

MEDIAWEEK

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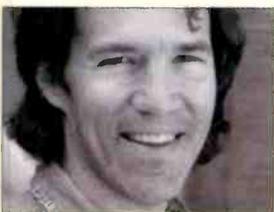
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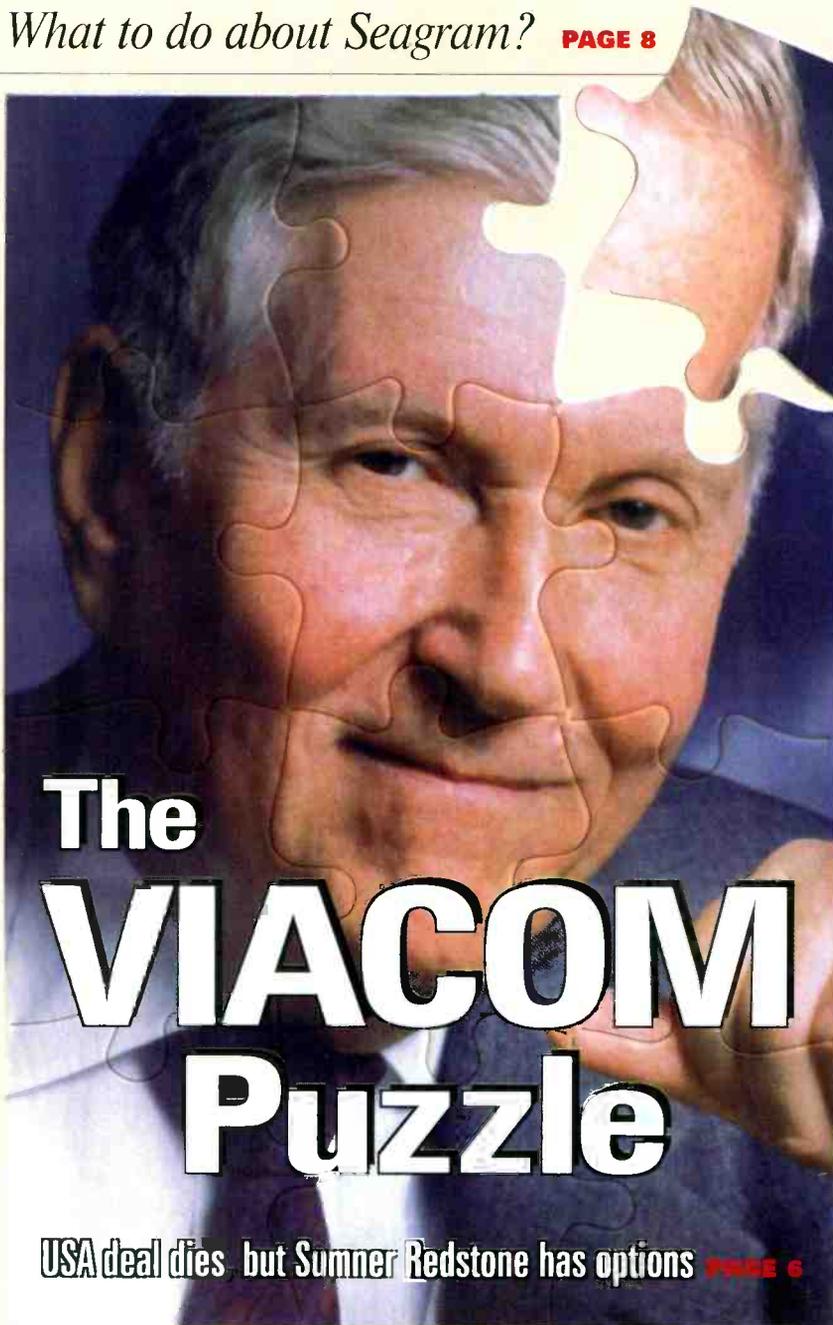
HOLLYWOOD

'The Practice'

David Kelley talks about his new drama



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USA deal dies, but Sumner Redstone has options **PAGE 6**

MARKET INDICATORS

National TV: Quiet

While the nets are still getting premiums due to ratings under-delivery, there is little business left to book in fourth quarter. ABC and NBC are sitting on the most inventory, and Fox is in better shape than CBS.

Net Cable: Moving

More dollars are flowing into fourth-quarter scatter, mostly from movies and home video. Entertainment networks report that CPMs remain 3-5 percent above upfront rates.

Spot TV: Mixed

Political buys are picking up in West, Northeast and South. Kids business is very weak, particularly for CBS affiliates.

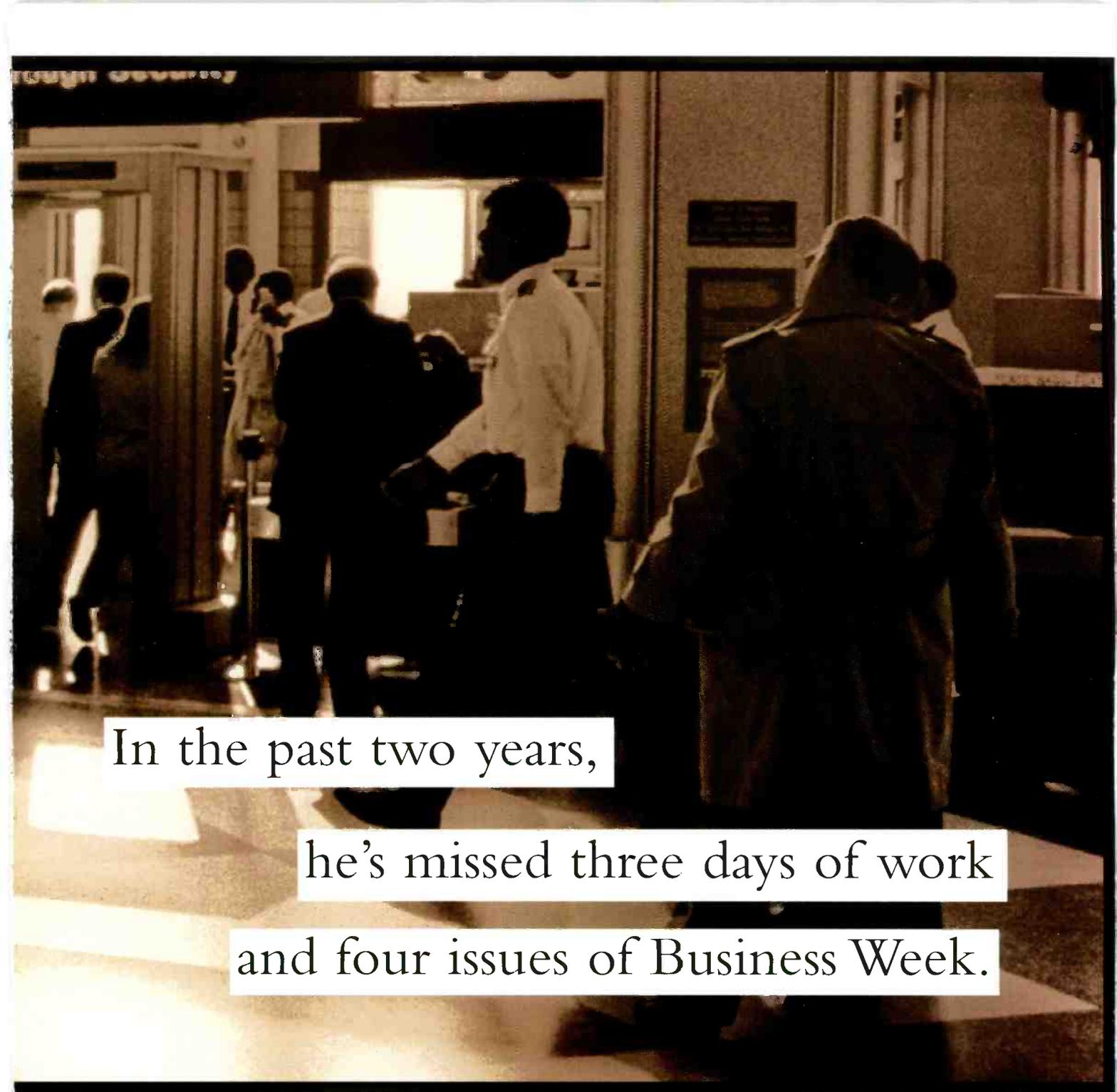
Radios: Ho-hum

Political ad spending is not meeting expectations in many markets, including upstate New York. Southern markets are faring better.

Magazines: Anxious

Some publishers who have done well this year selling ads to fashion and cosmetics companies with new lines to push are bracing for a slowdown next year.





In the past two years,

he's missed three days of work

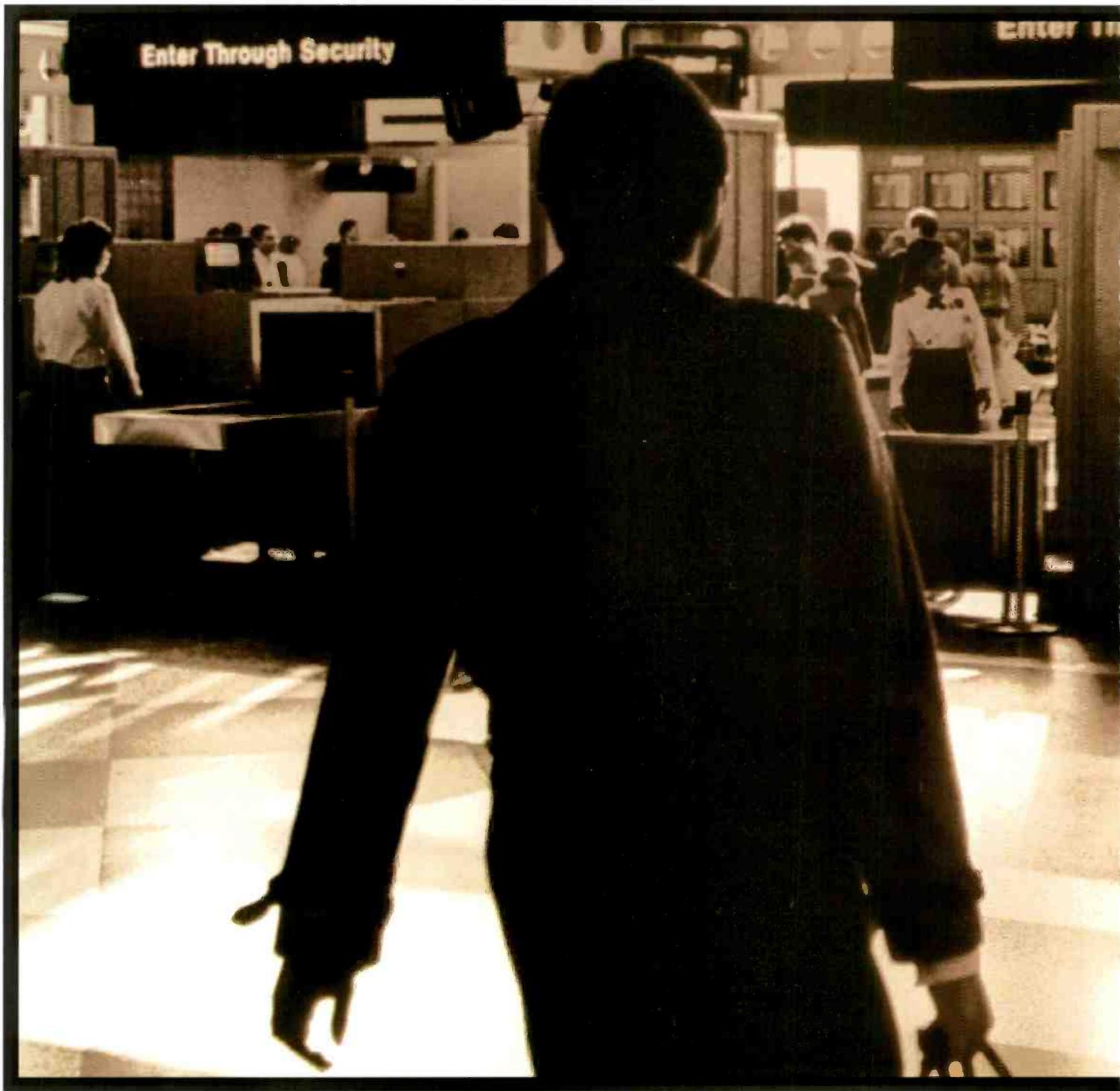
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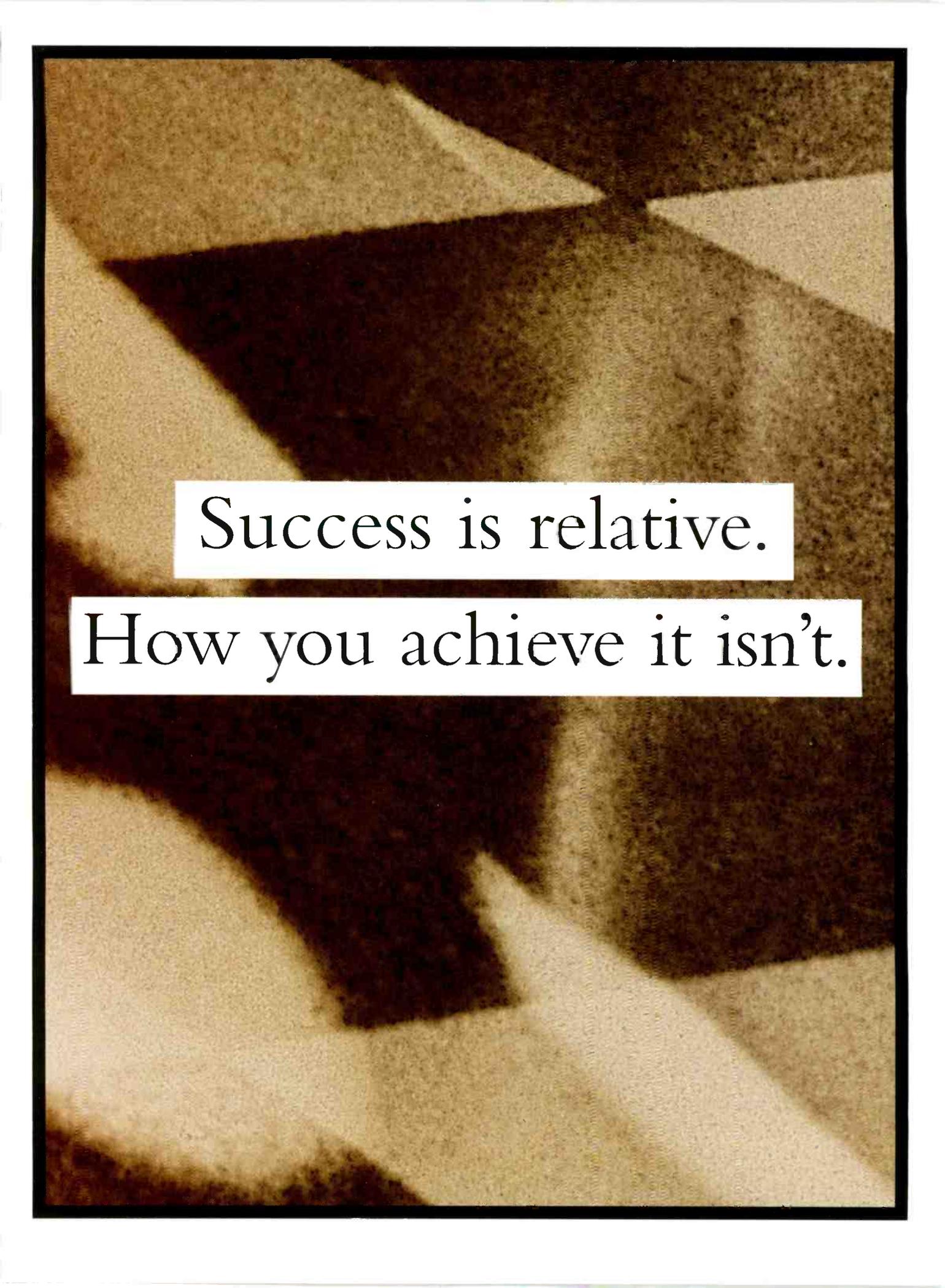


As professionals and managers, Business Week readers face tremendous demands on their time. Yet, 71% of them find the time to read every issue, every week. And nearly all of them read the magazine within the first three days of its arrival.

In return, they get timely news and intelligence that provide real solutions to the challenges they face, plus a handsome return on their most valuable investment—their time.

Sources: 1996 Fall MRI, Business Week Adjusted Audience; Business Week Estimate for International; 1996 Business Week Subscriber Study.

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An abstract background featuring a complex geometric pattern of overlapping triangles and polygons in various shades of brown, tan, and beige. The pattern is centered and fills the entire frame.

Success is relative.

How you achieve it isn't.

Laura K. Jones NOV 06 1996

AT DEADLINE

Time Warner to Announce Venture With P&G

Time Warner and package-goods giant Procter & Gamble will announce an initiative this week that the companies are calling "the richest and deepest information on parenting available." Executives involved with the announcement would not comment further last week. The venture appears to be interactive since it will allow its users to personalize information and will apparently involve Time Publishing Ventures' *Parenting*. Robert Wehling, a senior vp at P&G, and Thayer Bigelow, president/ceo of Time Warner Cable Programming, are expected to make the announcement Tuesday. Time Warner, which has started to roll out a cable modem product called Road Runner, has been seeking content for that service.

Three Affiliates Put Up for Sale

First Media Television, L.P., an owner of three major-market network affiliates, has retained Goldman, Sachs & Co. to handle the sale of WCPX, a CBS affiliate in Orlando (the 22nd-largest U.S. market); KPDX, a Fox affiliate in Portland, Ore. (24th-ranked market); and WHNS, also a Fox affiliate, in Greenville, S.C. (35). In a statement, Richard E. Marriot, chairman and general partner of First Media, cited the "increasing pace of consolidation" and the "record prices" being paid for TV stations as reasons for the group being put on the block. Although First Media is majority owned by the family that control the Marriot hotel chain, Douglas Lowe, FMT chief financial officer, stressed that the privately held broadcaster is a totally separate unit.

Wired Unplugs Stock Offering

Wired Ventures Inc. last week canceled plans for its \$272-million initial public offering. Though the San Francisco-based publisher of *Wired* magazine and the HotWired site on the World Wide Web cited market conditions for the decision, several published reports attributed the cancellation in part to an internal e-mail memo from Wired ceo Louis Rossetto to the company's employees. That memo, which detailed some of the company's forthcoming plans, made its way onto The Well, an Internet venue that has 10,000 subscribers and may have violated securities regulations in being made public. The Well's posting, first reported last Wednesday in Pathfinder's "Netly News" section, ironically served to help

launch another online company with big aspirations. TheStreet.com, a planned financial Webzine scheduled to launch on Nov. 18, opened for business early, at least for a day, and ran a special teaser story last week on the failed IPO on its home page.

Times Mirror Plans Launch

As further evidence that Times Mirror is beyond its period of belt-tightening, the company is planning a modest magazine launch. *Verge* will be a spin-off of the "What's New" column in TM's *Popular Science*. Times Mirror is closely guarding information on the planned launch date, initial circulation and frequency of the gadget-oriented men's book, but a source close to the company said it will launch early next year as a quarterly with a rate base of 150,000.

Fox Scores With World Series

Major League Baseball began performing better on television last week, after a few edge-of-the-seat games increased viewership for the entire Series and pushed Fox to a series of "won" nights. Thursday night's Game 5 posted a 20.0 rating/32 share, the highest rated night in Fox history. Game 4 on Wednesday netted a 17.9/32, and Game 3 on Tuesday a 17.5/28. 1995's Series averaged a 19.5/33 and 1993's averaged a 17.3/30, according to Nielsen Media Research.

Gross Moves to 'Mirabella'

Amy Gross last week gave up her post as editorial director of Hachette Filipacchi's *Elle* to focus her attention on *Mirabella*. Gross had been editorial director of *Elle* for 3 1/2 years; she also has been editor of *Mirabella* since Hachette bought the smaller, struggling title in March 1995 from Rupert Murdoch's News America. *Elle* deputy editor Elaine Richardson, whom Gross hired as managing editor in 1993, has been named editor. Gross was editor of *Mirabella* when she left News America to join Hachette in 1993; she was on the original launch team, working under Grace Mirabella. "I don't think Hachette would have bought *Mirabella* if I hadn't been here," Gross said.

Correction: *GQ* announced late Friday that Cher, who was supposed to perform at its "Men of the Year" party tonight at Radio City Music Hall in New York (see article, page 34), has canceled.

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Thayer's Universal TV is hot studio again 10

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Viacom's USA Deal

A master stroke for Redstone gets trashed at the last minute

THE INDUSTRY / By Betsy Sharkey, Michael Bürgi, Scotty Dupree, Michael Freeman, T.L. Stanley and Mark Hudis

Just when it looked as if Viacom would succeed in remaking itself, late Friday the last piece of the puzzle fell off the table. Settlement talks abruptly broke off between Viacom and MCA Inc. This, after it seemed most of the loose ends had been tied up on a monumental deal that would have ended a bitter lawsuit between the two and seen ownership of the lucrative USA Networks, which MCA and Viacom jointly own, transfer completely to Viacom for \$1.45 billion plus Viacom's interest in the Sci-Fi Channel.

Instead, a tersely worded statement from Viacom issued late Friday said its attorneys would be back in court on Monday to continue the trial that was put in motion earlier this year by MCA parent Seagram Co. The suit

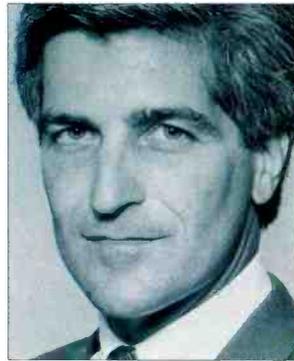
charged that Viacom's launch of retro classic channel, TV Land, was a violation of its partnership agreement with MCA which precluded either of the entertainment giants from launching a separate cable channel outside of the partnership.

No one is talking, but word surfaced late in the week that one of the key complicating factors was the hefty capital-gains tax that would come with the sale of USA. Many sources

inside both MCA and Viacom expressed hope that the remaining issues could still be ironed out without a protracted trial.

"I think everyone believes that in the long term this is a great move," said one Viacom executive. "But in the short term there [was] some concern as to what cost-cutting and streamlining will mean. Something has to offset that \$1.5 billion price tag for USA."

Viacom chairman and ceo Sumner Red-



The Cast of Characters

Kerry McCluggage (l), chairman of the Paramount Television Group, stood to gain the most from a USA Cable deal. Kay Koplovitz (center), USA chairman, still has two bosses. Edgar Bronfman, MCA chairman, supposedly didn't like the deal's tax implications.

Trading Places: Seattle for St. Loo

TV STATIONS / By Michael Freeman

The Paramount TV station group is proposing to swap its CBS affiliate in St. Louis, KMOV, for A.H. Belo Corp.'s KIRO in Seattle, a UPN affiliate, sources said last week. The swap underlines Paramount's apparent commitment to the UPN network, which it has an option to buy into within the next 90 days.

Such a trade would be a challenge for Paramount, which would be swapping for the 20th-ranked market (St. Louis) for a highly-rated UPN affiliate in the 12th largest market (Seattle). A pair of New York media analysts suggested that Paramount may need to add \$10

million to \$15 million to the swap.

KIRO went on the block last month after Belo acquired Providence Journal Co., which included NBC affiliate KING in Seattle. Federal duopoly rules prevent group broadcasters from owning two TV stations in the same market, and Belo was forced to shed KIRO. Dennis McAlpine, a media analyst for Josephthal Lyons & Ross of New York, said Belo has been looking for offers in the \$200 million range. It originally paid \$160 million for the station.

However, a straight swap—rather than a cash deal—could be advantageous to both Belo and Paramount.

"First of all, there are no tax implications in doing a swap," said a Los Angeles-based syndication executive who requested anonymity. "As a CBS affiliate, KMOV would be a better fit for the combined Belo/Providence Journal group, which strictly owns Big Four network affiliates [in 16 markets]. And for Paramount, KIRO would give them UPN affiliates in nine of the top 15 markets. It's a great fit for both of them."

Glenn Wright, vp and general manager of KIRO, said he was aware of reports of Paramount's interest in the station, but said that he was not "abreast" of any negotiation at the corporate level.

"All I know is that ever since we made the switch in affiliation from CBS to become one of the highest rated UPN stations in the coun-

Unplugged

stone is a notoriously hard-nosed negotiator, and relations between Redstone and MCA chairman Edgar Bronfman have been strained since they came to an agreement that allowed MCA to hire Frank Biondi, former president of Viacom, earlier this year. Redstone apparently believed he had let Biondi out of the remainder of his contract in exchange for MCA's blessing to launch TV Land.

Still, even with USA Networks' status unchanged and the question of TV Land in limbo, Redstone is reshaping Viacom into a far more competitive entity. Expected in the next few weeks are:

- a decision to sell off Viacom's 11-station radio group to raise as much as \$1 billion;
- a decision on whether to buy half the United Paramount Network for \$150 million, which now appears likely;
- the end of speculation that Viacom's Blockbuster Entertainment Group would be sold off. That theory died last week with the announcement that Blockbuster would acquire Xtra-Vision, a 217-store video chain in Ireland;
- and a wider move into Europe behind a deal struck earlier this month with Television Par Satellite, a consortium including TF-1, which will launch a multichannel digital TV platform.

"If you look at what [Redstone] has done internationally in the last six months, he's establishing a strong base there, then the USA deal and what we expect to happen on [United Paramount Network], you can really begin to see how Sumner intends to play the game," said another Viacom executive.

Had the deal for USA been successfully concluded, Paramount Television Group chairman Kerry McCluggage was set to gain significantly more power within the Viacom organization. USA Network was set to be folded into McCluggage's domain, according to a number of sources, particularly since he is already Paramount's point man on the USA business and has a good working relationship with USA chairman Kay Koplovitz.

