

MEDIA WEEK

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TV RATINGS

Cable Keeps Climbing in Prime Time

Basic cable adds 5 share points in first 10 days of the new season

PAGE 5

MAGAZINES

Are Media Moguls Tight With a Buck?

A comparison of the Forbes 400 and the 'American Benefactor' list of most generous folk indicates they are

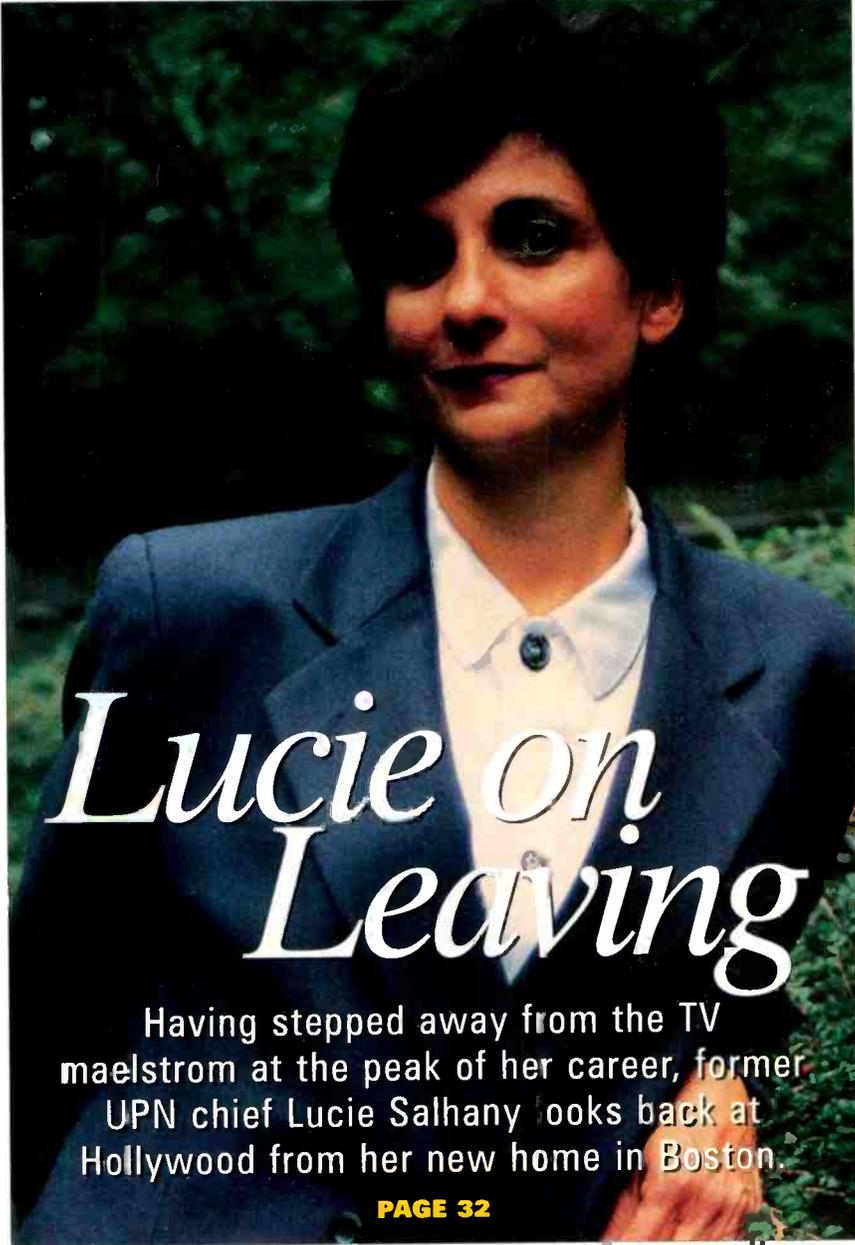
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SYNDICATION

Suddenly, New Series

Pushed by demand from network O&Os, studios propose more than two dozen new shows

PAGE 9



Lucie on Leaving

Having stepped away from the TV maelstrom at the peak of her career, former UPN chief Lucie Salhany looks back at Hollywood from her new home in Boston.

PAGE 32

MARKET INDICATORS

National TV: Tight
Strong national economy is driving spending. Inventory's tight, with pricing at 15-20 percent above upfront levels.

Net Cable: Strong
As inventory tightens at many big nets, some that have avails are benefiting. CPM increases are edging closer to double digits above upfront.

Spot TV: Robust
Baseball playoffs and politicals continue to spur local sales. 1st-quarter business starting; CBS affiliates getting Winter Olympics orders. 4th quarter still tracking 5-7 percent ahead of last year.

Radio: Hopping
Most markets are super-tight as TV nets continue to make deep buys for November sweeps promotions. Telecom, automotive and retail also strong.

Magazines: Healthy
Compared to last year's slow-starting planning season, 1993 seems to be kicking in early. One publisher said she's already fielding proposal requests at a "healthy clip." Beauty, fashion and entertainment are solid.

A Brave New FCC

Senate hearings signal more activism ahead PAGE 4

PHOTO BY DOUGLAS CHRISTIAN

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Laura K. Jones OCT 06 1997

AT DEADLINE

Lacking Top 40 Stir, 'Keenen', 'Vibe' Shaken

After weeks of disappointing ratings since their Aug. 4 late-night debuts, Buena Vista Television's *Keenen Ivory Wayans Show* and Columbia TriStar's *Vibe* have seen their time periods downgraded in several key top-40 markets. Starting this week, *Keenen* is being downgraded from an 11 to 11:30 p.m. start on six Fox-owned stations, in Boston (WFXT), Detroit (WJBK), Houston (KRIV) Cleveland (WJW), Phoenix (KSAZ) and Milwaukee (WITI) to insert higher-rated, off-network sitcoms as lead-ins to the show. Also, Sinclair Broadcasting-owned KRRT in San Antonio is moving *Keenen* and *Vibe* each back an hour to air within a later 11 p.m.-1 a.m. block. Sinclair is said by a rep source to be considering similar downgrades of both shows in other markets. Since their simultaneous debuts, *Keenen* has been averaging a 2.6 rating/7 share in the metered markets and a 1.9 rating season-to-date nationally and *Vibe* has been averaging a 1.9/4 in the overnight markets and a 1.4 rating nationally. Both *Keenen* and *Vibe*, which is hosted by Chris Spencer, are down 30 percent in share from their time periods' year-ago share averages.

NBC Not Content on Ratings Push

NBC is rejecting pressure from Sen. John McCain to convince the network to carry the same content-ratings system used by other nets. The Arizona Republican is threatening to revoke broadcast licenses of stations that do not carry the new ratings system. Late Friday, GE-owned NBC affiliates were scheduled to hold a conference call to devise a response to this issue. Earlier in the week, McCain also reminded NBC of a Senate bill that would force any network failing to adopt the ratings to adhere to the "safe harbor" time period that would allow only "family-friendly" shows before 10 p.m. What that would mean for *Friends*, among other NBC shows, was uncertain, McCain hinted. On Oct. 1, NBC sent McCain a letter explaining that the network indeed does have a system in place "to give parents more information about the content." NBC specifically refuses to use the ratings S (sex), D (dialogue with sexual innuendo) and L (adult language). NBC representative Kassie Canter said NBC "is sticking with the system we have." She added that NBC's refusal to adopt the content-based ratings used by other nets thus far has generated little consumer interest. Only five calls to NBC have been received, and each was supportive of NBC's position, Canter added.

@Home Becomes Cablevision Ally

Cablevision Systems Corp. last week said it has entered into a strategic alliance with @Home, the high-speed cable Internet service. Cablevision will buy 11 million shares in the service for \$5.5 million and will offer it to subscribers. That stake, based on the \$26-per-share range of @Home's stock price, is worth just under \$300 million. Because Cablevision has a plan to create a joint venture with Tele-Communications Inc. (one of @Home's founding partners), the operator plans to offer the service to 5.5 million homes. Cablevision purchased the stake at a price far below market value for @Home.

Miller Group Buys Times Mags

Miller Publishing Group announced on Friday its purchase of *Tennis*, *Cruising World*, *Sailing World*, *Snow Country* and two trade books from the New York Times Co., as reported earlier in *Mediaweek* (Sept. 29). Terms were not disclosed, but analysts said the properties fetched about \$45 million.

More Ads Flee 'Sacred' Ground

ABC's embattled drama, *Nothing Sacred*, continues to lose major sponsors, according to The Catholic League, an activist group leading the charge against the show. Joining Isuzu, Kmart and three others in the ad boycott, the list expanded last week to include Honda, Ponderosa, Sears, AT&T, Red Lobster, Ocean Spray and Glaxo Wellcome. Despite the pullouts, ABC maintains that "the show is fully advertised."

Addenda: UPN CEO Dean Valentine has named Tom Nunan, formerly head of NBC Studios Primetime, as the webite's executive vp, entertainment... For \$140 million, Comcast Corp. has agreed to acquire a handful of Broward County, Fla., cable systems owned by a partnership group (Cable Fund 14 A/B Ventures) and managed by Jones Intercable Inc.

Corrections: A photo caption on page 34 of this issue incorrectly identifies Kerry McCluggage, chairman of Paramount Television Group. In the Sept. 22 Magazines department, there were two errors regarding *Home Office Computing*. The title's publisher, Scholastic Soho Group, is based in New York, and *HOC's* ad pages were flat at 539 through July. Also, a Media Notes box in the Sept. 29 issue incorrectly noted the status of *Omni* and *Longevity*. They are online publications.

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MEDIA WIRE

'SI's Dave Long Is Moved To Corporate Marketing Post

Time Inc. last week announced that *Sports Illustrated* publisher Dave Long has been named to a new corporate post as president of media sales and marketing. Long will be responsible for corporate sales and marketing, corporate marketing intelligence, and custom publishing, among other duties. No successor has been named. *SI* insiders were puzzled by the sudden move and unclear about the nature Long's new duties. Sources said Long had hoped to eventually replace *SI* president Don Elliman but had given up hope that the firmly ensconced Elliman would leave his post. *SI's* ad pages through July were down 6.8 percent over the same period in 1996, an Olympics year. A spokesperson said the company was pleased with Long's performance. Long could not be reached for comment. —Jeff Gremillion

Eye on People Will Air on Infomercial Outlet in NYC

CBS Eye on People last week cut a time-buy deal with Paxson Communications' New York TV station WPXN (ch. 31), which will give the fledgling cable network a three-hour nightly program window, effective Oct. 5 and running through Nov. 15. Geoffrey Darby, Eye on People president, said the move is a way to gain exposure for the network before it launches on Time Warner Cable in Manhattan in November. "Our marketing has been pretty much of a guerrilla effort and quite unorthodox anyway," said Darby. "So we asked if it was possible [to do the time buy], approached them and did it." Darby said the network currently has no plans to do time-buys in any other markets in which EOP is launching, but he added that the network would consider such a move again if it came up. —Michael Bürgi

WB's 'Buffy' Gets An Important Phone Call

MCI's 1-800-Collect launches a month-long promotional program today with the WB's action drama, *Buffy, the Vampire Slayer*, the first-ever tie-in for the show, which has caught ratings fire in its second season. Series star Sarah Michelle Gellar is featured in radio (continued on page 6)

A New Era Of Activism

Hearings foretell an FCC with an agenda

WASHINGTON / By Alicia Mundy

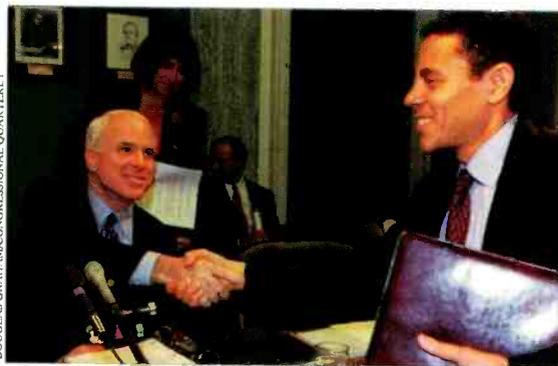
Liquor, licenses and licentious television all clambered onto the agenda last week during Senate Commerce Committee confirmation hearings for Federal Communications Commissioners and the next chairman. The tone of the hearings and some arcanelly disguised responses may have signaled a new round of regulatory activities by a very different FCC, backed by important senatorial allies.

During the Oct. 1 proceeding with FCC chairman nominee William Kennard, Sen. Wendell Ford (D-Ky.) launched the opening salvo over various attempts to block the airing

of liquor ads on TV. Ford, whose state produces whiskey, asked Kennard, currently general counsel for the FCC, what he thought. Up to that point, Kennard had been extremely cautious in his answers to queries. But here Kennard went forward gingerly. He said, as he had in a written statement to the committee, that he believes "the FCC has the authority to conduct an inquiry on alcohol ads...and can regulate [it] if it impacts the public interest."

Jurisdiction in the liquor ad controversy is a major issue. If only the Federal Trade Commission has authority, it probably would help distillers, because the FTC can determine only whether an ad is illegal. But the FCC has a mandate to protect the public interest over the airwaves. Kennard's response may not brand him as "Reed Hundt Lite," referring to the activist outgoing chairman, but it suggests that Kennard, as several FCC insiders predicted, may not veer far from Hundt's path. Kennard admitted that the "equivalency" issue—"alcohol is alcohol"—creates a legal problem for those who wish to treat liquor ads differently from beer and wine commercials.

The day before, at hearings for nominees Harold Furchgott-Roth,



Sen. John McCain (left) greets William Kennard, FCC general counsel and nominee for chairman.

Pals of the Poison Pen at the FCC

POLITICS / By Alicia Mundy

With only a month to go in their jobs, departing FCC chairman Reed Hundt and outgoing commissioner James Quello locked horns again. A few weeks ago, Hundt sent out a notice to his three fellow commissioners that said: "The Commission is not a single commissioner or even a group of com-

missioners." His statement went on to explain that the FCC "is personified...by the CEO and by other employees," and that the chairman alone controls the FCC's staff. Commissioner James Quello, a nemesis of Hundt since 1993, strongly disagreed with the chairman's memo. He fired back an e-mail, which read, in part, "Your creative approach to your newfound uni-

Michael Powell and Gloria Tristani, Sen. Fritz Hollings (D-S.C.) interjected that he would like to see broadcast licenses withheld from stations that air liquor ads. This blast came as news to several members of the committee, including John Ashcroft (R-Mo.). Even Hollings' staff seemed a little perplexed. "He hasn't been in the forefront of this. But I think with all the resistance he has had from broadcasters on ratings and the safe harbor and family-hour provisions," said a Hollings aide, "he felt it was time to let broadcasters know that they just can't completely ignore the public good."

The public good was high on the agenda during Kennard's testimony, when committee chair John McCain (R-Ariz.) unloaded on NBC for refusing to air the new content ratings. Ironically, they were due to go into effect that day, Oct. 1. Without mentioning NBC by name, McCain asked Kennard pointedly whether such actions should preclude the network from getting its owned stations' licenses renewed. Kennard noted that the FCC is currently looking at the ratings to determine their efficacy and suggested that any action on a network should come only after a complete review.

A third issue, LMAs and duopoly, received only cursory mention. However, the more general issue of media mergers, ownership concentration, cable monopolies and the survival of local broadcasters formed a backdrop for the two-day hearings. Sen. Kay Bailey Hutchison (R-Tex.) said she was concerned about the fallout from telecom, which, she added, had not increased competition nor lowered cable rates. She said she'd be watching the FCC closely.

A major telecom lobbyist who has served on the FCC said he foresees a new activism replacing the liberal-conservative stalemate at the agency. "I think they [Democrats] will have the three votes necessary for several of these public interest issues in the future." He was referring to incumbent Susan Ness, who while opposed to Hundt on several fronts supports an inquiry into liquor ads; Kennard; and Democrat Tristani. "I think Clinton will finally have his three-Democrat commission," he added. ■

lateral power of an FCC chairman is intriguing, but I don't believe it is supported by the Act (establishing the FCC), precedent or reasonable management practices." After citing from the act, Quello ended: "Even if there were a possible argument that the chairman can overrule the will of the majority of the commissioners, never in my 23 years... am I aware of any time that such a naked grab for power has been attempted." Farewell parties for the two will likely be in different buildings.

Cable Chills Nets' Fall

Fewer viewers tuning in to sample broadcasters' new schedules

TV PROGRAMMING / By Michael Bürgi and Richard Katz

CBS and ABC rebounded in the second week of the new prime-time season, gaining some ground on leader NBC. In the highly competitive Monday-night matchup, CBS' sitcom lineup posted sharp gains in Week 2 against NBC's new "She TV" roster. On Wednesday night, ABC's *Drew Carey Show* scored its best-ever numbers with a 14 rating/22 share in households, according to Nielsen Media Research. *Drew* was up against baseball playoffs, not the usual *3rd Rock From the Sun*, on NBC.

But while the broadcast networks have had some bright spots so far, their new season is taking a hit from cable. During premiere week, basic cable networks added 2.2 million viewers, while the Big Four broadcast nets lost 862,000. Media buyers are not hitting any panic buttons, but they do expect the broadcasters' audience erosion to continue through the season.

"The majority of advertisers will continue to look at broadcast as the primary way of reaching a large audience," said Bill Croasdale, president of national broadcast at Western International Media. "But at what point does it become cost-prohibitive for the networks to continue making these huge investments in programming? At what point does a network say, 'We're not going to spend \$1 billion on development; we'll spend \$800 million?'"

Broadcast executives claim that comparing all of basic cable with the Big Four broadcast networks is unfair—they note that viewership of UPN and the WB should be included in broadcast's numbers. Although UPN's ratings are flat so far this season, the WB is up, and on Sept. 29 the network scored its highest ratings ever for a Monday, earning an average 3.4/5 for the night on the strength of *Buffy*, *the Vampire Slayer* and *7th Heaven*.

Among the Big Four, only Fox has shown growth this season in the all-important adults 18-49 demo. For the first 10 days (through Oct. 1) of the new season, according to an analysis of Nielsen data by BJK&E Media Group, Fox increased its overall 18-49 share from 12 to 14, while NBC, ABC and CBS each dropped a share point—to 19, 17 and 12, respectively.

During that same 10-day period, basic cable shot up from a 20 share among viewers 18-49 to a 25. The year-to-year growth is even more impressive considering that the broadcast networks spend millions of marketing dollars to promote the kickoff of their fall season, while cable rolls out new shows throughout the year.

Perhaps the biggest surprise for cable with the 18-49 set is FX, whose ratings have boomed this season with the addition of reruns of *NYPD Blue* and *The X-Files*. Since both shows premiered in a nightly strip in August, FX's viewership among adults 18-49 from 8 to 10 p.m. has exploded from 83,000 viewers in 1996 to 503,000. According to Guy Sousa, senior vp of ad sales for FX Networks, that number represents 26 percent of all new 18-49



Bluer skies for cable: Off-net reruns are scoring big for FX.

TWENTIETH CENTURY FOX

basic cable viewers during the time slot.

For the third quarter as a whole (including July and August, when the broadcast networks primarily aired reruns), TNT topped all cable networks in both households and adults 18-49, registering increases of 7 and 20 percent respectively. USA placed second in both categories, up 15 percent in homes and 16 percent in 18-49. TBS drew 23 percent more adults 18-49 in the quarter. Among smaller channels, Cartoon Network rose 76 percent in adults 18-49 and The Learning Channel grew 51 percent. Both nets' gains had a lot to do with distribution growth.

Comedy Central finally landed a prime-time hit of its own in the quarter with *South Park*. The animated series is delivering an average 720,000 homes in its Wednesday-night slot. A Nielsen analysis of *Park's* Sept. 24 episode broke down where all new viewers to the show came from. According to Debbie Reichig, vp/research at CC, 18 percent came from the Big Four broadcast networks; 16 percent migrated from MTV and VH1; 5 percent switched from A&E and Discovery; another 16 percent turned on their sets specifically to watch *Park*; and the balance switched over from other cable networks. ■

MEDIA WIRE

and TV spots that bow the "Let 'em Eat Stake Sweepstakes" that will put a viewer on the show as a vampire—and then kill him or her off. The spots, tagged with a "watch" message, tell consumers to enter the contest by using the long-distance service during October. WB affiliates plan local promotions, with local media support, and 1-800-Collect gives away credit certificates for their service. "This creates a nice momentum for us going into sweeps," said Bob Bibb, executive vp/marketing at the network, who shepherded the program with Lew Goldstein, also executive vp/marketing. The WB has created promotions around blocks of comedy programming but never around an individual prime-time show. *Buff*, which premiered last winter, has boosted its household ratings 48 percent from last season. It was the No. 1 show in its time period last week in L.A., beating NBC's female-skewing sitcoms and Fox's *Ally McBeal*. —T.L. Stanley

MRI to Release System For Magazine Media Planning

Mediamark Research Inc. (MRI) will soon release MRI+, a CD-ROM product it says "streamlines the process of gathering information and estimating costs during magazine planning." The CD-ROM will combine MRI research, rate card data, ABC and BPA circulation figures. Information on some 6,500 consumer and trade magazines will be included, the company said. The extensive CD-ROM will also include "marketing messages" from the publishers of MRI's client magazines—messages including multiple insertion discounts, editorial profiles and calendars, and merchandising offers—MRI said. It will be made available later this month. —Jeff Gremillion

A Pair of California Dailies Hang Out the For-Sale Sign

Several newspaper companies might soon be playing "Ring around L.A.": Last week, the estate of *L.A. Daily News* owner Jack Kent Cooke announced its intention to sell the paper. Also for sale and expected to close in a month's time is the Knight Ridder's *Long Beach Press-Telegram*. According to analysts and execs, the *Daily News* should fetch (continued on page 8)

WB to Add Knoxville Station

Other distrib deals set in Fla., St. Louis; UPN contests claims

NETWORK TV / By Claude Brodesser and Michael Freeman

The WB is making gains in its distribution battle with UPN, signing on new affiliates in deals that will boost its household coverage by an estimated 1.85 percent. Acme Television, the holding company owned in part by WB CEO Jamie Kellner, today will announce the acquisition of startup station WBXX-TV in Knoxville, Tenn., from Crossville Partnership Ltd. of Tallahassee, Fla. Acme last week bought WB affiliate KPLR-TV in St. Louis from Koplak Communications for about \$150 million. And on Oct. 13, the WB will add Pegasus Broadcasting's independent station WGFL in Gainesville, Fla., as an affiliate.

All of Acme's stations are WB affiliates. "We are going to have 10 to 15 stations in two years," said Doug Gealy, president of Acme (the company has five now). Last month, Acme closed a \$22 million deal for Peregrine Communications' WB affiliate KWBP-TV in Portland, Ore. Acme plans to launch two stations in the first and third quarters of 1998—KZAR in Salt Lake City and KAUCO in Albuquerque, N.M., respectively.

The WB's coverage is close to 88 percent of TV households. The network scored a major distribution coup in July, when it paid Sinclair Broadcasting \$84 million to switch six stations to WB from rival UPN, effective in January.

Paramount—which owns half of UPN with Chris-Craft/United Television—has been strik-

ing back at the WB. Paramount recently bought three stations that were WB affiliates: KPWB in Sacramento, Calif.; WWHO in Columbus, Ohio; and WLWC in Providence, R.I. Although the three new affils do not fill the big gap created by the defection of the Sinclair outlets, UPN continues to make moves to keep up with the WB on distribution.

