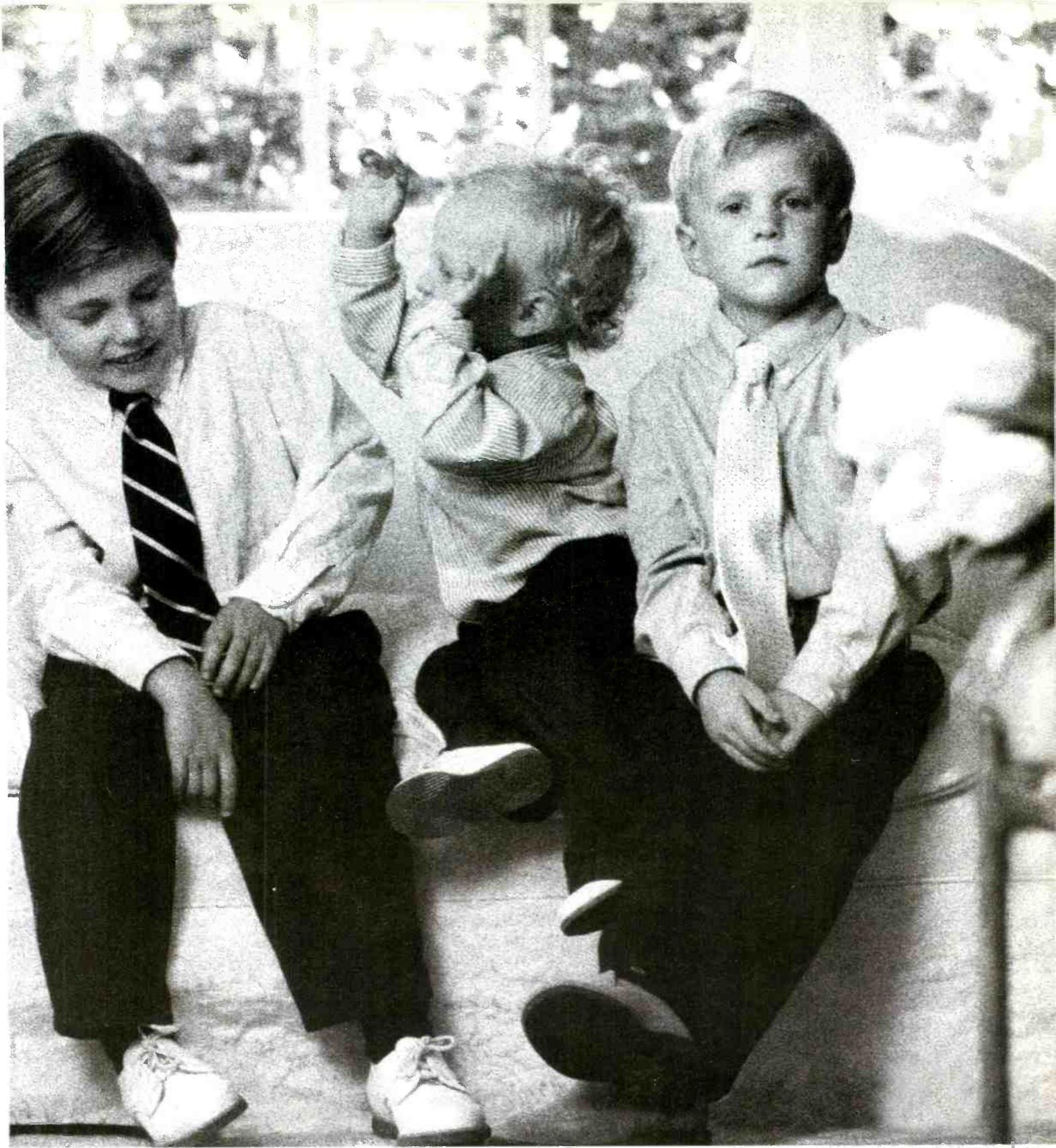
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Syndication

By Michael Freeman



Andy Matheny controls the madness on *Kwik Witz*

A comedy show and a dream is all an ex-consultant had to start. Now he has 55 markets. How funny is that?

Living by Your 'Witz'

Steve Belkin is a throwback to the broadcast-syndication business of old. Belkin, a Cleveland-based sports media consultant, has been defying the odds by selling a little-noticed weekly improvisational comedy/game show, *Kwik Witz*, to five major-market NBC owned-and-operated stations as well as 48 other network affiliates across the country. At a time when station consolidation and broadcast network expansionism has steadily eaten away at available time periods, Belkin's Dale Carnegie-style, door-to-door salesmanship is rekindling hopes that

the days of the mom-and-pop, independent program supplier are not over. The weekend syndication business is seen as small potatoes by Hollywood studio and network executives, quite a few of whom snubbed Belkin from Day One.

"I can't tell you how many times I was pushed out the door," says Belkin, who pitched *Kwik Witz* as a series concept to NBC, CBS, some unnamed cable networks and several established syndicators. "They either thought *Kwik Witz* was a crazy nickel-and-dime venture or they wanted to option the series to get me out of their hair," he says. "Either

way, I don't think anybody really put much stock in the concept, and that was when I decided I would go it on my own."

Belkin founded Beau & Arrow Productions last December, taking on two syndication sales executives—Bob Neece and Arthur O'Connor—and sinking more than \$200,000 of his own money into the project. The Beau & Arrow team waged a "guerrilla" sales campaign, plying station executives with what Belkin describes as some "overtly cheesy" promotional gifts and mailing handwritten, poster-sized "To Do Lists" or sending padlocked

lunchboxes full of candy. But Belkin backed up his presentations with some concrete ratings results.

Last summer, Belkin found five Wisconsin stations that believed in *Kwik Witz* enough to give it a 13-week test run (*Mediaweek*, July 25), which yielded particularly strong ratings on ABC affiliate WISN in Milwaukee. In the Saturday 11-11:30 p.m. slot on WISN-TV (a Hearst Broadcasting-owned station), *Kwik Witz* posted a healthy 3.3 rating/10 share, in certain weeks beating or running second to *Saturday Night Live*.

After receiving one of Belkin's To Do Lists and watching one of the episodes, Lyle Banks, general manager of NBC O&O WMAQ-TV in Chicago, decided it made more sense to run *Kwik Witz* as a midnight lead-out from *SNL* rather than compete against it on another station in the market.

What got Banks and program director Carol Cooling "laughing out loud" was the topical comedy and "visceral" improvisational sketches performed by two competing teams. It didn't hurt that *Kwik Witz* came to WMAQ with a heavy Chicago connection: the show's host, Andy Matheny, hails from the Windy City and most of the contestants came from Chicago's Second City comedy troupe.

Ultimately, Banks' belief in the show led him to offer WMAQ's studio facilities to Belkin. Production on the show is set to start in early September.

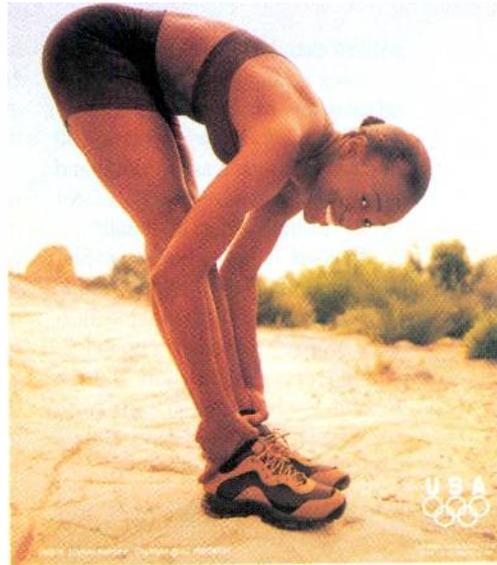
Over the last few months, Belkin and his two-man sales team have closed deals with NBC O&Os KNBC-TV in Los Angeles, WCAU-TV in Philadelphia, WTVJ-TV in Miami and most recently WRC-TV in Washington, D.C. Most of those stations committed the show to post-*Saturday Night Live* time periods. ABC O&O KGO-TV in San Francisco, Hearst-owned ABC affil WCVB-TV in Boston and Fox-owned WATL-TV in Atlanta are among the 55-plus markets (representing just over 50 percent U.S. coverage) that have jumped aboard

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Andrea Jung
President
Product Marketing Group
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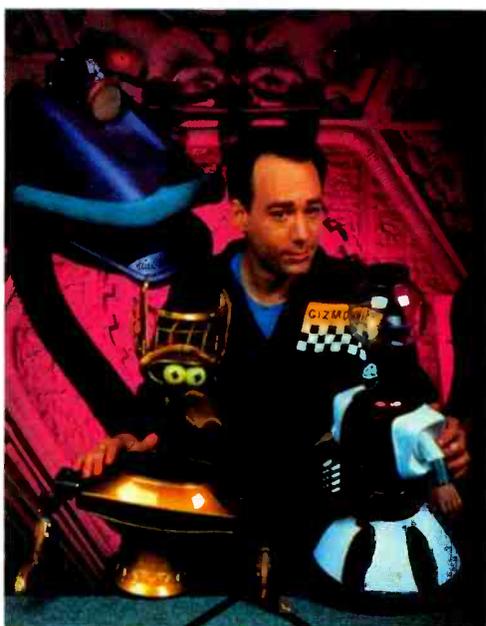
Syndication

By Michael Freeman

with weekend late-fringe clearances.

After retaining New York barter-ad sales rep, Mediacast, Belkin projects that *Kwik Witz* will approach 80 percent U.S. broadcast coverage and is guaranteeing advertisers a 1.2 (or better) rating average nationally.

"If *Kwik Witz* can hold up to half of *Saturday Night's Live's* 5-6 rating average in some of the major markets, I think we can reach up to a 2-3 rating range," says Belkin. "I'd like to think I'm being conservative [with the ad guarantee], but some station executives might say otherwise."



Slow market: *MST3000* host Joel Hodgson with robot pals

Not Ready for Prime Time A Cable Cult Classic In Trouble in Reruns

After the cult hit *Mystery Science Theater 3000* was canceled by Comedy Central, it was thought that local TV stations would want to pick up the off-cable repeats. No such luck.

It appears that stations would prefer to take the easy money from infomercial advertisers rather than take a barter split on *MST3000*, says Mark Rafalowski, president of Los Angeles-based syndicator Trade-winds Television. To date, *MST3000*

has been airing after 2 a.m. in the 105 markets where it can be seen. It averages a 0.6 rating in households this season.

"The plain truth is that a lot more stations have allocated so much of their daytime and late fringe budgets towards x amount of dollars coming from paid programming," Rafalowski says. "It's tough for any small independent syndicator, especially because TV stations don't want to be burning off any barter [ad units] on the weekends. They don't realize they're hurting the flow of the entertainment programming on their schedules."

A 'Date' With Destiny Afternoon Newsmag Gets Some Legs

Coming out of a May sweeps, Eyemark Entertainment's *Day & Date* is shaping up as the lone survivor of nearly the entire freshman crop of syndicated strips. In large part that is due to that fact that the hour-long afternoon newsmagazine held or improved its February-to-May sweeps performances in 15 of its 23 metered markets.

On a national basis, where *D&D* is estimated to have less than 60 percent coverage, the show has been averaging a sub-par 1.6 rating in households season-to-date (NSS, Sept. 4, 1995-May 5). But in metered markets, where *D&D* counts more than 40 percent of its coverage, the newsmag's 2.8 rating/8 share average show it holding even with its lead-in programming (2.9/9) and February performance (3.0/8).

Most significant is some strong growth in certain individual markets. On the CBS station group's KDKA-TV in Pittsburgh, the show's 6.0/15 average at 4-5 p.m. improved 15 percent in share from its February performance. At sister CBS O&O KYW-TV in Philadelphia, its sweep-to-sweep performance moved up 10 percent to a 4.5/11 average. And ABC affiliate KSTP-TV in Minneapolis got a 15 percent spurt

to a 3.3/15. Other CBS O&Os, such as WJZ-TV (5.3/15) in Baltimore, KCNC-TV (3.7/14) in Denver, WBZ-TV (3.0/9) in Boston, WBBM-TV (1.5/7) in Chicago and WWJ-TV (1.4) in Detroit, either held steady or posted double-digit share growth.

