

MEDIAWEEK

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THE NEWS MAGAZINE OF THE MEDIA

June 17, 1996 \$2.95

Syndie Upfront to \$1.6B

CPM increases average 5%; off-net, first-run fare drives market **PAGE 5**

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Half a Million Sign-Ups for 'WSJ' Site

Sampling heavy for Web trial; use fees to begin Sept. 1

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Netscape: New Media Home Page

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“...Just as the strength of the Internet is chaos, so the strength of our liberty depends upon the chaos and cacophony of the unfettered speech the First Amendment protects.”

— Judge Stewart R. Dalzell

- [Penthouse Magazine](#)
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Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the government for a redress of grievances.

MARKET INDICATORS

National TV: Brisk
Third-quarter daytime moved last week at higher-than-upfront prices as buyers and sellers caught up with business after upfront. Second-, third-quarter prime time are mostly done.

Net Cable: Moving
Upfront continues to move along as just about every agency is now engaged with cable networks to cut deals at low CPM increases ranging to mid-single digits.

Spot TV: Hotter
Summer promos improving outlook. Increases for '96 first half look modest after strong first half in '95. Atlanta still hot as ever.

Radio: Steady
Olympics and movies still the story. L.A. is tightening up considerably. Third quarter, say most buyers, has a bright future.

Magazines: Anxious
Publishers are crossing their fingers as fourth-quarter budgets are finalized. Domestic auto and food are moving; drugs and remedies are still hot. September issues are well under way.



Free Speech, For

A Federal Appeals Court sets the Internet free. But what about the rest of the media?

NEW MEDIA / By Cathy Taylor

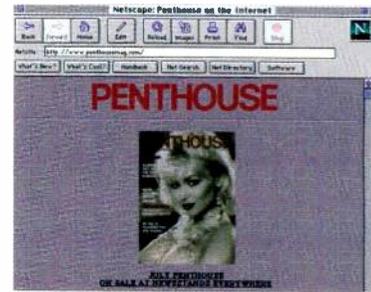
It was the shot heard 'round the online world. Last week, the Communications Decency Act, which would have severely limited freedom of speech on the Internet, was forcefully declared unconstitutional by a three-judge panel in Philadelphia. Netizens celebrated their newfound status of having liberties that may even surpass those of print media. And then they got down to the business of figuring out how this will affect the future of the medium.

"The thing that is great about the text of the response is that they acknowledged the great things about the Internet," said Andrew Anker, chairman/ceo of HotWired, who testified for the plaintiffs in the case, the American Library Association and the American Civil Liberties Union. According to Anker, the judges seemed to have little acquaintance with the Internet when they started to hear the case but came to feel that it was an ongoing forum worthy of the greatest possible protection from censorship.

The elation, which was evident last week in

sites all over the Internet, comes with a caveat: It is still undecided whether the case will be heard by the Supreme Court. However, the forcefulness of the language the judges used to repudiate the proposed law—Judge Stewart R. Dalzell referred to the limitations proposed by the CDA as a "constitutionally intolerable result"—led to a general sense that perhaps the worst was over in terms of this particular attack on the Internet. "What isn't heard in the decision is a number of areas where the judges were hesitating," said Stephen M. Heaton, general counsel of CompuServe, which, like its online-service competitors, has had its share of problems over content available over the service.

But it's also worth asking whether the striking down of the Act sets the stage for a reassessment of many of the laws currently governing media. "I think there will be certain liberating forces rising from the decision," said Bob Guccione Sr., editor-in-chief and publisher of *Penthouse* magazine, which also runs a popular site on the Internet. "The Internet will function so freely, it will make censorship



Web sites imperiled under the CDA: *Penthouse*, *Playboy*, the anti-Barney jihad and Botticelli's *The Birth of Venus*

in other media look more oppressive."

While the ruling raised freedom of speech on the Internet to the level afforded print media, if not higher, it also pointed out the current distinction between freedoms granted to print and the Internet on the one hand and the more restricted universe of television and radio on the other. As one-way media, in which content and the time at which it is distributed are controlled by the broadcaster, the electronic media have been easier to restrict. In an unfettered Internet world (and presumably one with full-motion, real-time video), however, the job of enforcement may be all but impossible. Furthermore, there's

'WSJ' Gets 500,000 Online Lookers

Next task will be to convert samplers into paying subscribers

NEW MEDIA / By Cathy Taylor

The *Wall Street Journal* so far has signed up approximately 500,000 registrants for its new Interactive Edition, the online version of the business daily, as it gets ready to launch the Internet's most closely watched subscription project. Dow Jones & Co., the newspaper's owner, is expected to announce the initial sign-up numbers soon, perhaps this week. The Interactive Edition of the *Journal*, announced in April, has drawn unusual attention because it is the most serious attempt so far by a publisher to

see if Internet readers, who are used to getting information for free, can be turned into paying subscribers.

Is half a million registrants an eye-popping figure? It depends. First of all, none of them are paying customers yet. The *Journal* is offering free access to its site through the end of August to those who sign up by July 31. Interactive Edition business director Thomas Baker, while clearly upbeat, downplayed the significance of the high number of registrants. "We still haven't gotten to the serious part of

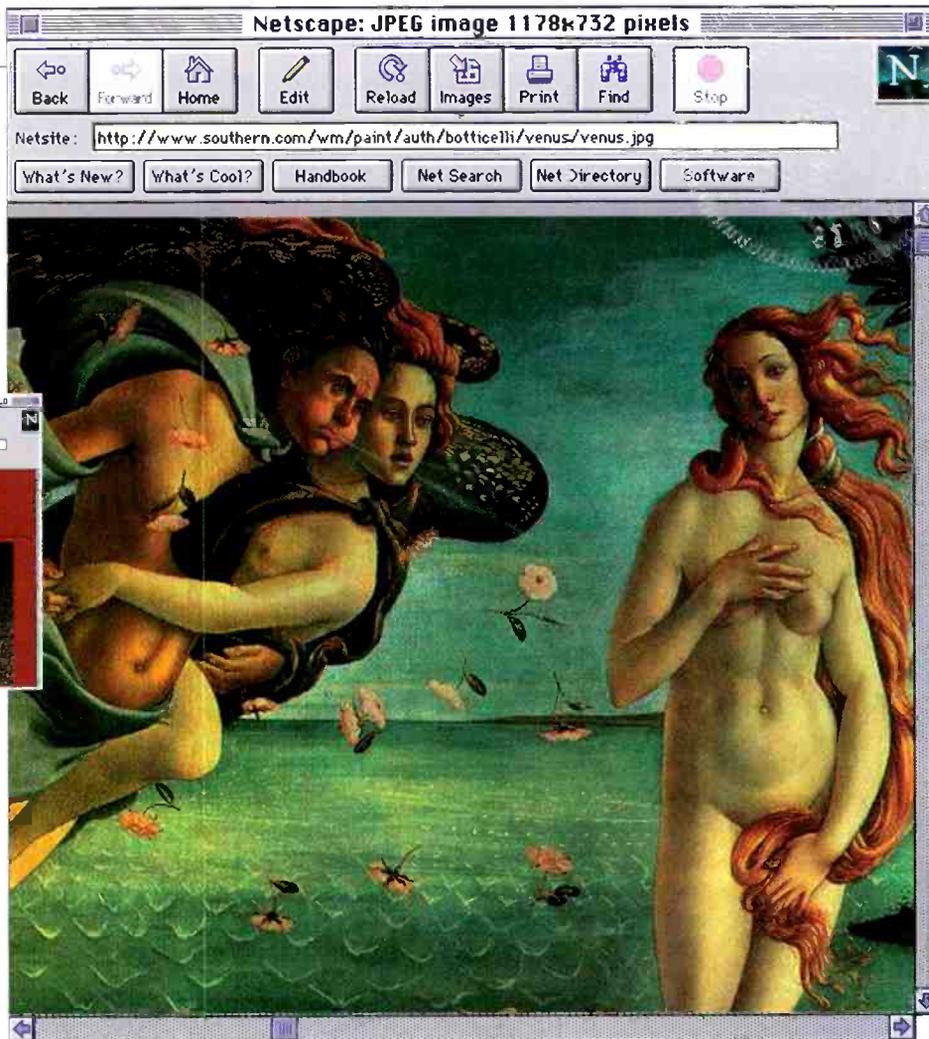
trying to convert people," Baker said.

More than 350,000 of the registrants had signed up for an earlier online version of the *Journal* known as the Money and Investing Update before the subscription version was announced in late April. It's important not to confuse the online *Journal's* current roster of half a million registrants with what the paid circulation of the new online product will eventually be. The proof will be in the ponying up, as subscribers decide whether the online *Journal* is worth the price.

The *Journal* will charge subscribers who do not subscribe to the print product \$49 annually, while those that already subscribe to the newspaper (at \$164 per year) will pay only \$29. Personal *Journal*, a customized content option, will be free to subscribers.

Even with all the revenue schemes and its

Now



no clear-cut idea of how broadcast limitations would apply to video when transmitted over the Internet. "Well then [video] won't be what it is anymore," mused Esther Dyson, chairman of the Electronic Frontier Foundation last week. "[It]'ll be the Internet."

This will leave the Internet in the strange position of being able to deliver the same content as broadcast, with fewer restrictions. According to Susan Fox, an FCC trial attorney, the ruling has brought "a somewhat odd result. If someone says something over the air and then sends it off over the Internet, we can still enforce our decency guidelines concerning what was broadcast, even

if what's on the Internet is protected. There may be radical changes down the road in other media and in how information is broadcast, but today, you're still talking about separate technologies."

In the other hearings regarding decency and the media, Congress has seen broad legislation seeking to restrict television indecency and telephone "dial-a-porn" shot down in the courts. In each case, lawmakers have returned to the drawing board to craft narrower, more sensible legislation that has been upheld. That could happen with the Internet, said another FCC official.

To some, a reassessment of the restrictions placed on all media now looks virtually inevitable. The EFF's legal counsel, Michael Godwin, predicts that at some point, courts will be forced to "revisit broadcasting regulations."

Although, Godwin wouldn't guess how far off such action may be, discussions over how media will be regulated when convergence occurs look increasingly less futuristic. As the Internet celebrated its seeming freedom last week, announcements continued to stream forward from the technology community of proposed products that would combine the Internet and TV. For instance, on Thursday, VDonet, a Palo Alto-based technology company, an-

nounced a partnership with NBC Desktop Video, PBS and Cisco Systems to establish the VDOcast Center for Multicasting, which plans to offer video over the Internet. The company also will, with CBS News, offer gavel-to-gavel coverage of both the Republican and Democratic National Conventions this summer, to those few for whom the Internet is already a video-distribution device. "Looking at video over the Internet, I believe it will gain more diversity," said Asaf Mohr, VDonet president. Mohr interpreted the ruling as a clear indication that the burden for keeping the Internet safe to roam now rests firmly with him and his competitors. He said his first reaction to the decision was to instruct his engineers to begin work on technology that would allow individuals to filter content. "It's really up to the technology companies to provide the safeguards," he said. Meanwhile, several former Apple multimedia pioneers announced the formation of Web TV Networks, which plans to distribute the Internet via existing infrastructures to TV sets, potentially further clouding issues.

"The reality is that it's not the government's job to regulate what you see and don't see," Anker said. —with Jeff Gremillion

respected name, the *Journal* Interactive Edition faces many of the challenges of a new print publication. "When you launch a magazine, you don't know if it's going to be successful until renewals are in," said Bill Ball, a senior analyst with Cambridge, Mass.-based Forrester Research.

Dow Jones has extended its initial free offer once already (from May 31 to July 31) because of infrastructure problems, Baker said. The site got heavier traffic than anticipated.

Analysts say the *Journal* should be happy with a conversion rate of 10 percent from the original 500,000 sign-ups. Forrester's Ball, who thinks that at best 20 percent of the site's revenue will come from subscriptions, says the online version of the *Journal* will still depend on advertising revenue to a greater extent than most print newspapers do. ■

AT DEADLINE

'Naked Truth' Is Obscure Object of Desire

A fight is brewing between ABC and NBC over the Tea Leoni sitcom *The Naked Truth*. The series aired on ABC last season but was pulled due to slack ratings. The network has optioned 13 more episodes for next season, but Brillstein-Grey, which produces the show, can sell it to another network willing to commit to a bigger deal. NBC has made a bid for the show. If NBC wins, it would be the third B-G sitcom that NBC has picked up from ABC. The others were *The Jeff Foxworthy Show* and *3rd Rock From the Sun*.

Will Worlds Collide?

Wall Street reports surfaced again last week that King World Productions is the target of an acquisition offer, this time from station group/studio operator New World Communications. A New World source said that New World chairman/ceo Bill Bevins and president/coo Art Bilger were holding "nebulous" talks—at the behest of Perelman—with King World execs, but added that "no one besides them has been privy to the extent or seriousness of the talks." Dennis McAlpine, a media analyst for Josephthal, Lyons & Ross, said that a possible stock swap could have New World offering 210 million shares to meet KWP's speculated \$1.5 billion price.

Newspaper Ads Up in 1st Quarter

For the first quarter of this year, the Newspaper Association of America reported that total advertising revenue for the industry was up 5.2 percent to \$8.3 billion over last year. Classified ads were up 10.4 percent to \$3.25 billion and national advertising was up 7.4 percent to \$1.06 billion.

Spanish Radio Olympic Sponsors

Caballero Spanish Media, an Interep Radio Store company, has signed AT&T, General Motors, McDonald's and the U.S. Army as full sponsors of the company's Spanish-language radio coverage of the upcoming Olympics in Atlanta. The company holds the exclusive Spanish-language radio network broadcast and sales rights for the 1996 Olympics.

A New Look for Pathfinder Site

Time Warner's Pathfinder site (<http://www.pathfinder.com>) on the World Wide Web will unveil its redesign today. The site will take "a channel motif," says a Pathfinder representative, making it easier to navigate the different publications, such as *People*, *Entertainment Weekly* and *Time*, located there. The original Pathfinder site went up on the Internet 18 months ago.

Waiting on the IRS: Viacom Cable Still Stalled

Viacom continues to be plagued with problems selling its cable systems to Tele-Communications Inc. The company, which is looking to reduce \$11 billion in debt, still awaits a tax ruling from the IRS on its planned spin-off of the cable systems to shareholders. Under the plan, the new company would be acquired by TCI in a tax-free transaction valued at \$2.3 billion. The deadline for the deal is June 24.

Give Time Ventures Some Credit

Time Publishing Ventures and NationsBank will introduce four new credit cards, from *Cooking Light*, *Health*, *Par-enting* and *Sunset*. The *Southern Living* Visa card was launched two years ago. Cardholders are entitled to discounts on TPV magazine subscriptions, books, tapes and videos. Southern Progress' *Southern Living* and *Cooking Light* cardholders additionally receive discounts on vacation packages booked through the titles' travel services.

Addenda: Capital Cities/ABC last week named Gerald Lyles vp of national sales for the company's owned stations. Lyles had been national sales manager for ABC station KTRK-TV in Houston since 1989...After losing Mandy Patinkin from its cast, CBS' *Chicago Hope* has hired veteran Mark Harmon, who starred in NBC's hit '80s drama *St. Elsewhere*.

Corrections: An item in last week's Magazines department incorrectly identified *USA Weekend* as the *USA Today* magazine. Both are Gannett Co. publications and have coordinated logos, but they are separate publications...The news director of WNBC-TV in New York was incorrectly identified in the TV Stations column of May 20. She is Paula Walker...A photo credit on page 38 of *Mediaweek* (May 13) should have gone to Allan Gilmore.

Editor's Note: In last week's edition of *Mediaweek*, a picture of Lucie Salhany, chairman of the UPN network, was published on page 5 along with pictures of ABC's Ted Harbert and Fox's John Matoian in a graphic under the headline "(Prime) Time Is Running Out..." Salhany is not a network programming chief, as the sub-headline and the photo caption implied. The programming chief at UPN is Michael Sullivan. Also, UPN's programming success rate and ratings are comparable with the records of other start-up networks such as Fox and The WB.

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O'Donnell (r., with Joan Lunden) opens strongly

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More Than Just Talk

CPM increases average 5% on \$1.6 billion in early ad sales

SYNDICATION UPFRONT / By Scotty Dupree

Talk shows and one-hour dramas for prime time fared better than expected in the syndication upfront market that has wrapped up most of its business in the last two weeks. Talk shows inked CPM increases of up to 5 percent. Off-network shows earned increases of 6 to 8 percent, and, in some cases, topped out as high as 10 percent.

First-run syndicated programs managed 3 to 6 percent CPM gains—with new entry *Access Hollywood* said to be approaching *Entertainment Tonight*-like CPMs of close to \$19. Action hours, which had the widest swing, got 4 to 10 percent increases.

Overall, the market finished up 5 percent on average, with \$1.6 billion in ad commitments. The syndication market, which should top \$2 billion in billings in the 1996-97 season, has left a half-billion-dollar in inventory for next season's scatter market.

Sellers were pleasantly surprised to find more money than expected in a marketplace in which it seemed that everyone walked away a winner in one way or another. Many described it as neither a buyer's nor a seller's market, but unusually orderly, sane and quick.

Talk shows rebounded surprisingly well from a bad year in the press that made some advertisers skittish. *Ricki Lake* finished with the strongest CPM gains, in the 4-6 percent range, a credit to the fact that it "still performs in the 18-34 demos," said Chris Kager, head of ad sales for *Ricki* distributor Columbia Pictures Television. "If you need those demos, then you see the value."

While advertisers did not shy away from buying daytime talk, it appears that the stable of buyers was limited to those who have supported the genre in the past. "Syndicators were nervous about the future of daytime talk shows," said Arthur Schreiber, president of The Botway Group. "But their fears were overblown." While the client base is small, those clients need talk shows to make their weights in daytime.

The talk-show genre got a lift last week with the performance of Warner Bros.' new *Rosie O'Donnell*, which was said to have done early upfront deals at network daytime CPMs in the \$8-\$9 range. The show is likely have a healthy scatter market.

Still, syndicators may have been expecting more money in the daypart than was eventually spent. Sales executives report that some money went instead to network shows, primarily to Fox's *After Breakfast*.

Prime-time action hours came in strong as well—but they could have been more zealous since some have had higher-than-expected ratings this year, some executives said last week. MCA's *Hercules* and *Xena* led the group, with



Ricki (left) led the way as talk shows rebounded; Xena (starring Lucy Lawless) was strong among action hours.

increases in the 8-18 percent range. Those increases may have buoyed the sales of new action hours such as MTM's *The Cape*.

Off-net sitcoms, many of which have already proved their ratings strength, also fared well. Most settled in at the 6-8 percent range, although a few ended up with increases of up to 12 percent. Some of the higher-rated shows, such as Columbia's *Seinfeld*, may have sacrificed higher increases in order to be packaged with new and unproven programs, buyers reported.

Buyers reported that syndicators, many of whom came to the market with reasonable increases and a willing attitude, offered package deals linking returning shows to new titles. In some cases, syndicators may even have slightly undersold themselves, buyers said. ■

'Rosie' Runs Riot In First Week Out

Talker over-delivers on ratings

SYNDICATION / By Michael Freeman

It took nine months, but it appears the long syndication season finally has its first bona-fide hit in *The Rosie O'Donnell Show*. To the delight of advertisers, *Rosie*'s debut last week delivered higher ratings than promised.

"Four days does not make a season, but I do think Warner Bros. has a winner on its hands," said Bill Croasdale, senior vp of national broadcast buying for Western International Media. "I'm not going to crown anything a raving success based on overnight [ratings], but I do hope *Rosie*'s ratings hold and continue to grow because the TV industry and advertisers have been in desperate need of a hit."

For its June 10 premiere, *Rosie* posted a 4.4 rating/16 share average in Nielsen's 33 metered markets, a startlingly 60 percent share increase over programming previously airing in those time periods. *Rosie*'s opening day was the highest-rated premiere in syndication since King World's *The Oprah Winfrey Show*'s 6.0/26 average in September 1986.

By the end of last week, *Rosie* had turned in a four-day average of 4.3/15 and impressive 50- and 25-percent increases over last month's sweeps and year-ago shares, respectively.

Many media buyers had reason to gush about the debut. One who got into *Rosie* at a discount rate was Jerry Dominus, J. Walter Thompson director of national TV and programming, whose clients "rolled over" make-goods into *Rosie* from previous buys in Warner Bros.' *Camie*, canceled earlier this year.

"It was smart business on Warner Bros.' part to give incumbent advertisers a favorable position [in *Rosie*]," Dominus said. "We can use it to offset the under-deliveries we had been getting with all of the other talk shows this season."

Dick Robertson, Warner Bros. Domestic Television Distribution president, said that some advertisers "got the deal of century" due to *Rosie*'s over-delivery. But that will likely change.

Robertson said the studio is "modifying" its guarantees to a 4.3 average in households for the third quarter and a 5.9 for next season. *Rosie* started with a 3.7 guarantee and sold at \$12,000 to \$13,000 per unit (*Mediaweek*, June 10) for its second-quarter start, buyers said. ■

NEW MEDIA

America Online last week introduced the 3.0 Windows edition of its software in a beta version. Since such events are often greeted in the online community with the excitement of a new R.E.M. album launch, each new release is worth noting. According to some comments posted to AOL's message boards, downloading 3.0 is well worth the wait. The new release allows AOL subscribers to add colors, fonts and even hyperlinks to e-mail messages. The new release also rids the service of the seemingly interminable art downloads that greet subscribers the first time they enter new sections of AOL. Art downloads now take place without holding up access to the service, in a process known as progressive rendering. The new release also promises improvements upon the much-maligned AOL Web browser. However, those subs who don't want to ever admit to using the AOL Web browser (in most online circles, it's considered *déclassé*) will be pleased to know that even the current release, 2.5, allows users to avoid such cyber-embarrassment. Netscape Navigator 2.02 can now be downloaded for use with AOL's Internet access, and Microsoft Internet Explorer is coming soon. Separately, Vienna, Va.-based AOL last week entered a strategic alliance with Macromedia that will integrate Shockwave technology into AOL software starting this fall. Shockwave will allow AOL content providers to add animation, music and interactivity to their offerings on the service.

The cable modems are coming, at least according to LANcity, one of the few hardware concerns that is actually producing the super-speedy modems. The Andover, Mass.-based company said last week that it has an agreement with TCI Internet Services to manufacture 30,000 cable modems for deployment with the @Home service. @Home, a planned content and Internet access service, has also recently secured investments from Cox and Comcast.