Including the Sinclair markets' total 5 percent coverage, UPN says that its 181 affiliates cover 95 percent of TV households. UPN has filed suit to block the WB-Sinclair agreement.

Jack Wakshlag, WB senior vp of research, has contested UPN's 95 percent coverage claims, saying that the network actually averages 86 percent due to delayed broadcasts of programming via secondary affiliates. UPN has responded that the delayed broadcasts were caused by sports telecasts on its affiliates. The network also notes that the WB's roster includes nine UPN, one ABC and two NBC stations as secondary affiliates.

Dean Valentine, president and CEO of UPN, has sought to downplay the distribution race between the two networks since he took over at the network last month. Paraphrasing Humphrey Bogart, Valentine last week said that the coverage contest "doesn't amount to a hill of beans. In the best interest of the rain forest, we should not be wasting paper by lobbing volleys from court to court." ■

Media Types Tight on Bucks

Few Forbes 400 moguls cited on new list of U.S.' most generous

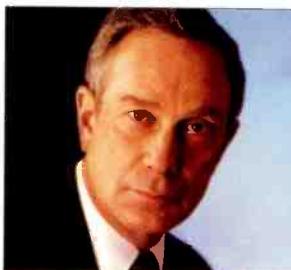
THE INDUSTRY / By Jeff Gremillion

Among media and entertainment moguls, the richest are not always among the most generous. For proof, just compare the new Forbes 400 list of the wealthiest Americans (appearing in the magazine's Oct. 13 issue) and *The American Benefactor's* first annual roster of the U.S.' 100 most generous citizens.

Most of the 40 members of the Forbes 400 who am-

assed their fortunes from media-related enterprises (not including computer-related busi-

nesses) are absent from the *American Benefactor* list of the country's most philanthropic people, published in the Capital Publishing quarterly's fall issue. Among them: Condé Nast chief S.I. Newhouse and his brother, Donald (tied for No.21 in the *Forbes* lineup, with net worth of \$4.5 billion each); Rupert Murdoch (No. 24); and Via-



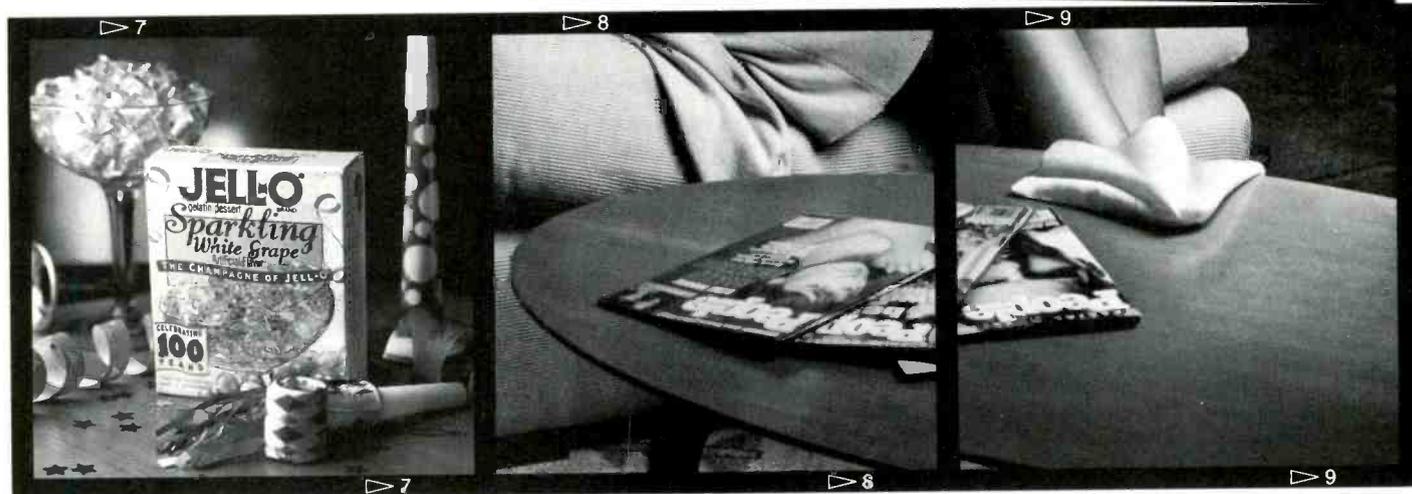
Bloomberg: Among the most giving media execs.

GREGORY HEISLER



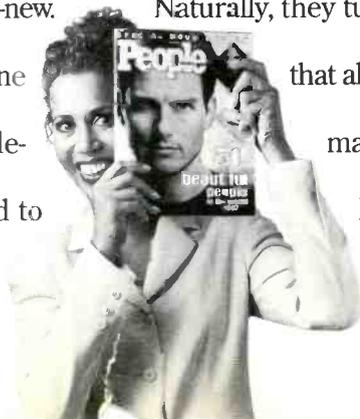
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close to \$200 million; the *Press-Telegram*, between \$88 million and \$100 million. "Both properties are not terrifically attractive to someone who doesn't already have a presence in California," said John Morton, president of Morton Research, a Maryland-based industry watcher. A better match could be Freedom Newspapers, the Irvine, Calif.-based group with five newspapers spread throughout California, or the Denver-based Media News Group owned by Dean Singleton, Morton said. "You don't know until you see the books; it's premature. We'll look at it along with everyone else," said John Segal, head of the Freedom Newspapers' acquisitions team. Santa Fe, N.M.-based Dirks, Van Essen & Associates has been retained by the Kent Cooke estate to handle the sale of the *Daily News*; it is also handling the sale of the *Press-Telegram*. —*Claude Brodesser*

NBC, Nat'l Geo. Society Team Up on Access Project

A newsmagazine in prime access? At NBC? The net's news division is working with the National Geographic Society to put together a show called *National Geographic Tonight* for a possible launch on the NBC O&Os next fall. Bill Wheatley, vp of NBC News, said he believed the show would be "mass appeal" enough for access by offering "compelling stories related to environmental issues, natural disasters, geological finds, undersea exploration." National Geographic TV president Tim Kelly said: "What makes this so intriguing is the news-gathering resources NBC News." —*Michael Freeman*



Stock cars: Petersen Publishing top brass (from left) James Dunning, Claey's Bahrenberg, Neal Vitale and Richard Willis arrived on Wall Street in vintage hot rods last Thursday to tout the magazine company's IPO.

com boss Sumner Redstone (No. 37). Also absent from the *AB* list of most generous folk are entertainment moguls David Geffen and filmmaker George Lucas (tied at No. 69 on the *Forbes* list with net worth of some \$2 billion each) and media company buy-out specialist A. Jerrold Perenchio (*Forbes*' No. 94). Two billionaire publishing families—Times Mirror's Chandlers of Los Angeles and Chronicle Publishing's de Youngs of San Francisco—also made the *Forbes* roster but are absent from *AB*'s.

"It shocks me, but it doesn't surprise me," said *AB* editor Nelson Aldrich Jr. of the two lists' disparity. "The wealthy in this country have flattered themselves that they are fabulously generous. But most rich people aren't giving anywhere near what they could give, without even feeling it."

As for the scarcity of media types on the roster of great philanthropists, Aldrich said: "You don't hear a lot about the largesse of media moguls. I guess, for business reasons, you would want to consolidate your stock and

not disperse it."

Four members of the media mega-rich who do make appearances on both lists are: *TV Guide* founder Walter Annenberg (tied for first on the *American Benefactor* list with gifts of more than \$1 billion); financial-news provider Michael Bloomberg (who has given away \$50 million to \$100 million); Leonard Stern, publisher of *The Village Voice*; and Henry Kravis of Kohlberg Kravis Roberts, owner of K-HI Communications.

CNN founder Ted Turner, who also landed on both magazines' honor rolls, announced last month as both titles were going to press that he plans to give \$1 billion of his personal wealth to charity over the next decade. Because Turner has only pledged the money—and has not actually given it away yet—his status did not change on either list.

Other media and entertainment-industry people on the *AB* list are Lillian Disney, Walt's widow; Bill Cosby; cable television pioneer Bill Daniels; and Enid Haupt, former editor and publisher of *Seventeen*. ■

Going High for a Foothold

At \$509Mil, Britain-based Pearson buys 'Baywatch' syndicator

SYNDICATION / By Michael Freeman

Looking for a ready-made production and distribution presence in the U.S., London-based Pearson PLC has stepped up with a higher-than-expected bid to acquire All American Communications and its hit *Baywatch* TV series. The deal, valued at \$509 million, allows Pearson to gain a foothold in the U.S. syndication market by using *Baywatch* and rights to the Mark Goodson Productions game-show library (*The Price Is Right* and others).

Last year, Hollywood-based All American generated revenue of \$236.5 million; net profit was \$12.7 million. With such revenue, Pearson's strategy is to further buttress its global media holdings, said Pearson chairman/CEO Marjorie Scardino. Other Pearson holdings include *The Economist* magazine and the *Financial Times* newspaper.

Despite the mixed history of British broadcasters buying U.S. studios, a Pearson spokesman said his company will succeed

because it has a management team familiar with the U.S. market. However, at least one media analyst expressed doubt about whether Pearson would retain All American's syndication management team. "I don't know what [All American president/CEO] Larry Lamatina's status is, and we already know the Scotti brothers [chairman/CEO Anthony and senior

vp Benjamin) will be leaving," said Dennis McAlpine of Josephthal, Lyons & Ross.

Pearson, which beat out other suitors including Universal Studios, King World Productions and Sony Corp., will pay \$373 million in cash or \$25.50 per share and will assume \$136 million in net debt. Media analysts estimate that All American sold for 11 to 12 times cash flow, much higher than anticipated.

Touted as the planet's most-watched series, *Baywatch* has posted six seasons as a top-rated first-run drama and has two seasons of off-network strip revenue. But it is still the game shows that generate the bulk of All American's revenue. ■



Baywatch star David Chokachi (l.) to the rescue.

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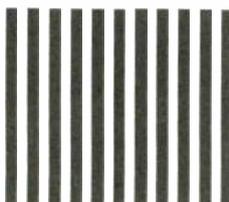
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Syndie Season Outlook: Fare

Station-group demand prods studios to ramp up development

SYNDICATION / By Michael Freeman

Suddenly, the syndication business has sprung to life. Spurred by the early deal between King World Productions and the CBS owned-and-operated TV stations for *Hollywood Squares* and by a call from NBC's O&Os for potential prime-access series to replace *Access Hollywood*, syndicators are already prepping more than two-dozen series for potential sales launches this fall.

It is the NBC stations that are getting the most attention from syndicators. Since taking over as president of NBC's O&Os last month, Scott Sassa, according to syndication executives who would not speak for attribution, has several syndicators engaged in a pitched competition to win a coveted prime access slot on the 12-market station group. Among the leading contenders is Warner Bros., with a revival of reality-based magazine *How'd They Do That?*, which aired briefly on CBS (1993-94) and has a current cable run on The Learning Channel. According to New York station rep sources, Warner Bros. will be pitching NBC to pair *How'd They Do That?* in access with pop-culture magazine *Extra*, in which the NBC O&Os hold an ownership stake. A spokesman for Warner Bros. said the studio would not comment on series in development.

Concurrently, under Sassa's guidance, NBC is developing an in-house pet project said to be close to his heart, *National Geographic Tonight*. Prior to a year-long stint as CEO of Marvel Entertainment, Sassa made his name as the top programmer and creator of TNT at Turner Broadcasting System, which carries *National Geographic Explorer* on TBS.

Now, station rep sources say Sassa is exploring the possibility of NBC News jointly

producing a *National Geographic Tonight* strip magazine for the O&O group, while an outside syndicator would be retained for domestic distribution. Universal Television Enterprises, Paramount Domestic Television and All American Television are believed to be among the distributors vying for it. Bill Wheatley, vp of NBC News, confirmed that the network was negotiating with NG.

NBC's and CBS' renewed interest in rebuilding the owned-stations' prime-access, early-fringe and morning schedules has already benefited the larger syndicators. Before King World's sale of *Hollywood Squares* to the CBS O&Os (*Mediaweek*, Sept.

TV SYNDICATION

Brandon Tartikoff, the late NBC programming chief, left a few series projects that may yet surface. David Morgan, president of Litton Syndications, a small independent syndicator who collaborated with Tartikoff on his regional *Know It Alls* game show and the new weekly sitcom *The Sports Bar*, is set to restart a year-old joint development project. Morgan described the show, called *Hollywood Challenge*, as "a cross between *Entertainment Tonight* and *Jeopardy*." Morgan produced a "taped run-through" about a year ago featuring such celebrities as Jenny McCarthy, Corbin Bernsen and Reba McEntire to pose questions to contestants. Morgan said he has made appointments with several major station-group operators, including ABC-owned KABC in Los Angeles, Tribune Broadcasting and Chris-Craft/United Television. But Morgan is also holding long-shot hopes that the NBC station group will be similarly receptive—given that CBS' O&O group has made a prime-access acquisition of King World's revived *Hollywood Squares* for fall 1998 (*Mediaweek*, Sept. 22). "It would be a great tribute for me to get this project launched in Brandon's name," Morgan said.

Twentieth Television's *NYPD Blue* could serve as a bellwether for off-network hours going to broadcast syndication in back-end repeats. As a precursor to Twentieth's highly anticipated Oct. 18 off-net rollout of *The X-Files*, the Steven Bochco-produced cop drama scored a respectable 3.3 rating/8 share average in 38 of Nielsen Media Research's metered markets (Sept. 27-28). *NYPD Blue*'s opening-weekend score was 1 share point, or 14 percent, ahead of year-ago time-period averages (3.1/7). Top-rated and time-period-winning performances were scored on WKRC in Cincinnati (7.9/20) at 11:30 p.m. (beating NBC's season premiere of *Saturday Night Live*); WWL in New Orleans (9.4/18) at 10:30 p.m. (also beating *SNL*); and KPRC in Houston (5.0/14) at midnight on Saturday. In all, *NYPD Blue* won its time period or finished second in 29 percent of the metered markets. —Michael Freeman

1998 SYNDICATED PROGRAM DEVELOPMENT

TALK-SHOW STRIPS

Program (Syndicator)	Comments
<i>Dianne Diamond</i> (Warner Bros.)	Former <i>Hard Copy</i> reporter; "issues" talk
<i>Donny & Marie</i> (Columbia TriStar)*	Osmond siblings in talk/variety show
<i>Howie Mandel</i> (Paramount)*	Stand-up comedian goes <i>Rosie</i> route
<i>Gladys Knight</i> (Byron Allen)	For third year, Allen pitches for distributor
<i>The Magic Show</i> (Twentieth)	Magic Johnson to get go-ahead for late night
<i>Meshach Taylor</i> (MGM)*	All-barter talk/variety show from Vegas
<i>Maury Povich</i> (Universal)*	Maury jumps from Paramount to Universal
<i>Paul Rodriguez</i> (Twentieth)	Stand-up comic being mullied as <i>Magic</i> lead-out
<i>Pat & Kat</i> (Tribune)	March 1998; Pat Lawrence & Katsy Chappel host
<i>The Roseanne Show</i> (King World)*	Roseanne as <i>Rosie</i> nemesis in early fringe
<i>TV Guide on TV</i> (Twentieth)	Roundtable talk on best and worst of TV

GAME-SHOW STRIPS

<i>Change of Heart</i> (Warner Bros.)	Couples try different dates, stay or split
<i>Hollywood Squares</i> (King World)*	Revival of whimsical celebrity show
<i>Hollywood Challenge</i> (Litton)	Hollywood trivia from late Brandon Tartikoff
<i>Love Connection</i> (Warner Bros.)	Pat Bullard in revived romance strip
<i>Make My Day</i> (Worldvision)	Pointer Sisters in take on <i>Price Is Right</i>
<i>Who's Sorry Now?</i> (Twentieth)	Couples reveal their infidelities

REALITY-BASED STRIPS

<i>How'd They Do That?</i> (Warner Bros.)	How things work, wacky inventions, etc.
<i>National Geographic Tonight</i> (NBC News)	Newsmagazine with input from acclaimed society

ACTION-ADVENTURE SERIES

<i>Air America</i> (Franklin-Waterman)	Partner Stations Network is interested
<i>Escape From Atlantis</i> (Universal)	Well received as telefilm, a weekly prospect
<i>Fashion Force 2000</i> (ColTriStar)	Pamela Lee (formerly of <i>Baywatch</i>) stars
<i>Kickboxer and the Kid</i> (All American)*	Martial arts actioner
<i>Stargate: The Series</i> (MGM)*	Current Showtime series gets syndie window
<i>Total Recall: The Series</i> (PolyGram)	Based on hit Arnold Schwarzenegger film
<i>Young Hercules</i> (Universal)	Teen version of hit adult medieval series; possible "transitional" afternoon strip

(* Denotes series officially being sold and marketed for launch; all other series are in various stages of development based on station rep, syndicator and local station source information.)

15-22), the New York-based giant also closed daytime and early deals with large-market NBC stations on *The Roseanne Show*. CBS also has signed on for a new talk/variety show hosted by comedian Howie Mandel from Paramount, and the NBC O&Os have picked up *Maury Povich*, whose show is changing distributors from Paramount to Universal next fall. ■

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CABLE TV

CNN's new president, Rick Kaplan, is already making his presence felt on the programming front after just a few months of getting used to the place. On Oct. 7, CNN will present a two-hour special called *The Money Trail: Democracy for Sale*, a comprehensive report on the growing campaign-finance controversy. Kaplan will serve as executive producer of the project. CNN Washington bureau chief Frank Sesno describes this project as illustrative of the kind of journalism Kaplan wants to see more of at CNN. "Rick has talked about what CNN does best, and that's depth and breadth of coverage," said Sesno. "Rick's incorporating all the heavies into this special: Lou Dobbs, Larry King, the *Crossfire* and *Burden of Proof* people, and others. He wants to roll out all the editorial heft of this place." Sesno bristled at any suggestion that CNN is responding to pressure from Fox News Channel, which has carried the Senate Finance hearings gav-

The Deals of the Century

Nets begin selling programs tied to the new millennium

NETWORK TV / By Richard Katz

ABC, CBS and NBC are betting it's not too early for the networks to cash in on the millennium fever expected to break out as the calendar approaches 2000. The networks are developing elaborate, multipart specials, and advertisers are buying.

CBS has signed Chrysler, Lucent Technologies, Discover Card and the State Farm Insurance Companies for its *People of the Century: The Time 100*, a two-year venture with *Time* magazine that will produce six one-hour prime-time specials culminating in the *Time Man/Woman of the Century* stories. Joe Abruzzese, CBS president of sales, said that even though the first special won't premiere until 1998, CBS began selling this summer.

ABC will wait until November 1999 to air its year 2000 programming. Produced by Hallmark Entertainment, the network has commissioned 10 playwrights to create original

works exploring themes related to the new millennium for *The Millennium Project*. The writers include Larry Gelbart, John Guare, David Mamet, Steve Martin, Elaine May, Terrence McNally, Arthur Miller and Neil Simon.

NBC's take on the topic is called *Millennium Moments*, a retrospective look at the events that shaped world history as well as memorable moments from NBC's history. Produced by NBC's promotions department, the short vignette series will commence Jan. 1, 1999.

Fox has yet to announce its plans.

"It is an event, and depending on how well it's executed by each network, it could be very compelling programming. Or it could be nothing more than a lot of old black-and-white programming that no one cares about," said Bob Igiel, US director of broadcast for The Media Edge at Young & Rubicam. But, he added, "If an advertiser is going to make use of it, they need lots of lead time." ■



The Vanity of World Power

'VF,' fresh from series of scoops, turns its lens on leaders

MAGAZINES / By Jeff Gremillion

The last few issues of Condé Nast's *Vanity Fair* have been barn burners, partly due to exposés on tantalizing subjects such as New York Mayor Rudy Giuliani's alleged infidelity and the tabloid epic of the Jon-Benet Ramsey murder investigation in Colorado. *VF* has also benefited from some eerie coincidences, including the murder of fashion superstar Gianni Versace as the book was wrapping up a profile of his suspected killer.

It would seem a challenge for *VF* to top itself, but editor Graydon Carter has at least one more trick up his sleeve for November: "A Portrait of World Power," a 58-page exclusive photo gallery of the most powerful people on Earth. An Annie Leibovitz portrait of Bill Clinton and Al Gore is the cover.

"This is the biggest thing we've ever done," said editor-at-large Matt Tyrnauer, noting that the project took a year to coordi-

nate. The editorial staff boiled down a list of 300 international big shots to 65 "sovereigns, heads of state with nuclear weapons at their disposal, presidents of emerging third-world countries, billionaires and free marketeers," who are presented in no particular order, added Tyrnauer.

Yasser Arafat, Queen Elizabeth, Bill Gates, Arthur Sulzberger Jr., Katharine Graham and the Pope are on the list; Helmet Newton, Snowdon and Harry Benson were among the shooters who photographed them. ■



The November issue hits stands Oct. 14.

CABLE TV

el-to-gavel. "I don't feel any pressure from Fox [News], and I don't see them as competition," said Sesno.

TCI Communications, the domestic cable-operator arm of Tele-Communications Inc., last week announced its intent to form a joint venture with cable operator Bresnan Communications and Keystone Inc., the investment firm owned by billionaire entrepreneur Robert Bass.