Coming out of the sweeps, KSTP, an ABC affil owned by Hubbard Broadcasting, decided to upgrade the show in a big way. Beginning today, the station is flip-flopping *D&D* (from 3 p.m. to 4 p.m.) with *Live With Regis & Kathie Lee* (from Buena Vista Television) which came out with a 4.5/16 average during the sweeps. Despite *Regis & Kathie Lee's* higher ratings, station sources say KSTP felt its 18-49 women demos were falling and that *D&D* seemed better suited to bring viewers to the station's 5 p.m. newscast.

Moving *Regis & Kathie Lee* out of the way in favor of *Day & Date* is "further validation" of the news magazine's growing acceptance as an "advertiser-friendly" vehicle, according to Lou Rubinacci, director of media services for RJR Nabisco. Rubinacci, who handles buys for roughly 20 different Nabisco food brands, said that those are the only two daytime strips he regularly buys. "Most brands skew to women 18-49 and 25-54, and those two shows are the only ones we feel will provide us the most effective, safest kind of buys," says Rubinacci.

Advertiser feedback like Rubinacci's has *D&D* executive producer Erik Sorenson suggesting that the "continued focus" will be on producing longer investigative and lifestyle pieces aimed at the women 18-49 and 25-54 demos. Although *D&D* won an expensive bidding war last spring for the rights to air the exclusive footage of John Kennedy's Central Park argument with his girlfriend, Sorenson says it was the "first and last time" the show would use tabloid-type footage.

Jim Dauphinee, senior vp of programming and development for CBS's Eyemark division, promised to keep the show "essentially intact." ■

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New Media

By Cathy Taylor

Downtown Digital courts a desirable demo the old-fashioned way: via good content and a service approach

Working Women

AT&T probably wouldn't qualify in anyone's book as a teensy-weensy developer of Internet sites. But the moniker may just apply to Downtown Digital, a Manhattan-based unit of the telecommunications giant that has opened up several Web sites in a quest to become self-sufficient through ad revenue (the unit initially spearheaded some AT&T interactive television projects). So, while the corporate bigwigs are openly courting traffic through an extensive online banner campaign for leadstory.com, a site that culls news information from

all over the World Wide Web for one news story daily, the Downtown Digital site has been using a homespun strategy. It's trying to gather audience through word of mouth and just plain good content.

Downtown knocked on *Mediaweek's* door in its efforts to attract visitors and ad revenue to Herspace, a site at <http://www.herspace.com> targeted towards women that launched last January. (The unit also produces projects for clients such as Paramount Communications and the *Chicago Tribune*.) On the surface, it should be an easy advertising sell. The site is one of relatively few that targets women and operates, not unlike Lead Story, as an Internet gateway to infor-

mation of particular use to its target market. As Herspace executive producer Fruma Markowitz explains in the site's press kit, "Herspace women are those with responsibilities, with jobs, communities, desires—knowledgeable, sexy people with minds of their own and active imaginations—the women sponsors want to attract...let us guide you through the gates of the 'Net, down its tunnels and around its curves—we're not going to throw you any...At Herspace, the digital world wears a female face." In fact, with its guides to everything from bridal sites to health and fitness topics on the Web, its bulletin boards and its chat sessions, the site is designed to feed directly into the

research orientation with which women approach their Web-surfing. "Women use it [the Web] as a tool. Men use it as a toy," observes Beth Gordon, Downtown Digital director of new ventures and marketing. A survey of Herspace visitors, although unscientific, demonstrated that it has attracted a highly desirable target. Half of the respondents had a household income of \$50,000 per year, and more than one-third had some post-college education. Furthermore, it skews toward a demographic that isn't necessarily swarming the Internet. The group that comprised the highest percentage of survey respondents (41.9%) was women 35-44.

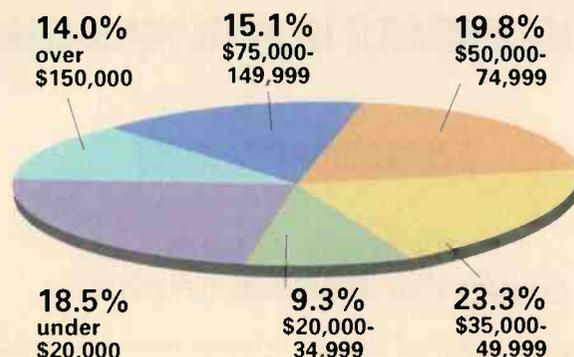
But executives at Herspace, as with its rep firm, New York-based Orb Communications & Marketing, may once again be just slightly ahead of their time. Strictly from an advertising-revenue standpoint, the site competes against the ubiquitous search engines, which approximate a mass audience (to the extent that such a thing is possible) within the one-site-to-one-viewer dynamics of the Web. In fact, Procter & Gamble, one of the few "female" marketers on the Web, has thus far used the search engines exclusively to promote its product-oriented sites. Meanwhile, Herspace seems to reach a highly desirable, though narrowly targeted portion of the women's market. "You deliver the target, but the rationale that people employ to target a search engine is to blanket [the marketplace]," says Laura Berland, Orb executive vp/content and research.

P&G, are you listening?



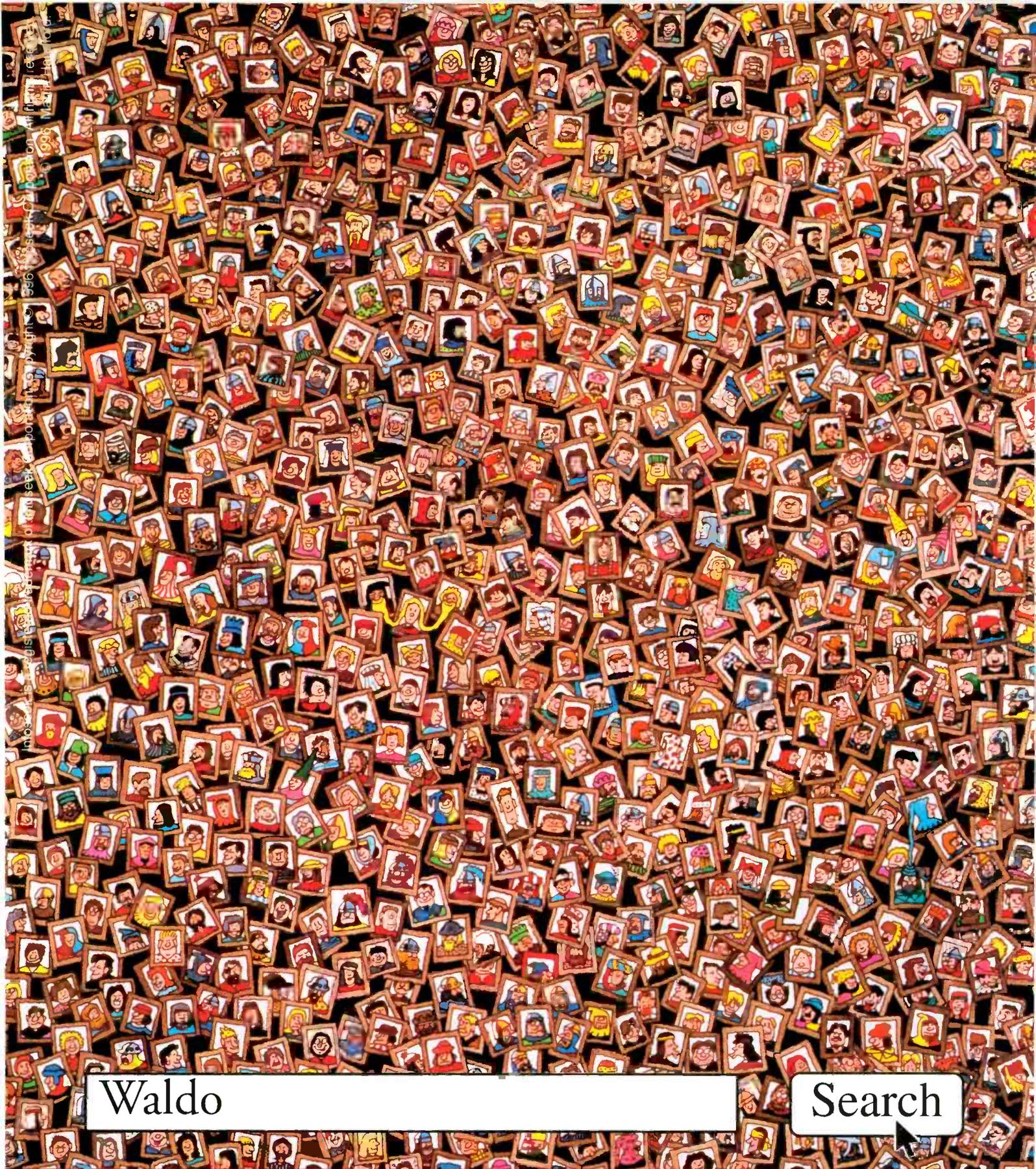
Herspace caters to women's use of the Web as a tool

HerStory
An unscientific survey showed that the site is attracting a demo with deep pocketbooks



Digital Dexterity Forbes Site Creator Has Reel Expertise

The distance between writing a treatise on the price of IBM stock and fly-fishing may seem extremely far, but when these things are posted on the Internet, they're no more than a few keystrokes apart. Espe-



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New Media

cially if your name is David Churbuck, a senior editor at *Forbes* magazine, who has managed to combine a love of fly-fishing, a career as a technology journalist, and a role as an "early adapter" in the digital world into a fairly seamless progression of projects on the Internet.

Oh, and did we mention that Churbuck spends most of his time on Cape Cod?

After being introduced to the World Wide Web back in 1993 by Lotus founder Mitch Kapor, Churbuck and a friend at Time Warner, on a lark, decided to see how finely tuned a specialty Internet group could be. They chose saltwater fly-fishing as their topic. "Let's form a usenet group to see what kind of traffic we can get," Churbuck recalls saying at the time. The result was ReelTime, launched in May 1995 and located at <http://www.reel-time.com>. It immediately attracted a group of fly-fishing techno-geeks, now numbering some 5,000 per week. "They don't care about catching fish," Churbuck says. "For them the fish are a total

afterthought." When they do catch 'em, though, they like to show off in the site's popular ReelTime Photo-Gallery, where visitors post pictures of their prize catches. Churbuck compares the area to "the refrigerator door in a bait shop." Fishermen visiting the site can even build their own Web page there.

A niche market, you say? Well, the average ReelTime visitor turns out to be someone advertisers—primarily specialty marketers—wanted to hook even before Churbuck entertained the idea. Finding out about his audience proved to be all in the giveaways: he posted a market-research survey on the site and lured 30 respondents by offering a free T-shirt to each.

With ReelTime now a money-making venture, *Forbes* turned to Churbuck when it decided to create <http://www.forbes.com>, a site devoted to the main magazine and its two offshoots: *FYI* and *ASAP*, which launched last month. (Churbuck had spent much of last summer building a similar *Forbes* content area on CompuServe.) The site, a rather low-tech affair, gives visitors a quick, easy way to access to some of the print product's stories. The simplicity is intentional, Churbuck says, doubting whether the average *Forbes* reader really wants to spend time downloading, say, a picture of GE ceo Jack Welch. Still, he promises that the current version of the site is merely a teaser for what's to come. Churbuck envisions a site at which the magazine's famous charts, such as the *Forbes* 400, are constantly updated, a voluminous *Forbes* archive and a place where pieces that are cut severely in the magazine will appear in all their verbose splendor. In coming months, the internal *Forbes* intelligentsia, with Churbuck at the helm, are expected to deal with such issues as online subscription rates for the site and how to make sure that the site doesn't cannibalize its print predecessors.