Inc. magazine launched its online venue last week on the World Wide Web at <http://www.inc.com>. The site offers tools to aid entrepreneurs, such as a "create your own Web site" feature, discussion areas on business topics and an

FCC Gives Silver King a Go

Big hurdle cleared in effort to create seventh broadcast network

TV STATIONS / By Mark Gimein

The Federal Communications Commission last Friday approved Barry Diller's long-delayed takeover of the Silver King station group. Approval for the transfer of Silver King's licenses from current holder Roy Speer had been granted conditionally in March. Protests from two station owners affiliated with Silver King and objections from cable giant Tele-Communications Inc. to the FCC's conditions, however, had kept the FCC busy with revisions.

The FCC's order calls for Silver King to pay \$150,000 in fines for effectively taking over operation of Washington, D.C.-based Urban Broadcasting, a station owner and license holder of Washington's WTMW, in which Silver King holds a 45-percent stake. Urban, which had argued to the FCC that Silver King's financing structure allowed the company to run Urban's station and tied it into a ruinous contract, was fined \$25,000.

The order directs Silver King to redraw its contracts with Urban and Chicago's Jovon Broadcasting, with which Silver King has similar agreements. The changes are said to involve Silver King dropping contractual terms that link its financing to the stations continuing to run Silver King and Home Shopping Network programs.

Despite the fine, Urban attorney Bill Crispin was jubilant, saying: "The slaves have been set free from the plantation."

The FCC also removed a condition of its

original order, which blocked Silver King from using its option to gain equity in Jovon's Chicago station, WJYS. A Silver King spokesman said that the company expects that as its programming changes from home shopping to a planned seventh network, it will negotiate new contracts and expects to keep its affiliates.



Diller: Next up, the HSN merger

service in any of Silver King's markets.

Most of the restrictions on TCI disappeared in the new order. The issue is made more complicated, however, by the pending merger of Silver King and the Home Shopping Network, which is partly owned by TCI. That deal will raise TCI's stake in Silver King to 45 percent and will require separate approval from the FCC.

FCC commissioner Susan Ness noted that while the approval is based on FCC precedent that allows TCI an interest of less than one-third of the equity of the TV group, the HSN deal does not fall under the same precedent. ■

Making Diaries Personal

Nielsen and NAB to develop system to record individual viewing

TELEVISION RATINGS / By Mark Gimein

The debate over how to improve the Nielsen diaries—the little notebooks in which television households recruited by Nielsen Media Research keep track of their viewing, or at least try to—took another turn last week.

A new initiative by Nielsen and the National Association of Broadcasters may finally give individual viewers diaries of their own, supplanting the current one-diary-for-the-whole-household system.

Nielsen and the NAB will jointly develop a personal diary system that they will begin testing in the first quarter of 1997. The agreement came out of a meeting earlier this month that included Nielsen officials and the NAB's Committee on Local Television Audience Measurement (COLTAM).

Diaries are currently used to measure local-market viewing in all but the largest markets, where they are supplemented by household meters. Complaints by the broadcast networks

SCIENCE:

The sci-fi channel delivers adults 18-49 at a level greater than even some basic cable networks* with two times or more their subscribership, male and female.

FICTION:

The sci-fi channel only delivers single males who live alone in trailer parks eating tv dinners and dusting their superhero action figure collection.

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

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



WELCOME TO
THE EDGE

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

NEWSPAPERS

Westside Los Angeles wants its *L.A. Weekly*. Stern Publishing's *L.A. Weekly*, sister publication of New York City's *The Village Voice*, will increase its print run by 20,000 to bump its circulation to 195,000 by the end of July. With increased demand for the free paper in parts of Westside L.A., including West Hollywood, Santa Monica and Westwood, distributors have not had enough supply for readers. *The Voice*, which went to free circulation in Manhattan on April 10, added 35,000 to its circ a month later, raising total Manhattan circulation to 185,000. According to *L.A. Weekly* publisher Michael Sigman, the two papers are "gearing up for the joint buy." No joint advertising has yet been sold by the two weeklies, though some advertisers are buying both papers separately. The two publications are already fairly strong in categories including liquor and airlines. National advertisers include Seagram's, Camel and Bacardi for the *Weekly*. *The Voice* carries Volvic water, United Distillers (Tanqueray, Dewar's, Johnny Walker Black), Time Warner and Marlboro. Categories the weeklies seek to grow include pharmaceuticals, TV networks and technology. Sigman said that the joint buying pitch will be announced soon.

In the sports-centric city of Denver, this year's NHL Stanley Cup playoffs were a big deal for *The Denver Post*. Media News Group's *Post* published a couple of ghost editions of the paper and managed to give a quick boost to circulation. On May 29, the hometown Colorado Avalanche made the Stanley Cup Finals by defeating Detroit. The *Post* sold 20,000 copies of a special victory edition. When the Avalanche won the Cup finals last week against the Florida Panthers, the paper sold 25,000 copies of another special. In both cases, only a victory edition was produced. "People don't buy if the team loses," said a *Post* representative. "You have to have the right circumstance." The rep said that the extra editions gave added visibility to the paper, which competes in Denver against Scripps-Howard's *Rocky Mountain News*. The impact on circulation will be negligible, though. "Over the six months [reporting period], those numbers get watered down to a couple of hundred in the average," the *Post* rep said. —By Anya Sacharow

and stations about Nielsen have often focused on problems with the diary system, which depends on one household member accurately recording several persons' television viewing.

"We applaud Nielsen for responding sincerely to the concerns expressed by the industry," said Tom McClendon, COLTAM chairman and vp of Cox Broadcasting. "COLTAM and many members of the industry have been working toward these goals for nearly a decade."

In addition to personal television-viewing measurement, the industry group will work with Nielsen on sample representation and recruitment procedures as well as on the design of the

Nielsen diaries themselves.

Nielsen spokesman Jack Loftus said that the partners have not yet settled on how to use the personal diaries to measure children's TV viewing. Loftus said that a special diary designed for young children is being considered as an option.

The incentive structure of the personal diary system will also need to be worked out in focus groups. Currently, Nielsen households receive a small cash payment, ranging from \$1 to \$5.

Fox officials could not be reached for comment. The network has complained that diaries are unreliable and has pushed for their replacement by a nationwide metering system. ■

WB's Frog Goes A-Courtin'

Network readies major promotion push; mascot Michigan to speak

NETWORK TV / By T.L. Stanley

The WB network plans to jump-start its third season with several off-air promotions designed to reach out to potential viewers on radio and at grocery stores and fast-food restaurants. The WB's on-air look, which includes interstitials shot on the Warner Bros. backlot, will continue, with prime-time stars mingling with animated characters from the network's kids programming block.

The WB, battling for an ever-shrinking share

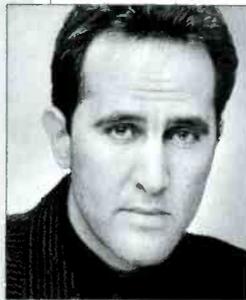
to viewers who called an 800 number and answered questions about WB shows. The Win a Gift From Michigan sweepstakes played off the network's mascot, Michigan J. Frog, and the No. 1 automaker's home state. The promotion came together in less than a month. "These kinds of promotions give us the chance to let companies know that we can move quicker than the big boys," said the WB's Goldstein.

The Jack-in-the-Box fast-food chain has signed on for an August promotion for *Animaniacs*, flagship series of the Kids WB. Characters from the series will show up on tray liners and food bags, with taglines that emphasize new episodes of the show. Jack-in-the-Box outlets will identify the local WB affiliate in all promotional materials.

During November, the WB will tie in with the Warner Bros. feature film *Space Jam*, a Looney Tunes holiday offering starring Michael Jordan, with local affiliate contests. A long-term WB partnership with a number of Kraft brands will kick into full gear in early 1997 to promote the kids program block, and separate tie-ins are in the works for the *Superman* animated series.

Michigan J. Frog, the WB's singing and dancing spokesphibian, will begin talking this fall. The intent is for the wise-cracking frog to be not only the master of ceremonies for each evening's programming, but to take a more active role in commenting on shows. A recent study found that Michigan scored third to the NBC peacock and the MTV logo when a group of people age 25 and younger were asked to name network icons.

"Michigan is allowing us to get across the message that we're a family-friendly place without being The Family Channel," Bibb said. ■



Taking the local: Goldstein (left) and Bibb are using grocery and fast-food stores to promote the WB's lineup

of network TV watchers and working to expand its distribution system, will try to extend its family-friendly branding to as much non-television territory as possible. "The branding process must take place at the local level," said Bob Bibb, who heads the network's marketing with Lew Goldstein. "That's why it's important to get our message in front of people at their local retailers and on their local radio stations."

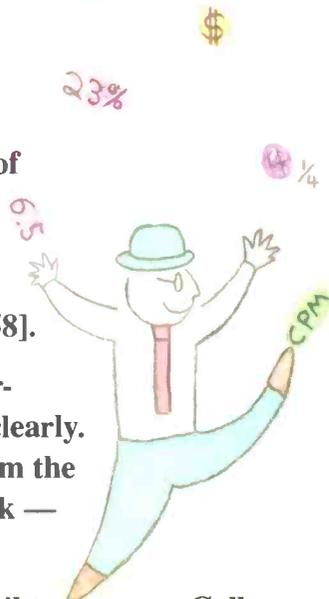
Tie-ins for prime-time programming began last week, with a Ford-sponsored watch-and-win night. Two Ford Escorts were given away

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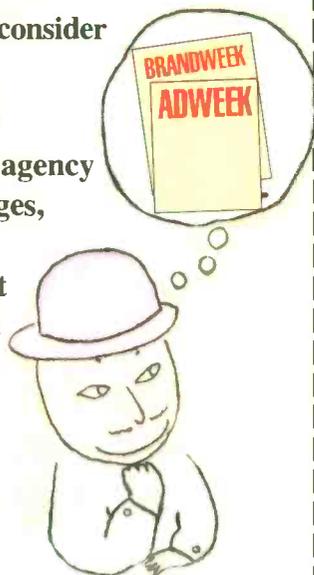


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ESPN Scores Third Channel

Another all-sports news service crowds into the starting gate

CABLE PROGRAMMING / By Michael Bürgi

ESPN announced last week that it will launch an all-sports news channel, ESPNEWS, on Nov. 1. Though coming from the preeminent name in televised sports, the service will face a tough marketplace that already has one cable sports-news service up and running and another in the works.

The idea for ESPNEWS has been on the back burner at ESPN for two years—along with several other potential spin-off services, including a Spanish-language sports network and a motorsports channel. Details are scant so far on how ESPNEWS will operate and who will run it. For now, John Walsh, ESPN senior vp and executive editor, is leading the start-up effort.

Getting on the air before its main competitor—CNN/SI, a joint venture of Turner Broadcasting System and Time Warner—spurred ESPN to announce the November launch date,

said Walsh. “Do we react to forces in the marketplace? You bet we do,” he said. “We’re aware of all the competition out there, whether it’s broadcast, cable or otherwise, and we respond to each one aggressively.”

CNN/SI, announced back in February, is not scheduled to launch until December. Executives at the service are mum on details about programming and carriage deals with operators. CNN/SI officials said last week that being beaten to launch by ESPN will have no effect on their network. “If our product is good—and it’s going to be great—a month after we’re both on, no one’s going to remember or care who launched first,” said one source at CNN/SI.

NewSport, a sports news channel operated by Cablevision Systems Corp. (and co-owned with NBC and Liberty Media), is already operating and has 9 million cable subscribers. While NewSport has the advantage of having sub-

scribers already, it is not as well-known and lacks the brand identity of ESPN and CNN.

To a lesser extent, there will be competition as well from the upcoming Fox/Liberty Sports joint venture, which will couple the Prime Sports regional cable services with the fX cable network to reach national distribution.

Channel capacity remains tight, though the expectation that cable operators will begin rolling out digital set-top boxes by year-end is one motivation for new spin-off channels to plan launches now. It’s somewhat ironic that ABC—whose parent, Walt Disney Co., owns 80 percent of ESPN—recently opted out of launching an all-news cable channel, citing the cutthroat competition by rival services. But sports news is a different story for Disney: ESPN’s affiliate sales clout—thanks to 68 million subscribers for the main network and 33 million subs for ESPN2—should help to push through some significant carriage deals by ESPNEWS’ launch date.

CNN/SI may have one leg up in that its owners, Tele-Communications Inc. and Time Warner, are major cable-system operators. But because of federal scrutiny of consolidation in the cable industry, TCI and Time Warner will have to tread carefully. ■

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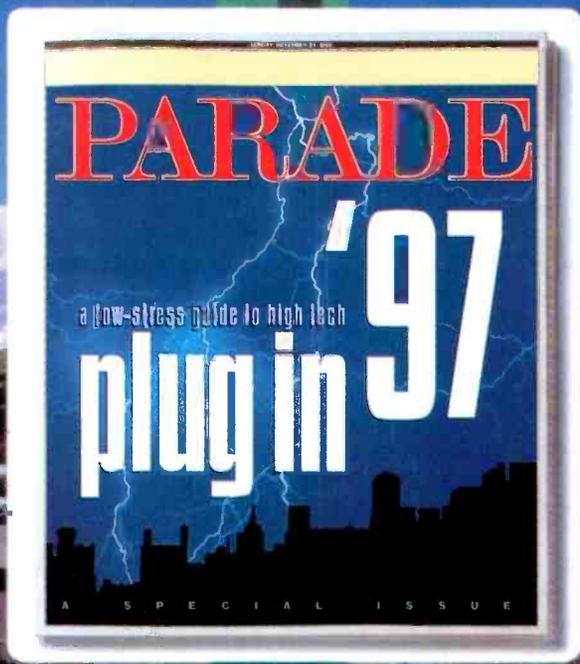
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CABLE TV

A&E Networks has joined the growing list of cable programmers launching spin-off services. Capitalizing on the success of its *Biography* series, A&E next year plans to launch an all-biography channel. The service will be digitally compressed, in hopes that cable operators make good on their promise to begin rolling out digital set-top cable boxes later this year. A&E's other *Biography* activities include a Web site scheduled to launch in July; a version of the series for children, to run on A&E beginning Sept. 1; a magazine that will be introduced next January as a subscription-based monthly; and a line of audio tapes about subjects including Nostradamus, Mozart and Jesus Christ.

Jeffrey Gaspin was named senior vp of programming and production of VH1 last week, following a mutual decision between the channel and former programming head Linda Corradina to part ways. Corradina, who had come over from MTV two years ago when VH1 underwent a programming overhaul, will become an independent producer. One of her first projects will be to develop a new series for VH1. Gaspin will have overall responsibility for programming the music service, which is owned by Viacom's MTV Networks. Most recently, Gaspin was an independent producer. He had been developing a game show with Columbia TriStar Television and a reality series with DreamWorks SKG. Gaspin also has served as a programming and production exec for Interactive Video Enterprises (a unit of U S West) and for QVC's Q2 service.

Comcast Corp.'s programming arm, C3 (Comcast Content & Communications), has hired Eve Szurley, a vp at MTV Productions. Szurley will develop C3's first-run, cable and syndicated programming, and will also scout for ideas for new cable networks, some of which could materialize this summer from C3. Comcast counts some 4 million cable subscribers, a base that would help any new programming concept get off the ground.

Cox Communications last week signed a carriage deal with MSNBC to launch the news service this summer on its 3.3 million-subscriber MSO. —By Michael Bürgi

BellSouth Plugs In to TV

Telco launches cable system in Atlanta suburb, challenging Scripps

CABLE TELEVISION / By Michael Bürgi

In a likely harbinger of things to come from the major telcos, BellSouth has launched its first direct competition with cable TV by starting a cable system in the Atlanta suburb of Chamblee, Ga. The test, which marks BellSouth's entry into the TV business, is a challenge to Scripps Howard, which serves some 35,000 cable subscribers in the Chamblee area.

BellSouth earned what amounts to interloper's rights into the region. Officials of Chamblee have been locked in a several-year struggle to get Scripps Howard to improve its cable service. For the last three years, Scripps Howard technically has been operating without a franchise agreement, extending its previous agreement with the municipality year-to-year.

The gambit seems to have paid off for Chamblee, where the first 800 of BellSouth's 8,000 planned test homes are. Scripps recently added several channels to its service, including ESPN2, the History Channel and Turner Classic Movies. The move seems to have quieted cable customers who had complained that Scripps had added more shopping services than other channels in the past few years.

BellSouth's test encompasses more than simply offering a bevy of cable channels. The telco—which has signed up 50 homes so far, most of them former Scripps Howard customers—is offering an analog platform of 56 broadcast affiliates and basic cable networks for \$23.95 a month. The system also offers a digitally compressed platform of multiplex premium services, like HBO's 1-3, Encore and its seven niche movie services, Showtime's 1 and 2, Flix and the Sundance Channel. The system's pay-per-view offerings are also offered digitally, which allows subscribers to order movies within a half hour directly through their remote control units, avoiding a phone call.

This summer, BellSouth will introduce cable modems into the test homes, with hardware supplied by LAN City, according to Kevin

Doyle, a BellSouth representative. The rollout will be high-maintenance: BellSouth will supply installation, computer configuration and training to subscribers that buy cable-modem service. BellSouth has not said how much the cable-modem service will cost customers.

"We methodically plan the rollout block by block," Doyle says. "We want it to be very controlled, so that as we scale up in number of homes, we can work out the bugs and don't end up putting too much pressure on the network."

BellSouth plans eventually to offer service in 7,200 homes in the north DeKalb County area; however, the telco does not have a franchise agreement with the county. As a result, it will have to operate under video-dialtone rules, which require the company to offer channel space to competitors, in this case Scripps Howard. In the total Atlanta DMA, Scripps serves some 60,000 cable subs.

Scripps Howard has been aggressively rebuilding its system in the Atlanta region to incorporate fiber-optic lines and boost channel capacity. Lin Atkinson, the system's general manager, said the just-completed fiber rebuild had been planned long before BellSouth was granted its competitive franchise agreement, which lasts for the next 18 months. As for a cable-modem rollout, Atkinson said that Comcast's purchase of Scripps Howard's cable systems, expected to close this summer, should speed that process along. "We don't want to launch a [cable-modem] service before the standards are complete and until we know our customers want it," Atkinson said. "This is not a test—everything we do every day has to be solid and reliable."

Both BellSouth and Scripps executives declined to speculate on the churn rate (the number of subscribers who cancel service) that BellSouth's overbuild in the region will create, saying it's too early to tell. "There is no model for this kind of situation," said Atkinson.

BellSouth plans to roll out similar systems over the next 12 months in Charleston, S.C.; Jacksonville, Fla.; and Birmingham, Ala. ■



Not just a phone company anymore: A Chamblee family tests the service

PHOTO BY MICHAEL BÜRGI FOR BELL SOUTHWEST

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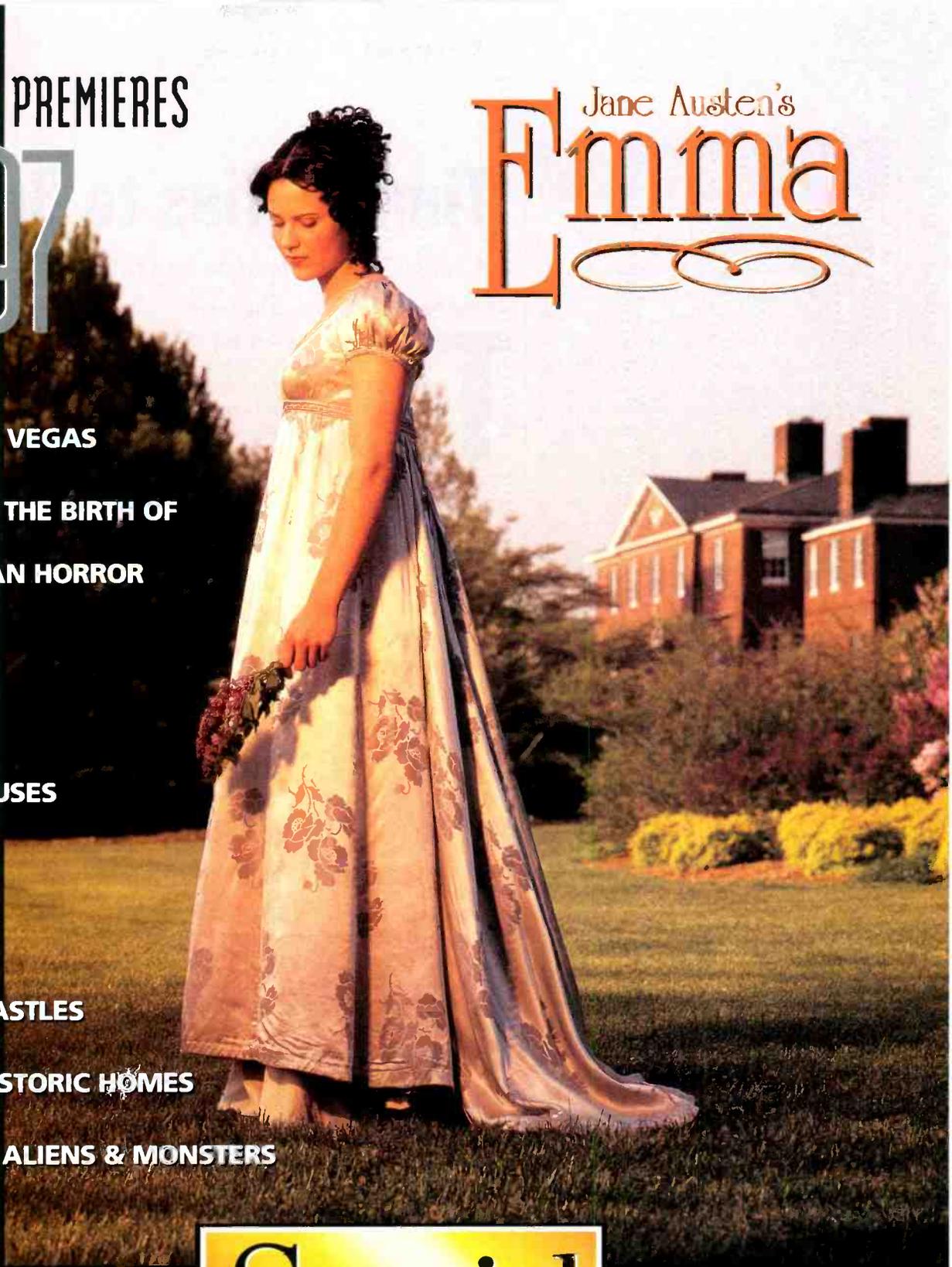
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PRODUCTION

Sony's TriStar Television has added another writer-producer to its expanding stable of behind-the-camera talent. Billy Riback, coming off a three-year deal with Wind Dancer Productions, has signed an exclusive multiyear agreement with TriStar. Riback, a veteran writer and producer of *Home Improvement*, likely will bring his existing series deals with CBS and Fox to his new studio. Riback's other recent credits during his Wind Dancer tenure include *Thunder Alley*, *Buddies* and *Carol & Company*. TriStar, which recently added writer-producers Cheryl Alu and Barry O'Brien to its development pool, had four pilots picked up by the networks for this fall, plus one midseason order. (TriStar and sister Sony division Columbia Pictures TV will have a total of 10 series on the networks next season). TriStar's mandate is to boost development, and a number of additional long-term deals with writers and producers are expected in the coming months. (continued on page 15)

'Times' Tries to Break Fall

L.A. daily cuts newsstand price as circ slides to just above 1 million

NEWSPAPERS / By Anya Sacharow

The *Los Angeles Times* hopes to reverse a slip in its ad lineage and circulation by cutting its newsstand price in half, from 50 cents to a quarter. The Times Mirror flagship introduced the price cut on June 3 in a move to sell more papers and eventually raise its advertising rates.