Still, McCluggage is expected to play a far greater role in the operation of UPN if Viacom exercises its options. Already McCluggage's responsibilities include the network television division, syndication, international television, the Paramount group of 11 TV stations, the Viacom production arm, Wilshire Court Productions, Paramount Digital Entertainment and all pay-TV ventures. And UPN's initial formation as a network was a project in which McCluggage was intimately involved.

"He comes at things from a strategic point of view, and these acquisitions would knock down a lot of the barriers that have been in the way of real synergy here," said one well-placed Viacom executive.

First on the agenda is the sale of the Viacom radio group, which Dennis McAlpine, broadcasting analyst for Josephthal, Lyons & Ross, suggests could bring in \$500 million to \$1 billion. It is the 13th largest U.S. radio group with 1995 revenue of \$111.2 million.

"The way consolidation is going in radio, you either get big or you get out of the business," said McAlpine. However at least one radio group that looked at acquiring the Via-

com stations walked away because the asking price was too high.

Next Redstone is expected to exercise his option to buy a 50 percent stake in UPN, which is currently owned by Chris-Craft parent BHC. That would cost roughly \$300 million, about half of that UPN debt that the deal would require Viacom to absorb. The option clause requires Viacom to act by Jan. 15, 1997. If Redstone is able to sell the radio group, that money would more than offset the cost of the UPN stake, one analyst suggested.

Redstone's puzzle also is complicated by a range of key issues facing Viacom's core TV-related assets.

Cable

Should Viacom end up with control of USA Network and MCA end up with Sci-Fi Channel, as was planned in the failed talks, USA would likely have seen its operating structure divided between Paramount and the MTV Networks, sources said. Programming and overall direction and operation would have remained USA chairman and founder Koplovitz's responsibility, under McCluggage. Ad sales would have eventually gone to MTV, these sources said.

Rumblings within USA Networks make it clear that Koplovitz was reluctant to see the \$4 billion cable empire she has put together over the last 20 years folded wholesale into MTV Networks, headed by Tom Freston. "Kay's contract is with Paramount, not Viacom," noted one USA insider.

Viacom is experiencing problems in its other cable divisions, most notably at Showtime Networks, its pay-cable arm, which is said by cable operators to be suffering from subscriber erosion. The network doesn't have either the programming appeal or the marketing prowess of principal competitor HBO, which alone dominates the pay-cable marketplace with some 20 million subscribers compared to Showtime Networks' 15 million on four services. "Our industry is telling them they're in serious trouble," said the president of one cable operator. "They're on the short end of the losing stick."

Network TV

Certainly, all indications from industry watchers is that Viacom and its Paramount studio executives are seriously considering



Beavis and Butt-head Do America, a holiday '96 film, is one of the first synergistic efforts at Viacom.

MTV NETWORKS

try, there have been a lot of interested parties," said Wright.

Ward Huey, president of Belo's broadcast group, and senior Paramount Stations Group executives declined comment.

Paramount completed a swap just last month for WTOG in 15th-ranked Tampa. In that deal, Paramount gave up two smaller stations in New York state—WNYT in Albany and WHEC in Rochester—to Hubbard Broadcasting in exchange for WTOG.

"In trading up for these UPN affiliates, one would get the impression that [Viacom chairman] Sumner Redstone is serious about exercising that 50 percent ownership option in UPN," said Harold Vogel, a media analyst for Cowen & Co., New York. ■

exercising their option to take a 50 percent stake in the United Paramount Network. However, there is no exact word on how badly Chris-Craft/United Television needs Paramount to share the burden of operating UPN.

Last year, Chris-Craft/United absorbed \$125 million in losses from UPN after its second season on the air, according to media analyst estimates. These analysts note that losses could approach the same range for Chris-Craft/United in 1996. Nevertheless, it makes sense for Viacom to control a network.

"We are not talking billions of dollars here...like what they would have spent on USA Network," notes Harold Vogel, a senior media analyst for Cowen & Co., New York. Vogel and other analysts also suggest that Viacom could let the option date lapse and change the "structure and deal points" to place still more liability with Chris-Craft/United, though Viacom insiders believe that Redstone has set a course that will see the option exercised in January. Although UPN has been a drain on Chris-Craft/United's overall profits, continuing strong revenue from its station group has allowed the company to post \$21.5 million and \$64.3 million in net profit in 1995 and 1994, respectively.

Recent moves by Paramount Stations Group to swap its last few Big Three network affiliates for UPN affiliates in larger markets seem to point to the studio's long-term confidence in the network (see story, page 6).

Syndication

If there has been a shining light for the studio, it has been Paramount's syndication unit. From the time the original *Star Trek* achieved cult status in off-network syndication in mid 1970s and *Entertainment Tonight* jump-started the first-run syndication market in 1981, Paramount Domestic Television has put together what is arguably the most profitable distribution arm in syndication.

In recent years, much of Paramount's attention has turned toward protecting its stable of long-running franchises. *ET* and its sister *Hard Copy* newsmagazine have been bounced from the NBC-owned stations and scrambled for clearances on the lower-rated CBS O&O stations in the top 20 markets.

Nonetheless, there could be some promise on the horizon in the new first-run strip magazine *Real Life*, which is the highest-rated freshman strip to enter syndication this season.

The fall 1997 off-network sale of Paramount's hit NBC sitcom, *Frasier*, is also estimated by media analysts to have guaranteed over \$300 million in license fees and barter advertising revenues for its first 100 episodes. ■

Feds Target Liquor Ads

FCC and FTC are talking about move on Seagram spots

REGULATION / By Alicia Mundy

The Seagram Co. may have gotten more than it bargained for when it began running TV commercials for Chivas Regal Scotch last month. Reed Hundt, chairman of the Federal Communications Commission, is set to announce that the agency will take action in the matter in the next few days, according to FCC sources.

Hundt is expected to announce this week that the FCC will either request Congressional hearings on Seagram's rollout of TV ads, initiate an FCC staff investigation or issue a formal notice of inquiry, all of which could be used as springboards for new rules.

Hundt jumped into the fray earlier this month when he issued a statement saying, "We should be very concerned about this troubling new development in the use of the public's airwaves." The Association of National Advertisers quickly wrote him to say that the Federal Trade Commission has authority in matters related to advertising. Hundt volleyed back with a public letter claiming that the FCC has the right to take action where necessary to see that the broadcast spectrum is used "in the public interest," the catchall phrase that has led to initiatives such as the V-chip and TV pro-

gram ratings. Hundt hinted strongly in his letter that "If you were willing to take proactive and responsible action on behalf of all advertisers, of course, you might well dispense with any further need for FCC action." In other words, return to the voluntary ad ban, and have the FCC open up the issue of involuntary prohibitions.

Meanwhile, the FTC is unlikely to provide sanctuary here. An FCC official says that

Hundt acknowledges that the Trade Commission has claim to jurisdiction, but says that the FCC also has it. Furthermore, the official said that members of the FTC contacted by the FCC are in agreement that Seagram's "decision to violate a 50-year agreement" to keep liquor ads off TV "is not in the public interest at all...If anything, you might see the FTC and FCC working jointly on this issue," he said.



The FCC is set to move fast to block liquor spots

FCC staffers believe the Seagram's move is part of a larger marketing strategy designed to cut into beer sales. "If Seagram can't raise its revenues by advertising on TV, then it will probably be happy to open up the issue of beer ads on TV, figuring to take everyone down, too," said a veteran FCC staffer.

A Seagram spokesperson did not return calls. ■

Pathfinder at a Crossroads

As chief Sagan resigns, questions abound for Time Inc. division

NEW MEDIA / By Cathy Taylor

The resignation last Friday of Paul Sagan as president and editor of new media at Time Inc. further clouds the future of the company's extensive activities in digital content. Sagan, who will depart when his contract expires on Dec. 31, will leave behind a staff that is reeling from shifts in strategic direction at the unit's core Pathfinder Web site, persistent rumors of budget cuts, and speculation that the parent company's recent-

ly completed merger with Turner Broadcasting will lead to some sort of combination of the two companies' new media ventures.

"It's like two sumo wrestlers circling each other," one Time Inc. source said last week of Turner's looming presence in the new media strategy. *Time* magazine and CNN already cooperate on the AllPolitics Web site. In addition, the cable news channel and *Sports Illustrated* on Dec. 12 will jointly launch the sports cable network CNN/SI.

Yet Sagan said in an interview that combining new media properties will not create the same savings that it does in other media for Time Warner and Turner. "There are just no economies of scale in doing that," Sagan said.

Pathfinder, the umbrella Web site for Time, is at a crossroads. A two-day, off-site meeting for Pathfinder employees is set for this week, at which strategic direction will be discussed. One key issue is whether to give individual media brands such as *People* and *Sports Illustrated* prominence over the umbrella brand Pathfinder. The site has struggled with the question almost since its inception.

"Pathfinder either has to be a distinct place, or it is merely a bunch of servers," said one new media executive familiar with the company. Several recent events indicate that some of the site's brands want to go it alone. *Time* is set to launch its own branded Web site, which would use *Time* promotional dollars to build its own profile on the Internet.

Meanwhile, such other highly anticipated products as Pathfinder Personal Edition, which would offer consumers customized content on a fee basis, has gotten out of the gate more

slowly than expected. Originally announced for a summer 1996 launch on both the Web and on CompuServe as part of that service's conversion to a Web-based platform, it has yet to see the light of day.

The problems have led to inevitable questions about Time Warner's long-term interest in new media, particularly in light of its debt concerns. However, Sagan said that Time Inc. president Don Logan and Time Warner editor-in-chief Norm Pearlstine are still interested. "They're fairly committed to new media," Sagan said. Logan and Pearlstine, who will lead the search for Sagan's successor, were unavailable for comment.

So in an atmosphere last week where there were far more questions than answers, even Sagan's resignation was the subject of some scrutiny. While Sagan cited personal reasons for his departure, several Time Inc. New Media staffers said that he had been pressured to resign. Sagan began his career at Time Warner in 1991 by launching the cable channel New York 1 News. Now, at 37, he can fulfill a desire to live with his wife and children in Aspen and Europe. "It's something my wife and I have put on hold," Sagan said. ■

"Pathfinder either has to be a distinct place, or it is merely a bunch of servers," said one new media executive.

Petersen Shake-Up Begins

New owners said to lay off 80 business-side staffers so far

MAGAZINES / By Jeff Gremillion

A shroud of secrecy surrounds the extensive downsizing going on at Petersen Publishing, the Los Angeles-based publisher of *Teen*, *Sassy* and *Sport*. About 80 business-side employees of the company have been laid off in the past two weeks, according to the editor of one of Petersen's 45 special-interest titles, who asked not to be named. Petersen management has instructed employees not to discuss the changes. "They've fired across all levels, from top management all the way down to support staff," the Petersen editor said last Friday.

Most of the layoffs have taken place in sales and marketing. "The edit staff seems to be held in high regard," the editor said. "That's different than how things were before, when ad sales reigned. [New Petersen ceo Claeys Bahrenburg and new president Neal Vitale] seem to be real magazine people."

Bahrenburg, the former Hearst Magazines ceo who led a group of investors in buying the publishing company from founder Robert Petersen in August, could not be reached for comment. Bahrenburg said 10 days ago that he planned to downsize Petersen by about 17 percent, or 100 employees (*Mediaweek*, Oct. 21). He added that about 45 percent of the company's operations—including the entire circulation department and the Petersen Youth Network titles (*Teen*, *Sassy* and *All About You*)—would move to New York by mid-November.

Vitale declined to comment last week on the layoffs, referring calls to a representative, who read a prepared statement from the president: "We have many exciting plans for Petersen Publishing as we move forward," Vitale said. "Our first priority has been to put in place the most appropriate organizational and operating structure. We have made significant progress in a short period of time." ■

RADIO

The champagne days of radio may be at hand, but the Justice Department seems determined to crash the party. The DOJ is taking issue with local marketing agreements (LMAs), which antitrust experts say may run contrary to existing laws. LMAs essentially allow a station group to take control of a newly purchased radio station before antitrust officials review the sale. Last week, the DOJ said the process may amount to premature transfer of ownership. Lawrence Fullerton, Deputy Assistant Attorney General, said of the LMA arrangements: "The buyer, through having operating control of the programming and the pricing of advertising, is essentially operating the business as a radio station. The owner of the station has effectively left the business prior to" transfer approval. Justice has grown increasingly wary of station monopolies because ownership limits were virtually abolished when the telecommunications bill was signed into law last February.

Capstar Broadcasting Partners, a recently formed Hicks, Muse, Tate & Furst Inc. radio group based in Austin, Texas, last week completed its acquisition of Commodore Media. The deal was valued at about \$200 million. Commodore, a privately held, New York-based company, owns, operates or has agreed to acquire 34 radio stations (20 FMs and 14 AMs) in six markets: Fairfield County, Conn.; Allentown, Pa.; Wilmington, Del.; Westchester and Putnam counties, N.Y.; Ft. Pierce-Stuart-Vero Beach, Fla.; and Huntington, W.Va./Ashland, Ky.

If you wanted to hear the second game of the World Series in parts of Los Angeles last Monday night, you were out of luck. 690 AM (XTRA-AM), the CBS affiliate in San Diego, was slated to carry the game for the L.A. market, but because *Monday Night Football* featured the San Diego Chargers, the Yankees-Braves game was bumped to KOGO-AM, San Diego. Only problem was, KOGO's signal does not reach all of Los Angeles, according to station management. The unexpected baseball-football conflict was the result of the World Series' Game 1 rainout on Sept. 19, which pushed Game 2 back to Monday night. —By Mark Hudis

SYNDICATION

Plans for NATPE 1997, to be held Jan. 13-16 in New Orleans, are starting to take shape. The show has booked 381,000 sq. ft. of exhibit space, expected to top 400,000 sq. ft. by convention time, said Nick Orfanopoulos, NATPE senior vp of conferences and special events. Last January's NATPE conference in Las Vegas tallied a record 396,000 sq. ft. Orfanopoulos said there are 35 new domestic exhibitors so far, including ABC TV Network Group and International Family Entertainment. Bruce Johansen, president of NATPE, said that Ted Turner will host a Q&A session on Jan. 16. A new "Pitch Me" panel session (Jan. 13) featuring top Hollywood-agency packagers David Tenser (Creative Artists Agency), Bob Itkin (William Morris Agency) and Bob Sanitsky (International Creative Management) will allow attendees to pitch series ideas.

Kids programming suppliers Claster Television and DIC Animation are readying a half-hour animated strip, *Mummies*, for the 1997-98 season. Helming the series creatively is film producer Ivan Reitman, who teamed with DIC on the animated adaptation of his box-office hit *Ghostbusters*. Sally Claster Bell, executive vp at Claster, said that *Mummies* will take a "lighter, comedic tone" similar to *Ghostbusters*. "When you look at how he accented the comedy of his movies toward kids, such as in *Kindergarten Cop* and [current release] *Space Jam*, this is really Ivan's milieu," Claster Bell noted. Claster Bell said that the all-barter strip will be offered with 2.5 minutes national/3.5 minutes local in the second and fourth quarters and 3/3 in the first and third quarters. The budget for the initial 52 episodes is likely to top \$400,000 per half hour, Claster Bell said.

MTM Television's 'The Cape' is running a \$3 million November sweeps cross-promotion with Gemstar's new TV Guide+ interactive program guide. Viewers of the weekly space shuttle-based series will be prompted to visit electronics retailers to sample TV Guide+, a built-in set-top device designed to help viewers navigate channel options. TV Guide+ will also use Gemstar's VCR Plus+ technology for recording shows. —By Michael Freeman

Orders of Magnitude

With 6 nets seeking new concepts, studios are ramping up production

TV PROGRAMMING / By T.L. Stanley

This time last season, TV development executives at Hollywood studios didn't have much to crow about. In a year heavy on shows trying to co-opt the *Friends* phenomenon, a crop of new series came and went in a flash, without ever registering in the public's consciousness. What a difference a year makes.

A number of certified new hits and a variety of moderate successes are bolstering the studios' business and giving them a jump-start on high-profile deals for '97-98.

continue to fare well, including Carsey-Werner with *Cosby*, *Townies* and *Men Behaving Badly*.

Aside from NBC's *Suddenly Susan*, Warner Bros. produces The WB's highest-rated series, *The Jamie Foxx Show*, and solid performer *Mr. & Mrs. Smith*. Though the new show *Lush Life* was cancelled and *Party Girl* pulled for retooling (both by Fox), Warner has seen ratings grow steadily for sophomore sitcom *The Drew Carey Show*, while *ER* remains a juggernaut, scoring a 22.7 rating/37 share in households Oct. 17.



Surprise hits: Universal's *Sabrina, the Teenage Witch*; *Early Edition* from Columbia; Universal's *Something So Right*

"We already have more than 25 projects in the works," said Tony Jonas, president of Warner Bros. Television, which has the highest-rated new series, *Suddenly Susan*, and four of the five top-ranked shows of the season to date. One of Warner's future shows is a Bright/Kauffman/Crane sitcom from Kirstie Alley, which has a 13-episode commitment from NBC.

To no one's surprise, Warner Bros. continues to lead the development pack this season, with Columbia TriStar nipping at its heels with the highest-rated new drama, *Early Edition*, and strong returning shows *The Nanny* and *Mad About You*. A revitalized Universal has weighed in with several strong new series, including its first sitcom hit in years, *Something So Right*. In its second development season, DreamWorks has burst onto the scene with one of the highest-rated new shows, *Spin City*, while Paramount, not a major network player, has a breakout hit in *Sabrina, the Teenage Witch*. Fox, whose *Relativity* is a modest performer so far, is hanging much of its hope on *Millennium* and its midseason development, for which it has a whopping eight orders. Disney, whose *Dangerous Minds* is struggling on ABC's schedule, has scored a lone hit in *Homeboys in Outer Space*.

A handful of independent production shops

So far, Warner has a comedy and drama midseason order, plus *Cloak & Dagger*, an 8 p.m. action adventure coproduction with Universal that has a 13-episode commitment at ABC. And family shows *Step by Step* and *Hangin' With Mr. Cooper* are in contention to go back on ABC's TGIF.

"We try to be in every business—light comedy, high concept, family shows, heavy drama," Jonas said. "But it's not important to just do volume, but to do quality shows that stick."

Universal, which traditionally has been strong in drama rather than comedy, has an unexpected hit in *Something So Right*. The NBC drama has been winning its time period on highly competitive Tuesday night. The studio's drama *Law & Order* has been picked up for an eighth season on NBC, and *Sliders* is proving to be a Friday-night winner for Fox (see page 38). Universal's much-anticipated *EZ Streets* premiered last night.

"It's the best roster we've had in the last decade," said Tom Thayer, president, Universal Television. "People are viewing us differently, especially in comedy."

Along with *Cloak & Dagger*, Universal will produce the Dick Wolf project, *Feds*, for mid-season, and the studio has two firm 13-episode commitments for dramas for fall '97. One project will be a period show called *Roar* from *American Gothic*'s Shaun Cassidy, another from *Lois & Clark*'s Robert Singer based on the '94 hit film *Timecop*. By January, Thayer said, he expects to have 14 to 16 series in development.

Disney, off to an unusually slow start, is



<http://home.netscape.com>. He's always had a lot of crazy ideas. As a Stanford professor, he mused about making 3-D graphics come alive on desktop computers. But no one listened. So he started *Silicon Graphics* and built it into a multibillion dollar legend. Then he began talking about taming cyberspace. But no one listened. So he handpicked a team of the best hacker talent in the telecom. And soon after, *Netscape* soared to the highest IPO in market history. Now they listen. **Jim Clark bought his first copy of *Forbes* as a computer consultant in 1970.**

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TV STATIONS

The New York Times Co. Broadcast Group is making some changes at NBC affiliate KFOR-TV in Oklahoma City, which it acquired in July from Palmer Communications. Timothy Morrissey, president and general manager of the Times' KFSM in Ft. Smith, Ark., has moved over to take the same position at KFOR. Morrissey, 43, has been with the Times group since 1988. Elden Hale Jr., executive vp of the Times Broadcast Group, had been running KFOR on an interim basis since Bill Katsafanas resigned to take the gm post at NBC-owned KCFM in Columbus, Ohio. Under Katsafanas, KFOR climbed to the top of the news ratings in the market in May 1995. Last May, KFOR still sat atop the 10-10:30 p.m. news race with a 20 rating/35 share average (NSI, May 1996); the station also won the 5-5:30 p.m. (12/27) and the 6-6:30 p.m. (12/26) news slots. KFOR last May was also the top-ranked station overall in Oklahoma City, the No. 43 market, with a 7/28 average. Also at KFOR, Tom Heston, general sales manager, has added the title of vp.

Granite Broadcasting Corp., the New York-based group owner of nine network-affiliated TV stations (representing 5.7 percent U.S. coverage), has made a time brokerage agreement with ABC affiliate WLAJ in Lansing, Mich. Granite owns WWMT in Grand Rapids, Mich., the nation's 38th-ranked market. Granite said the proximity of that market to Lansing (No. 106) will allow both stations to benefit from the combination of administrative, sales and production functions.

Craig Dubow, president and gm of Gannett Broadcasting's NBC affiliate WXIA in Atlanta, has been promoted to the new post of executive vp for Gannett Television. Dubow, who has had oversight responsibilities for three other Gannett-owned NBC affiliates, will add stations to his portfolio in replacing Ron Townsend, Gannett Television president, who is retiring next month. Dubow, who will report to Cecil Walker, president and ceo of Gannett Broadcasting, joined Gannett in 1981 as an account exec at KUSA in Denver. Robert Walker, vp of broadcasting at WXIA, has been named gm, succeeding Dubow. —By Michael Freeman

focusing on renewals and development deals. "I can summarize my job in three words: Develop *Home Improvement*," said David A. Neuman, president of Walt Disney Television.

Disney will look for that hit in a new half-hour midseason show for ABC written by the creators of *Home Improvement*, the three partners in Wind Dancer Productions. Disney also has high hopes for *Style and Substance*, a CBS sitcom from Peter Tolan, whose credits include *The Larry Sanders Show* and *Murphy Brown*, and for an 8 p.m. family show from Michael Jacobs, who created a number of syndicated hits, including *Boy Meets World*.

Disney executives are carefully picking properties they think have a shot at syndica-

tion. "We're in the business of getting 100 episodes into syndication," Neuman said. "That's the priority."

While Paramount has one of the most distinctive hits in *Sabrina, the Teenage Witch*, it also has been disappointed by its much-anticipated *Clueless*, which has pulled in less-than-stellar ratings and was bumped to the satellite 9:30 p.m. slot on ABC's Friday. Paramount's midseason will see a Larry Hagman project, *Orleans*, and *NYPD Blue* lawyer Sharon Lawrence's first sitcom, *Fired Up*.

DreamWorks, which launched *Ink* to strong numbers last week, has a midseason commitment from ABC for an Arsenio Hall comedy. ■

Disney-ABC Bond Tightens

Station exec Liss to run syndie; more in-house shows seen for O&Os

TELEVISION / By Michael Freeman

Walter Liss' appointment as chairman of Buena Vista Television signals parent Disney-ABC's desire for closer synergy between its TV station and syndication units. By tapping Liss last week, Disney/ABC has given its syndication division to a seasoned station executive who most recently was president and general manager of the company's largest outlet, WABC-TV in New York. He is expected to serve as a key link in developing programming at Buena Vista for the Disney-ABC stations.

"This should send a clear signal to the industry that Disney-ABC is intent on eventually placing more in-house-produced product from Buena Vista on the O&O stations," said a New York-based station rep who requested anonymity.

When Disney acquired ABC last year, chairman Michael Eisner expressed an interest in greater cooperation between the station and syndication units.

Liss has spent 25 years with the ABC O&O group. He assumes oversight of Buena Vista's syndication and pay-TV operations from Randy Reiss, who resigned last week as exec vp of Walt Disney Television and Telecommunications.

The link between WABC and Buena Vista Television could also play a role in the naming of a successor to Liss at the New York station. The front-runner is said to be Art Moore, program director of WABC for the past six years who also

serves as executive in charge of BVT's *Live With Regis & Kathie Lee*, which is produced at WABC. Also, Moore served as promotion manager of WPVI in Philadelphia when current ABC station group president Larry Pollock was gm there.

Other candidates said to be on the short list for the WABC post are Joe Ahern, gm of WLS in Chicago; Todd Wheeler, general sales manager, WABC; and Henry Florsheim, a news director at WABC. Pollock and other Disney-ABC executives could not be reached for comment.

Disney-ABC's expected push for in-house-produced product on the O&O stations could spell trouble for other distributors. "If I was King World, I would be very worried about this," said the station rep. Liss, the rep noted, knows all about the high cost of keeping King World's top-rated *Wheel of Fortune* and *Jeopardy!* strips on the ABC O&Os in New York and elsewhere. ABC O&Os in seven markets—New York, Philadelphia, L.A. (KABC), Chicago (WLS), San Francisco

(KGO), Raleigh-Durham, N.C. (WTVD), and Fresno, Calif. (KFSN)—pay an estimated \$900,000 per week, or roughly \$47 million per year for both shows. When the O&Os' current licensing deals for *Wheel* and *Jeopardy!* expire in fall 1999 and 2000 respectively, in-house BVT fare could replace them.

Last Friday, Buena Vista said it is developing a syndicated series for fall 1997 based on the Disney film *Honey, I Shrank the Kids*. ■



Liss: WABC chief goes to programming side

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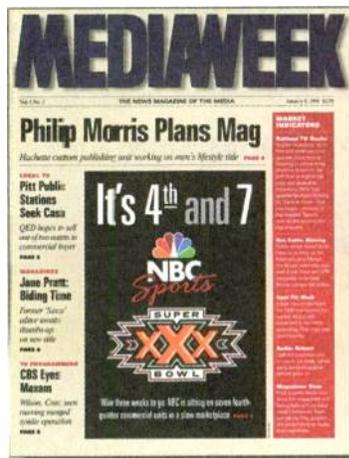
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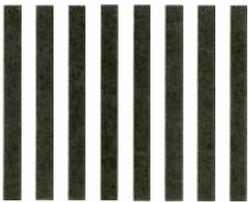
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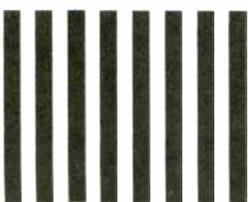
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WB Financing Affil Start-ups

Rival UPN takes direct route, applying for eight licenses itself

TV STATIONS/ By Michael Freeman

The federal government's final allocation of analog television station licenses is proving to be a once-in-a-lifetime opportunity for young networks such as The WB and Fox to fill in their affiliate lists in medium and small markets. Both networks, in fact, have become eager investors in start-up stations across the country. Chris-Craft United, owner of the UPN net, has taken a more direct approach. It is applying for new stations itself.