If all this sounds like a full-time job, it probably should be. But Churbuck's forays onto the Internet are

really just side dishes to his reel, um, real gig at *Forbes*, which consists of writing technology stories, such as a 1991 piece on how a small-computer network, quaintly referred to simply as "Internet," could potentially give the world the public computer network it needed.

'Net Measurement Study: What Makes Web Surfers Click?

While most people studying the Internet audience are still wrapped up in counting visits to individual sites, Bernadette Tracy, president of New York-based NetSmart has pursued the Internet audience with a different goal in mind: discovering what makes people click. The result, a voluminous report (available from her firm for \$5,500), may be the first motivational study of the 'Net audience, as well as one that has attracted a stellar roster of charter sponsors, including Hachette Filipacchi, MTV, Prodigy, J. Walter Thompson and *The Wall Street Journal*.

The study, which used interviews from 500 members of the online audience, managed to split the adult Internet audience into five marketing segments: Intellectuals, who watch PBS and go online to become better informed; Fun Seekers, the MTV crowd, who view "the Internet as an alternative entertainment medium"; Novice Explorers, who frequent commercial online services and are so hell-bent on maximizing the enjoyment of the Internet that they lose track of time; Fact Finders, who are interested in business news and view the Internet as "a comprehensive encyclopedia"; and Adventurers, "the 21st century online counterpart to Christopher Columbus" who view "the Internet as a treasure trove of new experiences, information and fun."

One word of warning: next time you click on your mouse, you may find yourself obsessing about whether you're an Intellectual or just a run-of-the-mill Fact Finder. ■

Angler Sean Fitzpatrick sent this photo of himself and his striped bass to the ReelTime site



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TV Stations

By Mark Gimein

A long, silly court battle between two Orlando TV stations gets out of hand, threatening a messy scandal at the FCC

The Tower of Sour

If the federal courts gave out combat medals, Orlando businessman Joseph Rey would be a Bronze Star winner—with a couple of oak-leaf clusters. Rey and his company, Rainbow Broadcasting, have been in a legal battle for nearly 13 years over a TV station in Orlando. Most of the issues that brought Rey to the courts long ago are moot. But the lawsuits and recriminations continue nonetheless, exploding every few months like landmines buried in a war-torn landscape. Now, the fallout threatens the careers of two top Federal Communications officials as well as the reputation

of a onetime candidate for the FCC chairmanship.

What follows is the story of a legal brawl that has become a cautionary tale of what can happen when two competitors make the courts their primary battleground.

Scene 1, Washington and Orlando:

Rey was granted a construction permit in 1984 for channel 65, Orlando. The permit was held up until 1990 by a challenge that went to the Supreme Court, which upheld minority preferences in the assignment of TV licenses (Rey is a Cuban emigré)—an issue that recent legislative changes have made irrelevant. So the story of Rey's station, WRBW-TV, actually started in court, you could say. And the way things are going, it might end there—though not anytime soon.

Scene 2, Orlando and Bithlo, Fla.: In 1986, Rainbow leased transmitter space on a tower outside Orlando while its permit was still mired in court.

In 1990, New Jersey Press Inc., (publisher of the *Asbury Park Press*) owner of rival Orlando station WKCF-TV, contracted to move WKCF's transmitter to the same tower. Rainbow sued, arguing that it had an exclusive lease, even though WRBW was still nowhere near getting on the air.

"Rainbow did everything they possibly could to keep us off the



"Rainbow did everything they could to keep us off the tower."

—Press' McAllan

tower," says Press Broadcasting president Bob McAllan. "They dragged us all the way to the D.C. Circuit Court of Appeals." It took five years to get a court decision: WKCF could share the tower.

How intense was the rancor? When WKCF was finally able to

move its transmitter in 1995, Rey's WRBW was on the air as the local UPN affiliate. That meant it was already broadcasting with 5 million watts of live electricity. Workers arrived to install WKCF's transmitter just 17 feet away and asked Rey to turn off his transmitter for a few hours. Rey refused. The standoff wasn't resolved until the tower owner intervened to cut the current.

Scene 3: After Rainbow tried to block Press from sharing a broadcast tower, Press took a route that has become commonplace. In 1991, Press began challenging Rainbow's requests to extend the company's construction permit, as well as pretty much every document that Rainbow filed with the FCC.

At least partly as a result of Press' challenges, Rainbow was denied a sixth extension of its construction permit in June 1993. Rainbow executives lobbied hard with the FCC to have that decision reversed.

With the help of senior counsel to the Senate Commerce Committee Antoinette Cook, one of President Clinton's short-list candidates for FCC chairman in 1992, Rainbow's attorney met with FCC senior officials, including Roy Stewart, Mass Media Bureau chief, and Barbara Kreisman, head of the video services division. After the meeting, Rainbow got the extension.

Scene 4, Washington and Orlando: Press charged that Rainbow's lobbying had violated FCC rules. The Commission's inspector general and, more recently the D.C. Court of Appeals, agreed. That sent Rainbow's application back to the FCC, though the station has already been built.

Meanwhile, WRBW is on the air now, with a temporary permit, as the Orlando UPN affiliate. WKCF picked up the WB network affiliation. All of the original issues have disappeared.

Scene 5 (the present): Lawyers for Press are scheduled to take depositions from top FCC officials, including Mass Media Bureau chief Roy

Stewart, on their dealings with Rainbow to determine if anything improper went on. Fireworks wouldn't be a surprise; Washington memories run long. "It looks like [Press attorney] Harry Cole doesn't plan on working with the FCC again," speculated one Washington lawyer.

Attorneys for both Press and Rainbow say the cycle of appeals is only beginning. All this is to determine if Rainbow should have gotten a construction permit for a station it has already built. Whether Rainbow will get a permanent license is another question.

Naturally, the debris of the tower controversy is still in the Florida courts. In an Orlando courtroom, Press is suing to recoup its legal expenses in the tower fight.

Press' McAllan said that the two companies have not had any settlement talks. "We estimate we have lost well into the eight figure[s] because of the delays and the costs of litigation," McAllan says. Rainbow is reported to have spent a total of \$5 million just to get on the air. The rewards have been small. In the February sweeps, WRBW had a 2 percent share of the Orlando audience.

Station Deals

Who's the Boss After Bert's Buyout?

Bert Ellis, who earlier this month sold his 12-station group Ellis Communication for \$732 million, may not be staying on to run the company after all. This could be news to Ellis.

Broadcast executives who followed Ellis' unusual buyout (*Mediaweek*, May 20) know it was financed by the Retirement Systems of Alabama, a state public employees' pension fund. We were not able to speak with David Bronner, director of the fund, before first article had gone to press. A recent conversation with Bronner proved the story worth revisiting.

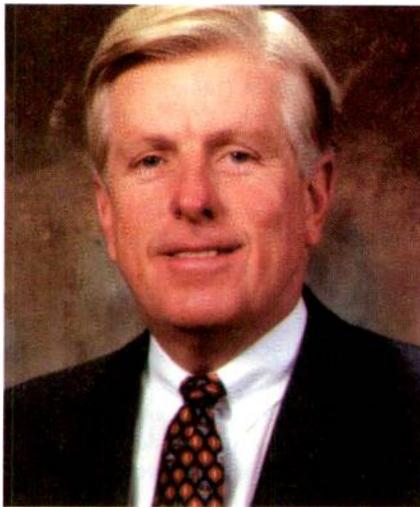
Press accounts of the transaction (including *Mediaweek's*) said that the current management, including Bert Ellis, would stay on to run the company. That understanding was confirmed by RSA investment director Tom Milne. But Bronner said the decision to keep the current management had not yet been made. In fact, Bronner had not met face-to-face with Ellis until after the deal was settled, and then only to get an update on the company's operations. Yet last week, Ellis insisted unequivocally that he would stay on to run the company.

The RSA will not be the owner of record when the deal is complete. It loaned \$732 million to a buyout

involved too early. "It's a half-assed and backwards way of doing it," said Bronner. "When I bid for Multimedia, I put together a management team and then I didn't win. So I was afraid that if I did the same thing, [possible partners] would say, 'We're going with another of your crazy ideas.' So instead of doing it myself, I decided that I'll work through an [mergers and acquisition] attorney."

Now that the deal is set, Bronner has come up with new partners: Smith Barney investment-banker Bob Greenman, and two executives of a Montgomery, Ala., TV station (CBS affiliate WAKA), Ken Hawkins and Bill Zortman. That catapults Hawkins and Zortman into the big leagues (Montgomery is the 113th largest TV market) very quickly.

Finally, it's worth noting one financial peculiarity of the transaction. The RSA fund is guaranteed an annual 10 percent interest on its investment under the terms of the transaction. That comes out to \$73 million. But the Ellis group's cash flow for 1996 is projected in company reports to be \$69 million. Suggestions?



David Bronner, the Alabama pension chief who financed the Ellis purchase

group, Raycom Communications, which will take control of the company. (The RSA will have warrants for 80 percent of the equity.) The transaction is a lot like a leveraged buyout, except that the RSA's partners, who now include two Alabama broadcasters and a West Coast investment banker, have put up no money at all.

The buyout team was headed by Stephen Burr, a Boston merger and acquisitions attorney who had advised the RSA and who some observers expected would manage the transition. Bronner explained that using an investment group was a plan to avoid getting too deeply

Addenda: Recently the Association of Local TV stations surveyed members on how much they pay for Nielsen ratings. ALTV officials thought that the departure of Arbitron from TV ratings in late 1993 would have sent costs skyrocketing. The strangest result? The average price increases from 1992-95 for stations which had been Arbitron subscribers were 20 percent. That's a lot. But prices increased 34 percent for stations that had never subscribed to Arbitron... You're the biggest bully on the block and you don't like to see yourself on TV. What do you do? Try taking some tips from Northwest Airlines. Key to the airline's strategy: giving all 45,000 of its employees the phone numbers of Minneapolis CBS station WCCO's news personnel working on a story that criticized Northwest. ■

Network TV

By Scotty Dupree

CBS and ABC are set to launch promo campaigns to make viewers remember where they saw their favorite shows

Give Ourselves A Hand

The TV networks, champions of consumer brand marketing, are finally taking up the sport themselves. Beginning this summer, viewers will see unprecedented image campaigns from the networks designed to boost viewership, new-program sampling and, ultimately, ratings. Years ago, the networks all used to advertise more. But the practice fell by the wayside after it was determined to be not only costly but ineffective—since there were just three of them. Now there are six broadcast networks—and scads of cable channels. So the networks decided that they needed

something to distinguish themselves from the pack (especially since cable ratings gained 20 percent in May and the networks lost yet another handful of share points).

To regain viewership, broadcasters have looked at the success that NBC had with its campaign to boost its Thursday-night lineup.

What the others now are planning is not limited to program- or night-based promotion but a full-scale advertising effort to make the networks themselves the stars. To rise above the others, network marketers now say, they will try to make the network into a brand-name product.

But doesn't modern wisdom hold that viewers watch programs, not networks? "Yes, viewers do watch shows," says Alan Cohen, ABC's new executive vp of marketing. "But when you develop a program strategy with flow, you can bring in viewers for the night. You want them to know where they saw that show they liked so they'll come back to try others." Which is what the networks are looking for. To that end, the image campaigns begin.

How much the networks will spend in this new push is treated like a closely guarded state secret. Most will obviously be on-air promotion. NBC, for instance, is said to have allocated as much as \$500 million of its own air time this past

season to talk up its lineup. The others spent considerably less.

In 1995, CBS spent \$51 million on outside media (radio, transit, cable TV, magazines) to promote its entertainment, news and sports properties, according to Competitive Media Reporting. ABC paid \$46 million to advertise outside its own air, CMR reported.

Both CBS and ABC promise that they will outspend those numbers in the 1996-97 season, but they won't talk specifics. "We'll use all the usual mass-marketing vehicles, plus a great deal of radio," says George Schweitzer,

executive vp of marketing for CBS.