A Times representative said that Federal Trade Commission rules prohibit newspapers from discussing advertising rate changes before they are implemented. "We have no current plans to raise ad rates," the spokeswoman said.

The reduced cover price affects some 15 to 20 percent of the *Times*' total weekday circulation of 1.02 million. That figure was down 3.8 percent in the six months ended March 31, from 1.06 million, according to the Audit Bureau of Circulations.

The *Times*' Sunday circulation also was off slightly during the period, to 1.40 million from 1.46 million. In 1990, the *Times*' weekday circ stood at 1.23 million daily and 1.51 million on Sunday.

Some of the *Times*' circulation losses can be attributed to deliberate cutbacks by the paper in distribution to some remote delivery areas in the past few years. But the clear intent of the newsstand price cut is to attract more readers.

"They're in danger of slipping below 1 million," said industry analyst John Morton of Lynch, Jones & Ryan. "I suspect that's the major motivation."

No price reductions are being made for subscribers, as the *Times* offers ongoing discounts as part of its circulation-growth plan.

Jeffrey Klein, *Times* senior vp of consumer marketing, was reluctant to project how the price cut will affect circulation. "We've had soft circulation for the last couple of years," Klein said. "We want to turn that around. I don't underestimate the challenge, and I'd rather not forecast numbers."

Analyst Morton estimated that the gain should be in the tens of thousands.

The *Times* is supporting the price cut with a \$5 million-plus advertising campaign. *Times* executives noted that, with the softening in newsprint prices this year, the paper has been able to invest more dollars in marketing and promotion.

Regarding advertisers' views of the 1 mil-

lion-circulation number, Klein said that opinions vary. "In the end, advertisers buy total numbers," he said. "I don't know [how important the 1 million number is]. There may be some psychological value to that."

The *Times*' local ad lineage fell 13.3 percent in the five-week period ended May 5 compared to the same period in 1995. National ad lineage was down 3.4 percent. Classified ads were up 3.8 percent. Janis Heaphy, *Times* senior vp of advertising, cited the current shakeout in the Southern California retail market as a major factor in the local lineage decline.

Federated Department Stores, which owned Bullock's, recently acquired another large retail group, The Broadway. Federated shuttered both chains and plans to operate the stores under either the Macy's or Bloomingdale's banner.

"A lot of the lineage [decrease] is related to the merger," Heaphy said. In addition to the Federated combination, several supermarket chains in the *Times*' circulation area have merged.

Competitors also are chipping away at the *Times*. In Orange County and San Fernando Valley-Ventura County, two areas that account for some 42 percent of the *Times*' circulation, Freedom Newspapers' *The Orange County Register* and Tower Media's Los Angeles *Daily News* have been making some gains.

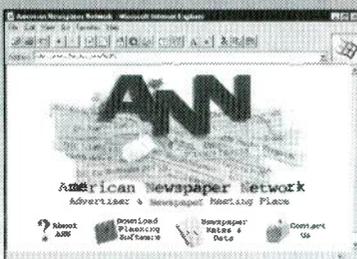
The *Daily News*' circulation was up 1 percent in the six months ended in March, to 204,220 daily. The *Daily News* "has always been competitive" with the *Times*, said Martha Thompson, circulation director. "The fact that they're promoting [the newsstand price cut] with a \$5 million ad campaign tells the story."

At the *Register*, daily circulation was up 1.1 percent through March, to 358,173. In Orange County, the *Times*' circ stands at 200,112 daily, down 0.8 percent from the previous year, but still up some 20 percent since 1989.

"They have competed aggressively to get a stronger position in Orange County," Ron Redfern, senior vp, advertiser marketing for the *Register*, said of the *Times*. "But it's our home market, and the only one we serve intensely. We've managed to hold them back from gaining ground here," he said. ■

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Welcome Back, Classrooms

Teachers and teenagers are suddenly in vogue again for the networks

TV PROGRAMMING / By T.L. Stanley

Take a classroom, add a stand-up comic in the teacher role, a bunch of smart-aleck kids as a captive audience, and what do you get? Four new sitcoms headed for network schedules next season.

The networks hope they can teach the old classroom comedy genre some new tricks with *Mr. Rhodes* (NBC this fall), *Nick Freno: Licensed Teacher* and *The Steve Harvey Show* (both on the WB, fall), and *Social Studies* (for UPN, midseason). ABC's sitcoms *Clueless* and *Sabrina the Teenage Witch* and the WB's mid-season pick *Slayer*, based on *Buffy the Vampire Slayer* also will feature school life prominently in their plot lines. And ABC will tackle teen

where between zany and somber, Hervey says.

"We don't want to be cartoony, [but also] we don't want to try to solve the life problem of the week," Hervey says. "It will be grounded in reality, but it will be an urban school where not everything is dark and depressing."

Life will be decidedly more wacky on the WB's *Nick Freno* (Wednesdays, 8:30). Another accidental teacher, struggling actor Nick Freno (comic Mitch Mullaney), lands in the classroom as a way to make money between bit parts in soap operas. "He's more of a kid than a teacher," Dennis Rinsler, executive producer of the Warner Bros. show, says of the lead character. "He was always the class clown, and he still is."

Nick Freno is based on the experiences of

Rinsler and his partner, Marc Warren, who were teachers in New York City public schools in the 1970s. The pair, coexecutive producers of *The Parent 'Hood* for the WB and creators of *Full House* for ABC, always wanted to center a show around a bureaucracy-hating, fun-loving teacher, the kind they saw making a difference in kids' lives during their 11-year classroom tenures.

"Schools are really an assembly-line system," Rinsler says. "We wanted to point that out with some humor, and to show what happens when this guy starts teaching as a lark and it turns out to be his life's calling."

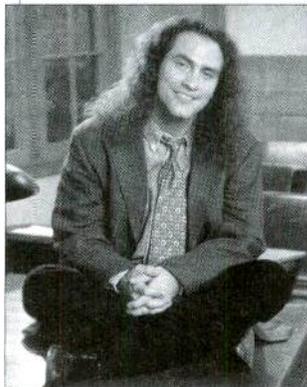
NBC's *Mr. Rhodes* takes the teacher-in-class formula and mixes in the fish-out-of-water element as well. MTV and Comedy Central stand-up Tom Rhodes plays a long-haired, bohemian writer recruited to teach English lit at a stuffy prep school, and the show centers on Rhodes motivating his pupils to love the classics, à la *Dead Poets Society*.

"The show will stand or fall based on whether [Rhodes] strikes a chord with viewers," says Peter Noah, executive producer of the Universal series. "The school-based shows are a classic form that have been a little under-represented on TV lately. With several of them [coming on] now, a lot of your success is based on your central character." ■

PRODUCTION

'*Suddenly Susan*', the Brooke Shields sitcom that landed in the choicest spot on NBC's fall schedule, Thursdays at 9:30 between *Seinfeld* and *ER*, has picked up two Emmy award-winning executive producers. Warner Bros. Television has signed Gary Dontzig and Steven Peterman, both from *Murphy Brown*, to a three-year overall deal to helm the show, Shields' first TV series. Dontzig and Peterman, who have won three Emmys, have been in the Warner Bros. fold since 1988.

Davis Entertainment Television has signed a first-look development deal with theater producer Bert Stratford. Davis intends to tap into the New York literary and theater community for fodder for TV projects. The company also wants to pump up its kids programming output. Stratford has produced family specials including *The Twelve Days of Christmas* and *Noel* (both NBC) and *The Wish That Changed Christmas* (CBS).
—By T.L. Stanley



GARY NUI LUNBK



Letters-man: Rhodes will teach lit on NBC

Class clown: Mullaney will play Nick Freno for laughs on the WB

issues in a more serious way with its movie-based drama series, *Dangerous Minds*.

"It's a good arena," says Peter Engel, head of his own NBC-based production company and creator of the high-school franchise *Saved by the Bell*. "The reason to put a stand-up in a classroom is so he can do his routine. He can do his 3-4 minutes, interact with the kids and get some messages into the humor."

The producers of *The Steve Harvey Show* are counting on a dose of realism to set their series apart from the classroom pack. Winifred Hervey, executive producer of the Brillstein-Grey series, says the show was created around the laid-back humor of the title character. Harvey, a stand-up comic who works with inner-city teens, plays a jazz musician who teaches because his music career has stalled. The show, slated for 8:30 p.m. Mondays on the WB (opposite NBC's *Mr. Rhodes* and the second half of ABC's *Dangerous Minds*), will try to sit some-

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FORUM

'The New Yorker' last week published a controversial cover of two sailors kissing in Times Square. What did you think of it?

Liz Smith

Syndicated Columnist

"My reaction to the 'controversial' *New Yorker* covers is that controversy and humorous, sardonic statement is good in a free society. Add to this my dismay, not with *The New Yorker*, but with the way in which thinking Americans seem to have totally lost their senses of humor. The real-life 'hero' of that famous end-of-World War II kiss in Times Square reacts as if someone has slapped the Queen, as the Brits used to say. He is offended that anyone would lampoon his now-world-famous photo of a moment of abandon. And add a gay element, which surely makes a comment for current times, and all of a sudden it's 'shocking.' I say it's no more shocking than a heterosexual kiss in public was back in World War II. What I'd say about all of this is, everybody lighten up. Chill out."

Michael Caruso

Editor-in-chief 'Los Angeles'

"Look, I'm always up for racy and saucy, and it's a difficult thing to try to make that tradition [*New Yorker* covers] exciting and an event. It's much easier to make photography into some sort of a special, wild and racy thing. So I'm always up for eye-grabbing, controversial, provocative stuff, and I think you've got to break the mold. *The New Yorker's* gay [sailor] cover is ironic because we just had a gay cover [a spoof with actors Kelsey Grammer and Phil Hartman], and I was trying to do the same thing Tina [Brown] did, which was be provocative, which was call attention to an issue which is a controversial one. We got a fair amount of remarks, and a fair amount of praise for that cover. So I'm always in favor of stirring things up."

John Mack Carter

President, Hearst Magazines

"The pregnant bride [on the June 3 cover of *The New Yorker*] was beautiful, but my favorite was the 1945 [Times Square picture] revisited. I didn't know we were celebrating 51st anniversaries. It was a great cover for those who recognize the earlier cover [of *Life*]. But with every cover, the question that finally remains is, how many in the audience are familiar with the context in which this is placed? If you're not

"I loved the old 'New Yorker', but I've got no problem with the racier version. I think the more controversial covers are appropriate to the new 'New Yorker'."

Warren Hoge
Managing Editor
'The New York Times'

familiar with the context, with the original picture, then you're puzzled as hell. I suspect that every now and then, it's worth just dropping something in a magazine that no one has any idea what it means. I call it a reality check."

David Moodie

Editor-in-chief, 'Might'

"In general, I'm for stuff like [the new *New Yorker* covers]. But Tina's such a shock queen in her own little way, always playing three sides of the coin.

The magazine is so drastically moving into new territory, I don't know if it's good for them. It's interesting to me—and I don't have the perspective of being an avid *New Yorker* reader for 30 years—how Tina is always trying to be so hip while being smart at the same time. I think now the scales are tipping toward the hip. But I still read it, still cough up my \$2.95. I would definitely venture to say that the kissing sailors is a damn sight more daring than the pregnant bride. With that cover, Tina was crawling out on a limb. Now I think she's jumping up and down on it."

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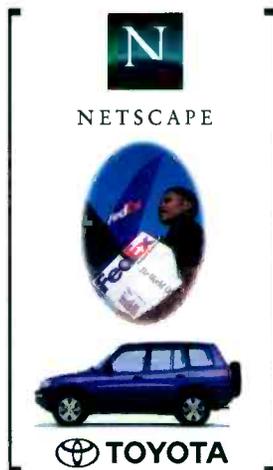
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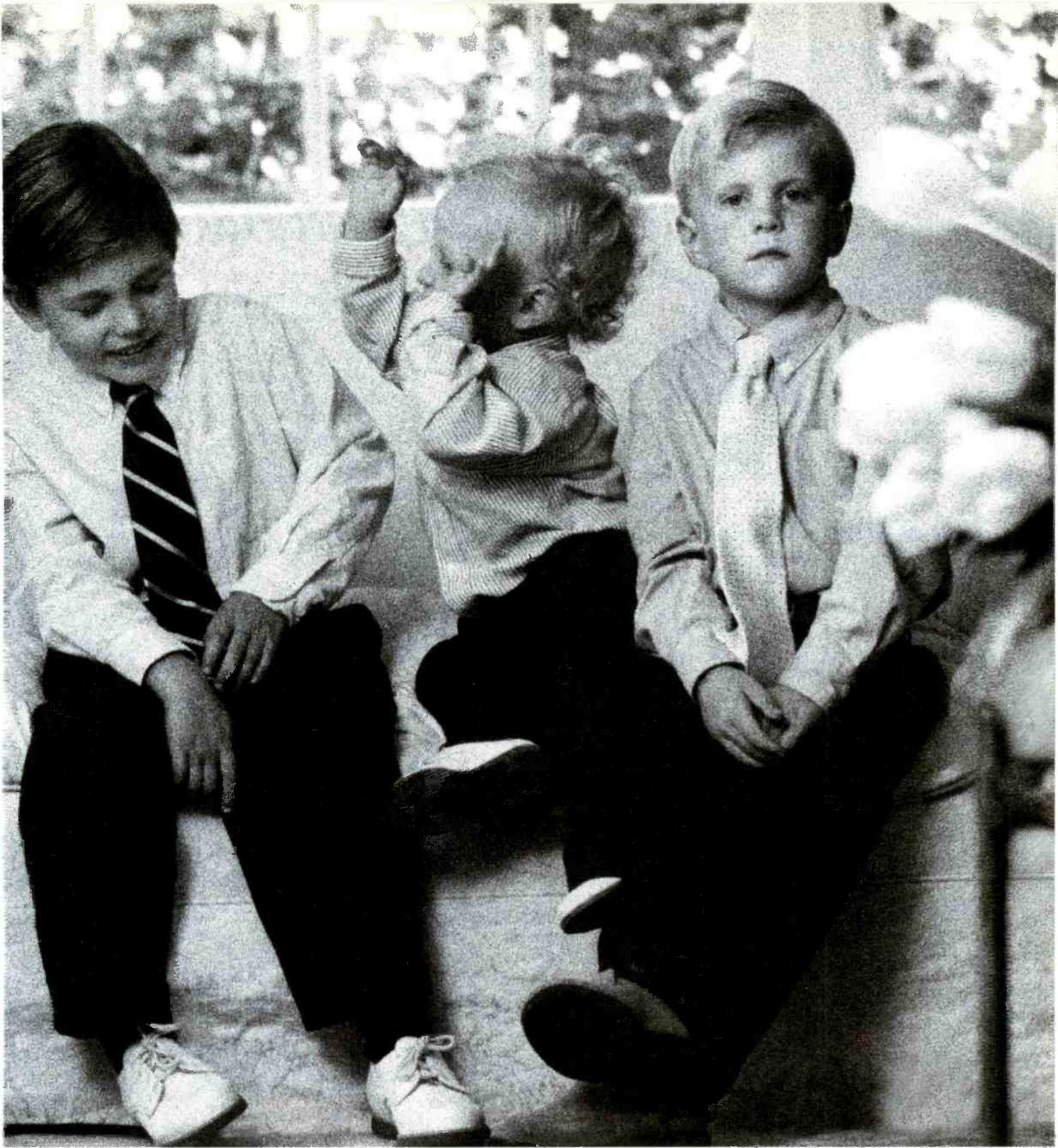
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WASHINGTON
Alicia Mundy

Spinning Politics on the Web

A host of Internet sites are gearing up for Election '96. But it remains to be seen if they will matter.



Perhaps it wasn't the most important moment in Evans Witt's life. He was standing in a Washington hotel where muggy D.C. weather had penetrated the air-conditioning barrier, addressing 100-plus political operatives, consultants, schemers and students attending the annual

how-to-run-a-race seminar hosted by *Campaigns and Elections* magazine. But when he asked this group of true believers how many of them followed his company's political Web site, and how many had called up a political site in the past week, he was pretty thrilled with the response. More than half the hands went up. The pros were on line!

That's good news for mega-communications companies that have spent a few million generating and designing Web sites for those Americans who can't get their fill of politics from TV, newspapers, radio and magazines.

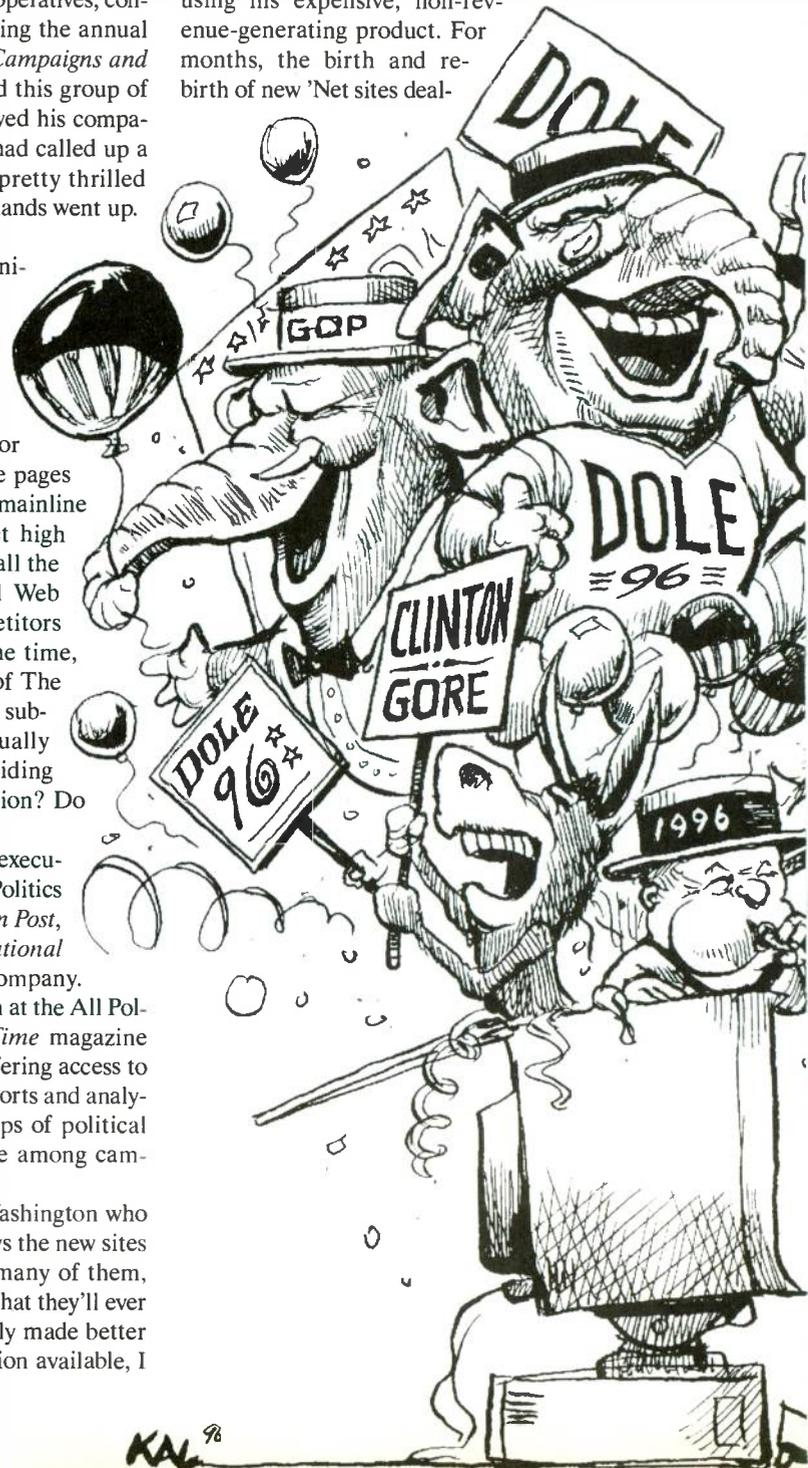
With several competing 'Net sites for political aficionados, candidates' home pages and national party pages, junkies who mainline polls and sniff stump speeches to get high should have OD'd by now. But despite all the hoopla over the latest graphic-gilded Web sites and the mergers of major competitors now offering twice as much in half the time, true apostles of politics and disciples of The Race From Hell are asking dangerously subversive questions: Are these sites actually filling a need? Creating a need? Providing information in a new and unique fashion? Do they matter?

These are not the kind of questions executives want to hear at Election Line and Politics Now, the joint venture by *The Washington Post*, *Newsweek*, Cap Cities/ABC, *The National Journal*, and now the Times Mirror company. Nor do they want to hear such negativism at the All Politics headquarters, where CNN and *Time* magazine have combined forces. All Politics is offering access to video resources from CNN and news reports and analysis from *Time*, and it also archives clips of political advertising, which is a popular feature among campaign managers.