In all, hundreds of applications have been submitted to the Federal Communication Commission by large and small group owners seeking some of the last pieces of the broadcast spectrum up for licensing, those known as NTSC stations. Digital TV assignments, when they are made, will be available only to operators who owned broadcast licenses before 1991. The stations up for grabs now will become technologically obsolete someday. But that has not dampened a gold-rush mentality among many group owners, especially those who operate stations in markets ranking below the top 100. And these are the stations that are said by industry sources to be receiving financial commitments from The WB and Fox as a way to build new affiliates.

Typical start-up costs for a UHF station below the top 40 markets is in the \$4 million to \$6 million range. Most of that expense, said LeBon Abercrombie, executive vp of Fresno, Calif.-based Pappas Telecasting, owner of four existing WB affiliates, is for a transmitter and other head-end equipment.

"When you look at the big picture, \$1 [million] or \$2 million for a 25 percent or more investment stake is not much at all for a Fox or Warner Bros. to pony up," said a brokerage source. "The fact is that these small-market groups will give up a pound of flesh [in affiliation agreements] in order to get much-needed capital for getting these stations off the ground."

Abercrombie said his company has applied for 13 new NTSC stations. Although he declined to list the markets where Pappas is asking for licenses, Abercrombie confirmed that The WB "shared" the cost of the filings and has held out the possibility of future dollars to build stations. Jamie Kellner, president of the WB Network, was unavailable for comment.

"There have been some discussions about

The WB helping us with the financing, but right now they've just helped with the cost of applying for the stations," said Abercrombie. "They have been very encouraging in acquiring or starting stations largely because they don't have the same affiliate base as UPN in terms of reach and total viewers."

UPN has 152 affiliates representing 92 percent U.S. broadcast coverage. By contrast, The WB lists affiliates in 99 markets, which the net claims represent 84 percent U.S. coverage. However, 18 percent of that coverage comes from cable superstation WGN in Chicago. Not all advertisers and station reps have embraced UPN's hybrid cable/broadcast coverage strategy.

Chris-Craft meanwhile has applied for

eight new station licenses in markets ranging from Richmond, Va. (No. 54), to Tallahassee, Fla. (No. 116). All will become UPN affiliates.

For its part, Fox has partnered with Davis Television, headed by oil millionaire Marvin Davis, to apply in four markets, including Topeka, Kan. (No. 140), and Duluth, Minn. (No. 134).

Fant Broadcasting, a Birmingham, Ala.-based group owner of three WB affiliates, is said by industry sources to be applying for licenses in 15 new markets—ranging in size from Mobile, Ala., the 63rd-ranked market, to unranked markets Waterville, Me., and Broken Arrow, Okla. All are slated to become WB affiliates. Anthony Fant, principal owner of the three-year-old broadcast group, did not return calls.

The WB has also recently created WeB to get existing WB affiliates to negotiate retransmission with local cable-system operators in areas where The WB lacks broadcast coverage. The WB's two distribution strategies are similar to what Fox did to get started a decade ago. ■

The stations up for grabs will be obsolete someday. But that hasn't dampened a gold-rush mentality.

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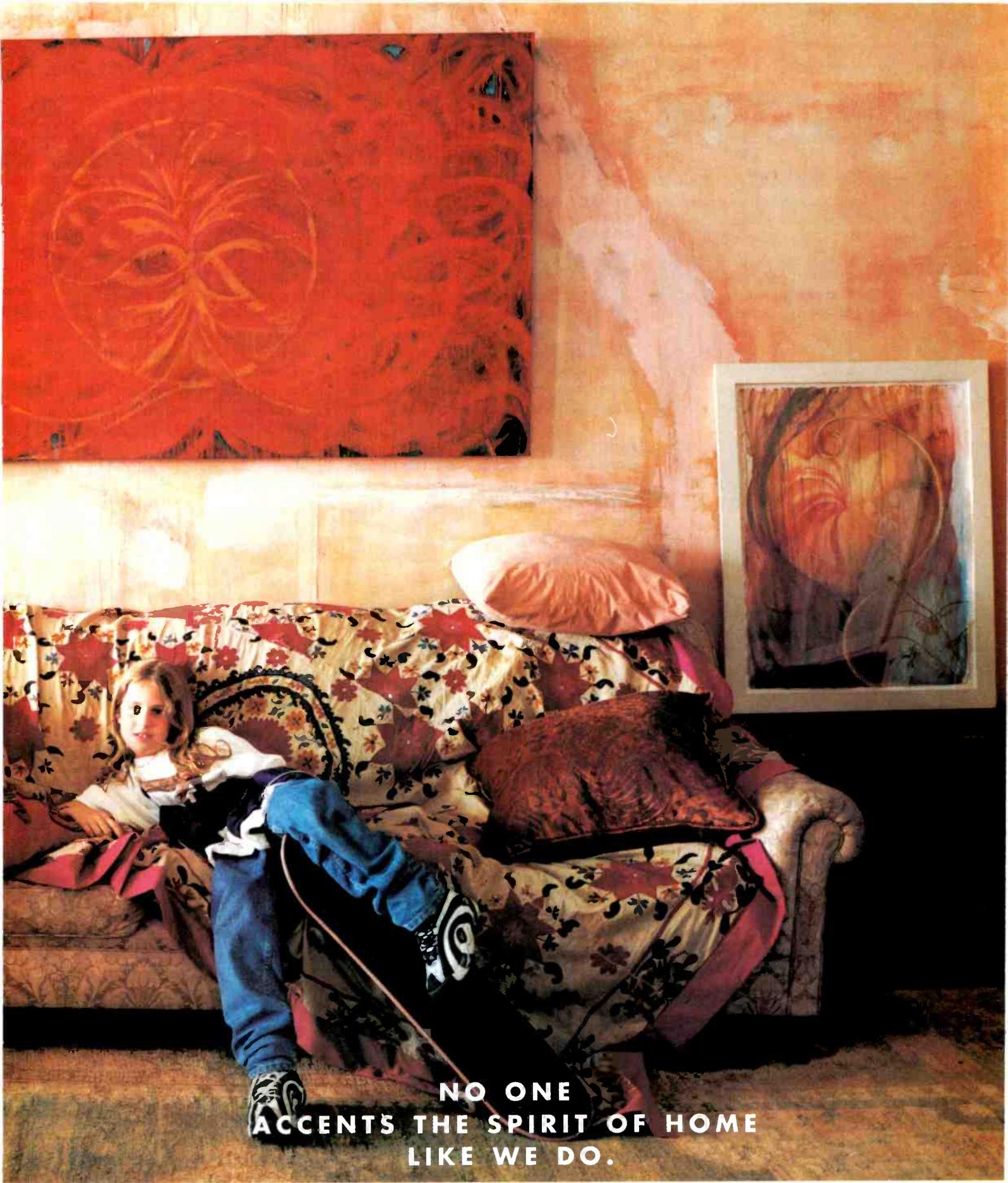
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CABLE TV

Several major cable posts were filled last week, while some other former cable executives took new jobs. Cablevision Systems Corp., a Long Island-based cable operator and programmer, hired Robert May, a 20-year veteran of Federal Express, to be its chief operating officer. May, whose most recent position was president and ceo of Town Air Freight, will oversee all three major units of Cablevision: cable TV operations, programming and digital services. May reports to Jim Dolan, Cablevision's ceo. Lifetime finally filled its top programming slot last week by recruiting Dawn Tarnofsky to be its senior vp of programming and production. She comes from 20th Century Fox Television where she was senior vp of creative affairs and helped develop new shows *Millennium* for Fox and *Relativity* for ABC. She replaces Judy Girard, who left to take a top programming position at Americast, the consortium of telcos getting into the TV distribution business.

NBC Asia, which includes CNBC Asia, says it will probably end up 1996 some 300 percent ahead of last year in ad revenue, according to Deira Gerritsen, director of sales. Though Gerritsen wouldn't say what the network's revenue is—it competes primarily with Asia Business News, a unit of the Dow Jones Co.—she said new advertisers include Procter & Gamble, Hong Kong Bank, American Express and PolyGram. Though ABN still retains an edge in distribution (it counts 4.6 million homes on a 24-hour basis to NBC Asia's 4.3 million), NBC has caught up significantly in the year since it launched.

Cable Ready, a Stamford, Conn.-based cable programming sales middleman, has quietly ventured into producing its own programming for cable networks. Over the last few months, Gary Lico, president of Cable Ready and former Columbia Pictures Television executive, created *Medical Detectives*, which ran two weeks ago on The Learning Channel. Lico also has a how-to holiday series with Cowles Enthusiast Media running on HGTV this December that could become a full-time series. TV versions of Cowles' *Country Journal* and *Fly Fisherman* magazines are also in the works. —By Michael Bürgi

Fox Cable: A Day In the Life

Newest news channel has its share of jitters, on-air hammers

CABLE TV / By Michael Bürgi

Next door to the Fox News Channel control room, a workman is hammering something into the wall. A few feet away, Uma Pemmaraju, a 10-year veteran reporter from Boston's WBZ-TV, is trying to deliver a news feed over cable's latest 24-hour news network. "We're live here!" a director yells at the wall. The noise stops immediately.

So it goes in the early days of FNC, Rupert Murdoch's controversial new entry into the TV news racket. For all the behind-the-scenes chaos, the on-air presentation is surprisingly smooth. The staff is young, but they know something about putting together TV news product.

"Almost everybody here has had real-time experience, aside from the PAs [production assistants]," says John Moody, editor-in-chief of Fox News Channel and former New York bureau chief for *Time*. "And I don't mean J-school experience, either."

In the relatively quiet news room one morning last week, producers on the day shift paged through newspapers and pored over Web sites and other TV reports scouring for developments to chase. Smack in the middle of the workdesk sat Fred Farrar, a senior news producer whose résumé includes gigs at all three networks and in print and cable. The creator of WNBC's *Live at Five* news hour, Farrar is a veteran among a sea of young faces.

"We're not trying to play the game of first and continual never-ending coverage," said Farrar. "CNN does that, and from what I can tell so is MSNBC." The idea of FNC is to put together a different product than the competition's. Maintaining that difference doesn't come easily. "We're still trying to fine-tune what we put out here," says Farrar.

The early days are always the longest. Everyone on staff, from news director Janet Alshouse, a veteran of Long Island's home-grown News 12, to production assistant Melanie Zurlo, a grad school student at her

first job who was interviewed on a Friday and hired the next Monday, seems to be working 12 hour days.

Pemmaraju says she gets in at around 7 a.m., does several 10-minute news briefs throughout the morning and a *Fox In Depth* 20-minute news analysis on a current topic, then anchors more afternoon briefs and a *Fox On...* analysis. She wraps her anchor duties after 5 p.m. but catches up on tomorrow's work till 7:30 or so.

The staff, particularly on-air talent, is made up of employees poached from rival news out-

lets, such as CNN, CNBC and the three networks, as well as anchors and reporters from affiliates across the country. For example, Rebecca Gomez came from KSAZ, the Fox affiliate in Phoenix. "It's been a tremendous boost going from local to national," says Gomez, who says she's not fazed a bit by having to work in front of a glass wall facing West 48th St. in midtown Manhattan. "For me personally, it's a dream come true."



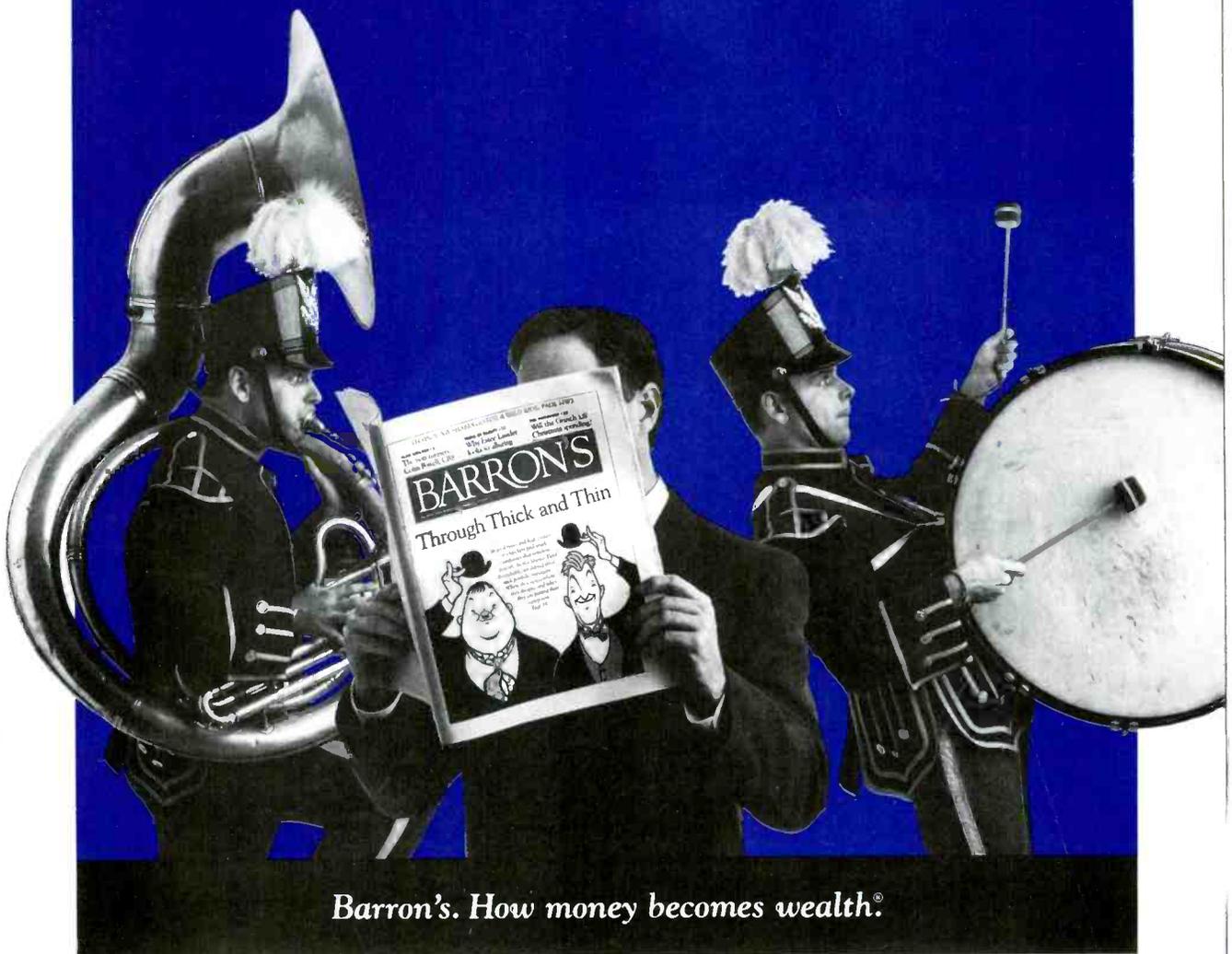
Glass houses: Ailes (l) and Murdoch in FNC newsroom

The tension in the control room at Fox News Channel is palpable. Just before the 11:30 a.m. 10-minute live news brief, one of the satellite downlinks had been lost. Technicians had two minutes to get it back up before the network again went live. The director barked orders while a staffer in charge of the link moaned into his headset, "We have a big problem here." The only noticeable on-air snafu came after a teleprompter foul-up forced Pemmaraju to rely on the copy in her hand. She didn't lift her eyes from the paper for a half-minute.

Right after Pemmaraju's 11:30 news break, the network went into *Fox on Psychology*, one of several 20-minute analysis segments on a variety of topics. Anchor Allison Costarene was caught on camera adjusting the microphone unit on her backside just as the program started, a sight you don't usually catch on TV.

It is the early days of FNC. ■

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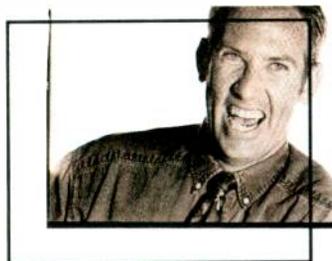
There's a ready-shoot-aim mentality and immediacy to this market. And the chance of helping to create the next Microsoft really excites creative and marketing people. On the other hand, I often find myself saying "Wait a minute...let's do a little testing here," which is strange for a creative guy. But it is pretty wild out there, and clients come to us because we have that kind of discipline.

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Rumbling Over Kids Radio

Lawsuit alleges ABC Radio stole inside info from Radio Aahs!

RADIO PROGRAMMING / By Mark Hudis

In the first days of ABC Radio Networks' business relationship with Children's Broadcasting Corp., Lynn Kesterson-Townes, ABC's director of strategic planning, used to tell CBC execs that her job, during visits to CBC's Minneapolis corporate headquarters, was to "learn all she could regarding Children's' operations." After ABC abruptly terminated the partnership with Children's last July to form its own children's radio network, those words took on new and ominous meaning for the top brass at Children's.

A lawsuit filed two weeks ago by CBC in U.S. District Court alleges that ABC executives used their full access to CBC business plans, headquarters, programming data, listener profiles and "trade secrets" to start up its proposed rival service. All information exchanged between the two companies was,

according to the complaint, intended to be "confidential" and "only for the purposes of [the sales and marketing agreement between the two companies]." CBC, which operates the Radio Aahs network, feels it was deceived by the Walt Disney-owned company, which now possesses its business secrets. The complaint also alleges that after the breakup, ABC executive vp David Kantor told Children's his company would "throw Fort Knox" at developing an ABC kids network. The lawsuit seeks an unspecified amount in damages.

The two sides are set to meet today to give depositions in the case.

The question now is: Is it worth the fight? According to the complaint, a team of 55 Disney MBAs estimated the national children's radio market value at between \$50 million and \$100 million. But "that's a

potential market," said one radio expert who spoke on the condition of anonymity. "There's a big difference between an existing market and a potential market."

One of the catch-22's of this case is that it was Disney's involvement that apparently created the business potential in the first place. "When somebody with ABC's power and clout says something's important, people tend to think it is," the source said.

Another problem is that many radio experts say kids' radio actually targets young mothers, rather than children themselves. If this is the case, ABC could end up stealing listeners from itself and its affiliates if it.

Christopher Dahl, president of Children's, said the 32 stations of the Radio Aahs network cover 40 percent of the country. He estimates that to draw major national advertising, "you'd need 70 percent coverage." Despite six years of effort and award-winning programming, Dahl's company has not been able to reach that goal.

Lawyers for ABC Radio Networks declined comment on the case because it is a pending court matter. Lawyers for CBC did not return phone calls.

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LETTERS

'Homeboys' Owes Tip to Brits

Homeboys in *Outer Space* is an Americanized version of the very popular British sci-fi sitcom *Red Dwarf*. In the article "Disney's Def Astronauts" [*Mediaweek*, Oct. 7] you described *Red Dwarf* as an action-adventure TV movie. Actually *Red Dwarf* is an adventure comedy, a marriage of action, high adventure and kitsch.

The series of *Red Dwarf* sitcoms were produced and broadcast in England in the late 1980s and early '90s. The series was produced by Grant/Naylor. The series currently airs in reruns on many public television stations in the U.S.

The comedy is set in space, aboard the *Red Dwarf*, a 5-mile-long, 3-mile-wide old tramp steamer mining around the moons of Saturn. The primary cast members...aboard *Red Dwarf* are Dave Lister, played by Craig Charles, and the cat, played by Danny John Jules. Both gentlemen are of African lineage. (Sound familiar?) The cast also includes a hologram, played by Chris Barrie; and Holly, the Ship's Computer, who has an outrageously high IQ of 6000 and still manages to be amazingly stupid. [Holly is] played by Norman Lovett.

During each episode, this sci-fi sitcom pursues the bizarre adventures of the ship's crew. One notable guest star is Koo Stark, who has a recurring role.

As a fortysomething parent of teenagers who enjoy *Homeboys*, I could relate to this series immediately. Why? Because I also enjoy *Red Dwarf*. I suspect that many other *Red Dwarf* fans enjoy *Homeboys in Outer Space*.

Darrell Garrett

*Program Director, WKPC-TV
Louisville, Ky.*

Learning From the 'Lesser' Mags

Iam concerned by the magazine coverage in the [Oct. 14] issue of *Mediaweek*, specifically the narrow perspective of Eric Schmuckler's article, "Playing the Numbers Game." I felt his almost-total focus on the mega-publishers was limited, if not unfair to the many smaller magazine companies that are making marked progress in improving the quality-of-readership equation.

While the big guys that Schmuckler

writes about are paying (not much more than) lip service to improving their circulation price/value relationships or upgrading the quality of their new subscription sources, many "lesser" publishers are quietly executing circulation strategies that have reestablished a saner and more enduring equilibrium of revenues and subscriber acquisition costs. The end result of these smaller titles strengthening their circulation tactics has produced significant gains in short-term earnings and longer-term ROIs.

Frankly, these larger publishers can't seem to make the corporate commitment to grasp the "hard choice" tactics that need to be implemented if we, as an industry, are to produce greater reader involvement and impact for our advertisers (not to mention our shareholders).

Another well-regarded trade journal (*Circulation Management*) recently published an article that is revealing in the raw demand it demonstrates for newer/smaller titles. I suspect that the circulation quality of these leading magazines is as solid as their growth is impressive. I know this to be especially true for our titles.

S. Christopher Meigher III

Chairman/CEO

Meigher Communications

New York

Let's Set Stats Straight

It would have been much more gratifying to read that *Sports Afield* is "thought to be evolving into a distinctive, literary-style book" if you (and PIB) had not compared eight 1995 issues with only six issues in 1996 to determine our advertising health ("Hearst's Fall Color: Basic Black," *Mediaweek*, Oct. 14). The fact is, *Sports Afield* is up in ad pages per issue and revenue per page; and all of our vital circulation signs are up as well—way up.

Terry McDonell

Editor-in-chief/Publisher

'Sports Afield'

New York

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WASHINGTON

Alicia Mundy

Why Clinton Snubs Radio

The President's
using stand-ins
for radio. So
Dole has Imus Land
all to himself.



In the crunch to track how the two Presidential contenders are doing on TV—how their ads look, where they are buying commercial time—the pundits have overlooked the medium where the candidates have more exposure and a larger audience—radio.

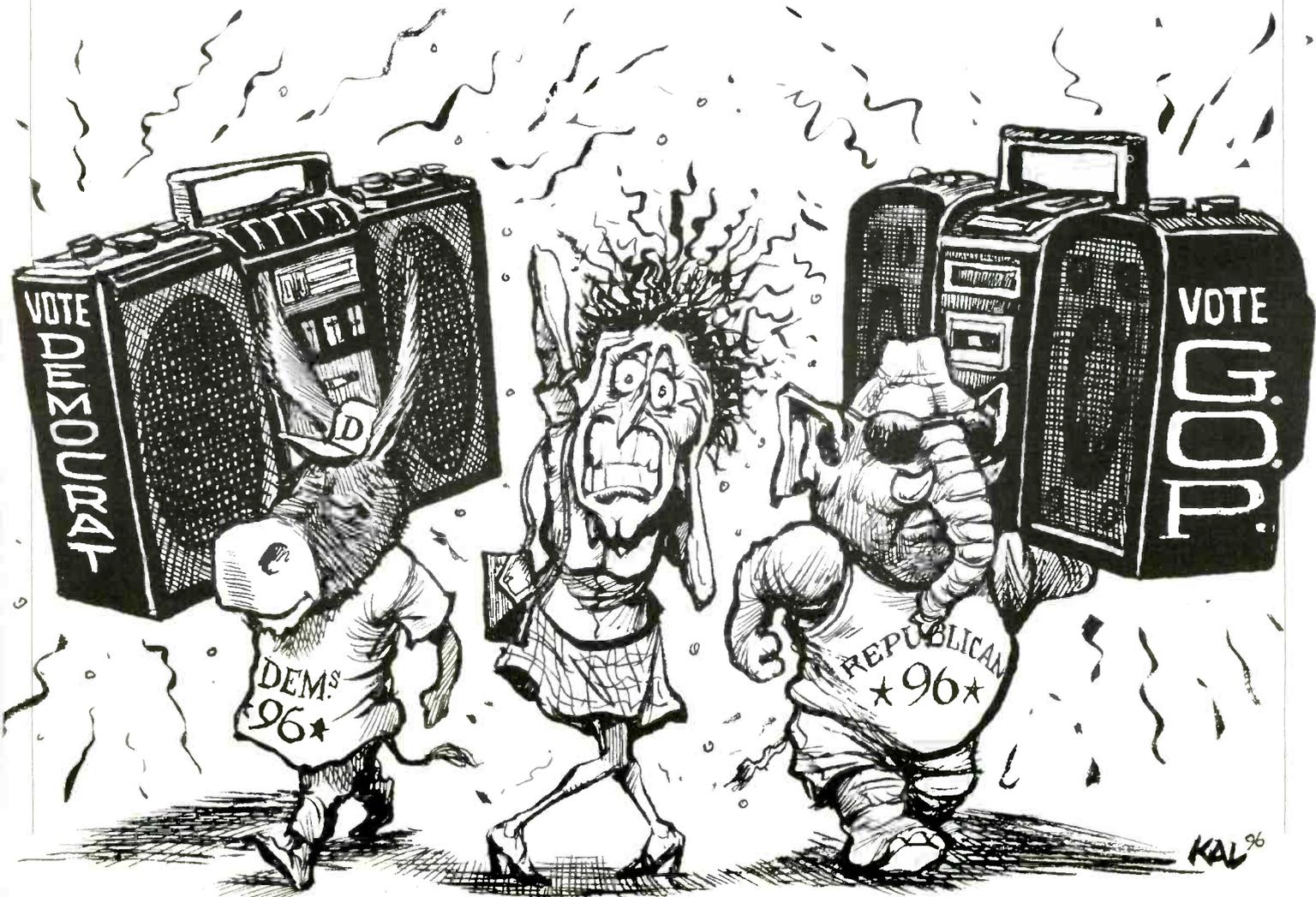
Bob Dole and Bill Clinton have both been buying time since mid-September on Christian radio stations. These outlets tend to attract listeners who are registered to vote and will actually go to the polls. The Christian radio stations also reach areas outside the major urban markets that are already saturated with newspaper and television campaign coverage and advertising.