This latest venture will operate systems serving some 660,000 subscribers in Michigan, Wisconsin, Minnesota, Nebraska, Georgia and Mississippi, and includes some systems in which TCI and Bresnan are already partners. TCI will hold a 50 percent interest (and will also unload another \$1 billion in debt to the venture); Keystone will own 39 percent and Bresnan, the other 11. TCI has spent the last several months forming joint ventures with other major cable operators across the country. —Michael Bürgi

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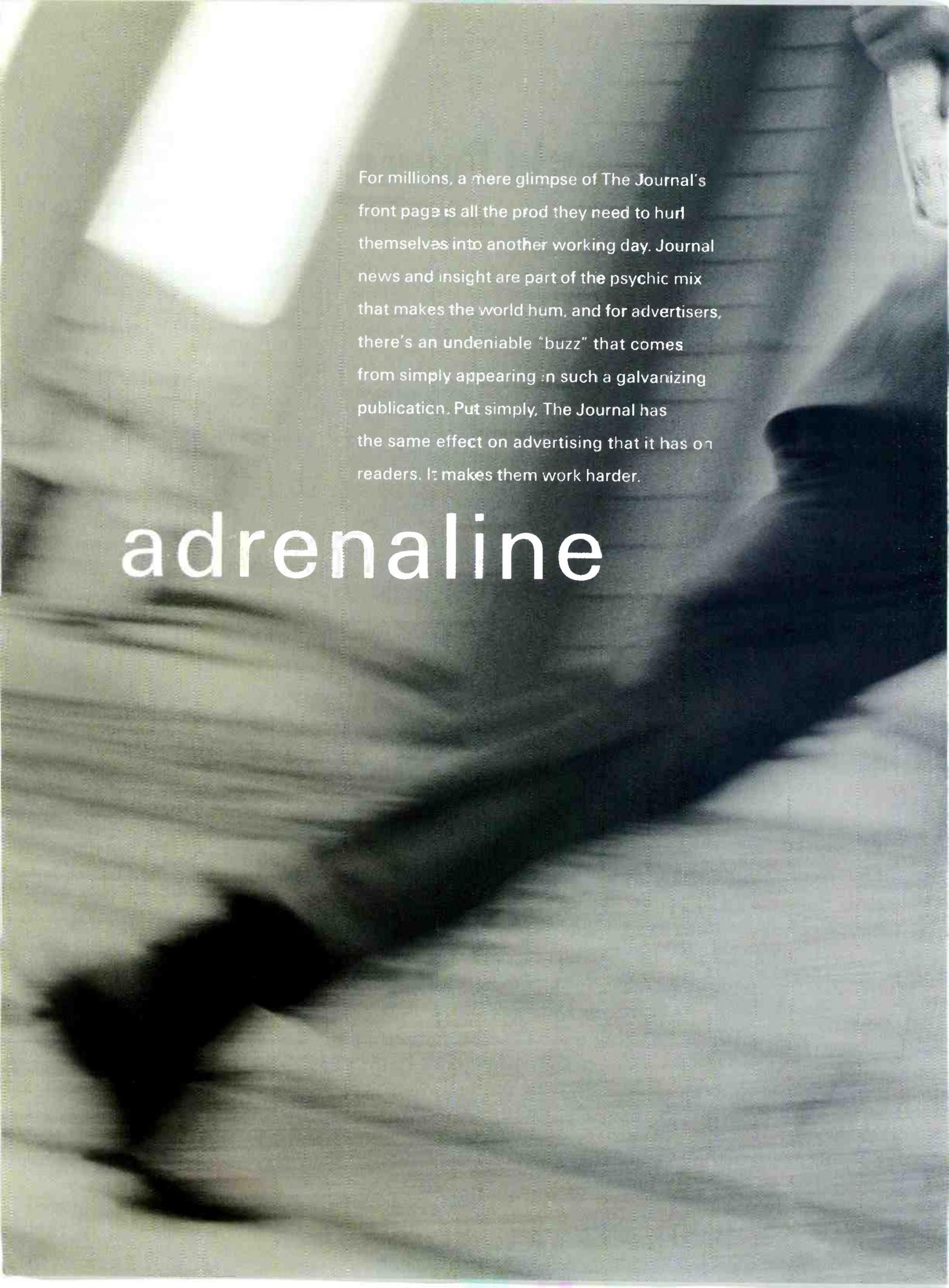
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TV SPORTS

By Langdon Brockinton

Golf and Tennis, Together

USA makes an ad package of two popular participatory sports

As broadcast and cable networks tee off their respective ad sales efforts for what promises to be a robust 1998 TV-golf marketplace, USA is approaching advertisers with a couple of new offerings. For the first time, USA is pitching a sports package that combines the network's telecasts of the PGA Tour with its coverage of the U.S. Open Tennis Championships. And in another first for USA, the network is offering advertisers multi-year (up to three) PGA Tour deals, said Bob Riordan, the network's vp, New York sales.

By packaging U.S. Open tennis with the highly covered PGA Tour golf, USA is looking to "lay in as early as possible as big an advertiser base" for the Open as it can, explained Riordan. Typically the network does not begin selling the Open (a late summer event) in earnest until March. "We're targeting upscale advertisers and looking to entice companies new to both properties," added Riordan. Each property, of course, tends to appeal largely to an affluent audience. The asking price for a one-year PGA Tour/U.S. Open sponsorship is about \$600,000, sources said.

Advertiser interest in golf has escalated, fueled in part by the Tiger Woods phenomenon. Increased spending in recent years by the makers of golf clubs, balls, shoes and apparel also has helped spark healthy golf-TV marketplaces. Under its new PGA Tour TV-rights contract, which commences in 1999 and runs through 2002, USA gets 10 events each year in the first and second quarters—which is likely to make the network attractive to equipment manufacturers because those months are their key selling period. USA's previous PGA contract runs through next year. USA's present U.S. Open tennis deal extends through the 2002 tournament.

CBS has sold about 95 percent of the commercial time for its coverage of the 1998 Winter Games, having recently struck deals with Aflac and Charles Schwab, sources said. Aflac's purchase is said to be priced in the "low



seven figures." Meanwhile, several undisclosed movie studios also have bought time on CBS' Olympic broadcasts, which start Feb. 6.

Delta Air Lines is placing more emphasis on its sponsorship and event-marketing efforts. A few

weeks ago, the Atlanta-based company filled a recently created position: manager, worldwide sponsorship and event marketing. Into that slot moves Bo Heiner, who had previously worked at Greenwich, Conn.-based Clarion Performance Products as an account supervisor, responsible for consulting on corporate clients' sponsorship activities. "We're exploring some [new sports sponsorship] opportunities," said Heiner. One possibility involves the 2002 Winter Olympics, in Salt Lake City, a major Delta hub. "That's something we're exploring," Heiner acknowledged. "That's on the radar screen."

Currently, Delta's largest national sports sponsorships are with the PGA Tour and the



USA scores with the PGA.

PGA of America; it is the official airline of both organizations. "We also have partnerships with a variety of professional teams," including the Atlanta Braves, the Los Angeles Dodgers and the L.A. Lakers, Heiner said. Delta, too, is the official airline of New York's Madison Square Garden. And, of course, in Salt Lake City there's the Delta Center, where the Utah Jazz play their home games.

Sources close to ABC Sports say they expect to offer title sponsorship opportunities for the studio-based news/highlights updates airing on the soon-to-be-reformatted and expanded Wide World of Sports. Sources also say it's likely that ABC will pitch a sponsorship package that includes commercial time on the network's New Year's Day 1998 broadcasts of the Rose, Sugar and Citrus Bowls as well as a chance to entitle its daylong, bowl-game updates/highlights segments. ■

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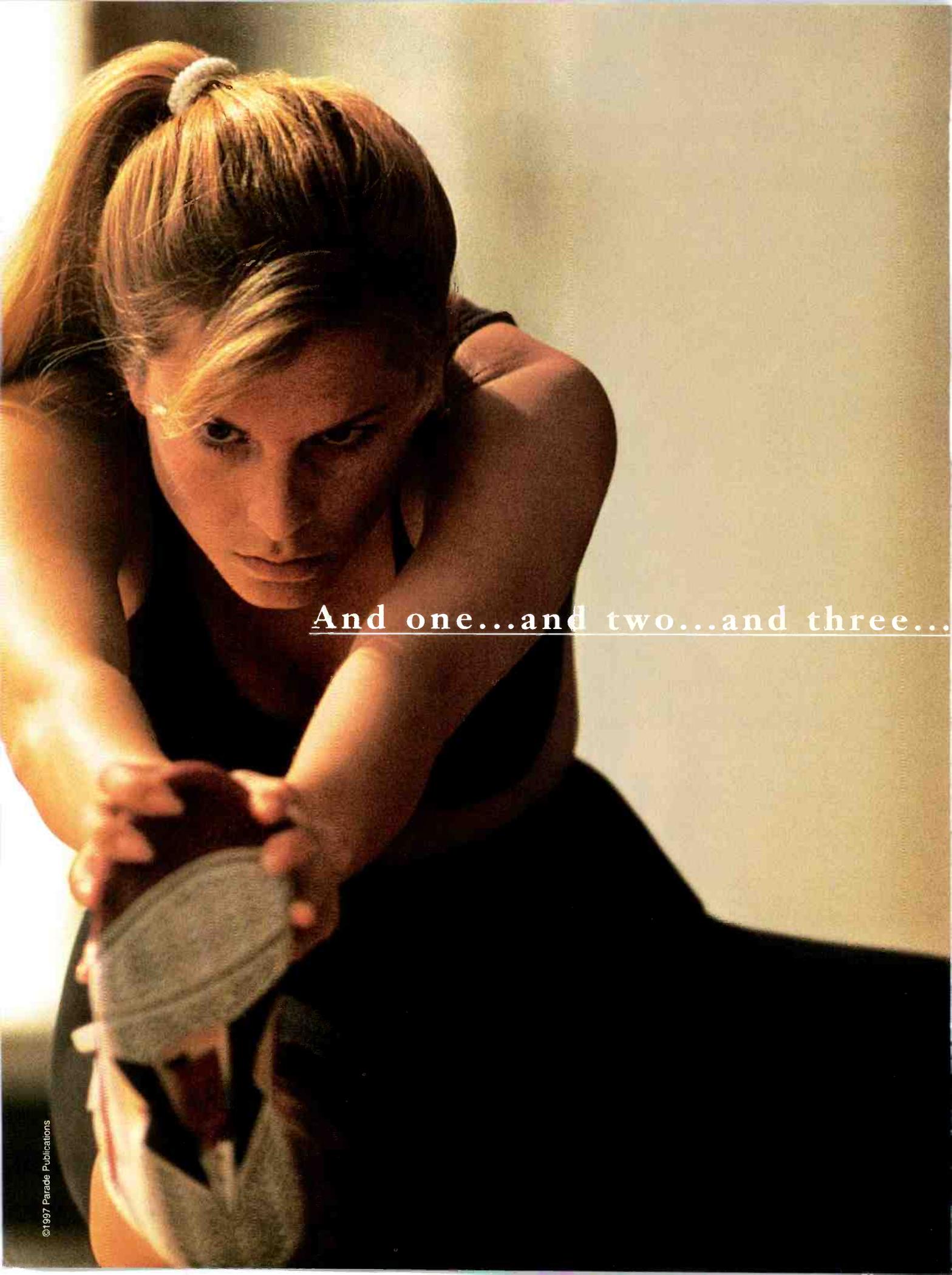
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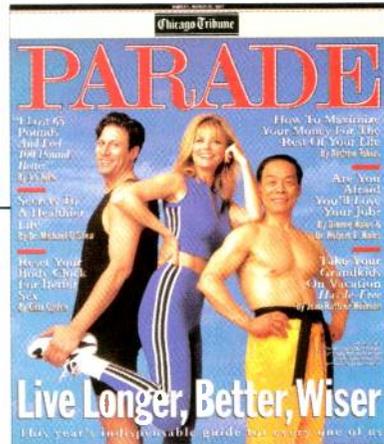
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CBS' Eye Looms Larger With ARS Deal

• CBS RADIO'S RECENT \$2.6 BILLION DEAL to acquire American Radio Systems would give CBS control of more than 60 percent of the market's total radio advertising revenue, a level that could raise some eyebrows among the FCC and Justice Department officials who will pass judgment on the agreement. Some recent radio-group mergers that have resulted in market shares of higher than 35 percent have encountered challenges in Washington.

A CBS representative said last week that "it's too early to discuss" the company's plans for San Jose and other markets that will be affected by the ARS purchase. "If it becomes necessary to divest or swap stations, we'll do so," the rep said.

ARS currently owns three San Jose properties—KSJO-FM, KUFX-FM and KBAY-FM—while CBS has one station, KOMA-FM. Two other pending transactions would further boost ARS' share of ad dollars (and CBS' share, if their merger goes through) in the market. In one deal, ARS has agreed to purchase KEZR-FM from Alta Broadcasting. In another, ARS and EXCL Communications have agreed to swap the frequencies of two San Jose area stations.

Local radio executives estimate that total ad revenue of English-language stations in San Jose will climb 10-11 percent this year, to almost \$39 million.

ARS stations in San Jose are involved in two new ventures designed to generate incremental business. The company recently created a new division, Epicenter Marketing, which is "a full-service event marketing and sales promotion agency in the Bay Area," according to John Sutherland, market manager of ARS/San Jose. Epicenter will create marketing and promotional programs for the

stations themselves and for local events, including the Silicon Valley Marathon and the International Beer Festival. Sutherland, who is also vp/general manager of KSJO and KUFX, expects Epicenter's 1998 revenue "to approach \$1 million."

ARS' other project is a joint venture with Bernard Hodes Advertising, an agency that specializes in recruitment advertising. Collaborating with Hodes' Career Mosaic division, ARS/San Jose hopes to attract recruitment ads to the stations' Internet sites. Sutherland anticipates that this venture will

generate "hundreds of thousands of dollars" in new revenue next year.

In addition to ARS and CBS, the market's other major radio player is San Jose-based Empire Broadcasting, owner of KLIV-AM, KARA-FM and KRTY-FM. KARA recently struck a three-year deal with the National Hockey League's San Jose Sharks to become the team's flagship radio station. "As a promotional vehicle, [the Sharks deal] is superb," said Bob Kieve, Empire president.

Even more important to Kieve is that KARA beat out a San Francisco station—incumbent KFRC-AM, a CBS outlet—for the Sharks' radio rights. "San Jose stations defend themselves against San Francisco incursions all the time—we are in serious

SCARBOROUGH MEDIA PROFILE: SAN JOSE

How San Jose, Calif., adult consumers compare to those in the country's top 50 markets

	Top 50 Markets %	S.J. Primary Metro Statistical Area %	San Jose PMSA Index (100=average)
MEDIA USAGE			
Read any daily newspaper (average issue)	58.8	61.6	105
Read any Sunday newspaper (average issue)	68.5	67.3	98
Total radio morning drive—weekly cume	25.5	23.2	91
Total radio evening drive—weekly cume	18.2	15.7	86
Watched ESPN past 30 days	38.4	36.8	96
Watched Lifetime past 30 days	36.0	26.2	73
Watched Nickelodeon past 30 days	27.0	24.6	91
Watched TNN past 30 days	25.0	12.3	49
Watched The Weather Channel past 30 days	42.5	21.5	51
Subscribe to any online service	16.2	28.5	176
DEMOGRAPHICS			
Age 18-34	34.1	38.3	112
Age 35-54	38.9	40.6	104
Age 55+	27.0	21.2	79
Household income \$50,000-plus	34.0	54.6	161
HOME TECHNOLOGY			
Connected to cable	75.4	72.6	96
Connected to satellite/microwave dish	3.7	3.2	86
Owns a personal computer	42.8	56.3	132

Source: 1996 Scarborough Research—Top 50 Market Report

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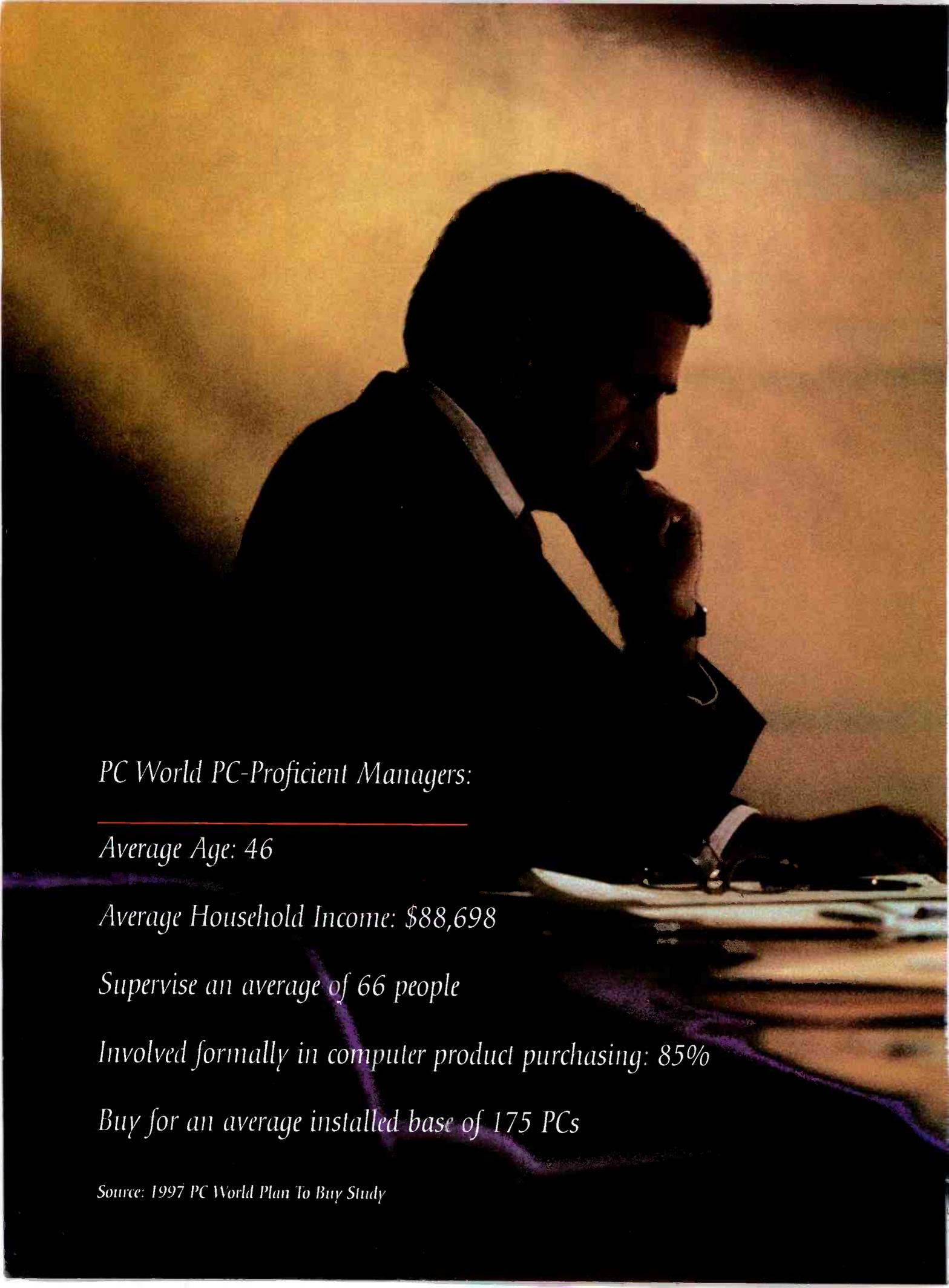
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competition," said Kieve. "It makes no sense to try to cover this huge, wealthy area with just San Francisco-based radio stations." (San Francisco and San Jose are part of a large, 11-county DMA that also includes Oakland, Calif.)

The San Jose Radio Broadcasting Association is set to hire a full-time marketing director who will try to educate national and regional advertisers about the need to buy time on San Jose stations—and not just San Francisco sticks—to reach the San Jose market most effectively. Michael Hobson, currently national sales manager at KEZR, is expected to get the job.

In Hobson's view, San Francisco stations over-serve the five central counties of the market and underdeliver in Santa Clara County [of which San Jose is a part] by as much as 50 percent in the 18-34 and 18-49 demos and by 25-30 percent in the 25-54 demo. Hobson also notes that more people commute daily to Santa Clara County than to San Francisco and that Santa Clara is the country's largest overseas exporter.

"The perception, however, is that San Francisco is the center of this market—the engine that drives it," Hobson said. "So it's a tough sell. This is our challenge." —LB

SAN JOSE/NEWSPAPERS

Flawed Series Brings Changes to 'Mercury'

• INVESTIGATIVE REPORTING IS ALIVE AND well at the *San Jose Mercury News*. "We haven't dropped any of our interest in doing investigative reporting," said executive editor Jerry Ceppos, who has spent much of the past year both defending and critiquing the Knight-Ridder newspaper's controversial three-part series, "Dark Alliance: The Story Behind the Crack Explosion."

The August 1996 series became the focus of national media debate after other newspapers and magazines took "Dark Alliance" to task for being weak on evidence used to support some of its conclusions. The series suggested a direct connection between the start of the nation's crack epidemic and efforts to raise money for the Contras in Nicaragua. The stories also suggested high-level CIA knowledge of the connection.

Last May, Ceppos wrote a column in the *Mercury News* acknowledging that "Dark Alliance" had fallen short of his standards. In his unusual public critique of the series, Ceppos promised to change the way the daily handles major investigative stories.

Ceppos said last week that the paper has instituted a "much better vetting process that slows things down and ensures that an important investigative series will get the scrutiny it deserves."

The editor declined to discuss specifics of what sources at the paper said is a lengthy list of new procedures. Ceppos did say that "more editors will have their eyes on investigative stories," and that assistant managing editor and special projects editor Jonathan Krim will "absolutely handle every investigative story." Krim was not included in the editing process on the "Dark Alliance" series, Ceppos noted.

Mercury News reporter Gary Webb, author of the controversial articles, has defended his work and has disagreed with Ceppos' critique. In July, Webb was transferred from the paper's Sacramento bureau to an office in suburban Cupertino, a move he believes was an attempt to get him to resign. Webb has filed a grievance with the Newspaper Guild over his reassignment. He was on vacation last week and could not be reached for comment.

Outside media criticism of "Dark Alliance" did not result in any lost readership for the paper, Ceppos said. When *The Washington Post* published a 5,000-word piece attacking the series last fall, Ceppos assigned *Mercury News* reporter Pete Carey to analyze the criticism for a lengthy article that the paper published to help readers better understand the intricacies of the controversy.

Ceppos is confident that the new newsroom guidelines will help avoid similar problems in the future with investigative stories at the *Mercury News*. He also hopes the paper has moved on from "Dark Alliance." "The series ran more than a year ago," he said. "It's done." —John Consoli

SAN JOSE/TV STATIONS

The Ups and Downs of The Only Affiliate in Town

• WHEN IT COMES TO WATCHING THE ABC network in San Jose, viewers have two choices. As part of the country's fifth-largest market, San Jose is served by all of San Francisco's network-affiliated stations. In addition, San Jose has Granite Broadcasting's KNTV-TV, an ABC affiliate and the only network outlet based in the city.

"I'd like to destroy them," joked Jim Topping, president and general manager of KGO-TV, ABC's owned station in San Francisco. "They are the thorn in our side."

Topping has good reason to resent KNTV's presence; the station often attracts as much as 40 percent of the viewership for ABC's prime-time lineup in Santa Clara County. While San Francisco's other network affiliates have 100 percent of Santa Clara County viewers in prime time, KGO has to settle for as little as

60 percent.

As the only network affiliate in town, KNTV plays up its role to viewers and advertisers as a key provider of local news. "They [KGO] have [a lot of] counties to worry about—we only have one," said Terry McElhatton, news director of KNTV.

KNTV "concentrates on being very, very local to San Jose," noted Karen Brown, a broadcast supervisor at J. Walter Thompson in San Francisco.

KGO comfortably leads the whole San Francisco DMA in

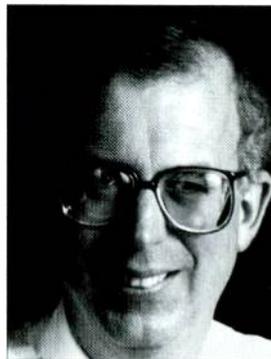
early and late news; in the May sweeps the station averaged a 13 rating/41 share at 6 p.m. and a 14/39 at 11. But KNTV has a strong following in Santa Clara County, where its news averaged a 7/41 at 6 and a 5/13 at 11.

On the advertising side, KNTV has had particular success with automobile dealers. Almost one-third of all new-car sales in the San Francisco DMA are made in Santa Clara County, noted Brian Canady, national sales manager at KNTV.