Still, an Internet expert based in Washington who did not want to speak for attribution says the new sites are iffy propositions. "There are too many of them, and there are too few ads. I don't know that they'll ever bring in revenue, and until they've really made better use of the technology and the information available, I

don't know that what they've offered so far is representative of their potential." Huh? "There's a lot of hype for these sites, but let's see something different in the product."

Thus Witt, who is the new executive editor of the newly combined *Post/ABC-Times Mirror* site, had every reason to crow when the pros told him they are using his expensive, non-revenue-generating product. For months, the birth and re-birth of new 'Net sites deal-



ing with political campaigns has produced a lot of press, but also a lot of boredom among the junkies. The sites contain some news, stats, soundbites and quotes, and background info that can be culled from newspapers and voters' guides—albeit with better graphics.

But there's a new, improved breed of political pages, among them, supposedly, the all-encompassing Politics Now (<http://www.politicsnow.com>). A combination of the Times-Mirror's Politics USA site and the Post/ABC consortium's Election Line, this hybrid emphasizes news *now*. As an ABC News exec told *USA Today*, "This is the mother of all political and election sites on the Web."

And the mother is growing all the time. "We have seen what works, and what didn't work," says Witt, "and we are more aware about what users want in their coverage."

First, he says, "There's tremendous value to a real-time news product." That means continuously updated news reports, with which

Witt had vast experience in his 20 years as a reporter with the Associated Press. But in addition to timeliness,

Witt says, the users want "depth. This is not the contradiction it seems," he adds.

And they want analysis. Politics Now provides a list of the 57 weakest incumbents running for Congress this year. And the site

gives users a quick take on the relevance of a particular campaign. "For instance," Witt says, "is the governor's race in Delaware much of a race? The answer is *no*." Politics

Now, unlike some previous incarnations of political sites, will tell the user that, bringing credible judgment to the info-roundup.

There are also sections that are grouped under the general heading "Scandal Sheet" that update the various investigations of the Clintons, the Cabinet,

Speaker Newt Gingrich and other members of Congress, though as yet there's no way to rate who's winning.

More interesting is the makeup of the army at Politics Now. While the resources available to the Internet site include the *Post*, *Newsweek* and all their data and stories, about 90 percent of the content comes from a special Politics Now editorial staff. "We are turning out a professional news product," Witt says, not just a rehash or potluck supper of leftover news bits.

Features such as "Poll Talk" and "Money Links" are pure Politics Now. Witt is even hiring reporters to send out to a story. "It probably sounds strange, a reporter for the Internet going out to report, but that's what the future holds."

Of course, the Post/ABC-Times Mirror love child

"For instance," Witt says, "Is the governor's race in Delaware much of a race? The answer is no."

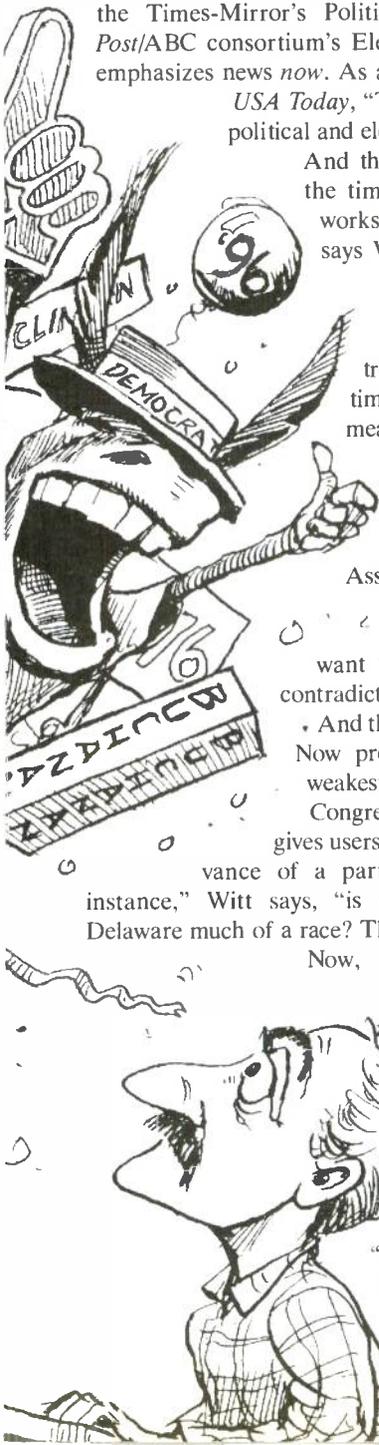
is anxious to see how it compares to the soon-to-come MSNBC cable-Internet service, which debuts July 15.

And CBS plans to offer Internet users a new transmission technology from VDOnet, called VDOLive, which will give viewers live, gavel-to-gavel coverage of the two political conventions in August from its Campaign '96 site on the Web. Ironically, it is the Web, not TV (except perhaps C-Span) that is promising the most convention coverage. The major networks have not offered much air time for even the most hyped of the evening convention events, which leaves the 'Net to carry the burden.

In addition to the publicly available sites, there is now the granddaddy of "the mother," as it were, the American Political Network and its fiery Hotline.

Created by former GOP consultant Doug Bailey, Hotline is a subscriber service for the true insiders. He gets up-to-date political gossip as it's being created. The goofs, the spoofs, the one-liners that slipped past Dole's handlers, Clintonian *faux pas* and news about who is really doing what to whom are the fodder. This is where the pros turn each morning for unvarnished, unapologetic inside-the-Beltway info. Hotline also gets the newest polls, and often some results the pollsters and candidates didn't want in the public eye. A case could be made that Hotline begat the current spate of political Web sites. But Bailey doesn't mind the new competition.

In fact, Bailey was one of the cofounders (along with National Journal's John Fox Sullivan) of the



WASHINGTON

original Politics USA Web site, which has evolved into Politics Now. Hotline's hotshot has input into Politics Now's composition, categories and info.

Hotline kicked off in September 1987 as a way to document the daily coverage of politics, "with some smarts and some humor," Bailey says. It was compiled and delivered—by hand, fax and, in a few cases, by computer—by 11:00, "so that people going to lunch wouldn't find themselves eating with someone who knew more about what was going on than they did."

Now its delivery is mostly via bulletin board and Internet. Besides culling for stories, Hotline's value is in its hot tips, insights and, as Bailey calls them, "advance warnings" of political misadventures. Bailey and his partner, Democrat Roger Craven, weigh the placement and size of each item chosen with a gold scale, because, as any Washington elitist will tell you, it has tremendous impact. "Sometimes we have

to sit back and wonder" at the amount of influence they have, Bailey laughs, noting that the staff of 12 eschews journalists and journalistic editorial decisions over political instincts. They have about 500 paid subscribers, but the entire House of Congress represents just one of those clients. At \$4,000 a pop, it's not cheap, but to play in Washington, you have to be one of the roughly 12,000 people (including "freeloaders") who read it. But will any of these sites and services make money for their sponsors? "I'd love to break even," says Witt, who spent part of the week of June 10 talking to *Post* ad reps. An ABC exec told *The New York Times* that 10 advertisers have signed up for \$10,000 each and that user access would be offered from now through the Inaugural.

Afterwards, how much interest does a political page in non-election years generate? Witt says there's no answer to that yet.

We might hazard a guess. ■

Below the Beltway...

CNN is in a quandary over its star legal commentator, Greta Van Susteren. She cohosts its daily law program, *Burden of Proof*, and has become one of its most popular personalities. But the network is facing an unpleasant issue: whether Van Susteren has been

CNN's Greta Van Susteren is on trial in the court of journalistic ethics.



using her star status at CNN to subtly, or not so subtly, attract business for her husband, John Coale. A prominent civil attorney, Coale takes on expensive class-action cases against big companies, most notably tobacco firms.

Several months ago, CNN employees complained that Van Susteren's interview of Coale on a tobacco-issue segment was a conflict of interest. Coale, currently handling one of the largest class-action suits against cigarette makers, is also a partner with his wife in their law firm, Coale & Van Susteren. According to CNN sources, Van Susteren threatened to walk off the set if Coale wasn't interviewed for the segment. CNN backed down, and he was interviewed.

On May 24, Van Susteren's show was about the feeding frenzy among ambulance chasers in the wake of the ValuJet crash in the Everglades. CNN staffers said they were surprised to read in that morning's *Atlanta Journal Constitution* that Coale was actively soliciting business from the victims' kin. The paper reported that

Coale sent out packages of materials to the passengers' families, offering to represent them (for 25 percent of any airline settlement). The paper, as well as *Time*, reported that at least one package included a photo and bio of Van Susteren, CNN TV commentator.

Time didn't pull any punches, raising the issue that Coale had been using his wife's "celebrity reel" in seeking business. It also called the unsolicited offers "cheesy." Coale said the inclusion of the photos was accidental and stated that "Greta's no longer with the firm." However, CNN lawyers acknowledged in a statement that she is still of counsel there, which means she still is associated with the firm. Coale could not be reached for comment.

A representative of CNN said the network did not believe the Van Susteren/Coale connection constituted a conflict of interest. The representative said she moved from the anchor chair to another part of the set for the ValuJet segment to avoid any appearance of conflict. "She is a talk-show host and not a reporter," the network said in a prepared statement. Media watchers are less sanguine. "This kind of conflict should be avoided from the start through complete disclosure and, where necessary, additional voices," says an official at the Center for Media and Public Affairs.



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Median HHI (Adults)	\$62,016
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Graduated College+	48.2%

Pub. B
\$60,549

38.6%

47.2%

Pub. C
\$57,170

31.1%

48.1%

Pub. B
\$59,741

37.5%

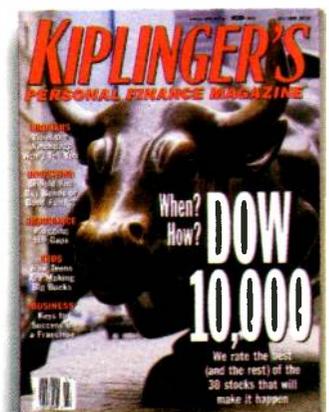
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Magazines

By Jeff Gremillion

Hearst and Cowles feed the current fever for alternative medicine with new spin-offs of two popular titles

Consumer, Heal Thyself

Beer is good for you: Hops, a principal brewski ingredient, has been proven helpful in treating insomnia and anxiety. For some reason, that little tidbit in my complimentary copy of *Your Guide to Healthy Remedies* caught my eye. I could really get into this alternative-medicine thing. The folks behind *Healthy Remedies*, the new *Vegetarian Times* spin-off—as well as those at *Healthy Living*, the new *Country Living* spin-off—say that a good many of us are into alternative healing.

A recent Harvard study reported that one-third of Americans have explored healthcare options outside traditional medicine. Both alternative-medicine titles, which launched in the past few weeks, aim to capitalize on that statistic. The magazines grew out of popular columns in their parent publications, and will cover homeopathy, herbalism and acupuncture.

Healthy Remedies, which carries a \$3.95 cover price, and the 23-year-old monthly *Vegetarian Times* are published by Cowles Enthusiast Media. Cowles sent 117,000 copies of *Remedies*' premiere issue to newsstands. A second issue is in progress, but no plans have been made concerning

Mouse Mag Makeover A Wider Array Of All Things Disney

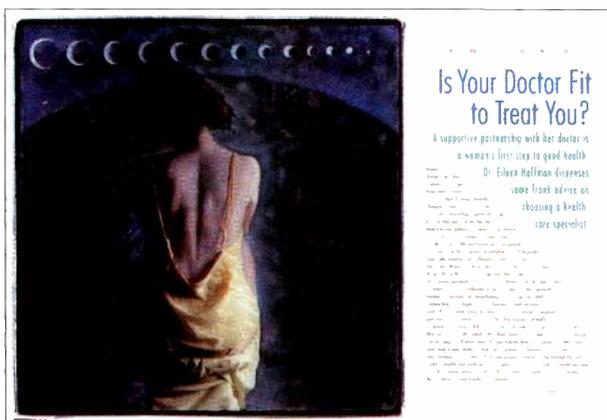
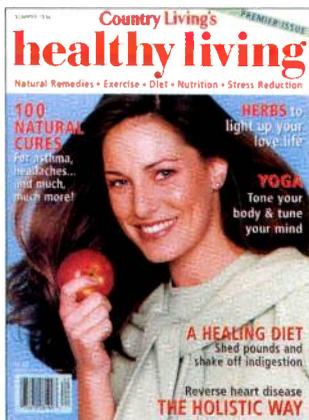
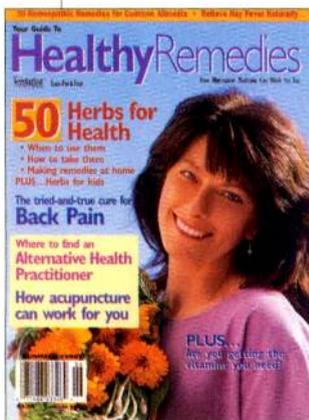
Disney Magazine has relaunched under the auspices of a new unit—the Family Magazine Group, which also publishes *Family Fun*. The editorial staff is all new; the editorial offices have moved from Burbank, Calif., to Northampton, Mass. Formerly a controlled-circulation vehicle published by the company's Attractions division for Disney's discount-travel club, the revamped *Disney Magazine* hopes to have broader appeal and find a niche as a “family-entertainment” title for consumers, says new publisher Kim A. Mac Leod.

The quarterly, which relaunched with a circulation of 400,000, has expanded its editorial focus from Disney theme-parks information to include news about Disney films, film stars and collectibles. Says Mac Leod: “We cover the best of what all of Disney has to offer.”

The title's current cover boy is the Hunchback of Notre Dame, star of this summer's animated feature of the same name. (I would love to have been in that pitch meeting: “It's a cartoon about a hideously deformed outcast who spends most of his free time in a bell tower—you know, a

musical.”) Inside, there's a travel piece on Disney's resorts and a story about Disney's latest stab at a television series.

Mac Leod, who describes initial newsstand sales as “terrific,” adds that ad space in *Disney Magazine*, which had been available only to Disney and its corporate partners (including Kodak, General Motors and MacDonald's), is now open to all takers. “The door is wide open,” Mac



Feel-good titles: Cowles' *Remedies* and Hearst's *Living* do it without doctors

Easy on the eyes: *Healthy Living's* design features a relaxed, open look with large graphic elements

“We think that the interest in alternative medicine is only going to grow,” says Carol Wiley Lorrente, the editor of *Healthy Remedies*. “People realize that medical care is expensive, and that there are things in nature that are gentler and less expensive than, say, treating strep throat with antibiotics. There is a new attitude about people wanting to take care of themselves.”

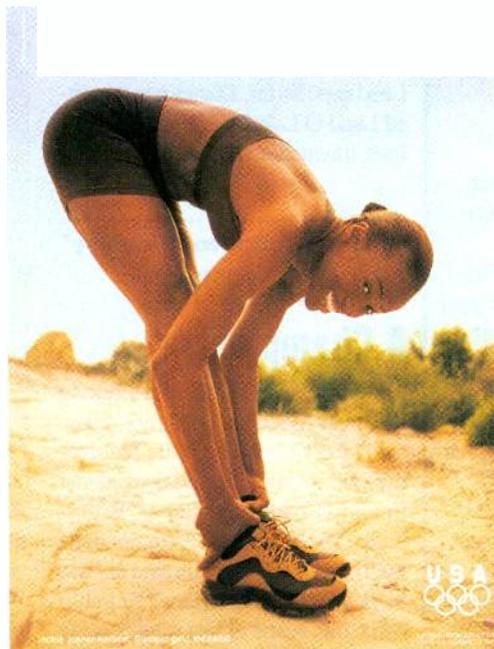
a regular publishing schedule. *Vegetarian Times*' first spin-off, *Vegetarian Times' Low-fat and Fast*, was introduced last year. Hearst, which publishes *Country Living*, has distributed 400,000 copies of *Healthy Living*, also priced at \$3.95. *Healthy Living's* second test issue is scheduled to hit newsstands in February. Plans for its future will also depend on the success of the trial issues.

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This campaign from N.W. Ayer was launched with an eight-page magazine insert. Now, timed for the Olympics,

here’s Jackie Joyner-Kersey, the Olympics gold medalist—“*Just another Avon Lady.*” The

product-focused, showing a new version of our Skin-So-Soft moisturizing suncare.

“We’re boldly changing our public face—and magazines are an exciting place to do it.”

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This year’s Olympics will celebrate women, which fits our corporate vision about women’s ability to break through barriers and achieve success. The ad is also very

Research tells us that this magazine campaign stops people. Makes them look, talk and listen. It embodies a lot of sustainable energy.

Expect to see many more exciting *Avon Ladies* to come. **MPA** Magazines make things happen

Magazines

Verbatim

"Would you contact the FBI and tell them you suspect your brother of being the Unabomber when you know very well that he isn't but you're just intent on busting his balls? In fact, the FBI received thousands of such calls from siblings falsely implicating siblings, children falsely implicating parents, parents falsely implicating children. All had a similar motive: The simple desire to yank the chain of the accused..."

—from "Brother Rat,"
Mark Leyner's
July installment of his
"Wild Kingdom" column
in *Esquire*

Leod says. So far, Disney has recruited Land O Lakes butter and Fidelity Investments into the fold.

Carville Talks to 'Playboy' Interview With A Champ of Ire

James Carville fulfilled a lifelong dream as the subject of July's "Playboy Interview." The issue features the ragin' Cajun political strategist in all his rhetorical glory. "Everybody I've ever looked up to has done the Interview," Carville said at New York's Women's National Republican Club, scene of last week's party promoting the piece.

When the conversation turned to politics, Carville shifted from aw-shucks humility to spitfire spin. "What damage?" he said defiantly when asked by a guest how he would advise the President on Whitewater damage control. Of course, Carville's comments at the *Playboy* soiree—attended by journalism big shots including *Time* m.e. Walter Isaacson, *George* publisher Gary Ginsberg and



Playboy's answer man: Carville airs out the Democrats' agenda

Dan Rather—were nothing compared to what he says in the mag's pages: "I would like to see him politically disgraced...run out of town," Carville says of Newt Gingrich.

"This is a big honor for him," said Carville's wife and Republican pol Mary Matalin, who is featured in a sidebar interview in the July *Playboy*. Matalin also hinted at her husband's real incentive for chatting it up in the distinguished men's mag. "This is James' dream," she said. "Now he can have *Playboy* all over the house."

In other *Playboy* doings, *Playboy Enterprises* and *Brilliance Corp.* plan to create a line of audio books that will include selections from the magazine's fiction vaults. Authors who have written for the men's title include Ernest Hemingway, John Updike and Joyce Carol Oates.

Voyager, CurtCo Buyouts Bringing It All Back Home

In two recent buyouts of note, the magazines involved are having a homecoming of sorts.

Ceo Greg Corona and president Sean Driscoll of the Miami-based travel-media company *International Voyager Media*, have taken over the company. Driscoll has some ambitious dreams for *Voyager*, which publishes more than 100 magazines and tourist guides around the world.

"We'd like to be, by the year 2000, the leading source on travel in the world," Driscoll says. The game plan: Replace the travel-agent middleman by arming consumers with enough information—via new on-line services and the company's magazine network—to make their own travel plans. Eventually, Driscoll says, the company would even like to get into booking reservations.

William Curtis, ceo of the Malibu, Calif.-based *CurtCo Freedom Group*, has bought back three tech titles he sold to *Cowles Business Media* in 1993. *Mobile Office*, *Cellular Buyers' Guide* and *Portable Buyers' Guide* will join other *CurtCo* titles, including the monthly *Home Theater*. The company says it plans to soon employ state-of-the-art advertiser-service techniques, with a sophisticated call-forwarding system, to put readers in touch with the product dealers nearest to them. "It's about getting the reader to the product as quickly as possible," says John Kellogg, *CurtCo* vp for new media.