But the ad buying in both campaigns doesn't really tell the full story of radio in this race. It's talk radio's impact that keeps candidates or their stand-ins running to the studios or hanging on their cell phones. Bill Clinton

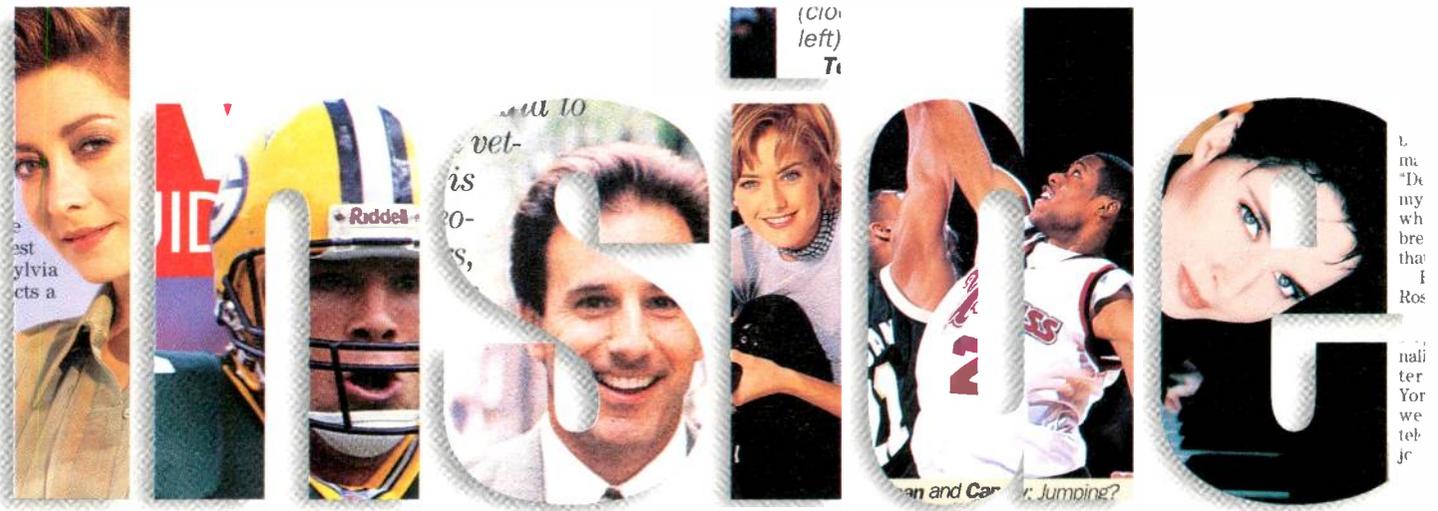
demonstrated the influence of talk radio in 1992 when he made a habit of turning up on Don Imus' morning show. But Clinton has been laying low and staying off Imus since the host's infamous appearance at the Radio and TV Correspondents dinner last spring.

Dole, on the other hand, has been hard to avoid on Imus—or anywhere else—since the convention. He's made multiple appearances on Rush Limbaugh and Mary Matalin's talk shows. And according to Bill Adams, publisher of *Talk Daily*, which keeps track of such things, Dole has also popped up on G. Gordon Liddy's show, Oliver North's, Mark Davis' in Dallas, and even Charlie Brennan's in St. Louis (Brennan, Adams says, is less right-wing than most of the other popular talk hosts).

Clinton has been using surrogates mostly for radio. Sen. Joe Lieberman of Connecticut and his neighbor, Sen. Chris Dodd, have been making the station rounds on behalf of the President. The White House even has a full-time talk radio manager, Jon Christopher Bua, who tracks Dole's radio appearances and is



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WASHINGTON

keeping the Democrats (almost) even.

What's the appeal of radio to the candidates? "First, it allows the candidate to get past the media and go directly to the voter. And that's good because everybody hates the media," says Pat Piper, formerly a radio producer for

to a group at the Foreign Affairs Council."

"Think about the debates," Piper continues. "Why is there an audience on stage? Because it's not what the candidates are saying that's important. It's *who* they are talking to. You saw Clinton and Dole go right up to the people who asked the questions." The perception "of a real conversation, of a one-on-one talk" is crucial, Piper says. "That's why going on talk radio has such a positive effect."

If the talk-radio format "humanizes" a candidate, it also opens up a Pandora's box.

There are questions lurking everywhere, which is the main reason, say two Clinton aides, that the President, Mr. Talk Radio of 1992, is avoiding the forum this time around. It's not only Rush Limbaugh who wants to ask Clinton about Indonesia—it's the liberal radio hosts (the few who have been identified) as well who are likely to ask the unexpected (or the unexplainable).

"Even someone like Diane Rehm [National Public Radio's morning show host, based in Washington] prob-

The perception "of a real conversation, a one-on-one talk... that's why going on talk radio has such a positive effect."

Larry King and several other syndicated shows. "There is nothing as pure as a conversation between two people," Piper explains. "The talk-radio format lets the candidate take a phone call from a listener"—a very personal act. "It allows the candidate to be perceived as reaching out to the common man [and woman]. So Bob Dole is actually talking, on air, to an old lady in Hillsmer, N.J. Compare that to the effect of a picture of him or Clinton talking

Below the Beltway...

At "Fight Night," an annual Washington charity event held recently, a member of the presidential debates commission was heard grumbling about the heavy pressure that he had endured over participation in this year's debates. No, he wasn't talking about Ross Perot. He was talking about Larry King.



Feeling left out: As in '92, King didn't make the debate team

King wanted to be the moderator for this year's debates, and put a rush on commission members Frank Fahrenkopf, former GOP chairman, and Paul Kirk, former chairman of the Democratic National Committee, that would have sunk lesser men. King had sought a role in the 1992 debates also, when candidates Ross Perot and Bill Clinton made his CNN show an essential element in the race. Unable to get a place on the debates' panel of journalists that year, King pushed hard for 1996. "He really wanted [Jim] Lehrer's job, asking the questions," says a member of the debate commission.

But King didn't stand a chance this year. Once the commission had decided on the single-moderator format, both campaigns sent in their choice of Jim Lehrer of public television. Lehrer had done several presidential debates before and has the proper demeanor—he stays low and out of the line of fire. King was viewed as "not serious enough" to make the short list of journalists that the commission was considering before the Democrats and Republicans agreed on Lehrer, according to the commission member.

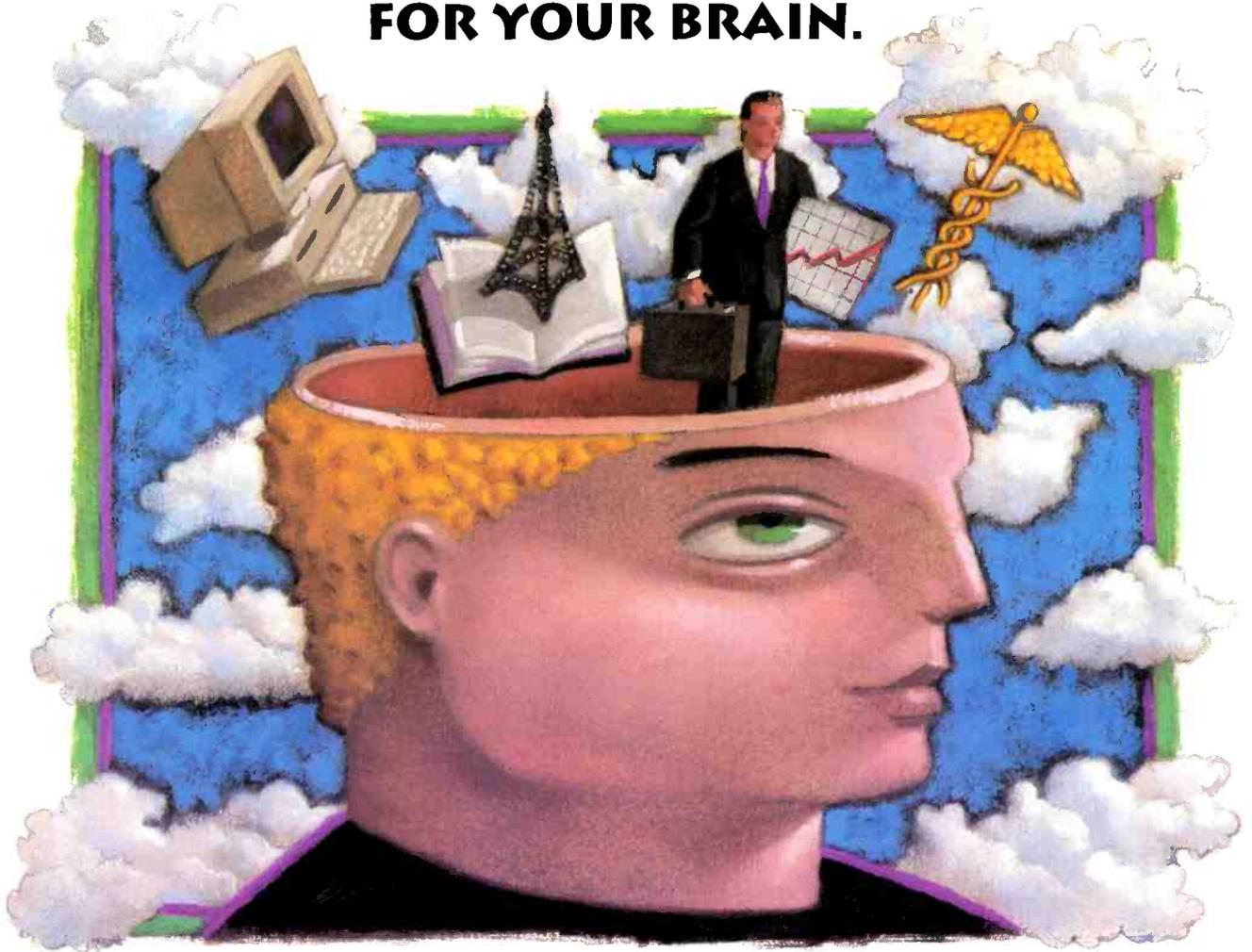
There is a case to be made that using King probably would have raised the ratings of the debates. And, since King tells the world he is not a journalist, but just a guy who likes to ask questions, why not let the professional interrogator do the job?

As it was, several journalists criticized Lehrer's nonconfrontational approach to the role. But, the commission member counters, no one could accuse Lehrer of being biased.

As for the complaints that no one asked follow-up questions or held the candidates to the issues, the commissioner notes that in 1992, in the "town hall" format, one audience member did remind George Bush that he had not answered the question about how the recession was affecting him. "The audience in San Diego could have done that," says the commissioner. It certainly would have made for better TV.

Next time, says the debate commissioner, there will probably be *mano-a-mano* confrontations between the two candidates in one segment. And possibly, the candidates will do one debate sitting at a table, which encourages problem-solving instead of pontificating. But there still will be only one moderator, says the commissioner. And the one with the smallest ego has the biggest chance.

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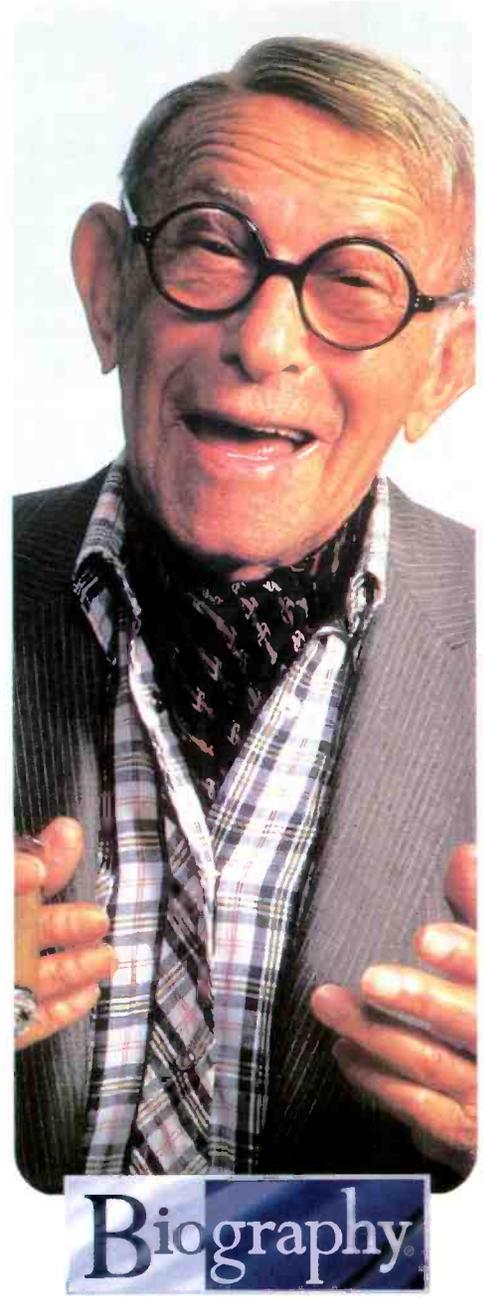
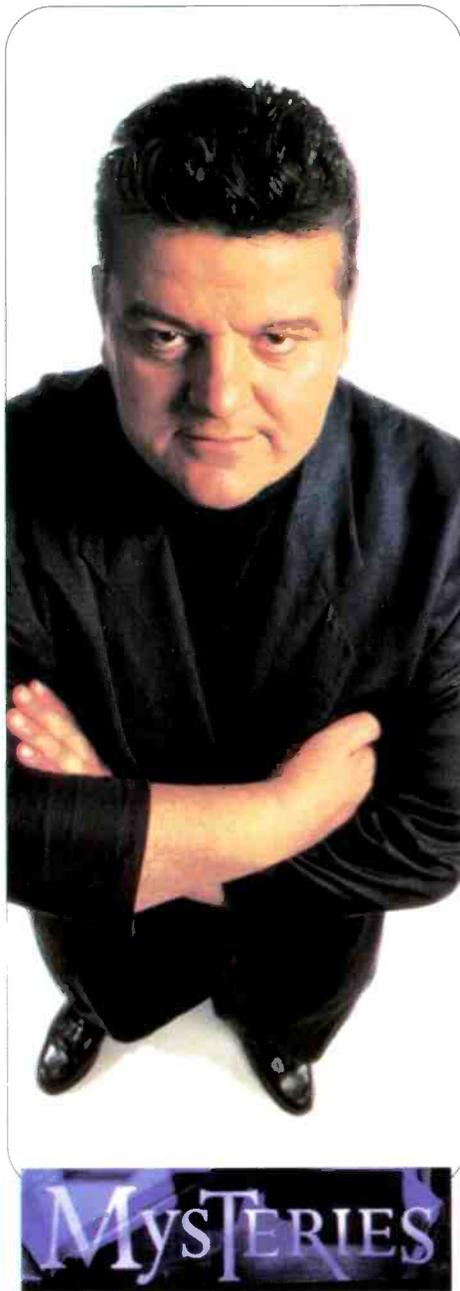
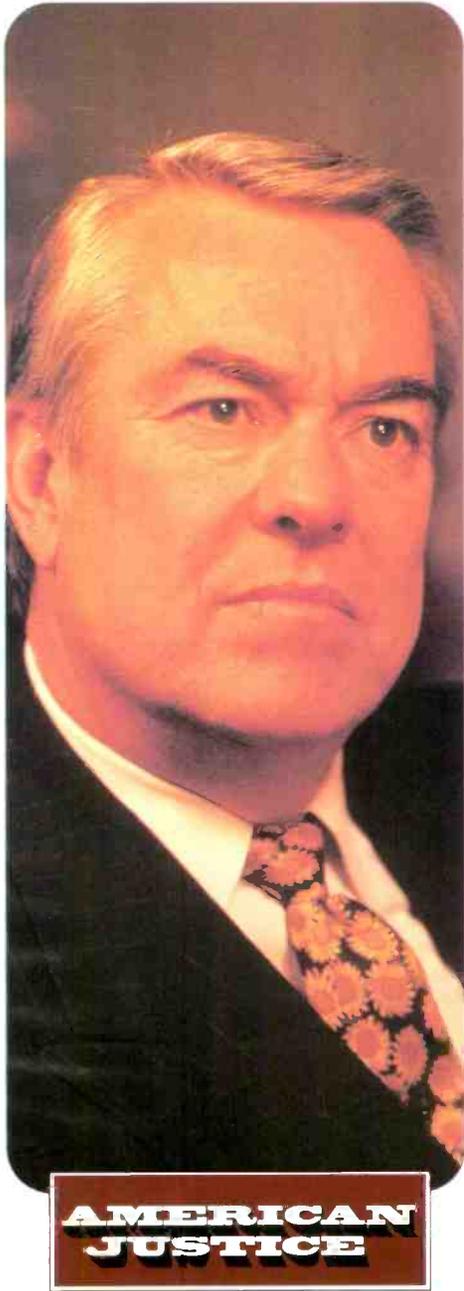
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WASHINGTON

ably couldn't resist asking about contributions from Indonesia or Clinton's stand on gay marriages," says a Clinton media strategist. "[Rehm] may like Clinton, but she'll ask tough questions of him, obvious questions that he doesn't want to answer right now. And unlike the debates, she'll do follow-up questions and bring him back to the issue. Why should he take the chance?"

In fact, the last time Clinton took any chance on radio was when his campaign issued a commercial on Christian networks noting that the president had signed the law against gay marriages. Republicans were so stunned by this move that several immediately contact-

"[Rehm] may like Clinton, but she'll ask tough questions of him, obvious questions that he doesn't want to answer right now."

ed newspapers about the ad, which flies in the face of what Clinton has said supporting gay marriages. Within days, both liberal and conservative papers had exposed the move. Clinton found himself on the defensive from the gay-rights movement, which, apart from promising \$3 million to his campaign, has produced anti-Dole issue ads and provided volunteers and voters to Clinton's cause. The ad was withdrawn.

However, the Republican National Committee capitalized on the dilemma with a radio spot on radio stations with large gay listenership, bashing Clinton's apparent two-faced approach to the matter. The ad asked: "Ever wonder if someone who claims to be a friend was talking about you behind your back?...Can you believe this guy?"

Clinton's radio ads have mostly paralleled his TV ads—"Protecting our values" themes on family leave, curfew, saving Medicare, the economy. Clinton's media team of Squier, Knapp and Ochs has been working with the New York firm of Austin Sheinkopf.

Dole's radio commercials are being handled by a team

"Every time [Dole] goes on the air, he's pulling in a few Republicans who might have written this off." —Bill Adams, 'Talk Daily'

of consultants, and the spots are mostly versions of the TV texts of his ads on tax cuts. But recently, one of the candidate's advisors says, there have been several radio spots cut that take on the "character" issue, which Dole's supporters at the RNC think will start having an effect, in light of the questions over donations to the Clinton campaign from Indonesian developers and bankers.

Most of the Dole radio spots to date, especially on Christian radio, have tended to emphasize the tax cuts and Clinton's change of position on taxes. Dole media man Chris Mottola, who also worked on the candidate's TV ads, put together several radio spots that include the

"soccer mom" figure trying to balance her bank account.

Yet for Dole, radio commercials are less important than "appearances" on live radio, one of his media consultants says. "Bob Dole can do more in three or four minutes on the air, talking directly to the host or to a listener, for his campaign than he can in a taped spot," the consultant says. "When he talks unscripted, he comes across as 'real people.' Those talk shows, the syndicated ones, reach a wide audience." And, the Dole strategist adds, "it's free."

"Dole is a terrific radio guest," says Ann Klenk, producer of the *Mary Matalin Show* on CBS Radio. "He's loose. He's funny. The day before the debate, he was kidding around about how he was going off to face the Great Debater. He's got a great radio voice." And for some reason, Dole's pauses and meanderings don't cause a glare the way they do when he's on TV.

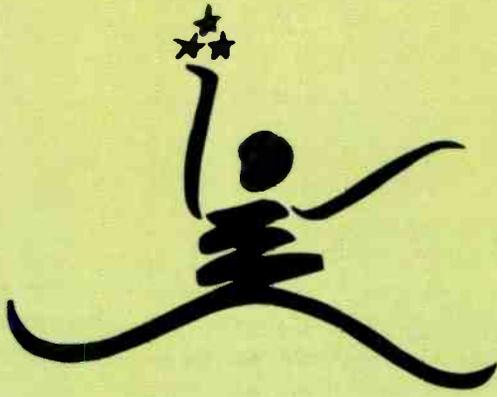
But what of the complaint from some GOP supporters that Dole is only preaching to the converted when he goes on conservative talk shows?

"That's critical right now," says an RNC official. "The polls show him down by double digits. Every time the press reports those polls, another hundred Republicans decide that if it's raining, or too cold, or too hot or there's too much traffic, they won't bother to vote. By getting Dole to talk to them, we're solidifying his base, making sure they care enough about him as their candidate to show up at the polls. And that could make a difference on Nov. 5."

"Dole needs to do this now," agrees Adams of *Talk Daily*. "Every time he goes on the air, he's pulling in a few Republicans who might have written this off. And he's also keeping the hosts from criticizing him. They won't talk behind his back if he's coming on their shows. And that counts, because the hosts impact on voters."

Yet Dole's newest radio spot, which began running in California markets on Oct. 22, goes straight to the Clinton ethics problems and the "character issue," which Dole's closest advisors say will work.

Alex Castellanos, one of Dole's TV ad men, has done the new 60-second radio commercial, which tries to make up for Dole's lateness in coming to the ethics issue. It's too late to actually call Clinton dishonest—that should have been done in August, say the pros. But what Castellanos' new spot does is go directly to the voter: "Do honesty and character count anymore?" it says. There's a little hokey piano music, and then a litany of Clintonian changes ("I won't raise taxes.") And the line about the most ethical administration this century, and then talk about Clinton appointees and friends pleading guilty or saying they'd done nothing wrong. Voices tallying up the number of people going to jail in this White House takes the place of scrolling up several faces on the screen, and works for a radio ad. Dole's spokesmen would not say how big their radio buy is in California, except to say that they are going for the "whole state, including the largest markets." ■



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HOLLYWOOD

Betsy Sharkey

Gray Matters

In his new drama,
'The Practice',
David Kelley again will
raise moral questions
with no easy answers



In 1986, David E. Kelley was a young attorney, three years out of law school and working for a Boston firm, when he got a writing assignment for *L.A. Law*, then a new Steven Bochco series that had just been ordered by NBC.

After a five-year run with *L.A. Law* (where he earned five Emmys), Kelley went on to create two critically acclaimed series of his own for CBS—*Picket Fences* in 1992 and *Chicago Hope*, now in its third season. Now, a decade later, Kelley is going back to Boston—and to the law.

Kelley's new drama, *The Practice*, which ABC execu-

Michelle Pfeiffer, and their two children back east to see family and friends more often. But they are now seven episodes into production, and budget constraints so far have kept them in Los Angeles.

The Practice is the first fruit of Kelley's four-series deal with Twentieth Television, under which he will create two series for ABC and two for Fox. Kelley had the idea for *The Practice* some time ago, but it was only after he stepped away toward the end of last season from direct responsibility for *Chicago Hope* (he remains an executive consultant) that there was time enough for the new drama to take shape. It's a dirt-under-your-fingernails kind of world, and he's having a great time being back in the trenches.

"I have a Kentucky Fried Chicken approach to television," Kelley says. "I like to do one show at a time." With three more series in the wings, the next one a drama for Fox possibly in time for the fall '97 season, he is not likely to have that luxury for long.

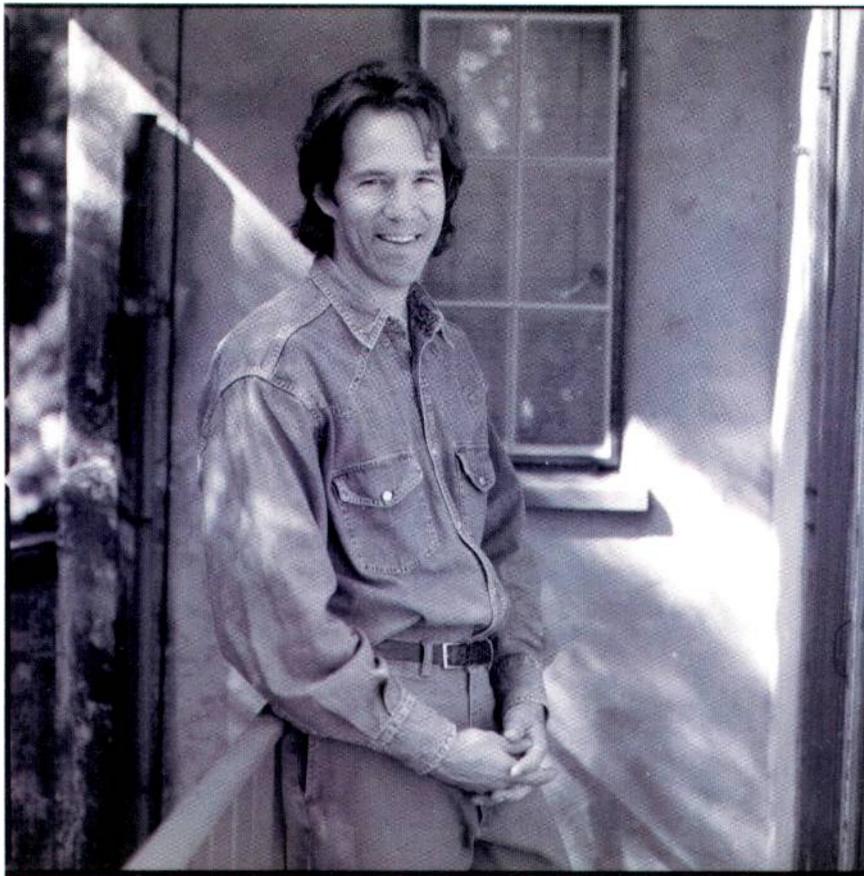
Kelley is using the contemporary practice of law as the psychic underpinning for the show. Unlike *Picket* and *Chicago Hope*, which have large ensemble casts, *The Practice* has Bobby Donnell (Dylan McDermott) at its center, with a supporting cast of four comprised of three attorneys (Camryn Manheim, Kelli Williams and Steve Harris) and a secretary/paralegal played by Lisa Gay Hamilton.

