

MEDIAWEEK

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Fight of Three Nights

The networks will slug it out on Tuesday, Wednesday and Sunday **PAGE 4**

THE UPFRONT

Nissan Leads Auto Charge

Money is moving early in prime; daytime and news almost done

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NBC Plans Time Swap

Wants late-night, a.m. avails back from affils to help pay for Olympics

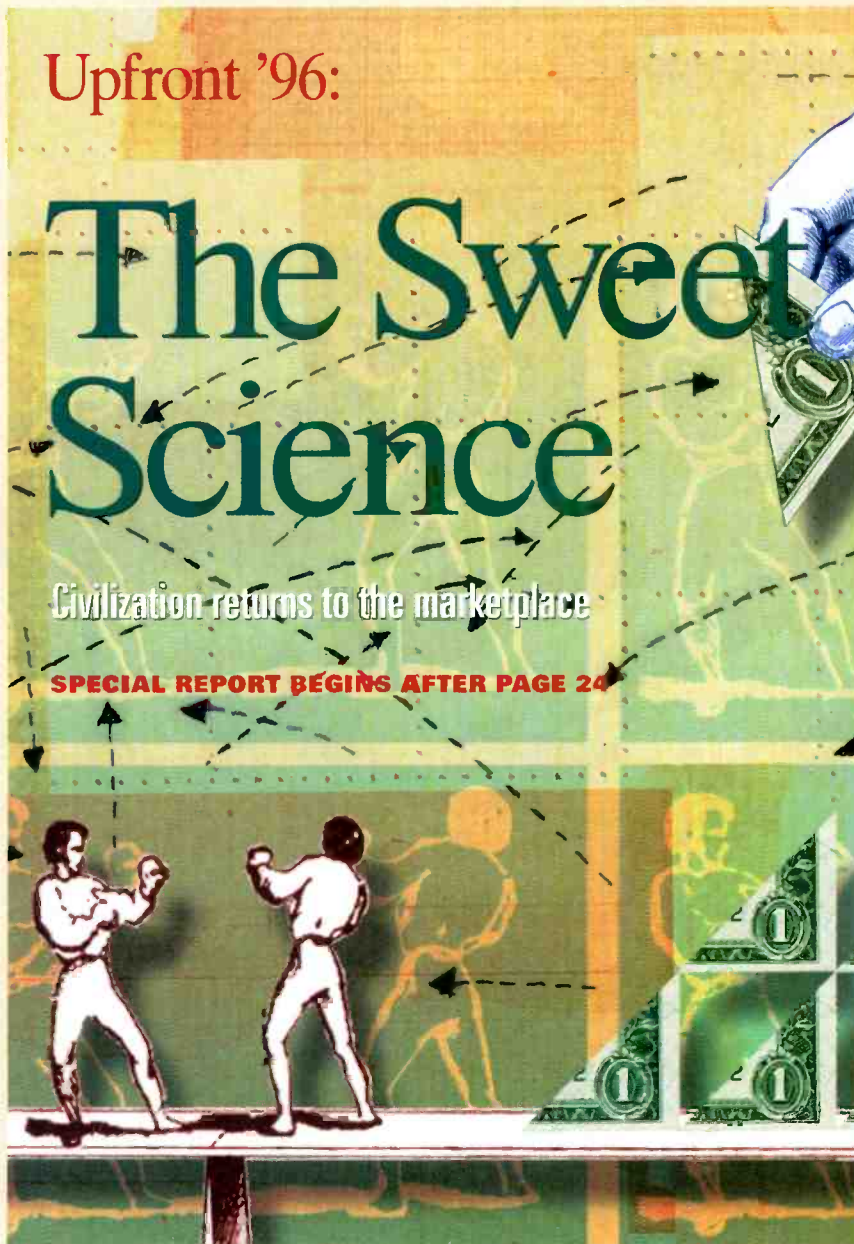
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TV RATINGS

Cable Hits 30% Share

Broadcast network erosion continues; HUT levels fall

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MARKET INDICATORS

National TV: Quiet
Screenings and parties keep buyers in check; most are now readying upfront budgets. Syndication upfront begins with 5% to 10% CPM increases on top shows.

Net Cable: Mixed
Some upfront business continues, but most nets wait for NBC to move to gauge how the market will land. If NBC goes for aggressive CPM increases, cable expects to pounce on money looking elsewhere.

Spot TV: Mixed
Heavy regional variation, with strength in the South. Buyers are expecting tight inventory in late summer. Second half is expected to gain heavily over last year.

Radio: Active
Southwest sizzles; Dallas and Houston are tightening up dramatically. The Southeast, particularly Atlanta, continues to turn business away. Network numbers still strong.

Magazines: Quiet
Little activity as traditionally thin July/August issues close. Some business in sports and news as Olympics approach.



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AT DEADLINE

Travel Still Looking to Set Sail; CBS Shops

Landmark Communications continues to seek a buyer for the Travel Channel after its exclusive negotiating period with Discovery Communications expired May 15, *Mediaweek* has learned. Landmark, also owner of the Weather Channel, has retained Donaldson Lufkin Jenrette to find a buyer for the net, with 17 million subscribers. Those interested are said to include Gannett and NBC. Meanwhile, CBS parent Westinghouse is negotiating with several companies to get the network into the cable business. CBS has been in talks with International Family Entertainment, sources said. IFE, which owns MTM Entertainment and the Family Channel, apparently declined to sell if it meant rescheduling or dropping the *700 Club*, a religious program that runs in prime time. Westinghouse also is talking with Telemundo about a stake in or taking over Spanish-language news channel TeleNoticias.

'Mediaweek' Names a Publisher

Michael E. Parker has been named senior vp of sales and marketing at Adweek Magazines, a new post. In addition, Parker will become publisher of



LIKA BERTVIGENA

Parker: Mediaweek new publisher

Mediaweek, also a new position. Parker, 48, comes to Adweek from MP2 Communications in Hartford, Conn., where he was founder and president of *Metro Hartford* magazine. Earlier, he served in various posts at Time Inc., including managing advertising sales for *Sports Illustrated* in Chicago, Los Angeles and New York, as well as directing sales for Time's Magazine Development Group...In two other

Adweek Magazines changes, Kenneth Marks was promoted to senior vp of marketing for the Adweek group and Mary Beth Johnston to vp of marketing.

New Kids TV Plan Is Floated

FCC Commissioner James Quello has floated a plan that would extend current licenses to eight years to allow TV stations to adjust to possible changes in children's TV rules. A copy of the plan was sent out to the other commissioners last week. FCC chairman Reed Hundt is expected to oppose any interim scheme that does not include children's programming minimums. Commissioner Susan Ness, a supporter of more-

stringent program standards, said she is happy that Quello has moved to break the children's TV impasse.

Harbert Seen Heading Out of ABC

Ted Harbert is expected to leave as president of ABC Entertainment this week, according to industry insiders. The parting is described as a mutual agreement. Reports of Harbert's possible departure have circulated since the network made a bid for NBC programmer Jamie McDermott, who is expected to join ABC as of June 15. Warner Bros. denied reports Harbert was headed for an undisclosed post with the studio.

ABC Bows Out of All-News Race

ABC has indefinitely shelved plans to roll out a 24-hour news channel, citing the escalating competition within the field and the considerable cost involved. Facing a July launch by NBC and Microsoft's MSNBC, which has considerable channel space thanks to NBC's conversion of most of the 20 million-subscriber base of America's Talking, along with News Corp.'s incentive of \$10 per subscriber to launch its planned Fox news channel late this year, ABC said it will postpone its service. Meanwhile, the company continues to investigate launching a third sports channel, ESPN3.

Addenda: Fox has named Stacey Marks-

Bronner executive vp of marketing for Fox Broadcasting, overseeing marketing, publicity and promotion for the network's programming. Marks-Bronner is formerly the general manager at Chicago's WFLD-TV...*The Wall Street Journal* is planning a fourth regional supplement, *California Journal*, a spokesman confirmed. About a half-dozen editorial staffers would be hired for the for the section. A business section dedicated to California, the state with the largest number of *WSJ* subscribers, would join the paper's other regional supplements in Texas, Florida and Georgia...HotWired, the San Francisco-based Web company, has hired Hunter Madsen as vp/commercial strategy. Previously, Madsen worked at J. Walter Thompson/ San Francisco, where he was leader of JWT/i.e. (interactive enterprises), the new media unit...

Florida-based Paxson Communications agreed last week to buy four Florida radio stations, continuing its rapid growth in the state. The four are WIOD-AM, Miami, to be bought from Cox Broadcasting for \$13 million; and WEBZ-FM, WFYS-FM and WGNE-FM in Panama City, from B. Radio for an undisclosed sum. Paxson now owns a total of 34 Florida radio outlets. ■

INSIDE



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Bring On the Night

The fall ratings war will be fought hardest on Tuesday, Wednesday

NETWORK TV

By Scotty Dupree and T. L. Stanley

Not all nights are created equal. Not by a long shot. Any network that tries to loosen NBC's grip on the Thursday-night ratings next season will be fighting an uphill battle. And competing against *Monday Night Football* on ABC, a perennial ratings monster, is like playing without a helmet.

But there are nights that will be up for grabs in the ratings race next fall—program periods where no network has a lock. Tuesday, Wednesday and Sunday nights are wide open battlefields. No network won those nights on a regular basis this past season and all would

like to lay claim to them. How each network performs on these make-or-break nights could mean the difference between the winners circle and a finishing up the track.

Below are the three up-for-grabs nights next season and how each of the six broadcast networks has designed its schedule to grab the high ground next fall.

In all, 43 new programs will be rolled out next season, compared to last season's 42. That is surprising, since all of the networks swore they would not repeat the mistakes of the 1995-96 season, when so many new shows were introduced that viewers were sorely confused and ratings went into a tailspin.

CBS last week changed 64 percent of its

schedule, either adding new titles or switching existing shows to new time periods. NBC and ABC both have revamped 54 percent of their schedules. Fox changed 58 percent of its lineup. UPN reprogrammed 3½ of its six hours, and the WB picked up new shows for 3½ of its seven hours.

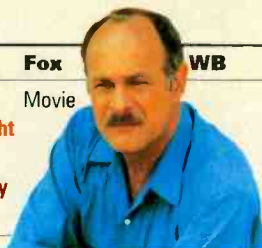
The new schedules indicate that the high-water mark for newsmagazines may have been reached. Only one new newsmag, ABC's *Turning Point*, was added this past season. NBC has dropped one night (out of four) for *Dateline NBC*. And despite years of trying, Fox still has not developed a prime-time news hour.

What does all this mean for next season's

The Three Nights That Will Make...or Break...the New TV Season

TUESDAY

Time	ABC	CBS	NBC	Fox	WB	UPN
8:00	Roseanne	Home of the Brave	Mad About You	Movie		Moesha
8:30	Life's Work		Something So Right			Homeboys in Outer Space
9:00	Home Improvement	Movie	Frasier			The Burning Zone
9:30	Spin City		Caroline in the City			
10:00	NYPD Blue		Dateline NBC			



ERIK OSTLING/CBS

(At left) Gerald McRaney's at home on CBS' *Home of the Brave*

WEDNESDAY

Time	ABC	CBS	NBC	Fox	WB	UPN
8:00	Ellen	The Nanny	Wings	Beverly Hills, 90210	Sister Sister	The Sentinel
8:30	Townies	Pearl	John Larroquette		Nick Freno	
9:00	Grace Under Fire	Almost Perfect	NewsRadio	Party of Five	The Wayans Brothers	Star Trek
9:30	Drew Carey	Public Morals	Men Behaving Badly		Jamie Foxx	
10:00	PrimeTime Live	EZ Streets	Law & Order			



PAUL DRINKWATER/NBC

on CBS

SUNDAY

Time	ABC	CBS	NBC	Fox	WB	UPN
7:00	Funniest Home Videos	60 Minutes	Dateline	L.A. Firefighters	Kirk	
7:30					Brotherly Love	
8:00	Lois & Clark	Touched by an Angel	3rd Rock From Sun	The Simpsons	Seventh Heaven	
8:30			Boston Common	Ned & Stacey		
9:00	Movie	Movie	Movie	The X-Files	Life With Roger	
9:30					Unhappily Ever After	



ANDREW ECCLES/FOX

The *Men Behaving Badly* on NBC are Rob Schneider

■ New Shows ■ Shows in New Time Slots

ts

and Sunday

ratings? Here's one clue: In the past three seasons, the network that made the least changes won the season, notes Steve Sternberg, head of program research at BJK&E Media. "In the '93-94 season, CBS had the most returning shows and won. In '94-95 it was ABC, and in '95-96 it was NBC," said Sternberg. "Returning shows are naturally stronger. But it's a fact that the returning shows were allowed to build an audience that was more the contributing factor to the season win."

An informal survey of buyers found that most believe NBC has effectively strengthened its winning hand, that CBS has moved forward strongly and that ABC may have the most problems with aging shows again next season. ■

Tuesday's buzz is mostly on 'Spin City'

(starring Michael J. Fox) and how its addition to ABC's slate could hurt NBC's Must See lineup that night. Likely loser: NBC's *Caroline in the City*. CBS will reach out to an older audience with the *Touched* spin-off *Home of the Brave*, the night's only 8 p.m. drama. Fox will offer a movie alternative, with 18 originals and 18 theatricals. UPN will own teens with *Moesha* and the new Disney show *Homeboys in Outer Space*. *Date-line* will continue its shootout with *NYPD Blue*.

Wednesday is a battle of the sitcoms.

CBS' Les Moonves shows smarts by packaging newcomers *Pearl* (Rhea Perlman) and Steven Bochco's *Public Morals* with the strong *Nanny* and the returning *Almost Perfect*. UPN grabs for men with its signature *Star Trek*, moving from Monday. Fox hangs onto young females with *90210* and *Party of Five*. WB will own urban viewers with *Sister, Sister* and *Wayans*.

Fox makes a bold move on Sunday,

shifting *X-Files* from Friday to anchor the night; the new manly drama *L.A. Firefighters* will follow football. Early runaway ratings for NBC's *3rd Rock From the Sun* have cooled. CBS goes for the golden demos, slotting *Touched* in the former *Murder* spot. WB's family drama *Seventh Heaven* could threaten ABC's teen-ish *Lois & Clark*.

Nissan Drives Auto Deals

Daytime, news are almost gone; syndication begins moving

THE UPFRONT / By Scotty Dupree

Nissan moved the upfront market into full swing last week by tripling its network TV budget, partly at the expense of spot, according to buyers and sellers in the marketplace. Nissan's \$175 million-plus budget (which includes a buy on CBS' 1998 Winter Olympics) represents the strongest growth in the car category, which seems to be making the big waves in early trading. Nissan will likely be concentrating its budgets on CBS and possibly Fox, because Toyota, which sellers say have increased its budget, is said to have heaved up on NBC and ABC in early deals. Besides, the car companies are all trying to buy the same 20 to 30 shows. Buyers also report that while domestic autos may be down, other imports, including Volvo, may see increased spending. Movies also are looking to be up, possibly led by MGM, which has a much larger slate of product next year but may not be ready to make upfront commitments to match. Other categories that are up include over-the-counter drugs and retail.

Daytime may be wrapped up by early this week, with buyers and sellers reporting that P&G is close to finished with its commitments, having made many of them before the networks presented their schedules to advertisers in New York last week. Nike also is buying daytime for the first time. Estimates for daytime are that the daypart will finish up 3 to 5 percent in CPM

increases. News is said to have moved along with daytime, with similar increases.

Despite the early frenzy, many agency media buyers—with last year's furious-paced market still in mind—are determined to take this market slowly and examine options before plunking down millions of dollars. Buyers report that many budgets have been readied in advance and they planned to spend last weekend preparing estimates to begin negotiations early this week. "I've never seen this many budgets registered so early in the process," said one seller, who estimated that 70 to 80 percent of budgets were in. Budgets look relatively flat, however, with increases from a few advertisers and many clients holding significant dollars back for scatter.

Prime time started to move slowly last week as well, with advertisers putting money down on premium shows such as ABC's *Monday Night Football*. "Why would you go early?" said one buyer who is waiting for the market to shake out.

The syndication market also began to move last week, with many syndicators taking CPM hits on returning or under-performing shows in order to get increases or higher CPMs on new or higher-rated shows. Overall, access and top-tier shows will get the biggest increases, estimated in the 5 to 10 percent range depending on the program. Other shows in the market, say buyers and sellers, are likely to finish flat or up just slightly. —with Angela Dawson ■

Money Spent, Money Gained

NBC buys two affiliates, sets ad-time swap that could net \$275M

TV STATIONS / By Mark Gimein and Michael Freeman

NBC began its affiliates meeting in Phoenix last week by announcing a \$425-million deal to buy two TV stations from New World Communications. The network closed the meeting by introducing an ambitious advertising strategy in which a time swap with affiliates could bring the network an estimated \$275 million.

The deal to swap ad inventory, which begins next January and runs to 2002, is intended to help NBC defray costs for its coverage of the Olympics this summer in Atlanta. Under what NBC president Neil Braun termed a pre-

liminary agreement, the network will be taking back 15 units of spot time from the affiliates—five units each from NBC's *Today* and *Tonight* and 1 from *Meet the Press*. In exchange, the network will extend eight prime-time spots to affiliates, four 30-second units each in *Mad About You* and *Homicide*.

Braun noted that inventory swap is in day-parts that are of "greater value" to each party. Ken Elkins, NBC affiliate board president and ceo of Pulitzer Broadcasting, supported Braun, sizing up the deal as "revenue neutral" for affils.

Neither Braun nor Elkins provided specifics about two other crucial components of the

agreement. Affiliates will be expected to bear an undisclosed decrease in network compensation in return for profit participation in the 1996, 2000 and 2002 Olympics telecasts. While Elkins said the affiliates expect to have net profit participation, several sources said that the point still is in negotiation.

One senior West Coast media-buying executive questioned whether NBC is that "deep in the hole." NBC has already rung up about \$600 million in national ad sales for the Atlanta Games, approaching the \$610-\$620 million break-even point. "NBC is already charging \$600,000 per unit in prime time, about 40 percent above what they got for Barcelona [1992]."

The buyer also suggested that advertisers have reservations about NBC adding two minutes of ad time in *Mad About You*. Half-hour sitcoms typically carry 4½ minutes of ad time (not counting local adjacencies). To cut 6½ minutes out of the running time of the show, the executive noted, would be "a bit too much clutter for most advertisers' tastes."

The two stations that NBC acquired last week, KNSD (ch. 39) in San Diego and WVTM (ch. 13) in Birmingham, Ala., are New World's only NBC affiliates. NBC got a chance to buy the stations before they were offered to other potential bidders. NBC said the acquisition was not motivated by any fear of the stations switching affiliations. "We have long-term agreements with most of our affiliate group, so we're not trying to protect distribution," said Braun. "The acquisitions are just good business deals."

Negotiations between financier Ronald Perelman, who owns a controlling stake in New World, and 20-percent shareholder Rupert Murdoch broke down several weeks ago (*MediaWeek*, April 22). Speculation that the sale of the two NBC affiliates was designed to make the remaining 10-station group (all Fox affiliates) more attractive to Murdoch was denied by New World officials and questioned by analysts.

"Obviously, [the sale] could smooth the way to selling the Fox stations," said Dennis McAlpine, media analyst at Josephthal, Lyon and Ross. "But there were some solid business reasons. New World [got] a very high price, and the stations didn't fit with the group. In Birmingham, they couldn't even run their own programming [because of an agreement with Fox]."

New World spokesman Mike Diamond said that the money will be used to pay down debt and possibly finance further expansion. Diamond also said that New World had considered selling the two stations, originally part of the Argyle group, ever since the company bought them two years ago. He stressed that the sale of the NBC affiliates does not foreshadow further divestment. "I cannot say this enough," said Diamond. "We are not a seller." ■

Whither Time's Style Titles?

With Stewart and Jones going, speculation centers on the future

MAGAZINES / By Anya Sacharow

With the departures of *Martha Stewart Living* and *Vibe* from the Time Publishing Ventures family imminent—and with rumors afoot about Time Inc.'s desire to consolidate its operations around its established titles—speculation abounds about the future of the remaining TPV special-interest titles. The group includes *Health*, *Parenting*, *This Old House* and *Southern Living*. The Southern Progress group also includes *Southern Accents*, *Cooking Light* and *Progressive Farmer*.

Time Inc. editor-in-chief Norman Pearlstine "made a big deal saying Time Inc. could handle smaller titles and niche products," said one Time Inc. editor who would not speak for attribution. "But some people say he's giving them until the end of the year, and then he'll either fold them or shop them." A former Time Inc. executive commented that the lifestyle books are "just odd fits" with the rest of the wide-appeal, general-interest Time Inc. titles. Another TPV insider said that while Don Logan, president and coo of Time Inc., would not be scaling back, the group probably will not add any new titles.

Time Publishing Ventures ceo Jim Nelson emphasized the company's commitment to the titles. "Time has made a large commitment to

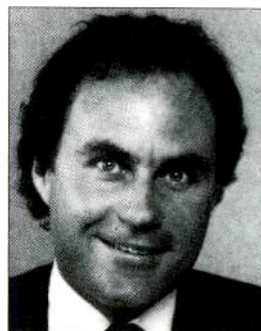
its lifestyle publications," Nelson said.

Last November, Logan and Pearlstine dissolved Time Inc. Ventures and returned to it the title of its former parent, Time Publishing Ventures. TIV president Robert Miller lost his job in the reshuffling.

Health publisher Amy Wilkins said her magazine is growing. Circulation was up 70 percent from 1994 to 1995 and is now at 947,728. Last year, ad pages were up 20 percent. The magazine will increase its frequency to eight times beginning next year. *This Old House* and *Southern Accents* also reported growth.

"We're doing great," said Wilkins of *Health*. "You have to wonder where the unsubstantiated rumors are coming from."

Miller has been negotiating with Time Inc. for a transfer of its interest in the urban/youth mag *Vibe* to Quincy Jones/David Salzman Entertainment, which has part interest at present. But the big news will be Martha



Miller is trying to pry *Vibe* from Time Inc.

Stewart's announcement of an agreement with Logan, who has been negotiating with Stewart's lawyer, Allen Grubman. Stewart could leave the table with an 80-percent stake in her growing domestic-artistry empire.

Southern Living publisher Kevin Lynch said negotiations with Stewart and Miller would have "absolutely no impact on *Southern Living* or *Southern Progress*." —with Jeff Gremillion ■

AOL: Won't Tangle With Web

But CompuServe joins the online service stampede to the Internet

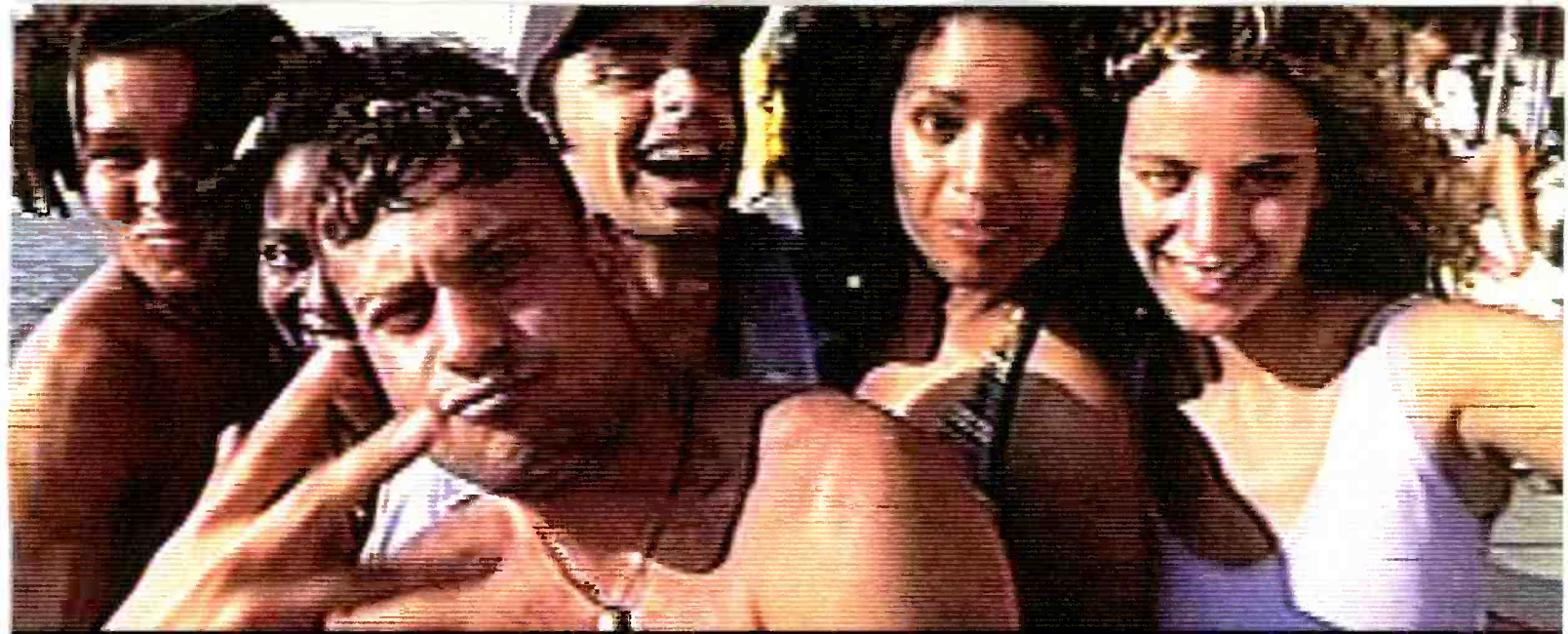
NEW MEDIA / By Cathy Taylor

All its competitors may be moving to the Internet, but America Online says that it will remain a proprietary online service—even if it is the last. "We have no plans to become a [hypertext markup language] shop anytime soon," David Gang, AOL vp/product marketing, said last week.

Rather than transferring its content to HTML, the language in which much on the World Wide Web is written, Gang said that

AOL is working toward a hybrid system combining its own technology with that of the Web. The point is to serve its estimated 6 million members even at low modem speeds, something the service doesn't think is currently possible on the traffic-jammed Web.

AOL's decision to remain a closed system underlines its dominance. One of the problems online services like CompuServe and Prodigy had was that content providers are increasingly reluctant to produce material based on pro-



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TV STATIONS

The state of Illinois has passed a law exempting small-market TV and radio stations from paying overtime to reporters and producers. The measure, supported by the Illinois Broadcasters Association, does not apply to stations in the Chicago and St. Louis markets. Broadcast journalists' organizations opposed the legislation. Despite high salaries at big-city stations and at the networks, broadcast news salaries in small markets remain low. A 1995 study by University of Missouri professor Vernon Stone highlighted the gap between top salaries in major markets and the rest of the broadcast world. The median salary of reporters at TV stations in markets 51-100 was \$24,330; in markets 101-150 the average dipped to \$19,895. In radio, median salaries were lower still, averaging \$14,220 for reporters in medium-sized markets and \$12,850 for those in small markets.

New York's WNBC is very close to toppling WABC from the No. 1 spot in news. In the May sweeps, WNBC's 6 p.m. news was up 32 percent from a year earlier; the program has an 8.6 Nielsen rating with an 18 share Monday-Sunday, just shy of the 8.8/18 posted by WABC's *Eyewitness News*. At 11 p.m., which is strongly helped by NBC's prime-time lead-in, WNBC is now firmly ahead, with an 11.7 rating/21 share (M-S) to WABC's 9.9/18. While still behind at 5 p.m., the NBC station has risen steadily. WNBC briefly held the top spot in New York news the mid-1980's, when Jerry Nachman was news director, before falling back to second. WNBC was until quite recently considered unlikely to reach first place; even some news staffers at the station believed that NBC would not invest enough money in the news shows to beat WABC's *Eyewitness News*. WNBC news director Bruno Cohen, who was considered unpopular with the staff but had improved ratings, left in April to join CNBC. Cohen was replaced by longtime assistant news director Paula Park. Where does all this leave struggling WCBS, whose news is now run by Nachman? Even further back in third place, with a 4.4/9 rating/share at 6 p.m. and a 6.6/11 at 11 p.m. in the May sweeps. —By Mark Gimein

proprietary standards that cannot be refitted for use elsewhere. But AOL, with its large and growing customer base, is the only online service that can convince content providers to produce material specifically for its service. "It's still the most major aggregator of content anywhere," said Peter Krasilovsky, senior analyst with Arlen Communications.

Remaining a proprietary service also represents a more moderate view toward the so-called wonders of the Web. AOL is unphased by CompuServe's announcement last week that it would move its service onto the Internet. Microsoft Network and Prodigy made the move late last year.

Web-based strategy doesn't mean that the

AOL rival services will be free of charge. Subscribers will have to continue to pay for access to their content. But the move to the Web gives the other services new ways to develop.

Being located on the Internet means Web-based services can offer different pricing plans, ultimately positioning themselves as the online equivalent of pay-cable networks. All three of AOL's rivals plan to offer their services on a content-only basis to those who already have online access through providers such as AT&T.

Under the evolving system, companies like AT&T would play a role comparable to that of a cable system operator. Traditionally, online services have provided both content and access. ■

Cable Clobbers the Nets

Basic channels close out the season with 20-percent gain in share

TV RATINGS / By Michael Bürgi and Michael Freeman

The TV season ended last week with a big bang for the cable business. Cable raised its rating, share and delivery during the 1995-96 season, mostly at the expense of the Big Four broadcast networks, which continued to see their share of audience in prime time erode.

The gap between broadcast and cable shares continued to narrow. One mitigating factor for broadcast is that homes using television dropped 3 percent this season, which researchers attribute to improvements by Nielsen Media Research in the cooperation rate among sample homes.

According to Nielsen, total basic cable in prime time grew 16 percent in household delivery to 17.1 million homes during the season. Cable's aggregate universe rating grew 16 percent, to a 17.8, and share grew 20 percent, to a 30. The Big Four dropped 6 percent in delivery to 37.8 million homes, while their rating dropped 6 percent (39.4) and share dropped 6 percent (65).

Only NBC largely held even in rating and share from 1994-95, growing one percent to an 11.7 average rating and a 19 share. CBS saw its household rating drop 12 percent for the season, to an average 9.6/16. ABC also suffered a 10-percent year-to-year drop, turning in a 10.6/18 for the season. Although Fox's household rat-

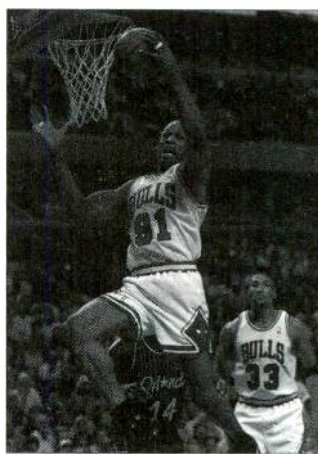
ings were off two percent to 7.3/12, the network posted a surprising two percent gain among the older 25-54 demo group, with a 5.0 rating average. UPN dropped a startling 22 percent in rating to a 3.1/5 for the season, while the WB posted a 33 percent increase to finish with a 2.4/4.

In the May sweeps, the NBA playoffs gave cable's TNT a slam dunk. Fueled by a record 8.6 universe rating on May 21 for the Bulls-Magic game, TNT led all basic cable nets in May in average prime-time rating with a 2.9. Following were TBS and USA, which delivered an average 1.8.

May was the sixth straight sweeps in which cable grew and broadcast lost share to cable. NBC posted a slight one percent gain in households with an 11.9/21 average and was the only net to post solid increases among the key adult and teen demos. ABC took a dramatic 19-percent household ratings slide to a 9.3/16, and was down 18 percent in adults 18-49 and 31

percent in teens. CBS was down five-percent in households to a 9.6/16 and was off seven percent in adults 25-54.

Fox made strides during the sweeps to broaden its demographic appeal. Fox's prime time moved up 9 percent in adults 25-54 with a 4.8 rating. Among the core 18-49 demo, Fox finished a surprising second (5.0/16) to NBC (7.1/21). ■



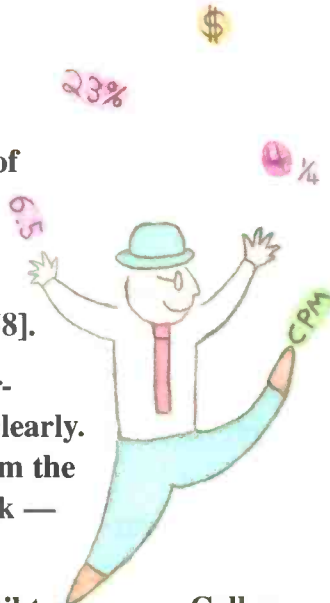
Mr. Wonderful: Dennis Rodman was a hero for TNT

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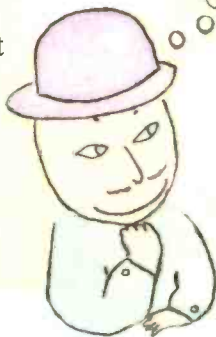


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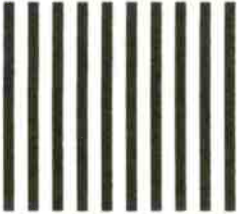
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Chasing the Spoils of 'Hook'

Distributors scramble to pick up clearances from yanked fall series

SYNDICATION / By Michael Freeman

King World Productions last week gave the hook to *Off the Hook*, the youth-oriented music-magazine show that the distributor had planned to launch this fall. King World's decision to put *Hook* on hold is expected to set off a scramble among other syndicators for the 40 to 50 market clearances KWP is said to have secured for the show.