CurtCo Freedom has four launches planned over the next 12 months, including *Audio/Video Shopper* this summer. ■

60 SECONDS WITH...



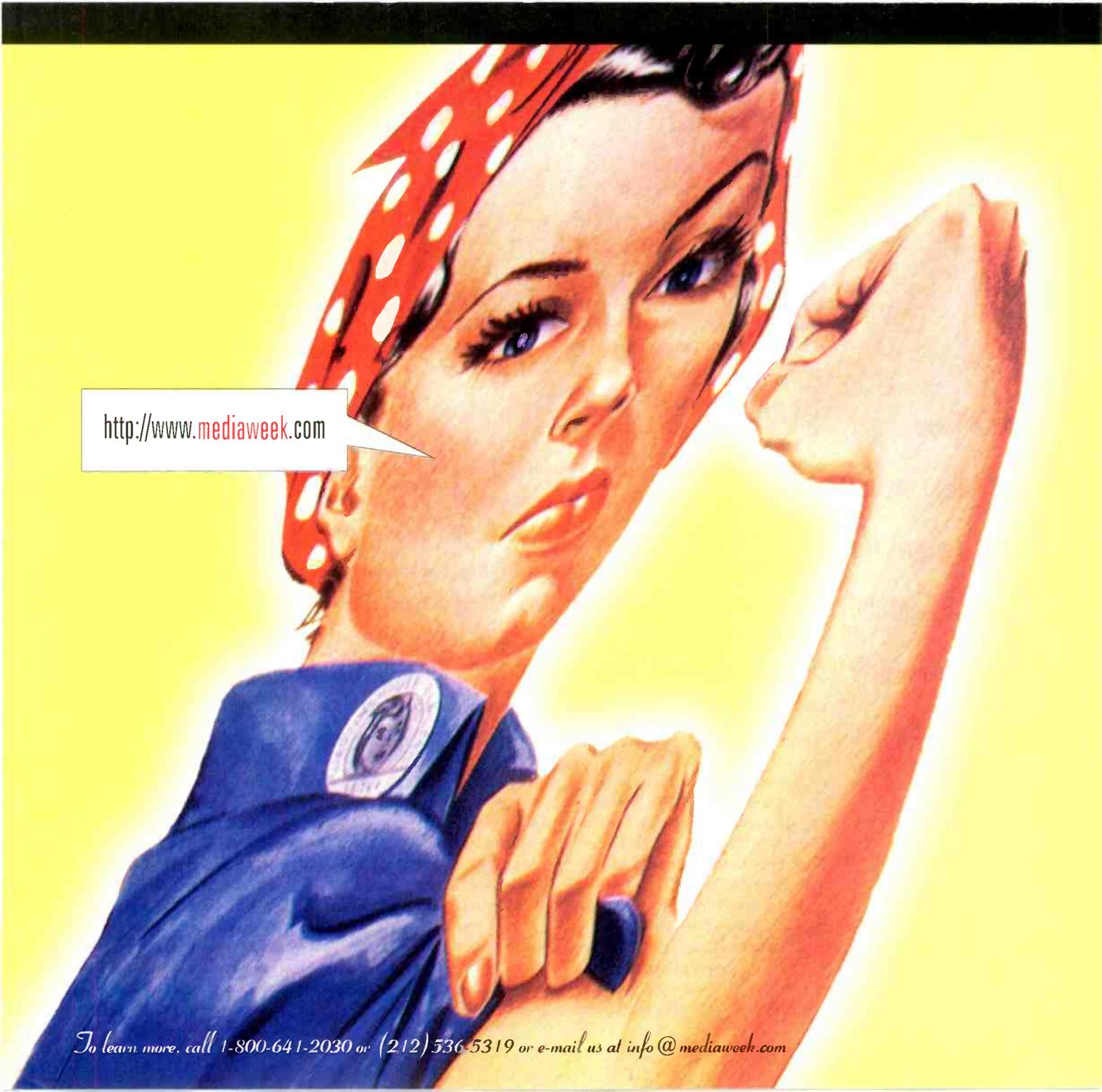
David Remnick

The New Yorker staff writer; 1994 Pulitzer Prize winner for the book *Lenin's Tomb*

Q. *The New Yorker's* legendary profile writer, Joseph Mitchell, died a few weeks ago. What did you learn from him? **A.** I don't know that I absorbed anything. That would mean I'm a better writer than I think I am. What I would have loved to learn is his economy of sentences, his sympathy as a reporter, his enormous power to create a whole world out of seemingly minor landscapes and characters, so that a ticket-taker named Mazy at the old Astor Theater becomes a character worthy of the *Wife of Bath*. **Q.** What's your favorite story of his? **A.** "Joe Gould's Secret," the last story he published. It's the most extraordinary profile ever published in *The New Yorker*, or anywhere else. It was about a kind of Greenwich Village character who belonged to some New England family, went to Harvard, and went crazy at some point. It's an amazing piece of work. **Q.** Mitchell enjoyed hoisting a few with the folks he wrote about at New York saloons. Do you, professionally speaking, have a favorite watering hole? **A.** No. I probably spend two hours a year in bars. I don't find them a lot of fun. **Q.** Where do you keep your Pulitzer certificate? **A.** [Pause] I'm thinking. It's under a stack of books that would take more than a little while to go through.

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Network TV

By Scotty Dupree



The Beatles Anthology may be ABC's answer to the Atlanta Games

APPLE CORP. LTD.

The Corleones meet the Beatles? No, not another sequel. It's how CBS and ABC plan to compete against the Olympics.

Twist and Shoot

Question: If you're a broadcast network, how do you counter the Summer Olympics on NBC? Answer: You don't. Okay, you *do* have a few options: Rerun your biggest events of the season and throw in an all-comedy night or two. Or try to pump up ratings with fresh episodes of regular programs. The tactic that CBS and ABC will take against the Olympics next month will be the former. "We think the gains against the Olympics will be minimal, so we're not spending money on new episodes," says one network programmer. Instead, ABC is

mulling a rerun of the two-part *Beatles Anthology*, while CBS is putting on (again) such blockbusters as *The Godfather, Part III* and *Return to Lonesome Dove* to draw audience away from the Games.

Fox was still trying to decide last week which way it will go.

Statistics indicate that TV usage increases for the period the Olympics are on, but that shows with younger audiences are less affected by the

Games. In other words, CBS, ABC and Fox can all expect to get hurt by the Olympics, but Fox's *Married... With Children* will not be battered in the ratings as much as, say, CBS' *Murder, She Wrote*.

"The drop-off [among CBS, ABC and Fox] could be 10 to 20 percent from the period a year ago," says Peter Chrisanthopoulos, president of broadcast and programming at Ogilvy & Mather. Summer ratings are

typically weak anyway, Chrisanthopoulos says, making July palatable for advertisers who need to be on the air during the Olympics but aren't willing to pay the premiums to be associated with the Games.

"You can get your weight," says one buyer. "Although you prefer not to have your flights there if you don't have to." For those who do have to have their flights there, ABC, CBS and Fox have tried to make the trip as comfortable as possible. "They negotiated that in last year's upfront," accounting for the fact that audiences will be thinner on the networks that have to compete against the Olympics on NBC, says one network seller. "A lot of buyers took the lower ratings and discounted units to lower their overall CPM," the sales executive said.

Programmers at the competing networks are being told not to preempt regularly scheduled shows during the Games, if possible. "It doesn't make economic sense to preempt and risk advertisers taking credits," says one network executive.

Four More Years

CBS Sets Sights on The 'Class of 2000'

It's *Real World* for real. MTV's quirky experiment of following roommates around with a camera has morphed into a news-and-public-affairs project for CBS. *Class of 2000*, announced at the CBS affiliates gathering in Century City, Calif., three weeks ago, will follow a group of teens from their freshman year of high school to their graduation four years hence. The series is intended to provide a window on everything a teenager goes through today, from dealing with the issues and crises that affect the whole country to picking out clothes and dating.

The project has great cross-promotional potential for the network to build on with its affiliated TV and radio stations. It is part ad campaign, part news, part public service, and will be managed by the network's

news department. The idea came in as a proposal for a one-hour news special, but grew as network news execs began to deliberate over how to handle it. Finally, it was decided that the project was bigger than simply news, and "shouldn't be network-wide, but CBS-wide," says Linda Mason, vp of public affairs for CBS News.

While the network will create reports for *Class of 2000* on regular newscasts and in prime-time specials, local TV and radio stations are encouraged to participate, either directly with the project or by creating a similar one of their own. *Class of 2000* will also be followed on the network's Internet site (www.cbs.com). CBS News is forming a separate unit to produce stories from the project and will support those stories with national opinion polls on the subjects covered. "Our goal is to tap into what America is thinking and examine the problems, but most importantly, to find the solutions," says Mason, who will oversee the project.

Class of 2000 will launch the week of Sept. 2 with five-part specials on *The CBS Evening News* and *This Morning*, and a *48 Hours* special later in the week. Updates on the project will come at least every three weeks after that.

In the meantime, Mason and her department are scrambling to get details in order, including which set of kids is going to be followed. The first group will serve as the core, with some expected to fall out along the way and others joining later. "We'll visit schools and look to our affiliates" for possible candidates, says Mason.

Drawing Conclusions DreamWorks Cartoon Headed for The WB

A few weeks after The WB announced that it would go without an animated show in its fall schedule—pulling *Pinky and the Brain* from the nighttime lineup—the

Unsolicited Advice

Car makers have made strides in recent years in realizing that women do, in fact, make car-purchasing decisions. But looking at recent campaigns directed at women, it seems that a Virginia Slims approach ("You've Come a Long Way, Baby") may be more on the mark than the "Now you can match the color of your dress to the color of your car" campaign just launched by Chevrolet, Macy's and Condé Nast. Women may have made gains in the paycheck arena, but it seems that car makers still categorize them as buyers of the lower-end, economical, more sensible models. Peek in any typical woman's closet and you'll see that the ratio of sexy, fun shoes to sensible, economical styles is about 99 to 1. The truth is, women like muscle cars. And car makers who laugh at buying Lifetime or *Melrose Place* are missing out. A woman friend recently dragged her husband into a Chrysler dealership to test-drive a Jeep, even though he was set on a Lexus. They bought the Jeep. I asked her to name her favorite TV shows. "*90210*, *Cybill*, *Melrose Place*, *Regis & Kathie Lee*, *Oprah* and anything on Lifetime," she replied. Not exactly the core of Jeep's media plan. Had it been, the automaker might have gotten that \$35,000 from this couple when she talked him into buying the Acura with the stick-shift a few years back. As for me, I change my own oil, love a V-8 and cherish overdrive. My friends and I want to see the high-end auto market clamoring for our attention as well as our significant others'—many of whom don't know a dipstick from a differential.

network has signed a development deal for a DreamWorks TV animated serialized drama for fall '97. The show, called *Invasion: America USA*, is described as a much darker half hour than the warm and funny *Pinky* ever was.

Already, The WB is lining up backup series for next season, including two new comedies that had been under consideration for the fall schedule. On the midseason commitment list are *Slayer*—based on the movie *Buffy the Vampire Slayer* and described as *Goosebumps* meets *Clueless*—and *Smart Guy*, about a child prodigy.

Smart Guy stars Tahj Mowry, who had been pursued by Carsey-Werner for *Cosby*. The WB got to him first and locked him into a contract for a series of his own.

"The shows were picked because they can air anywhere," says a WB executive. Because it's a crapshoot as to where replacements will be needed, these were the best bets.

The WB is also likely to add a one-hour drama as a backup for next season—either *Spider*, a Stephen J. Cannell detective drama, or the resurrection of *77 Sunset Strip*, both of which were also considered for the fall schedule. ■

Sarah Michelle Geller is the comedic *Slayer* on The WB's midseason commitment list



TV Stations

By Mark Gimein

The man who
single-handedly
broke the ban on TV
liquor ads has been
bending the rules
for a long time

Contrary By Nature

Frank Smith Jr. has owned his station in Corpus Christi, Texas, since 1956, and he has some firm ideas about how things should be done. Now an awful lot of people are listening. Smith is the owner of Corpus Christi NBC affiliate KRIS-TV—the station that, as most station owners know by now, broke the voluntary moratorium on liquor advertisements last week by running commercials for Seagram's Crown Royal Whiskey. What fewer people know is that Smith has been something of a contrarian for a long time now.

In negotiations with TCI for retransmission consent, Smith was the lone holdout in the market. TCI representatives told him that under no circumstances would John Malone pay cash for Smith's consent.

So Smith negotiated a deal that might be unique in the communications industry. Instead of paying Smith, TCI donated \$90,000 to the local college, Corpus Christi A&M. "He didn't pay *me*," says Smith, "But he did pay *cash*."

According to Smith, he first got

That left Smith pitching liquor business unsuccessfully for the next seven years, until Seagram took up the idea.

It took six months of negotiations, but Smith and the big-league liquor company finally struck a deal. Smith was willing to be patient: "It's a long time between drinks in Kentucky and Tennessee," Smith says, quoting a Southern proverb about how frustrating it can be driving through two dry states back-to-back.

Broadcasters were warned they'd get eaten alive if they took liquor advertising on TV. Smith doubted that.

the idea of pitching liquor businesses eight years ago, after hearing a convention speaker warn a group of TV executives not to risk dropping the voluntary ban because the newspaper editorialists would eat them alive. Smith thought differently.

He broke the ice in 1989 and decided to run commercials for two local liquor stores for six weeks—starting in the middle of a Baptist convention. Smith says the station received only 20 calls about the ads, and not all of them complaints. So much for the stereotypes.

But the local stores could not afford to buy more time, and the big discounters turned Smith down.

Providence TV Deal A Reverse LMA? Not So Strange An Idea

Last week Argyle Television and Clear Channel Communications announced an agreement to combine the management of their Providence, R.I. TV stations. Just another LMA? Not quite. Read on.

The two companies said last week that under the agreement, which should take effect Oct. 1, the two stations WPRI-TV (the CBS-owned station which Clear Channel has agreed to acquire from the

network) and WNAC-TV (Argyle's Fox affiliate) would merge operations. Clear Channel would manage the combo and provide programming—including local news. According to the press release, each of the two companies will get 50 percent of the combined revenues "subject to certain adjustments."

So far, so good. WPRI's revenues, however exceed WNAC's by a wide margin. Chantilly, Va.-based BIA Consulting estimates that WNAC's 1995 revenues were \$8 million and WPRI's over \$20 million. It seems that the adjustments involved have to be significant.

Sources say that Argyle will pay Clear Channel to run the combined stations. This makes the Providence agreement the opposite of the traditional LMA arrangements, in which one station owner pays to lease time from the other.

The consolidation will make Providence, already an underserved market from an advertiser's point of view, even tighter. NBC's WJAR-TV (recently purchased by the network from Outlet Broadcasting) is the dominant station in the market, often attaining a share of the audience greater than 40 percent. WJAR also has signed an LMA agreement with a group building a new TV station, a WB affiliate on channel 28. That leaves control of TV air time in Providence, the nation's 46th largest market, in very few hands. (Providence viewers do receive TV signals from Boston, however, so the city has no shortage of viewing options.)

Two factors seem to be behind the deal. First, Clear Channel and Argyle need a competitive edge if they are to cut into WJAR's share, a goal that has eluded WNAC in particular for some time. Second, it is still difficult for a weak mid-market Fox station such as WNAC to build from scratch the kind of local-news operation that the Fox network is pushing for.

The deal with Clear Channel should make a local newscast (a Fox-standard 10 p.m. news) feasible. That's good for WNAC, but it

might not bode well for Fox's news plan. WNAC owner Argyle also holds four Big 3-network affiliates and has plenty of experience in programming news. If Argyle needed to make such a deal in Providence, even on a station that has always been a loss leader for the group, news might be a tough bet for Fox stations in the 165 smaller markets.

Details of the Clear Channel-Argyle deal are still being worked out. Doreen Wade, general manager of ABC affiliate WLNE, said that she is not worried about the agreement negatively affecting her station's revenue flow. The most immediate casualties, as usual in these cases, will be WNAC's employees. *The Providence Journal-Bulletin* reports that they will be considered for new jobs at WPRI.

A Mexican Affair Football Dispute Knows No Borders

Does NAFTA let you throw a football over the Mexican border? Probably. What about a football game? Probably not.

If that question seems peculiar, it is nonetheless a very serious issue for several TV stations on the U.S. side of the border. Ever since the Fox network was formed, it has used affiliates whose signals come from the Mexican side of the border to reach U.S. towns. Fox has two affiliates on the Texas border, XHNUL-TV in Nuevo Laredo and XHRTA-TV in Reynosa, and, most importantly, one in Tijuana, XETV-TV, which reaches the San Diego market. A lot is riding on what programs can be sent legally over the border—including whether Fox will be able to stay on the air in San Diego.

Until 1995, broadcasting from Mexico was a reasonably convenient way for Fox to get strong channel positions (Fox is on channel 6 in San Diego). But under a

Federal Communications Commission rule that dates back to the 1930s, American broadcasters are prohibited from retransmitting a live signal from a foreign station back into the U.S. The rule was meant to keep broadcasters from effectively circumventing federal regulation by setting up studios in the U.S. and transmitting the signal from across the border. Fox's Mexican affiliates kept to the letter of the law by broadcasting their programs on a slight time delay. Then Fox acquired the rights to the National Football League.

As San Diego station owner Mike McKinnon, who runs San Diego UPN affiliate KUSI-TV, says, "No one wants a time-delayed football game." Fox needed to get a waiver of the FCC rules in order to broadcast football into San Diego and Texas.

McKinnon filed a protest with the commission, intensifying a dispute that has been running since the net started up. McKinnon's own interest is clear: without XETV, Fox would have few options other than moving its San Diego affiliation to KUSI. San Diego has only five commercial TV stations. Two of those—KNSD-TV, which NBC recently agreed to purchase from New World Communications, and Tribune Broadcasting-owned KTTY-TV—are effectively out of the running.

Fox obtained a five-year waiver from the FCC, but that waiver was struck down last April by a federal court, which ruled that the FCC had misinterpreted the North American Free Trade Agreement accord. Last week the FCC took up the issue again, asking for a new round of comments from Fox, McKinnon's Channel 51 of San Diego Inc., and XETV owner Bay City Television.

Fox has until the end of the month to make a new case. The FCC, not renowned for being quick off the mark, is not expected to rule for several months—and football season is set to begin Labor Day weekend.

Veronis, Suhler Report A Whole Lotta Business Goin' On

The annual Veronis, Suhler & Associates Communications Industry Transaction report comes out this week, and we were lucky—or unlucky—enough to see a preview. The book is as substantial as its name. As far as broadcasters are concerned, there are indeed more deals being done now, by more companies, worth more money, than at any point in memory, probably in history. The combined value of TV and radio mergers and acquisitions consummated or announced in 1995 hit a staggering \$31.7 billion. That is nine times the 1994 total. Everybody knows who's the biggest (Dis-

Let's Make a Deal

**Most Active Buyers
in Television and Radio,
1990-1995**

Company	Number of deals	\$ Value (in millions)
Clear Channel Comm.	21	404.8
EZ Communications	11	149.6
Heritage Media	10	62.9
News Corp.	9	1,295.5
Paxson Comm.	9	91.4

Total number of separate purchase transactions, through November 1995

Source: Veronis, Suhler & Associates

ney-ABC, which accounted for more than half of the '95 total). But who's the quickest?

An uncommon number of those deals—21 during the 1990-95 survey period—came from value-conscious Clear Channel Communications. Many of the deals were individual-station purchases by a company looking to grow wherever possible.

Investors seem to like that. Last time we checked, Clear Channel Communications' stock was trading at 90 times earnings. ■

Syndication

By Michael Freeman

'Millennium' and
'Profiler' made
cautious foreign
buyers think about
loosening their
purse strings in L.A.

Screenings Gleanings



Profiler, a police-forensics drama starring (from left) Julian McMahon, Ally Walker and Robert Davi, had a high sales profile

TV series might be less well represented among Hollywood's exports this year, judging from the just-concluded annual Screenings in Los Angeles. Foreign TV buyers looking for American-made series for next season weren't quite as free with their cash as they were in 1995. Sure, new projects from producers such as Steven Bochco and Chris Carter carried their typical cachet with some European broadcasters. Yet these same buyers who ponied up near-record dollars for Bochco's and 20th Century Fox International TV's *Murder One* and CBS International's *Central*

Park West last year were more cautious this time around.

"Last year, almost every one of the buyers agreed that *Murder One* and *Central Park West* were must-have dramas, but look what happened to them," said Louise Worth, senior vp and coo of ProNet, a program-acquisition arm of Netherlands-based pay-TV operator NetHold. "Neither of those shows caught on in the [United] States and parts of Europe. Certainly, there wasn't any crazy bidding like last year...but I wouldn't underestimate the quality of the dramas put out there for next season."

Indeed, for the record 900-odd overseas buyers who attended the Screenings, the quest for next sea-

son's hits turned up some exciting possibilities. *Millennium*, the new sci-fi project from *X-Files* creator Chris Carter and Fox, caught a lot of good buzz. The United Kingdom jumped in first (as is often the case with English-language series), with the ITV broadcaster network and satellite broadcaster BSKyB making a shared licensing buy of *Millennium*. BSKyB will have first-play rights. Worth's NetHold group, with nine pay-TV channels in 13 countries, also is negotiating a *Millennium* buy, for its MNet pay system in South Africa.

According to several buyers, *Millennium* earned a combined \$150,000-per-episode license fee in the U.K. from ITV and Rupert Murdoch-owned BSKyB. (The U.K.

broadcasters also snared the shared rights to *The Practice*, a midseason Fox drama created by David E. Kelley, the man behind *Picket Fences* and *Chicago Hope*). Unlike this year's conservative buying, BSKyB last year shared in a U.K.-record \$250,000-per-episode fee on *Murder One* last year with the British Broadcasting Corp (BBC).

Murder One earned up to \$650,000 per episode in international cash fees last year. Overseas buying sources project that *Millennium* will fall short of that and earn 20th International around \$550,000-600,000 per episode once the overseas markets are closed later this year. That's also a far cry from the estimated \$750,000 per episode CBS got for *CPW*, which led all American suppliers in the international territories last year.

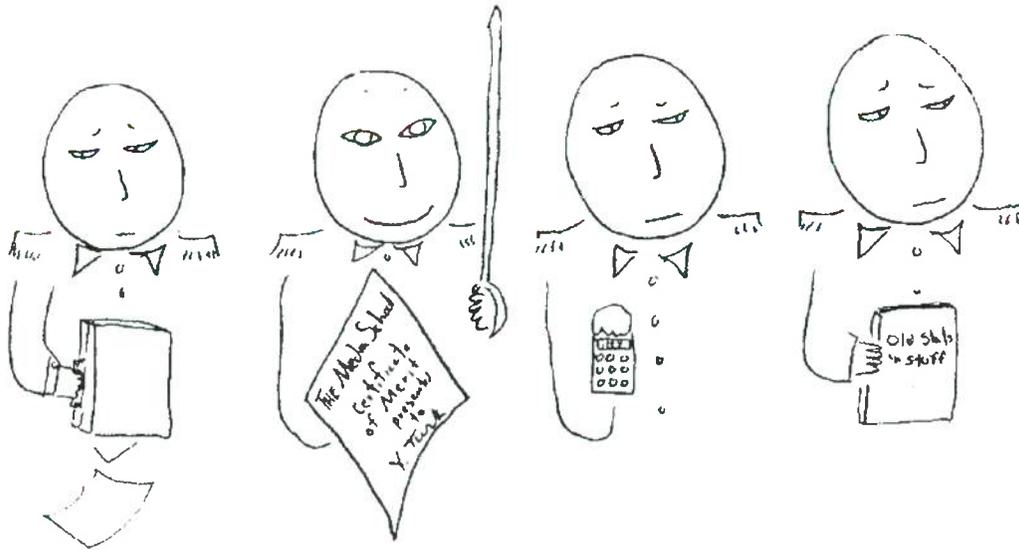
Aside from the typical "tire-kicking" by buyers at the studio-wide Screenings, few of the 14 dramas ordered by the U.S. networks for this fall produced more impressive overseas sales than NBC Studios' *Profiler* (ordered domestically by NBC), Columbia TriStar's *Dark Skies* (NBC), Worldvision/Spelling's *7th Heaven* (WB) and *Savannah* (WB), and MCA TV/Universal's *EZ Streets* (CBS) and *The Burning Zone* (UPN).

Matthew Ody, vp of sales for NBC International, reported that *Profiler* had closed sales in about 50 countries. Most notably, the police forensics drama with a female lead (Ally Walker) drew an unusual group buy by the Scandinavian Broadcasting System (SBS), which operates satellite/cable systems in Belgium, Denmark, Norway, Sweden and The Netherlands.