"The main character clearly lays over the field in terms of priority," says Kelley. "It's got a strong supporting cast, but it is a supporting cast. This is the first time I have written something where one character is really the center of the hub."

Listening to Kelley discuss the show, it begins to feel as if *The Practice*'s lead character is really the law itself. "We have laws that shape society, and society shapes laws. To the extent they're both imperfect, you can get strange beasts," he says. With that as the starting point, Kelley plunges headlong into the gray areas, where questions don't come

with easy answers and nothing is clearly right or wrong. It is the terrain he loves best.

"The environment is a core of fairly disenfranchised lawyers serving a disenfranchised part of our society," he says. "When you dig deeper to its final nucleus, [*The Prac-*



STEPHEN SHADRACH

Legal eagle: Attorney Kelley's new ABC show will have more grit than the glitzy *L.A. Law*

tives have said will likely join the network schedule by March, will once again allow him to explore the legal system and its paradoxes. The landscape Kelley has chosen—a gritty, urban firm in Boston that is small and struggling—is a 180-degree shift from the upmarket canvas of *L.A. Law*. Kelley had visions that by setting the series in Boston, it would bring him and his wife, actress

lice] is really about people trying to live ethically in an unethical arena. It's a constant struggle for them, and the series tries to examine the clash between the ideologies that these people had in law school versus the pragmatism of having to practice law."

Jeffrey Kramer, who ran development at Fox before joining Kelley's production company as president, says that a certain moral sensitivity runs through all of Kelley's work. Though Kramer obviously has a bias, he believes that in *The Practice*, viewers will see Kelley at the top of his game. "It's stunning—it gets to how people really practice law," Kramer says of the show. "There is an ethical line people step over, but it is much more complicated than that...David can show two sides of an issue and show you how you could believe in either one."

If you want some insight into how David Kelley thinks, just watch an episode of *Picket Fences*, which won the best dramatic series Emmy its first two seasons. Consider the episode when 9-year-old Zach kisses a girl at school and gets suspended for sexual harassment. This was two years ago, and at the time Kelley was blasted for such an outrageous storyline. Now it's yesterday's news.

Like most issues raised on *Picket*, there was no clear resolution. Viewers were left to decipher for themselves when innocence becomes intent. The series and its characters were the forum for dissecting an issue that intrigued Kelley—an hour-long "what if, what then," kind of analysis. That was in part a function of the show's design.

"In *Picket Fences*, the biggest character in the show was the community itself. The characters were this little distorted, but not so distorted, version of society," says Kelley. "The second main character was the viewer. Almost all of our shows

asked the viewer to make a judgment or question their own views on a subject. We never tried to give them the answer...most of the time, we didn't know the answer."

While with each episode of *Picket*, Kelley wanted to draw viewers into the debate, with *Chicago Hope*, Kelley created a collection of characters that keeps viewers at a distance. "[*Chicago Hope*] was an arena where at first blush it was a world of superheroes, people that the audience was not expected to identify with. These were the people who reached into other people's chest cavities and saved lives," says Kelley. "[In] the evolution of the series, they went from being superhuman to ridiculously human.

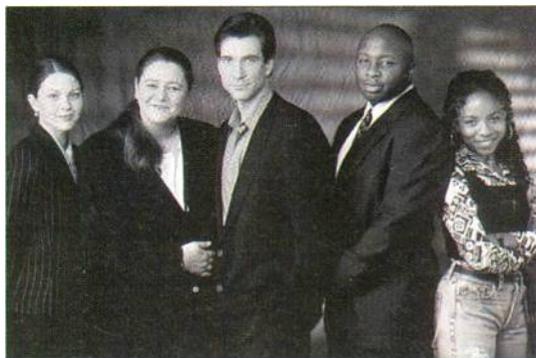
The flaws and the cracks in all these characters slowly emerged, and you found they were more human than you'd like them to be."

Kelley believes that *The Practice* has the most heroic cast of characters he has created. "They could be doing better, certainly making more money and having more of a personal life," he says. "And yet they cling to the walls of this run-down law practice."

Kelley provides the concepts for his shows as well as most of the writing. He says he has never learned the trick of passing that task off. "I'm probably more prolific as a writer than I am as a producer, at least in being able to articulate story lines to the extent that you really do utilize the [writing] staff well," he says.

"Steven Bochco's brilliance, on the other hand, is just that. Steven is at his best in a room full of people, and he

"This is the first time I have written something where one character is really the center of the hub," Kelley says.



Firming up: Getting ready for their midseason debut, *The Practice* players are (from left) Kelli Williams, Camryn Manheim, star Dylan McDermott, Steve Harris and Lisa Gay Hamilton

will think of ideas in a forum with other writers that he couldn't come up with if he was alone in a room," Kelley adds. "For me it's just the opposite. I can only get so far with a bunch of people in the room. I've got to put the four walls of the scene up and almost get inside the scene before I happen upon the stuff that makes the scene work for me."

Whether it was fate, luck or circumstance—or a bit of all three—that first tied him to Bochco, there were

few producers that could have enticed Kelley to leave the practice of law for Hollywood. Kelley barely watched television growing up in Waterville, Me., and has little more than vague memories of *The Ed Sullivan Show*. For him, the first shows that really penetrated school and sports (Kelley was captain of the hockey team at Princeton) were *Hill Street Blues*, which Bochco created and produced, and *St. Elsewhere*.

"I liked the realism of *Hill Street*, and the storytelling," Kelley says. "I was just engrossed, and the best part was that nothing was conspicuous, nothing that made you say, 'Well, gee, that's good writing' or 'that's

HOLLYWOOD

great cinematography.' It just roped me in."

When Kelley first met with Bochco, they just gelled. Kelley says he felt at home right away in *L.A. Law* story meetings, and the planned two-week leave from the Boston law firm quickly turned into a sea change.

"I knew so little—I didn't know how much I had to learn," Kelley says now. "One of the things that helped me [on *L.A. Law*] was the terrain was law and that's a turf I was familiar with. Then, as is true with any television show, once you start, the machinery is churning all around you and you don't have time to sit back and get ponderous. You just get the next script done, and rewrite this and start that and suddenly you're on to show 12 and someone comes into your office and says, 'By the way, did you know it's on the air?'"

Once again now, the machinery is churning all around him. On this late-October day, Kelley has seven episodes of *The Practice* in various stages of postproduction and is getting ready to start episode 8. This is his first experience with creating in a vacuum, since nothing is on the air yet, and he does not find it particularly comforting.

"It's tough not being on while you're shooting," Kelley says. "The feedback helps when a lot of people are seeing it and reacting to it, and you get a sense of what's working

and what's not. There's also an adrenaline that comes from being on the air."

Like every other producer who is in business with ABC, Kelley is dealing with the management change that saw Jamie Tarses move from NBC last summer to the top programming spot at ABC. It's the reason why *The Practice* is still waiting for its turn at bat.

"It's a bit ticklish for us over [at ABC] right now," Kelley says. "We developed this show pretty much with the promise that we were going to be Wednesday night at 10 p.m. [this fall]. That didn't happen." ABC gave the slot to *PrimeTime Live*.

"They've been very supportive with saying the right things," Kelley says of the network. "But words are words and actions are actions. It's necessary for every relationship to be upfront, and I'm hoping we'll get there with ABC."

In the meantime, he's rooting for the network, whose ratings are down 10 percent this season among adults 18-49. "Your fate ultimately lies in the strength of the network," Kelley says. "That's the schedule that's going to ultimately support you when you get on. You hope they do well; you also hope you get to do one of the shows that does well for them." ■

Comic, writer and TV star Robert Townsend has always expected his show *The Parent 'Hood* on the WB to tackle sensitive issues. Sunday Oct. 20 was no exception: The critically acclaimed comedy took on a typical teenage issue, clothes, but in a thoughtful and thought-provoking way. The central story was built on 16-year-old

The Backlot...

Zaria's (Reagan Gomez-Preston) decision to defy her parents and wear a revealing dress, only to find herself nearly assaulted by a boyfriend.

"We tried to look at the concerns that parents have today and the dilemma they face in wanting to protect yet support their children's decisions," Townsend said of the episode. "Young people must learn not only to make their own choices, but accept the responsibility that there may be consequences to their actions, whether they are right or wrong."

And Bob Dole worries about television?

The link in the Planet Hollywood restaurant chain that actually is in Hollywood (well, Beverly Hills)—was packed with 50 kids on a recent Friday afternoon.

celebs, it was the storyteller herself who ultimately kept the crowd holding their breath. An author more popular than a TV star...talk about bone-chilling!



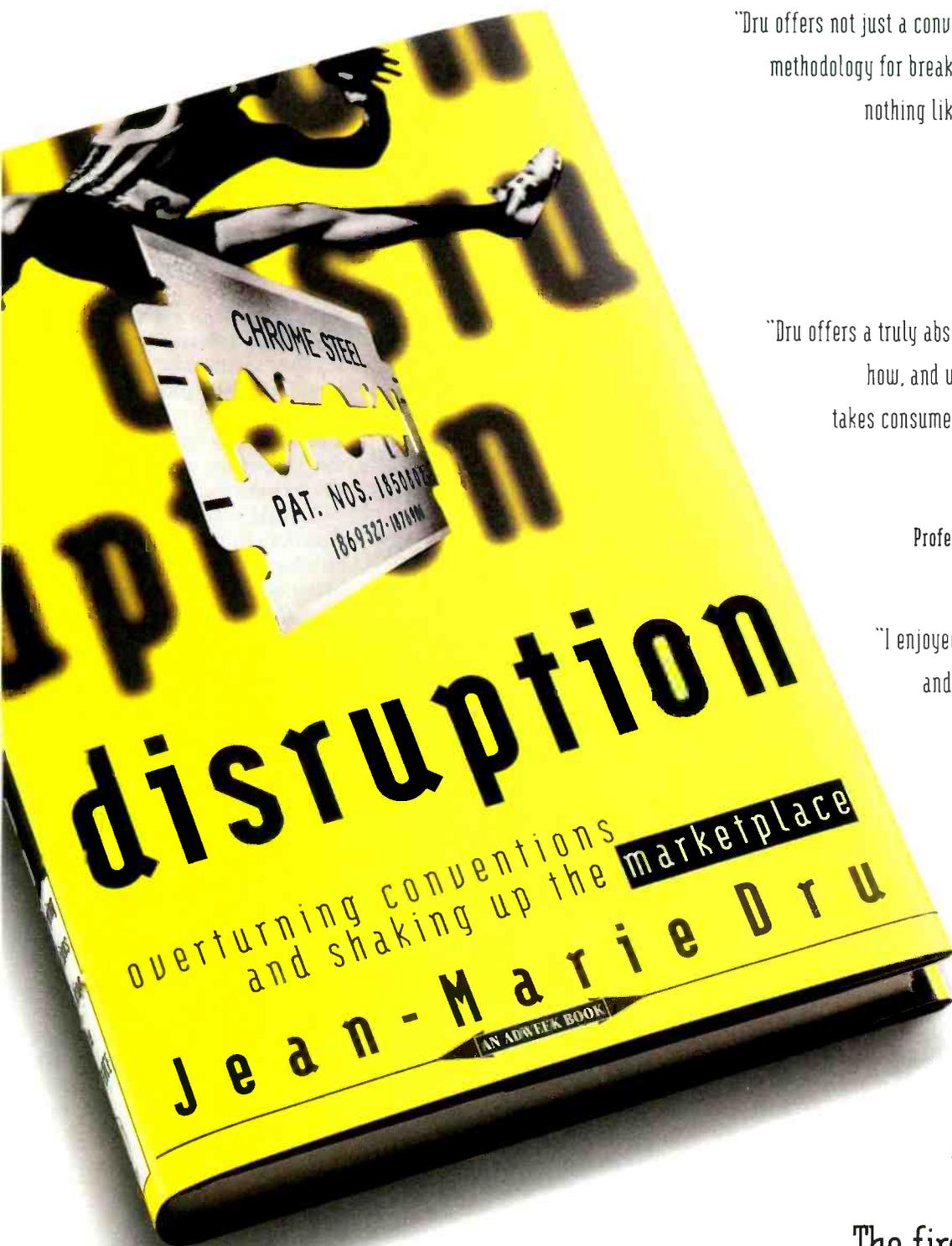
Chillin': At Planet Hollywood, *Bone Chillers* star John Patrick White (second from left) and author Haynes (right)

The 9-through-12 year olds from local schools came to hear Betsy Haynes read from her popular book series, *Bone Chillers*, and to catch a glimpse of their favorite *Bone Chillers* cast members. The series is the basis for one of ABC's most popular Saturday-morning kids shows. Though the kids were intrigued by the

Last week's hot ticket in Hollywood was Fox's premiere party on Oct. 23 for *Millennium*. The series premiered last Friday night in *The X-Files*' coveted old slot at 9 p.m. *Millennium* (and *X-Files*) creator Chris Carter and the stars of the dark new series were on hand for the VIP party on the 23rd floor of the Center West Building in Westwood. The food was fittingly out-of-this-world, and the mood was so up as to be bordering on 21st Century-ish. And no one jumped from fright.

Speaking of Fox's night moves, the net's planned late-night soap, the close-to-R-rated *13 Bourbon Street*, has been shifted to prime time, though no air date has been set. *13* is a not-ready-for-prime-time player yet—scripts are being reworked to fit a "prime-time sensibility," Fox says. Wouldn't you like to know exactly what that is.

Disruption in the bookstore



"Dru offers not just a convincing context, but a successful methodology for breaking out of creative ruts. There's nothing like stirring up a little turbulence to get new thoughts flying."

—Aldo Papone
Senior Advisor
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"Dru offers a truly absorbing compendium of the what, how, and why of creating advertising that takes consumers by surprise—advertising that is different but effective."

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—David Abbott
Chairman
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Disruption
by Jean-Marie Dru

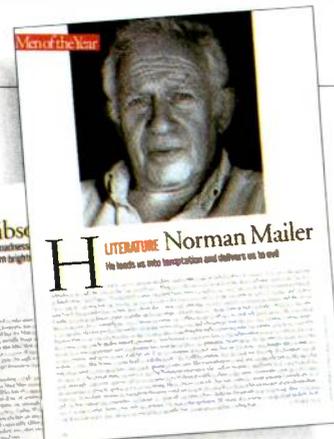
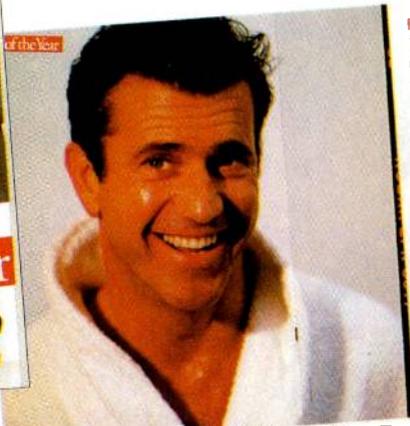
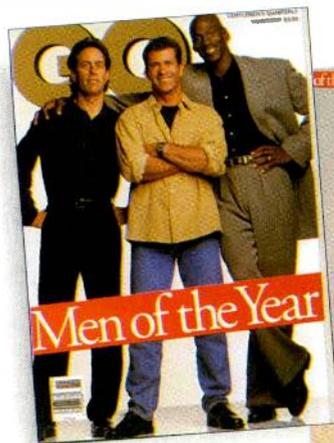
The first **ADWEEK** book
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Magazines

By Jeff Gremillion



The Condé Nast title rents out Radio City Music Hall to promote its 'Men of the Year' issue. Cher will be there.

Live From N.Y., It's 'GQ'

Today is a *GQ* kind of day. The Condé Nast men's book's heftiest issue in a decade, at 410 pages, is hitting newsstands, and tonight the magazine will host a celebrity-studded event at New York's Radio City Music Hall to celebrate its November cover story, "Men of the Year." Tonight's show will honor 11 winners chosen in a survey of readers. "We couldn't do 'Man of the Year,'" says *GQ* editor Art Cooper. "*Time* owns that. I said we could do 'Men of the Year,' but only if we could get readers involved." *GQ* published a ballot in the May issue, asking readers to vote for a Man of the Year in

10 different categories, each with 15 nominees. There also was a write-in category, "Most Stylish Man." Readers submitted more than 10,000 ballots in two weeks. The magazine has not committed to the survey as an annual feature.

The winners, some of whom are expected to be on hand at Radio City tonight, include Bill Gates (business), Giorgio Armani (fashion) and Jimmy Carter (humanitarianism).

Three other picks—Jerry Seinfeld (television/entertainment), Mel Gibson (film) and Michael Jordan (sports)—grace the November cover. Cooper says that while some readers may wonder how *GQ* was able to get the three manly megastars in the same place at the same time, the picture is legit—there were no digital shenanigans. Okay then, but just how did the height-challenged Gibson and Seinfeld sprout up to appear almost as tall as the 6-foot-6-inch Jordan? "It's just

the way the photographer angled the shot," says a *GQ* insider.

GQ publisher Richard Beckman calls the issue "the original I-coulda-had-a-V8 idea. What we've created here is a reader-driven issue. That's very marketable. Advertisers love it." Clothier Tommy Hilfiger certainly liked the concept—it has eight-page ad sections leading into and out of the 16-page Men of the Year feature.

Beckman was formerly publisher of *Condé Nast Traveler*, where he helped coordinate that magazine's annual Readers' Choice Awards. He sees great advantages in "giving readers a sense of ownership" of a magazine. Cooper agrees, but to a point: "I'm not going to go to readers and let them pick who we put on the cover," the editor says. "It takes all the fun out of editing."

Beckman is equally immodest about tonight's bash, featuring Phil Collins, Cher and Kirstie Alley. "It's

Good fellas: In a first-ever *GQ* poll, readers chose Seinfeld, Gibson, Jordan and Mailer as best in their fields

the most ambitious and exciting event any magazine has ever done," he says. It's also "hands down" the most expensive, claims the publisher of another Condé Nast title. "They could hire a hundred new staffers with what they're spending on this," the other CN publisher said.

Tonight's show, cosponsored by American Express, will be taped for broadcast next month on VH1. As of last week, about 6,000 tickets had been sold, at prices ranging from \$35 to \$100. A portion of the proceeds will benefit AmEx's Charge Against Hunger campaign. "We can raise a lot of money for a good cause," says Beckman, "and create a great buzz for the magazine at the same time."

Other *GQ* Man of the Year marketing partners include Mercedes-Benz, which will provide transportation throughout the day; fashion designer Ermenegildo Zegna, sponsor of the after-party; and Audemars Piquet Watchers, which will give each honoree a \$25,000 watch. Ads for each appear in the November book.

The other winners are I.M. Pei (art and architecture), Norman Mailer (literature), Darius Rucker of Hootie and the Blowfish (music), Tom Brokaw (television/news) and Pat Riley (most stylish man).

A Star Is Born? 'Esquire' Sends Up Celebrity Journalism

Speaking of men's book publicity gimmicks, *GQ*'s archrival *Esquire* is getting some mileage out of its

November cover story. The profile of media phenom Allegra Coleman is a fictitious parody of celebrity journalism.

Esquire editor Edward Kosner and model Ali Larter, who portrays Allegra in the spoof, made an appearance last week on ABC's *Good Morning America*. The syndicated *Access Hollywood* and other broadcast and print outlets also have given space to Larter and *Esquire's* prank. A Hearst staffer says that the previously unknown Larter has been approached by agents, including those who represent Howard Stern, Heather Locklear and Tori Spelling.

"When we were brainstorming this story, we knew that the ultimate irony would be that she'd become a star," Kosner says.

TV shows such as *Entertainment Tonight* and networks like cable's E! Entertainment Television have helped create "a big, bubbling celebrity culture," says the editor. "There's a quest for fresh meat, and people you've never heard of get five magazine covers in one month. It's clear from the reaction we've gotten that people in this business feel guilty and uncomfortable with the degree to which celebrity journalism has grown, and gotten grotesque."

Kosner says Allegra made an impression on Landon Jones, the managing editor of *People*, who commented on the *Esquire* story at a recent dinner party. "Lanny chided me in a good-natured way," says Kosner with a laugh. "He said, 'Edward Kosner has trivialized celebrity journalism.'"

AmEx Title Hits 25

The Tide Rises For 'Travel & Leisure'

Another recent magazine attention-getter was *Travel & Leisure's* 25th anniversary gala aboard the *Queen Elizabeth 2*, the mother of all cruise ships. The party almost didn't come off, because the ship was slowed by hurricane waters as it approached New York. *T&L* postponed the

blowout to the following night, Oct. 20, when more than 1,000 guests showed up to dine, dance and spend the night on board. *T&L* publisher Ed Kelly called it the "largest slumber party in the history of the magazine business."

The American Express monthly has a lot to celebrate in addition to its silver anniversary. *T&L* has been sailing smoothly of late in subscriptions and ad sales, pulling ahead of rival *Condé Nast Traveler*. According to the ABC report for the first half of this year, *T&L* broke 1 million in total paid circulation, a 4.3 percent increase over 1995's first six months. *Traveler's* circ dropped 6.6 percent, to 824,665. In ad revenue, *Condé Nast's* monthly is up about 4 percent, to \$33.1 million, through September of this year, according to PIB. *T&L* is way up, 25.3 percent, to \$46.6 million, for the same period.

T&L, under editor Nancy Novogrod's guidance for the past three years, has evolved into a soft-hued, easy-on-the-eyes, fancifully written ode to travel. *Traveler* has stuck to its bold "Truth in Travel" credo, offering thoroughly reported service journalism and investigative pieces. The differences between the two titles are a bit less apparent in their October issues, by the way. The similarities between *Traveler's* ninth annual Readers' Choice Awards cover story and *T&L's* first-ever World's Best Awards, also a cover piece, were striking indeed, as the folks at

Traveler are proud to note.

In distant third place in the fiercely competitive category is *Travel Holiday*, acquired earlier this year by Hachette from Reader's Digest. *Travel Holiday's* ad revenue through September totaled \$10 million, down 7.4 percent, according to PIB. The September issue, Hachette's official relaunch of the book, had a 10.5 percent increase in ad revenue over last September's. *TH's* circulation for the first half of '96 was 614,043, up 1.9 percent. ■



Overnight sensation: *Esquire* cover girl Larter and editor Kosner visit *Good Morning America*

Must-Reads

A subjective compendium of praiseworthy articles from recent issues:

"African Dreamer,"

Leslie Bennetts' profile of eccentric, Kenya-based nature photographer Peter Beard, in the November *Vanity Fair*

"The Midnight Ramble,"

Rob Tannenbaum's goofball Q&A with Conan O'Brien in the November *Details*.

From the October *Outside*, "We Few, We Happy Few, We Band of Fledgling Monkey-wrenchers Learning to Speak in Sound Bites," by Tad Friend

60 SECONDS WITH...



Jane Pratt

Editor of Fairchild's *Jane* (scheduled to launch in September '97); founding editor of *Sassy*; former TV talk-show host

Q. An editor recently told me that the magazine business has gotten as nasty as TV. As a veteran of both, do you agree? **A.** People in both industries work on whims. I've certainly experienced the nastiness of both, but I've also reaped the benefits. **Q.** Do you want to do TV again? **A.** Sure. That's part of the reason I went with Fairchild. There's that whole connection with ABC and Disney. There's already been a lot of talk about TV tie-ins with the magazine. **Q.** How much *Sassy* will we see in *Jane*? **A.** There was a lot of me in *Sassy*, and a lot of that will carry over. I get lots of letters from old *Sassy* readers, now in their 20s, who say there's nothing out there for them. The basic thrust of [other books aimed at women in their 20s] is getting a guy. I see *Jane* as much more like *Details*, with more on entertainment, with lifestyle stuff and sex. **Q.** What have you learned through your *Sassy* experience that will be helpful to you now? **A.** It's crucial that *Jane* succeed with advertisers. At *Sassy*, I didn't have much of a clue about that side of it. This magazine will still be way controversial, but I'm less naive about the ramifications of that.

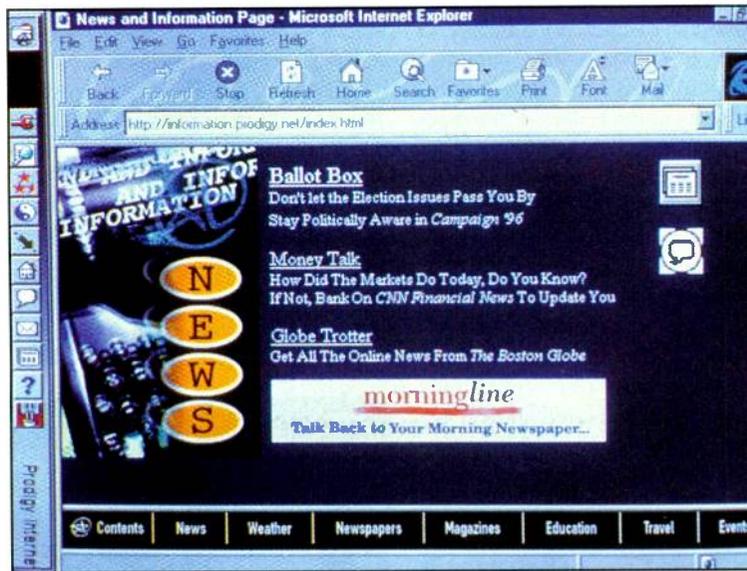
New Media

By Cathy Taylor

The commercial
online services are
retooling their Web
access software
to give surfers
a smoother ride

Browsing the Browsers

It's a curious time indeed in the online services business. America Online is having problems with churn; CompuServe's financial performance is dismal; the Microsoft Network has been born again as a TV network-like Web-based service with a flat-fee pricing scheme; and Prodigy has quickly followed MSN's lead. While all of those developments are worthy of headlines, they also obscure how each service has struggled to come up with a user interface that will make its revamped offerings easier to use while simultaneously integrating the Internet into the process. It's not easy, admits Scott Danielson,



The revamped Prodigy offers users both Explorer and Navigator

senior vp/design of Prodigy.