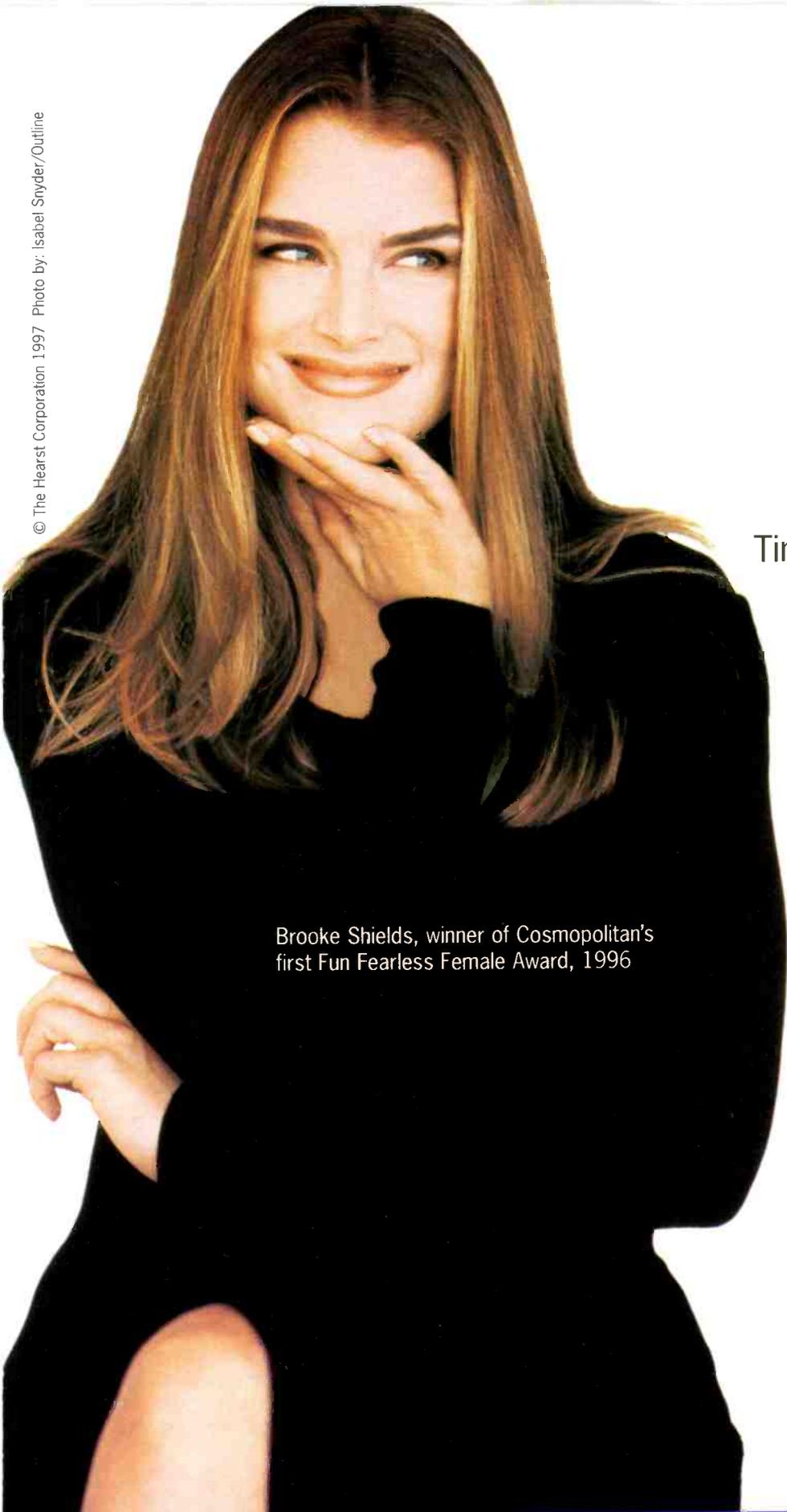
"Santa Clara is a high-end market," added Cindy Pietro, a local broadcast supervisor at TBWA Chiat/Day in San Francisco. "For [advertisers] like automotive and high tech, that's a location you can't ignore."

Yet KNTV's limited reach is also a sore point among buyers. "It's difficult to buy them," said one local buyer who requested anonymity. "When you are buying 100 rating points at KNTV, you're not really getting 100 rating points in San Francisco. It's more like 20."

Meanwhile, Granite is said to be looking to boost its presence in the DMA via a possible investment in KOFY-TV, a San Francisco independent station owned by Pacific FM. If a deal is struck, Granite may ask the FCC for a waiver to retain KNTV as well. "Nothing's happened at all yet, but we have had discussions," James Gabbert, president and gm of KOFY, said of Granite's interest in the station. Executives of New York-based Granite declined to comment. —CB



Editor Ceppos: A "much better vetting process" for investigative stories.



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Is it SMART to Fight Nielsen?

A new program ratings system now testing in Philadelphia wants to compete with "the only game in town."

By Michael Bürgi

It's a classic case of David versus Goliath, the looming face-off between Nielsen Media Research and Statistical Research Inc. Nielsen, the established big boy (some would say bully) of television research and measurement, has long represented the industry standard and is currently the only game in town. But not for long, if SRI can find a way to deliver credible program ratings and demographic information to the many Nielsen clients that have signed up with SMART, SRI's ratings system.

To date, SMART (Systems for Measuring and Reporting Television) is merely a fledgling operation with grand plans. The brainchild of Gale Metzger, a 35-year research veteran who once worked for

UPI PHOTO

The funeral of Princess Diana provided the first test of SMART's competitive ratings system.



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Nielsen, SMART's initial test market in Philadelphia counts 500 homes for its sample base. It's an insignificant number statistically, but it's the start of what Metzger hopes will one day be a national competitor to Nielsen's ratings service.

Barely any ratings or demographic data from SMART's Philadelphia test has been released. But last week, Metzger made available to *Mediaweek* some demo data—no actual ratings, though—from the Sept. 6 funeral of Princess Diana. Here's the result:

of customized reports its clients request, charging the same amount for each request even though it might not involve extra work, notes Metzger. SRI's approach will differ in that they will charge less per client asking for the same information. Nielsen's response is that with the development of an active/passive people meter that is currently being tested, much of that customized data will fall into the hands of the clients. The current system, they admit, wasn't conceived to gauge the many different media outlets that have popped up with the advent of cable.

"When you're only tracking households, it's not going to knock people's pants off," says BJK&E's John McSherry.

While saving on research costs is appealing, it will only get SMART so far. "The next thing [for SMART] is the ability to see programming ratings data," said John McSherry, senior partner in research at BJK & E Media. "When you're only tracking household

From 4 a.m. to noon, SMART estimated that in Philadelphia some 37 percent of all homes were in use. Nielsen's numbers from Philadelphia put HUT (homes using television) levels at 41 percent, not a wide gap statistically. Because of time constraints, Nielsen did not provide the demo breakdowns that SMART offered. Those included comparisons of PUT (persons using TV) levels for persons 2+, and age divisions of 12-17, 18-24, 25-34, 35-44, 45-54 and 55+ for both men and women. The results showed that more women 25 and older were watching TV than any of the other categories, essentially confirming the Nielsen number that had been released the week *after* the funeral.

Ask any agency research executive about SMART vs. Nielsen and the first thing out of their mouth is: "We need a competitor to Nielsen." Though all previous historical competitors to Nielsen have folded, the many spats broadcast networks, syndicators and cable networks have had with Nielsen has them hoping again.

But accuracy is not the only reason there's a clamor for a two-party system. Financial relief from the "we've-got-you-over-a-barrel" pricing structure could be in the cards for Nielsen clients. Analysts have pegged Nielsen's annual revenue (for both national and local research) at about \$300 million, with profit margins in excess of 35 percent. Now that's *healthy*.

Metzger says he plans to operate SRI with a different financial philosophy: Move the data and information into the client's hands. "I call it 'data at your desk-top,' where you have the actual respondent information and the software," explained Metzger. "You can access the information we provide you and answer questions when they pop up."

Nielsen makes much of its money from the abundance

usage, it's not going to knock people's pants off."

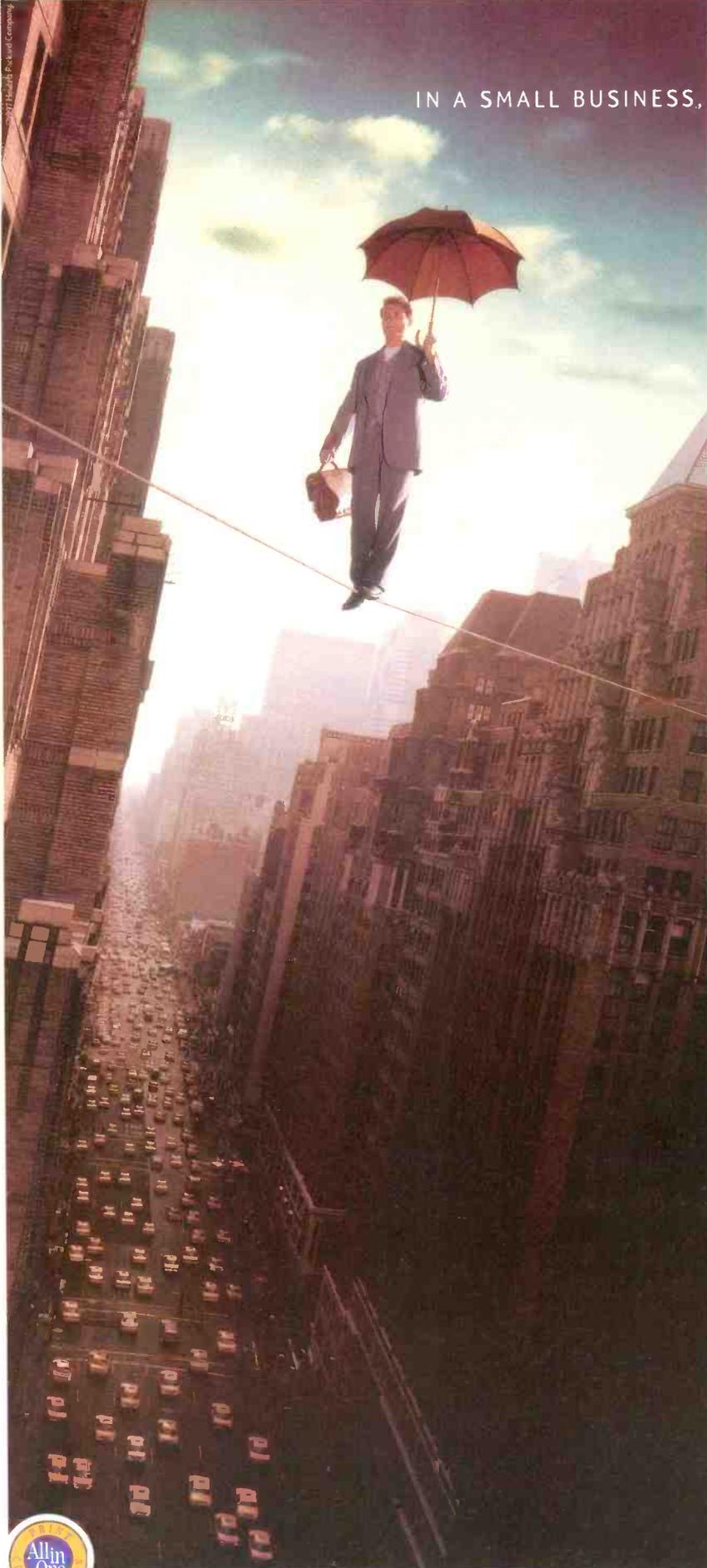
"When Gale gets us program ratings, he'll go a long way in gaining credibility," concurs David Marans, the top research executive at J. Walter Thompson.

Should SMART's ratings end up being lower than what the broadcast networks would like to see, it's possible the networks won't back up Metzger's company for the national rollout. On the other hand, SMART numbers include TV sets that are watching VCRs or playing video games. One of Nielsen's greatest claims against SMART is that it creates an artificially high HUT level. If and when SMART's ratings numbers will be available nationally—and to this point, only the Philadelphia numbers are promised by year-end—that difference should become even more apparent.

Even fuzzier are SMART's national rollout plans. All the clients that have lined up behind the venture—which include all four broadcast networks, several agencies and a few cable networks—are only in to support the Philadelphia test. Metzger said he doesn't assume all will pony up the millions needed to roll out nationally to a minimum of 5,000 homes, which observers who did not want to be identified estimate will be well north of \$100 million.

There's no doubt the industry would like more than one research company to lean on, because no one likes a monopoly. But the road to competition in TV research is littered with failed attempts. And Nielsen, to its credit, is trying to improve its product.

"There are many frustrated clients out there," said Thompson's Marans, who has been relatively critical of SMART's lack of numbers to date. "Be that as it may, Nielsen is the currency we use. So there's no comparison."



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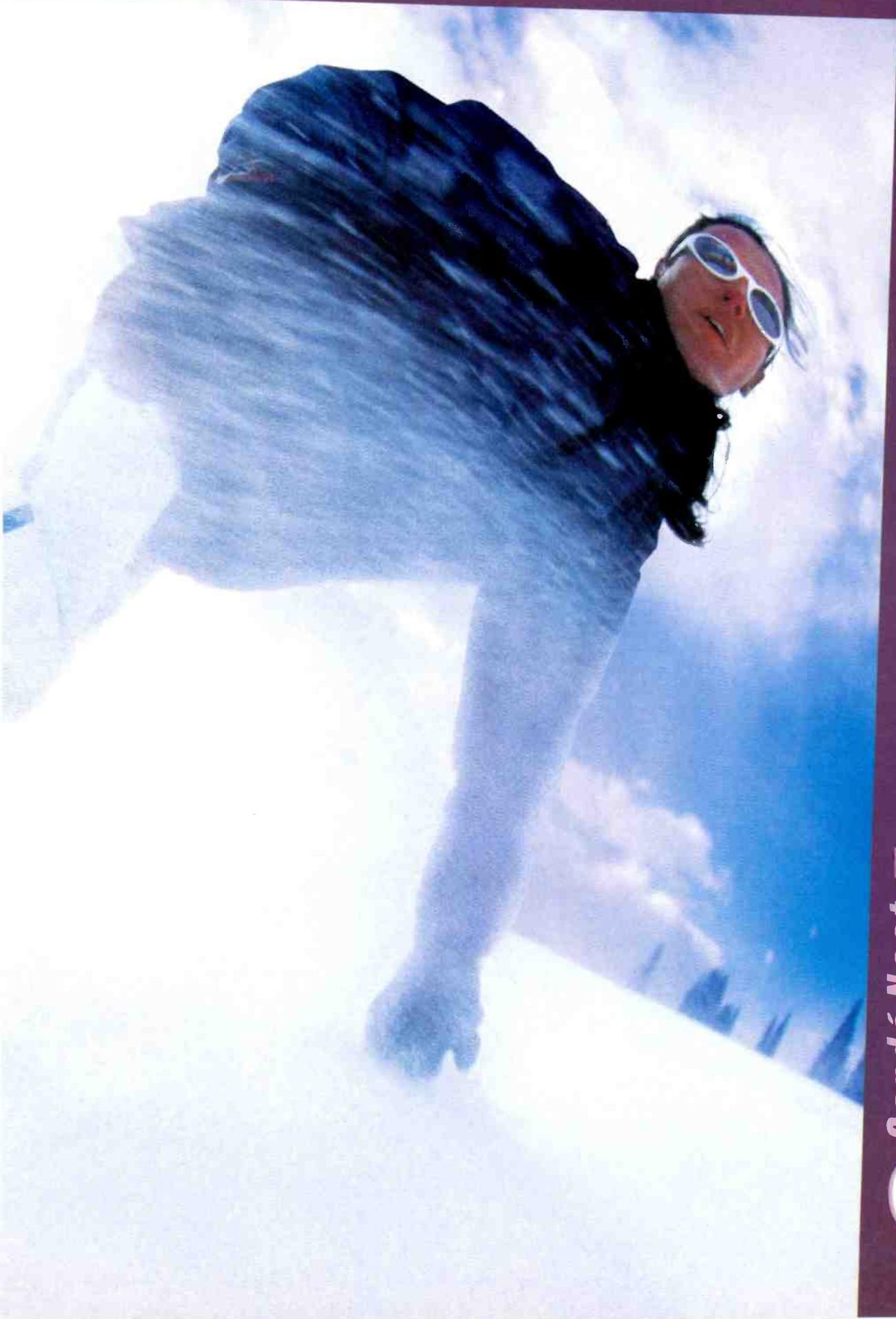
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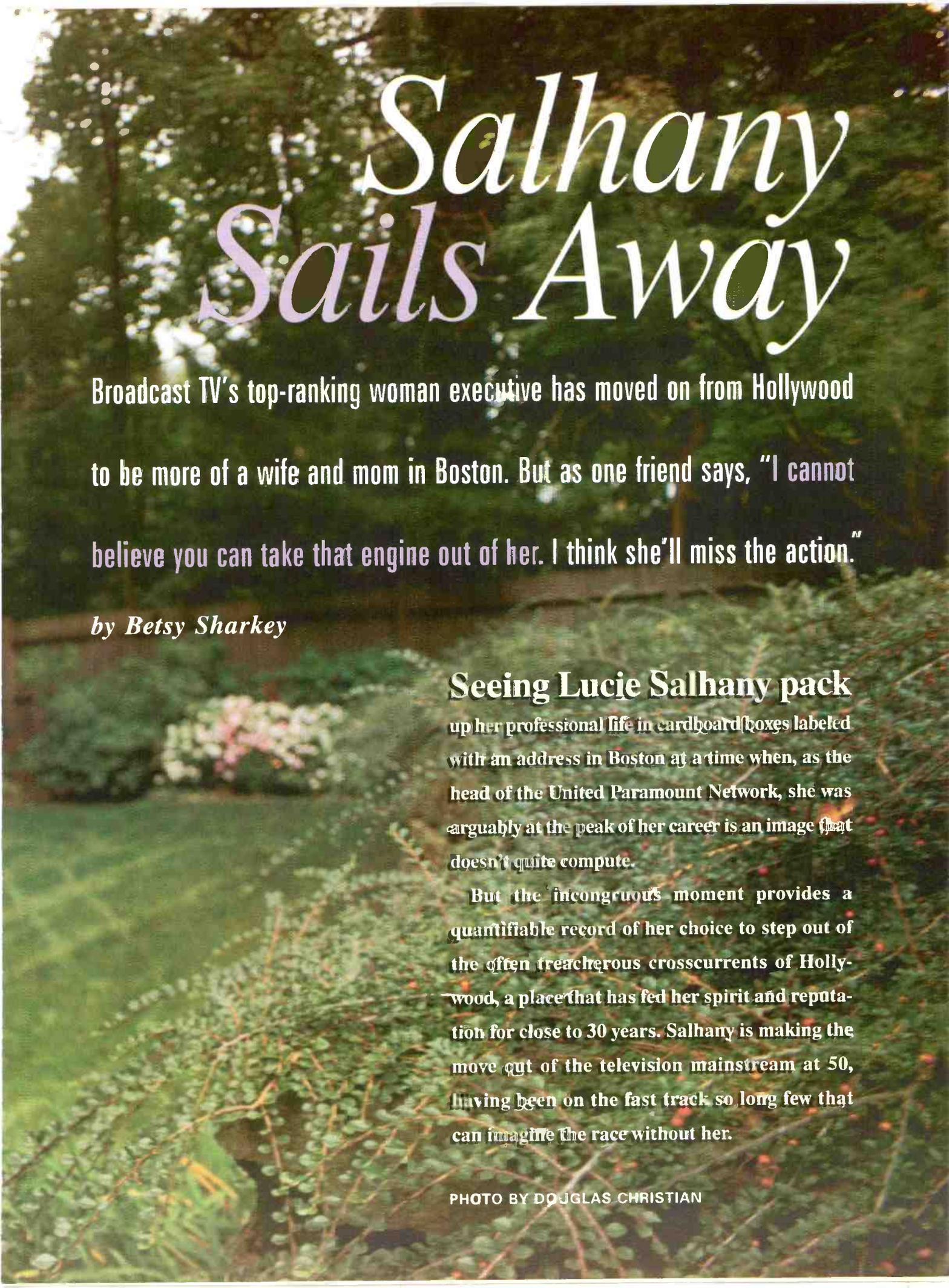
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TO LIVE TO PLAY TO LIVE



Greener pastures?
Salhany in the garden
outside her home in
Boston, where she
can still *watch* TV.



Salhany Sails Away

Broadcast TV's top-ranking woman executive has moved on from Hollywood to be more of a wife and mom in Boston. But as one friend says, "I cannot believe you can take that engine out of her. I think she'll miss the action."

by *Betsy Sharkey*

Seeing Lucie Salhany pack

up her professional life in cardboard boxes labeled with an address in Boston at a time when, as the head of the United Paramount Network, she was arguably at the peak of her career is an image that doesn't quite compute.

But the incongruous moment provides a quantifiable record of her choice to step out of the often treacherous crosscurrents of Hollywood, a place that has fed her spirit and reputation for close to 30 years. Salhany is making the move out of the television mainstream at 50, having been on the fast track so long few that can imagine the race without her.

PHOTO BY DOUGLAS CHRISTIAN

"I don't feel like there is any unfinished business," she says simply. "I wouldn't feel that way had I not gone back to work after I left Fox. I would have felt like I had to prove something, whether it was to myself or the world. As my mother says, 'You can look them in the eye now.'"

It was at Fox in the early '90s that Salhany became the first woman to run a television network. While she was chairman of Twentieth Television, the studio producing arm of Rupert Murdoch's vast media empire, the studio was beginning to produce such signature shows as *The X-Files*, *The Simpsons* and *Picket Fences*. Soon, Murdoch named Salhany chairman of Fox Broadcasting Co., where she expanded the young network from four nights to seven.

It turned out to be a nightmare of a time. Those close to Salhany say that though she had the title and much of the responsibility, Rupert Murdoch himself was forever intervening at critical points along the way, making decisions that Salhany had to publicly embrace as her own. She told more than one friend she started thinking her first name was "bitch," the atmosphere during those years at Fox was so negatively charged. In one of the most telling stories from this period, Salhany's son Jake, who was then barely 7, confronted a top Fox executive at a party and demanded that he "stop making my Mommy cry."

"I would have liked to have had the experience [of Fox] without the trauma," she says now. "It was no one person's fault and I'm not the easiest person to have as an employee. But I always felt if you give me the accountability, then I've got to have the responsibility. And Rupert didn't give me that."

Though the experience at Fox came close to destroying her self-esteem—"I left there not knowing if I had any value, if anyone would want to talk to me about a job"—the three years that followed at UPN have been no cakewalk. Virtually every move Salhany has made has come under critical attack. And the attacks have been primarily on the programming side, even though UPN's ratings improved last season and the network has a clear hit in *Moesha* on Tuesday nights, while its drama block on Wednesday with *Star Trek* and *The Sentinel*, has pulled in a young male audience against comedy blocks on ABC, CBS

and NBC and more female-skewing dramas on Fox in *Beverly Hills, 90210* and *Party of Five*.

Among her greatest supporters—and toughest critics—are those who as writer/producers have dealt with Salhany's mercurial moods. The station side, where Salhany grew up, has always been the game she played best. Programming was a tougher nut to crack, where to draw the line between her own sensibilities and the vision of those who create shows.

"I like Lucie as a person," says one televi-



Sermon from the Paramount. Salhany, Terry McCluggage (l) and Evan Thompson, launch UPN in 1994

her mind on anything, the next she's taken an intractable position and no amount of logic will budge her. I have friends who worked on *Anything But Love* [a Fox show that Salhany cancelled just a few shows short of enough to guarantee it a syndication run] who will never forgive her, ever."

But the more serious shadow darkening Salhany's leaving was the recent defection of the Sinclair Broadcast Group to the WB, a move UPN has filed suit to block. The \$84 million

switch shifted the balance of distribution power in the WB's favor. Salhany's tight relations with station general managers have always been her strong suit and as such the Sinclair decision was a painful one for her to witness.