Hook's station lineup consisted primarily of lower-ranking UHF stations in the top 50 markets; about 75 percent of those clearances were said to have been in late-night time periods. *Hook's* withdrawal and the freeing up of its time periods could be good news for the few remaining freshman talk-show strips that were on the renewal/cancellation bubble at the conclusion of the May sweeps last week. Columbia TriStar's *Tempestt*, which posted a 1.3 rating/5 share average in metered markets (NSI, April 25–May 21), was down 29 percent in share from May 1995 time-period levels; Turner's *Lauren Hutton And...* (0.9/5) was down 29 percent; and Worldvision's *Jim J. and Anne* (1.2/5) also dropped 29 percent from year-ago shares.

Banking on the demise of those first-year shows are several new talk shows for this fall. MGM Television's *The Bradshaw Difference*, ACI/Pearson Television's *Scoop With Sam & Dorothy* and Worldvision's courtroom-themed strip *Hot Bench* are said to be having difficulty firming up their station lineups. Station reps estimate that with about three months of selling time left, all three strips are hovering at the 50-percent national clearance level, considerably below the 80-percent level needed to sell national barter ad time at healthy rates.

MGM Television distribution president Sid Cohen said *The Bradshaw Difference* is sold in 82 markets representing 60 percent coverage. Cohen said *Bradshaw* sales are picking up because stations are pessimistic about the return next fall of *Tempestt*, *Hutton* and *Jim J.* Cohen also said MGM will "aggressively go after" the vacated *Hook* clearances.

A Worldvision Enterprises source, who requested anonymity, said that *Hot Bench* has reached the 80-percent sales level. Executives at ACI/Pearson did not return calls to comment on *Scoop* sales.

"The sad reality is that there are a limited number of opportunities for syndicators and stations alike," said Bill Carroll, vp and director of

programming for the New York-based station rep Katz Communications. "There are a limited number of time-period opportunities on stations, and stations feel there is a limited choice of programs to fill certain daypart needs."

There are a handful of new fall strips that have successfully catered to stations' appetites for "alternative" formats. Columbia TriStar's hour-long *Newlywed/Dating Game* block, New World/Genesis Distribution's *Access: Hollywood* newsmagazine and *Loveline* talk show, and Multimedia Entertainment's "soft talk" *Pat Bullard* are all sold in more than 100 markets and have approximately 90 percent U.S. coverage.

Rysher Entertainment reports that it has sold its new paranormal newsmag show,

Strange Universe, to some 125 stations representing 85 percent U.S. coverage. Marketed primarily as a late-fringe vehicle, *Strange Universe* is not likely to pick up many additional clearances from the fallout of King World's *Off the Hook*, said Ira Bernstein, Rysher president. "Am I happy [*Hook*] is gone? I guess you could say so, but we're already pretty deeply cleared in markets where they had stations," said Bernstein, who added that *Strange Universe* is sold in 48 of the top 50 markets.

Off the Hook, coproduced by the dance-music impresario Jellybean Benitez, had been one of the more intriguing offerings in recent years to come from King World, best known for hit game shows including *Wheel of Fortune* and *Jeopardy!* and *The Oprah Winfrey Show*. Those series have consistently earned nearly all of their clearances from Big Three network affiliates; *Hook* represented KWP's



King: Unhappy with early-fringe prospects for *Hook*

first attempt to open new channels of business with independent stations.

Yet King World did not have much market

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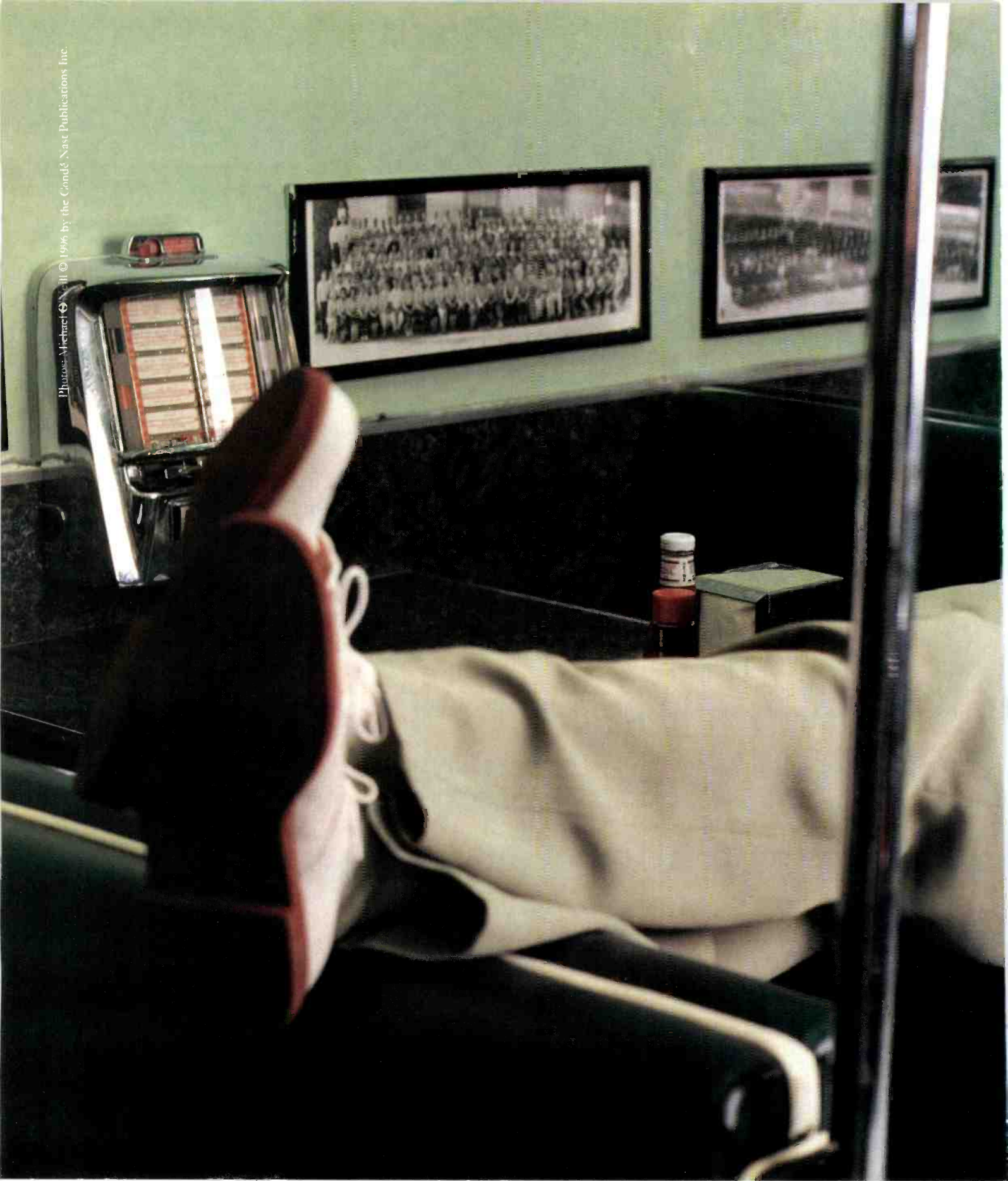
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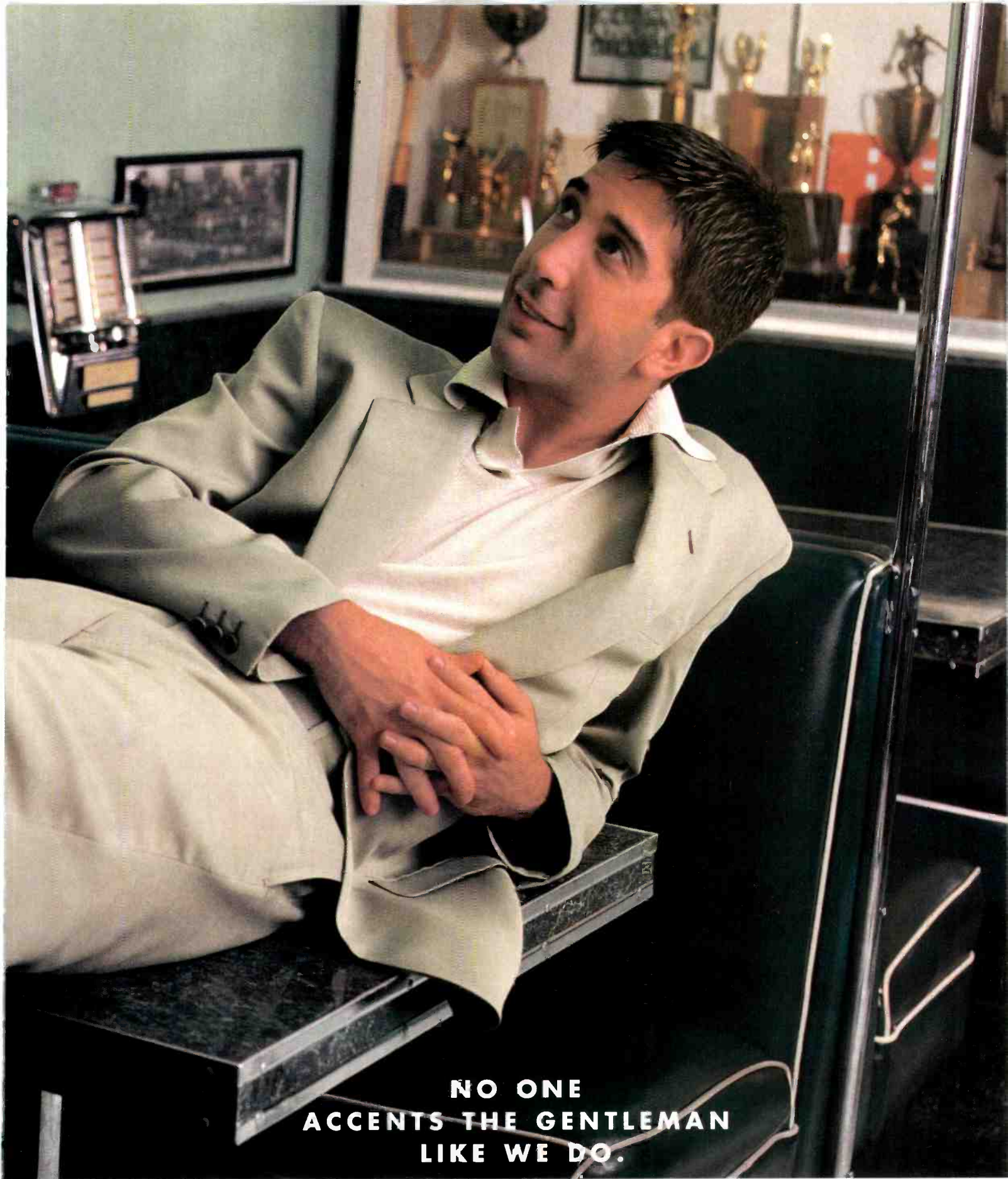
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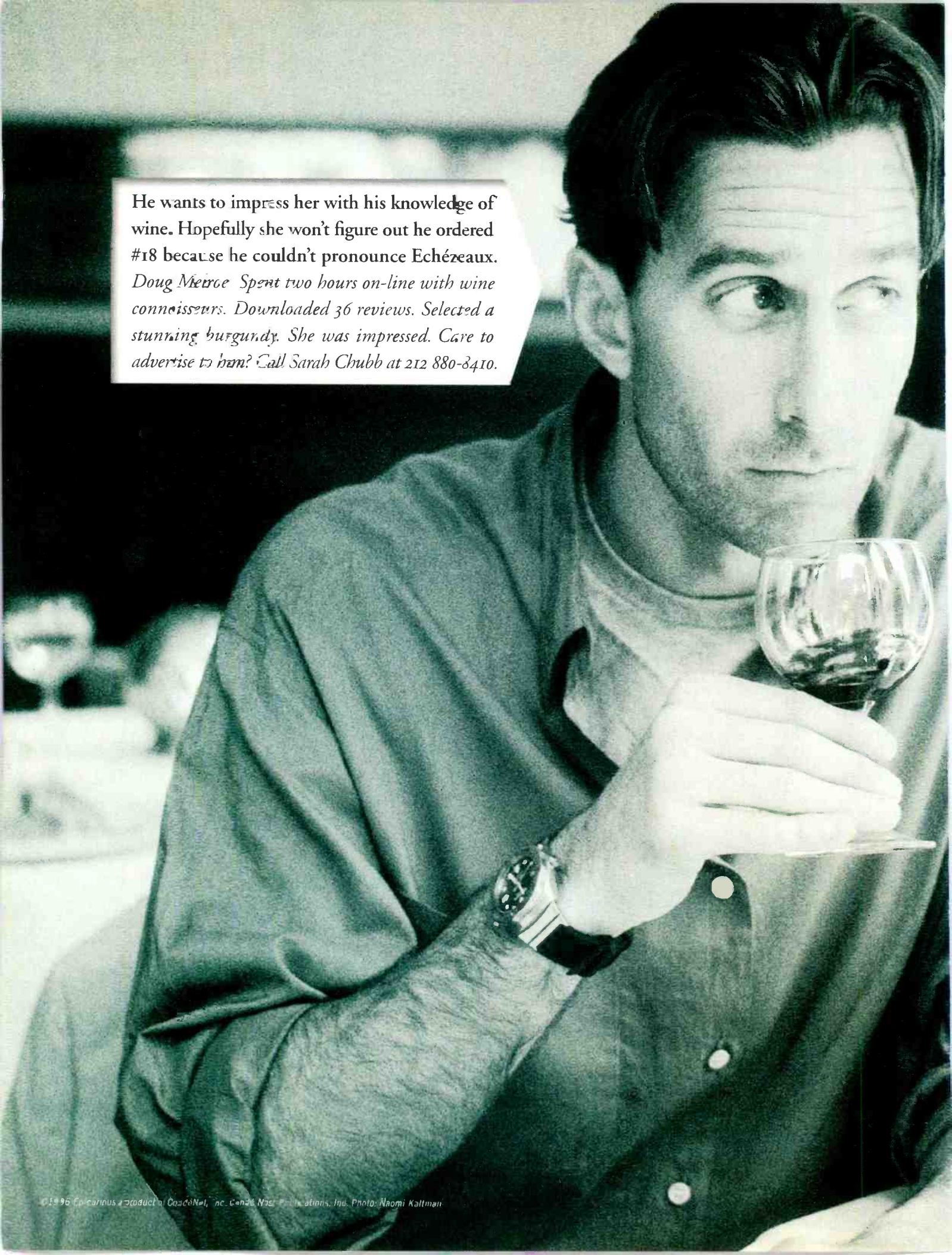
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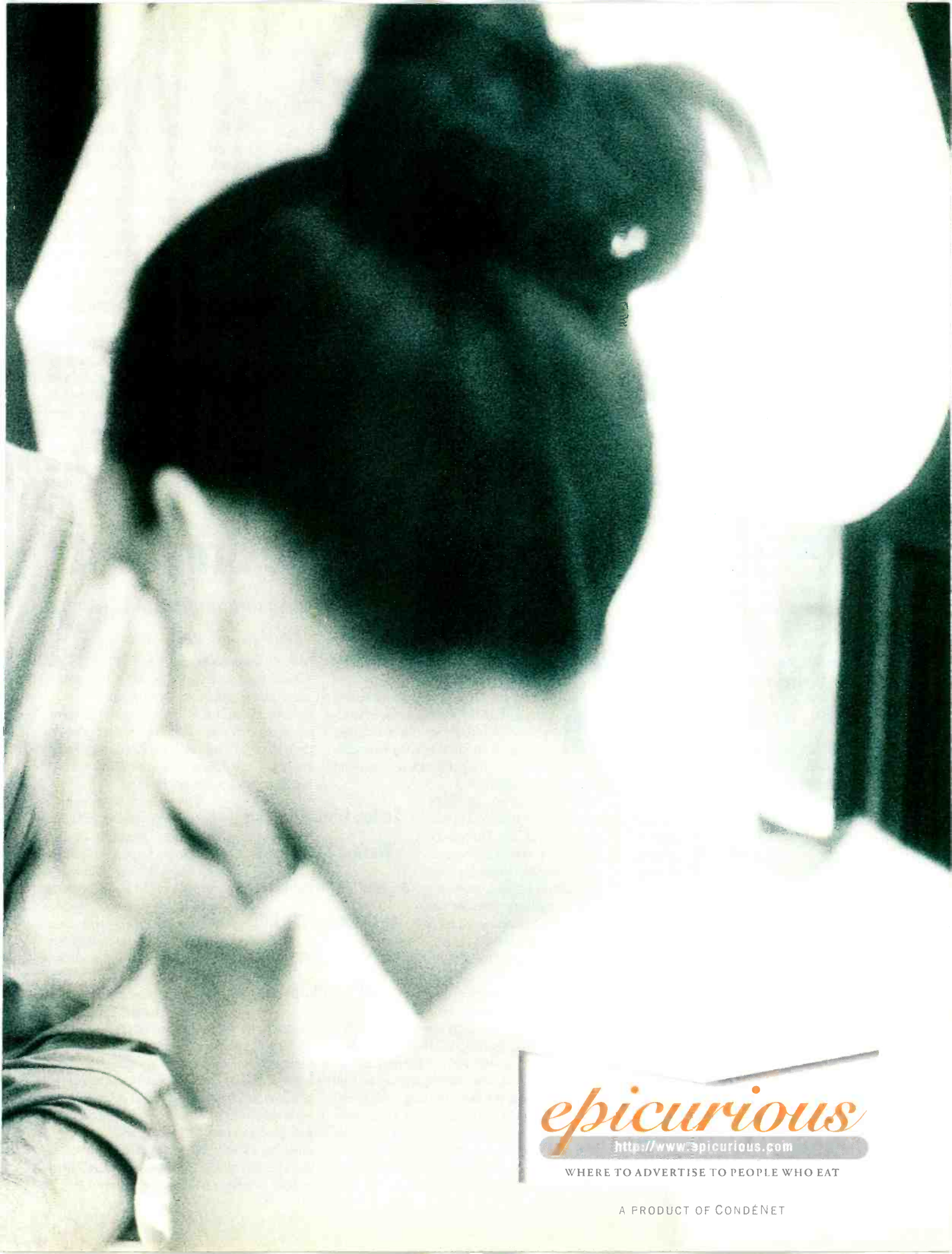


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SYNDICATION

Multimedia Entertainment still has high hopes for its freshman talk show, *Crook and Chase*, despite lackluster ratings. In the May sweeps, *Crook and Chase* posted a 1.4 rating/5 share metered-market average (NSI, April 25-May 21). *C and C*'s household numbers represented a 50-percent drop in share from year-ago time period levels. However, Multimedia says that it did not expect the clone of Buena Vista Television's *Live With Regis and Kathie Lee* to have strong initial rating returns, owing to the company's "slow market" rollout strategy with *C and C*, which began last January. The original mandate, says Tom Shannon, Multimedia senior vp and director of station sales, was to clear *C and C* in 25 markets. However, with TV stations around the country desperate to secure so-called "advertiser-friendly" talk shows, Shannon says that clearances have unexpectedly blossomed to 80-plus markets. "It's not a bad or a great rating, because [*Crook and Chase*] really doesn't have a universe to properly judge its ratings yet," Shannon says of the show's May sweeps numbers. "Once we get into the October and November sweeps periods, that will give us our truest metered and national reads on the show's prospects."

PROMAX, the international organization representing marketing and promotion executives of the electronic media, reports that pre-registration for its annual convention in Los Angeles (June 19-22) is pacing 20 percent ahead of last year. Jim Chabin, president of PROMAX, projects that total registration for the four-day conference at the Los Angeles Convention Center is expected to grow about 15 percent from last year, to 6,200 people. Much of that growth, says Chabin, is due to the higher number of international and new-media marketing executives registering for the confab. The syndication community will see its presence boosted significantly as well, as Chabin estimates that more than 200 distribution companies will be represented at the show. Also, with PROMAX gaining strong exposure for its other regionalized conferences in the U.K. and Singapore, the organization said it plans to add a pan-European conference next year, to be held in Barcelona, Spain on March 6-7, 1997. —By Michael Freeman

leverage with the independents, many of which were said to be reluctant to commit valuable early-fringe clearances for the music show. Station representatives said *Off the Hook* had clearances in less than 50 percent of the country, although the show's roster boasted several major-market Tribune Broadcasting stations, including WPIX in New York and WPHL in Philadelphia.

Michael King, president/ceo of King World, cited the lack of "quality" early-fringe clearances and *Hook*'s high production costs (said to be budgeted at more than \$300,000 per week) as the reasons for not going forward for this fall. King, who declined to discuss details of clearances, said the company remains "bullish" on *Hook* as a possible project for the 1997-98 season. Sources close to KWP said some elements of *Hook* could show up on the air soon as part of another show.

"I'd like to think we built some tremendous

bridges with the independent stations [on *Hook*]," King said. "King World welcomed all of their feedback as we tried every effort to make this project work."

As sluggish as the market is right now, King said it resembles the period in the early 1980s when three other distributors [Viacom, Multimedia and 20th Television] failed in their attempts to launch *Wheel of Fortune* as a syndicated strip. Even when King World picked up the game show from Merv Griffin Enterprises in 1983, King said, the company sold the show in only 43 percent of the country in its first season. "Syndication is no tougher a business today than it was yesterday," King said. "Obviously a game show like *Wheel* can be done at lower budget than a magazine show like *Off the Hook*, and the level of deficit financing between the two is significantly different. Certainly, the economics are not for the faint of heart." ■

What Stars Shine Brightest?

'People', Yankelovich pitch networks, studios on rival to Q ratings

THE INDUSTRY / By T. L. Stanley

They can influence you to plunk down your hard-earned money at the box office, the music store and the sports arena, but how successful are celebrities at affecting the way you spend money on products ranging from cars and tennis shoes to long-distance services and health-spa memberships?

A new survey of 1,000 media stars is designed to help marketers at the Hollywood studios, TV production houses, advertising and talent agencies to better understand the American consumer and which celebrities hold the most sway with a product's target demo.

The new data, the People/Yankelovich Pop Monitor Profiles, is being marketed as a competitor to the long-established Q ratings (issued by Long Island, N.Y.-based Marketing Evaluations) that measure how much the public knows and likes certain celebs. "It can identify up-and-coming celebrities who could be a good fit with a company's target but who are a good bargain because they're early in their careers," said J. Walker Smith, a managing partner at Yankelovich. Executives from Time Inc.'s *People* magazine and Yankelovich have begun hawking the \$35,000 service to the Hol-

lywood community. So far, NBC, CBS and Warner Bros. have signed on, along with American Express and Sprint, Smith said.

Several television-production and advertising executives who attended a recent pitch for the new service said they think the information could be valuable, although they did not pull out their checkbooks on the spot.

So far, NBC, CBS and Warner Bros. have signed on to subscribe to the new \$35,000 service, along with AmEx and Sprint.

The project, 18 months in the making, uses more than a dozen key measures of how consumers respond to celebrities. Stars like Tom Hanks, for example, rated at the top of the scale in the fun, cool, up-and-coming and believable categories. Sally Field ranked first among female celebs with consumers, who said they can identify with and believe in her.

The People/Yankelovich monitor queried more than 12,000 consumers 16 and older, via mailed questionnaires, on their opinions of media stars and their likelihood of buying products endorsed by certain celebrities. The study will be conducted twice each year, with results distributed in early spring and in the fall. Yankelovich says it will tailor the information to each client—for example, identifying a celeb who is considered trustworthy or unique among baby boomers. ■



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OPINION

By Steve Sternberg / Senior Partner, BJK&E Media

How Soon We Forget

Just three years ago, CBS was leading second-place ABC by three share points and third-place NBC by five share points. The press heralded CBS' dominance and wondered if NBC would ever be able to climb out of the cellar. CBS' fall from grace was both sudden and shocking (to some). ABC's fall from grace was both sudden and shocking (to the same some).

Just this past season, NBC took the lead through little more than stability. The press heralded NBC's dominance and wondered how any other network could compete. Three network leaders in three seasons.

NBC's fall from grace (which will happen, if not this season, perhaps the next, or the next) will be both sudden and shocking—at least to anyone who hasn't already realized that this is a cyclical business. NBC currently dominates Thursday, and to a lesser degree CBS dominates on Saturday, but no network dominates any other entire night. Times have changed. Virtually everyone has remote control, and a hit show does not ensure a hit night as it once did. There are more and more cases each year of a show not being able to hold onto a strong lead-in audience.

Viewers are confused. There are more than 110 programs on the six broadcast networks, and typically almost half are either new or in new time periods at the start of the season. That's a lot for viewers to even become aware of, much less watch. I often need to refer to my schedule grid to remember what's on, and I do this for a living. Imagine what the average viewer goes through. For this reason, we are seeing more midseason and even second- or third-season growth than in years past. Patience is obviously essential in this

"Viewers are confused. There are more than 110 programs on the six broadcast networks, and typically almost half are either new or in new time periods at the start of the season."

fragmented, multichannel environment.

The broadcast networks have just announced their respective fall schedules to the industry. While NBC is best positioned going in, there are many time periods that are wide open. While every-

one is searching for the next hit, that is no longer the only essential element to move up in the standings—replacing a few *Picket Fences* with a few *Nash Bridges* may be enough.

We hope the networks have the patience to stick with programs they believe in, giving viewers a chance to find them, and remember that many hit shows, both past and present, needed time to catch on. These include *All in the Family*, *M*A*S*H*, *Hill Street Blues*, *Cheers*, and more recently, *Seinfeld*, *Mad*

About You, *The Nanny*, *Touched by an Angel*, *The X-Files*, and *Melrose Place*, to name a few.

As usual, the networks have more than 100 pilots in development as they search for the next *ER* and *Home Improvement*. These were both instant hits. We hope they also keep an eye out for the next *Cheers*, which finished in last place during its first month on the air but ended its 11-year run consistently in the top 10. ■

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HOLLYWOOD Betsy Sharkey

Pure Pop for Now People

It's more than just retro shows. Nick at Nite's TV Land aims to become a guide to the eternally hip.



Rich Cronin is betting that Arnold Ziffel is poised for a comeback. In fact Cronin, president of Nick at Nite's TV Land, the recently launched 24-hour spin-off of Nickelodeon's prime-time classic TV block, is betting that Arnold has a whole new future in the wake of *Babe's* stunning box-office success. After all, Arnold, the pig who was part of the ensemble cast headed by Eddie Albert and Eva Gabor of the '60s situation comedy *Green Acres*, was clearly intelligent. Sure, he didn't have lines, but he had screen time. And charm.

Cronin is explaining the hoped-for Ziffel return to stardom and other potential TV Land phenomena over breakfast at the Beverly Hills Hotel. He's come to

No flipping: With high ratings for Nick at Nite's block, Cronin saw the potential for a similar channel around-the-clock

advertisers will be able to buy time on TV Land, which launched with 5.3 million homes on April 29.

Cronin's task in the intervening months is to expand the channel's penetration to 12-15 million homes at a minimum, establish a ratings track record, and at the same time make sure that TV Land does not cannibalize the success of Nick at Nite.

"There's no perfect time to launch a channel, but there were a number of things in our favor... One of the key ones is that we've had such huge success with Nick at Nite," Cronin says. Nickelodeon has held its position as the No. 1 cable network for more than a year. Nick at Nite, with its classic TV comedies that run from 8 p.m. to 5:30 a.m., usually holds the No. 2 or 3 position on its

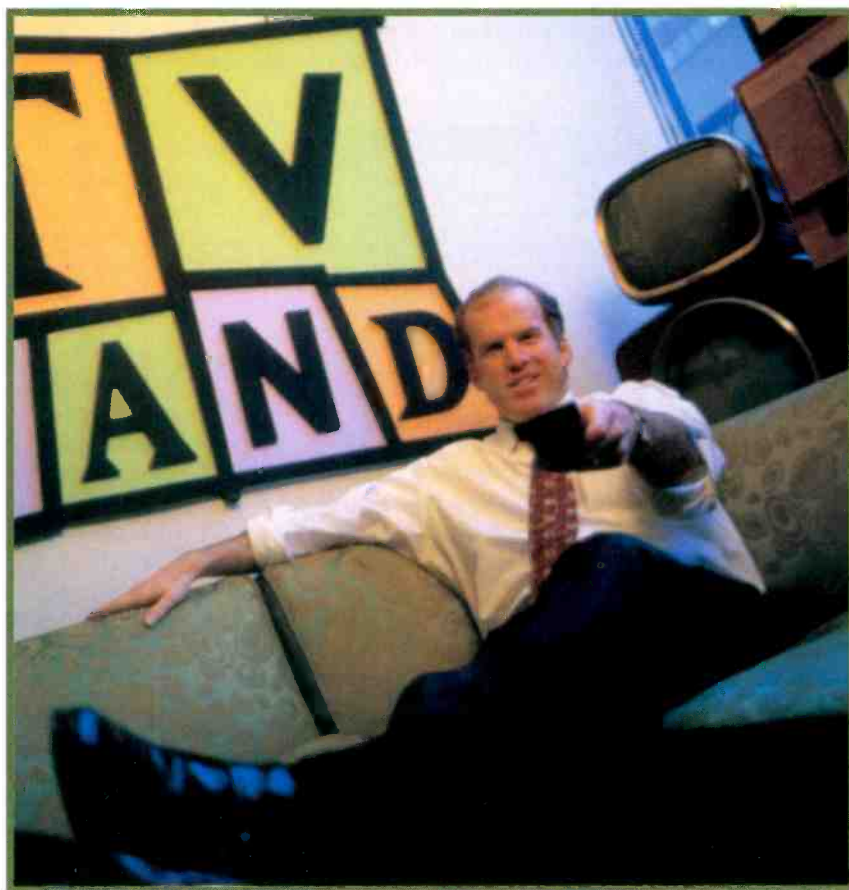
own—competing against sports, news and movies, both original and theatrical, which tend to be the only types of programs that can draw a larger cable audience in prime time than Nick at Nite.

As conceived, TV Land, which will embrace a much wider range of program genres than Nick at Nite's classic comedy, is really about pop culture as television shapes and defines it. "It has a bigger mission than Nick at Nite," Cronin says. "TV Land is anything that is TV-referential. The idea that struck us is 'everything TV.'"

What Cronin doesn't want to have in TV Land is a nostalgia channel per se. While the programming dips into the past, it will skirt very close to the present too. The underlying philosophy in picking shows is to create an eclectic mix of "the good, the weird and the wonderful," Cronin says. That essentially defines the tastes and the reasons that Viacom's research has shown that viewers tune in to Nick at Nite—and by extension what they hope will carry them over to TV Land.

"The segmentation study broke [Nick at Nite viewers] into three groups," Cronin says. "One was the wholesome group that really was completely turned off by the broadcast networks. Another group is the escapist group—they've had a hard day and they need to escape and they don't want to watch something intense, something that reminds them of all the troubles in the world."

The third category, Cronin says, is the "ironic group. This group really loves pop culture, and they get a real kick out of seeing John Travolta in *Welcome Back, Kot-*



JOHN ABBOTT

host an upfront presentation for his other Viacom assignment, Nick at Nite, for which he also serves as president. It will be another 18 months before national

HOLLYWOOD

ter, who they saw in *Pulp Fiction* and thought was great." There are overlaps, and within the "ironic group," Viacom found what may be an audience that will take TV Land beyond the baby boomers Cronin expects will be the core viewers.

"What we heard from the twentysomething generation was, 'We love the classics, but what do you think is really great that we haven't seen before? Show us that,'"

"We're competing with all these other networks... we've got to make the most attractive package," Cronin says of the free-carriage offer.

Cronin says. That's why TV Land picked up a show like *Honey West*, an early Aaron Spelling series (1965-66) about a Madonna-esque female cop/detective (Anne Francis) long before there was a Madonna.