Lately at least, ABC and CBS have not devoted the same amount of their own air time to promotion. Every 10-second spot ABC uses to plug, say, *Roseanne*, is money out of its pocket. The entire CBS network profit last year was said to have come from dropping \$50 million worth of on-air promotion. It's a touchy subject.

CBS will go first, with its campaign for *Cosby* starting in June. Later in the summer, the net will launch its "Welcome Home" campaign, first unveiled at the advertiser upfront presentations two weeks ago in New York.

CBS will attempt to brand the network as the place where viewers can find familiar faces and programs, promoting the comfort level that the network delivers.

"We have an arsenal [of stars] and we plan to use it," says Schweitzer. "All the stars are participating to help us compete for share of voice against all of TV—video rentals, games, satellite, you name it. We have to look at it as how the viewer receives the message, not how the network sends it."

To capitalize on that idea, the network will move through a series of promotions for a number of nights, including "Big Comedy

CBS' promos lean on familiar faces like Strauss (left) and Cosby



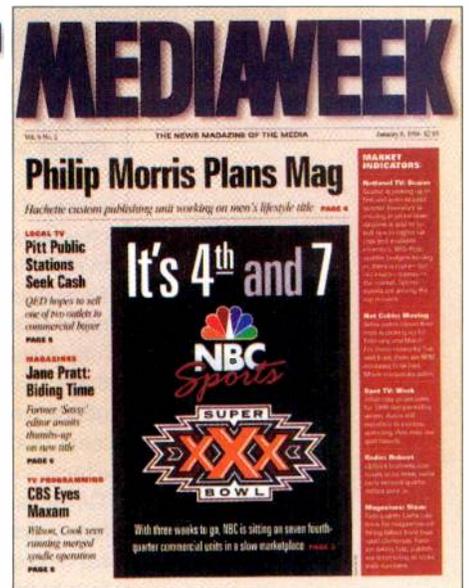
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Network TV

Unsolicited Advice

For network promotion executives who fear they may not find a favorable review of their new fall shows, we've come to the rescue. Here's our cut-to-the-chase take of the pilots (actually, clips) screened for advertisers in recent weeks. We believe that every child who is not a murderer should get a present on Christmas, and that every new TV show that doesn't bark should get at least one rave before it gets on the air.

Suddenly Susan (NBC): Brooke Shields is truly funny; her comedic talent is a sweet surprise. Shields breaks the stereotype that funny



RON TOM FOX

leading ladies aren't sexy. **Party Girl** (Fox): Take me to that party! Christine Taylor picks up where Alicia Silverstone left off in **Clueless**, with fresh lines and great comebacks. **Spin City** (ABC): Belly laughs. If the quality of the writing in the pilot keeps up, this will be appointment TV. Michael J. Fox is Alex P. Keaton (*Family Ties*) grown up and just what we always loved about him. **Men Behaving Badly** (NBC): Glad to see this on TV, but not in real life, thank you. Some of the freshest writing on TV. **Townies** (ABC): Loved the concept in *Mystic Pizza*. Blue-collar *Friends* meets last winter's *Beautiful Girls*. It's good to see Molly Ringwald back on the small

Party Girl Christine Taylor shows how easy it is to please our network TV writer

screen. **Clueless** (ABC): But getting one. The series picks up on the charms of the movie, but will it be able to conquer that charisma thing? But that Rachel Blanchard—what a Betty! **Relativity** (ABC): Sexual tension is a winner. Not a bad option for a quiet Saturday night (*Sisters* was, too). **Cosby** (CBS): Gotta love the Cos. Successfully pulls off the Old English gags from *One Foot in the Grave* thanks to good rapport with Phylicia Rashad, though the timing needs work. **Home of the Brave** (CBS): This show works hard to draw tears, and will. A solemn and sad Gerald McRaney is enough to put a lump in anybody's throat. **Public Morals** (CBS): You can't do that on TV—unless you're Steven Bochco. Dark, cunning and ultimately funny. **Everybody Loves Raymond** (CBS): And everybody will. The funniest new sitcom of the season, so why is it relegated to Friday night? **Early Edition** (CBS): Intriguing idea. Can't wait to see what tomorrow's episode is. **Malcolm & Eddie** (UPN): Eddie Griffin is laugh-out-loud hilarious. **Goode Behavior** (UPN): Sherman Helmsley is back with a vengeance, duckwalking and insulting everyone in sight. Just how we like him. **The Steve Harvey Show** (WB): We finally get to see the soft side of that smart-alecky high school teacher who always thought he was funnier than his class did. Harvey is a Pip (as in Gladys Knight and the...) to his pupils' Sistas with Voices and Naughty by Nature, which is in itself funny. **Mr. & Mrs. Smith** (CBS): More romantic suspense and my, my, my, it's delicious.

Monday" promotions, in which Candice Bergen and Cybill Shepherd, among other stars, will welcome Bill Cosby, Ted Danson, Mary Steenburgen and Peter Strauss to the network.

Through the "Big Comedy" and "Welcome Home" campaigns, CBS hopes to break through the noise of new shows on the air in the fall.

For CBS, "Welcome Home" is more than a slogan. The network wants the viewer to feel it too. To achieve that, the network will look more like CBS than it has in recent years, its campaign glowing with warm yellows and other primary colors, and a stronger focus on the Eye, the network's famous icon.

ABC kicked off the advertiser presentations with a new slogan, "ABC It!" At the time, everyone assumed that would be the net's new slogan for the fall. But ABC says it still hasn't decided how to go. "It's not the slogan," says a network representative. But net officials say that "ABC It!" is growing on people over there and that it's still under consideration.

The network says it will unveil its branding campaign at this week's affiliate meeting in Orlando, Fla.

"We're creating an entire new look," says Cohen. "From the opening of each night, within each hour, so that viewers always know they're watching ABC."

In addition, the network will build new campaigns for each of the branded nights, such as TGIF, and will revamp the look of the network across all dayparts.

"We've hired media planners to maximize the impact" of our campaign both on-air and with other media, says Cohen.

The other major branding effort will come from the WB. It plans to use classic Warner Bros. characters to sell the network.

The pioneer of the trend, NBC, will stick with its Must See TV campaign and move it to more nights and more shows. But no big new push is planned for the fall, say network representatives. ■

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A stylized illustration of Rosie the Riveter, a symbol of female industrial workers. She is depicted from the chest up, wearing a blue denim work shirt with a circular patch on the left shoulder. Her hair is pulled back and covered by a red bandana with white polka dots. She has a determined expression, looking slightly to the right. Her right arm is raised, with her hand clenched in a fist, resting on her left shoulder. The background is a bright, solid yellow.

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MEDIA DISH SPECIAL

The Plan of the Year

Mediaweek's fourth Plan of the Year Awards ceremony was held during a luncheon at the New York Hilton on Thursday, May 23. More than 200 winners, their agencies and clients and representatives of the media turned out to fete the winners in 11 categories, including the Plan of the Year itself, a campaign from Bozell Worldwide for the Fluid Milk Processor Board. Besides netting a *Mediaweek* Plan of the Year commemorative obelisk, the creators of this plan shared the \$10,000 first prize, which was funded by Plan of the Year sponsors *People* Weekly and Comedy Central and *Mediaweek*.

Photos by Robert Simko



Chris Clouser of Northwest Airlines honors his MFI media team. 'Mediaweek' editorial director Bill Gloede looks on.

Sharing a laugh before the awards got underway, (from l) Mark Dacey, Adweek Magazines president; Joel Kushing, Bozell; Mike Drexler, Bozell; and 'Mediaweek' publisher Mike Parker



(L to r) Winner Joel Kushins, Bozell; Nora McAniff, publisher, 'People'; Larry Divney, senior vp, Comedy Central; and Robin Reiner and Harry Glass of Bozell



Karen Jacobs of Leo Burnett, Chicago accepts award from Michael Staskin, Altoids product manager, for best out-of-home plan

Larry Divney (l) of Comedy Central, and Mike Drake, exec vp and media director for BBDO, at the reception before lunch





Joel Kushins of Bozell (l) milks his prize-winning moment for top magazine plan as Bozell president Mike Drexler applauds



Larry Disney, head of sales for Comedy Central, a Media Plan of the Year sponsor, opens the awards ceremony



(L to r) McCann-Erickson's Randi Altman, Jim Heekin, Debbie Roth and Becky Bunnell are all smiles after taking local TV award for Black & Decker plan



(L to r) Larry Cole of O&M, Robert Hollander of Atlanta Centennial Olympic Properties, Bill Gloede of 'MediaWeek' and winner Tony O'Haire

Table talk or table tennis? (L to r) Nora McAniff of 'People', Adweek Magazines' Mark Dacey and Charles Taney of FCB/Leber Katz Partners



BBDO president Bill Katz (l) congratulated his media department's Tom McGovern and Fran Lafner for winning the award for best national TV plan



MOVERS

CABLE

George Jamison is now president of media relations and corporate communications for CNBC. Jamison comes to the cable channel from General Electric, where he was manager of international communications.

PRODUCTION

Marty Erlich has been named senior vp of programming and executive producer of the Marquee Group, a production, management and marketing company serving the sports, entertainment and news industries. Erlich has served as vp of U.S. television sales and programming at Trans World International since 1990.

AGENCIES

SFM Media has named Brian Battersby, formerly SFM's account planning director, to vp, responsible for media planning for cosmetics, luxury goods and household product accounts...FCB Direct has named Rich Gagnon media director. He joins from sister agency FCB/Leber Katz Partners, where he was senior vp, associate media director.

PRINT

Don Mahoney, *Sports Illustrated's* New York ad director since 1991, has been appointed director of golf for *SI's* "Golf Plus" edition. He replaces Jim Herman, who was appointed president of Time Inc.'s Targeted Media...Gary Pruitt has been appointed ceo of McClatchy Newspapers, Inc. Pruitt is also president of the company and will retain that title. Pruitt joined McClatchy in 1984 as corporate counsel.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Driving Jerry Crazy

When Jerry Seinfeld wanted to learn how to drive a race car, he went to the same people who taught Paul Newman how to push a race car around a track at 175 mph.

The Skip Barber Racing School, based in Connecticut and California, attracts marquee clients from all professional and sex-symbol strata, including opera diva Kathleen

Battle and vaguely deformed rocker Mick Fleetwood. But a few weeks ago, Seinfeld—arguably the hottest TV sitcom commodity in the universe—hit the track in Sonoma, Calif., and according to those in the know did quite well.

So impressed was the King of Nothing, in fact, that not two weeks later he was back with four *Seinfeld* writers—Spike Fersten, Alec Berg, Andy

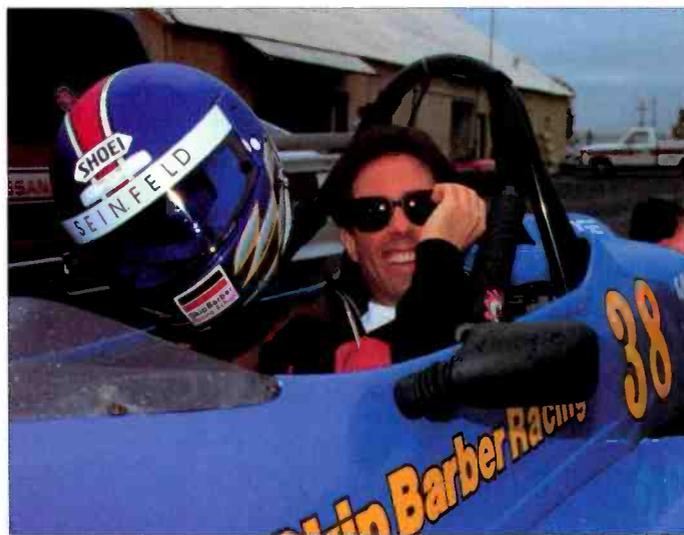
Robin and Gregg Kavet—in tow. They only got through the beginners' class. Seinfeld is practically a master (if that's what they're called) now. Rick Rosso, spokesman for Skip Barber, says that Seinfeld was "one of the quicker people" in his class—"definitely adept."