"Usually, we like to stay away from signing output deals with studios...because we don't like to be tied to one supplier for all of their series," said Joel McCready, vp of programming for the London-based SBS Group, which also purchased MTM's *The Pretender* and DreamWorks SKG/ABC's *High Incident*.

In Scandinavia, McCready said, competition for sitcoms has intensi-

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Denver August 13,14	Washington, DC October 23,24,25*
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Syndication

fied. SBS was one of the first European broadcasters to air a stripped two-hour comedy block (from 5-7 p.m.) in Belgium and Sweden. McCready said that SBS has closed deals for Worldvision/Big Ticket's hit midseason *Mo'isha* (UPN). SBS is also negotiating bids for Carsey-Werner's new Bill Cosby sitcom for CBS, DreamWorks/ABC's Michael J. Fox-led *Spin City* (ABC) and Paramount's *Clueless* (ABC) and *Sabrina: The Teenage Witch* (ABC).

"There are people who say that [Warner Bros.'] *Fresh Prince* and *Family Matters* are 'too ethnic' for the European markets, but those sitcoms are doing huge [rating] numbers for us there," McCready noted.

Tales From the Sweeps

Is 'HI' Slipping From Sitcom Supremacy?

Columbia TriStar's *Seinfeld* appears to be gaining on Buena Vista's *Home Improvement* in the race for first place among off-network sit-

coms. But it's hard to tell if *Seinfeld* is simply benefiting from expected seasonal declines in viewership or if *Home Improvement* has actually slipped in teen and kid demos.

During the May sweeps, *Home Improvement* turned in an 8.1 rating in households (NTI, April 25-May 22), the highest in the field—but a 21-percent decline from the show's November 1995 average (a 10.3 rating). The demos story was even worse: *HI* was down an average 25 to 30 percent among adults 18-34 (a 5.0 rating in May), 18-49 (4.7 rating), 25-54 (4.7 rating) and the 12-17 teen (6.1 rating) demo groups. The biggest drop-off from November '95 numbers came in kids 2-11, which did a 4.5 vs. November's 6.9. BVT researchers suggest the show lost adult and under-18 viewers in May because of the season's longer daylight hours that keep potential viewers outside past prime-access time. (A high percentage of *HI*'s clearances are in prime-access.)

Seinfeld's ratings were off as well in the sweeps, but not by as much. *Seinfeld*'s 6.8 rating in households was down 7 percent. Among the same adult demos, *Seinfeld* was down an average 7 to 10 percent. The show was off 17 percent with its lower-profile teen demos.

ColTriStar researchers counter that *Seinfeld* better fits the model of consistency in the adult demos, while *Home Improvement*'s higher composition of "fickle" teen and kid demos could weaken its rating numbers over the long term. As they say in TV land, stay tuned.

Outlet Options

Who's Going for Weekend 'Walker'?

With the cable networks and TV stations falling over each other to acquire the latest off-network drama offerings, the Hollywood studios are finding new opportunities to maximize revenue in both media.

Case in point: Columbia TriStar's recent cable sale of *Walker*,

Texas Ranger to the USA Network, which sources say agreed to a hefty \$750,000-per-episode license fee. That sale completed, ColTriStar now turns its fall 1997 marketing effort toward *Walker*'s shared syndication window on weekends.

Following split cable/TV-station licensing deals by Twentieth Television for *The X-Files* and *NYPD Blue*, both of which will have Monday-to-Friday airings on the fX cable network and weekend runs on stations beginning in fall 1997, Columbia TriStar is now feeling out the station-market appetite for *Walker*.

In the past, major-market station groups like Chris-Craft/United Television would not take an off-network series unless it had a syndication-only broadcast run. But that was before the Fox O&O group was given a head start to gobble up *X-Files* and *NYPD Blue* weekend syndication runs. Now comes Columbia TriStar Television Distribution president Barry Thurston, who says he is talking to "every" major station group about *Walker*'s weekend run, which sources say will be offered in a seven-minute local/seven-minute national barter advertising split.

"Outside of [Chris Craft/United], I don't think there are too many station groups that have hard-and-fast rules about shared licensing deals with cable," says Thurston. "The last off-network action series to be a hit in syndication was our sale of *Hunter* nearly 10 years ago, and it is still being sold by us...today. It really comes down to *Walker* being an action hour with recognizable star appeal."

Given the lack of new off-network action hours coming into the syndication market in recent years, station-rep sources predict that the CBS Television Station group will join Tribune Broadcasting and the Fox O&Os as interested parties in a *Walker* weekend run. After all, CBS has *Walker* on its Saturday (10-11 p.m.) network schedule, and CBS Entertainment Productions produces the series in association with Columbia TriStar Television. ■

Are Patricia Richardson and the rest of the *Home Improvement* gang suffering from sun-burn?



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MOVERS

CABLE TV

Kelly Schultz has been promoted to manager of affiliate relations and **Sheri Weidner** has been named coordinator of affiliate relations at MSG Network. Schultz, formerly MSG's coordinator of affiliate relations, has been with the network since 1994...**Howard Homonoff** has joined NBC Cable Networks as general counsel. He will be chief legal advisor to CNBC and MSNBC. He comes to NBC Cable Networks from Continental Cablevision, where he was director of corporate legal affairs...**Dean Jackson** will join Century Communications' New Canaan, Conn., office as a staff assistant and **Terri Parnau** has joined as director of strategic planning for the company's Western division in Colorado Springs. Also at Century, **Carter Bland** has been named vp of programming. Bland was most recently director of Pay Per View and New Media at Cablevision Systems Corp.

PRODUCTION

David Imhoff has been promoted to senior vp of worldwide licensing and merchandising at New Line Television. Imhoff was formerly vp of licensing and merchandising...**Peter von Gal** was named executive vp and coo of Hallmark Entertainment. He has been with the company for two years, most recently as executive vp of worldwide sales.

RADIO

ABC Radio Network has named **Markus Garvey** director of market development for the Los Angeles ad sales office. Garvey had previously worked for ABC from
(continued on page 40)

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW



Siskel (left) and Ebert want ad blurbs to follow their guidelines

Two Sore Thumbs

Just because your cat had kittens in the oven don't make 'em biscuits. And just because Roger Ebert enjoyed *Ed Wood* or *Mission: Impossible* doesn't guarantee that Gene Siskel's thumb is catching wind. To make sure the opinions of

filmdom's most popular critics aren't mangled in movie ads, the boys actually send a set of printed guidelines to the studios outlining how they may—and may not—be blurbed.

Stuart Cleland, associate producer of *Siskel & Ebert*, the

duo's syndicated TV show from Buena Vista Television, says the typed-up guidelines are sent out to prevent misquotations. Cleland says that he doesn't know which specific, egregious blooper prompted the memo's drafting. "I started here eight years ago," he reminisces, "and the memo we send out today is the memo I inherited. The impetus is lost in the haze of antiquity, I suppose."

Though both Siskel and Ebert were too busy *watching movies* to return phone calls (nice excuse), we did manage to snag a copy of their guidelines. The missive has the fine ring of those assembly instructions for complicated toys. In case

you're planning on quoting the critics anytime soon, it might just come in handy:

Dear Friend...If the film received "Thumbs Up" from both Gene Siskel and Roger Ebert, you may attribute the quote "Two Thumbs Up" to "Siskel & Ebert." Likewise, any quote from the "joint comment" in the show's summary should be attributed to "Siskel & Ebert."

However, any quote from the body of the program or from any "additional individual comments" may be attributed only to the individual critic who made that statement: either "Gene Siskel, Siskel & Ebert" or "Roger Ebert, Siskel & Ebert." [Insert Flap A into Slot D] This way one critic's opinion will not be misrepresented as the other's or both critics' opinion.

No tips, however, are offered on how to remember which one is Siskel and which one is Ebert. That's an entirely different memo. —MAH

Elite Surname

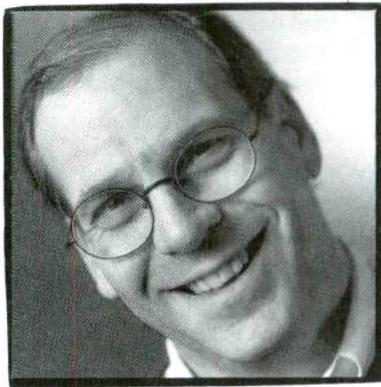
Call her madam, call her collect, just don't call her McDermott. Jamie Tarses is dropping the surname of her ex-husband, DreamWorks SKG television exec Dan McDermott, just as she bolts to ABC from NBC. Tarses is expected to join ABC sometime this week as head of (or nearly head of) programming for the Disney-owned network. Perhaps, like Roseanne, she will drop her last name altogether and go through professional life as Jamie. Just Jamie.



Singapore Running in 'Fast Company'

Certain members of the Singapore government are thorough readers of *Fast Company*, the business bi-monthly based in Boston.

One of the magazine's founding editors, Alan Webber, was invited to the country by Hewlett-



Editor Alan Webber lost his load of mags at customs

Packard to be a keynote speaker at the HP Synergies '96 conference last month. Webber was scheduled to speak to 500 young executives from the Pacific Rim about the new rules of business. He brought along about 500 copies of *Fast Company's* June/July issue to hand out. Webber arrived at the hotel in Singapore just fine, then discovered that the magazines had not.

When the conference organizer went to find out what had happened, Webber discovered that the issues were with Singapore's now-famous media censors. "They had to check [*Fast Company*] out and make sure we weren't subversive, suggestive or pornographic," said Webber.

Last year, authorities in Singapore threatened to ban the Asian edition of *The Wall Street Journal* before the paper's editor apologized, in print, for suggest-

ing that the nation's judiciary system was corrupt.

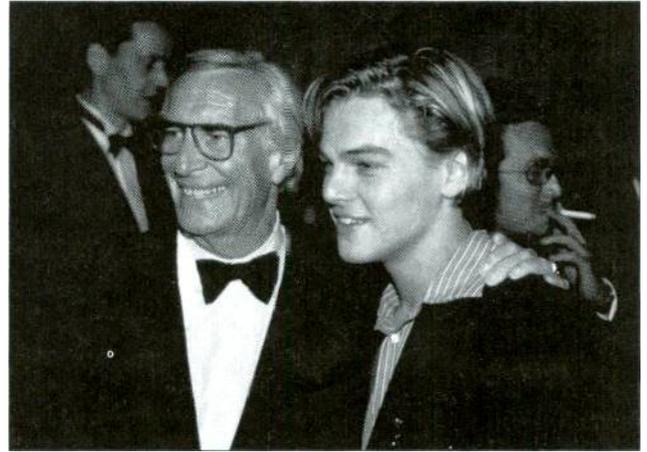
Webber delivered his speech without a hitch—but without his magazines—to a bunch of young business types who were "beepered and cell-phoned to the max," he said. "Everyone was well-dressed, highly technologized and spoke perfect English. They're a hip crowd."

The business editor described Singapore as a sophisticated country that's being constructed very quickly—"I stayed on the 79th floor," Webber said, "looking up at buildings around me"—and said that its business environment is growing as fast as its architecture.

Ultimately, Webber left the country before his magazines were released. Ironically, he said, in the first three issues of *Fast Company* (it launched last November), Singapore was never mentioned. But in the seized issue, Singapore was mentioned twice. "There's nothing that would attract the eye of a censor," Webber said. "Probably, that makes the magazine less attractive to a [Western] reader." —AS

MEDIA DISH

'EW' Throws an AIDS Fund-raiser in Cannes



On the Riviera, actors Martin Landau (l) and Leonardo DiCaprio at the splashy AIDS benefit sponsored by 'Entertainment Weekly' during the famous film fest

'Travel & Liesure' Hop Aboard the Orient Express



'Travel & Liesure' editor Nancy Novogrod (l), with 'T&L' Pacific travel manager Lisa Fields (center) and Jonathan Badman of Pan Pacific Hotels & Resorts drinking up the mystery of the Orient Express at a promotion party in Bangkok



Rams butt heads to show off. In advertising we use quotes, bold type, and underlining (i.e. **"We've been voted #1 in viewer satisfaction again."**)



MOVERS



New Line taps Imhoff



Blackmon in at Natural History



Hallmark Ent. ups von Gal

(continued from page 38)

1992-94 as an account exec for KABC-AM...New York's CD 101.9 (WQDC-FM) has named **Adrienne McWilliams** to general sales manager. McWilliams was recently national sales manager for *Smooth Jazz* on the station.

TV STATIONS

Michael Carson, vp and general manager, WHDH-TV (NBC Boston), has been elected to the NBC network affiliate board. Carson joined WHDH in 1993 as vp and gm.

AGENCIES

BJK&E Media has promoted **Mike Greco** and **Tom Folger**. Greco, formerly a senior broadcast analyst, has been upped to broadcast research supervisor. Folger has been named senior research analyst, promoted from media research analyst. **Christina Mantoulides** has joined as director of local broadcast. Mantoulides was previously with TN Media Inc., a unit of True North Communications, where she was vp and manager of local broadcast.

REP FIRMS

Movers at Katz Continental Television: **Adam Polcek** has been upped from sales associate to sales executive; **Steve Weinstein** has rejoined the company as a research analyst. Weinstein had been a media assistant at W.B. Doner in Boston; and **Breck Jenson**

has joined as sales executive. Jenson had been an account executive with KCFE-FM in Minneapolis.

PRINT

Mary Blackmon has joined *Natural History* as the magazine's national sales manager. She had been travel advertising manager at *Worth* prior to the appointment...The *Denver Post* has appointed **David McClain** regional coordinator of Eastern Colorado Publishing, a subsidiary of the *Denver Post*. Before joining the *Post*, McClain was publisher of Searcy, Ark.'s *Daily Citizen*...Condé Nast Publications has named **David Fishman** director of business development, effective June 17. Fishman comes to the company from Disney Magazine Publishing, where he was business development director...*Redbook* has named **Lauren Michaels**, **Sandra Gilson**, **Jennifer Boyer** and **Jennifer Delehanty** to new positions. Michaels, formerly ad manager and beauty market manager for *Allure*, has been named Eastern ad and beauty director; Gilson, formerly an account manager with *Prevention*, has been named Los Angeles manager; Boyer, formerly business manager with *Popular Mechanics*, has been named business manager; and Delehanty, formerly research manager with *YM*, has been named research director.

Literary Life After 'New York Newsday'

Steve Isenberg, who was most recently the publisher of *New York Newsday* and deputy publisher of *Newsday*, suggested we call this piece "There's Still Life in the Old Dog Yet."

Until Times Mirror ceo Mark Willes came in last summer and folded *New York Newsday*, Isenberg had been working for the Chandler family in one capacity or another for 40-plus years. His first job was in 1953, delivering Times Mirror's afternoon paper in Los Angeles, *The Mirror*.

Now the self-professed old dog is heading out to academia. This fall, Isenberg, 55, will begin teaching at the University of Cal-

ifornia at Berkeley, where he was an undergrad and where he serves on the executive advisory board. He'll teach a class for journalism and poli-sci students on the 1996 presidential election in the world of print. The other class, War and Literature in the 20th Century, is sophomore level and falls under the Department of English.

With his literature class, Isenberg says he can now go down the path he didn't choose. He has a graduate degree in English language and literature from Oxford University and maybe would have been destined for some other type of literary endeavor—if not for Times Mirror's Chandlers. —AS

Peeking at This Year's Emmy Ballot

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Record your votes by circling the ballot numbers listed below that correspond to the numbers assigned to the ballot entries. VOTE FOR NO MORE THAN FIVE ENTRIES PER CATEGORY.

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OUTSTANDING DRAMA SERIES

(Vote for no more than five entries per category)

145	146	147	148	149	150	151	152	153	154
155	156	157	158	159	160	161	162	163	164
165	166	167	168	169	170	171	172	173	174
175	176	177	178	179	180	181	182	183	184

Like the SAT exam, the 51-page Emmy ballot has those annoying answer sheets that contain only codes

Ballots for the 48th annual Primetime Emmy Awards were mailed out last week, all 8,000 of them. This year's version is a plain-looking, 51-page document which, thankfully, includes Tim Allen's name under Outstanding Actor in a Comedy, but, sadly, not Candice Bergen's under Best Actress in a Comedy. The star of *Murphy Brown* has won the Emmy in that category in six of the last seven seasons. Bergen decided it is time to let someone else get a shot at the award and instructed her staff

not to submit her name this year.

There's also a new honor this year, called "President's Award," for the program that "best explores social or educational issues and encourages and promotes, directly or indirectly, changes that help society to become familiar with—and more effectively deal with—the situation." Academy members get to vote for five shows that fit that description, directly or indirectly, during the past season.

The Emmys will air Sept. 8 on ABC. —MAH

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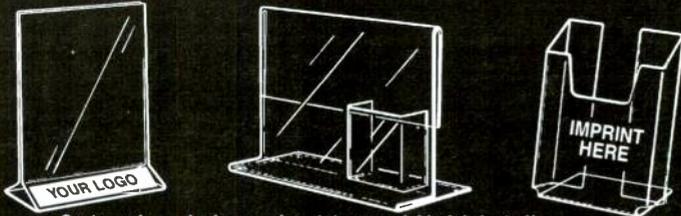
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 Media Management. Evaluation of all media services and functions. Senior level experience at major agencies.

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JD Media (516) 785-2289 - 25+ yrs. buying exp. Perfect for spec. proj., overflow, new business pitches, etc. Reasonable rates.

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CORPORATE NEWSLETTERS

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203/637-8154

**MARK YOUR
 CALENDARS
 July Deadline
 SERVICES &
 RESOURCES**

**Thursday
 June 20
 3:00 p.m.**

All copy must be submitted in writing.

EASTERN SERVICES & RESOURCES

RADIO PRODUCTION

FREE BUT WEIRD!!!!!!!



Mal Sharpe's Man-on-the-Street Productions Announces the CD **COYLE AND SHARPE ON THE LOOSE**

Masters of the put-on. Sick terrorizations from the streets of San Francisco in 1964. Hear the historic beginning of humorous real people interviews.

"listed here are 10 of the most notable releases that almost got away last year because they didn't have the distribution of a major label...Coyle And Sharpe On The Loose."
—NY Times Jan 11, 1996

Available now on Henry Rollins new label—213CD
But.....Free. If you're an agency creative get it free with Mal's new radio and TV Demo or buy it at your record store—Limited Offer.

Man-on-the-Street Productions

Call (510) 843-7655

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Which dog just heard the Sarley, Bigg & Bedder demo?



Call for our radio demo. 213/969-9767 • Fax: 213/969-9343

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TURN YOUR SCRIPTS INTO WORLD-CLASS RADIO.

Work with the world's hottest voice talent, musicians, radio directors and sound designers! Fax or bring your scripts to our new, state-of-the-universe Hollywood recording studios. And hear a world of difference.



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Fresh radio. Made from scratch.

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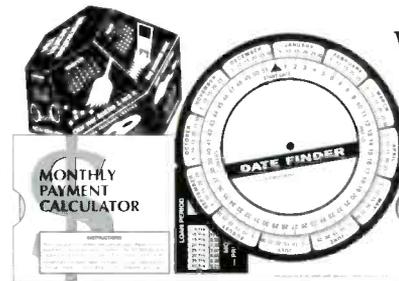
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Brilliant scripts by Monday.
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Slide-Charts Wheel-Charts & Pop-Ups

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Already have a Slide-Chart or Pop-Up? Call us for special introductory pricing.



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AW 96

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Design through production, we do it all. For a FREE custom working model and price estimate, call or fax us.
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Reach your ad community in
ADWEEK CLASSIFIED

ANNOUNCEMENTS

**DON'T BE LEFT OUT OF THE
BIGGEST MONTH OF THE YEAR!!**

We have an early closing for the month of
July for our **SERVICES** and **RESOURCES**
section. The deadline for all materials is
Thursday June 20, 1996 at 3 pm.
Please call **M. Morris** for more information
on our **SERVICES** and **RESOURCES** sec-
tion.

(800) 7 - ADWEEK

EMPLOYMENT

**DIRECT MAIL
(AGENCY POSITIONS)**

DIMAC DIRECT, the nation's largest vertically integrated direct marketing
services company headquartered in St. Louis, Missouri, seeks outstanding
individuals to join our Account Services team:

ACCOUNT SUPERVISOR:

Positions develop and nurture client relationships. Qualified candidates must
possess 5-8 years marketing experience, with at least 4 years in direct market-
ing; strong business development skills; staff management experience; proven
strategic, writing, and presentation skills; and complete knowledge of direct
mail production.

ACCOUNT EXECUTIVES:

Positions maintain client relationships and manage direct mail projects for for-
tune 500 clients. Qualified candidates must possess a bachelor's degree in
marketing or related field; 3-5 years direct mail experience; strong client com-
munication skills; print, mail, and information services experience; and staff/
account management experience.

**ASSISTANT ACCOUNT EXECUTIVES/
ACCOUNT ASSOCIATES:**

Positions plan, schedule, organize, and coordinate all production logistics for
direct mail campaigns. These positions work with established Fortune 500
clients. Qualified candidates must possess a bachelor's degree in marketing or
related field plus 2-3 years direct mail experience. Experience in print produc-
tion and client services a must.

Please send cover letter, resume, and salary history to:

D. Nersesian/AS

DIMAC DIRECT

One Corporate Woods Drive, Bridgeton, MO 63044

EOE M/F/D/V

This opportunity is brought to you by our clients.

EMPLOYMENT

SPOT TV BUYERS

Requires 2+ years spot TV negotiating experience. Retail accounts
and/or buying service experience a plus. Will be buying Eastern and
Midwest markets, both large and small. Send resumes to:

Mary Caporale

Focus Media

2800 W. Higgins Road, Suite 500
Hoffman Estates, IL 60195

No phone calls please.



RATES for Employment and Offers & Opportunities

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

Classified Asst: Michele Golden

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

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

HELP WANTED

REGIONAL MEDIA MANAGER

The Coca-Cola Company is seeking an organized, customer service oriented Regional Media Manager to manage media programs for franchised bottlers, account groups, field personnel, and local agencies.

Qualified candidate will possess a Bachelor's degree in Marketing, Business or a related field as well as a minimum of 5 years' experience in media buying/planning at a major agency. Effective fiscal management/operations skills and knowledge of promotions and brand media strategy including media costing, merchandising, planning, buying/negotiating, forecasting, and research tools essential. Familiarity with franchise cooperative advertising programs preferred.