With shows that range from *The Ed Sullivan Show* and *The Sonny & Cher Comedy Hour* to *St. Elsewhere* and *Hill Street Blues*, the channel will provide not only an escape hatch for viewers who are burned out, turned off and/or bored with what the networks have to offer but also a window on our recent past as seen through the eyes of TV. Styles, attitudes, commercials—essentially the

evolution of television itself that has occurred in lockstep with the aging of the baby-boom generation—all will unfold on TV Land. The channel is designed to have its own personality, distinct from Nick at Nite. No shows run on both services. And because Nick's focus is classic comedies, when the channels compete for audience and share in prime time, TV Land is featuring dramas.

The TV Land staff has collected about 100 classic commercials, which the network is using as interstitial programming between commercial breaks. Local cable operators that carry TV Land get three minutes of avails each hour—the only advertising on TV Land for now.

"In all our focus groups, people go as wild for these classic commercials as they do for the shows," Cronin says. TV Land has dubbed the spots Retromercials, and a bumper introduces each one: "And now a TV Land Retromercial..." Even after the channel begins selling national advertising, Cronin expects to keep the Retromercials as part of the mix; his team is developing ideas that might creatively link a Retro with a current spot for advertisers.

TV Land also plans to feature obscure programs that the staff is unearthing with the help of curators at the Museum of Television & Radio. Those will form the basis of a monthly special, like a show by then-unknown

Chatting in a small, well-stocked room away from the crush of the South Hall of the Los Angeles Convention Center floor where DreamWorks Interactive had a booth during last week's E3 [Electronics Entertainment Expo], Jeffrey Katzenberg was having a great time.

Decked in a sports shirt, tieless, no

The Backlot...

pocket-protector, Katzenberg was describing the four CD-ROM titles that DreamWorks SKG's interactive division—a partnership between the studio and Microsoft Corp.—will release in the fall, just in time for the holiday buying season. They range from a game based on the R.L. Stine *Goosebumps* series called *Goosebumps: Escape From Horrorland* to *Let's Get Cookin'*, a "virtual kitchen" for kids.

Katzenberg's idea is to apply the fundamental tenets of entertainment to the



Katzenberg: Trying to bring movie-style excitement to the CD-ROM

CD-ROM enterprise. "The goal," he says, "is to combine the best of both worlds." From the casual ease with which the studio chief moves through life these days, post-Disney, it looks like he has the whole entertainment-business thing down.

Across town at the Playboy Mansion, which played host to a couple of hundred E3ers on May 17, Playmates were few and far between. The famed grotto still graces the grounds,

but the most exotic creatures running unfettered through the place were the wild animals, including an albino peacock, which probably got cancelled when TV went from black-and-white to color.

Morton's, move over. If you're looking for power players in Hollywood or celebrity sightings, just drop by a Koo Koo Roo, Los Angeles' heart-healthy grilled-chicken, salad-and-steamed-vegetables chain.

To catch a glimpse of agents and executives, the Koo Koo Roo in Beverly Hills around 7:30 most evenings is best. For celebs, the Koo Koo Roo in Larchmont Village, just a couple of blocks from the Paramount back lot, is the place.

On a recent evening, *ER* regular Abraham Benrubi, who plays Jerry the admissions clerk, was at the Koo Koo Roo waiting for his order when two young female patrons spotted him. The excitement left one girl momentarily choking on her chicken. Heaven only knows what would have happened if there had been a doctor in the house.

TWO NEW ACCENTS TO OUR OFFICE



California Lottery
"Singer" TV :15

**1995 Gold Clio
Hispanic TV (U.S.)**



Eveready Battery Company
"Desert" TV: 30

**1995 Silver Clio
Hispanic TV (U.S.)**

Thanks to all of our clients for making us the largest independent Hispanic agency.
California Lottery, Coors Brewing Company, El Pollo Loco, Eveready Battery Company, General Mills, Kids "R" Us,
Pacific Bell, Pacific Bell Spanish Yellow Pages, Ralston Purina, Sizzler, Toys "R" Us, Universal Studios Hollywood.

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HOLLYWOOD

young writer Rod Serling that became the inspiration for *The Twilight Zone*. And there are the standards, like *Green Acres*, *Hogan's Heroes*, *Phil Silvers* and *Petticoat Junction*, whose popularity Nick discovered while researching viewers.

Though the loud complaints against television are building to a roar in this political year, the medium remains one of the country's few common bonds—a fact that is not lost on Cronin. Whether you're rich or poor, it is likely that you have an opinion about *ER* and *Friends*. Television frames our own personal histories as well. Cronin has found that whether someone is from the Bronx or from Iowa, he or she can talk passionately and eloquently about Arnold Ziffel (and will, given the chance). That emotional connection is in part what Cronin hopes will bring viewers to TV Land.

The idea for the channel has been brewing for years, almost since the management team at the 11-year-old Nick at Nite realized that they were on to something with classic TV comedies. "Once we launched [Nick at Nite] and the audience response was so strong right out of the gate, we began having discussions about wouldn't it be great to have Nick at Night 24 hours a day," says Cronin, who has spent 12 of his 15 years in the industry with MTV Networks, the Viacom division that includes Nickelodeon, TV Land, MTV and VH1. "About four years ago, we began seriously developing business plans. I went to [MTV Networks chief] Tom Freston and the top people at Viacom about every six months for the past three years saying, 'Let's do it, now's the time—if we don't, somebody else is going to.'"



Heroes welcome: John Banner (left) and Bob Crane are back

is based on accelerated distribution," Cronin says. "We're competing with all these other networks that are owned by MSOs, [so] we've got to make [ours] the most attractive package."

The strategy is to bite the bullet short-term on the advertising revenue side in the expectation of reaping greater benefits long-term. Experience, Cronin says, has taught Viacom that with a new cable channel, charter advertisers like to lock in long-term, low rates. With Nick at Nite's track record for growth, Cronin argues that it made more sense to establish the channel and then have more flexibility and leverage in setting ad rates.

Cronin also worried that TV Land could quickly be cluttered with the direct-response

and infomercial-type advertising that has saturated many of the start-up networks and cable channels. How TV Land looks is not something Cronin takes lightly. He sent those who were most closely involved with creating the look for TV Land to the Museum of Television & Radio for research. The staffers spent hours watching series from the early days of TV and worked to come up with a look for the network that is a contemporary translation of various visual styles of shows through the years. Cronin wanted TV Land to feel familiar and at the same time unique.

Though launching a new channel is serious business, Cronin goes at it with an attitude that staff will be more creative if they have fun in the process. The same people who program, schedule, market and acquire shows for Nick at Nite are doing the same for TV Land. There are frequent brainstorming sessions, and Cronin populates his strategy teams with people from all the different departments.

Together they have come up with such pressing questions as, who has greater powers, Jeannie in *I Dream of Jeannie* or Samantha in *Bewitched*? For one week last year, Nick opened up an 800 number for viewers to vote. Roughly 1.4 million people called in that week to register an opinion. Samantha won...by a nose. In another instance, the Nick at Nite folks created and produced a faux documentary *Brady: An American Chronicle*, which traced the relative impact of The Brady

Bunch series on culture with the same sort of meticulous care and attention of Ken Burns' *Baseball* and *The Civil War*. Those same minds, Cronin warns, are at work on TV Land.

"The winners in the long term are going to be the networks that are branded, that have a loyal audience," Cronin says. "The networks that are collections of shows are going to have a harder and harder time holding on to their audiences."

But will the baby-boom generation want its TV Land as much as Generation X wanted its MTV? Cronin has his fingers crossed. ■

Branded networks are going to win in the long term, Cronin says. Nets

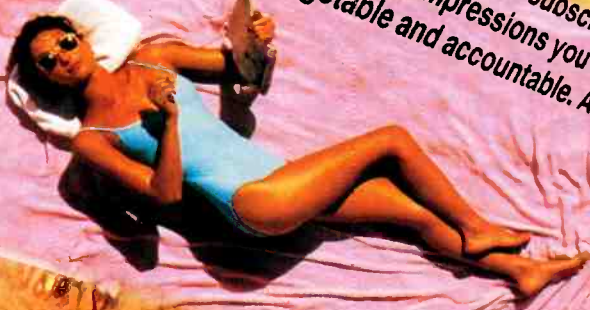
"that are collections of shows are going to have a harder time."

Other priorities—like Viacom's acquisition of Paramount and Blockbuster—intervened, but last August Cronin got the go-ahead from Viacom management. Then in September, Cronin made his final presentation to Viacom Chairman Sumner Redstone and got his blessing as well. Redstone's central concern was whether or not Cronin's group had created too sweet a package for cable operators.

The deal allows cable operators to carry TV Land for five years at no cost. TV Land provides \$1.20-per-subscriber in marketing support, along with the three-minutes each hour of local avails. "This whole network

Free to go one to one.

We're running this ad here because we know where to find our target. We also know where your clients can find theirs—on Juno,[™] the advertiser-supported free e-mail service. We deliver interactive ads directly to the subscribers you select, and you pay only for the impressions you make. That makes us 100% targetable and accountable. And that's just the begin!



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or call Jed Savage
1-800-267-JUNO

WASHINGTON

Alicia Mundy*High-Stakes Showdown*

Playing a shrewd
smoke-free-kids
hand, Philip Morris
has the media right
where it wants it



May 15, a washed-out Wednesday, was a day like any other in Washington. Until two terrifying news explosions rocked the capital, forcing some of America's most powerful, highly paid and wired-in lobbyists to scramble for cover. Grown men and women cried for a remote control, pushing and shoving each other as they fought over office TVs. Not since Don Imus' night on the town has C-SPAN been such a mesmerizing sight to so many.

What's more, the two bombshells were surprisingly well concealed and, as we'll explain, furtively linked. First came Sen. Bob Dole's resignation as Senate Majority Leader, which was expected, along with his withdrawal from the political seat he has held for 27 years. That was the shocker. A sharp turn of events for the presidential campaign, Dole's exit from the legislature was just as momentous for Washington's lobbying crowd. If a deal falls in the Senate and Bob Dole isn't there to hear it, did it really happen?

The second detonation came from Philip Morris USA. The tobacco giant put an offer on the table: To prevent teenage smoking, it would sharply restrict tobacco advertising and marketing in exchange for the feds withdrawing their FDA troops from possible tobacco regulation. When the smoke cleared over the proposal, the composition of the various forces in the tobacco war had suddenly shifted. Philip Morris was on one side, leading the charge. The White House and anti-tobacco foes in Congress were seen fortifying and slightly adjusting their positions; some peace signals were even detected floating above Leon Panetta's office. The Food and Drug Administration was digging in. Meanwhile, the advertising community and its advocates, as well as some of Philip Morris' competitors, were caught in the crossfire. They'll have the next few months to stake out their turf, as the tobacco issue goes on the campaign trail.

In its offer, Philip Morris borrowed from some of President Clinton's initiatives on tobacco—the same legislative package that prompted Big Mo and the rest of the industry to sue the administration. By wrapping selected bans into its own blended proposal, Philip Morris used a classic PR tactic of embracing its enemy. (Among the bans are no cigarette vending machines; no outdoor ads near schools or playgrounds; virtually no sports stadium ads; and limits on print ads and sports sponsorships to reach only overwhelmingly adult audiences.)

When Bennett LeBow broke ranks with the tobacco industry and cut a deal over health-liability claims earlier

this year, few along Tobacco Road flinched. LeBow, who controls small-fry Liggett & Myers, was trying to goad RJ Reynolds into a boardroom showdown. But when Philip Morris makes nice with the government, everyone notices. Caught by surprise by Philip Morris' move, the advertising lobbying groups weigh their words when they discuss the proposal. Not an extra adjective or adverb goes into their statements, lest they tip the balance. "Philip Morris wants to get us out of this gridlock with the government and public-interest health groups," says a spokesman for the 4As. "We have to look at the implications of their ideas on the right to free speech."

Dan Jaffe, executive director of the Association of National Advertisers, says the ANA supports some of the Philip Morris ideas and, of course, wants to keep children from smoking. "But our interest is the First Amendment protection of advertising, and we will have



to review the proposal in detail," notes Jaffe. "We—the tobacco industry, the advertising industry and the government—are all going to have to sit down to see what we can come up with."

At stake is how the tobacco issue will be painted by the press and perceived by the public and politicians. Is it a matter of Americans' health versus the tobacco companies? Or does it appear more as a choice between smoke-free kids and free speech?

When the debate was health vs. commerce, the tobacco companies stood to lose politically. Although the GOP leadership was unlikely to let the FDA take over jurisdiction, tobacco and its friends in state houses were unable to stop huge lawsuits filed in several states over the costs of Medicare for smoking-related illnesses. And in an appro-

priations hearing on the Federal Trade Commission, the tobacco lobby insisted on a statement from the FTC that only it had jurisdiction over tobacco advertising. The symbolic victory got minimal press play.

By shifting the war from health to stamping out underage smoking, the tobacco gang hopes to reduce the threat of FDA attacks. But opening a second front exposes tobacco and traditional allies to some new risks. The most vulnerable area, it seems, is the breach that will have to be filled to maintain protection for commercial speech. For instance, how can the advertising community staunchly defend itself and the First Amendment without alienating Philip Morris, one of its biggest clients? Moreover, the ad lobby has to be careful not to alienate the public, whose instinct could be to see the industry as

How can the ad community staunchly defend itself and the First Amendment without alienating Philip Morris?



a stubborn interest group that won't help a well-meaning Philip Morris and a progressive government work out a compromise—a deal to save the children, at that.

"I think the advertising community would be correct in saying that Philip Morris sold them out, undercut them, in essence conceding the whole constitutional issue," says a senior Clinton administration official. "They're trying to solidify their market position. What they've done here is just tee off their competition. I mean, RJR said, 'We'll take a look at the Philip Morris proposal—sometime in the 21st century.' And Brown & Williamson came out shooting at them. This is just another excuse for Philip Morris to run full-page ads about its good intentions in the papers."

That too, is the view of the four major Washington-based anti-tobacco groups: The Coalition on Smoking or Health; the Center for Smoke-Free Children; the Advocacy Institute (headed by former FTC chairman Mike Pertschuk); and Action on Smoking or Health (run by a class-action lawsuit specialist). Their reaction may have been predestined. Yet their protests play well on the Hill and with parents' groups, and they've fine-tuned their messages for the presidential race to reflect "family values."

All of this will surface in a new media campaign aimed at Washington politicians. No, don't expect the health and parents' lobby to suddenly make inroads with Tom Bliley (R-Va.), chairman of the House Commerce Committee and the tobacco interests' man. But a more narrowly tailored focus on the advertising community's response to Philip Morris puts them on the

WASHINGTON

defensive in the media.

The blow from Philip Morris came just two days after a major Supreme Court decision, *44 LiquorMart vs. Rhode Island*, which was seen by some in the ad community as a victory for tobacco advertising down the line. "First we were celebrating," notes one ad lobbyist. "Then we were in shock."

Did the *44 LiquorMart* decision prompt Philip Morris to make its offer now? Says an ad association lobbyist who insisted on anonymity: "I suspect they thought they had finally scored one win, and that they would find

cal battle going on here, and Philip Morris' attempt to direct it." So be prepared for a run of articles from inside the ad community, not to mention the government, suggesting that this was a clever ploy by Philip Morris to change the press coverage.

Meanwhile, what does Bob Dole have to do with this? Plenty. Dole has been one of the biggest supporters of tobacco, seeing that some issues got to a vote and others never got on the floor over the years. He's also been the recipient of substantial tobacco funds for his campaign. His resignation occurred one day before *The Washington Post* ran a detailed article on links between Dole and the tobacco industry and what he's done for it with his leadership roles. "I wish it hadn't all happened this week," says a staffer at the Tobacco Institute. "We can't very well give Bob Dole a big send-off now with all this up in the air and the campaign contributions issue going on the front page."

It probably didn't help that Rep. John Boehner (R-Ohio) was castigated by his GOP colleagues the same week for passing out envelopes containing checks from the tobacco lobby to other congressmen, right on the floor of the House. The handouts happened last summer but only came to light in May. Even the most hardened tobacco supporters in Congress had to take a deep breath after that revelation capped off the week's frenzy. ■

Be prepared for a run of articles from the ad community suggesting that this was a ploy by Philip Morris to change the press coverage.

the White House more amenable to a trade on FDA jurisdiction. But if that was really their intent, they should have coordinated it with some of the other tobacco companies and with the advertising lobby here. By going alone, it looks like they just wanted to get some press, make someone else the scapegoat for a change. And, by the way, hang onto their market share."

Another ad lobby official, also on background, says, "I'm afraid the press is missing the sophisticated politi-

Below the Beltway...

The suicide of Admiral Mike Boorda, the Navy's chief of operations, on May 17 has left several news organizations and advocacy groups that feed the news in Washington in a fit of soul-searching. When Boorda learned that *Newsweek* was researching a story on whether he had worn medals for valor

in combat undeservingly, the likely fallout was one perceived blow to his credibility too many, and he shot himself.

Is *Newsweek* to blame? The initial reaction from one CBS News reporter was: "I can't imagine why they were even bothering with this. He took the medals off a year ago when he learned he probably didn't qualify for wear them." But Boorda, a target of the traditional Navy culture even in death, was castigated in several stories in *The Washington Times* and *The Washington Post* for not recognizing the gravity of such a mistake. This in turn has given the

capital more articles than it needed on the importance of military medals as "history on the chest." Which begat a spate of stories on the relevance of tradition to a well-oiled Navy in the more right-wing *Washington Times*, and a front-page piece defending Boorda's right to wear the medals in *The Washington Post*. Opposing sides over Bill Clinton's draft history, the Tailhook scandal and the fight to admit women to Virginia Military Institute has absorbed the two papers' editorial staffs for several years, and now there's a new round of philosophical argument about military regulations and culture.

Meanwhile, the Center for National Security Studies, which reportedly offered the information about Boorda and the questionable medals to *Newsweek* and another publication, has not explained what motivated its move. No one can find a record of Boorda saying, "I don't think anyone can be a military leader until they have felt the thud of a mortar shell landing near them."

NATIONAL AFFAIRS

Challenged about the legitimacy of medals he had worn, the navy's top official committed suicide. What drove this well-loved sailor's suicide—the first enlisted man ever to rise to the pinnacle of the fleet—to his death?

A Matter of Honor

CHALLENGED ABOUT THE legitimacy of medals he had worn, the navy's top official committed suicide. What drove this well-loved sailor's suicide—the first enlisted man ever to rise to the pinnacle of the fleet—to his death?

Boorda was a decorated sailor who had served in Vietnam and was a recipient of several medals. He was also a member of the Navy's highest honor, the Medal of Honor. He was a man of great integrity and a man of great courage. He was a man who had spent his life in the service of his country and his fellow sailors. He was a man who had been a part of the Navy's history and a man who had been a part of the Navy's future.

Boorda's suicide was a tragedy for the Navy and for the country. It was a tragedy that had been averted if only the Navy had been more open to the possibility of a man who had spent his life in the service of his country and his fellow sailors. It was a tragedy that had been averted if only the Navy had been more open to the possibility of a man who had spent his life in the service of his country and his fellow sailors.

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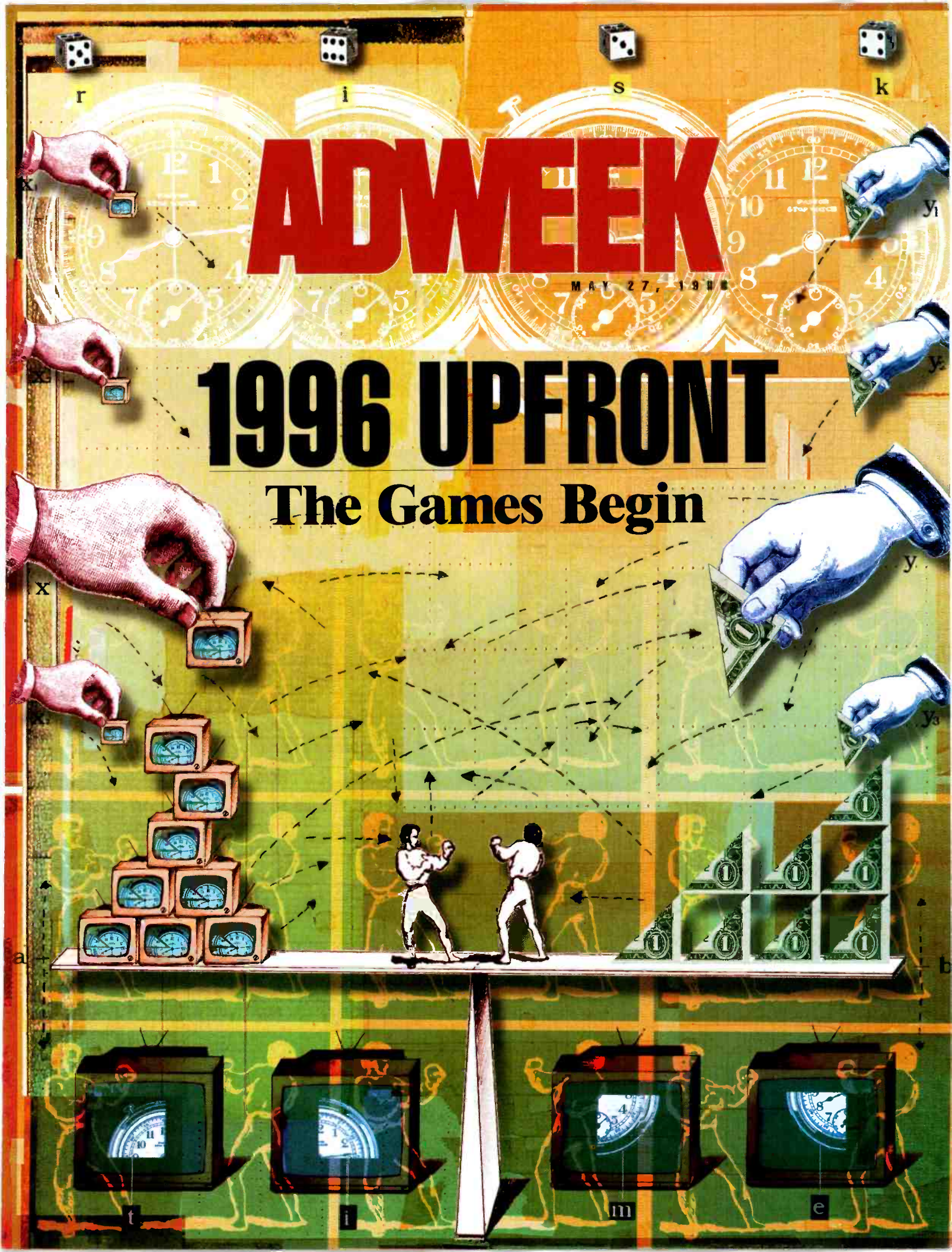
Newsweek's piece on Admiral Boorda reminds the press of its power

ADWEEK

MAY 27, 1996

1996 UPFRONT

The Games Begin



Fifth date:

found Paradise by the Dashboard Light.



Fifth anniversary:

opened a bottle of champagne and shared a little Meat Loaf.

Meat Loaf for an upscale audience? For music, yes. Dinner, probably not.
VH1 has the highest concentration of A18-49 heads of \$100,000+ households.
That's why they like their Meat Loaf loud and champagne rare.

We're the passion of the people who love music.

1
VH
MUSIC FIRST™



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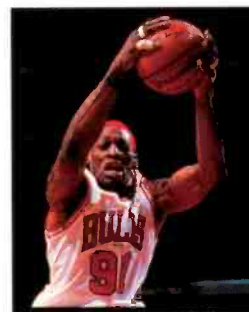
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The Negotiators Our roster of the 13 top agency media executives who'll be looking to cut deals in the upfront, including their total TV billings, top clients represented and key negotiators. By Lyn Askey **p.18**

Give Them What They Want As head of Sony Television Entertainment, Jon Feltheimer tries to predict the plots and packages that will get the networks to say yes. By Betsy Sharkey **p.26**

Money Follows Cable buyers and sellers agree that advertiser money follows rating points. But with cable's ratings way up, does that mean there's no room for price increases? By Michael Bürgi **p.32**



In addition to everything else, he's helped cable's ratings. p. 32

His future's so bright... since he placed five pilots. p. 26



No Laughing Matter With the end of prime-time access rules, first-run syndicators—from *Wheel* to *ET*—face a strong challenge from popular sitcom reruns. By Michael Freeman **p.34**

The Number 1 Game NBC vows to protect its lead position, but ABC is still just a hit or two away from moving on top. And this time, it's personal. By Eric Schmuckler **p.36**

The Ecch Files *Mediaweek's* own Media Person puts his life in turnaround and comes up with a slate of surefire TV hits. Coming soon: *NY Accountant*, and more. **p.38**

Cover Illustration By Terry Miura



HANDICAPPING

New owners, and new imperatives, are sure to change the tenor of this year's upfront.

Disney and Westinghouse raise the most questions. By Scotty Dupree

as any buyer or seller in national TV will tell you, this year's upfront market will be a correction—a patch-up over last year's panic buying, perhaps a make-good for the ratings disappointment so many networks suffered this year, maybe even a mark of good will by the networks with new owners and those with management looking at the broadcast market in a new light.

Or maybe not.

While the networks maintain that their goal in the upfront market—now and always—is simply to get the highest price for the inventory they have available to sell, new owners and new players almost certainly mean there will be a changed culture in the upfront market, perhaps as early as this year.

The face of the TV industry has been dramatically altered over the past several years. News Corp. chairman Rupert Murdoch stepped up his involvement at Fox, not only micromanaging the TV operation but aggressively expanding the network's scope. NBC parent General Electric relented in its attempt to sell the network and made strides to push the former No. 1 network back into first place, as well as making successful forays into international programming and distribution. Time Warner and Viacom forged partnerships in the industry to shore up distribution outlets, establishing network relationships with stations designed to guarantee outlets for their programming. And last summer, both ABC and CBS were bought by conglomerates that view network distribution of programming as the key to success in the TV business.

While it may seem odd, on the face of it, that Westinghouse, Disney, Viacom and Time Warner opted to get into the broadcast network game so late—at a time when the networks are losing viewership to cable, satellite and computers, when advertisers are faced with more decisions and options than ever before—the network pot of gold is getting bigger by the minute. Witness last year's upfront, which topped out at \$5.6 billion. And while this year's market may not net as many dollars, broadcasters rest

assured that at the end of the 1996-97 TV season, the take will be larger than last year's.

New management also sees fast-growing revenue lines that were closed off to previous owners, especially from the afterlife of network-owned programming: domestic syndication, international distribution, video on demand, merchandising. Not to mention possible synergies with theme park or feature film divisions.

This upfront will offer the first glimpse of each of the network's strategies for competing in the new TV landscape. CBS and ABC have been quick to say that their new ownership status will have no effect on this year's upfront market, even though it seems inevitable. "The amount of pressure on the network couldn't get any larger," says David Westin, president of the ABC Television Network, who sees revenue demands as a constant in the business.

The two networks' assertion gets backup from at least one competitor, however. "I don't know that anything has changed in the marketplace since Disney and Westinghouse made their entrée into the field," says Jon Nesvig, president of sales at Fox. "Their corporate cultures' effect on marketing and sales hasn't been seen."

The networks' sales management teams see their jobs as nearly autonomous in that they are generally free to set the market and its boundaries as they see fit. But sales, like most other divisions of the networks, will ultimately be responsible for showing growth, and if it's not in price, it's got to be in bulk.

The trend of offering advertisers new-and-improved network TV time with all sorts of attachments—promotions, marketing programs and packages of combined elements—has taken on new dimensions as entertainment conglomerates have moved into the broadcasting mainstream. Each network has beefed up its marketing department, with the goal of finding new branding and marketing strategies both for itself and for advertisers. "They've got more resources now than ever," says one buyer who declined to be named. "They're not controlling the market yet, but by this time next year they'll try. They'll be offering all-encompassing programs that may look good to the client but that take away the negotiability of the buyer."

NBC is perhaps the only calm pond this year,



IG THE RACE

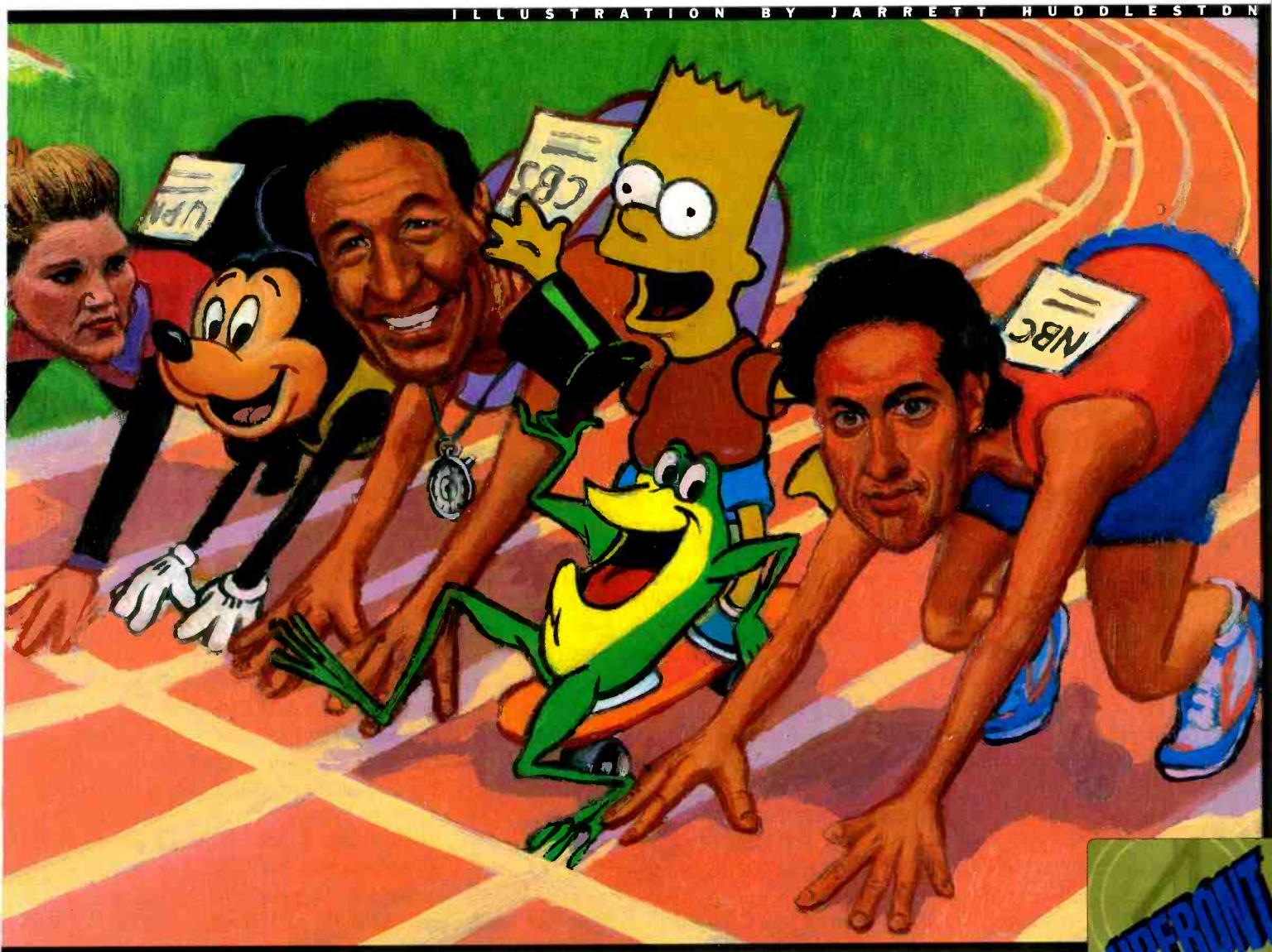
heading into the sales season with strong programming and a stable team. Just about every other upfront player has new management to please or an urgent strategy to implement—or both.

ABC, now owned by Disney, is suffering from schedule stagnation and has just finished one of the most dismal ratings sweeps ever. Disney's chairman, Michael Eisner, and president, Michael Ovitz, personally took on the task of overhauling the program schedule for next season.

The ad community expects ABC's new corporate parent to make itself felt in this upfront. "Disney is no Mickey Mouse," says one network executive, who believes that despite the friendly face and family focus, Disney will play ball as hard as any other network this year and in the future. Disney has already put its executives in charge of key roles at the network without outright taking jobs or responsibility away from those already there.

Westinghouse has left CBS's programming in the hands of

ILLUSTRATION BY JARRETT HUDDLESTON



UPFRONT

Les Moonves, who was hired by CBS shortly before the sale. And while Westinghouse chairman Michael Jordan was said to have screened all the pilots, the schedule is Moonves' work of art.

CBS has historically had the strongest distribution lineup, but even that distinction has frayed in recent years as some of its strongest stations defected to other networks. Westinghouse's experience in television is primarily as a station operator, and with the CBS acquisition it has more stations than any other broadcaster. That should help the network patch up coverage weaknesses. The bigger challenge now is to build up its programming and increase program ownership.