Jerry even turned up for a "lapping day," essentially graduate school for Skip Barber survivors, complete with competition-style conditions including a car-crowded track and screaming-drunk guys from the University of Indiana (just kidding).

And though Seinfeld paid for his training (no comps at SBRC, don't you know), the guys did give the Master of his Domain a custom-painted crash helmet.

Not just ordinary custom paint, either. Seinfeld, a Porsche lover from way back, received a helmet custom-smearred with actual blue Porsche paint. Turns out that one of the SBRC mechanics is a custom-helmet painter and wanted to give the funnyman a souvenir. No other SBRC students received such an offering.

Not that there's anything wrong with that. —MAH



Barber's driving coaches made a Newman out of Seinfeld

Why We Love Lawyers, and Other Tales

HBO meets Court TV next week, when the movie channel will air *Paradise Lost: The Child Murders at Robin Hood Hills*, a documentary by Joe Berlinger and Bruce Sinofsky about the 1993 murders of three boys in West Memphis, Ark. Through extensive access to the families and both the prosecution and the defense teams, Berlinger and Sinofsky appear to show that the convictions of three

outcast teenagers were flawed by incompetent police work, a prejudiced jury and a town obsessed with Satanism.

Sinofsky and Berlinger invited high-profile defense lawyers Barry Scheck (who represented O.J.), Bob Fogelnest (who repped the NYC subway bomber) and Ron Kuby (Long Island Railroad killer Colin Ferguson), among others, to a special HBO preview of the film—hoping one might take

an interest in handling an appeal. The strategy backfired.

After the screening, the lawyers turned on the filmmakers, attacking them for allegedly exploiting their access to the families and to legal-strategy meetings. In a *New York Law Journal* critique, Fogelnest called the film "an all-time low in cynical media exploitation." The *New York Post* ran a Page Six item about the lawyer-filmmaker row. But who's crying? Everyone's getting plenty of press. —AS

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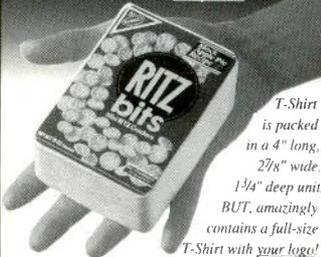
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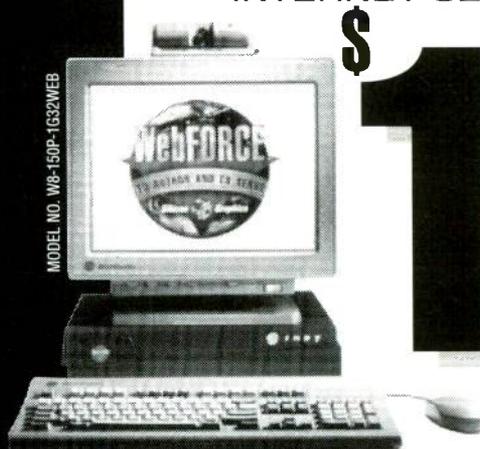
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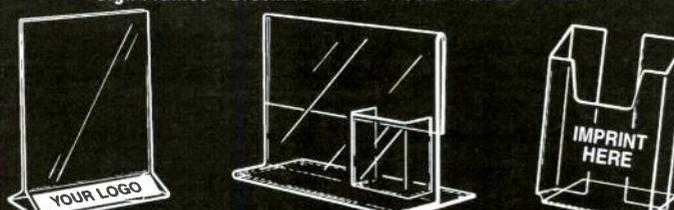
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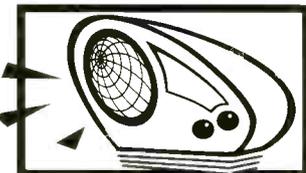
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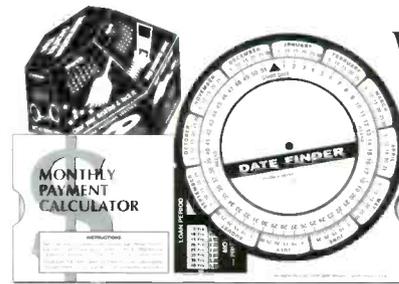
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AW 96

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Well-financed multinational advertising
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1515 Broadway, 12 fl., NY NY 10036**

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**July Deadline
SERVICES &
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Thursday
June 20
3:00 p.m.

All copy must be submitted in writing.

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Strategic thinker, strong presenter, multi-disciplined brand builder who is capable of growing business. New business and/or new media experience a plus. Minimum 4 years experience.

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Clever & creative, Mac-savvy designer, out-of-the-box thinker who can deliver solutions with style and elegance in record time.

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Fax: 203.324.4680

Sales Consultants

Millennium, a division of Katz Media Group, the largest television, radio and interactive services company in the U.S.A. is looking for contract sales consultants with retailer and/or media experience who will work with a division of a top ten direct marketing company in the launch of an interactive on-line shopping network.

The contract sales positions will be responsible for presenting and securing major retailers in the department store, national chain grocery, drug, catalog sales, entertainment, and packaged goods industries to become participants of the on-line shopping network.

Following the launch of this on-line shopping service, successful candidates will be offered full time positions.

Candidates should have retailer category contacts, strong presentation and closing skills and a willingness to work on a base plus commission structure.

Send your resume
by fax:

Attention: Human Resources
(212) 424-6110

or
e-mail:

kmmjob@katz-media.com

Account Executive

Banking ad agency experience. Shirt sleeve (or blouse) pro for small but always growing ad agency. Profit sharing and great growth potential. Send resume, including salary history, to President, BN Group, 13 Emery Ave., Randolph, NJ 07869

CALL 1-800-7-ADWEEK



ENTERTAINMENT
TELEVISION

MANAGER, LOCAL AD SALES

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

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

ART DIRECTOR

A small, but growing, full-service marketing and advertising firm is looking for a multi-talented, dedicated and conceptually gifted art director with at least 3 years of agency-related experience to manage the hustle and bustle of our art department. Must be well organized and be able to handle and supervise multiple projects from concept to completion to presentation. Expert at Quark, Illustrator and Photoshop.

Fax resume,
salary requirements to:
212-867-3761

Marketing Coordinator

Chesapeake Bagel Bakery, the nation's 3rd largest bagel retailer, is expanding its Marketing Department. The Marketing Coordinator will be responsible for developing and executing grand opening and local store marketing programs for franchisees, as well as implementing national programs in the field. 2-3 years food service marketing experience and some travel required.

Fax resume and salary history to:
Director of Marketing
703-610-3642
EOE

MEDIA BUYERS Atlanta -- Now!

Atlanta advertising agency has immediate openings for qualified Media Buyers. Candidates must have a minimum of 3 years experience buying radio, TV, cable and print. Must be strong negotiator with client presentation skills. MM+/Smart Plus experience preferred.

Fax resume and salary history to
(770) 451-4107
or mail to
Human Resource Manager
5582 Peachtree Road, Suite 220
Atlanta, GA 30341

MEDIA PROFESSIONALS Unlimited Opportunity

Exciting, hi-tec agency looking for experienced media planners and supervisors. Tech or business-to-business exp a plus. Must have print planning exp. Great salary and benefits. Send or fax resume with salary requirements to:

Leigh
S/M
641 Ave of the Americas, 6th fl
New York, NY 10011
FAX: 212-366-6933

PRODUCTION COORDINATOR

Very busy print photography studio in search of a studio manager/production coordinator. Desire an enthusiastic self-starter; a detail oriented, organized and efficient individual who is personable and diplomatic. Basic production, bookkeeping and computer skills required. Mail resume, including cover letter and salary requirements to:

Production
Craig Cutler Studio
628 Broadway, #403
New York, NY 10012
No phone calls please.

MEDIA PLANNER

Full-service media management company in NYC with over \$200M in billings looking for candidate with 1-2 years of media planning experience. We offer a competitive salary, full benefits package and an opportunity to grow to a supervisor position. Packaged goods/retail account experience helpful. Knowledge of both broadcast and print is required. Working knowledge of Word, Excel, IMS and Donovan a major plus.

Please fax resume to:
Matt Norman
212/262-1685

MEDIA DIRECTOR SMALL AGENCY

Primarily print for upscale consumer products. Fun environment, working with great clients. Fax resume to:

CK
(212) 490-1923

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Have we got the job for you! At Stackig Advertising & Public Relations, Inc., one of the nation's largest independent agencies, business is booming. As we expand our existing interactive department, we need a "New Media" Manager to oversee Web site development, supervise multimedia production and direct staff to complete projects on time and within budget.

The perfect candidate will have hands-on experience in Director and HTML programming and possess superior customer-relationships and new business presentations skills. Comfort with cross-platform environments is a plus.

To be considered, please e-mail your resume and a minimum of two multimedia samples and two WEB site URLs to: lhall@stackig.com; or forward to: Stackig Advertising & Public Relations HRCT-1496, 7680 Old Springhouse Road, McLean, VA 22102; NO PHONE CALLS PLEASE. We are an equal opportunity employer.

Stackig Advertising & Public Relations

MARKETING MANAGER

Our client, a nationally prominent industrial design firm specializing in packaging and product design for national brands, has a newly established position for Marketing Manager. The candidate will have responsibility for overall account relationships including project management, account growth and market research.

The ideal candidate will possess 5-7 years marketing management experience in an ad agency or design consulting firm, and direct responsibility for managing accounts as the primary contact. Exposure to consumer product packaging design a plus. If your credentials fit our criteria, please fax your resume for consideration to:

J. Morrissey & Company
50 Columbus Blvd
Hartford, CT 06106

Fax: 860-246-6051
EEO/AA/M/F/D/V



Account Executive

Want to use your ad sales experience for the fastest growing Web Site? WebGenesis, creator of The Globe entertainment site, is looking for experienced Account Executives to help sell advertising. Candidates should have at least two years of national sales experience in print, broadcast, or the Internet with a demonstrated ability to develop sponsorship proposals and close sales.

Visit The Globe at:

<http://www.theglobe.com/>

Please send resumes:

FAX: 607 255 7722

Email: hiring@webgenesis.com

CALL 1-800-7-ADWEEK

HELP WANTED

MARKETING OPPORTUNITIES

Okidata is a leader in the computer printing industry.

Our success is based upon our commitment to our products, our employees, and our customers. Headquartered in Mount Laurel, NJ, Okidata is a subsidiary of Oki Electric - an organization with over \$5.5 billion in sales and more than 23,000 employees around the world. Our continuing goal is to have an organization which will enable each employee to creatively participate in our continuing success. We pride ourselves on our reliable products, caring employees, and customer loyalty. If that sounds like the environment you are seeking, you will want to consider joining us in one of the following areas:

MERCHANDISING MANAGER

We are seeking an individual to create merchandising objectives/strategies for existing/new Okidata merchandise. Additional responsibilities include facilitating product launches and educating/developing merchandising staff. This position requires a B.S./B.A. in Marketing/Business Administration (an MBA preferred) and 10+ years experience in promotional marketing/merchandising with 2+ in Field Sales/Sales Management. Excellent communication skills, as well as extensive management, computer, and international sales experience is also necessary. Dept. 54

INTERNATIONAL MARKETING SPECIALIST

The selected individual will provide support with the planning, implementation, and monitoring of all marketing programs and service projects, with direct involvement in public relation activities. Candidate must have B.A. in English or Communications, with 3+ years experience in marketing communication and strong project management skills. Must also be fluent in Spanish (oral/written), a background in Latin American culture preferred. Dept. 53

Okidata is an organization that is on the move. We offer a vibrant and supportive atmosphere in addition to highly competitive salaries and comprehensive benefits. Interested candidates should send resume, cover letter and salary requirements, indicating department number to: **OKIDATA, Human Resources, 532 Fellowship Rd., Mt. Laurel, NJ 08054. Or FAX to: (609) 222-5310. E-mail (ASCII text only) to: moglems@okidata.com.** For additional information about our organization please visit the Okidata web-site at www.okidata.com. We are an equal opportunity employer.