"Prodigy Internet is a pretty radical thing," Danielson says. Prodigy's design team rethought the whole concept of browsers—not only as something consumers use to access the Web but also as a looking glass into online media. "Think of a browser sort of as your television screen," Danielson says. "The thing that you play your content on." However, that in no way means that Prodigy is rethinking the underpinnings of browser software. Along with the other online services, Prodigy had at one time espoused the virtues of its own proprietary Web browser. Users of the new Prodigy

Internet, however, have the option of using either of the two market leaders: Netscape Navigator or Microsoft's Internet Explorer, which is the so-called "default" browser for the service.

As such, the browser-as-TV-screen will be obvious to any browser-savvy user as being a Microsoft or Netscape product, although the browser also includes distinctive new Prodigy features. The most interesting is the addition of an omnipresent navigation bar into the service, which Danielson describes as a "compass" to give users direction no matter where in the online world they roam. A button directing users home will always be

available at a keystroke's notice.

Prodigy, which has fallen to a distant fourth among the online services, also is providing a customizable welcome screen with its new design. Subscribers can build folder-like categories devoted to different content that lies either within or outside Prodigy. Does that mean that Prodigy has solved the riddle of how to remain a closed service while embracing the wide-open Internet? At this point, Danielson says, the company is only aspiring toward that goal. "We're wrestling with it internally," he admits.

Dominion's "Convention" Taking the Trade Show To Cyberspace

Remember that old *Saturday Night Live* skit in which guest host William Shatner pleaded with strung-out Trekkies to "Get a life!"? Well, the site on the Web representing cable's Sci-Fi Channel, The Dominion (<http://www.scifi.com>), is trying to convince science-fiction devotees that there's absolutely no reason to get a life, no reason to leave the warm, artificial glow of one's computer monitor.

Starting today, The Dominion is playing host to SCIFI.CON, "the world's first online science-fiction convention." And the early returns suggest that sci-fi fans are not particularly interested in space travel when they can view the universe from a chair. Even before the channel began promoting the convention last week, SCIFI.CON had 3,500 registrants, closing in on the record of 5,000 for real-world sci-fi conventions. "Anyone in the world can attend this convention," says Ellen Kaye, vp/enterprises—no *Star Trek* pun intended—for USA Networks, owner of the Sci-Fi Channel and The Dominion.

The Web site has tried to recreate the sights and sounds of a real sci-fi convention: There will be official T-shirts; live chats with sci-fi celebrities, including the cast of *Mystery Science Theater 3000*; even a costume ball.

Other attractions include a "mar-

ket bar” of merchandise; a fan pavilion that mirrors a typical convention floor; a gallery featuring sci-fi artwork; and a theater where visitors can screen classics like *Night of the Living Dead* and *Aelita, Queen of Mars*. Convention sponsors include Sony Tri-Star, Paramount Parks and SegaSoft.

NBA Site's New Look Full-Court Press On Hoops Stats

Funny how Web sites can strangely mirror the organizations they represent. Last week, this column touched on how the Major League Baseball site perhaps inadvertently underscores some of the sport's current disorganization. Change channels to the recently relaunched NBA.com site and you'll see how that league's centralized management style is key.

During the past off-season, the NBA office held a conference to coach the individual teams on Web-site creation. The level of organization differs substantially from last year, when the league had only two months to launch. "It's a pretty meaningful relaunch," says Geoff Reiss, vp/sports of Starwave, which coordinates the NBA site along with ESPN. "[The first version] was a little static."

This season, the NBA's site will present more detailed statistics, in-

cluding updated player information following each game. The licensing-conscious NBA is making some of the information on its site proprietary; even partner ESPN will not be able to use the detailed stats on its own site. It's easy to see why the NBA is so protective: The league says that its site averaged 260,000 visits per week last year, and 120,000 to 130,000 per day during the NBA finals.

The NBA's move toward proprietary Web content also is not surprising considering the legal battles it is fighting to maintain control over game reports. The league is currently being challenged in court by several organizations, including America Online and a product called Sports Trax, over its insistence that dissemination of game scores prior to the completion of the game are a misappropriation of NBA content.

NBA.com sponsors include AT&T and Champion, and longtime marketing partner McDonald's will sponsor All-Star balloting this year.

Entertainment Drive Cindy C. Makes Digital Fashion Statement

Maybe you could call the first site to officially promote the career of supermodel Cindy Crawford the new media equivalent of Billy Joel once having the good fortune to be married to

Christie Brinkley. Last week, an entertainment site known as eDrive (short for Entertainment Drive) launched on the Web, promoting itself as the official online outlet promoting the new book *Cindy Crawford's Basic Face*. The company managed to lure Crawford to its walk-up loft space on Manhattan's East 24th Street for a live Webcast last week.

eDrive launched in 1994 after former talent agent Michael Bolanos had an online epiphany involving Ben Vereen, a former client. When Vereen was injured in a car accident in California, Bolanos found news of the star's condition more quickly on CompuServe than he did by calling the hospital. Thus, eDrive's first outlet was CompuServe itself, where the service is continuing as www.edrive.com tries to drive Internet traffic on its own. Bolanos is president/ceo.

eDrive has a deal with the William Morris Agency, which has helped it build relationships in the entertainment community. Morris brought Cindy Crawford aboard the site.

Such leveraging is helping eDrive catch on in an online niche jammed with entertainment titles that have much richer backing. Deep pockets helps entertainment sites "as far as branding goes, but it doesn't mean that they're in tune with what people on the Internet are looking for," says Joe Gagliardi, eDrive ad director. ■

Site Lines

www.parentsplace.com

Parentsplace.com is a sterling example of practicality winning out over beautiful graphics. Rather than being another slow-to-download piece of Internet eye candy, this site abounds with useful information such as bulletin boards for people who need help with teens and toddlers, special chat events on grandparents and eating disorders, and a treatise on how accurate ear thermometers are. Currently a rather low-key site, it will soon have a higher profile. Last week, the site merged with iVillage's Parent Soup. The whole thing looks like good news for parents everywhere.

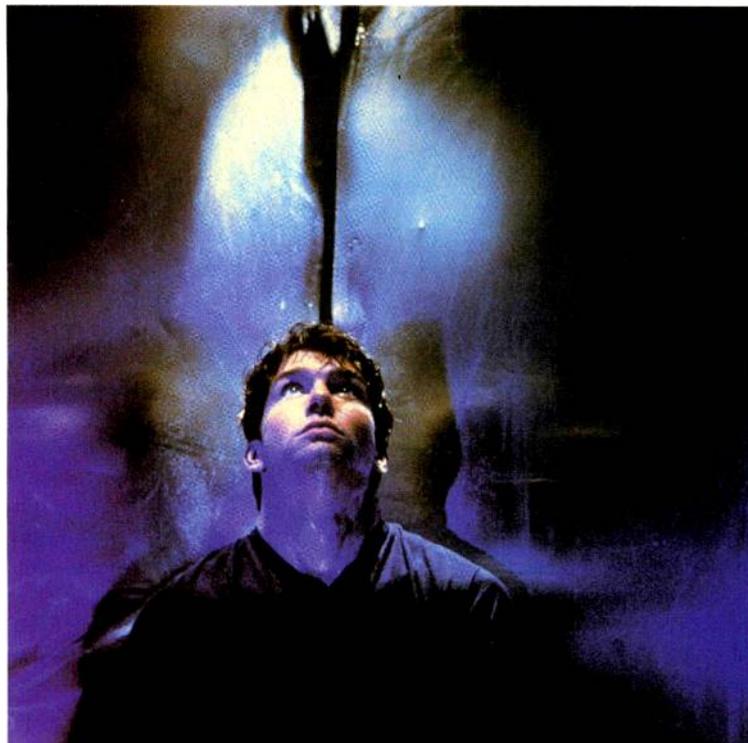


TV Production

By T.L. Stanley

After a couple of false starts in prime time, the Universal sci-fi drama has found its footing on Friday nights at Fox

'Sliders' Sticks Around



MICHAEL TIGHE/UNIVERSAL TELEVISION

Dream weaver: O'Connell is fulfilling ratings fantasies for *Sliders*

It was a midseason replacement—twice—airing only 22 episodes during its first two seasons combined. It bumped around in a couple of different time slots and went through almost a complete creative overhaul. But *Sliders*, a Universal project, has become one of the few ratings bright spots on the Fox schedule this fall. Not only did the show win its Friday 8-9 p.m. time period for two straight weeks early this month in the key 18-49 demo, it also has attracted significant teen and 25-54-year-old viewers. “It has shown the sort of resilience that you don’t often see,” says Bob Green-

blatt, Fox executive vp of development. “And it’s a great 8 o’clock action-adventure show. There are a lot of those kinds of shows in syndication, but they’ve disappeared from the networks.”

Sliders, a sci-fi-tinged fantasy, began proving itself and making true fans out of Fox executives during last season’s May sweeps, when the show helped the network grow its Friday-night audience 22 percent

in the 18-49 demo. *Sliders* was the 8-9 p.m. champ in that demo for the first time, and its ratings were strong for four consecutive weeks.

This season, the numbers have been even better. *Sliders* recently pulled in a 6.5/12 in total households and scored an impressive 4.8/17 with adults 18-49. The series has helped Fox to Friday-night wins in all key demos.

Not bad for a show that spent its

first two half-seasons on the air going through some creative growing pains. Early episodes highlighted some overarching “save the world” themes and action more fitting a cop show, says Alan Barnette, executive producer, who joined *Sliders* during the second season. “We’re sticking a little closer to sci-fi, and trying to make it smarter and hipper,” Barnette says of the show’s current direction. “A lot has changed, right down to the wardrobes.”

Along with an overhaul of the writing staff, a new executive producer, David Peckinpah, came aboard this season. Production of the show has moved from rainy Vancouver to sunny Los Angeles to brighten up the look and tone. Character development has taken on more weight, as have edgy story lines. The show, which has been the lead-in for the popular *X-Files*, could become even more edgy as the companion show to *Millennium*, the new Chris Carter drama for Friday 9-10 p.m. that could be Fox’s major success of the season.

Sliders follows the adventures of four characters—a Gen X genius (played by Jerry O’Connell), his lovestruck friend, his uptight professor and an R&B singer. O’Connell’s character, Quinn Mallory, discovers a way to “slide” through parallel dimensions of Earth and proceeds to take his friends along for the ride.

The focus now is on making the characters proactive, Barnette says. “They get involved,” he says. “They are on an adventure of a lifetime, and they approach it that way.”

While promotion for the show has stepped up considerably this season, Fox is in store for some added exposure via its young star. O’Connell, who appeared in last summer’s MTV-short-turned-feature *Joe’s Apartment*, has a lead role opposite Tom Cruise in this holiday season’s *Jerry MacGuire* feature film.

“There’s quite a buzz around [O’Connell] now,” Greenblatt says. “And we think that’ll be great for the show.”

TriStar's 'Early Edition' Feel-Good TV Is Making a Comeback

Eric Tannenbaum, president of Columbia TriStar Television, thinks the TV tide is turning. After a development season that yielded a bumper crop of eerie, ultra-realistic shows—including the studio's own *Dark Skies*, for NBC—Tannenbaum says networks and audiences are interested in some warm and fuzzy TV.

And he has the evidence to back it up. The studio's *Early Edition*, a CBS series about a young man who gets tomorrow's newspaper today and uses the information to stop disaster before it happens, is the highest-rated new drama in total TV households so far this fall. "It's a feel-good, laugh and cry show," Tannenbaum says. "People want to be entertained in a lighthearted fashion. There's only so much of the grit they can handle."

Early Edition scored an 11.8 rating/22 share on Oct. 12, trouncing the competition in its Saturday 9-10 p.m. time slot. Compare that with the numbers for other new one-hour shows such as ABC's *Relativity*, which scored a 5.9 rating/11 share that weekend; *High Incident*, the retooled cop drama from midseason, which pulled in 7.3/12; NBC's *Profiler*, with a 6.5/11; and CBS' *Mr. & Mrs. Smith*, with a 7.7/14.

Early Edition's time slot doesn't hurt; the show is sandwiched between CBS mainstays *Dr. Quinn, Medicine Woman* and *Walker, Texas Ranger*. But Tannenbaum thinks it's more than clever scheduling at work. He says the show's theme and cast are drawing viewers.

Kyle Chandler, a veteran of TV movies, miniseries and CBS' *Homefront*, plays the do-gooding lead character, Gary Hobson. Fisher Stevens, a familiar face to filmmakers, plays Chandler's opportunistic friend, Chuck, who is more interested in a financial windfall from the early news tidbits than in the humanitarian implications.

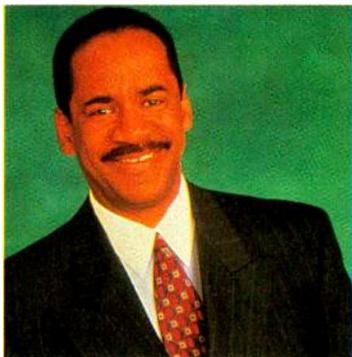
"Kyle is very heroic, and people like that," Tannenbaum says. "And Fisher is hysterical."

The few family dramas on the networks this season are struggling. ABC has taken *Second Noah* off the schedule after it fared poorly on Saturday night, and The WB's *Seventh Heaven* has drawn scant audiences. But some inspirational shows continue to be strong: CBS' *Touched by an Angel* recently drew a 13.2/21 in its new Sunday-night slot, making it the No. 11 show of the week. *Touched*'s spin-off, *Promised Land*, earned a respectable 8.5/14.

"I think the networks will be looking for more of these kinds of shows next season," Tannenbaum says. "They're working."

Tim Reid Builds a Studio Ol' Venus Flytrap Plants New Roots

Television star Tim Reid is on the fast track to becoming a movie mogul. Reid, who plays a suburban



Reid: Putting Virginia on the TV map with a new venture

dad in The WB's *Sister, Sister*, is leading a group of investors and entertainers that is building the first full-service film production studio in Virginia. Reid, along with his wife, actress Daphne Maxwell Reid (*The Fresh Prince of Bel-Air*), plans to spend \$11 million on the 65-acre facility, which will be called New Millennium Studios. Groundbreaking at the site, about

25 miles south of Richmond, is set for late November.

Reid says he wants to create an alternative to the Hollywood studio system—an outlet where independent filmmakers, particularly minorities, can retain control of their projects. "There's an audience for this kind of product, and it's tremendously under-served," he says. "And Hollywood is so rude and disrespectful of this market." Reid wants to create a setting where quality projects can be made inexpensively.

Shooting will begin at the studio in March, when Reid begins work on two TV movies. Under a deal he has with Procter & Gamble, Reid will produce four movies and miniseries in the next two years; he says he might direct a few of the projects. He also is negotiating with syndicator All American Television to bring production of a new series to the studio.

Reid, who also hosts Kelly News & Entertainment's syndicated *Save Our Streets*, has directed two feature films, the critically lauded *Once Upon a Time...When We Were Colored* and *Spirit Lost*, which was shot entirely in Virginia and will be released later this year. Reid, well-known for his role as Venus Flytrap on *WKRP in Cincinnati*, is a native of Norfolk, and he lives with his family in Virginia near the Blue Ridge Mountains.

New Millennium Studios is expected to create about 100 jobs in the area during construction of the soundstages, office buildings, post-production facility and backlot.

Digital Universe Organisation and Silicon Graphics plan to outfit the studio for high-end special effects and animation.

Though he has been an actor for more than 20 years, Reid says he looks forward to producing and directing full-time. That will have to wait at least another year, through which he's committed to *Sister, Sister*, a cornerstone of The WB's family-friendly lineup. "I'm excited about getting deeper into the creative side," he says. "That's where I want to be." ■

MOVERS

NETWORK TV

Alison Shaklan has been promoted to vp of advertising for ABC Entertainment. Shaklan was previously executive director of advertising for the company. She joined ABC Entertainment in November 1993 as director of advertising.

CABLE TV

Request has named **Gary Hahn** vp of on-air promotions. He is a 10-year veteran of the movie promotion business and most recently owned a marketing company that produced on-air projects for clients, including Request, MGM/UA and Warner Bros....**Kevin Barry**, former director of local ad sales for Discovery Networks, has been appointed vp of local sales and marketing for the Cabletelevision Advertising Bureau... **Richard Wells** has joined The Learning Channel as executive producer for programming. Wells comes to The Learning Channel with over 23 years of filmmaking experience. His most recent documentary was *Cycles of Life: Exploring Biology*.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

Lord of 'The Ring'

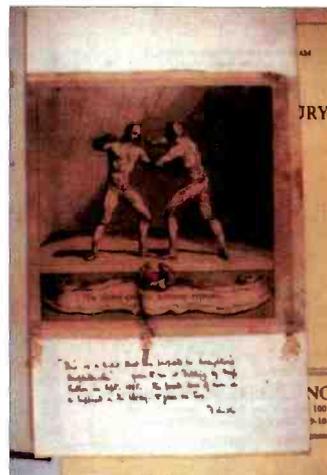
Before there was Mr. Coffee, Mr. Potato Head, Mr. Excitement and Mr. Saturday Night, there was Nat Fleischer—Mr. Boxing. After a varied career as a New York sportswriter and editor, Fleischer, in 1922, made the move that would bring him fame

in and out of the boxing world: he founded *The Ring*, the fight game's book of record. The magazine ranked contenders in each weight class by ability. In the hype-heavy world of fight promoters, fans could rely on *Ring's* rankings to tell them if an upcoming bout promised to be

well-matched—or a mismatch of untalented palookas. Through his *Ring* writings, and despite threats on his life, Fleischer established safeguards for contestants, such as ring padding, and fought underworld influence in boxing. Eventually, he became so identified with the magazine that his name became part of its title, *Nat Fleischer's The Ring*, after he died in 1972 at the age of 84.



Ring founder Fleischer and oldest sports ticket in existence



On Jan. 9, New York's Swann Galleries will hold an auction of Fleischer memorabilia. The most interesting item: Nat's copy of a 19th century book, *Pugilistica*, with a mid-18th century boxing ticket stuck in the pages. According to Swann's Caroline Birenbaum, the ticket is perhaps the oldest sporting-event ticket in existence. Most of Nat's *Ring* memorabilia was sold, along with the magazine, to Philadelphia-based London Publishing a few years back. —MAH

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ABC's Time to Burns

The youth movement is officially under way at ABC. How so?

Filmmaker Ed Burns had his first meeting last week with ABC programming boss Jamie Tarses to talk over the pilot for Burns' new sitcom, set for next fall. Burns, who directed, wrote and starred in the feature hit *The Brothers McMullen*, doesn't have a name or a cast for the series yet. But ABC wants to tape the first episode in January. It'll be a young version of *The Honey-mooners*, set in Queens. Honest.

CULTURE TRENDS

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 October 21, 1996.

Artist/Group: **Fiona Apple**

Song/Video: **Shadowboxer**

Director: **Jim Gable**

This 19-year-old smoky-voiced chanteuse writes and sings with depth and insight beyond her years; she also presents her talents with a self-assured charisma befitting her big-city New York roots. This first single is from her debut LP, *Tidal*. Beware of the undertow.

Artist/Group: **Marilyn Manson**

Song/Video: **The Beautiful People**

Director: **Flora Sigismondi**

Marilyn Manson continues its assault on the morals, ideologies and nightmares of American culture with their second release, *Smells Like Children*. This South Florida band was the first to be signed to Trent Reznor's Nothing record label -- in fact, Trent Reznor produced and mixed the album.

Artist/Group: **Cake**

Song/Video: **The Distance**

Director: **Mark Kohr**

Rather than ignore contradiction, Cake revels in it. Testifying to the broad scope of their audience, the band has already appeared on concert bills with artist ranging from the Meat Puppets and the Ramones to Al Green, the Meters, Jonathan Richman and the Monks of Doom. With their self-produced second album *Fashion Nugget*, Cake delves deeper into the maelstrom -- searching for an elusive place where romance and rejection can tango together, where humor and tragedy can share a few beers.

Artist/Group: **Rage Against the Machine**

Song/Video: **People of the Sun**

Director: **Peter Christopher/Sergei Eisenstein**

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

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.

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CULTURE TRENDS

The Hollywood Reporter's Box Office

Top 35 films for the 3-Day Weekend ending October 20, 1996.

This Week	Last Week	Weeks in Rel.	Picture	3-Day Weekend Gross	Total Gross Sale
1	New	—	Sleepers	12,305,745	12,305,745
2	1	1	The Ghost & the Darkness	7,507,928	20,241,321
3	2	4	The First Wives Club	6,737,593	82,155,146
4	3	1	The Long Kiss Goodnight	6,541,965	19,135,940
5	5	2	That Thing You Do!	3,866,648	17,754,851
6	6	2	D3: The Mighty Ducks	3,627,626	16,069,522
7	4	1	The Chamber	3,027,685	10,360,905
8	New	—	Get On The Bus	2,156,409	2,837,711
9	7	2	The Glimmer Man	2,141,621	17,783,103
10	8	5	Fly Away Home	1,407,425	19,758,779
11	10	15	Independence Day	1,344,607	299,213,307
12	12	4	Big Night	1,071,732	5,497,157
13	9	3	Extreme Measures	766,893	17,003,296
14	11	3	2 Days in the Valley	611,266	10,252,088
15	15	17	Hunchback of Notre Dame	471,997	97,728,519
16	18	3	Secrets and Lies	413,940	1,342,409
17	16	16	The Nutty Professor	390,150	127,557,075
18	13	2	Bound	364,469	2,471,816
19	20	14	Courage Under Fire	340,566	58,584,603
20	45	8	The Island of Dr. Moreau	327,832	27,285,891
21	17	6	Bulletproof	282,885	20,957,855
22	19	7	First Kid	276,652	24,534,229
23	21	12	A Time to Kill	219,403	106,733,448
24	14	4	Last Man Standing	208,231	17,513,069
25	29	1	Michael Collins	187,692	460,992
26	41	2	Vertigo (re-issue)	186,258	412,616
27	22	11	Emma	173,374	21,741,590
28	27	10	Jack	160,296	56,419,358
29	New	—	Snowriders	158,661	225,461
30	30	4	Surviving Picasso	154,680	1,167,687
31	24	9	Tin Cup	149,572	52,904,683
32	25	13	Trainspotting	134,738	15,680,997
33	34	19	The Rock	133,536	133,768,962
34	28	17	Lone Star	128,725	11,633,073
35	32	14	Harriet the Spy	106,889	26,379,067

Nielsen's Top 10 Cable TV Programs

Cable Networks weekly program rankings: week of October 14 - 20.

Program	Coverage Area Rating	Households (000)
1 NFL Football (TNT)	4.8	3,308
2 Rugrats (Thu) (NICK)	4.2	2,862
3 Back to the Future (TBS)	3.8	2,657
4 Rugrats (Sun) (NICK)	3.8	2,625
5 Tiny Toons Advent. (Sat, 9:00AM) (NICK)	3.7	2,518
6 Rugrats (Wed) (NICK)	3.6	2,457
7 Rugrats (Tue) (NICK)	3.6	2,441
8 Rugrats (Mon) (NICK)	3.6	2,435
9 Tiny Toons Advent. (Sat, 9:30AM) (NICK)	3.6	2,430
10 Doug (NICK)	3.6	2,423

Billboard's Eurochart Top 10 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending October 10.

Artist	Title
1. R.E.M.	New Adventures...
2. Fugees	The Score
3. Jamiroquai	Travelling...
4. A. Morissette	Jagged Little Pill
5. Celine Dion	Falling Into You
6. Sheryl Crow	Sheryl Crow
7. Nirvana	...Muddy Banks
8. Eros Ramazzotti	Dove C'E Musica
9. Laura Pausini	La Cose Che Vivi

CULTURE TRENDS

MTV Around the World

Week of October 21

MTV Europe

Artist	Title
1. Geneva	No One Speaks
2. Rockers Hi-Fi	90 Fuzzwalk
3. Cucumber Man	Ich Kenn' Den Bruder
4. Tracy Bonham	Mother Mother
5. Fun Lovin' Criminals	Scooby Snacks

MTV Brazil

Artist	Title
1. Akundum	Emaconhada
2. Cidade Negra	Firmamento
3. Illegales	Fiesta Caliente
4. Jamiroquai	Virtual Insanity
5. Shonen Knife	ESP

MTV Latino

Artist	Title
1. Republica	Ready To Go
2. White Zombie	I'm Your Boogieman
3. Los Pericos	Caliente
4. Jaguares	Detras De Los Cerros
5. Babsonicos	Perfume Casino

MTV Mandarin

Artist	Title
1. Valen Hsu	One Man Show
2. Lin Qiang	Self Destruction
3. Vivian Lai	I Know You're Saying Goodbye
4. Guo Jia Xin	War of Love
5. Rene Lui	Walk Around

MTV US

Artist	Title
1. Whatley	This Is For The Lover In You
2. Presidents of the USA	Mach 5
3. Shaquille O'Neill	You Can't Stop the Reign
4. Westside Connection	Bow Down
5. Porn For Pyros	100 Ways

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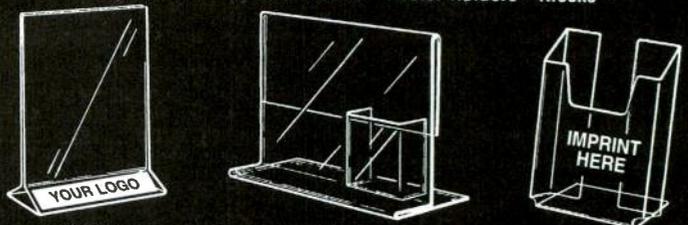
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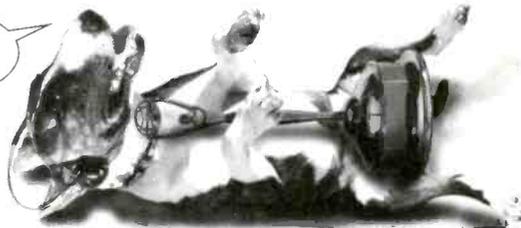
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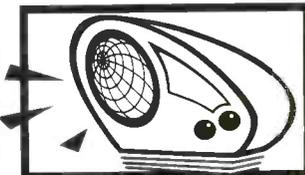
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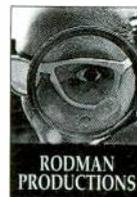
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Classified Asst: Michele Golden

The identity of box number advertisers cannot be revealed. If ADWEEK must typeset ad, charge is \$20.00. **Deadline for all ads in ADWEEK EAST is Wednesday, 4:30 p.m.** If classified is filled prior to closing, ads will be held for the next issue. **Classified is commissionable when ad agencies place ads for clients. No proofs can be shown.** Charge your ad to American Express, Mastercard or Visa, **ADWEEK CLASSIFIED, 1515 Broadway, 12th fl. New York, NY 10036.** **1-800-723-9335 Fax: 212-536-5315.**

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ACCOUNT
SUPERVISOR**

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**SR. ACCOUNT
EXECUTIVE**

5+ years of agency experience in promotion development. Must have excellent strategic thinking and writing skills to work on package goods and consumer services clients. Experience in creating presentations a plus. (Job: SR,AE)

**ACCOUNT
EXECUTIVES**

3+ years ad agency experience. Must understand all processes within an agency. Must have experience in promotion development and new product launches. Background in retail, telecommunications, package goods or consumer services. (Job: AE)

**SR. ART
DIRECTORS**

7+ years experience working on both consumer and trade print ads, marketing materials, sales brochures, POP, direct mail, video, etc. Must be MAC proficient on Quark, Photoshop, and Illustrator. (Job: SR,AD)

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

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EOE

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 PLANNER/ANALYST**

An extremely hectic product development/direct marketing company is desperately seeking a planner/analyst type to evaluate all marketing venues. The position is directly responsible to book and forecast results for television, print, package insert, and catalogue programs.