Westinghouse has been the consummate new owner—reviewing request lists of network needs and filling those as best it can. It has shown a willingness to invest in programming, out-bidding other networks to sign Bill Cosby and Ted Danson for their returns to television, and revamping *60 Minutes* and *CBS This Morning*. But the dust is still settling at CBS, and the strategy of Westinghouse may not be as apparent as that of Disney, which is on a clear track to build and own product and distribution.

The signal characteristic of the new CBS culture is its diversity, argues network president Jim Warner, who likens it to a bouillabaisse. "It's a lot of people from different places: CBS and Westinghouse and Group W and Pepsi. It's not just a melting pot," Warner says. Westinghouse may also return CBS to its role as more than a TV network. "In the long term we'll be more broadly focused in entertainment and media, with deep roots in

broadcasting," says Warner. "Michael Jordan spoke about this a lot, and he believes that CBS will be a big entertainment company, not just a broadcaster."

CBS was a pioneer in marketing programs for advertisers, and those programs, whether mall tours or on-line opportunities, have become hinges for advertisers to buy or increase schedules on the network. Warner and sales president Joe Abruzzese agree that if advertisers want a special program, they'll get it. "We're actively looking for ways to take combined resources to build packages for advertisers," says Warner.

The value of branding, the catchphrase of the '90s, isn't lost on the networks, especially newer ones. The WB has centered its strategy on building a slate of family-targeted programming from which to launch new initiatives. The network will begin a merchandise and promotional campaign later this year, playing on its stable of characters and spokes frog, Michigan J. Frog.

"We've executed our focus," says network president Jamie Kellner, "and it's something that the entire company understands. It's an enormous advantage to us. The harder part is for the audience to understand what they're supposed to get from us."

Fox, after a long struggle to be taken seriously, has finally reached pricing parity on a cost-per-thousand basis with the other networks and has made respectable strides toward becoming a full-service network. "Now the internal pressure is to be one of four, rather than regarded as an upstart," says one Fox executive. "Murdoch is still to an extent an outsider who tries to stir the establishment pot when he can."

C BS may
be back
on track as an
entertainment
company.

AND THEY'RE OFF...

So what about this year? The upfront is almost sure to be two things: long and short. Long on the amount of time that agencies and networks spend hammering out deals, compared with last year, and short on the total dollars up for grabs.

"We hope for a smaller upfront this year," says one network sales president, perhaps an odd wish given bottom-line pressures. But the networks sometimes limit the amount of commercial time they sell in the upfront and reserve it for sale later in the year—in the scatter market—in hopes the time will command a greater price then.

The theory that less inventory will sell this year is fueled by several elements. One is the belief that advertisers won't at this point pony up the extra dollars that would push the market over the top. Perhaps later in the year, as new products hit the market, advertisers will find money for added campaigns. Another reason is that each network is showing a new aggression in its programming strategies; the networks stand to recoup more dollars in scatter if new shows pay off in ratings. Many agencies feel the same way; if a show is a hit, they'd like to be able to get into it after it proves itself. One of the problems with the season just

ended—last year the networks sold between 90 and 95 percent of their inventory upfront—is that advertisers who wanted to buy *Friends* or *ER* had to wait, take fewer spots or supplement their flights with inventory elsewhere, because what they wanted just wasn't available.

The feeling among most buyers and sellers is that the total market will peak at about \$5.2 billion, with cost-per-thousand increases in the single digits. NBC is expected to gain 8 to 10 percent in CPM; ABC and Fox are expected to come in at the 4-6 percent level, and CBS is likely to write the lowest increases, at 2-4 percent. The WB will seek CPM parity with the other broadcasters. UPN, selling a new target and revamped schedule, should get modest increases. —S.D.



A&E WORLD PREMIERES

96-97

CRACKER

AGATHA CHRISTIE MYSTERIES

POIROT

A TOUCH OF FROST

DALZIEL & PASCOE

SILENT WITNESS

INSPECTOR MORSE

Mysteries

For the 1996-97 season, A&E will present world-premiere episodes of its unpredictable Mysteries series, including the darkly intriguing "Cracker." These A&E favorites have developed a loyal following and present advertisers with an ideal opportunity to reach those people who spend their time well.

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TIME WELL SPENT

n

o one will argue the power of a good network sales exec in the upfront season. But on the other side of the table, creating the actual demand for all those minutes of time and grosses of ratings points, are the representatives of the buying side: the marketers. New products, glitzy promotions and battles for market share all help whip up a competitive frenzy. And for the sellers of media, marketing battles—whether between Coke and Pepsi, Chevy and Ford or Windows and Mac—mean only one thing: greater demand for their time. And that, of course, offers a good excuse for that extra percentage point of CPM increase they'd like to slip in this year.

In the sections below, the editors and writers of *Brandweek* open up the early advertising plans for some of the nation's biggest marketers, with an eye on determining who will come to the upfront table the hungriest.

Credit Cards The consumer appetite for credit seems to have no bounds—the credit card business has witnessed two consecutive years of 20 percent-plus growth—and advertising spending in the \$335 billion general-purpose credit-card category is following suit. In many cases, brands and their bank issuers are spending disproportionately to their market share in an attempt to grab customers before appetites shift.

Category leader Visa will continue to spend heavily this year to leverage its top-tier properties. After a likely Visa blitz during the Olympics, expect strong support behind its NFL sponsorship. The NFL link got plenty of promotional and ad support last year, even though, by Visa's own admission, it acquired the sponsorship too late to do as much as it wanted with the nation's premier sports sponsorship property. Likewise, MasterCard acquired an NHL sponsorship late last year and can be expected to put more behind that effort this year.

The extension of co-branding into the mass-market retail arena should also spur category spending. Wal-Mart and Kmart both are expected to announce co-branded card programs before the end of the year. Meanwhile, new-product intros, including smart cards that contain computer chips and branded debit cards, will make splashy appearances in the marketplace.

One of the larger question marks in the category is the announced intention of American Express and, to a lesser

extent, Discover to have banks issue their cards, à la Visa and MasterCard. If that happens, it would add even more fuel to a category already on fire. Bringing the banks on board, however, is a political football of such gargantuan proportions, most industry observers consider it unlikely. —Terry Lefton

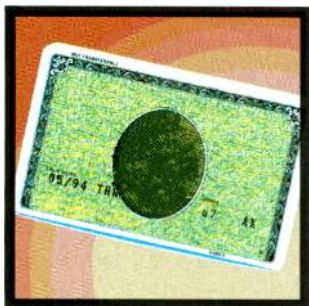
Entertainment

Two words will drive advertising demand in the entertainment sector: strategic alliance. The broadcast networks have been forming these far-reaching, multi-project deals over the past year or so, typified by Fox's alliance with MCI. Cable channels with the power to do so are starting to join in (Nickelodeon is holding hands with Kraft



THE DEMAND

Which marketers head into the upfront with the mc



Foods). Movie studios, which are increasingly linked to networks through corporate parentage (Warner Brothers, Paramount and Disney are now in the game along with Fox), are also looking for these arrangements, preferring them over the one-shots now created for a particular film. The result? A steady stream of promotional support for the entertainment producers, the opportunity to closely link to and leverage popular shows and movies for the partners, and increased product awareness—like it or not—for consumers.

Studio and network marketing execs talk about walking a fine line between being clever and being intrusive, but there's no doubt we'll be seeing more big brand names woven into the fabric of TV and film scripts. The music business, meanwhile, is waking up to the potential of cross-promotion to bolster its relatively flat sales. This is largely thanks to the lead of country artists, who don't shy from making appearances on the Nascar circuit and other events where their fans spend their hard-earned money in abundance.

Although the studios always spend big on TV and newspaper ads during summer blockbuster season, summer '96 will be rel-

actively quiet due to a lack of big sequels and, if you believe the studio marketers, competition from the Olympics. Things should pick up later in the year with a spate of big releases, culminating in next summer's competition between the *Jurassic Park* and *Batman* sequels, the last part of the *Star Wars* trilogy re-release, and several big sci-fi movies, such as Columbia's *Men in Black* and *The Fifth Element*. —Marla Matzer

Health & Beauty Aids The health category has seen a number of high-profile drugs go from prescription to over-the-counter status recently as manufacturers respond to the public's increased willingness to self-medicate. The availability of the new drugs has instantly transformed their respective categories.

Perhaps the best-known example occurred after stomach-acid antagonists Zantac 75, owned by Warner-Lambert, Johnson & Johnson-Merck's Pepcid AC and SmithKline Beecham's Taga-

way Tagamet HB stole share from SKB cousin Tums. The challenge for these companies is to reposition the older brands by tapping their core equities, while creating new opportunities for the offspring. —Sean Mehegan

Athletic Shoes The so-called Sneaker Wars are no longer an issue in the athletic footwear category. Nike has established its dominance and continues to build sales by 30 percent-plus. Reebok is retrenching, with marketing purse strings now in the hands of strategic marketing vice president John Watson. The question for media is where the new money, if any, will come from.



Nike will continue to spend its requisite \$120-million-plus on advertising next year. Reebok may slack off its standard \$75 million in direct proportion to sales declines, but there is a floor: It must maintain a strong voice to help keep its remaining share. Both companies are focusing on property sponsorships, ownerships and grass-roots sports associations and are looking for more efficient media, not simply more media, with which to leverage those associations.

Nike has shown a willingness to experiment with a middle tier of regional and locally oriented advertising that plays up, say, a home-town athlete endorser who might have more relevance in a particular

market. Obviously, it has the athletes for it. As for Reebok initiatives, look for it to experiment heavily in new media such as the Web.

Upstart Fila continues to make bold strategic decisions in terms of its endorsement roster. With the NBA's Grant Hill and Jerry Stackhouse out front, Fila has created hip, humorously creative advertising in the mode of Nike 10 years ago. The attention-getting spots also leverage a budget well beyond \$50 million this year. Adidas, the other second-tier marketer similarly booming, does not appear likely to reinvest its growth revenues into traditional media anytime soon. It has made its comeback largely on the strength of grass-roots efforts and a smattering of local ads. Management appears intent on staying the course, and Adidas likely won't break the \$10 million mark by much. —Matthew Grimm

Apparel/Retail Sara Lee Corp., the world's largest maker of apparel (its brands include Hanes, Champion and L'eggs) will have wrapped up its massive



AND CURVE

at voracious appetites? The Brandweek staff reports.

met HB went OTC, turning an \$800 million antacid category into a \$1.4 billion segment. The three companies spent an estimated \$100-125 million apiece on the launches. Another acid blocker, Axid AR from Whitehall-Robins Healthcare, recently received federal clearance for over-the-counter availability, thus ratcheting up the competitive climate one more notch. That's expected to have a comparable impact on ad spending.



Other categories undergoing dramatic change are the smoking cessation and eye drop segments. New nicotine patches and chewing gum, plus antihistamine

eye drops currently going OTC, are sure to expand the segments, but it remains to be seen how first-generation products will survive. For example, Pfizer's OcuHist, a new antihistamine eye drop (with an expected \$3 million launch budget), will no doubt steal share from the company's older brand, Visine, the

Olympic marketing effort by the time the new TV season starts. But the industry will be in the midst of its busiest time of the year. Fall is fashion. The magazines are fat with designers' ads, the airwaves crowded with new campaigns from deep-pocketed apparel manufacturers and their retail partners.

August kicks off the apparel ad frenzy with Levi Strauss & Co. and Lee jeans, a division of VF Corp., traditionally breaking new denim campaigns. This fall, Levi Strauss will also be buying time for its latest brand, Slates, a dress-pant line that is meant as a step up from the company's khaki collection, Dockers.



The Slates brand is positioned to take advantage of the casual-dressing trend, as men increasingly wear pants and sportcoats instead of suits to the office—that is, when they aren't wearing jeans or khakis on the job, of course. Hot label Tommy Hilfiger will launch Tommy jeans in August as well as a fragrance for women, both to be supported by television advertising.

Retailers Sears and J.C. Penney typically stake out large national positions in the ad scene, and this year will be no exception. Both have devoted more resources recently to advertising their private-label apparel brands.

After years of following the real estate as advertising adage, Limited Inc., which operates the Victoria's Secret, Limited, Express, Lane Bryant and Structure apparel chains, has eased into television, testing ads for Limited, Lane Bryant and Victoria's Secret. The company, buffeted by seesawing sales, has suddenly expressed an interest in using national advertising to spur sales. *Imagine.* —*Elaine Underwood*

Travel Fall signals the beginning of the business travel season, a welcome relief from a summer of cut-rate, no-frills vacation travelers. The airlines, hotel companies and car-rental companies, taking note of the seasonal upsurge in business and convention bookings, ramp up image ads and push their special programs for business travelers, such as first-class cabins and concierge floors.

British Airways tends to lead the way in front-of-the-plane marketing. Through spring '96, it ran ads comparing the cushy onboard seats to nap time in mom's arms. This fall the skies may be dominated by American Airlines, which has invested millions in upgrading its premium cabins and is expected to reinforce that with targeted advertising.

Hyatt Hotels and Resorts has a new agency, Cramer Kraselt, set to launch a fresh campaign this fall. And Holiday Inn Worldwide, having parted ways with Young & Rubicam, is con-



ducting a review and intends to have a new agency at work over the summer cooking up its latest message.

Budget and competitor Alamo Rent A Car both unveiled new campaigns last year and are expected to reinforce them with increased media this fall. And vacation travel ads will reappear in October and November. Spending is expected to be particularly strong from the cruise industry. Its trade association is working on a television campaign to launch later this year, and luxury cruise company Cunard is planning its own effort. Carnival has always been aggressive in the market, but Princess Cruises, which is entering the busy Florida market this year, is expected to make quite a splash as well. —*Elaine Underwood*

Automotive As of May 1, car and light truck sales were up 6.2 percent this year, led by an 18.9 percent increase at Chrysler Corp. Industry analysts say trucks and minivans will stay hot through the year, while most sedan sales will be strong as well; sports cars are the only expected weak link. As a result, the automakers' advertising and marketing budgets supporting '97 models this fall will likely exceed last year's spending, based on stronger-than-expected sales.

General Motors leads the pack with product introductions this fall. Saturn will push its new two-door coupe, and GM has three new minivans to sell: the Oldsmobile Silhouette, the Pontiac Trans Sport and the Chevy Venture. The auto giant also has a number of new or newly revamped car brands to



promote: Cadillac launches a new entry-level luxury sedan, the Catera; Chevy re-introduces the Malibu, and Pontiac launches a redesigned Grand Prix. Ford, meanwhile, will launch the Expedition sport utility vehicle to challenge the mid-sized Chevy Tahoe. Chrysler will gear up for GM's challenge to its minivan sales and possibly launch the new Dakota pickup truck.

Among the Japanese car makers this fall, Toyota launches its new, high-volume Camry, Infiniti kicks off its new Q45, and Honda debuts a new Prelude. The pending Acura review could also release a fresh wave of advertising for Honda's luxury line. In the European car segment, Audi and Volvo launch new vehicles, while Mercedes and BMW will be spending heavily to maintain strong sales of models unwrapped this year.

The industry has already upped ad spending on the dealer level because of healthy sales; the corporate side should follow in the fall. —*Steve Gelsi*

Food How's this for irony: Consumer and trade promotion are driving food marketers' media buys these days.

At the top of the industry's marketing-strategy "in" list is customized local advertising. Slowly working its way to the top of the "out" list: couponing. If food companies continue to spend less on coupons, will that translate into more media advertising? Probably. Will that mean juicy network buys? Keep dreaming.

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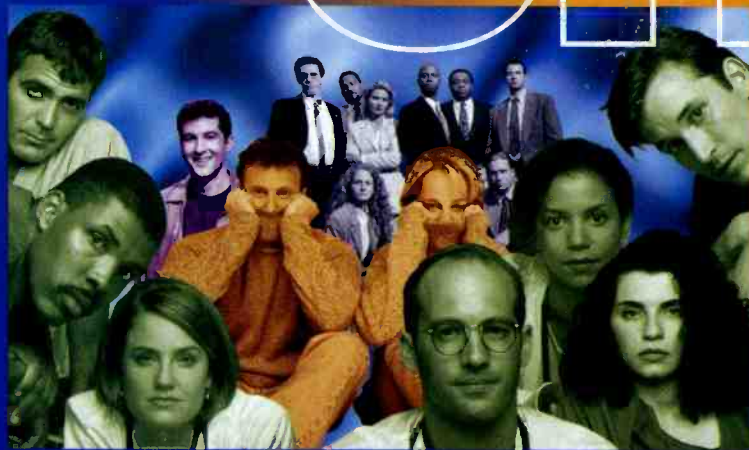
*Source: NHI, PNF, Full year 1995, M-S 9a-1a, HHI \$60k+ VPVH. All ad support: cable networks. Qualifications available upon request.

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There are two people that food manufacturers want to keep happy, and neither of them is a network exec. To keep the grocer satisfied, food marketers are channeling more of their advertising budgets into retailer-specific campaigns, with TV spots customized to include the names of key grocers (read: local TV buys). To keep the consumer contented, food companies are spending more of their time and money at the supermarket shelf, on price cuts and value-added promotions. Increasingly targeted advertising will also drive more direct mail, spot and cable buys and the like, to the chagrin of the broadcast networks.



But big brands still need some big ads. Watch for leaders like Kraft Foods to leverage their brand portfolios' collective weight in media buys as well as in-store. Kraft is expected to increase its ad and promotion spending nearly 10 percent this year, bringing its total close to \$900 million. And every packaged goods company will be watching how much Procter & Gamble advertises in its coupon-free test zone in upstate New York. There lies the future. —*Betsy Spethmann*

Beer The confusing welter of new products in a fragmented market doesn't mean brewers aren't spending barrels of dollars on network ad efforts. Proof: This year's intro of Miller Beer, a new flagship brand from Miller Brewing that is intended to invigorate its entire premium family.

The \$60 million-plus campaign rolled out this spring, when Miller was continuing to spend heavily against several other premium and above-premium brands, including Miller Lite, Lite Ice, Miller Genuine Draft and two from its Plank Road Brewery, Red Dog and Icehouse. What's new is that Miller has been going to progressively more elaborate split network buys, allowing the brewer to target ads behind particular brands to the part of the country where they can get the best lift. In part because of significant dollars behind new entries, Miller's ad spending in 1995 surged to nearly \$250 million, from \$216 million in 1994, per Competitive Media Reporting.

Also giving a huge push to its core brands will be market leader Anheuser-Busch, coming off a monumental Olympics effort this summer. Although its U.S. volume is roughly double Miller's, ad spending in 1995 tallied about \$260 million, not much more than Miller.



The third member of the Big Three, Coors Brewing, has cut ad spending as it wrestles with financial pressures that have encouraged it to focus on its core brands at the expense of newer entries such as Zima Clearmalt, which might be in for a repositioning. Coors Light, by far its most crucial brand, likely will continue to be well-funded at

roughly \$60 million, and the budget behind Original Coors could also grow substantially, depending on the brewer's perception of how well its restaging is proceeding.

The new-product churn in this category means that campaigns swell and subside at a furious pace. Ice beers, which got big support in 1994, have been plummeting in sales, with some of the slack being picked up by lower-cost ice brands such as Busch Ice and Natural Ice, which typically get less in advertising spending.

As for craft brewers, any hopes that they will grow into major TV advertisers may be misplaced. After experimenting with TV in 1994, Pete's Brewing has decided not to repeat the process. Samuel Adams brewer Boston Beer has also wrestled with doubts over the effectiveness of television and probably won't be a significant buyer this year. —*Gerry Khermouch*

Soft Drinks Soft drink marketers will be scrambling for a piece of post-Olympics buzz this fall, and they'll be looking to television advertising to reinforce major core brand initiatives. With consumers' thirst for quirky new age entries fading, marketers will be refocusing on flagship colas, waters and, to a lesser extent, seasonal juice entries.

Coca-Cola is expected to partner with ABC's new *Clueless* (based on the hit film) on a fall marketing deal, likely modeled after this year's Diet Coke promotion with NBC's *Friends*. Pepsi-Cola, meanwhile, may extend its "Pepsi Stuff" continuity program as a local option beyond its Oct. 31 cutoff date, giving consumers extra time to redeem merchandise.



Either way, Pepsi, Coke and the rest of the usual suspects will stock up on ratings points to use against themed events leading up to Halloween, a heavy stock-up window for beverage firms. Coke will draw on its stable of NFL players for a program that this year promises more latitude for bottlers in local market buys. Pepsi will join with sister units Frito-Lay and Taco Bell on a Goosebumps-themed event targeting kids and parents.

One of the bigger surprises of the last two years has been the embrace by Generation X-ers and their younger siblings of lemon-lime cola alternatives. Taking advantage, Sprite will reactivate spending in November for the start of the NBA season. Mountain Dew likely will be more visible in the fourth quarter than in previous years, as it continues its \$10 million beeper promotion offering teens a chance at big prizes.

Juice-drink firms, from Mystic Beverages to Ocean Spray, will trot out more seasonal drinks in their bid to jump-start fall sales and hang onto their post-summer shelf space. And look for all players in the category to move quickly on diet drink reformulations in early '97, should the Food and Drug Administration act on a batch of new sweeteners awaiting approval. —*Karen Benezra*

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Fast Food With restaurant players turning up the volume on new-product initiatives, barely a week passes without a hype-filled debut that promises tastier pizzas, crunchier french fries or simply larger portions. Because many of the newcomers are actually line extensions and not innovative breakthroughs, they trigger quick responses from competitors. The resultant extra spending is fortifying to media types, at least.

Case in point: McDonald's new Arch Deluxe versus Burger King's Whopper. McDonald's cranked up its public relations engines for the May 9 launch, targeting 62 percent of households tuning into TV that day using network TV, cable, radio and print. Estimated spending behind the full Deluxe line, which will include chicken and fish items by fall, is expected to hit \$200 million this year.

Burger King shot back early with network and spot TV buys for its breakfast menu, then switched to new Whopper ads from Ammi-

rati Puris Lintas, pitting its flame-broiled burger against the fried one from McDonald's and reminding consumers, "There's nothing like an old flame." BK, which added \$50 million to its '96 marketing arsenal, is likely to continue using its flagship burger and a mix of limited-time sandwich specials to counter its chief rival.

Expect PepsiCo's KFC, Pizza Hut and Taco Bell units to also increase media spending against family audiences to support new and existing products. On the promotional front, all the majors will

reprise football-themed events and other vignettes on fall week-end game telecasts. Boston Market and others in the "home-meal replacement" segment are also expected to dial up advertising during holiday periods. —Karen Benezra



Personal Computers With the personal computer industry headed toward a likely shakeout, the projection for TV spending is more money coming from fewer players. Among the sure things, IBM and Compaq no doubt will continue to spend heavily on their brand names, and fast-rising Hewlett-Packard is expected to back its home-PC incursions with increasing media weight.

The outlook for others is uncertain. Apple Computer, long-criticized for underspending on the elegant ads produced by

BBDO, Los Angeles, is in worse financial straits than ever. That gives it all the more reason to get its message out against the din emanating from the Intel/Windows camp of IBM compatibles; of course,

Apple's cash woes also makes it harder to find available funds for the expenditures.

Packard Bell Electronics, after promising a branding campaign for years but never delivering, may actually create some advertising this year, as it fights to maintain its retail supremacy and gets funding from Japan's NEC. For Packard Bell in the past, co-op has been king, ad-wise.

Another unknown, so far: how much money a flock of Japanese newcomers to the home-PC market will dedicate to TV. Among them, Sony has the most powerful brand platform upon which to build. But previous entrants to the PC wars have chosen to take things slow. Even Hewlett-Packard, when it launched its Pavilion home-PC line this year, was careful not to generate consumer demand it wouldn't be able to fill. —Gerry Khermouch



a pple's
image
woes cry out for
advertising, but
can it afford to
compete?

Consumer Electronics The big ad money in consumer electronics this fall will be behind the new Nintendo 64-bit game system, poised to do battle with Sega and Sony in the hot segment. Nintendo is expected to launch a TV campaign behind the effort, while its rivals will no doubt spend heavily to defend their turf.

In home electronics components, RCA will continue to advertise heavily on sporting events to back up its big-screen televisions and home theater systems, also the domain of rival Sony and high-end Hitachi.

The current explosion of direct satellite TV systems will continue in the fourth quarter as Echo Star, Alpha Star and Prime Star all gear up to challenge the big 11 consumer electronics companies, from Sony to Panasonic and Hitachi.

The big question remains the fate of the launch of digital video disc players, seemingly stalled by lack of an industry standard and little movie studio support. If the hardware players don't get the movie titles needed to market the product, they may put off the launch and run other ads to fill their fall media buys. Par for the course, co-op spending by Circuit City, Best Buy, Tops and Nobody Beats the Wiz will also add to the media mix this fall. —Steve Gelsi



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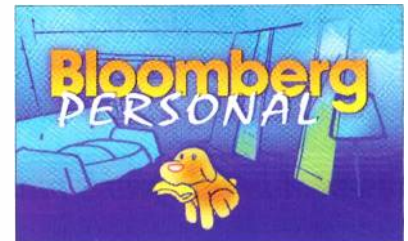
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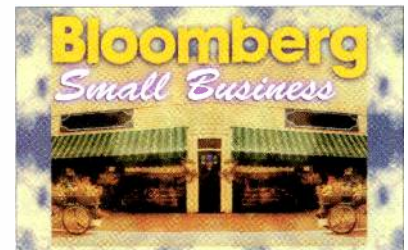
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USA Network vs. comparable time periods on CNN. Subject to qualifications which will be supplied upon request.

THE NEGOTIATORS: 13 TOP AGENCIES

between the clients and the networks stand the negotiators. Here we list some of the agency media executives who cut deals in the upfront and throughout the year, and their top clients represented in this year's market.

National television billings for 1995 are in millions, from Competitive Media Reporting data. All other figures are Adweek estimates. Agencies may not have buying duties for all brands of the advertisers listed.

Compiled by Lynda Askey

BBDO



National TV Billings: \$675 million

Steve Grubbs, senior vice president, director of national television buying, 16 upfronts

Top Clients Represented	'95 Natl. TV Billings
General Electric	\$21
Gillette Co.	85
Pepsi-Cola	95
Pizza Hut	72
Visa	97

DDB Needham



National TV Billings: \$610 million

Daniel Rank, executive vice president, director of national television and radio, 16 upfronts

Top Clients Represented	'95 Natl. TV Billings
Dean Witter Discover	\$79
General Mills	151
Helene Curtis	68
Hershey	79
MCA	13

Ogilvy & Mather



National TV Billings: \$700 million

Peter Chrsanthopoulos, president, broadcast and programming USA, 12 upfronts

Top Clients Represented	'95 Natl. TV Billings
American Express	\$97
Kimberly-Clark	66
IBM	113
Paramount Studios	61
Sears	189

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The rest of the t**

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ESPN

mediabuyers

Grey Advertising



National TV Billings: \$750 million

Jon Mandel, senior vice president, director of national broadcast, 20 upfronts

Top Clients Represented	'95 Natl. TV Billings	Other Key Negotiators:
Block Drug	\$40	Susan Morganstein,
Domino's Pizza	51	Donna Speciale, both vp,
Mitsubishi Motors	43	manager natl. broadcast
SmithKline Beecham	126	
Pharmacia & Upjohn	64	

J. Walter Thompson



National TV Billings: \$1 billion

Jerry Dominus, senior partner, director of national TV and programming N.Y., 30 upfronts

Top Clients Represented	'95 Natl. TV Billings	Other Key Negotiators:
Eastman Kodak	\$45	Ron Frederick, senior partner, dir. natl. broadcast, Detroit & Chicago
Ford Motor Co.	275	
Sprint Corp.	137	
Unilever	294	
Warner-Lambert	235	

Leo Burnett



National TV Billings: \$1.2 billion

Dick Hobbs, executive vice president, director of media worldwide, 34 upfronts

Top Clients Represented	'95 Natl. TV Billings	Other Key Negotiators:
Hallmark	47	Jack Klues, svp, director of U.S. media services; Sally Wiley, svp, media dir.
Kellogg	410	
McDonald's	420	
Nintendo	59	

McCann-Erickson



National TV Billings: \$850 million

Bill Cella, executive vice president, broadcast and programming, 5 upfronts

Other Key Negotiators:

Joel Segal, executive vice president, director of national broadcast

Top Clients Represented	'95 Natl. TV Billings
Coca-Cola Co.	\$158
First Brands	17
Johnson & Johnson	116
Nestlé	262
Sony Pictures Entertainment	85

The Media Edge



National TV Billings: \$600 million

Aaron Cohen, executive vice president, broadcast/programming dir., 22 upfronts

Other Key Negotiators:

Fred Dubin, executive vice president, national broadcast director

Top Clients Represented	'95 Natl. TV Billings
AT&T	\$324
E & J Gallo	12
KitchenAid	6
La-Z-Boy Chair Co.	10

SCIENCE:

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

FICTION:

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

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

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



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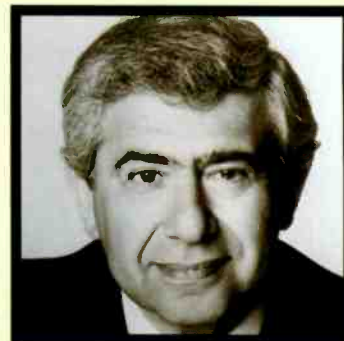


National TV Billings: \$675 million

Robert Igiel, executive vice president, director of broadcast, 20 upfronts

Top Clients Represented	'95 Natl. TV Billing	Other Key Negotiators:
CadburySchweppes	\$84	Susan Rowe, senior vice president, manager of national broadcast
Clorox	97	
Colgate-Palmolive	79	
KFC	85	
Lincoln-Mercury	118	

SFM Media



National TV Billings: \$620 million

Jerry Solomon, president, national broadcast, 30 upfronts

Other Key Negotiators:

Ray Dundas, svp, national broadcast; Jeff Karch and Jason Kanefsky, both vp, natl. broadcast

Top Clients Represented	'95 Natl. TV Billings
Hunt Wesson	\$16
Isuzu	44
MCI	227
Primestar	23
Volvo	15

Zenith Media

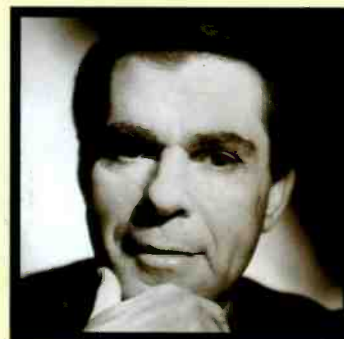


National TV Billings: \$900 million

Peggy Green, executive vice president, director of national broadcast, 9 upfronts

Top Clients Represented	'95 Natl. TV Billings	Other Key Negotiators:
General Mills	\$56	Helen Tocheff, svp, manager of national broadcast
Little Caesars	48	
MGM/UA	19	
Toyota/Lexus	49	

TeleVest



National TV Billings: \$1.7 billion

Irwin Gotlieb, president and ceo

Other Key Negotiators:

Rino Scanzoni, executive vice president, director of national broadcast

Top Clients Represented	'95 Natl. TV Billings
Burger King	\$173
Kraft General Foods	351
Mars Inc.	167
Procter & Gamble	1,000

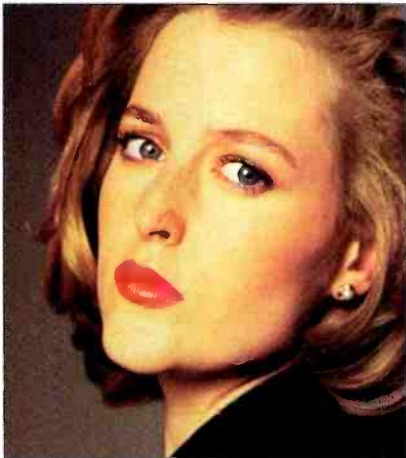
TN Media



National TV Billings: \$950 million

Alison Danzberger, senior vice president, director of national broadcast, 20 upfronts

Top Clients Represented	'95 Natl. TV Billings	Other Key Negotiators:
Coors	\$61	Mike Stone, senior vice president, associate director
Frito-Lay	66	
Levi Strauss	84	
Nabisco	59	
SC Johnson & Son	91	



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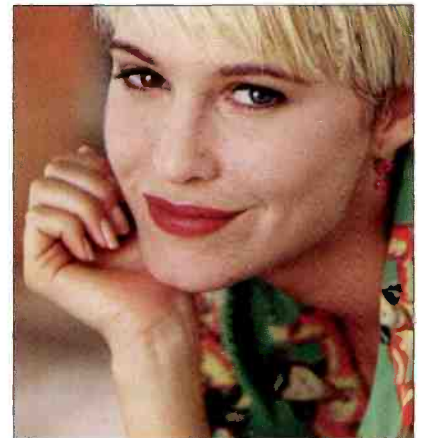
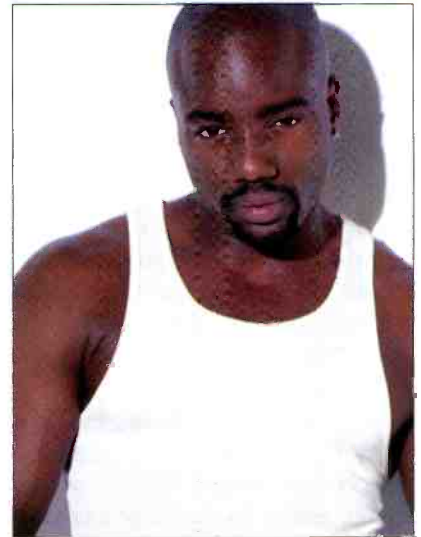
•FOX ranks #1 or #2
4 out of 7 nights
among Adults 18-49.