OKIDATA

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New Jersey's most award-winning 4As ad agency is also one of the fastest growing:

Account Executive: Minimum 3-5 years account management exp., financial services exp. helpful. Must be pro-active with strong strategic planning/analysis ability. Excellent written, verbal and presentation skills required.

Assistant AE: 2 years agency exp. Must be organized, self-directed and detail oriented. Excellent opportunity to grow as we do.

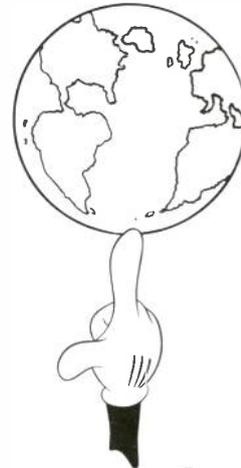
Media Planner: 3-5 years exp. National/regional planning and buying background. NY/NJ/PA exp. helpful. Strong negotiating and communication skills in all mediums. Will manage multiple tasks. MAC Excel exp. needed.

Copywriter: Great body copy. Fast-paced collateral and print for financial services, high tech, industrial, web pages. Works well both in teams and independently.

Traffic/Production Assistant: Min. 3 years exp. in all aspects of Traffic. Must be detail-oriented w/strong scheduling/coordinating skills. Digital production knowledge a must. Ability to juggle numerous projects. Overtime required.

Fax or mail resume and salary requirements to:

**Human Resources
The Lunar Group
9 Whippany Road
Whippany, NJ 07981
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If you've had at least five years of ad agency experience and believe you would fit in our creative World, please forward your resume and five non-returnable samples to: **Walt Disney World Co., Salaried Casting, Code XADSAW636, P.O. Box 10,090, Lake Buena Vista, FL 32830.** We offer competitive salary and outstanding benefits and are an equal opportunity employer committed to a culturally diverse workforce.



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NOW, WE WANT SOMEONE JUST AS GOOD.

President and Senior V.P. at top NY-based magazine company need an efficient, highly organized, and articulate assistant to help manage our business lives. You must be professional in demeanor, intelligent and service-oriented on the telephone, and skilled in the usual computer software, including spreadsheets. At least 3-5 years experience required. We offer generous salary and benefits.

Send resume to:

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HELP WANTED

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

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We're looking for a creative person with 7+ years' experience in Graphic Design. An individual who can create delightful, colorful, high spirited solutions to assignments involving packaging and product graphics for both children and adult games. Someone with management experience, presentation skills, and a team leadership ability. Macintosh skills including Freehand, Quark and Photoshop are required. You will manage a group of 4 designers in a state-of-the-art department consisting of 21 people.

PRODUCT MANAGER

In this vital position you will:

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

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

MB
MILTON
BRADLEY

Send resume or apply in person to: **Director of Employee Relations, Milton Bradley Company, Dept. AW0603, 443 Shaker Road, East Longmeadow, MA 01028.** No phone calls please. An equal opportunity employer M/F/D/V.

DIRECTOR, PROMOTIONS

THE BOX, the planet's only interactive music video television network, seeks an innovative promotion wiz; Determine overall consumer promotion strategy; Create and execute national/local campaigns that generate brand awareness and support sales goals; Develop relationships and sponsorship packages with marketing partners; Manage growing team; Report to VP Marketing.

Position requires a self-starter with 7-10 years promotion marketing expertise in entertainment or consumer products. If you thrive in a fast-paced, hands-on environment, please send or fax cover letter and resume to:

THE BOX
Marketing Dept (ABM)
1221 Collins Avenue
Miami Beach, FL 33139
Fax: 305-674-4900

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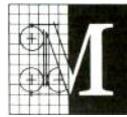
Major Hispanic Broadcaster is looking for 4 account executives. Reps to manage agencies, grow retail bus & new bus devo. Radio sales exp preferred. Bilingual a+. Attractive compensation pkg.

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26 W. 56th St., NY, NY 10019
Attn: GB
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Entry level to senior level professional jobs in entertainment nationwide (cable & TV networks, film/TV studios, TV stations, etc.). 2x/mo. For info., Entertainment Employment Journal: (800) 335-4335 (818) 901-6330

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Marriner Marketing
Communications, Inc.
10221 Wincopin Circle,
Suite 300,
Columbia, Maryland 21044
Fax: 410-995-3609

A rapidly growing national agency is seeking experienced account mgmt. talent.

Management Supervisor

An agency veteran with 7-10 years of agency experience is needed to lead the account team. Requirements: Strategic thinker with strong training, negotiation and presentation skills.

Account Executives

Advertising agency professionals with 3-5 years experience. Requirements: Ability to implement strategic plans, manage account relationships and present great creative.

Retail package goods, hospitality or grocery industry experience a plus.

ACCOUNT SUPERVISOR (min 5 yrs exp)

Worldwide promotional marketing Agency is seeking an Account Supervisor to accommodate new business growth. Initial assignment in LA headquarters, relocation after 6 to 8 months.

Ideal candidate should have experience in sales promotion and account management with an emphasis on packaged goods and/or retail. Responsibilities include promotion planning, concept development, project management and new business development. Computer literacy with strong oral/written communication and organizational skills necessary.

Successful candidates will be offered competitive salaries, comprehensive benefits and an exciting work environment.

Please send resume and salary history to:

Simon Marketing Inc.

Human Resources
1900 Avenue of the Stars, Ste. 400
Los Angeles, CA 90067

NO WALK-INS OR PHONE CALLS ACCEPTED
EOE
Candidates ONLY Please

AD SALES COORDINATOR

Home & Garden Television has an opportunity for an organized, self-starter to work in our NY sales office. Candidates must have 1 year of agency or network traffic department experience. Computer knowledge required.

Fax resume and cover letter to:
HGTV
212-293-8580

SALES ASSISTANT

Radio Network Exec. needs organized, detail-oriented, fast-moving individual with strong comp. skills, great attitude, initiative, high energy, finesse under pressure and some exp who can interface effectively with all mgmt levels. Coll grads welcome. Fax resume with sal req to:

A. Lobaugh
212-332-5299
N. Y. C. Offices.

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

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Award-winning, 17 person Washington, D.C. design firm needs designer with 5-10 yrs. experience. People person able to handle multiple projects from initial creative to completion. Must have proficiency in Quark; working knowledge, Photoshop & Illustrator; proven project management skills. Send 3 non-returnable samples and resume to:
Greenfield/Belser
1818 N St. NW
Washington, DC 20036

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HELP WANTED

Publishing Opportunities

We need your passion and talent for success.

As America's largest, most successful computer magazine, newspaper and on-line publisher, we're behind such popular titles as Computer Shopper, PC Magazine, PC Week, YAHOO!, Internet Life, Family PC and Windows Sources just to name a few. We are currently seeking creative, self-starters who wish to make a significant contribution to our growth.

ACCOUNT EXECUTIVES

Your contribution to our success will be, via the telephone to prospect and close new business, as well as maintain accounts, this will include extensive contact with some of the top computer companies. Within this team environment, you'll be supported by the best sales training, as well as research and marketing strategies to further develop your accounts.

At least 1 year selling ad space, computer HW/SW products, information/on-line or telecommunications services, agency media planning or account management experience is required.

MARKETING MANAGER

Play a major role in writing ad sales promotion pieces, developing sales presentations and working on direct mail pieces that are anything but vanilla. At least 3 years magazine marketing/promotion experience including writing sales promotion materials and working with research is necessary.

MARKET ANALYST

Provide market intelligence in support of pricing/product strategies to identify emerging or declining categories in the computer industry using primary, secondary and/or syndicated research. Experience must include strong background in market research, with emphasis on secondary research strongly desired. Excellent written, verbal and analytical skills are required.

We offer an excellent compensation and benefits package. Send or fax your resume (*indicating position of interest*) in confidence to: **Human Resources, Dept. SK-CS, Ziff-Davis Publishing Co., One Park Avenue, New York, NY 10016; FAX: 212-503-6050.** An equal opportunity employer.



Ziff-Davis Publishing

BROADCAST BUYER

FOCUS MEDIA has an immediate opening for a Broadcast Buyer, with a minimum of 3 years experience, to work in a high energy environment. Excellent opportunity for growth. Salary commensurate with experience. Please send your resume to: **FOCUS MEDIA,**

Attn: Buyer, P.O. Box 4063 Santa Monica, CA, 90411 or FAX to:

310-264-2568 ATTN: Buyer

For Classified Advertising Rates

Call M. Morris at 212-536-6493
or 1-800-7-ADWEEK

Dynamic Marketing Opportunities in Atlanta

The new telecommunications law has cleared the way for BellSouth to provide new and exciting services. We continue to seek talented, creative marketing pros to lead our entry into new business opportunities serving residential and business markets.

- **PRODUCT MARKETING MANAGERS**
product/brand management
- **PRODUCT INNOVATION MANAGERS**
new product development
- **SEGMENT MARKETING MANAGERS**
strategic program development

Successful candidates are degreed (MBA preferred) with 5+ years' successful consumer marketing/brand management experience.

If you seek a world-class marketing opportunity with the leader in the telecommunications business, please call our **Technical Recruiter** at (404) 329-5987 or send resume to: **BellSouth, Dept. GW0601, P.O. Box 29529, Atlanta, GA 30359.** EOE, M/F/D/V.



EXPLOSIVE GROWTH

Poppe Tyson's award-winning poppe.com division, one of ADWEEK's top 10 interactive agencies, is looking for motivated individuals to join their team:

Account Executive

This multifaceted position requires heavy day-to-day client contact and management including strategic planning, development and budgeting. 2+ years AGENCY experience a MUST. Requirements include WWW/Internet experience, excellent verbal and written communication skills plus strong computer skills. You must be a team player and self motivated.

Assistant Account Executive

This great opportunity for someone with 1+ years marketing or ad agency background requires you to conduct Web research, schedule client meetings, prepare status reports and traffic requests and provide day-to-day support to the account management team. Excellent follow-through is a MUST. You must be able to work well independently and effectively with demanding deadlines.

POPPE TYSON

Attn: Human Resources, I. Simpson

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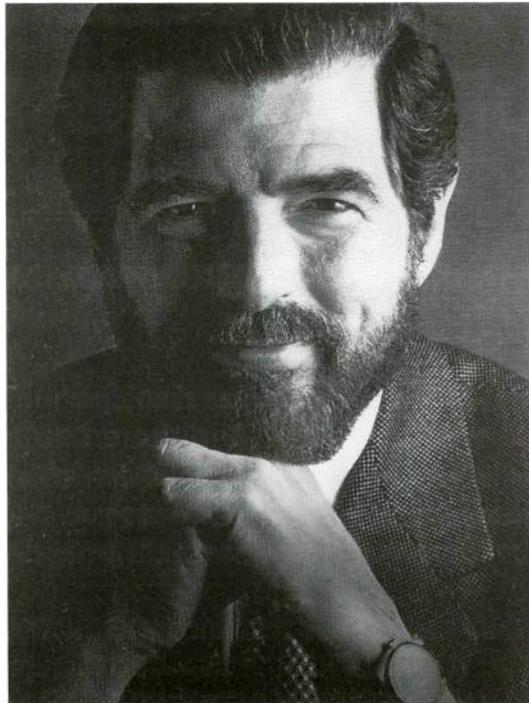
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CALENDAR

NAA Classified Federation Annual Conference & NAA Research Federation Annual Conference will be held June 3-5 at the Sheraton San Diego Hotel and Marina in downtown San Diego. Contact Rick Mundy at 619-291-2900.

The 1996 PROMAX International & BDA Conference & Exposition for promotion and marketing executives in broadcast and cable will be held June 19-22 at the Los Angeles Convention Center in Los Angeles. For information, contact Andrea Golin at 310-788-7600, ext. 555.

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

American Women in Radio and Television holds its 45th annual national convention at the Ritz-Carlton Hotel in Naples, Fla., June 27-29. Contact : 818-7833-7886.

ICM Conferences presents a **cable telephony conference, "Integrating Today's Customers With Tomorrow's Technology,"** July 10-11 at the Radisson Hotel, Chicago. Contact: 312-540-5698.