Position requires someone who can wear many hats and chew gum at the same time! You must be very hands-on, and never utter the words "that's not my job" (at least not in front of someone).

This is a small (in staff), but very profitable, company conveniently located in New Jersey's Morris County. We get back what we pay for in our marketing and our employees!

A minimum of two years experience and industry contacts is **DESIRED**. Polished excel skills and an amazing ability to crunch number **REQUIRED**.

Please mail or fax resume (with salary requirements) to:

Tristar Products
 Dept. SDR-AW
 4 Century Drive, Parsippany, NJ 07045
 FAX: (201) 683-1001

NO PHONE CALLS WILL BE ACCEPTED!!!!!!!

THINK GLOBAL, LINK LOCAL

We're looking for high energy sales and marketing professionals to help launch the national sales effort of the New Century Network (NCN)--the leading national network of local news and information sites on the web.

Founded by nine of the country's largest media companies, NCN offers advertisers the opportunity to buy marketing programs on local web sites across the USA; and will develop, produce and distribute its own new national web sites in early 1997.

Positions: Advertising Sales Managers (several locations)--Marketing Research Manager (NY-based)--Marketing Services Manager (NY based).

NEW CENTURY NETWORK

Attn. Human Resources
 1755 Broadway, 4/F, New York, NY 10019-3743
 e-mail: jobs@newcentury.net
www.newcentury.net

No phone calls please.

The New Century Network is an equal opportunity employer

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

Landor

Senior Design Director

Landor Associates is seeking a Senior Design Director for our expanding "Packaging" business in our San Francisco office.

Minimum of seven years experience in brand management and strong verbal and presentation skills. Will be responsible for creative planning, development, production and implementation.

For immediate consideration, please send a confidential resume, non-returnable samples of your work and salary history to:

Landor Associates
Human Resources Department
1001 Front Street
San Francisco, CA 94111-1424

*We will only respond to resumes selected for further consideration.
Landor is an equal opportunity employer.*



NATIONAL RADIO MEDIA BUYER

Looking for 2 experienced Radio Media Buyers with experience in Sales Promotion and/or Trade Marketing. The right candidate will have complete knowledge of radio media buying, sales or promotional radio experience a plus.

Fax resumes to:

V. CULLIGAN - MEDIA DIRECTOR
TMPG
914-696-0119

**we know about the drugs.
now get outta town.**

MEDICAL ACCOUNTS MANAGER, BOSTON

You've masterminded pharmaceutical accounts, pulled off device jobs, and hooked professionals and consumers on your clients' goods. Now you'd like to run your own gang, on our turf. If you've got 3-5 years of medical advertising experience, we should talk.

RESUMES RECEIVED IN CONFIDENCE.



ECHO Strategies Group, Inc.
180 Lincoln Street, Boston, MA 02111
www.echo-strategies.com

UNIQUE OPPORTUNITY - NEW MEDIA SALES

Exciting NYC Internet start-up, marketing ground-breaking product, seeks individual to develop and implement Web advertising sales effort.

Candidate must be dynamic, motivated and creative with the desire to join an entrepreneurial team. Requirements include a minimum of 3-4 years experience selling traditional or new media, established industry contacts and knowledge of Web advertising. Responsibilities include developing and managing sales staff, creating and selling innovative packages and building strategic alliances with major marketers.

The company offers an innovative compensation package including salary (commensurate with experience), benefits and stock options. Fax resume with current compensation requirements to:

(212) 583-0248

Director of Marketing

Rapidly growing consumer products company looking for Director of Marketing. Must have proven success in leading companies through significant growth cycles, quickly introducing new products to retail markets, and maximizing existing product potential through line extensions and expanded distribution. Experience to include 4-7 years in classic brand management with consumer packaged goods company, familiarity with guerrilla marketing, 1-3 years retail sales experience, BA in marketing or related field, MBA desirable. Position reports directly to COO and offers excellent compensation package including equity, attractive base salary and annual performance bonus.

Send/fax resume,

Attn: COO
PO Box 2800, #365
Corona, CA 91720
Fax 909-549-6605

BRAND/PRODUCT MANAGER

Orlando based national promotions firm needs Brand/Product Manager to create and manage proprietary promotional programs and products. Our ten years young, fast growing company is the leader in promotions for perishable food products and grocery chains. We seek an imaginative, fun and organized team member with at least five years experience in consumer promotions and POS. BS/BA in business/marketing or similar degree required; MBA desired. Comprehensive benefits package. Drug-free workplace and EOE. Send resume and salary requirements to: Human Resources - Brand Mgr., P.O. Drawer 2248, Apopka, FL 32704-2248 or fax 407-884-0809.

ACCT MANAGEMENT

Acct Dir-7..... to \$120,000
Acct Supv-23..... to \$80,000
Acct Exec-21..... to \$52,000
Asst Acct Exec-6..... to \$35,000
Positions avail in both Gen'l & Direct. Please send resume to Ste 708, 11 E. 44th St., NY, NY 10017 or Fax to 212-490-9277.

LIEBER, LEVETT, KOENIG, FARESE, BABCOCK are looking for a few more names

If you're an advertising or direct marketing professional, and you would like to be creating ingenious solutions for world class, integrated communication clients-contact us. We have opportunities for talented, bright, enthusiastic account, creative and administrative people. Please contact us by fax only at:

(212) 946-2879

LIEBER, LEVETT, KOENIG, FARESE, BABCOCK, INC.

ADVERTISING SALES

Expansion has created 2 new sales positions with the nation's premier out-of-home advertising firm. The successful candidates must be highly motivated, have a minimum of 2-3 yrs. related exp., have excellent communications skills, and be a true professional. Only the best need apply. Excellent salary/benefits package. Send or fax resume to:

Human Resources Director
TDI
100 N. 17th St.
Phila., PA 19103
FAX: (215) 563-9359

ADVERTISING SALES REPRESENTATIVE

BOATING Magazine, The World's Largest Marine Magazine, has an immediate opening in our New York office to cover our regional sales territory. 5 years of ad sales experience required. Knowledge of "marine" or "special interest" category sales is preferred but not essential. Please forward your resume and cover letter to:

ADWEEK Classified, Box 3907
1515 Broadway, 12th fl.
New York, NY 10036

INTERNATIONAL SALES & MARKETING MANAGER

A world leader in the stock photo industry seeks a talented manager with sales and/or b to b direct marketing experience. Outstanding communication and people skills necessary. Must be eager to roll up his or her sleeves and help us to manage and expand our growth in the U.S. and in Europe. Excellent opportunity for the right person. Send or fax responses to: COMSTOCK* Attention Human Resources 30 Irving Place, NY, NY 10003 • Fax: 212.353.3383

COMSTOCK
STOCK PHOTOGRAPHY

CREATIVE PARTNER

US: small but established full service NYC agency. Famous clients, award-winning art direction. Fashion/beauty & luxury goods print specialists. YOU: talented, energetic. Need a home & backup for some of your own business and ready to get more together.

ADWEEK Classified, Box 3906
1515 Broadway, 12th fl.
New York, NY 10036

HELP WANTED

ASSOCIATE CHIEF OF CREATIVE SERVICES

The Metropolitan Transportation Authority, the nation's largest public transportation network, is seeking an Associate Chief of Creative Services to handle production in Marketing & Corporate Communications, including printing of brochures, maps, posters, and manuals, as well as production of other materials, such as signage.

Responsibilities include scheduling and routing assignments through appropriate personnel; tracking, evaluating and updating all service contracts; overseeing production of specs and managing the procurement process; ensuring that computer software and hardware is up to date while overseeing the LAN; serving as project manager for special projects including the ID and Sign Manuals; and managing production of signage for buildings, vehicles, and other needs.

You must possess a Bachelor's Degree in Graphics or equivalent, along with 8-10 years experience in print production, developing and overseeing budgets, and supervising creative staff. Superior organizational, interpersonal and computer skills essential.

We offer a competitive salary and an excellent benefits package. Please send resume and cover letter, including salary history to: **Metropolitan Transportation Authority, Human Resources-Dept. ACCS/AW, 347 Madison Avenue, 6th Floor, New York, NY 10017.** Only those candidates who closely meet our requirements will be contacted. Principals only. An Equal Opportunity Employer M/F/D/V.



Metropolitan Transportation Authority
Going your way

Sr. Account Supervisor

A major San Francisco Creative Agency has an immediate need for a Sr. Account Supervisor. This individual would have 7 to 10 years of experience and manage Boston area client from the Boston/New York area. Will report to/work with home office in SF. Fashion/apparel experience strongly preferred. For immediate consideration please fax your resume and salary history to:

(415) 677-3456

ACCOUNT MANAGEMENT

Are you ready to take that next step in furthering your advertising/marketing career in account management? If so, Young & Rubicam wants to talk about an exciting opportunity in our **Wilmington, DE office.** Qualified candidates will possess a minimum of 4-5 years of account management or related experience, as well as strong organizational and communication skills. If this sounds intriguing, wait until you here the rest. Quick, send or fax your resume and salary history to:

Young & Rubicam

Human Resources - JMN

200 Renaissance Center, Suite 1000, Detroit, MI 48243

Fax: (313) 446-9218

Internet: jim_nestor@yr.com

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DUNKIN' DONUTS®

Multi-Excitement • Multi-Opportunity

We're taking our well-established and well-recognized position of world leadership and enhancing it with a unified multi-brand operation and management structure, new menu offerings, ambitious expansion goals and other bold, innovative plans for the future.

Currently, we have three Management opportunities for our Bakery, Donut and Bagel Categories:

ASSISTANT CATEGORY MARKETING MANAGERS

Working closely with the Category Marketing Manager, you will develop and implement tests in preparation for national programs. Specifically, this will involve assisting with new product introductions, providing logistical and tactical support for large-scale projects and ongoing business analysis, as well as overseeing market set-up. You will also collect and analyze data, visit market shops and make recommendations for program opportunities. To succeed, candidates must have the following qualifications:

- Bachelor's degree or equivalent experience/training; MBA preferred.
 - High level of proficiency with computers.
- Highly organized with ability to manage details and logistics.
 - Excellent oral and written communication skills.

Please fax your resume and salary history to:
Employment Services, (617) 963-2268, Dept. AW1028,
An Equal Opportunity Employer

WHOLLY OWNED SUBSIDIARIES OF ALLIED DOMECO, PLC.

If we just had a traffic supervisor, we might have gotten this ad out a month ago.

But we're too busy producing beautiful design in our awesome northern Rockies location. Sandwiched between a massive emerald lake and a top-rated ski resort, our in-house agency creates high-quality fashion and gift product catalogs, as well as a multitude of retail and promotional ad work. We're growing fast...4 years in a row as an Inc 500 fastest growing corp. You'll conduct workflow scheduling and coordination from concept to printed piece, working between our creative, production, and post-production teams. The best candidates will have at least 5 years experience in a fast-paced agency, direct mail, or magazine environment. You'll need great communication skills, too, and a love of teamwork. Throw in some Mac experience and a great work ethic, and you may be moving in just before the lifts open! Send your resumé to: Coldwater Creek, HR Dept., 3 Coldwater Creek Drive, Sandpoint, Idaho 83864.

Coldwater Creek

MARKETING & SALES PROMOTION COORDINATOR

Detail-oriented person, sought to join entertainment media co. Emphasis on planning and executing promotion and contest packages directed to broadcast affiliates and their audiences. Join energized creative team and play important role in variety of promotions and events.

If you're a quick learner who can manage independent projects as well as plug into dynamic group and you can convince us that your 1-3 years exp. will help you hit the ground running, rush your resume to:

MPC @ 212-586-1024

Start ASAP. Midtown location.

HELP WANTED

CW SEEKING PARTNER

SCW, 28, creative, fun, in Northwest agency seeks experienced, strong creative, AD, any age, to share days (and some nights?) mixing general and direct response advertising for consumer and business to business. You're sensitive to dynamic marketing issues, have at least 3 years experience and are looking for a real partner.

Send resume and non-returnable samples to

Cole & Weber

ATTN: CDD

115 NW First Ave., Suite #400
Portland, OR 97209

RESEARCH/PRODUCTION ASSISTANT

Small growing company looking for responsible individual to take charge and work independently researching prospects and processing orders. Must be detail oriented, organized and personable. Strong communication skills and fluent on computers. Fax cover letter with resume and salary requirements to:

(212) 779-4277

PUBLISHING RECRUITER ASSOCIATE

Search, screen candidates. Min. 4 yrs related exper. Skilled computer user. Great career & earnings opportunity. Resume to: A.R.A. attn: Rona, 410 W. 53 St. #126, NY NY 10019-5629

Classified Advertising
1-800-7-ADWEEK

ADVERTISING SALES**Fine Homebuilding Magazine**

Publisher of high-quality, special interest magazines seeks a National Accounts Manager to maintain an existing client base with the focus on developing new business. Heavy telephone sales work combined with moderate national travel. College degree with magazine space sales experience preferred. Facility with computers and knowledge of subject matter desired. Potential for growth. We offer a competitive salary and excellent benefits. Please send resume to the personnel dept, referring to FHB.

THE TAUNTON PRESS

63 S. Main St, Box 5506
Newtown, CT 06470

An Equal Opportunity Employer

**Sr. Account Manager**

SOFTBANK Interactive Marketing Inc., a leader in interactive media sales and marketing programs seeks a Senior Account Manager located in our New York office to manage the marketing, advertising ad promotion account of the Interactive Division of a major television network. Minimum 5-10 years agency experience working in entertainment or broadcasting. Internet and media knowledge is essential. 4yr college degree. Send resume and salary requirements to

SOFTBANK Interactive Marketing Inc.

2361 Rosecrans Ave.
El Segundo, CA 90254
fax (310) 643-2670 / EOE

ACCOUNT EXECUTIVE

Major opportunity to manage large active food brand with multi-million ad budget. Solid 2-3 years packaged goods experience. Fax resume and salary requirements to:

KLEIN & SOLIN ADVERTISING
212-683-8680

or mail to: 245 Fifth Ave.
NYC, N.Y. 10016

Art Director

Sought by custom publisher to produce magazines. 3-5 years experience in 4/C and proficiency in Quark XPress and Adobe Photoshop is essential. Experience in magazine publishing and/or proficiency in other software programs is gravy.

Send resumé and samples to the address below c/o Executive Art Director. Hurry! (No calls please!)



101 Huntington Ave. 13th Floor
Boston MA 02199
FAX 617.424.8905

MARKETING RESEARCH ANALYST

Scarborough Research, a leading provider of syndicated research is seeking a marketing research analyst for its newspaper division. Ideal candidate will have 2-3 years exp in print media research and sales applications. Exp with on-line and PC-based media software required. Please send resume with salary requirements to:

Scarborough Research
11 W. 42nd St.
New York, NY 10036
Attn: HR Department-STS

SENIOR TARGETED MARKETING CONSULTANT

Small leading targeted marketing firm seeks experienced target marketer with solid consumer package goods promotion background. Must have strong entrepreneurial, analysis, and client service skills. Wilton, CT area.

Fax resume to:
203-544-8397

Catch a Creative Genius
ADWEEK CLASSIFIED

ACCOUNT SUPERVISOR

A leading regional agency has an immediate opening for an account supervisor at its Morristown, NJ location. Qualified candidates will have a minimum of 5-7 years agency experience. Candidates must be strategic thinkers, writers and presenters. A thorough knowledge of package goods discipline and healthcare advertising a plus. MBA preferred. Mail, fax or e-mail resume and salary requirements to:

DKB & Partners

1776 on the Green, 7th Floor
Morristown, NJ 07960

ATTN: Human Resources

Fax: (201) 993-2828

E-mail JMANOS@AOL.COM.

No phone calls.

EOE

GROW WITH LANDON!

The nation's largest newspaper advertising sales & marketing company is adding to their sales staff in NYC. We are seeking someone who is in tune with today's marketing strategies of national manufacturers and retailers. Someone who recognizes the strengths of daily newspapers in the marketplace and recognizes that newspapers do serve the needs of national, regional and retail advertisers. If you have a college degree and have consumer media sales and/or agency or advertiser experience in the travel and/or telecommunications categories, you should send your resume and salary requirements to:

Dorothy Wayner
Director, Sales Development
Landon Associates, Inc.
750 Third Avenue
New York, NY 10017
No phone calls please.

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

JOBHUNTERS: Find Hundreds of Great Jobs In Adweek Online!

Search ads from all six classified regions of Adweek, Brandweek, & Mediaweek.

Visit our Website at: <http://www.adweek.com>

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

e-mail: adweek@adweek.com

THREE AUDIENCES FOR THE PRICE OF ONE

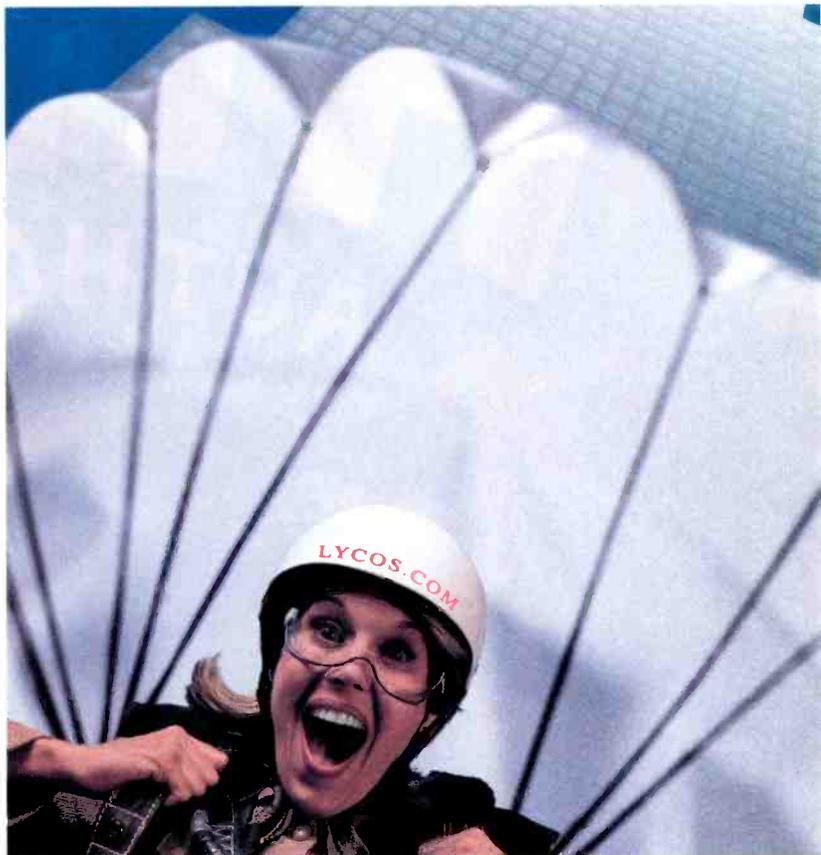
For one low price, your Classified ad appears in three different magazines: ADWEEK Classified, BRANDWEEK Classified and MEDIaweek Classified.

THREE FOR ONE . . . not a bad idea.

Call M. Morris 1-800-7-ADWEEK
or just Fax it to: (212) 536-5315

My client's need to reach a variety of **target markets** left me scrambling for

a cost-effective plan. So I chose to advertise on Lycos, the most comprehensive search service on the Web. Lycos actually breaks through to individuals based on their keyword entries, where they live, the companies they work for – you name it. Technology so cool, I had to try Lycos myself. On my first search, I saw a banner for the [Advertising Agency](#) I wished I was working for. Which made me scroll to a [Recruiting Firm](#), where I was about to E-mail my resume – when further down I came across the on-line portfolio of a [Web Design Firm](#). Faster than you can say “adieu,” I’m hyper-linked to their [Bonjour Martinique!](#) home



page, where I find this lively little resort at Les Salines with a serendipitous need for a bilingual bartender. And that's how Lycos

actually helped me get out of advertising altogether.

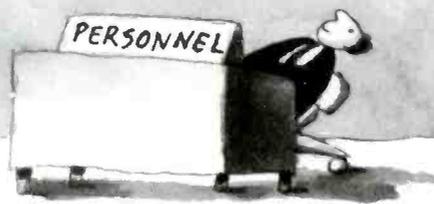
Picture and sound searches. City Guide. Bonus rewards.

This is the all new Lycos at www.lycos.com. Want to capture the market? **Go Get It** with Lycos.

Our GO GET IT button is clicked more than 125 million times each month – from Madison Avenue to Martinique.

Hiring Advertising, Marketing or Media Professionals?
Turn to

THE HIRE AUTHORITY



ADWEEK MAGAZINES CLASSIFIED

Talk to the best people in their favorite business publications—ADWEEK Magazines. We offer the perfect editorial environment. And we save you

all the waste circulation of a general interest newspaper. No wonder we have three times more "Help Wanted" ads than our only major competitor.

ADWEEK • BRANDWEEK • MEDIWEEK

Just call 1-800-7-ADWEEK. In the West call 213-525-2279

CALENDAR

"Interactive Marketing and Public Relations," a two-day conference, will be held Oct. 28-29 at the Hyatt Regency in San Francisco. Contact: 800-420-2145.

Women in Cable & Telecommunications presents a **"Managing Change in an Evolving Industry"** course Nov. 6-7 in Philadelphia. Contact Molly Coyle at 312-634-2353 for more info.

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

Magazine Publishers of America presents a half-day seminar, **"Riding the Next Wave: Internet Publishing Success Strategies for the Late '90s,"** Nov. 21 at MPA headquarters in New York. Contact: 212-872-3700.

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

The National Association of Television Programming Executives will hold its **33rd annual program conference and exhibition** Jan. 13-16 at the Ernest Morial Convention Center in New Orleans. Contact: 310-453-4440.

The 19th Annual International Sport Summit will be held Jan. 15-16 at the Marriott Marquis Hotel in New York. David Downs, vp programming, ABC Sports, will be among the featured speakers. Contact Jim Rice at 301-986-7800.

Media Notes

NEWS OF THE MARKET

CBS+Grammys: 5 More Years

CBS, home to the Grammy Awards since 1973, will keep the event for at least another five years, per a contract-extension pact announced last week with the National Academy of Recording Arts & Sciences. The event, which in 1997 will be held at New York City's Madison Square Garden—the largest venue ever—will again be hosted by comedienne Ellen DeGeneres, who presided over the 1996 awards. The decision to bring the event to MSG, said NARAS president Michael Greene, was partly due to the arena's capacity, which will allow NARAS to sell more tickets and invite more of its members to attend the show.

TCI Media Gets Sales Software

TCI Media Services, a division of Tele-Communications Inc., the country's largest cable operator, announced last week it has selected LAN International to provide the first phase of a new generation of media management software for TCI's local ad sales efforts. The LAN system will let TCI's ad sales teams get real-time information about inventory, scheduling and billing. The LAN system will be deployed immediately in TCI's Pacific West region.

Nielsen Boosts Methods

Nielsen announced additional changes to its diary survey methods at the TvB's recent Research '96 forum. Among the enhancements, Nielsen will now buy its telephone sample lists from Axiom, a company that culls many published lists of telephone numbers and addresses, including those that are unlisted, new or changed. The media research company will

also define and implement new diary designs, will further test personal diaries and multiple diaries for multiple TV homes, and in 1997 expects to launch a separate ethnic-measurement service similar to the Hispanic survey currently in use.

'People en Español' Debuts

People en Español, Time Inc.'s *People* spin-off, hits stands today. The company calls the magazine, which will publish quarterly in 1997, the first general-interest Spanish-language magazine written and edited specifically for Hispanics in the United States. The cover story of the premiere

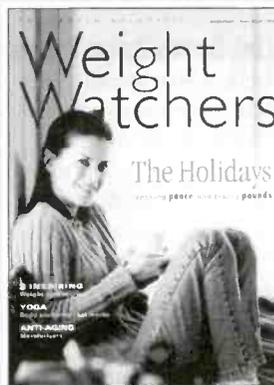
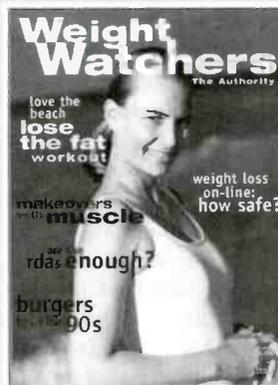
lists the 10 hottest Latin stars, including Antonio Banderas and Gloria Estéfan.