In large part, the motivation for her departure comes from her desire to spend more time with her sons, Jake and Hal—"I've never had dinner with them on a school night," she says—and her husband, Boston entrepreneur John Polcari, who has been doing the bulk of the commuting over the past 12 years that Salhany has been in Los Angeles, despite having heart problems.

"For six months after he had his heart attack, (in early 1996, less than a year after UPN signed on the air) I couldn't let him out of my sight," she says. "By all rights, my husband shouldn't have gotten better, but he did. But when your spouse is extremely ill, that's very emotional. And Jake was going into seventh grade. Now made sense."

But her exit from Hollywood is no dramatic kiss-off. The new career she has created for herself in Boston will see Salhany on the board of BHC Communications, which will keep her connected to UPN through BHC's 50 percent stake in the fledgling network. And she will be running JH Media, her new media advisory company, named for her two sons. Then too, Salhany sits on a number of corporate boards, including computer-maker Compaq.

Most of the people who have played alongside and against Salhany don't believe this new direction, at least in its current design, will last. As one Salhany intimate expressed it: "I cannot believe you can take that engine out of her. I think she'll miss the action."

But then most aren't aware that this decision isn't an overnight impulse. Her Los Angeles house went on the market anonymously two years ago. A year ago, she quietly began applying to get her boys into school on the East Coast, going through a parallel exercise on the West Coast so that no one in Los Angeles, where her kids were in school, would know what she had in mind.

Finally, on Labor Day 1996, when Salhany was departing from her family's annual retreat in Cape Cod, she promised her sons this would be the last Labor Day that she left for L.A. She



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came close to keeping that promise, with just a few loose ends to be tied up after the holiday, including seeing the installation of her replacement, Dean Valentine.

One essential truth about Salhany is that virtually no one is neutral in their feelings about her. Some have put her on a pedestal for breaking through television's glass ceiling when ABC's young network chief, Jamie Tarses, was still learning the ropes at NBC. Others have raked Salhany through the mud for the very public failure of the Fox late-night talk show starring Chevy Chase, which premiered in Sep-

tember '93 and died six weeks later.

agency's television division, wanted to find something unusual to give her.

"Everyone was sending flowers. I wanted to do something different because I really like Lucie," says Gabler. "So we went out and got a big stuffed bear [it was close to four feet high] and I wrote her a note: 'I hear it's lonely at the top, so here's something to keep you company.'"

Salhany kept the bear in her office and took it with her when she moved on to UPN—until two years ago, when it showed up outside Gabler's door. CAA founding partner Michael Ovitz had just left the agency and Gabler had become part of a small governing committee,

which now runs the agency. Her note to him read: "I think you need it now more than I do."

Jerry Katzman, vice chairman of the William Morris Agency, still remembers meeting Salhany in 1985 when he was running the agency's television division and she was new to Los Angeles. She had just been named president of Paramount Domestic Television.

"I remember being struck by the sense of this terribly strong woman who was so intense," he says. "And I felt, then, she was destined to be more than she ever anticipated she would be."

On a recent day, not long before UPN named Disney's Dean Valentine to succeed her, Salhany was awash with emotion. It seems that someone was pilfering irreplaceable mementos from her Los Angeles home in the midst of packing up the house.

Salhany's husband called with updates on more items that he noted missing. With each call, Salhany lit another cigarette—a habit she's been trying to break for at least a decade—and twisted the ring that was Polcari's present for her 50th birthday earlier this year.

The ring's design is simple but unique. Like a string of paper-doll cutouts, it is an unbroken series of golden circles, triangles and squares—the three images that were created as the sym-

bolic paradigm for UPN. Every marketing campaign since the network's inception has been built around the circle, triangle and square.

The ring on her finger speaks to her 30-year professional relationship with television. She began working in the industry in her hometown of Cleveland, in 1967, when she got a job as a secretary at WKBF. Within days, she told the program manager that she wanted his job. Six years later she had it, after moving through a range of jobs in public affairs and publicity/promotion. On her way to program manager, she also found her first serious mentor in Mel Har-

"There are people in certain socioeconomic groups—and I include some executives in this industry among them—who are embarrassed about watching television," says Salhany.

tember '93 and died six weeks later.

Many of those who adore and defend Salhany also have spent hours locked in fiery battles with her. "With Lucie, there's always a personal side to it, you can't excise that out," said a former Fox executive who worked with Salhany during her tenure there. "With that there is pain, but there is also brilliance."

"When I was coming up in the business, because of all the stereotypical things, if you lost your temper, if you showed emotion, it was wrong," says Salhany. "Well, that's bullshit. It's part of who people are, and if you don't get down to that then all you're dealing with is the surface...I can't stand people who don't have passion, and that's not always emotion. It's caring, it's loving what they do. It's *not* about their next job—it's about the *gestalt* of everything."

"Lucie has shown [that success] is not a gender thing," says Katzman. "If you know the business, it doesn't matter whether you're female or male. And she understood syndication and she understood the affiliates as well as anyone I have ever dealt with."

That Salhany was a woman, and one who exposed her personal side, changed the tenor of the dialogue in Hollywood. When she was named head of Fox Broadcasting, Lee Gabler, now one of Creative Artists Agency's co-presidents and at the time the head of the talent

which now runs the agency. Her note to him read: "I think you need it now more than I do."

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ris, who went on to be a syndication guru at Paramount, then head of television for Sony Pictures Entertainment's Columbia TriStar division before retiring several years ago.

"He drove me nuts and when I'd hear his shoes coming down the hall, the hair would stand up on the back of my neck," says Salhany. "But I learned the business from a genius, a television genius."

She left Cleveland in 1975 and moved to Boston as program manager for WLVI. It was lonely and she turned to television after work for solace. The experience impacted the way she thought about the business from that point on.

"There are people in certain socioeconomic groups—and I include some executives in this industry among them—who are embarrassed about watching television," says Salhany. "When you get on an airplane, there are those who read one of the *Times* [New York or Los Angeles], the *Wall Street Journal* and then sleep. Then there are those of us who read one of the *Times*, the *Journal*, *People* and the *National Enquirer*. I'm suspicious of people who don't. Are they so afraid they'll lose their identity if they do? Or is it about what other people think of you? If it is, then you've got more problems than what you really watch on television."

Los Angeles Times

Magazine

SEPTEMBER 7, 1997

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Deepak Chopra Lets Us In on Plans for His Expanding New-Age Empire — a Hip-Hop CD, a Possible MTV Video Cameo and, Yes, Even Movies.

By Tony Perry

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Boxing up on her last days in Hollywood: Herb Siegel, chairman of Chris-Craft, told Salhany: "I'm tough, but you're tougher."

ex-network executives to prove her point.

"This is a high-pressure business," says Salhany. "Sometimes being a woman helped me and I think a lot of times it hurt me. It does go in cycles. In the early '70s, hiring women was the thing to do. By the mid-'80s, it started to be acceptable, more routine. But I think the '90s are going backwards. When business is going great and there are a lot of jobs, people aren't as threatened. But this is now a business in consolidation and I think it's going to be harder for women, because in so many cases they're just not part of the inner circle."

At the same time, Salhany is decidedly female in the way she operates. When she

For all the barriers she has broken over the years, Salhany doesn't think having a career in television is easy for anyone, regardless of gender or race. There are enough white, male,

decided last fall to drop UPN's predominantly urban comedy approach and go heavily into dramas, pairing UPN's cornerstone show, *Star Trek: Voyager* and *The Sentinel*, the critical heat was turned up.

"Everybody was questioning that decision," Salhany says. "We premiered on a Monday and I didn't want to know the ratings the next day. I was panicked, I was petrified. I went shopping."

Salhany stayed out of the house all day—she won't say how much money she dropped before she walked back in the door in the late afternoon. "My mother said, 'You have pages of phone messages,' and she said a Mr. Siegel called," Salhany recalls. It was Herb Siegel, Chris-Craft chairman. "I called him back and he said, 'Congratulations. We were No. 1 in New York.'" Siegel admitted he worried after a review in *USA Today* had been unkind to the lineup.

"I told Herb I didn't know the ratings, I hadn't read the reviews," recalls Salhany. "And he said something I'll never forget; he said, 'I'm tough, but you're tougher,' and I just felt like a million dollars."

She worries that the industry, as it becomes more vertically integrated, will keep those who make the decisions about what is on the air too far removed both from the creative process and the viewing public, that network executives won't get the personal calls from the top corporate bean counters or political operatives.

"Now you have very highly paid executives reporting to higher-paid executives, so you rarely have interaction with the top person," she says. "Consequently, everything gets filtered. And the only way to get recognized is to either do something that is so extraordinary or 'kill' the person over you. That's not healthy."

All this and more will ultimately be woven into the autobiography Salhany intends to write, now that she'll have a bit more time on her hands. For now the one thing she is certain about is that there will never be an ending, at least not in the conventional sense.

"The only thing I won't do is write a final chapter," she says. One has to believe that for Salhany's career, too, a final chapter is a very long way away. ■

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324,358

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*Dec. 93 to 96: ABC audited.
Dec. 97: Publisher's estimate.

MOVERS

CABLE TV

Brian Jones has joined Fox News Channel as vp of news-gathering. Jones was vp of programming at the now-defunct News Corp. venture American Sky Broadcasting; before that, he was vp of news for Fox's Washington, D.C., news operation.

PRINT

Michael Federle has been named associate publisher of *Fortune*. He had been eastern advertising director for the Time Inc. business biweekly since 1995...**Carl Benson** has joined *Sports Afield* as Midwestern account manager. He previously worked at *USA TODAY Baseball Weekly* as an account executive. Benson reunites with Jim Schie-kofer, who recently left *USA TODAY Baseball Weekly* as national advertising manager to become *Sports Afield's* advertising director...**Roe Astuto** has been promoted to Los Angeles manager of *TV Guide*. She was an account manager in the magazine's L.A. office...The Newspaper National Network has named **David Teitler** as vp, director of sales and strategic planning, package goods. Teitler joined the NNN, the Newspaper Association of America's one-stop shopping initiative, in 1996 as national sales director, package goods.

SYNDICATION

At Warner Bros. Domestic Television Distribution, **Cliff Brown** has been promoted from vp, media sales, to vp, East Coast sales manager, media sales; and **Roseann Cacciola** has been upped from account executive to director, media sales.

The Media Elite

Edited by Anne Torpey-Kemph

Headline Pipeline Signs With WMA

You might call it Headlines R Us. It's where a number of Hollywood filmmakers and TV newsmagazine

producers are turning when they need a good story. It's Calabasas, Calif.-based Industry R&D, and its ties to the creative community will only be getting stronger now that the company is represented by the William Morris Agency.

"We're a one-stop shop for the newsmagazines and movie and TV producers who just don't have the time or resources to do the legwork in finding the obscure or major local stories," says IRD founder Tom Colbert, who signed with WMA earlier this month. "WMA recognizes that IRD has been a valuable pipeline of ideas for productions."

IRD, whose 46-client list includes the ABC newsmagazines *20/20* and

PrimeTime Live and King World's syndicated *Inside Edition*, develops stories through its "tip-

sters" network of 550 newspaper and TV reporters, which have provided the basis material for such movies as the 1996 hit *Fly Away Home* and the upcoming *Love Lost and Refound* (Disney) and *Green Ice Woman* (Columbia Pictures), starring Michelle Pfeiffer.

For example, *Fly Away Home* was developed from a relatively obscure news item about a Canadian man who flew a small plane to lead an endangered flock of geese to protected land in Florida. IRD found the item and brought it to client *Hard Copy* in 1990 and later to current client ABC for *20/20*. From there, the story gained national attention; then Sony Pictures came calling to adapt it into a movie.

Among IRD's current projects, Colbert is excited about the story of a son who helped clear his mother of murder charges in the killing of his stepfather. Watch for it in telefilm form on ABC next spring. —Michael Freeman



IRD president Colbert touts a "tipster" network of 500 TV and newspaper reporters.

Media Writers Go Full Tilt at Four Corners

Some of New York's most dexterous media writers flipped over a recent opportunity to crush the competition. The battleground: a round-robin charity pinball tournament, hosted by magazine PR rep Four Corners Communications to help christen the firm's new Union Square offices. The garish "Goldeneye" machine served up swiveling satellite dishes and blinking tanks to test the nimble fingers of contestants Patrick Reilly of *The Wall Street Journal*, Michael Gross of *GQ*, Lorne Manly of the *New York Observer*, Michael Shain and

Mary Huhn of the *New York Post*, Anne Marie Kerwin of *Advertising Age*, Steve Cohn and John Masterton of *Media Industry Newsletter* and *Media-week's* cable guy, Michael Bürgi.

When the flashing lights faded, the winner was (ahem) our man Bürgi, netting \$500 from Four Corners for the charity of his choice, the California-based Coral Reef Alliance. Runner-up Cohn won \$250, donated by Ellen Levine, editor-in-chief of FC client *Good Housekeeping*, for his chosen cause, Multiple Sclerosis.

Carey Upholds Double Standard

Good things come in pairs for David Carey, publisher of *Condé Nast's House & Garden*. Carey is presiding over his second successful magazine launch (his first was Hearst's *SmartMoney*). And his wife, Lauri, is about to deliver the couple's second set of twins (their first is Anne and Ethan, 4). "We've had two great blessings," says Carey, undaunted. "We've done it once, and it really wasn't that hard the first time." —Jeff Gremillion

Paddle tale: Lucy Danziger, editor-in-chief of *Condé Nast Sports for Women*, pilots the red kayak she received as a gift from *CNSFW* publisher Suzanne Grimes upon the title's launch last month.



SPOTLIGHT ON...

Shelley McCrory

VP, Prime-Time Series
NBC Entertainment

As a rule, television executives need to jump from company to company to ascend to the upper echelon. An exception to the rule is Shelley McCrory. In five years, McCrory has risen from an entry-level NBC job to supervise the top-rated network's sitcoms *Friends* and *Veronica's Closet*, the newest addition to NBC's "Must See TV" Thursday-night lineup.

"I was very fortunate that I landed my first job at a place where the people are very nurturing," says McCrory, who is responsible for overseeing development and production of NBC's comedy series.

Responding to media buyers' criticism that NBC placed too many sitcoms on its new schedule, she says: "It was a bit risky—we have comedies coming out of our ears." NBC now offers view-

ers at least one sitcom five nights a week. "From a financial standpoint, comedies repeat better," McCrory notes. "As competitive as things are now, people do tend to gravitate to comedies. Dramas are harder to launch."

While it is McCrory's job to predict which shows will become hits, she admits it's far from a science. She didn't realize that *Friends*, which



She has serious comedy duties.

she helped develop, would become a cultural icon; she thought the sitcom was strong enough to join NBC's Thursday lineup, but was surprised its ratings soared

so fast. However, McCrory says she will be flabbergasted if *Veronica's Closet* doesn't hit. She believes that the show's mix of distinctive characters and a tailor-made role for star Kirstie Alley make it a can't-miss. "If it doesn't hit, we should all give up and go home." —Richard Katz

MEDIA DISH

'Money' Earns Silver Anniversary Party



On hand to help *Money* commemorate its silver jubilee on Sept. 26, (l. to r.) Ilene Winters, Dreyfuss; Marston Allen, vp, int'l. media, McCann-Erickson; Kristen Peters, Dreyfuss; and Geoff Dodge, publisher, *Money*

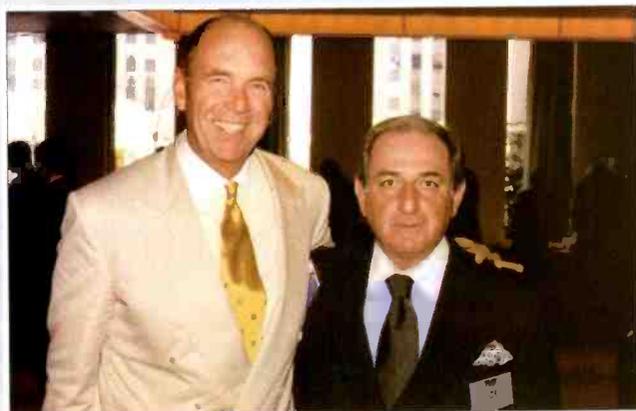
'Colonial Homes' Hosts Peek at Designer Fare



At the 1997 Designers' Fare Opening Night Gala Preview, sponsored by Hearst's *Colonial Homes*, honorary event chairman Dina Merrill (l.) with *CH* editor Annette Stramesi

And the TVB Forecasts for Spot and Local Are...

At New York's McGraw-Hill auditorium recently for the Television Bureau of Advertising's forecasting conference, Dick Robertson, president, Domestic Television Dist'n. for Warner Bros. (l.), and Joe Tinato, svp of strategic planning for the TVB



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"The Web: It's not just an application anymore." If the Internet had its own ad campaign, would this be its tagline? Maybe not. But in a different fashion, Bill Gates proclaimed the omnipresence of the Web last week when he said that he and many others had begun to embrace the "Web lifestyle" by fully incorporating it into their everyday lives. Gates' observation seems destined to ensure that one of the great advertising cliches of the next few years, even in non-tech commercials, will be slices of Web lifestyle.—*Catharine P. Taylor*

@deadline

And Then There Were 4

Levi Strauss & Co., San Francisco, has narrowed its new media agency review for a global, lead strategic interactive partner to four shops: **Organic Online**, **CKS Partners**, **Ikonic**, all San Francisco, and **Digital Evolution**, Los Angeles. A decision on the business is expected by early November. The final selection will allow for other shops to continue to work with Levi's on a project basis, as well as for the company's regional divisions to select their own online partners if they wish.

Modem Gets AOL Work

AOL Greenhouse, the independent production unit of **America Online**, has completed an agency review and named **Modem Media**, Westport, Conn., its agency of record. The review included **Stein Rogan & Partners** and **CKS SiteSpecific**, both New York. Sources said the trade and consumer assignment is on hold until Greenhouse secures the funding it has been seeking since July 1.

New Media Moves

US Interactive and **Darwin Digital**, both New York, last week tapped new online media directors: **Bob Storch**, former media director at Poppe Tyson, New York, to US Interactive; and **Jennifer Sokol**, a former executive at the media.com division of Grey Advertising, to Darwin. Sokol compatriot **Jennifer Kramer**, formerly a buyer at media.com, also joined Darwin's online media staff.

On the Block, Now Off, Riddler Readies Refocus

By Laura Rich

Riddler, one of the more popular gaming sites on the Web, will remain part of parent company Interactive Imaginations, according to chairman/chief executive officer Michael Paolucci. But the resolution of the site's status comes after Riddler was almost sold due to financial difficulties within Interactive Imaginations.

The situation came to a head two weeks ago, following acquisition interest in Riddler by Berkeley Systems (via parent CUC International). CUC at one time offered nearly \$10 million for the gaming site, said sources, who added that that amount was scaled back to less than \$1 million once CUC investigated Interactive Imaginations' finances. CUC officials declined comment.

Ultimately, Interactive Imaginations turned down the offer, when the company was rescued at the 11th hour by additional capital from one of its investors, sources said. That investor is believed to be Travelers Group. "We always wanted to run Riddler on our own, but we thought [selling it] was the only way to get cash," explained Paolucci.

Sources said CUC had become disillusioned when it heard that chief operating officer Rick Lamb would leave the company. Lamb, who left

two weeks ago, had led the company's technology development, which was centered on new games for Riddler. Other departures and layoffs have reduced the company from a once-robust 70-plus employees to approximately 20.

Paolucci attributed the company's troubles to the strain of a lawsuit filed in March by three sites that are part of Interactive Imaginations' ad sales network, Commonwealth Network, which is composed of obscure Web sites. The suit claimed that Interactive Imaginations had gradually decreased the amount of paid ads funneled to affiliate sites, substituting them with house ads for Riddler. Two weeks ago, the suit was tossed out of court. "The lawsuit was very frivolous, but the time and money we had to spend [on it] was a big deal," said Paolucci.

Now, he continued, the company will refocus on sales and marketing, de-emphasizing product development. It will add a new vice president of sales, Will Margiloff, from game site Jumbo, later this month. The company also hopes to beef up traffic and ad sales on Commonwealth, which currently garners 30,000 impressions per month. The 10,000 sites in the network will be regrouped into content categories, and the company will launch a new site, The Content Zone, which will act as a search engine to Commonwealth sites. ■



On the block until several weeks ago, Riddler will now remain as a property of Interactive Imaginations.

Search	News	Features	Reviews	People	Events
ONLINE COMEDY, CANADIAN-STYLE p. 46 OMNICOM PLANS EAGLE RIVER FATE p. 48 BRANDING DIALOGUE WITH Y&R'S SAMET p. 49 IS THE VC PARTY OVER? p. 50					

bits

Several research firms have teamed up with **Digital Marketing Services**, an online market research firm part-owned by **America Online**, to conduct online surveys of AOL subscribers in the future. The firms include **Roper Starch Worldwide**, **ASI Market Research** and **M/A/R/C Research**.

Yoyodyne Entertainment and **American Express** have teamed up to create **EZSpree**, an online shopping promotion that will run on more than 140 online merchants' sites, including **Wal-Mart**, **J.C. Penney**, **Dell Computers** and **1-800-FLOWERS**. Users will be enticed to shop online by the chance to win \$100,000. **EZSpree**, which runs from Oct. 8 to Jan. 3, will be supported by an estimated \$500,000 online media campaign from Yoyodyne.

The **Coalition for Advertiser Supported Information and Entertainment** (Casie) has released a glossary of Internet marketing terms. The primary focus is on measurement guidelines and terminology. It is available for \$15. For more information, call (212) 455-8025.

Brown-Forman Whiskey Builds Online Mist-ique

BY BERNHARD WARNER—Brown-Forman's Canadian Mist Whiskey is ramping up its online promotional efforts with a comedy challenge that will be hosted on its Web site starting later this month. The contest, called the "Canadian Mist Comedy Challenge," will be the online component of what has been a successful offline sponsorship for the brand. Beginning Oct. 28, visitors to www.canadianmist.com can download comedy skits of nine performers and vote on their favorite. The top vote-getter earns a trip to the Comedy Challenge Finals, which will be held in Chicago on Nov. 15.

The comedy challenge was first conceived as a street-level promotion designed to appeal to urban markets. By adding an online component, said Bob Hausladen, vice president and marketing director for Canadian Mist, the brand may be able to attract a more diverse, younger crowd. Canadian Mist tends to be more popular with the 40-plus market.

Canadian Mist has no plans to promote the comedy challenge with an online

media buy. But, according to Hausladen, in 1998 the brand has budgeted a 42 percent hike in media spending with a sizable, yet unspecified, chunk going to the Net.

Similar to other alcohol sites, Canadian Mist requires visitors to register online to prove they are of legal drinking age. In the process, Brown-Forman has accumulated a database of more than 2,000 names. The company will notify its most loyal visitors about the contest the week the skits go live, said Scott Sager, account executive on Canadian Mist for Sager-Bell, which is the interactive unit of Louisville, Ky.-based ad agency Creative Alliance.

The contest expands the brand's online efforts. In August, Canadian Mist entered into a sponsorship on music site N2K.