•FOX ranks #1 or #2
5 out of 7 nights
among Adults 18-34.



Source: NTI, 9/18/95 - 5/5/96, Total Prime-Regular
Programming Mon.-Sat.8-11p/Sun 7-11p

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GIVE THEM WH

As head of Sony Television Entertainment, Jon Feltheimer tries to predict which plots and packages will get the networks to say

“buy.” **By Betsy Sharkey**

j

on Feltheimer is looking over a huge medical-evacuation helicopter on Stage 28, where *Married . . . With Children* is usually shot, on Sony Pictures Entertainment's back lot in Culver City, a few miles inland from

Southern California's Venice Beach. The helicopter is parked on the rooftop set of *On Call*, a new comedy pilot for CBS that was developed by TriStar Television, one of several television production entities and a critical piece of the pie that Feltheimer oversees as president of Sony Television Entertainment, SPE's television division.

“I assume we didn't buy it—yet,” says Feltheimer, with a nod to the chopper. That draws a wave of laughter from the cast and crew, who are waiting to do a run-through of the show for CBS prime-time chief Leslie Moonves, who at the time was just three weeks away from announcing his fall schedule. (*On Call* didn't make it for fall but is now a candidate for midseason.)

“This pilot season was late, and it's been crazy. Shows were ordered late, so we're taping on weekends, doing run-throughs and table reads,” the 44-year-old executive told me earlier that day. He was ensconced in one of the white, overstuffed chairs of his country-casual office in what is called the Mansion, an elegant white Southern plantation-styled building that graces Culver Studios, another of Sony's production facilities. “But I'm very fortunate,” he says. “I wake up in the morning at the beach and I go to sleep every night at the beach and I get to sit there on the deck for at least a half hour and contemplate my life.”

There is much to contemplate these days as the sun rises and sets on Feltheimer's Malibu home. His position as head of STE, a post he has held for just under a year, gives the 44-year-old executive wide-ranging responsibilities both here and abroad. Feltheimer's rise has been swift since he joined Sony in 1991, when the studio bought the television assets of New World Entertainment, which he ran. Sony used New World as a foundation to build TriStar Television as a second production stream running parallel to Columbia Pictures Television. By 1993,

Feltheimer was put in charge of both Columbia Pictures Television and TriStar. Then last July, virtually all of SPE's global television operations were folded into his domain.

Feltheimer's hand is now in everything from prime-time series development to animation; syndication, both first-run and off-network; new cable channels like the Game Show Network; international production and distribution; and the creation of international TV channels, working closely with SPE corporate executive vice president Dennis Miller, who oversees television for SPE. Yet it is creating content, i.e., prime-time television series, that remains Feltheimer's first love.

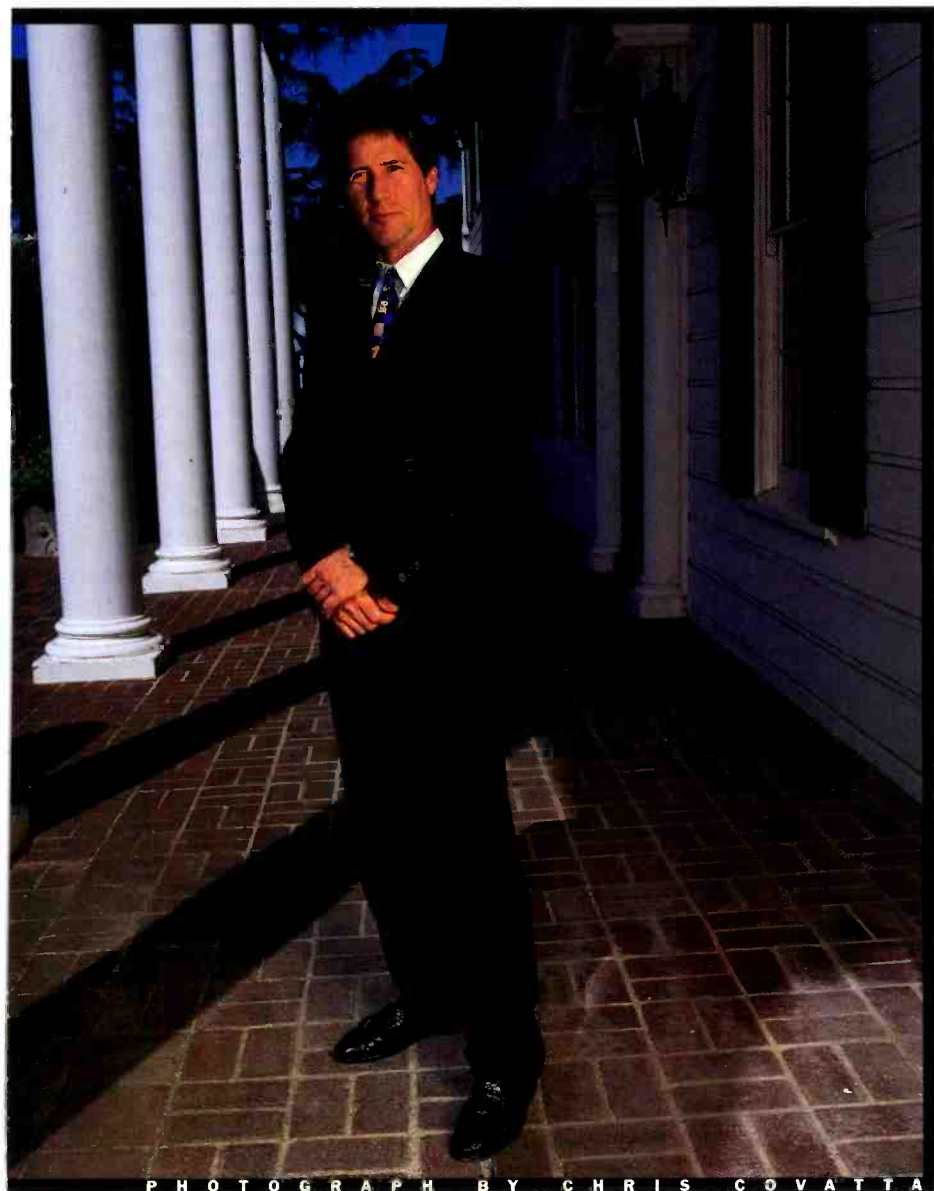
Under Feltheimer's aegis, Columbia and TriStar went into this current network development season with more pilot orders, 20, than any of its competitors. There were 14 half-hours, spread across all six networks, and six dramas. Feltheimer knows, and reminds me during a conversation some weeks before the schedules were announced, that the real test of any studio's development season is ultimately how many of those pilots end up as series orders. Of the approximately 180 pilots developed this year, only 37 got orders and the chance to grow into series. Any satisfaction he ventures about the various TV pilots is tempered by that reality.

By press time, NBC had ordered a Columbia Pictures drama, *Dark Skies*, for its new Saturday night drama block, and UPN had picked up a TriStar comedy, *Top of the Stairs*, starring *Cosby Show* alum Malcolm-Jamal Warner. Feltheimer had placed two pilots at each network. (The orphaned UPN project, *Extreme Blue*, a half-hour comedy about U.S. Customs agents who go undercover as surfers, may be a midseason replacement.) The one comedy TriStar had in development at the WB is a midseason possibility. Fox picked up a lone TriStar comedy out of eight pilots it ordered from the stu-

Feltheimer's Columbia and TriStar studios had more pilot orders, 20, than any competitor. Five were picked up for fall.



AT THEY WANT



PHOTOGRAPH BY CHRIS COVATTA

dio. And CBS, though not officially announced as this story closed, was expected to take the Peter Strauss drama *Moloney* and a newspaper-based drama, *Early Edition*, both from the TriStar development pool. Fox and CBS are each likely to tap an additional two Columbia/TriStar series midseason.

"Obviously, there is nothing more important than creating hit programming. It drives our business," says SPE's Dennis Miller.

"And in television, there is nobody better than Jon at having very good gut instincts about what the consumer wants, in this case the networks, and what the viewer wants. He's very street-smart when it comes to the network television business, where a lot of trade-offs and leveraging are required. You have to be a very good horse trader, and Jon is a great one."

NBC plans to launch *Dark Skies*, a drama about a young couple on the run after uncovering an alien conspiracy, over the summer after the Olympic Games end. It will move to Saturday night in the fall. The show is a classic example of how Feltheimer goes about his work.

In January, Feltheimer had already sold the show to the network and gotten an early commitment for at least eight hours. With the script and a presentation, Feltheimer also pre-sold the show to Beta, a production company based in Germany that will help foot the bill and ensure it a prime place in the international market.

"Because of that, we have an extraordinary international revenue projection for this show, and that's going to enable us to produce a very expensive show," says Feltheimer. "Outside of a couple of shows—*ER*, *X-Files*, *Walker*, *Texas Ranger* [a co-production between Columbia and CBS]—hours have been very tough in terms of the business model. If you're not going to have a huge hit, a real home run that will help drive your off-net syndication business, then you have to figure out a lot of ways to maximize the potential of a show—how do we put a star into it that will appeal to the international marketplace, do we talk about a partnership early on with a network or somebody else, will it be a format that we can ultimately redo in the international marketplace?"

Taking a successful program here and retooling it for another country has proven to be an effective strategy for the company. *Who's the Boss*, for instance, was re-produced as *The Upper Hand* in Britain, for a total of 88 episodes. *Before They Were Stars*, a half-hour entertainment/documentary show that Columbia produces for ABC, is being moved into the international marketplace. Sony



will co-produce, with various international partners, a program that will mimic the U.S. show (and even include some U.S. footage) but rely more heavily on clips of that particular country's big film and TV stars. A similar path is being taken by two new Columbia syndicated shows—contemporary versions of *The Dating Game* and *The Newlywed Game*, which are launching in the U.S. this fall.

For his in-house network development, Feltheimer has determined that a roughly two-thirds comedy, one-third drama split in the slate makes the most sense financially. This year, by design, STE put about 25 percent fewer shows into development, as it tries to get more efficient in sorting through prospects long before anything goes in front of the camera.

"We continue to try to be smarter about the landscape and the environment and more targeted as to what the opportunities are," says Andrew J. Kaplan, senior executive vp of Columbia TriStar Television. Kaplan works closely with Feltheimer to help cover the far-flung recesses of the TV operation. When Feltheimer can't be somewhere, Kaplan usually is.

"Stylistically, Jon's the opposite of someone who gets mired in 'We've always done it this way.' He's always looking for a way to break the rules and create new ground both creatively and from a business point of view," Kaplan says. "Consequently, we've been able to find some interesting ways of doing business."

Forever Knight, a drama about a police detective who also happens to be a vampire, is one example. "It was a project that was sold to the networks as a two-hour pilot, but it didn't get picked up as a series," says Kaplan. "It was redeveloped and sold to CBS late-night—'Crime Time After Prime Time.' That, along with some creative international co-production deals and tax deals, got it financed the first year." Then CBS struck its deal with David Letterman, which meant the end of late-night drama on the network.

"Jon wasn't going to let the series die," Kaplan says. "He and Barry Thurston [who heads the syndication operation] put together a plan where it was in syndication and on USA in a weekday/weekend window situation. We got three years out of it and it turned into a nice asset."

The Wonder Years and *Elvis*—one a success, one a failure, and both developed and produced while Feltheimer was building the television operation at New World—are prime examples of what happens when Feltheimer tries to take the equation and give it a different spin. When New World began trying to sell *The Wonder Years* to the networks, no one was doing single-camera comedies. The show was a hybrid—not classic sitcom, not pure drama; it had a narrator, but no laugh track. The critically

acclaimed series ended up having a successful six-year run on ABC. *Elvis* was a project for which Feltheimer, who for a brief time was in a rock band and cut a couple of albums, had a great deal of affection. The show, a "bio-drama," tried to authentically recreate Elvis' early years and the birth of rock 'n' roll. It received a lot of critical attention but failed in the ratings.

"We're always trying to construct new forms," he says. "One of the shows I took great satisfaction in the last couple of years was *TV Nation* [a Michael Moore project using the confrontational cinema verité approach he pioneered in *Roger & Me* to create a unique TV newsmagazine, first for NBC and then for Fox]. It was a totally outside-the-box show, but I really thought

it was breaking new ground. That's what turns me on."

As competitive as the industry is, and Feltheimer is no exception—one executive likens the way he goes about the game to a dog with a bone—he is a master of give-and-take when it makes sense. Consider Jennifer Anniston, one of the stars of the NBC hit *Friends*, a Warner

Bros. show. When the pilot was being cast, Anniston was under contract to Columbia TriStar. Moonves, who headed Warner Bros. Television at the time, called Feltheimer to ask if he would release Anniston. Feltheimer could have said no.

"Les was a fierce competitor of mine and a very good friend at the same time," says Feltheimer. "We ultimately felt it was appropriate to release her. Clearly it's been a great career move for her and a great situation for Warner Bros. And Les then returned the favor, though I will say in not quite as large a fashion. But the favor was returned."

On Call, the half-hour comedy that has Feltheimer's undivided attention one recent afternoon, is an ensemble piece, a sort of comedy version of *ER*, and one of six shows, split evenly between comedy and drama, that are being developed for CBS by either Columbia or TriStar.

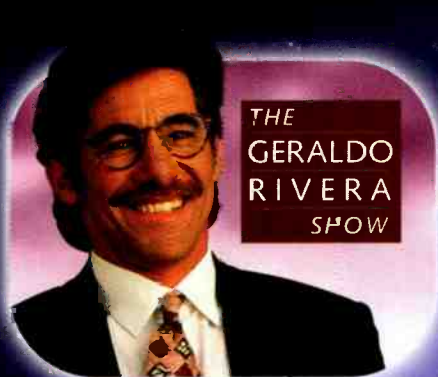
Though everyone on the set is trying to act casual, there are more than enough nerves to go around. The exception is Feltheimer, who seems to be thoroughly enjoying the high stakes game he is engaged in. He moves easily through the crowd, talking to the actors, the director and the TriStar development team headed by Eric Tannenbaum, executive vice president of the division. When Moonves arrives, the two start talking business. They seem to have adapted easily to this new relationship of buyer (Moonves) and seller (Feltheimer).



feltheimer tries to read every script: "I want to know everything the networks know."

TRIBUNE ENTERTAINMENT

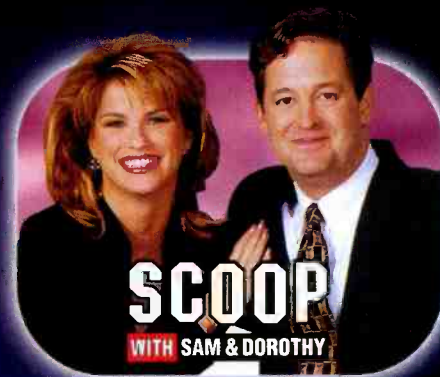
YOUR LAUNCHPAD TO ADVERTISING SUCCESS.



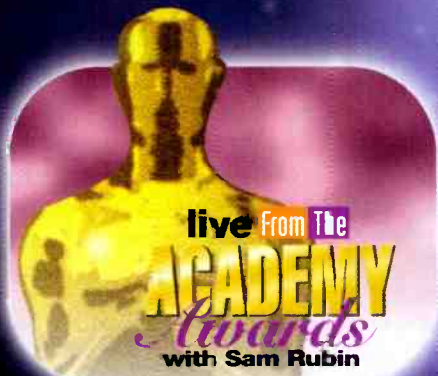
New Show. New Rules. Redefining Talk.
Hour daily.



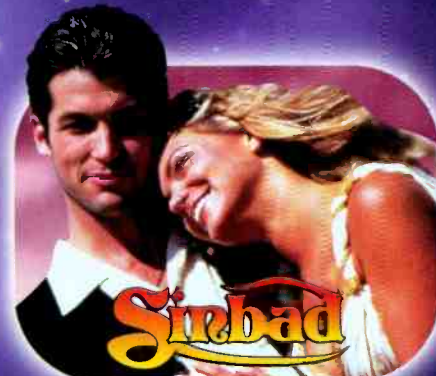
A fresh, original dating game show for the 90's!
Half-hour daily.



Your insider's look at Hollywood.
Hour daily.



Exclusive coverage of Hollywood's hottest night of the year!
Annual one-hour special.



The legendary sailor returns. All new live-action series.
Hour weekly.



Shari Belafonte explores real-life paranormal incidents.
Half-hour weekly.



America celebrates its biggest birthday!
Annual one-hour special.



America's #1 agri-business program.
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The American Gladiators teach youngsters self-esteem.
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Meanwhile, Jeff Wachtel, Tannenbaum's counterpart at Columbia Pictures Television, is off on a different sound stage getting ready for the taping of another pilot, *Home*, which stars longtime *Cheers* barmaid/poet Shelley Long. The comedy is in development for Fox, where Columbia and TriStar have eight shows in the pilot stage (and three series on the air). Later, Feltheimer will head over to the set, where he'll connect with Jon Matoian, president of Fox Entertainment Group.

"Jon [Feltheimer] is much closer to the day-to-day activities with the networks and the product than some other TV group heads who have different backgrounds or came from other areas," says Kaplan. "He goes to every taping; he's involved in editing decisions, creative decisions, casting decisions, really intimately involved to the degree he can be, given all his other responsibilities."

Despite what seems like total immersion in the process, Feltheimer is more an overseer and troubleshooter than anything else. It is why he reads the script for every episode of every show STE currently has on the air, which includes *Mad About You* on NBC, *The Nanny* on CBS and *Married... With Children*, *Party of Five* and *Ned & Stacey* on Fox.

"I enjoy getting a sense of which writers are writing the extraordinary scripts, more in a way that I can advise in terms of my thoughts about talent we might pick up," he says. "But also so frankly I can speak intelligently if I'm talking to the heads of the network. I want to know everything they know."

That was critical this year when the producers of *Mad About You* began developing a trio of episodes that leave one of TV's most loved married couples, Jamie and Paul Buckman (played by Helen Hunt and Paul Reiser), on the brink of a breakup.

"Paul [Reiser] and all the writers have done an extraordinary job, but it's been dangerous," says Feltheimer. "We're talking about going in some new directions, and I spoke to Warren [Littlefield, who heads NBC's entertainment operations] an awful lot during this process. He was calling me when I was in France, and we were having these conversations at one or two in the morning my time, and I'd say, 'Enough, already.' But the fact is that it's great when the president of a network is still concerned about where a show is at the end of its fourth year. I can't allow

him to know more about my show than I do."

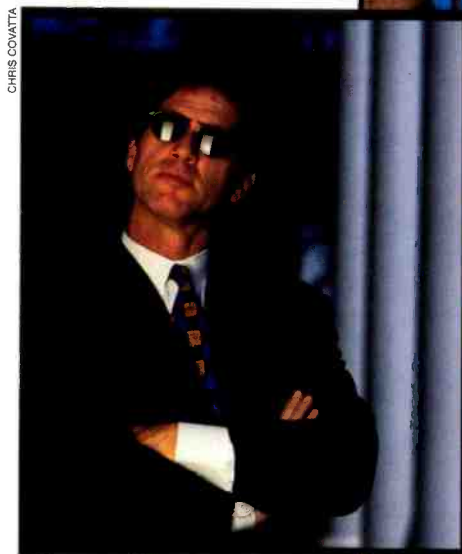
That translates into Feltheimer keeping abreast of all of the 31 shows that are either being produced or distributed by Columbia TriStar Television Distribution. Under that distribution umbrella are *Castle Rock*, with the NBC comedies *Seinfeld*, *Boston Common* and *The Single Guy*, and Brillstein-Grey, with *Newsradio* and *The Jeff Foxworthy Show*, among others.

"A studio is a major, major train coming down the track, and you've got to keep feeding it. You can't stop any one of the fuels; you just can't," says Feltheimer. "You can't stop feeding the television pipeline, or the feature film or home video pipeline, because the minute you do, your buyers start looking to someone else for product. I've got to stay in their face constantly, both domestically and internationally, because the appetite, which was already voracious, has gotten more so."

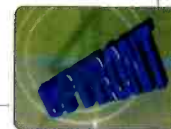
Feltheimer recently returned from a trip through Asia. "As I was running around Asia, I'd be in a bar meeting with someone from one of the local networks, and they'd say, 'You know, we met here last week with Rupert Murdoch,'" says Feltheimer. "I listened to Sumner [Redstone, Viacom chairman] the other day talk about getting on a plane and going over there. If these guys are hands-on enough in running their business, and entre-

preneurial enough to see for themselves what's going on to help create their strategy, then my feeling is that's an effective way for me to manage as well. I have a great thirst for the action."

At the moment, the action is here as the shape of the '96-'97 prime-time season begins to unfold. And as the network decisions reverberate, thoughts are already turning to '97-'98. "I think you might look for the expansion of the prime-time schedules, expansion into the access area, and in some of the day-parts," Feltheimer says. "If anybody stands still, someone else is going to ride right past them. Usually the first people to make a move are the people who are more successful. I certainly believe you can't stand still—you can barely catch your breath." ■



Feltheimer's current crop includes (top) *Mad About You*, *Married ...* and *The Nanny*.



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1 categories

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Established Talent: Any photographer who has been working as a professional for more than three years.

Best Ongoing Campaign:

New Talent: Any photographer who has been working as a professional for three years or less.

Categories one and two are for a concerted self-promotion effort consisting of four or more related pieces distributed over a period of six to eighteen months (beginning within the last eighteen months). The elements of the campaign must be unified by a consistent theme or concept.

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prizes

- Best Ongoing Campaign: Established Talent**
- Best Ongoing Campaign: New Talent**
- Direct Mail: Cards, Mailers and Other Printed Pieces**
- Direct Mail: Posters**
- Print Placement**
- Public Service/Community Service**

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- Nikon N90s AF SLR Camera and a 28-70mm f3.5-4.5 D-type Zoom Nikkor lens.
- Full color page in PDN's *Pix*.

Second Prize:

Full color page in PDN's *Pix*.

First, Second & Third Prize: All winning entries will be featured in the October issue of *Pix*, which is distributed not only to PDN readers, but to an additional 30,000 art directors, creative directors, and designers nationwide.

Additional Prizes: Best Ongoing Campaign: New Talent. Getting started can be tough, so we'd like to offer some additional support to those of you who have been working professionally for three years or less. All winners (first, second and third prizes) will receive a Nikon N90s AF SLR camera.

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- Best Overall Design:** Nikon professional equipment and Macromedia's latest graphics software package.
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Multiple Entries: You must provide separate art and entry forms for each and every piece entered.

All information must be typed or written legibly. Entry forms must be complete and in the appropriate category to be eligible for awards. This is the only time credits will be requested.

All entries must be received by PDN no later than Tuesday, June 20, 1996 and must be accompanied by a fee of \$25.00 per entry. Please make checks payable to Photo District News.

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 NUMBER OF PIECES ENTERED

.....
 ART DIRECTOR, CREATIVE DIRECTOR
 or DESIGNER (include title)

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 What brand/type of 35mm camera do you
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 What new photo equipment will you purchase
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 If I win in any of the above categories I consent to having my entry displayed at the Awards Exhibitions and reproduced in the Awards Annual and any other promotional or editorial material related to the awards competition. All other rights remain mine.

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 Entrant's Signature

89

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Cable can't expect big CPM gains this year, but that's because its total dollars are guaranteed to go up. *By Michael Bürgi*

In the eyes of most cable sales executives heading into this year's upfront marketplace, cable remains the Rodney Dangerfield of media: It don't get no respect. Despite the medium's progress in increasing share of audience and ad revenue, those who sell time on ad-supported cable networks feel they aren't getting fair market value for their product.

It's been the case since the early 1980s, when TBS chairman Ted Turner would accompany his sales executives on calls to agency media buyers and, as legend goes, bang his shoe on the desk to ram home the reasons they should be spending some of their national TV budgets on CNN or Superstation TBS. And it remains the case in this year's market, as broadcast networks that have seen dramatic viewership losses over the last two TV seasons continue to ramp up the cost per thousand viewers they charge advertisers.

Ratings for most basic cable networks have grown dramatically over the last two television seasons. Basic cable ratings in aggregate are up 16 percent over last season, to a 17.8 in prime time season-to-date. That's caused a massive increase in gross rating points for the networks to sell in this year's market.

Meanwhile, media buyers and cable network sales executives are doing their annual mating dance, with the networks looking for CPM increases and the buyers pushing for flat CPMs to make up for the growth in gross rating points.

"The dollars follow ratings points," sums up David Cassaro, senior vice president of ad sales for E! Entertainment Television. "As broadcast inflation continues to go up, people use cable to help manage that inflation."

Indicative of the disparity in opinion between sellers and buyers, Jon Mandel, senior vice president and director of national broadcast at Grey Advertising, counters, "If the dollars follow the audience, then there should be no CPM increases in this year's market," with GRPs up across cable.

That said, it's difficult to throw all cable networks into the same bag, for some have achieved better price value in the marketplace than others. CNN and ESPN can charge prices that are closer in line with network news and sports events, and Nickelodeon has steadily raised its CPMs since it established itself as the biggest source of kids 2-11, stronger than any other

genre" that determines whether a cable network will get a premium for its ad time, says Larry Goodman, executive vice president of sales for CNN. "If all are good, then you've got real value on your hands." Conversely, if a network has good identity but moderate distribution, it has a long way to go in achieving price parity with other cable networks, let alone the broadcasters.

In the early stages of this year's upfront market, the networks most eagerly cutting deals were those that more closely resemble the broadcast networks: the general entertainment

network, broadcast or cable, save Fox Broadcasting.

"It's really a combination of distribution, audience profile and

nets like TBS, TNT and USA. All three networks have already cut sizable deals with Grey Advertising and Leo Burnett, at what sources close to the deals say are low CPM increases, south of 5 percent over last year's upfront price.

Price also depends on the daypart, says Joe Ostrow, president of the Cabletelevision Advertising Bureau, who previously headed the media department at Foote, Cone & Belding. Outside of prime time—for weekend or daytime early fringe—cable is closer to other national television sources. "Prime time still represents the biggest disparity," says Ostrow. "And that remains in many ways a perception problem."

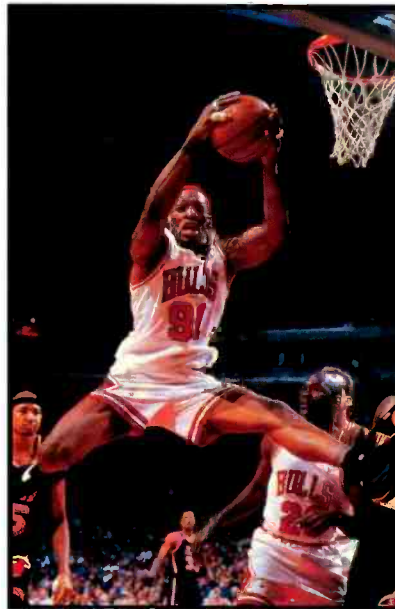
Cable's advertising take has nonetheless grown to almost \$3 billion, a far cry from the \$100 million it booked in 1981, according to numbers from McCann-Erickson. This year's total national cable market, according to buyer and seller

sources, will increase in the neighborhood of 20 percent in total dollars, though with only small CPM gains.

Contributing to that dollar increase will be a surge in first-time television budgets coming to cable before they hit other national TV media. Rick Sirvaitis, president of IFE Ad Sales, which sells the Family Channel, notes close to a third of all first-time TV budgets now launch on cable, according to research from Myers Reports.

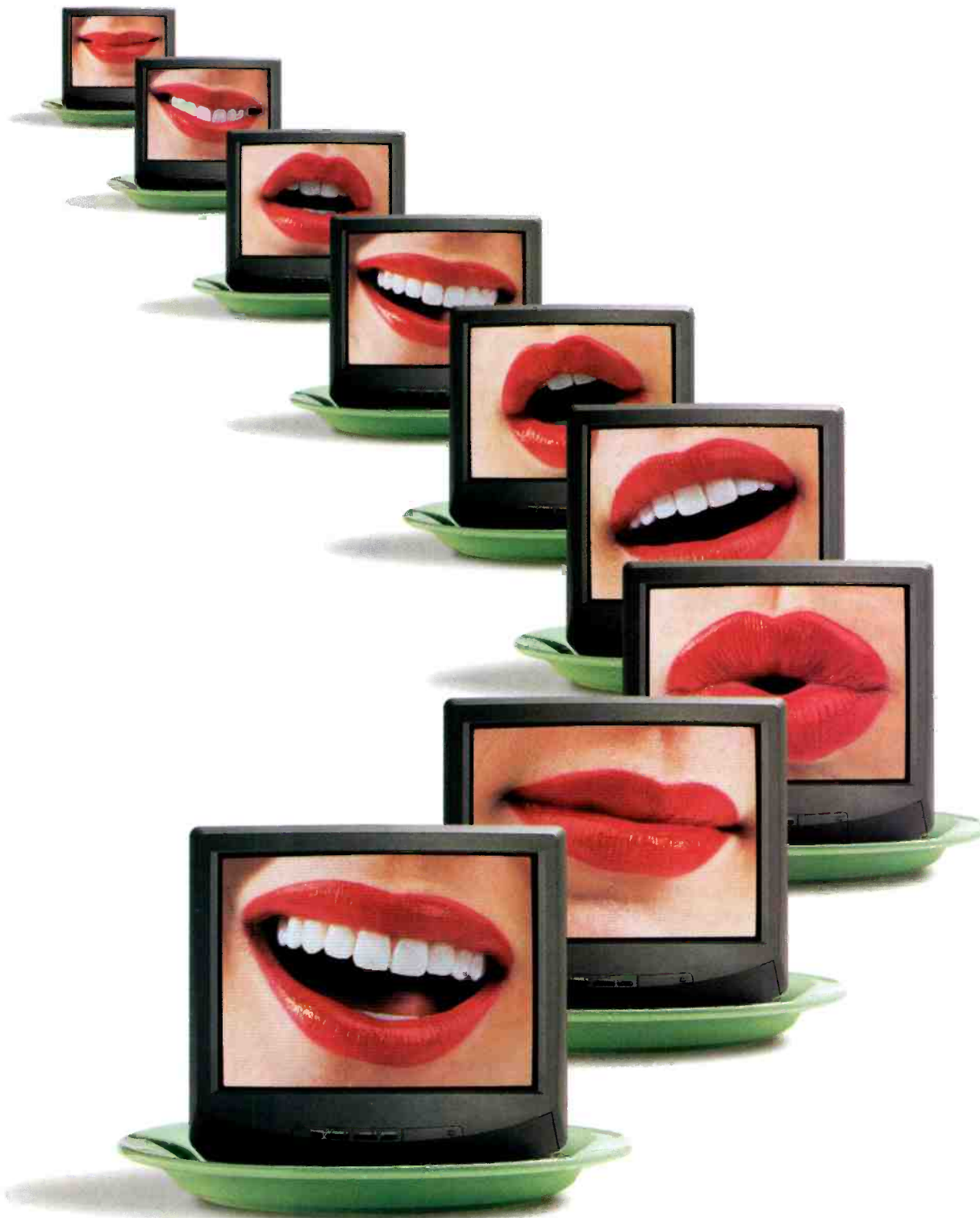
MONEY FOLLOWS

Strong draws like TNT's NBA coverage helped lift cable ratings.



NATHANIEL S. BUTLER/REDA PHOTO





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NO LAUGHING MAT

With the end of prime-time access rules, first-run syndicators face a strong challenge from popular sitcom reruns **By Michael Freeman**

In the future, this year's syndication upfront may be best remembered as the incredible shrinking market. "Volume," long the industry's siren call, has given way to the euphemistic term "quality." The reason: Local TV station time periods have become more scarce due to the rise in station group consolidations and broadcast network expansion. For the select number of studio and station group-aligned syndicators bold enough to enter series for next season, a new spin is taking hold. They're telling advertisers to take an early position in the ever-declining inventory of available national barter ad units or they'll miss the boat.

"There probably won't be as much volume to this upfront market compared to the scatter market next season," says Rich Goldfarb, president of New World Sales & Marketing, the sales arm for New World/Genesis Distribution. "A lot of clients allocated their upfront and scatter buys together last year to create a monstrosity market, but there is a degree of uncertainty over what dimension this market will take."