We offer an excellent salary. For immediate consideration, please mail resume including cover letter and salary requirements to: **Coca-Cola Staffing, Source Code: LM2198, P.O. Drawer 1734, Atlanta, GA 30301. No phone calls, please.** An Equal Opportunity Employer which values the diversity of its employees, customers, and consumers.

The Cola-Cola Company

ADMINISTRATIVE ASSISTANT TO THE PRESIDENT

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

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

DIRECT MARKETING CREATIVE

JMCT/Direct needs a bright, aggressive direct response writer - telecommunications experience most valuable. Five years' experience desired. Send resume and lapel-grabbing cover letter to:

**Chris Martin
Jordan, McGrath Case & Taylor
445 Park Avenue
New York, NY 10022
Fax: 212 326-9629**

MEDIA REPORTER

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

ACCOUNT EXECUTIVE FOR WEBSITE

Work at STIM!

www.stim.com

- Web-savvy individual familiar with the 18-34 demographic
- Opportunity to break into online publishing
- Closer who understands the agency scene
- Yes, there is compensation

No phone calls, send resumes to

STIM, attn: Scott Schiller
632 Broadway, 10 Fl.
New York, NY 10012

or email them to adguy@stim.com



DIRECTOR CREATIVE SERVICES

Major NYC entertainment company seeks senior-level Creative Services Director for in-house department. Responsibilities include creating/producing graphics, collateral design, concepts, presentation material, window displays; maintaining website; managing budgets and staff. Candidate must have excellent management, planning and organizational skills with Mac proficiency. Minimum 7 years in design environment required. Salary commensurate with experience.

Fax resume to:

**212-632-3950
on or before June 24th**

No phone calls please.
EOE

Director of Artist Relations

International image company looking for a talented, dynamic team player with at least 10 years experience in the photography or production industry including extensive experience in dealing with artists. Candidate must be able to demonstrate an understanding of and sensitivity to the needs of creative people. Organizational skills and leadership abilities mandatory. Awareness of current photographic styles and trends a plus. Full benefit package. Send resume in confidence to Human Resources, Dept. AR, P.O. Box 568803, Dallas, TX 75356-8803. EOE

AFFILIATE RELATIONS EXECUTIVE

Major Northeast radio based marketing company is looking for an Affiliate Relations Executive. Candidate should have barter syndication experience in radio, and/or radio sales and know how radio stations think and work. Fax resume and salary requirements (no calls please) to (203) 230-4202 Kerry Tuozzola, CRN International, Inc., One Circular Ave., Hamden, CT 06514

ACCOUNT SUPERVISOR DIRECT MARKETING

We need an account supervisor for our D M Division with excellent telecommunications experience...AT&T, MCI, Sprint, etc. Our AS should have at least 5 years' experience with a DM agency and be well grounded in the fundamentals. He or she should be a natural leader and a team player. Heavy travel is anticipated. Write in confidence to: Mary Keady, Jordan McGrath, Case & Taylor, 445 Park Avenue, New York, NY 10022. Fax (212) 326-9629

ACCOUNT EXECUTIVE FOR CREATIVE AGENCY

Account Executive who knows good creative work when they see it and has the ability to sell it. We're a mid-sized national advertising agency located in one of the most progressive and growing areas of the southeast. We're considered one of the foremost creative agencies in the nation. Our people are top-notch. Our culture is team-oriented and enthusiastic. Our clients are few but elite. We need a strong, strategically minded AE with 3 to 5 years agency experience to head up collateral portion of international client's business. Strong organizational skills a must. Do you fit? Send resume and salary history to: ADWEEK Classified-Box 00168, 1515 Broadway, 12th fl., New York, NY 10036.

ACCOUNT SUPERVISOR

Mid-sized NYC advertising agency, with blue chip client roster, seeking Account Supervisor with 5+ years experience in Account Management. Package goods experience necessary, telecommunications a plus. Looking to hire immediately. Highly competitive salary. Please send or fax resume to:

**Christine Martin
JMCT**

**445 Park Avenue
New York, NY 10022
FAX: (212) 308-4984**

ACCOUNTING CLERK

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

Fax resumes to:

**Sheri
(212) 679-3310**

What is a copywriter, really?

Is it someone who has a way with words? A savvy student of popular culture who can sell all sorts of entertainment (cable and network TV, books, theater, etc.) to a world of jaded consumers? Sound familiar? Do you have a killer book with lots of broadcast and plenty of print? Is your body copy tight? Do your headlines reach their target in surprising and intelligent ways? Would you like to work in a mid-size Manhattan agency that values all of the above? Send a cover letter, resume, and top three samples.

**ADWEEK Classified Box 3856
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New York, NY 10036**

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If being in advertising isn't what it used to be and you're considering a change, call us.

We help senior advertising executives earning \$75-\$250k identify their options and move into rewarding new careers.

There is a way out.
Call us for an initial consultation.

CAREER STRATEGIES

50 Main St., White Plains, NY 10606
914-686-2525 • Fax: 686-7364

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Top-tier medical advertising agency seeks an account supervisor to handle the US and global launch of oncology and neurology products. The position is based in NYC. Pharmaceutical agency experience a must. Experience with oncology or neurology experience preferred. Salary commensurate with experience/qualifications.

Fax resume to
**212-213-4694
Attn: DH**

MEDIA PLANNER/BUYER

Philadelphia political ad firm seeks F/T temporary tv and radio planner/buyer now through 11/22. 1-2 years buying experience preferred. FAX resume to:

(215) 567-4519

ROOM WITH A VIEW

Major Internet commercial website mall on line soon. Seeking experienced ad sales dept. mgr. National accts. Not an entry level position.

Fax resume & letter (214) 771-2735
Will consider the right telecommuter.

HELP WANTED

Product Management Opportunities

**Lost in a sea of bureaucracy?
Craving your chance to make a real impact?
This may be just the chance you're looking for!**

A U.S. leader in the private label OTC industry is seeking talented professionals for marketing opportunities. We can offer the right individuals unique, entrepreneurial challenges, meaningful responsibility, and an opportunity to grow with the #2 solid dose OTC manufacturer.

To become a member of this exciting team, the successful candidate will possess the following qualifications:

- 3-5 years classical consumer packaged goods marketing experience
- MBA desirable (with marketing emphasis)
- Excellent interpersonal/communication skills
- A solid blend of strategic thinking and executional focus

In return for your expertise, we offer a competitive salary and comprehensive benefits program as well as a dynamic working environment. For consideration please forward your resume, including salary history, to Human Resources. (Principals Only.)



Pharmaceutical Formulations, Inc.
460 Plainfield Avenue • P.O. Box 1904
Edison, NJ 08818-1904
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Fast-growing, super-regional agency on a quest for valiant, seasoned, well-armed professionals. Our crusade: provide sound, strategic, creative solutions for our rapidly growing portfolio of regional, national and international clients.

Senior Account Executive

5+ years in a full-service agency with new product, brand development or solid retail background. Strong media background essential.

Media Planner/Buyer

2+ years experience with a full-service agency or buying service. Experience in both consumer and business-to-business required.

Copywriter

The pen is mightier than the sword — and you've been wielding yours successfully for 2+ years with experience in traditional and non-traditional mediums.

Computer Graphics/Interactive Specialists

Hiring several skilled professionals with awe-inspiring design ability and Mac skills. Interactive/Internet experience grounds for knighthood.

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Integrated Marketing Communications

CNG Tower • 625 Liberty Avenue • Suite 1600 • Pittsburgh, PA 15222
Attn.: Personnel Dept.
(no calls please)

People With Big Ideas Find Good Company At Barnett®

At Barnett Banks, Inc., we devote our full energy and tremendous resources to not only sustaining our market dominance, but to significantly expanding it. We are always at work on the next big idea... on solutions that set us apart in the financial services industry. We're striving to perfect our products and services - and our ability to deliver them - in order to keep outpacing the competition on every level. Shouldn't you be part of the future we're shaping? This is your opportunity to join our progressive Marketing Communications Department, located at our corporate headquarters in beautiful Northeast Florida.

We're seeking highly motivated, strategic-thinkers for these hands-on opportunities which will be responsible for the development, implementation and management of a variety of projects or direct marketing programs that impact specific products or lines of business, and the overall image of Barnett Banks, Inc.

ADVERTISING PROJECT MANAGERS (Job Code EA099AW01)

All positions require 5 or more years of advertising agency or marketing communications experience, along with a background in one or more of the following areas:

- Campaign development/implementation
- Media/Event planning
- Copy/brand strategies
- Project/program planning/management
- Merchandising/POS
- Collateral material development/production
- Management of agency/vendor relationships

Bilingual (English/Spanish) skills required for some positions.

DIRECT RESPONSE PROJECT MANAGERS (Job Code EA099AW02)

All positions require at least 3 years experience in one or more of the following areas:

- Direct marketing/direct response
- Database management
- Project management
- Print production
- Inbound/Outbound Telemarketing

With \$41-billion in assets, Barnett is ranked among the top 25 financial organizations in the country. Our commitment to continued leadership is reflected in our commitment to attracting and retaining the best and brightest people. Therefore, our compensation, benefits and professional development programs are unparalleled. For consideration, please fax/mail your resume (*indicating appropriate Job Code from above*) to: Barnett Banks, Inc., P.O. Box 44147, Jacksonville, FL 32231-4147. FAX: (904) 987-0325. For more information, you may call Pascale Johnson at (904) 987-0130. Email address: barnett@mi.hodes.com. An EO/AA Employer. BARNETT SUPPORTS A DRUG FREE WORK ENVIRONMENT. *Barnett is a registered trademark of Barnett Banks, Inc.*



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Join the large, fast growing in-store industry where you can impact consumer decisions at retail.

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You are a sales manager or an account executive who desires self employment. Based out of your home office, you will help us service the existing account base. You must possess a solid knowledge of consumer packaged goods marketing/sales & have 5+ years of account side experience in a marketing services business. You must have a reputation for delivering superior client service and be able to execute with excellence under deadline pressure.

First year compensation is guaranteed. After that, income is variable, based on your performance—\$150M++ potential.

Fax resume & letter of interest to:
(203) 629-9102.

Detail how your background fits with our needs and provide examples of your entrepreneurial nature or experience. Also, tell us what it takes to work out of a home office and why that is a good fit for you.

**FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK**

HELP WANTED

Marketing Media Professional

Our Corporate Sales and Marketing Department has an excellent opportunity for an experienced marketing media professional to develop effective media positioning in specific categories and support sales efforts for Time Inc. magazine properties. Our ideal candidate will have at least 7-10 years of combined agency and magazine experience encompassing expertise in the use of research in media planning, full knowledge of other media and strong marketing sense. Experience developing strategies and tactics for specific categories, ability to work independently, strong customer orientation and computer skills will be essential. For consideration, please send resume to: **Human Resources, Time Inc., 1271 Avenue of the Americas, Room 4008, New York, NY 10020.** An Equal Opportunity Employer.

Time Inc.**DIRECT MARKETING CREATIVE**

JMCT/Direct needs a bright, aggressive direct response art director. Telecommunications experience is valuable, but strong concept, strong graphics, production savvy, and computer competence even more so. Five years' experience desired. Send resume and samples (with SSAE) to:

Chris Martin
Jordan, McGrath Case & Taylor
445 Park Avenue
New York, NY 10022
FAX: 212 326-9629

SALESPERSON

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

FILM & TV JOBS

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

PHOTOGRAPHER

Freelance Studio conventional and digital seeks photographer with experience in jewelry, crystal and silverware. Portfolio a must.

Call 212-255-4055

UNUSUAL COPYWRITER

The scientists and engineers (you know the difference) who'll read your ads and collateral are *excited* about megahertz, kilowatts, and the polymerase chain reaction. You've never had to memorize buzzwords to impress them, but you have the artist's knack for making this tough material sing. Our suburban Philadelphia agency wants someone like you who thrives on diverse technical and non-technical accounts. We and our clients are fun to work with. Send us a few of your samples, and we'll take it from there.

KINGSWOOD ADVERTISING, INC.
Crickel Terrace Center
Ardmore, PA 19003-2295
FAX: 610-896-9242
Email: rbrown@kingswood.com

MEDIA BUYER

Orange County based Hispanic agency seeks strong broadcast negotiator to work on Pacific Bell and California Lottery accounts. Minimum 3+ years buying experience required. Bilingual Spanish/English, MMPlus knowledge preferred. Salary commensurate with experience. Please send or fax your resume in strict confidence to:

Laura Marella,
Casanova Pendrill Publicidad
3333 Michelson Dr., Suite 300
Irvine, CA 92715
Fax: 714-474-9515
Phone: 714-474-5001

MEDIA PLANNING

Creative downtown agency, with sports emphasis, seeks:

- Media Planner -2 yrs exp.
- Sr. Planner/Supervisor-3 yrs exp.

Please fax or mail resume to:

(212) 647-0158
c/o Media Director
19 Union Sq. W.
NY, NY 10003

SR. MEDIA PLANNER ASS'T ACCT EXEC

Mid-sized New York Agency seeks bright, aggressive Sr. Media Planner and Assistant Account Executive for a variety of national accounts using all media. Please fax resume in strict confidence to

Media Director:
(212) 759-9603

POSITIONS AVAILABLE

Leading international sales promotion agency headquartered in NY Metro area seeking candidates with strong creative, oral and written communication skills for the following positions:

ASSISTANT ACCOUNT EXECUTIVE: One to three years sweepstakes and/or sales promotion experience or would train recent college graduate with interest in sales promotion.

ACCOUNT EXECUTIVE: Three to five years sweepstakes experience including rules drafting and sweepstakes administrative responsibilities.

Salary commensurate with experience.

Send resume to:

ADWEEK Classified, Box 3862
1515 Broadway, 12th fl.
New York, NY 10036

SEEK REP TO REAP!

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

Contact Bill at Film House, Inc.
800-950-2878

Sr. Account Executive

Marketing/design firm seeks articulate, self-motivated individual for new business development and client services. Must have perseverance and enthusiasm; excellent communication and presentation skills; ability to meet revenue goals, use PC software, and research targeted markets. Experience required.

Fax resume and salary requirements to Sally Price at (703) 739-8809.

SENIOR DESIGNER

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

DIRECTOR OF PRINT PRODUCTION

Award winning agency is looking for director of print production for fast pace/high image print advertising. Must have 8 years experience with preprint, budgeting and scheduling background. Macintosh literate a must. Send resume to Natalie Janke.



Lambesis Inc. 100 Via de la Valle
Del Mar, CA 92014
Phone: 619.794.6444 Fax: 619.794.6461

MEDIA PLANNER

Top ten advertising agency is looking for a Media Planner whose responsibilities will include the development, presentation and implementation of media plans for two (2) major national accounts. Candidates should have experience with planning both national and local media. Buying experience is a plus. This position offers great growth opportunities. Qualified candidates should send or fax a resume and salary requirements in confidence to:

BBDO Chicago
Human Resources Department
410 N. Michigan Avenue
Chicago, IL 60611
fax: (312) 337-6871
Equal Opportunity Employer

MARKETING POSITION

Opportunities exist in brand management for Marketing Assistants, APM's and PM's with consumer product experience. Minimum 2 yrs with MBA.

Please fax resume to:
Maria Alpert, Principal
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EOE, M/F/D/V.

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The Parenting Group
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CULTURE TRENDS

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

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending June 15th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	1	1	16	Fugees	Score
2	4	1	51	Alanis Morissette	Jagged Little Pill
3	5	2	12	Celine Dion	Falling Into You
4	6	4	29	Tracy Chapman	New Beginning
5	2	2	2	Soundgarden	Down on the Upside
6	3	3	2	Too Short	Gettin' It
7	8	2	5	Dave Matthews Band	Crash
8	7	1	6	Hootie & The Blowfish	Fairweather Johnson
9	15	1	45	Bone Thugs-N-Harmony	E.1999 Eternal
10	10	4	5	The Cranberries	To The Faithful Departed
11	9	6	3	George Michael	Older
12	11	1	7	Rage Against The Machine	Evil Empire
13	12	5	7	Brooks & Dunn	Borderline
14	14	1	35	Mariah Carey	Daydream
15	13	4	35	Oasis	(What's the Story) Morning Glory?
16	19	16	3	Soundtrack	Mission: Impossible
17	16	4	73	Bush	Sixteen Stone
18	18	5	66	Shania Twain	The Woman in Me
19	17	14	12	"Weird" Al Yankovic	Bad Hair Day
20	New	20	1	Porno for Pyros	Good Gods Urge

© 1996 Billboard/Soundscan, Inc./Broadcast Data Systems

Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending May 26, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	Home Improvement	ABC	14.7	24	9	Frasier	NBC	12.2	20
2	Seinfeld	NBC	14.3	25	10	Friends	NBC	12.1	24
3	Coach	ABC	13.3	21	11	Murphy Brown	CBS	11.9	19
3	NYPD	ABC	13.3	23	12	Chicago Hope	CBS	11.8	20
5	Roseanne	ABC	13.2	24	13	Primetime Live	ABC	11.6	20
6	Fresh Prince of Bel Air	NBC	13.1	22	14	Daytime Emmys (RS)	CBS	11.4	19
7	ER	NBC	13.0	24	14	Home Improvement- Wed.	ABC	11.4	20
8	Caroline in the City	NBC	12.6	21					

Source: Nielsen Media Research R=Repeat S=Special

MTV's Buzz Clip

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

Week of 6/10/96

Artist/Group: Primitive Radio Gods
Song/Video: Standing Outside A Broken Phone Booth W/ Money In My Hand

Director: GOB TV

Despite its humble recording facilities, *Rocket* - a one-man production made for \$1,000 on a broken down '69 Ampex 16-track in a friend's suburban garage - proves that you can make a successful pop album with minimum cash. "Standing . . ." is the first single off the album and it's already been chosen as one of the lead tracks from the soundtrack of the big-budget Jim Carrey summer movie, *The Cable Guy*.

Artist/Group: Superdrag

Song/Video: Sucked Out

Director: Chris Applebaum

With a shameless sense of melody, and a 60's pop song reverence they wear on their back pockets, this Knoxville Tennessee quartet could make a pretty good living at melding white-hot noise with their own brand of manic rock.

Artist/Group: Tracy Bonham

Song/Video: Mother Mother

Director: Jake Scott

Bonham's provocative, jarringly honest amply communicate the freshness with which the classically-trained violinist and guitarist/singer/songwriter approaches her craft - remarkable considering the fact that she's only been performing in this arena for the last three years.

Artist/Group: Garbage

Song/Video: Stupid Girl

Director: Samuel Bayer

Founded by three prominent music producers, Garbage grew out of collaborations that began over a decade ago - most recently involving remixes for the likes of U2, Depeche Mode, House of Pain & Nine Inch Nails. According to band member Butch Vig, lead vocalist and ex-Angelish member Shirley Manson's voice "sometimes sounds dreamy, sometimes psychotic." - Listen for yourself.

Artist/Group: Rage Against The Machine

Song/Video: Bulls On Parade

Director: Peter Christopherson

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

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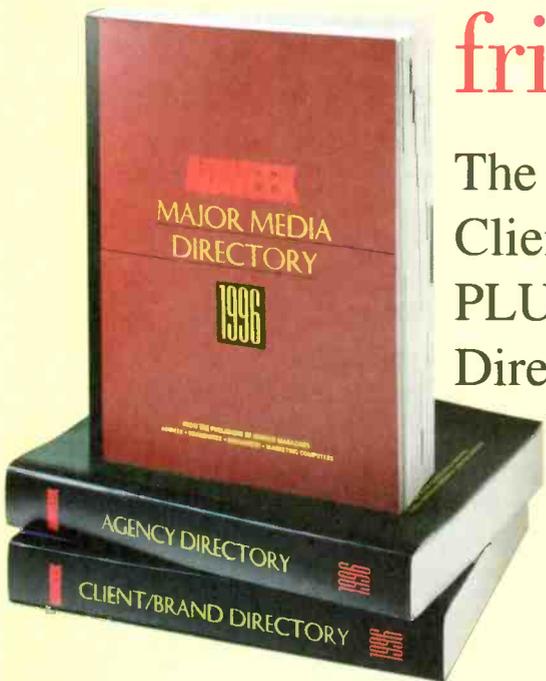
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CALENDAR

The Advertising Research Foundation will present a one-day workshop titled "Qualitative Research in the '90s: Issues, Approaches, New Technologies," June 18 at the New York Hilton Hotel. Contact Carol White at 212-751-5656.

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

The Internet Advertising Council will hold a meeting in New York on June 21 from 8:30 a.m. to 1:00 p.m. in the auditorium of the McGraw-Hill Building, 1221 Avenue of the Americas. Contact: 212-704-4446.

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: 818-783-7886.

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

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

Media Notes

NEWS OF THE MARKET

Westinghouse to Split Units

Westinghouse chairman Michael Jordan told Wall Street analysts last week that the company will separate its broadcast and industrial holdings in an effort to buoy the company's lagging shareholder value. While the news was well-received, it had little effect on the stock price, as Jordan and Westinghouse executives offered few details about the impending split.

Rossi on the Rise at Fox

Fox has promoted Jean Rossi to executive vp of sales, where she will add late night, daytime and news to her plate. Rossi, who has been with Fox sales since 1987, will oversee the network sales managers and will continue to report to Jon Nesvig, president of sales for the network.

TV Ratings System Described

A system to gauge sexual content and violence on TV should be descriptive, like a food label instead of judgmental like film ratings, a media research group said last week. "On a TV program or film, descriptive ratings would list such items as 'moderate violence' or 'brief nudity,' for example, without making judgments as to its suitability for particular audiences," said Joel Federman, research director for the nonprofit group, Los Angeles-based Mediascope Inc. Such a system, with a set standard for judging intensity of violence, sex or profanity, would better help parents decide what shows are suitable for their children, the report said. The television industry, for this issue led by Motion Picture Association of America president Jack Valenti, wants to have a system

in place by January that will rate all shows on broadcast, cable and public TV. The ratings will be used with the V-chip, which will allow viewers to block programs with ratings they find objectionable.

MCA TV Group Cuts 90

MCA Television Group has laid off about 90 staffers in a "restructuring" to bring the studio "in line with the rest of the television industry," group chairman Greg Meidel said in a memo to employees. The cuts, which spanned across MCA's network production and syndication offices in New York, Los Angeles and Chicago, followed shortly after MCA TV president Shelly Schwab announced his retirement as head of the syndication division (*Mediaweek*, June 10).