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

Broadcasting & Cable Interface X conference will be held at the New York Grand Hyatt on Sept. 24. Contact Joan Miller at 212-337-6940.

Media Notes

NEWS OF THE MARKET

Sharper Image for D.C. NBC

Washington, D.C., NBC station WRC-TV earlier this month was chosen to receive a \$6 million grant from the Association for Maximum Service Television to convert to high definition (HDTV). The grant was intended to create a model HDTV station in the nation's capital. Washington public broadcaster WETA has also announced plans to build a fully digital station capable of HDTV transmissions. Licenses for HDTV broadcasts are likely to be given out by the FCC beginning in 1997, though test permits are possible even sooner, officials say.

Big Fish Story Told Twice

ABC and CBS each have in the works for next season a remake of the Jules Verne classic *20,000 Leagues Under the Sea*. ABC, which made the announcement at its schedule unveiling last month, will air a four-hour miniseries based on the book; CBS will broadcast a two-hour movie.

Pac Bell Offers Internet, AOL

Pacific Bell last week said it would offer Internet access to its residential customers and to small businesses in its California territory. The service will offer customers unlimited access for \$19.95 per month and will also include access to At Hand, a California-focused Internet guide being developed by Pacific Bell Interactive Media. In addition, the company will offer the popular America Online service to its customers at a reduced rate.

Wall Is WBIS+ Boss

WBIS+, the planned Dow Jones/ITT news and sports channel, named a president last week.

Carolyn Wall, currently president and ceo of Cowles Business Media, will run the TV station, to be launched in New York in the fall. Wall had earlier worked at Rupert Murdoch's News Corp. as general manager of New York TV station WNYW. Prior to that, she had been publisher of *New York* magazine and *Adweek*. ITT and Dow Jones received FCC approval to buy New York's WNYC on May 17. Officials say

that the station will program prime time and weekend sports and morning and afternoon financial news.

Food Net Gets Gruen

TV Food Network has tapped Erica Gruen, director of media services at Merkle Newman Harty and former senior vp/director of strategic media resources at Saatchi & Saatchi, to be its new president/ceo, effective



Anchor up: Williams will lead MSNBC's prime time

A Signature Figure

NBC is moving more top talent into its venture with Microsoft by naming Brian Williams, anchor of the weekend edition of *NBC Nightly News*, to anchor the MSNBC prime-time news hour. Williams, who has also subbed for Tom Brokaw anchoring *NBC Nightly News* weeknights and is Brokaw's likely successor, will continue anchoring the weekend editions. The news hour, which will air Monday through Friday at 9 p.m., will cover breaking news and feature interviews with newsmakers. The 24-hour cable news channel venture between NBC and Microsoft is scheduled to launch on July 15. Williams is the latest of the NBC News division to lend his name to the new channel. Bryant Gumbel, Tom Brokaw, Katie Couric and Bill Moyers will all appear in rotation as regular hosts of a one-hour news and talk program on the network, and *Dateline NBC* contributor John Hockenberry will also have key on-air role at the network.

Media Notes

CONTINUED

June 17. Jeff Wayne, a former executive with Colony Communications (an MSO that owns a stake in TV Food) had been acting as president since Reese Schonfeld, the network's original president, resigned a year ago. Wayne continues as vp of programming for the managing partner of the network, Providence Journal Co.

'Strange' Strip Is Coming

Rysher Entertainment and Chris-Craft Television have green-lighted the weekly paranormal series *Strange Universe* for a fall launch. To be produced by Chris-Craft Television and syndicated by Rysher, *Strange Universe* has been sold to 126 stations representing 85 percent U.S. broadcast coverage. Cleared largely as a late-night strip, the half hour has been bought in 48 of the top 50 markets. Buyers include WWOR-TV in New York, KCOP-TV in L.A., KBHK-TV in San Francisco, KMSP-TV in Minneapolis and KUTP-TV in Phoenix. Other stations in top markets are Weigel Broadcasting's WCIU-TV in Chicago, Fox Television's WTXF-TV in Philadelphia and Paramount Television Group's KXTX-TV in Dallas and KTXH-TV in Houston.

'In-Style' Ups Base to 700G

People magazine's celebrity-lifestyle spin-off, *InStyle*, has announced a rate-base hike of 7.7 percent from January. The new base, 700,000 effective in July, is 40 percent above *InStyle*'s base when it launched in 1994.

There but for 'Grace'

Carsey-Werner Distribution reports that off-network sales of *Grace Under Fire* for fall 1997 have been closed in 144 markets representing more than 80 per-

cent of the U.S. C-W Distribution president Joe Zaleski estimates that 43 percent of the total lineup is Fox affiliates, while Big Three network affiliates account for another 43 percent. UPN and WB affiliates and independents account for the other 16 percent. The show has cleared in 43 of the top 50 markets, most recently with WWJ-TV in Detroit, KDKA-TV in Pittsburgh and WVU-TV in New Orleans.

B.E.T. Mag Going Monthly

B.E.T. Weekend, a lifestyle and arts magazine jointly published by Black Entertainment Television and the New York *Daily News* in 10 national markets, will be bumped up from a quarterly to a monthly early next year and expand to more markets. Circulation is 878,000.

More Vroom for ESPN

ESPN announced last week it has signed a multiyear deal with Penske Motorsports to continue covering the NASCAR Winston Cup GM Goodwrench Dealer 400 held Aug. 18. ESPN will also televise the NASCAR Busch Grand National Detroit Gasket 200 held the same weekend. The all-sports network has covered the events since 1982.

Advertorial Producer to IPG

The Interpublic Group has reached agreement to acquire a minority interest in Alton Entertainment, a producer/distributor of syndicated and cable programming. Terms of the deal were not disclosed. Alton, based in Miami Beach, Fla., produces a fashion and beauty series titled *Main Floor* for cable networks and independent TV stations in 38 countries. *Main Floor* features advertorials that refer viewers to Web sites where they can get



A ferocious plan to get *Beast Wars* some respect

'Power' Gets a Boost

Cluster Television, the Baltimore-based syndicator of children's programming, is putting together a \$700,000 national promotion campaign for its five-day-a-week "Power Block" (previously "A-TV") series set to premiere next fall. The series features three animated shows: *Beast Wars*, *G.I. Extreme* and *VOR-Tech*. Cluster, owned by toymaker Hasbro, is offering TV stations toy merchandise to give away in local viewer promotions in exchange for additional local promo spot avails. In addition to print buys in comic books and cable-TV promo spot buys, Cluster says it will ship 10,000 book covers with stations' call letters to be distributed in schools. Each station will also receive a package of 35 on-air "Power Block" promo spots.

product information from such sponsors as Chanel, Estee Lauder and Coty.

Surf's Up for 'Beach Patrol'

ITC Entertainment Group has proclaimed *Beach Patrol* a go for fall launch. The hour-long weekly, now in production, has been sold to 128 stations representing 89 percent U.S. coverage. Produced by Tri-Crown Productions, *Beach Patrol* focuses on the exploits of lifeguards as well as government agencies charged with protecting and safeguarding America's waterways. The show will feature a combination of actual footage and dramatic reenactments.

Jupiter Acquires WebTrack

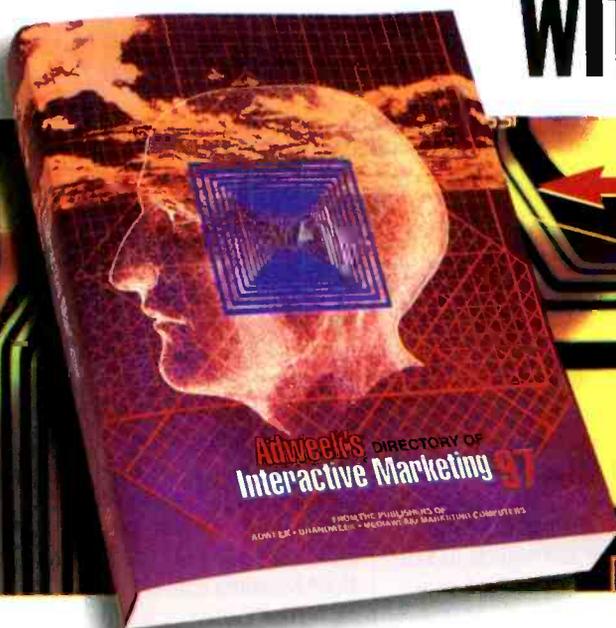
Jupiter Communications, the New York-based online research and consulting firm, has acquired WebTrack Information Services.

WebTrack performs research on the growth and costs of advertising in the online world and publishes *InterAd Monthly*, which tracks advertising on the Internet. The company had been owned by Caddis International.

Syndication Shorts

John McDaniel has been tapped as bandleader of Warner Bros.' *Rosie O'Donnell Show*, an hour-long talk/variety series to debut in syndication June 10. McDaniel, who has Broadway and TV credits, worked with O'Donnell as musical director in the 1994 Broadway revival of *Grease*... As expected, weekend *Entertainment Tonight* anchor Bob Goen has been tapped to cohost the *ET*'s weeknight run. Goen, who will join longtime cohost Mary Hart, replaces John Tesh, who is leaving the show to pursue his music career full-time.

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BIG DEAL

FORD EXPEDITION

Agency: J. Walter Thompson, Detroit

Begins: Fall

Budget: \$35 million

Media: Television

Ford's new Expedition truck kicks off with an estimated \$35-million campaign this fall to challenge General Motors in the full-sized sport-utility-vehicle segment with a campaign theme line, "Get There." Expedition will differentiate itself from the smaller Ford Explorer and the comparably-sized Chevy Tahoe and GMC Yukon by playing up product features like nine-passenger seating, and best-in-class towing capacity and fuel economy. Two 30-second launch spots by J. Walter Thompson, Detroit, break



in September, plus Ford will couple the Expedition to outdoor lifestyles via an Eddie Bauer model, à la Explorer, and vehicle displays at boat shows. Ads will tout its comfort, safety and power as Ford seeks about 40 percent female buyers, higher than typical truck owners. Target buyers roughly equal Explorer's early 40s, \$65,000 to \$70,000 income demos, but Expedition will be matched to bigger families and off-road drivers seeking more room and truck muscle. The product intro comes about 18 months after GM launched the GMC Yukon and the Chevy Tahoe, both four-door SUVs that currently cannot meet strong consumer demand, along with the bigger Suburban. Pricing on the new Expedition will be "right on" Tahoe's roughly \$32,000 price tag, said Dianne Craig, Expedition marketing plans manager. —Sam Bradley

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

SATURN/"CYCLE RECYCLE"

Agency: Hal Riney, San Francisco

Begins: June

Budget: \$20 million to \$40 million

Media: TV

Saturn will crank up its links to bicycling this June both on a grassroots level via its new "Cycle Recycle" program and a new Hal Riney TV spot showcasing its Olympic athletes. Saturn is also pooling its money for a heavy Olympic media buy over the summer of an estimated \$20 million to \$40 million. That may surpass other GM divisions that shelled out more money for the rights to use the rings. Saturn breaks a national print ad in *Sports Illustrated* to support Cycle Recycle, which enrolls local Saturn dealers to collect used bikes and work with local civic groups and bike shops to recondition and redistribute them. The ad shows a picture of an old bike with a list of Option A (tossing the bike) and Option B, which lays out a scenario of someone contributing a bike to the program, helping a young girl get a bike and work harder in school. The girl becomes a doctor, and saves the bike donor from choking on a chicken bone. "Now you're even," concludes

the ad. Saturn in June breaks a new TV spot by Hal Riney & Associates, San Francisco, showing members of the U.S. Olympic bike team and Saturn in its first national ad to leverage the brand's involvement in the sport. The ad follows Saturn's longtime sponsorship of the team plus the involvement by local dealers in bike races and other events. Saturn is the only General Motors division not included in the corporation's overall Olympic sponsorship deal, which cost about \$40 million.