New World, a major station-group owner that has reciprocal programming pacts with the Fox and NBC networks, is dealing from a rare position of strength. Its alliances allow New World to offer a solid block of prime access or late fringe clearances. New World/Genesis' upcoming *Access: Hollywood*, for instance, a half-hour entertainment magazine produced by NBC Studios, has been cleared by the NBC and New World station groups, which combined account for nearly 40 percent of U.S. broadcast coverage. Both will run *Hollywood* in the 7-8 p.m. prime access window.

While *Access Hollywood* is the only new syndicated strip aggressively targeting prime access clearances, New World/Genesis is taking a similar approach with *Loveline*, a relationship-based talk show for late fringe. Again, as the lone new syndication offering in late night, *Loveline's* launch position results from New World's reciprocal programming deal with Fox Television Stations Inc.'s 12 owned stations.

"When you look at [fall] 1996 and beyond, you can see there are not many other, if any, new first-run strips that will have these kinds of strong network affiliate clearances," notes Goldfarb, who will be selling 14 30-second daily units for *Loveline* in the upfront market.

Despite the perceived strength of programming alliances, the FCC's mandated sunset of the quarter-century-old Prime Time Access Rule this September could markedly tilt the balance of power in favor of suppliers of off-network sitcoms. Such highly rated fare as Buena Vista Television's *Home Improvement* and Columbia TriStar's *Seinfeld* have been posting double-digit rating increases, mostly outside of the Big Three network affiliates in the top 50 markets. Such strength may lead network affiliates, now free to acquire these shows, to slowly shift away from barter-laden first-run strips.

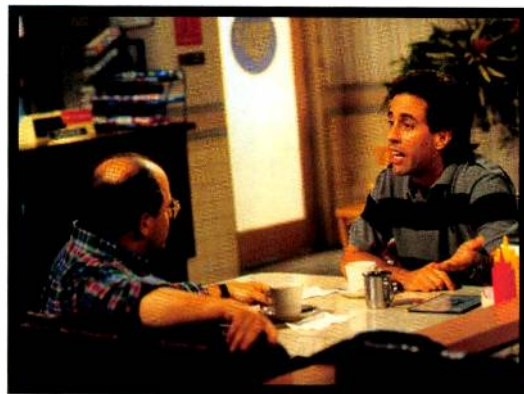
Industry partisans contend that the off-network strips will have little impact on the coming upfront season. Steven Hirsch, president of Camelot Entertain-

ment Sales, says sales of parent company King World Productions' top-rated access staples—*Wheel of Fortune*, *Jeopardy!* and *Inside Edition*—will remain unaffected because of long-term contracts that carry most of the shows through the year 2000.

"There really is no sense comparing the two, because our shows are targeting the 25-54 demographics, and sitcoms usu-



BRUCE MCBROOM



NBC PHOTO BY GARY NOLL

**Talker Rosie
O'Donnell hopes
to revive the
format; Seinfeld
revs up off-net.**

ally go after the 18-49 adults," Hirsch says. And "our shows have nearly 100 percent clearances with Big Three affiliates while sitcoms still are mostly cleared on independent stations. I don't see why affiliates wouldn't want to stay with freshly produced first-run product to go with sitcom repeats that show their legs after three or four years."

The talk show genre, hit by a severe backlash from advertisers and watchdog

TER

groups last fall, will be watched closely in this upfront. Five new talk shows are entering daytime for next season: Warner Bros.' *The Rosie O'Donnell Show* (debuting June 10) and *Maureen O'Boyle*, Multimedia Entertainment's *The Pat Bullard Show*, MGM Television's *The Bradshaw Difference* and Allied Communications Inc.'s *Scoop with Sam & Dorothy*. That slate compares to the 10 talk shows introduced this season, eight of which have already been canceled.

Several barter ad sales execs say a fall-out was long overdue for the glut of new talk entries. They remain optimistic that next season's crop will capture premium rates for their newly spun "advertiser-friendly" formats.

Columbia TriStar Television Distribution is using a counter-programming strategy to attack the talk shows' weakening daytime (9-noon) position by entering its *Dating/Newlywed* game show block. Also, MTM Television is going with the unusual strategy of offering core women daytime viewers off-network repeats of *Dr. Quinn, Medicine Woman* as an alternative to the so-called "trash TV" talk shows.

Bob Dahill, vice president and general sales manager of MTM Advertiser Sales, says he is packaging barter sales of *Dr. Quinn* (seven minutes national) with the studio's first-run science fiction weekly, *The Cape* (eight minutes national), and wildlife weekly *Jack Hanna's Animal Adventures*. Overall, the consensus among barter ad sales execs is that they won't likely see the double-digit CPM increases they enjoyed last year. Gains of 6-9 percent are more likely.

Tim Duncan, executive director of the Advertiser Syndicated Television Association, expects the barter market will reach a record \$2 billion in 1996, a 9 percent increase over 1995 sales. If not all "quality," that's a level of sales volume most reps are happy to live with.



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THE NUMBER 1

j

ust two years ago, ABC was the very model of a modern major broadcaster. It had cruised to its third straight prime-time ratings victory in demographics, besting household champ CBS. It had the top show in TV, *Home Improvement*, and two big new hits, *Grace Under Fire* and *NYPD*

Blue. It dominated other dayparts such as daytime and news.

Meanwhile, NBC had just begun to recover after a humiliating fall from its mid-'80s grace. It had scored a big hit with *Frasier*, continuing its Thursday night magic, but the rest of the schedule was held together with chewing gum and baling wire. Some top NBC executives spoke openly about holding up ABC as a model.

Today, the two networks have traded places, with the Peacock ascendant and ABC a bit of a mess. NBC is also tops in sports and coming on strong in news, late-night and daytime. No pundits predicted NBC would run away with the ratings race this season or that ABC would decline so precipitously. Breakneck change has become the norm in the media business, but this seesaw shift is getting ridiculous.

Don Ohlmeyer, NBC's West Coast president, now talks about making his network the dominant broadcaster. "In the 21st century, if there is only one broadcaster, we want to be it," he says. "Our goal is seven Thursday nights. We're pigs, what can I say?"

ABC Entertainment president Ted Harbert fired back during May's schedule announcement, vowing to "re-establish ABC as the most aggressive network." He and other ABC execs are working under the keen scrutiny of the Walt Disney Co., their new owner, which bought the network not only at the top of the market, but at the top of its game. Disney's two Mikes, Eisner and Ovitz, have rolled up their sleeves to fix things.

Natural rivalry has turned intensely personal here. NBC has scored twice with shows developed and then dropped by ABC—*Newsradio* and *3rd Rock From the Sun*—and is looking to pull off the hat trick by picking up *The Jeff Foxworthy Show* for this fall. Bitterness broke into the open a few months back, when ABC's move to pirate away NBC development exec Jamie McDermott led Ohlmeyer to publicly label Ovitz "the Antichrist."

The one-word explanation for this rapid reversal of fortune is hits: NBC's got 'em, ABC doesn't. But there are deeper issues here of programming philosophy, scheduling tactics, lifestyle changes, syndication values and studio and network politics.

Most important are the triumph of the upscale urban comedy, exemplified by NBC's *Seinfeld* and *Friends*, and the eclipse of ABC's bread-and-butter family sitcoms. "Family comedies depend on a family watching together, and it's increasingly evident that's not how people watch," says Zenith Media executive vp Betsy Frank. "ABC's shows were strong until NBC put

some newer, stronger adult comedies on. ABC lost the adults and was left with the kids, and they felt they couldn't develop enough of an ad base with that audience." So is family comedy passé? "You could say that," Frank replies, "until the next *Home Improvement*."

"For a decade, ABC knew who they were and where they were going," says an NBC executive. "A lot of that influence came from Capital Cities—they knew they wanted to appeal to a family audience. When producers went into ABC, they had a clear idea of what an ABC show was. But in the last two years, they've abandoned that."

ABC tried to mimic NBC last year by putting more grown-up comedies like *Roseanne* and *Ellen* on at 8 and scheduling a Wednesday comedy block without much kid appeal. Family comedies like *Full House* and the promising *Me and the Boys* with comic

Stephen Harvey expired but were not replaced with similar shows.

The shift in ABC's targeting was compounded by deterioration in its top shows. Its biggest gun, *Home Improvement*, was clearly hurt by its launch in syndication last fall, dropping about 20 percent this season. What's more, NBC's aggressive scheduling hit ABC hard. Ohlmeyer believes the turning point came when NBC moved *Frasier* to battle *Roseanne* on Tuesday at 9 two years ago and ABC countered by bringing in *Home Improvement*. "They made a mistake by moving *Home Improvement*," says Ohlmeyer. "It was doing a 35 share on Wednesday and now it's doing a 23. It's lost 12 share points in 16 months, and you don't have *Grace* behind it anymore with a 30 share either."

Of course, NBC's jabs and counterpunches won't always yield such successes. "NBC is more willing to risk alienating viewers by moving things around," notes Frank. "Not just *Frasier*, but

*NBC vows to
protect its leading
position, but ABC
is still just a hit or
two away from
moving on top*

By Eric Schmuckler

GAME

moving *Friends* to 8 o'clock and moving *Mad About You* as many times as they did. A tactic that should be applied selectively has become a strategy known as reinventing your schedule."

NBC has taken risks with Hollywood as well. In moving *Frasier*, the network declared its independence from Paramount after years of kowtowing to the studio that had supplied it with *Cheers*. (Paramount executives stomped out of the presentation in protest.) Adopting a phrase from *Seinfeld*, NBC Entertainment president Warren Littlefield declares NBC will be "masters of our domain" by retaining control of its schedule.

ABC, in contrast, has been criticized for favoritism toward shows from its in-house studio and its partnerships with Wind Dancer (the *Home Improvement* folks), Brillstein-Grey and Dreamworks SKG. The network has repeatedly squandered opportunities following *Home Improvement* on a series of shows it partly owned, including *Thunder Alley*, *Champs* and *Buddies*. And the Dreamworks relationship has been roiled by Disney's purchase of the network, since the only civil words between Eisner and Dreamworks' Jeff Katzenberg these days are civil lawsuits. "You need an Ouija board

**Ohlmeyer
wants total
victory:
"We're
pigs, what
can I say?"**

to figure out the politics going on over there," says Littlefield.

"People don't watch deals," says Ohlmeyer. "Any time you put a program on for any reason other than it's the best 22 minutes, it's a mistake." NBC avoided hand-tying commitments in deals for new shows from Kauffman and Crane and from John Wells, the creative forces behind *Friends* and *E.R.* Says Ohlmeyer, "We told them, 'We'll create an environment and protect your show, but we won't guarantee a time slot.' That's what killed this network the last time around."

ABC's new lineup includes two new Disney shows, *Dangerous Minds* and *Life's Work*—not an exceptional number out of

eight new programs—plus Dreamworks' highly-touted *Spin City*, with Michael J. Fox, to follow *Home Improvement*.

Harbert sought to quell speculation about ABC's direction, saying the network aimed for "smart, sophisticated, high-quality programming . . . without sacrificing our commitment to families." Translation: ABC is definitely not going back to the old kiddie-com formula. Another ABC executive positioned the network as "a less exclusionary NBC."

"NBC didn't invent adult-driven comedy," Harbert said after the presentation. "If there's one thing they get credit for, it's putting adult comedy on at 8. Only history will tell if that's good for the television business, because in driving away kids and teens, aren't they driving away viewers of the future? We're committed to programming to the entire family. We have five nights where there's something on that anyone in the house can watch."

Harbert is a bit miffed by NBC's sniping that ABC has lost its way. "It's massive hyperbole on their part," he says. "I'm very clear

about our identity. Nobody should try to claim authorship of any particular programming style. Maybe someday Warren will admit to you they went that way because they couldn't figure out how to make a family comedy like ABC."

NBC may be winning the network race, but in the big picture, the nets are losing—to cable. "NBC is in a good position now, but they've done that more by remaining stable while the others have declined," says Steve Sternberg, a partner at BJKE Media. "If NBC had today's rating two years ago, they'd be in

third place." Ultimately, NBC's brassy plans for long-running dominance are nothing less than an attempt to repeal television's business cycle. ABC remains only a hit-and-a-half away from challenging NBC again. "The nature of the business is cyclical," says NBC president Bob Wright. "Our job is not to make that the case."

Leave the last word to GE chairman Jack Welch, a man not content to lose. "We have other revenue streams," he says, citing cable assets CNBC and MSNBC and global interests. As for network cyclical, he says, winking, "Even if I thought it, I wouldn't acknowledge it."



PHOTOGRAPH BY S. PETER LOPEZ



Programmers R Us: *Media Person* puts his life in turnaround and comes up with a slate of sure-fire hits.



f Media Person told you the name, you'd recognize it in a flash. He's a major media player—rich, powerful, well known and not a little bit eccentric. Media Person picked up the phone and his unmistakable voice boomed through. "So, Mr. Big Shot.

You write about television. You criticize, you ridicule, you pooh-pooh. How'd you like to do something constructive for once in your miserable life?"

With his usual decisiveness and presence of mind, MP immediately responded: "Huh?"

"I want you to be programming chief for my new network," the mogul announced in his familiar, who-the-hell-are-you-to-say-no-to-me style. Though stunned, Media Person accepted and, only eight months later, fired off his first memo, detailing the creative, original programming he'd be ordering up, shows that would rocket television to its second Golden Age, shows like:

Go Back to Sleep, America: Our morning show starts with disgruntled, bleary-eyed anchors in pajamas stumbling out of bed in their own homes, washing, making coffee and reading the papers, all the while groaning and griping. Newsmaker guests, sleepy and slow-moving, arrive late and out of sorts. Seeing no one bright and perky, viewers feel immeasurably better and start their day without the vengeful rage that can so easily lead to mass murder.

NY Accountant: High-powered drama. We have cop shows, doctor shows, lawyer shows. Why have we no CPA shows? These guys know where all the money is! So: Six glamorous young calculator-packing hotshots of various genders from a high-pressure, Lexington Avenue accounting firm battle the numbers every week—and somehow find time for sex and violence, too!

C-SPANK: Takes up where C-SPAN leaves off. As politicians exit public events, well-camouflaged C-SPANK camera crews follow them to their offices, homes, clubs and back rooms where the real business of government takes place. We see deals, bribes, sell-outs, abandonment of principles, extra-marital dalliances,

actors perform original hour-long plays by talented, unknown writers, all working for peanuts. We tape these shows and stash them away on a shelf until one of the actors in them becomes famous via a hit movie or TV series. (It's inevitable.) Then his or her show is put on the air and we get big ratings and critical acclaim while spending nearly nothing!

Hell's Belles: Our hottest sitcom. Six glamorous, young, damned junior executives toil in Satan's Torment Planning Division, trying to balance the demands of a stressful career with their equally hellish personal lives. Laughs galore ensue as they devise wacky tortures for soon-to-be new arrivals such as Marge Schott, Donald Trump and Jesse Helms while at the same time scheming to outsmart Beelzebub (David Hyde Pierce) and win back their own souls.

The Ugly News Hour: Reporters are chosen by IQ and writing/reporting abilities instead of looks. No makeup, no dress code. No anchors. Just highly educated, well-trained, authentic journalists covering important stories and even occasionally digging beneath the headlines for new angles and official misdeeds. Yes, it's shocking, it's bizarre, it's never been attempted, but I believe it can be done.

Sex, Violence and Nudity Hour: We show just the good parts from the dramas on the other networks, leaving out exposition, character development and similar boring stuff. This show will be slammed by the critics but is bound to be

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HOT
in here...
or is it just us?

MONDAY

In the House
Malcolm & Eddie
Goode Behavior
Sparks, Sparks and Sparks

TUESDAY

Moesha
Homeboys in Outer Space
The Burning Zone

WEDNESDAY

The Sentinel
Star Trek: Voyager



1996-97 FALL SEASON

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TV Production

By T. L. Stanley

'Animal ER' will be the real thing—no stunt pooches or kitty doubles. Laugh now, but this could be your pet.

Dog-Gone Doctors

There's suffering and recovery, life and death, joy and pain. It's a peek inside the workings of an emergency room, a mix of high-tech and human emotions, but don't expect to see George Clooney. The doctors in this show, in fact, may not be quite as adorable as their patients, who are of the four-legged variety. *Animal ER*, a one-hour reality show that will launch this fall on Turner's TBS cable network and could become a regular series, will follow a group of veterinarians at a Philadelphia clinic as they deal with everything from lacerations to leukemia.

The project is one of the first from New York-based Tapestry International, a distribution house known for selling documentaries and PBS dramas around the world.

Nancy Walzog, owner and ceo of Tapestry, says the company is returning to its roots. "In the beginning, we were a work-for-hire production house," she says. As the company grew, Tapestry became an international distributor for such shows as *Nova*, *Great Performances* and *The American Experience*. The ties formed over the years with independent producers will serve as the starting point for Tapestry's full-scale foray into production. Tapestry will help finance the projects—as coproducers in some cases—then package, market and distribute the finished product.

"We'll always do international distribution," Walzog says. "It helps us keep our finger on the pulse of the marketplace. At the same time, we have to get back to producing. When you have both, you can control your own destiny. You're not producing in a vacuum, and you sell what you create."

Eventually, Walzog wants to create programming across a number of genres. She sees *Animal ER*, from indie producer Michael Fichandler,

as a good first step.

The show, which is filming now, is a fly-on-the-wall look at a dramatic environment. Walzog said the show strives for the right balance between catastrophic emergencies and routine illness. One of the first shows captured on tape features a golden retriever puppy who swallowed a TV remote control. X-rays found the remote's batteries sitting in the dog's belly.

While that story had an upbeat



Tapestry's Cajun crew: *The Big Easy* stars (from left) Darlene Broussard, Smiley Dupree, Remy McSwain, Anne Osborne, Lightnin' Hawkins and CD LeBlanc

ending—the puppy survived—some do not. Other stories need to be followed over time to show an animal's progress. "You really need that payoff," Walzog says, noting that she thinks there will be strong interest in the technological advances that have

been made in animal care. "It's very sophisticated, with the vets using everything from MRIs and sonograms to chemotherapy."

Grief counseling sessions, held at the clinic, may become part of the show as well.

Tom McMahon, vp of Turner Original Productions, says animal shows historically have been big ratings winners at TBS. "We wanted to keep mining that area, and this is a concept that's never been done before," McMahon says.

Besides operations and vaccinations, *Animal ER* is sprinkled with segments showing the vets at home with their own animals. Viewers will get to know the doctors and staff, along with the pet owners.

"It rolls together lots of elements," Walzog says. "The bottom line is: people love their pets."

'Easy' Does It Cop Show Boasts Location, Location

"The series will ooze New Orleans." If that description isn't enough to pique interest, there's more. "It's steamy and sexy, with lots of murder and mystery and suspense."

So says David Ellender, president of Polygram Television International, talking about the company's newest project, a small-screen version of the movie *The Big Easy*. USA Network has ordered 22 episodes of the drama, based on the popular 1987 film that starred Dennis Quaid and Ellen Barkin.

The series, to begin in mid-August, is Polygram's first leap into U.S. drama.

The distribution unit, known primarily for its feature films, wants to move eventually to production. For now, it will search out projects to buy, as it did with *The Big Easy*, and distribute them worldwide.

In fact, *The Big Easy* series got

TV Production

its start at a NATPE convention several years ago in the famed city. Larry Jacobson, of Grosso Jacobson Entertainment, was so struck by the sights and sounds of New Orleans that he decided to develop a series based there.

"So many series are set either in Los Angeles or New York," Ellender said. "But this backdrop will be a refreshing change." New Orleans is a hotbed of exotic people and raw music, a canvas like no other in the country, he said.

Even though there are more losses than wins for series based on films, Ellender says he is not worried. *The Big Easy*, which began filming a few weeks ago, has powerful production and writing teams behind it, he said. Grosso Jacobson has produced more than 600 hours of TV for the U.S., including *Top Cops*, *Night Heat* and a number of well-received movies of the week.

As early validation, the show sold not only to USA Network but also to broadcasters in the U.K., Germany, Italy, Spain and France. There is interest from New Zealand and the Philippines as well, and the show will be offered at the upcoming L.A. screenings.

Sticking closely to the original premise, the series will feature three central characters: a swarthy young detective, his scruffy older partner and a beautiful federal investigator. Toss in a little voodoo, a few murders, set to cajun music and shake well. Etouffee, anyone?

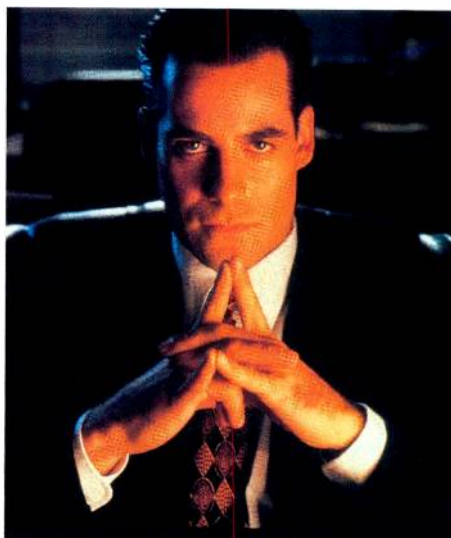
Going Big-time

Putting 'Pinky' In His Prime Time

Pinky & the Brain, an animated kid hit (and cult favorite) about two mice trying to take over the human world, will see its own world expand next fall. A new version of the Steven Spielberg show is being created spe-

cifically for prime time on the WB. *Pinky* aired both on Saturday mornings and Sunday evenings this season. It was left out of the fall lineup, announced a few weeks ago, because it needs to be retooled if it is going to appeal to an older audience, says Garth Ancier, the WB's head of programming. *Pinky* will be back later this year, possibly by November, as a midseason replacement, Ancier says.

Major changes are afoot: more characters will be introduced for prime time, including parents, siblings and possibly significant others. One scenario being tossed around would give viewers a glimpse of the humble beginnings of mad genius



Adrian Pasdar, star of *Profit*: Seriously looking for a new lease on life, post-Fox

Brain. "His parents come to visit and they're ordinary field mice," Ancier says. "Of course, the Brain is tremendously embarrassed."

Another situation could show the hotheaded and whip-smart Brain as a marshmallow when he is around the woman of his dreams.

The Saturday-morning show, which strings together several eight-minute segments with interstitials, will remain pretty much untouched. It is the second-highest-rated show on the young Kids WB network after Spielberg's *Animaniacs*.

The prime-time version, which will have a separate writing staff, will weave one story across the half-

hour period, à la *The Simpsons*.

"It would be impossible to do that with only two characters," Ancier said. "That's why we're adding what we call the family and romantic elements."

Looks like rodent love.

Showing a 'Profit'

Prime-time Fox Soap Looks for New Home

David Greenwalt's show isn't dead, but it is on life support. *Profit*, darling of the critics and a couple of million viewers, was yanked off the Fox schedule just before the May sweeps.

The gritty corporate drama had been pulling in less-than-stellar ratings: it scored 5.5/9 and 5.4/9 for its first two runs, dropping off to a 3.9/6 by its third show. But the series may have some life left in it. Greenwalt said *Profit* is being shopped to other networks, both broadcast and cable.

"It's a miracle that it was ever made and put on the air to begin with," Greenwalt says. "But I think it belongs on TV, and I think it will land somewhere."

The first four hours of *Profit*—starring Adrian Pasdar as a conniving, murderous corporate suit—aired in April.

Fox execs have said the remaining four episodes will air sometime during the summer. It will not likely be enough to save the show on Fox.

"We certainly need to build hits, and some shows need nurturing," says one Fox exec, who cited *Party of Five* and *Sliders* as shows that stumbled in the ratings before finding an audience. "But we can't be patient with everything we love."

Fox Entertainment president John Matoian said last week that *Profit* will not be back on the schedule next fall. If Fox doesn't show the remaining four hours, Greenwalt has a plan: "I'll rent out a theater and show them myself." ■



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Radio

By Mark Hudis

The all-night shift is getting more attention lately from programmers. But 'Play Misty for Me' was never like this.

Midnight Ramblers

Like Gummo Marx or Marge Schott's grasp on German history, late-shift workers are a vague concept. Rarely does radio target the overnights who toil in obscurity from midnight to 6 a.m., because, until now, it seemed like there was no money in it. But on July 1, SJS Entertainment will launch *Overnight With Jeff Foxx*, the first nationally syndicated overnight programming for the urban radio market. The show will air at midnight, broadcasting live, via satellite, from New York City, and will feature urban music and live in-studio interviews, showcase new artists,

do some comedy, run contests and take calls from a national audience.

Overnight With Jeff Foxx is targeted to the "third shift," a fast-growing segment of the population who work—or just stay up—after midnight. June Brody, president of SJS, thinks the time is right for Jeff Foxx, because "there have been countless success stories with local advertisers who specifically target

Grogan, vp of affiliate relations and marketing for After Midnight Entertainment, a Los Angeles-based radio production and syndication company. One of AME's shows, *After MidNite With Blair Garner*, is a country show specifically targeted to the up-all-nighters. "People assume nobody's awake then," says Grogan, but the response to *After MidNite* proves otherwise. An informal AME fax survey (about seven rolls' worth of fax paper, to be exact) recently revealed a wide demographic variation among *After MidNite* aficionados, including graduate students, scientists, bank workers and truck drivers.

Though not rated like most radio programming, *After MidNite* is currently heard in 8 of the top 10 Arbitron markets (and on 250 stations nationwide) and snags national advertisers like Motel 6, Sears, Frito-Lay, Midas Mufflers, HBO, Nabisco and Radio Shack.

"Most radio stations throw this daypart away, so the audience is kind of disenfranchised," Grogan says. And any insomniac who's suffered through a late-night parade of talk radio's caffeinated psychotics will agree. "But we've received excellent advertiser response, because people really do lock on and listen at that hour. They don't tune in and out like daytime listeners do," she says.

According to Grogan, one Southern tow truck advertiser saw his nightly tow count go from five to 30 after advertising on *After MidNite*. He subsequently bought sole local sponsorship of the show on WKSJ-FM (Mobile, Ala.) and went on to buy daytime advertising on the station as well.

Jeff Foxx, the host of *Overnight*, had been host of New York City's KISS-FM's morning show, which hit the No. 3 spot in the early '90s. Foxx was twice nominated by Billboard as air personality of the year, in 1992 and 1994.

So Nice, Doing It Twice More Markets Join Arbitron's Fall Survey

Less is more? Hardly. At least in the world of ratings, more is more. And lots more is really more. Which is why Arbitron, in the fourth quarter of this year, will add a Fall survey to 33 radio markets which currently are measured only in the spring.

The added markets are Bangor, Me; Bryan-College Station, Texas; Cedar Rapids, Iowa; Columbia, Mo.; Columbus, Ga.; Dubuque, Iowa; Duluth-Superior, Minn.-Wis.; Eau Claire, Wis.; Elmira-Corning, N.Y.; Fargo-Moorhead, N.D.-Minn.; Florence, S.C.; Green Bay, Wis.; Joplin, Mo.; Kileen-Temple, Texas; LaCrosse, Wis.; Marion-Carbondale, Ill.; Monroe, La.; Myrtle Beach, S.C.; New London, Conn.; NW Michigan; Sioux Falls, S.D.; Springfield, Mo.; Springfield, Ill.; St. Cloud, Minn.; Terre Haute, Ind.; Topeka, Kan.; Tri-Cities, Wash.; Tupelo, Miss.; Tyler-Longview, Texas; Waco, Texas; Waterloo-Cedar Falls, Iowa; Wausau-Stevens Pt., Wis.; and Yakima, Wis.

Arbitron spokesman Thom Mocarsky said regional agencies that did not subscribe to the Fall book in 1996 will receive the fall survey for free, this year only. In 1997, agencies will be charged for



DJ Jeff Foxx gets going all night long

the overnight daypart, a station's most minimal programming block." Foxx's show, which began being offered around the country last week, has been sold in about a dozen markets so far, says an SJS representative.

"The [overnight] audience has really been ignored," insists Cindy

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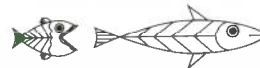
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The sample also helps advertisers and agencies keep pace with the changes which have affected radio since deregulation. "Twice a year measurement," said Pierre Bouvard, general manager of Arbitron, "will help stations keep up with changes, whether they are planning to buy, sell or just keep an eye on the ownership and programming shifts in their markets."

Stations in the selected markets have until Dec. 1 to sign up for the additional survey. Currently, five of the markets have accepted in principle, though no final contracts have been signed.

The addition of the markets brings the total number of markets surveyed in the fall to 205. Of the 263 markets surveyed by Arbitron, 94 are measured four times each year, 111 are measured twice annu-

ally and 58 are measured only in the spring.

High-Flyin' Reporter News Seems to Happen at His Feet

Before you invite Bob Tur to your pool party, know that breaking news swarms like bees around the veteran KNX-AM and KCBS-TV reporter/pilot. Tur was the pilot who reported live from the skies above South Central Los Angeles when rioters were beating Reginald Denny. Tur was the guy flying at 30 miles per hour when O.J. and Al Cowlings took a ride in a white Bronco down an L.A. freeway. And most recently, Tur was the man who, from his sky chair, reported firsthand on a high-speed car chase through downtown L.A. and Beverly

Hills a few weeks ago. Tur's report was digitized and now has the distinction of being the first chase description ever slapped onto a Web site. Web-o-philes can download an audio clip of the chase at KNX's site, <http://www.knx1070.com>.

"You get a sick feeling when you see impending disaster and there's really nothing you can do about it," the veteran skyjockey says. "Some people get very excited. But if you've ever lived through it, it's awful. You get a really sick feeling watching a car race up the street and, at the same time, you can see the intersection up ahead filled with other cars and pedestrians." Tur's three-minute audio clip describes the excitement of the high-speed chase, including several near-misses of pedestrians and cars. The hot pursuit ends in Beverly Hills as the suspect, despite a crash, defies police orders to stop and keeps mov-



Guys like me and that makes my dad crazy. My friend Marc

I need new jeans. I'm thinking about a tattoo. I hate

ing. Police, with guns drawn, finally reach through a window and yank the driver out by the hair. Though the chase's audio download is a Web first and, by definition, a first for Tur, being the first to hover over a breaking news story was not. For some unknown reason (even to Tur), news happens right in front of him.

"A few years ago, I was walking with my wife in Westwood and someone right in front of me got shot by the sheriff's department. I ran over and helped do CPR on the guy. He wound up living a few more hours before checking into another dimension," Tur says. "So I'm really bad luck."

Bad luck notwithstanding, Tur definitely has news sense (and police and fire department-band scanners), which help put him in right-place-right-time situations.

"A couple of weeks before the

[Rodney King] verdict, I was pretty sure these [police officers] would be found innocent," he says. "So we prepared for a riot. We went downtown and talked to gang members, preachers, politicians, and they all knew there'd be a riot. But I was told by [an L.A. station] that there was nothing to worry about, to forget about it. I ignored them and went up [in the chopper]. They were just so out of touch." Tur doesn't work for that station anymore.

When you listen to the Web audio clip of the car chase, the emotion in Tur's voice is obvious—something he says is hard for him to squelch.

When reporting on desperate events, "you can't sound like a dispassionate bystander," he says. "I was emotional. When I was reporting on the riots, I was upset and angry. I was shocked."



Newsman Bob Tur gets emotionally involved at times

was caught cheating on a test. I don't do drugs but kids in my school do.
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Newspapers

By Anya Sacharow

Preprints, over which advertisers exert complete control, continue to grow as ROP continues to decline

Power of the Printed Ad

Your local daily newspaper is either getting thicker or thinner. The long-term trend away from advertising in a daily's news pages is continuing, so there are fewer news pages every year and more special-interest sections, which are generally inspired more by the advertising marketplace than by the marketplace of ideas. At the same time, the typical daily is getting fatter with advertising inserts, according to the latest data from the Newspaper Association of America.

Results of the NAA's annual preprint insert volume survey show

that the number of these advertising circulars is up 1.5 percent for 1995 over 1994. U.S. dailies distributed 66 billion preprint inserts in 1995. Sunday is still the primary distribution day for inserts. Preprint Sunday

defunct company named Sullivan underwent a price war that ended in February of 1994. Sullivan had thrown an oversupply into the industry, creating "a game of musical chairs," according to Liddle. Still, Valassis' volume has been steady. "We're in a relatively mature industry," said Liddle. "It hasn't taken a nosedive."

The *Chicago Tribune* showed significant preprint-insert numbers increases way over the NAA-cited average. The *Tribune* was up 28 percent in 1995 over the previous year, though some of that was attributed to acquisition. Advo, the direct mailer, in March 1995 dropped its weekend product because of a lack of advertisers. The Chicago market also saw the addition of the home-improvement chain Home Depot while Bloomingdale's, Nordstrom's and Target all expanded. The *Tribune* improved its zoning with more zip-code zones and expanded some city distribution in total market coverage packages. "Mid-'93 to mid-'95 were miracle years for us," said Dennis Grant, vp of advertising and marketing for the *Tribune*. "We set record revenues far over expectations. Preprints led the way."