'Bazaar' Bound for Greece

The Hearst Magazines International bandwagon is rolling back into Greece. The company last week announced plans to launch a Greek edition of *Harper's Bazaar* next month, in partnership with Greece's Hellenic General Publishing. Hearst's *Cosmopolitan* also publishes there.

WebRep Signs Clients

WebRep, the San Francisco-based advertising sales firm, has signed two new clients: UTV,



Before and after (Southern Progress bought it): The new *Weight Watchers* focuses more on fitness

Weight Reshaped

Time Inc.'s Birmingham, Ala.-based Southern Progress unit has relaunched *Weight Watchers* magazine with a more elegant design and a sharper editorial focus, with the premiere issue covering holiday stress, yoga and the best in fitness footwear. The magazine will devote approximately 70 percent of its editorial to fitness and the remaining 30 percent to food. That makes it the converse of Progress' other healthy book, the top-selling epicurean title *Cooking Light*, which is 70 percent food-focused. *Weight Watchers* will publish bimonthly, down from 10 times a year, with a rate base of 1 million. The November issue hits newsstands Nov. 11. Progress acquired the magazine from Weight Watchers International last spring.

Media Notes

CONTINUED

The Ultimate Television Network; and AutoSite. UTV, located at <http://www.utv.net>, is a comprehensive service devoted to television. AutoSite bills itself as a comprehensive guide to cars, for consumers who are looking to buy, sell or repair a vehicle.

Mister Rogers Guides 'Child'

Fred Rogers, best known as Mister Rogers of PBS' *Mister Rogers' Neighborhood*, will for the first time appear on a magazine's masthead. He has joined the editorial advisory board of Gruner + Jahr's *Child*. Editor Pam Abrams said she often looks to the board to answer questions about pediatric health, discipline, behavior, safety and education.

MovieLink Serves Online Papers

MovieLink, a Web site attached to the MovieFone service, said last week that it will begin supplying online movie guides to the sites of seven prominent newspapers. MovieLink content will soon be providing online ticket sales and local movie schedules to *The New York Times*, *Boston Globe*, *Chicago Tribune*, *Dallas Morning News*, *Houston Chronicle*, *Kansas City Star* and the *Denver Post*.

Dilbert Joins DoubleClick Group

The Dilbert Zone, the popular comic strip that is available over the Internet, has signed on as a member of the DoubleClick Network, the New York-based group of Web sites that are sold to advertisers in packages. The deal is part of a larger relationship with www.unitedmedia.com, which syndicates *Dilbert*.

Capstar in Acquisition Mode

In addition to acquiring Commodore Media, Austin-based Capstar Broadcasting last week

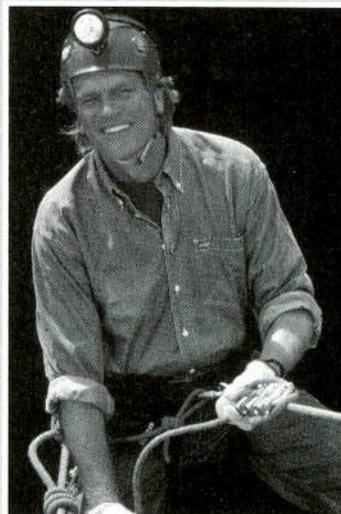
signed a definitive agreement to acquire five Florida radio stations to complement the seven stations it now owns or is under contract to purchase. The five new stations are WMYM-AM and WLRO-FM, Cocoa, from EZY Communications Inc.; WHKR-FM, Rockledge, from Roper Broadcasting; and WMMB-AM and WGGD-FM, Melbourne, from City Broadcasting Co. Capstar and all sellers are privately held. No financial details of the transactions were released.

Crowner to Head Cinetel in L.A.

Cinetel Productions has opened a Los Angeles office, hiring Stuart Crowner as supervising producer and head of the West Coast operation. Crowner, a writer and producer whose credits include *Entertainment Tonight* and *Sunday Night With Larry King*, recently produced the Emmy-winning PBS series *Gardens of the World With Audrey Hepburn*. Cinetel Productions, based in Knoxville, Tenn., produces *America's Castles* for A&E, *Club Dance* for The Nashville Network, *November Warriors* and *America's Most Endangered* for the History Channel, and *Freeze Frame* for the Travel Channel.

Ritchie Leaves Harte-Hanks

Richard L. (Dick) Ritchie, senior vp and cfo of Harte-Hanks Communications, abruptly resigned last week, saying in a statement only that he is leaving the company to pursue "new opportunities." Harte-Hanks, a San Antonio-based owner of 12 daily and non-daily newspapers in Texas and South Carolina, said that a search is under way to find a replacement for Ritchie, who had been with the company since



TBS' largest promo effort ever features *National Geographic Explorer* host Boyd Matson

Plastic Pushes Explorer

TBS Superstation and the Discover Card have put together a \$25 million promotion that ties in TBS' original series *National Geographic Explorer* and its host, Boyd Matson, with a sweepstakes effort. Titled "Adventure DISCOVERed," the campaign kicks off on broadcast TV and radio and cable beginning Nov. 4; print ads have already started running. The spots feature Matson reading his Discover Card statement listing the adventure items he has purchased. The deal was created through Turner Broadcasting Sales and is the largest promotion TBS Superstation has ever been involved in. Discover Card will also set up kiosks in malls across the country during the holiday season that will show episodes of *NGE*.

1984. Since going public in 1993, Harte-Hanks has posted steady profits, with the first nine months of 1996 marking \$24.5 million in net income on \$476.7 million in gross revenue. Harte-Hanks also operates CBS affiliate KENS-TV in San Antonio.

Discovery Comm Stores Up

Discovery Communications is continuing its push into the retail arena with two joint ventures. The first, a partnership with Sony Retail Entertainment, calls for the building of a Discovery Channel Destination flagship store in San Francisco

at Sony's new retail entertainment center there. The store is scheduled to open in late 1997. The two companies are also considering opening more retail outlets in the future. The second partnership involves the building of another Discovery Channel Destination store at MCI Center in Washington, D.C.—home to the NBA's Washington Bullets and the NHL's Washington Capitals—which will open in fall 1997. Depending on the success of these two superstores, Discovery could open as many as 10 more outlets in coming years.

PAIN? JEALOUS RAGES?
 CHRONIC ANXIETY ATTACKS?
 IT'S THAT TIME
 OF THE MONTH AGAIN.



We apologize in advance for any syndromes you may suffer from watching the Best Spots of the Month. But we think you'll find a true benefit to subscribing to our service on a monthly basis. We literally watch hundreds of TV commercials to select the very best. So the only ones you'll ever see are the new national and regional spots that are too important to miss. You'll even receive a list of the creative credits. Call now to experience 15 minutes of the greatest advertising each month. Or, depending on your mood today, 15 minutes of undiluted envy.

Please start my subscription to the Best Spots of The Month/U.S. F O R M A T
 3/4" VHS

Pay As You Go \$105/Month* Prepaid Annual Service \$1055/Year*

NAME: _____ TITLE: _____

COMPANY: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ FAX: _____

CHECK ENCLOSED FOR TOTAL \$ _____ BILL ME, P.O.# _____
NY RESIDENTS ADD 8.25% SALES TAX.

CHARGE MY AMEX/VISA/MC ACCT# _____ EXP _____

SIGNATURE: _____

*ADD \$5/MONTH OR \$60/YEAR FOR SHIPPING. OR, IF YOU PREFER, INCLUDE YOUR FED EX NUMBER.

FAX Orders to 212-536-5354 or call: 212-536-6453
 ADWEEK'S BEST SPOTS, 1515 Broadway, New York, NY 10036



BIG DEAL

PONTIAC-GMC

Agency: D'Arcy Masius Benton & Bowles, Bloomfield Hills, Mich.

Begins: Oct. 31

Budget: \$50 million (est.)

Media: TV, print

General Motors' Pontiac-GMC division plans increased ad spending for its sales-leading Grand Am's '97 model.

The push begins this week with the first TV spot in a '97 model campaign themed "Grand Am. Built for Kicks. Built for Keeps." D'Arcy Masius Benton & Bowles in Bloomfield Hills, Mich., is national brand agency for Pontiac. McCann/SAS in Troy, Mich., handles GMC. The two nameplates were merged into a single division earlier this year.



GM's digging deep to push the Grand Am

"We've committed a lot of media to this campaign, and we're working through right now how many different executions we need to really keep it fresh and exciting," said Lisa Baird, Pontiac brand manager. A second spot is planned for January, with a third likely to be added later and a fourth possible during a nearly year-long media buy, with Grand Am spots airing during 48 of the next 52 weeks.

The Grand Am accounted for \$36.2 million of the \$1,34.5 million Pontiac spent on media advertising in 1995, according to Competitive Media Reporting. Spending already has increased this year, with Grand Am getting \$30.4 million in support through the first seven months of 1996.

Actor Daniel Stern—whose credits include *City Slickers* and *Home Alone*—provides voiceovers for the '97 Grand Am campaign. —By Tanya Gazdik

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

MERRILL LYNCH & CO.

Agency: Bozell Advertising, N.Y.

Begins: Now

Budget: \$25 million

Media: TV, print

Merrill Lynch & Co. this week will break a \$25 million ad campaign designed to change its image from brokerage to power broker.

The corporate branding campaign asks Merrill Lynch's employees to comment on what they think it takes to run a successful investment and financial services company. "One objective [for the campaign] is to clearly establish the fact that Merrill Lynch is a global player beyond financial services," said Jay Schulberg, vice chairman and chief creative officer at Bozell. The tagline is: "The difference is Merrill Lynch."

Merrill Lynch has built an impressive stable of talent who specialize in mergers and acquisition advice, which it offers to big corporations.

The effort paid off earlier this year when Merrill Lynch landed the coveted role of advisor on two huge deals: the \$23 billion Bell Atlantic Corp. merger with Nynex and the \$4 billion acquisition of Stratacom by Cisco Systems. Merrill Lynch is battling longtime leaders Goldman, Sachs & Co. and Morgan Stanley & Co. for the M&A market.

Past advertising has focused on Merrill Lynch's global presence and its involvement in the development of the telecom industry. The latest campaign, however, shows Merrill Lynch as having the brain power to operate in more sophisticated and complex investment arenas. —Shelly Garcia

WHIRLPOOL

Agency: Campbell-Ewald Advertising, Warren, Mich.

Begins: Oct. 31

Budget: \$22 million

Media: TV

Whirlpool Corp. this week returns to TV advertising for the first time in a year as the Benton Harbor, Mich., company boosts ad spending.

A 30-second spot breaks Oct. 31 during *ER*, with a second spot due at the end of

November. Both spotlight Whirlpool's new AccuBake range and use the company's continuing tagline, "Making your world a little easier."

The media buy includes cable and network prime time, in addition to specials, such as a Thanksgiving Day parade. The TV spots will run through the first quarter of next year, followed by fresh spots emphasizing brand positioning and other products, said Skip Layton, Whirlpool's director of advertising.

"We purposely this year put all of our TV behind this new product launch, and that was calculated because we feel for us this is an extremely important product," Layton said.

Whirlpool ad spending is up 10 percent from the \$20 million spent in 1995 and could increase again in 1997. Campbell-Ewald won the account in June 1995.

Print ads for the AccuBake range broke in October issues of 40 magazines. "The whole object of the TV spots is really to tag on to what we're already doing in our print campaign," Layton said. "It ties into our brand positioning - making your world a little easier—developing appliance products that are really easier to use, save time or help the busy housewife manage the home better." —Tanya Gazdik

CHIQUITA BANANA

Agency: W.B. Doner & Co., Southfield, Mich.

Begins: Now

Budget: \$12 million

Media: TV, print

Chiquita Banana North America is launching its first new campaign since 1993. Three 30-second and three 15-second spots broke nationally last week. The campaign builds on the brand's "Eat a Chiquita banana every day and feel better" positioning, first introduced in 1990. The tagline continues with "Chiquita: Quite possibly the world's perfect food."

For this campaign, Chiquita set out to find real people who regularly include bananas in their diet to star in the spots. The "Senior Women" spot, for example, features Jean Durston, 82, a senior gold medalist swimmer and current world

CMR Top 50

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

Week of Oct. 7-13, 1996

Rank	Brand	Class	Spots	Prime-Time Ad Activity Index
1	BURGER KING	V234	44	1,051
	MCDONALD'S	V234	44	1,051
3	SUBWAY RESTAURANT	V234	29	692
4	WENDY'S	V234	27	645
5	PHILIPS MAGNAVOX	G561	21	501
6	SATURN CORP.	T111	19	454
7	FANNIE MAE FOUNDATION	B189	18	430
	KFC RESTAURANT	V234	18	430
9	BOSTON MARKET RESTAURANT	V234	16	382
	KODAK	G230	16	382
	UNIVERSAL CITY STUDIOS	V233	16	382
12	NEW LINE (<i>Long Kiss Goodnight</i>)	V233	15	358
	TYLENOL EXTRA-STRENGTH GLTB.	D211	15	358
	U.S. ARMY	B160	15	358
15	1-800-COLLECT	B142	14	334
	EVEREADY ENERGIZER BATTERIES	H220	14	334
	KUDOS GRANOLA BARS	F212	14	334
	LEXUS AUTOS	T112	14	334
	PEROT FOR PRESIDENT	B181	14	334
	PRIMESTAR SATELLITE SYSTEM	H320	14	334
21	AT&T LONG DISTANCE	T111	13	310
	SEARS DEPT. STORES (appliances)	V321	13	310
24	NIKE (men's sneakers)	A131	12	287
	TWISTER (video)	H330	12	287
	WALT DISNEY WORLD	V239	12	287
27	BURLINGTON COAT FACTORY	V311	11	263
	MAYBELLINE (mascara)	D112	11	263
	SPRINT LONG DISTANCE (residential)	B142	11	263
	TACO BELL RESTAURANTS	V234	11	263
31	ACURA AUTOS	T112	10	239
	CAMPBELL'S HOME COOKIN' SOUP	F121	10	239
	DORITOS REDUCED-FAT TORT. CHPS	F212	10	239
	HBO	V423	10	239
	JCPENNEY (sales ann.)	V321	10	239
	NORELCO MEN'S SHAVERS	D126	10	239
	PAYLESS SHOE SOURCE	V313	10	239
	PLAYSTATION	G450	10	239
	RED LOBSTER RESTAURANT	V234	10	239
	TOYOTA AUTOS (Camry)	T112	10	239
41	ARRID XX ULTRA	D124	9	215
	CAMPBELL'S SOUP	F121	9	215
	CHEF BOYARDEE (ravioli)	F125	9	215
	FLORIDA'S NATURAL ORANGE JUICE	F172	9	215
	JIMMY DEAN TASTEFULS	F151	9	215
	NISSAN MOTOR CORP.	T112	9	215
	ROGAINE HAIR TREATMENT MED.	D218	9	215
	SNICKERS	F211	9	215
	WILLY WONKA/CHOC. FACTORY (video)	H330	9	215
	ZANTAC 75	D213	9	215

record holder, who was chosen from a pool of senior athletes.

The upbeat spots also star Miss Chiquita, the brand icon, for the first time in the company's advertising since 1992. She has been used in Chiquita ads since 1944.

The spots were directed by Ian Leech of Red Sky Films in San Francisco and put the viewer into action. Doner senior vp Mike Ward was the creative director.

Media plans include national network and cable, with overlays in key market spots. Women ages 25-54 are the target market.

—Tanya Gazdik

HERSHEY U.S.A.

Agency: Ogilvy & Mather, N.Y.; DDB Needham, N.Y.

Begins: March

Budget: \$10 million

Media: TV, print

Hershey Chocolate U.S.A. will spend an estimated \$10 million next year in advertising support to launch Reese's Crunchy Cookie Cups, the latest line extension for a brand that's been squeezed in a number of directions. Cookie Cups will ship to retail in January, with advertising breaking in March, followed by an onslaught of couponing and sampling.

Hershey plans an extensive print and television blitz and on April 6 will distribute 50 million coupons via an FSI and 8 million free samples at events across the country. Moms and kids appear to be the principal targets. Ogilvy & Mather, N.Y., has the Reese's Peanut Butter Cups account, while DDB Needham, N.Y., handles all other Reese's brands.

The new product features peanut butter, milk chocolate and a chocolate cookie and comes in the traditional cups as well as a 1.44-oz. bar. Officials project the brand will quickly command 39 percent of the sales volume as regular Reese's Peanut Butter Cups.

In the year ended Sept. 8, the flagship brand had \$333 million in sales, up 4.5 percent from the year before, per Information Resources Inc. Hershey spent \$9.2 million on advertising for Peanut Butter Cups in the first six months of this year, per Competitive Media Reporting. —Sean Mehegan

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

Once upon a time, the media business was simple. Advertisers knew what they wanted. Government knew what the rules should be. The decision process was less frantic. Profits, it seemed, were easily obtainable if you just did your job well.

Today, watch out! Everything is changing at once. Magazine and newspaper publishers are looking at smaller profits. Two TV networks have changed hands. The Prime-time Access and Financial Interest in Syndication Rules are gone. Advertisers are eyeing the Internet. And everyone's talking about "new media."

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MEDIAWEEK

The News Magazine of the Media

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Sunny and Wild

WHENEVER MEDIA PERSON WAKES IN THE NIGHT, dripping sweat and terrified that things are getting too normal, he immediately packs his bags and heads for Florida. There, in the land of the eternally bizarre, MP sits around for a few days reading the local newspapers and is thus able to discern the true state of national weirdness now and in the immediate future. He returns home reassured that the normalcy was mere illusion.

The harvest of grotesquerie Media Person clipped last week in the optimistically named Sunshine State was so bountiful he hardly knows where to begin.

He could start slowly with Tony Dee, an artist MP read about in the *Fort Lauderdale Sun-Sentinel*. Dee is employed by Southwest Airlines to draw sketches of travelers in the Fort Lauderdale airport. But his models turn their backs on him. What he sketches is their butts. He is the Titian of tush, the Degas of derrieres. He is not the Monet of mooners because the pants and skirts stay on while he works. At least so far. But this is Florida, the home of the Early Bird Special, where you can eat supper practically for nothing, providing you do it immediately after finishing lunch.

On the very same page of the very same paper (to show you how little work Media Person must do to find Floridian freakishness) is a report on a major new trend among the state's youth: cosmic bowling.

It took three readings of the article for MP to figure out what cosmic bowling was because the reporter seemed to have become slightly deranged by her exposure to it. Apparently, it is just like regular bowling except that the alleys are darkened with multicolored lights flashing on and off, the pins glow in the dark, music drowns out all other sounds, and the participants, who wear glow-in-the-dark jewelry and tattoos, dance

the Macarena when not actually heaving balls down the lanes.

All of which sounded fine to Media Person, except for the bowling part. Eliminate that and you've really got something.

Of course, strange recreation is an area where Florida works hard to innovate. Keep in mind that this is the place where mall walking has reached its pinnacle. And Flori-

Florida: the home of the Early Bird Special, where you can eat supper practically for nothing, providing you do it immediately after lunch

da may also be the nation's leader in shipwreck parks.

In fact, MP read in the *Miami Herald*, in a veritable treasury of weirdness, state officials have just selected the Tarpon, a steamer that sank in a gale off the Gulf of Mexico in 1937, killing 18 people, as Florida's newest, deepest and no-doubt merriest shipwreck park. (There are already five others.) Picnicking may be a bit of a challenge since you'll have to scuba-dive 95 feet straight down to reach the park, but by all means take the kids and granny and grab a skull or tibia before other tourists pick the place clean. Perhaps you might hobnob with the skipper of the unfortunate vessel, Captain Willis G. Barrow, who, according to the *Herald*, was fond of saying, "God makes the

weather and I make the trip." He was wrong only once.

Weather, of course, is one of the root causes of Florida weirdness, along with its precarious geography. Basically, you have a thin fringe of ersatz civilization clinging desperately to the edges of the state. From the outside the inhabitants are besieged by hurricanes and from the inside by the threat of the giant, evil swamp whose creeping tendrils and vermin constantly work to reassert dominance, pushing the intruding humans into the sea. This could make anyone nervous.

Or superstitious. In Key West, the locals believe they're protected by a saint. After a hurricane leveled the place in 1919, a nun named Sister Louise Gabriel decided that if she built a grotto modeled after the famous one in Lourdes, the island would be kept safe. So she did, and the big blows have dodged Key West ever since. All Media Person wants to know is if the grotto keeps the wind away, why hasn't every town in Florida built one?

Weather can even be a problem indoors in Florida. The *Herald* reports that in the courtrooms of Dade County, judges have resorted to turning thermostats painfully low to combat a dilemma rampaging through the judicial system: sleeping jurors. "If the courtroom is warm," the county's chief administrative judge was quoted, "as you get into more boring testimony, half the jurors will fall asleep." Where was this guy when the first O.J. trial took place?

That's just one of the interesting problems plaguing the Florida judicial system, according to the papers. Other recent troubles noted were a judge in Orlando found with porn materials in his chambers and a sheriff's deputy from Panama City forced to resign after she had been caught moonlighting as a topless dancer under the moniker Deputy Deb.

And there is much more Florida weirdness, so much more Media Person could fill another page. Call him up and he'll tell you the rest. ■

» IF YOU FAIL TO ADVERTISE TO YOUR LOYAL CUSTOMERS,
WHAT WILL BECOME OF YOUR CASH COW?



In order for your cash cow to grow, you must feed it. Not feed on it.

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In the book *Managing to Keep the Customer*,

we find in the automobile industry a lifetime loyal customer is worth an average revenue of \$140,000. In banking, it's estimated that the average customer represents at least \$80 a year in profit.²

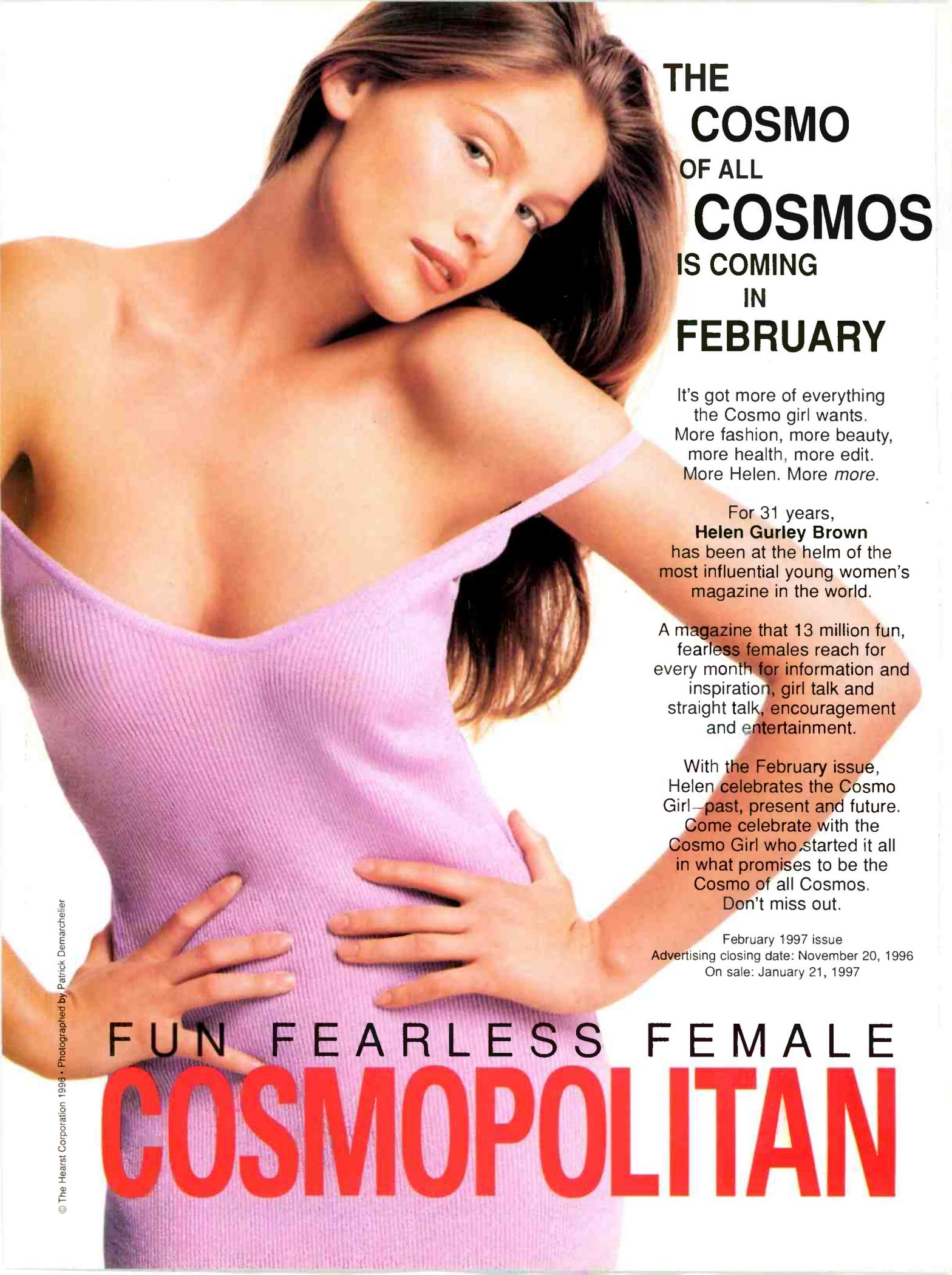
It's easy to see why maintaining consistent advertising throughout the product purchase cycle is so important. In fact, one study conducted by Giep Franzen reveals that advertising confirms and reinforces the consumer's own perception of usage experience.³ Obviously, reassuring customers is essential to preserving a brand. And no publication offers as much to that end as *The Wall Street Journal*.

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So if you're interested in preserving your loyal customers, we suggest you turn the heat up on your advertising. Not on your cash cow.

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February 1997 issue
Advertising closing date: November 20, 1996
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