USA Walks the 'Walker'

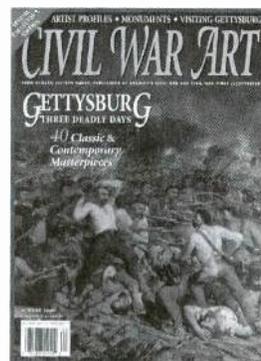
Columbia TriStar Television Distribution has made a cable licensing deal with USA Network for off-network repeats of CBS' *Walker, Texas Ranger*. USA will have a Monday-to-Fri-

day cable window, while ColTriStar is also marketing a weekend syndication run. The deal follows the recent introduction of split cable/syndication licensing deals for Twentieth Television's *The X-Files* and *NYPD Blue* (with Fox's fX cable network). Station groups said to be interested in acquiring CBS/ColTriStar-produced series include CBS Television Stations group, Tribune Broadcasting, Fox Television Stations and Chris-Craft/United Television. ColTriStar, according to syndication sources, is said to have secured a \$750,000-per-episode, four-year commitment from USA on *Walker*. The studio declined comment.

Web Sites Targets Small Biz

Entrepreneur Media, which publishes *Entrepreneur* magazine, will launch its "Small Business Square" Web site—to be known as BizSquare—Sept. 3. The site will include an online "Soho Mall," through which assorted business-related products can be purchased; directories; and online course

War Art Makes History



Gettysburg gets the four-color treatment

Civil War Art's premiere issue went on sale yesterday. From Cowles Enthusiast Media's history group, *Civil War Art* makes its debut as an annual and features more than 40 artistic impressions from its first topic, the Battle of Gettysburg. Other Cowles Enthusiast history titles include *America's Civil War*, *American History*, *Wild West*, *World War II*, *Aviation History* and *Vietnam*.

Media Notes

CONTINUED

work. The site's five-day launch celebration will include various contests and giveaways; there will be advertising available through the site. Separately, *Inc.* magazine has launched its Web site. "Inc. Online" includes worksheets, an area for small businesses to build and house their own Web sites for free and archives of the magazine extending back to 1988, indexed by industry and management discipline.

'Traditional Home' Bulks Up

Starting with its October/November issue, the Meredith title *Traditional Home* will bump up its trim size, to 8³/₈ inches-by-10⁷/₈ inches, and increase its cover stock by 30 percent, to 145 pounds. The bigger, heavier book will hit stands on Sept. 10.

Charla Assoc. Carries 'Weight'

Weight Watchers magazine has hired Kathleen G. Charla Associates to represent it in the Detroit ad market. The company also represents *Cooking Light*, *Wired*, *Hotwired* and the Gruner + Jahr titles in Detroit. *Weight Watchers* and *Cooking Light* are Time Inc.'s Southern Progress titles.

Ziff Integrates Print, Web

Ziff-Davis will launch an integrated print publication and Web site, *ZD Internet Magazine*. The Web site will launch in October, and the print version will launch with a December issue on Nov. 12.

New Jewish Weeklies in Fla.

Baltimore-based Charles Buerger's *Palm Beach Jewish Times* and the Ft. Lauderdale division of Tribune Co., Sun-Sentinel Co., are launching two

new weekly newspapers. The *Times* will own and edit both papers and the Sun-Sentinel Co. will distribute them. *Boca Raton/Delray Beach Jewish Times* launches Aug. 30, and the *Broward Jewish Times* will launch in early 1997.

'Traveler' Falls for Themes

Condé Nast Traveler has announced three theme issues for this fall—Americana in September, the ninth annual Reader's Choice Awards in October and The Ski Issue in November.

CNBC Posts Up With NBA

CNBC shattered its ratings records by carrying two NBA Finals post-game specials, which were produced by NBC Sports. The specials for games 2 and 3 delivered 608,000 and 733,000 homes respectively, more than double CNBC's usual household delivery in the time period.

AOL, Netscape Enter Ad Deal

America Online and Netscape entered an agreement last week in which AOL's advertising sales executives will sell space on the popular Netscape site on the World Wide Web. Netscape has made changes to its sales force recently, hiring the interactive ad sales arm of Softbank. DoubleClick, the first rep firm to sell ads on the company's site, is now exclusively repping a network of sites and no longer works with Netscape.

Starbucks Signs Digital Deals

Starbucks Coffee Co. last week hired Digital Brands, Watts, Silverstein and Associates and Cyberstruction to work on a digital marketing strategy for the chain. The company said that it hired the three firms not



Dahill (above) succeeds Goldfarb for syndie group

Dahill Heads ASTA

Robert Dahill, vp and general sales manager of syndicator MTM, has been named president of the Advertiser Syndicated Television Association (ASTA). Dahill succeeds outgoing president Rich Goldfarb,

senior vp of syndication ad sales and programming at New World Sales & Marketing, who remains on the ASTA board. In addition to Dahill and Goldfarb, the new board includes Marcy Abelow, senior vp of ad sales at MGM; Frank Mercado-Valdes, president of the African Heritage Network; Marc Solomon, senior vp of ad sales at Rysher Entertainment; and Marc Weiden, president of ad sales for All American Television. ASTA's membership now includes companies affiliated with five of the seven largest Hollywood studios.

because it is interested in building a Web site, but because it wants to use more innovative methods to integrate the Starbucks brand into the online community.

NBC Looking in Rapid City

Rapid City, S.D., station KEVN-TV will switch to Fox on July 15, leaving the No. 173 DMA with no NBC affiliate. Washington, D.C.-based Blackstar Communications, which runs a number of Fox affiliates, acquired the station at the beginning of this year. A KEVN representative said that NBC would be carried only on cable in the market. The representative said that Rapid City has 61 separate cable companies with whom NBC or its affiliates could negotiate agreements.

'Puzzle Place' Gets Centered

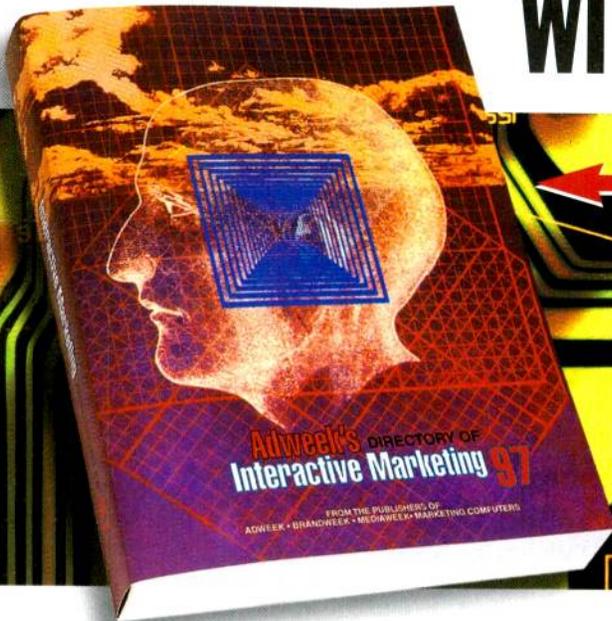
The Puzzle Place, a public TV series produced by Lancit Media and KCET/Los Angeles, will extend its franchise to "supercenters" beginning with one scheduled to open early next year in suburban Chicago. The 30,000-square-foot play

center will cost an estimated \$3.5 million, sources said. Two additional sites are planned in both '98 and '99. The centers will contain indoor and outdoor play areas, along with merchandise and food courts aimed at kids and parents. The goal of the chain, whose name has not been firmed up yet, is to target kids beyond *The Puzzle Place* preschool group. Robert Abrams, former president and ceo of specialty retailer Claire's Boutiques, has been named president and coo of the new venture, which will be led by the management and investor firm MCEC Enterprises of Chicago. Lancit and KCET will own equity stakes in the company.

Paxson Adds Two Stations

West Palm Beach, Fla.-based Paxson Communications has agreed to buy TV stations in Minneapolis and Albany, N.Y. The two properties are WOCD-TV (channel 55) in Albany and KXLI-TV (channel 41) in Minneapolis. Both stations will affiliate with Paxson's Infomall TV network.

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ADIA366B

BIG DEAL

Cadillac Catera

Advertiser: Cadillac

Begins: October

Budget: \$40 million

Agency: DMB&B, Detroit

Cadillac will likely use an animated duck in ads to inject fun into the new Catera, rolling out this fall in the division's first regional launch seeded by a half-million-unit direct-mail drop.

With a working copyline of "The Caddy That Zigs," the Catera ads will break first in October on the West Coast as Caddy chases baby boomers like never before.

The gradual rollout will avoid supply problems.

Dealers in training classes for the new entry-level luxury car have been shown ad concepts from DMB&B featuring an animated duck, cast in the role as a marriage counselor and astrologer in the series. People talk to the duck, and get advice, which involves buying a Catera. Caddy officials first started associating a duck with Catera early this year, when the symbol was taken from the familiar Cadillac crest depicting six black ducks facing to the left.

The Catera team, headed by brand manager Dave Nottoli, reversed the direction of one of the ducks and said it symbolized the spirit of Catera and the mission to create a car that invigorates the brand. The Catera marketing effort kicks off on a mass-media scale on June 18, the start of a direct-mail campaign behind an imaginary cross-country drive by four celebrities: comic Dennis Miller, Annie Potts of *Designing Women*, MNF sportcaster Al Michael and Olympic medalist Florence Griffith Joyner. The unlikely quartet was chosen for its off-beat humor potential and appeal to Catera's target audience, based on consumer surveys by Clarion of Greenwich, Conn., DMB&B's integrated marketing arm.

Potential Catera customers, comprising Cadillac and import owners, and people requesting more information on the vehicle, will receive an invite for the road trip and post cards of the four celebs from Seattle, Arizona, Texas and Vermont. Caddy will offer souvenirs including Starbucks Coffee and Vermont maple syrup, plus invites to dealers to drive the Catera. —*Steve Gelsi*

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

COOL FROM NESTEA/BRISK

Agency: Fallon McElligott/J. Walter Thompson

Begins: Now

Budget: Undisclosed

Media: TV, radio/ spot TV

Snapple loses its top marketing executive, Margaret Stender, just as Coca-Cola and Pepsi-Cola break major advertising assaults on the lower end of the iced tea business. Stender's abrupt departure came as Pepsi and Coke both readied their first TV advertising efforts behind their low-end, cold-filled teas. Priced and merchandised like soft drinks, they are growing explosively even as the pair's premium hot-filled teas have struggled. Coca-Cola's Cool targets young consumers with TV and radio ads from Fallon McElligott, Minneapolis, that touts Cool from Nestea as "made different, made cold, to cool you to the core." The commercial spots depict people employing Cool to shield them from ludicrously hot situations. While other tea ads have discussed their tea leaves, brewing process or funky flavors, "nobody has claimed refreshment," said the brand's consumer marketing director Tom Reddin. Cool also goes into soft-drink-like 20-oz. and 1-liter plastic bottles.

The Pepsi-Lipton Tea Partnership, whose Lipton Brisk established the cold-filled segment, breaks a TV spot from J. Walter Thompson, N.Y., in which Brisk enables a miniature Frank Sinatra to take an encore. Ahhh...that's Brisk, baby," Joe Piscopo says in the voiceover. —*Gerry Khermouch*

BALLANTINE'S SCOTCH

Agency: Robles Communications

Begins: September

Budget: Undisclosed

Media: TV

Domecq Importers is planning to break advertising for Ballantine's Scotch on the Telemundo affiliate in Miami in September, continuing a quiet but longstanding breach of the liquor industry's self-imposed electronic ad ban on mass media.

The spot is in development at Robles Communications, N.Y., which has also created TV ads for Domecq's Presidente and Don Pedro brands that routinely air on Telemundo affiliates. The importer also

advertises Hornitos tequila on Telemundo's Fresno, Calif., affiliate. "Our consumers come from countries where spirits advertising on television is normal," said Gabriel Sagaz, president and coo of the unit. "When they come to this country they haven't changed."

Sagaz runs his ads after 10 p.m. on Telemundo. The company allocated \$1.2 million a year for Presidente TV ads and \$600,000 for radio in 1995. It spent an additional \$600,000 on TV and radio for Don Pedro.

—*Elaine Underwood*

AT&T LOCAL PHONE SERVICE

Begins: January 1997

Budget: \$250,000 (barter)

Media: Out-of-home

AT&T will expand its use of vinyl-wrapped buses to a national level next year under a \$250,000 barter deal with Greyhound during its push into local phone service. Marketers at the Dallas-based carrier brokered the deal with the phone giant after teaming up with supplier 3M to offer ads on the outside of their 2,000-bus fleet. AT&T has signed up for five buses, each of which crosses the country several times a month. AT&T is already using vinyl-wrapped city buses in Atlanta during the Olympic Games to echo TV images including a high-jumping cowboy and a pole-vaulting Chinese opera singer.

Greyhound leveraged its longtime relationship with AT&T, a provider of its 800 numbers for customer service, and pitched the company on the buses' presence in small communities. The buses cost about \$4,000 a month per bus, plus a \$10,000-to-\$12,000 wrapping fee. Greyhound is selling the potential impressions at and between its 2,400 stops around the country.

CAMEL CIGARETTES

Agency: Mezzina/Brown, N.Y.

Begins: January 1997

Budget: \$2 million-plus

Media: Magazines

R.J. Reynolds Tobacco returns Joe Camel to the sweepstakes arena with the \$2 million-plus "Groove Blender" promo, featuring belly dancers, Vegas gambling and laser shows. For Joe, who's been linked

CMR TOP 50

A Ranking of the Top 50 Brands Advertising in Network Prime Time
Week of May 27-June 2, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	SUBWAY SANDWICH SHOP	V234	56	978
2	BURGER KING DRIVE-IN REST.	V234	457	86
3	MCDONALD'S DRIVE-IN REST.	V234	40	699
4	FORD AUTOS	T111	33	576
5	BLOCKBUSTER VIDEO RENTALS	V341	31	541
6	MERCURY TRUCKS	T117	30	524
7	DOMINO'S PIZZA RESTAURANT	V234	27	472
8	KELLOGGS	F122	26	454
9	AT&T LONG DISTANCE	B142	22	384
10	KRAFT FOOD	F118	21	367
	MCI	B142	21	367
12	J C PENNEY	V321	20	349
	SATURN AUTOS	T111	20	349
	ZANTAC 75 ANTACID MDCTN	D213	20	349
15	KFC RESTAURANT	V234	19	332
16	L'OREAL	D142	18	314
	TACO BELL RESTAURANT	V234	18	314
18	CHEVROLET TRUCKS	T117	17	297
	EVEREADY	H220	17	297
	MILLER LITE BEER	F310	17	297
21	WENDY'S RESTAURANT	V234	16	279
22	ACURA AUTOS	T112	15	262
	EDDIE	V233	15	262
	METROPOLITAN LIFE INS.	B220	15	262
	MILLER BEER	F310	15	262
	NISSAN AUTOS	T112	15	262
	SNICKERS CANDY BAR	F211	15	262
	SPRINT LONG DISTANCE	B142	15	262
29	3 MUSKETEERS	F211	14	244
	AMERICAN FAMILY PUBLISHERS	B420	14	244
	GILLETTE	D126	14	244
	NORELCO	D146	14	244
	SAAB AUTOS	T113	14	244
34	ALLSTATE INSURANCE	B220	13	227
	AMERICAN DAIRY ASSN.	F131	13	227
	LINCOLN AUTOS	T111	13	227
	PHANTOM	V233	13	227
	SCHICK	D126	13	227
	TYLENOL	D211	13	227
40	AETNA LIFE & CAS. INS.	B220	12	210
	JELL-O	F113	12	210
	LITTLE CAESARS PIZZA REST.	V234	12	210
	M & M'S CANDIES	F211	12	210
	RED LOBSTER REST.	V234	12	210
45	AMERICAN EXPRESS	B150	11	192
	CITIBANK CORP.	B150	11	192
	OLIVE GARDEN RESTAURANT	V234	11	192
	PEPSI	F221	11	192
	PIZZA HUT RESTAURANT	V234	11	192
	PLAYSTATION	G450	11	192

Ranked in order of total spots. Includes A3C, CBS, NBC, FOX, UPN and WB. Regional brands are counted as whole spots. Spots indexed to average spots for all brands advertising in prime time, i.e., if McDonald's index = 1308, McDonald's ran 1208 percent more spots than the average.

Source: Competitive Media Reporting

with underage smoking, it's an unmistakably adult turn.

Inserts with entry forms go out this month in issues of magazines such as *Spin*, *Cosmopolitan*, *GQ* and *Car and Driver*. Consumers can also enter via POP. Some 250 winners, to be chosen at a Sept. 11 drawing, will receive a trip to Las Vegas and \$250 in spending cash. A "Groove Blender Mixers Guide," a catalog featuring Ticketmaster gift certificates, CDs and magazine subscriptions is also available at retail.

Groove Blender, described by a Camel insert as "a non-stop, over-the-top weekend in the party capital of the universe," will take place at Caesar's Palace and feature rock bands The Smithereens, Big Head Todd and the Monsters and Southern Culture On the Skids. Mezzina/Brown, N.Y., has the Camel account.

HONDA CR-V

Agency: Rubin Postaer Associates

Begins: January 1997

Budget: Undisclosed

Media: Various

Honda dealers are urging the company to reallocate ad spending to better support the launches of individual models, starting with the earlier-than-expected debut of its CR-V mini sport-utility vehicle this winter.

Dealers have said that customer awareness of new Honda models has been low because ads aren't always timed to match shipments of new vehicles. They have voiced this concern to Honda and its agency, Rubin Postaer & Associates, Santa Monica, Calif., which may readjust its media budget to create a spending spike for the launch of new models. Honda dealers are also working with Alpha Group, a unit of Rubin Postaer.

A Honda representative said that it is too early to say if the company will front-load its media buys to boost the CR-V debut, or if any other major changes in strategy will be made. The company claims it has already done more than in the past to seed the vehicle among consumers. It showed the car sooner than usual at trade shows and started promoting the vehicle on its Web site. Honda has compiled a list of about 30,000 people wanting more info on it.

Media Person

BY LEWIS GROSSBERGER



Speaking Rankly

MEDIA PERSON NOW KNOWS WHO AMERICA'S 25 Most Influential People are, and for this

enlightenment he must thank the exquisitely plugged-in editors of *Time*. Before reading *Time*'s opus, Media Person hadn't realized that the people on its latest report card had influenced him in any way but now that MP sees his error, he is reassessing his thinking and, in fact, his entire life. Maybe he'd be a better (or richer) person today had he opened himself to the sway of such Top Influentials as Courtney Love (Punk Provocateur) and Martha Stewart (Empress of How-To).

Certainly his bathroom would smell fresher.

Or Al Gore. Al Gore was not someone to whom Media Person (or anyone else, with the possible exception of Tipper Gore) previously had devoted much thought. But now it turns out that the vice president is a veritable Godzilla of influence. His secret, *Time* reveals, is that "in his job, Gore needs to influence only one man, the one with all the power. He and Clinton meet every week for a private lunch, josh about who has better press clips, swap wonk talk and wax philosophical about the future of government."

This explains why so many ignorantly regard Gore as a stiff: Obviously the man conserves his precious energy and charisma for that crucial presidential lunch and there he unleashes such a powerful blast of influential waxing, joshing, wonking and swapping that the rest of the week he has nothing left.

Another influencer whose talent had escaped Media Person was Phil Knight. In fact, MP had never heard of Phil Knight, who, it turns out, peddles sneakers for a living. *Time* really ratchets up the rhetoric on the Nike man, raising him to not merely a god but a godmaker.

"If Michael Jordan is God," says *Time*, "then Phil Knight put him in heaven." You see, by paying Jordan and other jocks mil-

lions, Knight turned them into "household gods" and what's more, "by exporting the culture, he has conquered the world for America." And not only that, he is "the proprietor of the unmistakable swoosh, the icon that has turned the lowly sneaker into winged sandals, an aid to Everyman and Everywoman as they attempt to approximate the divine."

Whew. Now that is influence, not to mention power. Frankly, Media Person is more

Maybe MP would be a better person had he opened himself to the sway of such Top Influentials as Courtney Love and Martha Stewart.

than a little peeved that when he bought his last pair of sneaks, the salesman never mentioned that probably for just a few bucks more, MP could have had the Air Olympus model and gone foot-flapping off to party with Zeus, Aphrodite and the lesser Everygods and Everygoddesses.

By an odd coincidence, the same day *Time*'s uber-deification of Phil Knight appeared, Bob Herbert had a column about him in *The New York Times*. But Herbert seemed to consider Swoosh Man's exertions more satanic than divine. Media Person can't go into all the depressing details, but the basic thrust had to do with Asian peons slaving in hellish sweatshops for less than subsistence wages to manufacture exorbitantly

priced footwear; and, according to Herbert, whenever the labor costs go up a few miserable cents, Nike operations are moved to a country with an even lower wage scale. Conquered the world, indeed.

Of course, as *Time*'s editors point out, you don't have to be a nice guy to be influential. "Louis Farrakhan, who to most people is no hero, is busily influencing people," they note, and "because influence isn't always, alas, the same thing as talent and virtue, a lot of gifted and good people don't make the cut."

Which might raise the question, Wouldn't a list of The 25 Most Virtuous Americans be more valuable right now than the 25 most influential? But this isn't an era when moralizing cuts much ice—despite the presence in *Time*'s pantheon of William Bennett (Advocate of Traditional Values). And so perhaps a better question would be, Why do we need so many lists, anyway? Why are the media so obsessed with creating ever new forms of ranking humans? The answer may be as simple as this: because we're suckers for them.

And these rankings almost look official. At times we even may forget they're just a gimmick some clever editors thought up to solve the problem of what to put on the cover in a slow news week and believe they actually possess some sort of validity. Bill Bennett could put this title on his résumé and get a real job.

Ranking is a field in which *Time* and its sister magazines excel. *Time*'s venerable Man of the Year issue is by now an institution; *People* has its Most Beautiful People, *Fortune* its 500 and *Sports Illustrated* The World's Sexiest Supermodels (a.k.a. the swimsuit issue). Any list of America's 25 Best Listers would most certainly place Time Warner at the top.

Given its uncanny success at spinning features into brand new magazines, it's just a matter of time (as well as *Time*), until we witness the debut of *Rank*, the weekly magazine that quantifies the previously unquantifiable. Media Person can't wait. ■

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