Meanwhile, smaller retailers appear headed away from run-of-paper advertising. The so-called mom-and-pops are using more targeted types of inserts due to the

escalating cost of ROP. "With a small, single-page insert they get more space and more efficiency [than with ROP]," said Don Balsler, total market coverage manager at A.H. Belo Corp.'s *The Dallas Morning News*. "They're reaching their geographic area." The *Morning News* offers a "we-print" product, which offers advertisers printing and distribution services that cost less than a normal ROP rate. "We have several large clients using those," added Balsler. "Besides that, people are still increasing usage of preprints. It's what works and people are used to seeing them in the paper. If Mrs. Smith does her shopping by preprint and she doesn't get it, I certainly get a phone call."

Top Flops

Honest Abe Is At it Again

Speaking of start-ups, whatever happened to *Open Air PM*, real-estate mogul Abe Hirschfeld's planned New York City afternoon daily? The paper has yet to appear on newsstands. A prototype circulating among media types late last month raised more doubts than ringing endorsements regarding the paper's future. The entire front page was devoted to a story about the newspaper itself. Inside there was a mixture of tepid wire-service copy, obits and some chicken-dinner news about Israel. The question most asked by pundits, who are notoriously brutal, was, "What is it? And why?"

Well, it is still very much a live venture. Operations are proceeding out of the penthouse of Hirschfeld's Hotel Pennsylvania, across from Penn Station, but with several changes. The start-up was supposed to launch in late April. A new target date has been set for June. A new editor, Eric Gerard, has come on board from *Real Estate Weekly*. Editors Richard Gooding and Laura Durkin have quit, along with several writers and other editors. And the advertising director Rick Lyons left,



Preprints are getting more popular with more advertisers

circulation increased one percent to 52 billion. Weekday preprint insert circulation grew 2.5 percent to 34 billion.

Lynn Liddle, a spokesperson for Valassis, confirmed the percentage increase by citing Valassis revenue numbers. 1995 revenue was \$614 million, a 9-percent increase over the \$563 million in 1994. Valassis, News America FSI and a now-

but then he was rehired. However a new ad director, Conrad Berke, was brought in from *Jewish Week* in a position over Lyons. Sources at the paper say Durkin and Gooding left because Hirschfeld didn't want the size of the staff to grow beyond a half-dozen. He also favored syndicated material, wire stories and reprints from magazines over original work. Finally, said these sources, he was "opposed to the entire editing process." On the business side, these sources say Hirschfeld, who owned the *New York Post* for about five minutes in the early '90s, was opposed to conventional advertising, including retail, preferring to run only the death notice/obit ads that are the bread and butter of some of the popular Tel Aviv dailies after which *Open Air* is modeled.

Gerard made few changes in the original format, still a tabloid within a broadsheet that is supposed to focus on sports, lifestyle and fashion. He is, however, facing some of the same issues that drove out Durkin and Gooding. "I'm going for a fifty-fifty mix, which is heavier on syndication than I'd like, but it's a daily," said Gerard. "You have to flavor it with original stuff, but you have to keep your eye on tomorrow. You don't want all original material one day and syndication the next."

Indeed, you probably don't.

An 'American' in Paris A New Daily for Us Who Live Over There

On June 2, American ex-pats around the globe will have a Sunday newspaper of their own. *The American*, a new 40-page, \$4 week-

ly for Americans abroad, will be launching with a circulation of 50,000 in 44 countries in Europe, Africa and Asia. In addition to the ex-patrite community, the paper is also targeted at tourists and business travelers and will be found in airports and hotels as well as on newsstands.

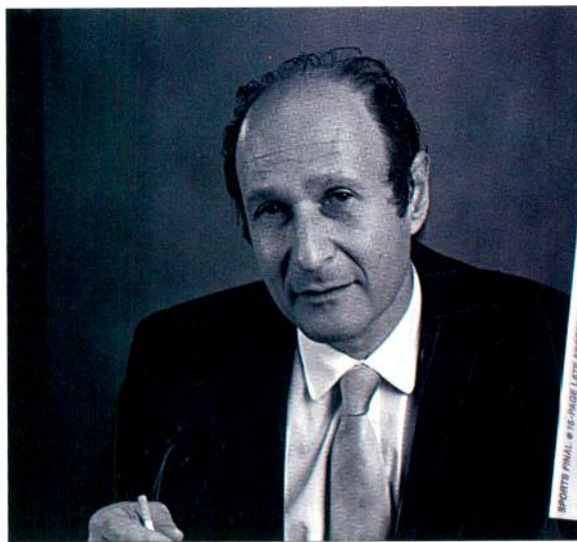
The pool of *The American's* potential readers may be as high as 1.5 million, roughly the number of Americans abroad. Of those, 200,000 are currently buying the *International Herald Tribune* and *USA Today International*.

Investment is coming from private individuals in the States and in Europe, including some from publisher Hesh Kestin, who is a former

and a sex column. The last is an attempt to define the paper as an adult read. A "sleaze" page will present a cure for homesick *National Enquirer* devotees with the type of stories that tend to engage the national interest but don't often make it overseas.

The paper is being produced out of a Westhampton, New York, office by a staff of about a dozen. "This is the print baby of the technology revolution," said Kestin. "We're using technology to produce the paper here, pipe it over ISDN phone lines to London and Frankfurt and then move it by truck and plane."

International marketing of *The American* will be mostly through an



Export journalist:
Hesh Kestin of *The American*

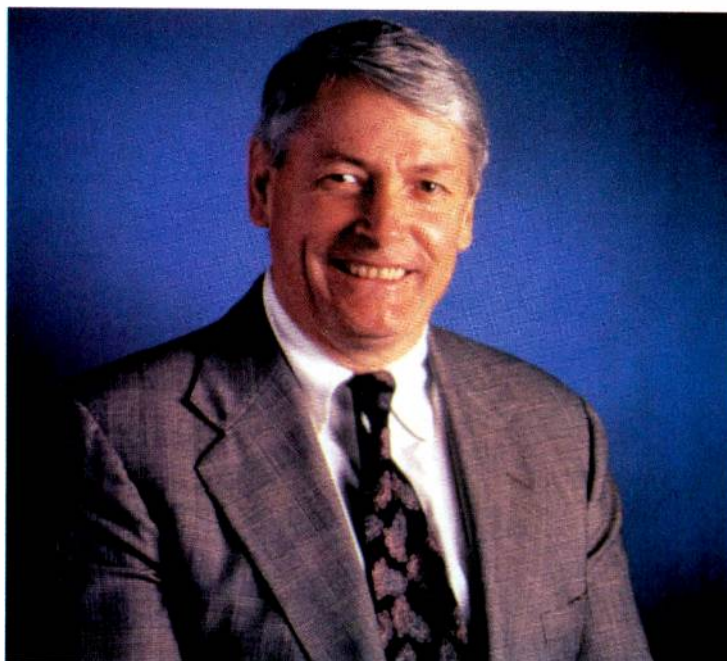
European correspondent for *Forbes*. Kestin expects the paper to make money upfront through circulation sales. "It'll be similar to the European model where 80 to 90 percent of profits are based on circulation sales," said Kestin. "Advertising is the cream." Still, the paper is an ideal target for several major ad categories, including telecommunications companies, banks and the travel industry.

Listings will address happenings in 38 cities in Europe, with the bulk of the paper made up of sports pages, arts coverage (mostly film-related), business, personal finance for travelers and residents abroad

advertising campaign on CNN and the NBC Superchannel. Strategic media buys are tricky. "Even posters are different sizes in each country," Kestin said. As expected, the paper will take advantage of Jean Seberg's famous scene in the Jean-Luc Godard movie *Breathless*, where she wandered Paris selling single copies of the *International Herald Tribune*. In a campaign the paper is producing in-house, she'll wander the Champs-Élysées yelling, "*The American, The American...*" ■

Cable TV

By Michael Bürgi



TV's newest Mr. Nice Guy, TCI's John Malone. Whassup?

Never a company
with an open-door
policy, TCI is
now eager to tell
its story to anyone
willing to listen

Sudden Change of Heart

Tele-Communications Inc., the country's largest cable operator and a significant owner of cable programming, has been acting very strangely in the last several weeks. First, the company has been uncharacteristically public, staging major presentations for the press and for Wall Street analysts in the last month. Never known for its open-door policy with the press, the company even hosted a cocktail and dinner party for reporters at the National Cable TV Association convention in Los Angeles at the beginning of the month. What on earth is going on at TCI?

John Malone, TCI president and one of the shrewdest and most powerful executives in the television and communications industry, was a significant no-show at the NCTA convention. Company officials blamed it on a bad case of the flu. He had also missed one of TCI's dog-and-pony shows for the press in April. Then Malone resurfaced two weeks ago at a presentation for analysts and the press about TCI's ventures and those of its sister company, Liberty Media. At the presentation, Malone said that the

Federal Trade Commission was trying to block the Time Warner-Turner Broadcasting merger because the commission fears TCI might take over the company. (TCI owns 21 percent of TBS, which, if the Time Warner-TBS deal goes through, would translate into a 9-percent stake in Time Warner.) As usual, Malone gave no indication if it was his intent to move on Time Warner.

All the openness, all the speculation are fuel for the rumors that TCI is up to something big: either a sell-

off of the company or a merger with another large media or telecommunications firm.

The Time Warner-TBS deal "is kind of a last stand for Malone," said one top ad-agency executive who spoke on condition of anonymity. "Once those two companies get together, he's not going to have as much power as he used to, and he knows it." Is Malone willing to let that happen?

Malone and his top executives—including Peter Barton, who heads Liberty Media, the programming spin-off of TCI, and Brendan Clouston, president of TCI Communications, the domestic cable operator that controls some 15 million cable subscribers—have been working aggressively to pump up both company's stocks. So far, only Liberty has shown some success. Last Monday, its stock was trading on the higher side of its 52-week high-low range, just below 30. TCI's stock however continued to languish last Monday at 18³/₄, just about dead center of its high-low range.

A few media analysts speculate privately that Malone's efforts indicate a possible sale of the company—though to whom remains the \$30-billion question. (That's a rough estimate of TCI's worth). Certainly, another stab at combining with a regional Bell company (an announced acquisition of TCI by Atlantic Bell fell through in 1994) remains a possibility.

Meanwhile, TCI and Liberty continue to expand their presence domestically and overseas. Two weeks ago, Liberty agreed to increase its stake in Video Jukebox Network, which runs The Box, a music-video service in some 20 million cable, low-power and satellite-TV homes. TCI also cemented its arrangement with News Corp. to form a national sports network by combining its Prime Sports regional cable networks with Fox's fX network. In that deal, TCI also got a 7-percent stake in News Corp.'s Star TV satellite service covering a majority of Asia.

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will reveal what he is up to. Suffice it to say that if it is his swan song—and some observers say it could be, that he is tired of playing the mogul game—it will be a grand move. Gerry Levin, watch your back.

Tim Robbins' Latest Death Plays the Ref In Indie Film's Promo

As a sort of homage to *This Is Spinal Tap*, Rob Reiner's fictitious documentary about a heavy-metal band's final tour, the Independent Film Channel recently recruited actor/director/New York Rangers fanatic Tim Robbins. He stars in the IFC's commercials airing on Bravo and the SportsChannel regional sports networks (all are owned by Cablevision Systems Corp.). The three spots parody the indie filmmaking process, with Robbins making a fictitious documentary about pro hockey called *Czech*.

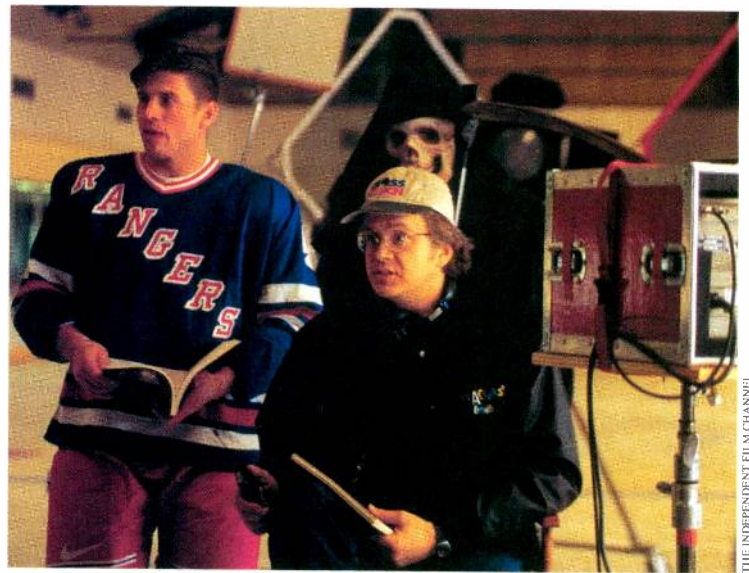
In the commercial, real-life Rangers give Robbins directing advice, making highly academic, cinematic references to *Citizen Kane* and suggesting alternate camera angles. It's not every day one hears hockey players dropping names like Robert Altman, Ingmar Bergman and John Frankenheimer. In one of the spots, they even suggest that Robbins use the grim reaper as a stand-in for the ref, a tip of the hat to Bergman's famous *Wild Strawberries*. The spots were produced by @radical media, and began running on the networks this month.

Nothin' Up My Sleeve Presto! 'Bullwinkle' Jumps to 'Toon Net

Cartoon Network will be rolling out several new shows this June. The network, which counts almost 30 million cable homes, has acquired the rights to *Rocky & Bullwinkle*, which until recently had been running on Nickelodeon. Cartoon has

also bought the rights to *Super Friends*, *Roger Ramjet* and the cartoon version of *The Addams Family*. The block will debut June 1. The next day, Cartoon will roll out a Sunday-morning preschool block called *Small World*, animated shorts from around the world. Titles include *The Babaloos* from France, *Christopher Crocodile* and *Old Bear Stories* from England and *Pingu*, a penguin from Sweden. The block leads into Cartoon's original Big

scheduling *The Three Stooges* at 11 p.m. Larry, Curly and Moe are generating impressive male demographics, according to Rick Sirvaitis, president of IFE Ad Sales, as well as causing the net's universe rating to jump 60 percent—from a 0.5 to a 0.8 since the show's February launch. ESPN's *SportsCenter* still dominates in actual numbers of men, but in viewers per viewing household—the percentage of people in that demo watching at 11 p.m.—in



Czech mates: Tim Robbins gets tips on directing from hockey's New York Rangers in Independent Film Channel spots

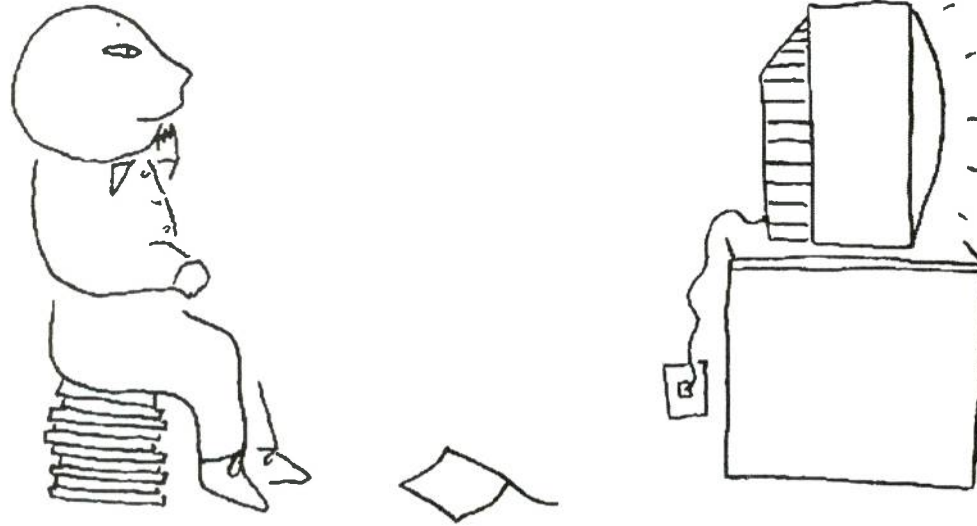
Bag, a coproduction with Children's Television Workshop, which hasn't produced an original show since *Sesame Street*. Cartoon then will add *The Tex Avery Show*, featuring 135 cartoons directed by the legendary cartoon director responsible for the creation of Droopy Dog and Screwly Squirrel but who also directed early Bugs Bunny, Daffy Duck and Porky Pig 'toons.

Nyuk, Nyuk, Nyuk Three Stooges Discovered Yet Again

Here's a litte-known ratings fact: The Family Channel, which has been riding a ratings surge in prime time, has scored a minor coup by

men 18-49, the *Stooges* tied with Discovery Channel for second place behind ESPN. Family Channel actually beats ESPN (but comes in behind Discovery) in men 25-54 VPVHs. Family more than doubled its VPVHs in both demographic categories, while both Discovery's and ESPN's dropped, as has MTV's. (All the ratings and VPVHs are supplied by Nielsen Media Research.)

Sirvaitis said the network is so encouraged by the numbers that it plans to add the *Stooges* at 6 p.m., beginning in June, to run through the summer. "From research we've done, it seems the *Stooges* are becoming a cult hit on college campuses," said Sirvaitis, pointing out that Family's men 18-34 VPVHs have also tripled. ■



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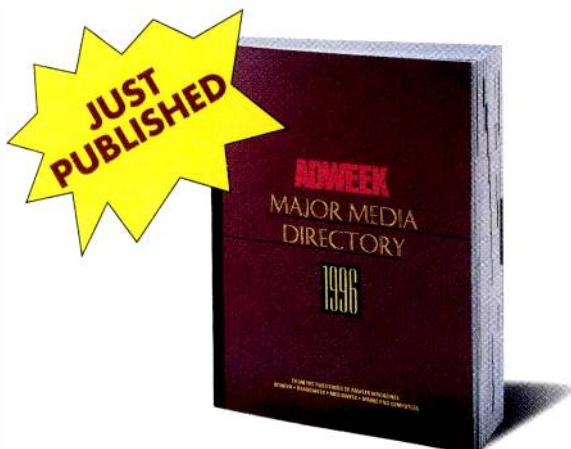
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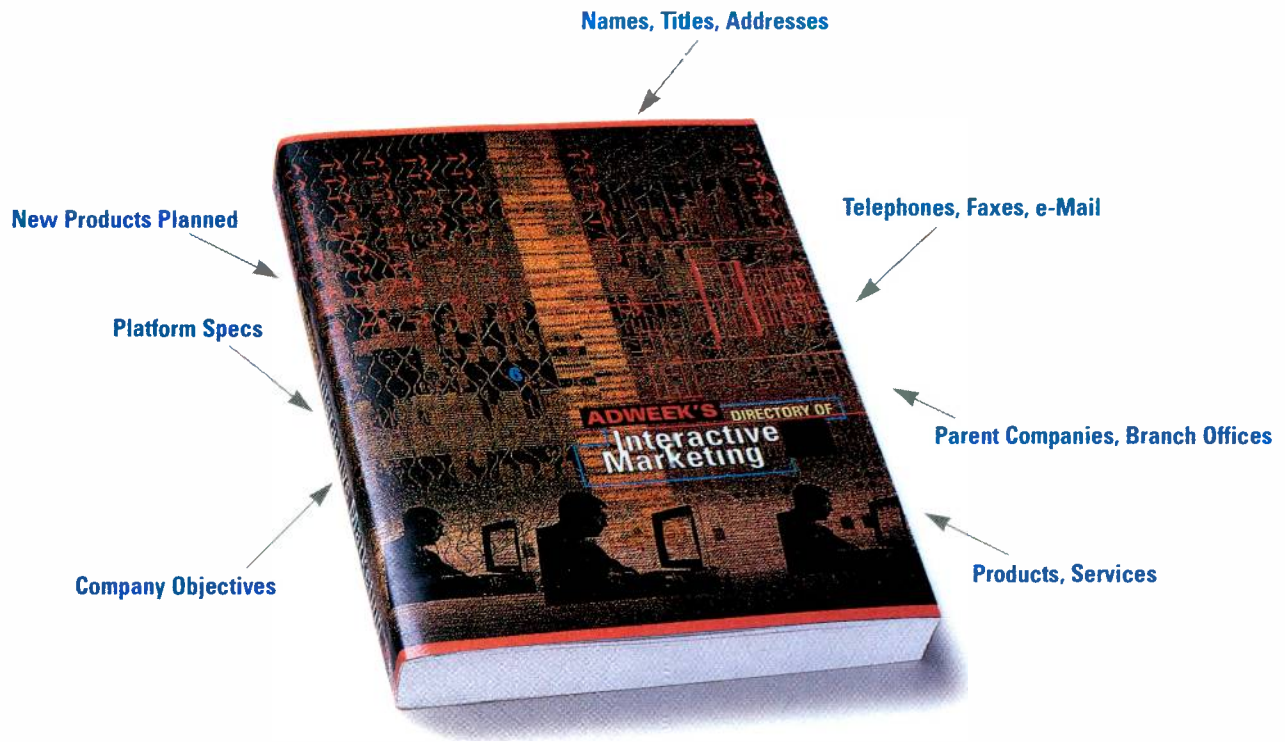
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MOVERS

CABLE

J. Michael Byrd has been promoted to president of Turner International-Asia Pacific, a subsidiary of Turner Broadcasting System. Prior to joining TBS in April 1993, Byrd was with the Samuel Goldwyn Co. in Los Angeles...Comcast has appointed Amy Banse to vp of programming development for Comcast Cable Communications. Banse joined Comcast in 1991 as deputy general counsel.

PRODUCTION

Lou LaTorre has been upped to president and coo of New World Sales and Marketing, part of New World Communications Group. LaTorre succeeds Farrell Reynolds, who was promoted last January to ceo of the New World Broadcast Group. LaTorre joined New World in 1994 from Turner Broadcasting.

DISTRIBUTION

Steven Heurta has been promoted to director of research for MTM Worldwide Distribution. Previously, Huerta was manager of research at MTM.

DIRECT BROADCAST

American Sky Broadcasting has named Robert Redella senior vp and chief programming officer. Redella had been vp of programming and investments for Cox Communications.

PRINT

Daryl Bowman has joined *Entertainment Weekly's* New York ad sales staff as fashion and beauty manager. He comes over from the New York Times Co., where he was an account manager for the Times' *Magazine*.

The Media Elite

BY MARK HUDIS AND ANYA SACHAROW

NBC Lands Big Fish

Overheard at the swanky William Morris Agency cocktail party last Monday night at New York City's '21': NBC has big plans for *Jaws* author Peter Benchley. Said one suit to another: "Y'know what Stephen King has been doing for ABC? Well, NBC wants to set up Benchley as a miniseries franchise of its own."

It couldn't have taken too much brainstorming to come up with this idea. Benchley's miniseries *The Beast* was a ratings monster for NBC during this month's sweep battles. The two-night special averaged a 30 share and was ranked No. 2 and No. 3 in the weekly rankings. Not bad for a fish story.

Turns out the peacock net-

work has signed Benchley to do another miniseries—this time an original. It'll be called *Devil's Cargo*. (If the captain wants you to go below and find out why the engine room isn't answering the intercom, pretend you don't understand English.)

The series is set to be produced by Dan Wigutow—the king of miniseries. (He did *Fatal Vision*, *Blind Faith*, *In the Best of Families*, as well as *The Beast*.) From what we could hear, the handshake deal to bring the new Benchley project to NBC happened somewhere between the guy in the chef hat carving little pieces of steak and the speed bar near the back of the room. No coincidence here. Wigutow is a William Morris client.

There must have been a dozen other deals sealed at the fete—WMA's 10th annual network-TV preview-week party. So much weight in one room—including Jeffrey Katzenberg of DreamWorks SKG, producer Steven Bochco, CBS program boss Les Moonves and Madison, the new Wonderbra model. We couldn't be everywhere at once. But we tried.



'21' guns: At William Morris' annual TV party in NYC, DreamWorks' Jeffrey Katzenberg (c) with WMA execs (l to r) Sam Haskell, Jim Griffin, Norm Brokaw and Lou Weiss

For Media Elite, Gambling's High Art

ARTnews' annual "Top 200 Art Collectors in the World," due out next month, cites the elite of the collecting world. So which media elitists made the list? Former *TV Guide* owner Walter Annenberg comes as no surprise. Record mogul David Geffen, the so-called richest man in Hollywood, is there too. Publishing giants Daniel Filipacchi and Victoria and S.I. Newhouse Jr. are also top collectors, along with Disney's Michael Ovitz, investor Ronald

Perelman and Canadian newspaper baron David Thomson.

The real suspense: Is *Penthouse* publisher Bob Guccione on or off this year's list? Guccione, a collector of Impressionist, Post-Impressionist and Old Masters work, is rumored to be selling off some holdings to offset financial difficulties. At press time, *ARTnews* hadn't decided.

"One looks for active collectors," says Barbara MacAdam, a senior editor at *ARTnews*. "People who have a fairly large quan-

tity of works, in depth in whatever period they're interested in."

Annenberg collects Impressionist and Post-Impressionist. Filipacchi likes the Surrealists and Geffen favors contemporary art. The Newhouses are modern art people. The Ovitzes mix African antiquities with their modern pieces. Perelman's big on contemporary art too.

Why are media types so interested in contemporary art? Says MacAdam: "Older work is less of a risk-taking venture. The contemporary collector is more of a gambler." —AS

CULTURE TRENDS

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

Billboard's Top 20 Albums

Compiled from a national sample of retail, store and rack sales reports, for the week ending May 25th, 1996 provided by *Sound Scan*.

This Week	Last Week	Peak Pos.	Wks on Chart	Artist	Title
1	3	1	13	Fugees	Score
2	1	1	3	Hootie & The Blowfish	Fairweather Johnson
3	5	1	48	Alanis Morissette	Jagged Little Pill
4	New	4	1	Pantera	The Great Southern Trendkill
5	6	2	9	Celine Dion	Falling Into You
6	2	2	2	Dave Matthews Band	Crash
7	4	4	2	The Cranberries	To The Faithful Departed
8	11	8	26	Tracy Chapman	New Beginning
9	8	5	4	Brooks & Dunn	Borderline
10	9	1	4	Rage Against The Machine	Evil Empire
11	10	7	3	George Strait	Blue Clear Sky
12	New	12	1	The Cure	Wild Mood Swings
13	13	1	26	Soundtrack	Waiting to Exhale
14	7	4	3	Soundtrack	Sunset Park
15	12	1	32	Mariah Carey	Daydream
16	16	5	63	Shania Twain	The Woman in Me
17	15	4	70	Bush	Sixteen Stone
18	14	4	32	Oasis	(What's the Story) Morning Glory?
19	19	14	9	"Weird" Al Yankovic	Bad Hair Day
20	17	4	7	Stone Temple Pilots	Tiny Music ... Songs From The Vatican Gift Shop

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Nielsen's Top 15 Network Programs

These are the top 15 Network programs for the week ending May 12, 1996.

Rank	Program	Network	Rating	Share	Rank	Program	Network	Rating	Share
1	E.R.	NBC	22.8	37	9	NYPD Blue	ABC	15.3	25
2	Seinfeld	NBC	20.4	33	10	Home Improvement (RS)	ABC	14.1	21
3	Friends	NBC	18.1	33	11	Home Improvement	ABC	13.9	21
4	Caroline in the City	NBC	17.4	28	12	CBS Sunday Night Movie	CBS	13.0	21
5	NBC Sunday Night Movie	NBC	16.0	26	13	20/20	ABC	12.9	24
6	The Single Guy	NBC	16.0	28	14	Frasier	NBC	12.6	21
7	Roseanne	ABC	15.6	27	14	Grace Under Fire	ABC	12.5	20
8	NBC Monday Night Movie	NBC	15.5	25					

Source: Nielsen Media Research R=Repeat S=Special

MTV's Buzz Clip

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

(Week of 5/20/96)

Artist/Group: **Tracy Bonham**
 Song/Video: **Mother Mother**
 Director: **Jake Scott**

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

Artist/Group: **Rage Against The Machine**
 Song/Video: **Bulls On Parade**
 Director: **Peter Christopherson**

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

Artist/Group: **Marilyn Manson**
 Song/Video: **Sweet Dreams**
 Director: **Dean Karr**

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

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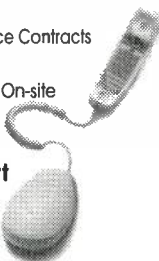
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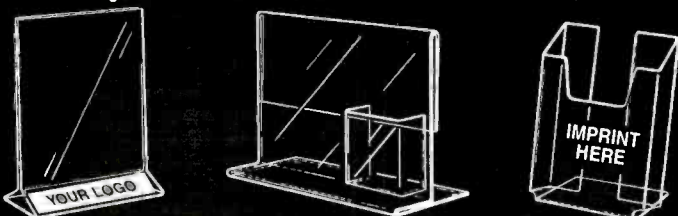
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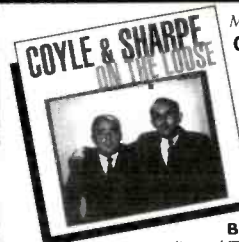
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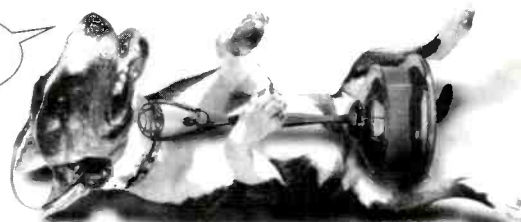
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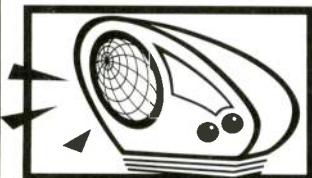
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EMPLOYMENT

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McCann-Erickson Seattle is seeking a Media Planner with 3 years' experience planning all media. The ideal candidate will be a creative thinker with the ability to develop traditional and non-traditional media plans; detail oriented; possess strong oral and written communication skills; and work well with clients. Must be computer proficient. Please send resume, salary requirement and writing samples to:

McCann-Erickson Seattle
Attn: James McCann
1011 Western Avenue, Suite 600
Fax: 206-971-4299
No phone calls please

MEDIA PLANNER PHILADELPHIA

Bozell Worldwide has a challenging opportunity for an enterprising individual. Ideal candidate should have a min. of 2 yrs. media exp. in planning and implementing a variety of media with an emphasis on broadcast. Must be a computer literate team player. Please fax or mail resume with salary history to:

Bozell/SMS Attn: JB/Philly
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Costa Mesa, CA 92626
Fax # (714) 708-9299
EOE/AA/M/F/D/V
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EMPLOYMENT



GENERAL MANAGER NEWS & CURRENT AFFAIRS

Network TEN Limited continues its outstanding success as one of three free to air Networks with our renewed, innovative approach to broadcasting and market positioning. News and Current Affairs is a significant focus for TEN providing a variety of programs throughout the Network which continue to stretch the horizons of News and Current Affairs.

A unique opportunity is available for an experienced General Manager to head up our News and Current Affairs group, to take and apply their drive and passion for the editorial environment, setting and challenging the standards. You will report directly to the Chief Executive Officer and participate with the Executive Management team in developing and setting current and future plans to take advantage of market and business opportunities. Having set the plans, your new role provides the scope and autonomy to manage and lead a large diverse group of people to meet short and long term objectives.

The role will require you to utilise your strategic abilities, decisiveness and common sense to ensure programming is informative, entertaining and balanced, while meeting the diverse needs of daily news and tight deadlines. You will also set the editorial agenda and provide guidance to develop anticipated opportunities.

You will ideally have several years experience in a senior media management role with responsibility for a broad functional area. Your experience will have been gained through a strong journalistic background, preferably in a large television news environment. You will also possess a clear understanding and feel for the Australian culture and news environment. Advanced educational qualifications will be highly regarded, however, are not essential.

This is a unique and exciting opportunity to join a progressive commercially focused organisation at the highest level. To take the next step please forward your resume in strictest confidence to:

Mr Neil McCarthy
Network Human Resources Manager
Network TEN Ltd
44 Bay Street
Ultimo NSW 2007 AUSTRALIA

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

Send resume to:
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Classified Asst: Michele Golden

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

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

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Advertising Salesperson

Meredith Corporation seeks a proven performer to sell space for Mature Outlook magazine.

Successful candidate must have a college degree or equivalent, excellent communication/presentation skills, and at least 5 years' experience demonstrating a proven track record in ad sales. Contacts at agencies and consumer clients a must. Excellent compensation package.