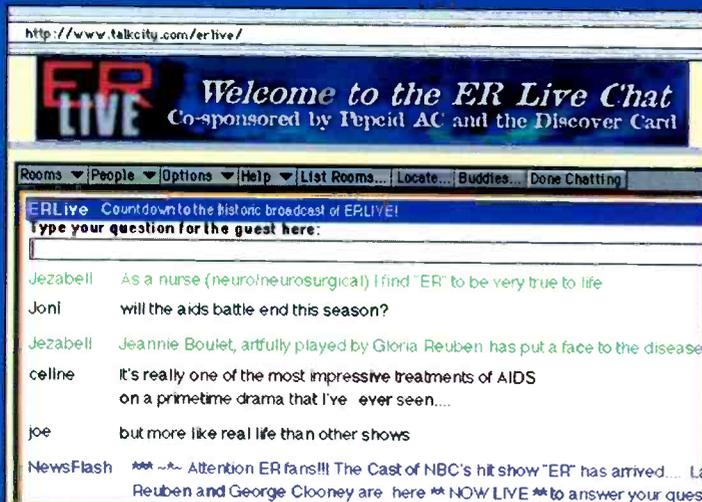
Even before an industrywide, self-imposed blackout in advertising in electronic media was lifted two years ago, spirits brands such as Southern Comfort, Jose Cuervo and Captain Morgan began building interactive budgets dedicated to elaborate sites. Those sites have since evolved into online brand promotion. ■

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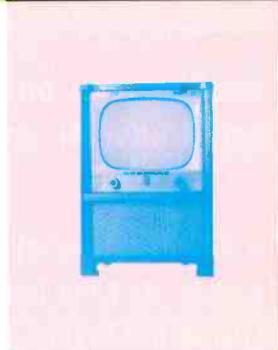
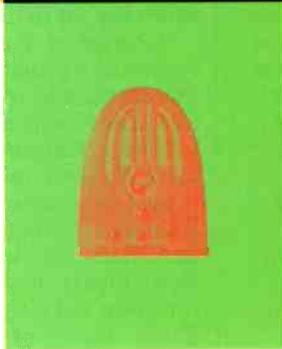
From the stroke of the pen to the glow of the television, direct marketing has taken on many shapes and forms. As new technologies have emerged, marketers have adapted their communications to utilize the most efficient medium. Now, direct marketing has reached the next level in its evolution. The Web. It allows marketers to track and monitor response in "real time" as opposed to waiting for mail-in results or phone tallies. This instantaneous reporting provides efficiency never before realized in direct marketing. Allowing advertisers to increase effectiveness by modifying offers or creative at any time.

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American Isuzu Motors and Mazda Motor of America will launch redesigned sites this month to coincide with the beginning of the new model year. The agency for both car makers, **Netwerks**, Torrance, Calif., is building close to 1,000 individual dealer sites to drive prospective leads to online showrooms. The Mazda site will also offer sneak-peak viewings of new Mazda models and sticker prices on current inventory. Both car makers plan to buy online media, such as sponsorships, banner and keyword buys.

IQ is currently gathering information for its annual guide to interactive agencies. In order to be considered for inclusion in a ranking of the top interactive agencies by revenue, contact Jim English at jenglish@adweek.com, for a questionnaire. The survey must be returned no later than Monday, Oct. 13.

IQ movers

Disney Interactive, Burbank, Calif., promoted **Dominique Bourse** to vice president, international from vp, Europe, Asia and Latin America. . . . Blue Marble tapped **Heather Eklund** as business development associate, from account executive at Eye Media, Los Angeles; and Bob Carilli as producer, from the same title at Eagle River Interactive, New York. . . . **Eric Schwamberger** was named executive producer at Eagle River Interactive, New York. He was previously technical design director at OgilvyOne, New York. . . . **Cecilia Pagkalinawan** joined Abilon, Montreal, as president, from Messner Vetere Berger McNamee Schmetter Euro/RSCG, where she was creative director and executive producer, interactive.

Eagle River, Interactive Solutions to Flock Together?

BY LAURA RICH—Following its acquisition by Omnicom Group late last month, Eagle River Interactive looks as though it is headed for a different future within the agency holding company than other Omnicom new media investments.

In finalizing operational details of the \$13.5 million acquisition, sources said Omnicom is preparing to merge the company with Interactive Solutions, the 25-person Cambridge, Mass.-based shop. Interactive Solutions is one of the six new media companies in which Omnicom has a minority investment. Although in the past, all of Omnicom's new media holdings have been housed, intact, under the Communicade banner, the newly formed unit would mark the first time that Omnicom has sought to merge two of the companies in which it has an interest. Sources said two new media agency heads have been approached by a headhunter to run the proposed group, which has yet to be named.

Interactive Solutions referred calls regarding a potential merger to Omnicom executives, who could not be reached for comment. Communicade managing director Felice Kincannon also would not comment. However, principals of the six shops in the Communicade division (Agency.com, Interactive Solutions, Organic Online, Razorfish, Red Sky Interactive and Think New Ideas) have been told by top Omnicom and Communicade officials that Eagle River would be merged into

Interactive Solutions.

"Communicade will not expand" the number of shops in the division, said one Communicade agency chief.

Chris Butler, Interactive Solutions president, is not expected to lead a combined group, which would total some 200-plus staffers. The combined company would have eight offices in the U.S. and one overseas, in Paris.

Although Omnicom would seem to have a broad array of potential suitors for Eagle River within its new media holdings, Interactive Solutions may well be the best fit. The bulk of Interactive Solutions' work, like Eagle River's, is in marketing technology.

Agency.com and Think New Ideas are busy with acquisitions of their own and Organic is viewed as well-rounded and big enough to succeed independently. The intensely creative cultures of Red Sky and Razorfish make those shops bad matches with the technology-focused Eagle River.

Eagle River boasts Sprint as a leading client. Just before the company was put up for sale by its parent company, Eagle River Inc. in August, Sprint awarded all of its interactive advertising business to Eagle River. Billings for the assignment are estimated at \$20 million, a huge sum in the online advertising business. The agency has also completed extensive Web site work for Sharp Electronics as well as CD-ROM, intranet and kiosk projects for blue-chip companies including Sony, Disney, Merrill Lynch and Apple. ■



ALLAN DINES

Communicade's Kincannon: Mums the word on Eagle's path.

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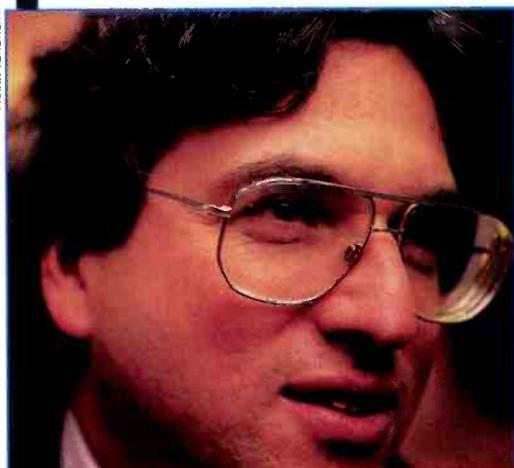
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INSIDER

MEDIUM COOL: Y&R'S MIKE SAMET

By Laura Rich



Mike Samet, the Young & Rubicam executive charged with running the agency holding company's new media properties, admits the sites produced by the company aren't exactly envelope-pushing.

"We're not about 'next big things,'" says Samet, 48, a Y&R executive vice president and chief executive officer of its recently formed new media unit Brand Dialogue. Even the fairly cool 7Up site, he adds, was only "a wonderful example of branding." That site, which features the latest technology, targets the youth market with its music and issues-oriented content.

In the new media world, being unimpressed by digital "flash and dash" is at odds with the industry's never-ending quest for "cool." But in spite of his atypical behavior, Samet is not one to be overlooked. Hired originally as both media and new technologies director of the agency in 1994, he had previously

worked on an early new media project, HealthLink, before it was bought by Whittle Communications. And, having worked for a decade on Procter & Gamble in the media department at then Benton & Bowles, he gained an understanding of mainstream brands.

Perhaps Samet's master's degree in operations research from the Polytechnic Institute of New York gives him sufficient geek background for the task ahead. At the helm of Brand Dialogue, he oversees global new media output of both the Y&R agency and Wunderman Cato Johnson.

The fondness Samet has for diagrams reflects his little-used degree. He is especially enamored of a sketch

called "dialogue between brands and consumers," which depicts the eventual meeting of the two camps. As he draws, he bemoans how infrequently developers use tactics such as registration to keep track of Web travelers. "Wouldn't it be better if a site knew you were a customer?" he asks.

Samet admits that none of Brand Dialogue's clients have yet embraced that vision. "We need to do serious one-to-one work in interactive," he says. However, he still sees the need for creating globally recognizable brand identities. Within Brand Dialogue, the Y&R side of the family focuses on bigger branding issues while WCJ gives input on addressing the niche audiences reachable on the Net.

As he works to build Brand Dialogue, Samet looks as though he will continue his healthy skepticism about the Web. "Everything has limits," he says. ■

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Capital Crunch?

'Net capital is still there, for certain companies. *By Anya Sacharow*

When PowerAgent suspended operations late last month, the company, which promised a new method for marketers to reach consumers on the Internet, did so after failing to raise a second round of financing. The shutdown came only weeks before the Menlo Park, Calif.-based firm was planning to launch its product into the Internet consumer marketplace. It had already burned through approximately \$20 million in financing that came from a number of investors, including a strategic investment from data processing powerhouse EDS.

With typical entrepreneurial spirit, the company's chief executive officer, Dale Sundby, expresses optimism that his company will find financing and be able to bring its product to market. But whether or not he succeeds, the story of PowerAgent is bound to fuel oft-voiced concerns among Internet media hopefuls that there isn't as much money around for new Internet companies looking to be the next SportsLine or Yahoo!

"Two years ago venture capitalists were scrambling for a piece of the action in the Internet," says Richard Shaffer, editor of *Venture Finance*, a monthly magazine that covers technology VC deals. "Now they've sobered up a lot. We're seeing consolidations; some companies are going out of business because they couldn't get the second round of financing."

Shaffer's words would seem to be a clear indication that all the talk on the street about scarce startup capital is true. However, what may actu-

ally be going on is that companies making Internet-related investments, be they venture capitalists or private investors, have become more savvy in where they invest. "Before, it was anyone for the taking," says Stephan Paternot, president of Web Genesis, which runs a large online community firm that received \$20 million in a single private placement in August. "Any Internet



BOB O'SHAUGHNESSY/THE STOCK MARKET

kids could jump in the game."

Despite its woes, PowerAgent did get one thing right according to the rules of today's more discerning investment marketplace: The company had a truly new service in an Internet media world filled to the rafters with "me too" push technologies and ad management software. But other problems, such as a missed delivery date on its software, have been enough to make finding additional financing tough. "Many times, an idea is worth more than a partial execution," explains one Silicon Valley veteran.

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Today's venture capitalists have plenty of money to throw around if they played in the initial rounds of the Internet financing—which of course, most did. According to a study released last month by Morgan Stanley Dean Witter, the 58 Internet-related IPOs that have taken place since the famed Netscape IPO in August 1995 have a net market capitalization of \$9 billion. During the same period, shares of Microsoft are up by \$123 billion and shares of America Online, which has seen its share price go through ups and downs, is \$6 billion.

However, what all that money may have done is make it more difficult for startups to get into a game that is becoming much more consolidated. Of the \$9 billion raised from Internet IPOs in the past two years, some \$8 billion of it is concentrated at only four companies: Netscape, search engine Yahoo!, Internet service provider @Home, and online brokerage E*Trade.

"Two and a half years ago, it was virgin territory and valuations were low," says Geoff Yang, partner at Institutional Venture Partners, an investor in Excite, MPlayer and GolfWeb. "Novel ideas in new categories were interesting. We didn't know what a business model might look like and what traffic patterns might look like."

If those days are gone, technology investors are simply following a time-honored tradition: Invest in startups in an emerging technology category until a couple of clear winners emerge and then move onto the next big category. In the 1980s, personal computer companies and software concerns rode the crest of the VC wave. By the mid-1990s, the tide had turned again, to the Internet, which itself can be divided into several categories, including technology, such as Netscape, and media companies, such as Yahoo!

With the Internet media market reaching relative maturity, venture capitalists are now looking for the next kind of Internet company. According to Mike Moritz, a partner at Sequoia Capital, the hot categories right now are infrastructure technology and "all sorts of things coming down the road with voice, video and data."

"Before, it was anyone for the taking. Any Internet kids could jump in the game," says Web Genesis' Paternot.

"It's difficult to make investments at the application level on the Internet," says Moritz, whose company has funded Cisco Systems and Yahoo! "The cost of entry is enormous. You have to come up with a very different or special idea if you're going to carve out territory of your own."

Does this mean that aspiring Internet media magnates should radically reconsider their chosen Internet niche? If the experience of Web Genesis is any guide, there is still money out there for companies with a lot of potential and a

lot of patience. Paternot and chief executive officer Todd Krizelman had casually been talking to private investors about their online community site for months before landing the \$20 million investment in August from Michael Egan, founder and chairman of Alamo Rent-a-Car. And that connection came without prodding from the president of Cornell University, who mentioned the startup to Egan because Paternot and Krizelman are

alumni of the Ithaca, N.Y., university. "For an outsider who suddenly learns about these two Internet guys who raised all this money, it must sound like divine intervention," admits Paternot.

However, the duo also says that they had carefully assessed both the venture capital markets and private placement, and decided on private placement because they found that private investors were more likely to have a long-term view of their business than IPO-minded venture capitalists.

"VCs are harsh," says *Venture Finance's* Shaffer. "If you take their money and don't do what you say, you don't get anymore."

Fortunately, more private resources are popping up. In Silicon Alley, the New York New Media Association has started a New York Angel Investors Program with about 30 private investors interested in high-tech startups. Monthly meetings are held for companies to present their business plans—and undergo exhaustive questioning—in hopes of securing an investment.

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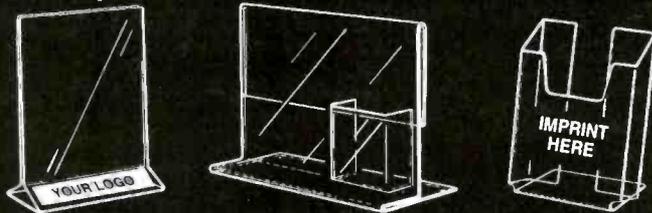
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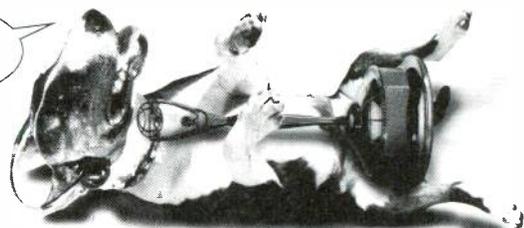
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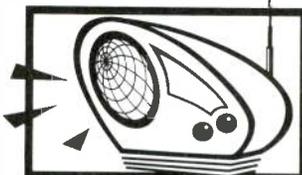
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A minimum of 5 years of hands on agency or client side experience in the creation of ads, direct mail, sales literature, trade shows, media planning and buying is required along with PC proficiency. MA, MBA a plus.

Submit a resume of employment and compensation history to:

Barbara Kwiatek,
Employee Services Specialist
Union Camp Corporation
1600 Valley Rd., Wayne, NJ 07470



EOE M/F/D/V

**PRODUCTION
ARTIST**

Ad agency seeking F/T production artist for fast-paced, in-house studio. Right candidate needs 3-4 years' exp., must be MAC-based, using QuarkXpress 3.3, Adobe Illustrator 6.0, Adobe Photoshop 4.0. Ideal candidate should be sharp with exceptional skills. Must handle several projects at same time and turn them around fast. Fax your resume w/salary req. to:

Studio Mgr. 212-358-8210

Resumes without salary req.
will not be considered.

COPYWRITER

AD agency with hi-tech clients seeks FT/PT writer to turn technobabble into lively, persuasive copy. If you have a minimum five years experience, send resumes and samples to:

ADWEEK Classified, Box 4029
1515 Broadway, 12th fl.
New York, NY 10036

Are
"AE" and "DECKERHEAD"
mutually exclusive



You know, a person with 2-5 years as an agency AE, who's ready to step up to a national TV account. And who's also fearlessly honest. Passionately entrepreneurial. Adamantly original. Sporadically weird. An AE who is, in other words, a Real DECKERHEAD. Gotta be one more out there.

Special buried offer: convince us enough in writing to get an interview and win a Real DECKERHEAD baseball cap and MicroAgency brewski.



Jim Decker
DECKER
America's Premier MicroAgency™
99 Citizens Drive
Glastonbury, CT 06033
decker99@deckerhead.com

**ADVERTISING
SALES**

Interview magazine seeks an experienced sales professional to manage and increase our magazine's market share in the following categories: men's fashion, sportswear, entertainment (film and music), consumer electronics, corporate and automotive. The qualified candidates will have a minimum of 2-3 years sales experience, highly developed interpersonal skills, the ability to work independently, and a strong entrepreneurial spirit.

Please forward all resumes
and inquiries to:

Irene Priwall
Fax: (212) 941-2927

**SALES PROMOTION
Acct. Exec/Acct. Supv**

Upstate N.Y. agency continues to grow its national retail and consumer promotion capabilities. We need a minimum of two professionals in strategy development, conceiving and execution. Should have key account experience and working knowledge of the various tactical promotional program solutions.

For consideration, please fax resume and salary requirements.

Attn: Human Resources
Wolf Group (716) 853-1214
E.O.E.

**SENIOR
ACCOUNT
MANAGER
Montana**

Feed your love of the business at Montana's largest ad agency, with serenity waiting after hours. Strong marketing orientation, with 7-10 years agency or client-side experience. Able to contribute to strategy-based creative process and work as a peer in an employee-owned, team environment. Presentation and new business skills a must. Travel industry and web marketing experience a plus. Write. outlining your experience, strengths, goals, expectations.

M. Tietjen
Wendt Advertising
Box 2129
Great Falls, MT 59403

RESEARCH ANALYST

Internationally known publisher of consumer magazines seeks an Analyst to work directly with Research Managers. Responsibilities will include running reports from syndicated research data and analyzing results. Candidates should have at least 1 year experience using online systems such as IMS, New Age and MEMRI, and familiarity with syndicated studies (MRI, Simmons). Opportunity for growth. If interested, please send resume & salary requirements to:

J. Gaudio
350 Madison Ave, 8th Floor
New York, NY 10017
Fax: (212) 880-4563

EOE M/F/H/V

GENERAL/DIRECT ADV

Vintage Resources is now the leader in placing Direct Mktg & Adv pro's in the tri-state area. We focus on your indiv talents. We reward your efforts w/the best career oppy & negotiate the best compensation pkges.

Acct Dir's.....to \$140K
Database Pro's.....to \$155K
A.E.'s.....to \$50K
Acct Supv's-strategic.....to \$80K
Media Planners.....to \$50K
Media Supv's-visible.....to \$80K
Send resume w/sal history to Vintage Resources, 11 E. 44th St., Ste. 708, NY, NY 10017 or fax (212) 490-9277

**SR. MEDIA PLANNER/
SUPERVISOR**

Top ten advertising agency is looking for a Sr. Media Planner whose responsibilities will include the development and implementation of media plans for a major packaged goods account. Candidates should have a minimum of 2 years experience planning both national and local media. This position offers great growth opportunities.

Candidates must demonstrate strong strategic thinking and analytical ability, a mastery of media concepts/applications as well as have attention to detail. In addition, candidates should have good computer skills.

Qualified candidates should send or fax a resume and salary requirements in confidence to:

BBDO Chicago
Human Resources Department
410 N. Michigan Avenue
Chicago, Illinois 60611
Fax: (312) 337-6871

EOE

M/F/D/V

MEDIA PLANNING

Excellent growth opportunity for individual with experience in media planning. Dynamic, fast paced, rapidly growing advertising agency seeks creative, motivated individual with professional experience that is interested in expanding their horizons. Candidate should be detail oriented, and be able to juggle multiple projects. Experience in client contact, creative writing, Internet, and New Media a plus. We offer comprehensive benefits, a competitive salary commensurate with experience, and the opportunity for professional growth. Send resume and salary requirements to:

Intersphere

Attn: JDE
Fax to 215-540-8186
Email to jde@intersphere.com
Or mail to 595 Skippack Pk.,
Ste. 300, Blue Bell, PA 19422

MEDIA DIRECTOR

Excellent opp'ty to head the Media Dept. of a full-service ad agency. Supervise all media for our NYC & Miami offices w/ lux goods, travel, and real estate clients. Print experience a must with outdoor and spot broadcast knowledge a plus. Be a seasoned and organized self-starter who is ready to handle heavy client contact. Fax resume & salary requirements to:

(212) 582-4684
Attn: Business Affairs

HELP WANTED

**INTERNET SALES
MANAGER**

One of the top 20 sites on the net is looking for seasoned sales managers to supervise big/small agency accounts in our **New York** and **San Francisco** offices.

New York - Eastern Sales Manager. Based in New York, responsible for all East Coast accounts. Will supervise a staff of three. Must have great reputation and contacts.

San Francisco - Western Account Manager. Based in San Francisco, responsible for all Los Angeles and Southwest accounts. Must have a minimum of one year advertising sales experience.

Please email resume to:
hr@sunder.com

NATIONAL AD SALES

The James G. Elliott Company, a leading national media/marketing/sales firm seeks an experienced magazine salesperson for the Eastern territory based out of Manhattan. Ideal candidate will have a college degree, excellent written, verbal and presentation skills.

Base + Commission. Solid benefits.

FAX resume to: 212/588-9201
Attention: Sales Manager

TELEVISION AD SALES

The leader in a unique national TV advertising medium seeks bright, articulate salesperson for New York office. 2-4 years national media sales or agency planning/buying experience preferred. Base salary commensurate with experience + bonus opportunities. Fax cover letter (w/salary req.) and resume to:

D. Bross
(212) 697-8793

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: www.eej.com (888) 335-4335

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www.rga-joblink.com

Roz Goldfarb Associates
(212) 475-0099

Reach your ad community in
ADWEEK CLASSIFIED

**HORIZON
MEDIA, INC****The Marketing Driven Media Services Company**

Horizon Media is one of the nation's fastest growing and most successful independent media services companies. Our list of blue chip clients is the envy of our competitors and we boast long term relationships with clients in the communication, healthcare, entertainment, automotive aftermarket, retail, travel, insurance, chemical, direct marketing and other product and service categories. New client assignments have caused us to seek several "impact players" from outside our organization. Our New York office has immediate openings in the following areas:

Broadcast Group Manager

We pride ourselves on having the savviest, most seasoned buying staff in New York. We have a rare opportunity in our spot buying group at the most senior level. You must have at least 8 years buying and supervisory experience is a must

TV/ Radio Buyers/Assistants

Immediate openings for senior television buyers with 5+ years experience, radio and television buyers with 3+ years experience and TV/Radio assistants with college degrees.

Account Executive

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

Assistant Account Executive

We are looking for at least 6 months experience in any media discipline. You will be moving rapidly through our formal and on the job training program. Before you know it, the right candidate will be looking for the big promotion to AE!

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

For Classified Advertising Call M.Morris at 1-800-7-ADWEEK

HELP WANTED

ADVERTISING

Fast growing Fort Lee, NJ agency seeks qualified candidates for the following positions:

Account Management Supervisor
5+ years experience with heavy emphasis on direct marketing. Work on national technology accounts and others as well as manage account execs.