BASKIN-ROBBINS/COLUMBIA TRISTAR

Agency: Highway One, Los Angeles and San Francisco

Begins: June

Budget: \$2.5 million

Media: Sweepstakes

Baskin-Robbins will link next month with Columbia TriStar Television's *Wheel of Fortune* for a multilevel consumer sweepstakes to strengthen its position with family audi-

ences and drive summer sales of higher-margin products. The six-week event, backed by \$2.5 million in marketing support, allows the scoop chain to dip into *Wheel's* nightly pool of 22 million viewers to promote sundaes, double cones and Blast drinks. It adds *Wheel* off-channel exposure to "help drive viewers to the show and traffic to the store," said producer Harry Friedman. Consumers ordering from a select ice cream menu get a scratch-off game card for an instant-win contest. Prizes include a Ford Mustang convertible, Caribbean cruises, *Wheel* T-shirts, caps and ice cream freebies. Cards include a separate word puzzle. If it matches one of five bonus puzzles revealed on *Wheel* during the week of June 22, it nets a \$25,000 grand prize. Baskin's biggest entertainment tie-in aims to cover a larger portion of its menu. "We want to encourage trade-ups to higher-priced products," said promo manager Judy Karlin. On June 7, Baskin's vp of marketing Michael Keller has a walk-on role introducing *Wheel of Fortune* Coco' Letter Crunch," a vanilla ice cream concoction with chocolate-covered pretzel letters and a "spin" of caramel, as Baskin's July flavor of the month in 2,500 stores.

CHRYSLER DODGE VIPER

Agency: BBDO, Southfield, Mich.

Begins: June 15

Budget: Undisclosed

Media: POP

Chrysler is strengthening its presence in auto racing on several fronts to grow the performance appeal of its brands and play up the sporty mystique of the Dodge nameplate. The image-building effort taking off this summer comes after years of absence from the sport as Chrysler gears up for its first entry, a Dodge Viper, at the Le Mans auto race on June 15. Chrysler is racing four vehicles in the Nascar Super Truck series this year, the hot-growing circuit for American-made vehicles. The truck-racing series draws at least a million viewers per broadcast on TNN, according to race officials. Chrysler is racing two Dodge Stratus sedans at the new Super Touring Championship series, which employs factory-based cars that more closely resemble cars that

consumers can buy. Chrysler also sells a racing package for Neon for weekend races, now up to 3,000 units on amateur circuits, and takes part in drag-racing events by the National Hot Rod Association. Lou Patane, named to the new position of executive director of Motor Sports Operations, said racing will help Dodge's sporty brand identity at a grassroots level through increased dealers programs: ticket giveaways, local sponsorship and growing Dodge merchandise sales. Racing imagery will likely be incorporated into ads by Dodge agency BBDO, Detroit.

SWISS ARMY/ANDRE AGASSI

Agency: In-house

Begins: August

Budget: Undisclosed

Media: POP

Swiss Army Brands has selected Andre Agassi as the front man for its first limited edition, celebrity-endorsed watch. The Agassi Edition Swiss Army Brand Watch will start appearing in stores in August, just before the U.S. Open begins. Swiss Army watches, priced between \$75 and \$495, have been enjoying quite a ride in the ever-changing watch industry, with sales topping \$55 million in the U.S. last year, thanks to increases of 35 percent, according to the brand's marketing manager, Marcella George. Tapping Agassi for the honors came about when execs noticed he wore a Swiss Army watch. "We don't have a contract with him like Nike does," said George. "But Agassi wearing our watches has helped us. We also wanted to do something to help him." With every sale of the Agassi Edition watch, Swiss Army Brands will make a donation to the Andre Agassi Foundation, which supports a range of charities helping children. Only 16,000 watches will be sold in the U.S. with an additional 9,000 distributed in other markets. The \$125 model will be marketed with co-op ads with retailers and in-store displays that case the watch, strapped around a tennis ball, in a plexiglas case with a photo of Agassi as a backdrop. The watch comes boxed in a similar manner, cushioned by a tennis ball. The watch bears a tennis-ball-yellow face. "You'll get the connection," promised George.

ACCOUNT SWITCHES

Hardee's

Billings: \$75 million
Incumbent: Euro RSCG Tatham, Chicago
Awarded to: Incumbent

Driver's Mart Worldwide

Billings: \$40 million
Incumbent: New account
Awarded to: Warwick, Baker, & Foire, New York

Domino's Pizza (regional accounts)

Billings: \$35 million
Incumbent: Various
Awarded to: J. Walter Thompson, Detroit

Hasbro (Playskool div.)

Billings: \$30 million
Incumbent: Griffin Bacal, New York
Awarded to: Arnold Communications, Boston

Sega of America

Billings: \$20 million to \$30 million
Incumbent: Goodby, Silverstein & Partners, San Francisco
Awarded to: Ingalls/Moranville, San Francisco

Bijan/Michael Jordan

Billings: \$20 million
Incumbent: New project
Awarded to: Ground Zero, Los Angeles

Nintendo of America (direct marketing)

Billings: \$5 million to \$10 million
Incumbent: Wunderman Kato Johnson, L. A.
Awarded to: Kovel Kresser & Partners, Santa Monica, Calif.

Treasure

Island Casino
Billings: \$3 million to \$4 million
Incumbent: Toushin & Associates, St. Louis
Awarded to: Colle & McVoy, Chicago

Micrografx

Billings: \$2 million to \$3 million
Incumbent: Suissa Miller, Santa Monica, Calif.
Awarded to: Winston Advertising, Santa Clara, Calif.

Schwebel Baking Company

Billings: \$2 million
Incumbent: Griswold-Eshleman Co., Cleveland
Awarded to: MARC, Pittsburgh, Pa.

ACCOUNTS IN REVIEW

American Honda Motor Co. (media buying)

Billings: \$375 million
Incumbent: Ketchum Advertising, Los Angeles; Rubin Postaer and Associates, Santa Monica, Calif.
Contenders: Incumbents; undisclosed media-buying agencies

Acura (creative and media planning)

Billings: \$125 million
Incumbent: Ketchum Adv., Los Angeles
Contenders: Incumbent; Rubin Postaer and Associates, Santa Monica, Calif.; undisclosed others

Australian Tourist Commission (consolidated global account)

Billings: \$50 million
Incumbent: Various
Contenders: DMB&B, J. Walter Thompson, McCann-Erickson, worldwide offices; Young & Rubicam, San Francisco

Motorola (media buying)

Billings: \$40 million
Incumbent: J. Walter Thompson, Bayer Bass Vanderwarker, both Chicago; McCann-Erickson, Atlanta
Contenders: Incumbent; Western International Media, Los Angeles

First Union National Bank Corp.

Billings: \$30 million
Incumbent: The William Cook Agency, Jacksonville, Fla.
Contenders: Grey Advertising, Merkle Newman Harty, both New York; Hal Riney & Partners, San Francisco

L.A. Cellular

Billings: \$25 million
Incumbent: The Bomb Factory, Venice, Calif.; CF2GS, Seattle
Contenders: BBDO West, McCann-Erickson, both Los Angeles; Team One Advertising, El Segundo, Calif.; Goldberg Moser O'Neill, San Francisco; undisclosed others

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Puff Piece

TODAY'S PHILOSOPHICAL QUESTION FOR THE INTELLIGENT media professional: Can a non-smoker read *Cigar Aficionado*?

Well, it helps if you have a sense of humor.

Media Person found the summer 1996 issue in the smoking section of the magazine store. It was hard to miss. Nearly a foot tall, 418 pages thick and with the almost-life-sized face of Arnold Schwarzenegger smiling grimly from its gleaming cover, *CA* is one aggressive, macho magazine. You've got to have enormous upper-body strength just to lift it.

It is also a magazine with a mission, one that quickly becomes obvious to anyone who flips through its pages: to glamorize the cigar and thus make the world safe for upscale puffers.

Not just any cigar aficionado gets into *Cigar Aficionado*. You won't find any pictures of your Uncle Harry sitting around in his ratty undershirt, sucking on his El Cheapo Grande while Aunt Sophie yells, "Don't get those damn ashes on the rug!" Or of the mugs down on the corner firing up their Phillies blunts while perusing the racing form and sipping from something in a paper bag.

No, what you will find is glitz and glam. What *Playboy* did for nudity, *CA* is doing for cigars. Surround them with ads for luxury products, celebrity profiles, classy-looking articles on the good life and pretty soon you've transformed the erstwhile low-rent tube of rolled tobacco leaf into something respectable.

Or more than respectable. Actually, the magazine is trying to enshrine its lust object as an emblem of money, sex, style and power. (Why, just writing that sentence, Media Person is getting sexually excited.)

CA might achieve that goal faster if its editor and publisher, Marvin R. Shanken, could refrain from publishing his own photo quite so often (nine times in the current issue) since it shows an over-accessorized, plump little man

with glasses, mustache, gray stubble and an unfortunate proclivity for flashy suspenders. (Why cigars and suspenders are so often found on the same individuals is a question the psychologists must delve into without delay. Expect the word "compensation" to appear frequently in their reports.)

He is the guy who bought JFK's humidor for \$520,000 at the notorious Jackie O auction. And justly proud of the acquisition he is. For,

He held it tenderly, he fondled it, he stroked it. Eventually, he even lit it. The experience wasn't bad. But what was the point?

as Shanken reminds us on the editor's page, "This wasn't just about a humidor, it was about a piece of history." And lest we too soon forget the historic record, "Kennedy ranks with Winston Churchill as one of the great cigar smoking statesmen of our time."

This gives you some idea of the basic perspective of *Cigar Aficionado*, a magazine that seems to believe the world's two greatest superpowers are the U.S. and Cuba and where "Robusto" (don't ask MP) is one of the most common words in the language.

Like every magazine published today, *CA* has lots of stories about celebrities. The difference is that at some point, its celebrities inevitably whip out a cigar. Schwarzenegger brandishes a half-smoked Hoyo de Monterrey,

After work, Dan Rather enjoys lighting up an Oscar No. 9. Anne Archer loves to blow smoke rings with her Montecristos. Paul Anka may do a Jamaican or a Dominican now and then but his passion is the Cuban Cohiba.

Media Person envisions *CA* editors calling up freelancers who think the assignment is done and crying, "Hey, schmuck! You left out the MCG."

"The what?"

"Mandatory Cigar 'Graph.'"

Along with celebrity profiles, *CA* also features interviews with cigar makers, cigar ratings and wistful reports from that forbidden, mystical shrine of the cigar maker's art, that Shangri-la of stogies, Cuba. (Great news, folks. This year's crop is lookin' good!) It is apparently daily practice in the cigar community to drop to one's knees, face Havana and pray that some day soon the sacred Cuban tobacco crop will be liberated from Fidelzebul to wend its way once again to American supplicants.

But the really pornographic part is the ads. And Media Person isn't even talking about the ones featuring sultry women with open lips and immense, phallic Robustos in hand. No, MP is referring to such sensuous, exquisite fetishes as the wind-resistant, dual-flame-powered, Prometheus jet-turbo, state-of-the-art cigar-lighting machine, "which has made hiding from the wind a thing of the past."

So enthralled did MP become with the whole cigar mystique that he actually went out and bought a cigar, a six-dollar Macanudo (whatever that is) to get him in the proper mood to fully appreciate *Cigar Aficionado*. He held it tenderly, he fondled it, he stroked it. Eventually, he even lit it. The experience wasn't bad, though Media Person wasn't really sure what the point is.

You're not going to believe this but the next morning—the next morning—MP opened *The New York Times* and there was a column by health writer Jane E. Brody. It was headlined "Smokescreen of Glamour Hides Dangers of Cigars." It contained many interesting medical facts that Media Person had not read in *Cigar Aficionado*.

Media Person had smoked his last Macanudo. ■



When was the last time someone showed you slides of their trip to Malawi?

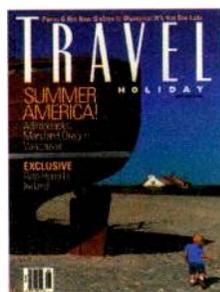
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