Location: New York City

Please send resume and cover letter with salary history in confidence to:



Ms. Rock
Corporate Manager
Staffing Services/Dept. 159AW
Meredith Corporation
1716 Locust Street
Des Moines, IA 50309-3023
FAX: 515/284-2958

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You're a dynamic, inventive sales rep with 3-4 years of sales experience in advertising, marketing/promotions, or publishing/media. You're attentive to detail, fantastic at follow-up, and a persuasive writer and presenter. We're a major trade magazine publisher (you'll recognize the name). If you can increase current accounts and win new ones, let's talk.

Send resume and salary history (a must) to:

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Solid opportunity for acct exec with 3-5 years agency experience. Spearhead agency growth. Take charge and expand established new business operation. Service new accounts. Manage overall company sales and service. Report to the president. Send or fax resume, salary requirements and references to:

Quorum, Inc.
3513 Concord Pike, Suite 2000
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Fax: (302) 479-5625

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

Christine Martin
JMCT
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100 Merrick Road, Rockville Centre, NY 11570

ACCT COORDINATOR

Medium-sized midtown ad agency seeks bright, assertive and energetic individual to provide administrative support to senior executives and account group. Opportunity to assume account coordinator responsibilities for recent college grad interested in pursuing advertising career in account mgmt. Prefer some marketing-related internship exp. Must be computer literate in Word & Excel and have excellent organizational skills. Please fax letter, resume and salary desired to: Human Resources (212) 261-4224

NATIONAL SALES DIRECTOR Broadcast Media

Overall management responsibility for staff of 10; direct sales activity, staff development, market planning and budgeting functions.

We seek outstanding track record in media sales (broadcast or print), top notch leadership skills and an interest in joining senior management team in well established entertainment media company. Outstanding growth opportunity.

Fax resume, in confidence, to:
JT @ 212-586-1024

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

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Fax resume to:
412-394-6620

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\$50MM+ award-winning agency seeking to build on our 34-year track record. We need an AE with 3+ years agency account management experience, a strong marketing/strategic orientation and the ability to sell good creative. Telecommunications experience a plus. Want to help create national campaigns while living in a medium-sized sunbelt city?

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Director of Account Services
CJRW
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Chelsea GCA Realty, Inc. is a firm specializing in development & management of up-scale manufacturers' outlet centers. We have an exciting position for a motivated individual with mastery of Quark, Photoshop & Illustrator. Proven "high-end image" design skills needed. CAD experience a plus. Specific challenges will involve working to enhance & update Leasing and Consumer marketing materials. Retail/fashion experience also a plus.

Chelsea GCA provides an excellent total compensation package including 401(k). For immediate consideration, send samples & resume which must include salary history & requirements to the **Director of H. R., Position GD96 CHELSEA GCA REALTY, INC., 103 Eisenhower Parkway, Roseland, NJ 07068-1029.** EOE M/F/D/V.

No phone calls, please.



Leading consumer magazine publisher seeks individuals for the following positions:

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Develop creative ad sales presentations. Min. 5 yrs. ad research and sales presentation exp. req'd. Knowledge of MAC Persuasion preferred. (Indicate Job Code: ME)

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Compile & utilize research for ad sales applications. Strong analytical & report writing skills. Min. 1 yr. exp. w/computer access of syndicated sources (SMRB, MRI, LNA) & database software. Knowledge of MAC a plus. (Indicate Job Code: BF)

Send resume with salary history & job code to:
WENNER MEDIA INCORPORATED
1290 Avenue of the Americas
New York, NY, 10104

No Calls. Response not guaranteed. EOE M/F.

MARKETING DIRECTOR

Young, fast growing software company in digital audio for radio is looking for motivated marketing pro to manage sales team and develop national marketing strategy for maximum impact. Ideal candidate has 3-5 yrs hi-tech sales/mktg experience, excellent interpersonal skills, and good knowledge of PCs and Windows. Marketing degree preferred. If you are creative, organized, entrepreneurial, send your resume and cover letter with salary requirements to:

Dalet Digital Media Systems
285 West Broadway, Suite 605
New York, NY 10013
Attn: Personnel/#MD2
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EOE

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HELP WANTED

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Join the innovative team at Guinness Import Company, long recognized as a leading importer of premium beers. As we continue to expand, we now have the following exceptional opportunity for a creative promotional professional at our Stamford, CT headquarters:

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Acting as liaison between brand marketing, sales and creative agencies, you will manage consumer and trade promotions for three brands. This includes development, logistics and execution; developing and purchasing promotional merchandising and premium materials; managing a wide variety of suppliers; managing print production; sourcing all printed materials; and informing promotion agencies on matters regarding brand strategy and positioning.

To qualify, you must have a bachelor's degree, 3-5 years of promotion management experience; strong knowledge of print production; and technical expertise in printing, photography, design and art direction. Financial management skills, knowledge of suppliers, vendors, field sales and distributor networks, and a basic understanding of legal promotion regulations and restrictions are essential. You must also have strong negotiation, interpersonal, oral/written communications, and organizational skills. Beverage industry experience is a definite asset.

We offer a competitive salary and comprehensive benefits. For consideration, please send your resume with salary history to:

Guinness Import Co., Dept. MT/PM
Six Landmark Sq.
Stamford, CT 06901.

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



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*New Jersey's most award-winning 4As ad agency
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Account Executive: Minimum 3-5 years account management exp., financial services exp. helpful. Must be pro-active with strong strategic planning/analysis ability. Excellent written, verbal and presentation skills required.

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

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

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

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

Fax or mail resume and salary requirements to:

Human Resources
The Lunar Group
9 Whippany Road
Whippany, NJ 07981
FAX: 201-887-3722

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ADWEEK MAGAZINES

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INCORPORATED

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Or at least it has been lately. And, our lifestyle will not change in the immediate future. We've just won a major piece of new business and we're looking to staff up with *experienced advertising professionals*. Telecommunication experience a plus.

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We need account people on all levels. We're looking for savvy account people to work in the field as well as account people to manage the strategic direction and production of the work. For any administrative assistant candidates: you must be an organized, flexible team player with experience on Macintosh programs including Word, Powerpoint and Excel.

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Need mid-senior level producers.

MEDIA

Need media planners and planning supervisors.

STUDIO, TRAFFIC AND PRODUCTION

Yep, we need 'em all, but not entry level. Mid-senior level wanted.

FINANCE

Need a financial coordinator. Personality, IBM & Donovan experience a plus.

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What, do you think we could handle all this hiring without some help in Human Resources? We think an HR assistant is in order and we're looking for an aspiring HR professional who is organized, flexible, has knowledge of HR systems and reports, and who is just plain fun to work with.

Are we done yet? For now, anyway...

Please send your resume specifying which area and position you are applying for to:

Human Resources, Attn: Mary Kelly/SF
Hal Riney & Partners, Inc.
735 Battery Street, San Francisco, CA 94111

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N2K Entertainment, a leading provider of music services on the Internet, is looking for a savvy, creative, hands-on interactive advertising manager. Responsible for driving traffic to Music Boulevard and other genre-based music sites. Oversee on-line ad/sales effort; manage relationship with outside agency; establish creative concepts for targeted demographics; analyze research and tracking reports.

Candidate must be a self-starter; well-organized, with excellent communication skills. Requires experience with budgets as well as strong negotiating skills. Must be computer proficient and familiar with basics of Internet marketing. Music industry experience a plus. If you're smart, energetic, motivated and passionate about music and the Internet, come join our team.

Forward your resume and salary history to:

Human Resources
N2K Entertainment
55 Broad St. 10th Floor, New York, NY 10004

FAX: (212) 742-1754

E-MAIL: hr@n2k.com

USE ADWEEK MAGAZINES TO GET NATIONAL EXPOSURE

HELP WANTED

VICE PRESIDENT, PROMOTION

E! Entertainment Television, a dynamic and established international cable television network, is currently seeking a Vice President, Promotion. Individual will be responsible for overseeing the promotion department's creation and implementation of promotion programs on a national and local level. Minimum 5 years experience at a broadcast level in sales promotion, marketing and/or direct sales required. Strong entertainment industry contacts required; knowledge of cable industry a plus. Salary commensurate with experience. Excellent benefits package and 401K Savings Plan. Please send resume with salary history to:

E! Entertainment Television
Attn: VP Promotion
5670 Wilshire Blvd.
Los Angeles, CA 90036
Equal Opportunity Employer

**ENTERTAINMENT
TELEVISION.**

**SENIOR WRITER/
GULFSTREAM AEROSPACE
Hilton Head Island**

The Anderson Group, a full-service advertising/marketing agency located on Hilton Head Island, South Carolina, is seeking a talented writer/creative individual to work primarily on the prestigious Gulfstream Aircraft corporate aviation account. Applicant must have strong conceptual skills as well as excellent technical and business-to-business writing skills. Knowledge of corporate aviation a definite plus. Agency background preferred. Immediate opening. Excellent salary, benefits and quality of life.

Please fax resumes along with samples of your work ASAP to: Jeff Cox
The Anderson Group
(803) 686-3711

**CREATIVE
MARKETING/PR
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Versatile writer with 5+ years experience wanted for New Jersey-based major national real estate company with new entrepreneurial focus for marketing/public relations work including brochures, promotional material, press releases, on-line material, executive communications. Experience with major consumer brand helpful, must work well under tight deadlines. Dynamic atmosphere. Cutting-edge, growing company. Please send or fax your resume to:

Christine
RLSM
P.O. Box 165
New York, NY 10185-0165
FAX: (212) 484-7130

DESIGNERS

If you're challenged by solving problems creatively, specialize in consumer-goods packaging, work well with others, & have a "can-do" attitude...we need you! Established, award-winning package design consultancy seeks mid-level graphic designer & project manager specializing in Branding & Consumer Packaging. Mandatory 5-10 yrs. pkg. experience. Competitive salary/benefits. Send resume to:

P. McMaster
Lipson • Alport • Glass & Associates
2349 Victory Pkwy.
Cincinnati, OH 45206

**AD/MARKETING AGENCY
ACCOUNT SUPERVISOR**

If you've got 5 yrs. solid brand-building, direct & promotional exp. we're interested in you. If you've been on the Agency side, mostly, w/a few yrs. Client-side-that's great! The more multi-disciplined you are, the more you'll fit into our integrated Agency. Add in sales exp, killer strategies, and New Media exp & you could be our next Sr. AE.

Fax resume:
ADV Marketing
203-324-4680

ART DIRECTOR

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

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

**MEDIA
PROFESSIONALS
Unlimited Opportunity**

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

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CULTURE TRENDS

Billboard's Top 15 Singles

Compiled from a national sample of retail, store and rack sales reports, for the week ending May 25th provided by *Sound Scan*.

<i>This Week</i>	<i>Last Week</i>	<i>Peak Pos.</i>	<i>Wks on Chart</i>	<i>Title</i>	<i>Artist</i>
1	1	1	3	Tha Crossroads	Bone Thugs-N-Harmony
2	2	1	8	Always Be My Baby	Mariah Carey
3	3	1	12	Because You Loved Me	Celine Dion
4	5	2	24	Nobody Knows	The Tony Rich Project
5	4	4	11	Ironic	Alanis Morissette
6	8	6	8	Give Me One Reason	Tracy Chapman
7	6	6	6	You're The One	SWV
8	9	8	10	Count On Me	W.Houston/CECE Winans
9	7	5	12	1,2,3,4,(Sumpin' New)	Coolio
10	11	9	16	Follow You Down/Till I Hear...	Gin Blossoms
11	10	4	13	Down Low (Nobody Has To Know)	R. Kelly Feat Ronald Isley
12	13	12	11	Keep On, Keepin' On	MC Lyte Feat. Xscape
13	12	2	22	Sittin' Up In My Room	Brandy
14	14	14	5	Old Man and Me	Hootie & The Blowfish
15	23	15	3	Fastlove	George Michael

© 1996 Billboard/Soundscan, Inc.

Billboard's Heatseekers Albums

Best selling titles for the week ending May 25th, by new artists who have not appeared on the top of Billboard's album charts.

<i>This Week</i>	<i>Last Week</i>	<i>Wks. on Chart</i>	<i>Artist</i>	<i>Title</i>
1	2	10	Gravity Kills	Gravity Kills
2	3	27	Kenny Wayne Shepard	Ledbetter Heights
3	4	2	Mindy McCready	Ten Thousand Anbels
4	7	7	Goldfinger	Goldfinger
5	5	7	Mark Knopfler	Golden Heart
6	11	5	Dishwalla	Pet Your Friends
7	8	2	Tina Arena	Don't Ask
8	30	17	Enrique Iglesias	Enrique Iglesias
9	10	7	The Verve Pipe	Villains
10	9	4	Planet Soul	Enegrty + Harmony
11	28	5	Olag Tanon	Nuevos Senderos
12	16	10	Cassandra Wilson	New Moon Daughter
13	6	5	Jo Dee Messina	Jo Dee Messina
14	22	33	Jim Brickman	By Heart
15	15	6	Maxwell	Maxwell's Urban Hang Suite

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MTV Around the World

(Week of 5/20/96)

MTV US

<i>Artist</i>	<i>Title</i>
1. R. Kelly f/ Ron Isley	Down Low
2. Oasis	Champagne Supernova
3. LL Cool J	Doin' It
4. Fugees	Killing Me Softly
5. Hootie & the Blowfish	Old Man & Me

MTV Brasil

<i>Artist</i>	<i>Title</i>
1. Smashing Pumpkins	1979
2. Ace Of Base	Beautiful Life
3. Presidents of the USA	Peaches
4. Micheal Jackson	They Don't Care About Us
5. Red Hot Chili Peppers	Aeroplane

MTV Latino

<i>Artist</i>	<i>Title</i>
1. The Cranberries	Salvation
2. Alanis Morissette	Ironic
3. Fobia	Hipnotizame
4. Gin Blossoms	Follow You Down
5. La Bouche	I Love To Love

MTV Europe

<i>Artist</i>	<i>Title</i>
1. Michael Jackson	They Don't Care About Us
2. Robert Miles	Children
3. 2 Pac f/Dr. Dre	California Love
4. The Prodigy	Firestarter
5. Joan Osbourne	One Of Us

MTV Mandarin

<i>Artist</i>	<i>Title</i>
1. Andy Lau	Embrace Again
2. Phil Chang	News
3. Xu Ru Yun	Sea Of Tears
4. Mavis Fan	Stand Up & Little Ding Ding
5. Nana	Freedom

CALENDAR

Women in Cable & Telecommunications will hold its **1996 National Management Conference** June 3-6 at two sites: San Francisco and Northbrook, Ill. Registration is required. For details and additional site information, contact WICT at 800-628-9428.

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

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

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

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

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

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

Media Notes

NEWS OF THE MARKET

MCA Takes Big B-G Stake

MCA needs to build its television business, and Brillstein-Grey wants to beef up its film side. So, the companies have done that very-'90s thing: created a long-term alliance. MCA said last week that it will pay an estimated \$100 million for a 50-percent stake in Brillstein-Grey Entertainment, which produces *News-Radio* and *The Jeff Foxworthy Show* for NBC and has several shows on the networks' schedules for fall and midseason. The deal, which will span more than five years, makes the two companies equal partners in film and TV projects, but does not include Brillstein-Grey Enterprises, the talent management division. It does include deals with a stable of successful TV writers, which MCA sorely needs.

Cox Swaps Chicago Stations

Cox Broadcasting's radio group has reached a definitive agreement with Infinity Broadcasting to trade its Chicago stations, WCKG-FM and WYSY-FM, for WMMO-FM, WHTQ-FM and WHOO-AM, Infinity's recent acquisitions in Orlando, Fla. The acquisition also includes an undisclosed amount of cash. The deal is subject to Infinity's closing on the Orlando stations and FCC approval.

Request, TCI Add 30 Channels

Request Television has partnered with part-owner Tele-Communications Inc. to offer an additional 30 channels of pay-per-view, as part of TCI Communications' Headend in the Sky digital-compression service. The 30 new channels will be comprised mostly of hit movies, which will be available at half-hour start times. Other operators that have the channel

capacity to handle the extra programming will be offering the service effective Sept. 1.

Viacom Keeps Spelling

After more than nine months of trying to sell its Spelling Entertainment Group, Viacom Inc. last week took the unit off the market. Sumner Redstone, chairman of both companies, could not agree on a price with bidders PolyGram and NBC. Redstone had expected to raise between \$1.4 billion and \$2 billion from the sale of the television and film studio, which also has a licensing and distribution unit. The sale of Viacom's 75-percent stake in Spelling was announced last August, with Redstone saying he wanted to reduce the parent company's debt. Spelling, known for its prime-time soaps *Melrose Place* and *Beverly Hills, 90210*, is headed by Aaron Spelling, one of Hollywood's most prolific TV producers.

Farewell to '95-'96 TV Season

Nielsen Media Research said last week that the broadcast networks agreed to end the 1995-96 broadcast season as of last Wednesday, May 22. The unusual midweek end to the season was designed to coincide with the end of the May sweeps period. Exactly when the season would end had been a debate, since Fox traditionally programs original episodes and series through the summer, and NBC had said that it intends to regard the broadcast season as ending just prior to the beginning of the next season in September.

Lancit's 'Rainbow' Rates

Reading Rainbow, from Lancit Media Productions, has won its third Daytime Emmy award as outstanding children's series, one of the top prizes in kids programming. The PBS series has received 10 Emmys since 1990. Other nominees were: *Bill Nye the Science Guy*, *National*

DeLuca Goes to ESPN

Len DeLuca, a 16-year veteran of CBS Sports, has left the network to take a new position at ESPN. Starting June 1, DeLuca joins the all-sports network as senior vp



DeLuca is now dean of ESPN development

of programming development and will report directly to ESPN president Steve Bornstein. The move puts DeLuca on equal footing with John Wildhack, ESPN senior vp of programming. DeLuca says his first priority is to exploit the same rights-holders and sports connections he developed at CBS and apply them to

ESPN. By definition, sports is such a total priority here, so it was worth tearing myself away from the womb" of CBS, says DeLuca.

Media Notes

CONTINUED

Geographic's Really Wild Animals, Nick News and Where in the World Is Carmen Sandiego?

Fisher/Park License Deal OK'd

The Federal Communications Commission has approved a license transfer between Fisher Broadcasting and Park Broadcasting. Fisher has now officially acquired the licenses of Portland, Ore., radio stations KWJJ-AM/FM from Park. The deal is expected to close in late June.

Koplovitz Heads UN Panel

Kay Koplovitz, founder, chairman and ceo of USA Networks, will moderate a panel discussion at the United Nations' 1996 World Congress titled "The United Nations in the Information Age: Peacekeeping, Diplomacy and the Media." The discussion will focus on the explosion of international telecommunications, the virtually instant access to news and information and how policy-making has changed with this trend.

Cable Shows Snag Sponsors

Several cable networks have announced sponsorship deals for new programming. First, the sponsors to this year's *MTV Beach House*, which kicked off on Memorial Day, include: Big Red, Bubble Yum, Clothestime, Converse, Dorito's, Footaction USA, Honda, Levi's, McDonald's, Mountain Dew, Mug Root Beer, Nair, Pepsi, Salon Selectives, Sheik and Sony Discman. TBS Superstation said it has signed Citgo as a major sponsor of *America's Music: The Roots of Country*. And Nashville Network and Country Music Television have partnered with Fruit of the Loom as sponsors of the "All Star CountryFest '96" in Atlanta on July 13. TNN has secured the

cable rights to the concert, which will be seen also on CBS.

USA's Place for 'Street Sharks'

USA Network has picked up *Street Sharks* for its fall schedule, where the animated show will run six days a week. The series, produced by DIC Entertainment, also appears in syndication on Sunday mornings. USA plans a Monday-through-Friday run, plus Sunday, on its 12,500 affiliates. The net has ordered 27 new half-hour episodes. Buena Vista recently released the series on home video.

Guidance for the L.A.-bound

The Los Angeles Times and the Los Angeles Convention & Visitors Bureau are publishing a new series of Los Angeles tourism guides, including one magazine-size annual publication called *Destination Los Angeles*. The guides are available through the Times Web site, <http://www.latimes.com>, or through 1-800-catch-LA.

Katz to Rep Sci-Fi Site

Katz Millennium Marketing, the new media branch of Katz Media Group, has been selected to handle ad sales for "The Dominion," the site for cable network The Sci-Fi Channel on the World Wide Web. The site, located at <http://www.sci-fi.com>, attracted about 250,000 visitors in April, according to Nielsen I/Audit numbers. The Sci-Fi Channel is owned by USA Networks.

Web Review Folds

Web Review, an online-only magazine covering the World Wide Web, folded earlier this month, citing difficulty in getting ad revenue. *WR* was published by Songline Studios, which is 20 percent owned by America Online.



MARVEL CHARACTERS INC.

Hulk will animate a two-hour kids block on Sunday

UPN Is Bulking Up

The kids block on UPN will expand to two hours this fall, leading off with an animated version of *The Incredible Hulk* with Lou Ferrigno, Mark Hamill, Luke Perry, Richard Grieco, Genie Francis, Shadoe Stevens and others providing voices for the characters. The series, a Marvel Films/New World Animation production, is based on the classic Marvel Comics superhero created by Stan Lee and Jack Kirby. A live-action *Hulk* aired in CBS' prime-time lineup from 1978-82. *Space Strikers* and *Teknoman*, two poorly rated shows that launched UPN's kid block, have been cancelled to make way for *Hulk*, *The Mouse & the Monster*, *Jumanji* and *B.A.D. (Bureau of Alien Defenders)*. The block will run from 9 a.m. to 11 a.m. on Sundays.

Elvis Pub Licensed

Memphis-based Elvis Presley Enterprises has for the first time licensed a magazine—the eight-year-old *Elvis International Forum*. This new official relationship will gain the quarterly, published by Creative Radio Network owner Darwin Lamm, access to Graceland's photo archives, distribution at Graceland's retail center and a new column about the comings and goings in the house of the King, "News From Graceland."

Warner Playing Games Again

Warner Bros. Domestic Television Distribution and its series production division, Telepictures Productions, will develop the CD-ROM game *You Don't Know Jack* as a syndicated game-show strip to launch in fall 1997. Based on the popular

CD-ROM game created by Jellyvision and published/co-developed by Berkeley Systems, the game combines trivia with pop-culture references in an irreverent, comic format. A Warner Bros. representative said a host has not yet been named.

Net Comes to the Tube

San Francisco-based syndicator GGP (Golden Gate Productions) and New York-based C/Net: The Computer Network will coproduce and distribute *TV.COM*, a fall syndicated weekly half-hour series focusing on the Internet. The show is an outgrowth of GGP's previous plans to distribute an hour-long special, *Nothing But 'Net*, and c/net's weekly magazine (*C/Net Central*), currently cablecast on the USA Network and the Sci-Fi Channel.

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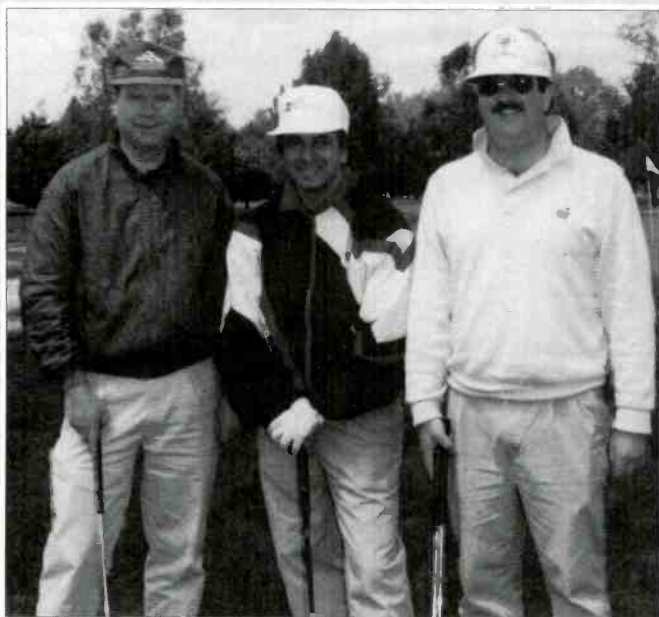


MEDIA DISH SPECIAL

Golfers Battle MS

The 23rd Annual MS Golf Tournament, held May 13 at Fiddler's Elbow Country Club in Bedminster, N.J., brought out the swingers in the New York media community and raised some \$70,000 to fight the disease. Chief sponsors included Ammirati Puris Lintas, Berlex Laboratories and *Sports Illustrated*; other sponsors were CBS, DDS, *Entertainment Weekly*, *The Family Handyman*, *Information World*, IDG, *Life*, *Men's Health*, *National Review*, *Newsweek*, *PC World*, *Prevention*, *Reader's Digest*, *Scientific America*, *The Sporting News*, *Time*, *Travel & Leisure*, *U.S. News & World Report*, *USA Today* and *Worth*.

Photographs by Lisa Bentivegna



The Jordan, Case, Taylor & McGrath team (l to r): Frank Henderson, Steve Farella and Fred Zuckerman

Playing for ITN syndication sales (l to r): Gary Faver, Tim Connors, Paul DiPaulo and Jack Deitchman

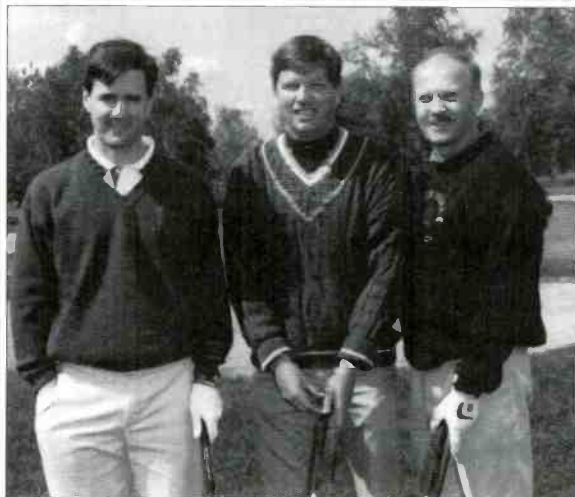


Tournament chairman Michael Lotito, of Diamond-sponsor Ammirati Puris Lintas, acknowledges *SI's* \$5,000 donation at the post-holes banquet



Adweek Magazines' fearsome foursome (l to r): Adweek's Mark Dacey, Lynn Ruane of *People*, Adweek's Wright Ferguson and William Eydt, of *People*

(From left) Kevin Kelly, John Thompsonen and John Young played 18 for *Home Mechanics* magazine





From left) APL's Mike Lotito with John Trombetta, Jim Helm and Pete McCloskey, of Berlex Labs, which donated \$5,000 to the National MS Society



Event organizers (back, l to r) Frank Hartman, Fred Zuckerman and Don Burkett; (front, l to r) Herman Hoffman, Ken Wallace and Mike Lotito



Players for the Hachette Filipacchi team included (l to r) John Miller, Nick DiMarazzo and Mike Cohn



'Field & Stream' magazine fielded the foursome of (l to r) Guy Corcoran, Mike Rooney, Jeff Paro and John Tebeau

The team sponsored by CBS TV Network comprised (l to r) Chris Cimko, David Gheraldini, Ellis Long and Tony Taranto

Kevin Cox, Mike Rasmussen, John Osgood and Brad Lillian took to the links for Lang Communications



Media Person

BY LEWIS GROSSBERGER



Gothamite@aol.com

Bashers Bashed

THEY'RE AT IT AGAIN. EVERYONE'S BASHING THE media. Everyone's a media critic. Everyone's blaming

the media for everything that goes wrong anywhere in the universe. Look at what's happened in just the past couple of weeks: O.J. Simpson blamed the media for all his recent troubles, with the possible exception of the murder of his ex-wife, though he wouldn't put that past them either and in fact plans to check Dan Rather's alibi right after his next round of golf. Newt Gingrich said Senator Dole's low standing in the polls is the fault of the liberal media, which habitually refuse to

refer to the GOP nominee as The Courageous War Hero from the Lonely Plains of Kansas, A Simple But Good Man of the People Who Gave Up Everything He Had to Lead America Back to the Sacred Values of Our Cherished Forefathers.

Marcia Clark charged that the media paid too much attention to her hair style and skirt lengths during the Simpson trial. (As she made these remarks, she was wearing a lovely scoop-neck, floral-pattern, floor-length gown that accentuated her svelte figure and a simple string of pearls that lent a touch of understated elegance.)

Hillary Rodham Clinton intimated that the media are to blame for the suicides of Vince Foster, Admiral Boorda and, though she didn't come right out and say so, probably Ernest Hemingway and Socrates as well.

The Nation declared that increasing control of important media outlets by a few powerful conglomerates has brought about a "National Entertainment State" that homogenizes, trivializes and distorts all attempts at thinking and is so pervasive it even makes going to the bathroom confusing for many Americans.

Do we really need this? Do we need all these amateurs barging into the overcrowded media-criticism field when it is already

being perfectly well-managed by high-quality media-abuse specialists such as Media Person?

How do you think MP feels? Here he has been sitting around for years telling people how idiotic newspapers, magazines and television are and now he has to watch a Newt-come-lately like Gingrich jump on the bandwagon. Why, Media Person has media-bashed so long that when he started, people actually

Of course, the media are to blame for everything bad in our society.

Everyone knows the media are biased, lazy, shallow, bland, craven...

took the media seriously. It was MP and a few other hardy pioneers who made it possible for the Simpsons and Rodham Clintons to win easy applause by blaming the press for their problems. Media Person has *always* blamed the press for his problems and he turned out to be right! If Media Person hadn't spent all this time sitting around watching TV and reading newspapers, he might have made something of himself and not had to be a media writer.

Of course, the media are to blame for everything bad in our society. Everyone knows the media are biased, lazy, trivial-minded, awash in sex and violence, shallow, bland, craven, sexist, racist, homophobic, ignorant, sloppy, cynical, corrupt, liberal, arrogant,

communistic, anti-business, godless, naive, timid and quick to kowtow to advertisers and authority figures.

The reason for such shortcomings is simple: The media are run by humans and humans are dolts. (Please don't be offended if you are one.) Reality is too slippery for humans to fathom with their limited and distortion-prone mental equipment. It is a well-known fact that humans are much better at making up entertaining stories than they are at comprehending what the hell is actually going on around them and reporting it with any semblance of accuracy. It simply ain't their strong point. Killing each other: Now that's something humans do superbly. Catching cold is another talent, and barbecuing pigs still another.

Media Person said all this eons ago, even before Marcia Clark wore gowns. But he has to keep repeating it because another key defect of humans is they can't remember anything.

Okay, it is true that the media have done some things well. For instance, they did proclaim the Republican Revolution, which has so transformed society, and they also bring us Montel Williams. And of course, there is the Obese Man. When a 1,000-pound individual

named Walter Hudson became trapped in his own house a few years ago, it seemed like a mere oddity, a one-shot story. But the media real-

ized that the Obese Man is actually a *genre*. And so they found another one this month—a leviathan who could not leave home until emergency crews removed an entire wall and fork-lifted him into a truck.

And there will be more, perhaps even entire Obese Families, or Obese Neighborhoods—count on it—and the media will be pilloried again, because after all, what else creates this behemoth syndrome but the compulsion to sit around watching TV all day while consuming the many high-fat snacks advertised thereupon?

So if you must abuse the media, okay, go ahead and join the herd. But remember, Media Person was there first and did it better. And next week he may just do it again.

heart-pumping

traffic-stopping

earthshaking

news-breaking

monumental

consequential

changes

at The Weather Channel

Recent programming changes have delivered ratings that are blowing away the competition.

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Today, The Weather Channel is the highest-rated cable network among A25-54 all morning long.

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Source: Nielsen Fastrack 4Q '94 - 1Q '95 vs. 4Q '93 - 1Q '94 Mon. - Sun. 5am - 1am. ** Source: Nielsen Fastrack 4Q '94 vs. 4Q '93 Mon. - Sun. 5am - 11am. A25 - 54 delivery.



EVEN OUR DEMOGRAPHICS ARE SEXY.

They're the kind of figures marketers lust for. The kind that make savvy media people pant with excitement. The numbers we're talking about, of course, are the ones that help describe Penthouse Magazine's readers. Driven by the most consistently engaging editorial in men's publishing, Penthouse has figures that make the competition look anemic. Every month, we reach a much higher concentration of men in the desirable 21 to 44 age group than Playboy, GQ, Esquire and Sports Illustrated. Equally important, Penthouse is the most efficient men's magazine for reaching men 18 to 49. But the performance capability of Penthouse extends beyond print. Ever since its inception, our Internet site (<http://www.penthousemag.com>) has been a magnet for men. Today, the site attracts 80,000 visits daily. (Not hits, visits.) Here, too, we reach a coveted market that's relatively upscale and well educated. Not surprisingly, more and more advertisers are taking advantage of the special efficiencies gained by using both Penthouse Magazine and Penthouse Internet. If you're a marketer who gets turned on by raw demographic data, contact Audrey Arnold, Publisher, at 212 702-6000. She'd love to share more of it with you.

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