Account Executive
2+ years experience with direct marketing emphasis. Candidate should be excellent writer, detail oriented and able to juggle multiple projects.

Account Coordinator
Assist entire account team and agency management on various accounts. Must be detail oriented and extremely organized. Agency experience a plus.

Retail Art Director
MAC expert needed to create dynamic retail ads that produce results. Excellent production skills required and ability to handle multiple jobs in a fast paced environment.

For confidential interview please fax resume salary requirements to:
The President 201-346-1186.

ADMINISTRATIVE ASSISTANT

Major talent agency is seeking an administrative assistant for a position with the commercial department. Responsibilities include general assistant's and secretarial duties: 55+ wpm typing, computer proficiency, phone work, filing, good organizational skills and attention to detail. Excellent communication and interpersonal skills. Must be a team player. Familiarity with the entertainment industry a plus.

Please fax resume/cover letter to:

212-556-5603

Equal Opportunity Employer

PUBLIC RELATIONS

PR Agency near Albany, NY area has opening for Senior PR Account Executive. Min. 5 yrs agency or corporate experience on national and international, product-related publicity including planning, writing, media relations. Business-to-business and plastics industry experience a plus.

Write Blass Communications,
Drowne Road, Old Chatham, NY
12136 or fax 518-766-2445.

Sales Rep/Producer

Texas-based film production company with strong reels is looking for Dallas rep/producer. Must have est. agency contacts. Send resume. Confidential. ADWEEK - Box SW00638, 3102 Maple Ave., Ste. 120, Dallas, TX 75201.

PRODUCTION/TRAFFIC PROS

Top 4A LI ad agency is looking for people with knowledge of pre-press including separation, electronic retouching, & desktop mechanical assembly. Must have a solid print background with ability to purchase assorted collateral materials. Quality control and ability to schedule & estimate in fast paced environment is essential. Please send resume & salary history in confidence to:

GREENSTONE ROBERTS/H.R.

1 Huntington Quadrangle, Melville, NY 11747

Fax (516) 249-6641

EOE. No phone calls please!

MARKET RESEARCH

Simmons Market Research Bureau, a leader in marketing/media research, seeks **Sampling Analyst** to coordinate and supervise daily sampling activities for syndicated research studies. Successful candidate will have bachelor's degree and 2+ years experience using/supplying syndicated media research. Good analytical skills along with strong computer background essential. Familiarity with research designs and data collection techniques a plus.

Please fax resume with salary history to:

212-373-8869

ACCOUNT EXECUTIVES/
SR ACCT EXECUTIVES

Fast growing advertising agency focused on information industries looking for Senior Account Executives and Account Supervisors. On-line brand experience a plus. Must be a multifaceted, strategic and have a creative point of view. Salary commensurate with experience.

Fax resume & salary requirements to:

Marianne Moore

212-779-7305

TMC IS LOOKING

Our growth continues to create new positions in Dallas and Greenwich, CT for **ACCOUNT SERVICE** and **CREATIVES** to work on high profile national promotion accounts. Applicants must possess a clear understanding of promotional marketing and demonstrate attention to detail. Send your resume in confidence to: "LOOKING",

The Marketing Continuum

301 N. Market St., Dallas, TX 75202

FAX - (214) 747-1897

E-mail - tmccreative.com

No calls please.

TELEMARKETING

Leading media barter company seeking people for telemarketing dept. You will be contacting senior management in Fortune 500 companies under the direction of a senior account executive. We are looking for aggressive self-starters interested in high income potential. Fax resume and salary history to:

SVP, Business Development
Fax #: 212-755-6312

ADVERTISING
SPACE SALES

Major trade magazine publisher seeks dynamic, energetic self starter with proven sales record to sell in the NY metro area. Good presenter, quick thinker who thrives in a team environment. 3 yrs experience required. Salary, commission, benefits.

Fax resume and salary history to:

212-536-5353

SENIOR ACCOUNT
EXECUTIVE

Looking for a new challenge? Fun flatiron district ad agency seeks a Senior Account Executive with 3 years AE experience to work on an established account. Must have retail industry experience and proven ability to handle many projects at once on a fast paced account. Sense of humor a plus.

Please fax resume to:

212-929-3720

Only resumes with salary requirements will be considered.

ACCOUNT EXECUTIVE

5+ years agency experience. Background in developing strategies and marketing plans. Hotel, Retail and/or Casino experience a big plus. Send resume & salary requirements to:

ADWEEK Classified, Box 4028
1515 Broadway, 12th floor
New York, NY 10036

LOOKING FOR A SUIT
THAT FITS.

New Jersey-based AAAA agency seeks a sharp, can-do Account Executive. Successful candidate must be strategically-minded, highly-organized, proficient in both written and oral communication skills and have at least 5 years exp. in day-to-day client management. Experience in handling financial, retail and multi-faceted accounts is preferred. Please send your resume to:

The Lunar Group, Inc.

Attn: Human Resources

9 Whippany Rd.

Whippany, NJ 07927

Fax: (201) 887-3722

Email: ad@lunargrp.com

ASSISTANT

needed for marketing department of New York based national footwear company. Must have 3-5 years experience and knowledge of all aspects of advertising. Ad agency or similar client background would be ideal. Familiarity with promotions and trade shows would be an added plus. Mail resumes (NO FAXES PLEASE) to:

Lugz

155 Avenue of the Americas

New York, NY 10013

Att: Marketing

SALES ASSISTANT

College grad or self-starter to assist Sales Managers of award-winning food and gardening magazines in dynamic, Soho media co. Handle all correspondence and phones, assist with client contact, agency presentations and advertising proposals. Knowledge of Mac Word and Excel a must. Send/fax resume to:

Samantha Belstein

100 Ave of the Americas

7th Floor, NYC, 10013

FAX: (212) 334-1255

MEDIA PLANNER

Support MD w/planning & buying for our NYC & Miami offices w/lux goods, travel, and real estate clients. Print experience a must. Must be able to work w/busy Traffic Dept. and follow through on simultaneous projects. 1+ year related media experience required. Fax resume & salary requirements to:

(212) 582-4684

Attn: Business Affairs

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ADWEEK CLASSIFIED

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

Don't just imagine the future.
Start living it.



www.baynetworks.com

In today's Internet networking market, staying ahead of change is the key to success. Every day brings new tools and technologies with the potential to redefine information exchange. At Bay Networks, we're not content to just react to change. We're driven to create it. Right now we're making investments in our organization that will affect the future of networking, our customers and our employees. Today, we have the technology, people and potential to surpass the competition at every turn. So don't let another day go by before joining Bay Networks. There has never been a better time to see your ideas come to life.

- Sr Web Manager (Content)**
- Web Promotions Manager**
- Sr Product Marketing Manager (ATM/Gigabit / Ethernet)**
- Product Marketing Manager (Channels/Commodity)**
- Sr Programs Manager**

- Product Marketing Manager**
- Public Relations Manager**
- Corporate Programs Manager**
- Corporate Programs Specialist - Cable**
- Sr Manager, Marketing Services**



Bay Networks

www.baynetworks.com

Send resume (one per person) to: Human Resources, Bay Networks, Inc., 4401 Great America Parkway, Santa Clara, CA 95052-8185, fax: (408) 495-1898; or 600 Tech Park Drive, Billerica, MA 01821, fax: (508) 916-3510. E-mail: baynetworks@search.com (send ASCII text only).
Please check out our Web site for a complete list of openings: <http://www.baynetworks.com/Corporate/Employment/>
 We are proud to be an equal opportunity employer.

MARKET RESEARCH DIRECTOR

We are the publisher of some of the country's most well known magazines seeking a take charge Research Director to join our custom/primary research staff. Responsibilities will include interfacing with magazine management, initiating projects, working with suppliers, designing questionnaires, analyzing results and overseeing a seasoned staff. Candidates should have at least 12 years experience in primary research methodology. Internet and new media experience a plus.

We offer a competitive compensation plan which includes a comprehensive benefits package and a career opportunity in a professional and dynamic environment. Please send resume and salary requirements to:

NPM Box MH-289
 300 E 42 St, NYC 10017
Equal Opportunity Employer

The Resource
for Freelance
DIRECT Marketing

Heather Frayne
 Tel: 212-691-1942 / Fax: 212-924-1331
 45 Christopher St., New York, NY 10014
 visit our website at www.dmoc-inc.com

DMOC
 DIRECT
 MARKETERS
 ON CALL, INC.

**ASSISTANT MEDIA BUYER
 TBWA Chiat/Day - Reston, VA**

Candidates should be detail oriented and highly organized with a college degree in advertising or a related field. An internship in Advertising is a plus - Mac skills are a must!

Interested candidates please fax resume to:

TBWA Chiat/Day
 Attn: Tammi Martray
 (310) 396-1273
 *No calls please!

WANTED :

**Director/VP of Public Relations
 Health Care Practice**

Leading, top ten independent West Coast public relations agency w/progressive culture & blue chip clients seeks experienced PR agency professional to help lead the firm's fastest growing healthcare, pharmaceutical & device practice. Candidate should have a min. of eight years experience in PR, preferably w/ an agency, managing health care clients. Strong verbal, written & interpersonal skills are essential. Candidate should also possess proven people management skills & thrive in a team oriented work environment. Salary & benefits commensurate w/ experience. Position includes stock option opportunity.

Send resume in confidence to:
 P. Spiro

P.O. Box 7625, Laguna Niguel, CA 92607

For Classified Advertising Rates

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

Use ADWEEK MAGAZINES to get National Exposure

HELP WANTED

SEVEN IN A MILLION!

We're a West L.A. Hispanic ad agency looking for very special people:

High achievers with Hispanic market experience. Bilingual (Eng./Span.) and bicultural, with strong strategic and leadership skills. Fast learners. Fun to work with. Computer literate. Reliable and responsible. Team players who bring creativity and enthusiasm to all they do.

We offer the opportunity to do great work in a stimulating environment. At a salary level that matches your skills and experience. And working with some other very special people like yourself. If you qualify and you're interested, please help us find you!

POSITION:	MIN. EXPERIENCE:
Sr. Copywriter	4 years
Art Director	4 years
Account Executive	4 years
Media Planner	3 years
Traffic Manager	4 years
Accounting Clerk	2 yrs. accounting
Sr. Account Planner	5 years

Send cover letter, resume w/salary history, plus some work samples to:

L.M. Lopez

La Agencia de Orcí

11620 Wilshire Blvd., Suite 600, Los Angeles, CA 90025

or fax (310) 478-3587

Digital City, Inc. is the nation's largest locally-focused online network. As a business unit of America Online, Digital City provides an array of interactive products on AOL and the World Wide Web. We need your production talent in the following positions:

Advertising Sales Producer

Seeking creative self-starter to traffic work flow through fast-paced ad production department for Digital City Washington. Design and create online advertising areas and oversee rotation of advertiser areas through AOL and Web-based pages. Excellent project and people management skills; strong communication skills; team player. Photoshop, Illustrator & HTML experience all required; familiarity with AOL proprietary tools a plus as is media or advertising agency experience. BS/BA with 4-6 years of experience.

Online Content Producer

Creative, energetic entrepreneur type to conceptualize, design and manage content areas for Digital City Washington. Must have excellent project and people management skills, be a team player with strong communication skills; good editorial judgement and ability to work in a fast-paced environment. Photoshop, Illustrator, HTML experience a must. BS/BA with 4-6 years of experience.

DCI offers a comprehensive benefits package. All responses will remain confidential. For immediate consideration send resume to Digital City, Inc., 8615 Westwood Center Drive, Vienna, VA 22182, Email: DCIResume@aol.com, Fax 703-918-2995. No phone calls, please. EOE



DIGITAL CITY INC.

FOR CLASSIFIED ADVERTISING CALL
1-800-7-ADWEEK

Brand Marketing Manager

You will develop and direct all marketing programs for Women's Training and Walking categories. By forecasting future marketing needs, you will set priorities and manage long range projects consistent with Reebok strategy. In determining overall marketing objectives you will: conduct consumer insight interviews; write effective advertising briefs; manage direct sales/catalog program targeted to fitness professionals; and create marketing strategies for advertising, merchandising and PR.

To qualify, you will need a B.A. or Master's and 6-8 years' related experience. Communication skills, strategic planning skills, and expert category and marketing industry knowledge are essential.

In addition to a pleasant work atmosphere, we offer employees competitive compensation, comprehensive benefits and plenty of room for advancement.

If you are interested, contact us at: Reebok International Ltd, Human Resources, Reference Code: JR485, 100 Technology Center Drive, Stoughton, MA 02072. Fax: (617) 341-7402 E-mail: employment@reebok.com

Reebok is an Equal Opportunity Employer, supporting diversity in all our business practices. www.reebok.com



Advertising Sales

Desktop Publisher's Journal, a Business Media Group publication, is seeking an aggressive, dynamic Senior Advertising Sales Representative to manage our New England territory. Media sales experience required. Knowledge of the high-tech, graphic arts, and/or electronic publishing industries a plus.

We offer a competitive salary and comprehensive benefits package including Medical/Dental/Life, 401(k), and health club membership. Please forward resume to: Business Media Group, Human Resources, 462 Boston Street, Topsfield, MA 01983-1232; Fax: (508) 887-9245. We are an Equal Opportunity Employer.

**Business Media
Group, LLC**

**ACCOUNT EXECUTIVE
ADVERTISING SALES**

A new and exciting travel publication is putting together its sales team to sell advertising space. This is a ground floor opportunity with great potential for future growth.

Experience in print media is essential. Background should include selling ad space to consumer publications. Travel is required.

Qualified candidates should send their resume to:

ADWEEK Classified, Box 4027
1515 Broadway, 12th fl.
New York, NY 10036

**Advertising
Coordinator**

PaineWebber, a leading national financial services firm, is seeking a highly motivated, energetic, detail/service-oriented individual for a junior position as an Advertising Coordinator in our in-house agency.

To qualify, you must be a college grad with 1-2 years' experience, preferably in print advertising/media or the financial industry. Starting salary to \$30,000 for qualified individual.

Position is located in Weehawken, NJ (near Lincoln Tunnel/Hoboken). Easy access to PATH and NY Waterways ferry. Please fax/send your resume/cover letter, including current salary, to: Dept. ADWA, Corporate Staffing, PaineWebber Inc., 1000 Harbor Blvd., 10th Floor, Weehawken, NJ 07087. Fax: (201)902-4281. Only applicants under consideration will be contacted. Equal Opportunity Employer.

PaineWebber

Sr AD/GRAPHIC DESIGNER

with high-end brochure exp. wanted by top White Plains area marketing communications firm to handle the highest level mtkg com. assignments (product launches etc.) for the world's leading B to B & consumer clients. Excel. salary; med, dental, 401K. Samples, res & sal req. to:

Foran Assoc.
401 Columbus Ave.
Valhalla, NY 10595
Resumes without samples
will not be reviewed.

**WANTED: SENIOR
ACCOUNT EXECUTIVE WHO
WILL WORK FOR FOOD.**

Our Savannah headquarters needs a top-notch Senior Account Executive to handle its national food account. Major brand experience is required. An agency background and MBA/Marketing Degree preferred.

Fax or mail resumé and salary history.

Hauser Advertising + Design
SAVANNAH • ATLANTA

325 Tattall Street
Savannah, Georgia 31401
Fax (912) 232-0027

**ACCOUNT
MANAGEMENT**

Full service New York City agency adding to account group as a result of recent growth. Seeking strategic thinkers with ability to execute flawlessly, excellent client skills and desire to build a career in an entrepreneurial, hands-on environment. Should have between 3-6 years agency experience.

Fax resume with cover letter to:

212-213-0548

CATCH A CREATIVE GENIUS USING ADWEEK CLASSIFIEDS

HELP WANTED

**SUCCESSFUL MEETINGS
ADVERTISING SALES DIRECTOR**

Successful Meetings, a leading business publication written for 75,000 corporate and association executives who plan off-site meetings, seeks an aggressive, experienced Advertising Sales Director to lead a team in our fast-paced environment. A minimum of 8-10 years advertising sales experience with a solid track record, excellent communication and presentation skills, proven leadership characteristics and an ability to think "beyond today", are the traits we seek.

Based out of our New York office, you will be responsible for budget planning and controls, managing our sales staff, developing sales strategies and representing Successful Meetings at industry conventions.

We offer a competitive compensation package commensurate with experience, a comprehensive benefits package and the opportunity for professional growth and future advancement.

*For confidential consideration,
please send your resume and salary requirements to:*

Bill Communications
355 Park Avenue South, New York, NY 10010
Att: Dept. JTM.

**PUBLIC RELATIONS
ACCOUNT MANAGER**

Full service NJ advertising agency needs seasoned PR Account Manager to be part of account brand building team for an imaging product. Consumer and business-to-business. Hi- and low-tech. In 50 words or less, tell us the role you think PR plays in building brand value.

Fax your thoughts, experience, availability, salary history and requirements to:

201-376-3492
Attn: IAT

**TOP 100 AGENCY GETS NEW ACCOUNT
AND IS GROWING EXPONENTIALLY**

Need to staff immediately the following positions:

SENIOR ACCOUNT EXECUTIVE to handle the day-to-day for major package goods company:

- National consumer promotion experience
- 3-5 years Agency experience
- Client side experience a plus
- Proven analytical, organizational, communication and presentation skills
- Salary: \$50K-\$70K

ART DIRECTOR/DESIGNER to design, develop, and manage production of promotion programs:

- 5+ years experience in package goods promotion & marketing communications design
- Strong design sense, excellent organizational and presentation skills, production experience a must
- Ideal candidate is motivated, ambitious, willing to assume responsibility and capable to move into Associate Creative Director position
- Salary mid-\$40's +, commensurate with experience

TIPTON & MAGLIONE INC.

Fax: 212-691-2157
Absolutely no phone calls.



*S*tellar opportunities with limitless potential.

As we continue to expand, we seek the highest calibre of professionals. We're RCN, a premier high technology leader, providing comprehensive, quality, cost-effective telephone, video and information services. Join us and we can shine together.

Sr. Creative Services Manager
This highly talented professional will apply their 7+ years in a visual arts/creative services environment to managing the in-house creative print collateral development from design concept to fulfillment for all markets. The team player we seek will be able to work effectively with various levels of management and staff as well as with outside vendors to achieve project objectives on time and on budget. The ability to implement an effective and proactive production scheduling system that generates the highest level of productivity is crucial. Most important to your success is a solid commitment to quality stemming from a high energy, highly creative background. You must be an effective people motivator and manager, as you will oversee a staff of 3. Complete familiarity with all MAC platforms is expected. Position Code: AW-CSM

Advertising and Promotions Manager
In this highly diverse position, you will work with both internal and external sources to develop and implement promotional materials for all markets. This entails negotiating with advertising vendors and collaborating with RCN's sales and marketing staff to develop a comprehensive promotional program. You will create and develop unique, low cost, specialty advertising items for each product line to be used as promotional giveaways for commercial and residential trade exhibitions. The qualified candidate will have 5+ years experience in advertising/promotions, with an emphasis on account management and/or broadcast media sales. Copywriting ability is a plus. You will be expected to work gracefully under pressure in a deadline-oriented environment, while demonstrating the highest commitment to quality. Position Code: AW-APM

Stars like ours deserve the best. That's why we offer competitive salaries, an excellent benefits package, and ample chances for career advancement. Please send your resume, including salary requirements and indicating Position Code, to: RCN, Human Resources, 105 Carnegie Center, Princeton, NJ 08540; Fax: (609) 734-3777. Equal opportunity employer, M/F/D/V. Principals only.



www.rcn.com

**WRITE GREAT ADS.
BREATHE FRESH AIR.**

We're a major agency on Long Island looking for a writer with 5+ years experience to work on major national and regional accounts. If you care about the quality of your work, but the quality of life doesn't hurt either, fax us your resume. It's like working in Manhattan, without the commute. Please send resume & salary history in confidence to:

GREENSTONE ROBERTS/H.R.

1 Huntington Quadrangle, Melville, NY 11747

Fax (516) 249-6641

EOE. No phone calls please!

HELP WANTED

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Leading NY based International film and photo library seeks Director of Marketing. Candidate must have a minimum of five years experience marketing business-to-business products or services on a national basis in the broadcasting, publishing or new media industries. Responsibilities include the further development, refinement and implementation of a strategic marketing plan to include trade advertising, direct mail, trade shows, public relations, market research, and the exploration of on-line marketing opportunities, including the Internet. International experience and technical competency a plus.

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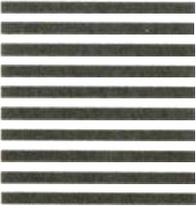


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CALENDAR

Condé Nast's *GQ* presents its "Men of the Year" awards, honoring men of distinction in 17 categories, Oct. 15 at Radio City Music Hall in New York. Dennis Miller will host; David Bowie headlines. Contact: 212-880-7289.

The New York Press Club presents "The Conference on Journalism in the '90s," Oct. 18 at Columbia School of Journalism, New York. Panelists include Pete Hamill, former *Daily News* editor. Contact: 312-634-2353.

Condé Nast will hold its "Clothing Collective" used-clothing drive during the week of Oct. 20 at participating ad agencies in New York, Chicago, Los Angeles, San Francisco and Detroit. Contact: 800-899-0089.

The Magazine Publishers of America and the American Society of Magazine Editors will present **The American Magazine Conference** Oct. 23-26 at the Scottsdale Princess Hotel, Scottsdale, Ariz. Featured speakers include Katharine Graham, chairman of the executive committee, the Washington Post Co.; and Sen. John McCain (R-Ariz.). Contact: 212-872-3700.

New York University presents a conference entitled "The Changing Landscape in Entertainment, Media and Communication Technology," Oct. 30 at the Stern School of Business in Manhattan. Contact: 212-998-0548.

The California Cable Television Association presents **The Western Show** Dec. 9-12 at the Anaheim Convention Center, Anaheim, Calif. Contact: 510-428-2225.

Media Notes

NEWS OF THE MARKET

Edited by Anne Torpey-Kemph

Wicks to Buy Tenn. Stations

The Wicks Broadcast Group said last week that the Chattanooga, Tenn.-based broadcast group will add two radio stations, WMDH-AM and WMDH-FM, to its 19-station fold. The stations serve the Muncie, Anderson and New Castle, Ind., markets. Wicks reached an agreement to purchase the stations from WTL Indiana for an undisclosed sum. Two weeks ago, the Wicks group agreed to purchase WTL's WKKI-FM, which serves Kokomo, Ind. Wicks also owns six television stations in small markets.

Hearst-Argyle Files With SEC

Hearst-Argyle Television has filed a shelf registration statement with the SEC for 11.5 million shares of common stock and half a billion dollars in debt securities. The as-yet-unoffered securities are estimated to be worth as much as \$840 million.

InStyle to Raise Rate Base

Time Inc.'s *InStyle* will raise its rate base from 800,000 to 900,000 in January. Publisher Ann Jackson said the book's rate base has grown 60 percent since its June 1994 launch. *InStyle*'s first special issue, "50 Years of Hollywood Fashion," hits newsstands today.

Raycom Scores for ABC Hoops

In addition to renewing ABC college basketball ad deals with major incumbents PaineWebber, MCI and Toyota, Raycom has sold commercial time on the hoops telecasts this season to several newcomers, including Delta Air Lines, Packard Bell and FirstPlus Financial. As part of a long-term partnership with ABC, Charlotte, N.C.-based Raycom sells all the ad time for the net-

work's college b'ball games. This season, PaineWebber is back as title sponsor of ABC's college basketball, while MCI returns as sponsor of the halftime shows, said Ray Warren, president and COO of Raycom Sports.

Stewart Named 'Quest' Editor

Meigher Communications' *Quest*, an upscale lifestyle magazine for New York, has a new editor. *Hamptons Magazine* editor Kristina Stewart will replace Brooks Peters at *Quest*'s editorial helm. Peters will stay with *Quest* as a contributor.

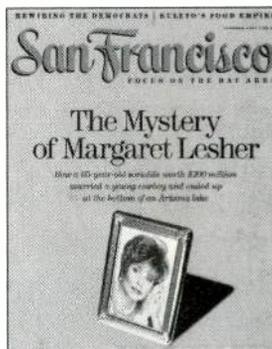
Showtime Re-Ups With MGM

Showtime Networks said last week that it has extended for two years its exclusive pay-TV rights deal with MGM Studios. The deal, extending an agreement first inked in 1994, calls for Showtime to get first crack at MGM titles

released theatrically through the end of 2003. The latest MGM theatrical release is *Hoodlum*, starring Laurence Fishburne

Discovery, BBC Produce Series

Discovery Communications and the BBC, on their way to sealing an overall joint partnership to operate channels in the U.S. and abroad, last week announced several programming projects they are working on together. Totalling 40 hours of programming, the two are jointly producing nine new natural history series (including such titles as *Dark Heart of Africa*, *The X-Creatures*, *The State of the Planet* and *Wildlife on One*) and one science series, *Walking With Dinosaurs*. Separately, Discovery signed a programming deal worth \$55 million with Survival, a wildlife programming producer, for almost 400 hours of product. Dis-



October brings a new look and a new name.

Simply 'San Francisco'

The city magazine of San Francisco has a new look—and a new name. With the October issue, Diablo Publications' *San Francisco Focus* became simply *San Francisco*. The new logo, an understated script, bucks the trend in redesigns toward bolder graphics. Editor Dale Eastman, a Bay Area native who left *Chicago* magazine to lead the *SF* relaunch effort a year ago, is also experimenting with a new structure; rather than the standard up-front briefs followed by columns and features, *SF* will be divided into sections such as "Names," "Places," "Food" and "Culture," each with its own mix of long and short articles and listings. *SF*'s circulation for the year's first half was 157,100, according to ABC figures.

Media Notes

CONTINUED

covery plans to use most of the product to program Animal Planet, the company's newest channel, which reaches about 27 million homes.

Fit TV Changes Hands

Fit TV, the 4-year-old health and fitness cable service that was jointly owned by International Family Entertainment, Liberty Media, Reebok and Body by Jake Enterprises, will shift ownership to become a part of the Fox /Liberty Networks joint venture. The channel, which counts close to 8 million homes, will retain Reebok and BBJE as minority partners.

Goldman Oversees PTG

Steve Goldman, who has spent 17 years at Paramount Domestic Television as a syndication sales executive (most recently as president), has been promoted to executive vp and chief administrative officer of Paramount Television Group. Reporting to Kerry McCluggage, chairman of the group, Goldman has administrative oversight of PTG's business and legal affairs, finance, media relations, research, governmental affairs (including FCC matters)

and oversight of Paramount's half interest in the United Paramount Network (with partner Chris-Craft/United Television). As part of the TV group reorganization, Joel Berman and Frank Kelly have been upped to co-presidents of Paramount Domestic TV.

Survey: Satellite Tops Cable

A recently released J.D. Power and Associates report on customer satisfaction with cable TV or satellite service favored the new high-power satellite services. The top three companies in the survey are satellite providers: Primestar was tops in customer satisfaction, followed by Echostar's DISH Network and DirecTV/USSB. Highest among the cable companies was Cox Communications, followed by Marcus Cable and MediaOne. The survey was conducted among 10,541 cable/satellite customers.

Abrams Gets Hammer Horrors

Abrams Gentile Entertainment, a New York-based animation and production company, has acquired the worldwide animation and licensing rights to the 180 titles of the Hammer Films library. From the 1950s through

the 1960s, such Hammer films as *Horror of Dracula*, *Curse of Frankenstein* and *Curse of the Werewolf* made the independent studio synonymous with B-grade movies. Abrams produces *VAN-PIRES*, a weekly series in first-run syndication nationally.

Newspapers First Adds Client

Newspapers First, the New York-based national advertising sales representation firm, has signed the *Orange County Register* to its list of clients, the company announced last week. Until recently, the *Register* had retained New York-based CWO&O to handle its national ad sales. The *Register* serves 1.1 million readers a day in the Los Angeles DMA and has a daily circulation of 358,000. Newspapers First represents daily newspapers in more than 30 markets.

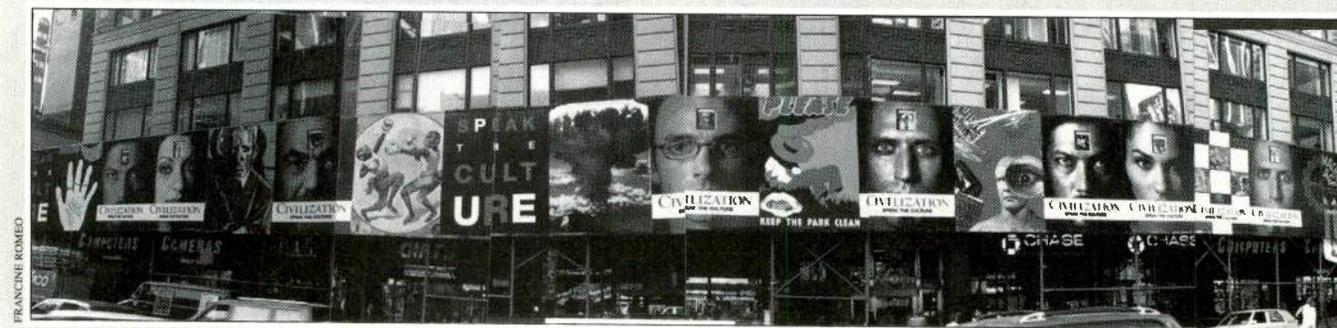
Paxson Outbid for KADY

A bankruptcy court-supervised auction of Riklis Broadcasting-owned KADY in Oxnard, Calif., accepted an \$11 million bid from media broker Brian Cobb. The offer supercedes a previous \$8 million bid from Paxson Communications, which

would have prevailed had the court not initiated a second and final counter-bidding process. Cobb, whose Media Venture Partners had previously laid claim to a \$2.3 million line of credit to Riklis, will pay the remaining \$8.7 million in cash for the United Paramount Network affiliate (Channel 63).

'Soldier' Comes Out Fighting

Rysher Entertainment's premiere of the syndicated weekly action-adventure series *Soldier of Fortune* scored a 3.3 rating in 38 of Nielsen Media Research's metered overnight markets (NSI, Sept. 22-28). Among other premiering syndicated series, off-network repeats of Twentieth Television's *NYPD Blue* (5.0 rating) and Columbia TriStar's *Walker, Texas Ranger* (4.9 rating) and the first-run bows of Buena Vista's *Honey, I Shrunk the Kids* (3.5 rating) and *Pen-sacola: Wings of Gold* (3.5 rating) joined *Soldier of Fortune* to fill out the top five. *Soldier* outpaced, among other new entries, Western International Syndication's *Conan the Adventurer* (1.9 rating) and MG/Perin's *Mike Hammer* (1.6 rating).



Capital Publishing's *Civilization* launched its first ad campaign last week, the centerpiece of which is this 220-foot-wide billboard in New York's Times Square. *Civilization*—and its new slogan, "Speak the Culture"—will appear in other nontraditional venues, including movie theaters and "wild postings." The effort precedes the Nov. 1 launch of *Civilization's* toll-free New York cultural hotline, which will offer offbeat tips for dining and cultural events.

Students Talk Back

(ENTHUSIASTICALLY)



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D.J. VIOLA, ASSISTANT BUYER,
GM MEDIAWORKS

"Great class! Learned a lot! Thanks!"

ASHLEY NEWMAN, MEDIA COORDINATOR
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| <input type="checkbox"/> CINCINNATI, OCTOBER, 29, 30 | <input type="checkbox"/> DALLAS, JANUARY 29, 30 |
| <input type="checkbox"/> TAMPA, NOVEMBER, 6, 7 | <input type="checkbox"/> CHICAGO, FEBRUARY 4, 5, 6* |
| <input type="checkbox"/> SAN FRANCISCO,
NOVEMBER 12, 13, 14* | <input type="checkbox"/> SAN FRANCISCO,
FEBRUARY 11, 12, 13* |
| <input type="checkbox"/> BOSTON, NOVEMBER 13, 14 | <input type="checkbox"/> NEW YORK, FEBRUARY 18, 19, 20 |
| <input type="checkbox"/> NEW YORK, DECEMBER, 4, 5 | <input type="checkbox"/> CLEVELAND, MARCH 12, 13* |
| <input type="checkbox"/> LOS ANGELES,
DECEMBER 9, 10, 11 | <input type="checkbox"/> NEW ORLEANS, MARCH 17, 18 |
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| | <input type="checkbox"/> LOS ANGELES, MARCH, 31 & APR. 1 |

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BIG DEAL

Digital Equipment Corp.

Advertiser: Digital Equipment Corp.

Agency: DDB Needham, N.Y.

Begins: This week

Budget: \$80-100 million

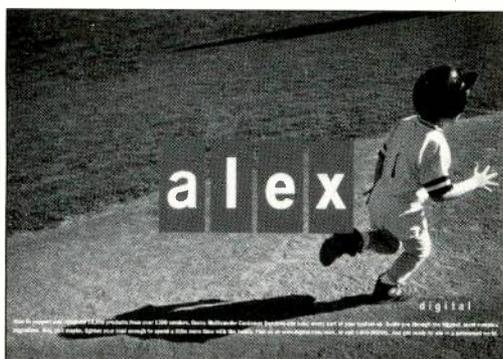
Media: Print, TV

Digital Equipment Corp. will this week launch a global image campaign taking on the top names in the computer business for their business systems' capabilities.

The print push, breaking in such publications as *The New York Times*, *Business Week* and *Time*, challenges Digital's chief competitors—IBM, Compaq and Hewlett-Packard—for their lesser packages of computing services. One ad, with the word "Navigate" superimposed on the burgundy blocks of Digital's logo, shows a convoluted roller-coaster. Copy asks, "How do you make sure the Internet is your company's path to the future instead of a quick trip to nowhere?"

"What we tried to do with...this campaign is put Digital in the mental crosshairs of [chief information officers] and...managers," said David Nathanson, creative director at DDB Needham, N.Y.

Product-specific executions are slated to break about six weeks after the corporate image ads. Broadcast advertising is being considered, but plans have not



Digital looks to score with CIOs.

been finalized, said Mary Allard, vp/marketing communications at Digital. Allard said the company plans to increase its worldwide spending levels "by at least a third." In 1996, Digital spent an estimated \$100 million globally. Digital claims to rank No. 12 in total world shipments of computer products. —David Gianatasio with Rob Lenihan

Real Money

ADVERTISING ACTIVITY IN THE MEDIA MARKETPLACE

CANON BUBBLE JET PRINTERS

Advertiser: Canon Computer Systems

Agency: Hajjar & Partners, Marina Del Rey, Calif.

Begins: Oct. 20

Budget: \$15 million

Media: TV, online

Canon Computer Systems will kick off a fall TV blitz Oct. 20 with prime media buys that highlight two of its color Bubble Jet printers and a convertible printer that also faxes, scans and copies. The three 15-second TV ads represent the final leg of Canon's "See what we mean" campaign and showcase the company's PhotoRealism strategy. The spots, which feature the BJC-4300 and BJC-7000 printers and the MultiPASS C3000, will create 1.4 billion impressions by year's end. The campaign marks the first time Canon's multifunction MultiPASS product will appear on TV. Ads leverage Canon's photographic heritage by showing print quality that mirrors reality.

"Our strategy is to showcase our PhotoRealism...Print quality that's so good, you have to see it to believe it," said Skip Barchan, director of marketing communications. The media buy is comprised of prime time, sports and cable with a generous helping of NBC's top-rated shows, including *Seinfeld*, *Friends*, *Mad About You*, *Frasier*, *ER* and *3rd Rock From the Sun*. Cable includes the Discovery Channel, FX, Comedy Central and MSNBC. Canon's online buys include the MSNBC and Discovery Web sites, search engines Yahoo and Lycos, and ESPN SportsZone.

The \$15 million expenditure represents the bulk of the Costa Mesa, Calif.-based company's \$25 million fall marketing campaign that began in August with a print component. Each of the spots opens with a scene that viewers are led to believe is reality. The BJC-4300 ad offers a close-up shot of a dramatic scene in Monument Valley, Utah. A pan-back then reveals a guy holding a copy of a printout of the scene. Canon also has live,

in-store demos under way through December at nearly 1,000 retail locations promoting the "See what we mean" campaign. —Tobi Elkin

FORTUNE

Advertiser: Fortune

Agency: Fallon McElligott

Begins: Oct. 8

Budget: Unavailable

Media: Print

Fortune this week breaks a new campaign from Fallon McElligott, the agency's first for the client, that positions the magazine as more flashy and contemporary than its competitors.

The campaign, tagged "Younger and wiser," is aimed at media buyers and business opinion leaders, said John Needham, vice president of communications at the publication.

The client hopes to overcome misconceptions that all

business weeklies, including chief rival *Forbes*, are the same by portraying *Fortune* as a dynamic read for influential people who are affluent but not stodgy, Needham said.

One of three ads shows a man being helped into a car by a chauffeur as a lean, go-getter jogger runs by. The headline: "Our readers are driven. Not chauffeured."

Ads break Wednesday in major newspapers and in Oct. 13 issues of *Time* and *People*.

Fallon won the \$5 million account this past June in a review in which incumbent Mullen, Wenham, Mass., did not participate. Mullen had positioned *Fortune* as an aid to making business decisions with the tag, "Where business is going."

Fortune's circulation (763,000) declined 5 percent in the first half of 1997; *Forbes* (783,000) held steady. —Trevor Jensen

HOWARD JOHNSON HOME OFFICE

Advertiser: HFS

Agency: Christy MacDougall Mitchell, N.Y.

Begins: Spring 1998

Budget: \$3 million

Media: Print, TV

Howard Johnson, since being purchased by HFS in 1990, has purged its system of out



Canon: Selling realism in print

CMR TOP 50

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

Week of Sept. 15-21, 1997

Rank	Brand	Class	Spots
1	BURGER KING	V234	59
2	NISSAN AUTOS--ALTIMA	T112	32
3	TOYOTA AUTOS & TRUCKS	T115	30
4	DOMINO'S PIZZA	V234	27
5	KFC	V234	24
6	SLEEPING BEAUTY--VIDEO	H330	23
	SPRINT LONG DISTANCE--RESIDENTIAL	B142	23
8	RED LOBSTER	V234	22
	VISA--PLATINUM CREDIT CARD	B150	22
10	LITTLE CAESAR'S	V234	20
11	ISUZU TRUCKS--RODEO	T118	17
	NINTENDO 64--GOLDEN EYE GAME SOFTWARE	G450	17
13	HONDA AUTOS--ACCORD	T112	16
	SEARS--MULTI-PDTS	V321	16
15	1-800-COLLECT	B142	15
	BURLINGTON COAT FACTORY--WOMEN	V311	15
17	ETHAN ALLEN FURNITURE STORES	V344	14
	WEIGHT WATCHERS PROGRAM	V261	14
19	BELLE COLOR COLOREASE--GEL HAIR COLOR	D141	13
	HALLMARK--GREETING CARDS	B321	13
	LIVE ENTRTNMNT--WES CRAVEN'S WISHMASTER	V233	13
	PEPSI	F221	13
	WRIGLEYS--DOUBLEMINT GUM	F211	13
24	COVER GIRL MARATHON--LIPSTICK	D112	12
	DREAMWORKS--PEACEMAKER MOVIE	V233	12
	GLADE--CANDLE SCENTS	H243	12
	MAYTAG--WASHER	H214	12
	SPRITE	F221	12
	TACO BELL	V234	12
30	20TH CENTURY FOX--EDGE MOVIE	V233	11
	3 MUSKETEER CANDY BAR	F211	11
	FORD TRUCKS--F-SERIES PICKUPS	T117	11
	MCI LONG DISTANCE--RESIDENTIAL	B142	11
	SEARS--AUTOMOTIVE	V321	11
	SEARS--BUSINESS/TECHNOLOGY	V321	11
36	CHEF BOYARDEE--RAVIOLI	F125	10
	DENTYNE ICE GUM	F211	10
	HOME DEPOT	V345	10
	JC PENNEY DEPT--SALES ANNOUNCEMENTS	V321	10
	MENTADENT--ADVANCED WHITENING PASTE	D121	10
	OLIVE GARDEN	V234	10
	RADIO SHACK	V341	10
	WAL-MART--MISC.	V324	10
44	ALEVE--PAIN RELIEVER CAPLETS	D211	9
	AMERICAN EXPRESS FIN. ADV.--CON SVC	V213	9
	BUENA VISTA--A THOUSAND ACRES MOVIE	V233	9
	DISCOVER CARD--CREDIT CARD	B150	9
	FORD TRUCKS--EXPLORER	T117	9
	GENERAL MILLS--TEAM CHEERIOS CEREAL	F122	9
	GLAXO WELLCOME PLC--STOP SMOKING	D218	9

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

of date units (no more orange A frames) and has made some \$10 million in interest-free loans available to franchisees to fix up their properties, all part of the company's push to update its brand image. Offering a comprehensive frequency program (*Brandweek*, Aug. 4) and trying to increase its mix of business customers, now at 40 percent, is an important part of that facelift, led by CEO Stephen Phillips and vp/marketing Mary Mahoney.

By June 1 of next year, franchisees must convert a minimum of 10 percent or 10 rooms to the Home Office format, which means a desk set up for working (good chair and lamp, extra outlet for a computer, dataport) and little amenities including an in-room coffee maker and AM/FM alarm clock.

It will cost less than \$250 per room to convert, in part because Howard Johnson's purchasing department has negotiated low prices for needed supplies; the company is providing interest-free loans to back the conversion. Franchisees are in favor of the changes, Mahoney said, in part because they will be able to charge a premium of about \$10 over the existing room price for the updated version. HoJo rooms average between \$45 and \$85 a night depending on the market. In prime destinations such as New York or Florida's beaches rates can top \$100.

The ad campaign out of Christy Mac-Dougall Mitchell, New York, will likely break by March or April, depending on the status of the conversions. Most of the media spend will go for cable TV (including CNN, ESPN, Family Channel, Discovery, A&E, Lifetime, USA) and network in 12 spot markets during prime-time hours.

The print ads, to run in *USA Today* and inflight magazines, feature the tagline "How to get down to business when you're on the road." Playing on the "Howard Johnson makes you feel at home" campaign, the Home Office ads open with "At Howard Johnson, we do everything we can to make business travelers feel at home." In addition to pitching the work space, the ads promise "little extras" such as free local phone calls and incoming faxes, no long distance or credit card access charges and a free national newspaper. —Shannon Stevens

Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Opinioned to the Mat

EVERY SO OFTEN THE CRUEL TYRANNY OF opinions weighs heavily on Media Person. He yearns

to escape into the soft, fuzzy cave of ambivalence. He can no longer bear the insistent demand to respond to each newsblip with an instant opinion, which must then be defended against the inevitable counter-opinions. What ever became of calmly watching things play out for a few years and giving them due consideration? What became of the shrug? ♦ The way MP can tell he's getting opinion-oppressed is a moment like this: Someone brings up the scandal of the hour, let's say

Marv Albert. "How do you feel about it?" they want to know. For a couple of panicky seconds, MP actually cannot remember his position. He considers a two-liner to distract them. The pink-slip joke? The MSG joke? Nah, they're weak. The crushed velvet joke? Oops, that's Di.

"The guy was railroaded," he finally blurts. "He spends ten years with that woman. Then he rejects her and now she wants to hang him."

Suddenly, a new panic. MP thinks: "Wait a minute. Didn't I take the other side of that argument just yesterday?"

Wasn't that me who said, "The bottom line is, he bit her! You can't go around biting people. He must pay the price, celebrity or no."

Yes, that was Media Person. He completely forgot. Later, he recalls, reconstructing this mess, he heard somebody, probably one of those media-traveling lawyers—was it on Imus? Larry King? Conan O'Brien?—express the first opinion so forcefully, so articulately, that Media Person immediately liked it better than his. And now, somehow, it has become his. Except that he isn't sure he wants it to be.

"Wait a minute!" he cries. "I disagree with my own opinion."

Later, an evasive ploy occurs to Media Person. When the next interrogator says,

"What do you think about Marv Albert?" MP replies, "Oh, please. I have no interest in that overblown media circus. It's really so trivial."

That works OK for a day. But then a large, powerful woman says with great disdain, "Well, I disagree. This is a big story everyone's talking about and there are important issues here: Whether celebrities can get away with crimes. Where do you draw the line between hickeys and abuse? What are the

Opinion formation: A tiny gust of information blows into the ear, and within seconds a wild torrent of hot air is blowing out the mouth.

rights of the accused in a media-dominated blah blah blah..."

Media Person calmly replies, "Oh, shut up," and punches her in the mouth. No he doesn't. He does nothing of the kind. He was just retreating into fantasy there because once again he was suckered into that blasted opinion trap.

People—and don't try to look innocent; you're one of them—are such a bunch of over-opinionated know-it-alls. "We'll never really know what happened in that hotel room," Media Person said to one viewmonger. The guy looked squarely into MP's eyes. "I know what happened in that room," he said.

Where do opinions come from, anyway? Have you ever wondered? In what dank fur-

row of the brain—or more likely the spleen—do these effusions spawn? The speed of the process is highly suspect. A tiny gust of information blows into the ear, and within seconds a wild torrent of hot air is blowing out the mouth. It is an opinion, hard and defiant, and now the brain must madly scramble to produce some rationale to cover it.

The other day Media Person heard a woman call talk radio and fulminate against Ted Turner, who had committed the crime of giving a billion dollars to charity. The host politely asked her why she felt this was wrong. "If you give to charity, you shouldn't look for publicity!" she shouted. But even Mother Teresa got publicity for her charitable works, the host noted. "Well, I've never liked the SOB!" the woman said.

Now we were getting closer to the truth. Many opinions are really about whether you like or dislike the person under discussion, no matter what they did. Many others automatically derive from your politics or from emotions originating in secretions from little-known glands. Only about 3 percent of opinions come from logical thought, and even that usually neglects to consider half the known facts.

The human race has always been addicted to argument, the practice of exchanging opinions loudly. But lately it seems like our only means of communication. On the upside, arguing adds intensity to one's day as well as the exciting possibility of violence. The prevailing media culture of faces spouting argumentative opinions on every conceivable issue and pseudo-issue has made opinions seem important, even though most people aren't listening because they're busy polishing their own, most of which will only sound like ones we've already heard expressed better elsewhere.

Maybe we'd all be better off if we declared a moratorium on opinions for a few years. Of course, that's just Media Person's opinion. And he's already sorry he said it. But try it anyway. If someone asks you, "What did you think of the live episode of *ER*?" smile sweetly and reply, "None of your damn business." ■

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